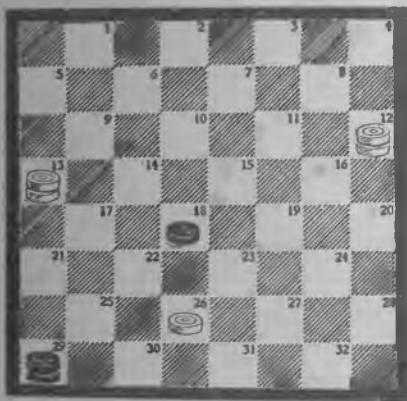


The **SECRETS** of

Spanish Pool Checkers

(Also known as Pool Checkers or Polish Minor Checkers)

(BOOK I)



White to play and win in three moves.

By
Clyde "Kingrow" Black
and
Archie "Checkerboard" Waters

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(BOOK I)

*Presented by
A. Smith*

By

Clyde "Kingrow" Black

and

Archie "Checkerboard" Waters

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FOREWORD

This book of take-to-your-advantage problems also contains many things which other authors have failed to give their readers. Such as: how to get position, the best offense and defense moves for your opening and why, the opening lines, the idea behind the capture of one king by three kings (called "The Special" or "The Three Piece Move" or "The Process"), the capture of a king and a man by three kings---thus filling a great space in Spanish Pool literature.

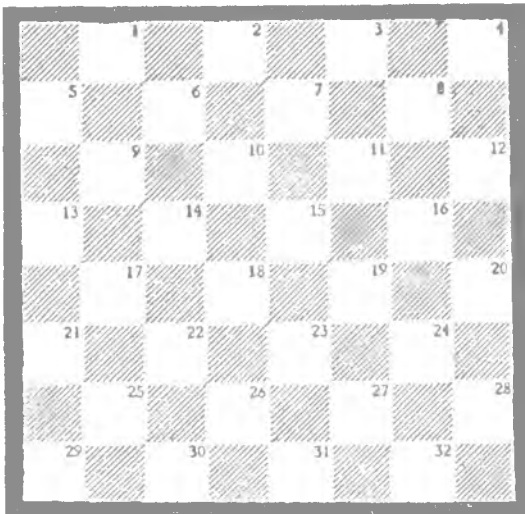
Because seven-eighths of the American players use the take-to-your-advantage rule on the 64-square checkerboard, this book follows that rule rather than the take-the-most-pieces rule. The rules of the game are, in brief, double corner on the right, king jumps long, take-to-your-advantage, men jump backward and forward, man does not have to stop in the kingrow to be crowned as in English (American or "Straight") Checkers.

Addenda: The authors decided to publish this book themselves after book publishers told them that there is no market for Spanish Pool Checkers! The advance sales of BOOK I, this book, total three-hundred (300) so far.

Our deepest thanks to all those in the contributor's section of the Problems chapter. They, in urging on the authors, graciously gave gratis, their problems which problems illustrate the greater ideas of this game. And much thanks to Albrecht Buschke for his technical assistance.

Clyde Black
Professional Champion of New York State

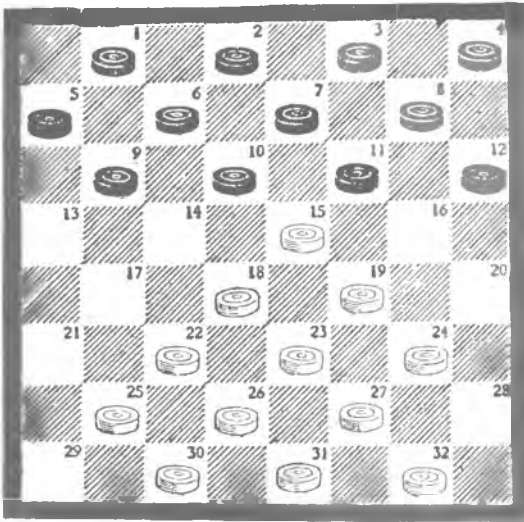
Archie Waters
President and Instructor of the Harlem
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Chapter 1

POSITION! POSITION! POSITION!

A local star, who was a fine shotmaker, lost heavily to a demonstrating expert at a recent YMCA exhibition. The star, never able to get started, and kept always on the defense, found himself sacrificing checker after checker, game after game, to escape total loss positions. The expert won easily by properly placing his own men at all times, only aiming to take advantage of shot-positions when they occurred. The position of his checkers followed these 3 simple rules:



(diagram 1)

POSITION RULE #1 (The wedge rule):

Mass your checkers toward the center of the board. Not toward the sides of the board. In the center a man has power in two directions; a move to the side of the board cuts the man's power in half. Moving toward the center generally gives your men no holes (empty squares) behind them for your opponent to be able to capture one or more of your checkers, unless you want him to. And this position rule gives you a heavy hitting force.

POSITION RULE #2 (The Joe Louis rule):

Your left side is your strongest side.

Your right side is your weakest side.

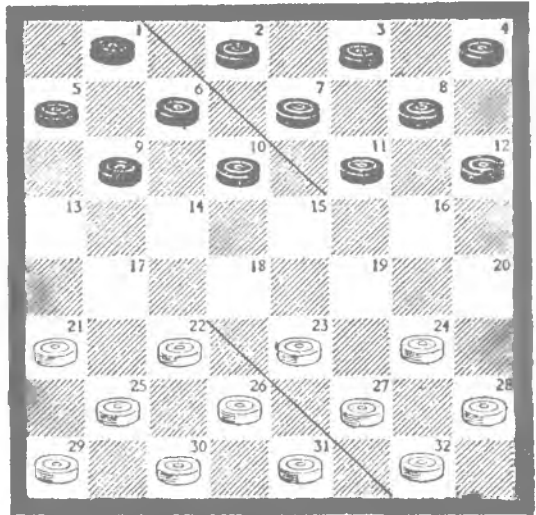
SO---LEAD WITH YOUR LEFT! Guard with your right.



Since the checkers move on an angle, they are divided on an angle, as experience will show. Above you see five on your right or weak side, seven on your left or strong side. It is easier for your opponent to break through for a king on your right side (the double corner side) than on your left side (the single corner side).

The master player protects his right side by jabbing his opponent off balance with his left, and at the same time in that way taking the important offensive.

The opponent will do all he can to try to exchange with you at, usually, square 19, so as to knock down your guard so he can clout you on the chin with a fast king shot.

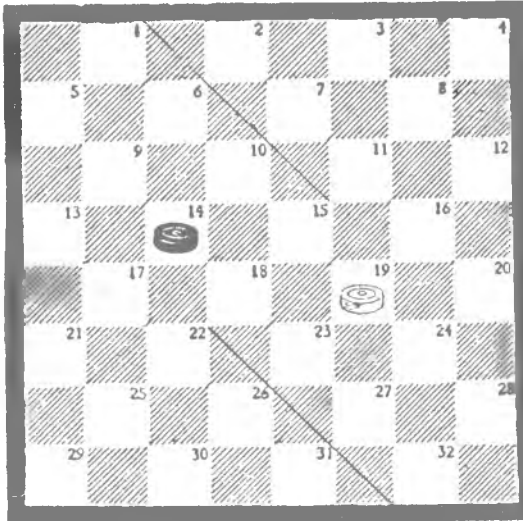


(diagram 2)

POSITION RULE #3 (The key square rule):

Protect your key square; attack his key square.

Squares 19 and 14 are called the key squares. They are key positions. See the white checker on square 19? Square 19 is the doorway to your easy-to-attack double corner, and is your most important square. Keep a checker on square 19 (or near enough to keep the opponent off it). Experience will show that the opponent must swing around this pivot point. Should he exchange to get this man on 19 out of his way he will often find his own men in an unbalanced, unhealthy position. For the best way to protect your square 19, see the "Best Offense and Defense" chapter, or see BOOK II by



(diagram 3)

the authors.

See the black checker on square 14? Square 14 is your opponent's most important spot, and he must keep a checker on (or near) it, just as you do for square 19. If you get square 14 you command the center of the board. If you occupy 19 AND 14 you technically have the game won. (By the way, squares 14, 15, 18 and 19 are the center squares of the board.)

Since you now know that 19 and 14 are the key positions, and if your future opponent does not know these facts, your twelve men outmatch his seeming-

ly equal twelve before he moves even one checker. So you are already---technically---the winner!

Because Black always moves first he has a slight advantage in that he can just about force you to make certain answers which he will try to use against you. He will try to get the better opening position. White's problem is to get equal or better position. This seesaw struggle for the center of the board and for protection of the key squares and double corners lies under most of the opening moves in checkers.

Every game is a draw from start to finish---if correctly played. Wins or losses come from errors of play made by you or your opponent. If your opponent gets a slight advantage somehow, then he has excellent chances to draw, and good chances to win. From that point you have to play with great care move by move; one weak move may cost you that game. The best you can do then is get a hard draw. Although for you a draw is as good as a win, you had to draw the HARD way. So, during each game KEEP THE DRAW IN SIGHT! And that doesn't mean the hard draw!

TRICK OF THE TRADE: A tactic called the lock by experts, and misnamed "position" by others is best shown by some simple 1-locking-1 (one checker blocking one checker) situations.

Put a white checker on squares 10, 11, 14, 19, 22, 27 and 30.

Put a black checker on squares 2, 4, 5, 12, 13, 20 and 21.

Now notice that

10 is threatening to jump 2 if 2 occupies 6 or 7.

11 " " " " 4 " 4 " 8.

14 " " " " 5 " 5 " 9.

19 " " " " 12 " 12 " 16.

22 " " " " 13 " 13 " 17.

27 " " " " 20 " 20 " 24.

30 " " " " 21 " 21 " 25.

The term lock comes from the not-as-expressive word "block". This tactic---the lock---follows the principle of putting your checker onto 19 as protection, and another of your checkers onto 14 as aggression, and you now try to hold up the progress (called pinning) of two or more of the opponent's checkers with one of yours. This tactic---a trick of the trade---nearly always develops into a win, and certainly into a draw---which is, of course, just as good, because your aim is to ALWAYS KEEP THE DRAW IN SIGHT.

K E E P T H E D R A W I N S I G H T !

Chapter 2

BEST OFFENSE AND DEFENSE

Best Offense Moves:

You know now that your right side is the weakest side. And that your left side is the strongest side. So---if you have the first move your best opening move should be with a checker on your left side.

This then means the best opening OFFENSE moves are, (when you are moving the black checkers on the upper half of the board), the occupying of 16 or 15 from 11:

1st best: 1. 11-16

2nd best: 1. 11-15

(Occupying 16 from 12 (1. 12-16) is a weak move.)

And so most of the opening OFFENSE moves follow this strategy. ("Most", not all, because 1. 9-14, although a move on the right side of the board, is one of strength; it goes to the center of the board, protects key square 14, and can be used in offense.) Usually it is the master, professional, expert, club champion, king of the scrubs, or any other such strong board beater, who uses 1. 11-16 or 1. 11-15 as his OFFENSE move.

He has three aims in doing this:

- 1) to keep his men massed;
- 2) to attack the opponent's weak side;
- 3) to get onto, or get control of, the opponent's protective square 19.

Usually it is the champ-chump, the plain chump, the ham, the dub, the poor player, the beginner, or any other such weak checkerist, who occupies 13 or 14 or 15 like this: 1. 9-13, or 1. 9-14, or 1. 10-14, or 1. 10-15, as his OFFENSE move. Usually; not always.

Best Defense Moves:

And here are your DEFENSE moves with the white checkers. (See Book II, "Games" chapter, for details.) As you read them, copy them onto a small blank white card or not@paper.

DEFENSE MOVES CARD

<u>Black's Jab</u>	<u>Expert's Counter-Punch</u>
1. 9-13 - - - - -	Best: 1. . . , 22-18
1. 9-14 - - - - -	Best: 1. . . , 22-17
1. 10-14 - - - - -	Best: 1. . . , 22-17
1. 10-15 - - - - -	1st best: 1. . . , 23-18
	2nd best: 1. . . , 23-19
1. 11-15 - - - - -	1st best: 1. . . , 22-17
	2nd best: 1. . . , 23-18
1. 11-16 - - - - -	1st best: 1. . . , 22-17
	2nd best: 1. . . , 24-19
1. 12-16 - - - - -	Best: 1. . . , 24-20

Use this DEFENSE moves card while learning to play. It will refresh your memory. This card, incidentally, is the only artificial aid the authors suggest using while playing---to be used only while learning.

Chapter 3

HOW TO LEARN CHECKERS FAST!

By Visualising:

Want stardom? Just visualize. Yes, see in your mind, and soon nothing but improper decisions will bar you from collecting trophies. "From chump to champ by visualizing", will be your answer to your amazed, defeated friends. Masters tell their students this:

"When you hear the broadcast of a baseball or football game you visualize everything that happens, play by play, don't you? So you know you can visualize, right? Now do this: Close your eyes. Spell your first name backward. What happened? Yes, you saw your name, in your own handwriting probably, and kept the image before you while you spelled each letter backward. Therefore, each time it's your turn to move in a checker battle, visualize everything that would probably happen, move by move. Visualize, say, three moves ahead: three moves on your side, two moves on your opponent's, making it his turn to move."

For best practice in sight-solving see the "Problems" chapter. And here's another point for practical practice in stepping you up to championship level:

- (a) In your mind's eye picture the board with its 32 numbers.
- (b) Jot down on your notepaper---by numbers only---the moves of your favorite opening, or your favorite defense, or your opponent's favorite opening or his favorite defense, or any opening, or a sweet rundown you have just seen.
- (c) Do this, say, three minutes or more a day. You'll be whipping stronger players in no time at all!

By Talking Checkers:

Ideas in checkers are simply ways to win. Masters are players who know all ideas perfectly. Ideas are easily described in a checker vocabulary. The more checker words or terms you know the more ideas you will know!

You think best in terms of language. To learn boxing you study words like uppercut, lead, hook, block, footwork, jab. Then you try not to lead with your right else you'll walk into an uppercut or a hook. The young doctor learns a medical vocabulary and the law student studies legal terms. So do the would-be general and businessman learn the terms of their fields. To start your car you say, "Gear, gas, choke, ignition, starter".

The master player thinks (visualizes) in a string (combination) of terms. With these magic words as his guide he can think ten or more moves ahead!

"If I can turn him," he visualizes, "forcing a spare move, I'd early king in the single corner pocket. Then I could trade down, cramp him, force him to sacrifice to king, and I'd win with The Special."

Strong players, reaching for the master class, think (visualize) in a shorter series (combination) of moves.

For YOUR practice take any simple problem in the "Problems" chapter, or a couple of shots there, or an entire game you know---and try to describe it in checker words. You'll find that terms give you a vivid motion-picture of everything that happens! And, what's more, you'll find yourself playing a fine grade of scientific checkers!

In the next chapter notice the many checker words.

Chapter 4

THE OPENING LINES

Here, by thorough analysis and actual play of Spanish Pool masters all over the country, are your best initial lines of offense and defense covering the forty-seven combinations of opening moves with the black and white checkers. The lines starred (*)---the first two moves only---are in much favor with the masters (professional and amateur).

9-13 Openings

- 9-13, 21-17---BLACK'S MOVE: This is a weak opening for White. Now Black vacates the double-corner square, 2. 5-9. If White plays 2. ..., 25-21, then 3. 10-15, 29-25, gives Black powerful game.
WHITE'S MOVE: After 2. 5-9, play 2. ..., 23-18 for possible even game.
- 9-13, 22-17---BLACK'S MOVE: Exchange 2. 13x22, 25x18 gives Black a good game because White is weakened in the single corner.
WHITE'S MOVE: After 2. 13x22, then 2. ..., 26x17 gives even game.
- *9-13, 22-18---BLACK'S MOVE: Squeeze 2. 10-15. If White offers a choice of jumps by occupying the key square 2. ..., 24-19, Black gets a strong game by jumping along the single corner diagonal 3. 15x22.
WHITE'S MOVE: After 2. 10-15 he tightens 2. ..., 25-22, getting a safe game.
- 9-13, 23-18---BLACK'S MOVE: 2. 12-16. If White occupies the outpost square 2. ..., 24-20, then squeezing 3. 10-15 gives Black strong game.
WHITE'S MOVE: Follow 3. 10-15 with 3. ..., 21-17 for even game.
- 9-13, 23-19---BLACK'S MOVE: White is in a weak game. Squeezing 2. 11-16 works on White's double-corner.
WHITE'S MOVE: After 2. 11-16 his best move is to tighten up 2. ..., 26-23. If Black occupies the outpost square 3. 16-20, then vacating the kingrow 3. ..., 30-26 strengthens White's game.
- 9-13, 24-19---BLACK'S MOVE: 2. 11-16, 22-18; 3. 8-11, 18-14 gives Black even game.
WHITE'S MOVE: After the key square trade of 3. ..., 18-14; 4. 10x17, 21x14; if Black occupies the outpost square 5. 16-20, White advances along the single corner diagonal 5. ..., 25-22, a safe move.
- 9-13, 24-20---BLACK'S MOVE: 2. 11-15, 22-17; 3. 13x22, 25x11; 4. 7x16, 20x11; 5. 8x15 makes a safe game.
WHITE'S MOVE: If Black jumps 4. 8x15, White gets strong game by trading with the outpost square piece 4. ..., 20-16; 5. 12x19, 23x16.

9-14 Openings

- *9-14, 22-17---BLACK'S MOVE: (a) 2. 11-15, 23-19; 3. 7-11, 25-22; 4. 11-16, 17-13; 5. 16x23, 26x19; gives Black strong game. Or (b) 2. 11-16, 24-19; 3. 8-11 gives Black even game.
WHITE'S MOVE: Following (a) 5. 16x23 with 5. ..., 27x11; 6. 8x15, 24-20; gives White strong game. Or (b) after 3. 8-11, even game by 3. ..., 25-22.
- 9-14, 22-18---BLACK'S MOVE: Tighten up, unprop, jump back 2. 6-9, 26-22; 3. 9-13, 18x9; 4. 13x6 for even game.
WHITE'S MOVE: After 4. 13x6 advance along the single corner diagonal 4. ..., 22-18, and get even game.

- 9-14, 23-18---BLACK'S MOVE: 2. 14x23, 27x18; 3. 12-16, 24-20; 4. 10-15 makes even game.
WHITE'S MOVE: After 4. 10-15, White should go 4. ... 21-17 for even game. If after Black's 3. 12-16, White trades, occupying the outpost square, 3. ... 18-14; 4. 10x17, 22x13, White has a weak game.
- 9-14, 23-19---BLACK'S MOVE: Advance along the single corner diagonal 2. 11-15, 27-23; 3. 8-11. If here White spearhits 3. ... 22-18; 4. 15x22, 25x9, Black gets strong game.
WHITE'S MOVE: If White unprops 3. ... 24-20, instead of spearhitting 3. ... 22-18, he gets even game by jumping backwards 4. 15x24, 20x27.
- 9-14, 24-19---BLACK'S MOVE: 2. 11-16 or 2. 11-15 gives Black an even game.
WHITE'S MOVE: After 2. 11-16, White gets even game by squeezing 2. ... 22-18. After 2. 11-15, White gets even game by tightening up, unpropping and jumping back, 2. ... 27-24; 3. 8-11, 24-20; 4. 15x24, 20x27.
- 9-14, 24-20---BLACK'S MOVE: Advance along the single corner diagonal 2. 11-15. Now (a) if White spearhits 2. ... 22-18, then 3. 15x22, 25x9; 4. 5x14 gives Black even game. (b) If 2. ... 22-17, then trading for the key square 3. 15-19 gives Black even game. (c) If White trades for the key square 2. ... 23-19, then 3. 15x24, 28x19, gives Black strong game.
WHITE'S MOVE: (a) 2. ... 22-18 or (b) 2. ... 22-17 gives even game, as does (d) spearhitting 2. ... 23-18; 3. 14x23, 27x11.

10-14 Openings

- *10-14, 22-17---BLACK'S MOVE: Tighten up 2. 7-10. (a) If 2. ... 17-13, then 3. 3-7 gives him even game. (b) If White does not occupy the outpost square 2. ... 17-13, then Black does, 3. 9-13, and gets an even game.
WHITE'S MOVE: (a) After 3. 3-7, occupying the outpost square 3. ... 24-20 gives White strong game. (c) If Black permits the capture by moving 2. 11-16, or 2. 9-13, White gets strong game.
- 10-14, 22-18---BLACK'S MOVE: Follow with 2. 6-10. Then, after White's second move, Black makes even game by unpropping and jumping back, 3. 9-13, 18x9; 4. 13x6.
WHITE'S MOVE: 2. ... 26-22; 3. 9-13, 18x9; 4. 13x6, even game. If Black jumps to the key square 4. 5x14, instead of jumping backwards 4. 13x6, White gets strong game.
- 10-14, 23-18---BLACK'S MOVE: This trade is weak for White. 2. 14x23, 27x18 or 2. ... 26x19 gives Black strong game.
WHITE'S MOVE: After the jump of 2. ... 27x18, if 3. 9-14, 18x9; 4. 5x14, then 4. ... 22-17 puts muscles into White's weak game.
- 10-14, 23-19---BLACK'S MOVE: Squeeze 2. 11-16. If White now tightens 2. ... 26-23, Black gets strong game by occupying the outpost square 3. 16-20.
WHITE'S MOVE: After 3. 16-20, he should vacate the kingrow 3. ... 30-26 for even game.
- 10-14, 24-19---BLACK'S MOVE: 2. 6-10 leaves an even game. (a) If now 2. ... 22-17, then even game. Or if (b) 2. ... 22-18, Black gets even game by unpropping and jumping back 3. 9-13, 18x9; 4. 13x6.
WHITE'S MOVE: After 2. 6-10, (a) 2. ... 22-17, or (b) 2. ... 22-18, makes even game.

- 10-14, 24-20--BLACK'S MOVE: (a) 2. 6-10, 22-18; 3. 9-13, 18x9; 4. 13x6 gives Black even game.
WHITE'S MOVE: (a) 2. ..., 22-18 makes even game. (b) If 2. ..., 22-17; 3. 9-13, White permits the capture 3. ..., 27-24; 4. 13x22, 25x9; 5x14, and makes even game.

10-15 Openings

- 10-15, 21-17--BLACK'S MOVE: 2. 9-13, 23-18; 3. 12-16, even game.
WHITE'S MOVE: After 3. 12-16, he goes 3. ..., 24-20, for an even game.
- 10-15, 22-17--BLACK'S MOVE: 2. 11-16 for even game.
WHITE'S MOVE: After 2. 11-16, occupying the outpost square 2. ..., 17-13 makes even game.
- 10-15, 22-18--BLACK'S MOVE: 2. 15x22, 25x18, even game. If White instead jumps towards the outpost square 2. ..., 26x17, Black has slight advantage.
WHITE'S MOVE: Jumping along the single corner diagonal 2. ..., 25x18 makes even game.
- *10-15, 23-18--BLACK'S MOVE: 2. 12-16, 24-20; 3. 9-13, even game.
WHITE'S MOVE: After 3. 9-13, goes 3. ..., 21-17. Even game.
- *10-15, 23-19--BLACK'S MOVE: 2. 7-10, 22-17; 3. 9-14. Even game.
WHITE'S MOVE: After 3. 9-14, then occupying the outpost square 3. ..., 17-13 makes even game.
- 10-15, 24-19--BLACK'S MOVE: (a) 2. 15x24, 28x19; 3. 9-14, even game.
WHITE'S MOVE: After (a) 3. 9-14, then 3. ..., 22-18; 4. 6-9, 25-22; 5. 9-13, 18x9; 6. 13x6 gives White slight advantage. If instead of squeezing 3. ..., 22-18, White goes (b) 3. ..., 22-17, then game becomes even by 4. 5-9, 17x10; 5. 6x24, 27x20; 6. 11-16, 20x11; 7. 8x15.
- 10-15, 24-20--BLACK'S MOVE: Trading for the key square 2. 15-19, 23x16; 3. 12x19 gives Black strong game.
WHITE'S MOVE: After 3. 12x19, then 3. ..., 22-17; 4. 11-15, 17-13 gives White even game.

11-15 Openings

- 11-15, 21-17--BLACK'S MOVE: 2. 9-13, 23-18; 3. 6-9, 18x11; 4. 8x15 for even game.
WHITE'S MOVE: After 4. 8x15, then 4. ..., 25-21 continues even game.
- *11-15, 22-17--BLACK'S MOVE: (a) 2. 9-14, 24-20; 3. 15-19, 23x16; 4. 12x19 makes even game for Black. (b) If White props by occupying his own key square 2. ..., 23-19, instead of occupying the outpost square 2. ..., 24-20, Black still keeps even game by 3. 7-11.
WHITE'S MOVE: (a) After 4. 12x19, White should occupy the outpost square 4. ..., 17-13 for even game. (b) Or after 3. 7-11 White should occupy the outpost square 3. ..., 17-13 for even game.
- 11-15, 22-18--BLACK'S MOVE: 2. 15x22. (a) If White jumps along the single corner diagonal 2. ..., 25x18, he is in a losing game. (b) If White jumps towards the outpost square 2. ..., 26x17, he is in an even game.
WHITE'S MOVE: (b) After 2. ..., 26x17, then 3. 9-14, and either occupying the outpost square or the key square, 3. ..., 24-20 or 3. ..., 24-19, is White's best move at drawing this weak opening.

- *11-15, 23-18--BLACK'S MOVE: Tightening 2. 8-11 makes an even game for Black.
WHITE'S MOVE: After 2. 8-11, White continues even game by 2. ... 26-23; 3. 10-14, 24-20.
- 11-15, 23-19--BLACK'S MOVE: 2. 7-11, 22-17; 3. 9-14, even game.
WHITE'S MOVE: After 3. 9-14, then occupying the outpost square 3. ... 17-13 makes an even game.
- 11-15, 24-19--BLACK'S MOVE: 2. 15x24. (a) If White jumps to the key square 2. ... 28x19, then advancing along the single corner diagonal 3. 8-11 makes even game for Black. (b) If White jumps to the outpost square 2. ... 27x20, instead of to the key square 2. ... 28x19, then trading 3. 12-16, 20x11; 4. 8x15 gives Black strong game.
WHITE'S MOVE: (a) After 3. 8-11, then 3. ... 22-18 makes even game.
- 11-15, 24-20--BLACK'S MOVE: Trading for the key square 2. 15-19, 23x16; 3. 12x19 gives Black strong game.
WHITE'S MOVE: After 3. 12x19, then 3. ... 22-17; 4. 9-14, 17-13 makes even game.

11-16 Openings

- 11-16, 21-17--BLACK'S MOVE: 2. 9-13, 25-21; 3. 6-9 gives Black a slight advantage.
WHITE'S MOVE: After 3. 6-9, then 3. ... 23-18 makes even game.
- *11-16, 22-17--BLACK'S MOVE: (a) Propping by occupying his own key square 2. 9-14 makes even game. (b) Or busting for the key square 2.16-19, 24x15; 3. 10x19, 23x16; 4. 12x19 gives Black even game.
WHITE'S MOVE: (a) After 2. 9-14 White gets even game by occupying his own key square 2. ... 24-19. (b) Or after 4. 12x19, then the pitch and squeeze of 4. ... 17-14; 5. 9x18, 27-24, gives to White a strong game.
- 11-16, 22-18--BLACK'S MOVE: (a) Propping by occupying his own key square 2. 10-14 gives Black even game. (b) He gets weaker game if he busts for the key square 2. 16-19, 24x15; 3. 10x19, 23x16; 4. 12x19
WHITE'S MOVE: (a) After the prop of 2. 10-14, he gets even game by 2. ... 26-22. (b) Or after the exchange of 4. 12x19 White gets strong game by pitching and squeezing 4. ... 18-14; 5. 9x18, 27-24.
- 11-16, 23-18--BLACK'S MOVE: (a) 2. 16-20, 24-19; 3. 10-14, 26-23 makes even game. (b) If White goes 3. ... 27-23 instead of 3. ... 26-23, Black gets strong game.
WHITE'S MOVE: (a) After 3. ... 26-23, if 4. 8-11, then 4. ... 22-17 gives White even game.
- 11-16, 23-19--BLACK'S MOVE: 2. 16x23. (a) If now 2. ... 27x18 or (b) 2. ... 26x19, Black gets strong game.
WHITE'S MOVE: This is a weak opening for White. Jumping onto the single corner diagonal 2. ... 27x18 is a little stronger than jumping (b) onto the key square 2. ... 26x19.
- *11-16, 24-19--BLACK'S MOVE: 2. 8-11. (a) If 2. ... 22-18, then Black props 3. 10-14 for even game. (b) If 2. ... 22-17, then Black props 3. 9-14 for even game.
WHITE'S MOVE: (a) After the prop of 3. 10-14, White goes 3. ... 26-22 for even game. (b) After the prop of 3. 9-14, White advances along the single corner diagonal 3. ... 25-22 for even game.

11-16, 24-20--BLACK'S MOVE: Trading for the key square 2. 16-19, 23x16; 3. 12x19 is strong for Black.
WHITE'S MOVE: After 3. 12x19, then 3. ... 22-17; 4. 9-14, 17-13 makes an even game.

12-16 Openings

12-16, 21-17--BLACK'S MOVE: 2. 9-13, 24-20; 3. 10-15 makes even game.
WHITE'S MOVE: After 3. 10-15, then 3. ... 23-18; 4. 16-19, 17-14 makes even game.

12-16, 22-17--BLACK'S MOVE: (a) 2. 16-20, 17-13; 3. 9-14 gives Black strong game.
WHITE'S MOVE: (a) After 3. 9-14, then 3. ... 25-22. (b) Now if Black spearhits the window 4. 14-17, then 4. ... 21x14; 5. 10x17, 22-18 makes even game. (c) Or if Black advances along the single corner diagonal 4. 11-15, then 4. ... 22-17 makes even game. (d) Or if 4. 8-12, then 4. ... 24-19, even game.

12-16, 22-18--BLACK'S MOVE: 2. 16-20, 18-14; 3. 9x18, 23x14; 4. 10x17, 21x14; 5. 8-12, 24-19; 6. 11-16, 25-22; 7. 16x23, 26x19 makes even game.
WHITE'S MOVE: After 7. ... 26x19, then 8. 4-8, 27-24; 9. 20x27, 32x23. White's game is weaker. By careful playing he can draw.

12-16, 23-18--BLACK'S MOVE: 2. 10-15, 24-20; 3. 9-13 makes even game.
WHITE'S MOVE: After 3. 9-13, then 3. ... 21-17; 4. 16-19, 17-14 makes even game.

12-16, 23-19--BLACK'S MOVE: 2. 16x23. This exchange puts White into a weak game.
WHITE'S MOVE: White's best chance for a draw is to jump onto the single corner diagonal 2. ... 27x16.

12-16, 24-19--BLACK'S MOVE: Tighten up 2. 8-12. (a) If 2. ... 22-18, then even game by propping 3. 10-14. (b) If 2. ... 22-17, then even game by propping 3. 9-14.

WHITE'S MOVE: If, instead of 2. 8-12, Black occupies the out-post square 2. 16-20, then White squeezes 2. ... 19-16; 3. 11-15, 16-12; 4. 15-19, 23x16; 5. 20x11, 28-24, making an even game.

*12-16, 24-20--BLACK'S MOVE: 2. 10-15, even game.
WHITE'S MOVE: After 2. 10-15, then 2. ... 23-18; 3. 9-13, 21-17 makes even game.

Chapter 5

PROBLEMS

Joe Louis---"The Brown Bomber" and the World's Heavyweight Boxing Champion---trains for his matches by punching the bag, road work, shadow-boxing, sparring with training mates, and doing gymnastics.

Want to train for a checker tournament or an individual Spanish Pool checker match? Then give yourself a daily workout on these problems (shots and endgame problems) BEFORE studying book games. By sight-solving problems you'll be learning the easy way. In this chapter you can learn in a happy hour such shots and traps to avoid as would take you months or, yes, years to find unaided.

Pass by those that are too tough just now. Jot down your answers to the others on a sheet of notepaper; then---and only then---compare your ideas with the solutions'. Later return to the rock-hard problems. They'll be easier to sight-solve then. And, several days later, try to demonstrate the problems to others.

Not only is sight-solving problems great fun, but it's good for your cross-board sight and your power of visualization. The problems alone will improve your sense of timing of ideas, the greatest secret of master players. Also you'll be ending your games better. Problems are popular because they are pictures, generally have short answers, and have a twist which is surprisingly simple---when known.

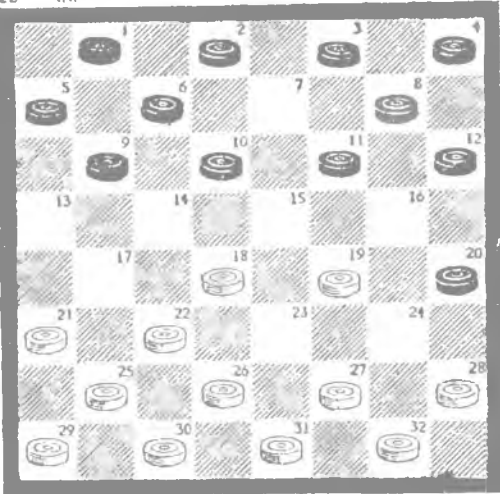
Here're some tips: (a) Problems hold ideas. Practice each problem in slow motion three times and, like a new word for your vocabulary, the idea is yours forever! (b) Don't move the checkers. Visualize the moves! Picture in your mind on just which squares the pieces will be at the end of the problem. This method---sight-solving---develops your patience, trains you for game play, and builds up your ability to look ahead several moves. (c) Board full of men? Look for a stroke problem! (d) Kings in the kingrow? The earmarks of a pin trap! (e) Kingrow open? Think of a way to get into it! (f) Board as a whole seems without meaning? Visualize what would happen if you moved various pieces! (g) Study the reasons (ideas) for the moves.

In studying problems: 1) You learn to avoid a weak position yourself. 2) You learn to take advantage of any weak position made by the opponent. 3) You learn how to finish any game perfectly.

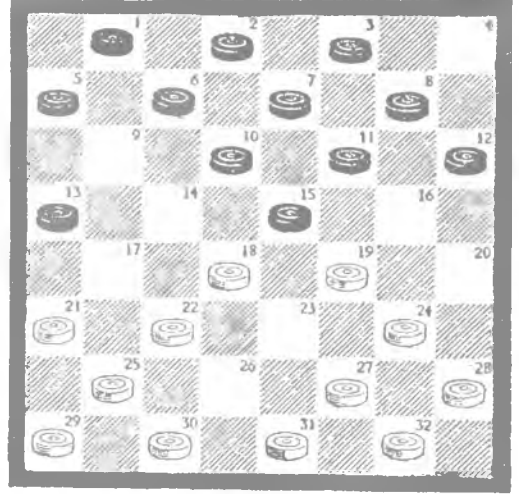
Remember: Train yourself on problems first. Then---and only then---swing into book games.

(Note: In all diagrams the black checkers move down the board, the white checkers move up....."x" between two numbers simply means "exchange".) (Notes: "BW" means "Black wins". "WW": "White wins"... "" before a number means "the best move" or "the only move"....."K" after a number means "King".....The "Mason-Dixon Line", or for short "The Mason", is the most famous name in Spanish Pool Checkers. In some localities it is called "The Long Line", "The Main Line", "the single corner diagonal", "The Great Central Line". It is the row of squares 4 through 29..."Single corner" is 4 or 29; "double corner": 1, 5; 28, 32..

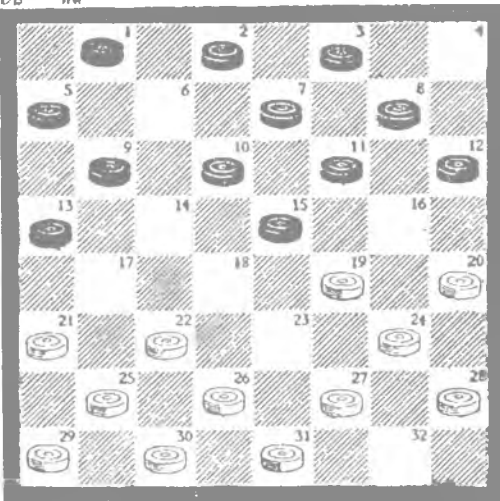
1a - WW



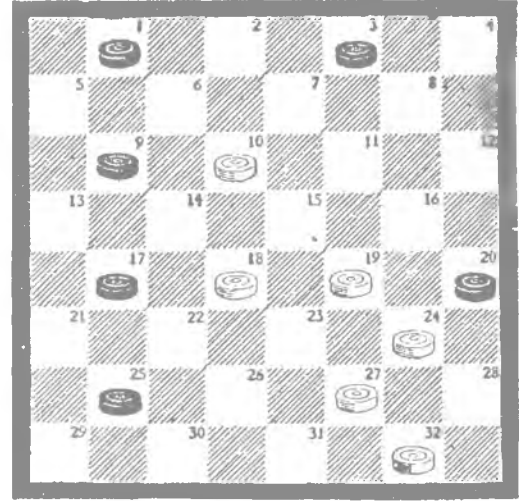
2a - WW



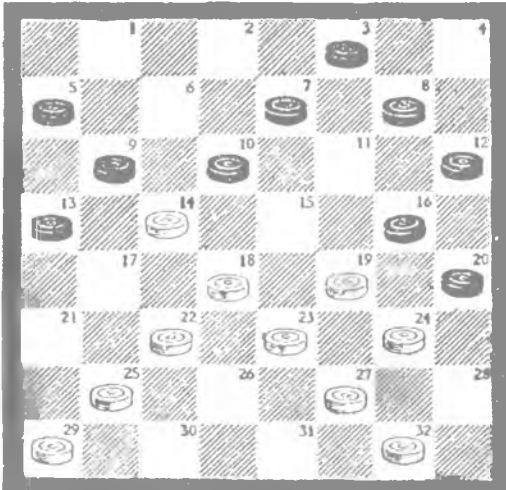
3a - WW



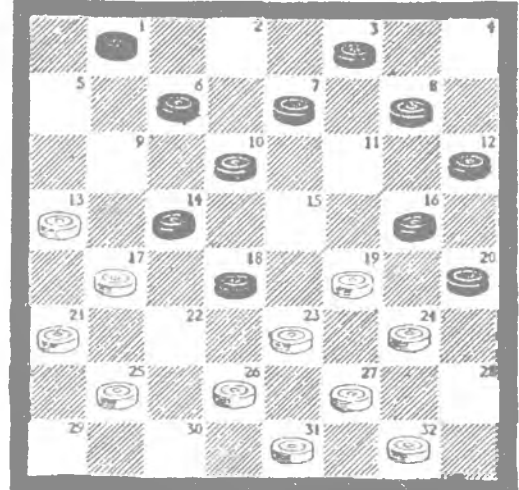
4a - WW



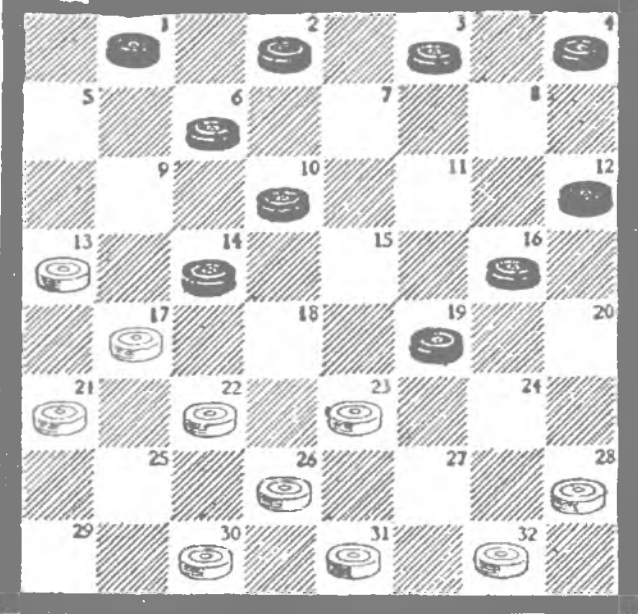
5a - WW



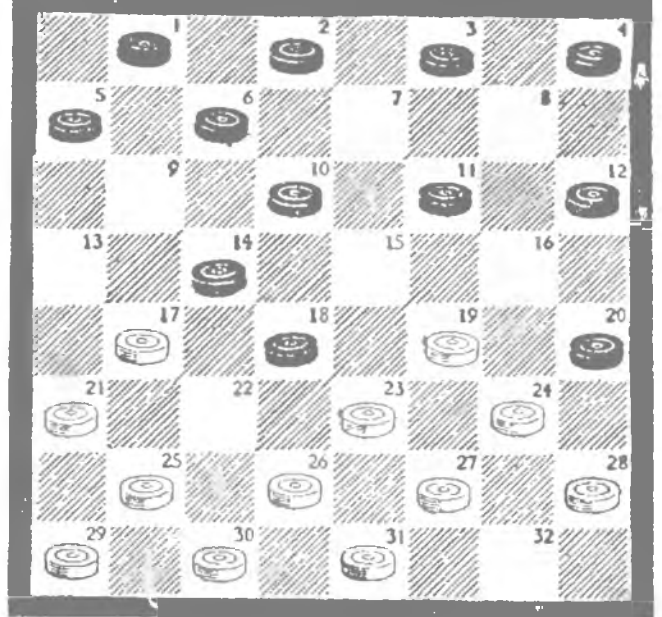
6a - WW



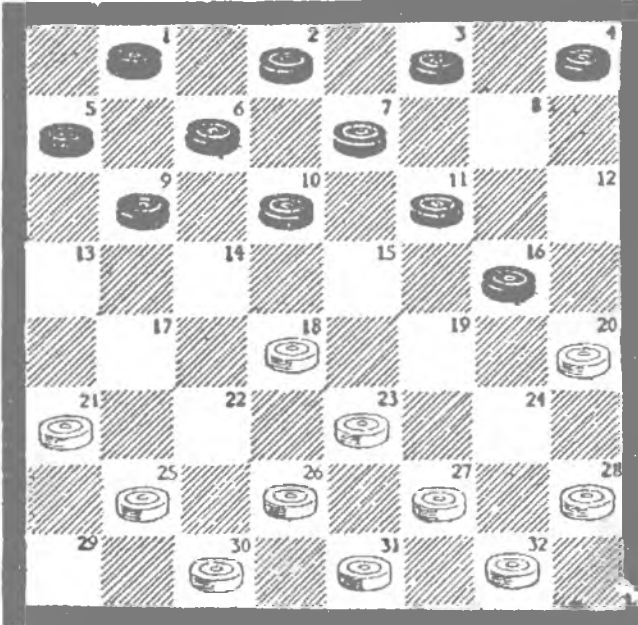
7a - BW



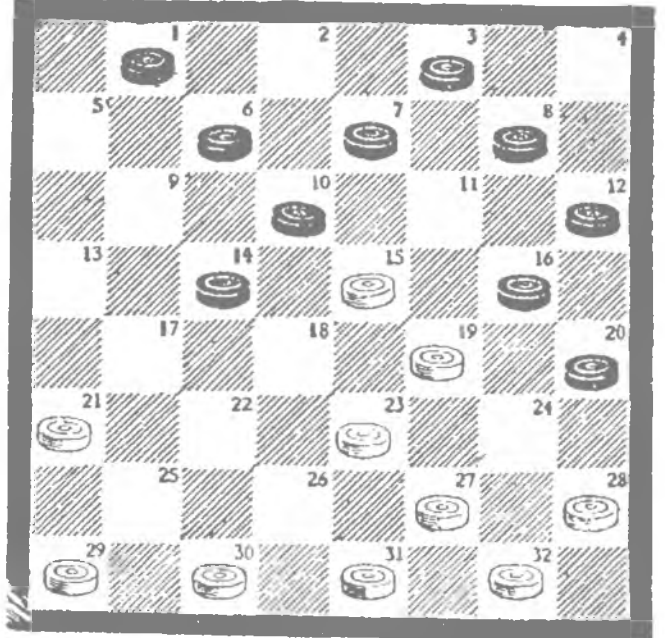
8a - BW



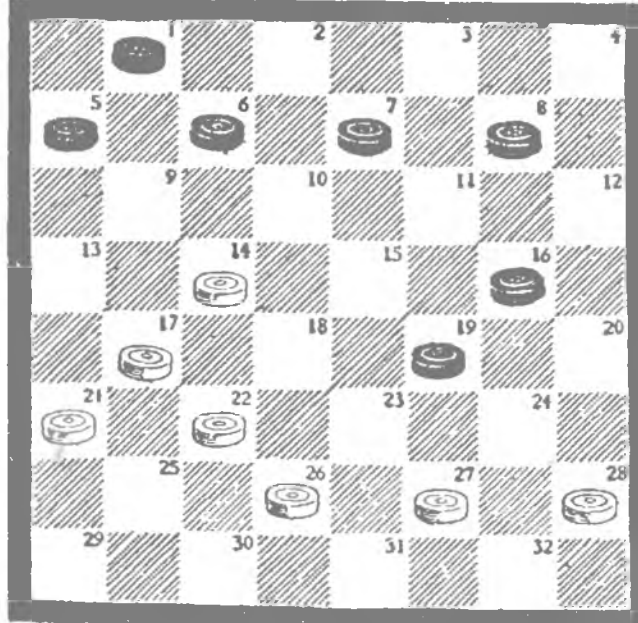
9a - BW



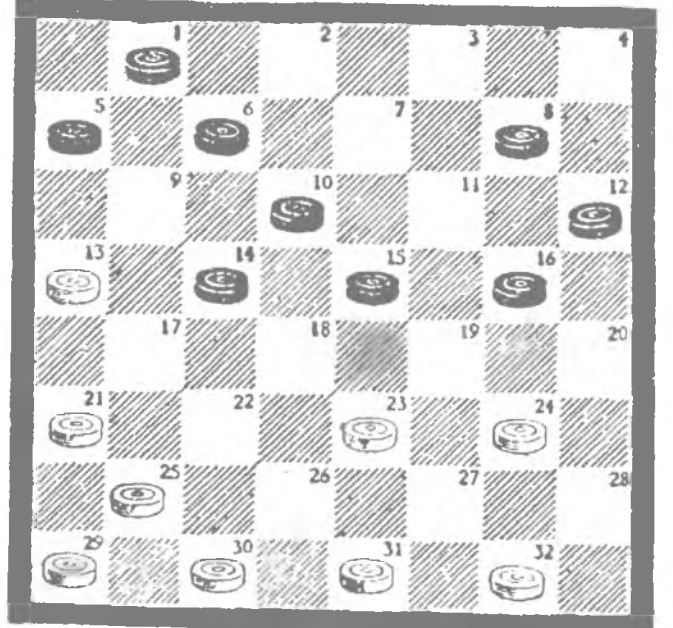
10a - WW



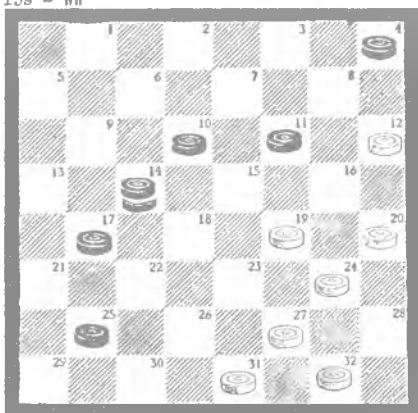
11a - WW



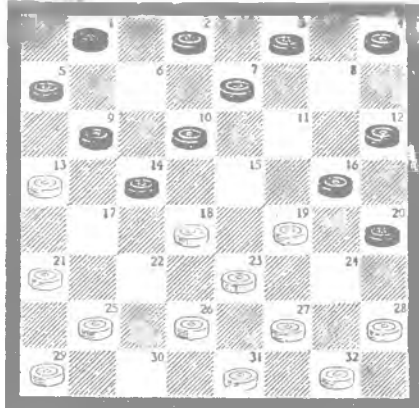
12a - WW



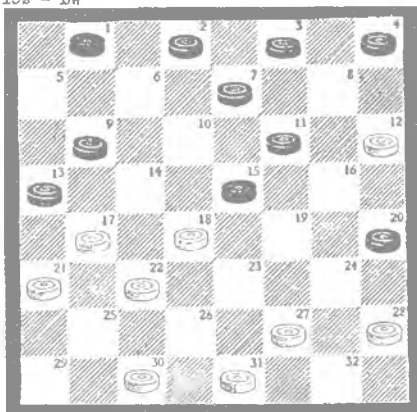
13a - WW



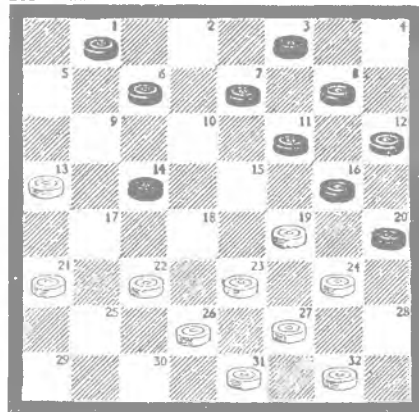
14a - BW



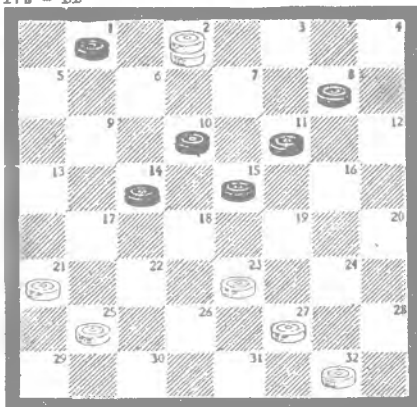
15a - BW



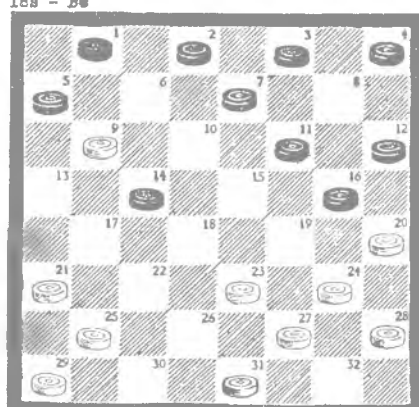
16a - WW



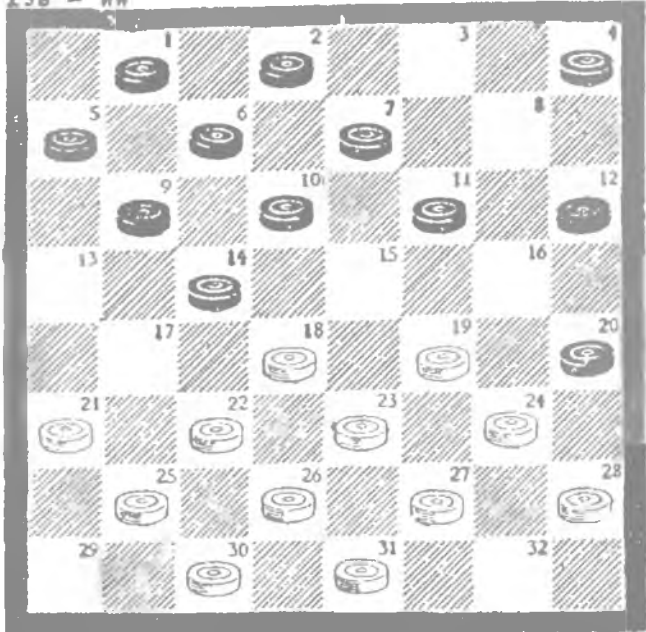
17a - BD



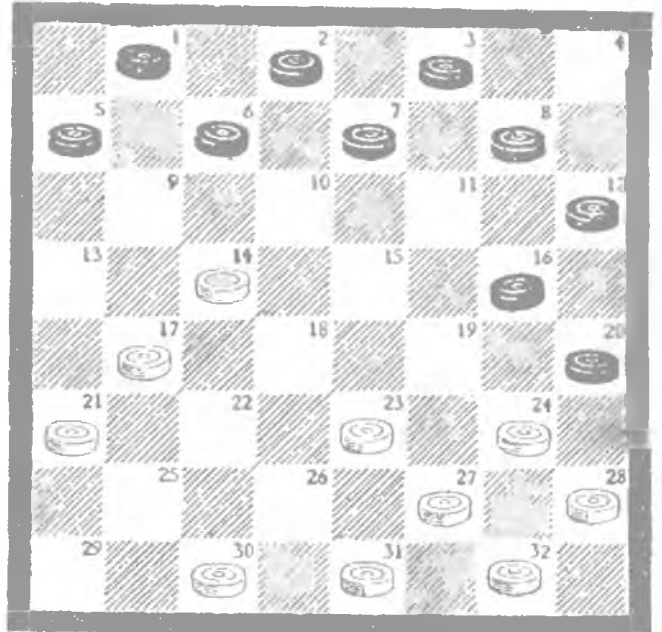
18a - BW



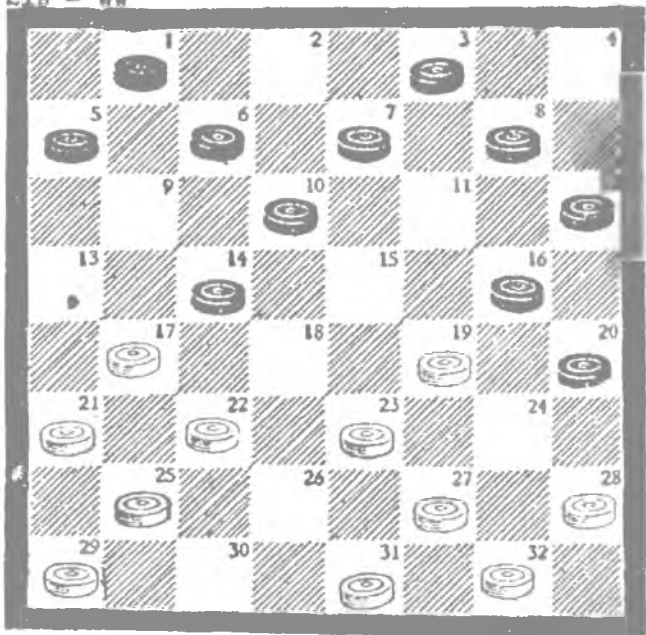
19a - WW



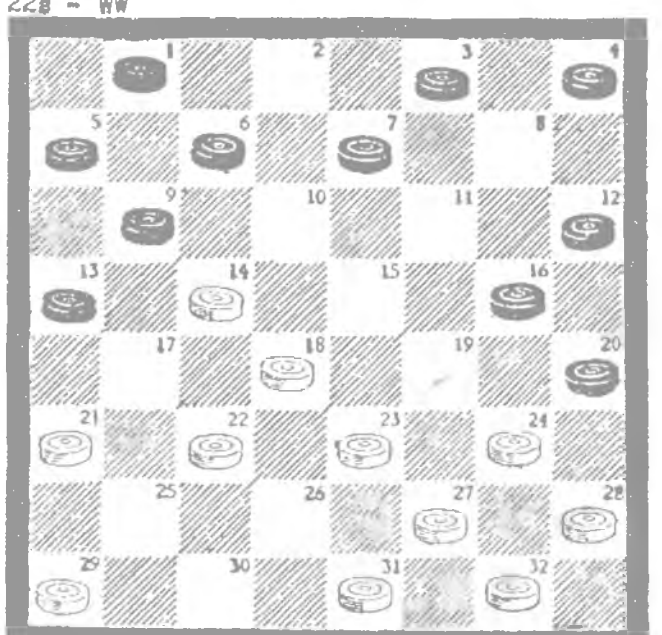
20a - WW



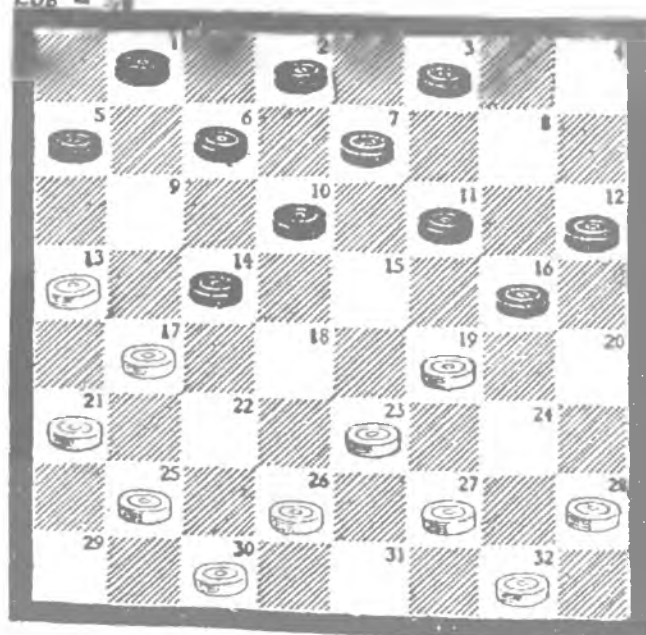
21a - WW



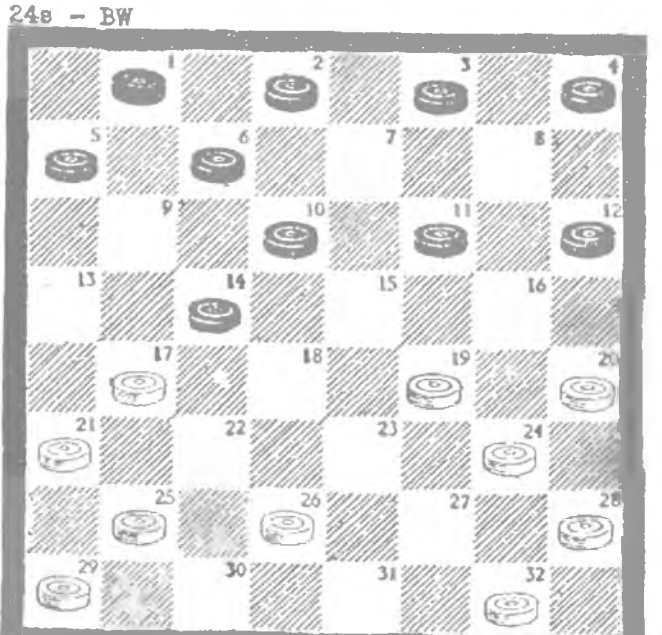
22a - WW



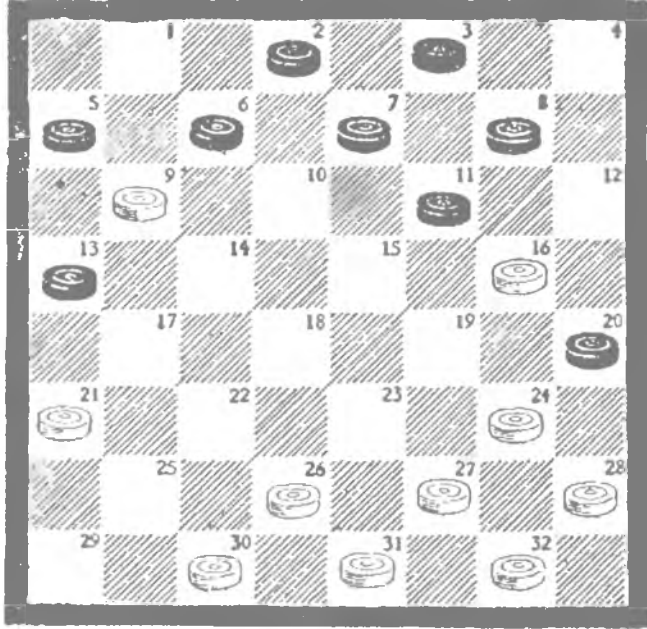
23a - WW



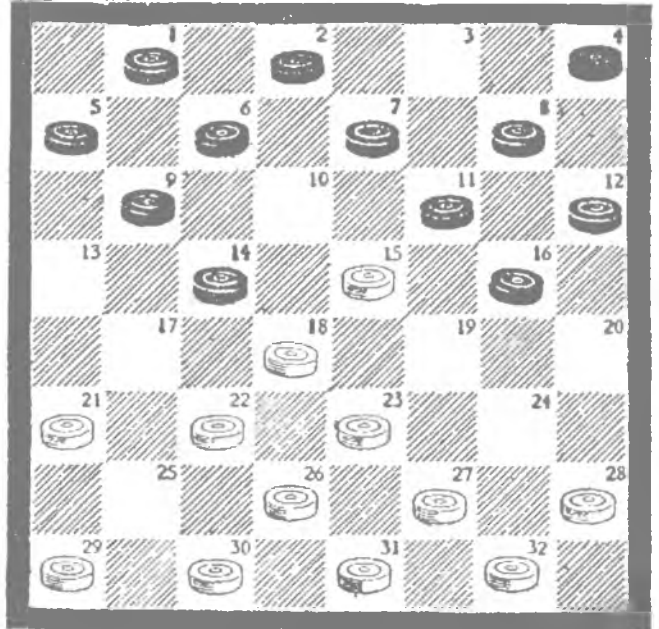
24a - WW



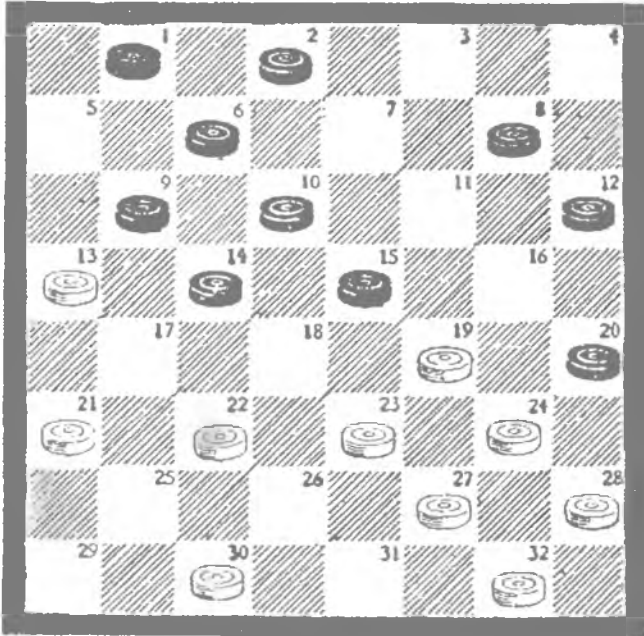
25B - WW



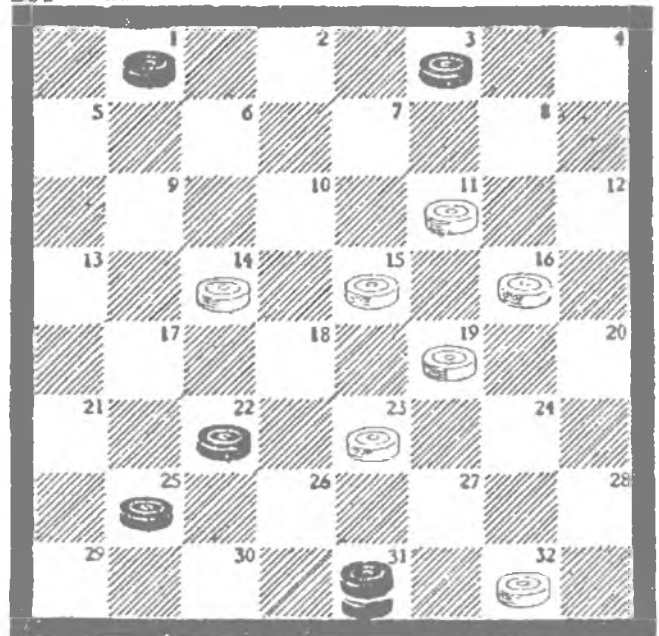
26B - WW



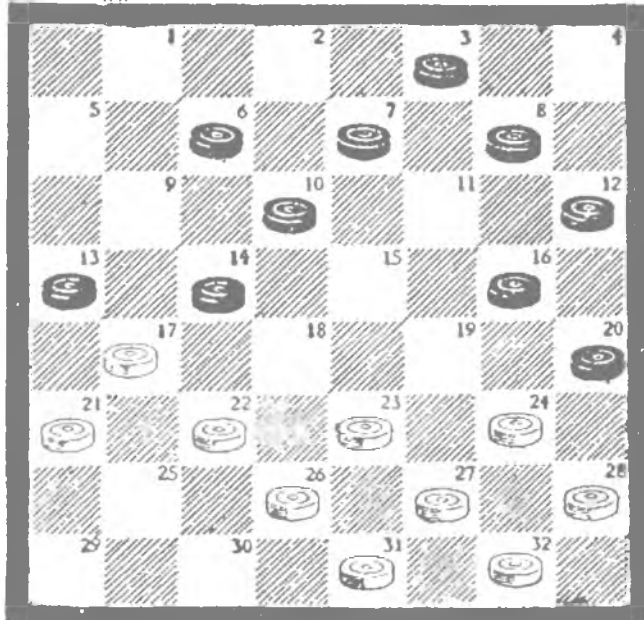
27B - WW



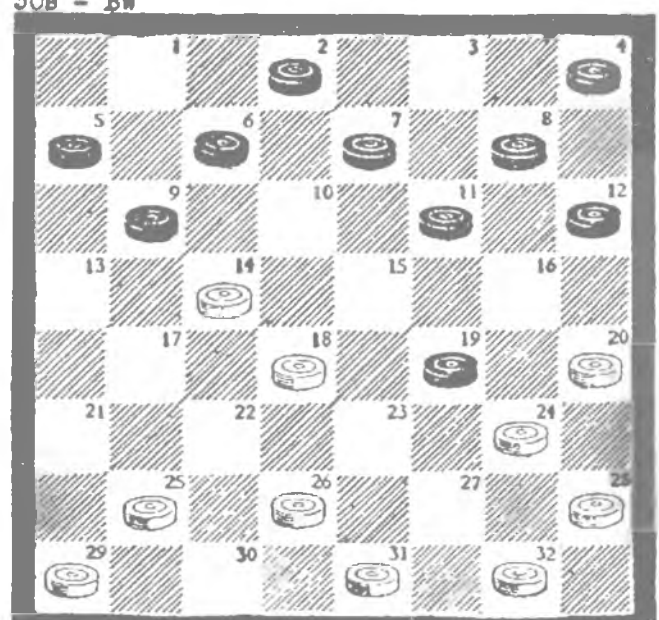
28B - WW



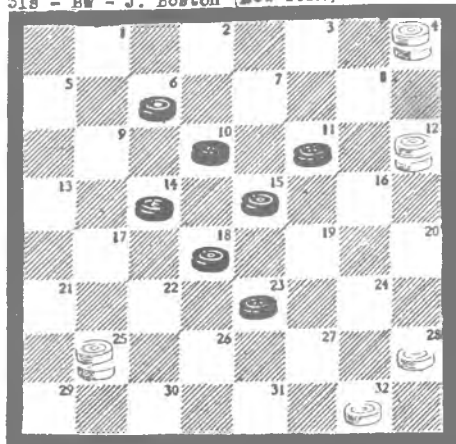
29B - WW



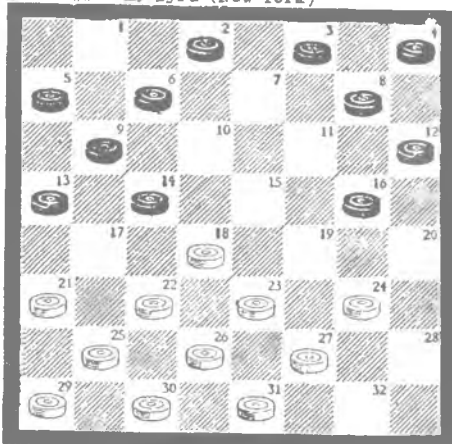
30B - BW



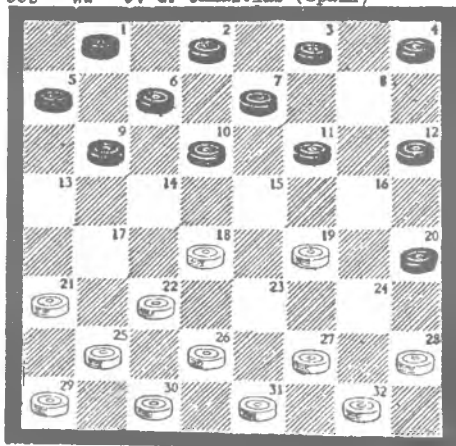
31s - BW - J. Boston (New York)



32s - WW - M. Byrd (New York)



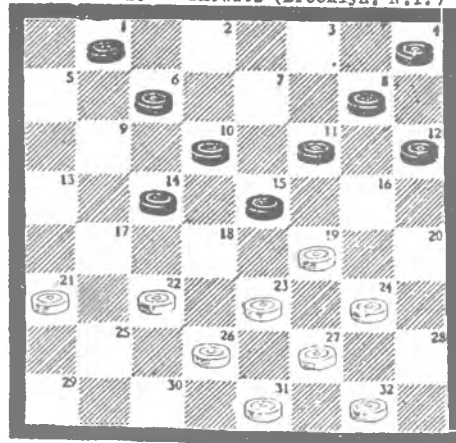
33s - WW - J. G. Canalejas (Spain)



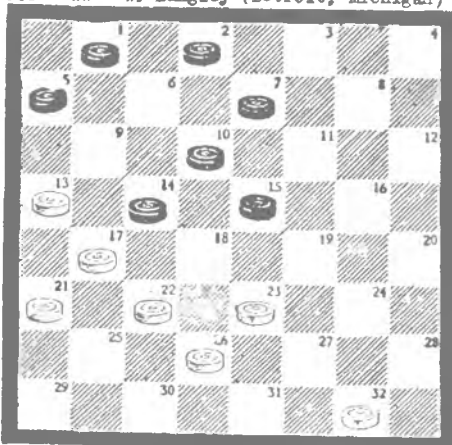
34s - BW - J. Hayes (Washington, D.C.)



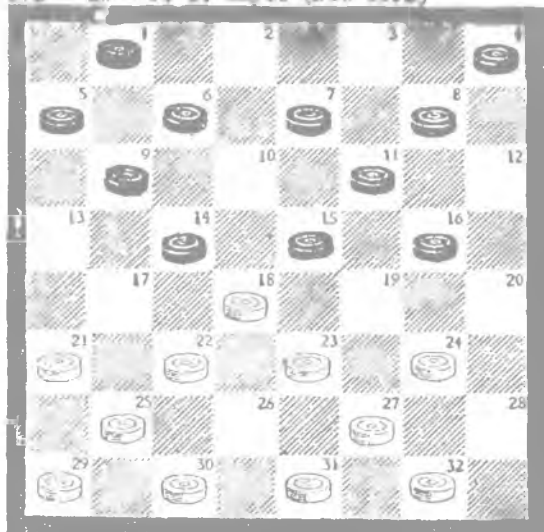
35s - WW - S. Herskowitz (Brooklyn, N.Y.)



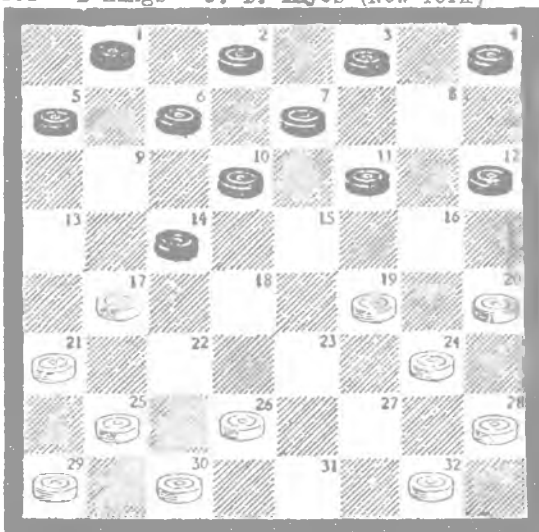
36s - WW - W. Langley (Detroit, Michigan)



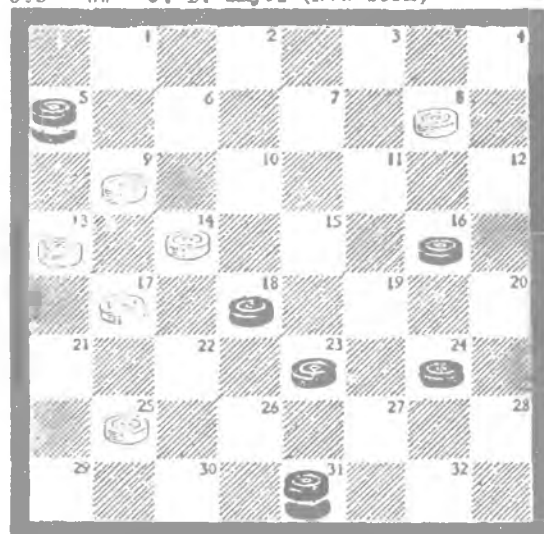
37s - WW - J. D. Mayes (New York)



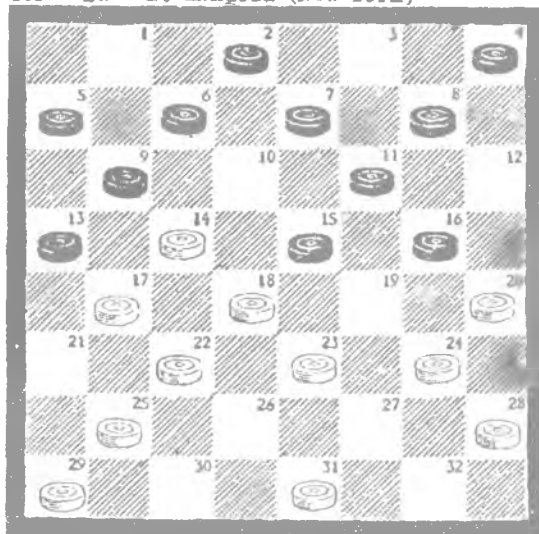
38s - B kings - J. D. Mayes (New York)



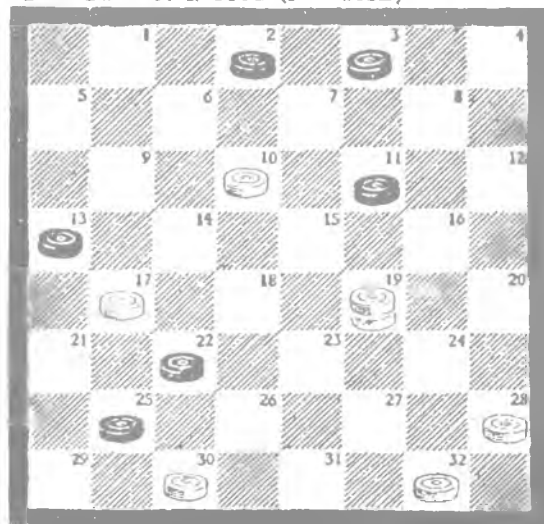
39s - WW - J. D. Mayes (New York)



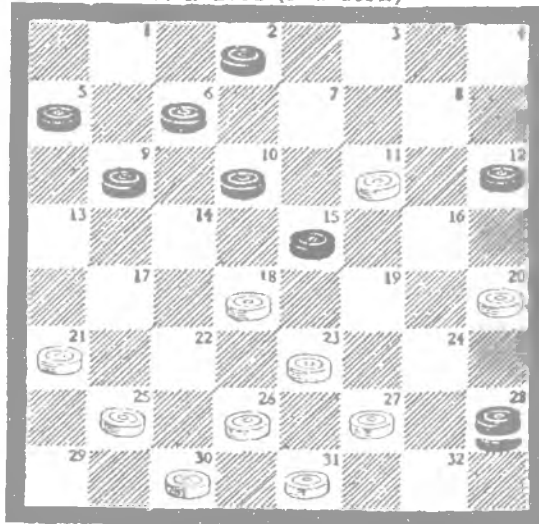
40s - BW - N. Mendoza (New York)



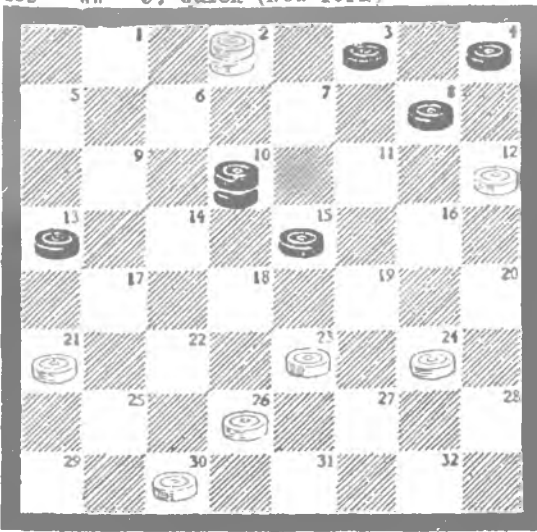
41s - BW - C. Nelson (New York)



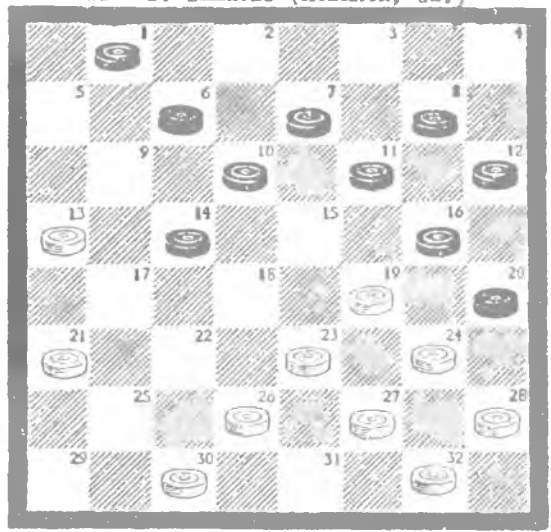
42s - WW - C. Nelson (New York)



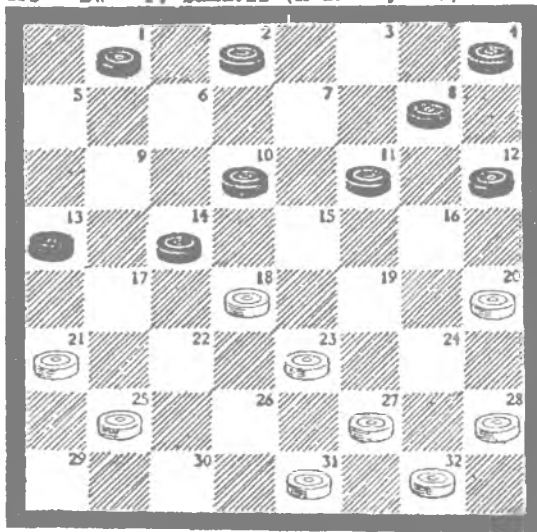
43s - WW - J. Quick (New York)



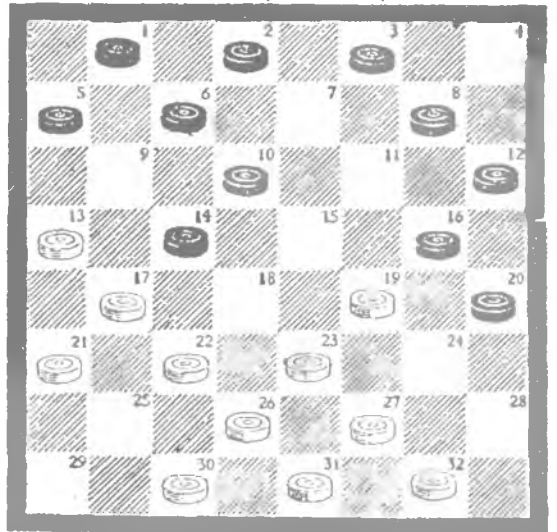
44s - WW - F. Samuels (Atlanta, Ga.)



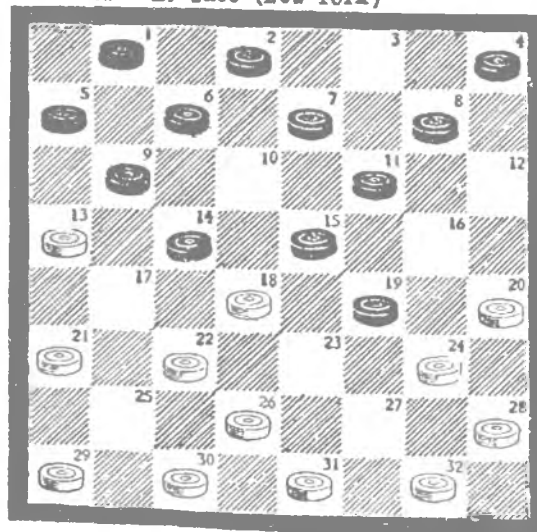
45s - BW - F. Samuels (Atlanta, Ga.)



46s - WW - E. Smith (New York)



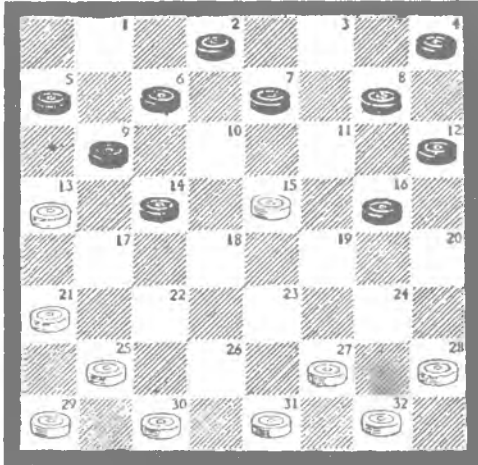
47s - WW - H. Tate (New York)



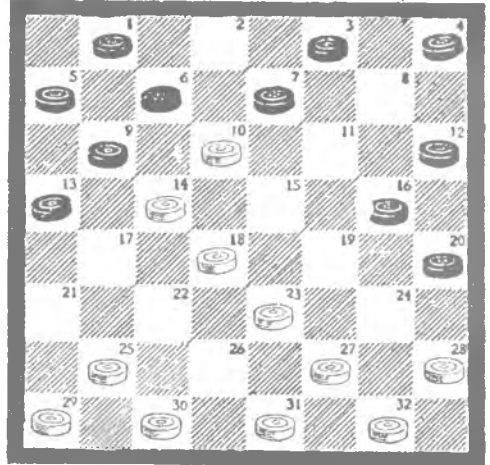
48s - BW - W. H. Thompson (New York)



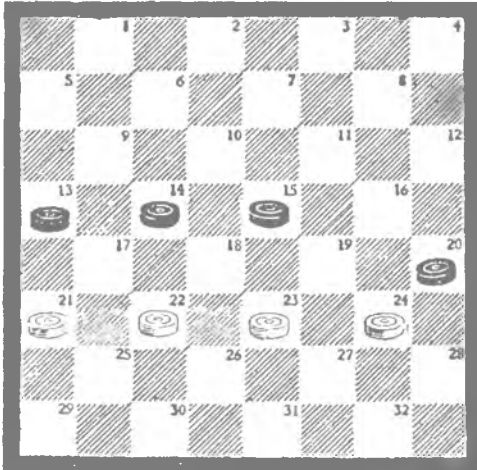
49s - WW - W. H. Thompson (New York)



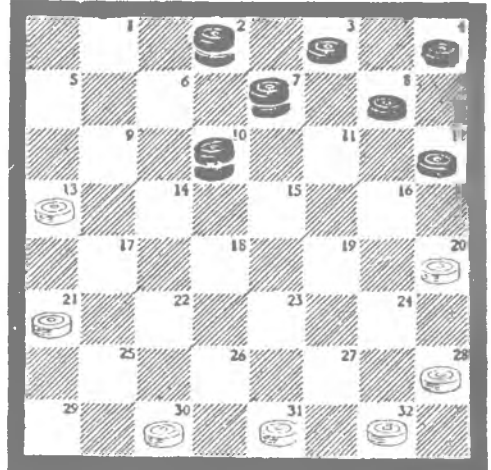
50s - WW - W. G. Williams (New York)



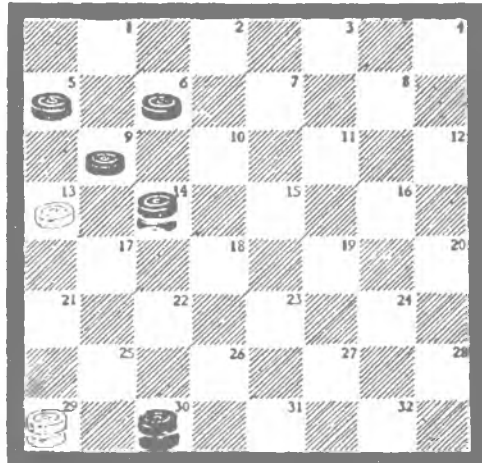
1p - WD



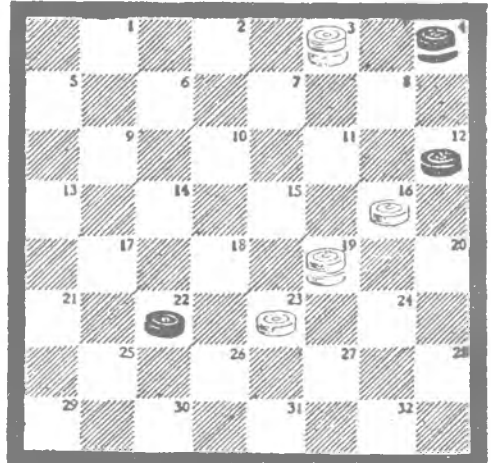
2p - WW



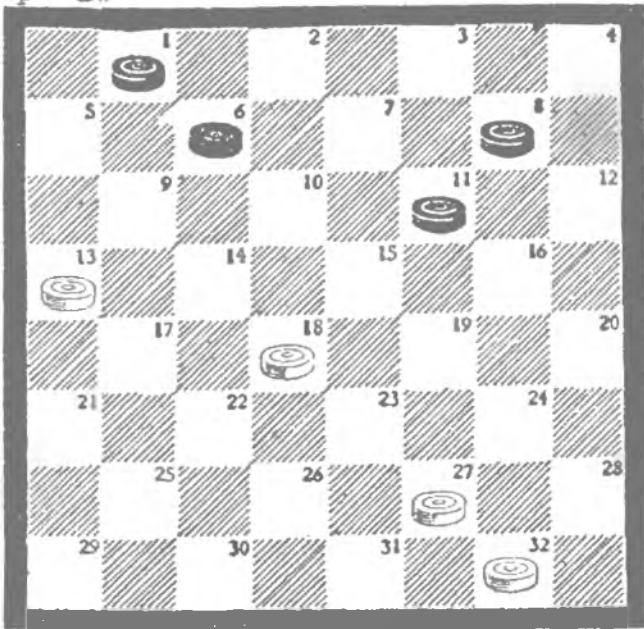
3p - BW



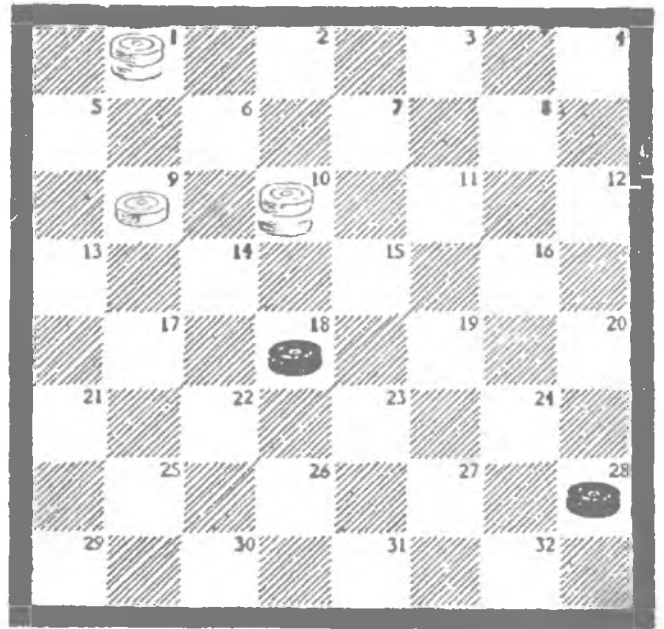
4p - WW



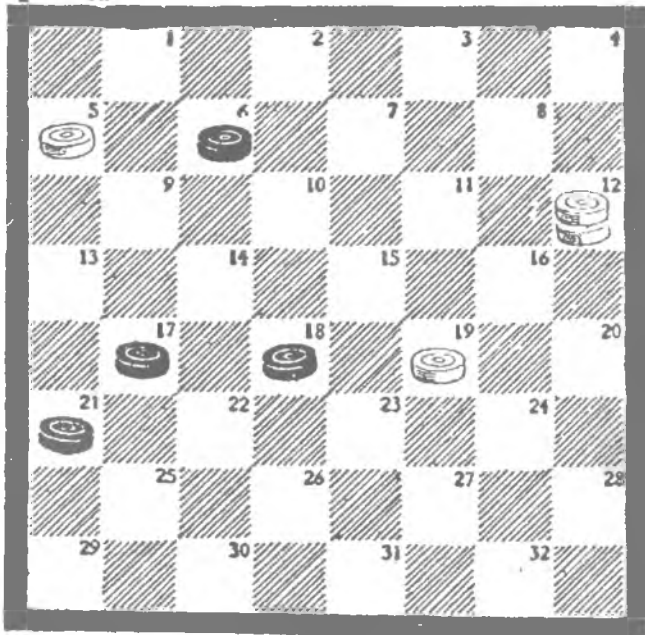
5p - BW



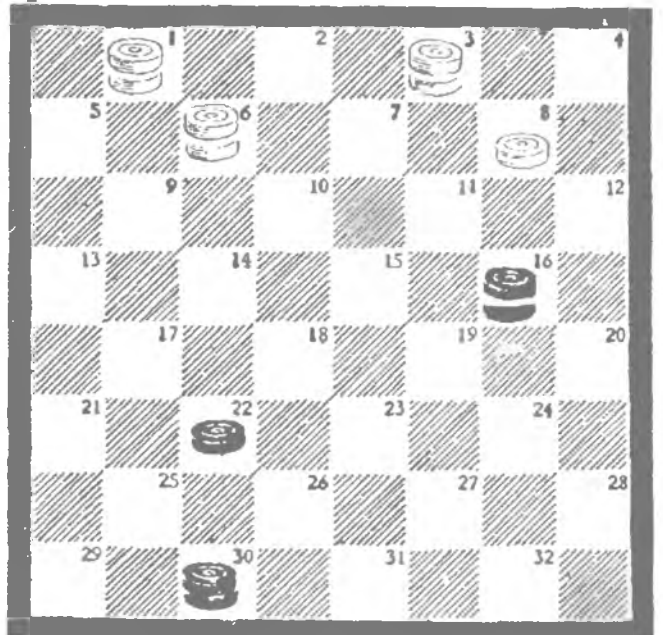
6p - WW



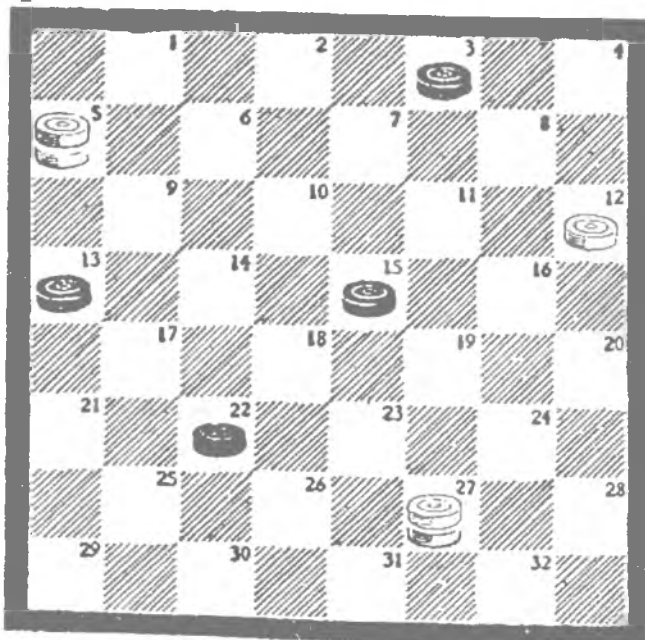
7p - WW



8p - WW



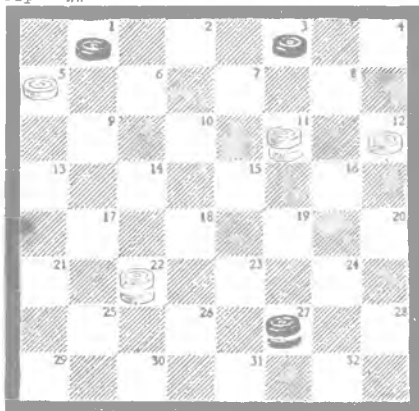
9p - WW



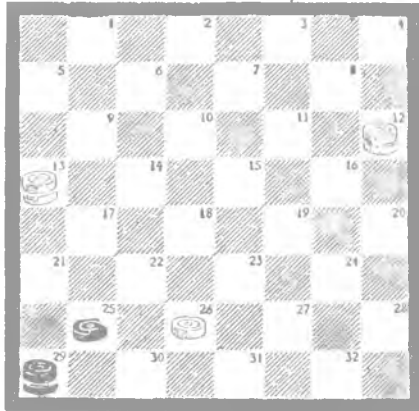
10p - WW



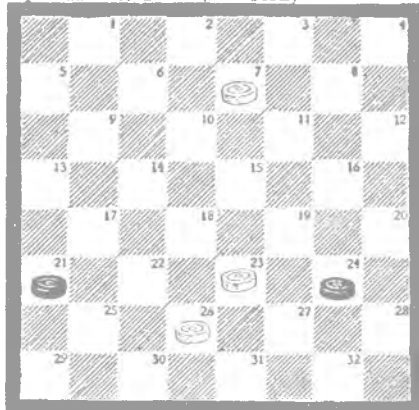
11p - WW



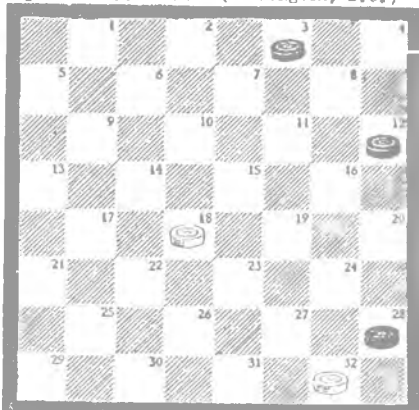
12p - WW - R. Bacon (New York)



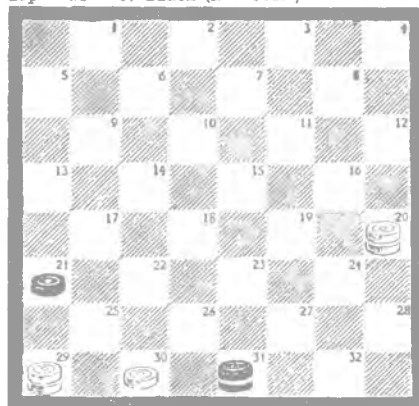
13p - WW - S. Banks (New York)



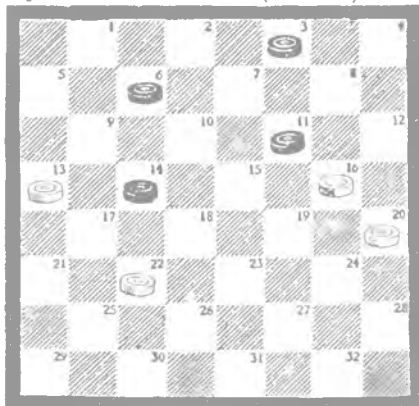
14p - BW - J. Birnman (Washington, D.C.)



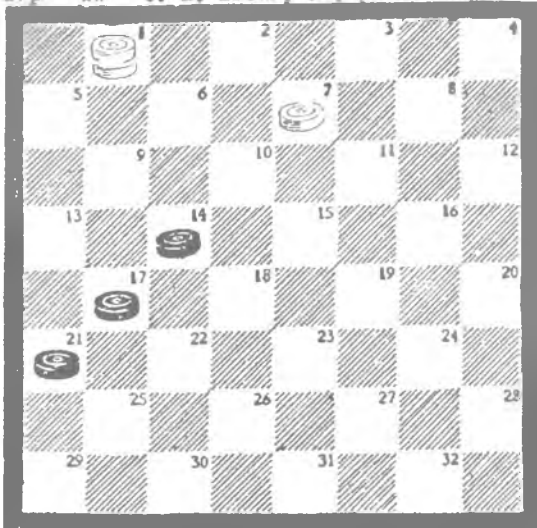
15p - WW - C. Black (New York)



16p - BW - J. T. Bradford (New York)



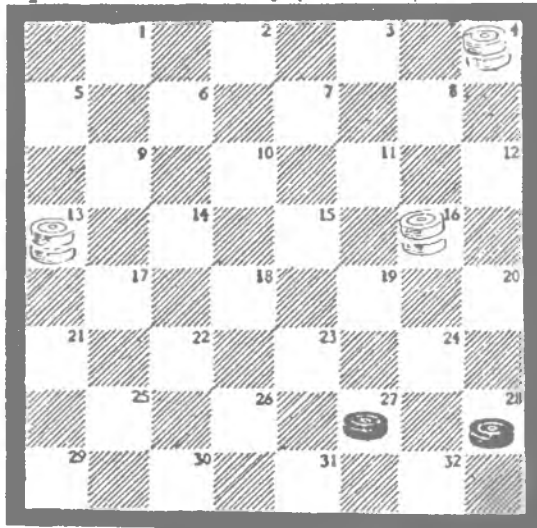
17p - WW - C. L. Brown, Jr. (Pittsburgh)



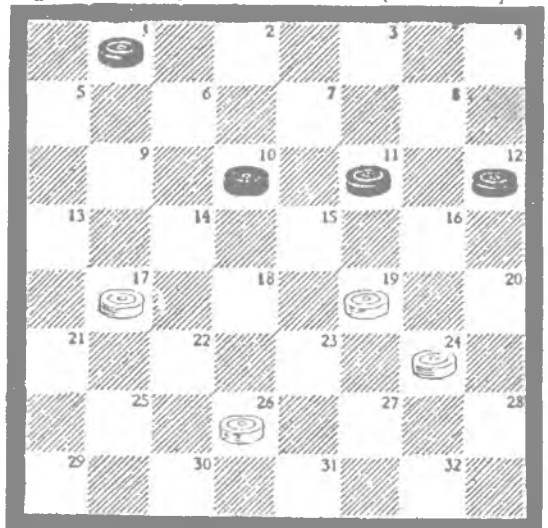
18p - WW - E. Brown (New York)



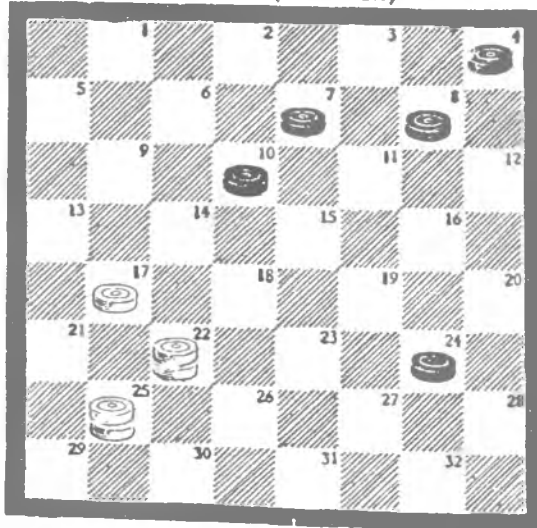
19p - WW - J. Calloway (New York)



20p - B moves, WD - J. Evans (New York)



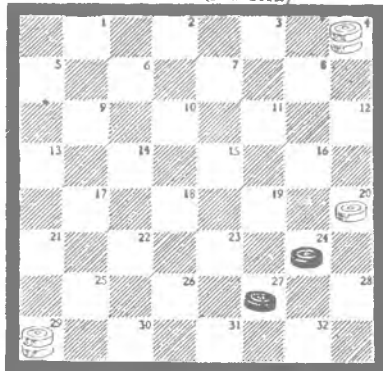
21p - WW - C. Fisher (New York)



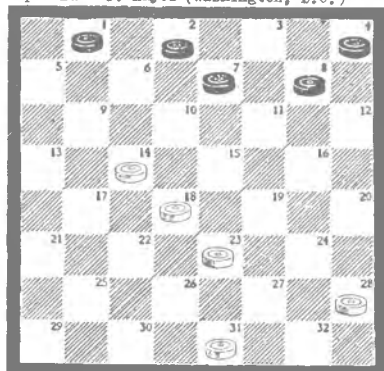
22p - WW - R. Gillard (New York)



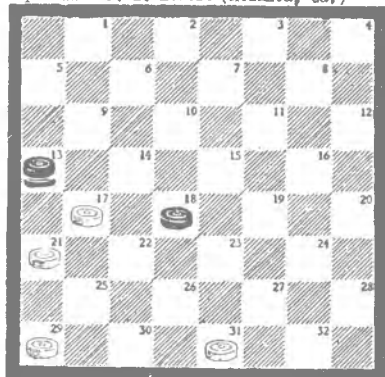
23p - WW - J. Freeman (New York)



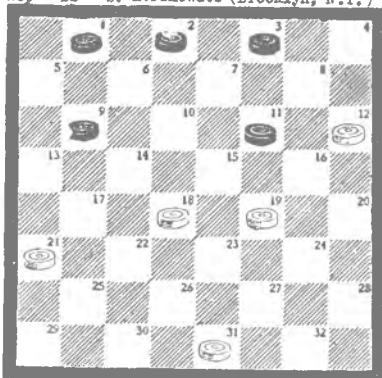
24p - BW - J. Hayes (Washington, D.C.)



25p - WW - J. L. Hearst (Atlanta, Ga.)



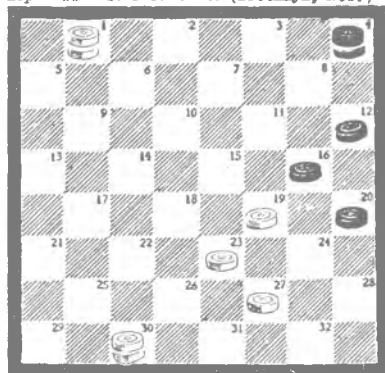
26p - BD - S. Herskowitz (Brooklyn, N.Y.)



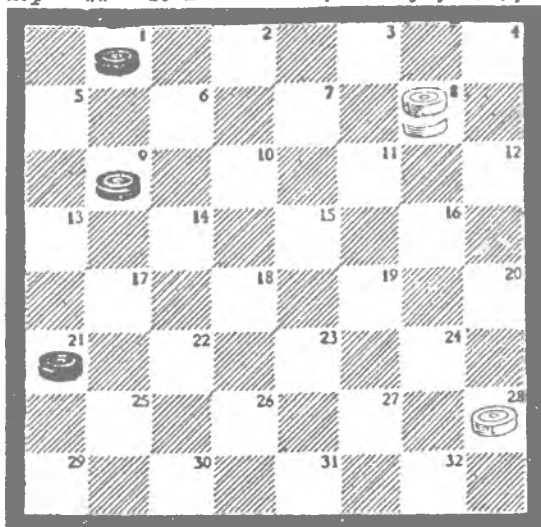
27p - WW - S. Herskowitz (Brooklyn, N.Y.)



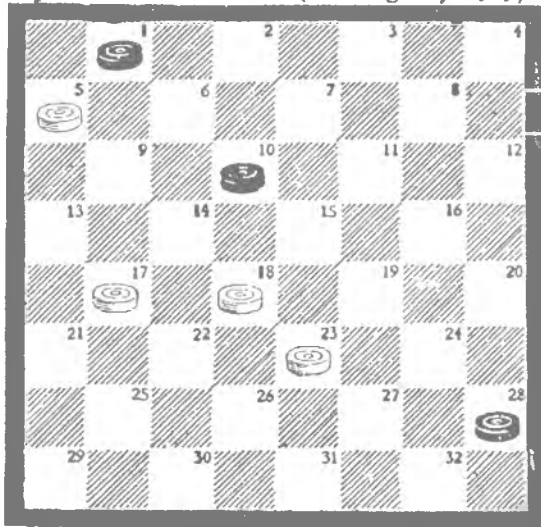
28p - WW - S. Herskowitz (Brooklyn, N.Y.)



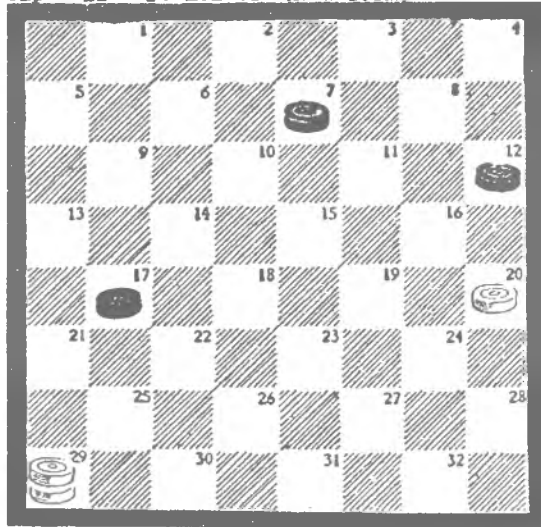
29p - WW - S. Herskowitz (Brooklyn, N.Y.)



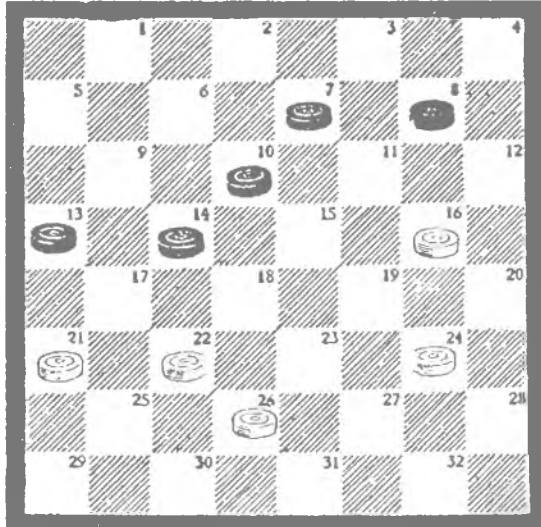
30p - BD - T. P. Hines (Washington, D.C.)



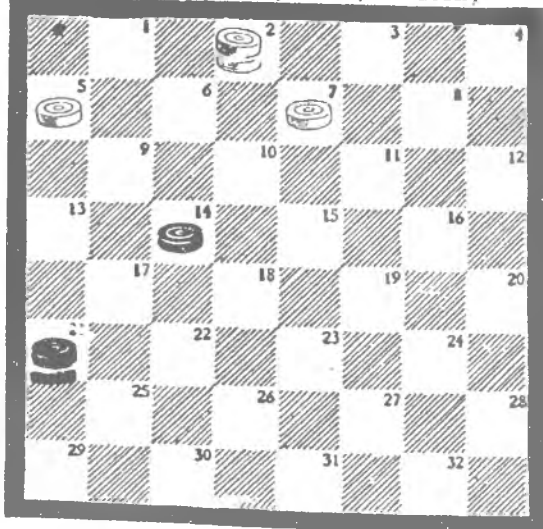
31p - BD - F. Holmes (New York)



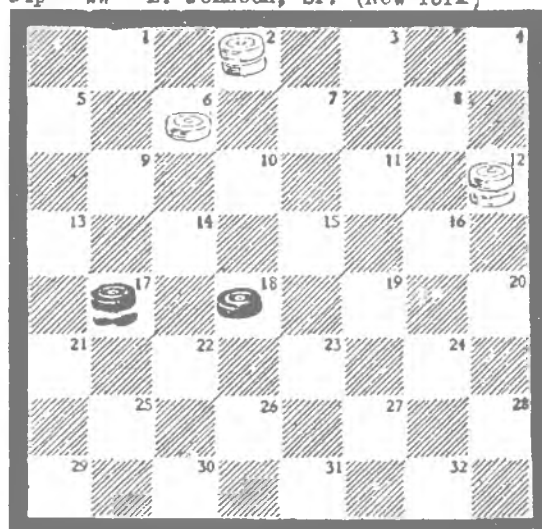
32p - B moves, WD - C. Jolly (Hoboken, NJ)



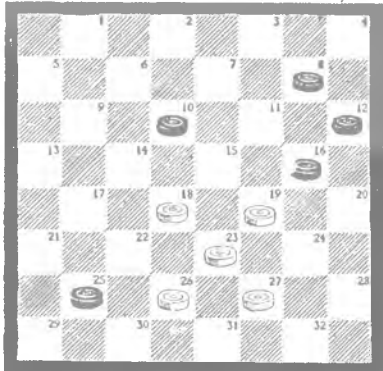
35p - WW - E. Johnson, Jr. (New York)



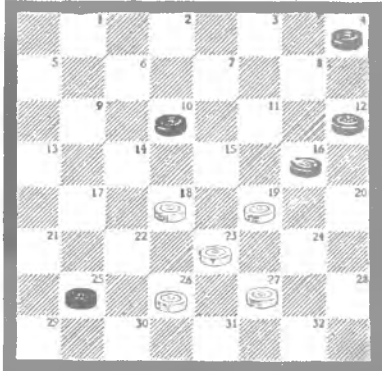
34p - WW - E. Johnson, Sr. (New York)



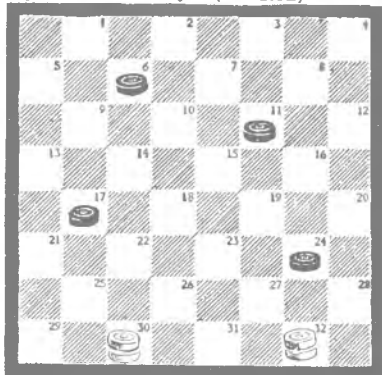
35p - W moves, BD - R. Lane (New York)



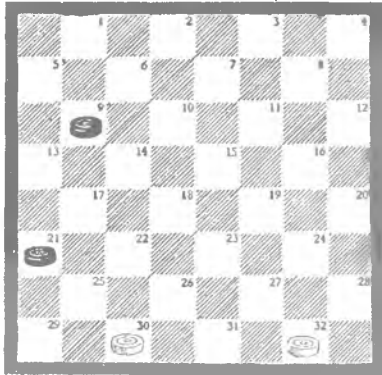
36p - WW - J. D. Mayes (New York)



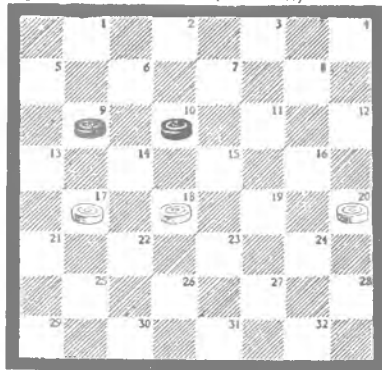
37p - WW - J. D. Mayes (New York)



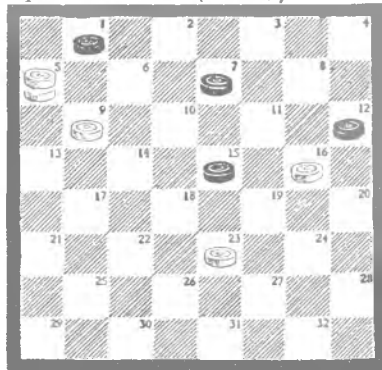
38p - BW - E. McTeer (New York)



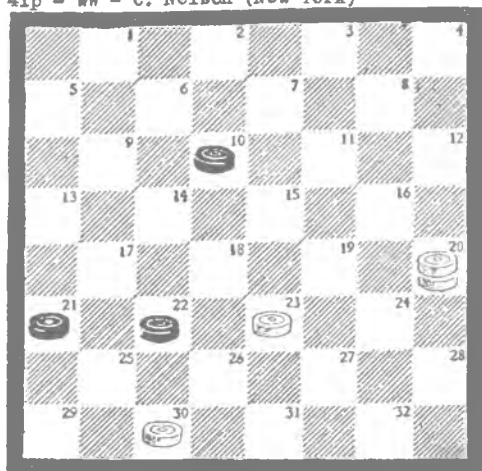
39p - WW - N. Mendoza (New York)



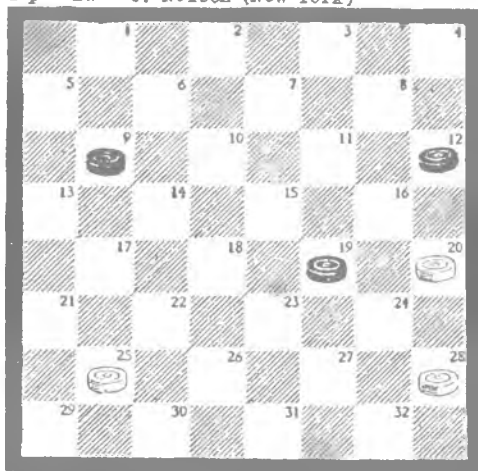
40p - WW - C. Nelson (New York)



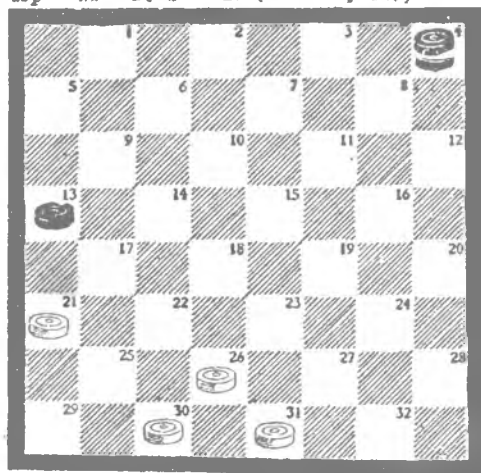
41p - WW - C. Nelson (New York)



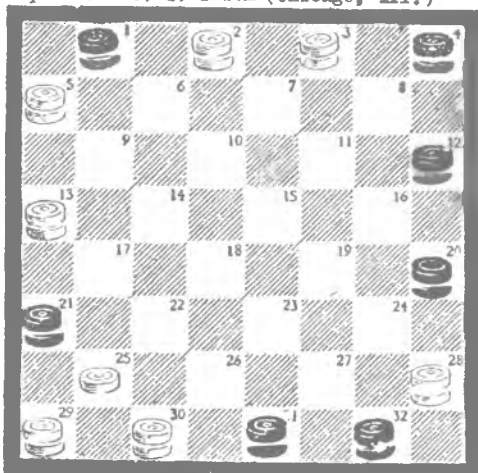
42p - BW - C. Nelson (New York)



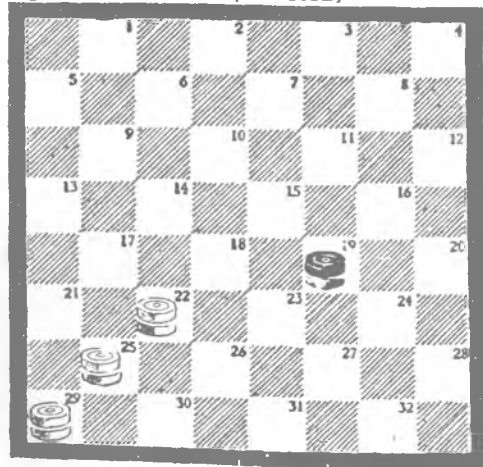
43p - WW - F. Samuels (Atlanta, Ga.)



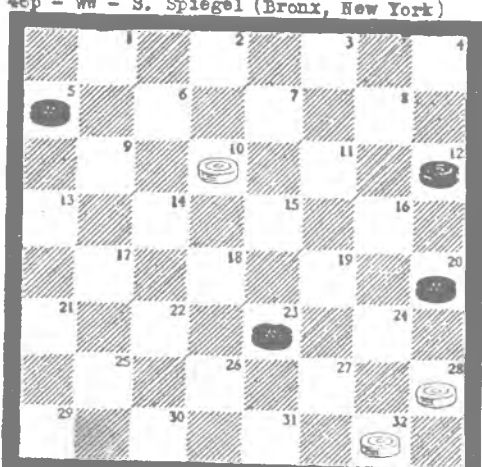
44p - WW - C. S. Smith (Chicago, Ill.)



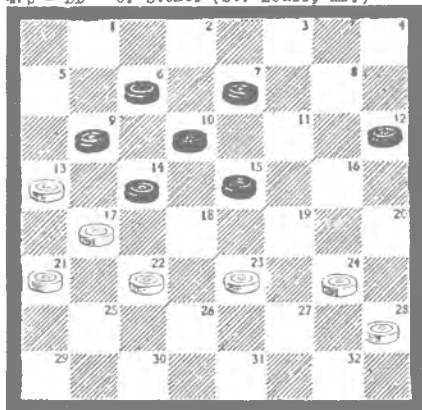
45p - BD - R. Smith (New York)



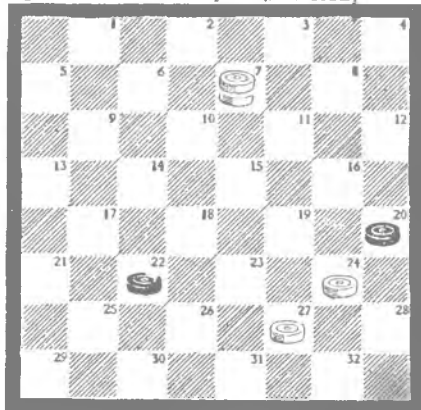
46p - WW - S. Spiegel (Bronx, New York)



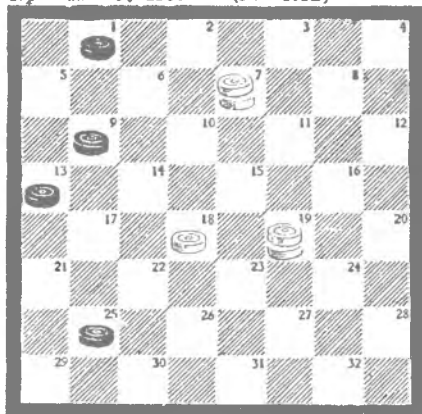
47p - BD - C. Stoner (St. Louis, Mo.)



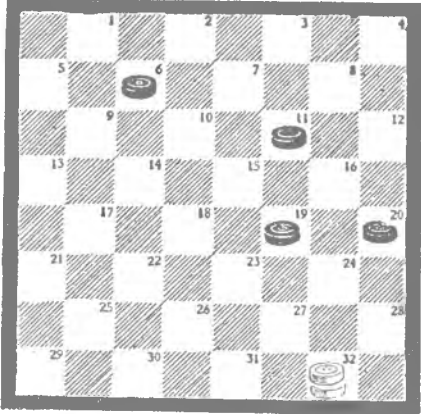
48p - WW - W. E. Thompson (New York)



49p - WW - J. Trotter (New York)



50p - WD - N. Watkins (New York)



51p - WW - D. Wright (Brooklyn, N.Y.)



Solutions

- 1s 1. ... 19-16; 2. 12x19, 27-24; 3. 20x27, 32x14. WW.
- 2s 1. ... 19-16; 2. 12x19, 18-14; 3. 10x26, 30x16; 4. 11x20, 21-17; 5. 13x22, 25x4K. WW.
- 3s 1. ... 19-16; 2. 12x19, 22-17; 3. 13x22, 25x18; 4. 15x22, 24x13; plus 5. ... 26x17. Or 1. ... 20-16; 2. 11x20, 22-17; 3. 13x22, 25x4K. WW.
- 4s 1. ... 10-7; 2. 3x10, 27-23; 3. 20x27, 19-15; 4. 10x26, 32x5. WW.
- 5s 1. ... 22-17; 2. 13x15, 25-21; 3. 9x18, 23x14; 4. 10x17, 21x14; 5. 16x23, 27x2K. WW.
- 6s 1. ... 25-22; 2. 18x25, 31x30; 3. 14x21, 23-18; 4. 16x14, 30-25; 5. 21x23, 27x4K. WW.
- 7s 1. 6-9, 15x24; 2. 16-20, 17x10; 3. 20x25. BW.
- 8s (a) 1. 12-16, 19x12; 2. 10-15, 17x9; 3. 11-16, 23x14; 4. 16x32K. (b) 1. 10-15, 17x10; 2. 11-16, 23x14; 3. 16x32K. (c) 1. 10-15, 19x10; 2. 6x15, 17x19; 3. 11-16, 23x14; 4. 16x32K. BW.
- 9s 1. 11-15, 18x11; 2. 10-15, 11x18; 3. 3-8, 20x11; 4. 8x29K. BW.
- 10s 1. ... 27-24; 2. 20x11, 31-27; 3. 16x23, 27x2K. WW.
- 11s 1. ... 14-9; 2. 6x13, 26-23; 3. 19x26, 22x31; 4. 13x22, 31-26; 5. 22x24, 28x10. WW.
- 12s 1. ... 24-19; 2. 15x24, 13-9; 3. 6x13, 23-18; 4. 14x23, 21-17; 5. 13x22, 25x4K. WW.
- 13s 1. ... 20-16; 2. 11x20, 12-8; 3. 4x11, 32-28; 4. 14x32, 19-16; 5. 20x27, 16x30. WW.
- 14s 1. 4-8, 13x15; 2. 7-11, 18x9; 3. 11x18, 23x14; 4. 16x30K. BW.
- 15s 1. 11-16. (a) 1. ... 12x10; 2. 7x32K. (b) 1. ... 18x11; 2. 1-6, 12x19; 3. 7x32K. BW.
- 16s 1. ... 21-17; 2. 14x21, 22-17; 3. 21x14, 19-15; 4. 11x18, 26-22; 5. 18x25, 23-19; 6. 16x23, 27x4K; 7. 20x27, 4x29. WW.
- 17s 1. 1-6, 2x20; 2. 8-11, 20x18; 3. 15x29K. Black draws. This shot shows how one man can't jump over the same man twice. See "The Standard Rules" chapter.
- 18s 1. 14-18, 23x14; 2. 11-15, 20x18; 3. 7-10, 14x7; 4. 5x32K. BW.
- 19s 1. ... 21-17; 2. 14x21, 19-15; 3. 10x19, 23x16; 4. 12x19, 24x8; 5. 4x11, 18-14; 6. 9x18, 22x8. WW.
- 20s 1. ... 14-10; 2. 7x14, 17x10; 3. 6x15, 23-19; 4. 16x23, 27x4K. WW.
- 21s 1. ... 27-24; 2. 20x18, 22x15; 3. 16x23, 31-27; 4. 10x19, 27x4K. WW.
- 22s 1. ... 23-19; 2. 16x23, 22-17; 3. 13x15, 27x2K; plus 4. 9x18, 2x27. WW.
- 23s 1. 6-9, 13x8; 2. 2-6, 17x10; 3. 6x29K, plus 3. ... 8-4K; 4. 7-11, 4x22; 5. 29x27. BW.
- 24s 1. 11-16, 20x11; 2. 4-8, 11x4K; 3. 3-8, 4x9; 4. 6x31K. BW.
- 25s 1. ... 26-22; 2. 5x14, 22-17; 3. 13x22, 27-23; 4. 20x18, 30-26; 5. 11x20, 26x1K. WW.
- 26s 1. ... 21-17; 2. 14x21, 22-17; 3. 21x14, 15-10; 4. 6x22, 26x3K. WW.
- 27s 1. ... 21-17; 2. 14x21, 23-18; 3. 8-11, 19-16; 4. 12x19, 30-25; 5. 21x30K, 22-17; 6. 15x22, 17x26; 7. 30x23, 27x18; 8. 20x27, 32x5. WW.
- 28s 1. ... 11-7; 2. 3x17, 32-27; 3. 31x18. (Note: This obeys the rule that you can't jump over the same man twice. In this case the man is on square 27, which here can't be jumped again in order to capture the man on 23.) 3. ... 23x30; 4. 1-6, 19-15; 5. 6-9, 15-10; 6. 9-13, 10-6; 7. 13-17, 6x2K; 8. 17-21, 2-11; 9. 21-25, 30x21; 10. 22-26, 11-22; 11. 26x17, 21x14. WW.
- 29s 1. ... 22-18; 2. 13x15, 21-17; 3. 14x21, 23-18; 4. 15x22, 26x17; 5. 21x14, 24-19; 6. 16x23, 27x4K. WW.
- 30s 1. 12-16, 24x15; 2. 7-10, 14x7; 3. 8-12, 15x8; 4. 12x10, 20x11; 5. 2-7, 11x2K; 6. 9-13, 2x9; 7. 5x21. Black should win.

- 31s By Joe Boston of New York (1929). 1. 25-26, 12x30; 2. 18-23, 30x18; 3. 15x29K, 28-24; 4. 10-15. BW. (Note: This jump shows the rule that you can't jump over the same man twice. In this case the man on 23 can't be jumped again.)
- 32s By Major Eyrd, New York expert, formerly of Jacksonville, Florida. 1. ..., 22-17; 2. 13x15, 24-19; 3. 15x24, 27x11; 4. 8x15, 23-18; 5. 15x22, 26x1K. WW.
- 33s By Juan Garcia Canalejas of Spain, 200 years ago. 1. ..., 19-15; 2. 10x19, 27-24; 3. 20x27, 31x8; 4. 4x11, 18-14; 5. 9x18, 22x8. WW.
- 34s By James Hayes of Washington, D.C., veteran campaigner and one of the top U.S. players. Known as "Old Man Hayes". 1. 19-24, 27x20; 2. 30-16, 20x11; 3. 25-29, 11x25; 4. 29x18, 32-28; 5. 18-27. BW.
- 35s By Samuel Herskowitz (white), star of Brooklyn, New York. 1. ..., 24-20; 2. 15x24, 22-18; 3. 6-9, 18-15. (a) 4. 10x19, 23x7. (b) 4. 11x18, 20-16; 5. 12x19, 27x20; 6. 18-27, 31x13. WW.
- 36s By William Langley, Detroit, Michigan, star, formerly of Columbia, South Carolina. 1. ..., 13-9; 2. 14-18, 23x14; 3. 1-6, 26-23; 4. 6x13, 23-19; 5. 15x24, 22-18; 6. 13x15, 32-28; 7. 10x17, 28x3K; 8. 17-22, 21-17; 9. 22x13. WW.
- 37s By the late great John Dewitt Mayes of New York, formerly of Jacksonville, Florida, brilliant champion. 1. ..., 23-19; 2. 16x23, 21-17; 3. 14x21, 18-14; 4. 9x18, 22-17; 5. 21x14, 25-22; 6. 18x25, 27x2K. WW.
- 38s By the late John Dewitt Mayes of New York, formerly of Jacksonville, Fla. 1. 12-16, 19x12; 2. 3-8, 12x3K; 3. 4-8, 3x12; 4. 11-16. (a) 4. ..., 20x11; 5. 7x16, 12x9; 6. 6x31K. (b) 4. ..., 12x9; 5. 6x31K. Black kings but loses. This is a speculating king (a deep king shot on which wagers are made).
- 39s By the late John Dewitt Mayes of New York, formerly of Jacksonville, Fla. 1. ..., 25-22; 2. 18x25, 9-6; 3. 5x4, 13-9; 4. 31x13, 6-2K; 5. 13x6, 2x29; plus 6. 4-8, 29x4. WW.
- 40s By Nash Mendoza, New York expert. 1. 15-19, 24x15; 2. 7-10, 14x7; 3. 8-12, 15x8; 4. 12x10, 20x11; 5. 9-14, 18x9; 6. 5x30K. BW.
- 41s By Chris Nelson (white) of New York, international American ("Straight") Checker player and analyst. 1. 3-8, 30x21; 2. 11-16, 19x3; 3. 2-7, 17x26; 4. 7x14, 3x17; 5. 13x31K. BW.
- 42s By Chris Nelson (white) of New York. 1. ..., 25-22; 2. 15x8, 23-19; 3. 28x15, 18x4K; 4. 10-15, 4x18; 5. 12-16, 20x11; 6. 2-7, 11x2K; 7. 9-13, 2x9; 8. 5x32K, 26-23. (a) 9. 32x29, 21-17; 10. 13x22, 30-25; 11. 22-26, 31x22. (b) 9. 32x25, 21-17; 10. 13x22, 30x21; 11. 22-25, 21x30. WW.
- 43s By James Quick, New York star. 1. ..., 2-9; 2. 13x6, 21-17; 3. 10x21, 30-25; 4. 21x30, 23-19; 5. 30x16, 12x1K. WW.
- 44s By Fletcher Samuels, former Atlanta, Georgia, champion, now of New York. (a) 1. ..., 21-17; 2. 14x21, 23-18; 3. 16x14, 30-25; 4. 21x23, 27x2K. (b) 1. ..., 19-15; 2. 11x18, 26-22; 3. 18x25, 23-19; 4. 16x23, 27x4K; plus 5. 20x27, 4x29; 6. 27-31K, 29-22; 7. 31x17, 21-7. WW.
- 45s By Fletcher Samuels, formerly of Atlanta, Ga., now of New York. (a) 1. 13-17, 18x9; 2. 10-14, 9x18; 3. 17-22, plus 4. 22x29K, or 3. 1-6, 21x14; 4. 11-16, 20x11; 5. 8x29K. (b) 1. 1-6, 18x9; 2. 10-14, 9x18; 3. 11-16, 20x11; 4. 8x29K. BW.
- 46s By Herman Smith, New York star. 1. ..., 19-15; 2. 10x19, 17x10; 3. 6x15, 13-9; 4. 5x14, 23-18; 5. 14x23, 27x4K. WW.
- 47s By Harold Tate, New York expert. 1. ..., 20-16. (a) 2. 11x27, 32x16; 3. 14x23, 26x12. (b) 2. 19x12, 29-25; 3. 14x23, 26x3K. WW.
- 48s By Walter H. Thompson, veteran campaigner and New York ace for many years. 1. 10-15, 19x10; 2. 14-18, 22x15; 3. 13x22, 25x18; 4. 7x32K. BW.

- 49s By Walter H. Thompson of New York. 1. ..., 15-10; 2. 6x15, 13x6; 3. 2x9, 21-17; 4. 14x21, 30-26; 5. 21x23, 27x2K. WW.
- 50s By William G. "Little Williams" Williams, veteran campaigner and New York star for many years. 1. ..., 25-21; 2. 6x22, 23-18; 3. 22x15, 21-17; 4. 9x18, 30-25; 5. 13x22, 27-23; 6. 18x27, 25x2K. (a) 7. 16-19, 31x15. (b) 7. 3-7, 31x24; 8. 20x27, 2x31. WW.
- 1p 1. ..., 22-18. (a) 2. 20x27, 18x11; 3. 27x18, 11-8; plus 4. ..., 8-4K. (b) 2. 15x22, 24-19; 3. 13-17, 19-15; 4. 14-18, 21x14; 5. 18x11, 14-9; 6. 22-25, 9-6; 7. 25-30K, 6-1K; 8. 30x16, 1x28. White draws. (See "Problem Draws".)
- 2p 1. ..., 21-17; 2. 10x21, 13-9; 3. 2x13, 31-26; 4. 13x31, 30-25; 5. 21x30, 32-27; 6. 31x24, 28x19; 7. 30x16, 20x2K. WW.
- 3p 1. 30-25, 29x1; 2. 14-7, 13x6; 3. 7-2. BW.
- 4p 1. ..., 3-14. (a) 2. 22-25, 19-28; 3. 12x26, 14-23; 4. 26x19, 28x29. (b) 2. 4-15, 19x1; 3. 12x26, 14-18; 4. 22x15, 1x30. (c) 2. 4-8, 23-18; 3. 22x24, 14-3; 4. 12x19, 3x23. (d) 2. 4-18, 14-17; 3. 18x32, 17x31. V1: 4. 32-28, 31-24; 5. 28-32, 24-28; 6. 32-5, 28-32; 7. 5-1, 32-28. V2: 4. 32-18, 19-28; 5. 12x19, 28x22. V3: 4. 32-5, 31-22; 5. 5-32, 22-11; 6. 32-28, 11-15; 7. 28-32, 15-6; 8. 32-5, 6-1; 9. 5-32, 1-5; 10. 32-28, 5-1. V4: 4. 32-5, 31-22; 5. 5-32, 22-11; 6. 32-5, 11-15; 7. 5-1 (If 7. 5-14, then 7. ..., 16-11; 8. 14-21, 19-30; 9. 21-14, 30-21; 10. 14-9, 11-7; 11. 12-16. WW by using Trap No. 20 shown elsewhere in this chapter.) 7. ..., 16-11; 8. 1-5, 11-7. WW by using Trap No. 12 shown elsewhere in this chapter.
- 5p 1. 6-9, 13x6; 2. 1x10, 27-23 (If 2. ..., 27-24, then 3. 10-15, 18-14; 4. 15-19, 24x15; 5. 11x9.); 3. 11-16, 32-27; 4. 8-11, 27-24; 5. 10-15. (a) 5. ..., 24-19; 6. 15x22, 19x12; 7. 11-16, 12x19; 8. 22-25, 23-18 (If 8. ..., 19-15, then 9. 25-30K, 23-19; 10. 30x16, 15-10; 11. 16-2.); 9. 25-30K, 19-15; 10. 30-25. (b) 5. ..., 18-14; 6. 15-18, 24-19; 7. 18x27, 19x12; 8. 27-32K, 14-10; 9. 11-15, 10x19; 10. 32x18. BW.
- 6p 1. ..., 9-5.
V1: 2. 18-22, 10-17; 3. 22x13, 1-10; 4. 13-17, 10x21; 5. 28-32K, 21-14; 6. 32x9, 5x14.
V2: 2. 18-23, 10-17; 3. 23-27, 17-31; 4. 28-32K, (If 4. 27-32K, then 4. ..., 31-17; 5. 32-18, 17-14; 6. 18x9, 5x14; 7. 28-32K, 1-5.) 4. ..., 31x20; 5. 32-18, 20-27; 6. 18x32, 1-10; 7. 32-18, 10-14.
V3: 2. 18-23, 10-17; 3. 28-32K, 17-31. If now 4. 23-27, 31x24; 5. 32x18, 24-27; 6. 18x32, 1-10. Or if now 4. 32-28, 31-17. (a) 5. 28-32, 1-28; 6. 32-27, 17-31; 7. 27-32, 28-15. Or 7. 27-20, 28-19, plus 8. ..., 5-1K. (b) 5. 23-27, 17-10. WW.
V4: 2. 28-32K, 10-21; 3. 18-22 (If 3. 32-27, then 3. ..., 1-19, plus 4. ..., 21-25.), 1-15; 4. 22-26, 15-22; 5. 26x17, 21x14; 6. 32x9, 5x14.
V5: 2. 28-32K, 10-21; 3. 18-23, 21-17; 4. 32-27, 17-31; 5. 27-20 (If 5. 27-32, then 5. ..., 1-15.), 1-19; 6. 23x16, 5-1K; 7. 16-19, 1x24. WW.
- 7p 1. ..., 19-15; 2. 18x11, 12-8; 3. 11x4, 5-1K; 4. 6-9, 1-5; 5. 9-13, 5-18. WW.

- 8p 1. ..., 6-2. (a) 2. 16-12, 8-4K; 3. 22-26, 4-25; 4. 30x21, 1-10; 5. 21x7, 2x30. (b) 2. 16-23, 8-4K; 3. 22-26, 2-20; 4. 26-31K, 4-25; 5. 30x21, 1-10; 6. 21x7, 3x27; 7. 31x24, 20x27. (c) 2. 16-23, 8-4K; 3. 22-26, 2-20; 4. 23-9, 4-25; 5. 30x21, 1-10; 6. 21x7, 20-31. (d) 2. 16-20, 8-4K; 3. 22-26, 4-25; 4. 30x21, 1-10; 5. 21x7, 3x31. WW.
- 9p 1. ..., 5-18; 2. 22-26, 18x11. (a) 3. 26-30K, 11-15; 4. 30-21, 27-20; 5. 13-17, 20-16; 6. 17-22, 15x25; 7. 21x30, 16-19; 8. 30x16, 12x19; 9. 3-7, 19-15. (b) 3. 13-17, 11-16; 4. 26-31K (If 4. 26-30K, then 4. ..., 27-23; 5. 30x19, 16x13.), 16-20; 5. 31x24, 20x13. WW.
- 10p 1. ..., 25-21. (a) 2. 10-3, 26-12; 3. 24-28, 12-19; 4. 3-8, 19-6; 5. 1x10, 21x2. (b) 2. 10-6, 21-7; 3. 6-13, 26-31; 4. 24-28, 7-17. (c) 2. 10-6, 21-7; 3. 6-15, 7-20; 4. 24-28, 26-19. (d) 2. 10-6, 21-7; 3. 24-28, 26-13; 4. 5-2 (If 4. 6-15, then 4. ..., 7-10.), 7-20; 5. 1-6, 13-22; 6. 6-9 (If 6. 6-10, then 6. ..., 22-11.), 5x14; 7. 2-6. WW.
- 11p 1. ..., 11-20. (a) 2. 27-31, 22-13. (b) 2. 27-14, 22-15; 3. 14-32, 15-10; 4. 32-28 (If 4. 32-18, then 4. ..., 10-14.), 20-2; 5. 28x6, 2x13. (c) 2. 27-23, 22-15; 3. 23-32, 15-10; 4. 1-6 (If 4. 3-7, then 4. ..., 20x2), 10x1; 5. 32-18, 20-7; 6. 3x10, 1x22. (d) 2. 27-32, 22-17; 3. 32-28, 20-2; 4. 1-6, 2x13; 5. 28-15, 5-1K. WW.
- 12p By Roland "Poolish" Bacon, veteran campaigner, formerly of Jacksonville, Florida, now of New York. 1. ..., 26-22; 2. 25x18, 13-22; 3. 18x25, 12-30 WW
- 13p By Samuel "Sammy" Banks, formerly of Atlanta, Georgia, now a New York ace. 1. ..., 7-3K. (a) 2. 21-25, 23-19; 3. 24x15, 26-22; 4. 25x18, 3-8. (b) 2. 24-28, 3-14; 3. 21-25, 23-18; 4. 25-29K (If 4. 25-30K, then 4. ..., 14-5; 5. 30x9, 5x32.), 26-22; 5. 28-32, 14-5; 6. 32x9, 5x18. WW.
- 14p By Jack Birman (white), Washington, D.C., expert. 1. 3-7, 18-14. (If 1. ..., 18-15, then 2. 7-11.) 2. 12-16, 14-9; 3. 7-10, 9-5; 4. 16-19, 32-27 (If 4. ..., 5-1K, then 5. 10-14.); 5. 10-15, 27-24; 6. 19-23, 24-20. (If 6. ..., 5-1K, then 7. 28x19, 1-5; 8. 23-26. If now 8. ..., 5-23, then 9. 26-30K, 23x12; 10. 15-19, 12x23; 11. 30x19.) 7. 23-26, 20-16; 8. 26-30K, 16-12. (If 8. ..., 5-1K, then 9. 30x12, 1x24; 10. 28x19.) 9. 28-32K, 12-8. (If 9. ..., 5-1K, then 10. 32-28, 1x24; 11. 32x15.) 10. 32-9, 5x14; 11. 15-18, 14x23; 12. 30x3. BW.
- 15p By Clyde Black, formerly of Jacksonville, Florida, now New York State's professional champion, who has reigned since the sudden death in December 1941 of co-champion John Dewitt Mayes. Mayes was also from Jacksonville. Black and Mayes had many secret sessions of play and several public ones, the public ones resulting in tie wins.....The idea of this problem is to free White's checker tied down on square 30, by pushing him to square 26 and 23, and NOT to 22. To do this White first chases Black off line 13-31 (a Continuous Line), then off one of the Double Corner Lines, 5-32, then off line 12-30 (a Car Track), gets a third king and defeats Black with Trap No. 21. (See Problem Wins section in this chapter.) 1. ..., 29-8; 2. 31-17. (If 2. 31-13, then 2. ..., 20-31, plus 3. ..., *30-26. If now 4. 2-9 then 4. ..., 31-24 brings up rundown pattern in V2 b. WW. Or if now 4. 2-16, then 4. ..., 8-12; 5. 16x30, 31-26; 6. 30x19, 12x30. WW.) 2. ..., 20-31;

3. 17-7. (If 3. 17-3, then 3. ..., 8-18. WW by trading off the king, or by using The Special.) 3. ..., 31-13; 4. 7-16, 8-22; 5. 16-19, 22-18; 6. 19-24 (If 6. 19-16, then 6. ..., 18-23; 7. 16x26, 13x31. WW.) 6..., 18-8; 7. 24-19, *13-22. Variations:

V1: 8. 19-12, 8-3; 9. 12-16, 3-12; 10. 16-2, *30-26. (a) 11. 2-20, 26-23. WW. (b) 11. 2-13, 26-23; 12. 13x19, 12x30. WW. (c) 11. 2-9, *22-15; 12. 9-14, 12-16; 13. 14-27, 16-11; 14. 27-20, 11-2. If now 15. 20-31, then 15. ..., 26-23. WW. Or if now 15. 20-27, then 15. ..., 15-29; 16. 27-14, 2-6; 17. 14-27, 6-28; 18. 27-32, 29-8; 19. 32-14, 28-32; 20. 14-3, 8-22; 21. 3-12, 32-23; 22. 12-3, 23-14; 23. 3x17, 22x13; 24. 21-25, 26-22; 25. 25x18, 13x26
V2: 8. 19-16, 8-12; 9. 16-20, *30-26. (a) 10. 20-31, 22-13; 11. 31x22, 13x26; 12. 21-25, 26-22; 13. 25x18, 12-26. WW. (b) 10. 20-27, 12-3; 11. 27-9, 22-29; 12. 9-5. (If 12. 9-27, then 12. ..., 3-17; 13. 21x14, 26-23; 14. 27x18, 29x15. WW.) 12. ..., 3-10; 13. 5-9, 10-28; 14. 9-32, 29-8; 15. 32-14, 28-32; 16. 14-3, 8-22; 17. 3-12, 32-23; 18. 12-3, 23-14. WW.
V3: 8. 19-23, 8-12; 9. 23-27, *30-26. See V2 a or b rundown. WW.
V4: 8. 19-24, *22-31; 9. 24-19, 31-27; 10. 19-12, 8-3; 11. 12-16, 27-23; 12. 16x26, 30x23; 13. 21-25, 3-8. (a) 14. 25-29K, 8-4. (b) 14. 25-30K, 8-12; 15. 30x19, 12x23. WW.

16p By John T. "Brad" Bradford (white) of New York, international player of American ("Straight") Checkers and analyst. 1. 14-18. (a) 1. ..., 22x8; 2. 3x19. (b) 1. ..., 16x7; 2. 3x10, 22x15; 3. 10x19. BW.

17p By Clifton L. Brown, Jr., star of Pittsburgh, Pa. 1. ..., 7-3K. (a) 2. 21-25, 1-10; 3. 14x7, 3x30. (b) 2. 14-18, 3-14; 3. 18x9, 1-5; 4. 9-13, 5-18. WW.

18p By Edwin "Brownie" Brown, young star of New York. 1. ..., 8-3K. (a) 2. 23-26, 28-15. (b) 2. 23-27, 28-32; 3. 27-31K, 32-27; 4. 31x7, 3x26. (c) 2. 22-25, 28-19. (d) 2. 22-26, 28-19. (e) 2. 13-17, 3x21; 3. 23-27 (or 3. 23-26), 28-15; 4. 22-26, 15-22. (f) 2. 2-6, 28x1; 3. 23-27. (If 3. 22-25, then 3. ..., 1-19.) 3. ..., 3-14; 4. 27-31K, 14-7; 5. 13-17. (If 5. 22-25, or 5. 22-26, then 5. ..., 1-24; 6. 31x20, 7-2.) 5. ..., 7x21; 6. 31-27. (If 6. 31-20, then 6. ..., 21-7; 7. 22-25, 7-2, or 7. 20-27, 1-24; 8. 27x20, 7-2.) 6. ..., 21-30; 7. 27-18, 1-15. WW.

19p By Jesse Calloway, one of New York's aces. 1. ..., 4-18. (a) 2. 27-32K, 18-5. (b) 2. 28-32K, 13-31. White captures a checker, then wins by The Special. (c) 2. 27-31K, 18-32; 3. 31-24. (If 3. 31-20, then 3. ..., 13-2.) 3. ..., 13-31; 4. 24-20. (If 4. 24-15, then 4. ..., 16-19; 5. 15x24, 31x20.) 4. ..., 16-2. WW.

20p By James Evans of New York, veteran campaigner. 1. 11-16, 26-23; 2. 16-20, 23-18; 3. 20x27, 18-14; plus 4. 10-15, 19x10; 5. 27-32K, 10-7; 6. 32x5, 7-2K; 7. 5-18, 17-14; 8. 18x5, 2-11. White draws.

21p By Carl Fisher of New York, champion of New York in 1920, '21, '22. 1. ..., 22-31; 2. 24-28, 31-24; 3. 28x19, 17-14; 4. 10x17, 25-21. WW.

22p By Robert Gillard of New York, expert. 1. ..., 32-28. (a) 2. 29-4, 16-11; 3. 4x24, 28x19. (b) 2. 29-18, 19-24; 3. 12x19, 24x22. (c) 2. 29-8, 19-24; etc. WW.

- 23p By John Freeman, New York expert. 1. ... 4-15; 2. 24-28, 29-18. (a) 3. 27-31, 15-24; 4. 28x19, 18-27; 5. 31x24, 20x27. (b) 3. 28-32K, 15-1; 4. 27-31K, 1-5; 5. 32x14, 5x27; 6. 31x24, 20x27. WW.
- 24p By James Hayes of Washington, D.C. 1. 1-6. (a) 1. ... 31-26; 2. 6-10, 14-9; 3. 2-6, 9-11; 4. 8-31K. (b) 1. ... 14-9; 2. 6x13, 18-14; 3. 7-10, 14x7; 4. 2x11, 31-26; 5. 13-17, 23-19; 6. 8-12, 26-23; 7. 17-22, 28-24; 8. 22-25, 23-18; 9. 11-16, 19-15; 10. 25-29K. BW.
- 25p By Jessie Lee Hearst, former Atlanta, Georgia, star, now of Philadelphia. 1. ... 17-14; 2. 18x9, 29-25; 3. 9-14, 25-22; 4. 13x26, 31x22. WW.
- 26p By Samuel Herskowitz (white) of Brooklyn, N.Y. 1. 11-16, 18-15; 2. 16x23, 15-11; 3. 9-14, 11-8; 4. 2-7. (a) 4. ... 8-4K; 5. 23-26, 31x22; 6. 14-18, 22x15; 7. 7-11, 15x8; 8. 1-6, 21-17; 9. 6-10, 17-13; 10. 10-14. BW. (b) 4. ... 21-17; 5. 14x21, 8-4K; 6. 7-11, 4x27; 7. 21-25. Black draws.
- 27p By Samuel Herskowitz (white) of Brooklyn, N.Y. 1. ... 12-8. (a) 2. 29x4, 16-11. (b) 2. 3x12, 28-32; 3. 29-4. (If 3. 29-25, then 3. ... 19-28.) 3. ... 32-14; 4. 4-29, 14-27; 5. 29-4, 27-32; 6. 4-29, 32-28; 7. 5-9, 28-32; 8. 29-25. (If 8. 9-13, then 8. ... 32-14; 9. 29-4, 14-17; 10. 15x22, 19-28; 11. 12x19, 28x29.) 8. ... 32x5; 9. 25-21, 16-11. WW by using Trap No. 12 shown in the Problem Wins section of this chapter.
- 28p By Samuel Herskowitz (white) of Brooklyn, N.Y. 1. ... 1-5; 2. 4-29. (If 2. 4-8, then 2. ... 27-24; 3. 20x18, 5x32; 4. 16x23, 32x4.) 2. ... 30-21; 3. 29-4, 21-17; 4. 4-29, *17-31; 5. 29-4, 31-13; 6. 4-29, 5-1. (a) 7. 29-25, 27-24; 8. 20x18, 13-2; 9. 16x23, 1-15; 10. 18x11, 2x21. (b) 7. 29-4, 27-24; 8. 20x18, 13-2; 9. 16x23, 2-11; 10. 4x15, 1x26; 11. 12-16, 26x12; 12. 18-22, 12-30. WW.
- 29p By Samuel Herskowitz (white) of Brooklyn, N.Y. 1. ... 28-24; 2. 9-14, 24-19; 3. 1-6, 8-4; 4. 6-10, 4-8; 5. 14-17. (If 5. 10-15, then 5. ... 19x17.) 5. ... 8-4; 6. 10-14, 19-15. (If 6. ... 4-29, then 7. 17-22, 29x9; 8. 21-25. Draw.) 7. 21-25, 15-10; 8. 14x7, 4x29. WW.
- 30p By Theodore P. Hines, author and expert of Washington, D.C. 1. 10-15, 18x11; 2. 28-32K, 23-19; 3. 32-28, 19-16; 4. 28-6, 16-12. (If 4. ... 11-8, then 5. 6-13, 17-14; 6. 13-2, 16-12; 7. 2-7, 14-9; 8. 7-2.) 5. 6-13, 17-14; 6. 13-2, 11-8; 7. 2-7, 14-9; 8. 7-2. Black draws.
- 31p By Frank Holmes, young New York star. 1. 7-11, 29x4; 2. 12-16, 20x11; 3. 17-22, 11-7; 4. 22-26, 4-22; 5. 26x17, 7-3; 6. 17-22, 3-12; 7. 22-25, 12-8; 8. 25-30K. Black draws.
- 32p By Charles Jolly (white) of Hoboken, New Jersey, checker wizard. 1. 10-15. (a) Black wins if 1. ... 16-12; 2. 15-18, 12x17. (If 2. ... 22x15, then 3. 7-11, 12x3K; 4. 11x18, 3x17; 5. 13x31K.) 3. 18x25, 21x30; 4. 13x31, 24-19; 5. 31-22, 30-26; 6. 22x31K, 19-15; 7. 31-20, 15-10; 8. 20-2. (b) White draws if 1. ... 26-23; 2. 8-12, 21-17; 3. 14x17, 23-18; 4. 12x28, 18x2K; 5. 28-32K, 22-18; 6. 32x14, 2-11.

- 33p By Edward "Eddie" Johnson, Jr., one of New York's aces. 1. ..., 7-3K. (a) 2. 14-18, 2-11; 3. 18-23, 11-15; 4. 21-30, 5-1K; 5. 23-27, 15-25; 6. 30x21, 1-10; 7. 21x7, 3x32. (b) 2. 14-17, 2-6; 3. 21-30. (If 3. 17-22, then 3. ..., 6-10; 4. 21x7, 3x26.) 3. ..., 3x21; 4. 30-26, 6-15. WW by using The Special. See Problem Wins section of this chapter.
- 34p By Edward "Pop" Johnson, Sr., veteran campaigner of New York. 1. ..., 6-1K. (a) 2. 17-13, 12-3; 3. 18-22, 3-14; 4. 22-25, 14-9; 5. 13x6, 1x29. (b) 2. 17-13, 12-3; 3. 18-23, 1-6; 4. 13-22, 3-17; 5. 22x13, 6-9; 6. 13x6, 2x27. (c) 2. 17-22, 2-13; 3. 22-29, 13-22; 4. 18x25, 12-30. (d) 2. 17-31, 1-24; 3. 31x20, 12-16; 4. 20x11, 2x16; 5. 18-22, 16-30. WW.
- 35p By Raphael "Problem Ray" Lane, New York problemist. 1. ..., 19-15; 2. 10x19, 18-15; 3. 19x10, 26-22; 4. 25x18, 23x7; plus 5. 8-11, 7-3K; 6. 11-15, 3-17; 7. *16-20. (If 7. 15-18, then 7. ..., 17-31; 8. 16-20, 31-26; 9. 12-16, 26x12; 10. 18-22, 12-30. WW.) 7. ..., 17-13; 8. 12-16. (If 8. 15-19, then 8. ..., 13-6; 9. 20-24, 27x20; 10. 19-23, 6-19; 11. 23x16, 20x11. WW.) 8. ..., 13-31. (If 8. ..., 13-6, then 9. 15-18. Black draws.) 9. 15-19, 27-23; 10. 19x26, 31x22; 11. 16-19. Black draws.
- 36p By the late John Dewitt Mayes of New York who was almost caught in this problem win by Roland "Foolish" Bacon of New York in their hometown, Jacksonville, Florida. Foolish missed the win which Mayes later showed him. ... 1. ..., 19-15; 2. 10x19, 18-15; 3. 19x10, 26-22; 4. 25x18, 23x7. (a) 5. 4-8, 7-3K; 6. 16-19, 3-10. (b) 5. 16-19, 7-3K; 6. 12-16, 3-10. (c) 5. 16-19, 7-3K; 6. 4-8, 3-10. (d) 5. 16-20, 7-3K; 6. 12-16, 3-10. WW.
- 37p By the late John Dewitt Mayes of New York, formerly of Jacksonville, Fla. 1. ..., 30-26; 2. 6-10. (If 2. 17-21, then 2. ..., 26-17; 3. 21x14, 32x27.) 2. ..., 26x13; 3. 11-16, 13-17; 4. 10-15, 17-22; 5. 15-19, 22-31. (a) 6. 16-20, 32-28. (b) 6. 24-28, 31-26; 7. 19-24, 26x12; 8. 24-27, 32x5; 9. 28-32K, 12-23. WW.
- 38p By Eugene "Checkers" McTeer, one of New York's aces and renown for showmanship. 1. 9-14, 32-27; 2. 14-18, 27-24; 3. 18-22, 24-19; 4. 22-26, 30x23; 5. 21-25. (a) 5. ..., 23-18; 6. 25-30K, 19-15; 7. 30-25. (b) 5. ..., 19-15; 6. 25-30K, 23-19; 7. 30x16, 15-10; 8. 16-2. BW.
- 39p By Nash Mendoza of New York. 1. ..., 20-16. (a) 2. 9-14, 18x9; 3. 10-15, 17-14. (b) 2. 9-13, 16-12; 3. 13x15, 12-8; 4. 15-19, 8-3K; 5. 10-15. (If 5. 10-14, then 5. ..., 3x17; 6. 19-23, 17-31.) 5. ..., 3-8; 6. 19-24, 8x18; 7. 24-28, 18-32. WW.
- 40p By Chris Nelson (white) of New York. 1. ..., 23-18; 2. 15x22. (If 2. 12x16, then 2. ..., 18x2K; 3. 19-23, 9-6; 4. 1x10, 5x27.) 2. ..., 9-6. (a) 3. 1-10, 5-9; 4. 12x19, 9-2. (b) 3. 12x19, 5-9; 4. 1-10, 9-2. WW.
- 41p By Chris Nelson (white) of New York. 1. ..., 23-18; 2. 22x15, 20-16. (a) 3. 15-18, 16-12; 4. 18-22. (If 4. ..., 10-14 or 4. ..., 10-15, then 5. 12-26.) 4. ..., 12-8; 5. 21-25, 30x21; 6. 22-26, 8-22; 7. 26x17, 21x7. (b) 3. 10-14, 16-23. If now 4. 15-18, then 4. ..., 23-26; 5. 15-18, 26x13; 6. 18-23, 13-31. WW.

- 42p By Chris Nelson (white) of New York. 1. 19-23, 28-24; 2. 23-26, 24-19; 3. 26-31K, 19-15. (If 3. ... 25-22, then 4. 31x17, 19-15; 5. 17-21, 15-11; 6. 21-25, 11-7; 7. 25-11, 7x16; 8. 12x19.) 4. 31-26, 15-11. (If 4. ... 15-10, then 5. 9-14, 10x17; 6. 26x13.) 5. 26-30. (a) 5. ... 25-21; 6. 30-16, 11-8; 7. 12x3, 20x11; 8. 9-14. (b) 5. ... 25-22; 6. 30-16 etc. (c) 5. ... 20-16; 6. 30x21. BW.
- 43p By Fletcher Samuels, formerly of Atlanta, Ga., now of New York. 1. 26-22. (a) 2. 4x25, 21-17; 3. 13x22, 30x21; 4. 22-25, 21x30. (b) 2. 4x29, 21-17; 3. 13x22, 30-25; 4. 22-26, 31x22. WW.
- 44p By Carl S. "Buster" Smith of Chicago, Illinois, brilliant young tri-state champion. 1. ... 25-22. (a) 2. 31x17, 13x22; 3. 4x25, 29x15; 4. 1x19, 28x10; 5. 21x7, 3x14; 6. 32x9, 5x23; 7. 12x26, 30x16; 8. 20x11, 2x16. WW. (b) 2. 4x25, 29x15; 3. 1x19, 28x10; 4. 21x7, 3x14; 5. 32x9, 5x23; 6. 12x26, 30x16; 7. 20x7, 2x20. WW.
- 45p By Raymond Smith, one of New York's younger aces. This trick Special (or Process or Three-Piece Move) allows the lone king to count thirteen, which count makes the game a draw. See "The Standard Rules" chapter. 1. 19-30, 25-21; 2. 30-19, 21-14; 3. 19-28, 22-18; 4. 28-19, 18-32; 5. 19-28, 29-4; 6. 28-19, 32-28; 7. 19-12, 28-10; 8. 12-16, 4-22; 9. 16-20, *10-19. (If 9. ... 14-23, then the lone king counts out early for a draw; 10. *20-2, 10-17; 11. 2-13, 23-18; 12. 13-6, 18-9; 13. 6x13---the draw count.) 10. 20-31, 19-26; 11. 31-24, 14-27; 12. 20x31, 22-13; 13. 31x22---the draw count. Black draws.
- 46p By Saul Spiegel (white) of Bronx, New York, Spanish Pool and chess problemist. 1. ... 10-7. (a) 2. 5-9, 7-3K; 3. 9-13, 3-14. (b) 2. 5-9, 7-3K; 3. 12-16, 3-12; 4. 16-19, 32-27; 5. 23x32K, 12x5; 6. 20-24, 28x19; 7. 32-28, 5-1. (c) 2. 12-16, 7-3K; 3. 16-19, 3-12; 4. 20-24. (If 4. 5-9, then 4. ... 32-27; 5. 23-32K, 12x5.) 4. ... 12-16; 5. 19x12, 28x26; 6. 12-16, 32-27; 7. 16-19, 26-22; 8. 5-9, 22-17; 9. 9-13, 17-14. (d) 2. 23-26, 28-24; 3. 20x27, 32x30; 4. 12-16, 7-3K; 5. 16-19, 3-10; 6. 19-23, 10-14; 7. 23-26, 30x23. WW.
- 47p By Cyrus Stoner, St. Louis, Missouri, star. 1. 7-11, 24-20; 2. 12-16, 28-24; 3. 15-19, 24x8; 4. 16-19, 23x16; 5. 14-18, 22x15; 6. 10x3, 20-16; 7. 3-7, 17-14; 8. 9x18, 21-17; 9. 18-23, 17-14; 10. 23-27, 14-9; 11. 6-10, 9-5; 12. 27-32K, 16-12; 13. 7-11, 5-1K; 14. 10-14. Black draws.
- 48p By Walter H. Thompson of New York. 1. ... 7-21; 2. 22-26, 21-30; 3. 26-31K, 30-16; 4. 20x11, 24-20; 5. 31x24, 20x27; 6. 11-15, 27-23. WW.
- 49p By Jack Trotter, New York expert. 1. ... 19-26. (a) 2. 25-29, 26-22; 3. 1-6, 7-14. (b) 2. 25-30K, 7-3; 3. 30x14, 3x21. (c) 2. 1-6, 26-22; 3. 25-30K, 7-21; 4. 6-10. (If 4. 30-19, then 4. ... 18-15. Or if 4. 30-16, then 4. ... 21-10; 5. 6x15, 18x20. Or if 4. 30-12, then 4. ... 21-3; 5. 12-30, 22-26.) 4. ... 21x7; 5. 30-21, 7-3; 6. 21-30. (If 6. 9-14, then 6. ... 18x9; 7. 13x6, 22-17.) 6. ... 22-26; 7. 30x14, 3x21. (d) 2. 1-6, 26-22; 3. 25-29K, 7-14. (e) 2. 1-5, 7-21. If now 3. 25-30K, then 3. ... 21-3; 4. 30x14, 3x21. If 3. 25-29K, then 3. ... 26-22; 4. 9-14, 21x3; 5. 5-9, 3-21; 6. 13-17, 21x5. If 3. 9-14, then 3. ... 18x9; 4. 5x14, 21x30; 5. 14-17, 30-25; 6. 17-22, 25x18. WW.

50p By Norman Watkins (white), New York expert. 1. ..., 32-18; 2. 11-16, 18-22. (a) 3. 6-9, 22-13; 4. 9-14, 13-22; 5. 20-24, 22-31; 6. 24-28. (If 6. 16-20, then 6. ..., 31-26; 7. 24-28, 26x12; 8. 14-18, 12-8.) 6. ..., 31-20; 7. 28-32K, 20x17. (b) 3. 6-10, 22-17; 4. 10-15, 17-22. (c) 3. 19-23, 22-15; 4. 6-9, 15-19; 5. 23-27, 19x12; 6. 27-31K, 12-8. (d) 3. 19-24, 22-26; 4. 24-27, 26x12; 5. 27-31K, 12-8. (e) 3. 20-24, 22-31; 4. 24-28, 31-20; 5. 28-32K, 20x13. White draws.

51p By David "Dave" Wright, star of Brooklyn, New York. 1. ..., 5-1K. (a) 2. 6-9, 1-5. (b) 2. 7-10, 1-5; 3. 27-31K, 5-9; 4. 6x13, 26-12; 5. 31x17, 12x21. WW.

PROBLEM POSITIONS

The following often-seen traps---here called "positions"---are divided into problem wins and problem draws. Knowing the idea of how the win or the draw is made will easily save you the toilsome trouble of memorizing the win or the draw by numbers. And, knowing the idea, will thrust you---from that moment on---head and shoulders above the players in your class.

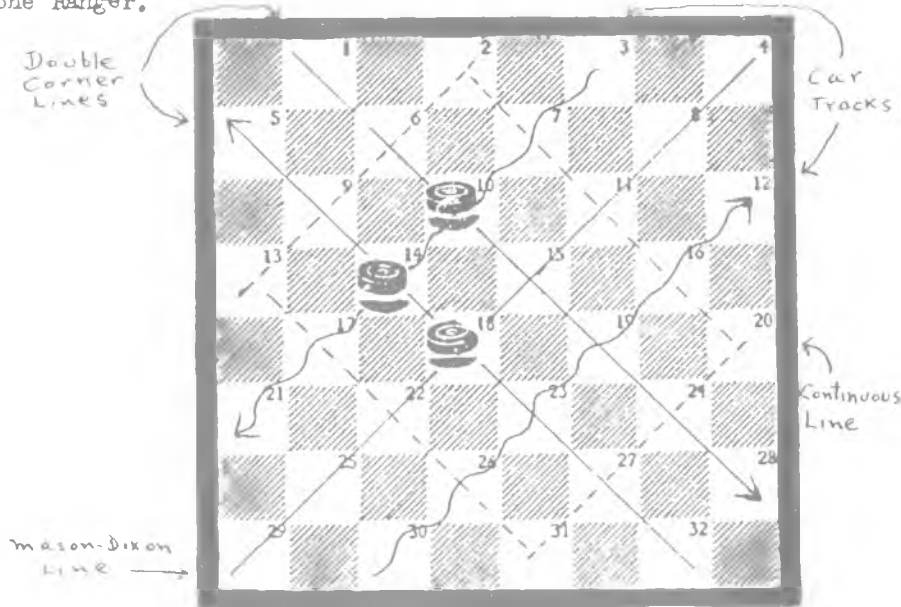
PROBLEM WINS

Spanish First Position

"When there are no other pieces on the board, can three kings (holding the Mason-Dixon Line) catch one king before the lone king counts thirteen---the draw count?" Yes!

This capture is known as "The Special", technically called "Spanish First Position". In some places it's called "The Process", "The Three Piece Move", and other names. The knowledge of this problem win has won (and the lack of knowledge has drawn) more games and wagers than any other, and is part of the equipment of every good player. Only masters, however, know it perfectly, although every now and then one will miss it by oversight.

Let's call the lone king "The Lone Ranger". And let's call the three kings "The Three Bandits". The Lone Ranger has always been putting The Three Bandits into jail and the latter are now tired of that stuff and are out to trap The Lone Ranger.



(diagram 4)

See the diagram? Now where's the safest open place to put The Lone Ranger? No, not on 12 (or 30), because of 18-8, 12x3, 14-21, 8x4, 21x10! Yes, out in the open on 16 (or 26). Because all the other roads are covered by The Three Bandits. (The Bandit on square 10 controls lines 1 to 28 and 3 to 21. The Bandit on 14 controls lines 5 to 32 and 3 to 21. The Bandit on 18 controls lines 5 to 32 and 4 to 29. The last Bandit could also be on 4 or 8 or 15 or 25 (not 11 or 22) in setting up the trap to catch The Lone Ranger.) So The Lone Ranger is forced onto lines 2 to 20, 20 to 31, 31 to 13, 13 to 2.

Let's make everything more interesting and give the lines names. Let's call the following lines the Double Corner Lines: 1 to 28 and 5 to 32. And these lines the Car Tracks: 3 to 21 and 12 to 30. And these lines the Continuous Line: 2 to 20 to 31 to 13 to 2. OK? (See diagram 4.)

The Three Bandits have already held a whispered conference, and now they all agree that the best idea is to force The Lone Ranger onto the Continuous Line where they can catch him with ease. So---after

- 1) crowning the last Bandit in the double corner (or on 30), they
- 2) run The Lone Ranger off the Double Corner Lines. Then they
- 3) run The Lone Ranger off the Car Tracks,
- 4) which finds The Bandits in possession of the Double Corner Lines, the Car Tracks, and the Mason-Dixon Line, while
- 5) The Lone Ranger finds himself on the Continuous Line!
- 6) Now a Bandit, which is on a Double Corner Line, is put next to the Mason-Dixon Line Bandit.
- 7) And then The Lone Ranger is pitched into a corner square of the Continuous Line, and then pitched again for the capture.

Simple idea, isn't it? Sure. So let's work diagram 4, with The Lone Ranger on the "safe" square 16. The Three Bandits close in for the win. Here's how:

1. 18-22
 - (a) If 1. ..., 16-12, then 2. 22-8, 12x3; 3. 14-21, 3x14; 4. 21x10. BW.
 - (b) If 1. ..., 16-30, then 2. 22-25, 30x21; 3. 10-3, 21x10; 4. 3x14. BW.
 - (c) If 1. ..., 16-20, then 2. 10-19. (2. 14-23 loses a count by 2. ..., 20-2; 3. 10-17, 2-13; 4. 23-18, plus 4. ..., 13-6; 5. 18-9, 6x13; 6. 22-31, 13x22; 7. 31x17.) And now The Lone Ranger can count only four times more: 2. ..., 20-31. The same Bandit is moved, 3. 19-16. The Lone Ranger tries to sneak over to the safer Double Corner Line, 3. ..., 31-24, but The Three Bandits nab him, 4. 14-27, 24x31; 5. 22-13, 31x22; 6. 13x26. Finish!
 - (d) If 1. ..., 16-2, then 2. 14-23, and so on. BW.

For an example of The Special in a tricky form take a look at the problem (45p) contributed by Raymond Smith of New York.

Use the following system when a Bandit is on 10 and 14, and your third Bandit is on the Mason-Dixon Line at 11 or 22, and it is The Lone Ranger's turn to move (he can now move only five more times!):

- 1) When The Lone Ranger moves away from them, move (onto the unoccupied Car Track) the Bandit nearest The Lone Ranger.
- 2) When The Lone Ranger moves towards them, move (onto the unoccupied Car Track) the middle Bandit.

Another master's trick: (Use three white kings for this example.)

When crowning the last Bandit in the double corner, put your other Bandits on, say, 18 and 12. Then crown, 5-1K, and move to 19. If The Lone Ranger moves, say, 7-3, then The Bandits win by 18-11, 3-14, 11-18, 14x16, 12x19. Or if, instead of moving 7-3, The Lone Ranger moves onto the Continuous Line, 7-2 or 7-11, then The Three Bandits close in, 12-3, plus 3-14 for the win.

Now run your sharpened eye over this rundown:

1. 31-24, 14-32; 2. 24-19, 32-14;
3. 28-32. At this point The Lone
Ranger can move only six times
more. Then---bingo!

VI---3. ... , 14-21; 4. 32-23.

(a) 4. ... , 21-3; 5. 29-8, 31x12;
6. 23-30, 12x23; 7. 30x19.

(b) 4. ... , 21-7; 5. 29-22, 7-2;
6. 19-10 (6. 23-14 loses a count;
6. ... , 2-20; 7. 19-26, 20-31; 8.
14-19, 31-24; 9. 18-27, 24x31; 10.
22-13, 31x22; 11. 13x26.) 6. ... ,
2-13. (Or 6. ... , 2-20.) 7. 10-17,
13-6. (Or 7. ... , 20-2.) 8. 23-9,
6x13. (Or 8. ... , 2x13.) 9. 22-31,
13x22; 10. 31x17.

(c) 4. ... , 21-7; 5. 29-22, 7-20;
6. 23-14. (6. 19-10 loses a count.)
6. ... , 20-31. (Or 6. ... , 20-2.) 7.
19-26, 31-24. (Or 7. ... , 2-20.) 8.
14-27, 24x31. (Or 8. ... , 20x31.) 9.
22-13, 31x22; 10. 13x26.

(d) 4. ... , 21-17; 5. 29-11, 17-31;
6. 19-10. (6. 23-14 loses a count.) 6. ... , 31-20. (Or 6. ... , 31-13.) 7. 23-16,
20-27. (Or 7. ... , 13-31.) 8. 10-24, 27x20. (Or 7. ... , 31x20.) 9. 11-2, 20x11;
10. 2x16.

(e) 4. ... , 21-17; 5. 29-11, 17-13; 6. 23-14. (6. 19-10 loses a count.)
6. ... , 13-2. (Or 6. ... , 13-31.) 7. 14-7, 2-9; 8. 19-6, 9x2; 9. 11-20, 2x11;
10. 20x7.

VII---3. ... , 14-7; 4. 32-23.

(a) 4. ... , 7-2; 5. 23-14. (5. 19-10 loses a count.) Plus 6. 29-22. (Or
6. 29-11), and so on.

(b) 4. ... , 7-20; 5. 19-10. (5. 23-14 loses a count.) And so on.

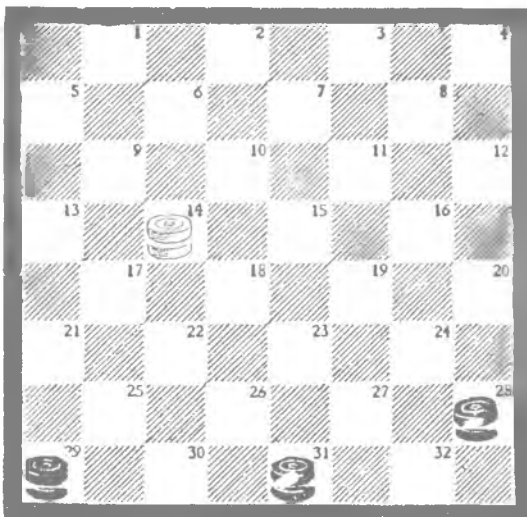
VIII---3. ... , 14-17; 4. 32-23.

(a) 4. ... , 17-13; 5. 19-10. (5. 23-14 loses a count.) And so on.

(b) 4. ... , 17-31; 5. 23-14. (5. 19-10 loses a count.) And so on.

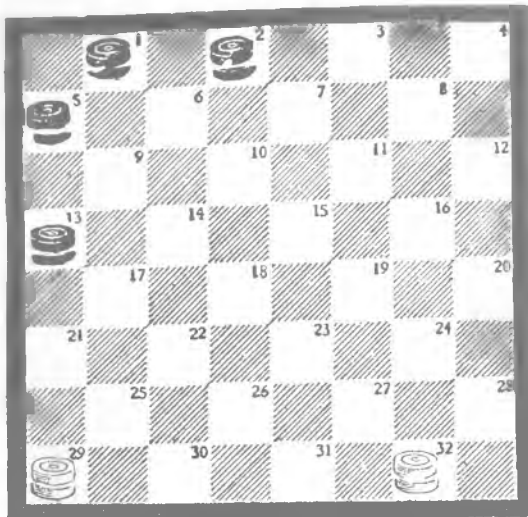
A little practice: (The Three Bandits move and win.) (a) The Lone Ranger
is on 21. The Three Bandits are on 5, 13, 18. (b) 13 versus 21, 22, 29.
(c) 5 versus 13, 18, 21. (d) 1 versus 2, 3, 11. (e) 2 versus 3, 4, 11. (f)
3 versus 1, 2, 15. (g) 4 versus 3, 11, 12. (h) 12 versus 15, 19, 20. (i) 20
versus 4, 11, 19. Easy, weren't they?

And so will these be: (It's The Lone Ranger's move.) (a) 2 versus 10,
22, 23. (b) 13 versus 11, 14, 19. (c) 20 versus 14, 19, 22. (d) 31 versus
10, 11, 23. Now set those up again and move The Bandits first. What hap-
pens?



(diagram 5)

Spanish Second Position



(diagram 6)

2. 1-28, 4-29; 3. 2-16, 29-4; 4. 16-19, 4-29; 5. 9-14, 32x9; 6. 5x18, 29x24; 7. 28x19. BW.

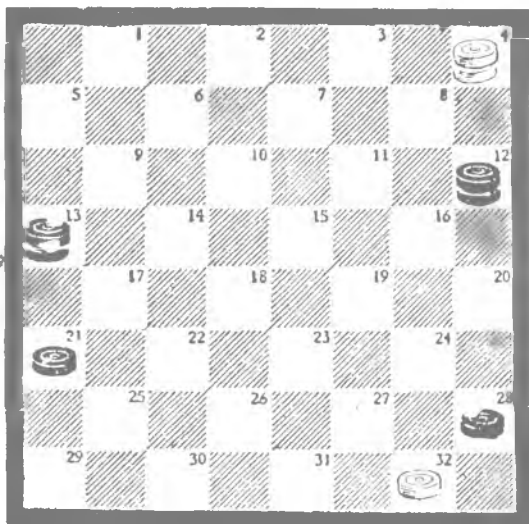
Spanish Third Position

Raymond Smith of New York shows this position, the idea of which is to, by timing, force White to 22 so Black can go to square 20 for the win.

1. 12-19.

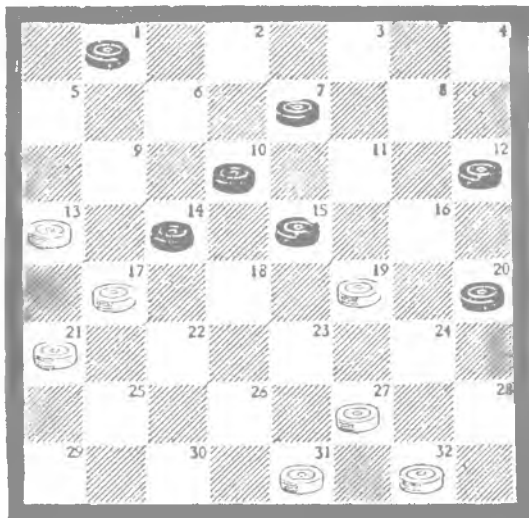
(a) 1. ... 4-8. (If 1. ... 4-29, then 2. 21-25, 29x24; 3. 28x19. Or if 1. ... 4-18, then 2. 13-2, 18-22; 3. 2-20, 22-18; 4. 19-23, 18x27; 5. 20x31.) 2. 13-2, 8-18; 3. *2-16, 18-29; 4. 16-7, 29-18; 5. 7-2, 18-22; 6. 2-20.

(b) 1. ... 4-11; 2. 13-2, 11-18; 3. 2-16, 18-29; 4. 16-7, 29-22. (If 4. ... 29-18, then 5. 7-2, 18-22; 6. 2-20.) 5. 7-20. BW.



(diagram 7)

Spanish Fourth Position



(diagram 8)

5-32; 15. 16-19, 26-22; 16. 19-24, 32-5; 17. 28-32K, 22-18; 18. 32x14, 5x20. WW.

Spanish Fifth Position

All experts know this clever win. The idea is to prevent the uncrowned checker from moving, and then to prevent the lone king from occupying square 8 which square delays the timing of the win. The lone king is soon pitched to the square next to the uncrowned checker, squeezed, pinned and traded. Should the lone king at any time leave the Mason-Dixon Line, White takes the Mason and wins by using Trap No. 29.

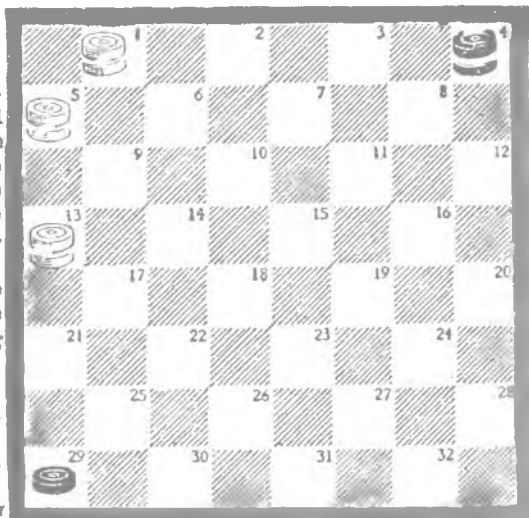
1. ... 1-19; 2. 4-25. (If 2. 29-25, then 2. ... 5-18; 3. 4x22, 13x26.) 2. ... 5-14; 3. 25-8, 19-23; 4. 8-4. (If 4. 8-25, then 4. ... 23-30. If now 5. 25-4, then 5. ... 13-22; 6. 4x25, 30x21. Or if now 5. 25-21, then 5. ... 14-3; 6. 29-25, 13-17; 7. 21x14, 30x10.) 4. ... *23-12; 5. 4-11, 12-26; 6. 11-15. (If 6. 29-25, then 6. ... 26-22; 7. 25x9, 13x16. Or if 6. 11-25, then 6. ... 26-30. Or if 6. 11-8 or 6. 11-4, then WW as rundown below.) 6. ... 13-22; 7. 15x25, 14-21; 8. 25-30. (If 8. 25-18, then 8. ... 26-22.) 8. ... 26-12; 9. 29-25, 21-17; 10. 25-21, 17-26; 11. 30x16, 12x26. WW.

Edward "Eddie" Johnson, Jr. of New York shows this common ending. The idea here is to sacrifice a piece, locking all Black pieces for the win:

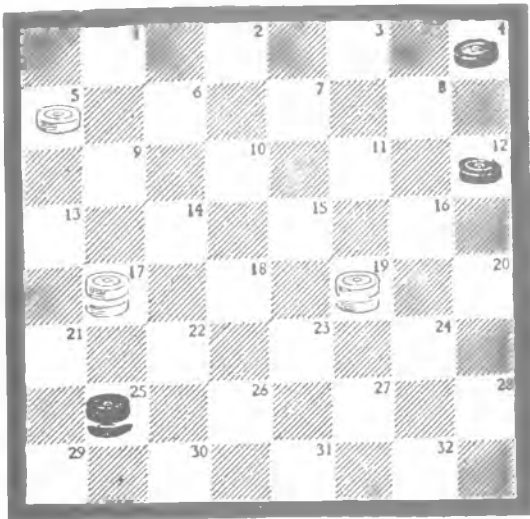
1. ... 32-28; 2. 15x24, 28x19; 3. 7-11. (If 3. 12-16, then 3. ... 19x12; 4. 7-11, *13-9; 5. 14x5, 17-14; 6. 10x17, 21x14; 7. 1-6, 31-26.) 3. ... *13-9; 4. 14x5, 17-14; 5. 10x17, 21x14; 6. 1-6, 31-26; 7. 5-9. (If 7. 6-9, then 7. ... 26-23. Or if 7. 11-16, then 7. ... 19-15; 8. 6-9, 14-10; 9. 9-13, 10-7.) 7. ... 14x5; 8. 6-10, 19-15.

(a) 9. 10x19, 5-1K; 10. 11-15, 26-23; 11. 19x26, 1x30.

(b) 9. 11x18, 5-1K; 10. 10-14, 1-5; 11. 12-16, 27-23; 12. 18x27, 5x32; 13. 20-24, 32-5; 14. 24-28,



(diagram 9)



(diagram 10)

Spanish Sixth Position

This happens times without number! Here Black can't give away his men fast enough to draw. The idea for the win is that Black can't give away his man now on 12 because White would catch Black in Spanish Fifth Position or other traps. Here's how it's done:

1. ... 19-10.

(a) 2. 12-16, 5-1K; 3. 25-11. (If 3. 16-19, see (d).) 3. 17-13; 4. 11-18, 13-31; 5. 18-11. (If 5. ... 16-20, then 6. 31-27, 18x32; 7. 1-5, 32-28; 8. 5-1.) 5. ... 10-24; 6. 4-8. (If 6. 11-29 or 6. 11-8, then 6. ... 24-20. WW by Spanish Fifth Position.) 6. ... 24-20; 7. 8-12. (If 7. 16-19, then 7. ... 20x2. Or if 7. 11-29, then 7. ... 20x4.) 7. ... 1-19; 8. 16x23, 20x2. WW.

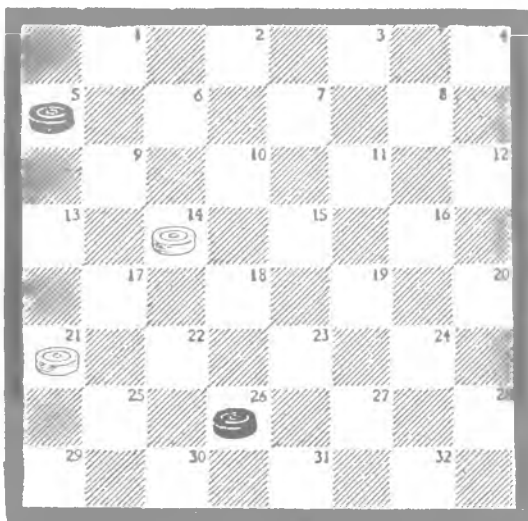
(b) 2. 4-8, 5-1K; 3. 25-11, 17-13; 4. 11-18. (If 4. 12-16, then 4. ... 10-7; 5. 11x2, 1-6; 6. 2x9, 13-20.) 4. ... 13-31; 5. 12-16. (If 5. 8-11, then 5. ... 10-15. WW by Trap No. 12 or Trap No. 20.) 5. ... 31-27; 6. 18x32, 1-5; 7. 16-19, 10-24; 8. 8-11, 24-27; 9. 32x23, 5x27. WW.

(c) 2. 25-8, 17-13; 3. 12-16, 5-1K; 4. 16-20. (If 4. 16-19, then 4. ... 10x24; 5. 8-29, 13-2. WW by Spanish Fifth Position.) 4. ... 10-14; 5. 8-25. (If 5. 8-11, then 5. ... 14-7; 6. 11x2, 1-6; 7. 2x9, 13x6.) 5. ... 13-2; 6. 25-29. (If 6. 25-8, then 6. ... 2-7; 7. 8-29, 7-16. See below rundown.) 6. ... 2-16; 7. 20x11, 14-18; 8. 29x15, 1x28. WW.

(d) 2. 12-16, 5-1K; 3. 16-19, 10x28; 4. 4-8, 1-19; 5. 25-11. (If 5. 25-18, then 5. ... 17-13; 6. 18-11, 13-2; 7. 11-18, 19-15.) 5. ... 17-31; 6. 11-18. (If 6. 8-12, then 6. ... 19-16. Plus 7. 12x19, 28x8. Or plus 7. 11x20, 28-24.) 6. ... 31-13; 7. 18-11, 13-2; 8. 11-18, 19-15. WW.

Spanish Seventh Position

So simple, yet so many players have missed the win just because they forgot the timing on the fourth move. The idea in this position is to stop the piece on 14 from going to 7. Then, time moving, trap both pieces:



(diagram 11)

1. 26-31K (or 1. 26-30K).
- (a) 1. ... 21-17; 2. 31x13, 14-10; 3. 13-2.
- (b) 1. ... 14-10; 2. 31-20, 21-17. (If 2. ... 10-6, then 3. 5-9, 6x13; 4. 20x27.) 3. 20-16, 17-13. (If 3. ... 17-14, then 4. 16-2.) 4. *16-20, 10-6; 5. 20-24, 6-1K. (If 5. ... 6-2K, then 6. 24-6, 2x9; 7. 5x14.) 6. 24-28, 13-9; 7. 5x14, 1-5; 8. 28-32. BW.

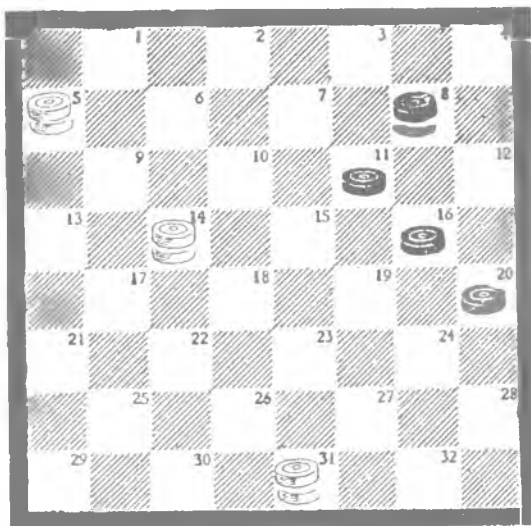
Waters' Win

This position, by co-author Archie Waters of Brooklyn, New York, appears regularly. And numerous players have called it a draw---not knowing the exquisite timing involved. The idea here is to keep the lone king in a 2-for-1 trap. Like this:

1. ... 31-13.

(a) 2. 8-3, 14-21; 3. 3-12. (If 3. 20-24, then 3. ... 5-14.) 3. ... 13-22; 4. 20-24, 22x8; 5. 12x3, 5-14; 6. 3x17, 21x27.

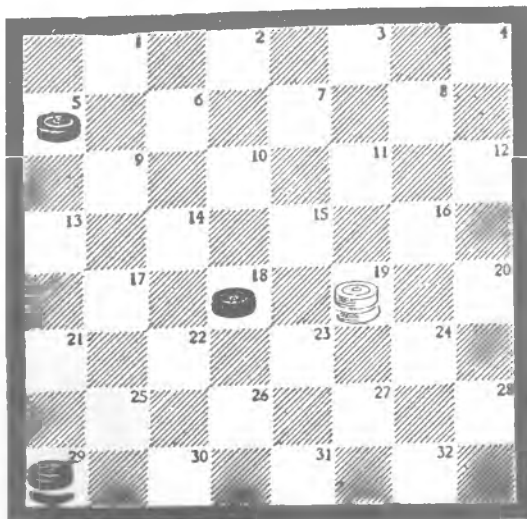
(b) 2. 8-4, 13-22; 3. 4-8. (If 3. 20-24, then 3. ... 22x8; 4. 4x9, 5x11.) 3. ... 22-15; 4. 11x9, 5x3; 5. 20-24, 3-14.



(diagram 12)

- (c) 2. 8-12, 13-6; 3. 20-24. (If 3. 11-15, then 3. ... 6x28. If now 4. 12-8, then 4. ... 28-15. Or if now 4. 12-3, then 4. ... 14-18. WW by first stealing the vulnerable piece on 16, then by using Trap No. 20.) 3. ... 6x28; 4. 12-8, 28-15; 5. 11x9, 5x3.
- (d) 2. 11-15, 14-18; 3. 15x22, 13x3.
- (e) 2. 20-24. (Or 2. 16-19.) 2. ... 14-7; 3. 11x2, 13-6; 4. 2x9, 5x4. WW

Mayer's Win



(diagram 13)

(b) 3. ... 19-26; 4. *29-22, 26-30; 5. 17-21. BW by first crowning the man on 21, then by using The Special.

(c) 3. ... 19-30; 4. *17-22, 30-12; 5. 29-25, 12-30; 6. 25-21. BW by first crowning the man on 22, then by using The Special.

Spanish Problem Win #1

This occurs often, and looks so drawish to so many players that they give it up as a draw at sight. The idea, a time move lock trap, makes an absolute win for White:

1. ... 13-17.

(a) 2. 5-9, 17-31; 3. 9-14, 31-27.

(b) 2. 5-9, 17-31; 3. 19-23, 21-17; 4. 9-13, 17-14; 5. 13-17, 14x21.

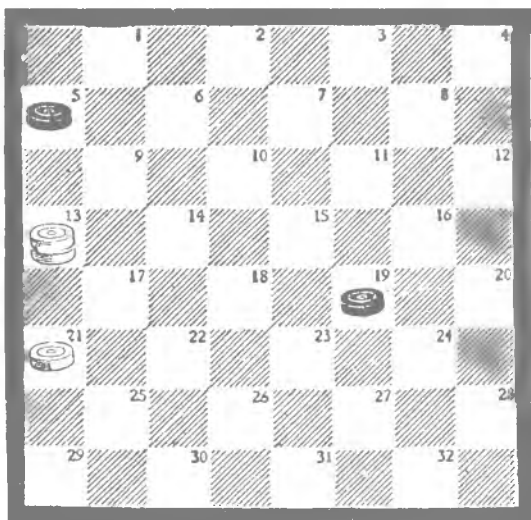
(c) 2. 19-23, 17-31; 3. 5-9, 21-17; 4. 9-13, 17-14; 5. 13-17, 14x21.

(d) 2. 19-24, 17-14; 3. 24-28, 21-17. (If now 4. 28-32K, then 4. ... 17-13. Or if now 4. 5-9, then 4. ... 14x5; 5. 28-32K, 17-14; 6. 32x9, 5x14. WW.

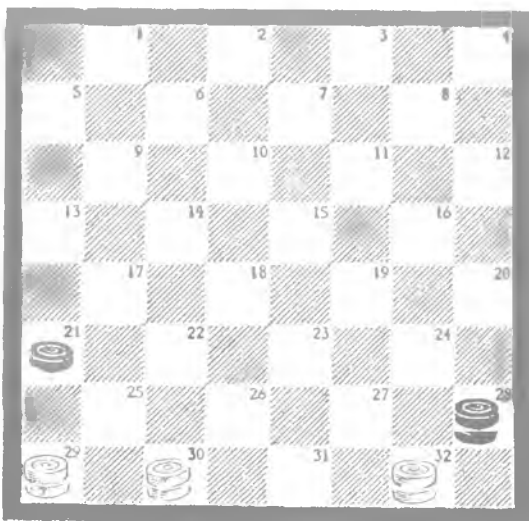
By the late John Dewitt Mayer of New York, formerly of Jacksonville, Florida. Here White's idea is to force to square 22 the man on 18. If White can do this White draws by Lane's Draw. (See the Problem Draws section in this chapter.) Black's idea for the win is to hold on 18 the man now there, next crown the man now on 5, then crown the man now on 18, then use The Special:

1. 5-9, 19-16; 2. 9-13. (If 2. 9-14, then 2. ... 16-7; 3. 14-17, 7x21. DRAW.) 2. ... 16-19; 3. 13-17.

(a) 3. ... 19-16; 4. *29-22, 26-30; 5. 17-21. BW by first crowning the man on 21, then by using The Special.



(diagram 14)



(diagram 15)

Trap No. 21

The "No. 21" in the name "Trap No. 21" simply refers to the number of the square on which is the uncrowned checker. This (and all of the following) trap is three kings against one king and one man. (Or The Three Bandits against The Lone Banger and his Indian partner, Tonto.) Three kings, holding the Mason-Dixon Line, catch one king and an uncrowned checker—unless the uncrowned checker is on square 28, one square from kinging.

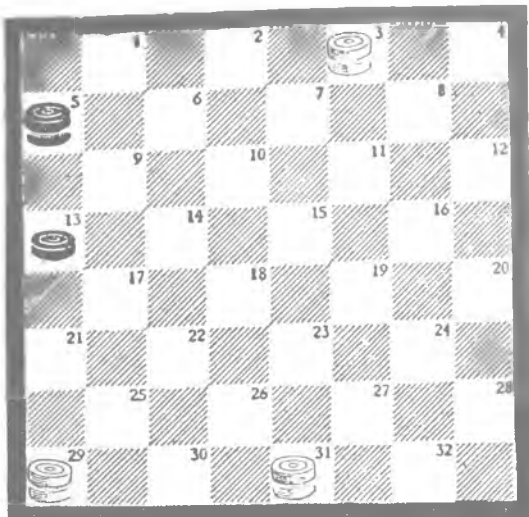
The idea in this type of win is to wrap the three kings around the uncrowned checker, forcing the lone king into corner squares, then pitching the lone king into a trap:

1. ..., 30-26.

(a) 2. 28-1. (If 2. 28-6, then 2. ..., 26-17; 3. 21x14, 32x2. Or if 2. 28-10, then 2. ..., 29-25; 3. 21x23, 32x7.) 2. ..., 26-13; 3. 1-28. (If 3. 1-19, then 3. ..., 32-5, plus 4. ..., 5-14. WW by pitching B into a two-for-one trap.) 3. ..., 32-5; 4. 28-1. (If 4. 28-19, then 4. ..., 13-17; 5. 21x14, 5x16.) 4. ..., 5-14. If now 5. 1-5, then 5. ..., 13-22. Or if now 5. 1-19, then 5. ..., 29-15. Or if now 5. 21-25, then 5. ..., 29x4, and WW by capturing the uncrowned man and by using The Special.

(b) 2. 28-24, 26-13; 3. 24-19. (If 3. 24-20, then 3. ..., 32-27; 4. 20x31, 29-22; 5. 31x17, 13x22. Or if 3. 24-10, then 3. ..., 32-14.) 3. ..., 32-14; 4. 19-30. (If 4. 19-12, then 4. ..., 29-8; 5. 12x17, 13x22.) 4. ..., 29-15; 5. 30-16, 15-11; 6. 16x17, 13x22. WW.

Trap No. 13



(diagram 16)

Trap No. 5

1. ..., 21-14.

VI — 2. 1-28. (If 2. 1-24, then 2. ..., 14-27; 3. 24x31, 29-22; 4. 31x17, 13x22.) 2. ..., 13-9; 3. 28-1. (If 3. 28-19, then 3. ..., 14-21; 4. 5x14, 21x24. Or if 3. 28-32, then 3. ..., 9-13; 4. 32x9, 13x6.) 3. ..., 29-25; 4. 1-28, 25-21; 5. 28-1, 9-6; 6. 1x17, 21x14.

VII — 2. 1-19, 29-25.

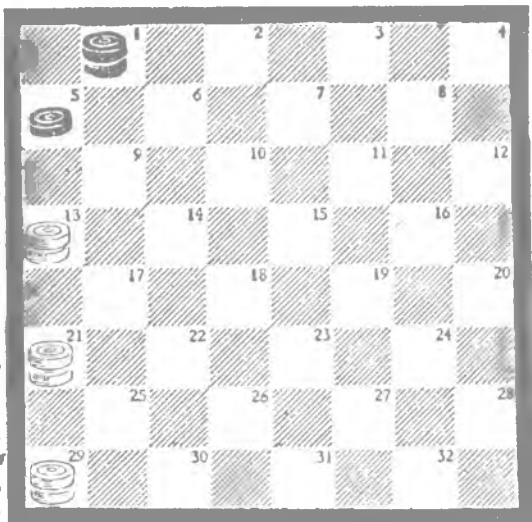
(a) 3. 19-24, 14-27; 4. 24x31, 25-22.

(b) 3. 19-16, 25-22; 4. 16-30. (If 4. 16-12, then 4. ..., 14-23; 5. 12x17, 13x22.) 4. ..., 22-15. If now 5. 30-16 (or 5. 30-12), then 5. ..., 15-19; 6. 16x9, 13x6. Or if now 5. 30-21, then 5. ..., 14-3; 6. 21-30, 15-25; 7. 30x21, 13-17; 8. 21x14, 3x17.

(c) 3. 19-12, 25-15; 4. 12-30, 15-22; 5. 30-21, 14-3; 6. 21-30, 22-25; 7. 30x21, 15-17.

(d) 3. 19-12, 25-15; 4. 12-3, 14-21; 5. 3-12, 15-29; 6. 12-30, 29-8; 7. 30-12, 13-17; 8. 12x3, 17-14.

(e) 3. 19-30, 14-3; 4. 30x21, 13-17; 5. 21x14, 3x17. WW.



(diagram 17)

1. ..., 31-22; 2. 5-32. (If 2. 5-23, then 2. ..., 22-17; 3. 13x22, 29x27.) 2. ..., 3-10.

(a) 3. 32-5, 10-14.

(b) 3. 32-27, 22-17; 4. 13x22, 29x32.

(c) 3. 32-28, 10-19. WW.

Trap No. 1

1. ... 3-10.

VI --- 2. 5-32, 2-6; 3. 32-5. (If 3. 32-28, then 3. ... 6-2. Or if 3. 32-27, then 3. ... 10-3; 4. 1x10, 3x32.) 3. ... 29-8; 4. 5-32, 8-3; 5. 32-5, 6-9; 6. 5x7, 3x10.

VII -- 2. 5-23, 29-8.
(a) 3. 23-12, 10-21; 4. 12x3, 2-7; 5. 3x10, 21x7.

(b) 3. 23-27, 10-24; 4. 27x20, 8-11.

(c) 3. 23-30, 10-3; 4. 30-21. (If 4. 30-12, then 4. ... 3-21; 5. 12x3, 2-7. Or if 4. 30-23, then 4. ... 2-6; 5. 1x10, 3x31.) 4. ... 2-7; 5. 21-30, 8-25; 6. 30x21, 7-10; 7. 21x7, 3x10.

(d) 3. 23-26, 8-18.

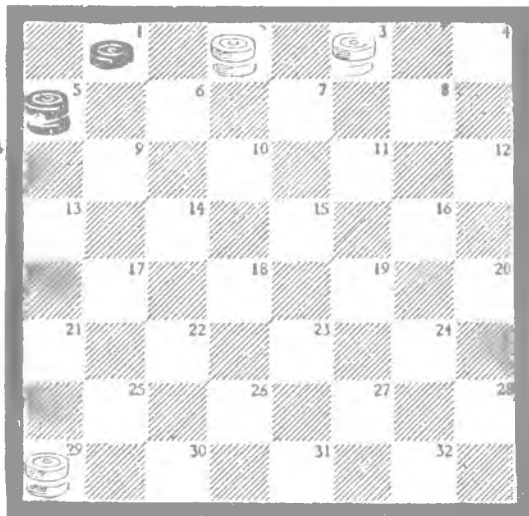
If now 4. 26-31, then 4. ... 18-27; 5. 31x6, 2x9.

Or if now 4. 26-13, then 4. ... 10-6; 5. 1x10, 18-9; 6. 13x6, 2x9.

Or if now 4. 26-30, then 4. ... 18-23.

Or if now 4. 26-12, then 4. ... 18-11; 5. 12-30. (If here 5. 12-3, then 5. ... 10-21; 6. 3-12, 11-8; 7. 12x3, 2-7.) 5. ... 10-19; 6. 30x7, 2x11.

VIII - 2. 5-27, 10-24; 3. 27x20, 29-11; 4. 20x7, 2x11. WW.



(diagram 18)

Trap No. 2

1. ... 29-4; 2. 28-1. (If 2. 28-24 then 2. ... 3-7; 3. 2x11, 4x28. Or if 2. 2-6, then 2. ... 4-15; 3. 28x10, 3x14.) 2. ... 3-14; 3. 1-28. (If 3. 1-5, then 3. ... 4-29; 4. 5x18, 32x14.) 3. ... 14-5; 4. 28-19. (Any other Black variation plus White's 4. ... 5-1 and, if or if not immediately possible, White's 1-10, leads to the same following variations.) 4. ... 5-1.

VI --- 5. 19-12, 1-10; 6. 12-30, 32-14; 7. 30-12. (If 7. 30-16, then 7. ... 4-11; 8. 16x7, 10x3.) 7. ... 4-8; 8. 12x3, 14-21; 9. 3x14, 21x10.

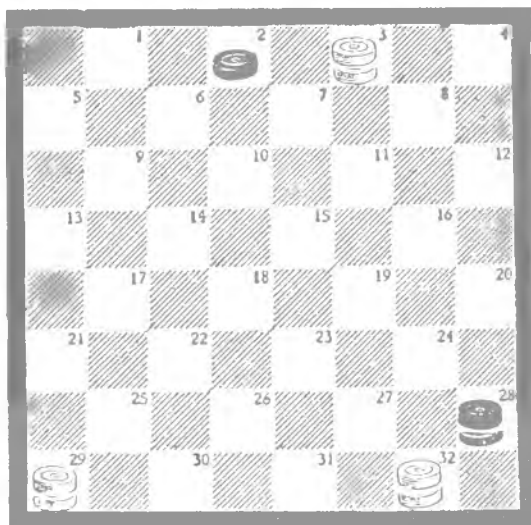
VII -- 5. 19-26, 1-10.
(a) 6. 26-13, 10-3; 7. 13-31, 32-27. If now 8. 31x20, then 8. ... 4-11. Or if now 8. 31x24, then 8. ... 3-7.

(b) 6. 26-31, 10-3; 7. 31-20, 4-11; 8. 20x7, 3x10.

7. ... 3-7; 8. 2x11, 4x28.

(c) 6. 26-31, 10-3; 7. 31-24. (Or 7. 31-26.) 7. ... 3-7; 8. 2x11, 4x28.

(d) 6. 26-31, 10-3; 7. 31-13, 32-9; 8. 13x6, 3-7; 9. 2x11, 4x1. WW.



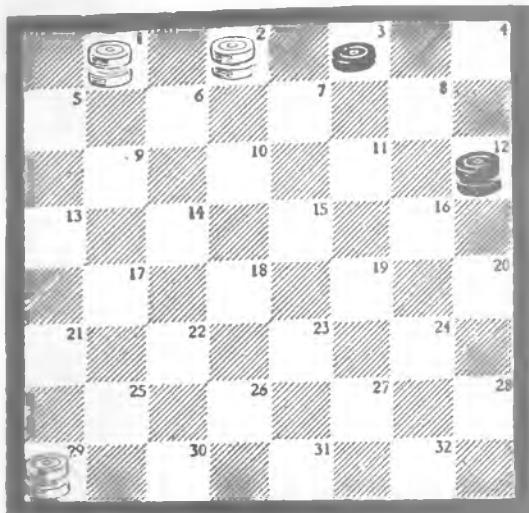
(diagram 19)

(c) 6. 26-31, 10-3; 7. 31-24. (Or 7. 31-26.) 7. ... 3-7; 8. 2x11, 4x28. (Or 8. ... 4x31.)

(d) 6. 26-31, 10-3; 7. 31-13, 32-9; 8. 13x6, 3-7; 9. 2x11, 4x1. WW.

Trap No. 3

Here you see this trap with the lone king on square 12. In the next diagram you will see how to catch him when he starts on square 5, a double corner.



(diagram 20)

Trap No. 3

And here again is Trap No. 3, but with the lone king on square 5, a double corner:

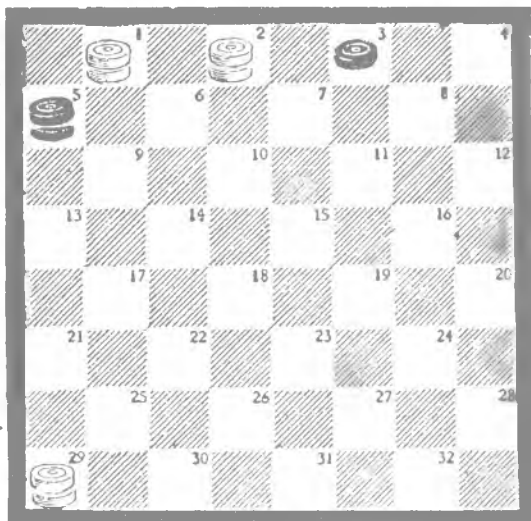
1. ..., 29-15. Variations:

2. 5-23, 15-8; 3. 3x12, 1-19; 4. 23x16, 2x20. Or---

2. 5-27, 2-7; 3. 3x19, 1x31. But just as good is 2. ..., 15-8; 3. 3x12, 2-16; 4. 12x19, 1x31. Or---

2. 5-32, 1-5; 3. 32-28, 5-1. Or---

2. 5-14, 15-10; 3. 14x7, 2x11. WW.



(diagram 21)

Trap No. 4

In this trap the three kings, while holding the Double Corner Lines as long as possible, force the lone king onto lines 3-21 and 12-30 (the Car Tracks) for the win:

1. ... 29-15.

VI --- 2. 32-5, 2-20 (time move so as to grab the Double Corner Lines).

(a) 3. 5-23, 1-5; 4. 23-12, 5-14. Now if 5. 12-8, then 5... 15-29.

Plus 6. 8-3, 14-21; 7. 3-12, 20-2; 8. 12-30, 21-3; 9. 30-12, 29-25; 10. 12-30, 2-7.

Or plus 6. 8-12, 20-2; 7. 12-30, 14-3; 8. 30-12, 29-25; 9. 12-30, 2-7; 10. 30x21, 7-10.

Or now if 5. 12-30, then 5. ... 20-2; 6. 30-12, 14-3; 7. 12-30, 15-18; 8. 30-12, 18-25; 9. 12-30, 2-7; 10. 30x21, 7-10; 11. 21x7, 3x10.

(b) 3. 5-23, 1-5; 4. 23-26, 5-14. (Restricts Black's moves.) 5. 26-13, 15-6; 6. 13x2, 14-7.

(c) 3. 5-23, 1-5; 4. 23-26, 5-14. (Restricts Black's moves.) 5. 26-31, 15-19; 6. 31-22. (If 6. 4-8, then 6. ... 14-18; 7. 8-12, 19-16; 8. 12x19, 18-27; 9. 31x24, 20x27.) 6. ... 19-26; 7. 22x31, 14-27.

(d) 3. 5-23, 1-5; 4. 23-30, 5-14; 5. 30-12. (If 5. 30-21, then 5. ... 15-11; 6. 21x16, 20x11.) 5. ... 20-2; 6. 12-30, 14-3; 7. 30-12, 15-25; 8. 12-30, 2-7.

(e) 3. 5-14, 15-8; 4. 4x11, 20x17.

VII --- 2. 32-14, 1-5; 3. 14-17. (3. 14-3 leads to VII (d).) 3. ... 2-20,

(a) 4. 17-13, 20-31; 5. 13-2, 5-9; 6. 2x13, 15-22; 7. 13x26, 31x22.

(b) 4. 17-31, 15-19; 5. 31-22, 19-26; 6. 22x31, 5-27; 7. 31x24, 20x27.

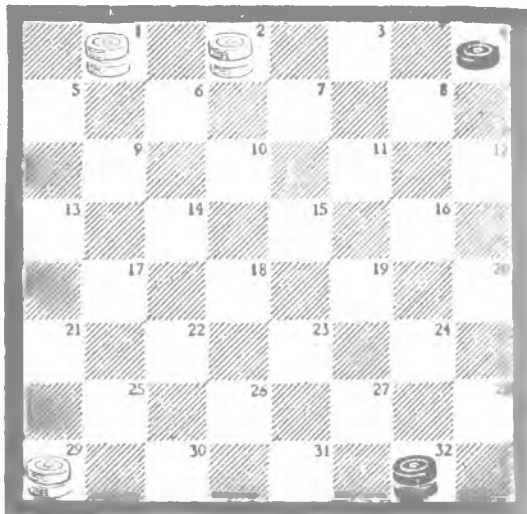
(c) 4. 17-31, 15-19; 5. 4-8, 19-15; 6. 8-12, 15-8; 7. 12x3, 5-27.

(d) 4. 17-3, 5-23; 5. 3-12. (If 5. 3-21, then 5. ... 23-12; 6. 21-3, 15-25.) 5. ... 23-30; 6. 12-3, 30-12; 7. 3-21, 15-18; 8. 21-3, 18-25; 9. 3-21, 20-16.

(e) 4. 17-21, 5-23; 5. 21-3. (If 5. 21-30, then 5. ... 23-12; 6. 30-21, 15-18; 7. 21-3, 18-25.) 5. ... 23-12; 6. 3-21, 15-18; 7. 21-3, 18-25.

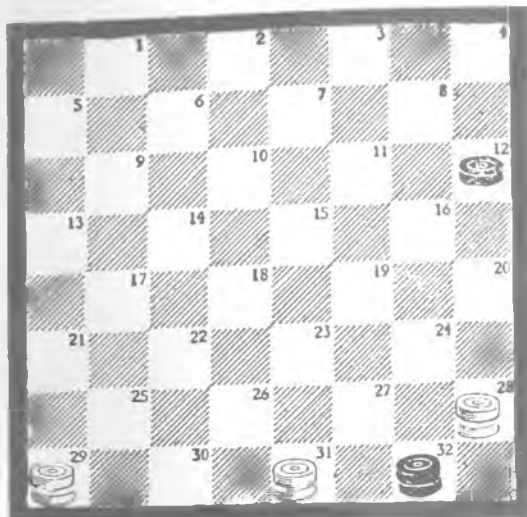
(f) 4. 17-26, 5-14, and so on as in (d) or (e).

VIII - 2. 32-27, 15-8; 3. 4x11, 2x31. WW.



(diagram 22)

Trap No. 12



(diagram 23)

1. ... 31-20; 2. 32-5. (If 2. ... 28-19; 3. 23x16, 20-11. Or if 2. 32-14, then 2. ... 20-16; 3. 12x19, 28x17.) 2. ... 29-15.

(a) 3. 5-9, 20-16; 4. 12x10, 28x13.

(b) 3. 5-14, 15-8; 4. 12x3, 28-10; 5. 14x7, 20x2.

(c) 3. 5-32, 15-1; 4. 32-16. (If 4. 32-23, then 4. ... 28-19. Or if 4. 32-5, then 4. ... 28-32.) 4. ... 20-16. WW.

Trap No. 20

The three kings seize the Double Corner lines, then go to work on the lone king:

1. ... 31-17; 2. 5-32, 17-10.

VI --- 3. 32-23, 28-32; 4. 23-12. (If 4. 23-30, then 4. ... 29-8. Or if 4. 23-26, then 4. ... 10-24.) 4. ... 29-25.

(a) 5. 12-26, 10-24.

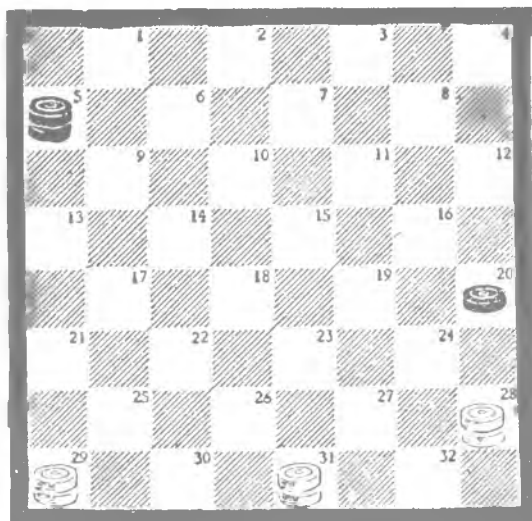
(b) 5. 12-30, 32-14; 6. 30x21, 10-3; 7. 21x10, 3x14.

(c) 5. 12-3, 25-21; 6. 3x14, 21x10.

VII --- 3. 32-9, 28-32.

(a) 4. 9-2, 29-11; 5. 2x16, 10-24; 6. 20x27, 32x12.

(b) 4. 9-13, 10-1. If now 5. 13-31, then 32-27. Or if now 5. 13-26 (or 5. 13-17), then 5. ... 1-24. WW.



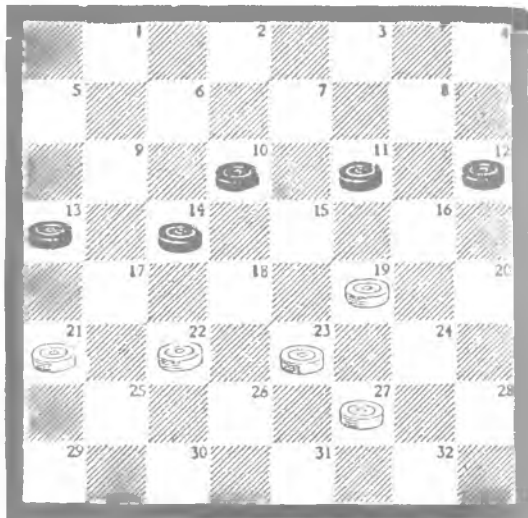
(diagram 24)

PROBLEM DRAWS

Banks' Draw

By Samuel Banks of New York, and formerly of Atlanta, Georgia, this delicate item comes up often and, like all the other critical situations to be shown you, should be rehearsed by experts as well as beginners.

Black moves, White draws in this critical situation. Black's idea is to pitch White into outpost square 13, cramping White. White star-moves by pitching the key square piece into the double-corner, then time moves, forcing Black to capture the man on 17, at which point White captures the man on 16. Like this:



(diagram 25)

1. 13-17, 22x13; 2. *11-16. (2. 11-15 loses for Black by 2. ..., 27-24; 3. 15-18, 13-9; 4. 18x20, 9x18; 5. 12-16, 19x12; 6. 20-24, 12-8; 7. 24-28, 8-3K. WW.) 2. ..., *13-9; 3. 14x5, 21-17; 4. 5-9, 27-24.

VI --- 5. *9-13. (If 5. 16-20, then 5. ..., 17-13; 6. 20x18, 13x22. WW.) 6. *17-14; 6. 10-17, 24-20; 7. 17-22, 20x11.

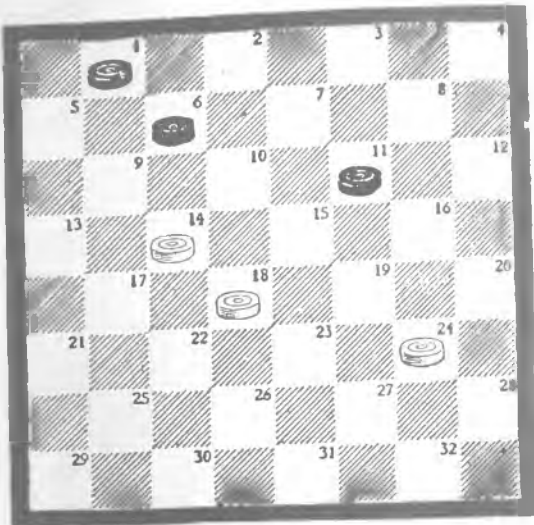
VII --- 5. 9-14, 24-20; 6. 14x21, 20x11; 7. 21-25, 23-18.

(a) 8. 25-29K, 18-14. If now 9. 29x8, then 9. ..., 14x7. Or if now 9. 10x17, then 9. ..., 11-7; 10. 29-11, 7x16; 11. 17-22, 16-11; 12. 22-25, 11-7; 13. 25-29K, 17-2K.

(b) 8. 25-30K, 11-8; 9. 12x3, 18-15; 10. 30x16, 15-6; 11. 16-6, 6-2K. White Draws.

Black's Draw

This ending, by co-author Clyde Black of New York, formerly of Jacksonville, Florida, must be played precisely—else calamity awaits! Black moves and draws, using this idea: Pitch the key square piece into the double-corner, then time move for a squeeze-capture, which draws.



(diagram 26)

1. 6-9. (If 1. 11-16, then B loses by 1. ..., 24-19; 2. 16x23, 18x27; 3. 1-5, 27-23; 4. 6-9, 14-10; 5. 9-13, 10-7; 6. 13-17, 7-3K; 7. 17-22, 3-8. WW.) 1. ..., 14x5; 2. 11-16, 18-14. (If 2. ..., 24-20, then 3. 16-19, 20-16; 4. 19x12, 18-15; 5. 12-16, 15-10; 6. 16-19, 10-6; 7. 1x10, 5-1K; 8. 10-15, 1-6; 9. 15-18, 6x24; 10. 18-22, 24-19; 11. 22-25, 19-15; 12. 25-30K.) 2. ..., 3. 1-6.

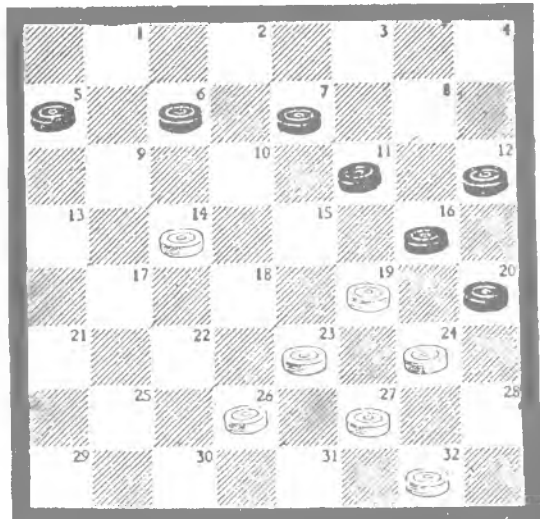
- (a) 3. ..., 5-1K; 4. 16-20, 1x19; 5. 20x27.
- (b) 3. ..., 14-9; 4. 6x13, 5-1K; 5. 13-17, 1-15; 6. 16-19.
- (c) 3. ..., 24-20; 4. 6-9, 20x11; 5. 9x18. Black Draws.

Johnson's Draw

Knowledge of this draw, shown here by Edward "Eddie" Johnson, Jr. of New York, will give players with certain styles greater confidence in being able to get out of this tie-up.

White moves and draws by: pitching three times, side spearhitting a three-shot into the kingrow at 2, then pitching the black king off the Mason-Dixon Line, occupying it himself. That's the draw idea here.

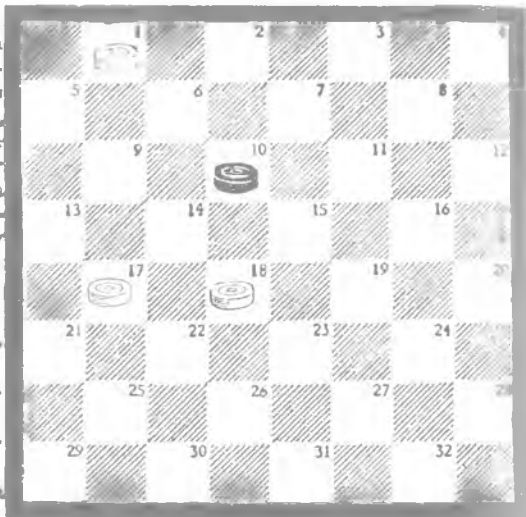
- 1. ..., 14-10; 2. 7x14. (If 2. 6x15, then 2. ..., 19x3K. WW.)
- 2. ..., 19-15; 3. 11x18, 26-22; 4. 18x25, 23-19; 5. 16x23, 27-2K; plus 6. 20x27, 32x23; 7. 25-29K. (If 7. 25-30K, then Black loses by 7. ..., 23-19; 8. 30x16, 2x20; 9. 5-9, 20-27; 10. 9-13, 27-31; 11. 12-16, 31-26; 12. 16-20, 26-31.)
- 7. ..., 23-19; 8. 29-8, 2-6. (White threatens to draw by pitching 9. 19-16, 12x19; 10. 6x24.)
- 9. 8-11, 19-16; 10. 11x20, 6-15. White Draws.



(diagram 27)

Lane's Draw

In this example of the ultimate in timing, shown here by Raphael "Problem Ray" Lane of New York, White's idea is to jam Black onto squares 21, 22 and 25 at the same time, then himself (White) move to square 30 for the draw. In this two-piece down draw, White moves first. A long run-down follows, revealing that every move by both players must be just so



(diagram 28)

1. ... 10-7.

(a) 2. 17-21, 7-2K; 3. 18-22.

(If 3. 21-25, then 3. ... 2-9; 4. 18-22, 9-13. DRAW.

(Or if 3. 1-5, then 3. ... 2-11. DRAW.

(Or if 3. 18-23, then 3. ... 2-11. DRAW.)

3. ... 2-11; 4. 21-25, 11-16; 5. 25-29K.

(If 5. 25-30K, then 5. ... 16-11;

6. 30-25, 11-16; 7. 25-21, 16-11; 8. 21-25, 11-16; 9. 1-5, 16-12; 10. 5-9, 12-23 (Forcing Black to the side). 11. 9-13, 23-12; 12. 13-17, 12-16; 13. 17-21, *16-30; 14. 25-29K, 30-12; 15. 29-25, 12-30; 16. 25-29, 30-12; 17. 21-25, 12-30. DRAW.)

5. ... 16-12; 6. 29-25, 12-16; 7. 1-5.

(If 7. 1-6, then White forces Black to the side: 7. ... 16-19; 8. 6-9, 19-23; 9. 9-13, 23-12; 10. 13-17, 12-16; 11. 17-21, *16-30. DRAW.)

7. ... 16-12; 8. 25-30, 12-8; 9. 30-25, 8-12; 10. 5-9, 12-23 (Forces Black to the side.). 11. 9-13, 23-12; 12. 13-17, 12-16 (Forces 13. 17-21.). 13. 17-21, *16-30. DRAW.

(b) 2. 17-22, 7-2K; 3. 1-5.

(If 3. 22-25, then 3. ... 2-9; 4. 18-22, 9-13, DRAW.)

3. ... 2-11; 4. 5-9, 11-2 (Forces Black to the side.) 5. 9-13, 2-11; 6. 13-17, 11-16.

(If 6. 11-7, then White loses by 6. ... 17-21; 7. 7-16, 21-25; 8. 16-30, 25-29K; 9. 30-12, 29-25; 10. 12-30, 25-21; 11. 30-12, 22-25. B gets 3 kings.)

7. 17-21.

(If 7. 22-25, then 7. ... *16-30; 8. 17-21, 30-16; 9. 25-29K, *16-26 ---Not 9. ... 16-30 because that loses for White by 10. 29-25, 30-16; 11. 21-25, 16-30; 12. 25-29K. Black soon has three kings and plays The Special. So go --- 10. 29-25, squeeze 26-22; 11. 25-29, 22x4; 12. 21-25, 4-15; 13. 25-30K, 15-28. DRAW.)

7. ... *16-30, and so on. DRAW.

(c) 2. 18-22, *7-3K (Forces 3. 17-21.). 3. 17-21, 3-8; 4. 21-25, 8-12; 5. 25-29K, *12-30 (Forces 6. 1-6 or 6. 1-5.). 6. 1-6, *30-19 (Forces 7. 6-9). 7. 6-9, *19-23 (Forces 8. 9-13.). 8. 9-13, *23-30 (Forces 9. 13-17. DRAW.). 9. 13-17, 30-21. DRAW.

(d) 2. 1-5, 7-2K; 3. 17-22.

(If 3. 18-22, then 3. ... 2-13. DRAW.)

3. ... 2-11; 4. 5-9, 11-2 (Forces Black to the side.). 5. 9-13, 2-11; 6. 13-17, 11-16.

If now 7. 17-21, then 7. ... *16-30; 8. 22-25, 30-16; 9. 25-29K, *16-26 (Not 9. ... 16-30.). DRAW.

Or if now 7. 22-25, then 7. ... *16-30; 8. 17-21, 30-16; 9. 25-29K, *16-26 (Not 9. ... 16-30.). DRAW.

(e) 2. 1-6. 7-2K; 3. 6-10, 2-9; 4. 10-14.

(If 4. 18-22, then squeeze 4. ... 9-14. DRAW.)

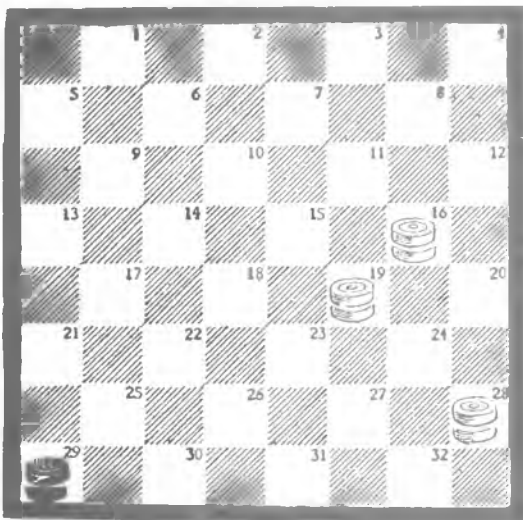
4. ... 9-2 (A waiting move.). 5. 18-22.

(If 5. 17-22, then 5. ... 2-7. DRAW.)

5. ... 2-13; 6. 14-18, 13-9. White Draws.

Mason-Dixon Line Draw

Diagram 29 shows the game's most famous draw. All Black has to do is to stay on any of four squares: 29 or 25 or 8 or 4.



(diagram 29)

Stopping on other squares can trip Black into a loss. For example:

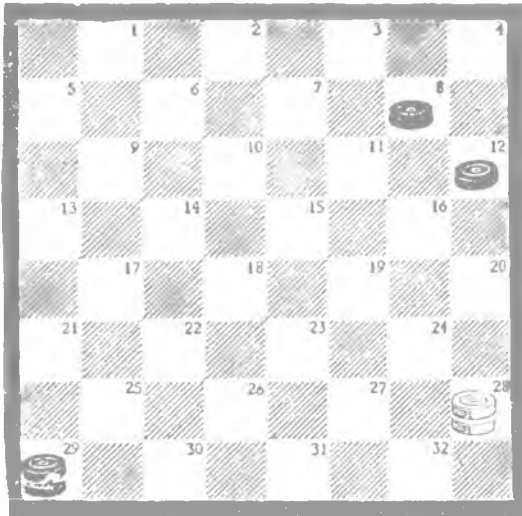
Black king on 11. White kings on 23, 28, 31. WW by 1. ... 23-16; 2. 11x20, 28-24; 3. 20x27, 31x24.

Black king on 22. White kings on 16, 20, 32. WW by 1. ... 16-26; 2. 22x31, 32-27; 3. 31x24, 20x27.

Black king on 18. White kings on 1, 10, 31. WW by 1. ... 31-27; 2. 18x32, 1-5; 3. 32-28, 5-1. (Or here 3. 10-1; 4. 28-32, 1-28; 5. 32-27, 5x32.)

4. 28x6, 1x10.

Mayes' Draw



(diagram 30)

White moves and draws here. Oh, yes he does! This book shows this draw known previously only by professionals. Your idea here is to hold line 1-28, then cause Black's pieces to block each other so you can steal the man which will finally be on square 11. This idea works also if Black's uncrowded checkers are on 11 and 12 at the start. The late John Dewitt Mayes of New York, formerly of Jacksonville, Florida, shows:

1. ... 28-1; 2. 12-16, 1-24; 3. 29-22, 24-6; 4. 8-11, 6-24; 5. 22-18, 24-1; 6. 18-5, 1-24; 7. 5-1, 24-20; 8. 1-15.

(If 8. 1-6, then 8. ... 20-31; 9. 16-19, 31-13; 10. 6-10, 13-26; 11. 19-24, 26-22; 12. 10-15, 22-31; 13. 24-28, 31-20. DRAW.)

(Or if 8. 1-10, then 8. ... 20-31; 9. 16-19, 31-26; 10. 19-24, 26-22; 11. 10-15, 22-31; 12. 24-28, 31-20. DRAW.)

8. ... 20-31; 9. 16-20, 31-26.

(a) 10. 20-24, 26-31; 11. 24-28, 31-20.

(b) 10. 15-18, 26-19; 11. 18-5, 19-1; 12. 5-32, 1-28.

(c) 10. 15-6, 26-22; 11. 6-15, 22-26. White Draws.

Waters' Draw

The idea here is to form a double britches and squeeze.

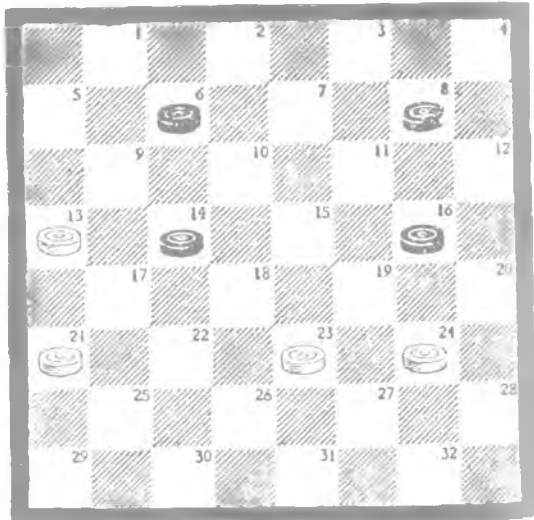
Shown here by co-author Archie Waters of Brooklyn, New York, this idea is a simple way to draw a puzzling position and often comes in handy.

White moves:

1. ... 23-18; 2. 14x23, 13-9;

3. 6x13, 21-17; 4. 13x22, 24-19.

White Draws.



(diagram 31)

Chapter 6

THE STANDARD RULES

These Standard Rules were compiled by the authors after a long survey of the general rules and methods of play in all sections of the country.

Object of the game: To capture all the opponent's men, or to block his men so they cannot move, or to do both, so winning the game.

THE STANDARD BOARD

Rule 1 --- The standard board must have only thirty-two (32) light squares and thirty-two (32) dark squares, each square not less than fourteen and one-half ($14\frac{1}{2}$) inches nor more than sixteen (16) inches across. For tournament play the light squares must be buff (pale yellow), the dark squares green.

Rule 2 --- The board shall be placed so that the bottom corner square on the left hand shall be dark.

THE STANDARD MEN

Rule 3 --- The standard men, technically described as Black and White, must be light and dark (either red and white, or black and white, or red and black), round, turned, and each not less than one and one-eighth ($1\frac{1}{8}$) inch wide nor more than one and one-fourth ($1\frac{1}{4}$) inch wide. For tournament play the pieces must be red and white.

PLACING THE MEN

Rule 4 --- The men shall be placed on the dark squares and played on the dark squares.

Rule 5 --- The Black men shall always be placed on the real or supposed first twelve squares of the board, the White men on the last twelve squares.

ORDER OF PLAYING

Rule 6 --- Each player shall take turns with the Black and White men, and shall choose for the color only once, the color-choosing to be done just before the beginning of the first game, the winner having the choice of taking either Black or White.

Rule 7 --- The first move must always be made by the person having the Black men.

TIME LIMIT FOR MOVING

Rule 8 --- "The 6-Minute Rule": At the end of five minutes (if the move has not been previously made), "Time" shall be called and if the move is not completed at the end of another minute, the game shall be decided as lost because of the non-mover's improper delay.

Rule 9 --- "The 2-Minute Rule": When there is only one way of capturing one or more pieces, "Time" shall be called at the end of one minute, and if the move is not completed at the end of another minute, the game shall be decided as lost because of the non-mover's improper delay.

ARRANGING THE MEN DURING A GAME

Rule 10 --- Either player may, on giving satisfactory notice to his opponent, arrange his own or his opponent's pieces properly on the squares. After the first move has been made, however, if either player touches or arranges any piece without giving satisfactory notice to his opponent, he shall be cautioned for the first offense, and shall forfeit the game for any new offense of this kind during the game of the offense or during any other game.

TOUCH-A-MAN-YOU-MOVE RULE

Rule 11 --- After the pieces have been arranged, if the person whose turn it is to play touch one, he must either move it or forfeit the game. When a piece is not playable, he is cautioned for the first offense and forfeits the game for any other act of this kind.

SPOT-HOLDS-A-MAN RULE

Rule 12 --- If any part of the playable piece is played over an angle of the square on which it is stationed, onto another square, the play must continue in that direction. If the player's piece touches the board while moving, whatever square the piece touches shall be the square on which the piece shall remain, unless the opponent permits it to do otherwise.

HOW MEN MOVE

Rule 13 --- "Single Men": The single piece moves forward only, and may capture forward or backward.

Rule 14 --- "King": The double piece (one checker on top of another) may move forward or backward any number of squares providing there is no checker in the path of its move, and may capture forward or backward any piece in its path having a vacant square immediately behind the piece to be captured. Then landing on that vacant square or any other in the same diagonal.

CAPTURING ("JUMPING") PLAY

Rule 15 --- A capturing play, as well as an ordinary play, is completed when the hand is withdrawn from the piece played, even though two or more pieces should have been taken.

Rule 16 --- A single man, capturing an opposing man or men, and landing in the opposing kingrow becomes a king, unless the capturing piece has more pieces to be captured beyond the kingrow and so must move through the kingrow on the same play. A single piece or king may capture any piece or pieces.

Rule 17 --- Captured men are removed from the board only when the capturing play is completed, at which time the hand must be withdrawn from the capturing piece. A piece cannot "jump" over the same piece twice.

Rule 18 --- A single piece captures by moving over the captured piece to the vacant square behind it (the captured piece). To execute a capture the capturing piece must be in the square next to the piece to be captured, and the piece to be captured must have a vacant square immediately behind it. The captured piece is removed from the board until the game is ended.

Rule 19 --- A double piece (king) may capture by moving over and then as far past the captured man or men as he wants to, if there are no checkers in his path. And he must turn a corner to take more men on the same move, if it is possible. Behind each of the opponent's checkers there must be a vacant square in order for those checkers to be captured. The captured piece (or pieces) is removed from the board until the game is ended. The capturing move starts with the king on the same line as the piece or pieces to be captured.

Rule 20 --- "Take-to-Your-Advantage": A player may take his choice of pieces to be captured. That is, if the player has a choice between two or more capturing moves, by one of which he would take a greater number of pieces than by the other or others, he is not compelled to take the greater or lesser number

REMOVING MEN

Rule 21 --- If a player picks his own man up off the board while capturing he can replace it if he notices the error before his opponent has moved. If he himself refuses to put his piece back onto the board the game is forfeited by the refuser.

FALSE OR IMPROPER MOVE

Rule 22 --- A player making a false or improper move shall instantly forfeit the game to his opponent, without another move being made.

THE "HUFF" OR "BLOW"

Rule 23 --- If a player fails to capture a man or men which he should have taken, his opponent may remove from the board the piece or pieces which should have captured. This is called the "huff" or "blow", and it is not counted as a play of the "huffer". The "huff" or "blow" is made only before the "huffer" or "blower" moves.

Rule 24 --- The player with "huffing" power has the power to "huff" ("blow"), or to compel the capture, or to let the piece remain on the board.

CROWNING THE MEN

Rule 25 --- When a man reaches, for the first time, any of the squares on the opposite extreme line of the board, technically called the "kingrow", it becomes a "king" and can be moved forward or backward, and must be "crowned" (by placing a man on the top of it) by the opponent. If the opponent plays before "crowning" the single piece, such play shall be put back until the man is "crowned". The same play must then be made. Until the man is "crowned", "Time" does not start on the player whose man should have been "crowned".

Rule 26 --- If an uncrowned checker lands in the kingrow during its capturing play, and must continue capturing because an opposing piece is on the square immediately next to the kingrow with a vacant square behind the piece able to be captured, the capturing piece continues its capturing, and when the capturing play is ended the capturing piece is not a king---unless its last move lands it in a kingrow square.

Rule 27 --- No single piece can be made a king by either player so declaring. The single piece must stop in the kingrow to be a king.

DRAWN GAME

Rule 28 --- A "draw" game is when neither player can force a win.

Rule 29 --- A "draw" game counts as one game played.

WIN GAME

Rule 30 --- A "win" game is when one player captures or blocks all of his opponent's pieces, or does both; or a "win" game occurs when any of the Standard Rules as stated is violated.

13-COUNT RULE

Rule 31 --- "3-Kings-Against-1": The lone king must be caught before the lone king counts thirteen (13), otherwise the game is declared a draw. The first count starts with the first move of the lone king. Each move made by the lone king counts as one move, "jumps" counting as one move. This rule is used only when there are only four pieces on the board, all pieces kings.

CONDUCT OF PLAYERS AND SPECTATORS

Rule 32 --- Anything which may tend to annoy or to distract the attention of the player is strictly forbidden---such as making signs or sounds or remarks, pointing or hovering over the board, or smoking, or unnecessarily delaying to move a piece touched. Either player who so acts after he has been warned of the consequences and told to stop, shall forfeit the game.

Rule 33 --- During a game neither player shall be permitted to leave the room without sufficient reason or without receiving his opponent's consent or company.

Rule 34 --- Any spectator giving warning, either by sign, sound, or remark, on any of the games, whether being played or about to be played, shall be ordered from the room during the match, and play be discontinued until such offending person has retired.

MATCH GAMES

Rule 35 --- A tournament match between equals, wins and draws to count, shall consist of an even number of games, so that each player will have the Black men---that is, the "first" move---the same number of times. In case of a tie at the end of the even number of games the players shall continue in blocks of two (2) games until a decision other than draw is reached. Each win counts as one (1) point; draw is one-half (1/2) point.

ENFORCEMENT OF THE RULES

Rule 36 --- Before the first game starts the rules must be made known to the players. This includes "ground" (local) rules, if any.

Rule 37 --- All players and tournament committees are equally compelled to follow these rules and to carry out the penalties stated.

UNFORESEEN DISPUTES

Rule 38 --- During a non-tournament match should any dispute arise not satisfactorily decided by the preceding rules, a written statement of the facts must be sent to a disinterested person having a knowledge of the game and agreed upon by the disputants. His decision shall be final. In a tournament the decision of the tournament committee shall be final.

COMMENTS ON "THE STANDARD RULES"

See Rule #38 --- Any rule different from The Standard Rules is called "ground" (local) rule.

See Rule #20 --- The Take-to-Your-Advantage rule is followed everywhere in the United States but in the Northeastern U.S.A.---that is, from Washington, D.C., up to Baltimore, Md. Several places in Europe (such as Germany) and in Asia (such as Russia) play on the small board (12-man board), using the Take-to-Your-Advantage rule. This book (and BOOK II) teaches the Take-to-Your-Advantage rule not only because the game, with many of its finer points, can be more easily explained to beginners and club players, but because more than two-thirds of the U.S.A. players play this way. The Take-the-Most rule is used by many professionals along the Northeastern Coast. The game as played in most of Europe (France, Belgium, Holland, Italy, Spain) has the "original" Take-the-Most-Pieces rule. Also in the Philippines. But in those places the game is almost always played on a bigger board (20-man board). The Take-the-Most-Pieces rule comes from Polish Major Checkers, which has 20 checkers opposing 20 on a board having 100 squares.

See Rule #20 --- Not given here is the "Take-the-Most-Valuable-Piece" rule which is used in some localities along the Northeastern Coast. For example, many New York professionals use it, but those in Washington D.C. do not. This rule applies when there is a choice between capturing a king or a man; the king must be captured. Or a choice between capturing a king, and say, two men, as against capturing three men: the king and two men must be captured. In Italian Draughts the Take-the-Most-Valuable-Piece rule applies.

See Rule #13 and #14 --- "In 1720 or 1721 a Polish nobleman and a French officer, while playing English Checkers in Paris, France, invented the game now called Polish Major Checkers." That is a summary of a statement of history in a book titled "The Polish Game of Draughts", by J. G. Pohlman of London, published in 1815. From the rules of that big board came the rules for twenty-some other checker games, which games differ in the ways to capture. Spanish Pool is one variation; it is identical to the Russian checker game---except for the "flying king". From all evidences the Russians have written as many books on their game as the Americans and English have written on the game of English Draughts (also called English Checkers, or American Checkers, or "Straight").

See Rule #16 and #26 --- Some cities and towns in the U.S.A. play "flying king"---that is, an uncrowned checker, capturing through the kingrow, may leap over an opposing piece (or pieces) which is two or more squares beyond the kingrow, and has a vacant square immediately behind the captured piece. (In English (also called American or "Straight") Checkers and in Spanish Draughts an uncrowned piece reaching the kingrow on a capturing play can never "jump" through but must stop to be crowned. In Spanish Pool the uncrowned piece must, if possible, "jump" through---but the opposing piece to be captured must be only one square beyond the kingrow. In Russian Draughts ("Shaski") the "flying king" rule applies.) At the end of the capturing play the capturer is crowned a king. Russia and a few parts of Europe play "flying king". Wherever this rule is used in the U.S.A. there is great difference of opinion as to whether the capturing piece is a king after it has completed its capturing play.

See Rule #2 --- In Spanish Draughts and Italian Draughts the bottom corner square of the board on the right hand is dark. Not so in Spanish Pool and English (also called American or "Straight") Checkers.

See Rule #18 --- In Spanish Draughts and in English (also called American or "Straight") Checkers uncrowned pieces do not capture backward. In Spanish Pool they may capture forward or backward.

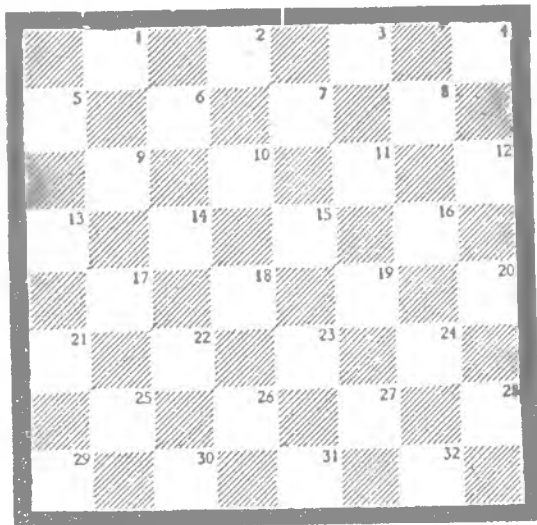
See Rule #3 --- 11 men and one king may oppose 11 men and one king in Spanish Draughts. Or 10 men and two kings against 10 men and two kings. However, in Spanish Pool 12 men always oppose 12.

See Rule #16 --- A king can be captured only by a king in Italian Draughts.

See Rule #16 --- A single piece cannot capture a king in Italian Draughts.

See Rule #21 --- Because the Polish checkerboard is so large, and certain exchanges are so complicated, it is usual to remove each piece as it is captured. Not so in Spanish Pool, however.

See Rule #14 --- In Italian Draughts the king moves only one square per move, as also in English (also called American or "Straight") Checkers.



KEEP THE DRAW IN SIGHT

3 Kings Versus 1 King and 1 Man

White: 1K, 5K, 18K. Black: 13, 21. King anywhere. WW.

By special request the win to this problem---long thought a draw by many experts---is added for your information.

The idea is for White to (1st) occupy the double corner squares (5 and 1) above the black men, thus forcing (by threatening an easily-seen 2-for-1 shot: 5-9, 13x6, 1x) the black king into a corner square or onto square 17 between the two black men; then (2nd) put the third white king onto 18 at the Mason-Dixon Line for the simple-when-you-know-how traps:

King on 2: 1. ... 1-24; 2. 2-7. (If 2. 2-20, then 2. ... 18-14; 3. 20x9, 5x18. WW.) (Or if 2. 13-17, then 2. ... 24-31; 3. 2-15, 18-4; 4. 13-2, 31x13. WW by using Trap No. 21.) (Or if 2. 2-16, then 2. ... 24-19; 3. 16x9, 5x18. WW.) 2. ... 24-6; 3. 7-3. (If 3. 7-2, then 3. ... 18-4; 4. 2x9, 5x18. WW.) (If 3. 7-17, then 3. ... 6-2; 4. 17-31, 18-22; 5. 31-17, 5-9; 6. 13x6, 2x22. WW.) 3. ... 6-2. Now if 4. 3-12, then 4. ... 2-16; 5. 12x9, 5x18. WW. Or now if 4. 3-17, then 4. ... 18-9; 5. 13x6, 2x22. Or now if 4. 3-10, then 4. ... 18-14, 5. 10x17, 5-9; 6. 13x6, 2x22. WW.

King on 3: 1. ... 1-6; 2. 3-7. (If 2. 3-17, then 2. ... 6-2. WW.) 2. ... 6-2; 3. 7-20, 18-11; 4. 20x7, 2x11. WW.

King on 17: 1. ... 1-19; 2. 17-31. (If 2. 17-7, then 2. ... 19-6; 3. 7-16, 18-11; 4. 16x9, 5x18. WW.) (Or if 2. 17-3, then 2. ... 19-6; 3. 3-12, 6-19; 4. 12x9, 5x18. WW.) (Or if 2. 17-3, then 2. ... 19-6; 3. 3-17, 6-2; 4. 17-26, 18-22; 5. 26x17, 5-9; 6. 13x6, 2x22. WW.) 2. ... 18-11; 3. 31-17. (If 3. 31-20, then 3. ... 19-6; 4. 20x9, 5x18. WW.) 3. ... *11-2; 4. 17-22. (If 4. 17-31, then 4. ... 19-15. WW.) (If 4. 17-3, then 4. ... 19-10; 5. 3x17, 5-9; 6. 13x6, 2x22. WW.) 4. ... 5-9; 5. 13x6, 2x26; 6. 21-25, 26-22; 7. 25x18, 19-26; 8. 18-22, 26x17. WW.

King on 31: 1. ... *18-11; 2. 31-17. (If 2. 31-20, then 2. ... 1-6; 3. 20x9, 5x18. WW.) (If 2. 13-17, then 2. ... 1-6; 3. 31-26, 11-4; 4. 26-31, 6-13; 5. 17-22, 4x29. WW by using The Special.) (If 2. 13-17, then 2. ... 1-6; 3. 31-20, 6-2; 4. 20x7, 2x11. WW.) 2. ... *11-2; 3. 17-31. (If 3. 21-25, then 3. ... 5-9; 4. 13x6, 2x29. WW.) (If 3. 17-3, then 3. ... 1-10; 4. 3x17, 5-9; 5. 13x6, 2x22. WW.) 3. ... 5-18; 4. 31-20, 18-11; 5. 20x7, 2x11. WW. (Or 3. ... 5-18; 4. 31-17, 18-9; 5. 13x6, 2x22. WW.)

King on 30: 1. ... 1-24; 2. 30-26. (If 2. 30-16, then 2. ... 24-19; 3. 16x9, 5x18. WW.) 2. ... 24-6; 3. 26-31. (If 3. 26-30, then 3. ... 6-1. Plus 4. 30-12, 1-19; 5. 12x9, 5x18. WW. Or plus 4. 13-17, 18-8; 5. 30-12, 1-10; 6. 12x14, 5x18. WW.) (If 3. 26-17, then 3. ... 6-2. WW.) (If 3. 13-17, then 3. ... 6-1; 4. 26-30, 18-8; 5. 30-12, 1-10; 6. 12x14, 5x18 WW. (If 3. 13-17, then 3. ... 6-1; 4. 26-31, 18-11; 5. 31-20, 1-10; 6. 20x14, 5x18. WW.) 3. ... 6-2; 4. 31-24. (If 4. 13-17, then 4. ... 2-13. WW.) 4. ... 5-1; 5. 24-31. (If 5. 24-20, then 5. ... 18-11; 6. 20x7, 2x11. WW.) 5. ... 1-24; 6. 31x20, 18-11; 7. 20x7, 2x11. WW.