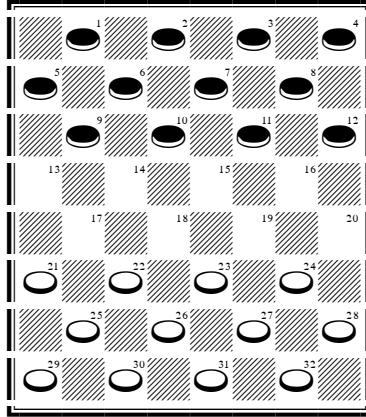


MOVE OVER



A SUPPLEMENT

BY RICHARD PASK

&

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PREFACE

Derek Oldbury's *Move Over*, published in 1957, is without doubt one of the landmarks in the literature of checkers & draughts. Controversially received from the outset, its merits have been hotly disputed ever since; the space-force-time system espoused being alternately championed and derided. This short supplement seeks to summarize the main tenets of this remarkable work - which, for the purposes of immediacy, is given in the present tense -, reassess it in light of the developments made in the game over the intervening 48 years, and provide additional material where relevant.

In particular, for the first time it provides a definitive set of solutions to the 24 problems and endgames which have tantalised readers for so long. In this, I am ably assisted by Richard White. As far back as 1991, Mr White began contributing his proposed solutions to the excellent KCR, and last year kindly sent me a complete record of his findings. Although I have managed to track down Derek's - henceforth DEO's - own solutions and, unless otherwise stated, have given them preference, it was most useful to have Mr White's for comparison. There was a great deal of agreement between them, but I think it fair to say that DEO would have been surprised with the solution to Problem #13, and Mr White will be surprised when he sees the solution to Problem #16.

Move Over is my favourite DEO book - I must have read it at least 10 times -, and I rate it extremely highly. Flawless it certainly isn't, but the best things rarely are.

Yours sincerely, R. J. Pask

(10/4/05)

INTRODUCTION

The dust jacket of the book itself is of interest for three reasons. Firstly, it gives the subtitle, *How to win at Draughts*, which for some mysterious reason DEO loathed, but the publishers not unreasonably insisted upon. Secondly, the photograph displays the pieces on the white squares, even though here this necessitates playing across the fold of the board. Possibly this was because DEO wanted this to be consistent with the printed diagrams, possibly it was because it was common practice in Yorkshire and other parts of England at the time, or possibly DEO just wanted to be different. And thirdly, the setting itself is an ancient one by Joshua Sturges (#8 from his 1808 problem book); White winning with ... 32-27!; 28-32 27-24!; 19-28 26-23.

The next thing one is struck by is the diagrams, which have the side nearest to the reader shown normally, and the side playing ‘downwards’ shown upside-down. This results in a curious, and unsettling, 3-D effect, which DEO wisely never repeated. Again, it was different.

Although the book is, apparently, well-liked by beginners (and by games players from other disciplines), in my opinion this is almost entirely due to its readability – the vast majority of draughts books being an incoherent jumble of numbers -, and in reality it is far more suited to the expert. For one thing, it doesn’t include the rules of the game! For another, as noted earlier, it omits to give any problem solutions – incredible in my view, but seemingly only of minor annoyance to others. Thirdly, there is no graduated course on tactics, everything being taken for granted, and finally it makes no ‘beginner-friendly’ claims itself. Indeed, the dust jacket states: ‘... it will certainly be a necessity to every *serious* player for a long time.’ (My italics.)

Lastly, it is of interest to note that while *Move Over’s* space-force-time system caused considerable waves, another book published in 1957, Larry Evans’ excellent *New Ideas In Chess*, while very well received, was viewed as perfectly orthodox. The main elements featured in its holistic approach were pawn structure, space, force and time! *Move Over* does not, of course, provide the reader with a fool-proof system of play – although DEO teasingly suggests that it might! - any more than Evans’ book does, but succeeds in bringing to light key strategic elements of the game which, although well understood by master and grandmaster players, past and present, often on an intuitive basis, had previously been buried.

CHAPTER-BY-CHAPTER COMMENTARY

Book 1: Introduction

Synopsis

Most draughts books consist of page after page of dry numbers, with little or no explanation, giving the impression that the best moves can all be looked up, and that in order to become a champion all one needs to do is to memorize these moves. While general playing principles have often been applied with success in chess, it is widely believed that draughts is not susceptible to this approach. The truth is, however, that there must be a theory behind the game; the trick being to uncover it.

Commentary

DEO was certainly justified in his criticism of the layout of most draughts books, and right to point out the inadequacy of so-called ‘published play’. Indeed, he later claimed that 90% of it was obsolete or blatantly unsound. (See CE Vol 1.) However, while Willie Ryan, supported by others, often stated that the game had no theory, this was more a reaction to the crack-pot systems occasionally put forward to ‘beat the game’ than a renunciation of general principles; the fact remaining that in order to become a master player *you have to be able to analyse accurately across the board.*

'The game of checkers is fundamentally a test of what you can see, rather than what you can remember.' (Dr Marion Tinsley) In other words, those in the know were, and always have been, keenly aware of the game's underlying principles, although very few of them have been able (or found it profitable!) to express them clearly in print. In defence of knowledge, however, it should be pointed out that in draughts, as in life, there are exceptions to every 'rule' – 'Ultimately it is the position of every piece on the board which counts.' (Walter Hellman) -, and that where two players have the same crossboard ability, having fully grasped the contents of *Move Over* for example, the one with the superior knowledge will naturally prevail.

Book 1: Chapter 1

Synopsis

Before beginning to study the game of draughts, it is essential that you become familiar with the board itself. The central squares are very different from those on the edge, offering both speed – the chance to get to any square on the board quickly – and scope; their control resulting in control of the board. The squares in the corners are particularly undesirable, although it will be noted that the four corners are not the same. The two double-corners have twin exits, and are safer than the two single-corners with their single exit squares. While central control is the goal, forcing your opponent into the less favoured areas of the board, care should be taken not to overcrowd the centre, as this can be powerfully met with a pincer movement.

There are 7 diagonals in all which, seen from White's viewpoint, are as follows:

- *The D-line is the major line of defence, running from square 29 - 4, and it cuts the board in halves. In playing an attacking game, the 4 men on squares 21, 22, 25 & 29 will be developed rapidly. Gaining control of the D-line can be seen as taking the initiative; crossing it is to begin the attack.*
- *The A-line is the major line of attack, running from squares 32 – 5 – 1, and cuts across the D-line and through the centre of the board. The player who sets up an A-line attack first takes the lead; the opponent being forced to reply in some other way. Retaining a man on square 31 is often useful both here and on other occasions since, although it is on the edge, it is immune from being jumped and serves to support the chain of men.*
- *The B-line runs from squares 31 – 13 – 2. It is a diagonal with weaknesses, its best squares being those on 31 and 13, serving to support more active pieces, and care should be taken not to allow the opponent to post a man on square 22: this intersects both the D-line and the B-line and undermines the A-line!*
- *The C-line, which runs from squares 30 – 21 – 3, is stronger than the B-line, most of it running towards the centre, and also intersects with the A-line. This is why square 14 is of such importance!*

- *The E-line, running from squares 30 – 12 – 3, and the F-line, running from squares 31 – 20 – 2, are in the main defensive; supporting as they do activity along the D-line.*
- *Although the G-line, running from squares 32 – 28 – 1, might be considered another line of attack, it is actually the opponent's A-line, and any attacks along it are likely to stem from the other side of the board. It can, however, be used in support of an A-line attack, although an early advance along the G-line tends to result in a very defensive formation; forestalling as it does enemy activity. Nowadays, the popular view is that you should play 'not to lose', but I play to win, and I make winning chances rather than waiting for them to arise by chance.*

In summing up our survey of squares and diagonals, it is worth stating that early in the game the diagonals are of paramount importance, but later on, when the forces are greatly reduced, the individual squares come into their own.

Commentary

Virtually all master players would concur with DEO's views on the D-line, A-line and E-line: the D-line being directed towards the less vulnerable single-corner, the A-line being directed towards the more vulnerable double-corner, and the E-line (Derek might have entitled it the equality line) featuring heavily in both the Pioneer and Defiance systems (both noted for their balanced nature). They would also agree with the value of squares 14, 22, 31 and 13 (and 20): in reference to square 22, in CCS Wille Ryan refers to the danger of the opponent infiltrating 'behind the breastworks'. I would have to say however that, in practice, a D-line formation only ever reaches square 11 (at most), the A-line square 14, and the E-line square 19! Also, while 2 men on squares 13 & 9, and 20 & 16 can be useful, as can 3 men on 21, 17 & 14 (Short Dyke) and 4 men on squares 28, 24, 19 & 15 (one segment of the Mill), the significance of the B-line, F-line, C-Line and G-Line is open to question. Lastly, the gaping hole made when removing the 4 men on squares 24, 27, 28 & 32 (double-corner), as opposed to the 4 men on 21, 22, 25 & 29 (single-corner), may better explain why the single-corner men tend to be developed first.

DEO's statement, on Page 22, 'Maybe that is why I am Champion', apparently grated with many players, and may partly explain why the majority of fans on this side of the Atlantic apparently rooted for Tinsley in the 1958 WCM.

Diagram 12 gives the position after **9-14 22-18; 5-9** – a ballot which was clearly not in tune with DEO's preferred style of play. In fact, after 25-22; 11-16 18-15; 10-19 24-15 it is an interesting 'mixed' position. That said, I think he was often unduly critical of ballots that didn't suit him – **10-15 24-19; 15-24** being another example (ID&C P66) -, and it was left to others to demonstrate their good features. On the other hand, he often skilfully demonstrated the scope yet present in many of the 'exhausted' GAYP openings.

Book 1: Chapter 2

Synopsis

A player is said to have ‘the move’ when he is able to check the advance of his opponent’s pieces. Contrary to popular belief, ‘the move’ is not present at all times during a game, it being no more than confining enemy manoeuvres in a very specific way. That is, in any fluid situation, where both sides have free action, it doesn’t exist. Some of the early writers on the game didn’t understand this, confusing ‘the move’ with the relative state of development of the two sides. Winning with two kings against one is a simple matter, consisting of driving the lone king into the double-corner using the power of ‘the move’, and then ousting it by occupying the double-corner oneself. Winning with three kings against two is equally easy, consisting of forcing a one for one exchange and thus reducing matters to the earlier situation. In mastering these two situations it is the general plan which is important, rather than specific sequences of moves.

Commentary

Of the three key elements dealt with by DEO in *Move Over*, **time** was the one which presented the most original features and resulted in the greatest discussion. After all, **force** was only mentioned in passing, and had been thoroughly addressed in the literature, and **space** had received some attention in Ginsberg’s POS and Chamblee’s CATE. In denying the omnipresence of ‘the move’ DEO stirred a hornet’s nest (see BDJ P713), but in my opinion he was absolutely correct. When discussing the endgame, he ranks alongside Tinsley, Hellman, Long and Boland. Therefore, if DEO says it doesn’t always exist, it doesn’t!

Diagram 17 was also taken from Sturges’ 1808 book of problems (#24). Diagram 24, DEO’s endgame study, proved too taxing for many, including one reader who *had* re-read the preceding pages as recommended!

Solution: ... 29-25; 12-16 28-24; 16-20 24-19; 20-24 25-22; 24-28! 19-16 (A); 28-32 16-11; 32-27 11-7; 14-10! (changing guard #1) 7-2; 27-23. Black wins.

A: ... 22-26; 14-18 19-16; 28-32 16-11; 18-15! (changing guard #2) 11-7; 32-27. Black wins.

References: DEO’s 1964 MS; ECB P3729; ECB P5980.

Book 1: Chapter 3

Synopsis

Draughts features both artistic and scientific truth. For example, scientific truth tells us that every properly played game should end in a draw, whereas artistic truth tells us that in practice, over a series of games, the player with the greater creative ability will win.

In particular, there are occasions in draughts when the moves have meaning only as part of a series, and where their power as an integrated design sweeps aside all other considerations.

Whereas an advantage in space or force is fairly easy to assess, the concept of time is far more subtle, having many facets. Firstly, having the initiative is an advantage in time. Secondly, having 'the move' is an advantage in time. Thirdly the relative state of development of the two sides can be an advantage in time. By this I mean the extent to which, taken as a whole, the two sides have progressed towards the king-row. (Measured by calculating a 'time-count'.) Broadly speaking, in the latter part of a game, to be ahead in development is an advantage in time, since in the endgame we aim towards well-defined objectives; early in the game, to be ahead in development is a disadvantage in time, since in the opening one of our main concerns is to gain freedom of action for our forces. From the start of the game, the issues of space, force and time will confront you, and your success across the board will depend upon how you face the challenge of the elements.

Commentary

This is a crucial chapter for several reasons. Firstly, it anticipates the computer programs of the 1990s and beyond, by stating that, although theoretically a draw, draughts will always produce wins because of differing degrees of human fallibility. Hoorah! Secondly, DEO concedes that his 'system' is not, by any means, fool-proof, but rather an intelligent method of approximation. Thirdly, he introduces the concept of a 'time-count'. Although tangentially alluded to by Ginsberg in his book, and by Tinsley in ABC P57 - 'This development is not usual for a Dyke, but seems called for here to avoid the perils of over-development. Black would like to sit tight, and let White do the moving.' -, this is the first time it was dealt with explicitly; being completely distinct from the 'method' outlined by Sivetts, Coleman and Hester. (See SW P152)

At first sight, Diagram 25 looks like a standard Kelso-Cross position, but in fact only features 11 men a side! Play **10-15 23-18; 12-16** 21-17; 9-13 24-20; 16-19 17-14; 6-9 27-24; 1-6 32-27; 8-12 25-21; 12-16 27-23; 6-10? 21-17 **Forms Position** (with additional men on 9 & 24). Myself, Ken Lovell and George Miller were all unable to provide a bona fide run-up. Perhaps you can do better?

Diagram 26 arose as follows: **10-15 22-17; 7-10** 17-14; 10-17 21-14; 9-18 23-14; 3-7 24-19; 15-24 28-19; 11-16 27-23; 6-9 23-18; 16-23 26-19; 1-6 31-26; 8-11 32-27; 11-16 27-24; 16-23 26-19 **Forms Position**. Now the natural, to me, 7-10 14-7; 2-11 19-15; 12-16 15-8; 4-11 was played, continuing with 25-22; 6-10 30-26? (29-25 draws); 9-13 29-25; 10-15. **Black wins**. DEO often played 7-10 at the 3rd move voluntarily in the 2-move days; it being a fairly evenly balanced 3-mover. (See also SW P64.)

Diagram 28 arises as follows: **11-15 23-18; 12-16** 18-11; 8-15 24-20 **Forms Position**. Exception may be taken to DEO's statement that 16-19, although possibly a loser, would soon result in the man being cut off, since the attack with ... 27-23; 19-24 28-19; 15-24 32-28; 7-11 28-19; 11-15 19-16; 15-19 would permit Black a good man-down draw.

Book 1: Chapter 4

Synopsis

A theory of draughts can be stated in simple terms: after assessing the situation, a plan of action is formed. In other words, the essential processes are to observe and then visualize. Looking ahead a large number of moves is of no value if you are looking in the wrong direction! Often, in order to exploit an advantageous situation, an advantage in one element will need to be given up in order to gain an advantage in another element. This is the case with First Position, where the winning side repeatedly attacks the defending king, forcing the lone man to advance into a less favourable position. Without such general planning, it is virtually impossible to think out a coherent series of manoeuvres. (Of course, the defending side seeks to hold back the advance of this man for as long as possible.) Although plans appropriate to the circumstances need to be thought out in their entirety in advance, the details of their execution may, to some extent, be adapted to meet the specific moves of the opponent. Vitality, every one of our moves must have a motive; either in its own right or as part of a series.

Commentary

Although, somewhat perversely, DEO doesn't refer to First Position by name!, the entire chapter deals very skilfully with its solution. The neatness of the 'triple-corner' illustrated in Diagram 31, loses some of its potency when it is realised that the white man could equally well be on square 30. Also of note is Diagram 33, where the almost universal continuation is with 18-15 9-14; 1-5 as opposed to DEO's 18-22 9-14; 1-6. Only DEO could provide an alternative solution to First Position!

Book 2: Introduction

Synopsis

Analysis is not, as some would have you believe, a matter of 'trial and error', but instead involves first estimating the worth of a position using the key elements I have described, and then working out the detail. The early forming of negative study habits is easily the most insidious drag on the aspiring player's progress, and must be avoided.

Commentary

Absolutely!

Book 2: Chapter 5

Synopsis

For study purposes, it is convenient to divide the game into 3 phases: the opening, midgame and endgame. By definition, the endgame is the most vital phase of the

game, for it is here that we get the actual result: win, lose or draw. Undeveloped men can be a major liability in the endgame, because they are in danger of being held by opposing pieces and prevented from moving, while at the same time the opponent crowns several kings. When a situation presents conflicting issues, it is always necessary to examine the position move by move. Recalling that every move is made in a diagonal direction, it is possible to notate individual moves by indicating the diagonal along which the move is made and the rank to which the piece is moved. Using this notation will intensify your grasp of the various diagonals and squares every time you make a move. (The advantages of independent notation are well understood by those who play chess, and are in even greater evidence in draughts.) A direct threat is essentially saying 'do something or else', while an indirect threat is saying 'you can't go there because'. Generally speaking, direct threats are most effective when you are ahead in development; indirect threats when you are superior in space. In endgames where the opposing forces are equal, attacking the defending king or kings in order to force a lone man to advance is a key strategy, but only when these kings stand in the path of the man. Therefore, from the defender's viewpoint, in situations like this the defending kings should be taken to that side of the board furthest from any undeveloped men. In endgames where the forces are unequal, and the defenders are attempting to hold a man at the edge of the board, a similar strategy is employed; attacking one of the defending kings in an attempt either to tie it down or force an exchange. If these attacks succeed, then the other defending king(s) will have to move, thus releasing the man; if they don't, then the piece-down side will obtain a draw.

Commentary

As recommended in some earlier, excellent articles in AGOD, in Book 2 DEO adopts a 'back-to-front' approach, dealing with the endgame first, then the midgame and finally the opening. I fully agree with this stance, and duplicated it in SOIC/D. The entire chapter is a brilliant one in my opinion; DEO skilfully explaining the finer points of three particular endgames while imparting a wealth of valuable tips. (See P18 of the highly entertaining, if deeply flawed, 1950 Scottish Tournament book for an earlier example of his great skill in this area.)

Many would disagree with DEO's view on the relative importance of the endgame – as noted in SOIC/D, Louis Ginsberg, Maurice Chamblee and Basil case are three notable dissenters -, and I believe it reflects his personal preference more than anything else. It should always be remembered that DEO began his draughts career as a problem composer.

Interestingly, DEO again acknowledges the importance of a move-by-move analysis, once a general diagnosis has taken place; an admission that his 'system', while undoubtedly of value, has limitations.

Diagram 36 is of particular interest, as it could easily have arisen in Game 28 of DEO's WCM with Dr Marion Tinsley. (See ID&C P83) Tinsley was Black: **9-13 24-20; 10-15** 23-18; 5-9 21-17; 1-5 28-24; 12-16 26-23; 16-19 23-16; 8-12 32-28; 12-19 20-16; 11-20 18-11; 7-16 24-15; 3-7 15-11; 7-10 30-26; 10-15 26-23; 15-19 23-18;

19-23 27-24; 20-27 31-24; 23-26 11-8; 4-11 18-14; 9-18 22-8; 13-22 25-18; 16-20 24-19; 26-30 18-15; 5-9 8-3; 9-14 15-11; 14-17 3-7?; 17-22 19-15; 30-26 7-3; 26-23 11-8; 6-10 15-6; 2-9 3-7; 23-19 (Tinsley considered his 9-13 an error, but after 7-10, Nemesis shows that Black can hold the win with 23-18! Instead, it is 13-17? which throws away the win.) 7-11; 20-24 8-3; 24-27 3-8; 27-31 8-12; 31-27 11-16; 27-23 16-20; 9-14 20-24; 23-18 24-15; 18-11 28-24; 14-18 24-20; 18-23 12-16; 11-15 16-12; 23-26 20-16; 26-30 12-8; 30-26 16-11; 26-23 11-7 **Forms Position.**

DEO's notation, which is introduced here, is arguably the most controversial part of *Move Over*. From a personal viewpoint, I view the popular numeric system (1-32) as best, and here to stay, DEO's diagonal system a fairly close second, and the ludicrous (for draughts) algebraic system a distant third. (Why refer to 32 non-playing squares?). One advantage of DEO's notation over the standard one is its facility for recognising CR positions – he quoted the descriptive system widely used in chess at the time with approval, and was no doubt horrified when they went over to algebraic! -, but it seems to me that the completely unambiguous nature of the standard system, together with its universal use, meant that diagonal notation was doomed to failure. (DEO toyed with it again in the 'Cookie Jar' articles in his SW, but eventually, reluctantly, acknowledged defeat in his CE.) Interestingly, DEO continued to record his match and tournament games in his beloved notation – I have several of these books -, together with the lion's share of his MS.

Diagram 39 represents a phase of the classic Johnson's Position, which in turn can run into one of Bowen's Triplets, and is identical with PBC&D P17 Trunk @ 11th CR.

Diagram 41 arose as follows: **11-16 21-17; 7-11** 17-14; 10-17 22-13; 11-15 23-19; 16-23 26-10; 6-15 13-6; 1-10 25-22; 12-16 29-25; 16-19 25-21; 10-14 22-17; 2-7 17-10; 7-14 27-23; 19-26 31-22; 3-7 22-17; 7-10 24-20; 8-12 28-24; 14-18 17-14; 10-17 21-14; 18-23 14-10; 5-9 10-7; 9-14 7-2; 15-18 2-7; 23-27 32-23; 18-27 7-10 (A); 14-18 24-19; 27-32 (B) 19-15; 18-23 15-11; 23-27 11-7; 27-31 10-15; 32-27 30-25 **Forms Position.**

A: DEO later greatly improved on this order of moves with 24-19!; 27-31 (Bill Edwards lost with 27-32? in their 1982 match) 19-15; 14-18 15-11; 18-23 7-10; 23-27 10-15; 27-32 30-25; 32-27 11-7 same; but preventing the snap draw of Note B.

B: 27-31 19-15; 4-8 10-7; 18-22 30-26; 22-25 26-23; 31-26 23-18; 26-22! 7-11; 22-26 11-4; 26-23. Drawn. Analysis by J. Kear.

Diagram 43 arose as follows: **12-16 23-18; 16-20** 24-19; 10-14 26-23; 8-12 22-17; 7-10 (A) 30-26; 11-16 26-22; 9-13 18-9; 5-14 22-18; 13-22 18-9; 6-13 25-18; 4-8 29-25; 8-11 18-15; 11-18 23-7; 3-10 25-22; 16-23 27-18; 2-7 (B) 31-26; 1-6 26-23; 7-11 32-27; 10-15 (C) 28-24; 6-10 21-17; 11-16 18-11; 10-15 23-18; 16-19 11-8; 19-28 18-11; 28-32 27-23; 32-27 23-18; 27-23 18-14; 23-26 **Forms Position.**

A: Forms Key Landing Number 9 in KL.

B: Said to be weak according to the match book, 1-5 being standard, but there appears to be no real evidence for this conclusion.

C: DEO says that he played this move, which leads to a man-down endgame, 'so as to gain position' but, to my mind, it merely gives Black an unnecessary headache. Instead, both 6-9, transposing into standard pp, and 11-16 draw with ease. I'm sure he was able to see the easier continuations, so what motivated him to play this? My belief is that he knew the endgame into which he was playing as a transposition from another ballot. This one:

11-15 23-18; 12-16 18-11; 8-15 24-20; 9-14 20-11; 7-16 22-18; 15-22 25-9; 5-14 29-25; 6-9 25-22; 16-20 26-23; 4-8 22-18; 1-5 30-26; 2-7 26-22; 9-13 18-9; 5-14 23-18; 14-23 27-18; 7-11 32-27; 8-12 28-24; 10-15 31-26; 3-7 21-17; 7-10 26-23 same as above @ 40th move.

The difference here is that Black is forced into the man-down endgame. If DEO was intending to play the 9-14 defence against 24-20. as here, he would need to know this endgame and, with a healthy lead in the match, probably felt it was a good opportunity to try it out. Of further interest is that although the line is covered in MEC2 P53, according to ID&C P57, at the time of the Tinsley match – which was after the Cohen match – DEO possessed neither edition of Ryan's famous work! Interesting!

The solution to Diagram 46, DEO's endgame study, is a lengthy one, and would surely be beyond a beginner!

Solution: 16-11 (A) 5-1 (B); 13-9 28-24; 11-16 1-5; 9-13 24-20 (C); 16-11 18-14; 13-9 14-10; 9-14 10-6; 14-10 6-2; 10-15 2-6; 11-8 (D) 5-1; 15-11 6-10; 8-3 1-5; 3-8 5-9; 8-3 9-14; 3-8 14-18; 8-3 10-15; 3-8 15-19; 8-3 19-16; 3-7. Payne's Draw.

A: The natural 16-19 loses after 18-14; eventually running into Janvier's Third Position.

B: Against 18-14, Black draws with 11-7; eventually transposing, with care!, back into the trunk play.

C: ... 18-14; 16-20 24-19; 13-9 14-10; 20-24 5-14; 24-6. Drawn. —

D: Not 15-19? 6-10; 11-8 5-9; 8-11 9-14; 11-8 14-18; 8-11 10-6; 11-8 6-9; 8-11 9-13; 11-8 13-17; 8-11 17-21; 11-8 21-25; 8-11 25-30; 19-24 18-23. Black Wins. Avery's Third Position.

References: DEO's 1964 MS; CCC P2060.

Book 2: Chapter 6

Synopsis

The midgame is to do with formations, and operates in the element of space. Once you have constructed a formation, the normal policy is to make waiting or developing moves with your other men, with a view to forcing your opponent on to inferior squares and, ultimately, a weak or losing endgame. In a general sense, this is the major underlying motive of midgame play: either you are trying to construct a formation yourself, preventing your opponent from doing so or jointly constructing/preventing same.

The first major formation is known as the Dyke, and is created by occupying the A-line. As stated in Chapter 3, to be ahead in development early in the game is a disadvantage. This is particularly crucial with the Dyke, and even if the time-counts are the same, the player whose turn it is to move may feel the pinch. Indeed, assuming there were no more jumps in a particular game, the time-count could be used to forecast who would win. Once the endgame approaches, however, the significance of development undergoes a change, and it becomes an advantage to be ahead. In seeking waiting moves to retain the A-line formation, you may be tempted to move the man on square 32. This should not generally be done from choice however, as it tends to weaken the whole line, and leaves you vulnerable to a counter-attack. Although the Dyke is a powerful offensive weapon, it does tend to reveal your intentions rather too clearly, allowing the opponent to concentrate on a specific line of defence, so it is occasionally expedient to vary things: initially playing a series of non-committal moves, and not creating the formation until later.

The second major formation is known as the Mill, and is based upon a D-line attack. Although there is little merit in constructing a chain of men along the D-line from square 29 to square 15, largely because it is pointing in a neutral direction, there is value in establishing a single advanced post at square 15, where it prevents the enemy from building along his A-line or, if permitted, at square 11. It may also be possible to use the outpost man on square 15 as a spearhead, by developing twin (or single) segments of three men on squares 25, 22 & 18 and 28, 24 & 19 respectively. In so doing, care must be taken not to allow the opponent to use a pincer movement to bind your men in the centre of the board.

The third major formation is known as the Pyramid, and is based upon the triangle of men on squares 23, 26, 27, 30, 31 and 32. The idea behind this passive formation, which both sides possess at the start of the game, is easy to grasp; consisting of maintaining the men in the triangle for as long as possible while making moves with the other men. It is the ideal defensive pattern but, if both players adopt it at the same time, the play can become very limited in scope. A characteristic of the play is an early 24-19 (or 9-14), making an E-line formation with extra supporting base. Both players seek to break this down with 11-15 (or 22-18), and the one who gets this centre move in first usually gains the initiative; for what it's worth.

Commentary

Diagram 47 arose as follows: **9-13 22-18; 11-16 (A)** 18-14; 10-17 21-14; 16-20 23-18; 12-16 26-23; 6-9 31-26; 8-12 25-21 **Forms Position.**

A: One of 3 barred ballots (at the time) featured in *Move Over!*

Regarding the importance of the state of development in Dyke formations, Ginsberg, writing in his POS (P38), has this to say: '... as the game depends on mathematical accuracy, it can be appreciated that an additional move would help to alter the result of a certain position.' This compares very closely with DEO's comments on P74, but is, perhaps, expressed more simply.

The analysis which DEO gives to draw on pp 75-78 was later published in an excellent article given in the ACFB #253 P5 (complete with a little correction of *Move Over*). DEO's analysis concludes with an old piece-down problem draw; several examples of which are given on pp 75-76 of SOIC/D. ('The Vice'.)

Diagram 49 arose as follows: **9-14 22-17; 11-16** 25-22; 16-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 21-17; 5-9 29-25; 2-6 25-21; 8-12 27-23; 4-8 23-16; 12-19 17-13; 7-10 31-27!; 3-7 22-17
Forms Position.

Interestingly, a position identical to this, save for the man on 32 being on 31, is published in Ginsberg's POS, P37, where 1-5 is given as the star move to draw. Indeed, Oldbury, playing white, followed this route against Marshall in the 1950 Scottish ty; duplicating an earlier R. Jordan v A. Heffner game played in the 1st International Match, 1905.

Even more interesting is the fact that Diagram 49 arose again in the 1982 US Nat Ty, DEO this time defeating the legendary Asa Long; considered virtually unbeatable at the 2-move restriction. Long was Black.

Their run-up: **11-15 21-17; 9-14** 25-21; 15-19 24-15; 10-19 23-16; 12-19 17-10; 6-15 22-17; 5-9 29-25; 8-12 17-13; 2-6 25-22; 7-10 27-23; 4-8 23-16; 12-19 22-17; 3-7 31-27! **Forms Position.** Continue 1-5 (DEO recommends 8-12 in *Move Over*) 27-23; 19-24 (Marshall lost with 8-12; DEO says 8-11 will draw) 28-19; 15-24 23-19; 7-11 26-22; 8-12 22-18; 11-16 32-28; 16-23 28-19; 23-27 17-14; 10-17 21-14; 27-31 19-15; 31-27 14-10. **White wins.**

The importance of secrecy is often stressed in the literature; 'cooks' supposedly losing their sting once they have been published. The reality is somewhat different however and, although they can only be referred to as cooks once, the vastness of published play means that many strong moves can be used to advantage time after time; reappearing 'as good as new'. (Apparently, the solutions to the majority of the world's most famous magic tricks have been published on numerous occasions, but for 99% of the general public they remain closely guarded 'secrets'!) The Long-Oldbury game is just one example. Others which come to mind, at random, are Game 6 of the Tinsley-Long WCM, 1981 (published in BC); Game 23 of the Tinsley-Chinook Man v Machine WCM 1992 match (published in BC); and Game 1 of the Childers-Miller Postal WCM 1998 (safe draw given in SC).

Although not described in *Move Over*, in other publications DEO referred at least twice to his preference for 31-27 (or 2-6) as opposed to 32-27 (or 1-6) to press against an opponent's Short Dyke. (See ID&C P63 and SW P64.) I consider this a very moot point, and Richard Fortman, while not necessarily questioning the principle involved, demonstrated that the cook DEO had hoped to get on using 31-27 against Tinsley in Game 13 of their 1958 WCM, might well have backfired had he succeeded! (See EDJ Vol 1 #3 P17.) This preference for 31-27 and 2-6 manifested itself on other occasions too – and was adopted by the early computer programs, in line with the dubious advice given to beginners with regard to retaining their bridge! -, and nearly cost DEO a crucial game in his 1964 match with Eugene Frazier. (See SW P86.)

Diagram 50 arose as follows: **11-16 23-18; 9-14** 18-9; 5-14 24-19; 16-23 27-9; 6-13 22-18; 8-11 25-22; 12-16 22-17; 13-22 26-17; 16-19 29-25 **Forms Position.**

Diagram 52 arose as follows: **10-15 23-19; 7-10** 22-18; 15-22 25-18; 10-15 19-10; 6-22 26-17; 11-15 **Forms Position.**

Diagram 54 arose as follows: **12-16 24-20; 8-12** 28-24; 3-8 23-18; 9-13 27-23; 16-19 (5-9 best) 24-15; 10-19 23-16; 12-19 **Forms Position.** It may also arise as follows: **10-15 23-18; 7-10** 27-23; 3-7 24-20; 9-13 28-24; 15-19 24-15; 10-19 23-16; 12-19 **Forms Position.** In Game 5 of his 1982 match with Bill Edwards, DEO, playing Black, derived it thus: **10-15 24-20; 7-10** 28-24; 9-13!? (also from **9-13 24-20; 10-15**) 23-18; 3-7 27-23; 15-19 24-15; 10-19 23-16; 12-19 **Forms Position.**

From Diagram 55, the Oldbury-Edwards continuation was ... 18-15; 11-18 20-16; 19-23! (a cook, improving Marshall's 2-7), leading to an eventual (unforced) Black win.

Diagram 56 arose as follows: **10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-20; 8-11 17-13; 7-10 25-21 **Forms Position.**

Diagram 59 arose as follows: **9-14 22-17; 11-15** 25-22; 8-11 17-13; 11-16 24-19; 15-24 28-19; 4-8 22-18; 8-11 18-9; 5-14 29-25; 16-20 25-22 **Forms Position.** This classic landing, which may be arrived at from numerous ballots, received thorough coverage both in DEO's SW P144, as 'Diagram C', and my own KL P9, as Key Landing #3. Given the vast number of wins which have been scored from this landing over the years, I believe DEO underestimated the resources of this 'boring' position.

Book 2: Chapter 7

Synopsis

Having studied both the endgame and the midgame, it is now possible to look at the opening. Our chief concern is to arrive at a position which can be assessed favourably in general terms, enabling us to enter the midgame satisfied with our prospects, and us such it is evident that having the initiative is the key to success. The starting position reveals equality in terms of space and force, and a slight pull to Black in terms of time; the advantage of having the initiative by dint of possessing the first move outweighing the disadvantage of being one move ahead. This principle holds true throughout the opening: when the time-counts are level, it is much better to possess the initiative. In order to retain the initiative, Black will need to make the first threats and keep up the pressure; should White attempt to counter-attack before the pressure has ceased, he will find himself in trouble. This does not detract from the fact that the game possesses enormous scope however, there being very many positions where there are a number of legitimate plans and moves to choose from; the character of these variations being the crucial factor.

Commentary

The openings given, and evaluated, by DEO are as follows:

- **11-15 22-18; 15-22 & 11-15 24-19; 15-24:** *These are basic space-for-time exchanges. White gains an amount of space in centre control, but Black retains the advantage because of his advantageous time-count. The former trade tends to produce a fairly active game, while the latter is a safe but passive defence.*
- **11-15 23-19; 7-11** (10-15 23-19; 7-10): 22-17; 11-16 26-23; 9-14 25-22; 5-9 17-13; 3-7 29-25: *White prevents an immediate A-line attack, and prepares to meet a D-line attack with a pincer defence. However, Black brings pressure against the man on 19, thus indirectly renewing his A-line attack.*
- **11-15 23-19; 10-14** (10-14 23-19; 11-15) 19-10; 6-15 22-17 [the modernists' 22-18 break-up would not appeal naturally to DEO]; 14-18 17-14; 8-11 26-23; 2-6 30-26; 4-8: *Black launches an attack along the D-line, creating an involved midgame structure. [This ballot was barred at the time! However, known as the 'Virginia', it was quite often seen in the GAYP days, and featured heavily in the old 'Draughts World' periodical.]*
- **11-15 23-19; 8-11 & 11-15 23-19; 9-14:** *Black retains his options here, playing good developing moves which reinforce the centre, but must ensure that these non-committal tactics are carried on in preparation for, rather than in lieu of, an attack.*
- **11-15 22-17 & 11-15 21-17 & 11-15 24-20:** *Purely passive replies by White, increasing Black's scope, which are good moves to use to allow a less experienced opponent to tie himself in knots.*
- **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: 23-18 *represents a premature attack [theoretically], allowing Black to fix White's entire single-corner side, and results in a position where White is very restricted and Black is clearly superior.*
- **9-14 22-18 & 9-13 22-18:** *Black gives up the initiative, allowing White to seize it with the counterpart of 11-15.*
- **12-16 24-20; 8-12** 28-24; 3-8 23-18; 9-13 27-23; 16-19 24-15; 10-19 23-16; 12-19: *Black plays 12-16, in an attempt to develop his single-corner men quickly, White responds by trying to tie up Black's single-corner altogether and, although Black succeeds in loosening the grip, opens himself to a D-line attack. (See Diagram 54.)*
- **11-15 21-17; 9-13:** *Similar to the above situation, but Black, the attacker, possesses an even greater advantage, being one move ahead.*
- **10-15 21-17; 9-13** 17-14: *Very powerful for White, since Black's poor 9-13 move does not grip White at all, but permits a good A-line attack.*
- **12-16 22-18; 8-12** (11-16 22-18; 8-11): *White delays the 24-20 cramp with 22-18, permitting Black to prepare the release of his single-corner men with 8-12.*
- **12-16 22-18; 10-14** (10-14 22-18; 12-16) 24-20; 16-19 23-16; 14-23 26-19; 8-12 25-22; 6-10: *Here, Black has given up an amount of force, so as to obtain considerable gains in both space and time, and has every reason to be satisfied with his midgame prospects. [This is the third ballot given by DEO which was barred at the time of writing! In my opinion, however, it is stretching a point to claim that's Black's gambit can be proved sound in purely theoretical terms. Certainly, by the normal processes of visualization, it is apparent that this is the only hope Black has – otherwise he'll get smothered –,*

but it has taken years of detailed analysis (hindsight) to establish the soundness of Black's defence.]

In summary, a rather eclectic collection of opening lines, but beautifully explained nonetheless.

Book 3: Introduction

Synopsis

- *Draughts is a refuge from the stresses of everyday life.*
- *Draughts is very stressful.*

Commentary

Absolutely!

Book 3: Chapter 8

Synopsis

We have become familiar with a method of assessing positions by analysing the individual parts, and then summarizing them and forming a plan of action. However, although we can do this to a very high degree of precision, the real value of a position will depend on its total effect, which can not always be ascertained by the scientific method; at times the decisive factor consisting solely of the peculiar relationship between the pieces at a given moment. While thus conceding the value of creative talent, it is essential to devise a way of assessing the likely presence of coup, or else a player would never be able to trust his positional judgement. This is how. Positional play operates in the elements of space and time, gains in force being the result of gains made in the other elements, whereas combinative play operates in the element of force alone. Combinative manoeuvres can only occur when opposing pieces are in close proximity to each other; these points of contact alone forming the basis of any combinative series of moves. Moreover, so far as 'traps' are concerned, they are only likely to prove successful when there is some bait; that is, when the moves played by the losing side are logical in terms of space and time. One of the most vital principles of play in the element of force is that once one side has lost material it is incumbent on it to try to get it back; these efforts often leading it along a desired route. In my opinion, the coup with which Anderson defeated Wyllie in their 1847 WCM represents the very best single example of draughts play. One of the best ways to develop the required creative skill, is through the study and appreciation of draughts problems.

Commentary

Diagram 68 also featured in Column 2 of my book of DEO's newspaper column exploits: RAAI!

Diagram 69 was a real favourite of DEO's, featuring in SW P10 and CE P20.

Not for the first time, here DEO openly concedes that his 'system' has limitations; his statements tallying with the Walter Hellman quotation which I gave earlier (Page 3).

Diagram 70 arose as follows: **10-15 21-17; 15-18** 22-15; 11-18 23-14; 9-18 24-20; 8-11 17-13; 7-10 25-21; 10-14 29-25; 4-8 28-24; 3-7 26-23; 11-15 31-26; 6-10 23-19; 5-9 13-6; 2-9 [also from **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 22-17; 13-22 26-17; 15-18 17-13; 6-9 13-6; 2-9 29-25; 3-7 31-26; 11-15 same: B. Case v DEO Postal 1958] 26-23; 9-13 30-26; 13-17 32-28; 8-11 19-16; 12-19 23-16; 1-6 16-12; 6-9 **Forms Position.**

Diagram 71 was another favourite of DEO's, featuring in SW P59 and CE P56. It arose as follows: **11-15 24-19; 15-24** 28-19; 8-11 22-18; 11-16 25-22; 10-14 (a different move order is given in SW!) 29-25; 4-8 **Forms Position.**

Book 3: Chapter 9

Synopsis

A draughts problem is a composed study in the element of force. It is an exercise in visualization, with the solution consisting of a chain of direct and indirect threats. Problem study is very valuable, because it teaches you to be observant and flexes the imaginative powers. Every worthwhile problem has three key features: it is an essay in force, it has only one solution and it employs no more than that number of pieces needed to execute its theme. I do not show the solutions to the problems which follow. They all end in a very clear-cut manner, and you will know when you have mastered them.

Commentary (Solutions)

I may be alone in this, but I find it astounding that the publisher allowed DEO to omit the solutions to his 22 problems. They have certainly caused a lot of discussion over the years, many appearing in a variety of disguised forms in other publications, and have proved to be far from straightforward! Judge for yourself now.

Number 1: 6-9 21-17; 15-19 20-16; 3-7 16-12; 7-10 12-8; 9-14 8-3; 14-21 3-7; 10-14 7-11; 21-25 11-16; 19-24 27-20; 25-30 16-19; 30-26. **Black wins.**

References: HO DEO #46; KCR P254.

Number 2: 14-10 27-24; 26-23 2-7; 10-15 7-2; 23-19 24-20; 15-10 2-7; 10-6 7-11; 6-1 13-9; 1-5 9-6; 3-7 11-2; 5-1. **Black wins.**

References: HO DEO #25; RAAI! #41; KCR P254; DEO's 1964 MS; ECB P5980.

Number 3: ... 18-15; 4-8 15-10; 21-25 10-7; 25-30 7-3; 8-11 3-8; 11-15 8-11; 15-18 11-16; 18-23 16-20; 23-26 20-27; 26-31 27-24; 30-26 24-15; 31-27 32-23; 26-10. **Black wins.**

References: RAAI! #13; KCR P254.

Number 4: 16-20 6-2! (correction); 15-18 2-7; 10-15 7-11; 15-19 17-14; 1-5 14-10; 18-23 11-16; 5-9 10-7; 9-13 7-3; 13-17 3-7; 17-22 7-10; 22-25 10-14; 25-30 14-17; 20-24 16-20; 23-26 20-27; 26-31 27-23; 19-26 17-21. **Drawn.**

Note: DEO was aware of the correction of his original problem in his HO DEO at the time of the publication of *Move Over*, and changed the terms of the problem accordingly.

References: HO DEO #38; DEO's 1964 MS; CE P369; KCR P272 & P938.

Number 5: 31-27 29-25; 27-23 25-21; 23-18 21-17; 18-15 17-22; 15-19 9-6; 19-23 6-2; 11-15 7-10; 15-19 22-18; 23-7 2-20. **White wins.**

References: CE P363; DEO's 1964 MS; ECB P5980; KCR P272.

Number 6: 6-10 8-11; 10-14 3-7; 1-5 7-3; 5-9 3-7; 9-13 7-3; 14-10 11-7; 10-15 7-2; 13-9 22-17; 9-13 17-14; 15-10 14-7; 13-9. **Black wins.**

References: HO DEO #34; CE P356; AC April/May 1946 P64; DEO's 1964 MS; KCR P272.

Number 7: 11-16 9-13; 10-14 27-24; 16-20 24-19; 14-10 13-17; 4-8 17-22; 10-14 2-6; 8-12 6-1; 20-24 19-15; 14-18. **Black wins.**

References: RAAI! #39; KCR P272.

Number 8: ... 9-6; 11-15 3-7; 15-18 7-11; 18-22 6-2; 22-18 2-6; 18-22 6-2; 19-23 27-18; 22-8 2-7. **Drawn.**

References: CE P356; DEO's 1964 MS; ECB P5980

Number 9: 24-27 32-28; 21-17 28-32; 17-13 32-28; 10-6 2-9; 13-6 28-32; 6-10 32-28; 10-7 28-32; 7-3 32-28; 3-8 28-32; 8-12 32-28; 12-16 28-32; 16-20 32-28; 20-24 28-19; 31-26. **Black wins.**

References: RAAI! #14; DEO's 1964 MS.

Number 10: 11-15 4-8; 15-10 3-7; 10-3 8-11; 12-16 11-20; 3-7 20-24; 7-10 24-27; 10-14 22-26; 21-25 26-30; 25-29 27-23; 13-17 23-26; 14-9 26-23; 9-13 23-19; 17-21 19-15; 29-25 15-18; 13-17. **Black wins.**

References: CE P479; HO DEO #44; DEO's 1964 MS.

Number 11: 19-24 28-19; 11-16 5-9! (correction); 16-23 9-6; 10-15 6-10; 15-19 10-14; 22-26 12-16; 19-24 14-18; 24-27 18-22; 27-31 16-19; 21-25 30-21; 26-30 19-26; 30-23. **Drawn.**

Note: Again, DEO was aware of the correction of his original problem in his HO DEO at the time of the publication of *Move Over*, and changed the terms of the problem accordingly.

References: HO DEO #105; RAAI! #2; KCR P938.

Number 12: 18-23 1-6; 23-27 6-10; 27-32 10-19; 32-28 21-17; 22-25 17-14; 25-30 14-10; 29-25 10-7; 25-22 7-3; 22-18 3-7; 30-26 7-16; 26-23 19-26; 28-12. **Black wins.**

References: HO DEO #84; RAAI! #27; DEO's 1964 MS.

Number 13: 14-18 12-16! (**Richard White corrects DEO, who gave 13-9 to a Black win**); 17-14 27-24; 7-10 8-11; 18-23 16-19; 22-26 11-15; 28-32 15-6; 26-30 19-26; 30-23 24-20. **Drawn.**

References: HO DEO #87; RAAI! #4; DEO's 1964 MS; KCR P365 & P938.

Number 14: 17-13 9-14; 8-11 15-8; 13-9 14-23; 22-25 5-14; 24-19 23-16; 31-26 29-22; 26-19. **Black wins.**

References: RAAI! # 1; CE P486; DEO's 1964 MS.

Number 15: 3-8 4-11; 10-15 11-18; 27-31 17-10; 6-22 26-17; 31-27 13-6; 1-10 7-14; 27-9. **Drawn.**

References: HO DEO #113; RAAI! #18; CE P484.

Number 16: 17-22 3-8; 22-25 11-16; 24-27 16-23; 9-13 2-9; 15-19 23-16; 18-22 32-23; 13-17 9-18; 25-30 21-14; 30-26 18-25; 26-17. **Black wins.**

References: CE P486; SW P53; ECB P6339.

Number 17: 6-9 13-6; 19-24 26-19; 18-22 32-23; 22-26 20-27; 15-31 8-15; 10-19 23-16; 14-17 30-23; 31-27 21-14; 27-20. **Black wins.**

References: HO DEO #118; RAAI! # 6; CG P61.

Number 18: 15-19 6-15; 11-18 20-11; 22-26 13-6; 14-17 21-14; 23-27 32-16; 24-19 30-23; 19-17 23-14; 17-1. **Black wins.**

Reference: RAAI! #10.

Number 19: 21-25 30-21; 14-18 21-14; 10-17 19-10; 5-14 28-19; 26-31 19-26; 31-27 32-23; 22-31 13-15; 31-27 10-17; 27-9. **Black wins.**

Reference: RAAI! #42.

Number 20: 17-22 10-17; 30-25 1-10; 25-21 13-6; 21-14 10-17; 26-30 17-26; 30-25 29-22; 23-30 16-14; 30-25 28-19; 25-18. **Black wins.**

References: None.

Number 21: 13-17 14-21; 19-23 5-14; 30-26 21-30; 16-19 31-22; 27-32 18-27; 24-31 15-24; 31-26 30-23; 32-28 8-15; 28-19. **Black wins.**

References: None.

Number 22: 17-21 25-22; 6-10 15-6; 2-9 3-7; 21-25 22-18; 25-30 12-8; 9-13 8-3; 13-17 7-10; 17-21... **Drawn. Analysis by Richard White.**

Reference: KCR P938.

CONCLUSIONS

Move Over is a masterly and highly enjoyable work, which provides a lot of useful guidance, but it does not represent a fool-proof system. (One devotee of the book, writing in SW, bravely asked DEO whether he thought Tinsley had a system of his own which he was keeping to himself!)

Largely due to its readability, it deservedly sold well, and can still be found in a large number of libraries. (Its more technical follow-up, ID&C, also published by Nicholas Kaye, had disastrous sales however; precisely as DEO had feared.)

Throughout his career, DEO essentially remained true to the approach he advocated in *Move Over* but, latterly in particular, was prepared to bow to the power of detailed analysis. (In this, his experiences writing his own draughts-playing computer program may have played a part; the shortcomings of utilising very little look-ahead – deliberately – becoming self-evident.)

In conclusion, I venture to say that while checkers & draughts is played, *Move Over* will be read!

Reviews:

- BDJ P 713;
- CCC P1225;
- DB: P46;
- ECB P3711.

ABBREVIATIONS

ABC: America's Best Checkers
AC: American Checkerist

ACFB:	American Checker Federation Bulletin
AGOD:	A Game Of Draughts
BC:	Basic Checkers
BDJ:	British Draughts Journal
CATE:	Checkers And The Experts
CCC:	California Checker Chatter
CCS:	Championship Checkers Simplified
CE:	Complete Encyclopaedia
CG:	Complete Guide
CR:	Colours Reversed
DB:	Draughts Books Of The 20 th Century
ECB:	Elam's Checker Board
EDJ:	English Draughts Journal
GAYP:	Go-As-You-Please
HO DEO:	The Hand Of DEO
ID&C:	International Draughts And Checkers
KCR:	Keystone Checker Review
KL:	Key Landings
MEC2:	Modern Encyclopaedia Of Checkers 2 nd Edition
MS:	Manuscript
PBC&D	Play Better Checkers And Draughts
POS:	Principles Of Strategy
PP:	Published Play
RAAI!:	Read All About It!
SC:	Solid Checkers
SOIC/D:	Starting Out in Checkers/Draughts
SW:	Square World
US NAT TY:	United States National Tournament
WCM:	World Championship Match

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FUTURE ITEMS

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Published by Checkered Thinking
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ISBN 1 872796 21 4