

Red to play and win.

"CHESS as a showy game may claim the sway.
But **DRAUGHTS** for depth will bear the palm away;
CHESS can be played by Philidor's though blind.
OUR GAME requires both sight and thoughtful mind."

(John Drummond - 1851)

DRAUGHTS

An Introduction To
Championship Play

By T. A. Landry & L. Stephens



R. Pask. and P. McCarthy

Republic of Ireland International Draughts Team
Champions 1980



IRISH TEAM (L. to r.) : Pat McCarthy, Arnold Fitzpatrick, Paddy Doyle, Frank Moran, Jim McCarthy, Con McCarrick (Capt.), Pat Molloy, Liam Stephens, John Sweeney and Patsy Rodgers.

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An Introduction To Championship Play

By T. A. Landry & L. Stephens, B.Sc., H.D.E.

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Pat McCarthy Irish Champion (Open) 1980, Closed '77, '79, '81, '83, Scottish '81.

Con McCarrick Northern Ireland Open Champion 1979.

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We would also like to express our gratitude to Jim McCarthy for the efficient way that he co-ordinated the whole exercise and his persistence in ensuring completion of the work.

Foreword

*"In Games of Science,
Art must point the way;
Chance aids but little;
Skill decides the play."*

Sturges' Guide 1800.

The purpose of this Draughts primer is to help the beginner to acquire the basic skills required to progress beyond that standard and to provide an insight into the intricacies and deeper aspects of the game. Possibly the worst habit the learner can fall into is in memorizing large amounts of published play, without achieving an understanding of the reasons for the moves made. The first half of this book is devoted, therefore, to elementary tactics and strategy while in the second half a set of games annotated by experts, illustrate and expand the topics covered in the first part. These games alone, contributed by Britain and Ireland's top ranking players, ensure the standard of this publication and will, we trust, also be of interest to the more advanced player.

To reach "master class" will, of course, require rather more knowledge than is included in this volume; however, if the response to this initial effort is widespread then we hope to publish further issues covering more advanced aspects of the game.

T. A. LANDRY.

L. STEPHENS.

July, 1984.

INTRODUCTION

Draughts is a game of skill played between two contestants over a board of 64 squares. Diagram 1 shows the pieces set out on the board ready for play. Play takes place on the dark coloured squares with men or pieces of contrasting colours (preferably Red and White), technically Black and White. Note, however, that for the purpose of illustration in this book the pieces are shown on the white squares in accordance with normal printing practice. Diagram 2 shows the numbered board which may come as a surprise if you have not given much thought to draughts notation.

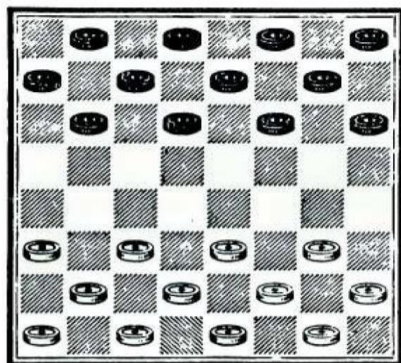


Diagram 1

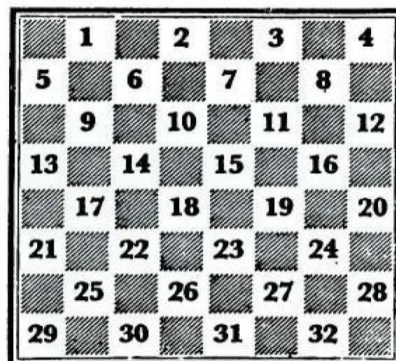


Diagram 2

However, if you turn to page 7 you will soon find out how invaluable a guide this diagram is going to be. On commencing play the pieces are set out as in Diagram 1 with Black pieces on squares 1 to 12 and the White pieces on squares 21 to 32. Black always moves first and the game continues with each player moving alternately. The object of the game is to immobilise all of your opponent's pieces. Immobility is achieved in two ways. Firstly, by capturing (thus removing) all of your opponent's pieces and, secondly, by confining your opponent's pieces in such a manner that he eventually runs out of moves. In Draughts it is true to say "The last move wins". In attempting to carry out this plan one of your main strategic considerations will be how to break through your opponent's ranks, thus securing the first King and then using it to capture or confine your opponent's pieces.

A piece can only move diagonally forward and upon reaching the final row known as the King row, it is crowned with another piece placed on top of it. A piece captures in the direction in which it moves by leaping over the opposing piece (or pieces) into the vacant square immediately behind the piece about to be captured. A capture or jump is compulsory and the captured piece must be removed from the board. A simple illustration will help:—

From Diagram 1 — Black moves 11-15, and White replies 22-18 forming this position :

Black *must* capture by 15-22, but White has two ways to recapture and may do so either by 25-18 or 26-17.

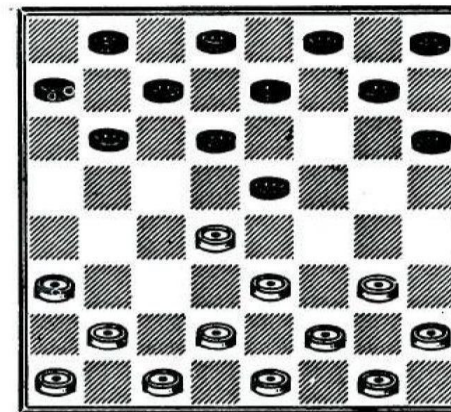


Diagram 3

The question most often asked by the student is what are the best opening moves. If you look at Diagram 1 you will see that there are seven possible opening moves for Black : 9-13, 9-14, 10-14, 10-15, 11-15, 11-16, 12-16. It is our intention to introduce you to each of these 7 standard openings giving model games by experts and providing annotations to explain why key moves were selected. It is universally accepted that 11-15 is the strongest opening move for Black and we have shown extensive play on how to handle the strength of this move and on the best replies to meet it. We could, of course, have devoted all of the book to this opening but we think our readers will find the variety of play we have given more interesting than extensive analysis on one opening.

Our objective is to give the beginner and even the average player a good basic knowledge of the game by introducing you to a selection of instructive problems and a variety of well played games.

The games in this book are arranged in columns, with black and white moves given alternately. Start at the top of the first column on the left side of the page and then go on to the second column, etc. The letters shown on the right hand side of some of the moves refer to the notes given below the games. You should study these notes carefully as they are the key points the players wish to bring to your attention.

Of course, in a book of this size we are only able to introduce you to the tip of a vast amount of literature that is available on the game and that is why we have given details of other books on page 48. Our main aim in this publication is to show how entertaining and challenging draughts can be and to dispel the nonsense that it is only a game for children, by demonstrating the complexity and depth of the game that has yet to be mastered even by the most able minds.

At first you may find the problems difficult to solve but once you get the feel of the game and begin to know what to look for, you will be surprised at how quickly you will grasp the basic ideas.

By now, I suppose, you are wondering if one needs special talent to become a good draughts player. Anyone with average intelligence who is willing to devote a little time to learning the basic principles should have little difficulty in becoming a skilful player. You will have to familiarize yourself with various strategies and tactics. Of course, the development of your game and the progress you are likely to make will largely depend on your commitment. There is no short-cut to knowledge and you will need plenty of practice to develop the ability to retain ideas and formations and to fit them into the strategy of your game. The ability to look ahead clearly and calculate precisely is paramount. You will need to develop your powers of visualisation to the fullest if you want to reach master class. Top players are capable of looking a long way ahead and that is why they outmanoeuvre their less farsighted opponents. However, you should not get overawed when playing a more experienced player, as you both start with equal forces. There is no luck in this game, and it is a tremendous challenge to your ingenuity to try and out-think your opponent.

You should always be decisive when weighing up the pros and cons of a position. Make up your mind on the best course of action and then move. Once you touch a piece you have to move it. When your opponent is considering his move you should use this time to plan your own strategy and to deal effectively with his eventual move. Of course, you won't always be able to anticipate your opponent's move but most of the time you will have a good idea of what reply to expect. If your opponent makes a completely unexpected move you should become immediately suspicious.

Let us have a look at the problem below. White moved 31-26 and Black decided that 29-25 would be the best developing move and thus lost a game that he should have drawn. So, alertness is essential if careless losses are to be avoided. Black moved without giving sufficient attention to his opponent's last move.

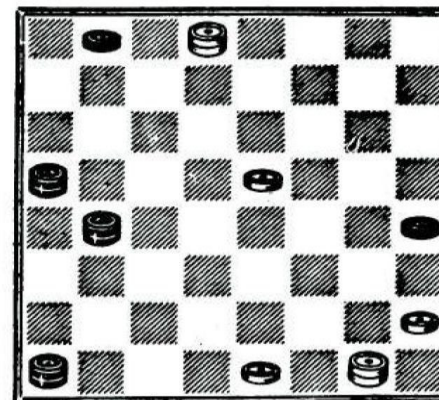


Diagram 4

Solution to problem
on diagram :
(After 31-26, 29-25)
2-6! 1-19, 26-23, 19-26,
28-24, 20-27, 32-14!!
White wins.

We would also like to point out that the major tournaments are played on a three-move restriction style of play : that is to say that Black's two opening moves and White's first move are made compulsorily. There are 144 such openings. In competitions where there is no restriction on the choice of opening moves, we call this style appropriately enough Free Style. The three-move restriction was introduced to add a new dimension to the game because too many draws were being played. Correspondence draughts is also popular and is particularly useful if an opponent is not available locally. If someone is unfortunate enough to be housebound, the regular postcard from an opponent could be a pleasant relief and, indeed, it can be an exciting experience to do battle with someone perhaps hundreds of miles away from you.

Finally, if you have any questions on this book or draughts in general, feel free to write to us via the publisher and we will do our best to satisfy your enquiry. In fact, we would welcome your ideas and comments on how to present the next book.

INSTRUCTIVE EXAMPLES

In this section 28 examples are shown which attempt to illustrate various themes. Examples 1-18 introduce the reader to some of the basic tactical ideas. Examples 19-24 are six of the most important Standard Endings, some of them involving quite an extensive amount of play, which occur frequently in games. An understanding of these positions is useful not only because they can be planned for in the middle game, but also so that won games are not drawn, or drawn games unnecessarily lost. An example of such planning is the situation where a player is a man down, which is usually a loss, and can tempt his opponent into "Payne's Draw" (Example 24). Examples 25-28 are problems. With the exception of No. 28 they can occur in practical play. A problem in draughts is an elegant way of using a combination of tactics to reach the desired result. A good problem has only one solution. An asterisk (*) is used to denote a "star move" — which is the only move to satisfy the terms of the problem, whether it is to win or draw.

The Solutions to Examples 1 to 18 are given on pages 16-17.

The Solutions to Examples 19 to 24 are given on pages 18-19.

The Solutions to Examples 25 to 28 are given on page 20.

In all diagrams the White pieces are set facing up the board.



A good study of Tom Landry versus the great John McGill in Morecambe 1980 as England play Scotland. Len Chandler of London is heavily involved against the British Champion, Tom Watson, next door. Players already finished their own games are examining the situation with full commitment.

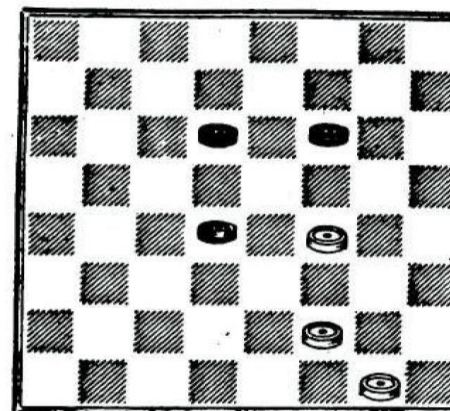


Diagram 5

Example 1

Black—10, 11, 18

White—19, 27, 32

White to move and win.

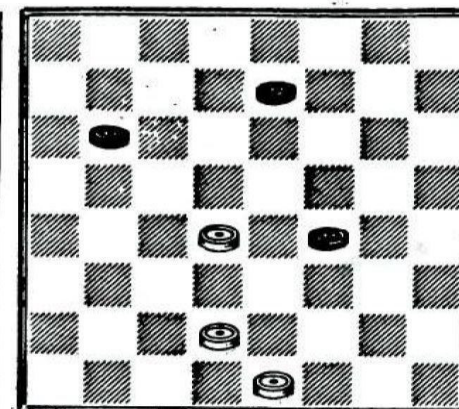


Diagram 6

Example 2

Black—7, 9, 19

White—18, 26, 31

White to move and win.

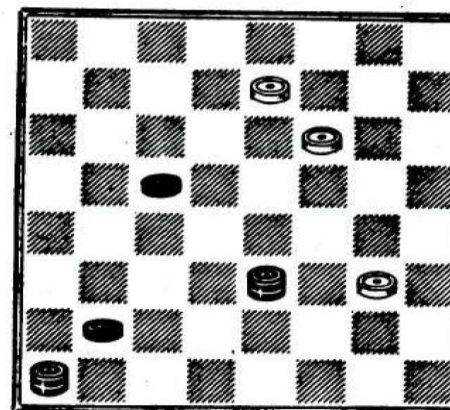


Diagram 7

Example 3

Black—14, 25, Kings 23, 29

White—7, 11, 24

White to move and draw.

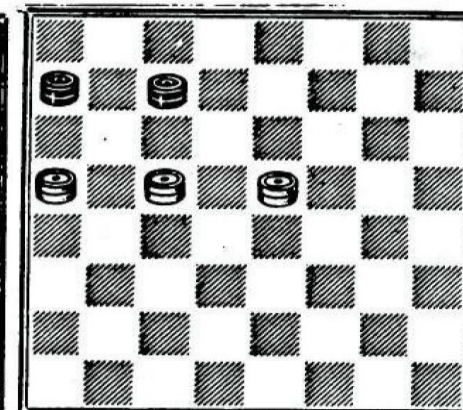


Diagram 8

Example 4

Black—Kings 5, 6

White—Kings 13, 14, 15

Either to move, White wins.

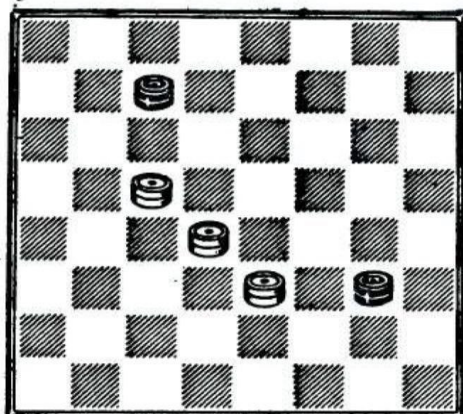


Diagram 9

Example 5
Black—Kings 6, 24
White—Kings 14, 18, 23
White to move and win.

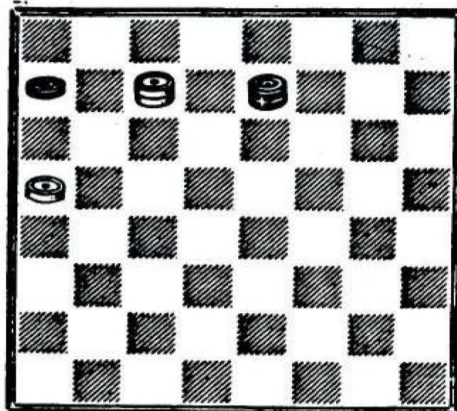


Diagram 10

Example 6
Black—5, King 7
White—13, King 6
White to move and draw.

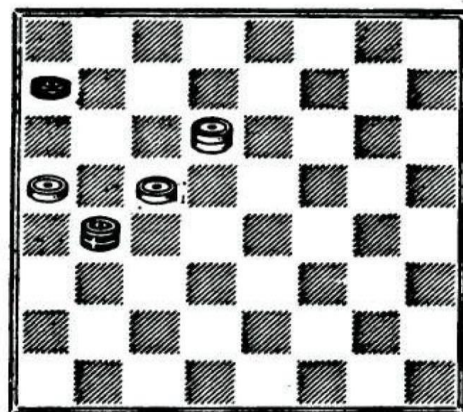


Diagram 11

Example 7
Black—5, King 17
White—13, 14, King 10
White to move and win.

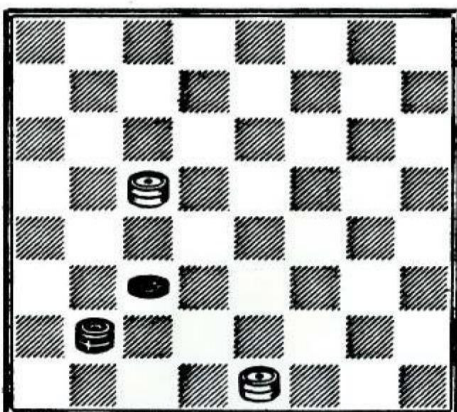


Diagram 12

Example 8
Black—22, King 25
White—Kings 14, 31
White to move and win.

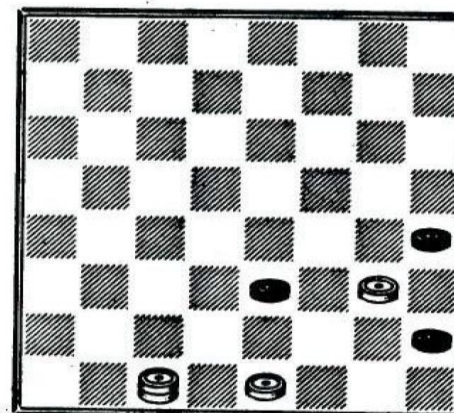


Diagram 13

Example 9
Black—20, 23, 28
White—24, 31, King 30
White to move and win.

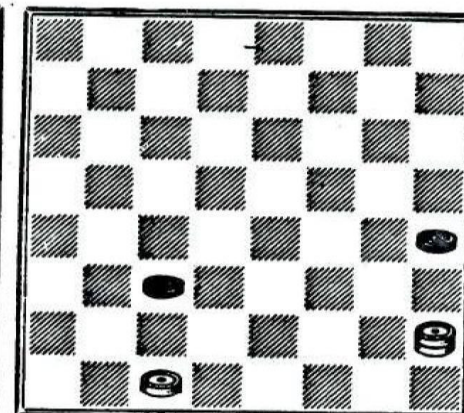


Diagram 14

Example 10
Black—20, 22
White—30, King 28
White to move and win.

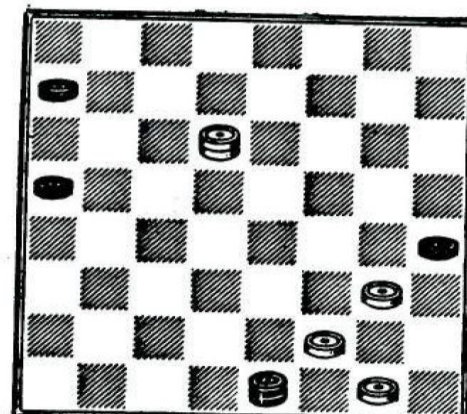


Diagram 15

Example 11
Black—5, 13, 20, King 31
White—24, 27, 32, King 10
White to move and win.

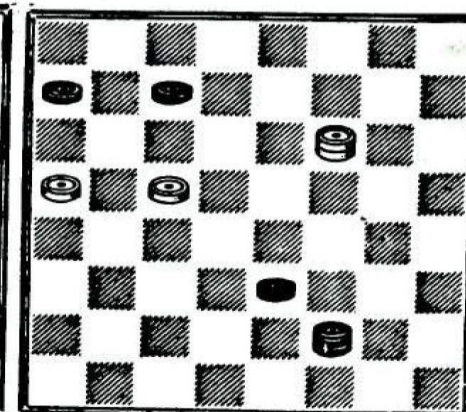


Diagram 16

Example 12
Black—5, 6, 23, King 27
White—13, 14, King 11
White to move and draw.

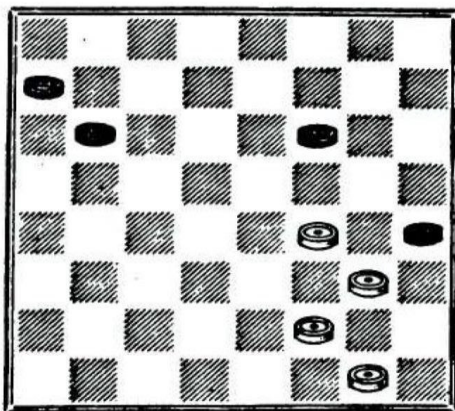


Diagram 17

Example 13
Black—5, 9, 11, 20
White—19, 24, 27, 32
White to move and win.

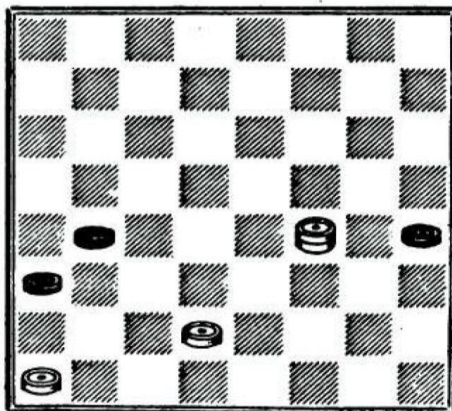


Diagram 18

Example 14
Black—17, 20, 21
White—26, 29, King 19
White to move and win.

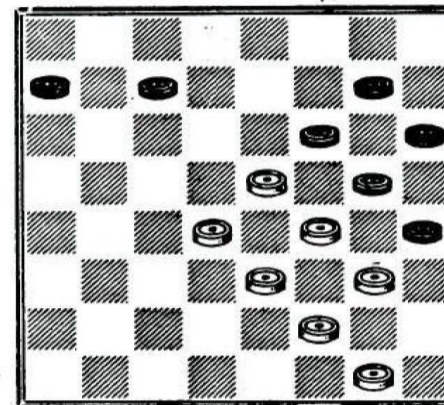


Diagram 21

Example 17
Black—5, 6, 8, 11, 12, 16, 20
White—15, 18, 19, 23, 24, 27, 32
White to move and win.

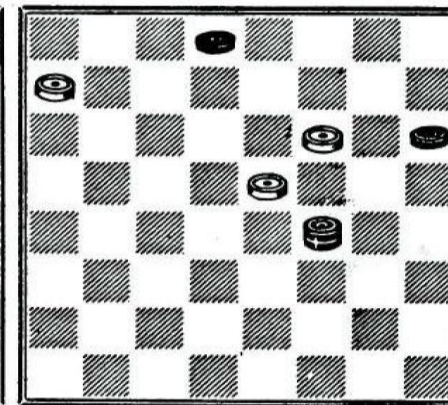


Diagram 22

Example 18
Black—2, 12, King 19
White—5, 11, 15
White to move and draw.

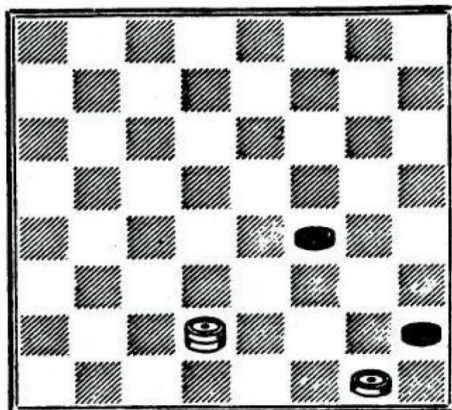


Diagram 19

Example 15
Black—19, 28
White—32, King 26
White to move and win.

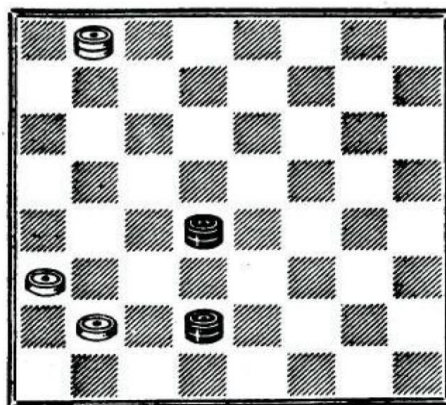


Diagram 20

Example 16
Black—Kings 18, 26
White—21, 25, King 1
White to move and win.

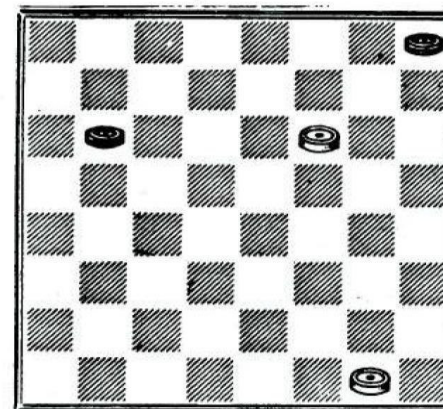


Diagram 23 — 1st Position

Example 19
Black—4, 9
White—11, 32
White to move and win.

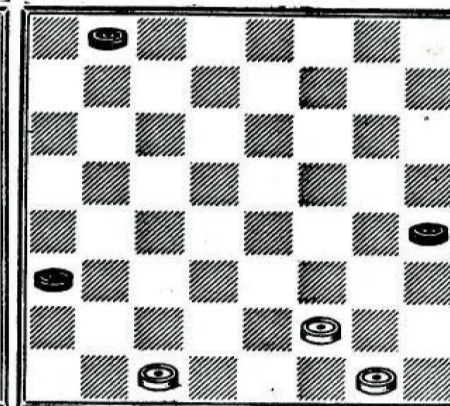


Diagram 24 — 2nd Position

Example 20
Black—1, 20, 21
White—27, 30, 32
White to move and win.

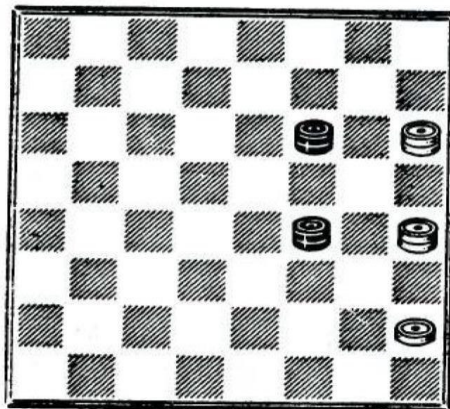


Diagram 25 — 3rd Position

Example 21
 Black—King 11, 19
 White—28, Kings 12, 20
 White to move and win.

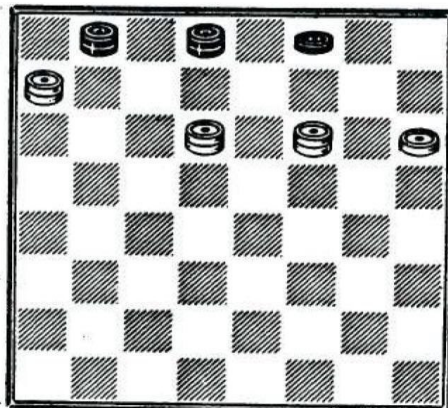


Diagram 26 — 4th Position

Example 22
 Black—3, Kings 1, 2
 White—12, Kings 5, 10, 11
 White to move and win,
 Black to move and draw.

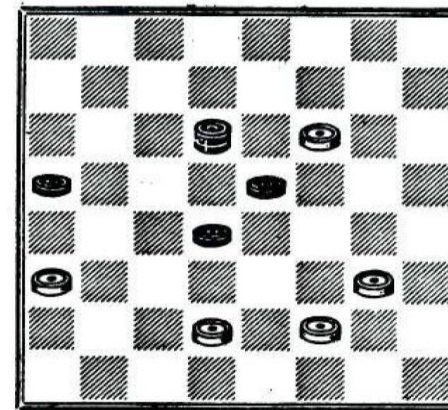


Diagram 29

Example 25 (By R. A. Gurley)
 Black—13, 15, 18, King 10
 White—11, 21, 24, 26, 27
 Black to move, White to draw.

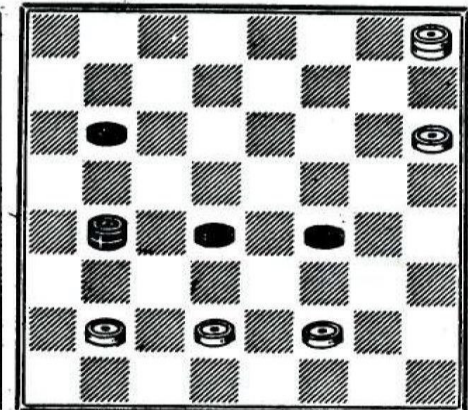


Diagram 30

Example 26 (By T. A. Landry)
 Black—9, 18, 19, King 17
 White—12, 25, 26, 27, King 4
 White to move and win.

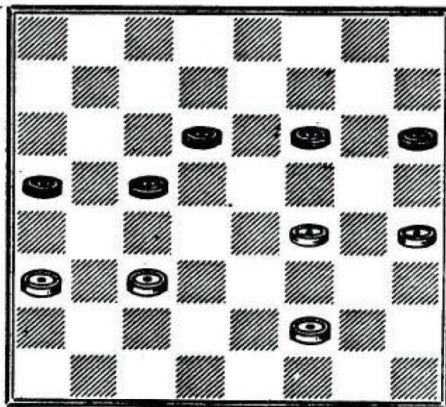


Diagram 27 — 5th Position

Example 23
 Black—10, 11, 12, 13, 14
 White—19, 20, 21, 22, 27
 White to move and draw.

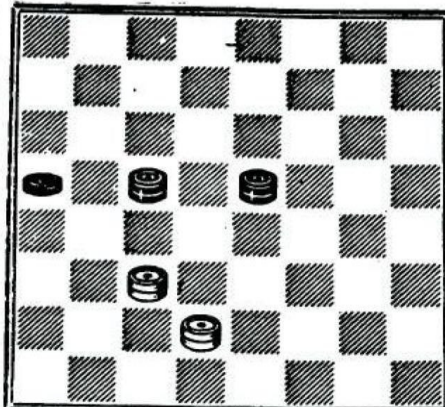


Diagram 28 — Payne's Draw

Example 24
 Black—13, Kings 14, 15
 White—Kings 22, 26
 White to move and draw.

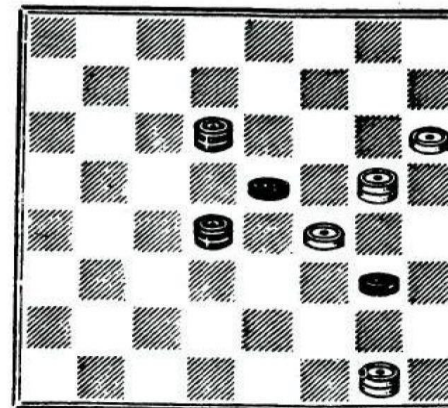


Diagram 31

Example 27
 (By C. J. Greensword)
 Black—15, 24, Kings 10, 18
 White—12, 19, Kings 16, 32
 White to move and win.

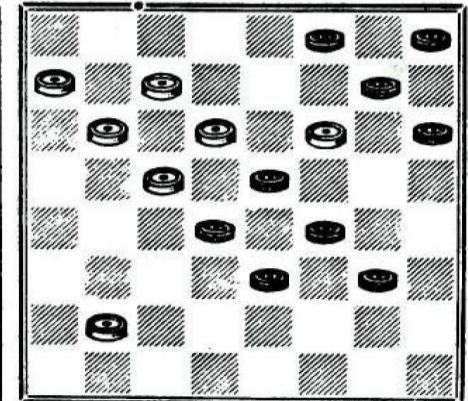


Diagram 32

Example 28 (By Dr. T. J. Brown)
 Black—3, 4, 8, 12, 15, 18, 19, 23,
 24
 White—5, 6, 9, 10, 11, 14, 25
 White to move and draw.

Solutions :

Example 1 : White wins by 19-16, 11-20, 27-24, 20-27, 32-7. This is a "three for one shot". A "shot" is a series of forced takes involving more than one piece being taken off the board.

Example 2 : White wins by 18-14, 9-18, 26-23, 18-27 or 19-26, 31-15. White wins by "the move". Having "the move" is an expression which means that by moving towards your opponent he is potentially confined. In this example Black must give up a piece and loses. Had the black piece been on square 8 instead of 7 White would still have "the move" but Black could escape to one of the double corners, i.e. squares 28 and 32, and the result would be a draw.

Example 3 : White to move and draw by 24-19, 23-16, 7-3, 16-7, 3-17, 25-30, 17-22, 30-25, 22-17, 25-21, 17-22, etc. Drawn. Black, although a piece up, cannot win.

Example 4 : Black to move and White to win by 6-2 (A), 15-10, 5-1, 14-9, 1-5, 9-6, 2-9, 13-6, 5-1, 6-9, 1-5, 10-14, 5-1, 9-5, 1-6, 5-1, 6-2, 14-18, 2-7, 18-15, 7-2, 15-11

(A) 5-1, 14-9, 6-2 (if 6-10, 15-6, 1-10, 9-14, White wins), 14-10, White wins as above.

White to move : 15-18, 5-1, (A) 18-22, 1-5, 22-17, 5-1, 14-9, 6-2, 9-5, 2-6, 17-14! 6-9 (B), 13-6, 1-17, 5-9 and White forces Black on to the side to win by the move. An exclamation mark (!) denotes a good or surprising move.

(A) 6-2, 14-10, 5-1, 13-9, 1-5, 18-14, 5-1, 14-17, 1-5, 9-6! 2-9, and 17-13 wins a piece for White.

(B) 6-2, 13-9, 1-6 (2-7 allows an exchange), 5-1, 6-13, 14-9, 13-6, 1-10. White wins.

There are more ways than one to win with the three kings against two, but the above, each involving a temporary sacrifice of a king are the quickest.

Example 5 : White to move and win by 18-15, 24-28, 23-27, 6-1 (not 28-32 because 15-18 exchanges), 14-10, 28-32 (Black must avoid the 27-24 exchange), 27-24, 32-28 (A), 24-19, and White must exchange on 6 or 24, next move to win.

(A) 1-5, 10-6 and Black must allow an exchange next move, either by 5-1, 24-19, White wins or by 32-28, 6-10 White wins.

Example 6 : White to move and draw by 13-9! (A) 5-14, 6-10, and White must win back a piece to draw. 6-10 is called "the breeches".

(A) 6-1 or 6-2 lose by 7-10.

Example 7 : White to move and win by 13-9, 17-13, 10-6, 13-17, 14-10! (6-10 allows a repetition of the moves), 5-14, 6-9, 14-18, 9-14, White wins a piece and the game.

Example 8 : White to move and win by 31-27, 22-26 (A), 27-23, 26-30, (B) 14-17, 25-29, 17-21, 29-25, 23-18, 25-29, 18-22.

(A) 25-30, 27-23, 22-26 (30-25, 14-17, White wins), 14-17, 26-31, 17-22. White wins.

(B) 26-31, 14-18 (not 14-17 because then 25-22 draws), 25-29, or 25-30, 18-22, White wins. This type of two against two position is called the American Position.

Example 9 : White to move and win by 31-27, 23-32, 30-26, 20-27, 26-31. Black with three pieces cannot move. This is a "block" position. Games are not necessarily won by leaving one's opponent with no pieces. Immobilisation by the use of the block counts as a win.

Example 10 : White to move and win by 28-32, 20-24, 32-28, 24-27, 30-26, 22-31, 28-32, 31-26, 32-30. A setting by the famous Joshua Sturges.

Example 11 : White to move and win by 27-23, 20-27 (A), 10-14, 31-26, 14-18, 26-19, 32-16, 13-17, 16-11, 5-9, 11-7, 9-13, 7-2, 17-21, 18-22.

(A) This type of take is known as the "suicide" capture.

Example 12 : White to move and draw by 11-15 (threatening to win the piece by 14-10), 27-24 (to answer 14-10 by 24-19, 15-24, 6-15, Black wins), 14-9! 5-14, 15-18, Drawn, as White must win two pieces by a theme known as "double breeches".

Example 13 : White to move and win by 27-23, 20-27, 19-15, 11-18, 23-14, 9-18, 32-14. This is called a "rebound" shot, with 32-14 known as a "rebound" capture.

Example 14 : White to move and win by 19-16, 20-24, 29-25 (A), 21-30, 16-20 (B), 30-23, 20-18.

(A) This move constitutes a "back shot".

(B) This move is a "waiting move", whereby White "waits" for Black to do the compulsory 30-23 jump before delivering his coup. Note that Black must wait a move after 21-30 before his new king can move 30-23.

Example 15 : White to move and win by 32-27, 28-32, 27-24!, 19-28, 26-23. Black must "throw" his king on 32 and lose by a block. This theme, the setting composed by Joshua Sturges, is called the "prison".

Example 16 : White to move and win by 21-17, 26-22 (attempting to win either the man on 17 or 25), 17-14 (offering the "alternative take"), 22-29, (18-9 allows 25-18), 1-5, 18-9, 5-14.

Example 17 : White to move and win by 18-14, 11-18, 14-10, 6-15, 23-14, 16-23, 27-4, 20-27, 32-23. A combination of shots such as this is called a "stroke".

Example 18 : White to move and draw by 15-10, 19-15 (attempting to win a piece on either 10 or 11), 11-7! 15-6, 5-1, 2-11, 1-10, 12-16 (A), 10-7 Drawn. This is called the "tail-hold". If 11-15, 7-11 wins a piece.

(A) 11-16, 10-15, 16-20, 15-19 Drawn.

We have decided to give the moves in columns for the next set of examples. Because of the large number of moves involved this method is easier to follow.

Example 19:

White to
move and
win by:

| | | |
|----------|----------|---------------|
| 32-27 | 32-28 | (A) |
| 9-14 | 24-20 | If |
| 27-23 | 23-19(B) | 27-24 |
| 14-17 | 20-24 | 11-7 |
| 23-18 | 19-15 | is best, |
| 17-22 | 24-27 | Runs into |
| 18-15 | 15-18 | text. |
| 22-26 | 27-32 | (B) |
| 15-10 | 18-23 | 23-18 |
| 26-31 | 4-8 | 20-16 |
| 10-7 | 28-24 | and Black |
| 31-27 | 32-28 | escapes to |
| 7-3 | 24-19 | treble |
| 27-23(A) | 28-32 | corner |
| 3-7 | 19-16 | squares 3, 8, |
| 23-18 | 8-12 | 12. |
| 7-10 | 16-19 | (C) |
| 18-23 | 32-28 | 12-16 |
| 10-15 | 23-27 | 18-15 |
| 23-27 | 28-32 | 16-20 |
| 15-19 | 19-23 | 15-18 |
| 27-32 | 32-28 | 24-19 |
| 11-7 | 27-32 | 32-28 |
| 32-28 | 28-24 | 19-16 |
| 7-3 | 23-18* | 18-23 |
| 28-32 | 24-19(C) | 16-12 |
| 3-7 | 32-28 | 23-19 |
| 32-28 | 12-16 | 12-8 |
| 7-11 | 28-32 | 28-32 |
| 28-32 | 19-24(D) | 8-3 |
| 11-16 | 18-15 | 32-27 |
| 32-27 | 24-28 | 3-8 |
| 16-20 | 15-11 | 27-23 |
| 27-32 | 16-20(E) | 8-11 |
| 20-24 | 11-16 | 23-18 |
| 32-28 | 28-24 | W win |
| 24-27 | 32-28 | (D) |
| 28-32 | 24-27 | 16-20 |
| 19-23 | 16-19 | 32-28 |
| 32-28 | 27-32 | 20-24 |
| 27-32 | 19-23 | |
| 28-24 | Ww | |

Example 20:

White to
move and
win by:

32-28*
1-6
28-24
6-10
24-19
10-14
19-15
14-18
15-10
18-22
10-6
22-25
6-1
25-29

18-23
White win
(E)
16-19
32-27
28-32
27-31
32-28
11-16
19-24
16-19
White wins

1-6 9-5
29-25 2-6
6-10 5-1
25-22 6-10
10-14 1-5
22-17 10-14
14-18 5-1
17-13 14-18
18-22 1-6
13-9 18-23
30-26 6-10
9-14 23-27(A)
26-23 10-14
14-10 19-23
23-18 14-9
10-6 23-18
18-14 9-5
6-1 18-14
14-9 5-1
1-5 14-9
9-6 1-5
5-9 22-17
6-2 5-14
9-5 17-10
2-6 21-25
5-1 10-15
6-10 25-30
1-5 15-19
10-15 30-26
5-9 27-32
15-19 26-22
9-14 19-24
27-23 20-27
14-9 32-23
23-18 22-17
9-5 23-18
18-14 17-13
5-1 18-14
14-9 13-9
1-5 14-5
9-6 White wins
5-9 97 moves!
6-2

(A) This
manoeuvre
is necessary
before the
winning
exchange
takes place.

Example 21:

White to
move and
win:

20-24
11-15
24-27
15-11
27-32*(A)
11-15
12-8
15-18
32-27*(B)
19-16
27-31*
16-19
8-11
18-23
11-7
19-15
28-24
23-27
24-20
27-23
7-2
23-19
2-6
15-11
6-10
11-8
31-26
8-11
26-22
11-8
22-18
8-11
10-6
11-7
6-9
7-11
9-13*(C)

11-7
13-17
7-11
17-21*
11-7
21-25
7-11
25-30
(threatens
an
exchange)
19-24
18-23
White wins
(A)
27-31
19-23
28-24
23-27
24-20
27-23
12-16
11-15
16-12
15-11
Drawn
(B)
8-11
18-23
Leads to
Payne's
Draw.
(C)
9-14
allows
19-16
and Payne's
Draw.

Example 22:

White to
move and
win. Black
to move and
draw:

5-9
1-5
9-13
5-1
11-15
2-6
10-14
6-2
14-9
1-6
9-5
6-1
15-10
2-6
10-7(A)
3-10
5-9
6-2
9-6
White wins
(A) This
manoeuvre
is essential.
Black to
move:
2-6
10-14
6-2
14-9
1-6
9-13
6-1
11-15
2-6
5-9
6-2
15-10
2-7
Drawn.

Example 23:

White to
move and
draw:

20-16*
11-20
27-23
20-24
22-18
24-27
18-9
10-14
9-6
27-31
6-2
31-27
2-6
27-18
6-9
13-17
19-15
18-11
9-18
Drawn.

Example 24:

White to
move and
draw:

26-23
14-17
23-26
15-10
22-18
17-21
18-22
10-14
26-30*(A)
21-17(B)
30-26
Drawn.
This is
known as
Payne's
draw.

(A)
26-23
14-17
23-26
21-25!
22-29
17-22
Black wins.
(B)
14-17
22-18
17-14*
Drawn
(17-22
loses!)

Example 25 — By R. A. Gurley.

Black to move, White to draw:

Though a man up, White must take care. 18-23, 26-19(A), 10-14, 19-10, 14-16, 21-17*(B), 13-22, 27-23, 16-20, 24-19, 20-24, 23-18.

(A) 27-18, 15-31, Black wins by a form of the American position.

(B) 27-23, 16-20, 24-19, 20-24, 19-15, 24-27, 23-18, 27-23, 18-14(C), 23-18, 14-9, 18-11, Black wins by "first position".

(C) 15-11, 23-14, 11-7, 13-17, 7-2, 14-18, Black wins.

Example 26 — By T. A. Landry.

White to move and win:

4-8(A), 9-13, 26-22*(B), 17-26, 8-11, 13-17, 12-8*. Wherever Black goes he threatens one piece and White counters by threatening two or three pieces.

(A) 25-21, 17-14, and White cannot stop the two for one by 18-23.

(B) White must stop the two for one by 17-22. 25-21 fails by 18-22, 21-14, 22-31, winning the man on 27.

Example 27 — By C. J. Greensword.

White to move and win:

32-28, 18-22 (24-27 allows 28-32), 16-11, 15-18(A), 19-15! 10-19, 11-16, 18-23, 12-8, 19-3, 28-17, White wins.

(A) 22-18, 12-8, 10-14, 19-10, 14-16, 28-12, 18-15, 12-16* (careful!), White wins.

Example 28 — By Dr. T. J. Brown.

White to move and draw:

25-21*(A), 23-26(B), 11-7, 26-30, 21-17, 30-25, 17-13, 25-22, 6-2, 18-23, 9-6, 22-18, 13-9, 23-26, 5-1, 26-30, 1-5.

Black, two pieces up, cannot penetrate White's "virgin fortress" as this unusual theme is called. White just plays 1-5 or 5-1 whatever Black plays.

(A) If 11-7?(C), 18-22 prevents the fortress and Black wins.

(B) 3-7, 11-2, 23-26, 10-7, 26-30, 14-10 30-25, 21-17, 25-22, 17-14, and the fortress is formed in another way.

(C) A question mark (?) after a move denotes a bad move.

These problems are intended to illustrate the infinite variety and complexity of the game of Draughts. We hope you will enjoy playing over these positions and problems. You should put your own skill and ingenuity to the test by attempting to solve them before consulting the answers. If you think you have disproved our solutions we would be delighted to hear from you.

BRIEF HISTORY AND BACKGROUND TO THE GAME

By Con McCarrick, P.R.O., Irish Draughts Association.

The origin of the game is uncertain. The earliest known work on the game, by Anton Torquemada, was published in Spain in 1547. The first book in English — "An Introduction to the Game of Draughts" by William Payne — appeared in 1756 and in 1800 Joshua Sturges published his celebrated "Guide to the Game of Draughts". Thereafter the game flourished, particularly in Scotland which produced a long list of champions in Anderson, Wyllie, Ferrie, R. Jordan, etc.

In those days, stake matches between leading players were common and newspapers such as Bell's Sporting Life (later to become The Sporting Life) gave extended coverage to Draughts matches.

A highpoint may have been reached in 1905 when in the first International Match between Great Britain and America, the British Team won by 74 wins to 34 losses with 283 games drawn. In the return match in 1927, USA won by 96 wins to 20 losses with 364 games drawn. There were two further matches v USA in 1973 and 1983, both won overwhelmingly by the Americans, who have dominated the game since the 1920's.

The current World Champion is Dr. Marion Tinsley, Professor of Mathematics at Florida A&M University, who first won the World Title by defeating Walter Hellman in 1955. One of the great lovers and promoters of the game in America is our friend (and Host of the 1983 International), Mr. Charles Walker of Petal, Mississippi, who has been so generous to our great game that he has built The Checker Hall of Fame beside his residence in Petal and in this way he has added new stature to the game.

On the home front, Derek Oldbury of England has been predominant since 1955 both as author and player, winning the coveted American National Tourney in 1976. See also the roster of Champions on page 46.

In Ireland the game of Draughts has had a new awakening since the founding of the Irish Draughts Association in the mid 1970's and the holding of the first Irish Championship in 1977. It was soon discovered that there were thousands of Draughts players throughout Ireland led by clubs such as Dublin, Lifford, Cork, Carlow, Leitrim, Mayo, Sligo and Clare. However, other clubs were soon to come on the scene and it was in 1980 that the Northern Standard Draughts Association was founded. The latter was to have a great influence in promoting the game, especially because of the publicity given through the columns of the Northern Standard Newspaper. The Editor of this popular newspaper, Mr. Paddy Smyth, has the interest of the game at heart and has since been a tremendous help in publicising Draughts Activities. Sponsorship in the shape of £3,000 came from another Draughts enthusiast, Mr. Lansey Carolan, and so it was possible to hold the Fuss Products Irish Open in the Cabra Castle in Kingscourt in 1982. The Irish Post has also been a great help in promoting

the game by publishing all events in Eire and U.K.

Turning to the scene of youth activities, the endeavours of Joan and Ian Caws (Treasurer and President of the English Draughts Association) should not go unmentioned. They have promoted the game in the Isle of Wight and particularly the Island youth championship since the early 1970's and it is due entirely to their efforts that the English Youth Championship, held annually, has been so successful, with generous sponsorship provided by Lloyds Bank Ltd. since 1978.

In Ireland, similar work has been performed by an organisation known as the Community Games. Last year upwards of 20,000 children played Draughts at some level in Ireland and the numbers are increasing. It is hoped that the Community Games will become established in other countries also, and if this happens we will expect a big response from Draughts enthusiasts all over Britain and America.

Top promoters and coaches in the Community Games are Peter Sheils, Gerry Manning and Des Mellon (Dublin), John Dore and Mrs. McAteer (Limerick), Noel Kent and Teresa Kent (Cork), Ignatius Henry, Mrs. Keane, Owen Carty, Martin Davey and Mrs. Mary Gallagher (Sligo), Mrs. Sara Frawley (Longford), Mrs. Moore (Ballina), Michael Murphy (Newry), Gerry Carroll, Donal Kenny and Frank Carroll (Monaghan), Mrs. Mary Gartlan (Killanny), Pdraig McCormack and Mrs. Dillon (Kingscourt), Brother Alphonsus (Castlereagh), Phil Lynch, Brendan Frawley and Kevin Owens (Dundalk). We hope that this treatise on Draughts will be a big help to all these and to all others who enter the arena of our game.

Finally, I would like to include a brief note on the Home Internationals Match Series held every 4th year. This event was inaugurated in 1980 with teams from England, Republic of Ireland, Scotland, Wales, Northern Ireland and Guernsey taking part. The winner in 1980 was the Irish Republic and in 1984, England were victorious. Photographs of the winning teams appear inside the front cover and on page 47.

GAMES ON THE 7 STANDARD OPENINGS

Opening No. 1 — Game 1

By Tom Watson

| | | | | |
|---------------|---------|---------|-------|-------|
| 11-15 | 28-24 | 15-18 | 24-19 | 22-26 |
| 23-19 | 8-11 | 26-23 F | 3-7 | 15-11 |
| 8-11 | 26-23 C | 18-22 | 27-23 | 26-31 |
| 22-17 | 9-14 | 25-18 | 11-16 | 11-7 |
| 4-8 A | 31-26 | 10-15 | 20-11 | 10-15 |
| 17-13 B | 5-9 D | 19-10 | 7-16 | 19-10 |
| 15-18 | 21-17 E | 6-22 | 32-28 | 6-15 |
| 24-20 | 14-21 | 23-18 G | 2-6 H | 7-2 |
| 11-15 | 23-5 | 7-10 | 18-15 | 31-27 |
| Drawn. | | | | |

A — This opening is called the Old Fourteenth, it being the 14th game in Payne and Sturges Works.

B — 25-22 is another defence but offers less scope to both players.

C — Favoured but the 25-22 exchange is the move I would recommend. It avoids the line shown here and has a few chances to win.

D — 6-9 is, of course, safer and even players with scant book knowledge know the line, 5-9 is only weak if your opponent know how to exploit it and the offer of a piece can upset some players.

E — If 25-22, 18-25, 29-22, 1-5, 22-17, 11-16, 20-11, 7-16, 26-22, 3-7, then 22-18, 15-22, 19-15 will draw for White.

F — All there is, other moves here, e.g. 25-22, 18-25, 29-22, 21-25, 30-21, 11-16, Black wins; or 26-22, 11-16, 20-11, 7-23, 22-15, 10-28, 27-18, 12-16, etc., Black wins.

G — The most likely reply but 32-28 may be stronger. Note that if 23-19, 7-10, 32-28, 22-26, 30-23, 10-14 Black, although two pieces down, stands better.

H — 22-26, 28-24, 16-20 (26-31 puts up a fight but goes down), 18-15, 20-27, 15-6, 1-10, 19-15, 10-19, 23-16, 12-19, 30-16. White wins.

The game of Draughts is not merely an idle amusement. Several very valuable qualities of the mind, useful in the course of human life, are to be acquired or strengthened by it so as to become habits ready on all occasions.

— Benjamin Franklin.

Opening No. 1 — Game 2

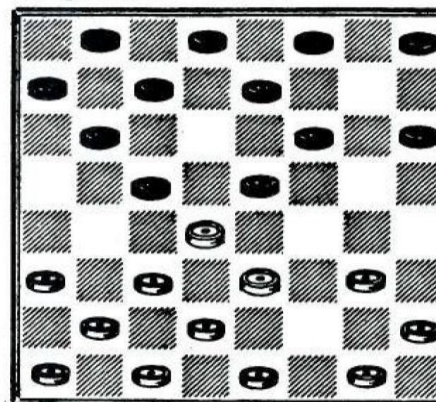
By Jim McCarthy and Con McCarrick

| | | | | |
|---------|---------|---------|---------|---------|
| 11-15 | 26-19 | 5-14 | 32-28 M | 5-14 |
| 23-18 A | 4-8 E | 29-25 | 15-24 | 19-16 P |
| 8-11 B | 24-20 F | 11-15 L | 28-19 | 12-19 |
| 27-23 C | 6-10 G | 25-22 | 3-8 | 23-7 |
| 10-14 D | 22-17 H | 15-24 | 31-26 N | 2-11 |
| 23-19 | 9-13 I | 28-19 | 8-11 | 26-22 |
| 14-23 | 30-26 J | 8-11 | 22-18 O | 11-15 |
| 19-10 | 13-22 | 26-23 | 1-5 | 20-16 |
| 7-14 | 25-9 K | 11-15 | 18-9 | 14-18 P |

Drawn

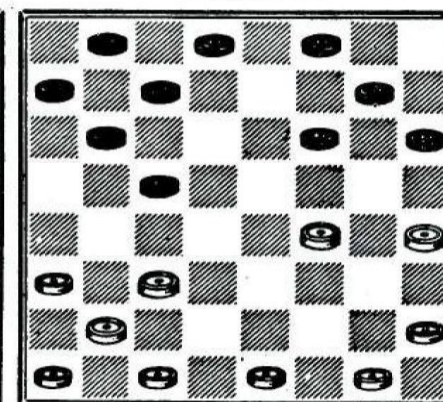
- A — This move constitutes the Cross opening so named because the second move is played across the direction of the first. Most experts agree that it gives White an even game.
- B — Black moves up to support the piece on square 15.
- C — White also moves towards the centre: 26-23 is considered not so strong and offers less winning chances.
- D — Black decides to open up the game by the series of exchanges that follow. See Diagram 33.
- E — A good developing move. You should not be afraid to break your back line when your opponent is not threatening to break through.
- F — A good move intended to cramp Black's single corner. See Diagram 34.
- G — Moving this piece to square 10 will allow pieces on 11 and 8 to advance.
- H — White is not able to move to the centre just yet.
- I — 11-15 is also good.
- J — A very good waiting move.
- K — By far the best way to jump since White needs to develop the piece on square 29. See Diagram 35.
- L — See note G.
- M — Usually it is best to defend your piece at once. If 22-17, then 15-24, 32-28 and Black has the choice of 24-27 which would give Black the advantage. If possible never make moves that pose problems for yourself. Keep them for your opponent! See Diagram 36.
- N — A key move. 31-27 could be disastrous. Can you see why? Continue 8-11, 22-18, 1-5, 18-9, 5-14, etc., and the piece on square 23 is lost.
- O — Better than 19-16 which would give White an untidy end game. See Diagram 37.
- P — Black can just get the pieces away. A well played game and you would do well to note the accurate and careful way both players planned their strategy. See Diagram 38.

Diagram 33



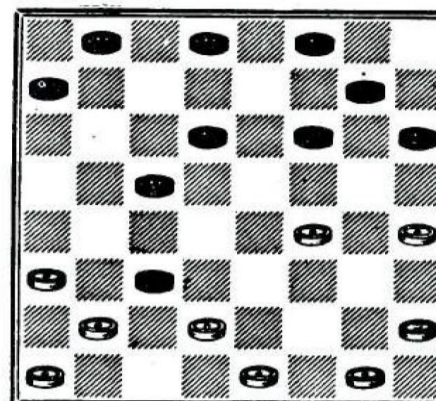
White to play.

Diagram 34



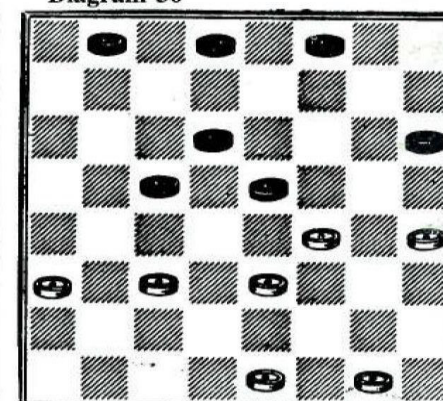
Black to play.

Diagram 35



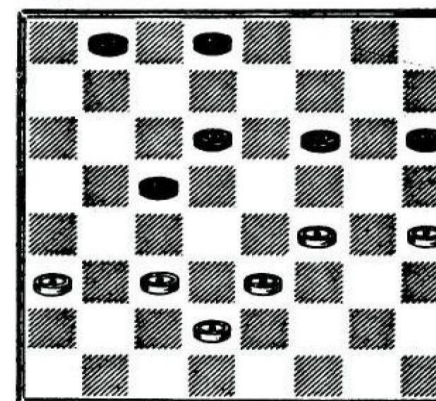
White to play.

Diagram 36



White to play.

Diagram 37



Opening No. 1 — Game No. 3

By Danny Shields

| | | | | |
|---------|---------|-------|---------|---------------|
| 11-15 | 12-16 | 3-7 H | 10-14 | 19-28 |
| 22-18 A | 21-17 E | 24-19 | 18-9 | 18-14 K |
| 15-22 | 8-12 | 15-24 | 5-14 | 12-16 |
| 25-18 | 17-13 F | 28-19 | 27-24 J | 20-11 |
| 8-11 B | 7-10 | 14-17 | 14-17 | 7-16 |
| 29-25 | 27-24 | 22-18 | 22-18 | 23-18 |
| 4-8 | 9-14 G | 1-5 I | 17-22 | 6-10 L |
| 24-20 C | 18-9 | 26-22 | 19-15 | 14-7 |
| 10-15 D | 5-14 | 17-26 | 16-19 | 2-11 |
| 25-22 | 32-27 | 31-22 | 15-8 | 8-3 M |
| | | | | Drawn. |

- A — These opening moves form the Single Corner opening. It is a fairly even opening just favouring Black.
- B — 12-16 is also a strong move at this point.
- C — This is White's best move, 25-22 is next best.
- D — This move is strong for Black, and sets up a clever trap at the next move.
- E — Here 27-24 or 28-24 forms a famous trap known as the "GOOSE WALK". Continue 27-24 or 28-24, 15-19, 24-15, 16-19, 23-16, 9-14, 18-9, 11-25, 32-27, 5-14, 27-23, 6-10, 16-12, 1-5, 28-24, 5-9, 24-19, 25-29, Black wins. White loses if he plays 30-25, 29-22, 26-17, 9-13 wins a piece.
- F — 17-14 is also playable when 16-19 is Black's best reply.
- G — The natural 3-7 loses at this point. White plays 24-19, 15-24, 28-19, 9-14, 18-9, 5-14, 22-18, 1-5, 18-9, 5-14, 26-22, 14-17, 22-18, 17-22, 32-27. White wins.
- H — 14-17 loses by 23-18.
- I — 10-14, 18-9, 1-5, 19-15, 11-18, 20-11, 7-16, 23-14, 16-20, 27-24, 20-27, 31-24. White wins.
- J — 22-18 loses as follows 6-10, 18-9, 11-15, 20-11, 7-16, 27-24, 16-20, 30-26, 20-27, 19-16, 12-19, 23-16, 27-31, 26-22, 10-14. Black wins a piece.
- K — 8-3, 7-10, 3-8, 28-32, 8-3, 32-27, 3-8, 22-26, 20-16, 12-19, 23-16, 26-31, 16-11, 10-15, 18-14, 31-26. Black wins nicely.
- L — This continuation clears the position and leaves an even position.
- M — Continue 16-19, 3-7, 11-16, 7-11, 16-20, 11-16, 19-23, 16-19, 22-26. Drawn.

Opening No. 1 — Game 4

By Pat McCarthy

| | | | | |
|---------|---------|-------|--------|---------------|
| 11-15 | 23-16 | 7-10 | 9-6.I | 18-22 |
| 22-17 A | 11-20 | 25-22 | 2-9 | 2-7 |
| 15-19 B | 22-18 D | 11-15 | 17-13 | 10-14 |
| 24-15 | 8-11 | 30-26 | 9-14 | 7-10 K |
| 10-19 | 32-27 E | 3-7 G | 13-9 | 22-25 |
| 23-16 | 9-14 F | 17-13 | 14-17 | 10-19 |
| 12-19 | 18-9 | 9-14 | 21-14 | 25-30 |
| 25-22 | 6-22 | 13-9 | 10-17 | 26-23 |
| 8-11 | 26-17 | 14-18 | 9-6 | 17-22 |
| 27-23 C | 5-9 | 22-17 | 7-10 J | 19-15 |
| 4-8 | 29-25 | 1-5 H | 6-2 | 30-25 L |
| | | | | Drawn. |

- A — A good reply which gives White almost an even game.
- B — This is a strong move and forms the "Black Dyke" opening.
- C — 30-25 is a good alternative but the text is safer.
- D — 29-25 can also be played but is more complicated.
- E — This is White's best move. If 17-13, 9-14 is good for Black.
- F — Black gains a small advantage with this move.
- G — 9-14 is a sounder move but this makes interesting play.
- H — This move is almost forced as 7-11 allows a White win by 9-6, 2-9, 17-14, 10-17, 21-5, 11-16, 26-23, 18-22, 23-18, 15-19, 27-24. 18-22 is also poor. See Diagram 39.
- I — This is the best continuation. If instead 17-14, 10-17, 21-14, 7-11, 14-10, 5-14, 10-7, 11-16, 7-3, 16-19, 3-8, 2-7 favours Black.
- J — Black has to exercise care to get his pieces out of danger.
- K — If 7-11, 22-25 is an easy draw.
- L — Not 30-26, 15-10 wins a piece. Continue after 30-25, 15-10, 14-18, 23-14, 22-26, 31-22, 25-9 draws easily.

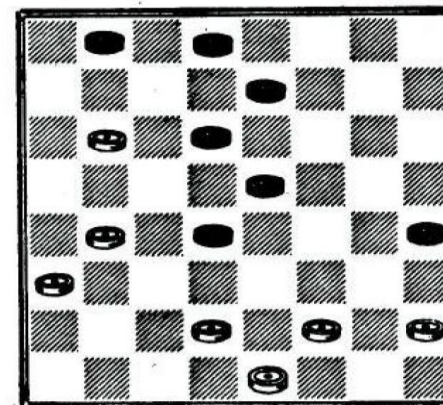


Diagram 39

Black to play.

Opening No. 1 — Game 5

By Richard Pask

| | | | | | |
|---------|---------|---------|---------|---------|--------------|
| 11-15 | 26-22 E | 11-15 | 26-23 I | 5-9 | 21-14 |
| 24-20 A | 7-11 F | 27-23 | 2-6 | 31-27 | 9-27 |
| 8-11 | 22-15 | 9-13 | 24-19 | 1-5 | Drawn |
| 28-24 B | 11-18 | 32-28 | 15-24 | 11-7 J | |
| 4-8 C | 30-26 G | 6-9 | 28-19 | 3-10 | |
| 23-19 | 8-11 | 19-16 H | 10-15 | 27-24 | |
| 15-18 D | 25-22 | 12-19 | 19-10 | 15-18 K | |
| 22-15 | 18-25 | 23-16 | 6-15 | 22-6 | |
| 11-18 | 29-22 | 9-14 | 16-11 | 14-17 | |

A — This opening is called the Ayrshire Lassie and is formed by the first four moves. It was adopted and popularised by James Wyllie after he had it played against him by Andrew Anderson in their 1839 match. Essentially Black develops a central formation whilst White flanks with 24-20, 28-24 and 23-19, effecting a cramp on Black's single corner file. Depending on how Black proceeds, White may also flank on the other side of the board.

B — A good developing move and is usually adopted at this stage.

C — 3-8 is a very worthy alternative but you must remember that you can only play one variation at a time.

D — The battle for control of the centre commences.

E — White meets the challenge head on.

F — Black has no choice but to defend his piece.

G — This and White's next three moves are designed to build an exchanging formation.

H — A key move and the object behind the previous sequence.

I — Black looks very strong but White has calculated a beautiful drawing scenario.

J — The sacrifice that saves the day!

K — Black has no option but to throw back two pieces and take the two for one, a well played draw.

"Those who doodled over the board in the nursery have as little idea of the high skills involved in draughts as have out-moded ping pong players who have not yet caught up with table tennis."

— From Leading Article in *The Times*, 13-5-1958.

Opening No. 2 — Game 6

By Pat McCarthy

| | | | | |
|---------|---------|-------|---------|--------------------|
| 9-14A | 18-9 | 4-8 I | 32-28 J | 19-23 |
| 22-18 B | 13-22 | 25-22 | 8-11 | 24-19 K |
| 5-9 | 26-17 | 3-7 | 22-18 | 23-32 |
| 25-22 | 6-22 | 31-26 | 14-17 | 8-3 |
| 11-16 C | 30-26 F | 7-10 | 21-14 | 32-27 |
| 24-19 D | 11-16 | 22-18 | 10-17 | 3-10 |
| 8-11 | 26-17 | 1-5 | 19-15 | 27-23 |
| 28-24 | 10-14 G | 18-9 | 16-19 | 10-14 |
| 16-20 E | 17-10 | 5-14 | 23-16 | 23-16 |
| 22-17 | 7-14 | 26-22 | 12-19 | 14-21 L |
| 9-13 | 29-25 H | 2-7 | 15-8 | White wins. |

A — The Double Corner, a very even opening, both players having equal chances.

B — White chooses to occupy the centre; also good is 22-17.

C — 11-15, 18-11, 8-15 gives White the attack by threatening 23-18.

D — One of several good moves available to White.

E — This move is forced as Black cannot allow White 24-20, a move that would immobilise his single corner and win easily.

F — Regains the piece, 30-25 losing by 2-6 and two for one.

G — This strong move puts White slightly on the defensive.

H — The only move that does not lose a piece.

I — This very natural move loses and shows how tricky the position has become. 3-7 is the correct move to maintain the initiative, i.e. 3-7, 25-22, 7-10, 31-26, 2-7, 32-28, 7-11, 22-18, 1-5, 18-9, 5-14, 19-15, 10-19, 24-8, 4-11, 26-22, 11-15, 22-17, 15-19, 17-10, 19-26, 27-23 draws.

J — The Drummond-Donaldson win. This deceptive move wins, forcing Black into making a losing move. Remember that in Draughts timing is crucial.

K — A key move to win, again demonstrating the importance of timing.

L — White is a piece up with an easy win.

Saukell's Shot

11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14, 15-18, 19-15, 4-8, 24-19, 6-9, 15-10, 13-17, 19-15, 17-21, 28-24, 11-16, 15-11, 8-15, 10-6, 1-17, 25-22. White wins.

Opening No. 2 — Game 7

By Pat McCarthy

| | | | | |
|---------|---------|---------|---------|---------------|
| 9-14 | 9-13 F | 14-23 | 8-15 | 24-20 N |
| 24-20 A | 30-26 G | 27-18 | 29-22 | 11-15 |
| 5-9 B | 6-10 | 3-7 | 15-18 L | 20-16 |
| 22-18 | 22-18 | 18-14 | 22-15 | 15-19 |
| 10-15 C | 1-5 | 12-16 I | 7-10 | 16-11 |
| 28-24 D | 18-9 | 32-28 J | 14-7 | 19-24 |
| 15-22 | 5-14 | 15-19 K | 2-18 | 11-7 |
| 26-10 | 26-22 | 24-15 | 31-26 M | 24-28 |
| 7-14 E | 10-15 H | 11-25 | 4-8 | 7-2 |
| 25-22 | 23-18 | 20-11 | 28-24 | 28-32 O |
| | | | 8-11 | Drawn. |

- A — An even game with good chances for varied play.
 B — The best move. 10-15 and 11-15 are well met by 22-18.
 C — This is the most aggressive move. 11-16 is also good.
 D — This is White's best reply, other moves like 25-22, 26-22 leaving the White position cramped. Remember it is important for one's pieces to retain mobility.
 E — This is the best take. 6-15 weakens Black's double corner.
 F — An interesting move. 1-5 is also good.
 G — If instead 22-18, 6-9 is good for Black.
 H — This may seem risky, letting White through, but Black has plenty of counter attacks.
 I — This good move gives Black equality and forces White's reply.
 J — If 14-9 Black gets a strong position by 16-19, 32-28, 19-23.
 K — The following "break" clears the position and leaves an equal game.
 L — Black's safest course.
 M — Not forced as 28-24 also draws.
 N — If 24-19 the piece is lost by 18-22, etc.
 O — The draw is 2-6, 32-27, 6-10, 27-31, 10-14, 31-22, 14-23, 13-17 (this is forced), 21-14, 22-18 (the "breeches").

The Steel Shot

11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14, 15-18, 19-15, 4-8, 24-19, 13-17, 28-24, 11-16, 26-23, 16-20, 31-26, 18-22, 25-18, 12-16, 19-12, 7-10, 14-7, 3-28, 12-3, 2-7. Black wins.

Opening No. 2 — Game 8

By Pat McCarthy

| | | | | |
|---------|---------|---------|---------|---------------|
| 9-14 | 15-24 | 15-19 | 15-18 I | 14-17 |
| 22-17 A | 28-19 | 30-26 | 28-19 | 21-14 |
| 11-15 B | 4-8 | 10-15 G | 1-6 | 7-11 |
| 25-22 | 22-17 E | 17-10 | 26-22 J | 16-7 |
| 8-11 | 8-11 | 7-14 | 20-24 K | 3-26 |
| 17-13 | 19-16 | 16-12 | 27-20 L | 12-8 |
| 11-16 C | 12-19 | 19-24 | 18-27 | 26-30 |
| 29-25 | 23-16 | 13-9 H | 31-24 | 25-21 |
| 16-20 | 11-15 F | 6-13 | 2-7 | 30-26 |
| 24-19 D | 26-23 | 32-28 | 19-16 M | Drawn. |

- A — This is a good reply to 9-14 as it cramps Black's double corner.
 B — The best Black move; 5-9 restricts Black later.
 C — Leads into an open game; 4-8 is more complicated.
 D — This is a good move; exchanging towards the centre and giving White scope at the next move by 22-17 or 22-18.
 E — 22-18 is also good, leading to a more open game.
 F — 14-18 is also a good move and could be met by 26-23.
 G — This break is necessary to give Black an equal game. The man on 19 looks weak but it can be protected as we shall see.
 H — This is a good move giving up a piece momentarily.
 I — This is the only move to avoid defeat. If instead 2-6, 28-10, 6-15, 25-22 wins by 22-17 or 22-18 later.
 J — White wins a piece but Black has enough compensation to maintain equality.
 K — This move saves the Black position.
 L — This is the best take. If White takes 22-15 Black plays 24-28 with a very strong position even though a man short.
 M — White is forced to concede the draw. If 19-15, 14-17, 21-14, 7-10 also draws.

The Jacques Stroke

11-15, 23-18, 8-11, 27-23, 4-8, 23-19, 10-14, 19-10, 14-23, 26-19, 7-14, 19-15, 11-18, 22-15, 14-18, 21-17, 12-16, 24-20, 16-19, 20-16, 2-7, 17-13, 9-14, 31-26, 5-9, 25-21, 18-23, 29-25, 14-18, 21-17, 7-11, 16-7, 3-10, 15-11, 8-15, 17-14, 10-17, 28-24, 19-28, 26-10, 6-15, 13-6, 1-10, 25-22. White wins.

Opening No. 3 — Game 9

By Richard Pask

| | | | | |
|---------|---------|---------|-------|---------------|
| 11-16 | 18-9 | 11-16 H | 29-25 | 5-9 |
| 22-18 | 5-14 | 18-9 | 6-10 | 26-22 |
| 8-11 A | 25-22 | 6-22 | 25-21 | 10-14 |
| 24-19 B | 11-15 F | 26-17 | 10-17 | 22-18 |
| 4-8 C | 30-26 | 2-6 | 21-14 | 14-17 |
| 26-22 D | 15-24 | 17-14 | 7-10 | 18-14 |
| 16-20 E | 28-19 | 10-17 | 14-7 | Drawn. |
| 22-17 | 8-11 | 21-14 | 3-10 | |
| 9-14 | 22-18 G | 1-5 | 31-26 | |

A — The best move.

B — One of five playable options. See var 1 for 18-14.

C — A good waiting move.

D — Safe and restrictive.

E — The position at E can also arise as follows:

- (1) 11-16, 24-19, 8-11, 22-18, 4-8, 26-22, 16-20.
- (2) 12-16, 24-19, 16-20, 22-18, 8-12, 26-22, 4-8. (Diagram 40).
- (3) 12-16, 22-18, 16-20, 24-19, 8-12, 26-22, 4-8.
- (4) 11-16, 23-18, 8-11, 26-23, 4-8, 24-19, 16-20.

This is an even opening with much scope for original play. Below I have highlighted two commonly played variations and also shown the importance of transposition techniques.

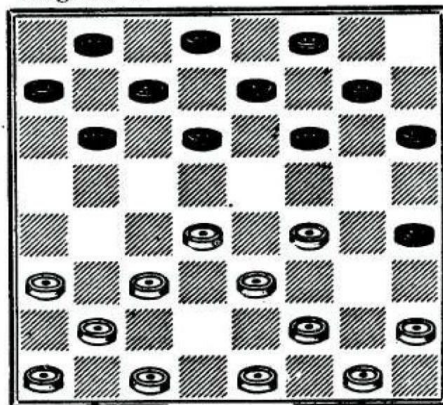
F — 11-16 loses by 30-25. This is called 'Dunne's Loss' since it was Frank

Dunne who produced play demonstrating that this move losses.

G — Natural and best. See position below (Diagram 41).

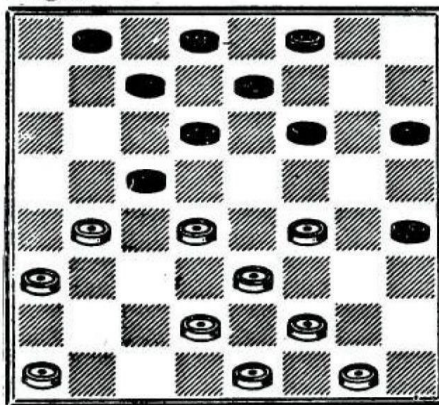
H — The common continuation from diagram.

Diagram 40



White to play.

Diagram 41



Black to play.

Variation 1

| | | | | |
|---------|----------------|-------|-------|---------------|
| 18-14 | 24-19 E | 26-23 | 23-7 | 18-15 |
| 9-18 | 15-24 | 6-9 | 3-19 | 11-18 |
| 23-14 | 28-19 | 22-18 | 26-23 | 23-14 |
| 10-17 | 4-8 F | 1-6 | 19-26 | 9-18 |
| 21-14 | 29-25 F | 31-26 | 30-23 | 27-24 |
| 16-20 B | 8-11 F | 7-11 | 6-10 | Drawn. |
| 25-22 C | 25-21 (Var. 2) | 19-15 | 14-7 | |
| 11-15 D | 11-16 G | 16-19 | 2-11 | |

B — 4-8 is slightly better : text illustrates a classic Dyke development.

See Diagram 42.

C — The natural development from the single corner and is stronger than 24-19.

D — Natural and good; 6-10 may be more restrictive.

E — Occupying square 19 is often good given sufficient waiting moves as in this example.

F — These are natural developing moves. Diagram 43 shows position at F.

In addition to the continuation above there is one other major variation which we will give below.

G — Best with the piece on 25 played to the

Opening No. 3 — Game 10

By Richard Pask

| | | | | |
|---------|--------|-------|-------|---------------|
| 11-16 | 30-26 | 6-13 | 25-22 | 11-18 |
| 23-18 | 11-16 | 25-18 | 17-26 | 23-7 |
| 16-20 | 26-22 | 4-8 | 31-22 | 2-11 |
| 24-19 | 9-13 | 29-25 | 1-6 | 28-24 |
| 10-14 A | 18-9 | 8-11 | 22-18 | 16-23 |
| 26-23 B | 5-14 D | 18-14 | 6-10 | 27-18 |
| 8-11 | 22-18 | 10-17 | 14-7 | 20-27 |
| 22-17 | 13-22 | 21-14 | 3-10 | 32-23 |
| 7-10 C | 18-9 | 13-17 | 18-15 | Drawn. |

The remarks relating to the previous game are equally applicable here.

A — 8-11 would lose as follows : 19-15, 10-19, 18-14, 9-18, 22-18, 4-11, 27-24, White wins a piece. Interestingly this win comes up in the Spanish game as well as ours; in fact, it first appeared in Spain in 1591!

B — 18-15 is the other main line. See Var. 1.

C — This position can also arise as follows:

- (1) 11-16, 24-19, 16-20, 23-18, 10-14, 26-23, 8-11, 22-17, 7-10;
- (2) 11-16, 24-19, 8-11, 22-18, 16-20, 26-22, 10-14, 22-17, 7-10;
- (3) 11-16, 22-18, 8-11, 24-19, 16-20, 26-22, 10-14, 22-17, 7-10;
- (4) 12-16, 22-18, 16-20, 24-19, 8-12, 26-22, 10-14, 22-17, 7-10;
- (5) 12-16, 24-19, 16-20, 22-18, 8-12, 26-22, 10-14, 22-17, 7-10;
- (6) 12-16, 23-18, 16-20, 24-19, 10-14, 26-23, 8-12, 22-17, 7-10;
- (7) 11-16, 22-18, 16-20, 24-19, 8-11, 26-22, 10-14, 22-17, 7-10;
- (8) 11-16, 23-18, 8-11, 26-23, 16-20, 24-19, 10-14, 22-17, 7-10;

The position at C can also be reached by the following opening order of moves but it should be noted that White has stronger play at his disposal.

- (9) 10-14, 22-18, 11-16, 26-22, 7-10, 24-19, 16-20, 22-17, 8-11;
- (10) 11-16, 23-18, 10-14, 26-23, 7-10, 24-19, 16-20, 22-17, 8-11;
- (11) 10-14, 24-19, 7-10, 22-18, 11-16, 26-22, 16-20, 22-17, 8-11;
- (12) 10-14, 24-19, 11-16, 22-18, 8-11, 26-22, 16-20, 22-17, 7-10;

D — See Diagram 44.

VARIATION 1

| | | | | |
|---------|---------|-------|-------|---------|
| 18-15 | 3-7 | 32-23 | 19-26 | 21-17 C |
| 7-10 | 31-27 | 6-9 | 30-23 | 23-27 |
| 22-17 | 1-5 | 19-15 | 8-12 | 17-13 |
| 9-13 | 25-22 | 10-19 | 28-24 | 27-31 |
| 27-23 | 20-24 | 17-10 | 4-8 | 10-6 |
| 13-22 | 27-20 | 9-14 | 23-19 | 2-9 |
| 25-9 | 7-11 | 23-16 | 14-18 | 13-6 |
| 5-14 | 22-17 B | 12-19 | 19-15 | 31-26 D |
| 29-25 A | 11-27 | 26-23 | 18-23 | |

A — This position (Diagram 45) can also arise as follows:

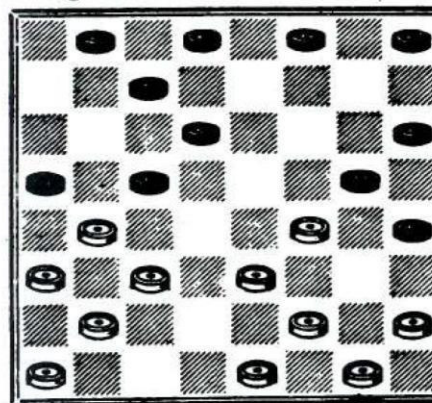
- (1) 11-16, 24-19, 16-20, 23-18, 10-14, 18-15, 7-10, 22-17, 9-13, 27-23, 13-22, 25-9, 5-14, 29-25.
- (2) 10-14, 23-19, 11-16, 19-15, 16-20, 24-19, 7-10, 22-17, 9-13, 27-23, 13-22, 25-9, 5-14, 29-25.
- (3) 9-13, 23-19, 11-16, 27-23, 10-14, 19-15, 16-20, 24-19, 7-10, 22-17, 13-22, 25-9, 5-14, 29-25.
- (4) 9-13, 23-19, 10-14, 27-23, 11-16, 19-15, 16-20, 24-19, 7-10, 22-17, 13-22, 25-9, 5-14, 29-25.
- (5) 11-16, 23-18, 10-14, 18-15 (26-23 is better), 16-20, 24-19, 7-10, 22-17, 9-13, 27-23, 13-22, 25-9, 5-14, 29-25.

B — 22-18 looks tempting but it would lose by 6-9, 15-6, 11-16, 20-11, 8-31, 6-1, nothing better, hoping that your opponent might carelessly play 31-27, allowing 1-6, to a draw. When your position looks hopeless there is nothing to be lost in giving your opponent a choice of moves in the hope that he might slip up. However, Black is in no mood to be generous and wins as follows : 14-17, 21-14, 9-27, 32-23, 31-27 and Black gains a piece.

C — It might appear at first glance that White can gain the piece on square 8 by 24-19, 20-16 etc.; however, an accurate calculation proves Black can draw by 24-19, 23-27, 20-16, 27-31, 16-11, 31-26, 11-4, 26-23, 21-17 (or 19-16), 23-16, 17-13, 16-19, 15-11, 19-16 drawn. (Not 19-15, 10-7, 15-8, 4-11, 12-16, 11-20, 2-11 draws as Black has the move. However, instead of 10-7 play 10-6, 2-9, 13-6, 15-8, 4-11, 5-9, 6-2, 9-14, 2-7, 14-18, 7-10, 18-23, 10-15, 23-26 [23-27 allows a 2 for 1], 15-19, White wins.) These examples demonstrate how precisely one has to play at times to avoid pitfalls.

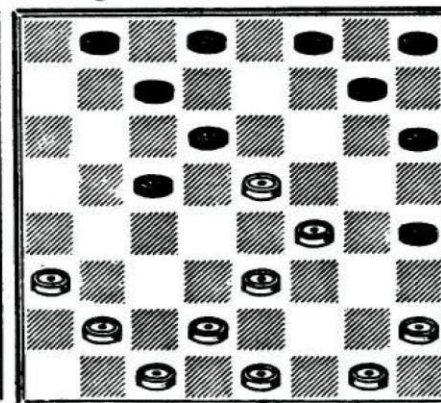
D — The Black piece on square 8 is in no danger. In fact, White has to be careful not to overplay the position. For example, 6-2, 26-22 and 2-7 would be a mistake by 22-18, 7-11 (forced) and 5-9, Black wins.

Diagram 44



White to play.

Diagram 45



Black to play.

Opening No. 4 — Game 11

By John McGill

| | | | | |
|---------|---------|---------|---------|---------|
| 10-15 | 25-21 | 3-7 | 13-6 | 8-11 |
| 21-17 | 7-10 B | 25-22 | 2-9 | 3-8 |
| 11-16 | 26-22 C | 14-17 E | 18-15 | 22-26 |
| 17-13 | 9-14 | 21-14 | 10-14 | 8-15 |
| 16-20 | 18-9 | 10-26 | 25-21 G | 26-31 |
| 24-19 A | 5-14 | 31-22 | 9-13 | 27-24 |
| 15-24 | 22-18 | 7-10 | 15-10 | 20-27 |
| 28-19 | 1-5 D | 22-18 | 13-17 | 15-11 H |
| 8-11 | 18-9 | 4-8 | 10-7 | 31-26 J |
| 22-18 | 5-14 | 30-25 | 17-22 | 11-20 |
| 11-16 | 29-25 | 6-9 F | 7-3 | 27-31 |

Drawn

A — In this game White is strongest and, therefore, has a wider choice of good moves. I choose 24-19 because it can lead to a position which arises from several opening combinations; such landings are known as transpositions and are more useful than a one-off position.

B — Black is getting into a difficult position and a plan must be put together to defend it. Why 7-10 is better than the more natural 4-8 will be seen later. That 7-10 also sets a trap is of secondary importance, as it is seldom wise to set traps unless the move is sound.

C — Because the natural 29-25 is into the trap when Black replies: 20-24, 27-11, 10-15, 19-10, 6-29, 13-6, 1-10, Black wins.

D — Black is forced to weaken his 'double corner', but this has been allowed for.

E — Now we see why 4-8 has been held back, if there were no pieces on squares 7 or 10 this 14-17 would not be possible.

F — Easier than 8-11 which is found in the text books.

G — This stops Black playing 14-17 and holds the piece on square 14 hoping to threaten it later.

H — This continuation is by Derek Oldbury from the 1950 Scottish Tourney book. It sets up some nice examples of how the sacrifice can be used to advantage.

J — To avoid 16-20, 11-15, 31-26, 23-18, 14-23, 19-16, 12-19, 15-22, White wins.

*A man must serve his time to every trade
Save censure — critics all are ready-made.*

— Byron.

Opening No. 4 — Game 12

By John McGill

| | | | | |
|---------|---------|--------|-------|---------------|
| 10-15 | 6-9 | 7-10 C | 15-22 | 15-18 |
| 23-18 | 27-24 | 14-7 | 24-19 | 13-6 |
| 12-16 | 1-6 | 3-10 | 9-14 | 18-27 |
| 21-17 A | 32-27 | 22-17 | 19-12 | 24-19 |
| 9-13 | 8-12 | 13-22 | 11-15 | 2-9 |
| 24-20 | 25-21 | 26-17 | 28-24 | 31-24 |
| 16-19 | 12-16 | 19-26 | 6-9 | Drawn. |
| 17-14 | 27-23 B | 30-23 | 17-13 | |

A — Some prefer 26-23, when the popular reply is 16-19 which produces a more open game. However, tactics which reduce complications often do the same for winning opportunities.

B — The problem with this type of game is knowing when to break the pattern, White would like to play 21-17 hoping for 6-10 in reply, and a blocked position. When it is necessary to know who would run out of moves in such a situation, count all your playable moves, then all of your opponent's. If it is your turn to play, your count must be highest, otherwise you lose. So against 21-17 Black plays 7-10, 14-7, 3-10, 26-23, 19-26, 30-23, 9-14, 18-9, 5-21, 24-19, 15-24, 28-12, 11-15, 23-18, 15-19, 18-15, 21-25, 15-11, 10-15 and White loses the piece on square 22.

C — 3-8 and 6-10 allow the block of note B and, of course, if 4-8 then 14-10, 7-14 and 22-17 wins for White. Note the difference between a block position as in note B where it is impossible to alter the course of the game, such as by an exchange, or sacrifice and the following: Black pieces on 6, 10, 11, 12, 13 & 14; White on 19, 20, 21, 22, 23, 28. Black plays 6-9, 28-24, 11-15, 20-16, and survives by 14-17, 21-7 (21-5 same idea), 9-14, 19-10, 12-26, 7-2, 26-30, 2-6, 30-25. This is known as Cowan's Coup and can occur quite often.

The Boomerang Trap

11-15, 24-19, 15-24, 28-19, 9-14, 22-18, 5-9, 26-22, 7-11, 27-24, 3-7, 22-17, 11-15, 18-11, 8-15, 25-22, 9-13, 23-18. Black wins.

Opening No. 5 — Game 13

By D. Oldbury

| | | | | | |
|---------|---------|---------|---------|--------|--------------|
| 10-14 A | 6-10 | 5-14 | 2-6 | 6-10 I | 16-19 |
| 22-18 | 25-22 D | 23-18 | 25-22 | 27-24 | 17-14! |
| 11-15 B | 4-8 | 14-23 | 10-15 G | 3-7 J | 19-28 |
| 18-11 | 22-18 | 27-18 | 19-10 | 31-27 | 14-7 |
| 8-15 | 8-11 | 11-15 F | 6-15 | 7-11 | 15-19 |
| 24-19 C | 29-25 E | 18-11 | 21-17 | 24-20 | 22-18 K |
| 15-24 | 9-13 | 7-23 | 1-6 | 12-16 | White |
| 28-19 | 18-9 | 26-19 | 32-27 H | 27-24! | wins. |

- A — The “Denny”, commemorating the birthplace of the celebrated John Drummond, pioneer author of 1838-1866.
- B — There are other moves, more adventurous, this is solid and safe though inviting White to choose from several attacks.
- C — 24-20 is good, so is 26-22.
- D — One of the first things a book student needs to learn is, how to cut down on the enormous number of lines to be memorized. This is done by making one line work for several openings, as here. From the start, play 11-15, 23-19, 9-14, 27-23, 8-11, 22-18, 15-22, 25-9, 5-14 and we see the position at D . . . with the colours reversed.
- E — A favourite line of mine: at the previous move White might have used 27-24 then 24-20, also utilising a position that can arise from several routes. This is particularly useful when tackling the 3-move ballot style.
- F — This and succeeding exchanges seem to break the whole thing up. There are, however, tricks!
- G — Following through and everything looks set for the draw.
- H — An odd move with a hidden purpose.
- I — Almost irresistible to halt the advance of the White man at 17, yet this is what is wanted. Quite recently, Everett Fuller played 6-9 against me, going down by 27-23, 15-19, 23-16, 12-19, 31-27, 3-7, 27-23, White won. At I the proper move is 15-19 as in Oldbury v. Marshall, 1955.
- J — There is still a draw, via 12-16, but this is hypothetical since nobody would play 6-10 at I intending to go 12-16 here. For practical purposes the trap is sprung!
- K — White soon gains a man. I found this trap useful, defeating both G. F. Buckby and Sam Cohen with it in the mid-fifties. However, it proved to be very much a “live” prospect when Paul Davis beat Don Lafferty with the very same snare in last year’s American Free Style Championship.

Opening No. 5 — Game 14

By D. Oldbury

| | | | | | |
|---------|--------|---------|---------|-------|--------------|
| 10-14 | 6-10 B | 6-9 D | 9-14 | 13-22 | 18-27 |
| 22-18 | 28-24 | 32-28 E | 26-23 H | 24-20 | 25-2 J |
| 11-15 | 1-6 C | 3-8 F | 2-6 I | 15-24 | White |
| 18-11 | 23-19 | 30-25 | 16-11 | 20-11 | won. |
| 8-15 | 9-13 | 14-18 G | 7-16 | 8-15 | |
| 24-20 A | 25-22 | 20-16! | 22-17 | 27-20 | |

- A — Another good attack, inviting combinative play.
- B — Arises also from 10-14, 24-20, 6-10.
- C — Making up an **Echelon** formation, as described in my book **Key Formations** (1980).
- D — Black completes his development and is ready to meet all-comers.
- E — This move was in vogue at the time this game was played, a practice session during my stay in Rotherham, Yorkshire, in the mid-fifties.
- F — An odd reply, intended to throw me off my lines. Note this:— 14-17, 21-14, 9-25, 29-22, 4-8, 27-23, 8-11, 30-25, 5-9, 25-21, 9-14 and once again we have a position that arises from several openings, notably **10-15, 22-18**, c.r.
- G — We both saw that if 8-11, then 19-16, 12-19, 20-16, 11-20, 22-17 wrecks the Black game, similar to Bucklow beat Thorpe.
- H — In a serious game I would play 24-20, but now I’m looking for a fancy finish . . . which is what practice is, or should be, all about. Experiment when it doesn’t count!
- I — Oblivious to the coming explosion: 13-17, 22-13, 8-11 is a better try for a getout.
- J — Played during my stint as Draughts Editor for the **Rotherham Advertiser** (1956), my opponent a club expert.

Wyllie’s Switcher Stroke

11-15, 21-17, 9-13, 25-21, 8-11, 17-14, 10-17, 21-14, 6-10, 22-17, 13-22, 26-17, 15-18, 24-20, 2-6, 28-24, 4-8, 29-25, 11-15, 30-26, 6-9, 24-19, 15-24, 20-16, 12-19, 27-20. White wins.

Opening No. 6 — Game 15

By Liam Stephens

| | | | | |
|---------|---------|---------|---------|------------------|
| 12-16 A | 16-19 K | 7-10 M | 24-27 P | 11-15 S |
| 24-20 B | 24-15 | 27-23 | 31-24 | 19-10 |
| 8-12 C | 10-19 | 19-24 N | 10-15 | 6-15 |
| 28-24 D | 18-15 L | 23-19 | 19-10 | 28-24 T |
| 3-8 E | 11-18 | 8-11 | 6-22 | White |
| 23-18 F | 22-15 | 15-8 | 32-28 | wins. |
| 9-13 G | 13-22 | 4-11 | 2-6 R | Published |
| 21-17 H | 25-18 | 26-23 | 24-19 | Play. |

- A — This opening is called the Dundee so named in compliment to the members of the Dundee Draughts Club, who published an analysis of the opening in the Dundee Weekly News in the 1860's.
- B — Cramps the Black single corner pieces. Black is unable to play 16-19 which he would like to do, to free his position.
- C — Hoping to get in 16-19 next move.
- D — White maintains the grip.
- E — The alternative 9-14 is also sound, but allows White a wide range of attacks.
- F — The main attack against 3-8; if 22-18 Black gets in the desired 16-19.
- G — The beginner is usually warned against moving to the sides and against 9-13 in particular; here, however, 9-13 is an important waiting move for Black since White is now forced to commit himself. The importance of correct timing cannot be overstressed. 9-14 at this stage is very weak after 24-19, 16-23, 27-9, etc. and 16-19 is premature.
- H — 27-23 and 18-14 are the other two major attacks.
- K — And now the long awaited 16-19 is in order due to the grip Black has on the White piece on 17 (compare with note B). 5-9? here delays a move too long, when 17-14, 10-17, 25-21, etc., may win for White.
- L — If 17-14, 6-9 and White can never play 25-21 without allowing Black the favourable 11-15 break.
- M — Sustains the Black game — 8-11 is very weak.
- N — Tempting but 10-14 is best.
- P — Into the trap, 24-28 or 10-15 draw.
- R — Otherwise White gets in 23-19.
- S — If 6-10, 30-25 White wins.
- T — White wins since Black cannot save the piece on 15.

Opening No. 6 — Game 16

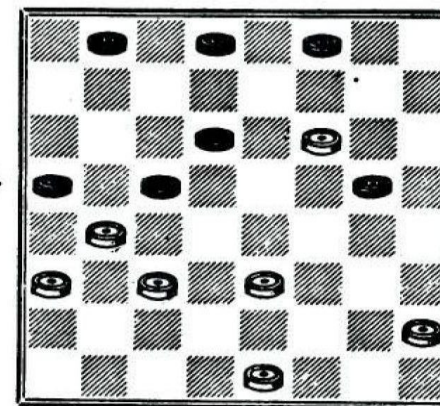
By Liam Stephens

| | | | | |
|---------|---------|---------|---------|---------------|
| 12-16 | 27-23 | 19-26 | 27-24 | 9-13 |
| 24-20 | 11-16 C | 30-23 | 10-19 | 15-10 |
| 8-12 | 20-11 | 5-9 | 24-15 | 23-19 |
| 22-18 A | 7-16 | 29-25 | 22-26 | 28-24 |
| 16-19 B | 18-15 | 9-13 | 21-17 | 19-12 |
| 23-16 | 9-14 | 25-22 E | 26-31 | 24-19 |
| 12-19 | 15-11 | 16-19! | 17-14 F | 2-6 |
| 27-23 | 6-9 | 23-16 | 31-27 | 10-7 |
| 4-8 | 25-22 | 1-6 | 14-10 | 3-10 |
| 23-16 | 9-13 | 31-27 | 6-9 | 1-5 |
| 8-12 | 22-17 D | 14-18 | 10-6 | 13-17 |
| 32-27 | 13-22 | 22-15 | 27-23 | 11-7 G |
| 12-19 | 26-17 | 13-22 | 6-1 | Drawn. |

- A — This position also arises from 11-16, 22-18, 8-11, 24-20. Compare also with 11-15, 21-17, 9-13, 25-21, same position colours reversed but the move is different.
- B — Attacking White's strong point, 4-8 cannot be played because of 18-15 in reply.
- C — Not 3-8?, 23-16, 8-12, 21-17, 12-19, 18-14, etc., White wins.
- D — 22-18, 10-15, etc. also draws but text leads to a pretty finish.
- E — The critical stage — *see diagram 46*.
- F — White offers his opponent 2 for 1 but Black has calculated very accurately and sees that he is sure to regain his piece and hopes to have a superior position.
- G — A finely played game between N. W. Banks v. R. Stewart 1922.

Diagram 46

Position at note E.



Opening No. 7 — Game 17

By Jim McCarthy

| | | | | |
|---------|---------|---------|-------|--------|
| 9-13 | 8-15 F | 4-8 | 23-27 | 17-22 |
| 22-18 | 18-11 | 32-27 | 24-20 | 15-11 |
| 10-15 A | 7-16 | 8-11 | 27-32 | 2-6 J |
| 25-22 B | 24-20 | 27-24 I | 30-26 | 10-7 |
| 6-10 C | 16-19 | 19-23 | 5-9 | 6-9 |
| 23-19 D | 22-18 | 26-19 | 26-23 | 7-3 |
| 11-16 E | 3-7 G | 11-16 | 9-14 | 9-14 |
| 18-11 | 18-14 H | 20-11 | 23-19 | 3-7 |
| 16-23 | 10-17 | 7-23 | 14-17 | 14-17 |
| 27-18 | 21-14 | 14-10 | 19-15 | 7-10 K |

Drawn

- A — Black's opening move constitutes the Edinburgh opening and after 22-18 White has the advantage; some experts prefer 12-16 to 10-15.
 B — 18-14 is also very good.
 C — The best reply; 7-10 is supposed to lose.
 D — A very strong move that has to be met properly.
 E — This move is vital if Black wants to repel the attack.
 F — This is the best way to whittle down White's control of the centre.
 G — It seems preferable to hold back 4-8 till it is clear what White intends to do.
 H — 18-15 would pose all sorts of development problems if 4-8 had been played at the last move.
 I — Black is threatening 3x2. White could play 14-10 and go a piece down with a very good game. For example 14-10, 7-14, 27-24, 11-15, 20-16 and White can break through.
 J — The correct way to break the bridge: to go for a king by 13-17 would be poor strategy because eventually White with two kings would be attacking the man on square 22 and the Black game would become untenable.
 K — There is little to play for now since both players have no pieces under threat and neither has enough positional advantage to force a win.

The Scrub's Delight

11-15, 23-19, 8-11, 22-17, 4-8, 17-13, 15-18, 24-20, 11-15, 28-24, 8-11, 26-23, 9-14, 31-26, 6-9, 13-6, 2-9, 26-22, 9-13. White wins.

Opening No. 7 — Game 18

By Jim McCarthy

| | | | | |
|---------|---------|---------|---------|---------|
| 9-13 | 15-18 F | 6-10 G | 4-8 | 13-17 |
| 23-18 A | 22-15 | 25-21 | 25-22 | 24-20 |
| 10-15 | 11-18 | 16-20 | 2-6 J | 17-22 |
| 27-23 B | 26-22 | 24-19 | 27-23 | 19-15 |
| 6-10 C | 12-16 F | 8-12 | 8-11 | 11-16 |
| 32-27 D | 22-15 | 23-18 H | 22-18 | 20-11 |
| 1-6 E | 7-10 | 10-14 I | 6-9 | 22-26 |
| 18-14 | 14-7 | 18-9 | 28-24 K | 11-7 |
| 10-17 | 3-26 | 5-14 | 20-27 | 26-31 |
| 21-14 | 30-23 | 29-25 | 31-24 | 23-19 M |

Drawn.

- A — When you play 9-13 you must be prepared to meet these very strong attacks.
 B — Note how in the last game a different but equally strong 26-23 was the chosen attack.
 C — Looks the best but 5-9 can also be played.
 D — My opponent has no qualms about breaking his back row to mount an attack that requires very careful handling if Black is to survive.
 E — The logical follow-up to my previous moves.
 F — Essential defensive moves to blunt the White onslaught.
 G — It should be noted that 13-17 though tempting would be disastrous for Black by 25-21, 17-22, 31-26, 22-31, 24-20, 31-24, 20-11, 8-15, 28-1.
 H — Black has to do some accurate calculations now.
 I — This move looks essential, but the piece on square 14 looks vulnerable.
 J — This is the key move in the Black defence. It was not too difficult to find since 8-11 can't be played and 2-7 would leave piece on 14 defenceless.
 K — A move like this can be devastating but fortunately it had been anticipated.
 M — White must return the piece. This game was played between Richard Pask and myself in the Second International match at Morecambe, 1984.

18 Piece Stroke

12-16, 21-17, 16-20, 17-13, 10-14, 23-19, 14-17, 19-16, 17-21, 16-12, 11-16, 22-18, 8-11, 25-22, 7-10, 26-23, 10-14, 24-19, 14-17, 31-26, 4-8, 19-15, 21-25. Black wins.

STRATEGY AND TACTICS

Most games, including Draughts, employ strategy and tactics. These two concepts are separated because they involve to some extent different ways of thinking. Tactics are the tricks, "shots" and devices which gain advantage relatively quickly and are calculable. Sometimes a timely "tactic" can win an otherwise drawn game or save an otherwise lost game.

Examples 1 to 18 and 25 to 28 given earlier in this book are basically tactical ideas. The other positions are strategic. The various tactical ideas in Draughts are called "themes" which have names. Tactics also comprise a combination of themes. Some such themes are named as follows: "breeches", "three for two shot", "tail hold", "block" and "back shot". The mere threat of such a device can be called a tactic or be part of a tactic.

Strategy in Draughts is far more difficult to define than tactics. Derek Oldbury has written perhaps the most serious attempt to tackle strategy in his six volume work, "The Complete Encyclopaedia of Draughts" which is the definitive work in this sphere.

In this preliminary volume for the student we can do little more than illustrate strategic ideas with some examples from the games included here. Suffice it is to say that strategy is concerned with the total planning of a game of Draughts, a recognition of weak and strong formations and squares and a recognition of the priorities of a position.

Examples of Strategy and Tactics : In game 14 Oldbury played 26-23. This is tactics on White's part, inviting a natural reply 2-6 and a "shot". The strategy in this game with 24-20 and later 20-16 shows how White restricted Black and gave Black more opportunity to go wrong eventually by a tactical device.

In game 7, White's 31-26M is both strategic (maintaining the line 26, 23, 19, ready for the exchange by 19-16 to safety) and tactical (work out how Black soon wins a piece by any other move).

In game 6 Black's strategy (to restrict White's ability to go 19-15 which loses by a two for one, and to control square 18 until 14-18 wins a piece after 31-26 is forced) fails by a well-timed tactical manoeuvre.

Game 1 shows the strategy of Black going a piece down for a good position by occupying the centre, while White's extra man on the side of the board is temporarily useless. Eventually White draws by giving up the extra piece at the right time.

In game 5 Black's strategy is to command the centre and gain space. White counters by cramping Black's single corner file, restricting Black's room for manoeuvre. In the end, White adopts a tactical manoeuvre, temporarily sacrificing a man, to save the game.

I would like to make a few observations on the "waiting move". Sometimes an exciting tactical manoeuvre fails because of a miscalculation. Take the position : W 19, 20, 24, 27, 28, B 1, 5, 7, 8, 11, with White to move. White tries 19-16, threatening 16-12, winning a piece. If Black responds by 11-15 then 16-11 wins for White. If Black plays 8-12 White might be happy

with the thought that Black's subsequent 12-19 would lose by 24-8, a "two for one". However, White must make a waiting move after Black's 8-12, and he has only 27-23 which loses two pieces, or 24-19 which Black counters by 1-6, 27-23, 6-10, 23-18, 5-9, 28-24, 9-13 and White loses because he had no waiting move when Black played 8-12. Compare this with the following position : W 19, 20, 24, 28, 32. B 1, 5, 7, 8, 11. White moves 19-16 and Black replies with 8-12 to save the piece. White now plays the waiting move 32-27 to win.

Finally, here are some basic strategical ideas for the beginner:—

(i) Don't learn the openings like a parrot without understanding mid-game formations and some basic endings.

(ii) Strategy is more important than tactics. The most brilliant tactician will not have an opportunity to exploit his skills against a reasonably careful player who has a good understanding of strategy.

(iii) Tend to move towards the centre from where you have a choice of two moves (four if a king) rather than one from the side (two if a king). Do not overdo this tendency towards the centre because a "pincer" movement may cancel this advantage. A "pincer" example is as follows: 11-15, 23-19, 9-14, 22-17, 8-11, 17-13, 4-8, 25-22, 5-9, 22-17, 1-5, 29-25. Black has his pieces on 14 and 15 "pincer" and 11-16 loses by 25-22, 14-18 loses by 17-14 and 15-18 loses by 19-15.

(iv) Do not exchange pieces just to make the game simpler. An expert will only offer exchanges when it is to his advantage.

(v) Play the board and not the player. Students often regard experts as geniuses, and regard routine moves by them as traps, answering these non-existent traps by weak moves. Play the natural move as you see it on the board. If you are confident that you know your opponent's style you may risk a bad move to trap him. However, very few players become experts if they take risks too often.

(vi) Always keep the draw in sight. This is an old adage which holds good. Too much of this principle will, however, prevent you from becoming an expert. An expert must win games (involving risk taking) for there does not exist a champion who drew all his games.

(vii) When you think you have planned the best move, have one more look for something better. You have nothing to lose except the possibility of finding a better move.

(viii) Leave your options open. A move which must be made eventually should often be taken in preference to a move which commits a piece to a square, when subsequent events might state that a different square would have been preferable.

The Roster of Champions

World Champions (Match Play)*

A. Anderson (Scot.) 1838-47
J. Wyllie (Scot.) 1848-58, 1864-75, 1886-93.
R. Martins (Eng.) 1859-63
R. Yates (USA) 1876-85
J. Ferrie (Scot.) 1894-95
R. Jordan (Scot.) 1896-1912
R. Stewart (Scot.) 1913-33

Three Move

A. Long (USA) 1934-47
W. Hellman (USA) 1948-54, 1959-75
M. Tinsley (USA) 1955-58, 1976-84

* It must be stressed that prior to 1900 the World Champion was recognised by public acclaim whereas since 1948 the title has been conferred by official endorsement. In the intervening period conflicting claims were common both in Britain and the USA. See Oldbury's "Square World" May - June 1966, for a detailed review of this topic.

National Tournament Champions

British Championship Winners

1948—J. Marshall
1950—J. Marshall
1952—J. Marshall
1954—J. Marshall
1956—D. Oldbury
1958—Dr. M. Tinsley
1960—A. G. Huggins
1962—D. Oldbury
1964—J. McGill
1966—J. Marshall
1968—J. McGill
1970—I. Edwards
1972—G. Davies
1974—J. McGill
1976—A. G. Huggins
1978—J. McGill
1980—T. Watson
1982—T. Watson

Irish Closed Championship Winners

1977, '79, '81, '83—P. McCarthy

Recent World Freestyle Champions

T. Wiswell (USA) 1951-75
D. Oldbury (Eng.) 1976-81
D. Lafferty (USA) 1982-84

Scottish Championship Winners

1947—J. Marshall
1949—J. Marshall
1950—D. Oldbury
1951—J. Marshall
1953—J. Marshall
1961—J. Marshall
1963—J. McGill
1965—J. McGill
1967—J. McGill
1971—J. McGill
1973—W. Edwards
1975—W. Edwards
1977—J. McGill
1979—J. McGill
1981—P. McCarthy
1983—J. Grant

Irish Open Championship Winners

1978—D. Oldbury
1980—P. McCarthy
1982—D. Oldbury

English Championship Winners

1947—J. Latham
1949—J. Thorpe
1951—P. Crabbe
1953—D. Oldbury
1955—D. Oldbury
1957—D. Oldbury
1959—A. G. Huggins
1961—F. Gallagher
1963—D. Oldbury
1965—J. McGill
1967—A. G. Huggins
1969—Tie: A. G. Huggins & N. Wexler
1971—Tie: A. G. Huggins & F. Bucklow
1973—A. G. Huggins
1975—J. Marshall
1977—T. Watson
1979—W. Edwards
1981—W. Edwards
1983—W. Edwards

Irish Community Games Children's Team Champions

Kingscourt, Co. Cavan 1979, 1982 Under 10 and Under 14
Castlereagh, Co. Roscommon 1980 Under 10
Clane, Co. Meath 1981 Under 10
Limerick (Regional) 1982 Under 10
Raheny (Dublin) 1983 Under 10
Clondalkin (Dublin) 1983 Under 14

Home Based Irish Champions

Arnold Fitzpatrick 1977
John Sweeney 1979, 1982
Con McCarrick 1980, 1981
Tom McGuirk 1983

ENGLAND — International Draughts Team Champions 1984



ENGLISH TEAM (l. to r.) : Dave Harwood, John Gillbard, Brian Bawden, Tom Landry, George Pearson, John Anderson (Capt.), Brian Lucas, Fred Buckby.

Seated : David Hyde, Jack Latham and Richard Pask.

Outdated contact information.

THE AUTHORS

Tom Landry, a Stockbroker and Insurance Consultant, is the President of the London Draughts Association. He holds the record of winning the London Championship on eleven occasions. He also won the Northern Ireland Championship in 1983. A previous President of the English Draughts Association, he has been active in the game both as a player and an organiser and he personally staged and financed the 3rd International Match, Great Britain v America, held at Bournemouth in 1973. He was a member of the British team in both 1973 and 1983.



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of the English
lso responsible
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Solution to Cover Problem :

5-9, 13-6, 15-18, 22-15, 10-19, 24-15. 1-19. Red wins.