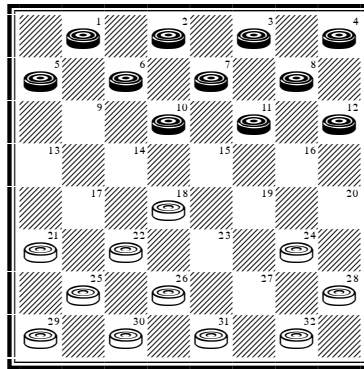


Checkers for the



3-Move Expert (Unbalanced Ballots)

By Richard Pask

Checkers for the 3-Move Expert
(Unbalanced Ballots)

Logical Checkers Book 5

By Richard Pask

Table of Contents

Introduction to Logical Checkers Book 5 8

Endgame

Chapter 29: Bridge Endgames 13

Lesson 291: 3 v 3s

Lesson 292: 4 v 3s

Lesson 293: 4 v 4 Black man on 28

Lesson 294: 4 v 4 Black man on 21

Lesson 295: 4 v 4 Black man on 20

Lesson 296: 4 v 4 Black man on 12

Lesson 297: 4 v 4 Black man on 3

Lesson 298: 4 v 4 Black man on 2

Lesson 299: 4 v 4 Black men on 12 and 13

Lesson 300: 4 v 4 Black men on 12 and 20

Lesson 301: 4 v 4 Black men on 21 (separated kings)

Lesson 302: Miscellaneous

Chapter 30: Endgame Themes 68

Lesson 303: Captive Cossacks

Lesson 304: Isolation

Lesson 305: One Holds Two (Optional Jumps)

Lesson 306: One Holds Two (Assorted)

Lesson 307: Waiting Moves

Lesson 308: Fortresses

Lesson 309: Tip-Toeing Kings

Lesson 310: Opposition (Exercises)

Lesson 311: Opposition (Clockwork)

Lesson 312: 'Hews' Strokes

Lesson 313: 'Slocum' Strokes

Lesson 314: The Pitch

Lesson 315: Miscellaneous

Midgame

Chapter 31: Midgame Themes 164

- Lesson 316: Pitching to Tie-Up
- Lesson 317: Pitching to Pursue or Defuse an Attack
- Lesson 318: Assorted Pitches
- Lesson 319: Pitching to Steal (Late Midgame Transition #1)
- Lesson 320: Double-Corner Breakthrough (Late Midgame Transition #2)
- Lesson 321: Single-Corner Breakthrough (Late Midgame Transition #3)
- Lesson 322: Breaking Through the King-Row (Late Midgame Transition #4)
- Lesson 323: Compactness (Late Midgame Transition #5)
- Lesson 324: Floating Triangle (Late Midgame Transition #6)
- Lesson 325: Magic Triangle (Late Midgame Transition #7)
- Lesson 326: Mutual Protection (Late Midgame Transition #8)
- Lesson 327: Avoiding Backward Men (Late Midgame Transition #9)
- Lesson 328: Classic Midgame Wins

Chapter 32: Classic Late Midgame Positions 249

- Lesson 329: Dunne's Draw (6 v 6)
- Lesson 330: Jackson's Draw (6 v 6)
- Lesson 331: Drummond-Donaldson Win (7 v 7)
- Lesson 332: Trott-M'Kee Draw (5 v 5)

Chapter 33: Advanced Tactics 253

- Lesson 333: Hidden 3 For 3
- Lesson 334: The Follow-Through
- Lesson 335: Advanced Double-Corner Coup
- Lesson 336: Order of Jumps
- Lesson 337: Miscellaneous

Chapter 34: 3-Move Landing (Unbalanced Ballot) 271

- Lesson 338: ex 9-13 24-19; 10-14 (#17)

Opening

Chapter 35: Unbalanced 3-Move Ballots

273

- Lesson 339: 11-15 23-18; 12-16
- Lesson 340: 9-14 22-18; 10-15 & 10-15 23-18; 9-14
- Lesson 341: 9-14 23-19; 14-18
- Lesson 342: 9-14 23-18; 14-23
- Lesson 343: 11-16 22-18; 7-11 & 11-16 23-18; 7-11 & 11-16 24-19; 7-11
- Lesson 344: 11-16 22-17; 9-13 & 9-13 22-18; 11-16 & 9-13 23-18; 11-16
- Lesson 345: 11-16 21-17; 7-11 & 10-15 21-17; 7-10
- Lesson 346: 11-16 23-19; 16-23
- Lesson 347: 10-15 21-17; 6-10
- Lesson 348: 10-15 21-17; 9-13
- Lesson 349: 10-15 22-17; 6-10
- Lesson 350: 10-15 22-17; 15-19
- Lesson 351: 10-15 23-18; 6-10
- Lesson 352: 10-14 24-19; 7-10 & 10-14 24-19; 11-16
- Lesson 353: 10-14 22-18; 6-10 & 10-14 22-18; 7-10
- Lesson 354: 10-14 22-18; 12-16
- Lesson 355: 10-14 22-17; 9-13 & 9-13 23-19; 10-15
- Lesson 356: 10-14 22-17 11-15 & 10-14 23-19; 11-15
- Lesson 357: 10-14 22-17; 14-18
- Lesson 358: 10-14 22-17; 11-16 & 10-15 23-19; 11-16
- Lesson 359: 10-14 23-19; 6-10 & 10-14 23-19; 7-10
- Lesson 360: 10-14 23-18; 14-23
- Lesson 361: 9-13 22-18; 6-9 & 9-13 23-18; 6-9
- Lesson 362: 9-13 22-18; 11-15
- Lesson 363: 9-13 22-18; 10-14 & 9-13 24-19; 10-14 & 10-14 24-20; 7-10
- Lesson 364: 9-13 23-18; 11-15
- Lesson 365: 9-13 24-20; 11-16

Chapter 36

313

Lesson 366: Checkers – A Perfect Mind Sport.

Appendices

321

Appendix 1: Index to the 3 Key Phases of Checkers

Appendix 2: Index to the 3 Key Elements of Checkers

Appendix 3: Index to Endgame Theme Composers

Appendix 4: Index to Illustrative Games

Appendix 5: Index to Key Landings

Appendix 6: Index to the 156 3-Move Ballots

Introduction to Logical Checkers Book 5

Style

‘Style is everything.’ – Derek Oldbury

To the uninitiated, the idea that all great checker players possess a distinctive style is little short of incredible. But then to the uninitiated, the idea that checkers is worth studying seriously at all is surprising. The fact remains that style does exist and exists under all opening conventions.

Two points are worth making at the outset. First, as in other areas of life, in checkers there are two basic styles: successful and unsuccessful. Cultivating an unsuccessful style is the easiest thing in the world---anyone can do it with no effort. Here I am only concerned with successful styles. Secondly, it makes little sense to talk of style when a winning position has been obtained. At this point a player simply seeks to win as efficiently as possible, something strongly emphasized by Marion Tinsley.

1: Positional Aspects

While far from exhaustive, the following points may fairly be regarded as representative. The extent to which a player embraces each of them substantially identifies his or her style; keeping in mind that it may change over time.

- 1 In 3-move there are dozens of opportunities to create a long dyke formation. How often are these taken?
- 2 A similar question may be asked of the triangle formation, which is often equated with the *Pioneer* group of openings.
- 3 Is the mixed formation actively sought or avoided? (A book devoted solely to mixing things up – *3-Move Mixers* – would seem in order!)
- 4 Is the open formation – the antithesis of the mixed – actively sought or avoided?

- 5 Does the player seek to restrict the opponent's replies or allow him free rein? Naturally, each approach has pros and cons. Restrictive (simplicity): less chance of losing but less chance of winning. Free rein (complexity): more chance of winning but more chance of losing.
- 6 Does the player follow regular published play in the opening and early midgame, play less popular lines or seek to avoid published play entirely?
- 7 Is a thematic approach – playing natural, logical moves - actively preferred?
- 8 To what extent is a player willing to sacrifice some of a ballot's strength in order to transpose into another ballot or particular midgame landing?
- 9 What is the player's attitude towards sacrificing a man to gain an early king? How does he react when his opponent does this?
- 10 Are lengthy endgames sought or does the player seek to decide matters in the midgame?
- 11 Does the player actively seek to hold the bridge position? This amounts to his willingness to move the man on 2 or 31 at an early stage, as opposed to that on 3 or 30.
- 12 In the early stages, is the generally more dynamic 7-11 (26-22) preferred over 8-11 (25-22)? Likewise, is 3-8 (30-25) preferred over 4-8 (29-25)?
- 13 Are the same attacks and defences always adopted, or are they varied according to the opponent?

2: Risk-Taking

Before proceeding, it will be necessary to look carefully at the words *right*, *wrong*, *sound* and *unsound*.

On *right* and *wrong*. It surely can't be correct to say that it is *right* to seek complexity and *wrong* to seek simplicity, or that it is *right* to strive for lengthy endgames and *wrong* to try to avoid them. Better surely just to emphasize the advantages and disadvantages of each approach, and the particular set of skills

needed to make each one work. The choice is then up to the player. And of course the same rationale applies to the other positional aspects listed above.

On *sound* and *unsound*. Strictly speaking, playing *soundly* means not going into a loss while playing *unsoundly* means the converse. (I'm not going to address missing wins here.) However, for practical purposes this is too simplistic.

I would suggest that a line of play is *sound* if, when countered as strongly as possible, it results in a position where a draw exists which can either be found crossboard or reconstructed from memory. I would further suggest that a line of play is *unsound* not merely when it loses but when, on being countered as strongly as possible, it results in a position where for human beings the draw is too hard to find or recall. It was Marion Tinsley who pointed out that a line which was manageable in correspondence play was not necessarily suitable over the board. With the advent of the latest computer programs, the issue has been even further exacerbated, with super-fine draws established which are far beyond human capabilities. In the literature these draws are designated in a number of ways: *impractical, hypothetical, technical, untenable, problematic, theoretical, critical* or even *practically a loss*. Why not replace all of them with *unsound*. It's simpler, tells the student what he needs to know and will only upset those of the purest disposition: those for whom a draw is a draw!

That done, let me first make the point that, although based upon the 13 points above a player may be characterized as combative, it does not necessitate unsound play – taking risks. While 'keeping the draw in sight' does admittedly imply remaining in the shallows, 'playing not to lose' is not negative. It is merely an acknowledgement that you cannot win a game unless your opponent makes a fatal error. In everyday terms, when playing 3-move it amounts to attacking with the strong side and defending with the weak side.

Risk-taking is generally frowned upon in the literature. For example, it is said to be wrong to play a losing move with the hope of befuddling the opponent: the so-called Goat-Getters advocated by Julius D'Orio and Derek Oldbury. Likewise, students are told it is wrong to compromise their position in order to tempt the opponent into a shot or stroke. I would state it slightly differently. It's neither right nor wrong to take risks, but if you do so you are certain to lose a goodly number of games! Also, it's foolish for a player to start taking risks until he has learnt how to play soundly. That's attempting to run before you can walk.

Easily the most valuable way to evaluate risk-taking is to consider the qualities needed to be successful in this field. An exponent needs to have the following:

- a Sufficient knowledge of published play to be able to vary from the main lines. As Derek Oldbury observed, the player who is determined not to consult a book will never know if what they are doing is original. Most likely, they will simply repeat the losses of countless thousands before them.
- b Excellent crossboard ability – or at least better than the current opponent! Here, complete honesty is called for. If the opponent is far more skilful, then better to put him in a cleft stick by hewing to time-tested play.
- c A highly-developed endgame technique.
- d Excellent selectivity (part 1): being able to identify variations where it is virtually impossible for the opponent to simplify matters.
- e Excellent selectivity (part 2): being able to identify variations where the winning chances more than offset the losing chances.
- f Creativity: the ability to devise suitable risk-taking variations. Were one ever to publish a book of these – *3-Move Wildcats* (?) – the need to be disingenuous would be paramount, showing only the wins in one's favour and not the losses. For as Oldbury discovered, one can hardly advocate a risky line and then show how to beat it!
- g The ability to nail down winning positions. (Tinsley's point)

My number one risk-taker of all time: Elbert Lowder.

3: Demeanour

During my 25 years of active competition, I discovered that the level of sportsmanship in checkers is exceptionally high. Since checker players are human it is of course not perfect, and aside from incredibly rare examples of actual cheating one occasionally encounters gamesmanship. Examples include a player declaring aloud that his position is hopeless but continuing to play on, or tantalizingly holding a man over the square where he wishes you to crown (or not

as the case may be). In all such cases a straightforward, brisk response is called for – ‘Are you resigning?’ – followed by an appeal to the referee if required.

Also irritating is the practice of dragging out hopeless all-king endgames. Among novices, these endgames *should* be played out, but among experts it’s just bad manners.

Ironically, bad sportsmanship reaches its nadir in so-called ‘friendly’ games with certain members of the general public. ‘I’ve never lost six games in a row before,’ is a common lament from someone mortified at losing a non-existent reputation. ‘I’ve never won six games in a row before,’ is the standard, though risky, retort.

What students should aim for is the example set by all of the great players: a strict adherence to the rules; no hint of gamesmanship; moving decisively, with no hand-hovering. And for his bolt upright posture, composure and authoritative manner, my number one choice is Asa Long. To quote Tom Watson, ‘Like having your work marked by the teacher!’

Chapter 29: Bridge Endgames

Introduction

During the 1994 American National Tournament, Marion Tinsley played a number of practice games against one of the leading contenders; Don Lafferty being an interested spectator. ‘How’s it going?’ Don was asked. ‘All even,’ came the reply. ‘Five wins and five draws in Tinsley’s favour!’

This story is an echo of the findings of Lesson 234: although roughly 75% of the time it is not advisable to maintain the king-row men on squares 30 and 32 (1 and 3 for Black), when a bridge endgame is reached with 4 pieces versus four the holding side scores around 75% of the points (winning half and drawing half of the games). Obviously, these figures are only approximations, but as rules of thumb they are quite useful.

Why form a bridge (Black: posting a keystone man on 23; White: posting a keystone man on 10) at all then: why not just break up this king-row configuration? There are three reasons:

First and foremost, *this simply may not be possible*: better to crown under a bridge rather than not to crown at all!

Secondly, provided you are sure of your ground, crowning under a bridge has the effect of crystallizing the situation: converting a potentially messy endgame into a highly defined one. This is perhaps most relevant when an advanced player is preparing his defensive lines on one of the trickier ballots and *knows* that the bridge will draw.

Thirdly, and rarely, it may afford *winning* opportunities.

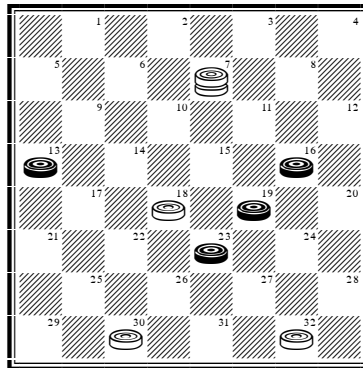
While acknowledging the merit of points two and three, it generally makes sense to break things up if possible, so before moving on to a study of the key 3 v 3 and 4 v 4 bridges, we’ll look at the seven main methods which are available.

For consistency, throughout this chapter in all of the diagrams White *holds* the bridge while Black *forms* the bridge. Obviously in practice all of the ideas apply

with equal force to both sides and this is reflected in some of the associated games. Incidentally, these games have deliberately not being annotated in detail: their primary purpose is to show how bridges arise in top-level play.

Method 1: The Line-Up

Diagram 799



Black to Play

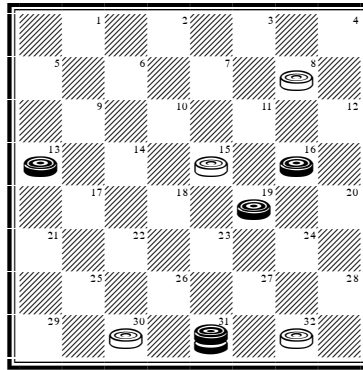
Continue from Diagram 799: 23-26 (Just in time!) 30-23; 19-26. Drawn.

Note that the man on 23 could be on 22, whereupon Black would play 22-26 30-23; 19-26. Alternately, Black could line up three men on 14, 18 and 23 and play 23-27; 32-23 18-27 (or switch the man on 23 to 24 and play 24-27 32-23; 18-27). For more examples of this, the most common method, see Lesson 322.

Bridge Game #1: 11-15 23-18; 8-11 27-23; 4-8 23-19; 9-14 18-9; 5-14 22-17; 15-18 26-22; 18-23 19-15; 11-18 22-15; 10-19 24-15; 14-18 31-27; 7-11 28-24; 2-7 24-19; 11-16 17-14; 7-10! 14-7; 3-10 25-22; 18-25 29-22; 6-9 15-6; 1-10 27-18; 16-23 22-17; 9-13 17-14; 10-17 21-14; 8-11 14-10; 12-16 10-7; 16-19 7-3; 11-16 3-7 [Diagram 799] *T. Watson v R. Pask 1988*

Method 2: Reverse Line-Up

Diagram 800



Black to Play

Continue from Diagram 800: 31-26 30-23; 19-26. Drawn.

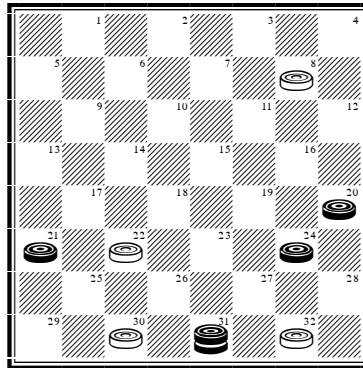
Alternately, Black could line up two men on 14 and 18 and play 31-27 32-23; 18-27. Once you become familiar with this method, you will find it arising again and again.

Bridge Game #2: 9-13 24-20; 6-9 22-18; 10-15 25-22; 15-19 23-16; 12-19 27-24; 9-14 18-9; 5-14 24-15; 11-25 29-22; 8-11 32-27; 4-8 27-23; 11-15 23-18; 14-23 26-10; 7-14 28-24; 8-11 24-19; 2-7 30-26; 7-10 19-16; 11-15 16-11; 14-18 22-17; 13-22 26-17; 18-23 11-7; 15-18 7-2; 10-15 17-14; 23-26 31-22; 18-25 21-17; 15-18 [Diagram 800 CR] *R. Pask v G. Miller 1995*

Method 3: The Pitch-Fork

As the name suggests, a man is pitched in order to break up the configuration, and the sacrificed material recovered through the use of a fork.

Diagram 801



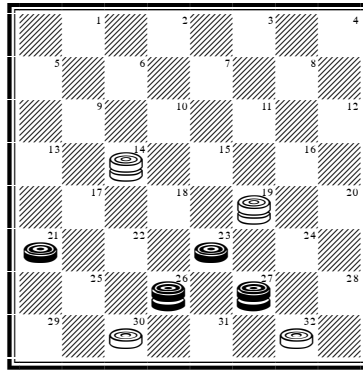
Black to Play

Continue from Diagram 801: 24-27! 32-23; 31-26. Drawn.

Bridge Game #3: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 31-27; 5-9 25-22; 9-13 27-23; 11-16 21-17; 7-11 17-14; 10-17 19-10; 11-15 29-25; 17-21 23-18; 3-8 18-11; 8-15 24-20; 16-19 20-16; 19-24 16-11; 12-16 11-8; 4-11 10-7; 2-6 7-2; 6-9 2-7; 9-14 7-10; 15-18 22-8; 16-20 10-17; 13-31 25-22 [Diagram 801] *M. Tinsley v Chinook 1992*

Method 4: The Breeches

Diagram 802

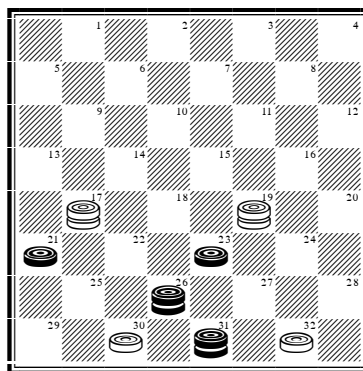


Black to Play

Continue from Diagram 802: 26-31! 19-26; 31-22 32-23; 22-18 (Breeches). Drawn.

Method 5: 2 for 2

Diagram 803



Black to Play

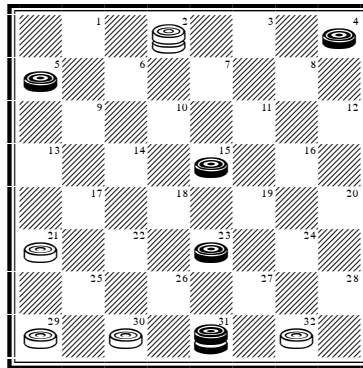
Continue from Diagram 803: 21-25! 30-21; 26-30 19-26 31-13 (2 for 2). Black wins!

Incidentally, the diagram was formed when White blundered with 13-17? Interestingly, this is quite a common occurrence: a prime example of trying too hard to win.

Method 6: Pitch and Retrieve

This typically involves the following steps: posting a man on 23; crowning under the bridge on 31; posting a man on 15; sacrificing the man on 23 by playing 23-26 or 23-27 as appropriate; regaining the sacrificed material by playing 31-26 or 31-27 as required.

Diagram 804



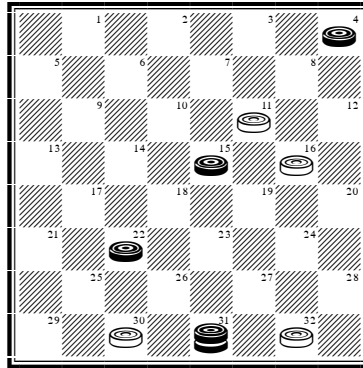
Black to Play

Continue from Diagram 804: 23-27! 32-23 31-27 30-26; 27-18 26-22; 18-25 29-22; 4-8 2-7; 15-19. Drawn.

Bridge Game #4: 9-13 21-17; 6-9 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28; 7-11 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10; 12-16 23-18; 9-13 18-15; 8-12 15-11; 16-19 21-17; 13-22 25-18; 19-23 11-7; 23-27 31-24; 20-27 7-2 27-31 [Diagram 804 CR] *Analysis by B. Case*

In Diagram 805 it is a white man on 23 which enables Black to crown under the bridge and that on 22 which is sacrificed, but the basic principle is the same.

Diagram 805



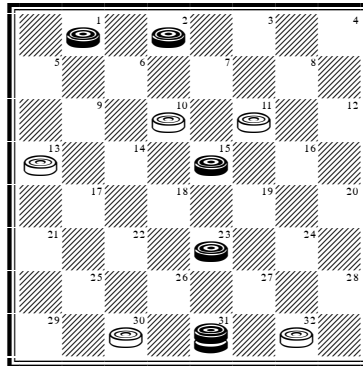
Black to Play

Continue from Diagram 805: 22-26! 30-23; 31-26 23-19; 15-24. Drawn.

Bridge Game #5: 9-13 24-19; 11-15 28-24; 6-9 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 24-20; 11-15 19-16; 12-19 23-16; 15-18 26-22; 1-6 22-15; 10-19 25-22; 6-10 22-18; 14-23 27-18; 13-17 21-14; 10-17 18-14; 7-11 16-7; 3-10 14-7; 2-11 31-26; 19-24 26-23; 24-27 23-19; 27-31 19-16; 11-15 16-11; 17-22 20-16
 [Diagram 805] *W. Edwards v L. Levitt 1989*

As mentioned earlier, the side holding the bridge is not invulnerable. This is well illustrated in the following example, also given under Lesson 122, which uses the pitch and retrieve method for breaking the bridge.

Diagram 806



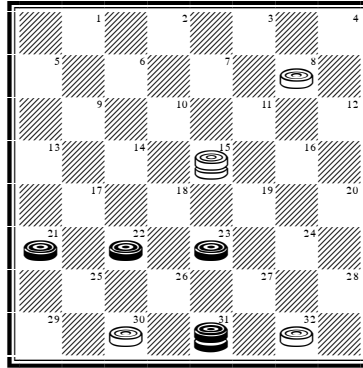
Black to Play

Continue from Diagram 806: 23-27! 32-23; 31-27 23-18; 15-22 10-7 (White has the opposition); 27-23 7-3; 22-26 11-8; 26-31 8-4; 31-26 4-8; 26-22 8-11; 23-18 3-8; 18-14 8-12; 22-18 12-16; 14-10 16-19; 2-6 19-16; 1-5 16-19; 5-9 30-25; 9-14 25-21; 18-22 11-15; 22-26 13-9; 6-13 15-6. Drawn. A tough battle for White.

Bridge Game #6: 9-14 24-19; 11-16 22-18; 8-11 18-9; 5-14 25-22; 11-15 29-25; 15-24 28-19; 4-8 22-18; 18-9; 6-13 25-22; 2-6 23-18; 16-23 26-19; 11-16 27-23; 7-11 30-26; 6-9 22-17; 13-22 26-17; 9-13 17-14; 10-17 21-14; 16-20 19-15; 11-16? (Asking for trouble. Instead, 12-16!, removing the backward man on 3, is best and clears up immediately) 15-10; 16-19 23-16; 12-19 14-9; 19-23 9-6; 13-17 6-2; 17-22 [Diagram 806 CR] *E. Hunt v W. Hellman 1946*

Method 7: Pitch and Threaten

Diagram 807



Black to Play and Draw

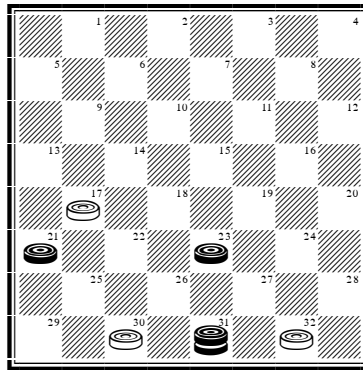
Continue from Diagram 807: 23-27! (Easiest) 32-23; 31-27 15-18 (Nothing better. Of course, 23-19?? would not be good!); 22-26 8-3; 26-31 3-7; 31-26 7-10 26-19. Drawn.

Lesson 291: 3 v 3s

Here we have six main cases to consider.

Case 1: Black man on 21

Diagram 808

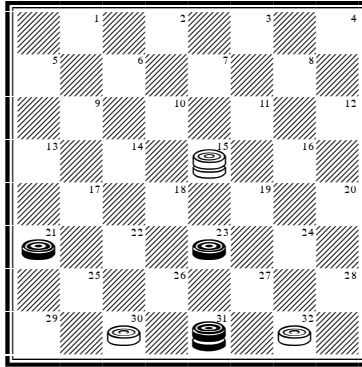


White to Play and Win

The ending has been set back at an early stage in order to include both of the key points.

Continue from Diagram 808 (White to play): ... 17-14 (White has the opposition); 31-27 14-10; 27-24 10-7; 24-19 7-3; 19-15 3-7; 15-19 (23-26 is ineffective after 30-23; 21-25 32-28!) 7-10 (7-11; 19-24 11-16? allows the breeches with 23-26! 30-23; 24-19, so White must find ingress via the single-corner zone); 19-24 10-14; 24-27 14-17; 27-31 17-22. White wins. The conclusion of Lesson 246 features the same finish.

Diagram 809

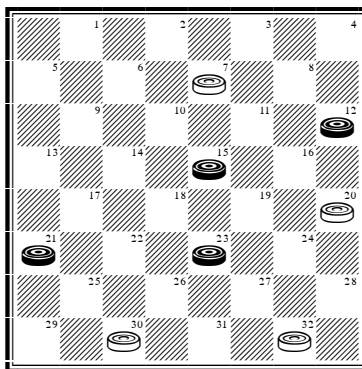


White to Play, Black Draws

Here, of course, Black has the opposition and the draw plays itself. Try it.

Although featuring 4 pieces against 4, the next setting is so closely related that it finds natural inclusion here. Black lacks the opposition, but the presence of an extra black man on 12 and white man on 20 permit a beautiful escape. Note: with White to play, it is an easy white win; changing the opposition with an exchange.

Diagram 810

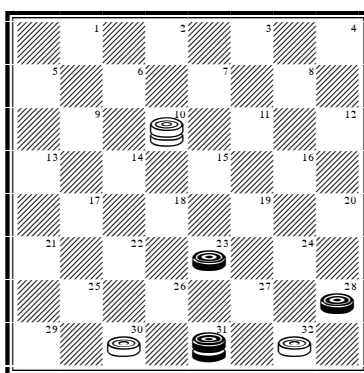


Black to Play and Draw

Continue from Diagram 810: 15-19 (15-18 also draws) 7-3; 19-24 3-7; 24-27 7-10; 27-31 10-14; 31-27! 14-17; 27-24! 17-22; 24-19! 22-17; 19-15 17-22; 15-19. Drawn.

Case 2: Black man on 28

Diagram 811



Either to Play, Black Draws

Continue from Diagram 811 (White to play): ... 10-15 (White has the opposition); 31-27! (Retaining access to square 24. Instead, 31-26? loses after 15-11; 26-31 11-16; 31-27 16-20; 27-31 20-24. White wins) 15-10 (Against 15-11; 27-24! draws); 27-31 (Back to the start: 27-24 also draws) 10-14; 31-27 (Or 31-26) 14-17; 27-31 (Or 27-24) 17-22; 31-27 (The man on 28 provides support). Drawn.

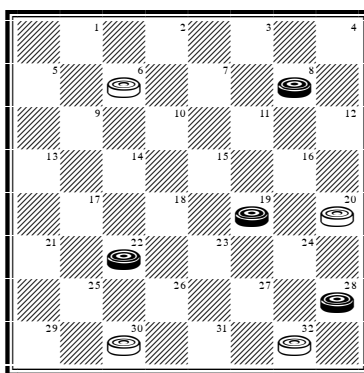
As in the previous case, with Black to play he has the opposition and the draw is a formality. Note also that, although in some phases of this endgame, with or without the opposition, the pitch and retrieve option is available to Black (where he can post his king on square 15), it simply isn't necessary.

Bridge Game #7: 11-16 21-17; 8-11 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 16-20 29-25; 11-16 19-15; 7-11 22-18; 3-7 18-9; 5-14 15-10; 6-15 23-19; 15-24 28-19; 16-23 27-9; 11-15 25-22; 8-11 (12-16 is simpler) 22-17; 15-19 9-6; 1-10 13-9; 11-15 17-13; 19-23 26-19; 15-24 9-6; 2-9 13-6; 7-11 6-2; 10-15 2-6; 15-18

6-10; 18-23 10-7; 24-28 7-16; 12-19 31-27; 20-24 27-18; 19-23 18-14; 24-27 14-10; 27-31 10-7; 31-27 7-3; 27-24 3-7; 24-27 7-10; 27-31 [Diagram 811] *N. Wexler v W. Fraser 1958*

As with the previous case, there is a related 4 v 4 setting which fits in naturally here.

Diagram 812



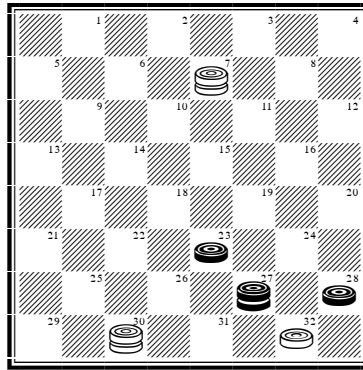
Black to Play and Draw

Continue from Diagram 812: 8-12! (In Bridge Game #8, I played 19-23? – 14-10 CR - and after 20-16; 8-12 16-11 White had an easy win: two kings free to run riot and invade at will) 6-2 (Of course, 20-16 permits 22-26!); 19-23 2-7; 22-26 7-10; 26-31 10-14; 31-26 14-17; 26-31 17-22; 31-27. Drawn.

Bridge Game #8: 12-16 21-17; 16-19 24-15; 10-19 23-16; 11-20 25-21; 6-10 22-18; 9-14 18-9; 5-14 29-25; 8-11 25-22; 4-8 17-13; 11-15 13-9!; 14-18 22-17; 10-14 17-10; 7-14 30-25? (26-23; 8-11 31-26! wins); 8-11 9-5; 2-6 26-23; 6-9 23-19; 15-24 28-19; 18-23 27-18; 14-23 19-16; 11-15 21-17; 15-18 16-11; 9-13 17-14; 23-27 31-24; 20-27 32-23; 18-27 [Diagram 812 CR]: *J. Morrison v R. Pask 1983*

Case 3: Black man on 28 and the white piece on 30 is a king

Diagram 813



White to Play and Win; Black to Play and Draw

The presence of the white king makes this a far more involved proposition than the previous case and has led to numerous errors in expert competition.

Continue from Diagram 813 (White to Play): ... 7-11 (White has the opposition); 27-24 11-15 (Not 11-16? of course); 24-27 30-25!; 27-31 (27-24 25-22) 15-19! (Perfect timing); 31-26 19-24; 26-31 (26-30 loses to 25-22) 25-30. White wins.

Continue from Diagram 813 (Black to Play): 27-24 (Black has the opposition) 7-10; 24-27 10-14; 27-24 14-17; 24-27!(A) 17-22; 27-31!(B) 30-25; 31-27 22-17(C); 27-24 25-22; 24-27 17-14; 27-24(D) 14-10; 24-27 10-7; 27-24 7-11; 24-20!(E). Drawn. Clearly, Black needs to take care!

A: 24-19? loses after 17-22; 19-24 22-26; 24-19 32-27!; 23-32 26-23; 19-26 30-23. White wins

B: 27-24? loses as before.

C: 25-21; 27-31 21-17; 31-27! (23-26? loses) same.

D: 27-31 14-10; 31-27! (23-26? loses) same.

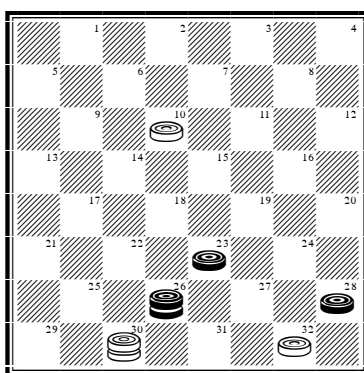
E: 24-27? loses after 11-16; 27-31 22-25; 31-27 (31-26 25-30; 26-31 19-23!) 16-20; 27-31 20-24. White wins.

Bridge Game #9: 11-15 24-20; 8-11 28-24; 9-13 22-18; 15-22 25-18; 4-8 29-25; 5-9 18-14?! (25-22 is best); 9-18 23-14; 10-17 21-14; 11-15 14-9; 7-10 9-5; 6-9 27-23; 9-14 25-22; 8-11 32-28; 3-7 30-25; 11-16 20-11; 7-16 24-19; 15-24 28-19;

13-17 22-13; 14-18 23-7; 16-30 25-22; 2-11 22-18; 30-25 18-14; 25-22 14-10; 22-18 10-7; 18-14 7-3; 11-15? (14-10! wins) 3-7; 15-18 31-26? (31-27! draws); 12-16 7-11; 16-19 11-16; 19-24 16-11; 14-10 13-9; 24-27 26-23; 10-15! 23-14; 15-18 14-10; 27-31 9-6; 31-26 6-2; 8-3 (26-22 also wins) 31-27 [Diagram 813 CR] **R. Martins v J. McKerrow 1859**

The following setting is a valuable companion piece: Black foreseeing the danger and taking evasive action.

Diagram 814



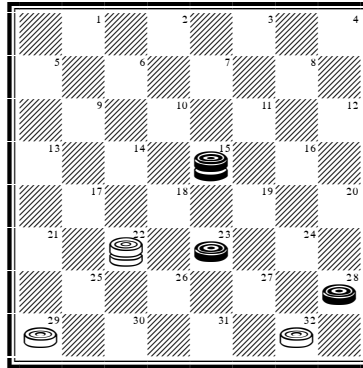
Black to Play and Draw

Continue from Diagram 814: 26-22! (Delaying with 26-31? 10-7; 31-27 7-3; 27-24 3-7; 24-27 forms Diagram 813 and loses) 10-7; 22-18! (Heading for square 15: the key to the position) 7-3; 18-15 3-7; 23-27! 32-23; 28-32. Drawn.

Bridge Game #10: 11-15 23-19; 9-14 22-17; 5-9 17-13; 14-18 19-16; 12-19 26-23; 19-26 30-5; 15-18 25-22; 18-25 29-22; 10-14 22-18; 14-23 27-18; 8-11 32-27; 11-16 31-26; 16-20 24-19; 4-8 19-16; 8-12 27-23; 12-19 23-16; 3-8 26-23; 8-12 23-19; 20-24 18-15; 24-27 15-11; 27-32 11-8; 32-27 8-3; 27-23 3-10; 6-24 28-19; 23-27 21-17; 27-24 19-15; 12-19 13-9; 19-23 15-10; 24-19 17-13; 19-16 9-6; 2-9 13-6; 16-11 6-2; 11-8 2-7; 8-3 [Diagram 814 CR] **R. Martins v H. Coltherd 1849**

Concluding this case is a beautiful problem which brings several of the key ideas together.

Diagram 815 by M Wardell

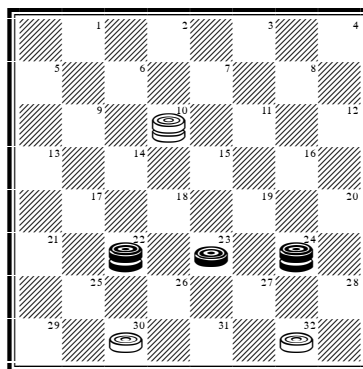


Black to Play and Draw

Continue from Diagram 815: 15-11! 29-25; 11-16! 25-21; 16-20! 21-17; 20-24! 17-14; 24-27! 14-10 (22-25; 27-24 25-30; 24-19 14-10; 19-15 10-7; 23-27! just allows Black to obtain the same outcome more quickly); 27-31 22-25; 31-26! 25-30 [Diagram 814] ...Drawn.

Case 4: Black crowns two kings under the bridge

Diagram 816



Black to Play and Win; White to Play and Draw

Continue from Diagram 816 (Black to play): Black's basic plan is to use his two kings to attack White's lone king, forcing one or both single white men to move.

Black is then able to obtain a third king and the situation resolves into one of those covered under Chapter 8.

An exhaustive analysis would take too long and be of limited value. What is crucial is for the holding side to recognize their vulnerability. In 1979 I lost a similar ending in a practice game with sparring partner Harry Gibson, because I realized too late that, far from being the aggressor, I needed to run for the draw.

Continue from Diagram 816 (White to play): ... 10-15!; 22-26(A) 15-18; 24-27 18-15. Drawn.

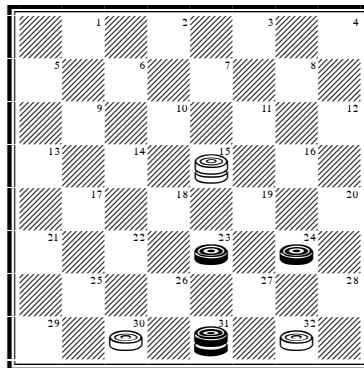
A: 24-27 15-19; 22-26 19-15. Drawn.

A: 22-17 15-18; 24-27 18-15; 27-31 15-10. Drawn.

A: 24-28 15-19; 22-26 32-27; 23-32 30-23. Drawn.

A: 24-20 15-19; 22-26 32-27; 23-32 30-23. Drawn.

Diagram 817



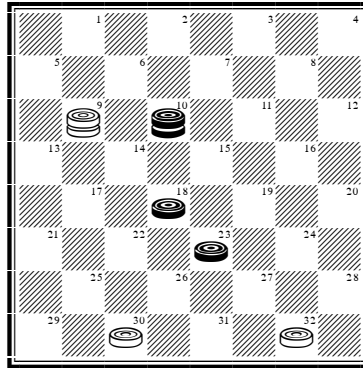
White to Play, Black Draws

Continue from Diagram 817: ... 15-11 (Said to be an earlier phase of Diagram 816, but White never allows it); 31-26! (24-28? loses as shown under Diagram 811) 11-15 26-31! (24-27? 15-18; 26-31 18-22. White wins). Drawn.

In Diagram 817, the holding side possesses the opposition, but the situation is still fraught with danger. In fact, Asa Long lost this in a world championship match

with Marion Tinsley, and Ben Boland, arguably the leading authority on endgames, erred in his analysis. So much for the ‘simple’ game of checkers!

Diagram 818



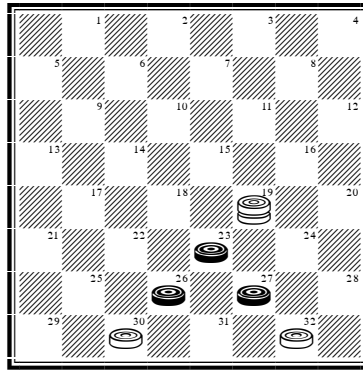
White to Play and Draw

Continue from Diagram 818: ... 32-28; 18-22 28-24; 23-27 24-19; 27-32 19-16; 32-27 16-11; 27-23 11-8; 22-26 8-3; 26-31 3-8; 31-27 9-5; 10-15 30-25; 15-10 25-21; 10-14 8-11; 23-18 5-1; 27-23 11-8; 18-15 1-5; 23-19 5-1; 14-10 1-5; 19-16 5-1; 16-11 8-4? (8-3! is the draw); 10-14 1-6; 15-19 6-1; 19-16 1-6; 16-12 6-1; 12-8 1-6; 8-3 6-1; 14-9 1-5; 9-6 21-17; 11-7 5-1; 6-9 17-13; 9-6 1-10; 7-14. Black wins.

Bridge Game #11: 11-16 22-18; 16-19 24-15; 10-19 23-16; 12-19 25-22; 9-14 18-9; 5-14 22-17; 6-10 29-25; 8-11 25-22; 4-8 22-18; 14-23 27-18; 10-15 18-14; 11-16 17-13; 16-20 14-9; 8-12 32-27; 7-10 9-6; 2-9 13-6; 19-24 28-19; 15-24 6-2; 10-15 21-17; 15-18 17-14; 24-28 14-10; 28-32 2-7; 32-23 26-19; 18-23 7-11; 23-27 31-24; 20-27 11-15; 27-32 19-16; 12-19 15-24; 32-28 24-19; 28-32 30-25; 32-27 25-22; 27-32 22-18; 32-27 19-23; 27-24 18-15 [Diagram 818 CR] *A. Long v M. Tinsley 1981*

Case 5: Black men on 23, 26 and 27

Diagram 819 by B Woolhouse

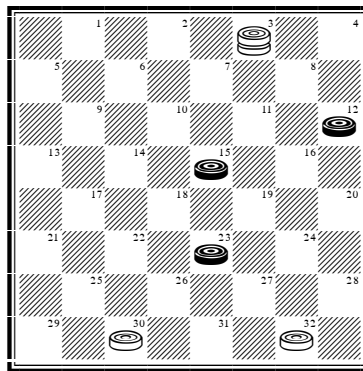


White to Play and Win

Continue from Diagram 819: ... 19-24; 27-31 32-28; 23-27 30-23; 27-32 24-20; 32-27 23-18; 27-23 18-14; 23-19 20-24; 19-23 14-10; 31-26 10-7; 26-22 7-3; 22-18 3-8; 18-15 8-12; 23-19 and into Third Position (Lesson 208). White wins.

Case 6: Avoiding First Position

Diagram 820



Black to Play and Draw

Continue from Diagram 820: 15-18! (15-19? 3-7; 19-24 7-11; 24-27 11-15; 27-31 15-19; 31-26 32-27; 23-32 30-23 ... White wins by First position) 3-7; 18-22 7-11; 22-26 11-15; 12-16! (26-31? loses by First Position as before) 15-19 (Or 15-11);

16-20 19-15; 26-31! (20-24? 15-18; 24-27 18-22 and now 27-31 32-28 or 26-31 30-25. White wins). Drawn.

Bridge Game #12: 9-14 22-17; 6-9 17-13; 1-6 25-22; 14-17 21-14; 9-15 29-22; 10-15 22-17; 6-10 24-20; 11-16 20-11; 7-16 17-14; 10-17 13-9; 5-14 23-19; 15-24 28-19; 16-23 27-9; 2-6 9-2; 3-7 2-11; 8-15 26-22; 17-26 31-22; 12-16 22-17; 16-19 17-14; 19-23 14-10; 4-8 10-7; 8-12 7-3 [Diagram 820] *W. Hellman v B. Case 1953*

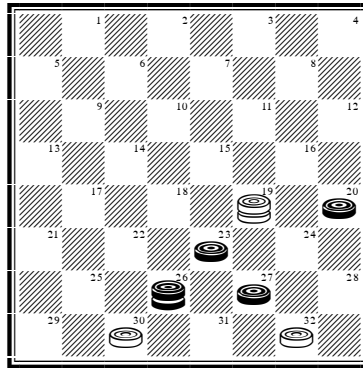
Bridge Game #13: 11-15 21-17; 9-13 25-21; 8-11 30-25; 4-8 24-19; 15-24 28-19; 11-15 17-14; 15-24 27-20; 10-17 21-14; 8-11 32-28; 6-10 25-21; 10-17 21-14; 11-15 29-25; 15-18 22-15; 7-10 14-7; 2-27 31-25; 5-9 25-21; 9-14 20-16; 12-19 24-15; 14-18 15-10; 18-22 26-17; 13-22 28-24; 22-26 24-19; 26-30 19-15 [Diagram 820 CR after 1st move] *Analysis by WCCP*

Lesson 292: 4 v 3s

Consider a man-down endgame where the side in deficit is holding a bridge. With two floating kings available to the holding side, the evidence suggests that the drawing chances are high. Because such endgames occur only rarely however, there is little practical point in devoting much attention to them.

Of far more relevance are 4 v 3 settings, of which there are four main cases to consider, but here the outcomes for the holding side are significantly less rosy. The reason is simple: at any point the forming side may jettison a piece to break the bridge, leaving a numerically even endgame where the men of the side which was formerly holding are barely developed.

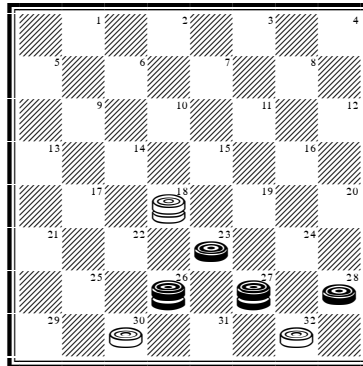
Case 1: Diagram 821 by J Saukell



White to Play, Black Wins

Continue from Diagram 821: ... 19-15 (19-24 is soft after 27-31 24-19; 20-24! 19-28; 31-27 30-25; 27-24 28-19; 26-31 19-26 31-29. Black wins); 27-31 15-18; 31-27 18-15; 20-24 15-18 (32-28 is soft); 24-28 [This forms Diagram 822 which is fundamental. For example, James Marshall defeated Derek Oldbury in game 14 of their 1955 match.]

Diagram 822

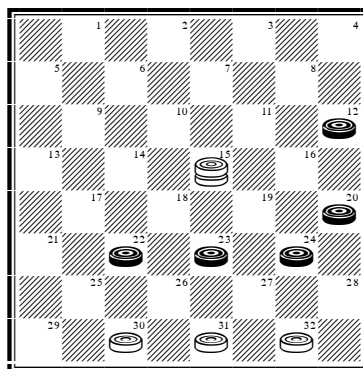


White to Play, Black Wins

Continue from Diagram 822: ... 18-15; 26-22 15-19; 22-25! 30-21; 27-31 19-26; 31-22 32-27; 28-32 27-23; 32-27 23-19; 27-23 19-15; 23-18 15-10; 22-17 21-14; 18-9. Black wins.

A forerunner of Saukell's win is the following position, which has arisen on numerous occasions in crossboard play.

Diagram 823



Black to Play and Win

Continue from Diagram 823: 24-27 31-24; 20-27 15-19; 22-26 19-24; 26-31 24-19; 31-26 19-24; 27-31 24-19; 31-27(A) 19-15; 12-16 15-19; 16-20 19-15; 20-24 15-18; 24-28 into Diagram 822. Black wins.

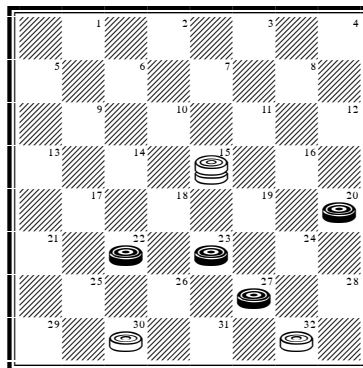
Bridge Game #14: 11-15 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 16-20 22-17; 9-13 17-14 (A good sacrifice line, but 30-25 is my preference); 10-17 21-14; 6-

10 14-9; 5-14 18-9; 1-5 9-6; 2-9 23-18; 10-14 18-15; 7-11 15-8; 4-11 29-25; 14-17 25-22? (32-28 draws); 9-14 22-18; 14-23 27-18; 17-22 26-17; 13-22 19-15; 12-16 15-8; 3-12 18-14; 16-19 14-10; 5-9 (19-24 10-7; 5-9 7-2; 9-14 2-7; 14-18 7-10; 18-23 10-15 same: J. Searight v A. Jordan 1899) 10-6; 9-14 6-2; 19-24 2-7; 14-18 7-11; 18-23 11-15 [Diagram 823] **G. Buchanan v J. Hynd 1899**

Bridge Game #15: 11-16 23-18; 9-14 18-9; 5-14 24-19; 16-23 27-9; 6-13 22-18; 8-11 26-23; 12-16 28-24; 4-8 24-19; 16-20 18-14; 10-17 21-14; 20-24! 25-21; 8-12 29-25; 11-16 25-22; 16-20? (Too aggressive: 7-10 14-7; 3-10 30-26 is best) 23-18!; 7-11 19-15; 11-16 15-11; 24-27 32-23; 16-19 23-16; 12-19 30-26? (21-17! wins); 19-24 22-17; 13-22 26-17; 24-27 31-24; 20-27 14-9; 27-31 17-13; 31-26? (Loses: ironically, breaking the bridge with 3-7! 11-8; 7-11 draws) 18-15; 26-23 15-10; 23-18 [Diagram 823 CR] **R. Pask v Cornell Program 1996**

A: Because it's quicker, Cornell chose to win with 23-27! 30-23; 31-26 19-16; 12-19 23-16; 27-31 32-28; 26-23 16-11; 23-19 11-7; 19-15 7-2; 15-10 28-24; 31-26 24-19; 26-22 19-16; 22-17 16-11; 17-13 11-8; 10-6 2-9; 13-6. Beautiful!

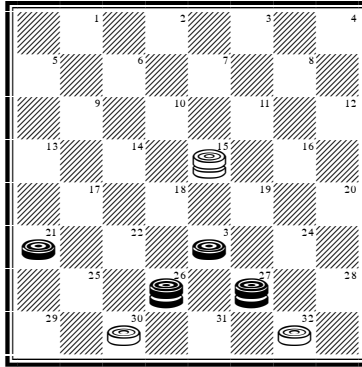
Case 2: Diagram 824 by J Lyons



White to Play and Draw

Continue from Diagram 824: ... 15-18! (15-19? 22-26 runs into the previous loss in a few moves); 22-26 18-22; 26-31 (If 27-31 32-28 draws) 30-25; 23-26 32-23; 26-30 25-21; 20-24 23-18. Drawn.

Case 3: Diagram 825



Black to Play, White Draws

Closely related to Diagram 816, White's draw virtually plays itself.

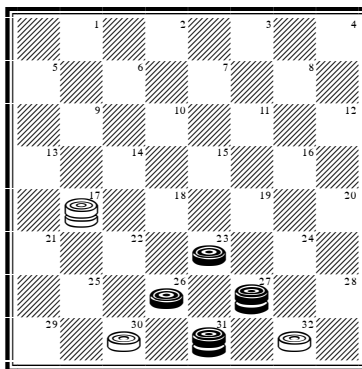
Continue from Diagram 825: 26-22(A) 15-19; 22-26 19-15. Drawn.

A: 27-24 15-18; 24-27 18-15. Drawn.

A: 26-31 15-19; 31-26 19-15. Drawn.

A: 27-31 15-18! (Not 15-19? of course); 31-27 18-15. Drawn.

Case 4: Diagram 826 by T Murphy



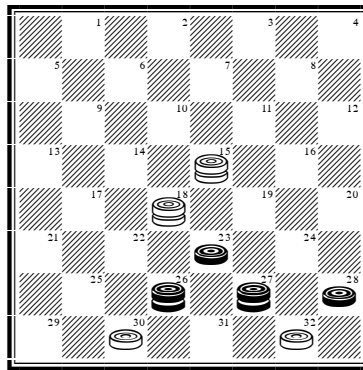
White to Play and Draw

Continue from Diagram 826: ... 32-28! (To hold the draw, White has to break the bridge!); 27-32 17-22!; 32-27 22-17. Drawn.

Lesson 293: 4 v 4 Black man on 28

Lesson 293 through 298 are intimately linked, because in each case there are black kings on squares 26 and 27. Obviously there is always a black man on square 23, so what separates them is the position of the fourth black piece. With regard to the situation featured here and in the next lesson, Derek Oldbury writes, ‘Master [these two bridges] and you have something really useful in this field.’ The reason they are so vital is this: because the men on 28 and 21 are as advanced as possible, they are the bedrock upon which the other lessons depend.

Diagram 827 by R Fraser & W Thompson



White to Play and Win; Black to Play and Draw

Continue from Diagram 827 (White to play): ... 15-10 (White has the opposition and can also win with 15-11; 26-31 11-16; 31-26 16-20; 26-31 18-22); 26-31 10-14; 31-26 14-17; 26-31 17-22. White wins.

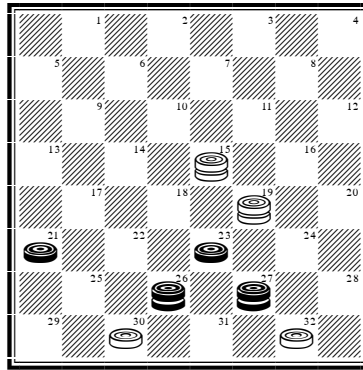
Continue from Diagram 827 (Black to play): 26-31 (Black has the opposition) 15-19 31-26; 19-16 (It's impossible for White to gain entry via the single-corner zone, so this represents the best winning attempt) 27-31!(A) 18-27; 31-24 30-23; 24-19. Drawn.

A: 26-31? loses after 16-20; 31-26 18-15!; 26-31 (27-31 15-19 31-27 same) 15-19; 31-26 19-24; 26-31 30-25! White wins.

Bridge Game #16: 9-13 22-18; 10-14 18-9; 5-14 26-22; 6-9 22-18; 7-10 25-22; 1-5 29-25; 3-7 24-19; 11-15 18-11; 8-24 28-19; 14-17 21-14; 10-26 31-22; 7-10 22-18; 9-14 18-9; 5-14 25-22; 14-17 22-18; 4-8 18-14; 17-22 14-7; 2-11 19-15; 11-18 23-14; 8-11 14-10; 11-15 27-24; 15-18 10-7; 18-23 24-19; 22-26 19-15; 26-31 15-10; 13-17 7-2; 17-22 10-7; 31-27 7-3; 22-26 2-6; 26-31 6-10; 31-26 10-15; 27-24! 15-18; 24-27 3-7; 12-16 7-11; 16-20 11-15; 20-24! 15-11; 24-28 11-15 [Diagram 827] *Analysis by WCCP*

Lesson 294: 4 v 4 Black man on 21

Diagram 828 by J Saukell & W Bell



White to Play and Win; Black to Play and Draw

Continue from Diagram 828 (White to play): ... 15-11 (White has the opposition); 27-31 11-16; 31-27 16-20; 27-31 20-24. White wins.

Continue from Diagram 828 (Black to play): 27-31 (Black has the opposition) 15-11; 31-27 11-16; 27-31 16-20; 31-27 19-24; 26-31 24-19; 31-26 20-16; 27-31; 16-11; 31-27 11-15 (Back to the beginning!); 27-31 15-10; 31-27 10-6 (10-14 allows a snap draw as shown earlier); 27-31 6-9; 31-27 9-13; 27-31 13-9 (Avoiding 13-17?, which was shown earlier). Drawn.

Bridge Game #17: 9-13 24-19; 5-9 28-24; 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 24-20; 3-8 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 26-23; 6-10 25-22; 14-17 21-14; 10-26 31-22; 9-14? (Loses: 7-10 draws) 18-9; 5-14 22-18; 14-17 23-19; 17-22 19-15; 13-17 15-8; 4-11 16-12; 11-16 20-11; 7-16 12-8; 16-19 8-3; 19-23 3-8(A); 22-26 18-15? (Permits a draw: 8-11! and 18-14 both win); 2-6? (Loses: 17-22 and 26-31 both draw) 15-11; 6-9 11-7; 17-21 7-2; 9-13 2-6? (Unnecessarily passive and permits a draw. As a general principle, in these endgames the holding side should be as pro-active as possible, centralizing their kings and affording them maximum flexibility. Here, for example, the commanding 8-11! wins); 13-17 6-9; 17-22 9-14; 26-31 ... 8-11; 31-27 14-18; 22-26 11-15; 26-31 15-19; 31-26 18-15 [Diagram 828]. Drawn. *E. Bruch v R. Pask 1983*

A: ... 18-15; 22-26 15-11; 26-31 3-7; 2-6 7-2? (Permits a draw: 11-8! wins); 6-10? (Loses: 6-9! 2-6; 9-13 6-10; 17-21 11-7; 13-17 10-15; 17-22 draws via the Saukell-Bell route) 2-6; 10-15 6-10; 15-19 10-14; 17-22 14-18. White wins. V. Monteiro v W Van Leer 1974.

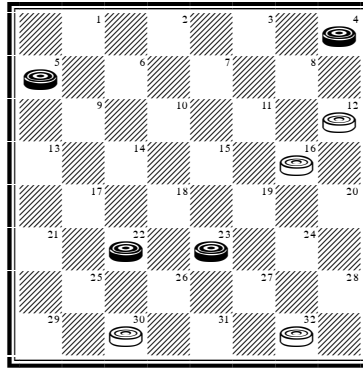
Bridge Game #18: 10-14 23-19; 7-10 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23; 2-7 22-18; 9-13 18-9; 5-14 29-25; 11-15 31-26; 7-11 25-22; 11-16 21-17; 14-21 23-18; 15-19 (16-19 is simpler) 24-6; 1-10 26-23; 16-20 23-19; 20-24 18-15; 12-16 15-6; 16-23 22-18; 24-27 18-15; 27-31 15-10; 13-17 6-2; 17-22 2-7; 31-27 7-11; 22-26 11-15; 26-31 15-19; 31-26 10-7; 27-31 7-3; 31-27 3-7; 27-31 7-11; 31-27 11-15 [Diagram 828]. Drawn. *E. Bruch v E. King 1980*

In a 4 v 4 bridge situation, there are a number of reasons why the forming side may come to grief: he may be unable to coordinate his kings under the bridge; the opposition may be wrong; or the holding side may be able to infiltrate via square 24 or square 22, causing suffocation or bringing intolerable pressure to bear on the keystone man. In truth, it is much easier to define the conditions under which the forming side may draw than those under which the holding side may win. That said, it seems appropriate to gather together some of these wins under the title 'The Bridge of Sighs'. Certainly, the winning techniques are worthy of study.

The Bridge of Sighs

Bridge Game #19: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 21-17; 11-15? (9-13 draws) 18-11; 8-15 27-23; 9-13 23-16; 15-18 22-15; 13-29 15-11; 5-9 28-24; 9-13 26-22; 6-9 24-20; 9-14 16-12; 7-16 20-11; 2-6 11-7; 6-9 7-2; 1-5 (Threatening to break through the double-corner with 30-25 30-21; 14-17 21-14; 9-25) 22-18! (Foiled!); 14-23 2-6; 9-14 31-26; 29-25 26-19; 25-22 6-9; 14-18 9-14; 18-23 19-16; 22-18 14-10; 18-14; 10-17 13-22 [Diagram 829]

Diagram 829

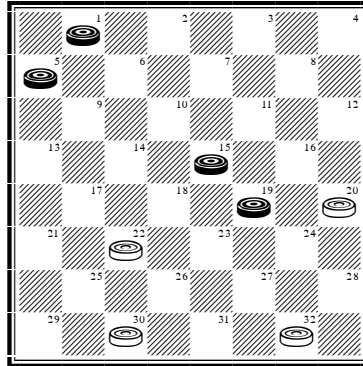


White to Play and Win

Continue from Diagram 829: ... 16-11; 22-26 12-8; 26-31 8-3; 5-9 11-7!; 9-14 7-2; 31-27 2-7; 27-24 7-11; 24-27 11-15; 27-31 15-10; 14-17 10-14; 17-21 14-18; 31-27 18-22 (Invasion); 27-31 3-7; 4-8 7-3; 8-12 3-7; 12-16 7-11; 16-20 11-15; 31-27 15-19. White wins. *P Semple v A. Long 1937*

Bridge Game #20: 9-14 23-19; 14-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 31-26; 8-11 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 6-9 (6-10 is easier) 26-23; 7-10 14-7; 2-11 23-14; 9-18 25-22; 18-25 29-22; 11-16? (See Lesson 128 for the correct 5-9) 24-20; 16-19 20-16; 19-24 27-20; 12-19 [Diagram 830]

Diagram 830

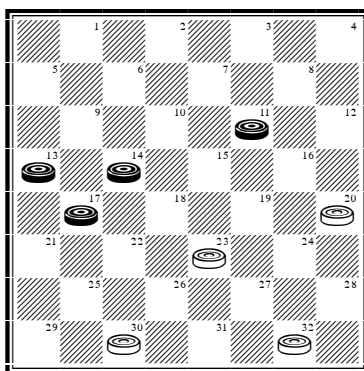


White to Play and Win

Continue from Diagram 830: ... 20-16; 19-23 16-11; 15-19 11-7; 19-24 7-3; 24-27 22-18; 27-31 18-15; 5-9 (You should work out why pitching the keystone man here loses quickly) 3-7; 9-14 (And here) 7-10; 14-17 15-11; 31-26 (Critical point: against 31-27 10-15!; 17-22 15-19; 22-26 11-7 wins easily, whereas 10-14?; 17-22 14-18; 22-26 11-7 is just a draw) 10-14; 17-21 14-17; 1-6 11-7; 6-10 7-3; 10-15 3-7. White wins. ***D. Oldbury v M. Tinsley 1958***

Bridge Game #21: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 31-27; 1-5 27-24; 9-13 18-9; 5-14 24-20; 14-17 (11-15 is natural and easy) 21-14; 10-17 19-16; 12-19 23-16; 7-10 16-7; 2-11 26-23; 10-14 (Loses: 11-15 is a simple draw) [Diagram 831]

Diagram 831

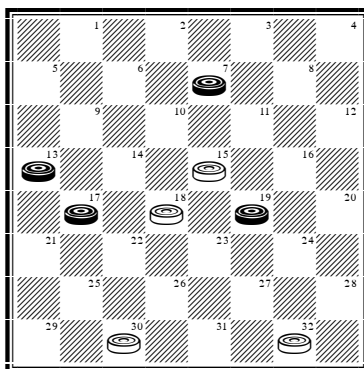


White to Play and Win

Continue from Diagram 831: ... 23-19; 17-22 19-16; 11-15 15-11; 15-19 11-7; 19-23 7-2; 22-26 2-7; 26-31 7-11; 14-17 20-16; 31-27 11-15; 27-31 16-11; 31-26 11-8; 17-21 15-11; 13-17 8-3; 17-22 3-7; 22-25 11-16; 26-31 16-20; 25-29 7-10; 29-25 10-15; 25-22 20-24 (Invasion); 21-25 30-21; 22-26 15-19; 26-30 19-26; 30-23 21-17; 31-26 17-14; 26-22 14-9; 22-18 9-6; 18-14 6-1; 14-10 24-27; 23-19 32-28. White wins. *B. Case v W. Hellman 1963*

Bridge Game #22: 9-14 24-20; 10-15 22-18; 15-22 25-9; 5-14 29-25; 7-10 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 31-27; 1-5 27-24; 9-13 18-9; 5-14 24-20 (Also arrived at in the previous game); 11-16? 20-11; 7-16 26-22; 2-7 22-18; 14-17 21-14; 10-17 19-15; 16-19 23-16; 12-19 [Diagram 832]

Diagram 832

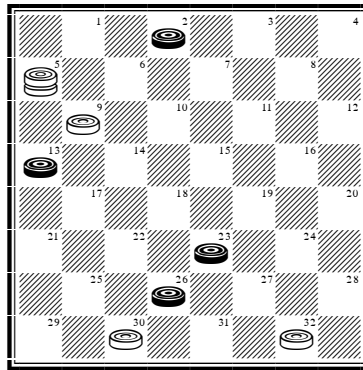


White to Play and Win

Continue from Diagram 832: ... 18-14; 19-23 14-9; 17-22 9-5; 22-26 5-1; 26-31 1-6; 7-10 15-11; 10-14 6-9; 14-17 9-14; 17-21 11-7; 31-26 7-2; 26-22 2-7; 22-18 14-9; 18-22 7-11; 22-18 11-16; 18-15 16-20; 15-19 9-6; 13-17 6-10 ... 17-22 10-14; 22-25 14-18. White wins. *J. Anderson v H. Cravens 1973*

Bridge Game #23: 10-14 23-19; 11-16 26-23; 9-13 22-17; 13-22 25-9; 5-14 29-25; 7-10?! (My preference is 7-11) 25-22; 3-7 24-20; 6-9 20-11; 8-24 28-19; 9-13 31-26; 4-8 23-18; 14-23 27-18; 8-11 18-14; 10-17 21-14; 11-16 26-23; 1-6 14-9; 6-10 9-5; 10-14 22-18; 14-17 19-15; 16-19? (This loses: 17-22 seems to draw) 23-16; 12-19 5-1; 17-22 1-5; 19-23 15-10; 7-14 18-9; 22-26 [Diagram 833]

Diagram 833



White to Play and Win

Continue from Diagram 833: ... 5-1; 26-31 1-6; 2-7 9-5; 13-17 6-2; 7-11 2-7; 11-16 7-11; 16-20 11-15; 31-26 5-1; 17-21 15-11; 26-22 1-6; 22-26 6-10; 26-22 10-15 ... 22-26 15-18; 26-31 18-27; 31-24 11-15; 24-28 15-19. White wins. ***J. Charles v A. Long 1983***

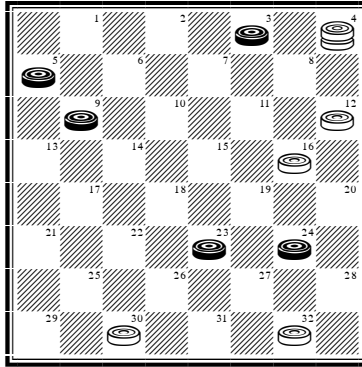
To conclude, here are a couple of 5 v 5 settings. I have deliberately not shown where White went wrong: let that be his problem!

Bridge Game #24: 9-13 23-18; 11-15 18-11; 8-15 22-17; 13-22 25-11; 7-16 24-20; 16-19(A) 29-25; 4-8(A) 21-17; 5-9(A) 17-13; 9-14(A) 27-23; 10-15(A) 23-16; 12-19 32-27; 2-7(A) 25-22; 14-18(B) 22-17; 19-23!(B) 26-10; 7-21 31-26; 6-10 13-9; 10-14 20-16; 14-17 26-23; 18-22 23-19; 22-25 27-24; 25-29 16-11; 8-15 19-10 [Diagram 834 CR] *A. Long v H. Koff 1984*****

A: Watch how Black builds up his position thematically.

B: Striving to achieve an endgame advantage.

Diagram 834

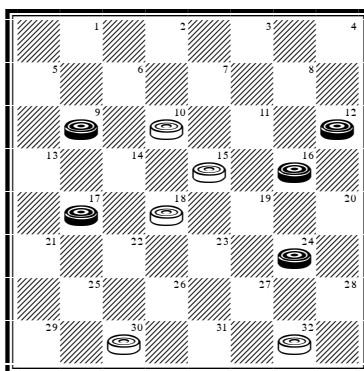


White to Play and Win

Continue from Diagram 834: ... 4-8; 24-27 8-11; 27-31 11-15; 9-13 16-11; 5-9 11-8; 13-17 8-4; 17-21 4-8; 31-26 15-10; 9-13 8-11; 26-31 11-16; 31-27 10-15; 27-31 16-20; 13-17 20-24 (Invasion). White wins.

Bridge Game #25: 12-16 21-17; 9-14 25-21; 16-19 24-15; 11-25 29-22; 8-11 28-24; 4-8 24-20; 8-12 17-13; 10-15 22-18; 15-22 26-10; 7-14 31-26; 2-7 23-18; 14-23 27-18; 6-10? (Permits a draw: 7-10! forces the win) 26-22; 10-14! 18-9; 5-14 30-26; 11-15 26-23; 15-19 23-16; 12-19 32-28; 7-11 13-9; 19-23 22-17; 14-18 28-24; 11-15 20-16 [Diagram 835 CR] *A. Long v C. McCarrick 1989*

Diagram 835

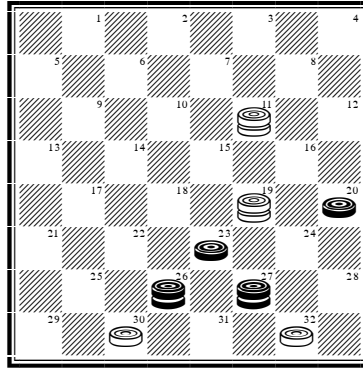


White to Play and Win

Continue from Diagram 835: ... 10-6; 17-22 6-2; 16-19 2-7; 19-23 7-11; 22-26 15-10; 26-31 18-15; 9-14 10-7; 24-28 15-10; 31-26 7-2; 26-22 11-15; 14-17 10-6; 22-26 6-1 (White holds the bridge and has 3 roaming kings!); 12-16 2-7; 17-21 7-11; 16-20 15-18; 26-31 18-27; 31-24 11-15. White wins.

Lesson 295: 4 v 4 Black man on 20

Diagram 836 by F Allen & B Boland

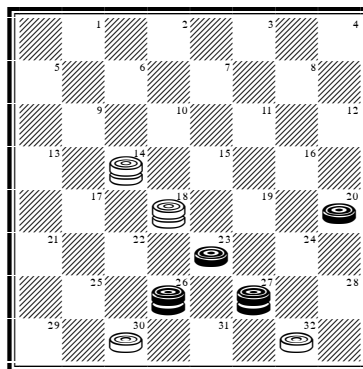


White to Play and Win; Black to Play and Draw

Continue from Diagram 836 (White to play): ... 11-15 (White has the opposition); 27-31 19-24! (A sweet pitch); 20-27 15-19. White wins.

Continue from Diagram 836 (Black to play): 27-31 (Black has the opposition) 11-15; 31-27 19-24; 27-31 24-19; 31-27 15-10; 27-31 10-14; 31-27 19-15; 26-22! (This is vital, in order to get out of the cramp when White takes square 18; anything else loses. For example, 26-31? 15-18; 31-26 14-17; 26-31 17-22. White wins); 14-18 22-17! (Of course, 22-26? loses to 15-10; 26-31 10-14; 31-26 14-17; 26-31 17-22. White wins). Drawn.

Diagram 837 by W Thompson



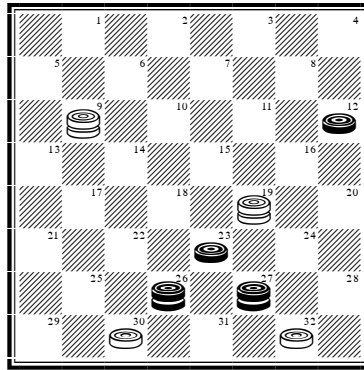
Black to Play and Draw

Currently, White has the opposition. Were Black to play carelessly, allowing White to switch the holding king from square 18 to 19, then White would win as in Diagram 836. For example: 26-31 18-15; 31-26 14-10 (15-19 would allow the snap draw with 26-31!); 26-31? 15-19!; 31-26 10-15 ... White wins. Therefore, Black finds an opportune moment to move the man from square 20 to 28, thus changing the opposition and drawing as per Lesson 293.

Continue from Diagram 837: 20-24! (A sweet finesse) 14-17 (Of course, 32-28 only draws after 26-31! 28-19; 27-32); 24-28. Drawn.

Lesson 296: 4 v 4 Black man on 12

Diagram 838 by W Leggett

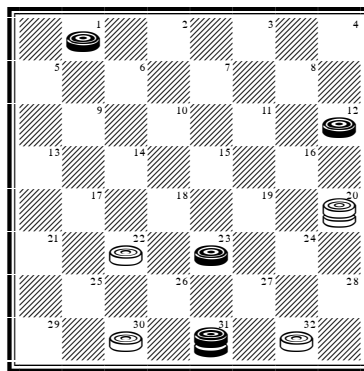


Either to Play, White Wins

Continue from Diagram 838 (White to play): ... 9-6! (White has the opposition. Of course, 9-14? permits a snap draw with 26-31!); 27-31 6-10; 31-27 10-15; 27-31 32-28! White wins.

Continue from Diagram 838 (Black to play): 27-31 (Black has the opposition, but to no avail) 9-6; 31-27 6-10; 27-31 10-15. White wins.

Diagram 839 by T Wiswell

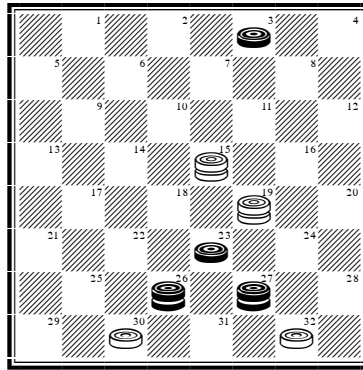


White to Play and Win

Continue from Diagram 839: ... 22-18; 31-27 18-15; 1-6 15-11; 6-10 11-7; 10-14 7-2; 14-17 2-6; 17-22 6-10; 22-26 10-15; 26-31 30-25! White wins.

Lesson 297: 4 v 4 Black man on 3

Diagram 840 by P Thirkell



White to Play and Win; Black to Play and Draw

Introduction

With White to play, Black has the opposition. White's winning plan consists of moving his active king currently on 15 to 20 in order to contain the active black king currently on 27, thus forcing the man on 3 to advance into trouble. In so doing, White has to ensure that this man does not access square 21, for then Black would obtain the draw of Lesson 294.

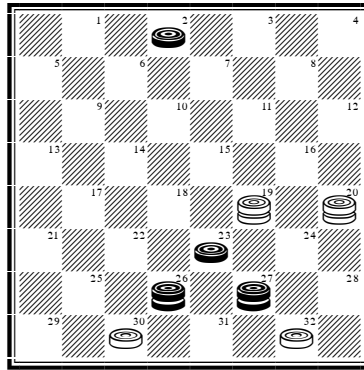
With Black to play, White has the opposition. Fortunately for Black, the draw is simplicity itself: the man on 3 simply stands pat leaving no attack of merit available to White.

Continue from Diagram 840 (White to play): ... 15-11; 27-31 11-16; 31-27 16-20; 3-7 (3-8 would be hopeless) 19-15! (20-16?; 7-10 16-11; 10-14 11-15; 14-17 15-10; 17-21 14-18 and the draw mentioned earlier); 26-22 20-16; 27-31 (27-24 16-12; 23-27 32-23; 24-27 23-18; 27-23 18-14. White wins) 16-12; 31-26 32-28!; 22-17 15-18. White wins.

Continue from Diagram 840 (Black to play): 27-31 15-11; 31-27 11-16; 27-31 16-20; 31-27 19-24; 26-31 30-25 (Or get repetitious); 3-7 (3-8 also draws, but this in combination with Black's next move transposes into the draw of the next lesson: doubling-up on knowledge) 25-21; 7-10 21-17; 10-15 17-14; 15-18 14-10; 18-22 10-7; 22-25 7-3 (Or 7-2; 25-30 2-6; 30-25 6-9; 25-21 9-14; 21-25 14-18; 25-30 18-22; 30-26 22-25; 26-30 25-21; 30-26. Drawn); 25-30 3-8; 30-26 8-11; 26-30 11-16; 30-26. Drawn.

Lesson 298: 4 v 4 Black man on 2

Diagram 841 by B Boland & W Gray



Either to Play, Black Draws

Introduction

Here, the side to play has the opposition. Thus with White to play, White would be more than happy for Black to advance the man on 2 into 21, since this would result in the loss featured in Lesson 294. However, as with the previous lesson, the man on 2 simply stands pat. Contrariwise, with Black to play, Black seeks to advance the man in this way.

Continue from Diagram 841 (White to play): ... 19-24 (Against 20-16; the man on 2 remains stationary, allowing White to go all around the houses to no effect); 26-31 30-25 (Or get repetitious); 2-6 25-21; 6-10 and the play given in the previous lesson ... Drawn.

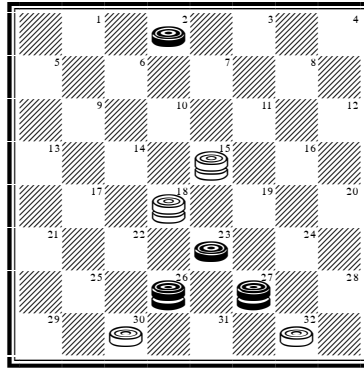
Continue from Diagram 841 (Black to play): 2-6! (Of course, 2-7? would lose to 19-15! as shown in the previous lesson) 19-24 (And 20-16 permits 6-9 and onto 21 as explained earlier); 26-31 30-25 (Or get repetitious); 6-9 25-21; 9-13 24-19; 31-26; 19-24 26-31. Drawn.

Bridge Game #26: 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 11-15 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18; 11-16 26-23; 7-10 18-15; 3-7 15-6; 1-10 31-26; 7-11 23-18; 16-23 26-19; 10-14? (Loses: 2-7 draws) 18-9; 5-14 13-9; 14-17 9-5; 17-22 5-1; 11-16 1-5; 16-23 27-18; 12-16 5-9; 16-19 18-15; 19-23 9-14; 22-26 15-11; 26-31 11-8; 31-26 8-3? (Permits

a draw: 14-10! wins); 26-22 14-10; 20-24 10-15; 24-27 15-19; 22-26 3-8; 27-31 8-11; 31-27 11-16; 27-31 16-20; 31-27 [Diagram 841]

Continue: ... 19-24; 26-31 24-19; 31-26 20-16; 27-31 16-11; 31-27 11-15; 2-6? (Doing nothing with 27-31 draws) 15-11; 6-9 11-15; 9-13 15-10; 13-17 10-14; 17-21 14-9 (Wasting time: 14-10 is quicker); 27-31. Draw agreed! *L. Edwards v P. Davis 1983* Interestingly, Bill Edwards made a similar mistake with the defending side, losing to Asa Long in the 1984 British open championship.

Diagram 842 by R Fraser



White to Play and Win; Black to Play and Draw

Introduction

There is a definite kinship here with Diagram 840. Namely, with White to play Black has the opposition, but because of the peculiar nature of the situation and the fact that the man on 2 is unable to reach 21, through skilful play White can force a win. Also, with Black to play White has the opposition, but Black can obtain a draw by leaving the man on 2 where it is.

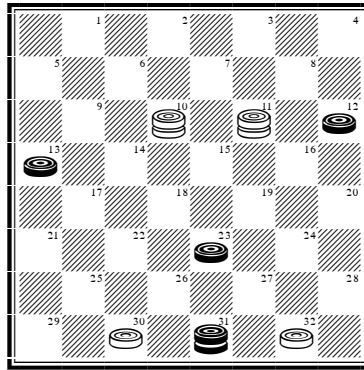
Continue from Diagram 842 (White to play): ... 15-10; 26-31 10-14; 31-26 14-17; 26-31 17-22; 2-7 (2-6 does not have the desired effect here because both black kings are hemmed in: 2-6 30-25; 6-9 25-21; 9-13 21-17. White wins) 30-25! (18-15? permits a draw by Samuel Gonotsky after 27-24 22-17; 24-20 17-14; 31-27 14-9; 27-24. Drawn); 7-11 25-21; 11-16 22-25! (Cleverly erecting the winning bridge); 16-20 25-30; 31-26 21-17; 26-31 (The win is now just a matter of time. Also, were Black to enter the dog-hole, it would simply transfer the opposition to White and he could choose to win via Lesson 293) 17-13; 31-26 13-9; 26-31 9-6;

31-26 6-2; 26-31 2-6; 31-26 6-9; 26-31 9-14; 31-26 14-17; 26-31 17-22; 27-24 18-27; 24-19 27-24; 19-28 22-18; 28-24 18-15; 24-28 15-19. White wins.

Continue from Diagram 842 (Black to play): 26-31 15-10; 31-26 10-14; 26-31 14-17; 31-26. Drawn.

Lesson 299: 4 v 4 Black men on 12 and 13

Diagram 843 by R Petterson



Black to Play and Draw

Introduction

Aside from the need to have the opposition (without it White wins easily), central to Black's defence is that the men on 12 and 13 stay put. By so doing, White is unable to make any attempt at a win until he voluntarily relinquishes holding the bridge. It must be granted however that the second phase of the operation demands great care.

Continue from Diagram 843: 31-26 10-14; 26-31 11-15; 31-26!(A) 32-28(B); 26-31 14-18(C); 31-27!(D) 28-24; 27-20 18-27; 13-17(E) 15-19(F); 20-16!(G) 19-15; 16-20 15-11; 12-16 27-23(H); 17-21 30-26; 21-25 26-22; 25-30 22-18; 30-25 18-15; 25-22 15-10; 22-17 10-7; 17-14 7-3; 14-10 3-8; 10-15!(I) 11-18; 16-19 23-16; 20-4. Drawn.

A: 31-27? 30-26!; 23-30 32-23; 12-16 (30-25 23-19; 25-21 19-16!; 12-19 15-24; 13-17 24-19; 17-22 19-23; 22-25 23-26. White wins: the American Position) 15-18!; 16-20 18-22; 20-24 14-18; 24-27 23-19; 27-32 18-23. White wins.

B: Otherwise Black see-saws endlessly between squares 31 and 26.

C: 15-18 allows 23-27 to be played.

D: 23-27? 28-24; 27-32 30-26!; 31-22 18-25; 32-28 24-20; 13-17 15-18; 17-21 25-22; 28-24 18-15; 24-28 15-19. White wins (using the method of Lesson 56.

E: 12-16? loses quickly to 30-26; 13-17 26-23.

F: White is happy to repeat a few moves in order to try for a sneaky win.

G: 17-21? 27-23!; 20-16 23-26; 16-23 26-19. White wins.

H: ... 11-15; 17-21 27-32; 20-24 15-18; 16-19 32-28; 24-27 18-22; 27-23 28-32; 19-24 22-26; 23-19 26-31; 24-28. Drawn.

I: The 2 for 2 which saves the day.

Bridge Game #27: 9-13 22-18; 10-14 18-9; 5-14 25-22; 11-15 22-18; 15-22 26-10; 7-14 29-25; 6-10 25-22; 3-7 31-26; 8-11 24-20; 1-5 28-24; 4-8 24-19; 11-15 19-16; 12-19 23-16; 15-19 22-18; 14-23 27-18; 8-12 18-14; 10-17 21-14; 13-17 16-11; 7-16 20-11; 2-6 11-7; 6-9 14-10; 9-13 7-2; 17-22 26-17; 13-22 2-7; 19-23 7-11; 5-9 10-6; 9-13 6-2; 22-26 2-6; 26-31 6-10 [Diagram 843]. Drawn. *Analysis by WCCP*

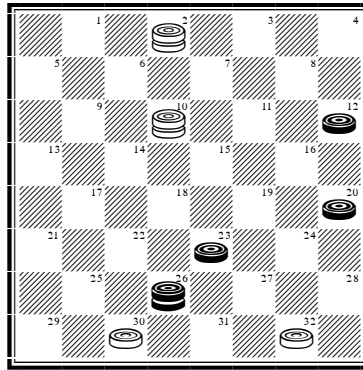
Bridge Game #28: 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 26-22; 7-11 23-18; 14-23 27-18; 11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11 22-17; 12-16 (10-15! 17-14; 11-16 forces an easy draw) 24-20; 16-19 17-14; 10-17 21-14; 1-6 25-22; 19-23 22-17; 11-16 20-11; 8-15 14-10; 6-9 10-7; 9-13 17-14; 15-18 14-10; 4-8 7-3; 8-12 3-7; 18-22 7-11; 22-26 10-7; 26-31 7-2; 31-26 2-7; 26-31 7-10 [Diagram 843]

Continue: 31-27 10-14; 27-31 11-15; 31-26 32-28; 26-31 14-18; 31-27 28-24; 27-20 18-27; 12-16? (See Note E) 30-26; 13-17 26-23; 17-22 15-19. White wins. ***H. Moulding v T. O'Grady 1927***

Bridge Game #29: 11-16 21-17; 8-11 17-14; 10-17 22-13; 4-8 24-19; 16-20 25-21; 11-16 26-22; 8-11 29-25; 9-14 22-17; 6-10 25-22; 11-15 23-18; 14-23 27-11; 16-23 11-8; 12-16 22-18; 3-12 18-15; 10-19 13-9; 5-14 17-3; 23-26 31-22; 19-24 28-19; 16-23 3-8; 20-24 8-11; 1-6! 22-18; 24-27 21-17; 27-31 18-14 (17-14 is an excellent alternative, but Black draws with careful play); 31-27; 17-13 27-31; 14-9 31-27; 9-5 6-9 13-6; 2-9 5-1 9-13; 1-6 27-31; 6-10 [Diagram 843]. Drawn (As shown above). *H. Cravens v M. Tinsley 1974*****

Lesson 300: 4 v 4 Black men on 12 and 20

Diagram 844 by J Searight and G Crookston & B Oldman



Either to Play, White Wins

Introduction

With Black to play, he has the opposition and can put up a terrific fight. However, with super-accurate play, the combined effort of many skilled players and analysts, White is able to force the win.

With White to play, he has the opposition and the win is much more straightforward.

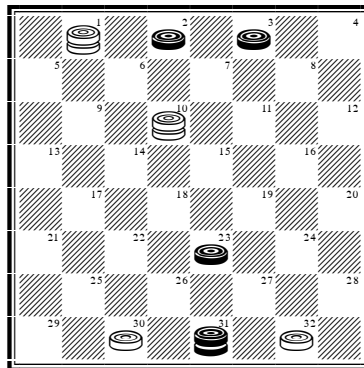
Continue from Diagram 844 (Black to play): 26-31 10-15; 31-26 2-7; 26-31 7-11 (7-10 also wins) 31-26 (20-24 11-7; 24-28 15-19; 31-26 19-24! – Invasion – 26-31 7-11. White wins) 15-10; 26-31 10-14; 31-27 14-17; 27-24 (27-31 17-22! – Invasion – 12-16 11-8; 20-24 8-11; 16-20 11-15. White wins) 17-22!; 24-19 11-7; 20-24 7-11; 24-27 11-16; 27-31 (19-15 – 19-24 16-20; 24-19 is the same – 16-20; 15-19 22-18 is an easy white win) 16-20; 19-15 20-24; 12-16 24-20; 16-19(A) 20-16; 31-27 30-25; 27-24 16-20; 24-27 25-21; 19-24 32-28; 15-19 21-17; 23-26 22-31; 27-32 20-27; 32-23 (Now into a phase of Third Position) 17-14; 19-15 14-9!; 15-10 9-5!; 10-6 5-1; 6-10 28-24; 10-15 1-6; 15-11 6-10; 23-27 24-20; 27-23 10-14; 23-19 ... White wins.

A: 15-11 22-18; 31-27 30-25; 16-19 25-21; 19-24 21-17; 24-28 17-14; 11-7 14-9; 7-10 9-5; 10-6 5-1; 6-10 1-5; 10-6 18-22; 6-10 5-9; 27-31 22-25; 10-15 20-24; 15-18 25-30; 18-15 9-13! 15-18; 13-17 18-15; 17-22. White wins

Bridge Game #30: 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 26-22; 7-11 23-18; 14-23 27-18; 11-16 18-11; 8-15 31-27; 16-23 27-11; 3-8 11-7; 2-11 22-17; 1-6? (Loses: 10-15! is best as shown under Bridge Game #28) 17-14; 10-17 21-14; 12-16 25-21! (The annotator, Eugene Frazier, noted that 24-20?; 16-19 25-21 19-23 21-17 was an alternative win, but in fact it just transposes into the Petterson draw); 16-19 24-15; 11-18 21-17; 8-11 17-13; 18-23 14-9; 6-10 9-6; 10-15 6-2; 4-8 2-6; 15-19 6-10; 11-16 13-9; 8-12 9-6; 16-20 6-2; 19-24 10-14; 24-27 14-17; 27-31 17-22; 20-24 (12-16 2-7; 20-24 7-11 transposes into the 2nd note of the win shown above) 2-7; 24-28 7-11. White wins. **K. Albrecht v D. Oldbury 1974**

Continue from Diagram 844 (White to play): ... 2-7! (10-15 only draws because Black effectively gains a tempo by moving his king to 24 with the threat of exchanging off the white king on 15); 26-31 7-11; 31-27 10-14; 27-24 14-17; 24-19 17-22; 20-24 11-16 (The most practical approach); 24-27 30-26 (Ditto); 23-30 16-23; 12-16 32-28; 27-32 22-18; 30-25 18-15; 25-22 15-11; 16-20 11-15. White wins.

Diagram 845 by B Boland



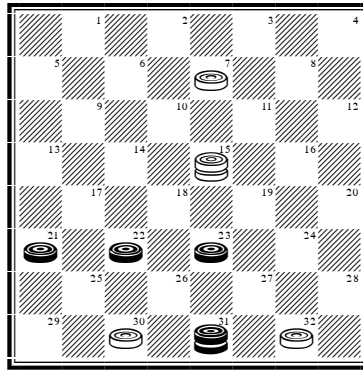
Black to Play and Draw

Continue from Diagram 845: 23-27(A)! 32-23; 31-26 23-19 (Or 23-18; 2-6 30-23; 6-22. Drawn); 2-6 30-23 6-24. Drawn.

A: 2-7? 10-6; 7-11 6-10; 3-8 1-6; 8-12 10-7; 11-16 7-11; 16-20 6-10 ... White wins. **F. Bucklow v D. Oldbury 1953**

Lesson 301: 4 v 4 Black man on 21 (separated kings)

Diagram 846 by A Hynd



Black to Play and Draw

Continue from Diagram 846: 22-25! (White has the opposition. Note that 31-27? loses quickly to both 15-18 and 15-19) 7-2(A); 25-29 2-6; 29-25 (Or 31-27 first) 6-9; 31-27!(C) 9-14; 25-22 15-19; 23-26! (22-26? loses) 32-23; 22-18 14-17; 18-27 30-23; 27-18 19-24; 18-15 17-22; 15-10 24-19; 10-14 19-23; 14-9 23-18; 9-6 18-14; 6-1. Drawn.

A: ... 7-3(B); 25-29 3-8; 29-25! (31-26? loses to 15-11; 29-25 11-16; 25-22 16-19; 22-17 19-24; 26-31 8-11; 17-22 11-15. White wins) 8-12; 25-22 15-11 (12-16 gets 23-27); 31-27 11-16; 27-24 16-20; 24-19 12-8; 22-18 8-11; 18-22 11-7; 22-17 7-10; 17-22 10-14; 22-18 14-17; 21-25! 30-21; 23-26 32-28; 26-31 20-24; 19-23 17-13; 18-14 Drawn. Pretty!

B: ... 15-11; 31-27! (25-29? loses to 11-16; 29-25 7-3; 25-22 3-8; 22-25 16-20; 31-27 8-11; 25-22 11-15; 22-17 15-18; 17-13 18-22; 27-31 20-24! White wins) 11-16; 27-24 16-20; 24-19 7-2; 25-29 2-6; 29-25 6-10 25-22 ... into Note B. Drawn.

C: 25-22? 9-13; 22-25 15-11; 25-22 11-16!; 22-25 16-20; 25-22 20-24! (Invasion); 22-26 24-19; 31-27 13-9 ... White wins (Using the method of Lesson 294).

Bridge game #31: 11-16 23-19; 16-23 26-19; 8-11 27-23; 11-15 22-18; 15-22 25-18; 9-13 29-25; 13-17 21-14; 10-17 18-15; 4-8 24-20; 5-9 28-24; 9-13 31-26; 17-21 25-22; 6-9 32-28; 7-11 15-10; 11-15 20-16; 8-11 16-7; 2-11 24-20; 15-24 28-

19; 11-15 19-16; 12-19 23-16; 9-14 26-23; 14-17 23-18; 17-26 18-11; 26-31 11-7;
31-27 7-2; 13-17 16-12; 17-22 20-16; 22-26 30-23; 27-18 16-11; 21-25 11-8 (But
with the man on 25, as opposed to 26 CR, 10-6!; 1-10 2-6; 10-15 6-10 is a snap
draw! See Diagram 807); 25-30 into Note A CR at 1st move. *Analysis by A. Lyman*

Lesson 302: Miscellaneous

a More bluff than stuff!

Bridge Game #32: 11-15 23-19; 8-11 22-17; 9-14 25-22; 6-9 17-13; 2-6 29-25; 4-8 24-20; 15-24 28-19; 11-15 27-24; 14-17 21-14; 9-18 26-23; 18-27 32-23; 10-14 19-10; 6-15 13-9; 7-11 23-18; 14-23 31-26; 5-14 26-10; 14-18 22-15; 11-18 25-22; 18-25 30-21: a 4 v 4 bridge where Black has the opposition. Barring extremely careless play, this is a simple draw for White.

Continue: 8-11 21-17; 11-15 17-14; 15-18 14-9; 18-23 9-6; 23-27 6-2; 27-32 24-19; 32-27 19-15; 27-23 15-11; 23-18 11-8; 12-16 20-11; 3-12 11-8; 12-16 2-7; 1-5. Drawn. *A. Jordan v M. Pomeroy 1913*

Bridge Game #33: 11-16 24-19; 7-11 22-18; 3-7 25-22; 11-15 18-11; 8-24 28-19; 4-8 29-25; 8-11 22-18; 9-13 26-22; 6-9 18-15; 11-18 22-6; 1-10 25-22; 9-14 31-26 (A favourite of Tom Watson who has scored many wins with it); 7-11 (14-17? 21-14; 10-17 is simply a case of panicking unnecessarily at the bridge which is in view) 22-18; 2-7 18-9; 5-14 23-18; 14-23 27-18; 16-23 26-19; 11-16 18-15; 16-23 15-6: a 4 x 4 bridge where Black has the opposition. Again, there is nothing for the forming side to fear.

Continue: 7-11 (or 7-10) 6-2; 11-15 2-7; 15-19 (Black can also crown the other way) 7-11; 19-24 11-15; 24-27 30-26 (Conceding the draw); 23-30 32-23; 12-16 23-18; 30-26 18-14; 26-31 14-10; 31-27 10-7; 27-24. Drawn. *F. Buckby v R. Pask 1994*

b Double-Bridge

Bridge Game #34: 9-13 22-17; 13-22 25-18; 11-15 18-11; 8-15 21-17; 5-9 17-13; 9-14 29-25; 4-8 23-19; 8-11 26-23; 14-17 25-21; 17-22 21-17; 10-14?! (6-9 is best) 17-10; 7-14 19-10; 6-15 23-19; 2-6 19-10; 6-15 31-26; 22-31 24-20; 31-24 28-10: a 5 v 5 bridge where White has the opposition. The onus is now on Black to find the draw.

Continue: 14-18? (Loses: 12-16! draws) 13-9; 18-23 9-6; 11-15 6-2; 15-19 2-7; 19-24 7-11; 24-27 11-15; 27-31 20-16; 12-19 15-24. White wins. *E. Rolader v H. Cravens 1978*

c Forming side gets an edge

Bridge Game #35: 9-14 24-19; 11-15 22-18; 15-24 18-9; 5-14 28-19; 8-11 25-22; 11-15 32-28; 15-24 28-19; 4-8 22-18; 8-11 18-9; 6-13 29-25; 11-15 27-24; 7-11 25-22; 11-16 21-17; 16-20 17-14; 20-27 31-24; 10-17 19-10; 12-16 24-20; 2-6 20-11; 6-15 23-18; 15-19 18-14; 17-21 (Letting White break the bridge with 19-24 11-7; 3-10 14-7 is preferable: E. Frazier v D. Oldbury 1964): a 5 v 5 bridge where White, who has the opposition, has an edge because of the black men on 13 and 21.

Continue: ... 14-10; 19-24 26-23; 24-27 23-18; 27-31 11-7; 31-27 (1-6! draws promptly) 7-2; 27-23 18-14; 23-19 14-9; 19-23 2-7; 1-5 9-6; 5-9 6-1; 9-14 22-18; 14-17 18-14; 17-22 ... 7-11; 22-26 1-5; 13-17 5-9; 17-22 9-13; 23-27 30-23; 27-9 13-6; 21-25. Drawn. **E. Scheidt v D. Oldbury 1976**

d So near and yet so far!

Bridge Game #36: 10-15 23-18; 9-14 18-9; 5-14 22-17; 7-10 26-23; 11-16 24-19; 15-24 28-19; 8-11 25-22; 16-20 30-26; 11-15 19-16? (32-28 is best); 12-19 23-16; 15-19 29-25; 4-8 17-13; 2-7 22-17; 8-11 27-23; 19-24 32-28; 11-15 28-19; 15-24 25-22; 10-15 17-10; 7-14 22-18; 15-22 26-10; 6-15: a 5 v 5 bridge where White, who has the opposition, has formulated a precise plan to break things up. As it transpires, the operation is a success but Black wins anyway!

Continue: ... 23-19; 15-18 19-15; 24-28! (24-27 only draws) 15-10; 28-32 16-11; 18-22 11-7; 20-24 7-2; 32-27 2-6; 27-23 6-9; 22-25 9-14; 25-29 21-17; 29-25 10-7; 3-10 14-7; 1-6! Black wins. **M. Tinsley v E. Scheidt 1970**

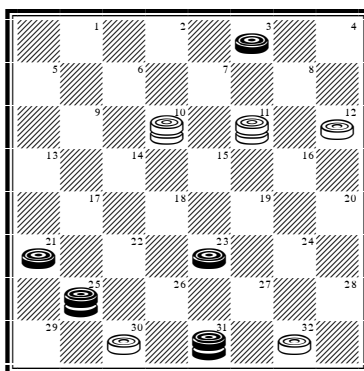
e From Opening to Endgame

As explained in Lessons 124 and 125, given a sufficiently lop-sided ballot, the defending side can be virtually forced into a delicate endgame from the opening. The following two examples provide further evidence of this.

Bridge Game #37: 11-16 23-19; 16-23 26-19; 8-11 27-23; 11-15 22-18; 15-22 25-18; 9-13 29-25; 13-17 21-14; 10-17 18-15; 4-8 24-20; 5-9 31-26; 17-21 25-22; 6-9 32-28; 7-11 15-10; 11-15 20-16; 8-11 16-7; 2-11 24-20; 15-24 28-19; 11-15 19-16; 12-19 23-16; 9-14 26-23; 14-17 23-18; 17-26 18-11; 26-31 11-7; 31-27 7-2; 13-17 16-12; 17-22 20-16; 22-25 (In Bridge Game #31, 22-26 allowed Black a snap draw, so this would seem to be the preferred option. Note that 27-23 16-11; 22-26

11-8; 26-31 8-4; 31-26 4-8; 26-22 is the same) 16-11; 25-29 11-8; 29-25; 8-4; 25-22 4-8; 27-23 [Diagram 847 CR]. *Analysis by A. Lyman*

Diagram 847 by W Bryden



Black to Play and Draw

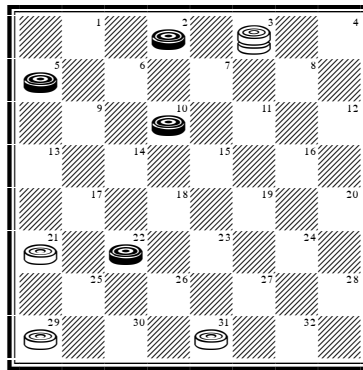
Continue from Diagram 847: 25-22 (Black has the opposition) 11-16; 22-25! (31-27? loses to 16-19 22-26; 10-15. White wins) 16-20; 31-27 10-15; 27-31! (25-22? is a howler after 12-8; 3-12 20-16: 12-19 15-31. White wins) 20-24; 25-22 15-11; 22-25! (22-17? loses to 11-16 while 22-26? loses to 24-19) 11-16; 31-26! (Clever) 16-20; 26-22 20-16; 22-26 16-11; 26-31 11-15; 25-22. Drawn.

The two most common ways of breaking up a secondary bridge are akin to Methods 1 and 6 shown in the introduction.

Method 1: Black lines up three men on 13, 17 and 22 and exchanges 22-26 31-22; 17-26. (Or three men on 13, 17 and 23 and exchanges 23-26 31-22; 17-26.) Alternately, he lines up three men on 15, 18 and 22 and exchanges 22-25 29-22; 18-25. (Or three men on 15, 18 and 21 and exchanges 21-25 29-22; 18-25.)

Diagram 849 aptly illustrates Method 6.

Diagram 849



Black to Play and Draw

Continue from Diagram 849: 5-9 3-8; 9-14 8-11; 14-18 11-16; 18-23 21-17; 23-26 17-13; 26-30 13-9; 10-14 (Getting ready) 16-19; 22-26! 31-22; 30-26. Drawn. **L. Levitt v A. Long 1974**

To conclude this chapter, here are two examples of the secondary bridge in action.

Bridge Game #39: 9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 28-24; 3-7 23-19; 11-15 27-23; 8-11! 31-27; 9-13 23-18; 14-23 27-18; 12-16! 19-12; 13-17 21-14; 10-17 22-13; 15-31 12-8 (Crowning under the bridge); 11-16 20-11; 7-16 8-3; 1-6 24-20; 16-19 20-16; 31-26 30-23; 19-26 ... 32-28 (Making preparations); 26-31 28-24; 31-27 24-20; 27-23 3-7!; 2-11 16-7. Drawn. **B. Case v L. Taylor 1958**

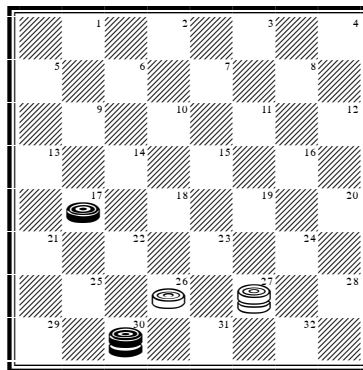
Bridge Game #40: 11-15 21-17; 15-19 24-15; 10-19 23-16; 12-19 27-24; 7-10 24-15; 10-19 32-27; 3-7 22-18; 6-10 25-21; 8-11 17-14; 10-17 21-14; 1-6 27-24; 11-15 18-11; 9-18 24-15; 7-16 15-11; 6-10 29-25; 5-9 31-27; 10-15 28-24; 9-13 26-23; 18-22 25-18; 15-22 23-18 (Although Black is the holding side here, it is he who must play with care); 13-17 18-14; 17-21 14-10; 22-25 10-7; 25-29 7-3; 29-25 3-8; 16-19 24-15; 2-7 11-2; 4-18. Drawn. *E. Frazier v W. Hellman 1967*

Chapter 30: Endgame Themes

Lesson 303: Captive Cossacks

In Tom Wiswell and Ken Grover's excellent *Let's Play Checkers*, the former notes that this theme, where the losing side is forced to commit suicide, often arises in actual play. The first two examples are fundamental.

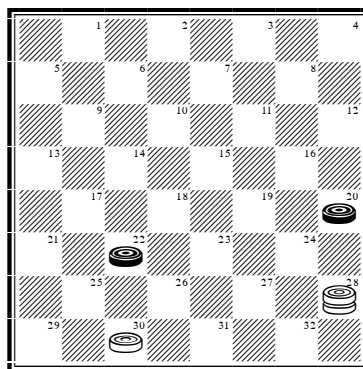
Diagram 850 by Anon



White to Play and Win

Continue from Diagram 850: ... 26-22!; 17-26 27-31; 30-25 31-29. White wins.

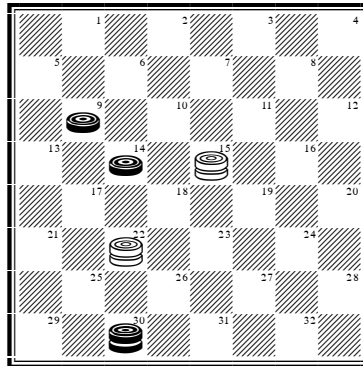
Diagram 851 by Anon



White to Play and Win

Continue from Diagram 851: ... 28-32; 20-24 32-28; 24-27 30-26!; 22-31 28-32; 31-26 32-30. White wins.

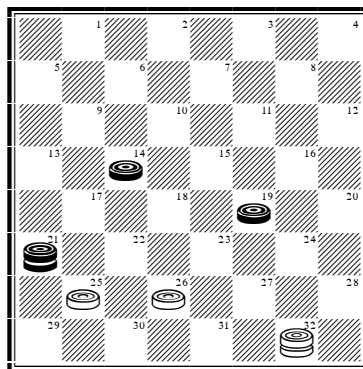
Diagram 852 by W Gardner



White to Play and Draw

Continue from Diagram 852: ... 15-19! (Not 15-10? of course); 9-13 19-23 (Or 19-24); 14-17 23-27; 17-26 27-31; 13-17! 31-13; 30-26. Drawn.

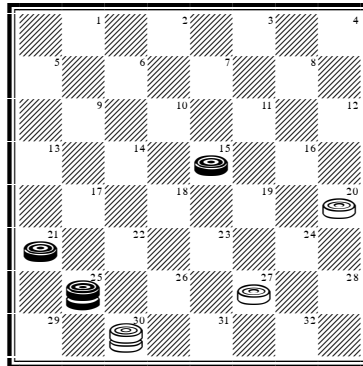
Diagram 853 by G Trott



White to Play and Draw

Continue from Diagram 853: ... 26-23!; 19-26 32-27; 21-30 27-31; 14-17 (Or 30-25, but not 14-18?) 31-13; 30-26. Drawn.

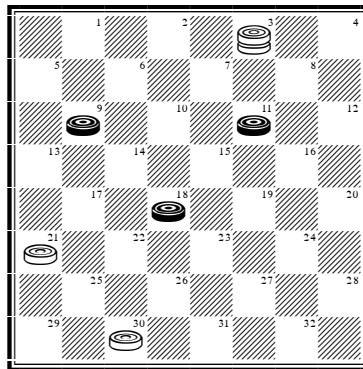
Diagram 854 by M Wardell



White to Play and Win

Continue from Diagram 854: ... 30-26!; 25-30 (The best try) 26-22; 21-25 22-29; 15-19 20-16; 30-26 29-25! (27-23?; 26-22 only draws); 26-31 27-23!; 19-26 25-30; 31-27 30-32. White wins.

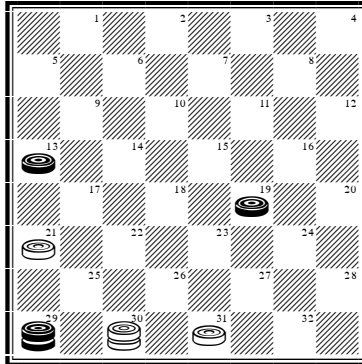
Diagram 855 by J Wyllie



White to Play and Win

Continue from Diagram 855: ... 3-7 (The king on 3 is sometimes shown on 2); 11-16 7-11; 16-20 11-15; 18-23 15-18; 23-27 21-17; 9-13 18-23; 13-22 23-32; 20-24 32-28; 24-27 30-26!; 22-31 28-32; 31-26 32-30. White wins.

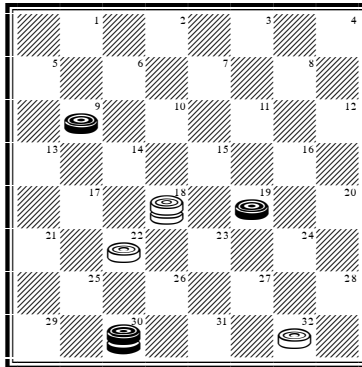
Diagram 856 by J Mackenzie



White to Play and Win

Continue from Diagram 856: ... 21-17! (31-27! first comes to the same thing, but this is flashier); 13-22 31-27; 29-25 30-21; 22-26 21-25; 26-31 27-23!; 19-26 25-30; 31-27 30-32. White wins.

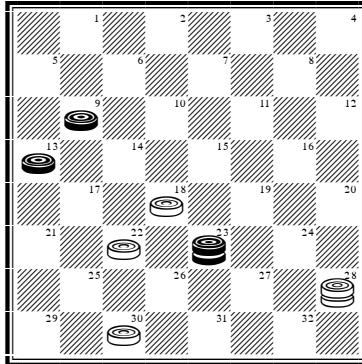
Diagram 857 by J Weston



White to Play and Win

Continue from Diagram 857: ... 22-17; 9-13 18-22!; 30-25 (Or 30-26 22-31; 13-22 32-27; 22-25 27-23; 19-26 31-29. White wins) 22-29; 13-22 32-27; 22-26 29-25; 26-31 27-23!; 19-26 25-30; 31-27 30-32. White wins.

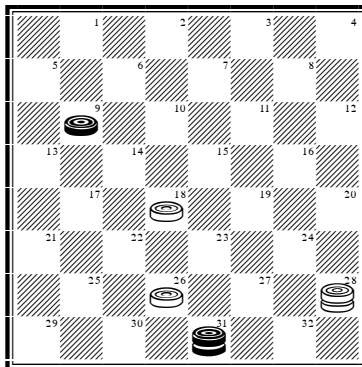
Diagram 858 by L Vair



White to Play and Win

Continue from Diagram 858: ... 18-15; 9-14 28-32! (Getting ready); 14-17 30-26!; 23-30 32-27!; 17-26 27-31. White wins.

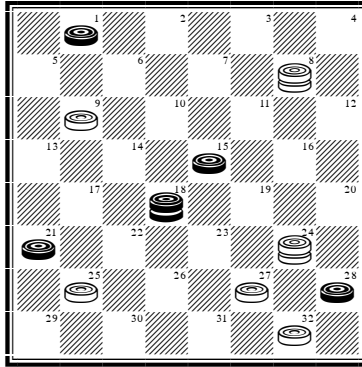
Diagram 859 by W Veal



White to Play and Win

Continue from Diagram 859: ... 18-14!; 9-18 26-23; 18-27 28-32; 31-26 32-30. White wins. If you don't find this pure magic, throw your board and pieces out of the window forthwith!

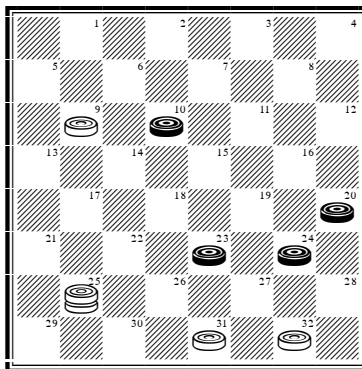
Diagram 860 by T Wiswell



White to Play and Win

Continue from Diagram 860: ... 25-22!; 18-25 9-6!; 1-10 8-11; 25-22 (25-30 11-18; 21-25 27-23; 25-29 24-27. White wins); 11-25; 21-30 27-23; 10-14 (Otherwise White can exchange and win with the opposition) 23-18! (Brilliant); 14-23 24-27; 23-26 (30-26 27-18; 26-31 18-22. White wins) 27-31; 30-25 31-29. White wins.

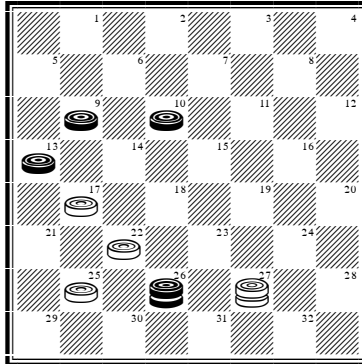
Diagram 861 by T Wiswell



White to Play and Win

Continue from Diagram 861: ... 9-6; 24-27 31-24; 20-27 6-2; 27-31 2-7; 10-15 7-11; 15-19 11-16; 19-24 16-20!; 23-26 (24-28 20-24; 31-26 24-27; 26-30 27-18; 30-21 18-22. White wins) 20-27 31-24; 32-27!; 24-31 25-30; 31-27 30-32. White wins.

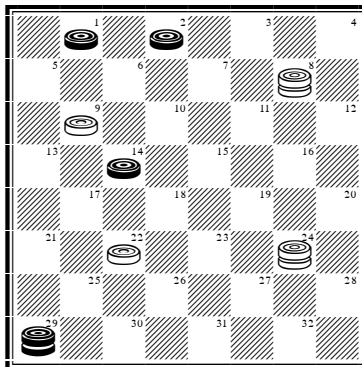
Diagram 862 by D Oldbury



White to Play and Draw

Continue from Diagram 862: ... 17-14!; 10-17 25-21; 9-14 27-31; 26-30 31-27; 17-26 27-31. Drawn.

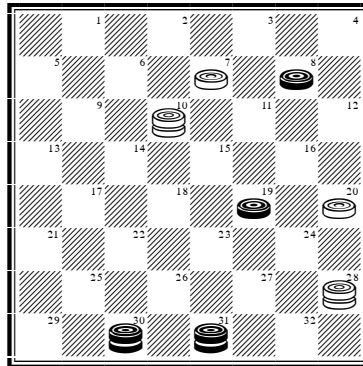
Diagram 863 by T Wiswell



White to Play and Draw

Continue from Diagram 863: ... 24-19; 29-25 22-18; 14-23 19-26; 25-30 26-22; 1-5 9-6; 2-9 8-11; 9-14 11-16! (11-7?; 5-9 7-10; 9-13 10-17; 30-25 22-29; 13-22. Black wins); 5-9 16-19 (Or 16-20); 9-13 19-23; 14-17 23-27; 17-26 27-31; 13-17 31-13; 13-17 30-26. Drawn.

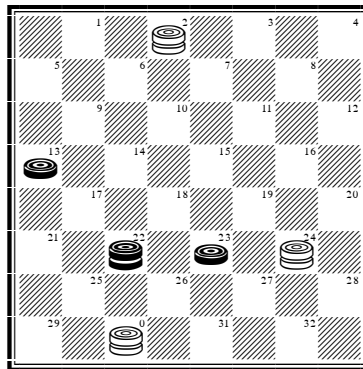
Diagram 864 by H Lieberman



White to Play and Win

Continue from Diagram 864: ... 10-15; 19-23 15-18!; 23-27 (31-27 28-24; 27-32 18-27; 32-23 24-19; 23-16 20-4. White wins) 7-3; 8-12 20-16!; 12-19 18-23!; 19-26 28-32!; 30-25 (No choice) 32-21. White wins.

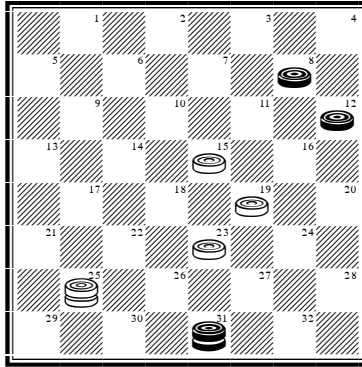
Diagram 865 by F Miller



White to Play and Win

Continue from Diagram 865: ... 2-7; 13-17 7-11; 22-18 11-16; 18-22 16-19; 22-26 19-15; 26-22 24-28; 23-27 30-26; 22-31 28-32; 17-22 32-23; 22-25 15-18; 25-30 18-22. White wins.

Diagram 866 by A Long

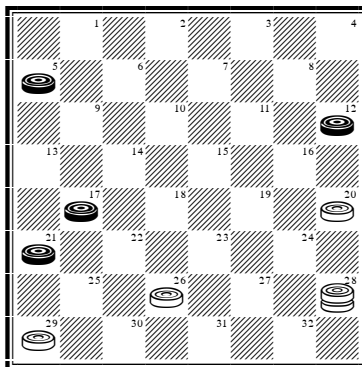


White to Play, Black Draws

Continue from Diagram 866: ... 19-16; 12-26 25-30; 8-12 30-23 ... 12-16 15-10; 16-20 10-7; 20-24 23-27; 24-28 27-32; 31-26 7-2; 26-23 2-7; 23-19 7-11; 19-24. Drawn. *A. Long v W. Hellman 1962*

Illustrative Game 140: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 21-17; 9-13 17-14; 6-10 27-24; 10-17 24-15; 17-21 32-27; 11-16 18-14; 2-6 22-18; 6-10 15-6; 1-17 18-14; 8-12 27-24; 16-20 24-19; 20-24 19-15; 4-8 28-19; 7-11 14-10; 11-18 26-22; 17-26 31-15; 5-9 10-7; 9-14 7-2; 14-18 2-7; 13-17 7-10; 18-23 10-14; 23-26 30-23; 21-30 14-21; 30-26 21-25; 26-31 [Diagram 866]

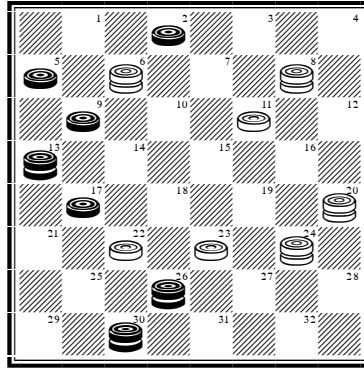
Diagram 867 by R Martins



White to Play and Win

Continue from Diagram 867: ... 28-24 (Or 28-32); 5-9 24-27; 9-13 26-22!; 17-26 29-25!; 21-30 27-31; 13-17 31-13; 30-26 13-17. White wins (First Position).

Diagram 868 by H Robinson

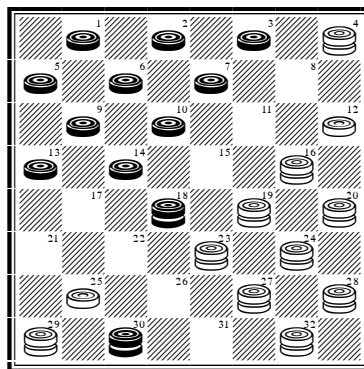


White to Play and Win

Continue from Diagram 868: ... 24-27 (Arguably the most famous checkers problem ever composed, it is certainly the most notable: the winning idea being employed 3 times); 26-19 11-7; 2-11 8-24; 17-26 27-31; 9-14 31-22; 14-17 24-27; 17-26 27-31; 5-9 31-22; 9-14 20-24; 14-17 24-27; 17-26 27-31. White wins.

Christened ‘The Weird Sisters’, it was accompanied by the motto from Macbeth: ‘Thrice the brindled cat hath mewed.’ Intrigued to see how many times he could make the cat ‘mew’, Mr Robinson came up with the following. Keep in mind that the sole object of the composition was to exhibit the maximum number of mews!

Diagram 869 by H Robinson



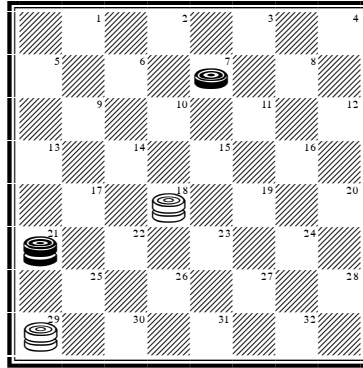
White to Mew Nine Times and Win!

Continue from Diagram 869: ... 25-22; 18-25 29-22; 14-17 4-8; 17-26 27-31(1); 9-14 31-22; 14-17 32-27; 17-26 27-31(2); 10-14 31-22; 14-17 24-27; 17-26 27-31(3); 5-9 31-22; 9-14 8-11; 14-17 23-27; 17-26 27-31(4); 6-9 31-22; 9-14 28-32; 14-17 32-27; 17-26 27-31(5); 7-10 31-22; 10-14 20-24; 14-17 24-27; 17-26 27-31(6); 3-7 31-22; 7-10 16-20; 10-14 20-24; 14-17 24-27; 17-26 27-31(7); 2-6 31-22; 6-9 11-16; 9-14 19-24; 14-17 24-27; 17-26 27-31(8); 1-5 31-22; 5-9 16-20; 9-14 20-24; 14-17 24-27; 17-26 27-31(9). White wins!

Lesson 304: Isolation

In this theme a men is held – ‘stemmed’ per Willie Ryan – by an opponent’s piece while a king comes up from behind to snaffle it.

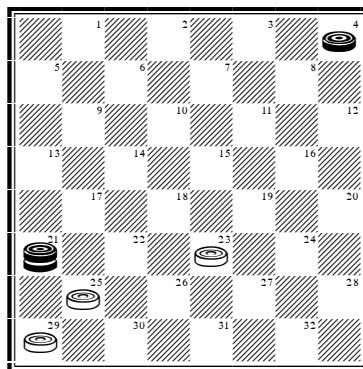
Diagram 870 by Dr T Brown



White to Play and Win

Continue from Diagram 870: ... 18-15; 21-17 29-25; 17-13 25-22; 13-9 22-17; 9-6 17-14; 6-1 15-19; 1-6 19-23; 6-1 (6-10 14-9; 10-15 9-6; 7-11 - Or 15-11 23-19; 11-8 6-2; 7-10 2-7; 10-14 19-15. White wins: neatly changing guard - 23-27; 11-16 6-9; 15-19 9-14; 16-20 14-10; 19-24 27-23; 24-28 10-15; 28-32 15-19; 32-28 23-27; 28-32 19-23; 32-28 27-32. White wins: a First Position finish) 14-9; 1-5 9-6; 5-1 6-2; 7-10 23-26!; 10-14 (10-15 loses similarly) 26-22 (Stemmed); 1-5 2-6; 5-1 6-10 (Isolated). White wins.

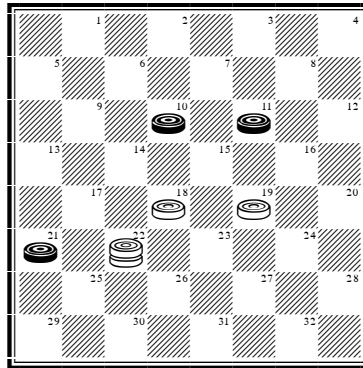
Diagram 871 by O Richmond



White to Play and Win

Continue from Diagram 861: ... 25-22; 21-25 22-17; 25-22 17-13; 4-8 23-19!; 8-11 29-25!! (13-9? allows Black to pick up stemmed man on 19); 22-29 13-9; 29-25 9-6; 25-22 6-2; 22-18 2-7. White wins. Magical!

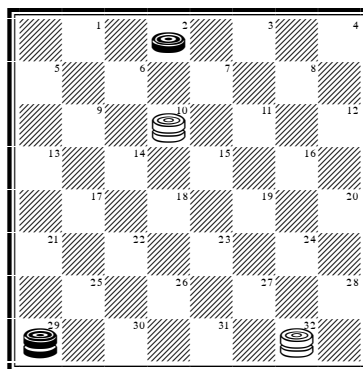
Diagram 872 by H Byars



White to Play and Win

Continue from Diagram 872: ... 22-17; 21-25 17-21! (17-13? allows a draw with 10-14!); 10-14 (25-30 loses quickly to 18-14) 18-9; 25-30 21-25!! (9-6? only draws); 30-21 9-6; 21-17 6-2; 17-14 2-7. White wins. Yet another example of genius.

Diagram 873 by Dr T Brown

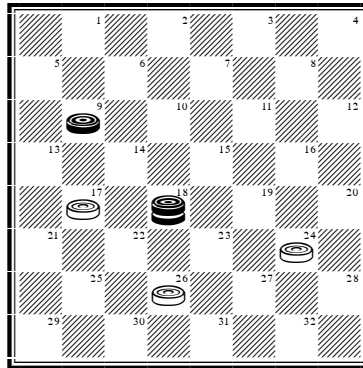


White to Play and Win

Continue from Diagram 873: ... 32-27; 29-25 27-24! (Preparing to change guard on the black pieces); 25-22 10-14!; 22-25 24-19; 25-22 19-15; 22-25 (22-26 14-18;

26-31 18-23; 2-6 15-19; 6-9 19-24; 9-14 24-28; 14-17 23-27; 31-24 28-19. White wins) 15-18; 25-30 18-22; 2-7 22-18; 30-26 (7-11 18-15; 11-18 14-23. White wins) 18-15; 26-23 14-9; 23-27 9-6; 7-10 15-18. White wins.

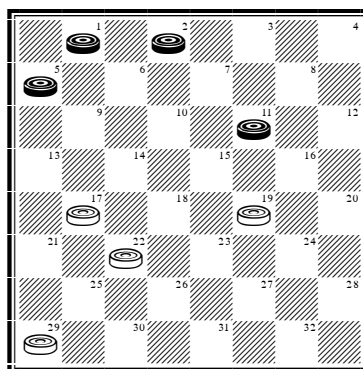
Diagram 874 by R Holding & D Oldbury



White to Play and Win

Continue from Diagram 874: ... 17-14; 9-13 14-10; 13-17 10-7; 17-21 7-3 (Heading for square 12); 21-25 26-22; 18-14 3-8; 25-30 8-12; 14-10 (In practice, no one would play 30-26 because of the immediate loss with 22-18; 14-23 24-19; 23-16 12-19. However, this was the original solution) 24-19; 30-26 (10-14 12-16 speeds up the winning process) 22-18! (22-17?; 26-22; 17-13; 10-6 is Roger's Draw: Lesson 212); 26-22 18-15; 10-7 12-16! (19-16? allows an easy draw); 22-18 15-11; 7-3 16-20; 18-23 19-16; 23-19 16-12; 19-15 11-8; 15-11 8-4; 3-7 20-24; 7-3 24-19; 3-7 19-23; 7-3 23-18; 3-7 18-14; 11-15 4-8; 7-3 14-9; 3-7 8-3; 7-11 9-6. White wins.

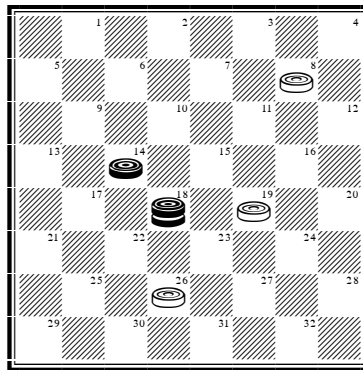
Diagram 875 by J Keenan



White to Play and Win

Continue from Diagram 876: ... 29-25; 1-6 (2-6 22-18; 6-9 17-14; 9-13 14-10; 13-17 25-21; 17-22 10-7; 22-26 7-3; 26-31 3-7. White wins) 25-21; 6-9 (5-9 22-18; 9-13 17-14; 13-17 19-15; 11-16 14-10. White wins or 6-10 22-18; 2-6 17-13; 5-9 21-17. White wins) 17-13; 9-14 13-9!; 2-7 21-17!; 14-21 22-17; 5-14 17-3. White wins.

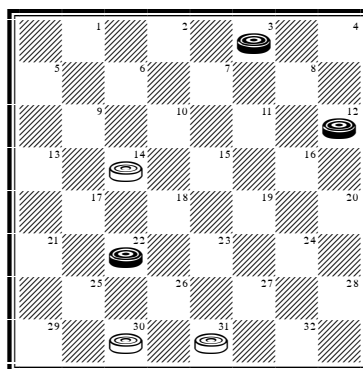
Diagram 876 by R Holding



White to Play and Win

Continue from Diagram 876: ... 8-3!; 14-17 (18-23 loses to 26-22!; 23-16 3-7) 3-8; 17-21 (18-23 loses to 26-22!; 17-26 8-12; 23-16 12-19) 8-12; 21-25 26-22; 18-14 22-18!; 14-16 12-19. White wins.

Diagram 877 by T Wiswell



White to Play and Win

Continue from Diagram 877: ... 14-10; 12-16 10-6; 16-20 (A) 6-2; 20-24 2-6; 3-7 30-26!; 22-25 26-23; 25-30 6-2!; 7-10 23-18; 30-25 2-6. White wins.

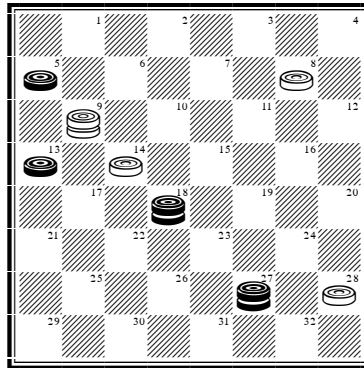
A: 3-7 6-2; 7-10 2-7; 10-14 loses as shown below.

Associated Game: 10-14 24-19; 11-16 28-24; 16-20 19-15; 7-10 24-19; 9-13 22-17; 13-22 25-9; 5-14 29-25; 3-7 25-22; 20-24 27-20; 7-11 22-18; 1-5 18-9; 11-27 32-23; 6-13 23-18; 10-15 19-10; 12-16 20-11; 8-22 26-17; 13-22 21-17; 4-8 17-13; 5-9 13-6; 2-9 10-6; 9-14 6-2; 8-12 2-7; 12-16? (Now into the Note A loss. Instead, 14-17! draws) Continue: ... 7-11; 16-20 11-15; 20-24 15-19; 24-28 19-23; 28-32 23-26; 14-17 26-23; 17-21 23-26; 22-25 31-27; 32-23 26-19. White wins. For obvious reasons, this is known as the 'shuttle position'.

Lesson 305: One Holds Two (Optional Jumps)

This theme is characterized by the clever offering of optional jumps, followed by one king holding two men.

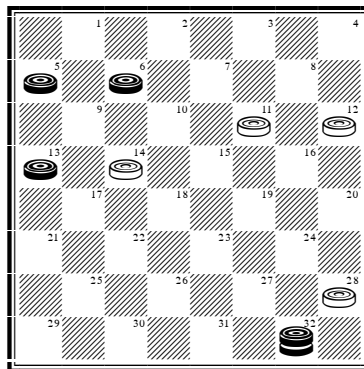
Diagram 878 by J Lyons



White to Play and Draw

Continue from Diagram 878: ... 8-3; 27-23 3-7; 23-26 28-24; 26-22 24-20; 22-17 7-10; 18-15 10-19; 17-10 19-15!; 10-19 9-14. Drawn.

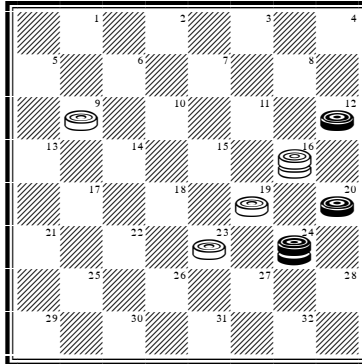
Diagram 879 by W Benstead



White to Play and Draw

Continue from Diagram 879: ... 28-24; 32-27 24-19; 27-23 19-15; 23-19 14-10; 19-16 10-1; 16-7 1-6; 7-10 6-9!!; 10-19 9-14; 19-23 12-8; 23-26 8-3; 26-22 3-7; 22-25 7-10; 25-21 10-15; 13-17 15-10. Drawn. Quite brilliant and might also have appeared under the Sentinel theme.\

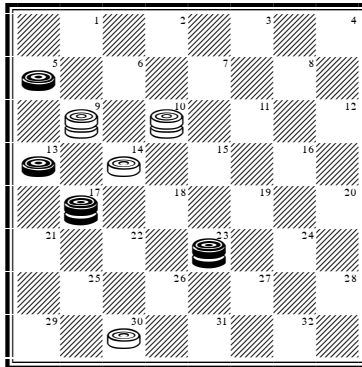
Diagram 880 by S Pickering



White to Play and Draw

Continue from Diagram 880: ... 9-6; 24-15 23-18!; 15-22 16-19; 22-26 6-2; 26-31 2-7; 31-27 7-11; 27-32 11-15; 32-28 15-18; 20-24 18-23! (Not 18-15?; 24-27! Black wins); 12-16 19-12; 20-24. Drawn.

Diagram 881 by A Schaefer



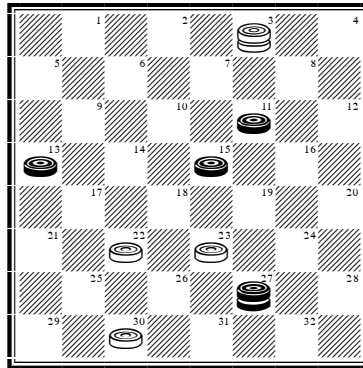
White to Play and Draw

Continue from Diagram 881: ... 30-25; 17-21 25-22; 21-17 22-18; 23-26 18-15; 26-23 15-11; 23-19 11-7; 19-16 9-6; 16-11 6-2; 11-15 10-19; 17-3 19-15; 13-17 15-18; 17-21 18-22; 3-8 2-7; 8-12 7-11; 5-9 11-15; 12-16 22-17; 21-25 (Nothing better. Note that 9-13? 17-22 is a white win) 17-14; 9-18 15-29; 16-19 29-25; 19-23 25-22. Drawn.

Lesson 306: One Holds Two (Assorted)

Something of a catch-all theme, embracing a wide range of ways in which one king can hold two pieces. The first few examples are very basic.

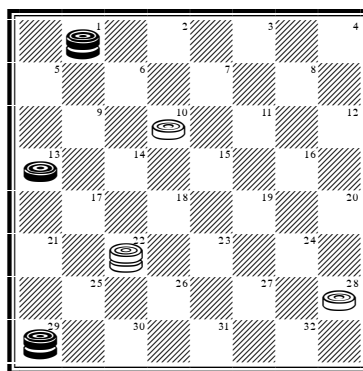
Diagram 882 by Anon



White to Play and Win

Continue from Diagram 882: ... 22-18!; 15-22 30-25; 27-18 (Or 22-29 first) 3-8; 22-29 8-22. White wins: known as the spread eagle configuration.

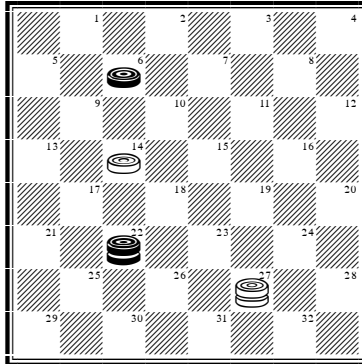
Diagram 883 by A Jordan



White to Play and Win

Continue from Diagram 883: ... 28-24; 1-5 24-19; 5-9 19-15; 9-14 22-26!!; 14-7 26-22; 7-2 15-10. White wins.

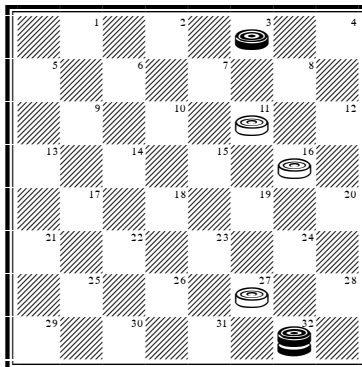
Diagram 884 by Anon



White to Play and Draw

Continue from Diagram 884: ... 27-23!; 22-17 14-9; 6-13 23-18; 17-21 18-22; 21-17 22-18. Drawn.

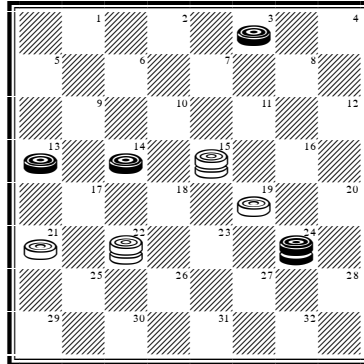
Diagram 885 by J Sturges



White to Play and Win

Continue from Diagram 885: ... 27-23 (Or 27-24); 32-27 23-18 (Or 23-19); 27-23 18-15! (18-14? only draws of course); 23-19 15-10!; 19-12 10-6 (In a sense, the man on 11 is holding two black pieces); 12-16 6-2; 16-7 2-11. White wins.

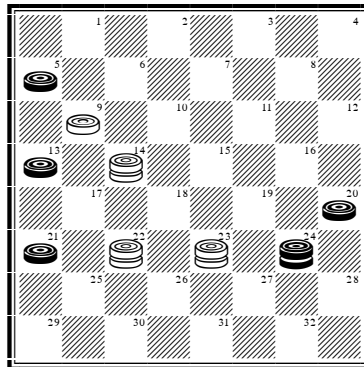
Diagram 886 by W Payne



White to Play and Win

Continue from Diagram 882: ... 21-17!; 14-21 15-18 24-15; 18-11. White wins.

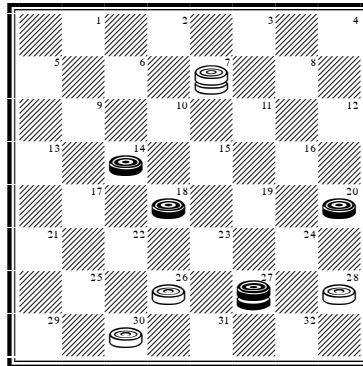
Diagram 887 by J Sturges



White to Play and Win

Continue from Diagram 883: ... 23-19!; 24-15 14-17; 5-14 17-19. White wins.

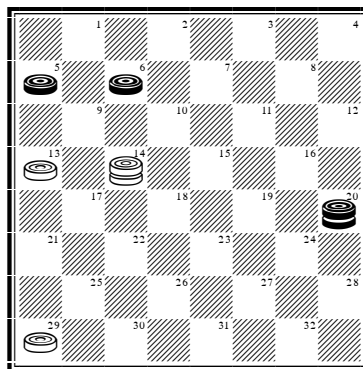
Diagram 888 by T Muir



White to Play and Win

Continue from Diagram 888: ... 7-11; 27-31 11-15!; 31-22 30-25; 22-29 11-18.
White wins.

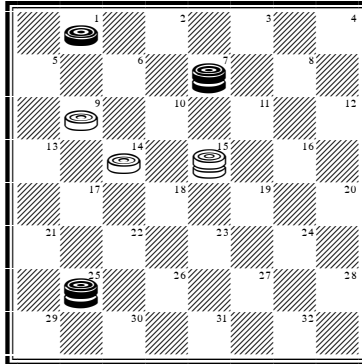
Diagram 889 by C Barker



White to Play and Win

Continue from Diagram 889: ... 29-25; 20-16 25-22; 16-11 22-18; 11-7 18-15 (Or
13-9! immediately); 7-2 13-9!; 6-13 15-10. White wins.

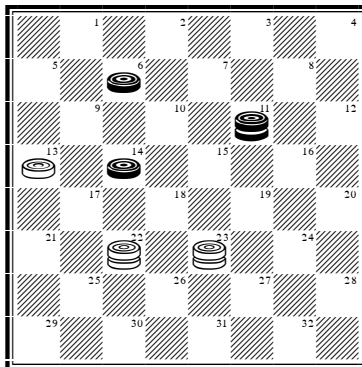
Diagram 890 by F Allen



White to Play and Draw

Continue from Diagram 890: ... 15-18; 25-21; 18-22; 7-2 14-10; 1-5 22-26!; 5-14 26-22. Drawn.

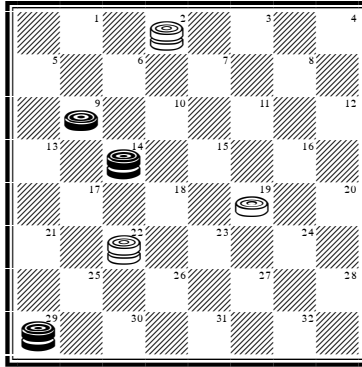
Diagram 891 by A Schaefer



White to Play and Win

Continue from Diagram 891: ... 22-18; 14-17 23-26!; 11-7 18-14; 17-21 13-9!! (Out of the blue!); 6-13 26-22. White wins.

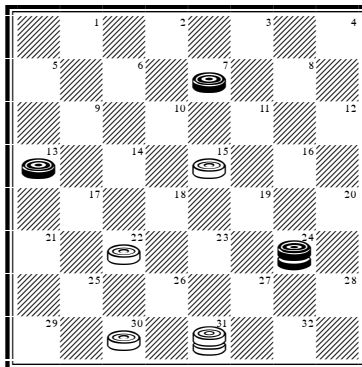
Diagram 892 by H Spayth



White to Play and Win

Continue from Diagram 892: ... 2-6; 9-13 6-10!; 14-7 19-15; 7-2 15-10. White wins.

Diagram 893 by C Barker

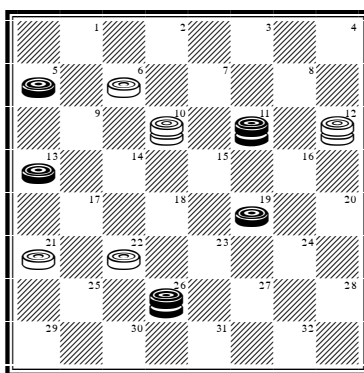


White to Play and Win

Continue from Diagram 893: ... 30-26; 24-19 15-10; 7-14 22-17!; 14-21 26-23; 19-26 31-22. White wins.

Illustrative Game 141: 9-13 23-19; 5-9 27-23; 11-15 22-18; 15-22 25-18; 8-11 19-15; 10-19 24-8; 4-11 32-27; 6-10 18-14; 9-18 23-14; 10-17 21-14; 11-15 29-25; 1-5 (12-16 25-22; 1-5 is best) 27-24; 2-6 24-19; 15-24 28-19; 7-11 26-22; 6-10 14-7; 3-10 22-18; 11-16 18-15; 16-23 15-6; 12-16 6-2; 16-20 2-6; 23-27 31-24; 20-27 6-10; 5-9 10-15; 9-14 15-19; 27-32 19-23; 32-28 23-27; 28-32 27-31; 32-28 25-22; 28-24 30-26; 14-17! (24-19? is into the above solution at the 4th move). Drawn. *P. Davis v H. Devlin 1989*

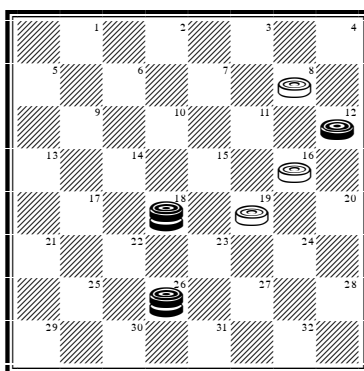
Diagram 894 by L Vair



White to Play and Win

Continue from Diagram 894: ... 10-7!; 11-9 12-16; 26-17 21-14; 9-18 16-14. White wins.

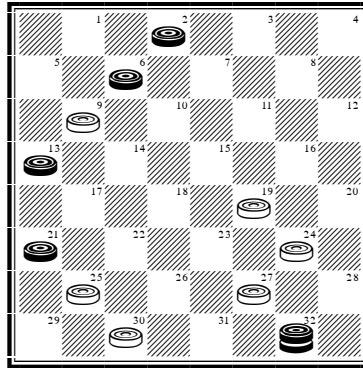
Diagram 895 by D Milligan



White to Play and Draw

Continue from Diagram 895: ... 16-11; 26-23 19-15; 23-19 15-10; 18-15 10-7; 15-10 8-3; 19-15 3-8!; 10-3 8-4; 15-8 4-11. Drawn.

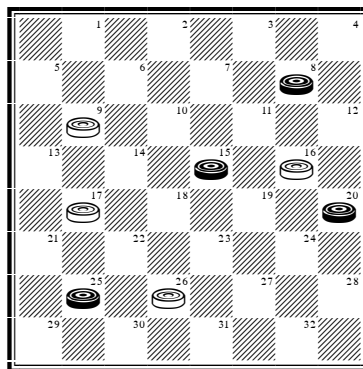
Diagram 896 by T Wiswell



White to Play and Win

Continue from Diagram 896: ... 24-20; 32-16 20-11; 13-17 (6-10 dies a slow death after 25-22) 11-8!! (9-5; 5-9 5-1; 9-14 1-5; 14-18 5-9; 2-6! 9-2; 17-22. Drawn); 6-13 8-3; 2-6 3-7; 6-9 7-11; 9-14 11-16; 14-18 16-19; 17-22 19-15; 22-29 15-22. White wins.

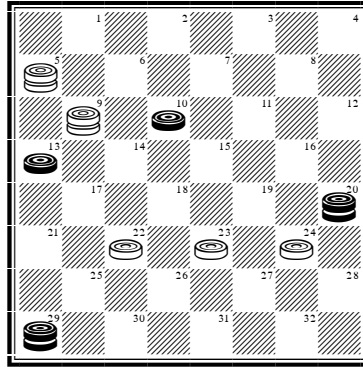
Diagram 897 by P Semple



White to Play and Draw

Continue from Diagram 897: ... 16-11; 8-12 26-22; 25-30 17-13; 30-25 22-17; 25-21 17-14; 21-17 14-10; 17-14 11-7!; 14-5 13-9; 5-14 7-3; 14-7 3-19. Drawn.

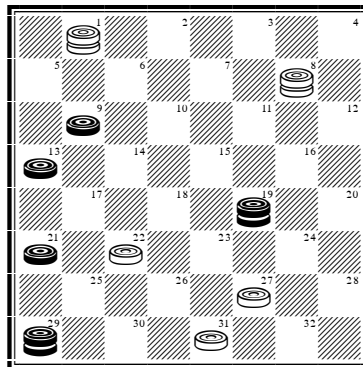
Diagram 898 by W Ryan



White to Play and Win

Continue from Diagram 898: ... 22-18!; 20-27 9-14; 10-17 18-14; 27-9 5-21. White wins.

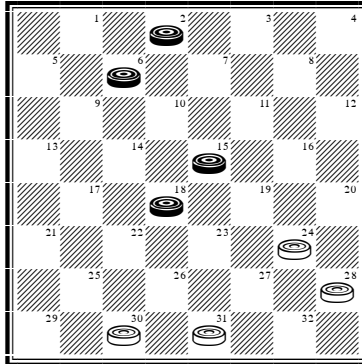
Diagram 899 by T Wiswell



White to Play and Draw

Continue from Diagram 899: ... 1-6; 9-14 6-10; 14-17 8-11; 17-26 31-22; 29-25 27-24!; 19-28 10-15; 25-18 15-22. Drawn.

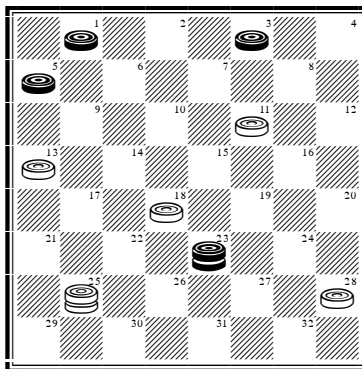
Diagram 900 by W Salot



White to Play and Win

Continue from Diagram 900: ... 24-20; 18-23 20-16; 2-7 16-12; 7-11 12-8; 11-16 8-3; 16-20 3-7; 15-18 7-2; 6-9 2-6; 9-13 31-26!; 23-27 6-10; 27-31 10-15; 31-22 30-25; 22-29 15-22. White wins.

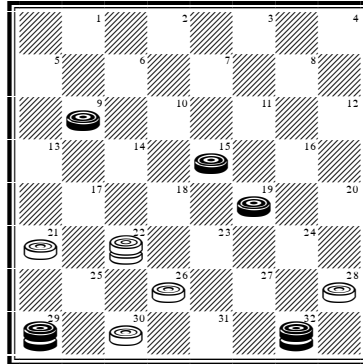
Diagram 901 by T Wiswell



White to Play and Win

Continue from Diagram 901: ... 18-14; 23-19 (23-18 loses softly) 25-21; 19-16 (19-15 also loses to 11-7) 11-7; 3-17 21-14; 1-6 (To prevent 14-10) 28-24; 16-11 (16-20 24-19; 20-24 19-15; 24-19 14-10. White wins) 24-19; 11-7 19-15 (Or 13-9 first. Now into the solution to Diagram 889); 7-2 13-9!; 6-13 15-10. White wins.

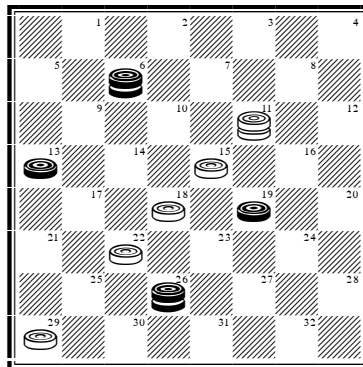
Diagram 902 by T Wiswell



White to Play and Win

Continue from Diagram 902: ... 21-17; 9-13 17-14 (Stripping the position bare, White's focus is the hold that his king on 22 has on the pieces on 13 and 29); 32-27 14-9; 27-31 26-23; 19-26 30-23 (That hold now becomes clear); 31-27 23-19; 15-24 28-19; 27-23 (Aiming for square 17 and freedom) 19-16; 23-19 16-11; 19-15 11-7; 15-10 9-5!; 10-3 5-1. White wins.

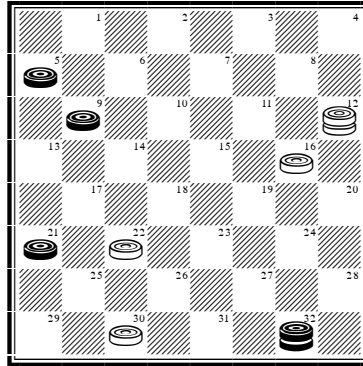
Diagram 903 by J Charles



White to Play and Win

Continue from Diagram 903: ... 11-16; 26-17 16-23; 6-9 15-10; 17-22 18-15; 9-14 29-25!; 22-29 23-26; 14-17 26-22. White wins.

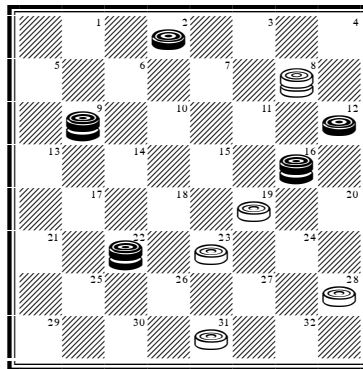
Diagram 904 by T Wiswell



White to Play and Win

Continue from Diagram 904: ... 16-11 (12-8? wastes a move, allowing Black to break through on the single-corner side); 32-27 (Now against 9-13 White is ready to march his king to 23) 12-8 (The man stays on square 11 for good reason); 9-13 8-3; 5-9 3-7; 9-14 7-10; 14-17 10-15!; 17-26 30-23; 27-18 15-22. White wins.

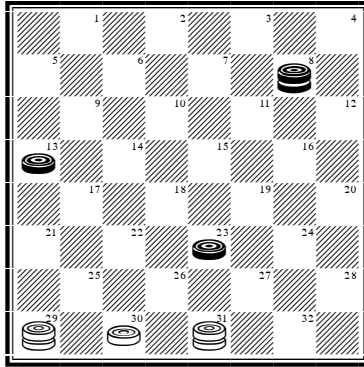
Diagram 905 by T Wiswell



White to Play and Draw

Continue from Diagram 905: ... 28-24; 22-26! 31-22; 16-20 22-18; 20-27 18-14; 9-18 23-14; 27-23 14-10!; 23-16 10-7; 2-11 8-15. Drawn.

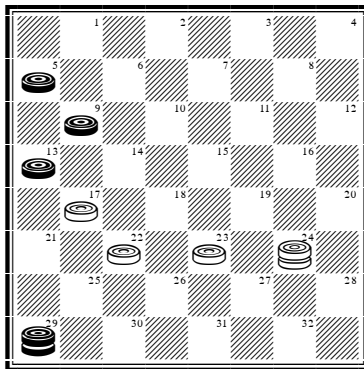
Diagram 906 by G Slocum



White to Play and Win

Continue from Diagram 906: ... 29-25; 8-11 25-22; 11-15 30-25; 23-26 22-18!; 15-29 31-22. White wins. Breathtaking!

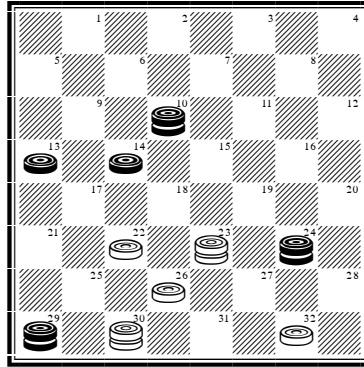
Diagram 907 by G Slocum



White to Play and Win

Continue from Diagram 907: ... 24-28!; 29-25 17-14!; 25-27 (Or 9-27) 28-32; 9-18 32-14. White wins.

Diagram 908 by G Slocum



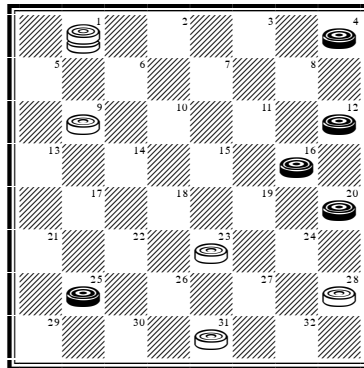
White to Play and Win

Continue from Diagram 908: ... 32-28; 24-20 22-18; 14-17 26-22!; 17-26 18-14; 10-17 28-24; 20-18 30-21. White wins. If you pull this off in a game you deserve a knighthood!

Lesson 307: Waiting Moves

Sometimes it pays to wait in the endgame, sometimes it does not. In the context of bridges, two excellent examples were given in Diagrams 838 and 839. Here are some more classics.

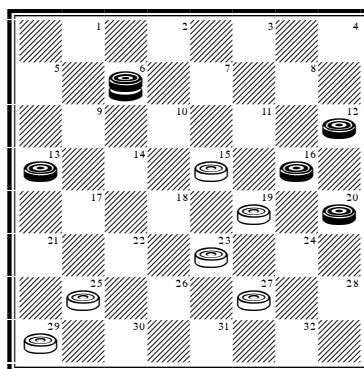
Diagram 909 by T Wiswell



White to Play and Win

Continue from Diagram 909: ... 1-6; 4-8 6-10; 8-11 10-14; 11-15 14-17; 25-30 31-27!! (Unexpected and decisive: a great waiter); 30-26 (30-25 loses to 23-18 while 15-19 loses to 17-22) 9-5 (Or 9-6); 26-19 17-22. White wins.

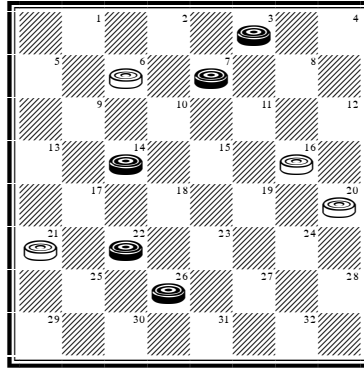
Diagram 910 by T Wiswell



White to Play and Win

Continue from Diagram 910: ... 25-22; 6-9 29-25; 9-14 22-18; 14-17 (14-9 25-22 is a slow death) 18-14; 17-10 15-6; 13-17 6-2; 17-21 25-22; 21-25 2-7; 25-30 (Surely a draw is in the offing?) 7-11; 30-26 (30-25 gets 19-15) 11-15!; 26-17 15-18; 17-13 18-14. White wins.

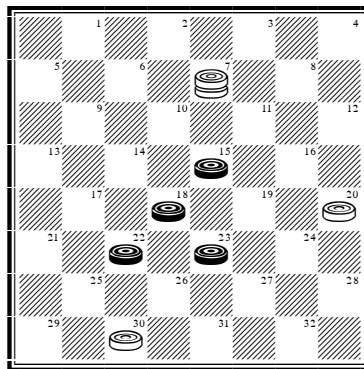
Diagram 911 by W Ryan



White to Play and Draw

Continue from Diagram 911: ... 6-2; 7-10 2-6; 10-15 6-9; 15-18 9-13; 18-23 13-17; 14-18 16-11! (Waiting); 23-27 17-14; 18-23 14-18; 22-25 18-22. Drawn. Compare this with Diagram 79.

Diagram 912 by S Cohen



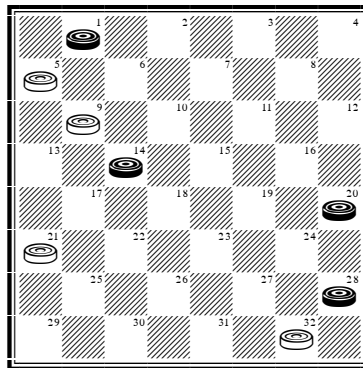
White to Play and Draw

Continue from Diagram 912: ... 20-16! (A beautiful waiter. Unexpected as this was for Black, it shouldn't have been. Namely, since the hoped for 7-10?; 22-26

10-19; 26-31 19-26 31-22 is an obvious loss by First Position, White was bound to play something else. Interestingly, Irving Chernev made a similar blunder in *Games & Puzzles* magazine #29. In fact it was far worse, as there were four waiting moves available which would have drawn!); 23-27 7-10; 15-19 10-15; 19-23 15-19; 22-26 19-15; 18-22 15-18; 27-31 18-25; 31-27 16-11; 26-31 11-7; 23-26 30-23; 27-18. Drawn.

Illustrative Game 142: 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 22-17; 16-19 24-20; 8-11 27-24; 4-8 31-26; 8-12 29-25; 3-7 25-22; 5-9 22-18?; 15-31 24-8; 9-13 8-3; 13-22 32-27; 31-24 28-19; 7-11 3-7; 10-14 7-16; 2-7 19-15; 12-19 15-10; 7-11 10-7; 19-23? (Allows a draw. Instead, 14-17 7-3; 17-21 3-7; 11-15 7-10 – 7-11 is no better -; 15-18 10-14; 19-23 14-17; 23-27! 17-26; 27-31. Black wins) 7-2; 14-18 2-7; 11-15 [Diagram 912] *D. Oldbury v S. Cohen 1955*

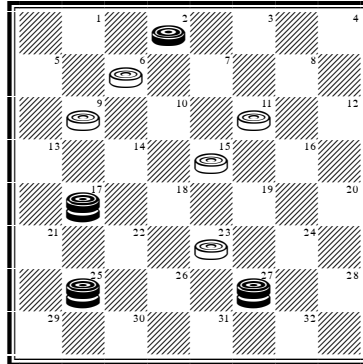
Diagram 913 by E Hunt



White to Play and Draw

Continue from Diagram 913: ... 9-6; 1-10 5-1; 10-15 1-6; 15-19 6-10; 14-18 21-17! (A counter-intuitive waiting move. Instead, the natural 10-14? lost after 18-23 21-17; 19-24. E. Hunt v H. Mason 1962); 19-24 (Nothing better) 10-15; 18-23 15-19; 23-26 17-14 (Or 17-13). Drawn.

Diagram 914 by T Wiswell



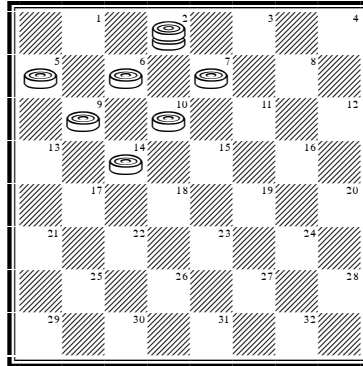
White to Play and Win

Continue from Diagram 914: ... 6-11; 27-18 11-7; 18-11 9-6; 2-9 (White now has a waiting move which he uses to devastating effect) 1-5; 11-2 5-30; 2-6 30-26; 6-10 26-23. Drawn. This example might also have been placed under Lesson 251.

Lesson 308: Fortresses

There are three basic fortress positions to consider. For clarity, only the white pieces are shown.

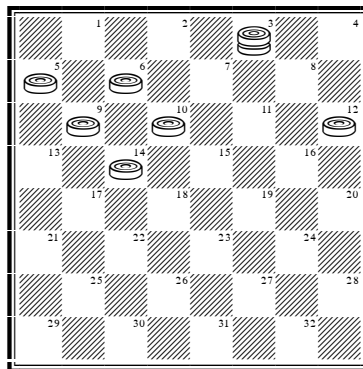
Diagram 915: Fortress One by Dr T Brown



White to Play and Draw

Continue from Diagram 915: ... Irrespective of his material deficit (Black could have 12 kings) White draws by playing 5-1 ... 1-5 ... ad infinitum.

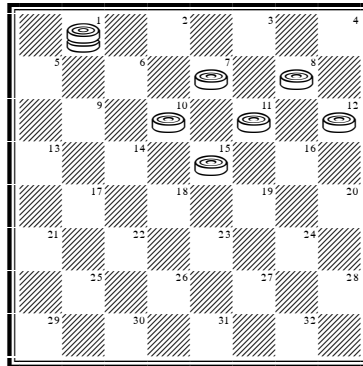
Diagram 916: Fortress Two by Dr T Brown



White to Play and Draw

Continue from Diagram 916: ... 5-1 ... 1-5 ... 5-1 ... Drawn.

Diagram 917: Fortress Three by Dr T Brown

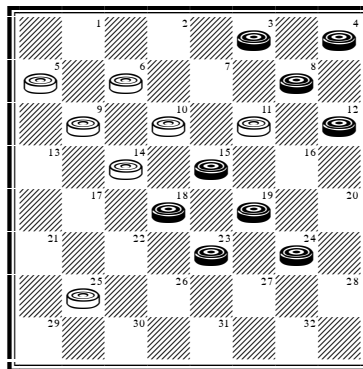


White to Play and Draw

Continue from Diagram 917: ... 8-4 (Or 8-3 for variety!) ... 4-8 ... 8-4. Drawn.

Although they are very unlikely to occur in actual play, fortresses are by no means impossible and occasionally prove to be a life saver.

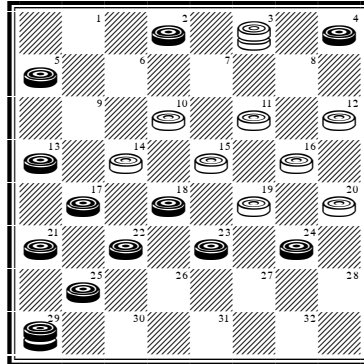
Diagram 918 by Dr T Brown



White to Play and Draw

Continue from Diagram 918: ... 25-21! (11-7? loses to 18-22!: Black preventing the setting up of the fortress); 18-22 (3-7 is no better) 11-7; 22-25 21-17; 25-30 17-13; 30-26 6-2; 26-22 9-6; 22-18 13-9; 23-26 5-1; 26-30 1-5: Fortress One. Drawn. I sent a similar position to Chinook some years ago and it was completely baffled by it, believing that Black had an easily won position.

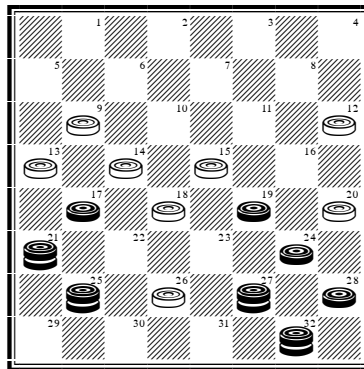
Diagram 919 by A Craighead



White to Play and Draw

Continue from Diagram 919: ... 10-6; 2-9 11-8; 4-11 16-7; 23-27 14-10; 27-31 10-6; 31-27 15-10; 27-23 19-15; 23-19 20-16; 24-27 16-11; 19-16 6-1; 27-31 3-8: Fortress Three. Drawn.

Diagram 920 by H Robinson

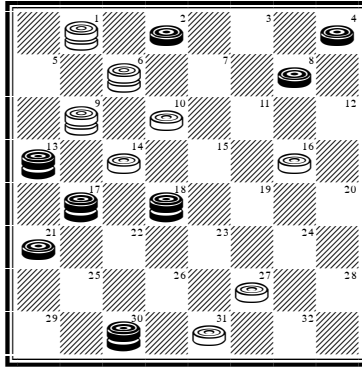


White to Play and Draw

Continue from Diagram 920: ... 9-6; 25-30(A) 15-11; 30-23 6-2; 17-22 18-15; 21-17 14-10; 17-14 2-7; 23-18 12-8; 19-23 20-16; 23-26 16-12: Fortress Three. Drawn.

A: 27-31 14-9; 31-22 9-5; 32-27 13-9; 27-23 18-14; 23-18 15-10; 18-15 20-16!; 19-23 12-8; 15-19 16-12; 19-16 8-3: Fortress Two. Drawn.

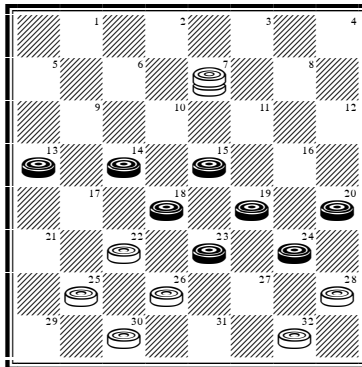
Diagram 921 by D Oldbury



White to Play and Draw

Continue from Diagram 921: ... 16-12; 8-11 12-8; 11-16 8-3; 18-15 (Avoiding the shot) 27-24; 16-20 1-5; 20-27 31-24; 30-26 24-20; 26-22 5-1! (20-16?; 4-8! 3-12; 2-7 10-3; 17-1 9-14; 22-17! Black wins); 22-18 20-16; 15-19 16-12: Fortress two. Drawn.

Diagram 922: The Packing Position by D Lafferty



White to Play, Black Draws

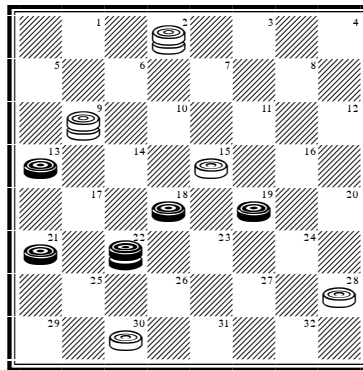
Continue from Diagram 922: ... 7-10 (7-11; 14-17 11-16; 17-21 16-11; 24-27 28-24; 19-28 26-10; 18-23 11-16; 27-31 16-19; 23-26 30-23; 21-30 19-24; 20-27 10-6; 30-25 23-19; 25-18 32-14. Drawn); 14-17 10-14; 17-21 14-17; 24-27 17-14; 27-31 14-17; 31-27 17-14; 27-31 14-17; 20-24 17-14; 13-17 (31-27 is also sound and more fortress-like!) 22-13; 31-29 30-26; 23-30 14-16. Drawn. **D. Lafferty v W. Hellman 1964**

Illustrative Game 143: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 27-24; 11-15 18-11; 8-15 31-27; 4-8 24-20; 9-13 20-16; 7-11 16-7; 2-11 27-23; 11-16 23-18; 8-11 21-17; 6-9 18-14!; 9-18 17-14; 16-20 14-10; 18-23 10-7; 11-16 7-3; 20-24 3-7; 16-20 7-3; 5-9 3-7; 1-5 7-3; 9-14 3-7; 5-9 7-3; 14-18 3-7; 9-14 [Diagram 922]

Lesson 309: Tip-Toeing Kings

‘It is an important principle, in approaching an endgame, to ask this: How many more kings do I see in the immediate future? If the answer is more than one, then it is vital that the promotion is handled in such a way that crowning one king does not impede the crowning of the next.’ – Derek Oldbury.

Diagram 923 by W Ryan

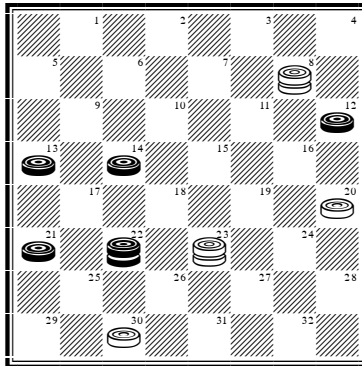


White to Play and Win

Continue from Diagram 923: ... 9-14; 19-23 2-7!(A); 22-25 7-11; 18-22 11-16; 23-27 16-19 27-32 19-24. White wins.

A: In a game with Mike Lieber, Willie Ryan played 2-6? (CR) permitting a draw with 22-25. Ryan wrote, ‘By placing my king on 6, I blocked my own headway to square 24 – which is the only effective square to gain in this particular position. The student is here shown the ever-important principle of bringing out the kings in end play to their most advantageous points.’

Diagram 924 by W Ryan

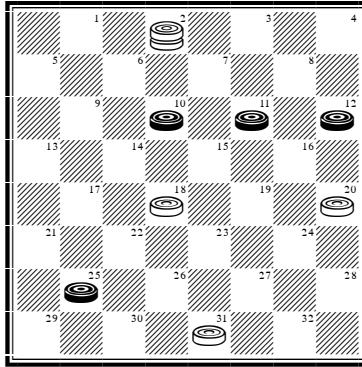


White to Play and Draw

Continue from Diagram 924: ... 23-19! (8-11? blocks the passage of the man on 20 to 2 and loses. Continue: 22-18 23-27; 14-17 27-31; 17-22 31-27; 22-25 27-31; 25-29 31-26 and now both 13-17 and 12-16 lead to eventual black wins); 22-18 20-16! (If the king on 8 were on 7, this would lose. Continue: 14-17 16-11; 17-22 11-8 – can't access square 2 – 13-17 7-11; 18-23! 19-26; 22-31 11-15; 12-16! 8-3; 16-20! 3-7; 20-24 7-10; 24-28 10-14; 28-32 14-9; 32-27. Black wins); 14-17 16-11; 17-22 11-7; 13-17 8-11; 18-23 19-26; 22-31 11-15; 17-22 (12-16 15-18; 16-20 7-2!; 20-24 2-6; 24-28 6-9; 28-32 9-13. Drawn) 15-18; 22-25 18-22; 25-29 7-3; 12-16 3-7; 16-19 7-10; 19-23 10-14 (A special case of Fourth Position: Lesson 206). Drawn.

Illustrative Game 144: 9-13 22-18; 12-16 24-20; 8-12 25-22; 10-15 30-25; 16-19 23-16; 12-19 27-23; 5-9?! (4-8 is correct) 23-16; 6-10 26-23; 10-14 16-12; 15-19 23-16; 14-23 22-18; 1-6 28-24; 6-10 24-19; 10-14 25-22; 23-26 31-27; 14-23 27-18; 26-31 29-25; 4-8 21-17; 9-14 17-10; 7-23 16-7; 2-11 25-21; 31-27 19-16; 11-15 16-11; 27-24 11-4; 24-19 4-8; 23-26 8-11; 15-18 22-15; 19-10 32-28; 26-30 28-24; 30-25 24-19 [Diagram 924 CR] *Analysis by W Ryan*

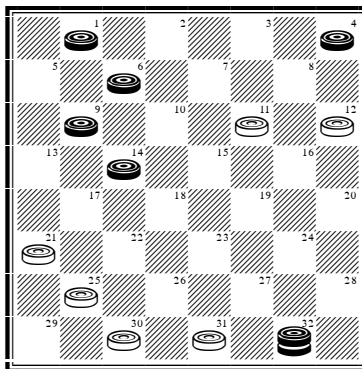
Diagram 925 by R Pask



White to Play, Black Draws

Continue from Diagram 925: ... 2-6; 10-15 18-14; 25-30 (15-18 14-10; 18-22 is easier for Black) 14-10! (Although both this and 6-10 only draw, on general principles 14-10 is superior as it allows the white kings to cooperate more effectively in attacking Black's men. By contrast, after 6-10, which blocks off access to square 3, it's virtually impossible for Black to go wrong); 15-19 10-7; 11-15? (Panicking: 30-25 draws) [Diagram 696] ... White wins.

Diagram 926 by D Oldbury



White to Play and Win

All of the following notes are by Derek Oldbury.

Continue from Diagram 926: ... 11-7! (White wants to crown and then place a king on square 7 so as to stop the black king from advancing to square 19, and this rather than 12-8?, as played in the actual game, is the way to go about it); 32-28 (6-

10 also loses) 7-2; 28-24 2-7 (The threat of a second king is on and the black king is checked as desired); 14-18 (24-20 is a stiffer defence, but this illustrates the key point) 30-26! (Couldn't be worked in if the man on 12 were on 11); 9-14 7-11; 6-10 12-8 ... White wins.

Illustrative Game 145: 11-16 22-18; 7-11 25-22; 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 18-15; 11-18 22-15; 9-14 15-11; 7-16 27-24; 5-9 (2-7 24-15; 7-11 26-22; 11-18 22-15; 5-9 is easier, as analysed by Richard Fortman) 24-15; 16-19 32-27; 2-7 27-24; 14-18 24-20!; 18-23 15-10!; 7-14 20-16; 8-12 16-11; 12-16 28-24; 19-28 26-12; 28-32 [Diagram 926]

Continue: ... 12-8?; 32-28 8-3; 14-18 21-17; 18-23 3-7 (Effectively getting in his own light!); 1-5 17-13; 9-14 25-22? (Completely mesmerized now: 30-26 draws); 14-18 22-15; 23-27 31-24; 28-3. Black wins. ***D. Oldbury v W. Edwards 1982***

Lesson 310: Opposition (Exercises)

Before studying this Lesson, it is worth reviewing Lesson 21. Its purpose is twofold: first, to expand on the thorny subject of the opposition and address some of the many misconceptions which attend it; and secondly, to display it in action.

But before that, taken from the first edition of Willie Ryan's *Modern Encyclopaedia of Checkers*, here is the author's brilliant explanation of what having the opposition means.

'Of all the nonsense and over emphasized banter which some writers have *imposed* [my italics] on the principles of scientific play, no angle has been played up more than this "move" [opposition] business. It has been repeatedly pointed out that a player, at any stage of a game, can compute whether he has the move or not. So what? What these writers don't tell you is that the move rarely plays an important part in the early or midgame. When the move, and its changes, becomes an important part of the play, you don't have to start counting things to learn who's got the move. You can tell be looking at the board [pairing up/off] and testing the movement of your pieces. There is not an accomplished player in the realm of our game who calculates any form of strategy by a "count" [an alternative process for determining who has the opposition], for the simple reason that the move may have no bearing whatever on the outcome of the situation! When the move does become a vital issue, more often than not it entails a great many contingencies which certainly cannot be solved theoretically, or simply by proceeding merely on the basis of a "count".'

A well known technique when producing a persuasive argument or prosecuting a legal case, is to allude to the key points of the opposing argument in order to remove their sting. Naturally, this shouldn't be overdone as it may remove the focus from your own argument or create confusion.

Never was this danger more apparent than when discussing the opposition – or the "move" as it is confusingly referred to – and I admit that there was a strong temptation to completely ignore all of the bad teaching which exists. On balance however, since players exploring other texts are bound to encounter expositions on the "move", I have settled on a Q & A section to meet all needs.

Q1: Can you remind me what it means to possess the opposition?

A1: In any position where the forces are equal, a player is said to possess the opposition if, *in the context of pairing up each of his pieces with those of his opponent*, treating the board as empty each time, he has the last move.

Q2: Does possession of the opposition, per se, have any significance?

A2: None whatsoever. This can't be emphasized enough. Crucially, possessing the last move in the context described, which makes no allowance for the relative disposition of the opposing forces, should not be conflated with playing the last move in the game! Nothing could be more ridiculous.

Q3: With even forces, does the opposition always exist?

A3: It follows from the definition that it does. For example, at the start of the game White has the opposition. However, we need to hastily move to Question 4!

Q4: Is it meaningful to ascertain which side has the opposition in the opening and midgame?

A4: Aside from the exception noted under Question 11, the opposition may be disregarded as irrelevant in the opening and midgame, and only worthy of consideration in the endgame.

Q5: Has any noted author disputed its omnipresence?

A5: Yes, Derek Oldbury, one of the game's greatest endgame authorities. Alarmed at the propensity of some players to waste time concerning themselves with the opposition in the opening and midgame, he defined it as a factor which only existed in the endgame. Having done so, he was at liberty to deny its existence in the earlier phases of the game. However, see Question 11.

Q6: When is the opposition important then?

A6: It has two major applications. First, with equal forces, *and given the correct conditions*, having the opposition may be the deciding factor which enables a win to be scored. And secondly, in a piece-down situation where an opponent's man is

held immobile on a vertical edge of the board, having the opposition may enable a draw to be registered. (The immobile man is ignored for the purposes of pairing-up.) Chapters 8, 15, 22 and 29 feature many classic examples.

Q7: You say that pairing-up is quick and easy, but do you have any tips in this regard?

A7: Keep in mind that 99 times out of 100 we are only considering situations with five pieces a side or less. First, if there is a man on square 28 held by a piece on square 32 (or a man on square 5 held by a piece on square 1), pair these off separately. Secondly, pair off any remaining opposing pieces on the same file (reading from left to right there are 8 files). Thirdly, pair off any remaining opposing pieces on the same rank (reading from bottom to top there are 8 ranks.) Finally, treating the board as empty each time, ‘move’ any opposing pieces remaining towards each other until they occupy the same file/rank or there is one vacant square between them. With a little practice this can all be completed in a matter of seconds.

Q8: How can the opposition be changed?

A8: There are two ways. First, it may (or may not!) be changed through some form of exchange. Secondly, with equal forces it is changed when a man enters the dog hole (squares 5 and 28) to be held by an opposing piece; this being the only situation where paired-off pieces are on adjacent squares. Note however, that in a piece-down situation, entering the dog hole does not have this effect; the immobile man still being disregarded for the purposes of pairing-off.

Q9: Should you always seek to retain or obtain the opposition?

A9: No, it is impossible to be dogmatic in this way. One classic example is Second Position, where in order to win you have to first relinquish the opposition only to regain it later.

Q10: In Lesson 21 you described the rules governing the effect of various exchanges on the opposition as confusing and unnecessary. Are there literally no rules worth knowing?

A10: It is worth knowing that a simple/direct exchange, that is a one-for-one where precisely one of the jumping pieces remains on the board, changes the opposition. However, remember that while such an exchange will certainly change the opposition, it may prove to be the worst move on the board!

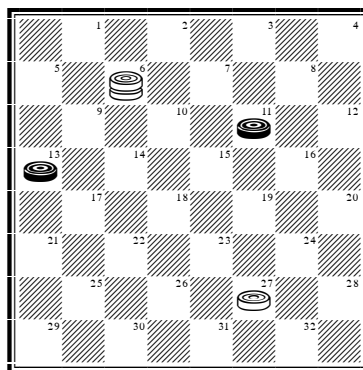
Q11: What is the slight problem with Oldbury's definition?

A11: In all of the classic endgame situations the opposition has an important role to play. When one of these is in the offing, ideally, per Oldbury, in the late midgame you should seek to engineer an exchange, or series of exchanges, so that the opposition is manipulated in your favour. Logically, this amounts to a tacit acknowledgement that the opposition necessarily exists at all times.

Q12: Are there some exercises available to clarify some of the foregoing?

A12: Yes. In this respect the following 11 positions should prove to be instructive.

Diagram 927 by Anon

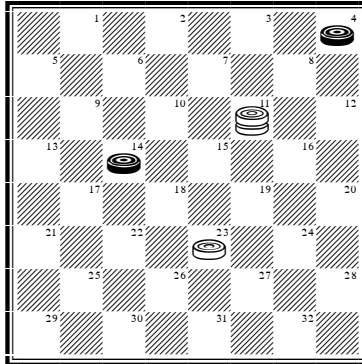


White to Play and Win

Pairing off: 6 & 13; 11 & 27. Black has the opposition.

Continue from Diagram 927: ... 6-10 (6-2 also wins); 13-17 10-7 (Driving the man into square 20 in order to execute a simple/direct exchange); 11-16 7-11; 16-20 11-15; 17-22 15-18; 22-26 18-23; 26-31 27-24!; 20-27 23-32. White wins.

Diagram 928 by Anon

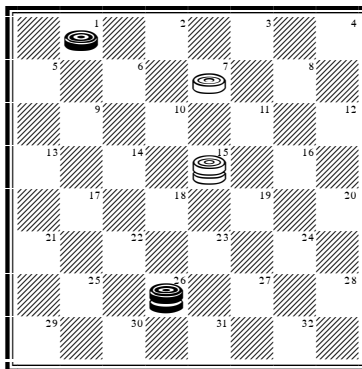


White to Play and Win

Pairing-off: 4 & 11; 14 & 23. Black has the opposition.

Continue from Diagram 928: ... 11-15 (First, driving the man into square 21); 14-17 15-18; 17-21 18-22; 4-8 23-19; 8-12 22-18 (Second, preparing to execute a simple/direct exchange); 21-25 18-15; 25-30 19-16!; 12-19 15-24; 30-25 24-27. White wins.

Diagram 929 by J Evans



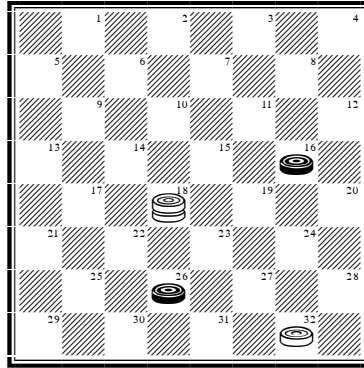
White to Play and Win

Pairing-off (remembering that here we are not concerned with analytically sensible moves): ... 7-2; 26-23 shows that Black has the opposition.

Continue from Diagram 929: ... 15-18! (As a first step, White prevents Black's king from reaching the double-corner); 1-5 7-2; 5-9 2-7! (Heading for square 20,

where White will eventually force a simple/direct exchange, thus changing the opposition); 9-13 7-11; 26-31 (No choice, as 13-17 and 26-30 are clearly both hopeless) 18-23; 13-17 11-16; 17-22 16-20; 22-25 23-27!; 31-24 20-27. White wins.

Diagram 930 by F Dunne

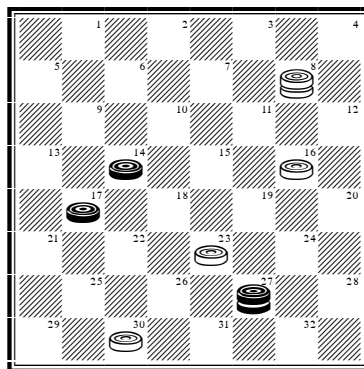


White to Play and Win

Pairing-off: 18 & 26; 16 & 32. Black has the opposition.

Continue from Diagram 930: ... 32-28 (With a few deft moves, White changes the opposition through a simple/direct exchange. 18-23 also wins); 26-30 28-24 (Threatening 24-19); 16-20 18-23!; 20-27 23-32. White wins.

Diagram 931 by J Reed

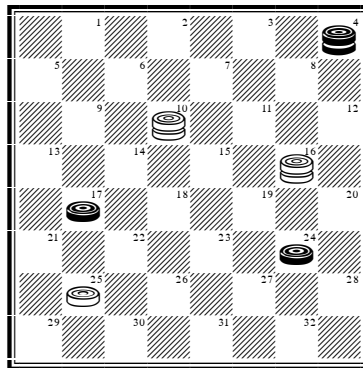


White to Play and Win

Continue from Diagram 931: ... 23-19; 27-24 16-11 (Or 8-4); 24-15 8-4; 15-8 4-11 (It should be evident that White has the opposition); 14-18 (Black appears to be escaping) 11-15; 18-23 15-18; 23-27 (Almost there!) 30-25! (Threatening 25-21); 17-21 (Or 17-22) 18-23; 21-30 23-32. White wins.

Note: since the winning sequence is easily discernible from the diagram, there is no need to compute who has the opposition at any stage. In passing, ‘theorists’ might note that neither jumping piece was removed from the board and that the opposition was not changed. However, this is not always true!

Diagram 932 by Anon

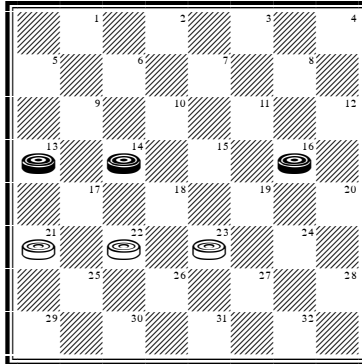


White to Play and Win

Continue from Diagram 932: ... 10-14 (Of course); 17-21 (Forced) 16-20; 21-30 20-27; 30-26 14-10; 4-8 10-15 (Or 10-7). White wins. Simple.

Here, neither jumping piece was removed from the board but the opposition *was* changed! I repeat, don't bother learning complicated rules: they are unnecessary, serve only to confuse and are trumped by the demands of the position.

Diagram 933 by Anon



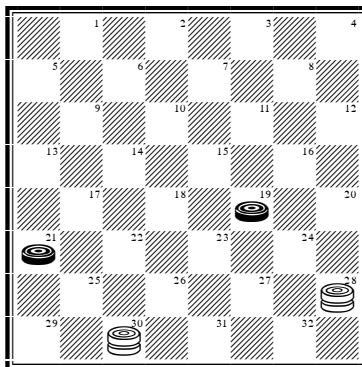
White to Play and Draw

Pairing-off: 13 & 21; 14 & 22; 16 & 23. Black has the opposition.

Continue from Diagram 933: ... 23-19! (After 22-18?; 16-19 18-9 – 23-16 is no better – 19-26 9-6; 26-30 it is readily apparent that Black has the opposition and that the conditions are right for him to win by First Position); 16-23 22-18; 23-26 (14-17 is pointless) 18-9; 26-30 9-6. Drawn. No rules required!

In the final position, with Black to play, pair-off 13 & 21 and 6 & 30 to confirm that White has the opposition.

Diagram 934 by F Allen

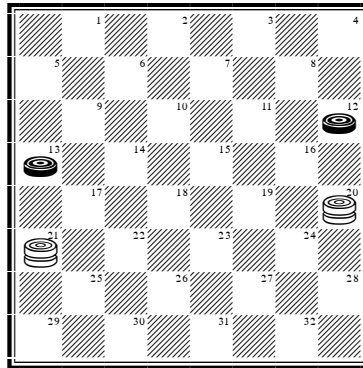


White to Play and Win

Pairing-off: 21 & 30; 19 & 28. Black has the opposition.

Continue from Diagram 934: ... 30-26! (The start of a beautiful plan to force the man on 19 to enter the dog hole, thus changing the opposition); 21-25 26-22; 25-30 22-18; 30-25 28-32!; 19-24 (Forced, otherwise White will isolate this man with 32-27 and 18-15) 18-15; 25-22 15-19!; 24-28 19-23. White wins.

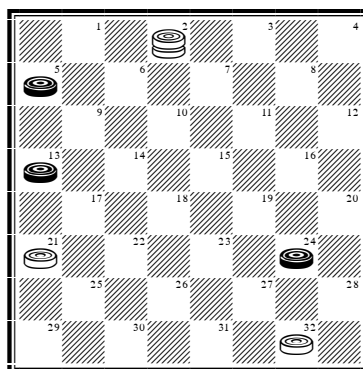
Diagram 935 by Dr T Brown



White to Play and Win

Continue from Diagram 935: ... 21-25 (20-24 is the published route, but this is slightly more efficient. Clearly Black has the opposition); 13-17 25-30; 17-22 (17-21 20-24; 12-16 30-26 – Or 24-27; 16-20 27-32; 20-24 30-26; 21-25 26-31; 24-28 31-26. White wins -; 21-25 26-23; 16-20 23-27; 25-30 27-32; 20-27 32-23 White wins) 20-24; 12-16 24-27; 16-20 (16-19 loses to 27-23) 27-32; 20-24 32-28; 24-27 30-26!; 22-31 28-32; 31-26 32-30. White wins. Three winning methods in one problem!

Diagram 936 by C Barker

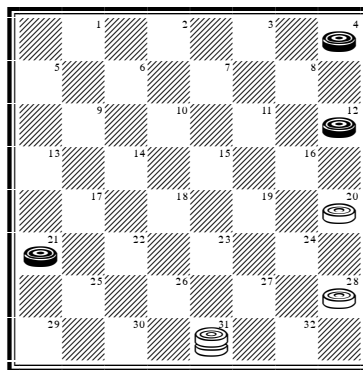


White to Play and Win

White currently has the opposition but Black is about to change that by entering the dog hole. No simple/direct exchange being available, what is White to do? Read on!

Continue from Diagram 936: ... 2-7; 5-9 7-11; 9-14 11-15; 24-28! 15-10 (Or 15-11); 14-18 21-17!!; 13-22 10-15! (After 10-14? Black still has the opposition); 18-23 15-18; 22-26 18-27; 26-31 27-24; 31-26 24-19; 26-31 19-15; 31-26 15-18; 26-31 18-22. White wins.

Diagram 937 by O Richmond



White to Play and Win

Mentally moving ... 31-26; 21-25 tells you that Black has the opposition. Again, no simple/direct exchange is available and there is no opportunity to use the dog hole ploy. Watch how Mr Richmond solves the problem.

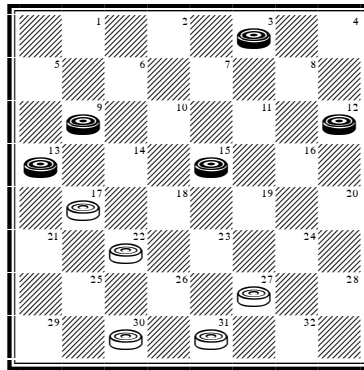
Continue from Diagram 937: ... 31-26; 21-25 26-30; 25-29 28-24; 4-8 24-19; 8-11 30-26; 29-25 19-15!! (A pitch and breeches manoeuvre which changes the opposition); 11-18 26-22; 18-23 (Moving the king loses quickly) 22-29; 23-27 29-25; 27-31 25-22; 31-27 22-18; 27-24 18-15. White wins (By First Position).

In conclusion, although the opposition is an important factor in the classic endgame situations, don't let it dominate your thinking.

Lesson 311: Opposition (Clockwork)

In contrast with the previous lesson, which featured some very subtle stratagems, this one is simplicity itself: clear-cut finishes where victory is secured through the mechanical application of the opposition.

Diagram 938 by D Oldbury

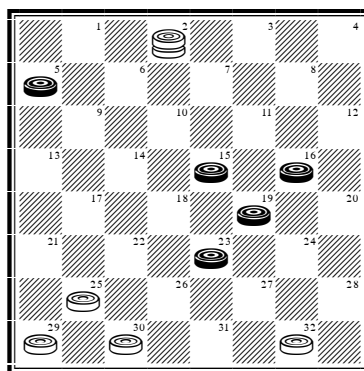


White to Play and Win

Continue from Diagram 938: ... 27-23; 15-19 (Or White steals the man on 9) 23-16; 12-19 31-27; 3-7 27-23; 19-26 30-23; 7-10 23-18. White wins. *E. Fuller v D. Oldbury 1982*

Illustrative Game 146: 10-14 22-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 25-22; 6-10 22-18; 8-11 29-25; 9-13 18-9; 5-14 23-18; 14-23 27-18; 11-15 18-11; 7-23 26-19; 2-6 25-22; 10-15 19-10; 6-15 21-17; 1-6 32-27; 6-9? [Diagram 938]

Diagram 939 by L Levitt

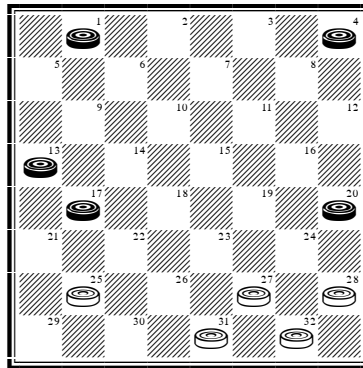


White to Play and Win

Continue from Diagram 939: ... 2-7; 23-26 30-23; 19-26 7-11; 26-30 11-18; 30-21 18-14; 16-19 32-27. White wins. *J. Grant v L. Levitt 1995*

Illustrative Game 147: 9-13 21-17; 6-9 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28; 7-11 19-15; 10-19 17-10; 2-7 23-16; 11-20 27-23; 7-14 22-17; 13-22 26-10; 12-16 23-18; 16-19 21-17; 9-13 18-14?; 13-22 25-18; 19-23 29-25; 23-27 31-24; 20-27 25-21; 27-31 21-17 [Diagram 939 CR]

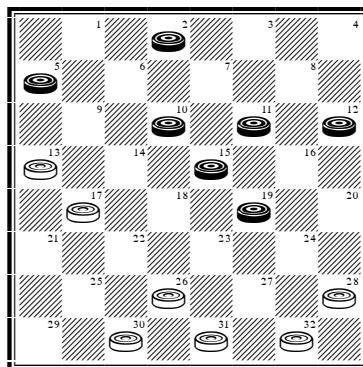
Diagram 940 by R Pask



White to Play and Win

Continue from Diagram 940: ... 25-22; 17-26 31-22; 1-6 27-24; 20-27 32-23; 6-10 23-18; 4-8 28-24; 8-11 24-19. White wins. *G. Miller v R. Pask 1990*

Diagram 941 by E Bruch



White to Play and Win

Continue from Diagram 941: ... 17-14!; 10-17 26-22; 17-26 30-7; 2-11 28-24; 15-18 31-26; 11-15 32-27; 12-16 24-20; 16-19 20-16. White wins. *L. Levitt v E. Bruch 1988*

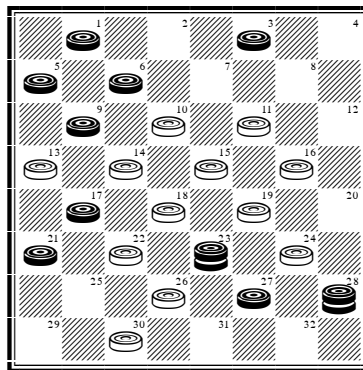
Lesson 312: ‘Hews’ Strokes

Unquestionably the greatest composer of stroke problems was A. C. Hews – the ‘Stroke King’. Naturally, as with every type of problem in checkers, the quality of stroke problems varies enormously, but in Mr Hews’ hands the genre assumes the level of an art form. And this of course is the real merit of the best stroke problems: they are beautiful, entertaining and worthwhile in their own right. Yes, they may help to develop powers of visualization, but if you are hoping to win a game with one of these beauties – well it hasn’t been done yet.

From Mr Hews himself, here is the definition of a stroke problem:

‘A stroke problem may be defined as a problem in which the defending side is compelled at every move to take one or more opposing pieces. Each move of the attacking side during the solution may be either an ordinary or capturing play, but its final move, at which the required result is attained, is generally a capture of one or more pieces. [This definition does not apply to the deferred or “Slocum” strokes.]’

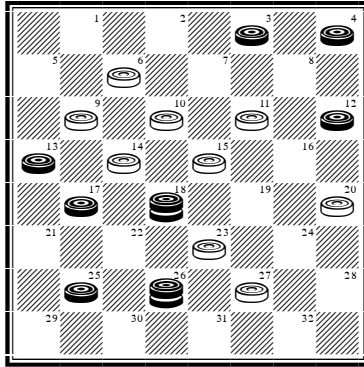
Diagram 942 by A Hews



White to Play and Win

Continue from Diagram 942: ... 10-7; 3-10 14-7; 23-14 30-25; 21-30 7-2; 30-23 11-7; 17-26 15-10; 6-15 13-6; 1-10 16-11; 23-16 2-6; 28-19 7-2; 16-7 2-9; 5-14 6-22. White wins.

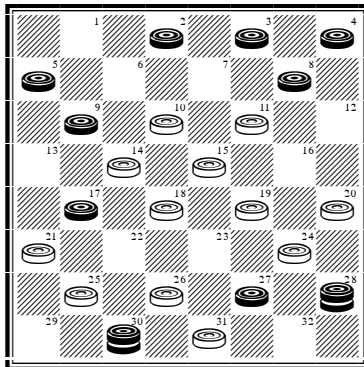
Diagram 943 by A Hews



White to Play and Win

Continue from Diagram 943: ... 6-2; 26-19 9-6; 18-9 27-23; 19-26 20-16; 12-19 10-7; 3-10 2-7; 9-2 15-6; 2-9 11-8; 4-11 7-5. White wins.

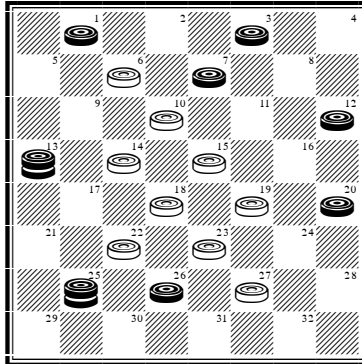
Diagram 944 by A Hews



White to Play and Win

Continue from Diagram 944: ... 20-16; 30-23 10-7; 3-10 14-7; 23-14 15-10; 8-15 16-12; 2-11 12-8; 14-7 19-3; 28-19 31-15; 11-18 21-14; 4-11 25-22; 18-25 3-8; 9-18 8-29. White wins.

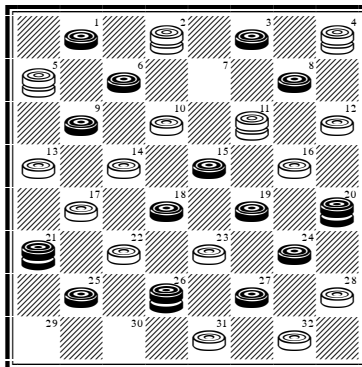
Diagram 945 by D Oldbury



White to Play and Win

Continue from Diagram 945: ... 27-24; 20-27 14-9; 7-14 15-11; 1-10 11-7; 13-6 18-2; 25-18 23-14; 10-17 19-16; 12-19 2-6; 3-10 6-13. White wins.

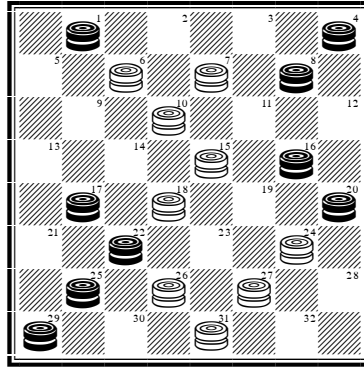
Diagram 946 by W Veal



White to Play and Win

Continue from Diagram 946: ... 10-7; 3-10 14-7; 21-14 12-3; 26-17 4-8; 19-26 32-23 (The order of moves may be varied); 18-27 31-22; 17-26 28-10; 6-15 13-6; 1-10 11-9; 20-4 3-8; 4-11 9-14; 10-17 2-6; 11-9 5-32. White wins.

Diagram 947 by T Wiswell



White to Play and Win

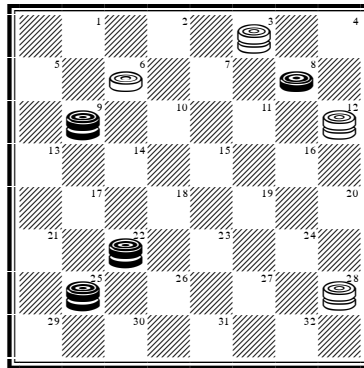
Continue from Diagram 947: ... 27-23; 20-27 31-24; 22-31 24-27; 31-24 15-19;
24-22 23-18; 22-15 10-3; 1-10 7-30. White wins.

Lesson 313: ‘Slocum’ Strokes

This type of stroke – aptly referred to as a deferred stroke by A. C. Hews – either sees the attacker nudging the defender deftly into position before delivering the coup de grace; or the defender, a piece down, rushing to his own demise in the process of seeking to restore material equality.

In both cases, the initial position invariably has a far more natural appearance than a ‘Hews’ stroke and is therefore far more acceptable to the player for whom practicality is all important.

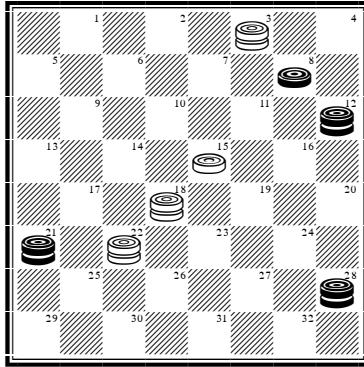
Diagram 948 by G Slocum



White to Play and Win

Continue from Diagram 948: ... 6-1; 8-11 (Or lose this man) 3-7; 11-15 7-10; 15-19 1-5; 9-13 12-16; 19-23 (Black has now been suitably aligned for the stroke) 5-9!; 13-15 16-19; 15-24 28-17. White wins.

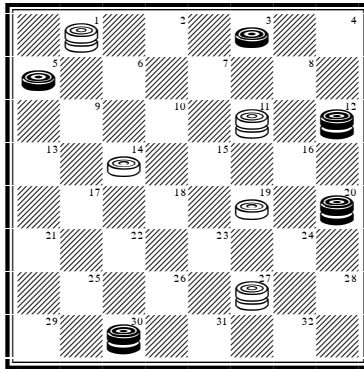
Diagram 949 by G Slocum



White to Play and Win

Continue from Diagram 949: ... 18-14; 28-24 14-10; 24-27 (24-20 10-7; 20-16 15-11; 8-15 7-11; 16-7 3-19. White wins) 10-7; 27-23 15-11! (Or 22-17! first); 8-15 22-17; 21-14 7-10; 14-7 3-26. White wins.

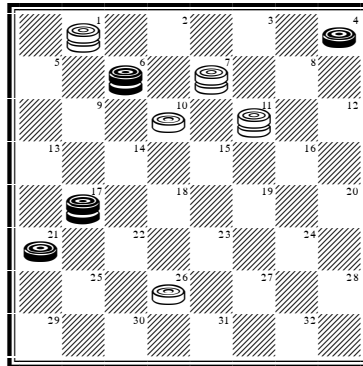
Diagram 950 by G Slocum



White to Play and Win

Continue from Diagram 950: ... 1-6; 30-25 6-9; 25-22 9-13; 22-18 27-24!; 20-27 19-16; 12-19 11-7; 3-17 13-31. White wins.

Diagram 951 by J Charles

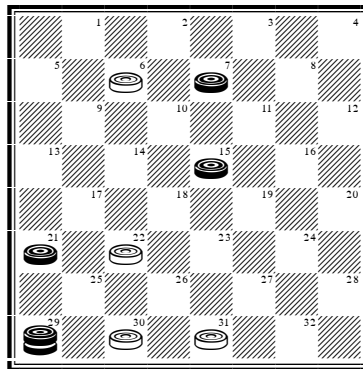


White to Play and Win

Continue from Diagram 951: ... 11-15; 6-2 7-3; 2-7 (Black, a piece down, has to try to regain it) 10-6; 7-2 26-22!!!; 17-26 3-8; 4-18 (Or 2-9 first) 1-5; 2-9 5-30. White wins.

Per Willie Ryan: ‘Slow-comes-the stroke!’

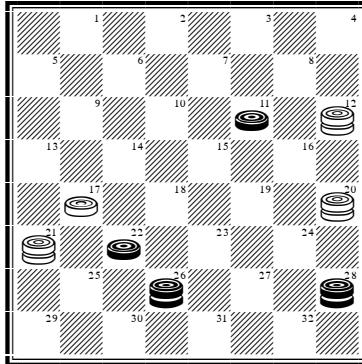
Diagram 952 by W Steel



White to Play and Win

Continue from Diagram 952: ... 6-2; 7-11 2-7; 29-25 7-16; 25-18 31-26; 18-14 16-11; 15-19 11-16; 19-24 30-25!; 21-30 16-20; 30-23 20-9. White wins.

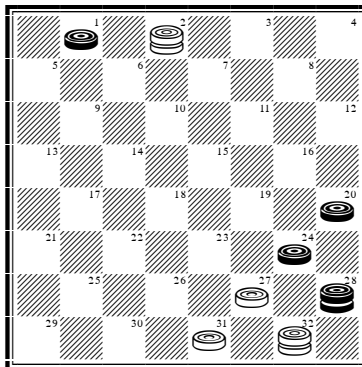
Diagram 953 by C Greensword



White to Play and Win

Continue from Diagram 850: ... 12-8; 11-15 20-24!! (This is what is meant by genius); 28-19 8-11; 15-18 11-15; 19-10 17-14; 10-17 21-30. White wins.

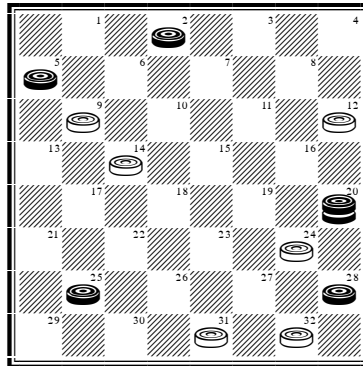
Diagram 954 by O Richmond



White to Play and Win

Continue from Diagram 954: ... 2-7; 1-6 7-11; 6-10 11-16; 10-14 16-19; 14-17 19-23; 17-22 23-26; 22-25 26-23; 25-29 23-19; 29-25 27-23; 24-27 31-24; 20-27 19-24!; 28-26 32-21. White wins.

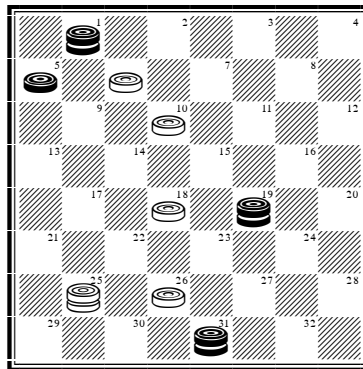
Diagram 955 by T Wiswell



White to Play and Win

Continue from Diagram 955: ... 31-27!; 25-30 12-8; 30-26 8-3; 26-22 3-8; 22-17 (22-26, 22-25 and 22-18 also fall to shots) 14-10; 5-14 27-23!; 20-18 10-7; 2-11 8-13. White wins.

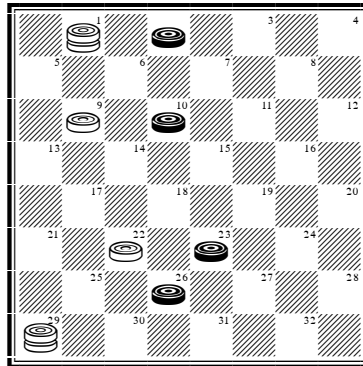
Diagram 956 by J Charles



White to Play and Win

Continue from Diagram 956: ... 26-22; 19-23 18-15; 23-18 15-11; 18-14 11-7; 14-9 (31-26 25-21; 26-17 7-2) 6-2; 31-26 2-6!; 9-11 10-6; 1-10 25-21; 26-17 21-16. White wins.

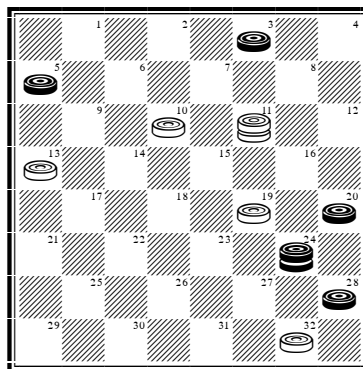
Diagram 957 by M Johnson



White to Play and Win

Continue from Diagram 957: ... 1-6; 10-15 6-10; 15-19 10-15; 19-24 15-18; 24-27 9-6!; 2-9 18-14; 9-25 29-24. White wins.

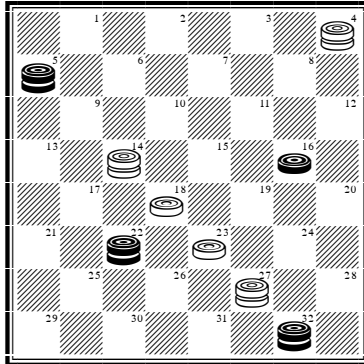
Diagram 958 by A Jordan



White to Play and Win

Continue from Diagram 958: ... 11-15; 3-8 19-16; 8-12 16-11; 12-16 11-7; 16-19 7-2; 19-23 13-9!; 5-14 15-19; 24-6 2-27. White wins.

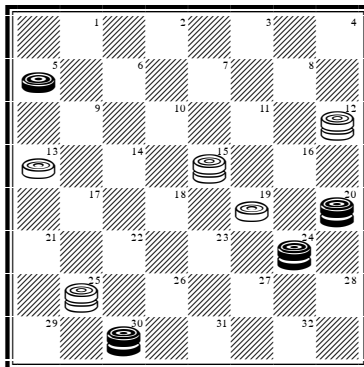
Diagram 959 by G Slocum



White to Play and Win

Continue from Diagram 959: ... 14-9!; 22-15 23-18!; 15-22 4-8; 5-14 8-12; 32-23 12-10. White wins.

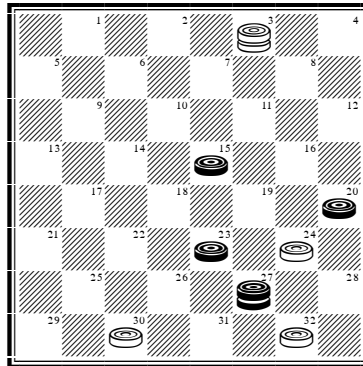
Diagram 960 by P Semple



White to Play and Win

Continue from Diagram 960: ... 25-22; 20-16 22-26!; 30-23 13-9; 5-14 15-18; 24-22 12-10. White wins.

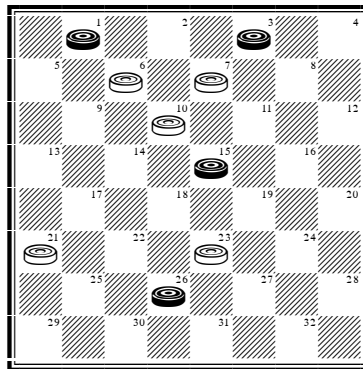
Diagram 961 by G Slocum



White to Play and Win

Continue from Diagram 961: ... 3-7; 15-18 (27-31 7-10; 20-27 10-26; 31-22 32-23. White wins) 7-10; 18-22 10-14; 22-26 14-17; 26-31 17-22; 23-26 32-23; 20-27 22-18; 27-32 18-15; 32-28 15-19; 28-32 19-24; 32-28 23-18! (Not a big stroke, to be sure, but beautifully forced in Mr Slocum's inimitable manner); 28-19 30-16. White wins.

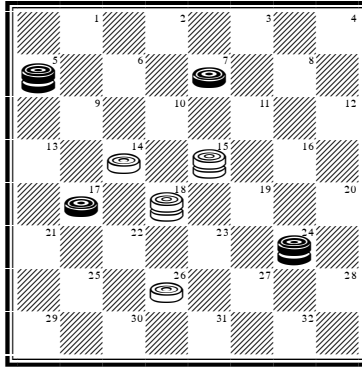
Diagram 962 by J Charles



White to Play and Win

Continue from Diagram 962: ... 7-2; 26-31 2-7; 31-27 7-11; 27-18 6-2; 15-19 10-7!; 3-10 2-6; 10-14 11-7!; 1-10 21-17; 14-21 7-16. White wins.

Diagram 963 by A Schaefer



White to Play and Win

Continue from Diagram 963: ... 15-10; 7-11 10-15; 11-16 18-22; 17-21 14-9! (The order of moves may be varied); 5-14 22-25; 21-30 15-11; 30-23 11-9. White wins.

Lesson 314: The Pitch

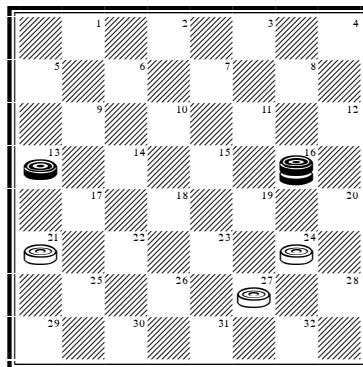
Being able to pitch (throw) a piece at the right moment is a real art form, and the fact that it has an important role to play in the opening, midgame and endgame makes it a key area of study for the aspiring student.

As related by Dr Arthur Samuel, it proved to be an obstacle for the early computer programs, although the problem has of course now been overcome. Supposedly, Irving Chernev cited both the pitch and some of the advanced tactical devices as the reason why he gave up checkers for chess. His argument was that they came out of the blue and were in a sense ‘unfair’: destroying ostensibly sound positions which had been built up along logical lines.

Actually, the opposite is true. While there will always be exceptional cases – bona fide traps as per Derek Oldbury -, a better understanding of strategy (Chernev’s forte was tactics) reveals that these devices are ruthlessly fair: a just punishment for overcrowding the centre, breaking the king-row unsoundly or paying no heed to the development factor, for example. Unfortunately, spying these wins in advance is extremely difficult, and in checkers when a win is missed the initiative frequently switches to the other side. Thus, while checkers is a fair game, it is also a very demanding one!

Fortunately, a remedy is at hand. Carefully study the examples here and in Lessons 316 through 321, and you will acquire a wide repertoire of valuable ideas. Learning to apply them effectively will come with time and effort.

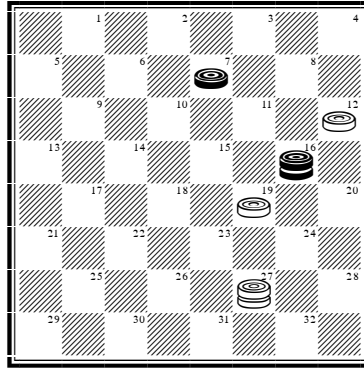
Diagram 964 by R Gurley



White to Play and Draw

Continue from Diagram 964: ... 21-17!! (The natural 27-23? is met with 16-20 24-19; 20-24 19-15; 24-27 23-19; 27-24! – refer to Diagram 936 – and loses by First Position); 13-22 27-23; 16-20 24-19; 22-26 (20-24 gets 23-18!) 23-18; 20-24 19-16; 24-19 16-12. Drawn.

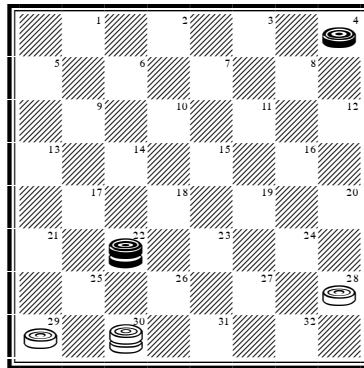
Diagram 965 by F Dunne



White to Play and Win

Continue from Diagram 965: ... 27-23 (Interestingly, this problem has been published in four slightly different forms, all of which come to the same thing. Of course, 19-15? loses the man after 16-19); 16-11 12-8! (Otherwise the play repeats itself); 11-4 19-15; 4-8 (7-11 is a quick loss) 23-18; 8-12 (Ditto) 18-14; 12-8 (Ditto) 14-9 (White is determined to get his way!); 7-11 (8-12 loses to 15-10) 9-14; 11-18 14-23. White wins. An absolute gem.

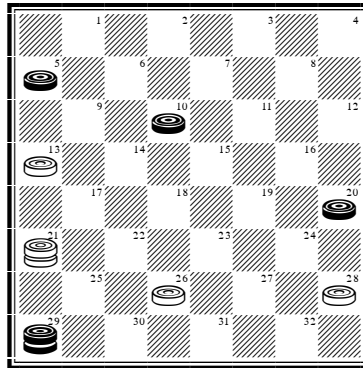
Diagram 966 by C Hefter



White to Play and Win

Continue from Diagram 966: ... 30-25; 22-26 25-21; 26-22 28-24; 4-8 24-19; 8-11 29-25! (Black was threatening to play 22-26 and then 26-23); 22-29 21-17; 29-25 17-14; 25-22 19-15; 11-18 14-23. White wins.

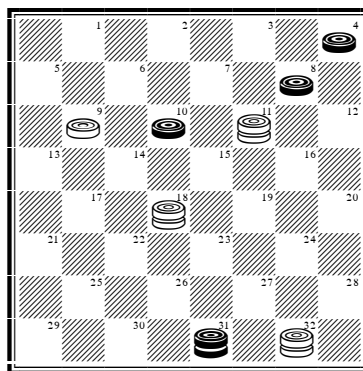
Diagram 967 by T Wiswell



White to Play and Win

Continue from Diagram 967: ... 26-23; 10-15 21-17; 29-25 23-18; 15-22 17-26; 25-21 13-9!! (The move they all overlook); 5-14 26-22. White wins.

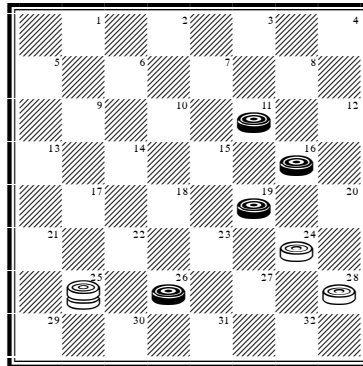
Diagram 968 by T Wiswell



White to Play and Win

Continue from Diagram 968: ... 11-16; 10-15 18-11; 8-15 16-19!!; 15-24 32-28; 24-27 (Otherwise White jumps 28-19 and wins via First Position) 28-32; 4-8 32-23; 8-12 9-6; 12-16 6-2; 16-20 2-6; 20-24 23-27! (Changing the opposition using the old dog hole ploy); 24-28 27-32; 31-26 6-10; 26-23 10-15. White wins.

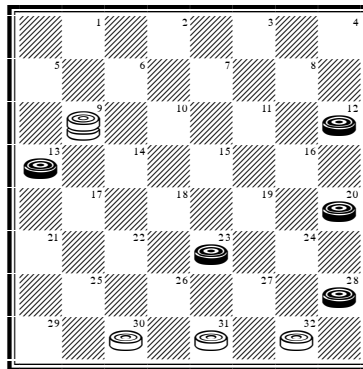
Diagram 969 by T Wiswell



Black to Play, White Draws

Continue from Diagram 969: 19-23 25-22; 23-27 (26-31 24-19; 16-20 22-18; 23-27 19-16. Drawn) 22-31 27-32 31-26; 32-27 26-31!; 27-20 28-24!; 20-27 31-24; 11-15 24-20; 16-19 20-16; 19-23 16-11; 15-18 11-15; 18-22 15-18. Drawn.

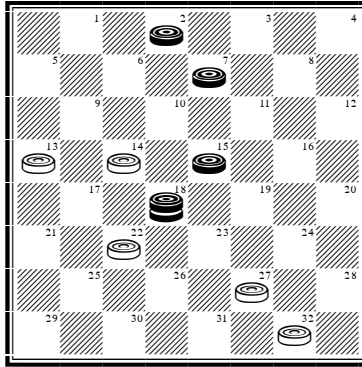
Diagram 970 by T Wiswell



White to Play and Win

Continue from Diagram 970: ... 31-27!; 23-26 30-23; 13-17 9-14; 17-22 14-18; 22-26 18-22; 26-31 27-24!!; 20-27 23-19. White wins.

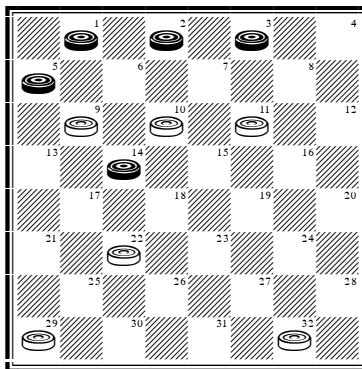
Diagram 971 by T Wiswell



White to Play and Win

Continue from Diagram 971: ... 22-17; 18-9 13-6; 2-9 17-13; 9-14 13-9; 14-18 (7-10 9-6; 14-17 6-2; 10-14 2-6; 15-18 6-9; 17-21 27-23; 18-27 9-18; 27-31 18-22. White wins) 9-6; 7-11 27-24; 11-16 6-2; 16-19 2-7!!; 19-28 7-11! (See Diagrams 936 and 964); 15-19 11-15; 18-23 15-24; 23-26 24-19. White wins.

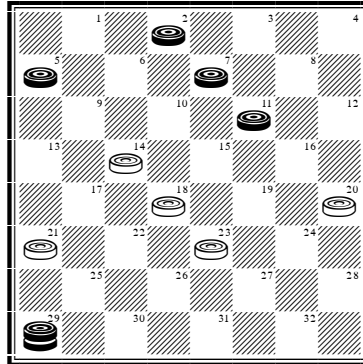
Diagram 972 by T Wiswell



White to Play and Win

Continue from Diagram 972: ... 9-6! 2-9 29-25; 9-13 25-21; 5-9 10-6!!; 1-10 32-27; 10-15 27-23. White wins.

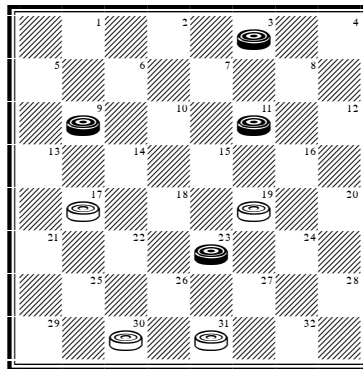
Diagram 973 by T Wiswell



White to Play and Draw

Continue from Diagram 973: ... 14-9!; 5-14 18-9; 11-15 21-17; 29-25 17-13; 7-11 9-6; 2-9 13-6; 25-21 6-1! (6-2?; 21-17 2-7; 11-16! 20-11; 15-18 23-14; 17-3. Black wins); 21-17 1-5; 17-14 5-1; 15-18 23-19; 14-10 1-6!; 10-1 19-15. Drawn.

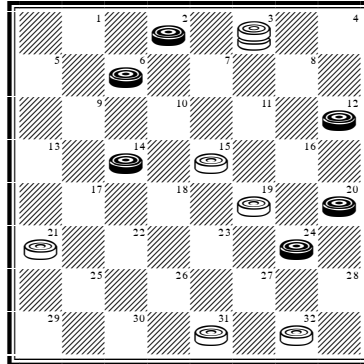
Diagram 974 by T Wiswell



White to Play and Win

Continue from Diagram 974: ... 17-13; 9-14 13-9; 3-8 9-6; 8-12 6-2; 11-16 2-7; 16-20 (23-27 31-24; 16-23 7-10; 14-17 10-14; 17-21 24-20. White wins. See Chapter 8) 7-10; 14-17 10-14; 17-21 19-16!; 12-19 14-18. White wins.

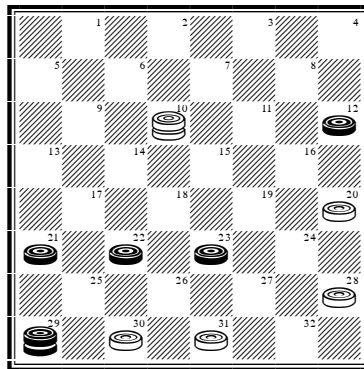
Diagram 975 by T Wiswell



White to Play and Win

Continue from Diagram 975: ... 15-11; 14-18 3-8; 18-23 11-7; 2-11 8-15; 6-9 21-17; 9-13 17-14; 13-17 19-16!; 12-19 15-18; 17-21 18-27; 21-25 32-28; 25-30 27-32. White wins. *W Fraser v T. Wiswell 1959* (Compare with Diagram 974.)

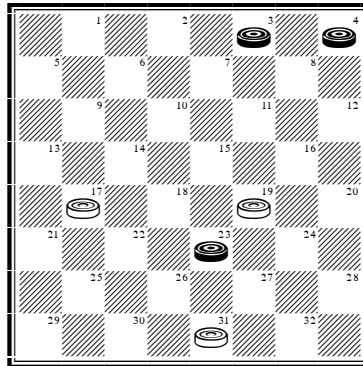
Diagram 976 by E Frazier



White to Play and Win

Continue from Diagram 976: ... 10-14! (10-15? was played in the famous 1955 M. Tinsley v W. Hellman game and a draw resulted); 29-25 20-16!; 12-19 14-18; 23-26 30-16; 25-29 18-25; 29-22; 16-11 (Say) ... White wins. (Compare with Diagram 974.)

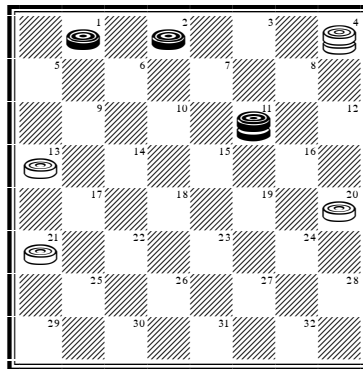
Diagram 977 by J Botte & T Wiswell



White to Play and Win

Continue from Diagram 977: ... 17-14; 4-8 14-10; 8-11 10-6; 3-8 6-2; 8-12 2-7; 11-16 7-11; 16-20 11-15; 20-24 15-11; 23-27 (24-28 11-15) 19-16!; 12-19 11-16; 19-23 16-19. White wins.

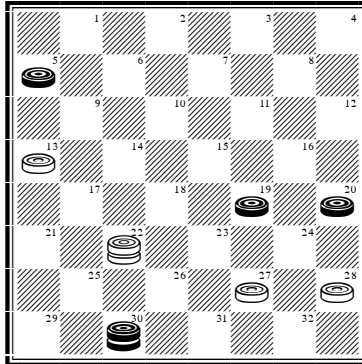
Diagram 978 by T Wiswell



White to Play and Draw

Continue from Diagram 978: ... 21-17; 2-6 17-14; 1-5 4-8!; 11-4 20-16; 4-8 16-11!; 8-15 14-10. Drawn.

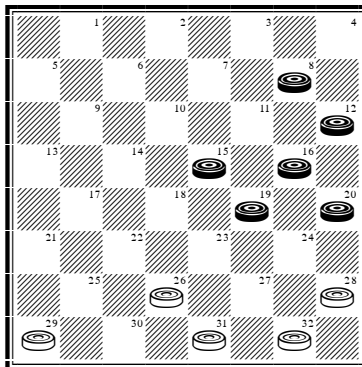
Diagram 979 by A Anderson



White to Play and Win

Continue from Diagram 979: ... 27-23; 19-26 22-31; 30-25 31-26; 25-21 13-9!; 5-14 26-22. White wins. (Compare with Diagram 967.)

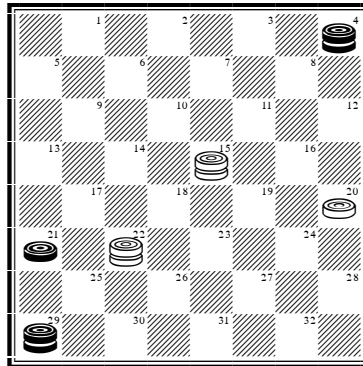
Diagram 980 by F Allen



White to Play and Win

Continue from Diagram 980: ... 32-27; 15-18 26-23; 19-26 31-15; 16-19 29-25; 12-16 15-11!; 8-15 25-22. White wins.

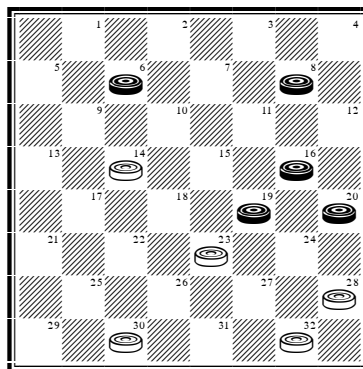
Diagram 981 by B Greenfield



White to Play and Win

Continue from Diagram 981: ... 20-16; 4-8 16-11; 8-12 22-26; 21-25 11-8!; 12-3 26-30; 3-8 30-21. White wins.

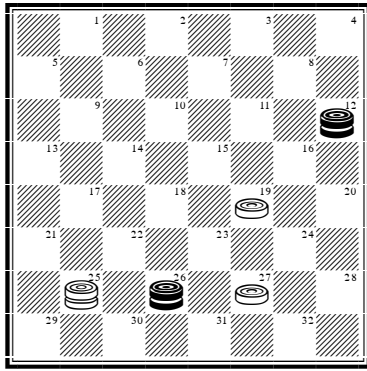
Diagram 982 by A Heffner



White to Play and Win

Continue from Diagram 982: ... 30-26; 8-11 14-10!; 6-15 32-27; 19-24 28-12!; 11-16 12-8; 15-19 23-18; 19-24 27-23; 24-27 18-15; 27-31 23-18 (Or 15-11 first); 31-22 15-11; 22-15 8-3; 15-8 3-19. White wins.

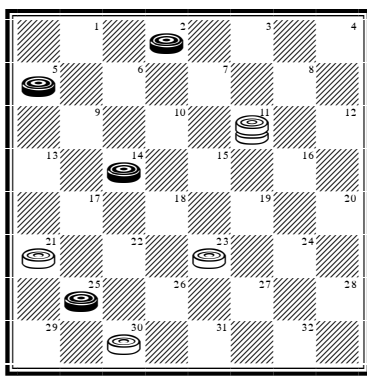
Diagram 983 by H Lyman



White to Play and Win

Continue from Diagram 983: ... 19-16! (Otherwise Black can achieve Payne's Single-Corner Draw); 12-19 25-30; 26-22 27-23; 19-26 30-23. White wins.

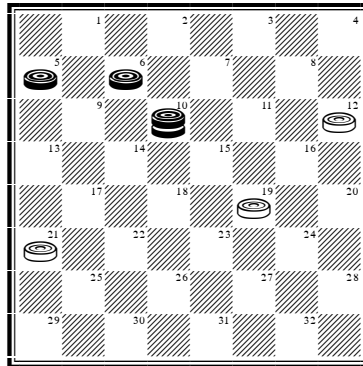
Diagram 984 by T Wiswell



White to Play and Win

Continue from Diagram 984: ... 11-15; 2-6 21-17!; 14-21 23-18; 25-29 18-14; 29-25 15-18; 25-29 18-22; 6-9 22-18; 9-13 18-22. White wins.

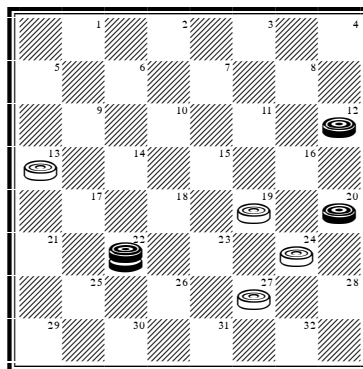
Diagram 985 by C Parker



White to Play and Draw

Continue from Diagram 985: ... 12-8; 10-7 8-3; 7-11 21-17; 5-9 17-14!; 9-18 19-15; 11-16 15-11; 16-7 3-1. Drawn.

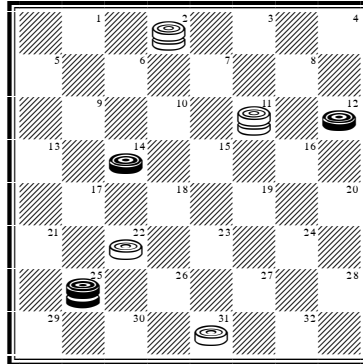
Diagram 986 by J Keene



White to Play and Win

Continue from Diagram 986: ... 13-9; 22-18 9-6; 18-14 6-2!; 14-10 2-7!; 10-3 19-15; 3-7 24-19. White wins.

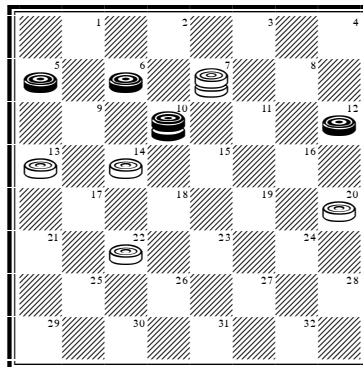
Diagram 987 by R McCulloch



White to Play and Win

Continue from Diagram 987: ... 2-6; 25-18 6-9; 14-17 9-13; 17-21 13-17; 18-23 31-26!; 23-30 17-22; 21-25 22-29; 30-26 29-25. White wins (First Position).

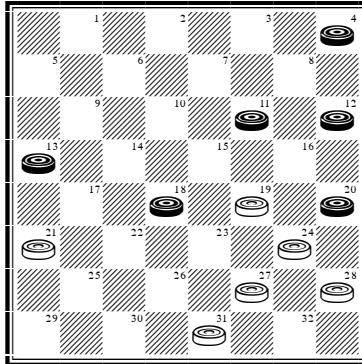
Diagram 988 by D Robertson



White to Play and Win

Continue from Diagram 988: ... 14-9!; 5-14 22-17; 14-21 7-14; 21-25 14-18; 25-30 13-9!; 6-13 18-22; 13-17 22-13; 30-26 13-17. White wins (First Position).

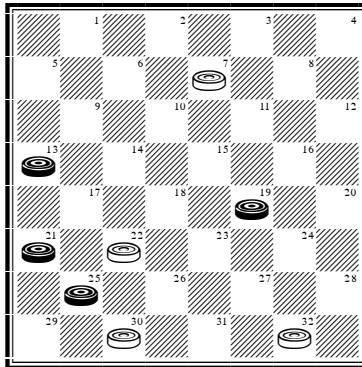
Diagram 989 by T Wiswell



White to Play and Draw

Continue from Diagram 989: ... 19-16; 12-19 24-8; 4-11 31-26; 11-15 26-23; 18-22 23-18; 15-19 18-15; 22-25 15-10; 25-30 10-7; 30-25 (Threatening 25-22 and 19-23) 21-17!; 13-22 7-2; 25-21 2-7; 21-17 7-11. Drawn.

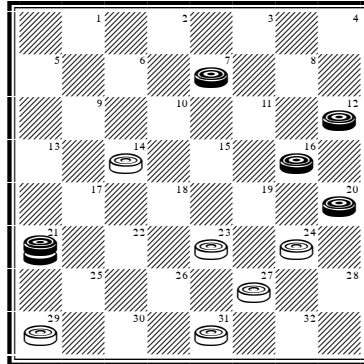
Diagram 990 by T Wiswell



White to Play and Win

Continue from Diagram 990: ... 32-27; 25-29 7-3!; 29-25 22-17!; 13-22 3-8!; 19-23 27-18; 22-26 30-23; 25-22 18-15; 22-26 23-19. White wins.

Diagram 991 by T Wiswell



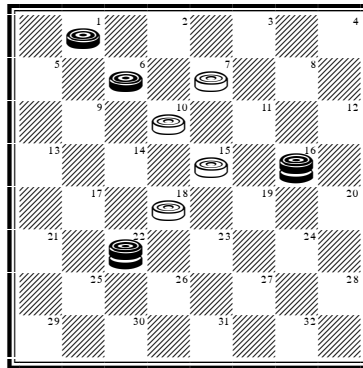
White to Play and Win

Continue from Diagram 991: ... 23-18; 21-17 29-25!; 17-10 18-14!; 10-17 25-22; 17-26 31-22; 16-19 24-15; 12-16 22-18; 16-19 18-14; 19-24 27-23; 24-27 23-19; 27-31 19-16; 31-26 15-11. White wins. Of course, this could have also featured under Lesson 127.

Lesson 315: Miscellaneous

We have seen that, both for study purposes and the fact that different phases of the game have their own distinctive characteristics, it makes sense to divide checkers into the opening, midgame and endgame. However, we have also seen that these divisions are necessarily flexible and sometimes open to interpretation. Likewise with endgame themes, some positions may straddle two or even three different themes, or defy any form of ready categorization. These are they.

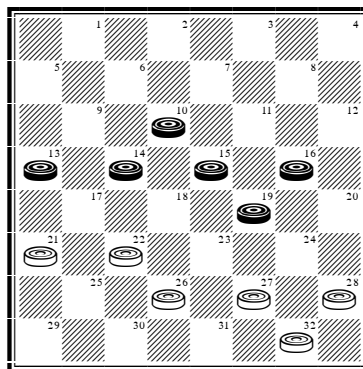
Diagram 992 by C Nelson



White to Play and Draw

Continue from Diagram 992: ... 15-11! (7-2? loses to 16-11); 6-15 (22-8? 7-3; 6-15 3-10. White wins) 7-3!; 16-7 (But not 3-19?? of course) 18-2. Drawn. A remarkable optical illusion.

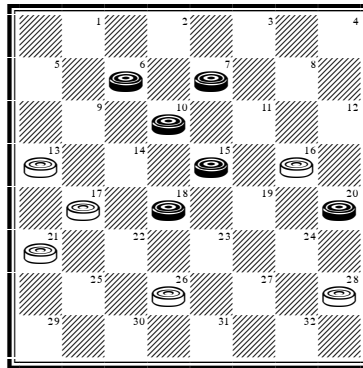
Diagram 993 by W Bowles



White to Play and Win

Continue from Diagram 993: ... 27-23; 16-20 23-16; 15-19 (14-18 gets 22-17!) 28-24! (32-27? allows a draw with 20-24! 27-20; 10-15 16-11; 14-18); 19-28 26-23; 10-15 16-11; 20-24 11-7; 24-27 7-2; 27-31 2-7! (2-6?; 14-17! 21-14; 31-26. Drawn); 15-18 (But now 14-17 21-14; 31-26 fails after 22-17!; 13-22 7-11; 26-19 11-25) 22-15; 31-26 23-19; 26-23 15-11 (Or 7-2 first); 23-16 7-2; 16-7 2-11 (Refer to Diagram 936); 14-18 21-17!!; 13-22 11-15; 18-23 15-18. White wins. Often wrongly credited to Jesse Hanson, this was certainly a favourite with the great master.

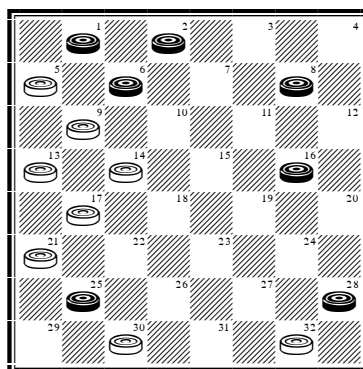
Diagram 994 by W Ryan



White to Play and Win

Continue from Diagram 994: ... 28-24!!; 20-27 26-23 (Squeeze #1); 18-22 23-18 (Squeeze #2); 15-19 18-15; 19-24 15-11 (Squeeze #3); 10-15 11-2; 6-10 2-7. White wins. Mr Ryan defeated John Bradford with this 'big squeeze' in the 1937 US national tournament.

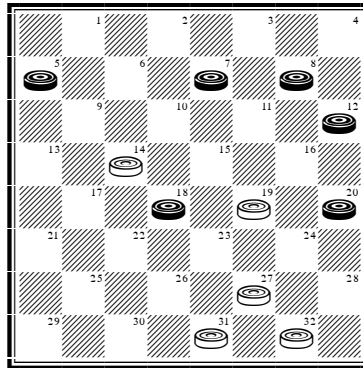
Diagram 995 by T Wiswell



White to Play and Win

Continue from Diagram 995: ... 14-10; 6-15 17-14; 2-7 21-17 (Starting to set things up); 25-29 30-25!! (Or 9-6!! first); 29-22 9-6; 1-10 13-9; 22-6 5-1; 10-17 1-10. White wins. This is easily my favourite problem. What a win!

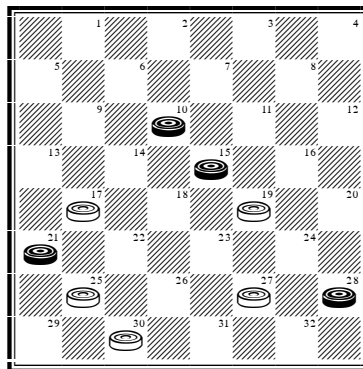
Diagram 996 by N Banks



White to Play and Win

Continue from Diagram 996: ... 27-24!!; 20-27 32-23; 18-27 31-24; 7-11 (8-11 is no better) 24-20; 11-15 19-10; 8-11 10-7; 11-15 7-3; 15-18 3-7; 18-23 7-10; 23-27 14-9; 5-14 10-17. White wins (First Position).

Diagram 997 by T Wiswell



White to Play and Win

Continue from Diagram 997: ... 27-24; 15-18 19-15; 10-19 24-15; 28-32 15-10; 32-27; 10-6 18-23 6-1; 23-26 30-23; 27-18 1-5 (Or 17-14 first); 21-30 17-14; 18-9 5-14. White wins.

Additional Examples

A1 by T Wiswell

Black: men on 7, 11 & 16; king on 5.

White: men on 9, 20 & 24; king on 4.

Terms: White to Play and Win

Continue: ... 9-6; 7-10 6-2; 10-14 2-6; 14-17 6-10; 5-9 4-8; 17-21 (16-19 24-15; 11-18 10-14. White wins) 8-15; 16-19 10-14!; 9-11 24-8. White wins. This win allowed Wiswell to draw a short match with Dr Julius Belinkoff.

A2 by M Johnson

Black: men on 19 & 23; king on 28.

White: men on 31 & 32; king on 8.

Terms: White to Play and Win.

Continue: ... 31-27; 23-26 27-23; 19-24 23-19; 26-30 8-11 (Or 8-12); 30-26 11-16; 24-27 32-23; 28-24 16-20!; 24-15 23-19; 15-24 20-27. White wins.

A3 by J Sunderland

Black: men on 8 & 12; king on 17.

White: men on 19 & 21; king on 14.

Terms: White to Play and Win.

Continue: ... 14-18; 17-13 18-15; 13-9 21-17; 9-13 17-14; 13-17 14-10; 17-22 10-7; 22-26 7-3; 26-23 19-16; 12-19 3-12!; 19-24 15-19; 23-16 12-28. White wins.

A4 by W Lewis

Black: men on 13, 15 & 21.

White: men on 22 & 32; king on 31.

Terms: White to Play and Win.

Continue: ... 31-26; 21-25 26-30; 25-29 32-27; 15-19 30-26; 29-25 26-31!; 25-18 27-23; 18-27 31-15. White wins.

A5 by W Link

Black: men on 10 & 24; king on 32.

White: men on 12 & 21; king on 11.

Terms: White to Play and Win.

Continue: ... 12-8; 32-27 8-3; 27-23 3-7; 10-14 11-15; 23-19 7-10! White wins.
Black has no waiting move.

A6 by T Wiswell

Black: men on 5, 6, 10 & 12.

White: men on 19, 23, 27 & 30.

Terms: White to Play and Win.

Continue: ... 23-18; 6-9 18-15; 12-16 19-12; 10-19 12-9; 9-14 8-3; 5-9 30-26; 14-18 3-7; 9-13 7-11; 13-17 11-15 (Now the same as W. Hellman v M. Tinsley in Game 30 of their 1955 world championship match) ; 18-22 15-24; 22-31 24-20; 31-24 20-27. White wins.

A7: by T Wiswell

Black: men on 2, 5, 6, 12, 16 & 20.

White: men on 13, 14, 18, 23, 27 & 28.

Terms: White to Play and Draw.

Continue: ... 28-24; 6-9 13-6; 2-9 14-10; 9-13 10-6; 13-17 6-2; 17-22; 2-6!; 22-26 6-9!; 5-14 18-9; 26-31 23-18; 31-26 18-14; 26-22 9-6 (Or 14-10 first); 22-18 14-10. Drawn. *W. Hannigan v T. Wiswell 1973*

A8 by J Sturges: Ex **11-15 23-19; 8-11** CC #1653

Black: men on 3, 11, 12 & 14.

White: men on 20, 22, 23 & 31.

Terms: White to Play and Win.

Continue: ... 22-18; 14-17 23-19; 17-22 19-15; 3-8 15-10; 22-25 10-7; 25-30 7-3; 30-25 31-26; 25-30 26-23; 30-25 23-19; 25-22 18-14; 22-18 14-9; 18-14 9-6; 14-

10 6-2; 11-15 2-7; 15-24 7-14; 24-27 14-18; 27-32 18-15; 32-28 15-19; 28-32 3-7; 32-27 7-10; 27-32 (27-31 loses quickly to 19-15) 10-15; 32-28 20-16. White wins.

A9 by W Russell: The crocodile position or alligator position.

Black: men on 1, 3, 8, 12, 16 & 20.

White: men on 10, 15, 19, 23, 27 & 32.

Terms: White to Play and Win.

Continue: ... 10-6; 1-10 15-6; 3-7 6-2; 7-10 2-6; 10-14 6-9; 14-17 9-14; 17-22 14-17; 22-26 32-28; 26-31 19-15; 31-24 28-19; 20-24 23-18!!; 16-23 15-11; 8-22 17-28. White wins.

A10 by J Murray

Black: men on 9 & 28; kings on 2 & 29.

White: men on 15, 26 & 32; king on 1.

Terms: White to Play and Win.

Continue: ... 1-5; 9-14 5-9; 14-17 9-14; 17-21 15-10; 29-25 14-9; 25-30 26-22; 21-25 9-5; 25-29 5-9; 30-25 (It had to come eventually!) 9-5!; 25-18 10-6; 2-9 5-23; 29-25 23-18. White wins.

A11 by Anon

Black: men on 9, 10, 11 & 12.

White: men on 18, 20, 27 & 32.

Terms: White to Play and Draw.

Continue: ... 32-28!; 10-15 20-16!; 12-19 27-24; 15-22 24-8. Drawn. Simple, but brilliant. Most players would miss this.

A12 by W Ryan

Black: men on 8, 22, 24 & 26.

White: men on 16, 19, 23 & 30.

Terms: White to Play and Win.

Continue: ... 16-12 (Squeeze #1); 8-11 23-18; 26-31 19-15 (Squeeze #2); 11-16 30-26! (Squeeze #3); 22-25 12-8!; 31-22 15-11; 22-15 8-4 (Or 8-3); 15-8 4-27. White wins.

A13 by T Wiswell

Black: men on 6, 16, 17 & 21.
White: men on 18, 25 & 30; king on 3.
Terms: White to Play and Win.

Continue: ... 18-14; 16-20 3-8! (3-7? permits a draw with 6-10 7-11; 17-22); 20-24 14-10!; 6-15 30-26; 21-30 8-11; 30-23 11-20. White wins.

A14 by J Leopold

Black: man on 13; kings on 10 & 22.
White: men on 17 & 32; kings on 16 & 30.
Terms: White to Play and Win.

Continue: ... 16-19; 22-18 19-23!; 18-27 32-23; 13-22 23-18 (The man now pushes the king around!); 10-6 18-14; 6-1 14-9 (Or 14-10); 1-5 9-6; 5-9 6-1 (Or 6-2); 9-14 1-6; 14-18 6-10; 18-23 10-15; 22-26 (23-18 gets 30-25) 15-19!; 23-16 30-23. White wins.

A15 by W Ryan: Ex **10-15 23-18; 6-10** CC #1322

Black: men on 12, 19 & 20; king on 29.
White: men on 18 & 30; kings on 2 & 10.
Terms: White to Play and Win.

Continue: ... 2-6!!; 12-16 (19-23 loses to 10-15; 23-27 15-19 while 19-24 loses to 30-25!; 29-15 10-28; 12-16 6-10; 16-19 10-15; 19-23 15-19; 23-27 28-32; 27-31 19-24; 20-27 32-23) 10-15!; 19-24 30-25!; 29-22 15-10; 22-15 10-28. White wins.

A16 by G Slocum

Black: men on 3, 4 & 8.

White: man on 20; king on 10.

Terms: White to Play and Win.

Continue: ... 20-16; 8-12 16-11; 12-16 10-15; 16-20 15-19; 3-8 19-15; 8-12 15-19; 12-16 19-12. White wins (First Position).

A17 by G Slocum

Black: men on 4 & 6.

White man on 22; king on 29.

Terms: White to Play and Win.

Continue: ... 29-25; 6-10(A) 22-17; 4-8 17-13; 8-12 13-9; 10-15 9-6; 15-19 6-2; 12-16 2-7; 16-20 7-11; 19-24 11-16; 24-28 25-22 (The king moves at last!); 20-24 22-26; 28-32 26-31. White wins. The phase of First Position featured at the close of this masterpiece is not always fully appreciated by the student.

A: 4-8 25-30; 8-12 30-26; 12-16 26-23; 16-20 23-19; 6-9 22-18; 9-13 18-14. White wins (First Position).

A18 by J Malloy

Black: man on 8; king on 29.

White: man on 19; king on 22.

Terms: White to Play and Win.

Continue: ... 19-15; 8-12 22-18; 29-25 15-10; 12-16 18-23; 16-20 23-19; 25-22 10-6; 22-26 6-2; 26-31 2-7; 31-27 7-10; 27-32 10-14 32-28; 14-18. White wins. Compare this with A17 Note A.

A19 by J Sturges: Ex **11-16 24-19; 8-11** CC #1995

Black: men on 11 & 17.

White: men on 9 & 29.

Terms: Black to Play, White Draws.

Continue: 17-22 9-6; 11-15 6-2; 15-19 2-6; 19-23 6-10!; 23-26 10-15!; 26-31 15-18!; 22-26 29-25! Drawn. All of the moves with exclamation marks are essential: otherwise Black wins by First Position.

A20 by T Wiswell

Black: kings on 1 & 28.

White: man on 14; king on 29.

Terms: White to Play and Draw.

Continue: ... 29-25! (14-9?; 1-5 9-6; 5-1 6-2; 28-32 wins for Black and brings out the problem White has to overcome here: Black currently has the opposition, so White has to find the right moment to threaten to enter the dog hole to change it); 28-24 25-22; 24-19 14-9! (Now is the moment!); 1-5 (Or else 9-5) 9-6; 5-1 22-18!; 1-10 18-15. Drawn. In Derek Oldbury's words, 'a modern classic'.

A21 by D Kirkwood (Avoiding the American Position)

Black: kings on 10 & 13.

White: man on 22; king on 28.

Terms: White to Play and Draw.

Continue: ... 28-24; 13-9 22-18; 9-13(A) 24-19; 13-17 18-15; 10-7 19-16; 17-14 16-20!(B); 7-3 20-24!(C); 3-8 24-27; 8-3 27-24; 3-7 24-20. Drawn.

A: 9-6 24-19; 6-2 18-15; 10-7 19-16; 2-6 16-19!; 6-9 19-16; 9-14 into the main line ... Drawn.

B: 15-11?; 7-3 16-12; 14-18 11-8; 18-15 8-4; 15-11. Black wins.

C: 20-16?; 14-18 15-10; 18-15 10-6; 15-11 16-7; 3-1. Black wins.

A22 by J Craig

Black: man on 1; king on 23.

White: men on 10 & 18; king on 13.

Terms: White to Play and Win.

Continue: ... 18-14; 23-18 13-9; 18-15 9-13!; 15-6 13-17; 6-2 14-9; 2-7 (1-6 gets 17-13) 17-14; 7-2 14-10; 1-5 10-14; 2-7 9-6; 7-11 14-10; 11-16 10-15; 16-20 15-19. White wins.

A23 by T Wiswell

Black: men on 5, 6 & 9.

White: man on 21; king on 15.

Terms: White to Play, Black Draws!

Continue: ... 21-17 (With a white man on 32 and a black man on 28, this would be a white win); 9-13 17-14; 13-17 (6-9? 15-18! White wins) 15-18; 17-21 (6-9? loses to 18-15) 18-22 (Left as a white win by Ben Boland in *Familiar Themes*); 21-25! (6-9? 22-18; 9-13 18-22. White wins) 22-29; 6-9 14-10; 9-14 (9-13 also draws, as it happens, but no expert would even consider it) 29-25; 14-18. Drawn.

A24 by J George

Black: men on 1 & 3; king on 18.

White: men on 9, 11 & 16; king on 2.

Terms: White to Play and Win.

Continue: ... 9-6!; 1-10 2-6; 10-15 (18-15 gets 16-12) 6-10; 15-19 10-6; 18-15 11-7!; 3-10 16-11 15-8; 6-24. White wins.

A25 by S. Scarpetta: Ex **9-13 24-19; 10-14** CC #380

Black: men on 6, 8, 12, 17 & 28.

White: men on 14, 20, 21, 30 & 31.

Terms: White to Play and Win.

Continue: ... 31-26 (Or 30-25 first); 28-32 30-25; 32-27 26-23!; 27-9 21-5; 6-10 5-1; 10-15 1-6; 15-18 6-10; 18-23 25-22 (Or 10-15). White wins. ***M. Borghetti v S. Scarpetta 2017***

Chapter 31: Midgame Themes

This chapter has two major components: the pitch and late midgame transitions. Both elements are extremely important and, as will be seen, quite often overlap.

When handling the late midgame, the player with a good understanding of the endgame naturally has a distinct advantage over one who doesn't: he knows what to play for and what to avoid. This critical transition phase has received very little coverage in the literature, so my hope is that the nine techniques featured, embracing dozens of practical examples, will go some way to rectifying the situation. For those players who have *Complete Checkers*, the references will be found useful but, as with the rest of *Logical Checkers*, are not essential.

The key point about the late midgame is to recognize the inherent dangers before it is too late. Then the defending side can take the appropriate evasive action and obtain a painless draw. As with other sports and mind sports, the leading exponents often make things look easy: master these techniques and things will be far easier for you too!

‘When you feel your position no longer warrants playing for a win, start looking for a sound, logical wind-up that will bring the game to an orderly conclusion. In doing so, however, make certain you see the resulting draw clearly, with no chance of a ragged ending resulting.’ – Dr Marion Tinsley

The importance of the pitch in the endgame has already been amply illustrated in Lesson 314. In Lessons 316 through 321 we see its value in the opening and midgame; in the last three of these its key role in obtaining clean-cut draws in the late midgame is readily apparent.

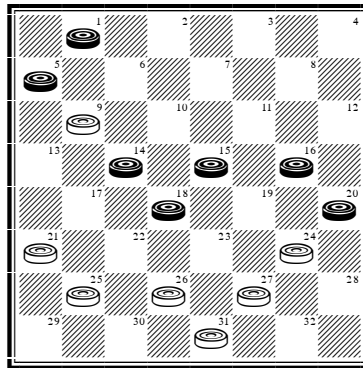
The pitch has been called ‘the soul of checkers’ with good reason: in the final analysis its imaginative use may be what distinguishes a master from a grandmaster.

Note: Many of the late midgame positions are given without the run-ups. There are two advantages to this: it makes the point that that they are not irrevocably bound to a particular ballot; when, using the CC reference, the entire line is studied, it will be retained far more firmly.

Lesson 316: Pitching to Tie-Up

Tying up the enemy forces through the use of a pitch has produced some of the game's most dramatic moments. Needless to say, and this applies to the succeeding 5 lessons too, it is far harder to spot a pitch 20 moves ahead than it is at the moment of impact. However, if you don't know what you're looking for you're hardly likely to develop the ability to spot it in advance, so the overwhelming emphasis will be on that climactic moment.

Diagram 998



White to Play and Win

Examples

Example 1: Ex **10-15 21-17; 15-18** CC #1196

Continue from Diagram 974: ... 9-6!; 1-10 26-23; 5-9 31-26; 9-13 26-22. White wins. *A. Heffner v H. Wright 1885*

Example 2

Illustrative Game 148: 9-13 24-20; 10-15 28-24; 5-9 23-18; 6-10 21-17!; 1-5 25-21; 2-6?: White to Play and Win

Continue: ... 24-19; 15-24 32-28. White wins. *A. Jordan v R. Atwell 1903*

Example 3

Black: men on 3, 9, 11, 12, 14 & 20.

White: men on 19, 21, 24, 27, 28 & 32.

Terms: Black to Play and Win.

Continue: 12-16! 19-12; 11-15 27-23; 20-27 28-24; 9-13 ... 23-19; 15-18 32-23; 18-27 19-15; 27-31 15-10; 31-27 24-20; 27-23; 10-6; 23-18 6-1; 18-15 Compare with Diagram 3). Black wins. *M. Tinsley v E. Lowder 1979*

Example 4: Ex **11-15 22-18; 15-22** CC #1548

Black: men on 1, 3, 14, 15, 16 & 19.

White: men on 21, 23, 24, 26, 28 & 30.

Terms: White to Play and Win.

Continue: ... 21-17!; 14-21 24-20; 1-6 20-11. White wins. *Analysis by J. Lees*

Example 5

Illustrative Game 149: 11-16 24-20; 16-19 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 10-15 22-17; 6-10 29-25; 8-11 17-13; 4-8 25-22; 2-6 22-17; 8-12 27-23; 3-8 23-16; 12-19 26-23; 19-26 30-23; 8-12 32-27?; 12-16 27-24: Black to Play and Win

Continue: 14-18! 23-14; 1-5 31-26; 15-18. Black wins. *P. Thompson v M. Tinsley 1956*

Note: This game actually arose by transposition from the 11-16 24-19; 7-11 ballot, but the ballot given represents the original source of the win.

Example 6

Illustrative Game 150: 9-13 24-20; 10-14 22-18; 5-9 27-24; 6-10 25-22; 1-5?! (Although impossible to criticise in general terms, analysis has shown that this should be avoided, with 10-15! preferred) 31-27!; 14-17 (10-15? 23-19; 14-23 27-18!; 7-10 26-23; 3-7 30-25 is a quick win scored by Pat McCarthy over Ken Lovell) 21-14; 10-17 29-25; 17-21 18-14; 9-18 23-14; 11-15 27-23; 8-11? (Using KingsRow, Bob Newell has discovered that the 15-18 3 for 3 will hold out for a draw): White to Play and Win

Continue: ... 14-10!; 7-14 23-19! (The follow-up that is so hard to spot); 3-8 19-10; 11-16 20-11; 8-15 32-27; 12-16 (The tougher 14-18 was played to a loss by Walter Hellman v Basil Case in the 1963 world championship match, but the text is instructive) 24-20; 16-19 10-7!; 2-11 27-23. White wins. **Analysis by B. Case.**

Example 7

Black: men on 7, 8, 9, 11, 12, 13, 17 & 21.
White: men on 15, 18, 20, 22, 23, 24, 26 & 30.
Terms: White to Play and Win.

Continue: ... 15-10!; 7-14 24-19. White wins. ***D. Glennie v R. Pask 1984***

Example 8

Illustrative Game 151: 11-16 24-20; 7-11 21-17; 9-14 25-21; 3-7 30-25; 5-9? (Another, deceptive early loss) 27-24; 11-15 20-11; 7-16 24-19; 15-24 28-19; 8-11 22-18; 9-13 18-9; 13-22 25-18; 6-13 29-25; 2-6 25-22; 6-9 32-28; 4-8 21-17!; 1-5: White to Play and Win

Continue: ... 19-15!; 10-19 31-27. White wins. ***D. Lafferty v Chinook 1991***

Example 9

Black: men on 7, 8, 9, 11, 12, 13, 17 & 21.

White: men on 15, 18, 20, 22, 23, 28, 30 & 31.

Terms: White to Play and Win.

Continue: ... 15-10!; 7-14 31-26; 12-16 28-24; 8-12 24-19. White wins. ***D. Shields v R. Pask 1985***

Example 10: Ex **11-15 21-17; 9-13** CC #1466

Black: men on 3, 5, 7, 10, 15, 19 & 20.

White: men on 13, 14, 16, 17, 26, 27 & 28.

Terms: White to Play and Win.

Continue: ... 16-11!; 7-16 14-7; 3-10 26-22. White wins. ***Analysis by A. Heffner***

Example 11

Illustrative Game 152: 11-15 23-19; 9-13 22-18; 15-22 25-18; 7-11 19-15; 10-19 24-15; 5-9 29-25; 1-5 26-23; 12-16 31-26; 3-7 28-24; 8-12 15-8; 4-11 26-22?; 6-10 24-20; 10-15 21-17; 15-19 18-14; 19-26 30-23; 9-18 23-14; 16-19 25-21: Black to Play and Win

Continue: 19-23! 27-18; 12-16 32-27; 16-19. Black wins. ***H. Lieberman v M. Chamblee 1950***

Example 12: Ex **11-15 22-18; 15-22** CC #1527

Black: men on 5, 7, 10, 12, 17 & 20.

White: men on 14, 19, 24, 27, 30 & 32.

Terms: Black to Play and Win.

Continue: 17-22 14-9; 5-14 32-28; 22-26! 30-23; 7-11. Black wins. ***J. Denvir v H. Morrall 1905***

Example 13

Illustrative Game 153: 10-14 24-19 7-10 22-18; 11-16 18-15; 3-7 28-24; 14-18 23-14; 16-23 26-19; 10-17 21-14; 9-18 31-26; 5-9 26-23; 1-5 23-14; 9-18 30-26; 7-10?: White to Play and Win

Continue: ... 15-11!; 8-15 26-23. White wins. *Analysis by M. Tinsley*

Example 14

Illustrative Game 154: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 26-23; 16-20 31-27; 5-9 22-17; 9-14? 17-13; 4-8 13-9; 8-11 9-5; 11-16 29-25; 7-11 25-22; 3-7: White to Play and Win

Continue: ... 21-17!; 14-21 5-1; 2-6 1-5; 6-9 5-14; 10-26 19-3; 26-31 3-7. White wins. *D. Harwood v R. Pask 2002*

Example 15: Ex **10-15 24-19; 15-24** CC #1426

Black: men on 2, 5, 6, 9 & 14

White: men on 11, 13, 19, 21, 23 & 29.

Terms: White to Play and Win

Continue: ... 11-7! (Or 21-17! first); 2-11 21-17!; 14-21 23-18; 6-10 13-6; 5-9 6-1; 10-14 1-5; 14-23 5-14. White wins. *W. Ryan v M. Lieber 1926*

Example 16

Illustrative Game 155: 11-16 21-17; 8-11 17-14; 10-17 22-13; 4-8 23-18; 16-20 24-19; 11-16 27-23; 7-10 25-22; 8-11 29-25; 9-14 18-9; 5-14 22-18; 14-17 25-22; 17-21 31-27?; 6-9 13-6; 2-9 28-24; 1-5 22-17; 9-13 26-22 : Black to Play and win

Continue: 21-25! 30-21; 5-9 32-28; 3-8 19-15; 10-26 17-14; 11-15 14-5; 8-11 18-14; 26-30 5-1; 30-25 1-5; 25-9 5-14; 13-17 14-9; 16-19 21-14; 19-23 27-18; 20-27. Black wins. *Analysis by T. Wiswell*

Example 17

Illustrative Game 156: 11-15 23-18; 15-19 24-15; 10-19 21-17; 12-16 17-14; 8-12 27-23; 4-8 32-27; 16-20 23-16; 12-19 25-21; 9-13 29-25; 8-12 21-17; 6-9 25-21?!: Black to Play

Continue: 20-24! 27-20; 1-6 26-23?; 19-26 30-23; 6-10 23-19; 3-8 28-24; 8-11 20-16; 11-27 31-24; 12-16 19-12; 10-15 18-11; 9-25. Black wins. *Chinook v D. Oldbury 1994*

Example 18: Ex **11-15 24-19; 15-24** CC #1710

Black: men on 1, 3, 10, 11, 12, 13, 15 & 20.
White: men on 17, 19, 21, 22, 23, 24, 26, & 27.
Terms: Black to Play and Win.

Continue: 10-14!! 17-10; 11-16 21-17; 15-18. Black wins. *Analysis by P. Bradt*

Example 19: Ex **11-16 24-20; 16-19** CC #2015

Black: men on 3, 5, 7 11, 15, 16, 18 & 19.
White: men on 13, 14, 20, 24, 26, 27, 28 & 32.
Terms: Black to Play and Win.

Continue: 18-22! 26-17; 7-10 14-7; 3-10. Black wins. *D. Lafferty v E. Lowder 1992*

Example 20

Illustrative Game 157: 10-14 24-20; 7-10 22-18; 10-15 28-24; 15-22 26-10; 6-15 23-19; 15-18 21-17; 3-7 19-15; 12-16? 17-14; 1-6: White to Play and Win

Continue: ... 24-19!; 16-23 31-26; 9-13 26-19; 13-17 27-24; 6-10 15-6; 2-9 19-16; 11-15 16-12; 8-11 12-8; 18-22 25-18; 15-22 8-3; 9-18 3-10; 18-23 10-7; 11-15 20-16. White wins. *E. Lowder v W. Edwards 1989*

Example 21: Ex **11-16 22-18; 16-20** CC #1890

Black: men on 6, 8, 9, 10, 12, 13, 18 & 20.

White: men on 15, 19, 21, 22, 24, 25, 27 & 32.

Terms: Black to Play and Win.

Continue: 18-23! 27-18; 20-27 32-23; 10-14. Black wins. *Analysis by L. Lewis*

Example 22

Black: men on 5, 6, 11, 12, 18 & 23.

White: men on 13, 14, 21, 25, 31 & 32.

Terms: White to Play and Draw.

Continue: ... 31-27 (21-17 was given to lose by the annotator after 18-22! 25-18; 12-16, but White draws with 31-27; 16-20 14-10!; 6-22 27-18); 23-26 27-23; 18-27 32-23; 26-31 25-22; 31-27 23-19; 27-23 22-17!; 23-16 14-9; 5-14 17-1. Drawn.
Checkers 3.0 v P. Davis 1992

This is a nice example which illustrates both an attempted tie-up and a double-corner breakthrough (Lesson 320).

Example 23

Illustrative Game 158: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 26-23; 16-20 31-27; 5-9 22-17; 4-8 17-13; 8-11 13-6; 2-9 29-25; 9-14?: White to Play and Win

Continue: ... 21-17!; 14-21 25-22; 12-16 19-12; 10-14 22-17; 15-18 17-10; 7-14 24-19; 18-22 19-16; 22-25 16-7; 3-10 12-8; 25-29 8-3; 29-25 3-7; 25-22 7-2; 22-18 2-6; 18-15 6-9; 14-17 9-6; 10-14 6-9; 15-18 23-19; 18-23 27-18; 14-23 9-13; 17-22 13-17; 22-26 17-22; 26-31 19-15. White wins. *N. Banks v W. Ryan 1937*

Example 24: Ex **9-13 23-18; 11-16** CC #246

Black: men on 5, 8, 9, 11, 12, 13, 16 & 20.

White: men on 18, 21, 24, 25, 26, 27, 28 & 31.

Terms: White to Play and Win.

Continue: ... 18-14!; 9-18 26-23; 11-15 23-14; 16-19 25-22; 12-16 21-17; 8-12 14-10; 15-18 22-15; 13-22 15-11. White wins. *Analysis by M. Tinsley.*

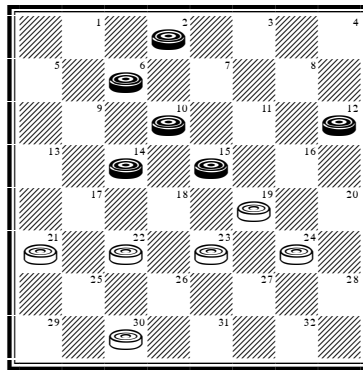
Example 25

Illustrative Game 159: 10-14 22-18; 11-15 18-11; 8-15 26-22; 6-10 22-17; 4-8 17-13 (Too early); 1-6 23-19; 15-18! 19-15; 10-19 24-15; 7-10 (12-16 is perhaps stronger, but this won!) 27-24; 10-19 24-15; 12-16 30-26; 16-20 32-27; 3-7 26-23 (Regarded as a loser, but play on!); 18-22! (Compare with Example 13) 25-18; 7-10. Black wins. (However, continue: ... 21-17!; 14-21 23-19 and White has an easy draw!) *D. Oldbury v E. Fuller 1982*

Lesson 317: Pitching to Pursue or Defuse an Attack

Successful checker playing involves a wide range of skills. One of these involves posing tough problems for the opponent to solve: it is one thing to draw a game when all of the moves are easy to find and quite another to chart a precise course through a minefield. The judicious use of a pitch is often an effective way of setting up a challenging attack (it may or may not be a forced win) and a number of practical examples are given here. Contrariwise, a pitch is sometimes used to take the sting out of the opponent's attack: truly a multi-faceted tool.

Diagram 999



White to Play

Pursuing an Attack

Example 1: Ex 11-16 24-19; 7-11 CC #1969

Continue from Diagram 975: ... 21-17! (Breaking through for a king and pitching a man into the dust hole at the same time); 14-21 23-18; 12-16 19-12; 15-19 24-15; 10-19 12-8 ... Drawn. *W. Hellman v B. Case 1963*

Example 2: Ex 11-15 24-19; 15-24 CC #1709

Black: men on 1, 2, 4, 9, 10, 12, 14 & 15.

White: men on 19, 21, 22, 23, 24, 29, 30 & 31.

Terms: White to Play and Win.

Continue: ... 21-17! (Here the dust hole attack is a winner); 14-21 23-18 ... White wins. *Analysis by J. Denvir*

Example 3

Illustrative Game 160: 9-14 22-18; 10-15 18-9; 5-14 25-22; 7-10 30-25; 15-18 22-15; 11-18 24-19; 3-7 26-22; 7-11 22-15; 11-18 31-26; 8-11 19-15; 10-19 23-7; 2-11 28-24; 11-15 26-23; 4-8 25-22; 18-25 29-22; 8-11 24-20; 6-10 32-28; 1-6 22-17; 15-18 23-19; 6-9: White to Play

Continue: ... 19-16! 12-19 27-24 (Presenting Black with a problem to solve); 19-23? (11-15 draws) 17-13; 11-15 13-6; 15-19 24-15; 10-19 6-2; 18-22 2-7; 14-18 7-10; 23-27 10-15 19-23; 15-19 22-26; 19-15 18-22; 15-18 22-25; 18-22. White wins. *L. Taylor v M. Tinsley 1970*

A pitch, a slow-moving juggernaut and a perfectly coordinated fork: just 3 elements among many in a magnificent game.

Example 4: Ex **9-13 24-20; 10-14** CC #441

Black: men on 3, 4, 9, 10, 11, 12 & 14.

White: 19, 20, 21, 22, 23, 27 & 31.

Terms: White to Play

Continue: ... 20-16! (Extracting the maximum strength from White's position); 11-20 22-18; 4-8 18-15; 12-16 15-6; 8-12 ... Drawn. *L. Levitt v M. Tinsley 1950*

Example 5: Ex **9-14 22-18; 5-9** CC #584

9-14 22-18; 5-9 24-20; 11-16 20-11; 8-22 25-18; 4-8 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22; 1-5?: White to Play and Win

Continue: ... 19-15!; 10-19 22-17; 6-10 18-15; 11-27 31-6; 14-18 17-13; 9-14 28-24; 2-9 13-6 ... White wins. *Analysis by T. Wiswell*

Example 6

Illustrative Game 161: 11-15 22-18; 15-22 25-18; 12-16 29-25; 9-13 18-14; 10-17 21-14; 16-20 23-18; 6-10 25-21; 10-17 21-14; 2-6 26-23; 13-17 31-26; 7-11 23-19; 3-7 26-22?; 17-26 30-23; 8-12 19-15: Black to Play and Win

Continue: 5-9!! (Incredible) 15-8; 4-11 14-5; 7-10 23-19; 10-15 19-10; 6-22 24-19; 11-16 19-15; 22-26 15-10; 26-31 28-24; 31-26 10-7; 26-22 7-2; 22-18 32-28; 16-19 24-15; 18-11 27-23; 11-16! Black wins. ***R. Stewart v J. Moir 1903***

Example 7

Illustrative Game 162: 9-13 24-19; 10-14 22-18; 5-9 25-22; 6-10 27-24; 11-15 (1-5! is best) 18-11; 8-15 24-20; 15-24 28-19; 4-8? 22-18; 8-11 29-25; 1-5 25-22; 11-16 20-11; 7-16: White to Play and Win

Continue: ... 21-17! (A failure to spot this earlier might lead White to embark on a completely different course of action: winning wins is hard!); 14-21 18-15; 2-6 15-11; 16-20 32-27; 9-14 18-9; 5-14 19-15; 10-19 23-16; 12-19 22-17; 13-22 26-1. White wins. ***M. Banks v J. Caldwell (Postal) 1975***

Example 8

Illustrative Game 163: 9-14 23-19; 5-9 27-23; 11-15 22-18; 15-22 25-18; 7-11 26-22; 11-15 18-11; 8-15 24-20; 15-24 28-19; 10-15? 19-10; 6-15 22-17; 2-7 17-10; 7-14 29-25 1-5: White to Play

Continue: ... 23-19! (Vastly improving play by Willie Ryan which gave 30-26 here); 15-24 25-22! (The pitch which was missed); 4-8 22-17; 14-18 17-13; 9-14 13-9; 18-23 9-6; 5-9 6-2; 9-13 2-6; 3-7 6-9; 14-18 31-26; 24-27 26-19; 27-31 (And now a truly horrible bridge is in prospect) 19-15; 7-11 15-10; 18-23 10-7; 31-26 9-14; 26-22 14-10; 22-18 7-3; 18-22 10-7; 22-18 7-16; 12-19 3-12; 18-15 12-16. White wins. ***R. King v M. Tinsley 1994***

Whether Black missed a technical draw after the pitch is really academic: the pressure created by White was simply too great.

Example 9

11-16 21-17; 8-11 17-14; 10-17 22-13; 4-8 24-19; 9-14 25-22; 14-17? (Heading for the dust hole. It is at this point that White needs to formulate his attack, so see if you can spot the pitch in the offing *now*) 29-25; 17-21 22-18; 16-20 25-22; 11-16 22-17; 7-11 26-22; 3-7: White to Play and win

Continue: ... 13-9! (28-24; 7-10 18-14; 10-15 19-10; 6-15 24-19!; 15-24 22-18 also wins); 6-13 18-14; 5-9 14-5; 7-10 28-24 ... White wins. *Analysis by H. Rudolph*

Example 10

Illustrative Game 164: 10-14 24-19; 6-10 22-17; 9-13 28-24; 13-22 25-9; 5-14 29-25; 11-15 25-22; 8-11 32-28; 3-8? (Arises from several ballots): White to Play and Win

Continue: ... 21-17!; 14-21 (Into the dust hole) 22-17 (Attacking the elbow); 15-18 23-14; 11-16 27-23; 16-20 31-27; 8-11 19-16; 12-19 24-6; 1-10 14-9; 10-15 17-13; 11-16 9-6; 2-9 13-6; 15-19 6-2; 7-11 2-7; 4-8 23-18; 8-12 18-15; 11-18 26-23; 19-26 30-14; 21-25 7-11; 25-30 11-15; 30-26 14-10. White wins. *P. McCarthy v E. Lowder 1983*

While Mr Lowder lost more games than most grandmasters, his tally of wins was huge. With a highly aggressive style of play, he was often willing to compromise his position in the quest for victory.

Example 11

12-16 21-17; 16-20 17-13; 11-15 24-19; 15-24 28-19; 8-11 22-18; 4-8 (9-14 is natural and better) 25-22; 8-12 29-25; 9-14 18-9; 5-14 22-18; 14-17 19-16; 12-19 23-16; 1-5?! 16-12! (Entering the dust hole is best here); 17-21 25-22; 10-15: White to Play

Continue: ... 13-9!; 6-13 18-14; 13-17 22-13; 15-18 14-9!; 5-14 13-9 ... to an eventual draw. *M. Tinsley v L. Sanders 1946* You will have noted that several of these attacks involve going a man down in order to get an early king. Clearly there is overlap with Lesson 151.

Example 12

9-13 22-18; 12-16 24-20; 8-12 27-24; 3-8 25-22; 16-19 24-15; 10-19 23-16; 12-19 18-14; 6-10 29-25; 10-17; 21-14 1-6 25-21; 6-10 32-27; 10-17 21-14; 8-12: White to Play

Continue: ... 20-16! (Original with Kenneth Grover); 11-20 22-18 (Now Black has a problem to solve) ... Drawn.

Example 13

10-14 22-18; 11-15 18-11; 8-15 26-22; 6-10 22-17; 4-8 23-19; 8-11 17-13 1-6; 25-22 14-17 21-14; 9-15 29-22; 5-9 27-23; 9-14: White to Play

Continue: 23-18! (Another Grover original); 14-23 22-17 (Pressing against the elbow as in Example 10) ... eventually drawn. *H. Freyer v K. Grover 1939*

Example 14

10-14 22-18; 11-16 26-22; 7-10 22-17; 16-19 24-15; 10-26 30-23; 8-11 17-10; 6-22 25-18; 3-7 29-25; 1-6 28-24; 9-14 18-9; 5-14 25-22; 7-10 24-20; 6-9 27-24; 4-8 31-27; 2-7? (Pat McCarthy played 2-6! against me in 1984 and it is far safer) 23-19; 11-15: White to Play

Continue: ... 22-18! (A definite improvement on Tinsley's 22-17 or 20-16 and actually typical of the man himself); 15-22 32-28 (Now it's Black's problem: learning the draw with White would seem to be pointless) ... Drawn. *Analysis by R. Podoff*

Example 15

Illustrative Game 165: 9-13 23-18; 5-9 26-23; 11-16 30-26; 10-14 24-19; 8-11 22-17; 13-22 26-10; 6-22 25-18; 9-13 29-25; 4-8 28-24; 16-20 18-14 (More commonly arises CR from the *Glasgow*); 11-16 25-22; 7-10 14-7; 3-10 22-18; 2-7? 18-15; 1-6: White to Play and Win

Continue: ... 15-11! (Or 21-17! first); 8-15 21-17!; 13-22 23-18; 16-23 18-2; 23-26 2-9; 26-30 24-19; 30-25 27-24; 20-27 31-24; 22-26 32-28 (Black doesn't have the opposition for Third Position). White wins. **J. Gilliland v M. Tinsley 1957**

Example 16

10-15 23-19; 6-10 22-17; 1-6 25-22; 11-16 29-25; 16-23 26-19; 7-11 17-13; 11-16 22-17; 16-23 27-11; 8-15 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18?!: Black to Play

Continue: 12-16! (The dust hole attack once more) 19-12; 10-15 18-14; 9-18 and now the clever 30-26! draws but 17-14? loses.

Example 17: Ex **10-15 22-17; 7-10 CC #1224**

Black: men on 1, 2, 8 & 12.

White: men on 10, 13, 19 & 20.

Terms: White to Play.

Continue: ... 10-7!; 2-11 13-9; 1-5 9-6; 5-9 6-2; 9-13 2-6; 11-15! (Or lose) 19-10; 8-11! (Or lose) 10-7; 11-15! Drawn (Black has the opposition). **M. Tinsley v D. Lafferty 1987**

Example 18

Illustrative Game 166: 9-14 24-20; 11-16 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9 22-18; 8-11 27-24; 10-15 26-22; 7-10 30-26?; 1-6! 24-19; 15-24 28-19: Black to Play and Win

Continue: 12-16! (An old friend) 19-12; 11-16 18-15; 10-19 22-17; 6-10 17-13; 10-15 13-6; 2-9 32-28; 9-13 31-27; 13-17. Black wins. **Analysis by KingsRow**

Example 19

Illustrative Game 167: 10-14 22-17; 11-15 17-10; 7-14 24-20; 8-11 28-24; 4-8 23-19; 15-18 26-23; 2-7 31-26; 6-10 26-22; 1-6 22-15; 11-18 25-22; 18-25 29-22; 8-11 30-25; 9-13 23-18? (An apparently commanding move); 14-23 27-18: Black to Play and Win

Continue: 12-16! 19-12; 6-9 32-28; 9-14 18-9; 5-14 22-18; 14-23 25-22; 23-27 22-18; 27-31 18-14; 10-17 21-14; 31-26 24-19; 26-23 19-16; 23-19 14-9; 13-17 9-6; 19-15 6-1; 15-10 1-5; 10-6 5-1; 6-2 1-5; 7-10 16-7; 2-11 5-9; 17-22. Black wins.

Analysis by E. Frazier

Example 20: Ex **10-14 24-20; 11-16** CC #1103

Black: men on 2, 3, 6, 11, 12 & 24.

White: men on 13, 19, 20, 23, 26 & 32.

Terms: Black to Play.

Continue: 12-16! (3-7 19-16; 12-19 23-16; 7-10 16-7 2-11 is a routine draw, but Dr Tinsley was always looking to squeeze the last drop of strength out of his position) 19-12; 24-27 26-22; 27-31 22-17; 31-26 23-19; 26-23 19-16; 23-18 16-7; 2-11 32-27; 6-10 27-23; 18-27 13-9. Drawn. *M. Tinsley v W. Hellman 1955*

Example 21

Illustrative Game 168: 10-15 24-20; 15-19 23-16; 12-19 21-17; 11-15 27-24; 7-10 17-13; 9-14 20-16; 2-7 22-18! (A similar idea was shown under the *Glasgow* opening, except there it was a winner); 14-23 25-22: Black to Play

Continue: 23-27! (Neat) 32-23; 7-11 16-7; 8-11 23-16; 11-27 31-24; 15-18 22-15; 10-19 24-15; 3-19. Drawn. *D. Oldbury v Borchek 1981* This also featured in Lesson 157.

Example 22

Black: 5, 7, 9, 15 & 19.

White: 14, 20, 26, 28, 31 & 32.

Terms: White to Play and Win.

Continue: ... 14-10!; 7-14 31-27; 14-17 27-23; 17-22 23-7; 22-31 32-27; 31-24 28-10. White wins. *W. Edwards v J. Charles 1975*

Example 23

Illustrative Game 169: 9-13 24-19; 6-9 22-18; 11-15 18-11; 8-24 28-19; 4-8 25-22; 8-11 22-18; 9-14 18-9; 5-14 29-25; 11-16 25-22; 1-5 22-18; 3-8 18-9; 5-14 23-

18; 14-23 27-18; 16-23 26-19; 8-11 18-14; 10-17 21-14; 11-16 31-27(A) 16-23 27-18; 7-11 14-7; 2-11. Drawn. *M. Tinsley v H. Cravens 1978*

A: Letting Black off lightly. It's surprising that 14-10 or 14-9 was not played in preference, as both possess winning chances against inaccurate play by Black. No doubt White assumed that Black would play accurately.

Continue: ... 14-10; 7-14 31-27; 16-23 27-9; 12-16 9-5; 16-19 32-27; 13-17 5-1; 17-22 1-5; 2-7 5-9; 7-11 9-14; 11-16 14-18; 19-23 (22-26 30-23; 19-26 18-23 and now 26-30 draws, but 26-31? loses) 18-25 23-32. Drawn. *W. Edwards v A. Long 1984*

Continue: ... 14-9; 16-23 9-5; 13-17 5-1; 17-22 1-5; 12-16 5-9; 7-10 9-13, 10-15 13-17; 22-26 31-22; 15-19 22-18; 23-26 30-23; 19-26 18-15; 16-19. Drawn. *Analysis by R. Fortman*

Example 24

Illustrative Game 170: 11-16 22-18; 16-20 17-14; 9-18 23-14; 10-17 21-14; 6-9 (From the 12-16 22-18; 16-20 ballot, where there is still a man on square 11, this procedure is fine. Here it is inferior, and in his annotations Cohen made it clear it was a slip) 26-23; 9-18 23-14; 1-6 25-22; 8-11 24-19; 6-10 22-17; 11-16 27-23; 2-6? 29-25; 6-9: White to Play and Win

Continue: ... 23-18! (Brilliant; 31-27 being expected); 16-23 17-13; 10-17 13-6; 17-22 6-2; 22-29 2-11; 3-8 18-15; 5-9 31-26; 29-25 16-19; 25-22 11-7; 22-18 7-3; 18-11 19-15; 11-18 28-24; 20-27 32-5; 8-11 3-8; 11-16 8-11; 16-20 30-26. White wins. *S. Cohen v S. Levy 1937*

Example 25

12-16 23-18; 16-20 22-17; 11-15 18-11; 8-15 17-13; 4-8 25-22; 8-12 29-25; 9-14 22-17; 7-11 26-23; 3-7! 23-19; 5-9! 27-23?; 20-27 31-24: Black to Play

Continue: 14-18! (Doubly brilliant) 23-5; 11-16 17-14; 16-23 24-19?; 15-24 28-19; 10-17 21-14; 23-27 32-23; 6-9 13-6; 2-27 ... Black wins. *S. Levy v S. Cohen 1937*

Had he lived, in due course Samuel Levy might well have become the 3-move world champion.

Example 26

Illustrative Game 171: 11-16 22-18; 8-11 24-20; 16-19 23-16; 12-19 27-23; 4-8 23-167; 8-12 32-27; 12-19 27-23; 11-16 20-11; 7-16 18-15; 10-14 15-11; 6-10 25-22; 9-13 22-17; 13-22 26-17; 19-26 30-23; 5-9 29-25; 9-13 25-22: Black to Play

Continue: 16-19! 23-16; 1-6 31-27; 14-18 22-15; 13-22 27-24; 10-19 24-15; 22-26 21-17; 26-31 17-14; 31-27 14-10; 6-9 10-6; 27-23 6-1; 9-13 15-10; 23-19 28-24!; 19-12 24-19; 2-6 10-7; 3-10 1-5; 13-17 11-7; 10-14 7-2; 6-9 2-6; 9-13 6-9; 14-18 9-14. Drawn. *N. Banks v R. Stewart 1922*

Example 27

9-14 24-20; 11-15 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 28-24; 11-15 23-19; 3-7 27-23; 9-13?: White to Play

Continue: ... 21-17!; 14-21 22-17 (Pressing against Black's elbow: a common idea); 13-22 26-17; 7-11 31-26 ... to a white win. *T. Watson v W. Edwards 1981*

Incidentally, the reader should not conclude from the above, and like examples, that White's win is necessarily forced. Suffice to say that 9-13? is not advisable however!

Example 28

Illustrative Game 172: 10-15 24-19; 15-24 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 5-9 17-13; 2-6 30-25; 7-11 22-18; 15-22 25-18; 11-15 18-11; 8-15 32-28; 15-18 31-27: Black to Play

Continue: 18-22! 26-17; 4-8 24-20; 8-11 29-25; 11-15 28-24!; 15-18 20-16; 3-8 24-20; 1-5! 19-15; 12-26 20-16; 10-19 17-1; 19-23 13-6; 23-32 16-12; 26-30 12-3; 30-26. Drawn. *Analysis by H. Lieberman*

Example 29

Illustrative Game 173: 11-16 24-19; 16-20 23-18; 7-11? (Inferior) 18-15!; 11-18 22-15; 9-14 25-22; 8-11 15-8; 4-11 22-17; 3-8 29-25; 11-15 26-23; 15-24 28-19; 8-11 30-26; 11-16 25-22; 5-9: White to Play

Continue: ... 19-15!; 10-19 17-10; 6-15 23-18. White wins. *H. Koff v M. Tinsley 1950*

Again, I would caution the reader not to infer from the above that 7-11? is a losing move. Just let Black find the draw!

Example 30

Illustrative Game 174: 11-16 24-19; 8-11 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 11-16 27-23? (Both 25-21 and 25-22 are better. Again, the question mark does not imply an actual loss); 6-9 23-18; 16-23 26-19; 4-8 25-21; 8-11 30-26; 9-13 28-24; 20-27 32-23; 11-16 31-27; 16-20 26-22; 7-11 29-25; 3-7 21-17; 11-16 25-21: Black to Play and win

Continue: 5-9! (Brilliant) 14-5; 7-10 18-14; 2-7 14-9; 7-11 9-6; 11-15 27-24; 20-27 6-2; 15-24 23-18; 27-31 2-7; 31-26 7-14; 24-27 18-15; 27-31 15-11; 26-30 14-18; 31-26 18-15; 30-25. Black wins. ***L. Levitt v E. Lowder 1988***

A wonderful example of a slashing attack by one of the greats.

Example 31

Illustrative Game 175: 9-14 22-18; 10-15 18-9; 5-14 25-22; 7-10 22-17; 11-16 24-19; 15-24 28-19; 8-11 29-25; 3-7: White to Play and Win

Continue: ... 19-15!; 11-18 26-22; 7-11 22-8; 4-11 25-22; 16-20 23-19; 2-7 30-26; 11-15 27-23; 15-24 22-18; 6-9 18-15; 10-19 23-16; 12-19 17-3. White wins. ***L. Taylor v B. Case 1952***

Example 32: Ex **9-14 22-17; 11-15** CC #527

Black: men on 2, 5, 6, 7, 8, 12, 20 & 22.

White: men on 13, 14, 15, 19, 27, 30, 31 & 32.

Terms: White to Play.

Continue: ... 14-10!; 7-14 27-24; 20-27 31-24; 22-26 30-23; 14-18 23-14; 6-10 15-6; 2-18 19-15; 18-23 15-10; 23-26 10-7; 26-31 7-2. Drawn. ***R. King v M. Tinsley 1986***

Defusing an Attack

Example 33: Ex **9-13 24-19; 5-9** CC #364

Black: men on 7, 9, 10, 11, 13, 14 & 20.

White: men on 18, 19, 21, 22, 23, 25 & 27.

Terms: Black to Play and Draw.

Continue: 11-16! 19-12; 7-11 12-8; 11-16 8-3; 16-19 23-16; 14-32 3-7; 10-14. Drawn. ***W. Hellman v M. Tinsley 1956***

Example 34

10-15 24-19; 15-24 28-19; 6-10 22-17; 9-14 25-22; 11-15 27-24; 8-11: White to Play

Continue: ... 23-18! (Breaking up the centre, and the best way to avoid strangulation); 14-23 17-14; 10-17 21-14; 7-10 14-7; 3-10 31-27; 1-6 (Both 2-6 and 5-9 tend to come to the same thing) 27-18; 6-9 32-28 ... to a draw. Note: many wins, both Black and White, have been scored from this 'boring' midgame position! In checkers you can never be too careful.

Example 35

9-13 21-17; 6-9 25-21; 11-15 30-25; 9-14 24-19; 15-24 28-19; 5-9 32-28; 2-6 22-18; 13-22 26-17; 8-11 25-22: Black to Play

Continue: 12-16! 19-12; 11-16 12-8! (White gives as good as he gets: the best course of action); 4-11 27-24; 16-20 24-19 ... to a draw.

Example 36

11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 4-8 29-25; 9-14: White to Play

Continue: ... 22-18! (Known as Martins' Rest, being original with Robert Martins, this breaks up the centre and simplifies White's defensive task. The disadvantage of this procedure is that Black can run off the man on 14, forcing the draw, if he so wishes. On the plus side, if White is allowed to consolidate he can gain the advantage. The terms 'strong' and 'weak' are often rather inadequate: I believe this kind of summary is more useful.); 14-23 17-14; 10-17 21-14; 2-7 or 6-9 or 8-11 ... to a draw.

Example 37

11-15 23-19; 8-11 22-17; 11-16 24-20; 16-23 27-11; 7-16 20-11; 3-7 28-24; 7-16 24-20; 16-19 25-22; 4-8 29-25; 19-24: White to Play

Continue: ... 17-14! (Derek Oldbury would probably assign this a question mark!); 9-18 22-15; 10-19 32-28 (Essential of course); 6-10 25-22; 5-9 or 8-11 or 1-6 ... to

a draw. Without doubt, after this pitch White has to dance to Black's tune and has virtually no winning chances. It is however very safe for a draw. What is telling is that in modern master play it is easily the most favoured continuation.

Example 38

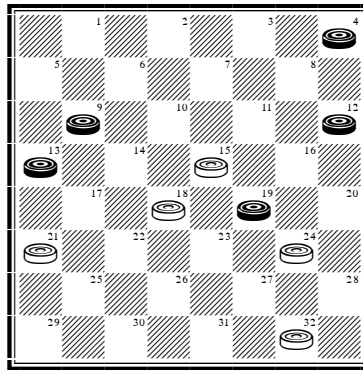
Illustrative Game 176: 9-13 24-19; 10-14 22-18; 5-9 25-22; 6-10 27-24; 1-5 24-20; 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 29-25; 8-11 23-18:
Black to Play

Continue: 13-17! 22-13; 10-15 19-10; 7-23 26-19; 3-7 25-22 (Nothing better); 11-16 20-11; 7-23 22-18; 12-16 13-9; 5-14 18-9. Drawn. *Analysis by R. Pask*

Lesson 318: Assorted Pitches

Such is the utility of the pitch, it resists easy classification. The purpose of this lesson is to sweep up some of these individual examples. Rest assured there are many more out there!

Diagram 1000



White to Play and Win

Example 1: Ex **10-14 22-17; 14-18** CC #835

Continue from Diagram 976: ... 15-10! (Original with Marion Tinsley); 19-28 10-6; 12-16 6-1; 16-19 1-5; 13-17 5-14; 17-22 18-15; 22-26 15-11; 26-31 14-17; 19-23 17-22; 31-27 (23-26 is Tinsley's published route. This is just another way to lose) 11-7; 27-24 7-3; 24-20 21-17; 20-24 17-13; 24-27 13-9; 27-31 22-25; 31-26 25-30; 26-22 9-6. White wins. *Chinook v J. Morrison 1990*

Example 2

Illustrative Game 177: 10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 21-17; 16-23 26-19; 5-9 17-13; 2-6 29-25; 9-14 30-26; 4-8? 26-23; 7-11: White to Play and Win

Continue: ... 13-9!; 6-13 25-21; 3-7 31-26 (Playing against Tinsley in 1974, Derek Oldbury missed the win with 32-28?); 13-17 22-13; 15-18 13-9; 18-27 32-23; 14-17 21-14; 10-17 24-20; 17-21 9-56; 21-25 6-2; 25-30 19-16!; 12-19 23-16; 30-23 16-12. White wins. *Analysis by R. Fortman*

Example 3: Ex **10-14 23-19; 7-10** CC #961

Black: men on 6, 11, 12, 13, 15 & 21.

White: men on 20, 22, 23, 24, 26 & 30.

Terms: Black to Play and Draw.

Continue: 21-25! 30-21; 12-16 21-17; 6-9 23-18; 16-19 17-14; 19-28 14-5; 13-17 22-13; 15-31. Drawn. *Analysis by W. Ryan*

Example 4: Ex **11-15 23-19; 9-13** CC #1663

Black: men on 6, 7, 8, 10, 11, 12, 14 & 18.

White: men on 13, 19, 21, 23, 24, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 18-22! 26-17; 11-15 23-18; 14-32 17-14; 10-17 19-3; 32-27 21-14; 27-20. Drawn. *A. Long v M. Tinsley 1954*

Example 5

Illustrative Game 178: 10-14 24-19; 14-18 22-15; 11-18 23-14; 9-18 21-17; 8-11 17-13; 7-10 26-23; 10-14 31-26; 4-8 28-24; 6-10 25-21; 11-16 29-25; 3-7 13-9; 8-11 26-22; 11-15 22-17; 1-6 17-13; 7-11 30-26: Black to Play

Continue: 18-22! 26-17; 15-18 19-15; 10-26 17-1; 5-14 25-22; 18-25 24-19; 16-23 27-9. Drawn. *M. Tinsley v D. Lafferty 1987*

Example 6

Illustrative Game 179: 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 29-25; 16-19 22-17; 5-9 24-20; 8-11 27-24; 4-8 17-13; 2-6 25-22 (Trying it on); 9-14?: White to Play and Win

Continue: ... 13-9!; 6-13 22-18!; 14-23 31-27! White wins. *M. Krantz v T. Wiswell 1950*

Example 7 by T Wiswell

Black: men on 5, 6, 7, 9, 11, 12, 15, 19 & 23.

White: men on 13, 14, 20, 21, 24, 28, 30, 31 & 32.

Terms: White to Play and Win.

Continue: ... 14-10!; 7-14 21-17!; 14-21 31-27! White wins.

Example 8: Ex **11-15 21-17; 9-13** CC #1464

Black: men on 1, 2, 3, 8, 9, 11, 12 & 22.

White: men on 15, 17, 18, 20, 23, 27, 29 & 31.

Terms: Black to Play

Continue: 22-25! 29-22; 9-14! 17-10; 2-7 22-17; 7-21 15-10; 21-25 23-19; 25-30 27-23; 30-25 31-26; 25-30 19-16; 12-19 23-7; 30-14 7-2; 14-7 2-4. Drawn. ***W. Hellman v B. Case 1963***

Example 9: Ex **11-15 21-17; 9-13** CC #1455

Black: men on 3, 7, 10, 11 & 13.

White: men on 14, 16, 18, 19 & 20.

Terms: White to Play and Draw

Continue: ... 16-12!; 10-17 12-8; 3-12 19-15 (White garners two men). Drawn. ***E. Lowder v M. Tinsley 1979***

Example 10: Ex **9-13 22-17; 13-22** CC #20

Black: men on 1, 2, 3, 9, 12, 16 & 23.

White: men on 10, 17, 22, 24, 30, 31 & 32.

Terms: Black to Play.

Continue: 16-19! (Or 23-26 ! first) 24-15 23-26! 30-23; 2-7 10-6; 1-26 22-18; 26-30 17-13; 7-10 13-6; 30-25 6-2; 25-22 2-7; 22-15 7-14; 15-10 14-7; 3-10. Drawn. ***Analysis by M. Tinsley***

Example 11: Ex **11-15 23-18; 15-19** CC #1612

Black: men on 1, 3, 5, 6, 7, 8, 9, 16 & 23.

White: men on 13, 17, 18, 21, 24, 25, 27, 30 & 32.

Terms: Black to Play

Continue: 16-19! (Not forced. The kinship with the previous example is readily apparent) 24-15; 23-26! 30-23; 7-10 23-19; 10-14 17-10; 8-11 15-8; 6-31 13-6; 3-12 6-2; 1-6 2-9; 5-23. Drawn. *Analysis by D. Oldbury*

Example 12: Ex **9-13 22-18; 6-9** CC #24 & Ex **9-13 22-18; 10-15** CC #107

Black: men on 9, 10, 11, 12, 13 & 15.

White: men on 17, 20, 22, 23, 25 & 28.

Terms: Black to Play and Draw.

Continue: 11-16! (Or 9-14 25-21 first) 20-11; 9-14 25-21; 12-16 11-7; 15-19 23-18; 14-23 7-2; 23-26 2-7; 26-30 7-14; 30-25 14-18; 19-23 18-27; 25-18. Drawn. *H. Lieberman v C. Hefter 1910*

Example 13: Ex **9-13 21-17; 5-9** CC #1

Black: men on 1, 2, 8, 10, 11, 12, 13 & 15.

White: men on 9, 20, 21, 22, 23, 24, 28 & 31.

Terms: White to Play and Draw.

Continue: ... 31-26!; 1-5 9-6; 2-9 23-18; 12-16 26-23; 8-12 24-19; 15-24 28-19; 9-14 18-9; 5-14 22-18; 13-17 18-9; 10-14. Drawn. *W. Hellman v A. Long 1948*

Example 14: Ex **9-13 22-18; 12-16** CC #171

Black: men on 3, 6, 11, 12, 13 & 14.

White: men on 19, 20, 21, 23, 26 & 30.

Black to Play and Draw:

Note: save for the black man on 6 being on 7, this position frequently arises from the 10-14 24-19; 6-10 ballot.

Continue: 14-18! 23-14; 6-10 14-7; 3-10. Drawn. *Analysis by W. Coleman & S. Cohen*

Example 15: Ex **9-13 22-18; 11-16** CC #158

Black: men on 3, 4, 5, 7, 11, 12 & 20.

White: men on 14, 18, 19, 23, 27, 28 & 32.

Terms: Black to Play and Draw.

Continue: 20-24! 27-20; 7-10 14-7; 3-10 32-27; 10-14 18-9; 5-14 19-15; 11-18 23-19; 18-22 27-24; 22-26 19-16; 12-19 24-15. Drawn. *Analysis by E. Frazier*

Example 16: Ex **9-13 22-18; 10-15** CC #108

Black: men on 2, 10, 12, 13, 14, 16 & 20.

White: men on 19, 21, 22, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 13-17! 22-13; 2-7! 13-9; 14-18 23-14; 10-17 21-14; 16-32. Drawn. *C. Barker v J. Smith 1889*

Example 17: Ex **9-14 22-17; 11-15** CC #525

Black: men on 1, 13, 14, 19 & 20.

White: men on 5, 22, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 20-24! 27-20; 1-6 5-1; 6-10 1-6; 10-15 6-10; 14-18 10-7; 18-25 26-22; 25-30 7-11; 30-26 11-8; 26-17 20-16; 17-21 16-11; 13-17. Drawn. *D. Oldbury v J. Marshall 1955*

Example 18: Ex **9-14 22-17; 11-15** CC #540

Black: men on 1, 6, 9, 10, 11, 12 & 14.

White: men on 13, 17, 19, 20, 21, 22 & 31.

Terms: White to Play and Draw.

Continue: ... 20-16!; 11-20 31-27; 14-18! (Or 12-16! first) 22-15; 12-16 19-12; 10-19 12-8; 9-14 17-10; 6-15 8-3; 15-18 3-7; 19-23 13-9; 23-32 9-6; 1-10 7-23.
Drawn. ***M. Tinsley v M. Chamblee 1952***

Example 19: Ex **9-14 22-17; 11-16** CC #563

Black: men on 9, 11, 13, 15 & 22.
White: men on 20, 23, 29, 30 & 31.
Terms: White to Play and Win.

Continue: ... 20-16!; 11-20 30-25. White wins. ***Analysis by T. Watson.***

Example 20: Ex **11-15 23-19; 8-11** CC #1628

Black: men on 1, 6, 9, 10, 11, 14, 15 & 16.
White: men on 13, 17, 20, 21, 22, 23, 24 & 31.
Terms: White to Play and Draw.

Continue: ... 22-18!; 15-22 24-19; 11-15! 19-12; 22-26 31-22; 15-18 22-15; 10-26 17-10; 6-15 13-6; 1-10 21-17. Drawn. ***H. Burton v R. Pask 1989***

Example 21: Ex **10-14 22-18; 11-16** CC #922

Black: men on 7, 8, 9 & 13.
White: men on 15, 18, 21 & 23.
Terms: White to Play and Draw.

Continue: ... 15-10!; 7-14 18-15. Drawn (The reader should play this out).
Analysis by WCCP

Example 22: Ex **10-14 23-18; 14-23** CC #951

Black: men on 3, 5, 9, 11 16, 20 & 25.
White: men on 12, 19, 21, 23, 27 & 31; king on 2.
Terms: White to Play and Draw.

Continue: ... 2-7!; 3-10 12-8; 10-15 19-12; 11-16 27-24; 20-27 31-24; 16-20 23-19; 20-27 19-10. Drawn. ***R. Fortman v P. Thompson (Postal) 1962***

Example 23: Ex **9-13 21-17; 5-9** CC #6

Black: men on 9, 13, 15, & 19.

White: men on 17, 22, 27 & 29.

Terms: White to Play and Draw.

Continue: ... 17-14!; 9-25 29-22; 13-17 22-13; 15-18 13-9. Drawn. **R. Pask v WCCP 2008**

Example 24

Illustrative Game 180: 9-13 21-17; 5-9 25-21; 11-15 29-25; 9-14 23-18; 14-23 27-11; 8-15 17-14; 10-17 21-14; 4-8 26-23; 8-11 25-21; 11-16 24-19; 15-24 28-19; 16-20 32-27; 7-11 22-18; 13-17 30-26; 11-16 19-15: Black to Play

Continue: 17-22! 26-17; 16-19 23-16; 12-19 27-23; 19-26 31-22; 20-24 15-10; 6-15 18-11; 24-27 14-10; 27-31 17-14; 2-6 22-17; 6-15 11-7; 3-10 14-7. Drawn. **H. Freedman v R. Jordan 1902**

Example 25: Ex **9-13 24-20; 11-16** CC #471

Black: men on 8, 9, 11, 14, 17 & 18.

White: men on 19, 20, 21, 25, 26 & 31.

Black to Play and Draw.

Continue: 11-15! 19-10; 17-22! 26-17; 9-13 10-6 13-29. Drawn. **Nemesis v KingsRow 2002.**

Example 26: Ex **10-14 22-17; 11-15** CC #808

Black: men on 3, 5, 6, 7, 9, 10, 11 & 12.

White: men on 18, 19, 20, 21, 22, 24, 30 & 32.

Terms: Black to Play and Draw.

Continue: 12-16! 19-12; 10-14 21-17!; 14-21 22-17; 7-10! 24-19; 9-13 (11-16 also draws) 19-16; 13-22 16-7; 21-25! (Easiest) 30-21; 22-26 32-28; 26-31 21-17; 31-26 17-14!; 10-17 18-14; 3-10 14-7. Drawn. **Analysis by WCCP**

Example 27

Illustrative Game 181: 10-15 23-19; 7-10 27-23; 11-16 22-18; 15-22 25-18; 10-14 29-25; 16-20 32-27; 8-11 19-16; 12-19 24-8; 4-11 28-24; 6-10 24-19; 3-8 26-22; 9-13 18-9; 5-14 22-18; 8-12! (Another example of a delayed steal: Lesson 149) 18-9; 11-15 27-24; 20-27 31-24; 1-5: White to Play

Continue: ... 9-6 (It's logical to remove the man on 2); 2-9 25-22; 9-14 21-17!; 14-21 23-18; 13-17! 18-11; 17-26 30-23; 21-25 23-18; 25-30 18-15; 12-16 (Nothing better) 15-6; 16-23. Drawn. *Analysis by WCCP*

Although not embodying anything dramatic, thematic games like this are of enormous value to the aspiring player.

Example 28

Illustrative Game 182: 10-14 23-19; 11-15 19-10; 6-15 22-17; 14-18 17-13; 9-14 24-20; 8-11 28-24; 4-8 32-28; 12-16 26-23: Black to Play

Continue: 16-19! 23-16; 5-9 13-6; 2-9 21-17!; 14-21 24-19; 15-24 28-19; 8-12 19-15; 12-19 15-8; 3-12 27-23; 18-27 31-15; 7-10 15-6; 1-10. Drawn. *D. Lafferty v D. Oldbury 1982*

Example 29: Ex **11-15 23-19; 8-11** CC #1636

Black: men on 2, 7, 10, 11, 12 & 13.

White: men on 19, 20, 21, 22, 23 & 24.

Terms: Black to Play and Draw.

Continue: 13-17! 22-13; 10-14 13-9; 7-10 9-5; 11-15 5-1; 15-18 1-6!; 2-9 21-17!; 18-27 17-13; 27-32 13-6; 14-18 6-2; 10-14 19-15!; 32-28 24-19; 18-23 (Not 28-24? This point enables White to gain a tempo in clearing his men) 15-10; 14-18 19-15; 18-22 10-6. Drawn. *Analysis by J. Drummond*

Example 30: Ex **10-15 23-18; 11-16** CC #1374

Black: men on 1, 6, 8, 11, 12, 16 & 20.

White: men on 15, 18, 19, 22, 23, 27 & 30.

Terms: Black to Play and Draw.

Continue: 6-9! 30-25; 1-5! 22-17; 9-14! 17-10; 5-9 10-7; 9-14 18-9; 11-18 23-14; 16-32. Drawn. ***K. Grover v A. Long 1939***

Example 31: Ex **10-15 23-18; 7-10** CC #1341

Black: men on 5, 6, 11, 12, 16 & 18.

White: men on 13, 14, 20, 24, 25 & 27.

Terms: Black to Play and Draw.

Continue: 11-15! 20-11; 18-23 27-18; 15-29 24-19; 12-16! 19-12; 29-25 11-7; 6-10 14-9; 5-14 7-2; 10-15. Drawn. ***Analysis by WCCP***

Example 32: Ex **11-15 22-18; 15-22** CC #1537

Black: men on 3, 5, 7, 10, 11, 14, 16 & 20.

White: men on 12, 21, 22, 23, 24, 27, 31 & 32.

Terms: White to Play and Win.

Continue: ... 12-8!; 3-12 22-17; 5-9 31-26; 11-15 17-13; 16-19 13-6; 19-28 6-2; 7-11 26-22 ... White wins. ***Analysis by WCCP***

Example 33: Ex **10-14 24-19; 7-10** CC #1044

Black: men on 2, 3, 4, 9, 10 & 20.

White: men on 11, 16, 21, 26, 28, 29 & 31.

Terms: Black to Play and Draw.

Continue: 20-24! 28-19; 3-8 11-7; 2-20 19-16; 8-12 16-11; 9-13 (Ready to meet 11-7 with 13-17). Drawn. ***Analysis by W. Ryan***

Example 34: Ex **11-15 23-19; 9-14** CC #1685

Black: men on 3, 8, 11, 13, 14 & 15.

White: men on 20, 21, 22, 23, 30 & 31.

Terms: White to Play and Draw.

Continue: ... 20-16!; 11-20 30-26; 15-19 23-16; 14-17 21-14; 8-11 16-7; 3-17 26-23; 17-26 31-22. Drawn. *Analysis by A. Anderson*

Example 35: Ex **11-16 21-17; 7-11** CC #1778

Black: men on 19 & 20; king on 18.

White: men on 26 & 28; king on 12.

Terms: Black to Play and Draw.

Continue: 19-24! 28-19; 20-24 19-16; 24-28 12-8; 28-32 8-11; 32-28 16-12; 28-24 12-8; 24-19 8-3; 19-24. Drawn. *Analysis by A. Scott & W. Wray*

Example 36: Ex **12-16 22-17; 16-20** CC #2096

Black: men on 1, 5, 6, 7, 9, 11, 15, 20 & 24.

White: men on 13, 17, 18, 21, 22, 23, 25, 31 & 32.

Terms: Black to Play and Win.

Continue: 24-27 31-24; 20-27 18-14; 9-18 23-14; 5-9!! (A fantastic move) 14-5; 27-31 13-9; 6-13 17-14; 31-26 14-9; 26-17 21-14; 11-16 25-22; 16-19 32-27; 13-17 22-13; 15-18. Black wins. *E. Fuller v E. Scheidt 1979*

Example 37

Illustrative Game 183: 9-13 21-17; 5-9 25-21; 11-15 24-19; 15-24 28-19; 8-11 23-18; 10-15 19-10; 7-23 27-18; 3-8 17-14; 1-5 30-25! (See Lesson 328, Example 2 for the natural 29-25?); 12-16 32-27; 16-19 14-10!; 6-15 27-23; 11-16 18-11; 8-15 23-18; 16-20 18-11; 19-24 22-18; 24-27 31-24; 20-27 26-22; 27-31 11-8; 4-11 18-14; 9-18 22-8; 31-27 21-17; 13-22 25-18. Drawn. *Analysis by F. Dunne*

Example 38: Ex **10-15 22-17; 15-19** CC #1284

Black: men on 3, 9, 11, 12, 13, 14 & 15.

White: men on 20, 21, 22, 23, 25, 28 & 29.

Terms: Black to Play.

Continue: 11-16!(A) 20-11; 15-19 23-16; 12-19 22-18; 14-23 21-17; 13-22 25-18. Drawn. *A. Huggins v P. Thompson (Postal) 1963*

A: 3-7! also draws after 22-18!; 15-22 25-18; 7-10 29-25; 11-16! 20-11; 10-15 25-22; 15-19 23-16; 14-23 (The hanging man theme once more) 11-7; 12-19 ... Drawn.

Example 39

Illustrative Game 184: 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19; 8-11 17-13; 7-10 26-23; 10-14 28-24; 11-16 31-26; 6-10 13-9; 3-7 26-22; 14-17 22-6; 5-14 25-21; 1-10 29-25; 4-8 24-20; 8-11 27-24: Black to Play

Continue: 14-18! 23-14; 16-23 14-9; 10-14 24-19; 14-18! 21-14; 23-27 32-23; 18-27 19-15!; 11-18 9-6; 2-9 14-5. Drawn. *W. Edwards v T. Watson 1985*

Example 40: Ex **10-15 23-18; 9-14** CC #1354

Black: men on 3, 5, 6, 19, 20 & 21.

White: men on 11, 13, 17, 27, 28 & 30.

Terms: Black to Play

Continue: 21-25! 30-21; 5-9 28-24; 19-28 27-23; 28-32 23-18; 32-27 17-14; 27-23 14-5; 23-14. Drawn. *M. Tinsley v J. Gallagher 1957*

Example 41

9-14 23-19; 14-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 21-17; 3-7 25-21; 7-11 30-26; 11-16 26-23?; 18-22 17-14; 10-17 21-14: Black to Play and Win

Continue: 5-9! 14-5; 6-10 ... Black wins. *Analysis by W. Hellman*

Example 42

10-14 22-18; 12-16 25-22 (24-20 provides the power for White); 8-12 22-17; 9-13 17-10; 6-22 26-17; 13-22 30-25; 22-26 31-22; 7-10 22-18; 3-7 25-22?; 5-9 29-25; 9-13! (Cramping) 24-19; 1-6 21-17: Black to Play and Win

Continue: 11-15! 18-11; 16-20 11-8; 4-11 23-18; 11-15 18-11; 7-23 27-18; 6-9 32-27; 2-7 27-23; 12-16 25-21; 7-11. Black wins. *Analysis by D. Oldbury*

Example 43: Ex **12-16 22-17; 16-20** CC #2086

Black: men on 13, 14, 15, 16 & 20.

White: men on 21, 22, 23, 27 & 28.

Terms: Black to Play and Win.

Continue: 13-17! 22-13; 15-19 13-9; 19-26 9-6; 14-18 28-24; 26-30 6-2; 30-26 2-7; 26-22. Black wins. *Analysis by G. Bass*

Example 44: Ex **10-15 23-18; 12-16** CC #1391

Black: men on 5, 13, 14, 15, 16 & 20.

White: men on 21, 22, 23, 24, 27; king on 3.

Terms: Black to Play and Draw.

Continue: 16-19! 23-16; 14-18 22-17; 13-22 3-7; 22-26 7-10; 15-19! 24-15; 26-31 10-14; 31-24 14-23; 24-19. Drawn. *B. Case v W. Ryan 1929*

Example 45

Black: men on 3, 10, 23 & 28; king on 29.

White: men on 17, 19, 31 & 32; king on 2.

Terms: White to Play and Win.

Continue: ... 32-27! (A beauty); 23-32 2-7; 10-15 19-10; 3-8 10-6; 29-25 6-2; 8-12 7-11; 25-22 17-14; 22-17 14-10. White wins. *E. Bruch v P. Davis 1988*

Example 46: Ex **10-14 24-20; 11-16** CC #1101

Black: men on 2, 5, 10, 11 & 12.

White: men on 13, 19, 20, 22 & 23.

Terms: White to Play and Draw

Continue: ... 23-18; 2-6 22-17; 5-9 17-14!; 10-17 19-15; 9-14! 18-2; 11-18. Drawn. *K. Grover v A. Long 1939*

Example 47: Ex **10-14 22-18; 6-10** CC #880

Black: men on 1, 10, 14, 16 & 20.

White: men on 17, 21, 23, 27 & 31.

Terms: Black to Play and Draw.

Continue: 1-5 (Or 1-6) 31-26; 5-9 17-13; 10-15 13-6; 15-19 6-2; 14-17! 21-14; 19-24. Drawn. *Analysis by D. Oldbury*

Example 48

Illustrative Game 185: 9-13 23-18; 5-9 26-23; 11-16 30-26; 10-14 24-19; 8-11 28-24; 16-20 19-15; 7-10 15-8; 4-11 24-19: Black to Play

Continue: 12-16! 19-12; 10-15 22-17; 13-22 26-10; 15-22 25-18; 6-22 23-18; 1-5 21-17; 9-13 27-24; 20-27 32-23; 2-6 17-14; 13-17 23-19; 11-16 19-15; 6-9 15-10; 9-13 10-7; 3-10 14-7; 22-26 31-22; 17-26. Drawn. **P. Thompson v R. Fortman (Postal) 1962**

Example 49

Illustrative Game 186: 10-14 22-17; 7-10 24-19; 9-13 25-22; 5-9 27-24; 11-15 24-20; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 26-23; 11-15 22-18!; 15-22 20-16; 4-8 32-28; 8-12 16-11; 12-16 11-7; 10-15! 17-10; 15-19 23-18!; 6-15 18-11; 3-10 11-7; 10-14 7-2; 19-23 2-7; 23-27! 31-24; 22-26! 30-23; 16-20 24-19; 1-5. Drawn. *Analysis by A. Heffner*

Example 50: *The Eternal Sacrifice*

Illustrative Game 187: 10-14 22-17; 7-10 24-19; 9-13 25-22; 5-9 27-24; 11-15 24-20; 15-24 28-19; 8-11 19-16; 12-19 23-7; 2-11 26-23; 11-15 22-18!; 15-22 20-16; 4-8 32-28; 8-12 16-11; 22-25! (Varies from the previous game and is even more dramatic) 29-22; 10-15! 17-10; 15-19 23-16; 6-15 11-7!; 12-19 7-2; 19-23 21-17; 15-19 22-18!; 13-22 18-15; 23-27! 31-24; 1-6 15-10!; 6-15 2-6; 9-14 6-10; 14-17 10-14; 19-23! 14-21; 23-27 24-19; 15-24 28-19; 27-31 19-15; 31-27 15-10; 3-8 10-7; 8-12 7-3; 12-16 3-8; 16-20 8-11; 20-24 11-16; 24-28 16-19; 22-25 21-17; 27-24 30-21; 24-15. Drawn. **L. T. de Bearn v N. Rubin 1930**

There have been quite a number of important games featuring multiple sacrifices, though this one tops them all, but it appears to be impossible to construct any general principles from them.

Example 51: Ex **10-15 21-17; 15-18** CC #1195

Black: men on 1, 6, 7, 8, 9, 12, 14, 18 & 20.

White: men on 13, 19, 21, 22, 23, 24, 25, 27 & 28.

Terms: Black to Play and Draw.

Continue: 1-5! 22-15; 14-18 23-14; 9-18 21-17; 7-11 15-10; 6-15 19-10; 11-15 10-7; 8-11 25-21; 11-16 7-3; 16-19 3-7; 19-23 7-10; 23-32 10-19; 20-27. Drawn. *N. Rubin v W. Ryan 1937*

Black's attack on White's vulnerable double-corner men, which is similar in nature to that in Diagram 335, is highly thematic and should be carefully noted.

Example 52

Black: men on 2, 3, 4, 5, 6, 7, 11, 12 & 22.

White: men on 13, 19, 20, 21, 23, 24, 29, 30 & 31.

Terms: Black to Play and Win.

Continue: 22-26! 31-22; 11-16 20-11; 7-16 ... Black wins. *Analysis by M. Tinsley*

Example 53

Black: men on 5, 6, 8, 10, 12, 18 & 22.

White: men on 13, 19, 20, 27, 29, 31 & 32.

Terms: White to Play and Draw.

Continue: ... 27-23!(A); 18-27 32-23; 8-11 (Or 5-9 first) 23-18; 5-9 18-15! (Spotting this pitch at the outset is not at all easy); 11-18 20-16; 18-23 16-11; 23-26 (10-14 11-7; 14-17 7-2; 22-26 31-22; 17-26 19-15; 26-30 2-7; 30-26 7-10. Drawn) 11-7; 26-30 7-2; 30-26 2-7; 9-14 31-27; 26-30 7-2; 14-17 2-9; 22-25 29-22; 17-26 27-24; 26-31 24-20; 31-27 9-6; 10-14. Drawn. *M. Loew v W. Link 1954*

A: ... 32-28 (27-24? 18-23! 32-28; 5-9 into Note B); 5-9 27-23!(B); 18-27 31-24; 22-26 19-15; 10-19 24-15; 9-14 28-24; 26-30 24-19; 30-26 29-25; 14-18 (26-30 20-16; 30-21 16-11. Drawn) 25-21; 18-23 21-17; 26-22 17-14; 22-18 14-9; 18-11 9-2; 23-27 13-9; 27-31 9-5; 31-27 5-1; 27-24 2-6; 24-15 6-10; 15-6 1-10. Drawn.
W. Link v M. Loew 1954

B: ... 27-24?; 18-23 19-15; 10-19 24-15; 9-14 28-24; 14-18! 24-19; 22-25 29-22; 18-25 20-16; 25-29 16-11; 29-25 11-4; 23-26 31-22; 25-11. Black wins. ***S. Cohen v G. Davies 1935 & W. Hellman v W. Ryan 1949***

Example 54: Ex **10-14 23-19; 14-18** CC #1005

Black: men on 3, 7, 9, 14, 16, 19 & 20.
White: men on 12, 21, 22, 27, 28, 30 & 32.
Terms: White to Play and Win.

Continue: ... 12-8!; 3-12 22-17 ... White wins. ***C. Brewer v R. Fortman (Postal) 1979***

Example 55: Ex **10-14 24-19; 6-10** CC #1037

Black: men on 3, 7, 9, 11, 12, 13 & 15.
White: men on 18, 21, 22, 24, 25, 26 & 32.
Terms: White to Play, Black Draws.

Continue: ... 24-19!; 15-24 21-17; 7-10 (9-14 also draws) 17-14!; 10-17 25-21; 12-16! 21-5; 16-19 5-1; 11-16 1-6; 3-8 6-10; 8-12 10-15; 19-23! 26-19; 16-23 15-19 23-26; 19-28 26-30. Drawn. ***Analysis by WCCP***

Example 56

Black: men on 1, 7, 8, 9, 11, 13, 15 & 16.
White: men on 18, 20, 21, 22, 23, 24, 26 & 30.
Terms: Black to Play, White Draws.

Continue: 16-19! (Or 9-14! first) 23-16; 9-14 18-9; 8-12; 24-19!; 15-24 22-18!; 12-19 26-23!; 19-26 30-23; 24-27 23-19; 27-31 19-16; 31-26 18-14; 26-22 14-10; 7-

14 16-7; 22-18 7-3; 13-17 20-16; 17-22 16-11; 18-15 3-8. Drawn. *L. Levitt v R. Pask 1983*

Example 57 by W Belden

Black: men on 15 & 28; king on 22.

White: men on 21 & 30; king on 7.

Terms: White to Play and Draw.

Continue: ... 7-10 (Or 7-11); 15-19 10-15; 19-24 15-19; 24-27 30-26!!; 22-31 19-23; 27-32 21-17; 31-27 23-26 (Or 23-19); 27-24 26-23. Drawn.

Example 58

Illustrative Game 188: 10-15 23-18; 12-16 21-17; 9-13 24-20; 16-19 17-14; 6-9 27-23; 8-12 23-16; 12-19 32-27; 3-8 27-24; 1-6 25-21; 13-17 22-13; 15-22 26-17; 9-18 24-15; 7-10 17-14; 10-19 31-26; 8-12 29-25: Black to Play

Continue: 19-23! 26-19; 18-23 21-17; 23-26 30-23; 6-9 13-6; 2-27 17-14; 27-31 14-10; 31-26 10-7; 5-9 7-2; 9-14 2-7; 4-8! 7-16; 26-30 19-15!; 12-19 20-16; 30-21 16-12. Drawn. *W. Edwards v D. Oldbury 1982*

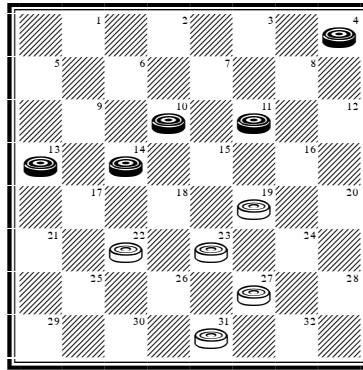
Example 59

9-14 22-18; 5-9 25-22; 11-16 24-19; 8-11 30-25: Black to Play

Continue: 11-15! 18-11; 14-18! 22-15; 9-14 11-8! (Holding on to the extra material with 26-22?! is not recommended); 4-18 25-22; 18-25 29-22; 7-11 22-18; 3-7 18-9; 6-13 26-22 ... Drawn.

Lesson 319: Pitching to Steal (Late Midgame Transition #1)

Diagram 1001



Black to Play and Draw

Examples

Example 1: Ex **9-13 22-18; 6-9** CC #52

Continue from Diagram 1001: 11-15 27-24; 4-8 19-16; 8-12 16-11; 14-17 23-19; 17-26 31-22; 12-16! (Foreseen many moves earlier) 19-12; 10-14 11-7; 14-17. Drawn. *M. Tinsley v W. Hellman 1955*

Example 2

Black: men on 1, 10, 13, 20 & 21.

White: men on 5, 18, 24, 27 & 30.

Terms: Black to Play and Draw.

Continue: 13-17 24-19; 17-22 18-15; 10-14 15-10; 14-18 (Or 21-25! first) 10-7; 21-25! 30-21; 22-26 7-2; 26-31. Drawn. *G. Miller v R. Pask 1990*

Example 3: Ex **9-13 24-19; 5-9** CC #356

Black: men on 4, 10, 11, 13 & 14.

White: men on 19, 20, 22, 28 & 30.

Terms: Black to Play and Draw.

Continue: 11-15 20-16; 15-24 28-19; 4-8 30-26; 8-12 16-11; 12-16! 19-12; 10-15 26-23; 14-17 22-18; 15-22 23-19. Drawn. **D. Oldbury v R. Pask 1990**

Example 4

Black: men on 5, 6, 12, 13 & 20.

White: men on 14, 22, 25, 28 & 32.

Terms: Black to Play and Draw.

Continue: 12-16 25-21; 16-19 32-27; 6-9 14-10; 9-14 10-7; 13-17! 22-14; 14-18 7-2; 19-23. Drawn. **J. Webster v R. Pask 1989**

Example 5: Ex **9-13 24-20; 10-14** CC #432

Black: men on 3, 4, 8, 12, 13 & 15.

White: men on 20, 21, 22, 23, 24 & 28.

Terms: Black to Play and Draw.

Continue: 3-7 23-19; 7-10 20-16; 10-14! 19-10; 12-19 24-15; 14-18 21-17; 18-25 17-14; 8-11 15-8; 4-11. Drawn. **R. Pask v G. Cann 1995**

Example 6: Ex **11-15 23-18; 9-14** CC #1573

Black: men on 1, 3, 6, 11, 13 & 15.

White: men on 14, 20, 22, 23, 24 & 28.

Terms: Black to Play and Draw.

Continue: 6-10 14-7; 3-10 23-19; 1-5 19-16; 10-14! 16-7; 14-17. Drawn. **D. Oldbury v W. Hellman 1965**

Example 7: Ex **9-13 22-17; 13-22** CC #16

Black: men on 1, 2, 6, 16, 17 & 19.

White: men on 13, 14, 23, 26, 28 & 30.

Terms: Black to Play, White Draws.

Continue: 17-22! (Other moves also draw, but this is trappy) 26-17; 19-26 30-23; 1-5 14-10!; 6-15 28-24; 2-6 17-14 (24-20 also draws); 15-18 23-19!; 16-23 24-19; 23-27 19-15; 27-31 14-10. Drawn. **E. Hunt v A. Long 1936**

Example 8

Black: men on 6, 11, 12 & 14.

White: men on 13, 19, 20, 21 & 23.

Terms: White to Play.

This position arises frequently, from several ballots, sometimes with CR. There are several sound ways of continuing, but the two main clean-cut finishes are as follows:

Continue: ... 20-16! (Or 21-17! first); 11-20 19-15 (Or 21-17! first); 12-16 (Or 20-24) 21-17! (15-11 will draw); 14-21 23-18; 21-25 18-14. Drawn. Many.

Continue: ... 21-17! (23-18 also draws); 14-21 13-9! (20-16! into the above. Also, 23-18 draws); 6-13 23-18. Drawn. Many.

Example 9

Illustrative Game 189: 9-14 23-19; 5-9 22-17; 11-15 26-23; 9-13 24-20; 15-24 28-19; 13-22 25-9; 6-13 29-25; 1-5 25-22; 8-11 22-18; 2-6 31-26; 13-17 21-14; 10-17 18-14!; 6-10 23-18; 17-21 27-23!; 10-17 32-27!; 4-8 18-15!; 11-18 23-14; 8-11 27-23; 12-16! 19-12; 11-15 20-16; 15-18 23-19; 18-22 26-23; 22-26 12-8!; 3-12 19-15; 12-19 23-16; 26-31 15-11. Drawn. *J. Reed v C. Barker 1881*

Example 10: Ex **9-13 24-19; 6-9** CC #370 & Ex **10-15 21-17; 9-13** CC #1159

Black: men on 2, 12, 13 & 14.

White: men on 19, 20, 21 & 22.

Terms: Black to Play and Draw.

Continue: 2-6! (2-7? loses by First Position) 20-16; 6-10 16-11; 12-16! 19-12; 10-15. Drawn. *Analysis by F. Tescheleit* Like Example 8, this is another classic late midgame. Study carefully!

Example 11: Ex **9-13 24-20; 6-9** CC #413

Black: men on 6, 8, 9, 12 & 13.

White: men on 20, 21, 22, 26 & 28.

Terms: Black to Play and Draw.

Continue: 8-11 26-23; 11-15 23-19; 15-24 28-19; 9-14 (Now into Example 10) 20-16; 6-10 16-11; 12-16! 19-12; 10-15. Drawn. *Analysis by G. Bass*

Example 12: Ex **9-14 22-17; 6-9** CC #517

Black: men on 2, 9, 10, 11, 12 & 14.

White: men on 13, 19, 20, 21, 22 & 28.

Terms: Black to Play and Draw.

Continue: 11-15 13-6; 15-24 (Or 2-9 first) 28-19; 2-9 20-16; 9-13 16-11; 12-16! 19-12; 10-15. Drawn. *Analysis by WCCP*

Example 13: Ex **10-14 22-17; 11-16** CC #826 & Ex **10-15 23-18; 11-16** CC #1386

Black: men on 2, 10, 12, 14 & 20.

White: men on 19, 21, 22, 23 & 31.

Terms: Black to Play and Draw.

Continue: 2-7 31-27; 7-11 22-18; 11-16! 18-9; 10-14 19-15; 16-19 23-16; 12-19 9-6; 14-18. Drawn. *Analysis by M. Tinsley*

Example 14: Ex **11-15 23-19; 9-14** CC #1680

Black: men on 2, 10, 12, 15 & 24.

White: men on 9, 13, 19, 23 & 31.

Terms: White to Play and Draw.

Continue: ... 9-6; 2-9 13-6; 24-28 6-2!; 15-24 23-18. Drawn. *Analysis by H. Smith*

Example 15: Ex **10-15 21-17; 7-10** CC #1135

Black: men on 5, 10, 12, 15, 16 & 19.

White: men on 13, 17, 21, 24, 27 & 28.

Terms: Black to Play and Draw.

Continue: 16-20 17-14; 10-17 21-14; 12-16 14-10; 15-18! 24-15; 16-19 10-7; 19-23 27-24; 20-27. Drawn. *Analysis by W. Ryan*

Example 16: Ex **10-15 22-17; 15-19** CC #1305

Black: men on 11, 12, 13, 14 & 15.

White: men on 20, 22, 23, 28 & 31.

Terms: White to Play, Black Draws.

Continue: ... 23-19; 15-24 28-19; 12-16! 19-12; 11-15. Drawn. *W. Edwards v E. Fuller 1973*

Example 17: Ex **10-15 23-18; 9-14** CC #1357

Black: men on 5, 6, 7, 8, 11 & 16.

White: men on 13, 14, 18, 20, 23 & 32.

Terms: Black to Play and Draw.

Continue: 16-19! 23-16; 8-12 18-15!; 11-18 16-11; 7-16 20-11; 18-22 11-8; 22-26 8-3; 26-30 3-8; 30-26 8-11; 12-16! 11-20; 26-22. Drawn. *Analysis by R. Fortman*

Example 18: Ex **10-14 24-20; 7-10** CC #1066

Black: men on 10, 11, 13, 14 & 17.

White: men on 20, 21, 22, 26 & 31.

Terms: Black to Play and Draw.

Continue: 11-15 20-16 (Or 26-23; 17-26 31-22; 15-19! 23-16; 10-15. Drawn); 15-19 31-27; 19-24! 27-20; 10-15 16-11; 14-18 21-14; 18-25. Drawn. *Analysis by V. Davis*

Example 19: Ex **9-13 24-20; 5-9** CC #412

Black: men on 6, 13, 14 & 15.

White: men on 21, 22, 23 & 24.

Terms: Black to Play and Draw.

Continue: 6-10 24-20; 15-19! 23-16; 10-15. Drawn. *M. Chamblee v M. Tinsley 1950*

Example 20: Ex **9-14 22-18; 10-15** CC #602

Black: men on 5, 10, 12, 13, 16 & 20.

White: men on 18, 19, 21, 22, 23 & 27.

Terms: Black to Play and Draw.

Continue: 10-14 18-9; 5-14 19-15; 16-19 (Or 13-17! first) 23-16; 12-19 15-10; 13-17! 22-13; 14-18. Drawn. *Analysis by WCCP*

Example 21: Ex **9-14 22-18; 11-15** CC #617

Black: men on 1, 8, 10, 11, 12, 14 & 18.

White: men on 19, 20, 21, 25, 26, 27 & 31.

Terms: White to Play.

Continue: ... 20-16!; 11-20 26-22; 20-24! 22-6; 1-10 27-20; 8-11 20-16!; 11-20 31-27; 14-18 21-17; 12-16! 19-12; 10-15 12-8; 15-19 8-3 19-24. Drawn. *Analysis by D. McGrath*

Example 22: Ex **10-14 22-18; 7-10** CC #890

Black: men on 3, 10, 11, 15 & 19.

White: men on 13, 20, 24, 26 & 28.

Terms: Black to Play.

Continue: 10-14 13-9; 14-17 9-6; 3-8 6-2; 15-18! 24-15; 18-22. Drawn. *D. Lafferty v E. Rolader 1975*

Note: as with many of these examples, this is not the only drawing route. However, when defending, a clearly defined procedure such as the one given here is invariably the one to be preferred - and easily reconstructed in the future.

Example 23: Ex **9-14 23-18; 14-23** CC #663

Black: men on 3, 5, 6, 8 & 14.

White: men on 12, 16, 25, 26 & 30.

Terms: Black to Play, White Draws

Continue: 14-18 25-21; 5-9 21-17; 9-13 17-14; 18-22 26-17; 13-22 14-10!; 6-15 16-11; 15-19 11-4. Drawn. *M. Seavey v M. Tinsley 1949*

Example 24: Ex **9-14 23-18; 14-23** CC #681

Black: men on 1, 9, 12, 13, 16, & 20.

White: men on 5, 19, 22, 23, 25 & 27.

Terms: White to Play, Black Draws.

Continue: ... 25-21; 9-14 19-15; 16-19 23-16; 12-19 15-10; 13-17! 22-13; 14-18.

Drawn. *E. Lowder v M. Tinsley 1979*

Example 25: Ex **9-14 23-19; 14-18** CC #738

Black: men on 9, 10, 19 & 20.

White: men on 18, 26, 27 & 28.

Terms: White to Play, Black Draws.

Continue: ... 18-15; 20-24! 27-20; 10-14 15-10; 14-18 (Or 14-17) 10-7; 9-13 (Or 9-14) 7-2; 13-17 2-7; 18-22. Drawn. *K. Grover v J. Hanson 1944*

Example 26: Ex **9-13 22-18; 11-15** CC #140

Black: men on 5, 10, 11, 12 & 13.

White: men on 18, 19, 20, 27 & 31.

Terms: Black to Play and Draw.

Continue: 10-14 (13-17 31-26; 10-14 18-9; 5-14 27-23 same) 18-9; 5-14 27-23; 13-17 31-26; 12-16! 19-12; 11-15 12-8; 15-18 23-19; 18-23. Drawn. *Analysis by E. Frazier*

Example 27: Ex **10-14 22-18; 11-15** CC #899

Black: men on 7, 9, 10, 11 & 12.

White: men on 17, 18, 19, 20 & 23.

Terms: Black to Play and Draw.

Continue: 9-13 17-14; 10-17 19-15; 12-16! 15-8; 7-10! 20-11; 10-15 18-14; 17-22 8-3; 22-26 3-7; 26-31 7-10; 31-27 10-19; 27-9. Drawn. *Analysis by WCCP*

Example 28: Ex **10-14 24-20; 11-16** CC #1097

Black: men on 9, 10, 14, 15 & 19.

White: men on 21, 22, 30, 31 & 32.

Terms: White to Play, Black Draws.

Continue: ... 31-27; 9-13 27-23; 19-26 30-23; 15-19! 23-16; 10-15. Drawn.

Analysis by E. Hunt

Example 29: Ex **10-15 21-17; 7-10** CC #1121

Black: men on 6, 7, 14, 15 & 18.

White: men on 13, 16, 21, 24 & 26.

Terms: Black to Play and Draw.

Continue: 6-10 13-9; 14-17 21-14; 10-17 9-6; 15-19! 24-15; 7-10 15-11; 10-15 6-2; 15-19. Drawn. *R. Fortman v S. Weslow (Postal) 1969*

Example 30: Ex **10-15 22-17; 6-10** CC #1218

Black: men on 5, 7, 9, 11, 19 & 22.

White: men on 14, 18, 20, 27 & 28.

Terms: White to Play and Draw.

Continue: ... 27-24; 19-23 24-19; 22-26 19-15; 26-30 15-8; 30-26; 18-15! (Decisive); 9-18 8-3. Drawn. *W. Hellman v W. Ryan 1937*

Example 31: Ex **10-15 22-17; 7-10** CC #1234

Black: men on 1, 6, 14, 15, 16 & 19.

White: men on 13, 22, 23, 26, 28 & 31.

Terms: Black to Play and Draw.

Continue: 6-9 13-6; 1-10; 31-27; 16-20! 23-16; 14-18 22-17; 18-22 17-14 (26-23 is no better); 10-17 16-11; 22-31 11-7; 31-24 28-10. Drawn. *M. Tinsley v R. Fortman 1949*

Example 32: Ex **10-15 24-20; 15-19** CC #1441

Black: men on 11, 12, 13 & 14.

White: men on: 21, 23, 24 & 28.

Terms: White to Play and Draw.

Continue: ... 24-20; 13-17 28-24; 17-22 24-19; 22-25 21-17!; 14-21 23-18. Drawn.

S. Cohen v A. Heffner 1927

Example 33: Ex **11-15 22-17; 15-19** CC #1519

Black: men on 1, 3, 14, 15, 18 & 20.

White: men on 9, 16, 21, 22, 25 & 27.

Terms: Black to Play.

Continue: 15-19! (The position is hardly critical, but the idea is important) 22-15; 14-18 9-6; 1-10 15-6; 19-24 27-23; 18-27 16-11. Drawn. ***Colossus v Chinook 1993***

Example 34: Ex **11-15 23-18; 12-16** CC #1593

Black: men on 1, 14, 15, 19 & 20.

White: 9, 21, 26, 28 & 31.

Terms: Black to Play and Draw.

Continue: 14-18 31-27; 18-22! (1-5 first also draws) 26-17; 15-18 17-14; 19-23 21-17; 23-32 9-6; 1-10 14-7. Drawn. ***Analysis by WCCP***

Example 35: Ex **9-13 22-18; 10-14** CC #58

Black: men on 12, 13, 18 & 22.

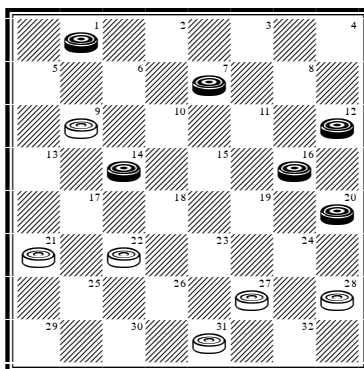
White: men on 10, 24, 27 & 30.

Terms: Black to Play and Draw.

Continue: 12-16 10-7; 13-17 7-3; 17-21 3-7; 16-20 24-19; 21-25! 30-21; 22-26 7-10; 26-31. Drawn. ***Analysis by A. Lyman***

Lesson 320: Double-Corner Breakthrough (Late Midgame Transition #2)

Diagram 1002



Black to Play and Draw

Examples

Example 1: Ex **11-16 22-18; 16-20** CC #1886

Continue from Diagram 1002: 7-11 22-17; 14-18 17-14; 18-22 14-10; 22-26! 31-22; 16-19 10-7; 11-16 7-3; 19-24 28-19; 16-32. **Drawn. E. Hunt v A. Long 1936**

Example 2: Ex **10-15 22-17; 7-10** CC #1229

Black: men on 4, 5, 9, 12, 14 & 20.

White: men on 15, 19, 22, 23, 25 & 27.

Terms: Black to Play and draw.

Continue: 9-13 25-21; 4-8 15-10; 8-11 10-6; 11-16 6-2; 13-17 22-13; 14-18 23-14; 16-32. Drawn. **M. Tinsley v W. Hellman 1955**

Example 3: Ex **11-16 24-19; 8-11** CC #1997

Black: men on 7, 10, 11, 12, 16 & 20.

White: men on 13, 18, 19, 23, 27 & 32.

Terms: Black to Play and Draw.

Continue: 10-14 18-9; 7-10 32-28 (Black was threatening 11-15); 10-14 9-6; 14-18 23-14; 16-32. Drawn. **T. Watson v R. Pask 1985**

Example 4: Ex **9-14 22-17; 11-16** CC #546

Black: men on 7, 9, 11, 12, 14, 16, 19 & 20.

White: men on 18, 21, 23, 26, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 9-13! (The only way out) 18-9; 11-15 9-5 (23-18 is stronger: this allows an immediate draw); 15-18 23-14; 19-24 28-19; 16-32. Drawn. **R. Pask v D. Hyde 1989**

Example 5: Ex **9-13 22-18; 6-9** CC #43

Black: men on 2, 10, 12, 13, 19 & 20.

White: men on 17, 22, 27, 28 & 29; king on 8.

Terms: Black to Play and Draw.

Continue: 2-7 29-25; 10-15 17-14; 7-11 25-21; 11-16 8-11; 15-18! 22-15; 19-24 28-19; 16-32. Drawn. **R. Pask v C. Brewer 1988**

Example 6

Illustrative Game 190: 9-14 22-18; 5-9 24-20; 11-16 20-11; 8-22 25-18; 4-8 27-24; 8-11 24-19; 11-16 29-25; 7-11 25-22; 3-8 28-24; 16-20 32-28; 20-27 31-24; 11-16 19-15 (24-20? has caught many players here); 10-19 24-15; 6-10 15-6; 1-10: White to Play

Continue: ... 18-15!; 10-19 22-17; 8-11 17-10; 11-15 10-7!(A); 2-11 30-25; 9-14 (Of course 15-18 draws immediately) 25-22; 14-18! 23-14; 16-20 14-9; 11-16 9-6; 15-18! 22-15; 19-24 28-19; 16-30. Drawn. **R. Pask v Nexus 2000**

A: ... 10-6; 9-14 6-1; 15-18 21-17; 14-21 23-14; 21-25 30-21; 19-24 28-19; 16-30. Drawn. T. Watson v J. Webster 1989

Example 7: Ex **9-13 23-18; 11-16** CC #262

Black: men on 2, 3, 7, 8, 19, 20 & 22.

White: men on 9, 13, 15, 27, 28, 29 & 31.

Terms: Black to Play and Draw.

Continue: 7-11 15-10; 22-26! 31-22; 8-12 9-5; 11-16 10-6; 2-9 13-6; 19-24 28-19; 16-32. Drawn. ***J. Loy v T. Sheehan (Postal) 1989***

Example 8: Ex **9-13 23-18; 11-16** CC #267

Black: men on 5, 9, 11, 12, 13, 15, 16 & 20

White: men on 17, 18, 22, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 9-14! 17-10; 13-17 22-13; 15-22 10-7; 22-26! 31-22; 11-15 23-18; 15-19 18-14; 19-24 28-19; 16-32. Drawn. ***WCCP v KingsRow 2002***

Example 9: Ex **9-14 22-17; 6-9** CC #515

Black: men on 2, 5, 6, 7, 10, 11, 12, 14 & 15.

White: men on 13, 17, 19, 21, 22, 23, 24, 28 & 30.

Terms: Black to Play, White Draws.

Continue: 14-18! 23-14; 11-16 30-25!; 16-23 24-19; 15-24 28-19; 23-27 19-15; 10-19 14-9; 5-14 17-1. Drawn. ***Analysis by A. Huggins***

Example 10: Ex **9-14 22-17; 11-16** CC #557

Black: men on 3, 5, 6, 7, 10, 15 & 20.

White: men on 13, 14, 17, 21, 26, 28 & 30.

Terms: Black to Play.

Continue: 20-24 (3-8 is interesting) 28-19; 15-24 26-22; 24-27 22-18; 27-31 18-15; 10-19 14-9; 5-14 17-1. Drawn. ***W. Ryan v W. Hellman 1949***

Example 11

Illustrative Game 191: 10-15 21-17; 6-10 17-13; 1-6 22-18; 15-22 25-18; 11-15 18-11; 8-15 29-25; 4-8 23-19; 8-11 26-22; 9-14 27-23; 3-8 32-27; 14-17 31-26; 11-16 25-21: Black to Play

Continue: 15-18! 22-15; 7-11 21-7; 11-18 23-14; 16-32 26-22; 2-11 22-17; 32-27 30-25!; 27-20 25-21. Drawn. ***Analysis by E. Hunt***

Example 12

Illustrative Game 192: 10-15 22-17; 7-10 17-14; 10-17 21-14; 9-18 23-14; 3-7 27-23!?' 15-19 24-15; 11-27 32-23; 6-9 23-18; 8-11 28-24; 11-16 31-27; 4-8 26-23; 8-11 24-19; 16-20 25-21; 11-16 29-25; 1-6 25-22; 9-13! 14-9; 5-14 18-9; 6-10 30-26; 7-11 22-18; 10-14 9-6; 2-9 26-22: Black to Play

Continue: 11-15! 18-11; 14-18! 22-15; 9-14 11-7; 14-18 23-14; 16-32. Drawn. ***M. Tinsley v L. Edwards 1983***

Example 13: Ex **10-14 22-17; 11-16** CC #824

Black: men on 6, 7, 10, 11, 12 & 20.

White: men on 14, 17, 19, 24, 27 & 28.

Terms: Black to Play and Draw.

Continue: 11-16 19-15; 10-19 24-15; 16-19 17-13; 6-10! 15-6; 7-11. Drawn. ***Nemesis v Wyllie 2002***

Example 14: Ex **9-13 23-18; 11-16** CC #250

Black: men on 5, 7, 11, 12, 16, 20 & 22.

White: men on 14, 18, 19, 21, 23, 27 & 28.

Terms: Black to Play and Draw.

Continue: 22-25; 19-15; 25-30 15-8; 30-26 8-3; 26-19 3-10; 19-24 28-19; 16-32. Drawn. ***M. Long v J. Loy (Postal) 1991***

Example 15: Ex **9-14 23-19; 5-9** CC #711

Black: men on 3, 11, 12, 13 & 20.

White: men on 19, 22, 23, 27 & 28.

Terms: Black to Play and Draw.

Continue: 3-8 23-18; 11-16 19-15; 13-17! (Seen many moves earlier) 22-13; 16-19. Drawn. ***D. Lafferty v E. Lowder 1995***

Example 16: Ex **11-16 24-20; 16-19** CC #2030

Black: men on 3, 11, 13, 15, 19, 20 & 21.

White: men on 9, 22, 26, 28, 30 31.

Terms: Black to Play and Draw.

Continue: 3-8 (3-7 also draws, but this is logical and very forceful: highly desirable when defending!) 9-6; 11-16 6-2; 8-12 2-7; 15-18! (Or 21-25! first) 22-15; 21-25! (Although it is of some interest to note that 19-23? loses here, there is little point even considering such a move when a clear draw is at hand) 30-21; 19-24 28-19; 16-30. Drawn. *T. Wiswell v M. Hopper 1951*

Example 17: Ex **10-14 23-18; 14-23** CC #946

Black: men on 7, 8, 12, 13, 16, 20 & 22.

White: men on 15, 18, 21, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 16-19 23-16; 12-19 18-14; 7-11 15-10; 22-26! 31-22; 11-16 10-7; 8-12. Drawn. *E. Hunt v W. Hellman 1946*

Example 18: Ex **10-14 23-18; 14-23** CC #956

Black: men on 3, 7, 9, 14, 15, 19 & 20.

White: men on 16, 21, 22, 23, 26, 27 & 28.

Terms: White to Play, Black Draws.

Continue: ... 16-11!; 7-16 22-17; 9-13 (Forceful) 17-10; 3-8 10-6; 8-12 6-2; 15-18 23-14; 19-24 28-19; 16-32 (or 16-30). Drawn. *Analysis by L. Hall*

Example 19: Ex **11-16 21-17; 9-13** CC #1798

Black: men on 2, 12, 16, 20 & 22.

White: men on 14, 27, 28, 29 & 31.

Terms: Black to Play and Draw.

Continue: 2-7 14-9; 7-10 9-6; 10-15 6-2; 22-26! (Old Faithful!) 31-22; 15-19. Drawn. *J. Wyllie v J. Ferrie 1894*

Example 20: Ex **11-15 23-18; 9-14** CC #1585

Black: men on 2, 5, 6, 16, 25 & 26.

White: men on 13, 17, 21, 22 & 32; king on 8.

Terms: White to Play and Draw.

Continue: ... 22-18; 26-31 8-11; 16-20 11-7!; 2-11 18-14. Drawn. *M. Tinsley v E. Lowder 1970*

And to conclude this lesson, two examples where the double-corner breakthrough is foiled; the idea employed in Example 21 being particularly valuable.

Example 21: Ex **9-13 23-18; 11-16** CC #255

Black: men on 4, 12, 13, 19 & 20.

White: men on 21, 22, 27 & 28; king on 2.

Terms: White to Play and Draw.

Continue: ... 2-7; 4-8 7-10; 8-11 10-7; 11-16 27-24!; 20-27 7-11. Drawn. *Analysis by E. Frazier*

Example 22: Ex **10-15 22-17; 6-10** CC #1215

Black: men on 12, 16 & 20; king on 15.

White: men on 27 & 28; kings on 7 & 14.

Terms: White to Play and Draw.

Continue: ... 7-10! (Foiled: 7-11! and 14-10! also do the trick); 15-6 28-24. Drawn. *Analysis by E. Markusic*

Continue: ... 32-28; 14-17 21-14; 10-17 4-8; 17-22 8-3; 7-10 3-7; 2-11 19-16; 12-19 24-8. Drawn. **J. Hanson v L. Lewis 1925**

Example 4: Ex **10-14 22-17; 9-13** CC #793

Black: men on 5, 7, 9, 10, 11, 12 & 13.

White: men on 19, 20, 21, 22, 23, 26 & 31.

Terms: Black to Play and Draw.

Continue: 11-15 19-16; 12-19 23-16; 15-19 16-11; 7-16 20-11; 19-23! 26-19; 10-14. Drawn. **Analysis by WCCP**

Example 5: Ex **10-14 22-18; 6-10** CC #878

Black: men on 5, 9, 10, 11, 12 & 13.

White: men on 18, 20, 23, 24, 27 & 28.

Terms: Black to Play.

Continue: 10-14 24-19; 13-17 27-24; 9-13 18-9; 5-14 23-18!; 14-23 19-16; 12-19 24-8. Drawn. **R. Fortman v D. Oldbury (Postal) 1987**

Example 6: Ex **10-15 22-17; 11-16** CC #1274

Black: men on 3, 5, 7, 11 & 18; king on 29.

White: men on 12, 20, 26, 27, 28 & 30.

Terms: White to Play and Draw.

Continue: ... 26-23; 18-22 23-19; 5-9 12-8!; 3-12 27-24; 22-26! 30-23; 9-14 23-18; 14-23 19-16; 12-19 24-8. Drawn. **A. Jordan v J. Dougherty 1913**

Example 7: Ex **11-15 24-20; 8-11** CC #1720

Black: men on 1, 3, 5, 6, 13, 14 & 19.

White: men on 11, 12, 21, 22, 26, 28 & 31.

Terms: Black to Play.

Continue: 19-23! 26-19; 6-9 11-7!; 3-10 12-8; 10-15! 19-10; 14-17 21-14; 9-25 8-3; 5-9 3-7; 9-14 28-24; 25-30 24-19; 13-17. Drawn. **J. Horr v A. Long 1923**

Example 8: Ex **11-16 24-20; 16-19** CC #2014

Black: men on 3, 5, 6, 7, 11 & 22.

White: men on 13, 14, 16, 20, 24, 28 & 31.

Terms: White to Play and Draw.

Continue: ... 24-19; 22-25 16-12 (Or 31-27 first); 6-10 31-27; 10-17 12-8!; 3-12 27-24; 17-22 19-16; 12-19 24-8; 25-30 8-3; 7-10 3-7; 10-15 28-24; 22-26 20-16; 26-31 24-20. Drawn. *N. Banks v A. Jordan 1915*

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

Black: men on 1, 6, 9, 10, 12 & 21.

White: men on 5, 18, 19, 22, 28 & 30.

Terms: Black to Play.

Continue: 10-14 18-15; 9-13 15-11; 6-9 (Or 21-25 first) 11-7; 21-25 30-21; 14-17 21-14; 9-25 7-2. Drawn. *R. Pask v WCC 1998*

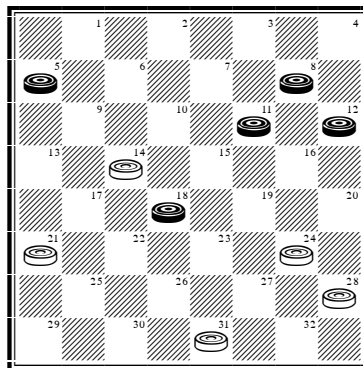
Lesson 322: Breaking Through The King-Row (Late Midgame Transition #4)

This lesson should be studied in conjunction with the introduction to Chapter 29, which focuses solely on king-rows featuring men on 1 and 3 (or 30 and 32). The critical thing here is timing: planning the clearance early enough to ensure that when the critical point arrives you are not one move out! The following game should serve as a salutary lesson.

Illustrative Game 193: 11-16 22-18; 16-19 24-15; 10-19 23-16; 12-19 25-22; 8-11 29-25; 9-14 18-9; 5-14 22-17; 6-10 25-22; 4-8 22-18; 14-23 27-18; 8-12 17-13; 11-16 (10-15 18-14; 7-10 14-7; 3-10 is easy for Black) 21-17; 3-8? 13-9!; 19-23 26-19; 16-23 28-24; 8-11 24-19; 11-15 18-11; 7-16 17-13; 10-14 19-15; 16-19? (Although Black's position is already lost, this move warrants a question mark because it falls so softly. In this instance, Black probably just miscounted. However, if you can see that the clearance won't work, try something else. It can't be worse!) 9-6; 1-10 15-6; 2-9 13-6; 12-16 6-2; 14-17 2-7; 17-22 (If Black could play again, all would be well!) 7-11. White wins. *T. Landry v A. Long 1989*

Examples

Diagram 1004



Black to Play and Draw

Example 1

Continue from Diagram 1004: 12-16 24-20; 16-19 14-10; 19-23 10-7; 11-15 7-3; 8-12 3-7; 23-26 (Freedom!) 31-22; 18-25 7-10; 15-19 10-14; 19-23 28-24; 25-30 24-19; 30-26. Drawn. *W. Fraser v T. Wiswell 1956*

Example 2: Ex **12-16 22-18; 16-19** CC #2100

Black: men on 2, 4, 5, 6, 9 & 20.

White: men on 13, 18, 21, 22, 30 & 32.

Terms: Black to Play and Draw.

Continue: 6-10! 13-6; 2-9 22-17; 9-14 18-9; 5-14 17-13; 10-15 13-9; 20-24 9-6; 15-18 6-2; 24-27 32-23; 18-27. Drawn. *A. Long v M. Tinsley 1981*

Example 3: Ex **10-15 23-18; 9-14** CC #1353

Black: men on 2, 6, 10, 12, 16 & 21.

White: men on 13, 17, 19, 23, 30 & 32.

Terms: Black to Play and Draw.

Continue: 2-7 23-18!; 16-23 18-14; 10-15! 14-10; 7-14 17-1; 15-19 1-6; 12-16 6-10; 23-26 30-23; 19-26. Drawn. *W. Edwards v R. Pask 1987*

Example 4: Ex **12-16 21-17; 9-14** CC #2044

Black: men on 3, 5, 12, 16, 20 & 26.

White: men on 6, 21, 22, 27, 28 & 32.

Terms: Black to Play and Draw.

Continue: 16-19 6-2; 26-31 2-6; 31-24 6-10; 12-16 10-15; 3-8 22-17; 8-11! 15-8; 24-27 32-23; 19-26. Drawn. *R. Pask v D. Oldbury 1990*

Example 5: Ex **11-15 22-17; 15-19** CC #1517

Black: men on 1, 2, 10, 14, 15 & 20.

White: men on 13, 19, 21, 22, 27 & 31.

Terms: White to Play and Draw.

Continue: ... 27-24; 20-27 31-24; 14-18 22-17; 18-23 17-14; 10-17 21-14; 15-18 19-15; 23-27 24-19; 27-31 14-9 (As always, correct timing is crucial); 31-26 9-6; 1-10 15-6; 2-9 13-6. Drawn. *N. Banks v M. Tinsley 1952*

Example 6: Ex **11-16 22-18; 16-20** CC #1893

Black: men on 1, 7, 12, 20 & 25.

White: men on 9, 14, 18, 31 & 32.

Terms: Black to Play and Draw.

Continue: 12-16! (Making the break) 18-15; 16-19 15-10; 7-11 10-7; 11-15 7-3; 15-18 3-7; 19-24 7-10 (Against 14-10; 18-23 draws); 24-27 32-23; 18-27 31-24; 20-27. Drawn. ***W. Hellman v M. Chamblee 1951***

Example 7: Ex **9-13 24-19; 5-9** CC #356

Black: men on 4, 5, 9, 10, 11 & 13.

White: men on 18, 19, 20, 22, 30 & 32.

Terms: Black to Play and Draw.

Continue: 9-14 18-9; 5-14 19-16; 11-15 16-11; 14-18 11-7 (Creating a backstop); 18-25 30-21; 13-17! 21-14; 10-17. Drawn. ***R. Pask v W. Ferguson 1985***

Example 8: Ex **9-14 24-20; 11-15** CC #762

Black: men on 1, 3, 10, 11 & 18.

White: men on 17, 20, 21, 24 & 31.

Terms: White to Play and Draw.

Continue: ... 24-19; 11-15 19-16; 18-23 16-11; 15-18 11-7; 10-15 7-2; 18-22 17-14; 23-26 21-17; 26-30 2-7; 3-10 14-7; 15-18 17-14. Drawn. ***WCC v R. Pask 1999***

Example 9

Black: men on 1, 8, 10, 13, 14 & 15.

White: men on 16, 20, 21, 22, 26 & 31.

Terms: Black to Play and Draw.

Continue: 8-12 16-11; 14-18 22-17; 13-22 26-17; 18-23 11-7; 15-18 7-2; 10-15 2-7; 23-26 31-22; 18-25. Drawn. ***R. Pask v WCC 2000***

Example 10

Illustrative Game 194: 11-16 23-18; 9-14 18-9; 5-14 24-19; 16-23 27-9; 6-13 21-17; 8-11 17-14; 10-17 25-21; 11-15 21-14; 4-8 29-25; 12-16 25-21; 8-12 32-27; 15-19 22-17; 13-22 26-17; 7-11 30-26; 11-15 17-13; 16-20 14-9; 3-7: White to Play

Continue: ... 21-17 (Making preparations for the break up and a clean draw); 7-11 26-22; 11-16 9-6!; 1-10 22-18; 15-22 27-24; 20-27 31-6; 2-9 13-6. Drawn. *W. Fraser v T. Wiswell 1956*

Example 11

Illustrative Game 195: 9-13 21-17; 5-9 25-21; 11-15 23-18; 1-5 18-11; 8-15 24-19; 15-24 28-19; 7-11 27-23; 3-8 32-28; 9-14 22-18; 13-22 26-17; 6-9 (An innocent, but decent vary from the regular 11-16) 17-13; 11-15 13-6; 2-9 18-11; 8-24 28-19; 4-8 29-25; 8-11 30-26; 9-13 25-22: Black to Play

Continue: 11-15 19-16; 12-19 23-16; 5-9 16-11; 14-18 22-17; 13-22 26-17; 9-13 17-14; 10-17 21-14; 13-17 (Tempting 31-27?) 11-7; 17-22 (Ditto!) 7-2; 22-26 31-22; 18-25. Drawn. *Analysis by WCCP*

Example 12: Ex **11-15 23-19; 9-14** CC #1690

Black: men on 1, 3, 4, 12, 14 & 15.

White: men on 20, 21, 23, 26, 31 & 32.

Terms: White to Play and Draw.

Continue: ... 20-16; 12-19 23-16; 4-8 16-11; 8-12 26-22; 14-18 22-17; 18-22 17-14; 22-25 21-17; 25-30 11-7; 3-10 14-7. Drawn. *Analysis by A. Heffner*

Example 13: Ex **9-14 22-17; 11-15** CC #535

Black: men on 1, 2, 3, 6, 7, 10, 20 & 24.

White: men on 13, 16, 18, 21, 22, 30, 31 & 32.

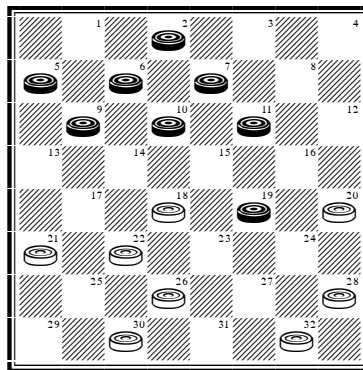
Terms: Black to Play and Draw.

Continue: 6-9 13-6; 2-9 31-26; 1-5 16-12; 7-11 22-17; 9-14 18-9; 5-14 17-13; 14-18 13-9; 10-14 9-6; 24-27 (Note the similarity to Example 2) 32-23; 18-27. Drawn.
L. Ginsberg v G. O'Connor 1927

Lesson 323: Compactness (Late Midgame Transition #5)

It is not uncommon for both players to work quietly behind their own lines, avoiding complicated entanglements and consolidating their forces. Typically, when the break finally comes in these games, the position quickly resolves itself to a draw. The term ‘compactness’ describes this theme succinctly and is aptly portrayed by the games given hereunder.

Diagram 1005



White to Play

Examples

Example 1

Illustrative Game 196: 11-15 24-20; 15-18 22-15; 10-19 23-16; 12-19 25-22; 6-10 22-18; 1-6! (The hyper-modern approach) 29-25; 8-11 25-22; 4-8 27-23; 8-12 23-16; 12-19 31-27; 3-8 27-23; 8-12 23-16; 12-19 [Diagram 1005]

Continue from Diagram 1005: ... 26-23; 19-26 30-23; 9-13 (10-14 28-24; 6-10 24-19; 9-13 is the same) 28-24; 6-9 24-19; 9-14 (The dissolution) 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15; 11-16 20-11; 7-16 15-10; 17-22 18-14 (Or 18-15); 22-26 23-18; 26-31 10-6; 2-9 14-5. Drawn. *Analysis by M. Tinsley*

Example 2

Illustrative Game 197: 11-15 23-18; 8-11 27-23; 4-8 23-19; 10-14 19-10; 14-23 26-19; 7-14 24-20; 14-18 22-15; 11-18 32-27; 9-14 30-26; 5-9 25-22; 18-25 29-22; 6-10 27-23: Black to Play

Continue: 1-5 22-18; 8-11 26-22; 3-7 28-24; 9-13 (Dissolution. Instead, 14-17! is the flashy draw given below) 18-9; 5-14 22-18; 14-17 21-14; 10-17 19-15; 11-16 20-11; 7-16 24-20; 16-19 23-16; 12-19 20-16; 19-23 16-11; 23-26 31-22; 17-26 11-7; 2-11 15-8. Drawn. *Analysis by WCCP*

Example 3

Illustrative Game 198: 11-15 23-19; 8-11 22-17; 15-18 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 7-11 26-23; 9-13 23-19; 6-10 14-7; 3-10: White to Play

Continue: ... 25-22; 18-25 29-22; 5-9 27-23; 9-14 32-28; 1-5 (Now into Example 2 with CR) 30-26; 5-9 19-16! (Mentioned above); 11-27 31-24; 2-7 24-19; 15-24 28-19; 7-11 22-18; 13-17 19-15; 10-19 23-7; 14-30 21-5. Drawn. *Analysis by WCCP*

Example 4

Illustrative Game 199: 9-14 24-20; 11-16 20-11; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9 22-18; 8-11 27-24; 10-15 (This and White's reply serve to lock up the position) 26-22; 7-10: White to Play

Continue: ... 24-20; 3-7 28-24; 1-5 32-28; 9-13 (Dissolution) 18-9; 5-14 31-26 (30-26 is also good); 11-16 20-11; 7-16 24-19; 15-24 28-19; 2-7 22-18; 14-17 21-14; 10-17 19-15; 17-22 26-17; 13-22 18-14; 16-19 23-16; 12-19 15-10; 7-11 10-7; 11-16 7-3; 22-26 30-23; 19-26. Drawn. *W. Hellman v A. Cameron 1937*

Example 5

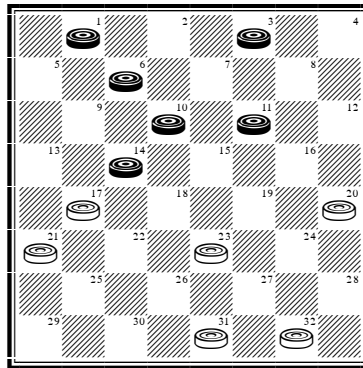
Illustrative Game 200: 9-14 22-18; 11-15 18-11; 8-15 25-22; 5-9 23-18; 14-23 27-11; 7-16 22-18; 16-20 24-19; 4-8 29-25; 10-14 26-23; 8-11 (The position is starting to get locked up) 25-22; 6-10: White to Play

Continue: ... 28-24; 20-27 31-24; 1-5 24-20; 3-7 30-25; 9-13 (Dissolution) 18-9; 5-14 22-18; 14-17 21-14; 10-17 25-21; 17-22 19-15; 11-16 20-11; 7-16 15-10; 22-26 18-15; 26-31 23-18; 31-26 10-7 (With this theme you get the bonus of plenty of clearances too!); 2-11 15-8. Drawn. *Analysis by WCCP*

Lesson 324: Floating Triangle (Late Midgame Transition #6)

With reference to the triangle formation, it was noted that one of the principles underlying its usage was to gradually reduce it from six men on 26, 30 and 31 (White) or 2, 3 and 7 (Black). To a lesser extent, a floating triangle of three men on 23, 26 and 27 (White) or 6, 7 and 10 (Black) also has a useful defensive role. Nothing dramatic here at all: just one valuable theme in the complex jigsaw which is the midgame.

Diagram 1006



Black to Play, White Draws

Examples

Example 1: Ex **11-15 23-19; 9-14** CC #1678

Continue from Diagram 1006: 3-8 (Spurning the rebound shot with 6-9 17-13; 3-7!) 31-26; 8-12 32-27! (These floating triangles are surprisingly sturdy); 11-15 20-16; 12-19 23-16; 14-18 17-14; 10-17 21-14; 15-19 16-11; 1-5 11-8; 6-9 8-3; 18-22 26-17; 9-18. Drawn. *WCCP v R. Pask 2020*

Example 2: Ex **10-14 24-20; 7-10** CC #1063

Black: men on 2, 6, 7, 10, 12 & 13.

White: men on 18, 19, 21, 30, 31 & 32.

Terms: Black to Play and Draw.

Continue: 7-11 30-26; 11-16 26-23; 16-20 32-27; 2-7! (Holds everything together) 18-15 (The 18-14 exchange is now easily met with 6-10; 14-9 7-11 while 31-26 is inferior on account of the 13-17 exchange); 12-16 19-12; 10-26 31-22; 7-11 12-8; 11-16 8-3; 16-19 3-7; 19-24 27-23; 24-27 7-2; 6-9 23-18; 27-31 2-6 ... to a draw. ***M. Chamblee v M. Tinsley 1947***

Example 3: Ex **9-13 23-19; 6-9** CC #313

Black: men on 2, 7, 10, 11, 12, 13 & 14.
White: men on 19, 21, 22, 23, 26, 30 & 32.
Terms: Black to Play.

Continue: 11-15 32-28; 15-24 28-19; 2-6! (Consolidates and is best) 22-18; 14-17 21-14; 10-17 19-16; 12-19 23-16; 6-9 18-15; 17-22 26-17; 13-22 16-12; 9-13 (Or 9-14). Drawn. ***L. Taylor v E. Hunt 1961***

Example 4: Ex **11-15 23-19; 9-14** CC #1675

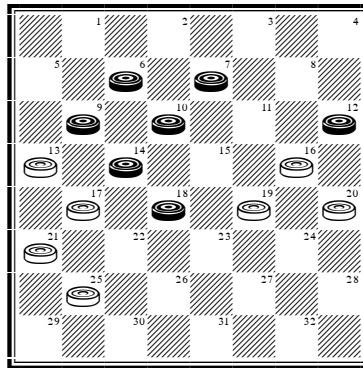
Black: men on 1, 2, 3, 8, 12 & 14.
White: men on 20, 21, 23, 30, 31 & 32.
Terms: White to Play.

Continue: ... 30-26 (31-27 is preferable); 8-11 26-22; 11-15 22-17; 2-7 (Particularly as he was a game down at the time, I'm amazed Black didn't try the sacrifice with 14-18! 23-14; 15-18) 17-10; 7-14 32-27; 1-6 31-26! (White is as safe as houses now); 15-18 20-16; 12-19 23-16; 6-9 16-11; 9-13 27-24; 13-17 24-20; 18-22 26-23; 22-26 11-7 (A common finish); 3-10 23-18; 14-23 21-7. Drawn. ***D. Oldbury v D. Lafferty 1982***

Lesson 325: Magic Triangle (Late Midgame Transition #7)

It transpires that a mini-triangle of three men has a range of uses. Here we see how one comprising men on 13, 14 and 17 (Black) or 16, 19 and 20 (White) can be used both for attacking and defensive purposes – making a breakthrough on the opponent's single-corner side with the goal of attacking his straggling double-corner men. The first example was diagrammed at an earlier stage under Lesson 143. Here, the 'magic triangle' is shown in its full glory.

Diagram 1007



Black to Play, White Wins

Examples

Example 1: Ex **11-15 23-19; 8-11** CC #1625

Continue from Diagram 1007: 18-22 (18-23 16-11; 7-16 20-11 loses even more quickly) 25-18; 14-23 (Making a backstop) 16-11!; 7-16 20-11; 23-26 11-7 (I continue the play to make the winning procedure explicit); 26-31 7-2; 31-27 2-7. White wins. *Analysis by J. Seton*

Example 2: Ex **11-16 24-20; 16-19** CC #2011

Black: men on 1, 6, 7, 10, 12, 14 & 22.

White: men on 13, 16, 17, 19, 20, 21 & 32.

Terms: White to Play.

Continue: ... 19-15!; 12-19 20-16!; 14-18 15-11; 19-24 11-2; 1-5 2-9; 5-14 32-28; 24-27 16-11; 18-23 11-7; 14-18 ... 7-2; 10-15 2-7; 15-19 7-11; 23-26 11-15 19-23.
Drawn. *N. Banks v M. Tinsley 1952*

Example 3: Ex **11-16 24-19; 8-11** CC #1991

Black: men on 3, 8, 12, 13, 14, 16, 17 & 20.
White: men on 15, 19, 21, 23, 24, 25, 26 & 27.
Terms: Black to Play.

Continue: 14-18! 21-14; 13-17! 25-21; 18-22 14-10; 22-31 21-14; 31-26 10-6; 26-22 6-1; 22-18 1-5; 18-11 19-15; 11-9 5-14; 16-19 24-15; 12-16 14-10; 8-12.
Drawn. *W. Johnstone v L. Claxton 1934*

Example 4: Ex **11-15 22-17; 15-19** CC #1523

Black: men on 6, 7, 10, 12, 14, 15 & 18.
White: men on 13, 17, 19, 20, 21, 24 & 30.
Terms: White to Play.

Continue: ... 20-16; 18-23 24-20! (Here the triangle is temporary, but it's still relevant); 15-24 16-11; 7-16 20-11; 14-18 11-7; 18-22 7-2; 22-26 2-9; 10-15.
Drawn. *Analysis by WCCP*

Example 5: Ex **9-13 23-18; 10-15** CC #223

Black: men on 7, 9, 12, 13, 14 & 19.
White: men on 16, 18, 21, 23, 26 & 28.
Terms: Black to Play and Draw.

Continue: 13-17! 18-15; 9-13! 15-10; 17-22! 26-17; 19-26 10-3; 13-22 16-11.
Drawn. *Analysis by W. Ryan*

Example 6: Ex **9-13 22-18; 10-14** CC #78

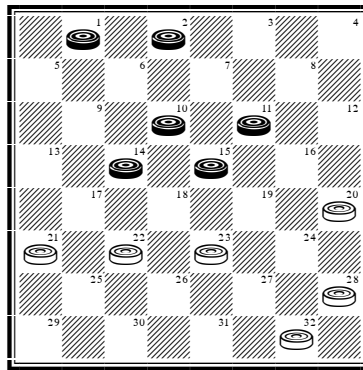
Black: men on 9, 11, 12, 13, 14 & 20.
White: men on 19, 21, 22, 23, 25 & 27.
Terms: Black to Play and Draw.

Continue: 11-16 22-18; 13-17 18-15; 9-13 15-11; 14-18! 21-14; 13-17! 14-10; 17-21 23-14; 16-32 25-22. Drawn. *Analysis by WCCP*

Lesson 326: Mutual protection (Late Midgame Transition #8)

Making its final bow, the mini-triangle of three men is used here for protective purposes. Nicknamed ‘the eternal three’ by Newell Banks, they bunch together for safety; the goal being to avoid a killer fork. It should be pointed out that when these men are gripped lower down the board, getting them away safely becomes a far more delicate operation. By contrast, endlessly chasing after them higher up the board without a fork in view only serves to speed the defender’s development; something which the attacker needs to keep carefully in mind.

Diagram 1008



Black to Play and Draw

Examples

Example 1: Ex **11-16 24-19; 7-11** CC #1973

Continue from Diagram 1008: 1-6! (2-6? would not have the same effect at all) 22-17; 6-9! (The follow-up) 17-13; 15-18 (Commonly used to reduce the pieces and defuse matters) 13-6; 18-27 32-23; 2-9 23-19; 11-15 19-16; 15-19 16-11; 9-13 (Timing: 11-7 in reply is met with 14-17) 11-8; 14-18 8-3; 10-15 3-7; 18-22 7-11; 15-18 11-15; 19-23. Drawn. *R. Pask v T. Landry 1987*

Example 2: Ex **9-14 24-20; 10-15** CC #748

Black: men on 1, 6, 7, 9, 10, 14 & 23.

White: men on 13, 16, 17, 18, 21, 25 & 28.

Terms: Black to Play and Draw.

Continue: 7-11! 16-7; 23-26! (You should check out why 23-27? loses here) 18-15; 10-19 17-10; 6-15 13-6; 1-10 7-2; 19-24 28-19; 15-24 2-7; 10-15 7-11; 15-18 11-15; 18-23; 15-18 24-27. Drawn. **B. Case v W. Hellman 1953**

In some respects this example typifies checkers: rather like the deductions of Sherlock Holmes, it is simple when explained.

Example 3: Ex **9-13 24-20; 10-14** CC #437

Black: men on 4, 7, 14 & 15.

White: men on 9, 16, 20 & 28.

Terms: Black to Play and Draw.

Continue: 7-10 9-6; 14-17 6-2; 15-18 2-6; 10-14 6-9; 17-21 9-13; 18-23 13-17; 14-18 16-11; 23-27. Drawn. **R. Pask v W. Edwards 1984**

Example 4: Ex **10-15 24-20; 15-19** CC #1442

Black: men on 5, 8, 9, 10 & 16.

White: men on 18, 23, 25, 27 & 28.

Terms: White to Play and Draw.

Continue: ... 27-24; 16-20 24-19; 8-12 18-15; 10-14 15-10; 14-17 (Or 20-24 19-15; 24-27 23-19; 27-31 15-11; 31-26 19-15; 26-23 25-21. Drawn: J. Anderson v R. Pask 1984) 25-21!; 20-24 21-14; 9-27 19-15; 27-31 28-19; 31-27 15-11; 27-23 19-15. Drawn. **L. Levitt v D. Lafferty 1974**

Example 5

Black: men on 6, 12, 15 & 19.

White: men on 14, 21, 24 & 28.

Terms: Black to Play and Draw.

Continue: 19-23 14-10; 6-9 10-7; 15-18 7-2; 9-14 2-7; 18-22 7-10; 14-18 10-15; 23-26 15-11 (Accepting that Black is safe); 22-25 11-16; 12-19 24-15. Drawn. **R. Pask v WCC 2000**

Example 6: Ex **11-15 23-19; 9-14** CC #1683

Black: men on 3, 7, 13 & 19.

White: men on 15, 21, 22 & 27.

Terms: White to Play and Draw.

Continue: ... 21-17; 3-8 17-14; 7-11 15-10; 11-16 10-7; 16-20 14-9! (Or 7-3! first. However, 14-10? loses); 8-12 7-3; 19-24 27-23; 24-27 23-18; 27-31 18-14; 31-26 22-18; 26-22 18-15. Drawn. ***T. Watson v A. Long 1983***

Example 7: Ex **9-14 22-17; 11-16** CC #549

Black: men on 6, 11, 16 & 24.

White: men on 13, 14, 22 & 32.

Terms: White to Play, Black Draws.

Continue: ... 14-9(A); 6-10 9-6; 10-15 6-2; 15-19 2-7; 24-27 32-23; 19-26 13-9; 26-30 (In this instance the triangle of pieces will eventually comprise a king and two men) 22-17; 30-25 17-13; 25-22 9-6; 22-18 7-10; 18-23 10-7; 23-18 6-2; 11-15 7-11; 16-20! Drawn. ***H. Burton v D. Oldbury 1983***

A: ... 22-17; 16-20 14-9; 6-10 9-6; 10-15 6-2; 15-19 2-7; 11-16 32-28; 24-27 7-11; 27-31 11-8; 19-23 8-12; 16-19 12-16; and now Black makes an elegant escape with the awkward looking 31-27!: against 13-9 or 17-14 Black pitches 19-24! and uses the pocket theme to draw, and against 16-11 or 16-12 simply advances with 23-26.

Example 8: Ex **9-13 22-18; 12-16** CC #193

Black: 8, 12 & 26.

White: 14, 18 & 23.

Terms: White to Play and Draw.

Continue: ... 14-9 (18-15 and 23-19 also draw, but the careless 14-10? loses: in checkers you can never relax); 26-31 18-14; 31-26 23-18; 26-22 18-15; 22-17 15-10; 17-13 9-6; 13-17 6-2; 8-11 2-7; 17-22 7-16; 12-19 10-7. Drawn. ***M. Tinsley v N. Banks 1952***

Example 9: Ex **9-13 24-19; 6-9** CC #373

Black: men on 5, 7, 11, 12 & 23.

White: men on 13, 14, 25, 31 & 32.

Terms: Black to Play and Draw.

Continue: 11-15 13-9; 7-10 14-7; 5-14 7-2 (Looks scary for Black, but all is well); 15-18 2-6; 14-17 6-10; 17-22 25-21; 22-25. Drawn. *Analysis by E. Hunt*

Example 10: Ex **9-13 23-19; 6-9** CC #314

Black: men on 2, 5, 12, 16 & 22; king on 30.

White: men on 10, 15, 18, 29, 31 & 32.

Terms: Black to Play, White Draws.

Continue: 22-26! 31-22; 30-26 15-11; 26-17 11-8 (Bunching together in the manner of Example 9); 17-22 18-15; 16-19 15-11; 19-23 8-4; 23-26. Drawn. *A. Long v E. Hunt 1936*

Example 11: Ex **12-16 24-20; 8-12** CC #2153

Black: men on 1, 4, 10, 11, 14 & 19.

White: men on 13, 21, 22, 27, 31 & 32.

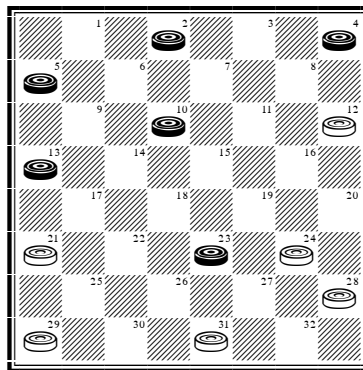
Terms: Black to Play and Draw.

Continue: 10-15 22-17; 14-18 17-14; 18-23 27-18; 15-22 14-10; 11-15 10-7; 15-18 7-3; 19-23 21-17; 22-25 17-14; 18-22 14-10; 23-26. Drawn. *M. Tinsley v N. Banks 1952*

Lesson 327: Avoiding Backward Men (Late Midgame Transition #9)

In the endgame, being saddled with backward men is often a distinct disadvantage. The reasons for this were explained in Lesson 22 and demonstrated in several of the classic endgame situations; Lessons 122, 123, 124 and 125 being particularly instructive in this respect. Therefore, where possible, in the late midgame the skilful player will take steps to avoid any impending danger – before it is too late!

Diagram 1009



White to Play and Draw

Examples

Example 1: Ex 11-15 24-20; 8-11 CC #1742

Continue from Diagram 1009: ... 24-19; 5-9 19-16; 10-14 29-25!(A); 13-17 (14-18, with a view to stealing the man on 25, looks threatening, but White is back in time with his king to secure the draw) 25-22!; 17-26 31-22. *J. Hanson v E. Hunt 1934*

A: Delaying one move with 16-11? has led to innumerable black wins after 13-17 12-8; 9-13 8-3; 23-26 31-22; 17-26 as White is left with three backward men. Continue: ... 3-8; 26-31 8-12; 31-27 12-16; 27-23 28-24; 23-27 24-20; 27-23 11-7; 2-11 16-7; 23-19 7-2?; 14-18 2-6; 18-23 6-10; 23-26 10-14; 26-30 14-18; 4-8 18-14; 19-15 14-9; 30-26 9-14; 26-23 14-9; 23-18 9-5; 15-11. Black wins. W. Edwards v T. Landry 1984

Although White had a technical draw available at a later stage, the key message here is to avoid endgame problems whenever possible! In this respect computer programs with their perfect endgame databases can be very misleading: checkers is, after all, fundamentally a game for humans and the aspiring player needs to distinguish between a theoretical draw and a practical one.

Example 2: Ex **9-13 24-20; 10-14** CC #431

Black: men on 3, 4, 11, 12 & 13.

White: men on 9, 19, 21, 25 & 31.

Terms: Black to Play and Draw.

Continue: 3-8! (Limiting White to one king) 9-6; 11-16 19-15; 8-11! 15-8; 4-11 6-2; 16-19 2-6; 19-23 6-10; 11-16 10-15; 16-20 15-19; 23-27 31-24; 20-27 25-22; 27-31 19-23; 12-16 22-18; 16-20 18-15; 20-24 23-27; 24-28 27-32 31-26. Drawn.
R. Pask v A. Long 1989

Example 3: Ex **11-15 23-18; 15-19** CC #1613

Black: men on 1, 12 & 21; king on 28.

White: men on 9, 15, 30 & 31.

Terms: Black to Play and Draw.

Continue: 1-5 (Worried about the men on 1 and 21, Black decides to run the gauntlet. While this is not forced, it is a *definite* draw and that's what counts) 9-6; 5-9 6-2; 9-14 2-7; 14-18 7-11; 18-23 15-10; 23-27 (Conclusive) 31-24; 28-19 10-7; 19-24 7-3; 24-20. Drawn.

Example 4

Illustrative game 201: 9-13 22-17; 13-22 25-18; 11-15 18-11; 8-15 21-17; 4-8 17-13; 15-19 (Dyking to good effect) 24-15; 10-19 23-16; 12-19 27-23 (White's play is passive throughout); 8-12 23-16; 12-19 32-27; 3-8 27-23; 8-12 23-16; 12-19 31-27; 7-11 27-24; 11-15 26-23; 19-26 30-23; 5-9 24-20; 9-14 23-19 (White rightly strives to speed his development); 15-24 28-19; 14-18: White to Play and Draw
Continue: ... 29-25? (Understandably running the gauntlet as in Example 3, but on this occasion wastes a precious move, allowing Black's king-to-be to force matters to the end. Instead, White must crown a king quickly and worry about the men on

13 and 29 later: checkers can never be played by rote!); 18-23 25-22; 23-27 22-18; 27-32 18-15; 32-27 15-11; 27-24 19-16; 24-19 16-12; 19-16 11-8; 16-11 8-4; 2-7 12-8; 11-15 20-16; 15-11 16-12; 7-10 8-3; 10-15 3-8; 6-9 13-6; 1-10 (For the finish see Lesson 129, Diagram 340). Black wins. ***J. Horr v J. Bradford 1920***

Lesson 328: Classic Midgame Wins

Perhaps because most games between novices tend to drag on into tedious all-king battles, some writers of games compendiums appear to think that losing a game of checkers without obtaining a king, or with a minimum of endgame play, represents a major source of embarrassment. In fact, this is abject nonsense as thousands of games between experts, masters and grandmasters have been won in the midgame.

To bring this point home, and to emphasize a few more key midgame points, here is a selection of some classic midgame wins.

Examples

Example 1

Illustrative Game 202: 11-16 24-19; 16-20 22-18; 8-11(A) 25-22; 10-14 19-15; 4-8 22-17; 9-13 17-10; 7-14 18-9; 5-14 29-25; 11-18 26-22; 3-7 22-15; 7-11? (7-10 draws) 30-26; 11-18 26-22; 2-7 22-15; 14-17 (13-17 loses to 28-24!; 7-11 23-18; 14-23 27-18!; 20-27 21-14) 21-14; 6-10 15-6; 1-17 23-19! (Cutting out 7-10?, 7-11? and 8-11? and completely restricting Black's options); 17-21; 25-22 21-25 22-18; 25-30 18-14; 30-25 14-9; 25-22 9-5; 13-17 5-1; 17-21 1-6; 21-25 6-2! White wins. *K. Grover v W. Ryan 1937*

A: This is a good, logical move in line with the general policy of trying to keep one's position intact. By contrast, creating unnecessary holes, such as with 7-11? here, is a bad idea as it tends to lead to a ragged game which a skilful player can exploit. In addition, even when sound, such moves drastically reduce your *winning* chances and give your opponent an easy ride.

Let's examine 7-11? in more detail. On the minus side, it allows White to break up Black's position with 18-15, 19-15 or 19-16; the last named perhaps being strongest as it removes the man on square 2. Having been thus disrupted, Black will find it extremely difficult to patch things up without making major concessions in other areas such as time and force – because in checkers, as with life, you never get something for nothing. And on the plus side, well frankly there isn't one!

In summary: ‘Moves which disturb your position the least, disturb your opponent the most!’ – Tom Wiswell

Example 2

Illustrative Game 203: 11-15 21-17; 9-13 25-21; 8-11 24-19; 15-24 28-19; 5-9 23-18; 10-15 19-10; 7-23 27-18; 3-8! (Dynamic) 17-14; 1-5 29-25? (30-25 draws); 12-16 31-27; 16-19 26-23; 19-26 30-23; 2-7 (Watch the clockwork-like efficiency employed by Black from here to the end) 27-24; 8-12 32-27; 6-10 21-17; 4-8 24-20; 12-16 27-24; 10-15 25-21; 16-19! 23-16; 8-12 14-10 7-23 16-7; 23-26 7-2; 26-30 2-6; 30-25. Black wins. *R. Jordan v H. Freedman 1902*

Example 3

Illustrative game 204: 9-14 23-18; 14-23 26-19?; 11-16! (Putting pressure on White’s damaged double-corner) 27-23; 16-20! (Once more!) 32-27; 8-11 30-26; 11-16! 22-18; 10-14!(A) 18-9; 5-14 19-15; 4-8 25-22; 16-19! (Taking another key square) 23-16; 12-19 22-17; 14-18 17-14; 7-11! (Starting the final push against White’s weak spot) 29-25; 11-16! 21-17; 8-12! Black wins. *M. Tinsley v M. Loew 1970*

A: Taking a key square. Keep the following in mind: in many of your games you will work long and hard to establish a man on a key square, so don’t move it without a good reason!

Example 4

Illustrative Game 205: 10-15 23-18; 9-14 18-9; 5-14 22-18; 14-23 26-10; 7-14 25-22; 11-15 22-17?! (Inferior to 27-23) 14-18!(A) 17-14? (30-26 is best); 12-16! (Black now commences a relentless attack on White’s double-corner) 21-17; 16-19! 17-13; 8-12! 29-25; 12-16! 14-10; 16-20! 31-26; 2-7 26-23; 19-26 30-14; 15-18! Black wins. *M. Tinsley v E. Bruch 1976*

A: Aggressive. As a general principle, after your opponent has moved, look with particular care at the new move(s) which is available to you. You will be surprised how often this pays dividends. The text is a case in point.

Example 5

Illustrative Game 206: 9-13 23-18; 11-15 18-11; 8-15 22-17; 13-22 25-11; 7-16 29-25; 4-8 21-17; 5-9 17-13; 16-20 24-19; 9-14 25-22; 8-11 27-23; 11-16 31-27? (22-18 retains White's advantage); 14-17! 28-24; 10-14! (Locking things up) 32-28; 6-9! 13-6; 1-10 22-13; 14-18 23-7; 16-32. Black wins. **D. Oldbury v E. Lowder 1985**

Example 6

Illustrative Game 207: 9-14 22-17; 5-9 17-13; 1-5 25-22; 14-17 21-14; 9-25 29-22; 10-15 24-19; 15-24 28-19; 7-10 22-17; 11-15 27-24; 5-9 30-25; 8-11 25-21; 11-16 24-20; 15-24 20-11; 3-8 26-22; 8-15 23-18; 12-16? (15-19! draws) 18-11; 10-15 Now a beautiful problem: White to play and win

Continue: ... 32-27; 16-20 27-23; 24-27 31-24; 20-27 23-18; 27-31 17-14; 31-27 14-5; 6-10 5-1; 27-23 1-5; 23-14 13-9!; 14-18 21-17! 18-25 17-14; 10-17 9-6; 2-9 5-30; 15-19 30-26. White wins (First Position). **C. Cantor v M. Tinsley 1949**

Example 7

Illustrative Game 208: 9-13 24-19; 5-9 28-24; 11-15 22-18; 15-22 25-18; 1-5 29-25; 8-11 24-20; 3-8 19-16; 12-19 23-16; 8-12 27-23; 12-19 23-16; 10-14 18-15! (Choosing to play a man down: perfectly justified by the position); 11-18 16-11; 7-16 20-11; 6-10 26-22; 2-6! 22-15; 10-19 11-7; 4-8 7-3; 8-12 3-8; 12-16 8-11? (Hasty: 30-26 draws); 16-20 25-22; 14-17 21-14; 9-25 30-21; 6-9 11-15; 19-24. Black wins (The 24-27 threat is killing). **F. Gallagher v D. Oldbury 1961**

Example 8

Illustrative Game 209: 10-14 24-20; 7-10 28-24; 11-15 23-19; 8-11 26-23; 9-13 (3-7 is more logical and preferable) 22-17; 13-22 25-9; 6-13 (A misjudged decision to avoid 'cooked' – specially prepared – play) 29-25 (Now watch how White ties Black up); 5-9 25-22; 1-5 23-18; 9-14 18-9; 5-14 27-23; 2-6 31-27; 6-9 30-25; 3-8 32-28 (A classic example of pinpoint timing). White wins. **D. Oldbury v W. Hellman 1964**

Example 9

Illustrative Game 210: 9-13 24-20; 10-15 28-24; 5-9 23-18; 12-16? (An early opening error) 26-23! (Knowledge is power); 16-19 23-16; 8-12 32-28; 12-19 20-16; 11-20 18-11; 7-16 24-15; 6-10 15-6; 1-10 30-26 (From here another masterly display by Hellman); 4-8 22-18; 8-11 26-23; 2-7 25-22; 10-15 21-17; 15-19 31-26; 7-10 29-25; 10-15 25-21. White wins. *D. Oldbury v W. Hellman 1965*

Example 10

Illustrative Game 211: 9-13 22-18; 6-9 25-22; 11-15 18-11; 8-15 24-20; 4-8 28-24; 1-6 23-18; 7-11? (Played in order to transpose into familiar play. Too late, Black realized that this play was a loss!) 26-23 (And again White forces the pace to the end); 3-7 24-19! (A wonderful pitch); 15-24 32-28; 9-14 28-19; 14-17 21-14; 10-26 31-22; 6-9 29-25; 2-6 30-26. White wins. *D. Oldbury v W. Hellman 1965*

Example 11

Illustrative Game 212: 11-15 22-17; 15-18 23-14; 9-18 24-20; 8-11 28-24; 3-8 17-14; 10-17 21-14; 6-9 26-23; 1-6 32-28; 9-13 (18-22 is simpler and recommended) 25-21; 18-22 21-17; 6-10 30-26; 11-15? (Later analysis showed 10-15! to be the draw) 23-18; 8-11 27-23; 2-6 23-19; 6-9 26-23; 4-8 20-16; 11-27 18-2; 9-18 23-7(A). White wins. *D. Oldbury v W. Hellman 1965*

A: Continue 27-23 19-15; 12-16 29-25!; 22-29 31-27! 32-23 7-3; 13-22 3-17. White wins. A shot to remember!

Derek Oldbury was a super-strength grandmaster: Walter Hellman was even stronger. In the 1965 world championship match book, Oldbury fairly characterized their match as a contest between his own endgame play and Hellman's midgame play. Unfortunately for Oldbury, the midgame comes before the endgame and Hellman won the match 7-1 and 27 draws.

Example 12

Illustrative Game 213: 11-15 23-18; 9-14 18-9; 5-14 22-17; 8-11 25-22; 4-8 29-25; 12-16 24-19; 16-23 27-9; 6-13 17-14; 10-17 21-14; 11-16 26-23; 8-12 30-26;

16-19 23-16 12-19; 32-27 7-10; 14-7 3-10; 25-21; 1-6? (2-6! 27-24; 6-9 24-20 draws, forming Diagram 1003): White to Play and Win

Continue: ... 27-24; 2-7 21-17!; 19-23 (6-9 is met with 22-18) 26-19; 6-9 19-16; 9-14 24-19; 14-21 (15-24; 28-19 14-21 loses to 22-18) 28-24!; 21-25 31-26; 25-30 26-23; 13-17 (The best hope as White was threatening 23-18) 22-13; 30-26 13-9; 26-31 9-6; 31-27 6-2; 27-11 2-6; 15-24 6-8; 7-10 23-18 (The man on 10 is now isolated); 24-27 8-3; 27-31 3-7. White wins. *Analysis by W. Benstead* Pure magic and has been won by Tom Wiswell in play on many occasions.

Example 13

Illustrative Game 214: 11-16 22-18; 16-20 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-22; 6-10 29-25; 10-17 22-13; 11-15 24-19; 15-24 28-19; 4-8 25-22; 8-11 22-18; 11-16 26-23; 7-10 18-15; 3-7 15-6; 1-10 31-26; 5-9? 13-6; 2-9: White to Play and Win

Continue: ... 23-18! (26-22?; 7-11 22-18; 9-14! 18-9; 11-15 to an unforced black win: J. Morrison v T. Landry 1989. See if you can spot the clever escape available to White); 16-23 26-19; 10-14 19-15; 14-23 27-18; 20-24 30-26; 12-16 26-22; 16-19 22-17; 9-13 17-14; 19-23 14-9; 24-27 18-14; 27-31 9-6; 31-26 6-2! (Black as no waiting move available). White wins. *M. Krantz v T. Wiswell 1948*

Example 14

Illustrative Game 215: 11-16 23-18; 16-20 26-23; 8-11 22-17; 9-14 18-9; 5-14 25-22; 11-15 29-25; 15-18 (Looks good, but 7-11 turns out better) 22-15; 10-26 17-10; 7-14 30-23; 4-8 24-19; 8-11 31-26! (See Example 15 for the inferior 25-22?); 2-7 25-22; 6-10 19-16; 12-19 23-16; 11-15 27-24; 20-27 32-23; 1-5 23-19; 15-24 28-19; 5-9 22-17 (Number 488 in *Lyman's problem Book CR*): Black to Play and Draw

Continue: 9-13? (10-15! 17-10; 15-24 10-6; 24-27 26-22; 9-14 6-2; 14-18 22-15; 7-11 15-8; 3-19. Drawn: S. Gonotsky v L. Ginsberg 1925) 26-22; 10-15 17-10; 15-24 10-6; 24-27 6-2; 7-11 16-7; 3-10 22-18. White wins. *P. McCarthy v M. Tinsley 1983*

Example 15

Illustrative Game 216: 12-16 22-18; 16-20 25-22; 8-12 22-17; 9-14 18-9; 5-14 29-25; 11-15 26-22; 15-18 22-15; 10-26 17-10; 7-14 30-23; 4-8 24-19; 8-11 25-22? (From a strong position to a loss in one move! It will be observed that after the correct 31-26! Black cannot play 6-10? because of the 19-16 2 for 2, which results in a winning midgame for White. However, by playing his moves in the wrong order White allows Black to gain a crucial tempo. In truth, 25-22 – developing along the single-corner diagonal – is a reflex move which most people would play: yet another example of the ‘simplicity’ of checkers); 6-10! 31-26 (Hoping that Black will relent and play 2-7? into the previous example!); 11-15 28-24; 3-8 22-17; 8-11 17-13; 1-6 26-22; 6-9 13-6; 2-9. Black wins. *R. Pask v C. McCarrick 1987*

Example 16

Illustrative Game 217: 10-14 24-20; 11-16 20-11; 8-15 28-24; 6-10 24-20; 1-6 22-18; 15-22 25-18; 3-8 26-22; 9-13 18-9; 5-14 31-26; 12-16 20-11; 8-15 29-25(A); 6-9(B) 23-18; 14-23 27-11; 7-16 22-18; 4-8 25-22; 8-11 21-17; 16-19 32-27; 2-6? 17-14!; 10-17 18-15; 11-25 30-5; 6-9 5-1; 9-14 1-6; 14-18 6-10; 13-17 10-15; 18-22 15-24; 22-31 24-28; 31-24 28-19. White wins. *W. Hellman v M. Tinsley 1955*

A: The 23-18 double-exchange can be played now if White wishes, but it cuts out an opportunity for Black to go wrong. Continue: ... 23-18; 14-23 27-11; 7-16 22-18; 6-9 (The logical move to prevent 18-14) 29-25 and back into the game as played. This leads to the following general principle: keep your options open by not committing a man to a particular square unnecessarily early. Tom Landry, an excellent strategist, chose to express this in a converse way: if you know that an opening move, for example 16-20, will have to be played at some point, then play it *immediately* – leaving scope for a man on 8 (say) to move 8-11 or 8-12 as required.

B: 7-11? loses as shown under lesson 280.

Example 17

Illustrative Game 218: 10-14 22-18; 7-10 25-22; 11-16 24-19 (Soft); 8-11 22-17? (Loses and also finds mention under Lesson 90); 9-13 18-9; 13-22 26-17; 6-22 30-26; 5-9 26-17; 9-13 17-14; 10-17 21-14; 13-17! (A killing infiltration) 28-24; 16-20 31-26; 4-8 32-28; 17-21 23-18; 12-16! 19-12; 3-7 12-3; 2-6 3-10; 6-31 14-10; 11-15 10-7; 15-18 7-3; 31-26. Black wins. *E. Fuller v C. Crawford 1974*

Example 18

Illustrative Game 219: 10-14 24-20; 11-15 22-18; 15-22 25-18; 6-10 26-22; 8-11 27-24; 10-15 24-19; 15-24 28-19; 7-10 32-28; 1-6 29-25; 3-7? (There is no doubt in my mind that White saw the finish from here) 28-24; 4-8 31-26; 9-13 18-9; 5-14 22-18; 13-17 18-9; 6-13 21-14; 10-17 25-21; 17-22 26-17; 13-22 23-18; 22-25 21-17; 25-29 17-14; 2-6 19-15; 12-16 14-9; 6-13 18-14; 11-18 20-4; 18-23 24-19; 23-27 4-8; 27-32 8-3; 7-11 3-7. White wins. *W. Roberts v S. Gonotsky 1924*

Example 19

Illustrative Game 220: 10-14 24-20; 11-15 22-18; 15-22 25-18; 7-10 26-22; 8-11 27-24; 10-15 24-19; 15-24 28-19; 3-7 19-15; 7-10 15-8; 4-11 22-17?; 9-13 18-9; 13-22 30-25; 6-13 25-18; 10-15! (Part of a clever isolation plan) 18-14; 2-7! 29-25; 15-19! 23-16; 12-19 25-22; 11-15! 32-27; 1-6! 31-26; 6-9. Black wins. *S. Levy v E. Ransome 1935*

Example 20

Illustrative Game 221: 11-16 24-19; 8-11 22-18; 4-8 18-14; 9-18 23-14; 10-17 21-14; 16-23 27-18; 12-16 28-24; 8-12 (16-20 31-27; 7-10! 14-7; 3-10 26-23; 8-12 same) 26-23; 16-20 31-27; 7-10! (An excellent, pro-active exchange. The more passive 6-9 gives White the edge, but draws after 24-19; 11-16 25-22; 1-6 29-25; 6-10 30-26; 10-17 22-6; 2-9 26-22; 9-14! 18-9; 5-14) 14-7; 3-10 24-19 (25-21 is easiest); 10-14! (The follow-up to 7-10) 18-9; 5-14 25-22; 6-10 29-25? (A fatal delay); 11-15 19-16; 12-26 30-23; 20-24! (A classic pitch) 27-20; 1-6. Black wins. *M. Tinsley v D. Lafferty 1973*

Although not a midgame win, the following parallel game is too good to omit.

Illustrative Game 222: 11-16 24-19; 16-20 22-18; 8-11 18-14; 9-18 23-14; 10-17 21-14; 11-16 25-22!(A); 16-23 27-18; 4-8(B) 29-25; 6-9(C) 31-27; 1-6 26-23; 8-11 28-24; 7-10?(D) 14-7; 3-10 24-19(E); 9-14 18-9; 5-14 22-18; 11-16 18-9; 6-13 25-22; 10-14 22-18; 14-17 18-14; 17-22 19-15; 22-26 23-19; 16-23 27-18; 26-31(F) 15-11; 12-16 11-8; 16-19 8-3; 19-23 18-15; 31-26 3-8; 26-22 14-10; 22-18 8-11; 13-17 10-7; 20-24 7-3; 2-6?(G) 3-7; 6-9 7-2; 18-22 11-16; 24-27 16-19; 9-14 19-26; 22-31 32-23; 31-26 23-19; 26-23 15-11!(H); 23-7 2-11; 14-18 11-15; 18-23 15-18; 23-27 30-25; 17-22 18-23; 22-29 23-32. White wins. *P. Davis v M. Tinsley 1989*

A: Since it is directed towards the centre, in principle this is stronger than 25-21.

B: The proactive 6-10 is best here.

C: 8-11 is easier.

D: Choosing the wrong time to get pro-active. Instead, 11-16 24-19 transposes into the draw of the previous game. Tinsley describes 7-10? as ‘Woefully weak’.

E: Compare this with the previous game: the midgame positions are identical save for the fact that here the black man which was on 1 is on 9 while the white man which was on 29 is on 22. A small change, but a big effect!

F: Theoretically this 5 v 5 bridge is a draw and in a contest between two computer programs armed with the 10-piece databases would be given up as such. However, between two human beings it is very much a live issue: one of the reasons why checkers has survived for so long and will continue to do so.

G: 17-22! draws.

H: Leading into a typically deft finish.

The final example is ‘classic’ in a different sense: that of being archetypal. It is a composed game designed to bring out a specific point. Namely, although Black’s only attribute is his awareness of basic tactics, his understanding of strategy being zero, White still needs to play with precision to force the win. This is typical of checkers: get the attack wrong and the initiative invariably switches to the other side.

Example 22

Illustrative Game 223: 9-13 (Frequently played voluntarily by novices) **22-18; 6-9** (To the side once more and again very common: one of the toughest 3-move ballots!) 18-14; 9-18 23-14; 10-17 21-14; 1-6 (Highly tenuous. Instead, 12-16 is recommended, in order to meet 25-22 with the 16-19 two for two) 24-19

(Occupying an important square in the centre); 6-10 (The man on 14 is strongly established, so a run-off like this is bound to weaken Black more than White) 25-21; 10-17 21-14; 2-6 29-25; 6-10 25-21; 10-17 21-14 (Black has only succeeded in denuding his own double-corner and developing White's single-corner); 7-10 (Although this cuts off the annoying man on 14, logically it can't possibly undo all of the previous errors: it is a time-gaining exchange which is undesirable here) 14-7 3-10 and let's break to take stock:

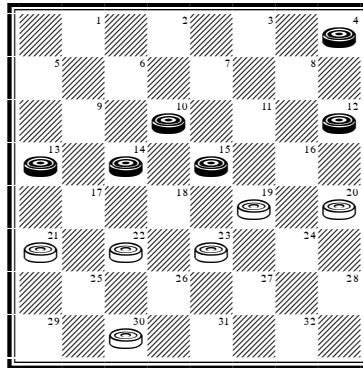
- White has 5 moves in hand (a time-count of 13 compared to 18 for Black)
- White's double-corner is intact whereas Black's is shattered
- White's position is compact whereas Black's is disjointed

Continue: ... 27-23 (Consolidating the White position); 5-9 30-25 (Heading for square 21); 11-16 25-21; 8-11 28-24; 16-20 32-28; 20-27 31-24; 9-14 24-20; 11-15 26-22; 15-24 28-19; 4-8 22-18; 8-11 18-9; 11-15 (Black has hopes of regaining his lost man) 9-6; 15-24 23-18! (The man on 10 is isolated and doomed); 24-27 6-2; 27-31 2-6. White wins. *Analysis by WCCP*

Chapter 32: Classic Late Midgame Positions

Lesson 329: Dunne's Draw (6 v 6)

Diagram 1010

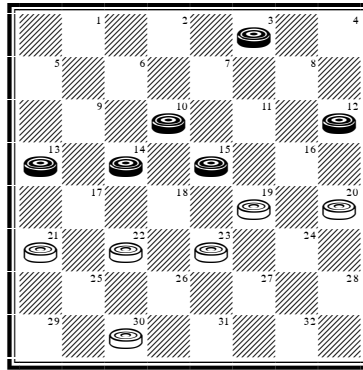


White to Play and Draw

Continue from Diagram 1010: ... 30-25! (30-26? loses softly, as an examination will reveal); 15-24 22-18; 24-27 18-9; 27-31 9-6! (9-5 shortly transposes into a more difficult draw which is forced from Diagram 1011); 31-26 (10-15 25-22; 4-8 23-18; 8-11 6-2; 31-26 or 31-27 then 20-16. Drawn) 23-18; 26-23 18-14; 10-17 21-14; 23-18 14-9!; 18-14 9-5; 13-17 6-2; 17-21 25-22; 21-25 2-6. Drawn.

Lesson 330: Jackson's Draw (6 v 6)

Diagram 1011

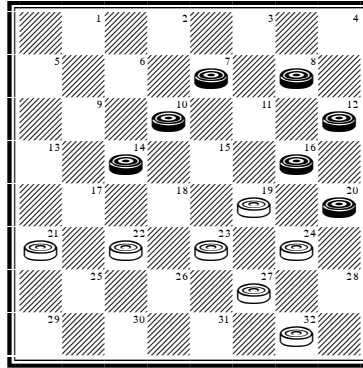


White to Play and Draw

Continue from Diagram 1011: ... 30-25! (30-26? again loses); 15-24 22-18; 24-27 18-9; 27-31 9-5! (9-6? loses after 31-26 23-18; 26-22 as this time, with the man on 3 instead of 4, the 18-14 life-saver is not available); 10-15 25-22; 3-7 23-18; 7-11 18-14; 31-27 14-10; 27-23 10-7; 23-18 7-3; 18-25 5-1; 25-22 (15-18 3-8; 11-15 8-11; 25-22 – 25-29 requires 1-5! and not 1-6? - 1-6; 15-19 6-10; 19-24 11-15; 24-28 10-14. Drawn) 1-6; 15-19 3-8; 11-15 8-11; 15-18 11-15; 19-23 6-10; 23-26 10-14. Drawn. Not an attractive proposition perhaps, but a draw nonetheless!

Lesson 331: Drummond-Donaldson Win (7 v 7)

Diagram 1012



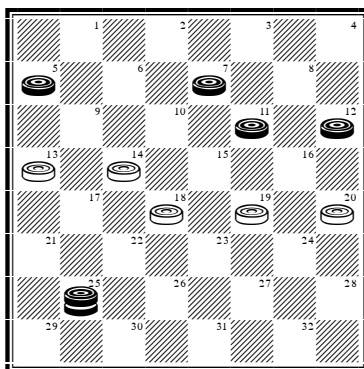
White to Play and Win

Continue from Diagram 1012: ... 32-28! (A magical waiting move); 8-11 22-18; 14-17 21-14; 10-17 19-15; 16-19 23-16; 12-19 15-8; 19-23 24-19!; 23-32 8-3; 32-27 3-10; 27-23 10-14 23-16; 14-21. White wins.

Note: When the man on 14 is on 13, the continuation runs as follows: ... 32-28!; 8-11 22-18; 13-17 into the main line.

Lesson 332: Trott-M'Kee Draw (5 v 5)

Diagram 1013



Either to Play and Draw

Continue from Diagram 1013 (White to Play): ... 13-9! (19-15? loses softly); 25-21! (This offers White the opportunity, admittedly slim, of losing with 9-6?, whereas 25-22 forces the correct move) 19-15; 21-17 15-8; 17-10 18-15!; 10-19 8-3; 5-14 3-17; 19-15! 17-14; 12-16 20-11; 15-8 14-10; 8-11. Drawn.

Continue from Diagram 1013 (Black to Play): 12-16!(A) 19-12; 25-22 12-8; 22-15 8-3; 15-10 3-8; 10-17 8-15; 17-22! 20-16; 22-26! 16-12; 26-23! 12-8; 7-11 15-10; 11-16. Drawn.

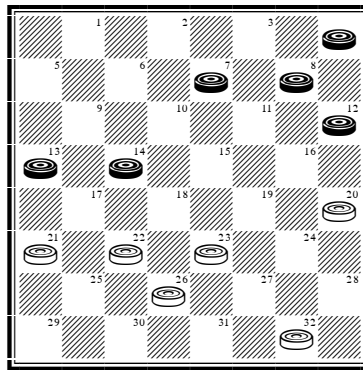
A: 25-22? (25-21? 19-15; 21-17 comes to the same thing) 19-15; 22-17 15-8; 17-10 8-3; 7-11 3-8; 10-15 18-14; 12-16 13-9! (Not 14-10? which loses!); 16-19 9-6; 19-23 14-10; 23-27 6-1; 15-6 1-10. White wins.

Chapter 33: Advanced Tactics

Lesson 333: Hidden 3 For 3

This lesson should be studied in conjunction with Lesson 261 (Key Landing #15) since all of the shots given here are derived from the 3 ballots featured there. As the name suggests, these 3 for 3s are harder to master than the regular variety, and additionally need to be spotted well in advance.

Diagram 1014



White to Play, Black Draws

Examples

Example 1: Ex **9-13 24-20; 10-14** CC #429

Continue from Diagram 1014: ... 22-18; 14-17! 21-14; 7-10 14-7; 12-16 20-11; 8-31. Drawn. *A. Long v R. Pask 1989*

Example 2: Ex **9-13 24-20; 10-14** CC #430

Black: men on 4, 7, 8, 11, 12, 13 & 18.

White: men on 15, 20, 21, 25, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 7-10! (Or 18-23! first) 15-6; 18-23 27-18; 11-16 20-11; 8-29 6-2; 4-8 2-6; 8-11 6-10; 29-25. Drawn. *P. McCarthy v T. Watson 1985*

Example 3: Ex **9-13 24-20; 10-14** CC #433

Black: men on 3, 4, 8, 11, 12, 14 & 17.

White: men on 19, 20, 21, 25, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 14-18! 21-14; 18-23 27-18; 11-16 20-11; 8-29 19-15; 4-8 15-10; 8-11 10-6; 11-15 6-2; 15-18 2-6; 18-23 6-10; 29-25 14-9; 12-16. Drawn. *M. Tinsley v L. Levitt 1950*

Example 4: Ex **9-13 24-20; 10-14** CC #438

Black: men on 4, 5, 7, 8, 9, 11, 12 & 14.

White: men on 19, 20, 21, 23, 25, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 14-17! 21-14; 9-18 23-14; 7-10 14-7; 11-16 20-11; 8-31 26-22. Drawn. *D. Lafferty v W. Hellman 1972*

Example 5: Ex **9-13 24-20; 10-14** CC #439

Black: men on 4, 5, 7, 8, 11, 12, 13 & 14.

White: men on 19, 20, 21, 22, 23, 26, 27 & 28.

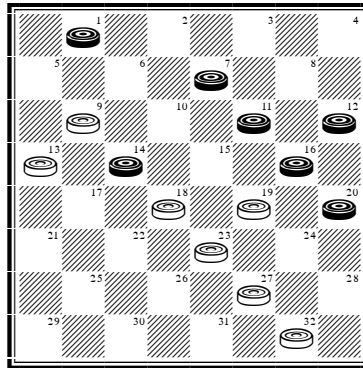
Terms: Black to Play and Win.

Continue: 14-17! 21-14; 7-10 14-7; 11-16 20-11; 8-31 ... Black wins. *Analysis by WCCP*

Lesson 334: The Follow-Through

The name comes naturally to this, easily overlooked, double-action device.

Diagram 1015



White to Play, Black Draws

Examples

Example 1: Ex **9-14 22-17; 11-16** CC #550

Continue from Diagram 1015: ... 19-15; 1-5! 15-8; 16-19 23-16; 14-23 27-18; 5-23 8-3; 12-19 3-10; 23-26. Drawn. *Analysis by M. Tinsley*

Example 2: Ex **10-14 23-19; 11-15** CC #981

Black: men on 5, 10, 11, 12, 14, 16 & 20.

White: men on 13, 19, 21, 23, 24, 27 & 32.

Terms: White to Play, Black Draws.

Continue: ... 13-9; 14-18! 23-7; 16-23 27-18; 5-23 24-19. Drawn. *Analysis by D. Oldbury*

Example 3

Illustrative Game 224: 9-13 23-19; 10-15 19-10; 6-15 26-23; 7-10 30-26; 1-6 23-18; 3-7 18-14; 10-17 21-14; 12-16 25-21; 15-18 22-15; 11-18 29-25; 13-17 27-23; 18-27 32-23: Black to Play

Continue: 5-9! 14-5; 6-9 21-14; 9-27 24-20; 27-32 20-11; 7-16 25-21; 16-20 26-22; 32-27 31-24; 20-27 5-1; 27-31 22-17; 31-27 17-13; 27-23 1-6; 2-9 13-6. Drawn. *Analysis by E. Frazier*

Example 4

Illustrative Game 225: 10-15 23-19; 11-16 19-10; 6-15 21-17; 7-10 17-13; 9-14 25-21; 16-20 29-25; 3-7 22-17; 8-11 26-23; 11-16 25-22; 7-11 13-9; 1-6 17-13; 4-8 22-17; 15-19 24-15; 11-18 30-25: Black to Play

Continue: 18-22! 25-18; 16-19 23-16; 14-23 27-18; 5-23 31-27; 12-19 27-18; 19-23 18-14; 8-12 14-7; 2-11 17-14; 11-16 14-9; 6-10 9-6; 10-15 6-2; 15-19. Drawn. *T. Sheehan v W. Schumann (Postal) 1999*

In terms of a narrative, this game is particularly easy to reconstruct. Part 1: Black succeeds in consolidating his position after the initial disruptive exchange. Part 2: Black executes the follow-through shot. Part 3: Black times his moves carefully to facilitate a clearance.

Example 5

10-15 23-18; 6-10 18-14; 9-18 24-19; 15-24 22-6; 1-10 28-19; 11-15 27-24; 8-11 25-22; 11-16 26-23; 16-20 31-27; 5-9 22-17; 4-8 17-13; 8-11 13-6; 2-9 29-25; 11-16! (Not 9-14? of course, as explained in a previous lesson) 21-17; 7-11! 17-13; 9-14 13-9: Black to Play

Continue: 14-18! 23-7; 16-23 27-18; 20-27 32-23; 15-29 7-2 ... to a delicate draw for Black.

Example 6

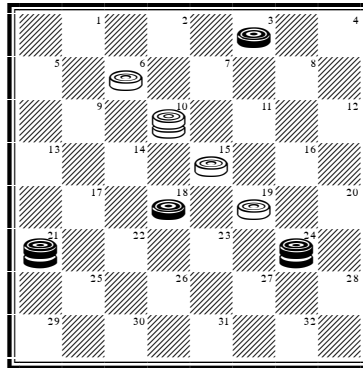
Illustrative Game 226: 10-15 21-17; 11-16 17-13; 16-20 22-18; 15-22 25-18; 8-11 29-25; 9-14 18-9; 5-14 24-19; 11-16 25-21; 7-10 26-22; 3-7 30-25; 14-17 21-14; 10-26 31-22; 7-10 28-24?; 10-14 25-21; 1-5 22-17; 6-10 13-9: Black to Play

Continue: 14-18! 23-7; 16-23 27-18; 5-23. Black wins. *H. Jacob v J. Birkenshaw 1905*

Lesson 335: Advanced Double-Corner Coup

This is an extension of the ideas featured in Lesson 15.

Diagram 1016 by J Burns



White to Play and Win

Examples

Example 1

Continue from Diagram 1016: ... 10-14; 18-22 (18-23 loses similarly) 14-17!; 21-14 15-10; 14-7 (Or 24-15 first) 6-2; 24-15 2-25. White wins.

Example 2 by Z Brogan

Black: men on 4 & 18; kings on 21 & 24.

White: man on 14; kings on 7, 11 & 17.

Terms: White to Play and Win.

Continue: ... 11-15; 18-23 15-19!; 24-15 14-10; 21-14 (Or 15-6 first) 7-2; 15-6 2-27. White wins.

Example 3 by W Thomas

Black: men on 11 & 13; king on 29.

White: men on 23 & 30; king on 21.

Terms: White to Play and Win.

Continue: ... 23-19; 29-25 30-26; 25-30 26-22; 30-26 19-15!; 11-25 (Or 26-17 21-14; 11-18 14-23 to a loss) 21-23. White wins. This is like Diagram 84 but set further back. Strictly speaking it should be called a single-corner coup, but the idea is clearly the same.

Example 4 by A Henry

Black: men on 15 & 21; king on 25.

White: man on 22; kings on 14 & 27.

Terms: White to Play and Win.

Continue: ... 14-18; 15-19 18-23!; 19-26 27-31; 25-18 31-15. White wins.

Example 5 by P Lee

Black: men on 2, 4 & 8; kings on 18 & 28.

White: men on 10, 15, 19 & 25; king on 13.

Terms: White to Play and Draw.

Continue: ... 13-9!; 18-11 19-15; 28-19 9-5; 11-18 10-6; 2-9 5-16. Drawn.

Example 6 by P Lee

Black: men on 5, 7, 9 & 28; kings on 23 & 29.

White: men on 15, 18, 22, 25 & 32; king on 20.

Terms: White to Play and Draw.

Continue: ... 20-16!; 23-14 22-18; 14-23 (Or 29-22 first) 16-12; 29-22 15-11; 7-16 12-17; 9-14! 17-10; 5-9. Drawn.

Example 7 by F Tescheleit

Black: men on 3 & 5; kings on 18 & 20.

White: men on 11, 12 & 16; kings on 2 & 4.

Terms: White to Play and Win.

Continue: ... 11-7! 20-11; 4-8!; 11-4 2-6; 3-10 6-22. White wins.

Example 8 by J McNeill

Black: men on 19, 23 & 24; kings on 15 & 21.

White: men on 7, 11, 14, 16 & 22.

Terms: White to Play and Win.

Continue: ... 22-17!; 15-8 16-11; 8-15 14-10; 21-14 (Or 15-6 first) 7-2; 15-6 2-20.
White wins.

Example 9 by G Trott

Black: men on 2 & 5; kings on 18 & 22.

White: men on 9, 14 & 21; kings on 6 & 8.

Terms: White to Play and Win.

Continue: ... 14-10!; 5-14 6-9; 14-17 21-14; 18-15 10-6; 22-17 14-10; 17-13 10-7!; 2-11 6-1; 13-6 1-19. White wins.

Example 10 by G Trott

Black: men on 2 & 5; kings on 17 & 18.

White: men on 9, 14 & 21; kings on 3 & 10

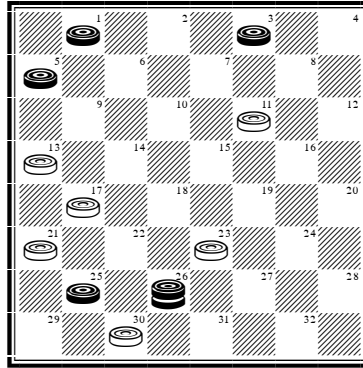
Terms: White to Play and Win.

Continue: ... 10-7!; 2-11 3-8; 17-10 8-6; 5-14 6-9. White wins.

Lesson 336: Order of Jumps

Offering or taking jumps in the correct order, can make the difference between a brilliancy and a catastrophe as the following examples demonstrate.

Diagram 1017 by T Wiswell



White to Play and Win

Examples

Example 1

Continue from Diagram 1017: ... 23-18; 26-22 (Or 26-23) 18-14; 22-18 11-7!; 18-9 13-6; 3-10 (1-10 comes to the same thing) 17-14; 10-17 21-14; 1-17 30-14. White wins.

Example 2

11-15 22-18; 15-22 25-18; 8-11 29-25; 4-8 24-20; 10-15 25-22; 12-16 27-24? (28-24? loses similarly): Black to Play and Win

Continue: 15-19! (Or 16-19! first) 24-15; 16-19 23-16; 9-14 18-9; 11-25 32-27; 5-14 27-23; 6-10 28-24; 8-11 ... Black wins. Known as the 'Goose Walk' or 'Old Farmer', this win was first demonstrated by William Payne in 1756!

Example 3 by D Carstairs

Black: men on 8, 11, 12, 14, 16 & 17.

White: men on 19, 23, 26, 28, 30 & 32.

Terms: White to Play and Draw.

Continue: ... 28-24; 16-20 23-18!; 14-23 19-15; 20-27 (Or 11-18 first) 26-19; 11-18 32-14. Drawn.

Example 4

10-15 21-17; 9-13 17-14; 11-16 24-20; 8-11 27-24; 6-9 (13-17 is preferred by many, but this is sound) 23-19! (Sacrificing some of White's strength in order to get crossboard play); 16-23 26-10; 9-18 22-8; 7-14 32-27; 4-11 27-23 ... in truth the position is about even, but Black drifted in the midgame and White scored a win. *M. Tinsley v A. Long 1985*

Example 5: Ex **10-15 23-18; 9-14** CC #1371

Black: men on 1, 2, 3, 6, 15, 19 & 21.

White: men on 14, 20, 22, 23, 26, 28 & 30.

Terms: Black to Play and Draw.

Continue: 15-18! (White's previous move was 27-23? Clearly 27-24 would have been better, but he overlooked the shot) 22-15; 19-24 28-19; 6-10 15-6; 2-27 ... White draws with care.

Example 6

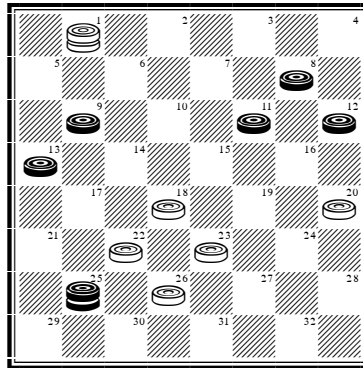
Illustrative Game 227: 10-15 24-19; 15-24 28-19; 9-14 22-18; 5-9 25-22; 6-10 22-17; 11-15 18-11; 8-24 27-20; 4-8 17-13; 2-6 29-25 (31-27! is best); 10-15 25-22; 15-19 23-16; 12-19 22-17; 8-11 17-10; 7-14 26-22; 1-5 22-17; 14-18 17-14; 3-7 21-17; 18-23: White to Play and Draw

Continue: ... 32-27!; (Or 30-26! first) 9-18 30-26!; 23-30 27-23; 18-27 31-8; 30-25 17-14. Drawn. *Analysis by A. Heffner*

Lesson 337: Miscellaneous

The best of the rest!

Diagram 1018 by J Hanson



White to Play and Win

Examples

Example 1: Ex **11-15 23-18; 9-14** CC #1574

Continue from Diagram 1018: ... 18-15!; 11-27 (25-27 comes to the same thing) 1-5; 25-18 5-32; 13-17(A) 32-27; 17-21(B) 27-23; 8-11(C) 23-18; 21-25 26-22; 25-30 22-17; 30-26 17-14; 26-31 14-10; 31-27 10-7; 27-24 7-3; 24-19 3-8; 19-15 18-23; 12-16 23-18; 15-22 8-15. White wins. *W. Edwards v T. Watson 1980*

A: 8-11 32-27; 11-15 27-31; 13-17 26-22; 17-26 31-22. White wins by First Position.

B: 8-11 27-23; 12-16 23-18; 16-19 18-23; 19-24 23-18; 24-27 26-23; 27-31 10-14. White wins.

C: 21-25 23-18; 25-30 (Committing 8-11 at any point loses by the main line) 26-22; 30-26 22-17; 26-31 17-14; 31-27 14-10; 27-24 10-7; 24-19 7-3; 19-24 18-15; 24-28 ... White wins. (See Lesson 315 A8)

Example 2 by W Ryan

Black: men on 9, 13, 19 & 23; king on 20.

White: men on 17, 22, 28 & 30; king on 15.

Terms: Black to Play and Win.

Continue: 23-26! 30-16 (15-24 comes to the same thing); 20-25. Black wins.

Example 3 by R Martin

Black: men on 2, 5, 6, 8, 11, 13, 16, 20 & 23.

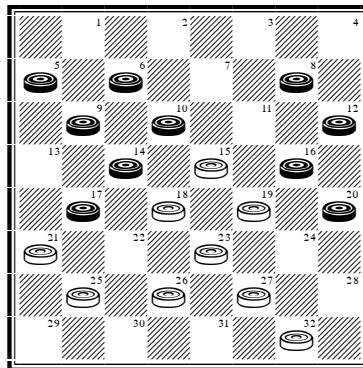
White: men on 9, 14, 15, 18, 22, 27, 28, 30 & 32.

Terms: White to Play and Win.

Continue: ... 14-10!; 5-14 18-9!; 11-25 30-21!; 6-15 27-4. Quite brilliant.

Example 4

Diagram 1019



Black to Play and Draw

Continue from Diagram 1019: 20-24!! 27-4; 12-16 19-12; 10-19 23-16; 14-30 21-14; 30-21. Drawn. *T. Wiswell v M. Hopper 1950*

Example 5

9-14 22-17; 11-15 25-22; 8-11 29-25; 4-8 23-19; 6-9 17-13; 2-6 22-17; 14-18 26-22?; 11-16 17-14; 16-23 31-26; 10-17 21-14 (White is more than happy with his position!): Black to Play and Win

Continue: 12-16!! (Incredible) 26-12 (26-10 is no better); 6-10 13-6 10-26 30-14 1-17 27-23 17-21 ... Black wins. *Analysis by J. Sturges*

Example 6: Ex **11-15 22-17; 15-19** CC #1524

Black: men on 5, 9, 11, 13, 15 & 20.

White: men on 17, 18, 22, 25, 26 & 28.

Terms: Black to Play and Win.

Continue: 20-24! 28-10; 9-14 18-9; 5-30. Black wins. *Analysis by J. Drummond.* (Correcting A. Anderson who missed the shot!)

Example 7

Black: men on 8, 9, 10, 11, 14, 15, 16 & 19.

White: men on 17, 20, 21, 22, 23, 26, 27 & 28.

Terms: White to Play and Win.

Continue: ... 22-18!!; 15-31 17-13; 19-26 13-6; 31-24 28-3; 11-15 3-7. White wins. *G. Matthews v H. Boucher (Postal) 1954*

Example 8

Black: men on 1, 2, 6, 8, 9, 10, 12, 14, 16 & 20.

White: men on 13, 15, 19, 21, 22, 23, 24, 27, 31 & 32.

Terms: Black to Play and Win.

Continue: 14-18! 23-5; 16-23 27-18; 20-27 31-24; 10-28. Black wins. *N. Banks v W. Ryan 1937*

Example 9: Ex **11-15 24-20; 12-16** CC #1752

Black: men on 1, 3, 14, 16, 18, 19 & 20.

White: men on 5, 12, 21, 23, 26, 27 & 28.

Terms: Black to Play and Draw.

Continue: 1-6 5-1; 18-22! 1-17 (26-10? loses!); 22-31 17-14; 19-26 14-18; 31-24 28-19; 16-23 18-27; 26-31. Drawn. *E. Fuller v J. Coll 1973*

Example 10: Ex **11-15 23-19; 8-11** CC #1648

Black: men on 1, 7, 10, 12, 14, 15 & 18.

White: men on 5, 16, 19, 24, 25, 26 & 27.

Terms: Black to Play and Win.

Continue: 14-17 25-21 (Or 26-23; 17-21 23-14; 10-17! 19-3; 12-28 and Black isolates the man on 25); 18-22 21-14; 10-17! (Decisive) 19-3; 12-28 26-23; 28-32. Black wins. *Analysis by J. Sturges*

Example 11 by T Wiswell

Black: men on 2, 3, 7, 10 & 14; king on 27.

White: men on 8, 12, 16, 19, 23, 26 & 29.

Terms: White to Play and Draw.

Continue: ... 8-4!; 27-18 26-22; 18-25 29-22; 7-11 16-7; 2-11 4-8; 11-16 22-18!; 14-23 8-11; 16-20 11-15; 10-14 15-18. Drawn.

Example 12: Ex **9-13 22-18; 12-16** CC #196

Black: men on 5, 7, 8, 9, 11, 12 & 20; king on 25.

White: men on 10, 14, 18, 19, 23, 27, 28 & 31.

Terms: Black to Play and Draw.

Continue: 20-24! 27-20 (Or 10-3 first); 25-22 10-3; 22-24 28-19; 9-27 31-24; 5-9 3-7; 11-15 19-10; 8-11 7-16; 12-28. Drawn. *Analysis by E Hunt*

Example 13: Ex 9-14 22-17; 5-9 CC #489

Black: men on 11, 12, 13, 19 & 24.

White: men on 18, 22, 26 & 32; king on 10.

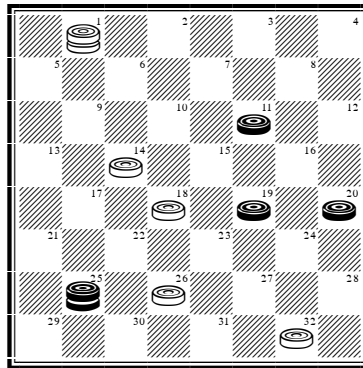
Terms: Black to Play and Draw.

Continue: 11-16 10-15; 19-23 26-19; 16-23 15-19; 23-26! 19-28; 26-30. Drawn.

Analysis by H. Lieberman

Example 14

Diagram 1020 by D Oldbury



White to Play and Win

Continue from Diagram 1020: ... 1-6; 25-30 26-22; 30-26 6-10!!; 26-17 18-15; 11-18 10-15; 17-10 15-24; 20-27 32-7. White wins. My thanks to William Docherty for highlighting this gem.

Example 15 by Anon

Black: men on 6, 7, 10 & 13; king on 15.

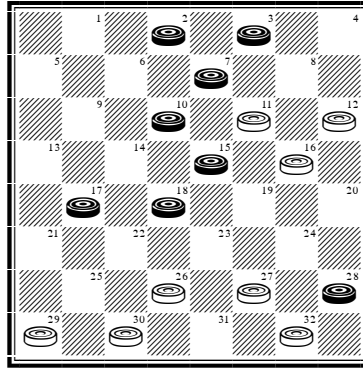
White: men on 17, 22, 23, 24 & 30.

Terms: White to Play and Win.

Continue: ... 24-19!; 15-24 22-18; 13-22 23-19; 24-15 18-2; 10-15 2-9; 15-19 9-14; 19-23 14-18. White wins.

Example 16

Diagram 1021 by T Wiswell



White to Play and Draw

Continue from Diagram 1021: ... 12-8! 3-19 29-25; 7-16 25-22; 18-25 30-7; 2-11 27-24; 16-20 (Nothing better) 26-22; 20-27 32-7. Drawn.

Example 17: Ex **10-14 24-20; 7-10** CC #1072

Black: men on 2, 6, 10, 12, 13, 14 & 16.

White: men on 19, 21, 22, 23, 25, 27 & 31.

Terms: Black to Play and Draw.

Continue: 14-18! 22-15; 13-17 21-7; 2-18 23-14; 16-32 25-21; 12-16. Drawn. **J. Marshall v J. Howe Jr (Postal) 1958**

Example 18

Illustrative Game 228: 10-15 21-17; 11-16 17-13; 16-20 24-19; 15-24 28-19; 8-11 22-18; 11-16 25-22; 7-10 29-25; 4-8 25-21; 8-11 19-15!; 10-19 30-25; 3-8 21-17; 19-24 17-14; 2-7 32-28; 16-19 23-16; 12-19 22-17; 8-12 25-21: Black to Play and Draw

Continue: 19-23! (Checkers offers limitless scope for ingenuity) 26-19; 12-16 19-12; 11-16 28-19; 16-32 12-8; 32-27 31-24; 20-27 8-3; 27-31 3-10; 6-22 13-6; 1-10 14-7. Drawn. **J. Morrison v D. Lafferty 1978**

Example 19

Illustrative Game 229: 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 24-19 (Pressurising the outpost man on 18); 8-11 17-13 (Ditto); 7-10 26-23 (Ditto); 10-14 28-24; 11-16 31-26; 6-10! 26-22: Black to Play and Draw

Continue: 1-6! (2-6 is also okay, but this is more natural) 22-15; 14-18 23-7; 16-23 27-18; 3-28 25-22; 4-8 29-25; 12-16 18-15; 2-7 25-21 (The man on 15 is well protected); 16-20 (Black prepares the ground before stealing this man. Note that 7-10? loses to 13-9!) 30-26; 20-24 (7-10? still loses) 22-18; 7-10 26-22!; 10-19 18-14! (Making good use of the double-corner breakthrough theme); 8-11 22-17; 11-16 14-9; 5-14 17-1; 24-27 32-23; 19-26. Drawn. *M. Tinsley v W. Fraser 1952*

Because of the clarity of its narrative, this is a very easy game to reconstruct.

Example 20: Ex 9-14 22-18; 5-9 CC #572

Black: men on 15, 19 & 20; king on 22.

White: men on 24, 27 & 28; king on 7.

Terms: White to Play and Draw.

Continue: ... 27-23! (The only way); 19-26 7-11; 20-27 11-25. Drawn. *Analysis by K. Grover*

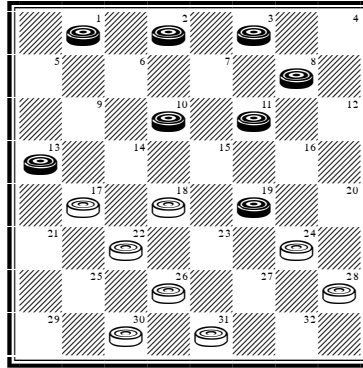
Example 21

Illustrative Game 230: 10-15 21-17; 15-18 22-15; 11-18 23-14; 9-18 25-21; 8-11 24-19 (Inferior); 4-8! (Taking advantage) 29-25; 11-16 26-23; 6-9 23-14; 9-18 19-15; 5-9 17-13; 9-13 31-26; 1-5 26-22; 2-6 27-24; 16-19 30-26: Black to Play, White Draws

Continue: 8-11! 15-8; 18-23 24-15; 23-30 21-17! (What a shocker!); 30-21 22-18; 13-22 15-10; 6-15 18-2; 12-16 8-4; 16-19 32-27; 22-26 14-10; 26-31 27-24; 19-23 2-6. Drawn. *A. Long v M. Tinsley 1947*

Example 25: Ex 11-16 22-17; 9-13 CC #1828

Diagram 1023



Black to Play and Draw

Continue from Diagram 1023: 10-14!! (An incredible stroke!) 17-10 (18-9? and 24-15? both lose); 2-7 24-15; 7-23 26-19; 11-25 30-21; 8-11 31-27; 3-7 27-23; 7-10 23-18; 1-6 (Or 1-5) 18-14; 10-17 21-14; 13-17 28-24; 17-22 14-10; 6-15 19-10. Drawn. *Analysis by WCCP*

Example 26: Ex 11-16 22-18; 7-11 CC #1857

Black: men on 1, 2, 5, 8, 11, 13, 15, 18 & 19.

White: men on 14, 20, 22, 24, 25, 26, 27, 28 & 30.

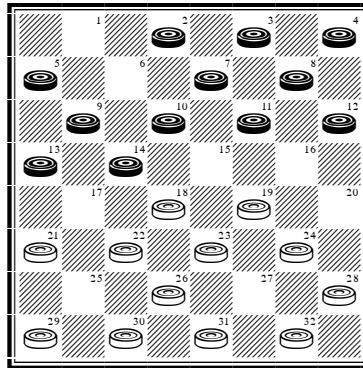
Terms: White to Play, Black Draws.

Continue: ... 25-21; 18-25 27-23; 11-16! 20-4; 1-6 23-16; 6-10 14-7; 2-27. Drawn. *Analysis by P. Thompson*

Chapter 34: 3-Move Landings (Unbalanced Ballots)

Lesson 338: Key Landing #17

Diagram 1024



White to Play

Made famous by Walter Hellman, this landing, which arises from at least 9 ballots, strongly favours White. Arguably the best defence from the first ballot quoted, the issue for Black is to decide the extent to which he is prepared to sacrifice some theoretical strength in order to steer into it from the others.

Route 1 (B/W): 9-13 24-19; 10-14 22-18; 5-9 25-22; 6-10 27-24; 1-5! (Best) Forms Landing

Route 2 (Neither!): 9-13 22-18; 6-9 25-22 (I prefer 26-22); 1-6 23-19; 10-14 (11-15 is easier) 27-23; 6-10 Forms Landing

Route 3 (W): 9-13 23-19; 6-9 27-23; 9-14 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing

Route 4 (W): 9-13 24-19; 6-9 27-24; 9-14 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing

Route 5(W): 9-13 23-19; 5-9 27-23; 9-14 (11-15 is easier) 22-18; 6-9 25-22 1-5! Forms Landing

Route 6 (Neither!): 9-13 24-19; 5-9 22-18 (I prefer 28-24); 10-14 (11-15 is easier) 25-22; 6-10 27-24; 1-5! Forms Landing

Route 7 (W): 9-13 23-19; 10-14 27-23; 6-10 (11-16 is easier) 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing

Route 8 (W): 10-14 24-19; 6-10 27-24; 9-13 (11-15 is easier; this is convenient) 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing

Route 9 (W): 10-14 23-19; 6-10 27-23 (Soft, but quite popular); 9-13 (11-15 is easier) 22-18; 5-9 (11-15 is easier) 25-22; 1-5! Forms Landing
Continuation from Diagram 1024

Trunk: ... 29-25[R](A) (V1); 11-15 18-11; 8-15 24-20; 15-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 22-18[R](B); 8-11 25-22 ...

V1(T): ... 32-27 (V3); 11-15 18-11; 8-15 30-25(C) (V2); 7-11 22-18; 15-22 25-18; 3-7! 18-15 or 19-15 ...

V2(1): ... 24-20; 15-24 28-19; 14-17! 21-14; 9-25 29-22; 4-8 23-18; 8-11 27-23
Into Trunk

V3(1): ... 30-25 (V4); 11-15 18-11; 8-15 22-17(D); 13-22 25-11; 7-16 24-20; 3-8 20-11; 8-24 28-19 ...

V4(3): ... 19-15 (V6); 10-19 24-15; 11-16 22-17 (V5); 13-22 26-10; 7-14 15-10; 16-19 23-16; 12-19! 18-15 ...

V5(4): ... 29-25; 8-11 15-8; 4-11 28-24; 7-10 24-19; 16-20 19-15 ...

V6(4): ... 24-20(E) (V7); 11-15 18-11; 8-24 28-19; 14-17 21-14; 9-27 32-23; 4-8 29-25; 8-11 22-18(F) ...

V7(6): ... 22-17 (V8); 13-22 26-17; 11-15 18-11; 8-15 17-13; 14-17 13-6; 2-9 21-14; 9-27 32-23 ...

V8(7): ... 31-27; 11-15 18-11; 8-15 23-18; 14-23 27-11; 7-23 26-19; 2-6 19-15; 10-19 24-15; 3-7 28-24 ...

Notes

A: The first of seven attacks available to White!

B: 23-18 is also worthy and has scored at world championship level.

C: 29-25? gets 7-11! in reply.

D: 32-27 into Variation 1,

E: This position also arises from 9-13 24-20; 5-9 and 9-13 24-20; 10-14.

F: 23-18 is well met with the 13-17! pitch as mentioned elsewhere.

Chapter 35: Unbalanced 3-Move Ballots

Quite an enjoyable exercise, and in many ways an instructive one, involves listing every possible way in which the first three moves – Black, White, Black - can be played. It will be found that there are 302 of these. Eliminating the 83 duplicates (for example, 9-13 22-18; 13-17 & 9-14; 22-18 14-17 are identical) and the 45 which result in the loss of a man, leaves 174 3-move ballots available for consideration. After the most thorough pounding, both through analysis and postal play, 18 of these have been found to be unsound, resulting in the current – and future! – 3-move deck of 156 ballots.

In Book 2 I introduced the scoring system used to indicate the relative distribution of power for each ballot; the first number relating to Black and the second to White. For example, [50/50] indicates that the ballot is dead even. The great merit of this system is that it avoids vague terminology such as ‘Strong for Black’, ‘Incredibly strong for White’ etc ... which is of course open to personal interpretation. Worth noting in a general sense, is that the greater the disparity between the Black/White score, the longer the attacker is able to sustain, by force, an advantage. However, I should point out that although in assigning these scores I have striven both for internal consistency and to reflect the general view of grandmasters past and present, *they have no strict mathematical basis*.

Interestingly, there is a strong correlation between my experience-based evaluations and the more technical ones of high-quality computer programs armed with the 8-piece endgame databases. Substitute the 10-piece databases however, and this all changes. Quite simply, the program acquires a kind of super-human ability wherein all of the ballots are relatively easy to handle! And of course a perfect program, a genuine oracle, would arrive at a conclusion of no value to humans at all: all of the ballots are equal – dead draws.

To recap on earlier books, there are:

- 18 freestyle ballots;
- 54 2-move ballots (making 72 in total);
- 42 balanced 3-move ballots (making 114 in total);
- And 42 unbalanced 3-move ballots (making 156 in total).

The purpose of the 3-move restriction, introduced around 1930, was to broaden the scope of the game and generate more extemporized play. In very large part it was, and continues to be, a great success in this respect. However, in the case of the unbalanced 3-move ballots, a strong degree of artificiality is introduced. For this reason, in the opening phase it is essential to learn the key defensive moves against the strongest attacks: they are simply too difficult to consistently pick out across the board. Note that this doesn't necessarily apply to minor attacks, nor of course to the remainder of the game: logic, judgement, the application of fluid knowledge and visualization are still pre-eminent.

In my presentation I have strongly resisted the temptation to bombard the reader with unnecessary detail: *Logical Checkers* is after all 'only' aspiring to produce expert players – *Complete Checkers* is available for those who wish to go further. Instead, I have simply explained what it is which makes the ballot weak and provided a solid defence against the major attacks. It is a skeletal, but highly reliable and practical guide which will serve you well.

Lesson 339: 11-15 23-18; 12-16 [25/75]

Black's problems become apparent after 24-20 at the 6th move. Either he adopts the 9-14 defence, which puts him 4 moves ahead in development, or the 7-11 defence which results in a cramped single-corner. Looking on the bright side, at least he has a choice of poisons! Incidentally, any move other than 24-20 massively dissipates White's advantage: possibly preferable if White believes Black to have a thorough knowledge of published play and considers his own crossboard play superior.

Trunk: 11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14[R] (V5) 20-11; 7-16 22-18[R] (V3); 15-22 25-9; 5-14 29-25[R] (V2); 6-9 25-22; 16-20 28-24[R] (V1); 4-8 24-19; 8-11 27-23[R] or 19-16 or 22-17 ...

V1(T): ... 26-23; 4-8 22-18; 1-5 30-26; 2-7 26-22 ...

V2(T): ... 28-24; 4-8 24-20(A); 16-19 29-25; 2-7 25-22; 6-9 32-28 ...

V3(T): ... 22-17(B) (V5); 4-8 26-23 (V4); 15-19 31-26; 5-9 17-13; 2-7 25-22; 8-12! 22-17(C); 1-5 29-25; 3-8 25-22; 7-11 22-18 or 23-18 or 27-24 ...

V4(3): ... 25-22; 16-19 17-13; 8-12 22-17; 3-8 29-25; 5-9 27-24; 8-11 26-23; 19-26 30-23; 15-18 24-20; 18-27 32-23 INTO **9-14 24-20; 10-15 22-17; 7-10 25-22; 3-7 29-25; 5-9 17-13; 11-16 20-11; 7-16 23-19; 15-24 28-19; 16-23 26-19; 8-11 30-26; 11-15 22-17; 15-24 27-20; 4-8 26-23; 8-11 32-28 same**

V5(T): 7-11 26-23; 4-8 27-24; 15-19 (V6) 24-15; 10-26 30-23; 2-7 28-24; 7-10 24-19; 8-12 22-18 ...

V6(5): 8-12 30-26; 9-13 32-27; 5-9 24-19; 15-24 28-19; 9-14 22-17 ...

Notes

A: The 24-19 double-exchange is not to be feared.

B: A subtle move which forces Black to tread very carefully in order to keep his over-developed position sound. Instead, 27-23; 16-20 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-9! is about even.

C: 27-24 is met with 1-5, and both 22-18 and 29-25 with 3-8.

Lesson 340: 9-14 22-18; 10-15 [34/66] & 10-15 23-18; 9-14 [36/64]

In both cases the initial exchange results in Black being slightly over-developed and with an impaired double-corner. While not critical, this certainly provides White with a huge range of attacks, although as Walter Hellman noted with regard to the *Switcher* opening: he can only play one at a time!

Trunk: 9-14 22-18; 10-15 18-9; 5-14 25-22(A) (V6); 7-10 29-25 (V3); 3-7 22-17 (V2); 11-16 25-22 (V1); 16-19 23-16; 12-19 17-13; 8-12 22-18; 14-23 27-11; 7-16 24-15; 10-19 26-22 ...

V1(T): ... 23-19; 16-23 26-19; 7-11 25-22; 1-5 27-23; 11-16 17-13; 16-20 30-26; 20-27 31-24 ...

V2(T): ... 24-20; 6-9 28-24; 9-13 23-19; 1-6 26-23; 6-9 23-18; 14-23 27-18 ...

V3(T): ... 23-19 (V4); 11-16 29-25; 16-23 27-9; 6-13 24-19; 15-24 28-19; 2-6 21-17; 8-11 17-14 ...

V4(3): ... 24-20 (V5); 3-7 22-17; 12-16 28-24; 8-12 32-28; 4-8 29-25; 1-5 17-13; 16-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 INTO **11-16 24-20; 16-19 23-16; 12-19 22-18; 9-14 18-9; 5-14 25-22; 8-12 22-17; 4-8 29-25; 8-11 27-24; 11-15 32-27; 3-8 27-23; 8-11 23-16; 12-19 17-13 1-5 same**

V5(4): ... 30-25; 15-18 22-15; 11-18 24-19; 8-11 19-15; 10-19 23-7; 3-10 25-22; 18-25 29-22 ...

V6(T): ... 26-22[R](B) (V7) INTO **10-15 23-18; 9-14 18-9; 5-14 26-22 same**

V7(6): ... 23-18(C) INTO **10-15 23-18; 9-14 18-9; 5-14 22-18 same**

Trunk: 10-15 23-18; 9-14 18-9; 5-14 26-23[R] (V3); 15-18(D) 22-15; 11-18 21-17 (V1); 14-21 23-14; 6-10(E) 31-26; 10-17 24-19(F); 8-11 27-23; 7-10 25-22; 11-15 22-13; 15-24 28-19 ...

V1(T): ... 31-26[R]; 8-11 24-19[R] (V2); 6-10 21-17; 14-21 23-14; 10-17 Into Trunk

V2(1): ... 24-20; 11-15 25-22; 18-25 29-22; 7-11 28-24; 2-7 23-18; 14-23 27-18; 12-16 26-23 ...

V3(T): ... 22-17 (V6); 7-10 25-22 (V4); 15-19 24-15; 11-25 29-22; 8-11 26-23; 11-16 31-26; 16-20 28-24; 4-8 24-19 ...

V4(3): ... 24-20 (V5); 15-19 27-24; 11-15 25-22; 8-11 17-13; 4-8 22-17; 3-7 32-27; 12-16 29-25; 8-12 25-22; 1-5 27-23 ...

V5(4): ... 26-23; 11-16 24-19; 15-24 28-19; 8-11 25-22; 16-20 30-26; 11-15 32-28; 15-24 28-19; 4-8 17-13 ...

V6(3): ... 22-18; 14-23 26-10; 7-14 27-23 (V8); 11-15 25-22; 8-11 32-27 (V7); 4-8 22-17; 2-7 17-10; 7-14 29-25; 3-7 30-26 ...

V7(6): ... 29-25(G); 4-8 32-27; 15-18 22-15; 11-18 24-19; 3-7 28-24; 6-10 24-20; 1-6 30-26 ...

V8(6): ... 24-19; 3-7 25-22; 7-10 27-23; 11-15 29-25; 15-24 28-19; 8-11 22-18; 4-8 18-9; 6-13 23-18 ...

Notes

A: Moving from the single-corner, logically this has to be the strongest attack.

B: From a theoretical standpoint, the movement of the apex man makes this second best. However, it is still strong and has the advantage of doubling up with the companion ballot.

C: This 2 for 2 takes something out of both sides, leaving just a slight edge for White.

D: Logical in order to prevent the 22-18 2 for 2.

E: Squeezing while the iron is hot. While not forced, from a defensive stance this makes sense as other moves allow White time to consolidate.

F: Occupying a key central square before stealing the man on 17.

G: The natural 24-19 exchange is comfortably met with 6-10 (my preference), 11-15 or 3-7.

Lesson 341: 9-14 23-19; 14-18 [34/66]

Here it is the outpost man on square 18 which provides the basis for White's assorted attacks.

Trunk: 9-14 23-19; 14-18 22-15; 11-18 26-22[R] (V7); 7-11 22-15; 11-18 21-17[R] (V6); 3-7[R](A) (V4) 25-21[R] (V3); 7-11 17-14 (V1); 10-17 21-14; 2-7 29-25; 6-10 31-26; 10-17 26-22; 17-26 30-14 ...

V1(T): ... 24-20[R] (V2); 10-14 17-10; 6-24 28-19; 11-16 20-11; 8-24 27-20(B)

...

V2(1): ... 30-26; 11-16 19-15; 10-19 24-15; 5-9 17-13; 9-14 29-25 ...

V3(T): ... 31-26; 8-11 19-15; 10-19 24-8; 4-11 17-14; 11-15 28-24; 6-10(C) 25-21; 10-17 21-14 ...

V4(T): 8-11(D) (V5) 19-15; 10-19 24-8; 4-11 28-24; 6-10(E) 30-26; 10-15 25-21; 2-6 24-20; 3-7 17-13; 5-9 29-25 ...

V5(4): 2-7 25-21; 8-11 19-15; 10-19 24-8; 4-11 28-24; 11-15 30-26; 7-11 Into Variation 4

V6(T): ... 19-15(F); 10-19 24-15; 5-9 21-17; 9-13 17-14; 13-17 28-24; 12-16 24-20; 16-19 20-16 ...

V7(T): ... 19-15(F); 10-19 24-15; 7-10 26-22 (V8); 10-19 22-15; 8-11 15-8; 4-11 25-22; 11-15 22-17; 5-9 17-13; 9-14 29-25 ...

V8(7): ... 27-24; 10-19 24-15; 12-16 28-24; 16-19 24-20; 5-9 21-17; 9-13 17-14; 3-7 14-9 ...

Notes

A: Not the most natural move, but perhaps the most restrictive.

B: An innocent looking position, but Black must tread carefully!

C: 6-9 also draws, but is unnecessarily difficult.

D: The defence most likely to be chosen over the board. It is sound, but allows a wide variety of attacks.

E: Against 11-15 the 25-22 exchange gives White a strong playing edge.

F: Good mixers. Having the strong side of the ballot often allows the attacker to dictate the nature of the midgame formation: the 3-move restriction allows no hiding place!

Lesson 342: 9-14 23-18; 14-23 [85/15]

The damage inflicted on White's double-corner makes this the toughest of all the 3-move ballots – at the very breaking point of soundness. In conversation with Dr Tinsley, he stated that he had devoted over 1000 hours to the study of this ballot: one more indication of the incredible depth of checkers.

Trunk: 9-14 23-18; 14-23 27-18!; 12-16[R] (V10) 18-14; 10-17 21-14; 6-9 14-10[R](A) (V9); 7-14 22-18; 14-23 26-12; 11-15[R] (V8) 25-22; 8-11[R] (V7) 24-19; 15-24 28-19; 1-6[R] (V1) 22-18; 6-10 29-25; 2-7 31-26 ...

V1(T): 4-8 (V6) 29-25; 1-6 (V4) 22-18; 6-10 (V3) 25-22; 9-14 (V2) 18-9; 5-14 31-26!(B); 11-16 26-23; 8-11 30-25 ...

V2(1): 9-13 31-27; 2-6 27-23; 11-16 30-25 ...

V3(1): 11-16 31-26; 16-23 26-19; 9-14 18-9; 5-14 25-22 ...

V4(1): 11-16 (V5) 19-15; 2-7 22-17; 1-6 25-22; 7-10 22-18!(C); 10-19 18-15 ...

V5(4): 9-14 19-15!; 11-18 22-15 ...

V6(1): 11-16 19-15; 9-14 32-27; 5-9 29-25; 9-13 30-26; 14-17 26-23; 17-26 31-22; 3-7 23-18 ...

V7(T): 1-6 29-25; 6-10 24-19; 15-24 28-19; 9-14 30-26; 8-11 26-23; 11-15 32-28; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 25-22 ...

V8(T): 9-14 25-22; 5-9 29-25; 1-6 30-26; 9-13 25-21; 14-18 22-15; 11-18 26-23; 18-27 32-23 ...

V9(T): ... 32-27(D); 9-18 22-15; 11-18 26-23; 8-11 23-14; 11-15 30-26; 1-6 26-23(E); 15-19 24-15; 7-10 14-7; 3-26 31-22; 16-19 25-21 ...

V10(T): 5-9 26-23; 12-16 (V14) 30-26; 8-12 (V11) 32-27; 10-14 18-15; 11-18 22-15; 16-20 25-22; 9-13 24-19; 4-8 22-18; 6-9 26-22 ...

V11(10): 16-20 (V13) 32-27; 11-15 (V12) 18-11; 8-15 23-18; 7-11 21-17; 9-13 25-21; 4-8 17-14; 10-17 21-14; 8-12 24-19; 15-24 28-19 ...

V12(11): 10-14 22-17; 8-12 17-10; 7-14 26-22; 3-7 22-17; 7-10 17-13 ...

V13(11): 16-19 24-15; 10-19 23-16; 11-20 22-17; 9-13 18-14; 13-22 25-18; 8-11 32-27; 4-8 26-23; 8-12 28-24 ...

V14(10): 11-15 18-11; 8-15 22-18; 15-22 25-18; 12-16 24-19; 16-20 29-25; 4-8 25-22; 9-13 30-26; 6-9 32-27 ...

Notes

A: Far less restrictive than 32-27, but allows for the *possibility* of easier endgames.

B: Superior to 30-26, this angles for the easier Variation 3 as opposed to the harder Variation 7.

C: The commencement of a brilliant man-down draw.

D: favoured by Richard Fortman, this is more restrictive than 14-10, but *guarantees* a weak endgame.

E: 24-20?; 16-19 27-23; 6-9 23-16; 9-18 28-24; 7-10 16-12; 5-9! 20-16; 2-7! 25-21; 9-13! eventually leads to a black win.

Lesson 343: 11-16 22-18; 7-11 [22/78] & 11-16 23-18; 7-11 [36/64] & 11-16 24-19; 7-11 [34/66]

A very challenging lesson to be sure! With the white man moved from the single-corner (22-18) rather than the double-corner (23-18 and 24-19), and assuming 7-11 at Black's 2nd move, the first ballot is significantly stronger and possesses more scope for attack than the other two.

Trunk: 11-16 22-18; 7-11 25-22 (V7); 3-7 29-25; 16-19 24-15; 10-19 23-16; 12-19 21-17 (V3); 9-13 17-14 (V2); 6-10 27-24 (V1); 10-17 24-15; 17-21 32-27(A); 11-16 18-14; 2-6 22-18; 6-10 15-6; 1-17 18-14 ...

V1(T): ... 25-21; 10-17 21-14; 1-6 27-24; 11-15 18-11; 8-15 14-10; 7-14 22-18; 14-23 31-27; 15-18 24-15; 4-8 26-19; 2-7 28-24 ...

V2(T): ... 27-24; 11-15 18-11; 8-15 17-14; 6-9! 31-27; 9-18 27-23; 18-27 32-16 ...

V3(T): ... 18-15 (V4); 11-18 22-15; 9-14 25-22; 14-18 22-17; 18-22 17-14; 22-25 21-17; 25-29 27-24 ...

V4(3): ... 22-17 (V5); 9-13 17-14; 6-9 27-23; 8-12 23-16; 12-19 31-27; 13-17 25-22 ...

V5(4): ... 27-24 (V6); 11-15 18-11; 8-15 31-27; 7-11 24-20; 6-10 20-16; 11-20 27-24; 20-27 32-16 ...

V6(5): ... 27-23; 8-12 23-16; 12-19 18-14; 9-18 22-8; 4-11 21-17; 11-15 17-14; 6-9 14-10 ...

V7(T): ... 24-19[R] INTO 11-16 24-19; 7-11 22-18 same

Trunk: 11-16 23-18; 7-11 (V5) 18-15; 11-18 22-15; 10-19 24-15; 9-14(B) 25-22; 5-9 22-17 (V2); 14-18 17-14 (V1); 9-13 29-25; 3-7!(C) 28-24; 16-19 32-28; 12-16 24-20 ...

V1(T): ... 17-13; 9-14 29-25; 16-20 26-22; 12-16 30-26; 16-19 27-24 ...

V2(T): ... 27-23 (V3); 16-19 23-16; 12-19 INTO 9-14 22-18; 5-9 25-22; 11-16 18-15; 10-19 24-15; 7-10 27-24; 10-19 24-15; 16-19 23-16; 12-19 same

V3(2): ... 26-23 (V4); 16-19 23-16; 12-19 INTO 12-16 23-18; 16-19 24-15; 10-19 18-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 9-14 25-22; 5-9 same

V4(3): ... 28-24(D); 16-19 24-20; 14-18 29-25; 9-13 32-28; 3-7 20-16 ...

V5(T): ... 26-23[R]; 3-7 24-19(E) INTO 11-16 24-19; 7-11 22-18; 3-7 26-22 same

Trunk: 11-16 24-19; 7-11 22-18[R] (V8); 3-7 25-22[R] (V5); 11-15 18-11; 8-24 28-19[R] (V4); 4-8 29-25; 8-11 22-18; 9-13[R] (V3) 26-22[R] (V1); 6-9 18-15; 11-18 22-6; 1-10 25-22 ...

V1(T): ... 25-22 (V2); 6-9 30-25; 10-14 27-24; 7-10 24-20; 2-6 18-15 ...

V2(1): ... 18-14; 10-17 21-14; 13-17! 25-21; 6-10 23-18; 16-23 26-19 ...

V3(T): 9-14 18-9; 5-14 26-22; 16-20(F) 22-18; 1-5 18-9; 5-14 25-22; 11-15 32-28; 15-24 28-19; 7-11 27-24; 20-27 31-24 ...

V4(T): ... 27-11; 7-16 22-18; 9-14 18-9; 5-14 29-25; 4-8 25-22; 16-19 23-16; 12-19 31-27; 10-15 26-23; 19-26 30-23 ...

V5(T): ... 28-24 (V7); 16-20 25-22; 11-15 18-11; 8-15 23-18 (V6); 9-13 18-11; 7-23 26-19; 4-8 22-18; 5-9 29-25; 8-11 25-22 ...

V6(5): ... 32-28; 4-8 21-17; 7-11! 19-16; 12-19 23-7; 2-11 26-23; 9-13 29-25; 8-12 31-26 ...

V7(5): ... 26-22; 11-15 18-11; 8-24 28-19; 4-8 22-18; 8-11 25-22; 9-13 29-25 Into Trunk

V8(T): ... 28-24; 9-14 24-20; 11-15 20-11; 15-24 27-20; 8-15 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 8-11 22-17 ...

Notes

A: 31-27 is met with the 7-10 exchange and 28-24 with the 13-17 3 for 2.

B: An offensive/defensive move.

C: Holds everything together. Instead, the natural 16-19? loses to 27-24!

D: 29-25 is met with 9-13 and 27-24 with 16-20.

E: 30-26; 16-19 24-15; 10-19 23-16; 12-19 gives White a small edge.

F: The natural 11-15? gets 23-18! in reply.

Lesson 344: 11-16 22-17; 9-13 [20/80] & 9-13 22-18; 11-16 [20/80] & 9-13 23-18; 11-16 [17/83]

Here we have three very closely related ballots, which were at one time barred because White's control of the centre was considered to be overwhelming. Now they have been rehabilitated to the extent that, against incautious procedure, Black actually has winning chances.

Trunk: 11-16 22-17; 9-13 17-14[R](A) (V1); 10-17 21-14 INTO 9-13 22-18; 11-16 18-14; 10-17 21-14 same

V1(T): ... 24-20; 13-22 20-11; 7-16!(B) 25-18; 16-19 23-16; 12-19 29-25 (V3); 8-11 25-22 (V2); 5-9 21-17; 9-13 27-23; 3-7 23-16; 11-20 30-25 ...

V2(1): ... 18-14; 10-17 21-14; 4-8 27-23; 3-7 23-16; 11-20 32-27; 8-11 27-24 ...

V3(1): ... 18-15(C); 10-14 27-23; 8-12 23-16; 12-19 32-27; 4-8 27-23; 3-7 23-16; 7-11 16-7; 2-18 26-22 ...

Trunk: 9-13 22-18; 11-16 18-14; 10-17 21-14; 16-20[R] (V8) 23-18[R] (V5); 12-16!(D) 26-23; 6-9 31-26 (V4); 8-12 25-21; 4-8! 29-25 (V3); 2-6! 24-19 (V2); 6-10 25-22 (V1); 10-17 21-14; 7-10! 14-7; 3-10 19-15 or 18-15 ...

V1(T): ... 28-24; 10-17 21-14; 1-6 25-21; 6-10 18-15; 10-17 21-14; 9-18 23-14; 16-23 27-18 ...

V2(T): ... 18-15; 9-18 23-14; 7-11 26-22; 11-18 22-15; 16-19 30-26 ...

V3(T): ... 26-22; 7-10! 14-7; 3-10 30-25; 8-11 24-19; 9-14 18-9; 5-14 22-17; 13-22 25-9; 11-15!(E) 28-24; 1-5 29-25 ...

V4(T): ... 24-19[R]; 8-12 31-26; 1-6 25-21; 4-8 29-25; 6-10 28-24; 10-17 21-14; 2-6 Into Variation 1

V5(T): ... 24-19; 6-10!(F) 25-21; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 26-22 (V6); 6-10 14-9; 5-14 22-18; 14-17 18-15; 10-14 15-10; 17-22 10-6

...

V6(5): ... 30-25 (V7); 13-17 25-21; 8-11 26-22; 17-26 31-22; 6-10! 22-18; 10-17 21-14 ...

V7(6): ... 19-15; 8-11 15-8; 4-11 23-19; 13-17 27-23; 6-10 23-18 ...

V8(T): 6-9 23-18 INTO 9-13 23-18; 11-16 18-14; 10-17 21-14; 6-9 22-18 same

Trunk: 9-13 23-18; 11-16 18-14; 10-17 21-14; 6-9!(G) 22-18[R] (V4); 1-6 27-23[R] (V3); 8-11 32-27[R] (V2); 16-20 25-21[R] (V1); 11-15!(H) 18-11; 9-18 23-14; 7-16 29-25; 3-7 26-23; 4-8 30-26; 6-9 23-18 ...

V1(T): ... 24-19; 11-16 25-21; 6-10 29-25; 10-17 21-14; 7-10 14-7; 3-10 26-22 ...

V2(T): ... 24-19; 16-20 25-21; 12-16 19-12; 11-15 18-11; 9-27 32-23; 7-16 29-25

...

V3(T): ... 25-21; 8-11 24-20; 11-15 18-11; 9-18 29-25; 6-9 26-22; 18-23 27-18; 9-14 18-9; 5-14 22-18; 14-23 25-22 ...

V4(T): ... 26-23; 9-18 23-14 (V6); 16-20 24-19 (V5); 1-6! 22-18; 8-11 27-23; 13-17 25-21; 17-22 30-26 ...

V5(4): ... 22-17; 13-22 25-18; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 30-25; 12-16 25-21 ...

V6(4): ... 22-15; 16-19 23-16; 12-19 25-22; 1-6 29-25; 7-10 31-26; 10-14 24-20; 14-17 27-23 ...

Notes

A: The only move to retain White's advantage, but more than good enough!

B: An odd-looking jump which virtually equalizes the position.

C: Neither 27-24; 10-15 nor the 27-23 run-off poses much of a threat.

D: Vital, since 8-11? 24-19! gives White total control of the centre.

E: A nice example of the delayed steal theme.

F: Of course, 8-11? 23-18! is the same as Note D.

G: 16-20? 24-19!; 8-11 22-18! is our old friend Note D.

H: 11-16? loses quickly, while 13-17, although sound, for practical purposes presents Black with at least as many problems as the text.

Lesson 345: 11-16 21-17; 7-11 [18/82] & 10-15 21-17; 7-10 [19/81]

Two more killer ballots, both versions of the *Dreaded Octopus*, presented under one short lesson! No doubt Willie Ryan would weep at this, but better for the reader to learn a relatively small amount well than a lot badly.

Trunk: 11-16 21-17; 7-11 17-14[R] (V1); 10-17 22-13; 11-15 INTO 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16 same

V1(T): ... 17-13 (V3); 3-7 24-19; 11-15 28-24; 9-14 22-18; 15-22 25-9; 5-14 29-25 (V2); 16-20 32-28; 14-18 23-14; 10-17 25-21 or 19-15 ...

V2(1): ... 24-20; 1-5 20-11; 8-24 27-20; 4-8 29-25; 8-11 25-22; 14-17 31-27; 10-15 27-24; 7-10 32-28! ...

V3(1): ... 24-19; 9-14 17-13; 11-15 22-18; 15-22 25-9; 5-14 28-24; 3-7 Into Variation 1

Trunk: 10-15 21-17; 7-10 17-14; 10-17 22-13; 11-16! 23-19[R] (V7); 16-23 26-10; 6-15 13-6; 1-10 25-22[R] (V4); 12-16! 29-25[R] (V3); 16-19! 25-21[R] (V2); 10-14 22-17[R] (V1); 2-7 17-10; 7-14 27-23[R] or 31-26 or 24-20 ...

V1(T): ... 24-20; 8-12 20-16; 2-7 22-17; 5-9 17-10; 7-14 27-24 ...

V2(T): ... 22-17; 5-9 24-20; 8-11 27-24; 4-8 17-13; 2-6 30-26; 8-12 31-27 ...

V3(T): ... 22-17; 16-19 24-20; 8-11 27-24; 4-8 17-13; 8-12 29-25; 2-6 30-26; 5-9 Into Variation 2

V4(T): ... 27-23; 8-11 25-22; 11-16 24-19 (V6); 15-24 28-19; 4-8 29-25; 8-11 30-26 (V5); 2-7 22-18 ...

V5(4): ... 22-18; 16-20 25-21; 10-14 18-9; 5-14 30-26; 20-24 26-22 ...

V6(4): ... 32-27; 3-7 30-26; 5-9 29-25; 9-14 24-19; 15-24 28-19; 4-8 22-18 ...

V7(T): ... 24-19 (V10); 15-24; 28-19; 9-14 25-22; 8-11 22-18; 3-7 18-9; 5-14 29-25 (V9); 7-10 25-21 (V8); 4-8 26-22; 16-20 30-26 or 31-26 ...

V8(7): ... 25-22; 14-17 27-24; 16-20 23-18!; 20-27 32-23; 11-16 18-14 ...

V9(7): ... 26-22; 14-17 22-18; 17-22! 30-26; 7-10 26-17; 10-15 19-10; 6-22 17-14

...

V10(7): ... 24-20 (V12); 16-19 23-16; 12-19 20-16; 9-14 27-23 (V11); 2-7 25-22;
8-12 31-27; 14-18 23-14; 7-11 16-7; 3-17 27-24 ...

V11(10): ... 25-22; 14-18 22-17; 2-7 16-12; 19-23 26-10; 7-21 28-24; 18-22! 24-
20 ...

V12(10): ... 23-18; 15-22 25-18; 8-11! 29-25; 16-20 26-22; 4-8 25-21; 9-14 18-9;
5-14 24-19; 14-18! ...

Lesson 346: 11-16 23-19; 16-23 [80/20]

While not quite as awful as Lesson 342, great care is still required on White's part to nurse his shattered position back to health.

Trunk: 11-16 23-19; 16-23 26-19!; 8-11 (V5) 27-23; 11-15 (V4) 22-18; 15-22 25-18; 9-13 (V3) 29-25; 13-17 21-14; 10-17 18-15; 4-8 24-20; 5-9 (V2) 28-24; 9-13 31-26; 17-21 (V1) 25-22; 6-9 32-28; 7-11 or 1-5 or 9-14 ...

V1(T): 7-11(A) 15-10; 6-15 19-10; 2-7 25-21; 7-14 23-18; 14-23 21-14 ...

V2(T): 6-9 31-26; 17-21 25-22; 9-13 32-27; 7-11 15-10; 2-7 22-18; 7-14 18-9; 5-14 19-16; 12-19 23-7; 3-10 20-16(B) ...

V3(T): 7-11 30-26; 11-16 29-25; 10-14 25-22; 4-8 32-27; 16-20 19-15 ...

V4(T): 4-8 22-18; 11-16 24-20; 8-11 28-24; 9-13 32-28; 10-14 18-9; 5-14 25-22; 13-17 22-13; 14-18 23-14; 16-23 24-19(C)

V5(T): 9-14[R] 27-23; 8-11 22-18; 4-8 18-9; 5-14 25-22; 11-15[R] (V7) 30-26; 6-9[R] (V6) 24-20; 15-24 28-19; 9-13 22-18; 14-17 21-14; 10-17 26-22 ...

V6(5): 8-11 24-20; 15-24 28-19; 11-15 19-16; 12-19 23-16; 15-18 22-15; 10-19 16-11 ...

V7(5): 14-18 22-15; 11-27 32-23; 8-11 29-25; 11-15 21-17; 6-9 25-21! ...

Notes

A: 6-9 is well met with 15-11.

B: Black has a lot of scope, but White's man-down draws all appear to be fairly automatic.

C: Although a man up, White's predicament is extremely undesirable and a direct consequence of his initial exchange.

Lesson 347: 10-15 21-17; 6-10 [32/68]

The damage to Black's double-corner is real, but by no means insurmountable: an unbalanced ballot which offers both sides winning chances.

Trunk: 10-15 21-17; 6-10 17-14 (V3); 9-18 23-14; 10-17 22-13; 12-16!(A) 25-21 (V1); 16-19 29-25; 7-10 25-22; 1-6 24-20; 5-9 27-24; 9-14 32-27; 8-12 27-23; 2-7! (B) 23-16; 12-19 31-27 ...

V1(T): ... 24-20 (V2); 16-19 25-22; 7-10 27-24; 10-14 29-25; 1-6 25-21; 14-18 22-17; 18-23 26-22; 3-7!(C) 31-27 ...

V2(1): ... 26-23; 16-19 23-16; 11-20 25-22; 7-10 24-19; 15-24 28-19; 8-11 22-18; 4-8 29-25 ...

V3(T): ... 17-13[R]; 1-6 23-18 (V4); 12-16 24-20; 16-19 25-21; 8-12 27-24(D); 10-14 26-23; 19-26 30-23; 14-17 21-14; 6-10 13-6; 10-26 31-22; 2-9 29-25 ...

V4(3): ... 22-18[R]; 15-22 25-18; 11-15 18-11; 8-15 29-25; 9-14[R] (V6) 23-19[R] (V5); 7-11 25-21; 14-18 26-23; 18-22 23-18 ...

V5(4): ... 24-20; 4-8 28-24; 15-19! 24-15; 10-19 23-16; 12-19 25-22; 8-12 22-18; 14-23 27-18 ...

V6(4): 4-8 23-19; 8-11 26-22; 9-14 27-23; 3-8 32-27; 14-17 31-26 ...

Notes

A: An offensive/defensive move which was favoured by Derek Oldbury.

B: Better than 3-7, which is a case of treading on one's own toes!

C: But here this is much better than 2-7 and considerably stabilizes Black's position.

D: 29-25; 3-8 27-24; 10-14 26-23; 19-26 30-23 and now 14-17 is not too hard to handle.

Lesson 348: 10-15 21-17; 9-13 [21/79]

Black's defence requires delicate handling, with correct timing being of the utmost importance.

Trunk: 10-15 21-17; 9-13 17-14; 11-16[R] (V10) 24-19 (V6); 15-24 28-19 (V5); 6-9 22-18; 8-11 25-22; 16-20 29-25 (V4); 11-16 19-15 (V1); 16-19 23-16; 12-19 32-28; 4-8 25-21 or 27-23 or 15-10 ...

V1(T): ... 18-15 (V2); 9-18 23-14; 16-23 26-19; 1-6 22-18 or 31-26 ...

V2(1): ... 25-21; 1-6 19-15 (V3); 7-11 15-8; 4-11 22-17; 13-22 26-17; 9-13 30-26; 13-22 26-17; 2-7! 32-28 ...

V3(2): ... 22-17; 13-22 26-17; 9-13 30-26; 13-22 26-17; 3-8! 18-15 ...

V4(T): ... 30-25; 11-16 25-21; 1-6 19-15; 16-19 23-16; 12-19 32-28; 4-8 29-25; 8-12 21-17; 3-8 25-21 ...

V5(T): ... 27-11; 8-15 32-27; 6-9 23-18; 7-11 27-24; 12-16 24-19; 16-23 26-10; 2-6 28-24; 6-15 30-26 ...

V6(T): ... 23-19 (V7); 16-23 26-10; 6-15 27-23; 8-11 32-27; 4-8 22-18; 15-22 25-18; 11-16 29-25; 8-11 25-21; 16-20 24-19 ...

V7(6): ... 22-17[R] (V8) INTO 10-15 22-17; 9-13 17-14; 11-16 21-17 same

V8(7): ... 24-20 (V9); 8-11 27-24; 13-17 22-13; 6-9 13-6; 2-27 32-23; 16-19 23-16; 12-19 25-22; 4-8 22-17 or 29-25 or 30-25 ...

V9(8): ... 25-21; 8-11 24-20 INTO 9-13 22-18; 12-16 24-20; 8-12 25-22; 10-15 18-14 same

V10(T): 15-18 (V11) 22-15; 11-18 26-22; 12-16 22-15; 7-10 14-7; 3-26 30-23; 6-10 25-22; 1-6 29-25; 8-12 23-18 ...

V11(10): 6-9 24-19; 15-24 28-19; 9-18 23-14; 1-6 22-18; 7-10 14-7; 3-10 25-22; 11-15 18-11; 8-24 27-20 ...

Lesson 349: 10-15 22-17; 6-10 [20/80]

This ballot is all about the endgames Black has to face. Thus the play given here will serve only to stop the reader losing in the early stages. One for the heavyweights.

Trunk: 10-15 22-17; 6-10 17-14(A); 9-18 23-14; 10-17 21-14; 1-6[R](B) (V2) 25-21(C); 11-16 29-25[R] (V1); 16-19 25-22; 6-9 22-17; 9-18 26-23; 19-26 30-14; 15-18 27-23; 18-27 32-23; 8-11 14-10[R] or 24-19 ...

V1(T): ... 21-17; 16-19 17-13; 8-11 24-20; 4-8 INTO **10-15 22-17; 11-16** 17-14; 9-18 23-14; 8-11 21-17; 4-8 25-21; 6-10 24-20; 1-6 17-13; 10-17 21-14; 16-19 same

V2(T): 12-16(D) (V3) 25-21; 16-19 26-22; 1-6 22-17; 6-10 30-26; 8-12 29-25; 4-8 25-22; 12-16 24-20; 8-12 17-13; 10-17 21-14 ...

V3(2): 11-16(E) 25-22; 16-19 22-18; 15-22 26-17; 7-11 24-15; 11-18 28-24; 12-16 29-25; 1-6 30-26 ...

Notes

A: Other moves hugely sacrifice White's advantage.

B: Best, although horrible!

C: Both 25-22; 15-19 and 24-19; 15-24 28-19; 11-16 26-23; 6-9 constitute a huge sigh of relief for Black.

D: Avoids the endgames of the trunk but requires very careful handling.

E: Like Note D: one suspects that unpublished attacks are lurking!

Lesson 350: 10-15 22-17; 15-19 [17/83]

The infamous *Skull-Cracker*: another ballot which gives rise to horrible, forced endgames. For Chinook and KingsRow these are trivial: for human beings they are a nightmare. Better to reach them soundly however, than to be defeated within the first few moves!

Trunk: 10-15 22-17; 15-19 24-15; 11-18 23-14; 9-18 26-23[R](A) (V6); 6-9 23-14; 9-18 30-26[R] (V5); 5-9!(B) 17-14[R] (V4); 9-13 26-23[R] (V3); 1-5!(C) 28-24[R] (V2); 8-11 24-20[R] (V1); 11-15!(D) 21-17; 13-22 27-24; 18-27 25-11; 7-16 32-23; 3-7!(E) 20-11; 7-16 29-25[R] or 14-10 ...

V1(T): ... 24-19; 11-16 25-22; 18-25 29-22; 16-20 22-18 or 23-18 ...

V2(T): ... 21-17; 13-22 14-9; 5-14 27-24; 18-27 25-9; 8-11 32-23; 12-16 29-25; 4-8 24-19; 8-12 25-22 ...

V3(T): ... 28-24; 8-11 14-9; 1-5 26-22; 5-14 22-8; 4-11 31-26 ...

V4(T): ... 26-23(F); 9-14 17-10; 7-14 25-22; 18-25 29-22; 3-7 22-18 or 22-17 ...

V5(T): ... 31-26(G); 5-9 26-23; 9-14 17-10; 7-14 25-22; 18-25 29-22; 8-11 28-24 or 22-18 or 30-25 or 30-26 ...

V6(T): ... 17-13(H); 5-9 21-17 (V11); 8-11 25-21 (V10); 9-14! 17-10; 7-14 26-23 (V9); 11-15 30-26; 4-8 28-24 (V8); 8-11 29-25; 3-7 26-22 (V7); 11-16 22-17; 6-10 24-20 or 23-19 ...

V7(6): ... 23-19; 6-10 26-23; 1-5 21-17 ...

V8(6): ... 29-25; 12-16 28-24; 16-20 26-22; 2-7 32-28 ...

V9(6): ... 28-24; 3-7 29-25; 4-8 26-23; 11-15 31-26; 15-19 24-15; 6-9 13-6; 1-19 23-16; 12-19 26-22 ...

V10(6): ... 17-14; 1-5 28-24; 11-15 26-23; 6-10 13-6; 10-17 23-14; 2-18 25-22; 17-26 30-14 ...

V11(6): ... 26-22; 9-14!(I) 22-15; 7-11! 15-10; 6-15 25-22; 15-18 22-15; 11-18 28-24; 3-7 24-19 ...

Notes

A: The outpost on 18 is very weak. This is one way in which White can take advantage: the squeezing approach.

B: Both 1-6? and 2-6? lose through a careful combination of squeezing and surrounding.

C: 8-11? 14-9; 1-5 23-14; 7-10 14-7; 5-14 31-26; 3-10 26-22 is an early disaster.

D: 3-8? 25-22; 18-25 29-22; 11-15 loses to the in-and-out shot.

E: Chinook showed that 3-8 also draws: there will be no human takers!

F: Continuing the run-off is also strong: testament to the critical nature of the ballot.

G: Calls for subtly different responses by the defence: a ballot which repays study.

H: In contrast with Note A, here White adopts the surrounding approach.

I: A beautiful example of a zwischenzug (intermediate move); here taking control of a key square before regaining the man. See Lesson 363 for another example.

Lesson 351: 10-15 23-18; 6-10 [32/68]

After the early break up of his double-corner, Black must employ perfect timing to maintain a sound position.

Trunk: 10-15 23-18; 6-10 18-14[R] (V4); 9-18 24-19; 15-24 22-6; 1-10 28-19[R] (V3); 11-15 27-24; 8-11[R] (V2) 25-22; 11-16 26-23[R] (V1); 16-20 31-27; 5-9 22-17; 4-8 17-13; 8-11 13-6; 2-9 29-25 ...

V1(T): ... 21-17; 16-23 26-19; 5-9 17-13; 2-6 29-25; 9-14 30-26; 7-11 26-23 ...

V2(T): 15-18 26-22; 2-6 22-15; 12-16 19-12; 10-28 25-22; 8-11 21-17; 11-15 29-25; 4-8 30-26; 8-11 25-21; 11-16 17-13 ...

V3(T): ... 27-20; 11-16! 20-11; 8-15 21-17; 12-16 25-22; 16-19 29-25; 4-8 25-21; 8-12 32-27; 10-14 17-10; 7-14 22-17 or 27-24 or 26-23 ...

V4(T): ... 27-23; 1-6 32-27; 15-19 24-15; 10-19 23-16; 12-19 21-17; 11-16 18-14; 9-18 22-15; 8-12 25-22; 4-8 29-25 ...

Lesson 352: 10-14 24-19; 7-10 [30/70] & 10-14 24-19; 11-16 [34/66]

Although these two closely linked ballots present White with a distinct advantage, even strong players frequently seem to permit Black to transpose into Key Landing Number 9.

Trunk: 10-14 24-19; 7-10 28-24 (V5); 11-16 32-28 (V4); 16-20[R] (V3) 22-17[R] (V2); 9-13 25-22; 5-9 19-15[R] (V1); 10-19 24-15; 6-10 15-6; 1-10 23-19; 8-11 30-25; 11-15 27-23; 15-24 28-19 ...

V1(T): ... 19-16; 12-19 24-15; 10-19 17-10; 6-15 23-16; 8-12 30-25 or 27-23 ...

V2(T): ... 19-15; 10-19 24-15; 8-11 15-8; 4-11 22-17; 6-10 26-22; 11-15 22-18; 15-22 25-18; 12-16 28-24 ...

V3(T): 3-7 24-20; 9-13 20-11; 7-16 27-24; 16-20 31-27; 5-9 22-18; 8-11 19-15; 10-19 24-8; 4-11 18-15; 11-18 26-22; 1-5 22-15 ...

V4(T): ... 24-20; 9-13 20-11; 8-24 27-20; 6-9 22-17; 13-22 25-18; 4-8 29-25; 8-11 25-22; 3-7 32-28 ...

V5(T): ... 27-24[R] (V8); 11-16 (V6) 32-27 Into Trunk

V6(5): 11-15[R] 24-20[R] (V7); 15-24 28-19; 9-13 32-28; 5-9 22-18; 8-11 25-22; 4-8 30-25; 10-15 19-10; 6-15 22-17 ...

V7(6): ... 22-18; 15-22 25-18; 8-11 24-20; 4-8 26-22; 10-15 19-10; 6-15 28-24; 9-13 18-9; 5-14 INTO 9-13 22-18; 11-15 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-18; 14-23 26-19; 4-8 27-23; 10-14 19-10; 6-15 same

V8(5): ... 22-18; 11-16 18-15 (V9); 3-7 28-24; 16-20 32-28; 7-11 26-22; 11-18 22-15; 2-7 30-26; 14-18; 23-14; 9-18 26-23; 8-11 23-14; 11-18! 21-17 ...

V9(8): ... 26-22; 8-11 22-17; 16-20 Forms Key Landing Number 9

Trunk: 10-14 24-19; 11-16 28-24[R] (V2); 7-10[R] (V1) INTO 10-14 24-19; 7-10 28-24; 11-16 same

V1(T): 16-20 19-15; 7-10! 24-19; 9-13! 22-17!; 13-22 25-9; 5-14 29-25; 3-7! 25-22; 20-24! 27-20; 7-11 22-18; 1-5 18-9; 11-27 32-23; 6-13! 23-18 ...

V2(T): ... 22-18; 8-11 26-22; 16-20 22-17; 7-10 Forms Key Landing Number 9

Lesson 353: 10-14 22-18; 6-10 [23/77] & 10-14 22-18; 7-10 [21/79]

In the days of 2-move, Black's most common second move was 11-15 or 11-16. Both 6-10 and 7-10 may accurately be described as poor waiting moves: all they do is allow White to considerably consolidate his position. Another tough lesson!

Trunk: 10-14 22-18; 6-10 25-22; 11-15[R] (V6) 18-11; 8-15 29-25![R] (V5); 1-6 23-18[R] (V2); 14-23 27-11; 7-16 22-18[R] (V1); 3-7! 25-22; 4-8 24-20; 8-11 28-24; 9-14 18-9; 5-14 26-23[R] or 22-17 or 32-28 ...

V1(T): ... 24-20; 3-8 20-11; 8-15 22-17; 4-8 28-24; 8-11 24-20; 9-14 26-23 ...

V2(T): ... 24-20; 7-11 22-17 (V4); 9-13 25-22; 3-7 28-24 (V3); 14-18! 23-14; 4-8 24-19; 15-24 26-23; 6-9 22-18 ...

V3(2): ... 23-18; 14-23 27-18; 15-19! 31-27; 6-9 17-14; 10-17 21-14; 2-6 27-24; 19-23! 26-19 ...

V4(2): ... 28-24; 9-13 23-19; 4-8 26-23; 15-18 22-15; 11-18 30-26; 3-7 INTO **9-13 22-18; 11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-19; 4-8 26-23; 15-18 22-15; 11-18 29-25; 3-7 30-26; 1-5 same

V5(T): ... 23-18; 14-23 27-11; 7-16 INTO **11-15 23-18; 8-11** 27-23; 10-14 22-17; 15-22 17-10; 6-15 25-18; 15-22 26-17 CR same

V6(T): 12-16 22-17!; 16-20 17-13; 1-6 29-25; 11-15 18-11; 8-15 23-19; 4-8 26-22; 8-12! 22-17; 7-11 30-26; 3-8! 27-23 ...

Trunk: 10-14 22-18; 7-10 25-22 (V6); 11-16 29-25 (V3); 8-11 18-15 (V2); 11-18 22-15; 10-19 24-15; 3-7 26-22 (V1); 9-13 31-26; 16-19! 23-16; 12-19 27-23; 19-24 28-19; 4-8 21-17 or 32-27 ...

V1(T): ... 23-19; 16-23 26-19; 4-8 27-24; 14-17 21-14; 9-18 32-27; 5-9 31-26; 9-13 26-23 ...

V2(T): ... 24-20; 10-15 27-24; 6-10 24-19; 15-24 28-19; 3-8! 32-28; 9-13 18-9; 5-14 22-18; 1-5 18-9; 5-14 25-22 ...

V3(T): ... 24-20 (V5); 16-19 23-16; 12-19 27-23 (V4); 8-12 23-16; 14-23! 26-19; 4-8 32-27; 2-7 30-26; 8-11 29-25 ...

V4(3): ... 18-15; 14-18 29-25; 9-14 20-16; 5-9 27-24; 8-12 16-11; 3-8 31-27 ...

V5(3): ... 18-15; 10-19 24-15; 14-18 23-14; 9-25 29-22; 5-9 22-18; 8-11 15-8; 4-11 26-22; 6-10 28-24; 16-20 24-19 ...

V6(T): ... 24-20[R] (V7) INTO **10-14 24-20; 7-10** 22-18 same

V7(6): ... 24-19 INTO **10-14 24-19; 7-10** 22-18 same

Lesson 354: 10-14 22-18; 12-16 [17/83]

The dreaded *White Doctor*, where Black is forced to play a man down from the start. The phrase ‘Knowledge is power’ was never more apposite than here.

Trunk: 10-14 22-18; 12-16 24-20; 16-19! 23-16; 14-23 26-19; 8-12 25-22 (V6); 6-10 31-26 (V3); 11-15 27-23; 15-24 28-19; 4-8 29-25 (V2); 8-11 23-18 (V1); 9-14 18-9; 5-14 22-17; 14-18! 17-14; 10-17 21-14 ...

V1(T): ... 22-17; 11-15 32-28; 15-24 28-19; 3-8 17-13; 8-11 13-6; 2-9 21-17; 9-13 17-14 ...

V2(T): ... 22-17; 9-13 17-14; 10-17 21-14; 1-6 29-25; 6-10 25-21; 10-17 21-14; 13-17 23-18; 8-11 32-27 ...

V3(T): ... 29-25 (V5); 11-15 30-26; 15-24 28-19; 4-8 22-18; 8-11 26-22; 9-14 18-9; 5-14 32-28 (V4); 11-15 27-24; 1-5 22-17 ...

V4(3): ... 22-17; 2-6! 27-24; 14-18 32-28 ...

V5(3): ... 22-17; 2-6 29-25; 4-8 17-13; 9-14 31-26; 14-18 27-23; 18-27 32-23; 10-15 19-10; 6-15 25-22 ...

V6(T): ... 31-26[R]; 6-10 27-23; 11-15! 16-11; 7-16 20-11; 15-24 28-19; 3-8 19-16!; 8-15! 32-27!; 12-19 23-16; 1-6 16-11 ...

Lesson 355: 10-14 22-17; 9-13 [25/75] & 9-13 23-19; 10-15 [25/75]

Barred for many years because of their radical nature, these two ballots are actually not nearly as critical as some of those which have been accepted from the outset.

Trunk: 10-14 22-17; 9-13 17-10; 6-15! 25-22 (V4); 15-19 24-15; 11-25 29-22; 7-10 28-24 (V3); 3-7 24-19 (V2); 7-11 30-25 (V1); 5-9 19-15; 10-19 23-7; 2-11 22-18; 11-15 18-11; 8-15 27-24 ...

V1(T): ... 22-17; 13-22 26-17; 11-15 17-14; 15-24! 27-20!; 10-17 21-14; 1-6 31-27 or 32-28 ...

V2(T): ... 32-28; 1-6 24-19; 7-11 22-18; 11-15 18-11; 8-24 28-19 ...

V3(T): ... 22-18; 3-7 26-22; 7-11 28-24; 5-9 22-17; 13-22 18-14; 10-17 21-5; 2-6 32-28 ...

V4(T): ... 24-19 (V5); 15-24 28-19; 1-6 23-18; 7-10! 18-14; 10-17 21-14; 11-16 26-23; 3-7 23-18; 16-23 14-9; 5-14 18-9; 13-17 27-18; 6-13 18-14 ...

V5(4): ... 21-17 (V6); 13-22 26-17; 7-10 25-21; 3-7 29-25; 1-6 24-19; 15-24 28-19; 11-15 27-24; 5-9 25-22; 7-11 23-18 ...

V6(5): ... 23-18[R] (V7) INTO **9-13 23-19; 10-15** 19-10; 6-15 22-18 same

V7(6): ... 26-22 INTO **9-13 23-19; 10-15** 19-10; 6-15 26-23 same

Trunk: 9-13 23-19; 10-15 19-10; 6-15! 26-23 (V4); 7-10 23-18 (V2); 12-16 27-23; 16-20 32-27; 5-9 30-26; 1-5 18-14 (V1); 9-18 23-7; 3-10 26-23 or 22-18 or 22-17 ...

V1(T): ... 22-17; 13-22 26-17; 15-22 25-18; 11-15 18-11; 8-15 17-14 or 29-25 ...

V2(T): ... 30-26 (V3); 1-6 23-19; 6-9 27-23; 9-14 INTO **9-13 23-19; 6-9** 27-23; 9-14 22-18; 11-15 18-9; 5-14 25-22; 7-11 30-25; 1-5 same

V3(2): ... 24-20; 3-7 28-24; 1-6 23-18; 12-16 30-26; 16-19 32-28; 5-9 27-23; 8-12 23-16; 12-19 22-17 ...

V4(T): ... 21-17 (V6); 7-10 17-14; 10-17 25-21; 3-7 21-14; 15-19 24-15; 11-25 29-22; 1-6 30-25 (V5); 8-11 25-21; 6-9 14-10 or 22-18 ...

V5(4): ... 27-23; 13-17! 22-13; 6-9 13-6; 2-27 32-23; 7-10 26-22 ...

V6(4): ... 22-18[R] (V7); 15-22 25-18; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 29-25; 7-10 25-22; 8-11 27-23; 3-7 31-27; 5-9 22-18; 1-5 27-24; 9-14 18-9; 5-14 INTO **9-14 24-20; 11-15** 22-18; 15-22 25-9; 5-14 29-25; 7-11 25-22; 6-9 27-24; 3-7 24-19; 11-16 20-11; 8-24 28-19; 4-8 22-18; 8-11 31-27; 1-5 27-24; 9-13 18-9; 5-14 same

V7(6): ... 24-20; 7-10 27-23; 3-7 28-24; 5-9 23-18; 12-16 32-28; 1-6 26-23; 15-19
24-15; 10-26 30-23 ...

Lesson 356: 10-14 22-17 11-15 [35/65] & 10-14 23-19; 11-15 [25/75]

Unfairly barred for many years, the first ballot is really quite gentle in comparison with the real horrors of 3-move. Quite often played in freestyle days, and recommended by Derek Oldbury in *Move Over* (!), the second ballot presents both sides with winning chances. It has been suggested to me that both ballots might be rated [30/70]: an interesting point.

Trunk: 10-14 22-17; 11-15 17-10; 7-14 24-19[R] (V2); 15-24 28-19; 8-11 25-22; 6-10 22-18; 11-16 29-25[R] (V1); 4-8 18-15; 9-13 15-6; 1-10 23-18; 14-23 27-18; 16-23 26-19; 8-11 31-26 ...

V1(T): ... 26-22; 1-6 22-17; 9-13 18-9; 13-22 30-25; 5-14! 25-9; 6-13 29-25 ...

V2(T): ... 26-22 (V3); 6-10 22-18; 15-22 25-18; 8-11 INTO **10-14 23-19; 11-15** 19-10; 6-15 26-23; 8-11 22-18; 15-22 25-18; 7-10 same

V3(2): ... 24-20 (V4); 8-11 28-24; 4-8 23-19; 15-18 26-23; 2-7 31-26; 6-10 26-22; 1-6 22-15; 11-18 25-22; 18-25 29-22 ...

V4(3): ... 23-19 (V5); 6-10 25-22; 8-11 27-23; 9-13 24-20; 15-24 28-19; 11-15 32-28; 15-24 28-19; 4-8 22-18; 2-7 18-9; 5-14 30-25 ...

V5(4): ... 23-18; 15-22 26-10; 6-15 25-22; 3-7 21-17; 8-11(A) 17-13; 9-14 27-23; 4-8 23-19; 7-10 29-25; 2-6 25-21 ...

Trunk: 10-14 23-19; 11-15 19-10; 6-15 22-18[R](A) (V6); 15-22 26-10; 7-14 25-22; 8-11 22-17 (V1); 14-18 24-19; 9-13 17-14; 11-16 19-15; 16-20 30-25; 12-16 25-22 or 31-26 ...

V1(T): ... 24-19[R] (V5); 1-6[R] (V3) 22-17 (V2); 6-10 17-13; 11-16 13-6; 2-9 31-26; 16-23 26-19; 4-8 29-25 ...

V2(1): ... 27-23[R]; 6-10 22-18; 3-8 29-25; 11-15 18-11; 8-24 28-19 ...

V3(1): 4-8 (V4) 29-25; 11-16 27-23; 8-11 22-18; 16-20 25-22; 11-16 30-26 ...

V4(3): 11-16 27-23; 4-8 22-18; 9-13 18-9; 5-14 29-25; 3-7 25-22; 7-10! 30-26; 1-5 19-15; 10-19 22-17! ...

V5(1): ... 30-26; 4-8 29-25; 1-6 24-20; 3-7 28-24; 6-10 26-23 10-15; 31-26 ...

V6(T): ... 22-17(B) (V8); 14-18! 17-13 (V7); 9-14 24-20; 8-11 28-24; 4-8 INTO **11-15 24-20; 8-11** 28-24; 4-8 23-19; 9-14 22-17; 15-18 17-13; 10-15 19-10; 6-15 same

V7(6): ... 17-14; 8-11 24-19; 15-24 28-19; 11-16 19-15; 4-8 21-17; 16-20 17-13; 12-16 13-6; 1-19 26-22 ...

V8(6): ... 26-23; 8-11 22-18; 15-22 25-18; 7-10 29-25; 11-16 31-26 (V9); 4-8 18-15; 10-19 24-15; 16-19 23-16; 12-19 27-23; 8-12 23-16; 12-19 15-11; 1-6 25-22 ...
V9(8): ... 25-22; 1-6 31-26; 4-8 24-20; 16-19 23-16; 12-19 20-16; 14-23 27-18; 10-14 16-11; 8-15 18-11 Into Variation 8

Notes

A: In days of old a break-up like this would generally be viewed as pointless: underestimating the edge which White retains in the open game which follows.

B: The older move, allowing equality and often transposing into the *Old 14th* and *Ayrshire Lassie*.

Lesson 357: 10-14 22-17; 14-18 [24/76]

The weak outpost man on square 18 is again the object of White's attack, either by the squeezing approach of the Trunk or the surrounding approach of Variation 6.

Trunk: 10-14 22-17; 14-18 23-14; 9-18 26-23[R] (V6); 6-9 23-14; 9-18 30-26[R] (V5); 5-9[R] (V4) 17-14[R] (V3); 9-13 26-23[R] (V2); 11-15! 23-19[R] (V1); 7-10 14-7; 3-10 25-22; 18-25 29-22; 8-11 27-23; 1-6! 24-20 ...

V1(T): ... 24-19; 15-24 28-19; 8-11 14-9; 1-5 23-14; 7-10 14-7; 5-14 25-22; 3-10 27-23; 2-7 22-18 ...

V2(T): ... 24-19; 11-16 26-23; 8-11 28-24; 16-20 14-9; 11-16 23-14; 16-23 27-18; 20-27 32-23; 12-16 18-15 or 9-5 ...

V3(T): ... 26-23; 9-14 17-10; 7-14 24-19; 3-7 25-22; 18-25 29-22; 7-10 22-18; 1-5 18-9; 5-14 31-26 ...

V4(T): 2-6 26-23; 6-9 23-14; 9-18 25-22; 18-25 29-22; 12-16 22-18; 7-10 24-20; 16-19 20-16; 11-20 27-24; 20-27 31-6; 1-10 17-14; 10-17 21-14 ...

V5(T): ... 31-26; 5-9 26-23; 9-14 17-10; 7-14 24-19; 11-16! 25-22; 18-25 29-22; 3-7 22-18 ...

V6(T): ... 17-13; 5-9 21-17 (V9); 11-15 17-14 (V7); 1-5 26-23; 6-10 13-6; 10-17 23-14; 2-18 25-22; 17-26 30-14; 8-11 24-20 or 24-19 or 29-25 or 27-23 ...

V7(6): ... 26-22 (V8); 12-16 17-14; 1-5 22-17; 8-11 25-21; 18-23 27-18; 15-22 14-10; 6-15 13-6; 2-9 17-13; 9-14 13-9 ...

V8(7): ... 25-21; 8-11 17-14; 1-5 26-23; 11-16 29-25; 16-19 23-16; 12-19 21-17; 4-8 24-20; 8-11 25-21 ...

V9(6): ... 24-20; 11-15! 20-16; 12-19 26-23; 19-26 30-5; 15-19 31-26; 8-11 25-22; 11-15 27-23 ...

Lesson 358: 10-14 22-17; 11-16 [25/75] & 10-15 23-19; 11-16 [25/75]

Again distinguished by their radical early exchanges (and barred for same), actually practice has demonstrated that both ballots are sound.

Trunk: 10-14 22-17; 11-16 17-10; 6-15! 23-18[R] (V6); 15-22 25-18; 7-10 29-25 (V5); 3-7 25-22; 1-6 27-23 (V2); 8-11 24-19; 4-8 32-27 (V1); 9-14 18-9; 6-13 22-17 or 27-24 or 30-25 or 21-17 ...

V1(T): ... 31-27[R] Into Variation 2

V2(T): ... 26-23 (V4); 8-11 24-19; 4-8 31-26 (V3); 9-14 18-9; 5-14; 22-18; 14-17 21-14; 10-17 18-14 ...

V3(2): ... 30-26; 9-14 18-9; 5-14 22-18; 14-17 21-14; 10-17 26-22 ...

V4(2): ... 24-20; 9-14 18-9; 5-14 20-11; 8-15 22-17; 4-8 28-24; 8-11 26-23; 11-16 24-20 ...

V5(T): ... 27-23[R]; 3-7 29-25; 1-6 24-19; 8-11 25-22 Into Trunk

V6(T): ... 21-17 (V8); 7-10 25-22 (V7); 9-14 17-13; 16-19 23-16; 12-19 29-25; 3-7 25-21; 1-6 22-17; 8-11 24-20; 4-8 27-24 ...

V7(6): ... 17-13; 9-14 24-19; 15-24 28-19; 8-11 25-22; 11-15 29-25; 15-24 27-11; 3-7 25-21; 7-16 23-19; 16-23 26-19 ...

V8(6): ... 23-19; 16-23 26-10; 7-14 INTO **10-14 23-19; 11-15** 19-10; 6-15 22-18; 15-22 26-10; 7-14 same

Trunk: 10-15 23-19; 11-16 19-10; 6-15! 22-18[R] (V1) INTO **10-14 22-17; 11-16** 17-10; 6-15 23-18 same

V1(T): ... 21-17 (V3); 7-10 17-13; 9-14 25-21 (V2); 16-20 29-25; 3-7 22-17; 8-11 26-23; 11-16 25-22; 7-11 24-19 or 31-26 or 13-9 or 23-19 or 23-18 ...

V2(1): ... 24-20; 16-19 25-21; 3-7 27-24; 1-6 32-27; 8-11 22-17; 12-16 27-23; 4-8 29-25; 8-12 25-22 INTO **10-15 23-18; 9-14** 18-9; 5-14 22-17; 7-10 24-20; 15-19 27-24; 11-15 25-22; 8-11 17-13; 4-8 22-17; 3-7 32-27; 12-16 29-25; 8-12 25-22; 1-5 27-23 same

V3(1): ... 27-23; 8-11 22-18; 15-22 25-18; 4-8 24-19; 7-10 29-25; 1-6 25-22; 3-7 INTO **10-14 22-17; 11-16** 17-10; 6-15 23-18; 15-22 25-18; 7-10 29-25; 3-7 25-22; 1-6 27-23; 8-11 24-19; 4-8 same

Lesson 359: 10-14 23-19; 6-10 [28/72] & 10-14 23-19; 7-10 [26/74]

White's outpost man on square 15 is strong, but Black has a number of sound defences.

Trunk: 10-14 23-19; 6-10 19-15 (V2); 10-19 24-15; 11-18 22-15; 7-11 26-22; 11-18 22-15; 8-11 15-8; 4-11 25-22; 3-7 28-24 (V1); 7-10 27-23 INTO **10-14 23-19; 7-10** 19-15; 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24; 6-10 26-23 same

V1(T): ... 22-17; 7-10 17-13; 1-6 30-26; 10-15 28-24 ...

V2(T): ... 27-23[R] (V3) INTO **10-14 24-19; 6-10** 27-24 same

V3(2): ... 22-17; 9-13 27-23 INTO **9-13 23-19; 6-9** 27-23; 9-14 22-17 same

Trunk: 10-14 23-19; 7-10 19-15 (V5); 11-18 22-15; 10-19 24-15; 3-7 25-22; 7-10 27-24; 10-19 24-15; 8-11 15-8; 4-11 28-24 (V4); 6-10 26-23 (V2); 2-7! 22-18 (V1); 9-13 18-9; 5-14 29-25; 11-15 32-27 or 30-26 or 31-26 or 31-27 or 32-28 or 25-22 or 24-20 ...

V1(T): ... 24-19; 11-15 32-28; 15-24 28-19; 7-11 30-26 ...

V2(T): ... 24-20 (V3); 1-6 32-27; 10-15 22-18 ...

V3(2): ... 32-27; 11-16 22-17; 16-20 24-19; 9-13 26-22 ...

V4(T): ... 22-17; 6-10 17-13; 1-6 29-25; 10-15 28-24 ...

V5(T): ... 27-23[R] INTO **10-14 24-19; 7-10** 27-24 same

Lesson 360: 10-14 23-18; 14-23 [66/34]

With the man removed from square 10, White's task is immeasurably easier than in Lesson 342. It is still not exactly easy however!

Trunk: 10-14 23-18; 14-23 27-18; 12-16[R] (V6) 32-27; 16-20 26-23; 6-10[R] (V3) 30-26; 11-15 18-11; 8-15 23-18; 7-11[R] (V2) 22-17; 15-22 25-18; 9-14[R] (V1) 18-9; 5-14 24-19; 4-8 29-25 ...

V1(T): 10-15 17-13; 15-22 13-6; 1-10 26-17; 11-16 17-14 ...

V2(T): 9-14 18-11; 7-16 26-23; 4-8 22-18; 5-9 or 8-12 ...

V3(T): 11-15 18-11; 8-15 30-26; 4-8 (V5) 22-18; 15-22 25-18; 7-10 (V4) 29-25; 10-14 24-19; 6-10 or 2-7 ...

V4(3): 6-10 18-14; 9-18 23-14; 10-17 21-14; 2-6 29-25 ...

V5(3): 9-14 22-18; 15-22 25-9; 5-14 29-25; 4-8 25-22; 6-10 24-19; 1-5 or 8-11 ...

V6(T): 11-15 18-11; 8-15 26-23; 6-10 32-27; 4-8 22-18; 15-22 25-18; 8-11 29-25; 10-14 24-20; 7-10 25-22 ...

Lesson 361: 9-13 22-18; 6-9 [20/80] & 9-13 23-18; 6-9 [25/75]

These two ballots are prime examples of the robustness of the game of checkers: Black plays two poor opening moves in succession, but is still able to defend against the myriad of attacks which are at White's command. This is also an apt time to revisit the concept of *immediacy* in the opening.

In response to an initial 9-13, White's 22-18 is superior to 23-18 because against the former Black's best *immediate* response is 12-16 [34/66] whereas against the latter he can virtually equalize with 5-9 [48/52].

It does not follow however that by responding in the same way to 22-18 and 23-18, Black's position will necessarily be weaker in the first instance than in the second. For example, although on this occasion this is the case, consider the following pair: 9-13 22-18; 11-16 [20/80] and 9-13 23-18; 11-16 [17/83]. Even more dramatic would be 9-13 22-18; 10-14 [20/80] and 9-13 23-18; 10-14: a loss for Black! In similar vein, although 11-15 is unquestionably a stronger initial move than 10-14 – in the latter case White can gain the advantage with several immediate responses – 11-15 21-17; 9-13 only rates as [62/38] while 10-14 21-17??; 14-21 is a black win! No mystery here, no riddle to unravel.

Trunk: 9-13 22-18; 6-9 25-22 (V7); 1-6 24-19 (V3); 11-15 18-11; 8-24 28-19; 4-8 23-18 (V2); 8-11 26-23; 11-16 30-26 (V1); 7-11 32-28; 16-20 19-15 or 19-16 ...

V1(T): ... 31-26; 10-14 29-25; 7-10 18-15; 3-8 22-18; 2-7 25-22 ...

V2(T): ... 27-24; 8-11 24-20; 11-15 19-16; 12-19 23-16; 7-11! 16-7; 2-11 31-27; 10-14 22-17 or 27-24 ...

V3(T): ... 24-20 (V4); 10-15 28-24; 7-10 29-25; 3-7 18-14; 9-18 23-14; 10-17 21-14; 6-10 24-19; 15-24 25-21; 10-17 21-14; 24-28 27-24 ...

V4(3): ... 30-25 (V5) Into Variation 7

V5(4): ... 23-19 (V6); 11-15 18-11; 7-23 26-19; 3-7 27-23; 8-11 31-26; 9-14 29-25; 4-8 24-20; 11-15 19-16 ...

V6(5): ... 29-25; 11-15 18-11; 8-15 24-19; 15-24 28-19; 4-8 23-18; 7-11 18-15; 11-18 22-15; 12-16 19-12; 10-19 27-23 ...

V7(T): ... 26-22[R] (V12); 1-6 30-26; 11-15[R] (V11) 18-11; 8-15 22-17[R] (V10); 13-22 25-11; 7-16 24-20[R] (V9); 3-8 20-11; 8-15 29-25[R] (V8); 4-8 25-22; 8-11 28-24 or 27-24[R] ...

V8(7): ... 28-24; 4-8 24-20; 8-11 29-25; 9-14 26-22 ...

V9(7): ... 29-25; 4-8 24-20; 8-11 27-24 or 26-22 or 25-22 ...

V10(7): ... 24-20; 7-11 23-19; 15-24 28-19; 3-7 27-23; 4-8 32-28 or 32-27 or 23-18 ...

V11(7): 11-16 18-14; 9-18 23-14; 10-17 21-14; 8-11 25-21; 6-9 29-25; 9-18 22-8; 4-11 27-23; 11-15 32-27 ...

V12(7): ... 18-14; 9-18 23-14; 10-17 21-14; 12-16 26-22; 11-15 22-18 (V13); 15-22 25-18; 1-6 29-25; 6-10 25-21; 10-17 21-14; 2-6 27-23 or 24-19 ...

V13(12): ... 24-20; 16-19 27-24; 19-23! 24-19; 15-24 28-19; 1-6 22-17 or 25-21 ...

Trunk: 9-13 23-18; 6-9 26-23[R] (V1) INTO 9-13 22-18; 6-9 26-22 same

V1(T): ... 27-23 (V4); 11-16 32-27; 10-14 18-15; 16-20 23-19 (V3); 7-11 26-23 (V2); 11-18 22-15; 14-18 23-14; 9-18 30-26; 3-7 26-23 ...

V2(1): ... 22-17; 11-18 17-10; 18-23 27-18; 20-27 31-24; 8-11 18-15 ...

V3(1): ... 24-19; 7-11 22-18; 11-16 26-22; 2-6 22-17; 13-22 30-26; 6-10 26-17 ...

V4(1): ... 18-15 INTO **9-13 23-19; 6-9 19-15 same**

Lesson 362: 9-13 22-18; 11-15 [16/84]

Almost on a par with 9-14 23-18; 14-23 for difficulty, this murderous ballot teeters on the edge of unsoundness. The Trunk approach demolishes Black's single-corner while that of Variation 8 cramps it.

Trunk: 9-13 22-18; 11-15 18-11; 8-15 21-17[R] (V8); 13-22 25-11; 7-16 24-20[R] (V5); 3-8 20-11; 8-15 28-24[R] (V4); 4-8 24-20[R] (V3); 8-11 29-25[R] (V2); 5-9 25-22[R] (V1); 9-13 23-18[R] or 27-24 ...

V1(T): ... 25-21; 10-14 26-22; 1-5 22-17 ...

V2(T): ... 27-24; 5-9 23-19; 9-14 26-23; 6-9 32-28; 1-5 29-25 ...

V3(T): ... 29-25; 5-9 25-22; 9-13 23-18; 8-11 32-28; 6-9 26-23; 13-17! 22-6 ...

V4(T): ... 29-25; 5-9 26-22; 4-8 31-26; 8-11 23-18; 12-16 27-24; 16-20 24-19 ...

V5(T): ... 29-25 (V7); 5-9 23-18; 16-20 24-19; 4-8 25-21 (V6); 10-14 26-22; 14-23 27-18; 3-7 22-17; 9-13 17-14 ...

V6(5): ... 25-22; 10-14 27-23; 6-10 32-27; 3-7 27-24; 20-27 31-24 ...

V7(5): ... 24-19; 4-8 28-24; 16-20 32-28; 5-9 29-25; 10-14 25-21; 9-13 26-22; 3-7 22-18 ...

V8(T): ... 24-20; 7-11 28-24 (V12); 5-9 25-22 (V11); 9-14 23-19 (V9); 4-8 26-23; 15-18 22-15; 11-18 29-25; 3-7 30-26; 1-5 20-16; 13-17 32-28 ...

V9(8): ... 29-25 (V10); 6-9 32-28; 1-5 23-19; 14-18 21-17; 9-14 26-23; 14-21 23-7; 3-10 27-23 ...

V10(9): ... 23-18; 14-23 26-19; 4-8 27-23; 10-14 19-10; 6-15 22-18 ...

V11(8): ... 26-22; 4-8 32-28; 3-7 22-18; 15-22 25-18; 10-14 29-25; 13-17 30-26; 6-10 25-22; 9-13 18-9; 10-15 21-14; 15-19 24-15; 11-25 27-24 ...

V12(8): ... 25-22; 5-9 23-18 (V13); 4-8 26-23; 10-14 23-19; 15-24 28-19 14-23; 27-18; 6-10 31-27 ...

V13(12): ... 30-25; 1-5 INTO **9-13 22-18**; **6-9** 26-22; 1-6 30-26; 11-15 18-11; 8-15 24-20; 7-11 same

Lesson 363: 9-13 22-18; 10-14 [20/80] & 9-13 24-19; 10-14 [28/72] & 10-14 24-20; 7-10 [36/64]

No rest for the wicked! Here we have three related ballots which each possess tremendous attacking scope.

Trunk: 9-13 22-18 10-14 18-9; 5-14 26-22[R] (V6); 6-9 22-18[R] (V5); 7-10 25-22[R] (V2); 1-5 29-25; 3-7 31-26[R] (V1); 11-15 18-11; 8-15 24-20; 14-18 23-14; 9-18 27-24[R] or 21-17 ...

V1(T): ... 24-19; 11-15 18-11; 8-24 28-19; 14-17 21-14; 10-26 31-22; 7-10 22-18 or 25-21 ...

V2(T): ... 24-19 (V4); 3-7 28-24 (V3); 1-5 25-22; 11-15 18-11; 8-15 30-25 or 29-25 or 30-26 ...

V3(2): ... 27-24; 11-15 18-11; 8-15 31-26; 7-11 25-22; 1-5 29-25; 2-7 24-20 ...

V4(2): ... 24-20; 3-7 25-22; 1-5 28-24; 14-17 21-14; 10-26 31-22; 7-10 29-25; 2-6! 25-21 ...

V5(T): ... 24-19; 7-10 30-26; 11-16 22-18; 2-6 18-15; 14-18 23-7; 16-30 7-2; 8-11 15-8; 4-11 27-23 ...

V6(T): ... 25-22 (V10); 11-15 30-25 (V8); 6-9 22-18 (V7); 15-22 26-10; 7-14 25-22; 8-11 24-20; 1-5 29-25; 2-6 28-24; 3-7 22-18; 6-10 24-19 ...

V7(6): ... 22-17; 13-22 26-10; 7-14 25-22; 3-7 29-25; 1-6 22-17; 6-10 17-13 ...

V8(6): ... 22-18 (V9); 15-22 26-10; 7-14 29-25; 6-10 25-22; 3-7 31-26; 8-11 24-20; 1-5 28-24; 4-8 24-19 ...

V9(8): ... 24-20; 7-10 23-19; 15-24 28-19; 8-11 27-23; 11-15 32-28; 15-24 28-19; 4-8 30-25; 6-9 19-16 ...

V10(6): ... 24-19 (V11); 6-10 25-22; 11-15 28-24; 7-11 22-17; 13-22 26-17; 3-7 29-25; 11-16 17-13; 1-6 21-17; 14-21 25-22 ...

V11(10): ... 24-20; 7-10 28-24[R] (V14); 11-15! 23-18[R] (V12); 14-23 27-11; 8-15 21-17; 13-22 25-11; 3-8 11-7; 2-11 26-23; 11-15 31-26[R] or 32-28 or 30-26 or 29-25 ...

V12(11): ... 23-19 8-11! 25-22 (V13) INTO **9-13 22-18; 11-15** 18-11; 8-15 24-20; 7-11 28-24; 5-9 25-22; 9-14 23-19 same

V13(12): ... 26-22; 14-18! 31-26; 10-14 19-10; 6-15 26-23; 12-16 21-17; 14-21 23-14; 16-19 32-28 ...

V14(11): ... 26-22 (V15); 6-9 22-18 Into Variation 4

V15(14): ... 25-22; 11-15 Into Variation 9

Trunk: 9-13 24-19; 10-14 22-18[R] (V5); 5-9[R] (V4) 25-22[R] (V3); 6-10 27-24[R] (V1); 1-5 Forms Key Landing Number 17

V1(T): ... 29-25 (V2); 2-6 18-15; 11-18 22-15; 7-11 23-18; 14-23 27-18; 12-16 19-12; 10-19 32-27; 11-16 27-23 ...

V2(1): ... 28-24; 11-15! 18-11; 8-15 22-17; 13-22 26-17; 9-13 30-25; 13-22 25-9; 1-5 9-6 or 29-25 ...

V3(T): ... 28-24; 6-10 26-22; 11-15 18-11; 8-15 22-17; 13-22 25-11; 7-16 29-25; 16-20 32-28; 4-8 31-26 ...

V4(T): 6-10 18-9; 5-14 INTO **9-13 22-18; 10-14** 18-9; 5-14 24-19; 6-10 same

V5(T): ... 19-15 (V6); 11-18 22-15; 7-11 26-22; 11-18 22-15; 3-7 25-22; 13-17 22-13; 6-9 13-6; 1-26 30-23; 8-11 29-25; 11-15 25-22 ...

V6(5): ... 28-24; 6-10 22-18; 5-9 Into Variation 3

Trunk: 10-14 24-20; 7-10 22-18[R] (V7); 11-16[R] (V5) 20-11; 8-22 25-18; 4-8 28-24[R] (V4); 8-11 24-19[R] (V2); 9-13 18-9; 5-14 29-25[R] (V1); 3-7 25-22; 1-5 22-18 or 32-28[R] or 23-18 or 27-24 or 22-17 ...

V1(T): ... 26-22; 11-15 32-28; 15-24 28-19; 3-8!(A) 22-18; 1-5 18-9; 5-14 29-25; 2-7! 25-22 or 30-26 ...

V2(T): ... 24-20; 10-15 20-16 (V3); 15-22 16-7; 3-10 26-17; 9-13 30-26; 13-22 26-17; 10-15! 17-10; 15-19 23-16; 12-19 29-25; 6-15 25-22 ...

V3(2): ... 27-24; 15-22 26-10; 6-15 23-19; 9-14!(B) 19-10; 2-6 31-26; 6-15 26-23 ...

V4(T): ... 27-24; 8-11 24-19; 9-13 18-9; 5-14 29-25; 3-7 25-22; 1-5 31-27; 6-9 INTO **11-15 24-20; 8-11** 28-24; 4-8 23-19; 15-18 22-15; 11-18 26-22; 7-11 22-15; 11-18 30-26; 8-11 25-22; 18-25 29-22; 9-14 27-23; 2-7 32-28 CR same

V5(T): 9-13 (V6) 18-9; 5-14 INTO **9-13 22-18; 10-14** 18-9; 5-14 24-20; 7-10 same

V6(5): 10-15 28-24; 15-22 26-10; 6-15 23-19; 15-18 21-17; 3-7 19-15; 7-10! 15-6; 1-10 25-21; 9-14 30-26; 5-9 17-13 ...

V7(T): ... 28-24; 11-15 23-19; 8-11 26-23 (V8); 3-7! 22-17; 9-13 30-26; 13-22 25-9; 5-14 32-28; 6-9 19-16; 12-19 23-16 ...

V8(7): ... 27-23; 3-8 22-18; 15-22 25-18; 11-16 20-11; 8-22 26-17; 9-13 30-25; 13-22 25-9; 5-14 29-25 ...

Notes

A: As in Lesson 347, Black avoids treading on his own toes.

B: A brilliant zwischenzug which considerably eases Black's defensive task.

Lesson 364: 9-13 23-18; 11-15 [34/66]

Although this doesn't have the destructive power of Lesson 362, and is another occasion when 23-18 turns out to be weaker than 22-18, it's still pretty strong for White. Nonetheless, it's not unusual to see Black registering a win.

Trunk: 9-13 23-18; 11-15 18-11; 8-15 22-17[R] (V4); 13-22 25-11; 7-16 29-25; 4-8[R] (V3) 25-22[R] (V2); 8-11 24-20; 16-19 22-17 (V1); 2-7 27-24; 11-15 32-27 or 31-27 ...

V1(T): ... 27-23[R]; 11-15 23-16; 12-19 20-16; 2-7 32-27; 5-9 21-17[R] or 22-17 or 27-24 ...

V2(T): ... 21-17; 5-9 17-13; 16-20 24-19; 9-14 25-22; 8-11 27-23; 11-16 22-18; 14-17 18-15; 3-8 23-18 ...

V3(T): 16-20 24-19; 4-8 25-22; 5-9 22-18 INTO **9-13 22-18; 11-15** 18-11; 8-15 21-17; 13-22 25-11; 7-16 29-25; 5-9 23-18; 16-20 24-19; 4-8 25-21 same

V4(T): ... 24-20; 3-8 22-17 (V5); 13-22 25-11; 8-15 29-25; 4-8 25-22; 8-11 28-24; 5-9 27-23; 9-14 31-27; 6-9 23-18; 14-23 27-18 ...

V5(4): ... 27-23; 15-19 23-16; 12-19 22-18; 8-11 25-22; 6-9 29-25; 9-14 18-9; 5-14 32-27; 4-8 27-24 ...

Lesson 365: 9-13 24-20; 11-16 [22/78]

Another ballot featuring an artificial exchange which turns out to be sound. With hindsight, it would have been better if all 174 plausible ballots had been included in the deck from the outset and then gradually whittled down to the current 156.

Trunk: 9-13 24-20; 11-16 20-11; 7-16![R] (V4) 22-18[R] (V3); 16-19 23-16; 12-19 18-14[R] (V1); 10-17 21-14; 6-9 27-24; 9-18 24-15; 1-6 28-24; 5-9 24-19; 9-14 32-27[R] or 25-21 or 26-22 or 31-27 ...

V1(T): ... 25-22; 5-9 27-24 (V2); 3-7 24-15; 10-19 32-27; 7-10 29-25; 1-5 18-14; 9-18 22-15 ...

V2(1): ... 29-25; 3-7 18-14; 9-18 22-15; 7-11 26-22; 11-18 22-15; 10-14 27-23 ...

V3(T): ... 28-24; 16-19 24-15; 10-19 23-16; 12-19 22-18; 8-11 25-22; 4-8 29-25; 2-7 21-17; 8-12 25-21; 5-9 17-14 ...

V4(T): 8-15 23-18; 3-8 18-11; 8-15 27-24; 5-9 32-27; 15-19 24-15; 10-19 22-18; 4-8 25-22; 12-16 29-25 ...

Chapter 36

Lesson 366: Checkers – A Perfect Mind Sport

Preamble

- 1 The form of checkers referred to here is the Anglo-American eight-by-eight version.
- 2 The use of the indefinite article is deliberate. Clearly, other perfect mind sports exist. While I am neither qualified nor brave enough to attempt a definitive list, these obviously include other mainstay versions of checkers, together with chess and Go etc ... I leave it to the devotees of these mind sports to make their own case.
- 3 The qualities I describe, while certainly *sufficient* to rank as a perfect mind sport, are obviously not *necessary*. This would amount to an unsubtle attempt to claim the superiority of checkers over other mind sports.
- 4 This is an upbeat and evidence-based argument *for* checkers: it is not an argument *against* any other mind sport.

Qualities

- 1 *It has a proud, ancient history.*

Although direct comparisons with games played several thousand years ago are tenuous at best, checkers can positively be traced to the south of France in the 12th century. It's very old. Of note is that *it has not changed in any significant way since that time.*

- 2 *It has a proud, modern history.*

This dates to 1756 when the first book in English was published by William Payne. A good reason for seeing this as a starting point is that, no matter how long its earlier history, Payne's book clearly shows checkers to be in its infancy. As Derek Oldbury, a champion of the early authors and players expressed it, '... the games: far from being "artful" they are, it has to be said, abysmal almost without

exception ...' Since that time, checkers has accrued a rich and varied literature, memorable tournaments and matches have been held and star players have been developed and revered. Being a closed system, strictly speaking checkers is a matter of discovery rather than invention. That the overwhelming majority of discoveries have been made by human beings rather than computer programs, gives the game a texture and background which it would not possess were it of recent origin. Furthermore, these discoveries are a matter of record which cannot be altered.

3 *It is very easy to learn and can be played by people of all ages.*

A child of 5 or 6 can be taught the basic rules of checkers in a matter of minutes. This is something to be trumpeted, a definite asset. Unfortunately, this simplicity of form has thus far proved an insuperable barrier in terms of serious media attention. Strangely, as far as I can determine, it was ever the case: even when there were thousands of expert players and widespread coverage in regional newspapers. I address this age-old problem in the conclusion.

4 *It represents the ultimate in minimalism.*

This was beautifully summarized by Fred Reinfeld, of chess fame, when he referred to the game's 'exquisite economy of force' and is embodied in many of its most beautiful stratagems. It also brings into stark relief the futility of attempting to rank different mind sports. Some people favour minimalism, some do not. It's just a matter of taste.

5 *It has a sound foundation.*

Throughout its modern history, every serious devotee has held two things in tension. First, the scientific perspective: the absolute conviction that in theory, every correctly played game should result in a draw. Secondly, the artistic perspective: that in practice, over a series of games the better player will win. Indeed, a *prerequisite* for inclusion in the 3-move deck is that a ballot is sound.

When programmers set to work on checkers their goal was neither to damage checkers nor to promote it, although I for one am grateful for the many positive spin-offs. Initially, it was with the intention of gaining insights into how the mind works. More recently, it was with the goal of becoming unbeatable at the game. In

2007 when Chinook became unbeatable at freestyle, demonstrating that the game was sound, for some peculiar reason this was viewed by the media as ‘killing off the game’. In fact, the exact opposite is the case. Had Chinook shown that Black or White could force a win from the outset, *that* would have killed off the game. By contrast, its findings guaranteed the future of checkers as a competitive mind sport for ever.

On 3-move: although to date Chinook has only proved that 28 of the 156 ballots are sound, this includes the toughest one - 9-14 23-18; 14-23 - and leads me to conclude that all of them are. Thus the 3-move restriction stands firm too.

6 *It is a perfect blend of strategy and tactics.*

At present there are a number of exceptionally powerful computer programs which are virtually unbeatable. Although none could yet be hailed a genuine oracle – possessing the 24-piece, perfect-play databases – one can certainly conceive of such an entity. For that entity, the game of checkers would be entirely tactical. But when a talented writer such as Irving Chernev states that checkers is ‘almost all tactics,’ he doesn’t mean it in this absolute sense. He means it in the practical sense as understood by a human player. As Appendix 2 shows, this claim is absolute nonsense, there being at least 14 facets of space and 18 facets of time.

The combination of the three elements – force, space and time – results in every game having a distinctive narrative. Sadly, this narrative is often hidden from view and to many players renders countless aspects of checkers inexplicable.

This is not to denigrate tactics of course:

‘It is impossible to become a finished strategist without first being a graduate tactician. If a player cannot grasp the tactical potential of a position before him, his strategical computations are certain to be faulty.’ – William Ryan

And it’s true that on occasions, because of the particular configuration of the pieces, tactics blow strategic considerations completely apart. But on the whole, in checkers justice is served.

7 *It is a perfect blend of ability and knowledge.*

Strictly speaking, ability (what you can see) and knowledge (what you can remember) are inseparable, certainly mutually supportive, but in order to make a coherent argument it's necessary to treat them separately. Without a goodly amount of both, it is impossible to reach the master class.

Part One: Ability

Mention of ability - crossboard play - inevitably brings up the question of 'systems' – a somewhat dirty word within the fraternity. This is because 'system' has wrongly become synonymous with 'crack-pot system', a kind of infallible get-rich-quick scheme. Suffice to say that the game is not susceptible to any such short cut. Having devoted the previous 365 lessons to the question of how to play well, it scarcely seems necessary to explain why such a quick fix is unthinkable. But here are two good reasons. First, ask yourself how mastery of the humble 2 for 1, so essential to success, could ever be reduced to a system. Secondly, consider the fact that each phase of the game demands its own set of skills, and it is clear that a one-size-fits-all system would be inoperable.

'It is very close to fraud for any authority on the game's science to designate or advertise a fool-proof system or theory of play, when as a matter of fact the practice of scientific checkers is contingent upon an artistic and flexible rendition of many abstract factors.' – William Ryan.

Granted, the oracle referred to earlier would in one sense represent a perfect system of play – a kind of super-system. However, it would have no practical application and is the second reason why computer programs pose no threat to the game. To be fair, no recognized authority has ever proposed such a ludicrous system, although two essentially mechanical systems *have* found their way into the literature. Both are extremely limited in their application and don't bear close inspection. First, the so-called 'theory of the move'. This amounts to no more than a way of determining which side has the opposition, and on its own has no bearing on the outcome of the position or the moves to be played. Secondly, Julius D'Orio's much vaunted 'triangle system'. Here, D'Orio simply demonstrates that the triangle formation can be sturdy in defence; acknowledging that it can't be retained for ever. True!

Of a completely different order is Derek Oldbury's *Move Over*. By considering the elements of force, space and time, Oldbury skilfully explains how a player can and

should diagnose the needs of a position or situation before seeking to analyse it. And in practice, Derek always referenced his system *as a first port of call*. Other more pragmatic books, by Louis Ginsberg and Maurice Chamblee, also take a generalized approach, with a focus on midgame formations.

There are also books which, while clearly of a different flavour, adopt a *systematic* approach. For example, Arthur Reisman's the *Pioneer* system and Gordon Hester's the *Defiance* system. These organise published play in terms of midgame landings and their run-ups. In addition, there are Joe Duffy's books on the standard endgame situations and Ben Boland's *Familiar Themes*, dealing with endgame tactics.

The goal of *Logical Checkers* has been to take the ideas of great authors like these, and blend them with my own to present the reader with all of the constituent parts, including the elusive pitch, which together constitute this magical thing called ability or judgement. I would suggest that it is only by internalising these parts, so that they become second nature, that the process can reach its apogee.

For every player, no matter how well versed in the literature, is frequently going to find themselves on unfamiliar ground. It can't be avoided. For example: when the opponent finds a new way to lose; when, with the benefit of the strong side of the ballot, the opponent sacrifices a lot of strength for the sake of originality; or when a fluid endgame situation is reached. And the greatest players have demonstrated over and over again that it is perfectly possible to pick out good moves crossboard a high proportion of the time.

'The judgment of a Tinsley, a Hellman or a Long is, in the final analysis, a combination of calculation, native acumen and a certain amount of intuition.' – Tom Wiswell

Part Two: Knowledge

Logic dictates that, ultimately, knowledge trumps ability. This is simply because in crossboard play you only have one chance to get it right, whereas with analysis there are endless chances. For example, when the move suggested by Derek Oldbury's initial diagnosis proved to be faulty, he tried another one. And, if necessary, another.

Naturally I am not saying that all published play trumps crossboard play. Far from it. For one thing, 90% of published play is unsound or obsolete; for another, the crossboard play of a grandmaster is almost certain to eclipse that of a mediocre analyst.

What I am saying is that, as in every field of human endeavour, in checkers, hard work and dedication pay dividends. Supposedly, some people consider this to be unfair or even undesirable. I have no idea why. And knowledge does not necessarily refer to storing away hundreds of quality lines of play. It might refer to endgames.

In *Big League Checkers*, Willie Ryan describes the vast amount of time he devoted to Bowen's Twins (Lesson 118); Marion Tinsley has related how he revisited the Clayton-Tinsley Position (Lesson 122) on many occasions over a period of 30 years; after losing a match to Kenneth Grover, Walter Hellman devoted hundreds of hours to this phase of the game. Alternately, a player might study midgame landings. Or late midgame positions. It's all knowledge.

Armed with this specific knowledge, a player has a distinct advantage over one relying solely on crossboard ability. (I leave it to the reader to judge whether, per Marion Tinsley, this ignorance of published play is a 'cardinal sin' on the latter's behalf!) In matches played on the 3-move restriction, this may manifest itself in improvements or corrections of previously published play, daring innovations in defence or attack or a better way to handle a classic endgame. The enrichment of the literature in this manner is one of the chief joys of the game.

Incidentally, the study of lines of play brings out the inseparable nature of ability and knowledge mentioned earlier. The more erudite a player, the greater the range of ideas he is exposed to and the more informed his crossboard play becomes. The greater a player's crossboard ability, the easier it is for him to master a new line of play. What to the uninformed player appears to be a lengthy sequence of unrelated moves, to the skilled exponent is a coherent narrative incorporating a few key moves; the entirety of which can easily be reconstructed. (In passing, it should be mentioned that many masters deliberately cut off their knowledge of a particular line at the point when they are confident of handling it crossboard: retaining flexibility and avoiding over-cluttering.)

8 *It possesses enormous depth and scope.*

Part One: Depth

Extensive practice reveals that checkers possesses at least 10 distinct playing levels. Putting gradings to one side, the biennial US national tournaments provide practical evidence of this. There are three hierarchical sections: Master, Majors and Minors. Each of these sections allows for further sub-divisions: players who typically finish in the top third; those who finish in middle third; those who finish in the lower third. Allowing for some overlap, this rough-sorts players of all standards into 9 broad levels. Given that even the lowliest player in the Minors is operating within Level 2, this gives 10⁺ levels.

When it comes to scoring wins against the toughest opposition, the evidence of the leading computer programs is that diminishing returns has a decided effect. Thus, an oracle playing the best ‘version’ of the late Marion Tinsley would likely only scrape a narrow victory over a match of 312 games, and the number of playing levels would reach a ceiling of 11 or 12.

This contrasts with the number of *problem-solving levels*: the ability to provide definitive solutions to challenging positions. Here, where the 8-piece endgame databases were ‘merely’ Tinsley-like, the 10-piece variety render the programs super-human. As to the 12-piece and 14-piece, who knows?

What is undeniable is that checkers is more than deep enough for any human being, no matter how talented.

Part Two: Scope

Complete Checkers contains 2200 3-move games. From 40 years of research I can attest that this is but a drop in the ocean compared with what is available to the imaginative player.

Although, arguably the strongest attacks have been formulated for all of the ballots (necessary to prove their soundness), a virtually infinite variety of lesser attacks remain to be explored and refined.

Strong evidence that checkers is a live issue is found when one examines the percentage of wins recorded at the top levels. Featuring a cross-section of experts, masters and grandmasters, there is no better test-bed than the six 3-move

international matches contested between the USA and the UK & Ireland. Of the 1200 games played, there were 494 wins (41%) and 706 draws (59%). When you consider that in around one third of the drawn games winning opportunities were missed, you can see that checkers is in a very healthy state. Indeed, even in the rarefied atmosphere of world championship match play, both in freestyle and 3-move, around 20% of the games result in wins.

9 It allows for the development of many individual styles.

This is addressed in detail in the introduction to Book 5.

10 It possesses great beauty.

In addition to the obvious competitive aspect, to the enthusiast who has gained some measure of understanding, many of the lines of play, stratagems and endgames are extremely beautiful; many of the games and problems produced by the great masters have raised checkers to an art form. Per Edwin Hunt, part of the key to success is cultivating an appreciation of this beauty.

Conclusion

In light of the foregoing, why is checkers so underrated? It's simply a lack of public awareness: once aware, whether they become a devotee or not, no open-minded person could fail to be impressed by the challenge checkers presents.

While hardly original, my suggested hooks are as follows: top-grade websites; the availability of high-quality books; YouTube lessons (there are two great series going the rounds); newspaper columns; checker clubs in schools; and the widespread adoption of the Roundsquare board on which Richard Torning of Australia has done much groundwork. Here's hoping. Keep the faith!

Appendix 1: Index to the 3 Key Phases of Checkers

General Aspects (4/366 = 1%)

Lesson 1: Notation

Lesson 2: Rules

Lesson 50: Elimination & Visualization

Lesson 366: Summation

Opening (129/366 = 35%)

Lesson 16-19: Basic Strategy (4)

Lessons 28-49: Freestyle Repertoire (22)

Lessons 103-115: Freestyle Ballots (13)

Lessons 171-205: 2-Move Ballots (35)

Lessons 263-290: Balanced 3-Move Ballots (28)

Lessons 339-365: Unbalanced 3-Move Ballots (27)

Midgame (113/366 = 31%)

Lesson 20: Avoiding Loose Ends

Lessons 77-84: Formations (8)

Lessons 85-90: Squares (6)

Lessons 140-152 & 231-244 & 316-328: Midgame Themes (40)

Lessons 153-156 & 245-248 & 329-332: Classic Late Midgame Positions (12)

Lessons 91-95 & 157-161 & 249-253 & 333-337: Advanced Tactics (20)

Lessons 96-102: Freestyle Landings (7)

Lessons 162-170: 2-Move Landings (9)

Lessons 254-262: 3-Move Landings (Balanced Ballots) (9)

Lesson 338: 3-Move Landing (Unbalanced Ballot)

Endgame (120/366 = 33%)

Lessons 3-7: Simple Endgames (4)

Lessons 8-15: Basic Tactics (8)

Lessons 21-27: Basic Strategy (7)

Lessons 51-63: Fundamentals (13)

Lessons: 116-126: Level Endgames (11)

Lessons 206-218: Man-Down Endgames (13)

Lessons 291-302: Bridge Endgames (13)

Lessons 64-76 & 127-139 & 219-230 & 303-315: Endgame Themes (51)

Appendix 2: Index to the 3 Key Elements of Checkers

The 3 key elements of checkers are force, space and time; all of which are multi-faceted. In large part, success at checkers involves utilising these appropriately according to the phase of the game involved (opening, midgame or endgame).

The rich range of facets given below under the true list, is in sharp contrast with the paltry few which non-specialists present to the public as being all-encompassing. Until this list gains much wider acceptance, checkers will continue to be hugely underrated and misrepresented.

Public Perception (Total of 6 facets)

Force (4 facets)

- 2 for 1
- 3 for 2
- Breeches
- Fork

Space (1 facet)

- At best, solely the long dyke formation.

Time (1 facet)

- A totally muddled understanding of the opposition ('move').

True List (Total of 60 facets!)

Force (28 facets)

- 2 for 1 (Lesson 8)
- 2 for 2 (Lesson 9)
- 3 for 2 (Lesson 10)
- Rebound (Lesson 11)
- In-and-Out Shot (Lesson 12)
- Breeches (Lesson 13)

- Fork (Lesson 14)
- Double-Corner Coup (Lesson 15)
- Cheese Grater (Lesson 91)
- Removal of a King-Row Man (Lesson 92)
- Brooklyn (Lesson 93)
- Advanced In-and-Out Shot (Lesson 94)
- Triple 2 for 1 (Lesson 95)
- Advanced Rebound Shot (Lesson 157)
- Compound Shot (Lesson 158)
- Whirligig Shot (Lesson 159)
- Trigger Shot (Lesson 160)
- Cross-Country Shot (Lesson 161)
- Easier Shot to the King-Row (Lesson 249)
- Harder Shot to the King-Row (Lesson 250)
- Tempo Shot (Lesson 251)
- Slip Shot (Lesson 252)
- Deflection (Lesson 253)
- Hidden 3 For 3 (Lesson 333)
- The Follow-Through Lesson 334)
- Advanced Double-Corner Coup (Lesson 335)
- Order of Jumps (Lesson 336)
- Miscellaneous (Lesson 337)

To which could be added quite a number of the endgame themes.

Space (14 facets)

- The Long Dyke Formation (Lesson 77)
- The Triangle Formation (Lesson 78)
- The Phalanx Formation (Lesson 79)
- The Mill Formation (Lesson 80)
- The Echelon Formation (Lesson 81)
- The Short Dyke Formation (Lesson 82)
- The Mixed Formation (Lesson 83)
- The Open Formation (Lesson 84)
- The Sunken Man on Square 5 (Lesson 85)
- The Advanced Man on Square 9 (Lesson 86)
- The Advanced Man on Square 10 (Lesson 87)

- The Advanced Man on Square 11 (Lesson 88)
- The Sunken Man on Square 12 (Lesson 89)
- The Infiltrating Man on Square 16 (lesson 90)

To which could be added several of the midgame themes.

Time (18 facets)

- Development (Lesson 19)
- The Opposition (Lessons 21, 310 & 311)
- The Initiative (Lessons 28-49)
- Working Behind the Lines (Lesson 143)
- Rapid Development of the E-Line (Lesson 144)
- Effective Waiting Moves (Lesson 145)
- Ineffective Waiting Moves (Lesson 146)
- Putting the Question (Lesson 147)
- Squeezing a Defended Man (Lesson 148)
- The Delayed Steal (Lesson 149)
- Gambit-Man-Down Openings (Lesson 150)
- The Finesse (Lesson 242)
- Gaining a Tempo (Lesson 243)
- Correct Order of Moves (Lesson 244)
- Hobson's Choice [Endgame] (Lesson 136)
- Optional Jumps [Endgame] (Lesson 137)
- Waiting Moves [Endgame] (Lesson 307)
- Tip-Toeing Kings [Endgame] (Lesson 309)

To which might be added the concepts of zugzwang (undesired compulsion to move) and zwischenzug; although the former is so common in checkers that any lesson addressing it would either be hopelessly brief or massively unwieldy.

Appendix 3: Index to Endgame Theme Composers

The 50 themes embrace a total of 476 positions. The numbers in brackets refer to the number of compositions, while the main ones refer to the diagram numbers. (A1 to A25 are given under Lesson 315.)

Allen, F (5): 162, 308, 890, 934 & 980
Anderson, A (1): 979
Anon (28): 163, 164, 197, 315, 316, 319, 321, 336, 337, 434, 438, 442, 443, 444, 445, 461, 656, 667, 698, 850, 851, 882, 884, 927, 928, 932, 933 & A11
Armour, J (1): 353
Atwell, R (4): 171, 193, 307 & 325
Avery, W (1): 701
Bacon, E (1): 464
Banks, N (2): 424 & 996
Banks, R (1): 684
Banks, W (1): 680
Barker, C (5): 372, 393, 889, 893 & 936
Barker, W (1): 469
Beattie, W (1): 628
Belinkoff, J (1): 427
Bennett, P (2): 312 & 410
Benstead, W (1): 879
Berry, Bert (2): 194 & 681
Birnman, J (1): 378
Boland, B (2): 199 & 678
Bowles, W (1): 993
Bradley, L (1): 338
Bradley, P (1): 184
Brennan, M (1): 679
Broad, N (1): 635
Brooks, A (1): 462
Brown, Dr T (10): 165, 306, 688, 870, 873, 915, 916, 917, 918 & 935
Bruch, E (1): 941
Bryden, W (2): 400 & 422
Buchanan, G (1): 342
Burns, J (1): 324
Byars, H (1): 872

Cary, J (1): 638
Charles, J (4): 903, 951, 956 & 962
Cohen, S (1): 912
Collins, F (1): 702
Craig, J (1): A22
Craighead, A (1): 919
Dalumi, F (1); 173
D'Orio, J (2): 340 & 650
Drinkwater, F (1): 446
Drummond, J (1): 418
Dunne, F (6): 161, 373, 430, 627, 930 & 965
Eddy, H (1): 472
Evans, J (1): 929
Ferrie, J (1): 366
Fortman, R (2): 389 & 639
Frazier, E (1): 976
'Free Lance (1): 205
Fricker, H (1); 456
Fuller, E (1): 450
Gardner, W (1): 852
George, J (3): 188, 629 & A24
Glasson, A (1): 695
Gonotsky, S (1): 368
Gordon, J (2): 189 & 339
Gourlay, D (1): 181
Graham, W (1): 659
Grant, B (1): 449
Green, J (2): 185 & 207
Greenfield, B (1): 981
Greensword, C (6): 175, 176, 458, 625, 682 & 953
Gregg, J (1): 630
Grey, J (1); 208
Gurley, R (1): 964
Haley, L (1): 426
Head, L (1): 334
Heddle, A (1); 441
Hedges, T (1): 309
Heffner, A (5): 180, 352, 394, 396 & 982

Hefter, C (6): 182, 195, 201, 349, 693 & 966
Hellman, W (2): 331 & 388
Hews, A (4): 159, 942, 943 & 944
Holding, R (3): 415, 649 & 876
Horsfall, W (1): 651
Hull, E (1): 392
Hunt, E (1): 913
Inglis, A (1): 467
Jacob, H (2): 310 & 466
Johnson, M (2): 957 & A2
Johnston, K (1): 376
Jones, E (1): 202
Jordan, A (3): 399, 883 & 958
Kear, J (2): 435 & 666
Keenan, J (1): 875
Keene, J (1): 986
Kemmerer, R (1): 692
Kilgour, W (1): 348
King, H (1): 361
Kirk, J (1): 327
Kirkwood, D (1): A21
Klinka, A (1): 190
Lafferty, D (1): 922
Larson, J (1): 196
Lawrie, J (1): 371
Lee, P (1): 697
Lees, J (1): 425
Leggett, W (1): 169
Leopold, J (1): A14
Levitt, L (1): 939
Lewis, W (1): A4
Lieberman, H (3): 375, 402 & 864
Link, W (1): A5
Long, A (1): 866
Lucas, S (1): 204
Lyman, H (7): 440, 660, 661, 662, 683, 686 & 983
Lyons, J (1): 878
MacGregor, T (1): 648

Mackenzie, J (5): 355, 403, 653, 676 & 856
Malloy, J (1): A18
Martins, R (3): 160, 431 & 867
McCulloch, R (1): 987
McLaren, T (1): 637
Miller, F (1): 865
Milligan, D (1): 895
Moiseyev, A (1): 332
Moore, C (1): 437
Muir, T (1): 888
Murray, J (2): 347 & A10
Nelson, C (5): 168, 351, 416, 654 & 992
Oldbury, D (10): 333, 381, 404, 429, 665, 862, 921, 926, 938 & 945
Parker, C (1): 985
Pask, R (6): 390, 391, 460, 696, 925 & 940
Patterson, J (1): 670
Pawling, H (1): 345
Payne, W (2): 468 & 886
Perrett, W (3): 178, 411 & 677
Pickering, S (2): 673 & 880
Pomeroy, M (1): 364
Price, G (1): 669
Price, J (1): 443
Quinlan, T (1): 459
Ransome, E (1): 457
Raw, R (1): 172
Reed, J (1): 931
Rees, E (2): 211 & 212
Reisman, A (3): 317, 318 & 382
Renner, C (1): 174
Richards, H (1): 329
Richmond, O (10): 354, 409, 412, 439, 470, 663, 700, 871, 937 & 954
Roberts, J (1): 367
Robertson, D (1): 988
Robertson, J (1): 170
Robertson, W (1): 699
Robinson, H (3): 868, 869 & 920
Ronald, A (1): 423

Ross, A (1): 432
Russell, W (1): A9
Ryan, W (10): 326, 330, 703, 898, 911, 923, 924, 994, A12 & A15
Salot, W (1): 900
Saukell, J (2): 668 & 675
Scarpetta, S (1): A25
Schaefer, A (5): 395, 624, 881, 891 & 963
Schreiber, L (1): 359
Searight, J (1): 626
Semple, P (4): 397, 657, 897 & 960
Shirra, C (1): 631
Shivas, G (1): 652
Sinclair, A (1): 323
Slocum, G (12): 187, 447, 906, 907, 908, 948, 949, 950, 959, 961, A16 & A17
Smith, H (3): 401, 636 & 691
Spayth, H (2): 343 & 892
Spiller, E (1): 671
Spitz, J (1): 360
Staines, G (1): 674
Stearns, L (2): 421 & 642
Steel, M (1): 192
Steel, W (1): 952
Stoddard, A (1): 687
Sturges, J (11): 209, 210, 344, 408, 419, 647, 685, 885, 887, A8 & A19
Sunderland, J (1): A3
Taylor, B (1): 384
Terry, S (1): 655
Thirkell, P (1): 198
Thomas, W (1): 179
Tinsley, M (5): 314, 320, 328, 645 & 646
Trott, G (4): 206, 311, 420 & 853
Vair, L (5): 186, 632, 690, 858 & 894
Veal, W (2): 859 & 946
Walker, T (1): 183
Wallace, D (1): 200
Wardell, M (6): 386, 413, 465, 471, 689 & 854
Waterhouse, E (1): 191
WCCP (1): 335

Weston, J (1): 857
Wexler, N (1): 405
White, J (1): 672
Wilder, C (2): 166 & 177
Wiswell, T (76): 313, 322, 341, 350, 356, 357, 358, 362, 363, 365, 369, 370, 377,
379, 380, 383, 385, 398, 406, 407, 414, 417, 428, 436, 448, 452, 453, 454, 455,
633, 634, 640, 641, 643, 644, 658, 664, 704, 705, 860, 861, 863, 877, 896, 899,
901, 902, 904, 905, 909, 910, 914, 947, 955, 967, 968, 969, 970, 971, 972, 973,
974, 975, 978, 984, 989, 990, 991, 995, 997, A1, A6, A7, A13, A20 & A23
Wragg, W (1): 694
Wyllie, J (3): 346, 643 & 855
Yates, J (1): 374
Yeoman, J (1): 167

Avery, C & Wiswell, T (1): 387
Botte, J & Wiswell, T (1): 977
Holding, R & Oldbury, D (1): 874
Johnson, F & Purcell, W (1): 203
Ricca, J & Wiswell, T (1): 451

Appendix 4: Index to Illustrative Games

In total there are 231 illustrative games. These are listed separately as crossboard games, postal games and analyzed games.

Book 2: Games 1 – 50; Book 3: Games 51 – 102

Book 4: Games 103 – 139; Book 5: Games 140 – 231

Crossboard Games (166/231 = 72%)

Anderson, A (3): 109, 138 & 139

Anderson, J (1): 89

Atwell, R (1): 148

Avery, C (1): 113

Banks, N (5): 31, 45, 119, 158 & 171

Barker, C (2): 120 & 189

de Bearn, L (1): 187

Birkenshaw, J (1): 226

Borchek (1): 168

Bradford, J (1): 201

Brewer, C (1): 24

Bruch, E (1): 205

Bucklow, F (1): 78

Butcher, A (1): 103

Cameron, A (1): 199

Cann, G (2): 73 & 81

Cantor, C (1): 207

Case, B (5): 12, 71, 76, 135 & 175

Caws, J (1): 122

Chamblee, M (2): 101 & 152

Chinook: (5): 80, 111, 125, 151 & 156

Cohen, S (4): 31, 37, 142 & 170

Coll, J (1): 1

Colossus (1): 72

Cooper, D (1): 5

Cox, J (2): 53 & 127

Cravens, H (2): 50 & 169

Crawford, C (1): 218

Davies, G (1): 50
Davis, P (3): 118, 141 & 222
Denvir, J (1): 46
Devlin, H (2): 98 & 141
Edwards, L (2): 130 & 192
Edwards, W (5): 116, 145, 157, 184 & 188
Ferrie, J (1): 25
Fields, R (1): 11
Fraser, W (2): 194 & 229
Freedman, H (2): 180 & 203
Fuller, E (3): 146, 159 & 218
Gallagher, F (1): 208
Gilliland, J (1): 165
Ginsberg, L (1): 117
Glennie, D (1): 27
Gonotsky, S (2): 108 & 219
Grant, J (3): 9, 79 & 147
Grover, K (5): 11, 84, 121, 129 & 202
Halliwell, W (1): 120
Hanson, J (1): 108
Harwood, D (2): 126 & 154
Hellman, W (12): 22, 76, 128, 137, 140, 143, 199, 209, 210, 211, 212 & 217
Hill, W (1): 29
Hopper, M (3): 63, 99 & 131
Horr, J (1): 201
Hunt, E (1): 48
Hunt, R (1): 92
Hutzler, H (1): 46
Hyde, D (1): 14
Inkster, L (1): 79
Jacob, H (1): 226
Jones, R (1): 55
Jordan, A (3): 85, 117 & 148
Jordan, R (4): 25, 29, 180 & 203
Kehoe, G (1): 66
Ketchum, P (1): 66
King, R (2): 75 & 163
Koff, H (1): 173

Krantz, M (2): 179 & 214
Lafferty, D (8): 128, 143, 151, 178, 182, 221, 228 & 231
Landry, T (5): 13, 19, 54, 112 & 193
Laverty, T (1): 80
Levitt, L (5): 1, 77, 124, 147 & 174
Levy, S (3): 37, 170 & 220
Lieberman, H (1): 152
Loew, M (2): 71 & 204
Long, A (11): 12, 15, 27, 48, 84, 86, 116, 129, 140, 193 & 230
Lowder, E (10): 68, 88, 93, 107, 110, 115, 157, 164, 174 & 206
Lucas, B (1): 96
Marshall, J (1): 132
McCarrick, C (1): 216
McCarthy, P (3): 14, 164 & 215
McGill, J (2): 19 & 21
McKenna, C (1): 133
Mellon, D (1): 20
Miller, G (3): 90, 123 & 136
Moir, J (1): 161
Moiseyev, A (1): 3
Morrison, J (1): 228
Murphy, M (1): 8
Nexus (2): 102 & 190
Oldbury, D (23): 4, 22, 33, 77, 78, 82, 100, 110, 142, 145, 146, 156, 159, 168, 182, 188, 206, 208, 209, 210, 211, 212 & 231
Orton, H (2): 16 & 18
Pask, R (33): 8, 9, 10, 13, 15, 17, 20, 21, 24, 28, 67, 72, 73, 74, 75, 81, 82, 88, 90, 96, 98, 102, 103, 112, 122, 123, 126, 130, 133, 136, 154, 190 & 216
Pomeroy, M (1): 85
Proffitt, N (1): 17
Ransome, E (1): 220
Reed, J (1): 189
Retallick, D (1): 28
Richards, H (1): 58
Roberts, W (1): 219
Robilliard, O (1): 10
Rubin, N (1): 187
Ryan, W (5): 58, 69, 121, 158 & 202

Scott, J (1): 4
Stewart, R (3): 5, 161 & 171
Taylor, L (2): 160 & 175
Thompson, P (1): 149
Tinsley, M (41): 16, 18, 23, 33, 45, 54, 55, 68, 89, 92, 93, 100, 101, 107, 111, 113, 115, 118, 119, 124, 125, 132, 135, 137, 149, 160, 163, 165, 169, 173, 178, 192, 204, 205, 207, 215, 217, 221, 222, 229 & 230
Vigman, R (1): 23
Walker, C (1): 67
Watson, T (2): 74 & 184
Weslow, S (1): 69
Wiswell, T (8): 53, 63, 99, 127, 131, 179, 194 & 214
Wyllie, J (3): 109, 138 & 139
Young, C (1): 3
Zuber, E (1): 86
Postal Games (4/231 = 2%)

Banks, M (1): 162
Caldwell, J (1): 162
Colston, T (1): 41
Fortman, R (2): 41 & 185
Sheehan, T (1): 225
Schumann, W (1): 225
Thompson, P (1): 185

Analyzed Games (61/231 = 26%)

Allen, F (1): 52
Anderson, A (1): 26
Benstead, W (1): 213
Bradt, P (1): 32
Case, B (3): 7, 70 & 150
Drummond, J (4): 30, 97, 104 & 105
Dunne, F (1): 183
Fortman, R (1): 177
Fraser, W (1): 134
Frazier, E (2): 167 & 224
Freeman, C (1): 6

Ginsberg, L (1): 2
Grover, K (1): 87
Head, L (1): 61
Heffner, A (3): 34, 186 & 227
Hellman, W (4): 42, 60, 64 & 114
Hunt, E (1): 191
Hynd, J (1): 44
KingsRow (1): 166
Kirk, J (1): 56
Lieberman, H (1): 172
Loy, J (1): 91
Mantell, A (1): 47
Oldbury, D (2): 43 & 83
Pask, R (1): 176
Ryan, W (3): 59, 106 & 144
Tinsley, M (5): 39, 40, 57, 153 & 196
WCCP (13): 35, 36, 38, 49, 51, 62, 65, 181, 195, 197, 198, 200 & 223
Wexler, N (2): 94 & 95
Wiswell, T (1): 155

Appendix 5: Index to Key Landings

| Landing | Lesson Number |
|----------------|----------------------|
| #1 | 162 |
| #2 | 163 |
| #3 | 164 |
| #4 | 169 |
| #5 | 168 |
| #6 | 97 |
| #7 | 98 |
| #8 | 99 |
| #9 | 167 |
| #10 | 166 |
| #11 | 100 |
| #12 | 96 |
| #13 | 101 |
| #14 | 102 |
| #15 | 261 |
| #16 | 262 |
| #17 | 338 |
| #18 | 254 |
| #19 | 255 |
| #20 | 256 |
| #21 | 257 |
| #22 | 258 |
| #23 | 165 |
| #24 | 259 |
| #25 | 260 |
| Jack Cox | 170 |

Appendix 6: Index to the 156 3-Move Ballots

A number in brackets is given when the same ballot is referenced more than once under a particular lesson. As will be seen, the coverage is very extensive.

| Ballot | Lesson(s) |
|--------------------------|--|
| 9-13 21-17; 5-9 | 77, 85, 94, 115, 146, 235, 318(4) & 322 |
| 9-13 21-17; 6-9 | 145, 146, 147(2), 235, 290, Ch 29 Intro, 311 & 317 |
| 9-12 22-17; 13-22 | 94, 101, 147, 205, 302, 318, 319 & 327 |
| 9-13 22-18; 6-9 | 83, 87, 88(2), 157, 234(2), 243, 318, 319, 320, 328(2), 338 & 361 |
| 9-13 22-18; 10-14 | 157, 159, 249, 293, 299, 319, 325 & 363 |
| 9-13 22-18; 10-15 | 77, 131, 147, 200, 252, 261, 262, & 318(2) |
| 9-13 22-18; 11-15 | 122, 252, 319 & 362 |
| 9-13 22-18; 11-16 | 77, 318 & 344 |
| 9-13 22-18; 12-16 | 42, 77, 80, 90, 94, 147, 158, 170, 199, 235, 243, 244, 249, 309, 317, 318, 326 & 337 |
| 9-13 23-18; 5-9 | 79, 94, 96, 146, 202, 231, 234, 236, 250, 317 & 318 |
| 9-13 23-18; 6-9 | 152, 231 & 361 |
| 9-13 23-18; 10-15 | 88, 284 & 325 |
| 9-13 23-18; 11-15 | 149, 294, 328 & 364 |
| 9-13 23-18; 11-16 | 94, 316, 320(4) & 344 |
| 9-13 23-18; 12-16 | 89, 151, 157, 203, 231, 236 & 237 |
| 9-13 23-19; 5-9 | 90, 98, 146, 231 286, 306, 321 & 338 |
| 9-13 23-19; 6-9 | Bk 2 Intro, 87, 90, 95(2), 98, 146, 147, 231, 241, 259, 286, 324, 326 & 338 |
| 9-13 23-19; 10-14 | 83, 88, 98, 99, 166, 231(2), 259, 285 & 338 |
| 9-13 23-19; 10-15 | 334 & 355 |
| 9-13 23-19; 11-16 | 81, 92, 128, 166, 231, 249 & 285 |
| 9-13 24-19; 5-9 | 88, 90, 146, 234, 239(2), 260, 283, 294, 317, 319, 322, 328 & 338 |
| 9-13 24-19; 6-9 | 77, 98, 145, 146, 251, 259, 260, 283, 317, 319, 326 & 338 |

| | |
|--------------------------|--|
| 9-13 24-19; 10-14 | 98, 99, 157(2), 231, 234, 259, 315, 317(2), 338 & 363 |
| 9-13 24-19; 11-15 | 90, 201, 260, Ch 29 Intro & 321 |
| 9-13 24-19; 11-16 | 86, 170, 199, 235, 243 & 251 |
| 9-13 24-20; 5-9 | 146, 261, 262, 288 & 319 |
| 9-13 24-20; 6-9 | 88(3), 145, 146, 289, Ch 29 Intro & 319 |
| 9-13 24-20; 10-14 | 95, 133, 144, 146, 244, 257, 261, 262, 288, 316, 317, 319, 326, 327 & 333(5) |
| 9-13 24-20; 10-15 | 149, 287, 316 & 328 |
| 9-13 24-20; 11-15 | 78 & 204 |
| 9-13 24-20; 11-16 | 318 & 365 |
| 9-14 22-17; 5-9 | 81, 102, 151, 236, 249, 255, 270, 328 & 337 |
| 9-14 22-17; 6-9 | 90, 102, 157, 270, 291, 319 & 320 |
| 9-14 22-17; 11-15 | 46, 78, 100, 121, 142, 151, 164, 171, 234, 239, 249, 251, 317, 318(2), 322 & 337 |
| 9-14 22-17; 11-16 | 77, Bk 2 Intro, 78, 88, 162, 173, 244(4), 249, 318, 320(2), 326 & 334 |
| 9-14 22-18; 5-9 | 37, 43, 44, 45, 78, 83(2), 85(3), 88, 92, 143, 144, 146, 149, 157(2), 172, 231, 232(2), 237, 250, 317, 318, 320, 321 & 337 |
| 9-14 22-18; 10-15 | 84, 145, 317(2), 319 & 340 |
| 9-14 22-18; 11-15 | 79, 97, 101, 149, 159, 250(2), 251, 260, 268, 319 & 323 |
| 9-14 22-18; 11-16 | 77, 84, 86, 140, 147, 164, 240 & 269 |
| 9-14 23-18; 14-23 | 85(2), 89, 94, 122, 159, 249, 319, 328 & 342 |
| 9-14 23-19; 5-9 | 83, 104, 146, 150, 231, 249(2), 252, 317, 319 & 320 |
| 9-14 23-19; 11-16 | 81, 94(2), 100, 105, 231 & 252 |
| 9-14 23-19; 14-18 | 83(3), 128, 231, 294, 318, 319 & 341 |
| 9-14 24-19; 5-9 | 85, 146 & 172 |
| 9-14 24-19; 11-15 | 49, 78, 85, 97, 114, 141, 260 & 302 |
| 9-14 24-19; 11-16 | 94, 122, 141, 164, 252, 269 & Ch 29 Intro |
| 9-14 24-20; 5-9 | 47, 85, 89, 102, 146, 172, 239 & 253 |
| 9-14 24-20; 10-15 | 102, 239, 255, 257, 271, 294 & 326 |
| 9-14 24-20; 11-15 | 102, 122, 140, 142, 237, 251, 252, 257, 271, 294, 302, 317 & 322 |
| 9-14 24-20; 11-16 | 84, 101, 102, 157, 237, 272, 317 & 323 |
| 10-14 22-17; 7-10 | 80, 81, 99, 159, 189, 233, 234, 250 & 318(2) |
| 10-14 22-17; 9-13 | 321 & 355 |

| | |
|---|---|
| 10-14 22-17; 11-15 | 84, 317, 318 & 356 |
| 10-14 22-17; 11-16 | 84(3), 319, 320 & 358 |
| 10-14 22-17; 14-18 & 357 | Bk 2 Intro, 83, 142, 150, 152, 206, 231, 251, 318 |
| 10-14 22-18; 6-10 | 84, 97, 122, 131, 234, 318, 321 & 353 |
| 10-14 22-18; 7-10 353 | 83, 90(2), 150(2), 157, 167, 250, 252, 319, 328 & |
| 10-14 22-18; 11-15 & 319 | 81(2), 84, 89, 94, 97, 157, 187, 244, 311, 316, 317 |
| 10-14 22-18; 11-16 | 80(2), 167, 188, 317 & 318 |
| 10-14 22-18; 12-16 & 354 | 1, Bk 2 Intro, 88, 94, 95, 150, 157, 161, 302, 318 |
| 10-14 23-18; 14-23 | 128, 318, 320(2) & 360 |
| 10-14 23-19; 6-10 | 87, 98, 231, 241, 259, 338 & 359 |
| 10-14 23-19; 7-10 | 99, 143, 146, 152, 231, 244, 294, 318 & 359 |
| 10-14; 23-19 11-15 | 84, 137, 144, 146, 159, 243, 251, 318, 334 & 356 |
| 10-14 23-19; 11-16 | 92, 149, 166, 190, 231 & 294 |
| 10-14 23-19; 14-18 | 80, 83, 94, 231(2), 234, 279 & 318 |
| 10-14 24-19; 6-10 299, 300, 317, 318 & 338 | 40, 90, 98, 128, 146, 147, 186, 234, 243, 249, 259, |
| 10-14 24-19; 7-10 352 | 81, 99, 145(2), 146, 161, 167, 249, 316, 318 & |
| 10-14 24-19; 11-16 | 167, 232, 244, 304 & 352 |
| 10-14 24-19; 14-18 | 80, 83, 231, 256, 277 & 318 |
| 10-14 24-20; 6-10 | 94, 98, 102, 146, 187 & 249 |
| 10-14 24-20; 7-10 363 | 87, 94, 146, 244(2), 316, 319, 324, 328, 337 & |
| 10-14 24-20; 11-15 | 84, 102, 191 & 328(2) |
| 10-14 24-20; 11-16 319 & 328 | 81, 84, 96, 99, 102, 149, 233, 237, 280, 317, 318, |
| 10-14 24-20; 14-18 | 80(2), 231, 256 & 277 |
| 10-15 21-17; 6-10 | 128, 234, 238, 320 & 347 |
| 10-15 21-17; 7-10 319(2) & 345 | Bk 2 Intro (2), 124, 127, 243, 250, 307, 318, |
| 10-15 21-17; 9-13 | 77, 84(4), 94, 250, 319, 336 & 348 |
| 10-15 21-17; 11-16 | 39, 82, 84, 94, 144, 163, 178, 249, 334 & 337 |
| 10-15 21-17; 15-18 318(2) & 337(2) | 80, 88, 94(2), 157, 231, 251, 256, 277, 316, |

| | |
|---|---|
| 10-15 22-17; 6-10 | 82, 249, 319, 320 & 349 |
| 10-15 22-17; 7-10 317, 319 & 320(2) | 77(2), 82, 87, 102, 161, 249(2), 255, 258, 275, |
| 10-15 22-17; 9-13 | 77, 84, 88, 200 & 337 |
| 10-15 22-17; 11-16 | 77, 82, 84, 94, 179, 321 & 337 |
| 10-15 22-17; 15-19 | 82, 122, 125, 152, 231, 318, 319 & 350 |
| 10-15 22-18; 15-22 & 252 | 77, 81, 101, 130, 142(2), 157, 180, 206, 243, 251 |
| 10-15 23-18; 6-10 334 & 351 | 85, 234, 235, 242, Ch 29 Intro, 316, 316(2), 318, |
| 10-15 23-18; 7-10 | 151(2), 161, 182, 234, 236(2) & 318 |
| 10-15 23-18; 9-14 340 | 77, 84, 149, 237, 302, 318, 319, 322, 328, 336 & |
| 10-15 23-18; 11-16 | 86, 96, 123, 142, 159, 243, 266, 318 & 319 |
| 10-15 23-18; 12-16 | 163, 181, 250, 251 & 318(2) |
| 10-15 23-19; 6-10 | 92, 101, 142, 150, 183, 234, & 317 |
| 10-15 23-19; 7-10 | 35, 77, 89, 99, 100, 105, 234 & 318 |
| 10-15 23-19; 11-16 | 77, 84, 334 & 358 |
| 10-15 24-19; 15-24 317(2) & 336 | 137, 141, 144, 184, 232, 242, 252, 253, 316, |
| 10-15 24-20; 6-10 | 80, 90, 234 & 278 |
| 10-15 24-20; 7-10 | 79, 102, 111, 229, 235 & 255 |
| 10-15 24-20; 15-19 | 86, 90, 157, 185, 243, 249, 317, 319 & 326 |
| 11-15 21-17; 8-11 | 89, 151, 164 & 171 |
| 11-15 21-17; 9-13 | 82, 87, 94, 115, 148, 235, 291, 316, 318(2) & 328 |
| 11-15 21-17; 9-14 | 78, 100, 151, 164, 171 & 234 |
| 11-15 21-17; 15-19 | 88, 152, 267 & 302 |
| 11-15 22-17; 8-11 243, 244 & 250 | 77, 79, 80(2), 96, 100, 107, 150(2), 152, 232(3), |
| 11-15 22-17; 9-13 | 77, 78, 83, 158, 204 & 250 |
| 11-15 22-17; 15-18 | 80, 88, 152, 231, 263 & 328 |
| 11-15 22-17; 15-19 | 77, 82, 87, 108, 148, 151, 319, 322, 325 & 337 |
| 11-15 22-18; 15-22 | 77(2), 79, 89, 93, 94(2), 113, 142, 158(2), 161, |
| | 233, 242, 316(2), 317, 318, 336 & 337 |
| 11-15 23-18; 8-11 | 80(2), 84, 90, 94, 109, 127(2), 142, 145, 158(2), |
| | 231, 234(3), 235(2), 251, 252(2), Ch 29 Intro & 323 |
| 11-15 23-18; 9-14 | 77, 84, 101, 110, 235, 251, 319, 320, 321, 328 & |
| | 337 |

| | |
|---------------------------|--|
| 11-15 23-18; 10-14 | 84, 127, 187 & 234 |
| 11-15 23-18; 12-16 | 122, 128, 237, 319 & 339 |
| 11-15 23-18; 15-19 | 82(3), 87(2), 236, 264, 316, 318 & 327 |
| 11-15 23-19; 8-11 | 28, 29, 30, 31, 32, 33, 77(2), 79(2), 80, 96, 100, Ch 14 Intro (2), 103, 150, 157, 231, 232(3), 233, 234, 240(2), 242, 244(2), 250(4), 302, 317(2), 318(2), 323, 325 & 337 |
| 11-15 23-19; 9-13 | 36, 81, 84, 90(2), 93, 96, 99, 106, 122, 145, 157, 235, 240, 242, 249, 316 & 318 |
| 11-15 23-19; 9-14 | 34, 48, 81(2), 85, 90, 93, 97, 100, 104, 142, 145, 151, 235, 237, 252, 291, 318, 319, 322, 324(2) & 326 |
| 11-15 24-19; 15-24 | 77(2), 78(2), 79, 85, 94, 114, 133, 143, 147, 149, 164, 233, 243, 249(2), 250, 253(2), 292, 316 & 317 |
| 11-15 24-20; 8-11 | 77, 79(3), 80, 85, 102, 111, 142, 206, 231, 244, 250(2), 291, 321 & 327 |
| 11-15 24-20; 12-16 | 123, 252, 266 & 337 |
| 11-15 24-20; 15-18 | 140, 152, 159, 238, 265 & 323 |
| 11-16 21-17; 7-11 | 124, 318 & 345 |
| 11-16 21-17; 8-11 | 122, 163, 169, 276, 291, 299, 316 & 317 |
| 11-16 21-17; 9-13 | 150, 177, 235, 242 & 320 |
| 11-16 21-17; 9-14 | 78, 162 & 173 |
| 11-16 21-17; 16-20 | 78, 145, 149, 158, 162, 163, 169 & 178 |
| 11-16 22-17; 7-11 | 77(2), 82, 96, 240, 258 & 275 |
| 11-16 22-17; 8-11 | 77, 164, 165, 174 & 238 |
| 11-16 22-17; 9-13 | 77, 337 & 344 |
| 11-16 22-17; 16-20 | 140(2), 162, 165 & 174 |
| 11-16 22-18; 7-11 | 82, 140, 258, 294, 303, 308, 309, 337 & 343 |
| 11-16 22-18; 8-11 | 77, 80, 151, 162, 165, 167, 168, 170, 174 & 317 |
| 11-16 22-18; 16-19 | 77, 83(2), 84, 152, 269, 291 & 322 |
| 11-16 22-18; 16-20 | 77, 80, 86, 148, 152, 162, 165, 167, 168, 170, 174, 241, 250, 298, 316, 317, 320, 322 & 328 |
| 11-16 23-18; 7-11 | 96, 141, 231, 249, 250 & 343 |
| 11-16 23-18; 8-11 | 94, 128, 163, 167, 168, 170 & 274 |
| 11-16 23-18; 9-14 | 77, 84, 86, 163, 273, 292 & 322 |
| 11-16 23-18; 10-14 | 84, 96, 166, 167, 188 & 231 |
| 11-16 23-18; 16-20 | 87, 91(2), 94, 147, 163, 166, 167, 168, 170, 175, 244(2), 250, 253(2) & 328 |
| 11-16 23-19; 16-23 | 151, 301, 302 & 346 |
| 11-16 24-19; 7-11 | 91, 157(2), 234, 238, 252, 302, 317, 326 & 343 |

| | |
|----------------------------|--|
| 11-16 24-19; 8-11 | 38, 77, 78, 81, 90, 159(2), 164, 167, 168, 170, 176, 232, 243, 249, 315, 317, 320, 325 & 328 |
| 11-16 24-19; 16-20 | 91, 164, 166, 167, 168, 170, 175, 232, 244, 317 & 328(2) |
| 11-16 24-20; 7-11 | 94, 192, 250, 255 & 316 |
| 11-16 24-20; 16-19 | 77, 83(2), 87, 91, 112, 151(2), 152, 158, 239, 316(2), 320, 321 & 325 |
| 12-16 21-17; 9-13 | 150, 152, 197, 235 & 252 |
| 12-16 21-17; 9-14 | 89, 144, 161, 169, 249, 250, 251(2), 282, 294 & 322 |
| 12-16 21-17; 16-19 | 77, 86, 254, 282 & 291 |
| 12-16 21-17; 16-20 | 89, 148, 163, 169, 198, 243 & 317 |
| 12-16 22-17; 16-19 | 86, 152, 196 & 254 |
| 12-16 22-17; 16-20 | 151(3), 152, 165, 195, 241 & 318(2) |
| 12-16 22-18; 16-19 | 142, 147, 161, 237, 243, 251, 254, 282 & 322 |
| 12-16 22-18; 16-20 | 77, 162, 165, 167, 168, 170, 174 & 328 |
| 12-16 23-18; 16-19 | 82(2), 83(4), 84 & 194 |
| 12-16; 23-18; 16-20 | 84, 91, 163, 167, 168, 170, 193, 235 & 317 |
| 12-16 24-19; 16-20 | 84, 89, 91, 142, 164, 167, 168, 170 & 193 |
| 12-16 24-20; 8-12 | 41, 141, 146, 150, 192, 235(2), 250 & 326 |
| 12-16 24-20; 10-15 | 146(2), 150, 151, 235, 249 & 281 |