

The **SECRETS** of  
Spanish Pool Checkers

(Also known as Pool Checkers or Polish Minor Checkers)

(BOOK II)

(The Secret Games)

By

Clyde "Kingrow" Black

and

Archie "Professor" Waters

(Authors of "The Secrets of Spanish Pool Checkers" [Book I])

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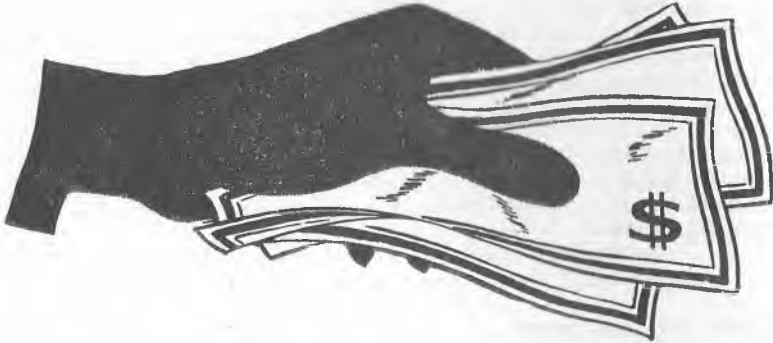
CLYDE BLACK



ARCHIE WATERS

FORWORD

You are about to see "money" games!



Reviewers feel that the copyrighted Magic Chart system in this jump-as-you-please book, jam-packed with more than 15,000 moves, will, in time, change completely all checker books because the chart is

- (1) easy on your eyes,
- (2) easy for you to follow and remember, and, of course,
- (3) keeps your games in an easy-to-find order.

Without this book you could not, in your lifetime, expect to learn all these basic games. So, in a few hours of reading here, you can learn what might take you 65 years to do so—if ever! Fun! Fame! Fortune! All these can be yours now.

Just place your finger or ruler or both under the charted line to follow the hundreds of fine shots and position play which are for experts as well as for beginners. Watch the checkers operate themselves! Their brainwork saves you brainwork, so that when you are face-to-face with a strange move you can then put fresh brains to work against the opponent's tired mind.

Book I ("The Secrets of Spanish Pool Checkers", \$1.50, by the co-authors) showed you how to open your game and ideas to use in ending your game. Now this book, BOOK II—the one you are reading—with the Magic Chart, shows you how to play the middle of your game. (Book III, on games on general position, now being completed by the co-authors, will show you more ways to play the midgame, which is the toughest part of any game.)

Many of these Book II games end in win positions: 3 kings against 1 king, or against 1 king and 1 man, or against 1 king and 2 men, and so forth. Since these wins and other trick wins are shown in Book I it was not thought necessary to repeat them in this book, Book II.

Counting each variation as a separate game, you will find more than 1,000 pleasure-filled games waiting for you to spring on your unhappy friends and acquaintances.

Here are some statistics on these games (excluding all the moves in Chapter 4, "The Special"):

More than 15,000 moves by both sides.

653 games, not counting variations in the notes.

More than 1,000 games, counting the variations in the notes.

Co-author Clyde F. Black, popularly called "Kingrow" was born in Valdosta, Georgia, grew up in Jacksonville, Florida, moved to Washington, D.C., about 1937, then to Manhattan, New York, early in 1940, where he became co-champion with the late, great John Dewitt Mayes. ("Straight" players are informed here that Mayes in Spanish Pool was similar to the amazing Samuel Gonotsky (white) of Brooklyn, New York, who, like Mayes, died at an early age while his high ability was still rising.)

Black, inducted into the Army in July 1942, gave checker exhibitions in New Guinea and the Philippines. Honorably discharged in September 1945, he has since, while New York champion, become East Coast champion and meets all comers. Black, like Mayes was, is another of the thousands of Georgia-born Negroes to make good.

Mayes---about whom nothing can be said without saying the name, Black---was also born in Georgia (Americus), and like Black moved to Jacksonville, Florida, when very young. Black remembers well watching Mayes battling Roland "Poolish" Baker (now of New York) and Black's twin brother, Clifford, and many others, for top city honors. From Jacksonville, Mayes arrived in New York in 1933 and was champion until his untimely death in December 1941 in New York.

Black, champion from 1941, has played some of the best U.S.A. players known. In 1947 he broke national Spanish Pool Checker records by playing 51 boardbeaters at one time, losing NO games, winning forty while drawing eleven. It was a four-hour exhibition. He has been called by newspapers the Joe Louis of the checkerboard.

Co-author Archie Waters, nicknamed "Checkerboard" and "Professor" because of being the instructor of the Harlem (135th Street) Y.M.C.A. Checker Club, Manhattan, New York, was born in Brooklyn, New York, where he has lived except when in the Army. He enlisted in August 1942, served in New Guinea, where he edited a base daily, and unit weekly, newspaper, and wrote newscasts for a base radio station while a personnel sergeant major on special duty assignment.

While writing for a battalion newspaper in the Philippines, he made checker notes and observed checker principles so as to help the soldiers in his area play the game during their recreational periods after they complained that the Army gave out checker books for the players of "Straight" (English) Checkers who are mainly white, but no checker books that teach Spanish Pool Checkers which is played by Negroes mostly. Waters learned that no book on Spanish Pool had ever been published in the United States. Honorably discharged in January 1946, a technical sergeant, he met and joined with Black in correcting this situation; Black, the king; Waters, writer-player.

Before entering the Army he had been a reporter and columnist on the New York Age, a reporter on the New York Amsterdam News, a correspondent for Congressman Adam Clayton Powell's People's Voice, all Harlem weeklies. On the latter newspaper, after the war, he was a reporter and columnist; also edited copy. Waters, in high school, broke a record by going from cub reporter to assistant editor in one term, the only Negro on the staff.

Black and Waters have been given an entire page in the New England Checker Bulletin, a 4-time-a-year "Straight" Checker magazine. They run a problem in each issue of the Baltimore Afro-American, national weekly newspaper. And they are forming a nation-wide Spanish Pool Association of Checkers (SPAC) for the holding of regional and national tournaments.

The purpose of SPAC is to raise the level of its checker literature. The nation with a similar game is Russia (U.S.S.R.) which has more organized checker players than any group of nations playing any other style of checkers—including English ("Straight") Draughts. The Russians have national tournaments every year, regular checker periodicals, pay the grandmasters and masters to teach the game, have block contests and city championships (young Kuperman won several times; Kogan in 1949 won while only 25-years-old), stress the game in all schools so as to discover mental marvels as well as to train the brain in the processes of thinking skillfully, hold special matches between grandmasters, hold yearly contests for the best problems and publish them. Their checker literature easily equals the writings on English Draughts.

Russia, which continues to hold the international chess title, loves chess and checkers like the U.S.A. loves baseball and England loves cricket. Russia calls its checker game "Shaski", and adds "the flying king" to the game.

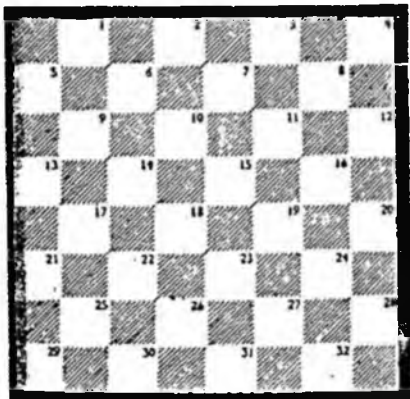
Much of this information plus the information about "Which style of checkers has more organized players?" comes from H. Hoogland, master on the 64-square and 100-square board, checker book author and checker magazine editor-publisher, and researcher. He lives in Holland in Europe. He collects and publishes information about the games of all nations, and is interested in internationalizing checkers, just as chess has one set of rules.

Because seven-eighths of the American players use the take-to-your-advantage rule on the 64-square checkerboard when playing Spanish Pool Checkers, 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.

Many thanks for the important task of proof-reading go to Raymond Smith, young and brilliant New York analyst, and John Freeman, New York expert. For contributing gratis the several Clyde Black-John Dewitt Mayes games, many thanks to Walter E. Thompson, former New York City champion and now a veteran campaigner and matchmaker.

Clyde Black  
Professional Champion of New York State

Archie Waters  
President and Instructor of the Harlem  
(135th Street) Y.M.C.A. Checker Club,  
New York City, New York



## Chapter 1

### THE SECRET GAMES

Why lose games when you can win them---just by knowing the right moves?

Be modern---"book up"! Be able to give those, who now trounce you, kingrow-they-win! Just follow your finger along the lines of The Magic Chart---and watch the checkers move themselves. It's easy as pie.

Here are the secret games the professionals play. Why not be the champ where YOU live? These secret games---all well tested---will profit you, the beginner, and you, the expert, in big and small battles. The games aim to show you forced play, the scientific method of the master player. And they aim to show you what to avoid being caught in yourself!

First, you'll see the general cooks (112 games). Then, you'll see the special cooks: "The Single Corner" (83 games) and "The Belly Move" (38 games). And then, the special position games: "The Alley Game" (174 games) and "The Bristol" (223 games). Plus one general position game (23 games) which is tacked to The Alley Game. A total of 653 games! And not counting the multitude of variations shown in the notes. Every variation, you know, is a game in itself.

Mostly: BLACK WINS the General Position Game and the Single Corner.  
Mostly: WHITE WINS the Belly Move Game.  
Mostly: the General Cook Games, the Alley Game and the Bristol are WINS for either side.

Games on only general position are in Book III which book is now being completed by the co-authors. The names, "Single Corner", "Bristol", are names given to certain opening moves in "Straight" (or English or American) Checkers.

The master player knows entire games "by heart" (or memory)-----this is called knowing "book play". If you know the correct moves in a position, even the master player must recognize you. The checker pusher who turns up his nose at book play in favor of his crossboard attempt is only half a player and is like a musician who plays by ear. Learning by experience alone is learning the hard way. Experience by itself is slow and stony. That's why students are given books in school---to make their experience easy, quick and smooth.

#### SOME GENERAL TIPS:

In all these games, the idea (what you want to do) and the technique (the way you do what you want to do) are more important than memorizing the games! Just look for and find the reasons behind these book moves and you won't have to be afraid of any memory slips.

It would take thousands of books to give you all the safe moves or even all the strong variations in checkers. So, your mastery of one style of game (such as The Alley Game) will reveal ideas and techniques you can use in all styles of games.

You, the expert, will always be surprised to find that you'll under-

From a position without reversing the board. You'll find, too, that when you do reverse the board (with the squares 1 to 4 next to you) in studying Black's side of the game, you can read the numbered moves easily even though the board is upside down.

In seeing a book game for the first time, read the game rapidly. This will give you a general idea of the action. Next, slowly study the reason for each move, visualizing in checker words ("terms"). This is done to gain a look at the exact ideas involved. Now, the game over, run it down again from idea-memory as much as possible. Play the game over and over, using the ideas of the game as your memory guide. Each time you'll get a still better mental vision of the reasons back of the book moves. From idea-memory, run down the game tomorrow, the next day, several days later, and several days after that.

Jot down the terms in each game, move by move. This is an easy way to force yourself to visualize each game. The ideas in each game as told you by the vivid terms will be your "memory" system. For some terms, see the notes.

Jot down games of your own analysis as well as of games you've seen others play.

All thinking is based on comparing! For mental exercise look at a short book win. Try to find the winning point yourself. Now compare your trial-and-error moves with the book's. Both your play and the book's, if they differ, may be sound. Comparing will give you better understanding.

Never, never, never play or practice when you're tired---or upset!

"Transposition": means, by a different order of moves bring up a certain formation or position or pattern (see "The Alley Game") or trap (see Canalejas Shot, 1. 11-16, 23-18, in the "General Cooks" section of Chapter 2.) Transposition is part of the master's bag of tricks. You can save yourself many hours of burning the midnight oil by learning to recognize a game although it comes up by another road. Red light warning: The transposer must remember never to use a weak order of moves because the opponent can swing him into a weak game.

"Familiar Position": means, any well known position that is formed over and over again in the midgame from different moves. (See "The Alley Game".)

To refresh the mind you, the expert, should start at the front of this book and go straight through the games. That will sharpen your mind so you can "cook up" strong cooks.



4 SIMPLE IDEAS MASTERS USE:

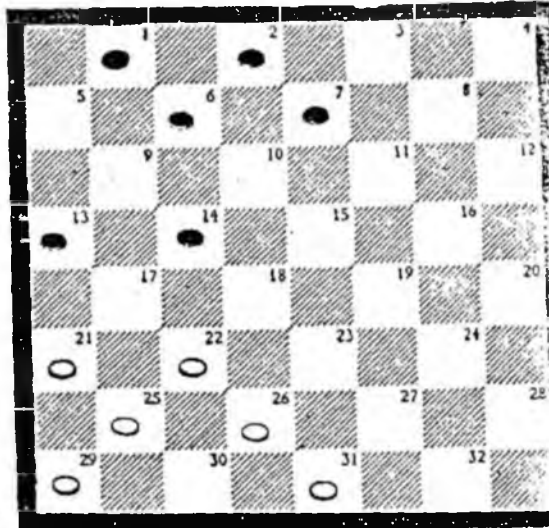
They use the

- 1) Spearhit
- 2) Pitch
- 3) Squeeze
- 4) Time Love

Examples:

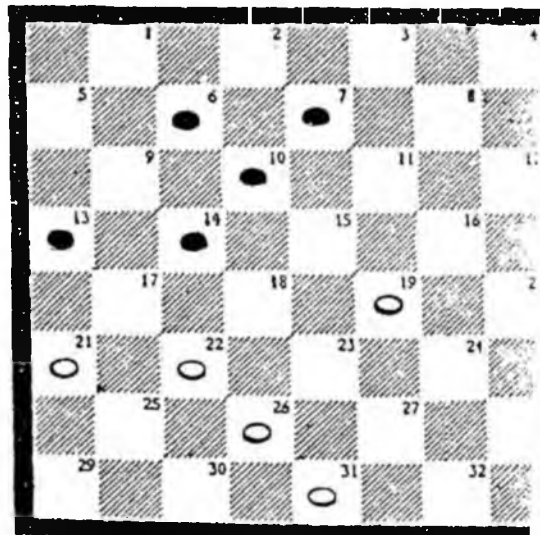
Spearhit:

White moves 22-17.



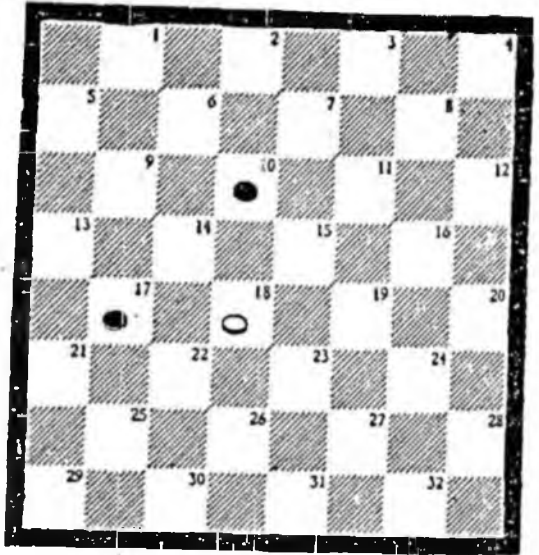
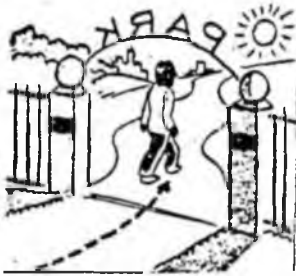
Pitch:

White moves 19-15.



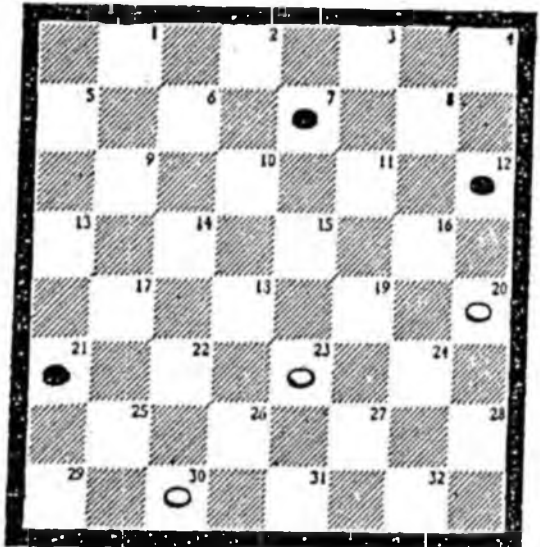
Squeeze:

White moves 18-14.



Time Move:

White pitches 30-25.  
 Black jumps 21-30K,  
 White time moves 23-19.



All shots are made by either a spear or a pitch.

A spear: is two checkers or more of the same color, one behind the other, in position to exchange with the opposing side.

A pitch: You give the opponent, let us say, one piece. He captures it in one move. The purpose is to give you a shot or stroke or a time move (also called waiting move) or any other advantage you seek. You get

your man back; if you do not, then it was a sacrifice, not a pitch.

By the way: a shot is made by giving your opponent one piece so to capture two or more of his pieces.

a stroke is made by giving your opponent two or more pieces in order to capture two or more of his pieces.

(The notes contain other checker words which will be very easily recognized by following the moves there.)

#### PRO POSITION POINTS:

Here're some positions the professionals try for:

(a) The key squares: 14 for Black; 19 for White. Most fights are in the key squares. See The Alley Game and The Bristol.

(b) The center squares: 14 and 15 for Black; 18 and 19 for White.

(c) In the endgame, a man on 2 for Black (a man on 31 for White) because it can hold up or stop an opposing checker from coming down in the single corner (4 for Black, 29 for White) or into the double corner (1 and 5 for Black, 28 and 32 for White).

(d) In the endgame, Black on 3, 7, 8, 11.  
White on 22, 25, 26, 30.

A strong defense, and it later looks like this:

(e) In the endgame, Black on 3, 7, 11.  
White on 22, 26, 30.

#### "MR. TRICK-OLGY!"

They'll call you "Mr. Trick-ology" when you're successful in getting to your enemy's kingrow by using either

- 1) Power
- 2) Strategy
- 3) Sacrifice

or all three.

Also, "Mr. Trick-ology" knows which side wins more often. The answer is, "Neither side. What's more, each game is a draw from start to finish---if correctly played. Wins and losses happen because of errors.

"If you have a win," says he, "play the simple win.

"If you have a draw, play the simple draw.

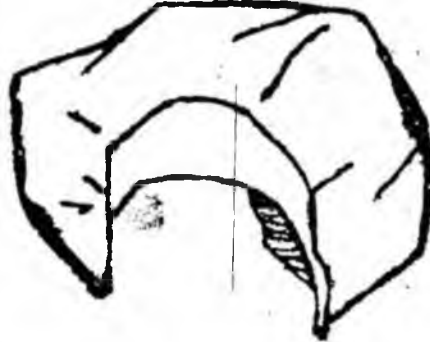
"Also, take the earliest win---or the earliest draw!

"You might be playing to win in baseball, football, basketball---in checkers you play to DRAW! So---read the DRAW lines first. Then, your opponent switches, you shoot him with a fast shot. Bang!"

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

Chapter 2

COOKS



Old-time checker "sharks" searched for and found the strongest move in each orthodox formation. Modern "sharks" go in for two things: restrictive play, and cooks.

(1) Restrictive play: is the limiting of the number of the opponent's lines of play. The replies to opening moves listed in the "Offense and Defense" chapter of the co-authors' Book I, lead easily to restrictive play.

(2) Cooks---

(a) A Spanish cook: is a game in which from start to finish your opponent usually has only one safe move to draw, else he loses. So he is in a critical position from the start. (See the "Special Cooks" section that follows.)

(b) An ordinary cook: is not in a book, is safe, is strong though not necessarily the strongest possible move, and hurls your opponent upon unfamiliar ground which you have studied secretly. (See the "General Cooks" Magic Chart.) Such a cook is usually "pulled" for the first time in big matches. (Clyde "Kingrow" Black, one of the authors of this book, is among those players famed, not only for such cooks, but for turning opponents' cooks against them. A master can often "cook a cook"!)

A cook should be developed early in the game so as to easily force the win on the opponent later.

Your big aim in learning cooks is to know what to avoid being caught in yourself! Recommended cooks for first study are Variations 45, 47, 49, 67, 76, 82 and 91.

Jot down the checker words ("terms") in each game, move by move. This is an easy way to force yourself to visualize each game. The ideas in each game as told to you by the vivid terms will be your "memory" system. See the terms used in all of the notes

Is your opponent using a strong non-book move on you? At home, snatch out your board and work out a fighting answer!

USING THE MAGIC CHART

Using The Magic Chart is as simple as eating pie:

The moves are read from left to right.

The variations are read from the top of the chart to the bottom.

For example, on the first chart the top is marked "Moves--AL COOKS". This means it is a chart showing cook games in general, so on top is marked "(1.) 9-13. (1.) 11-15". That just means that chart page shows moves beginning with (1.) 9-13, and with (1.) 11-1

To start the game you put your finger on the first Black marked 9-13. Then on the first White move: 22-18. You are on your Now read across, moving your finger as you read: 10-15 and 6-9 26-22 21-17 on, to the 18th square which shows WW, meaning White Wins. You have a book game! Let the chart move your men! Save YOUR brain from tir

Now suppose you want to change at the 3rd Black move, 6-9, and want to move 6-10. Well, you just look at the "moves" column "3", then look down to 6-10. It is on the variation row marked "4"

Now read right along towards the right to the 9th move. He reads 6-9 27-23. If you want to switch to the 15-18 line, just your finger down under Move 9 to the variation 5 row. There is 15 22 This goes to the right, ending at Move 12 where you read "Even", ing an even game for both sides at that point.

Behind the chart are the "General Cooks Notes" pages. The are notes. Followed by notes (in chart form) on those notes. And lowed by notes on those notes. Notes on notes on notes! Each of on games is done like that because of improvements and new materia co-authors continued to add for your benefit. All notes are imp comments on some of the moves you have read. Always check the not any game chapter. The best line of play may be in the last notes

Now take out your checkerboard, which you have numbered in right-hand corners (as shown in the diagrams) with pen and ink, or black or white pencil, or with white paint. And place a heavy ruler the variation you want to read. (Or, better, use a ruler you see through.)

A little practice will make the chart a joy forever.

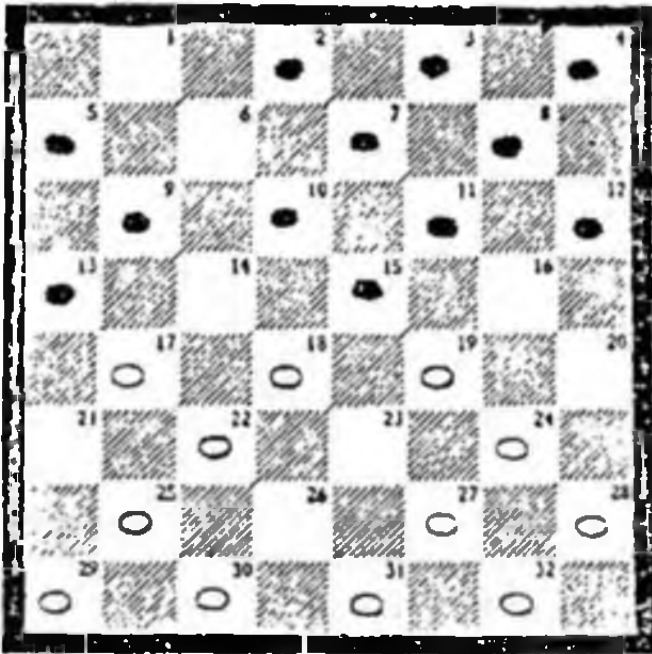
Simple Symbols:

- V - means variation (a different way to play this game).
- M - move
- K - king
- BW - Black Wins
- WW - White Wins
- BBest - Black has the best chances for a win.
- WBest - White has the best chances for a win.
- Even - neither side has the better position.
- Draw - the position for both sides should result in a drawn game.
- BW Notes - means "Black wins, and look in the notes which follow the chart".
- BW by "superior force" - BW by having or getting more kings than the opponent.
- BW by "numerical superiority" - BW by now or later having more men than the opponent.
- ? - when connected to a number (... , 24-19?) means poor move.
- ? - when not connected to a number, like this: 1. ? , 24-19, means that the player with the question mark can hardly stop the other player from making the move which follows.
- x - between numbers means an exchange, a jump. (In the co-authors' Book III, to be published soon on general position games only, "x" will be replaced by a dash "-", which today's American checker books use.
- \* - a star, before a number (\*24-19) means "the best move" or "the only move".

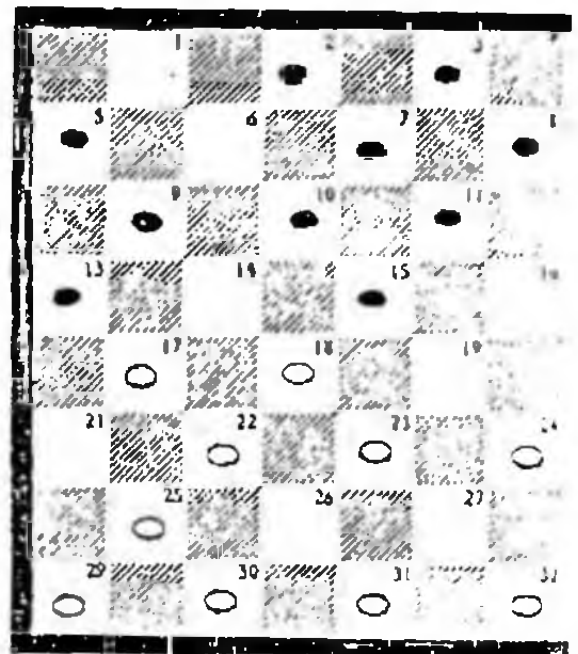
(Note: V 83, M 20, has been added.  
V 76, M 12, is added below:

M	12	13	14	15	16	17	18	19	20	21	22
		11-15	4-8	2-6	1-5	5-9	8-11	11-16	BW		
	31-26	28-24	32-28	22-17	17-13	26-22	22-17				
				21-17	14x21	8-11	12x19	20x27	27-31x	21-25	31x20
					23-18	19-16	27-23	23x14	18x11	22x29	BW

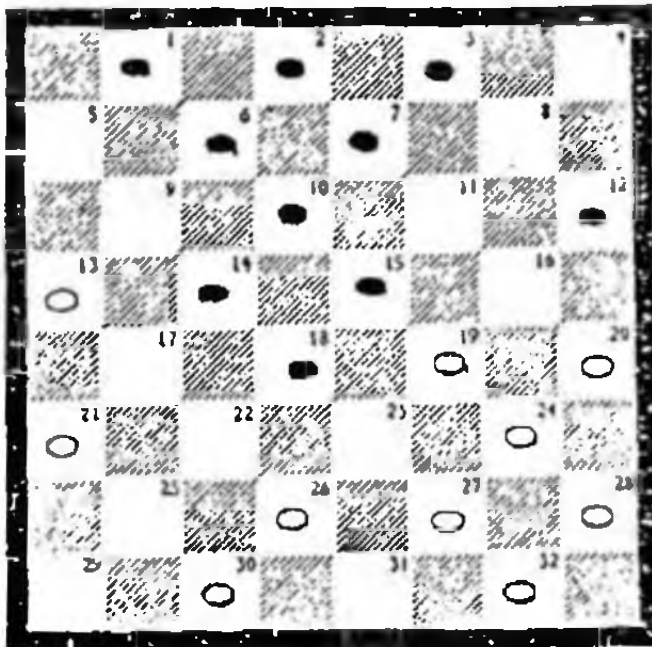
O.K.? Let's go---!



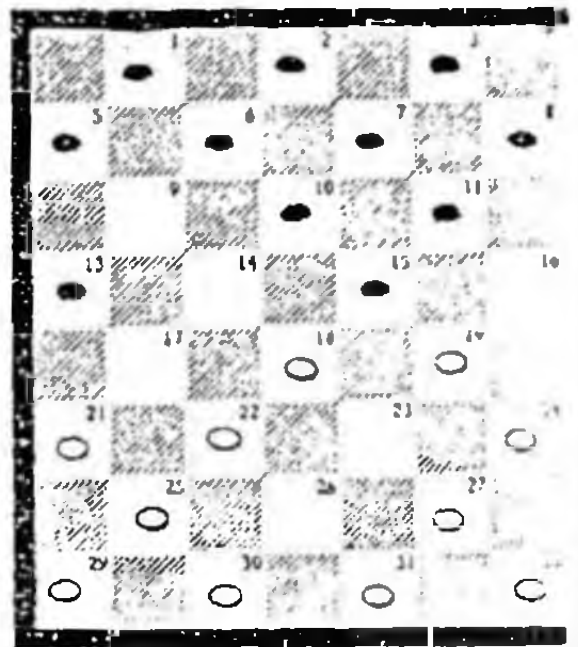
V 1, M 5 - White to move



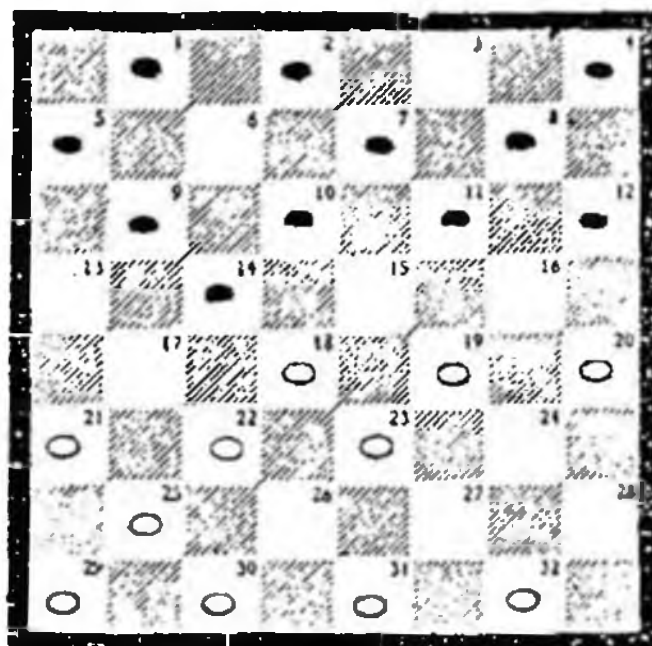
V 4, M 6 - Black to move



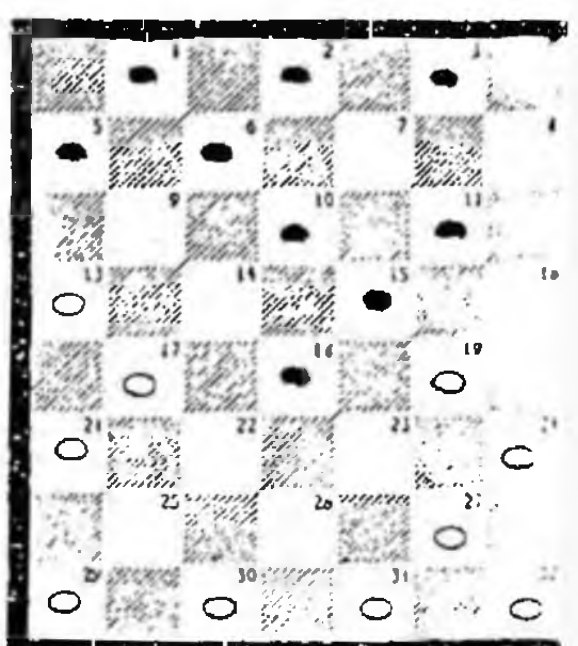
V 6, M 1 - Black to move



V 13, M 4 - White to move

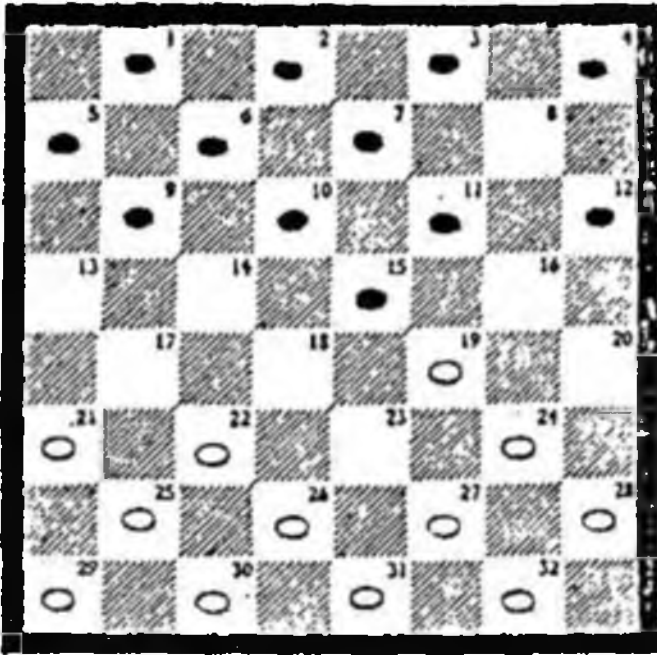


V 21, M 7 - Black to move

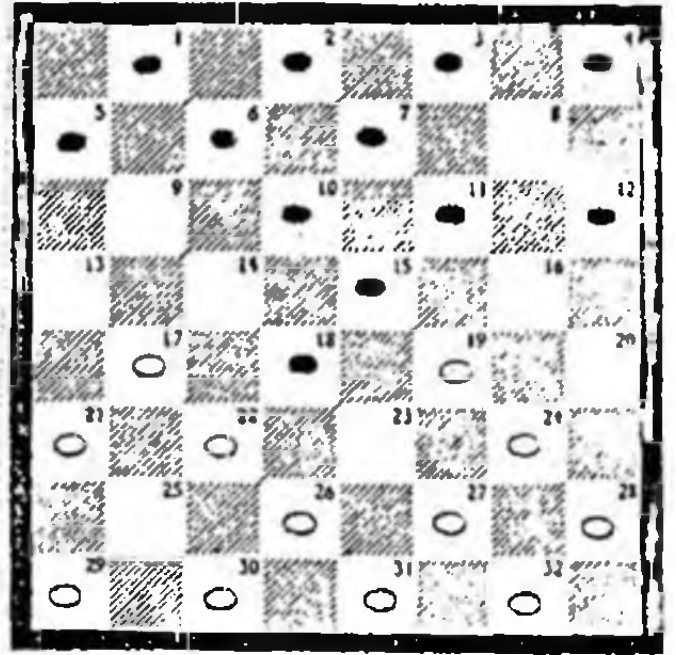


V 27, M 7 - White to move

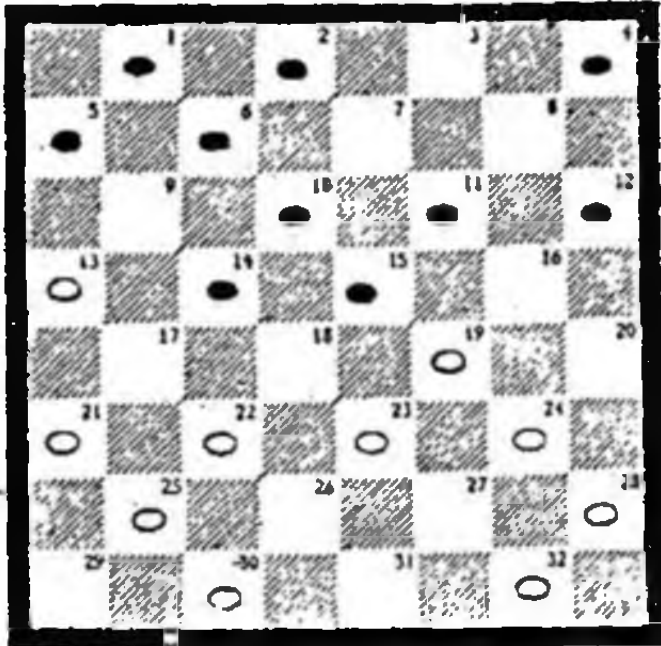




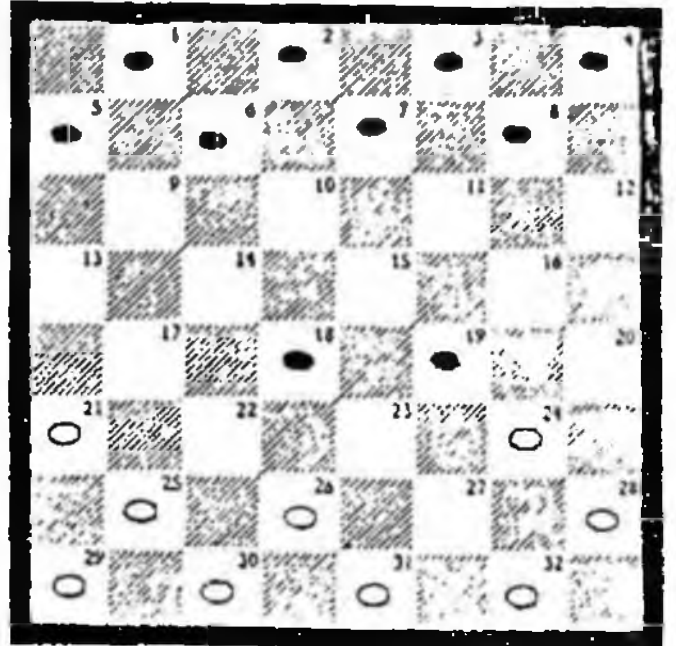
V 32, M 2 - White to move



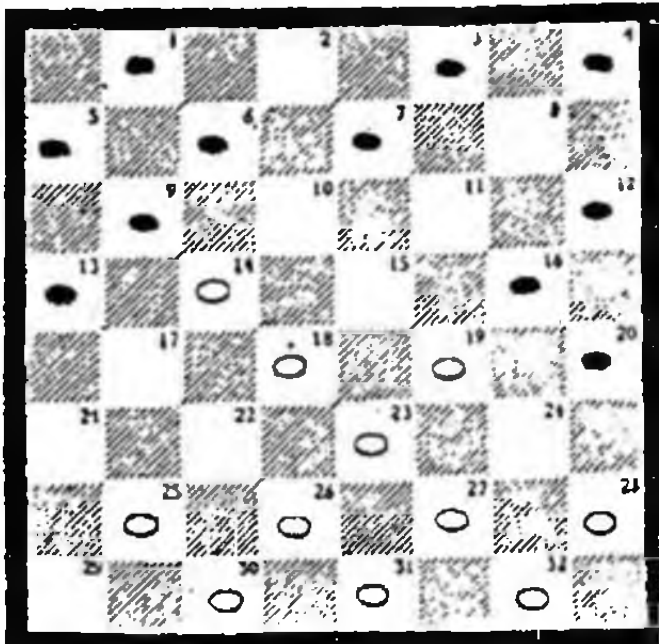
V 32, M 4 - White to move



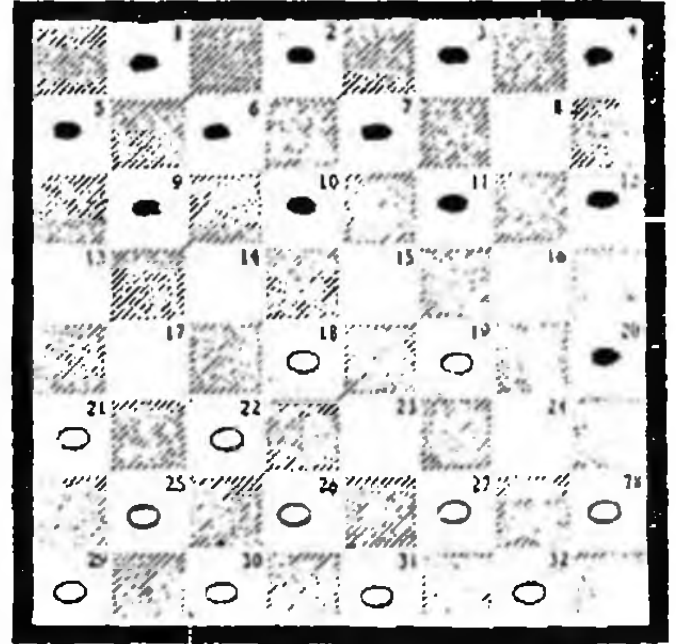
V 39, M 10 - White to move



V 42, M 6 - Black to move

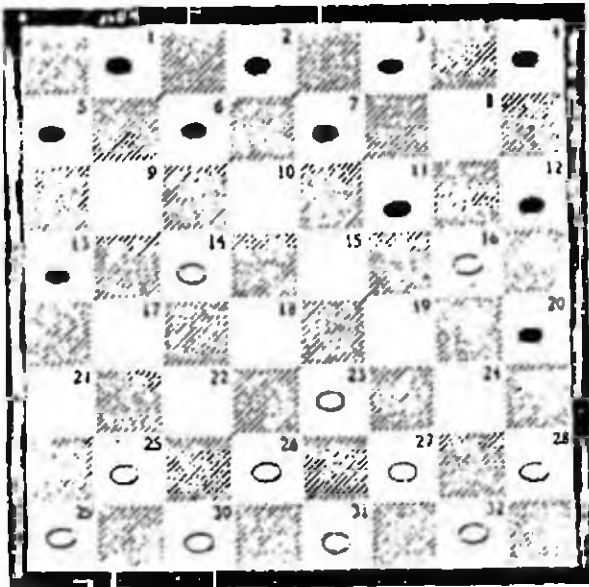


V 45, M 8 - White to move

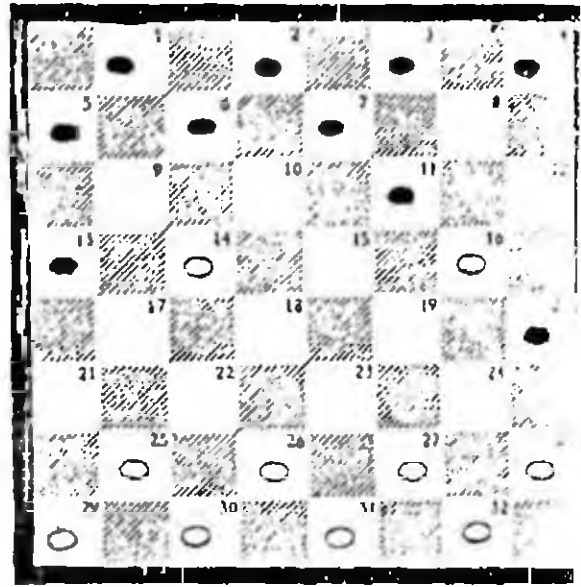


V 54, M 3 - White to move

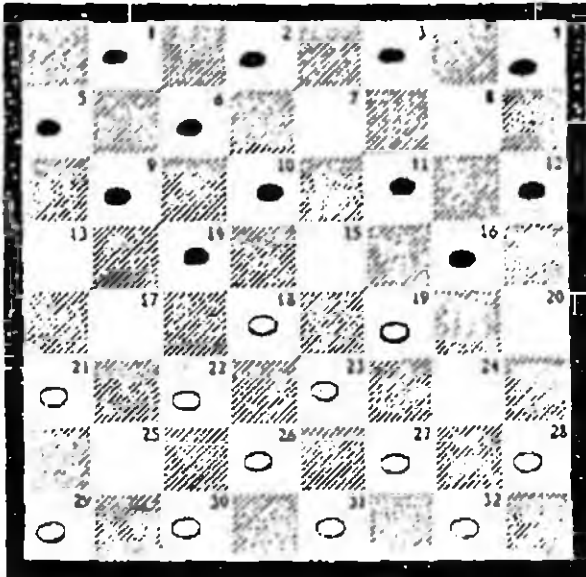




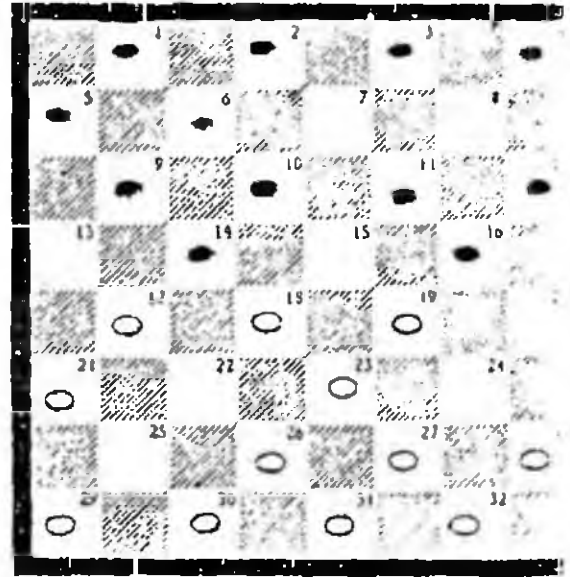
V 57, 1: 6 - Black to move



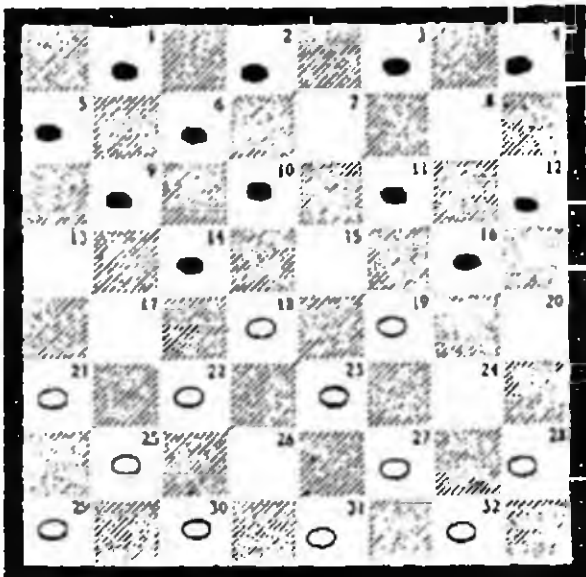
V 57, 1: 7 - Black to move



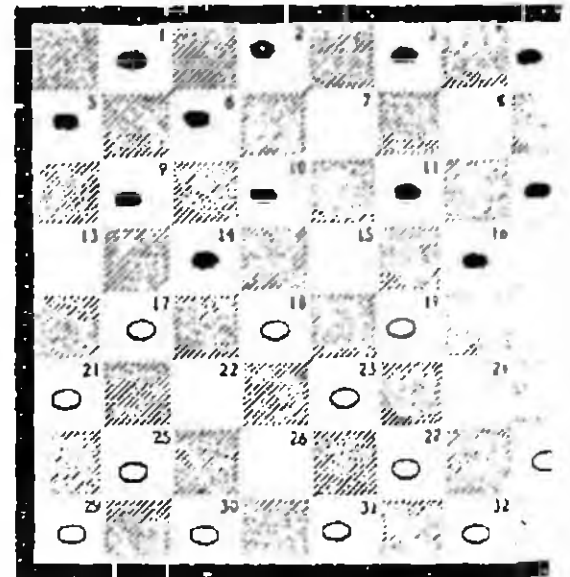
V 66, 1: 4 - White to move



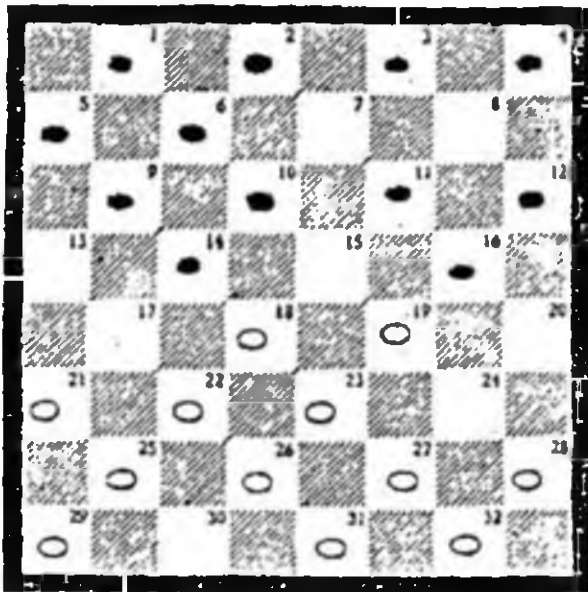
V 67, 1: 5 - Black to move



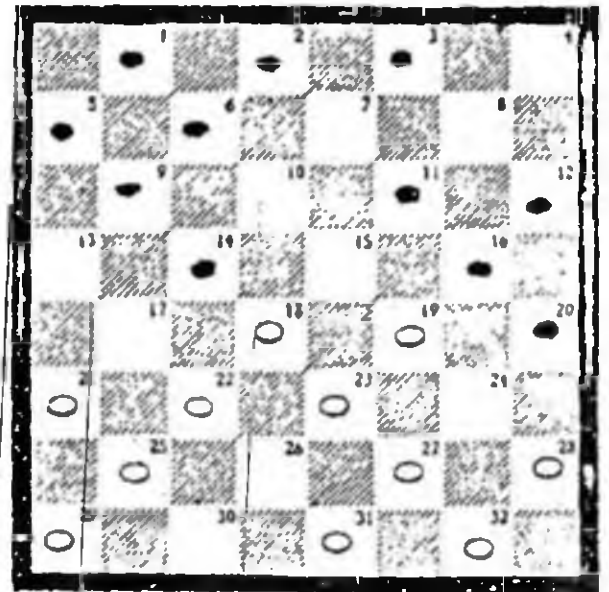
V 76, 1: 4 - White to move



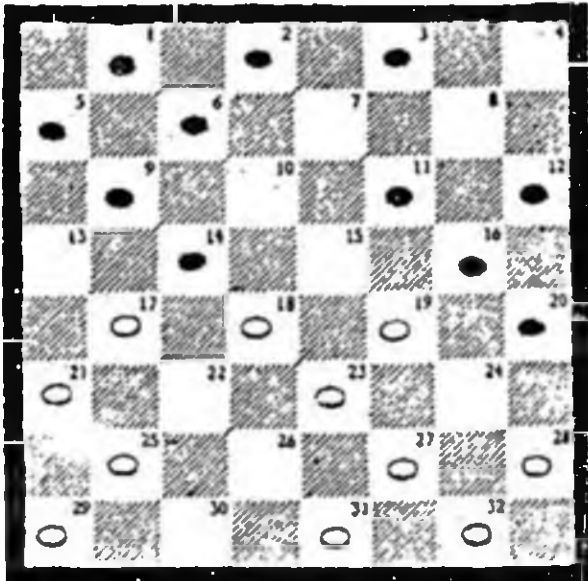
V 76, 1: 5 - Black to move



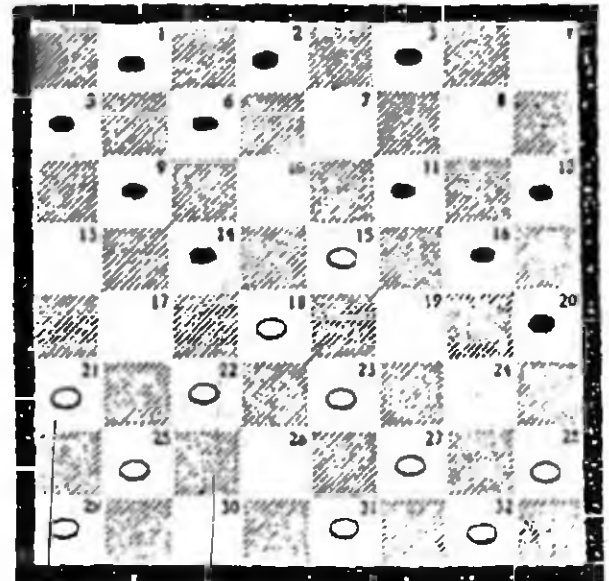
V 82, M 5 - Black to move



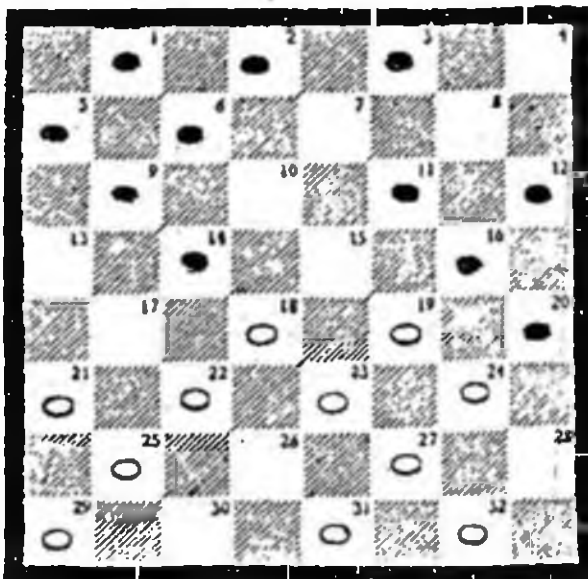
V 91, M 8 - White to move



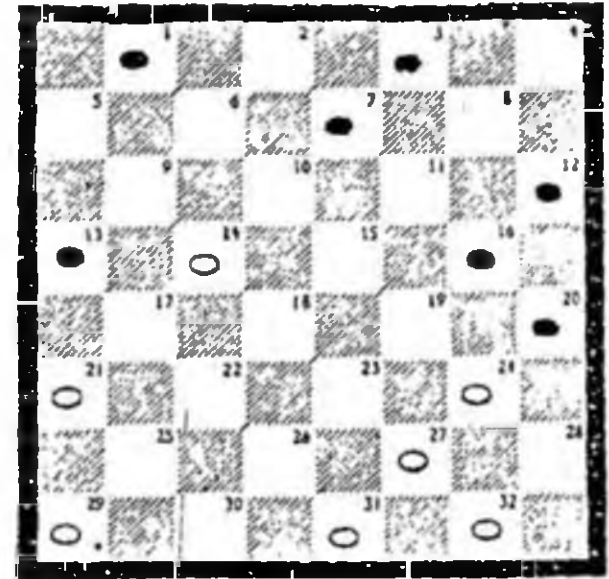
V 93, M 9 - Black to move



V 97, M 9 - Black to move



V 106, M 9 - Black to move



V 107, M 14 - White to move









GENERAL COOKS

	12	13	14	15	16	17	18	19	20	21	22
24	? 18-14	10x26 19x1K	WW								
25	9-13 17-14	6-10 30-26	10x17 25-21	8-12 21x14	2-6 29-25	12-16 32-28	7-10 14x7	11x2 20x11	2-7 11x9	5x21	BW
26	8x24 27x20	10-16 22-18	15x22 25x18	6-10 29-25	Even						
27	11-16 20x11	7x32K	BW								
28											
29	BW										
30	9-14	BW									
31	BW										
32	6x21	BW									
33	12-16 19x3K	6-9 13x6	2x9 3x14	9x25	BBest						
34	8-11 26-23	5-9 25-18	*9-14 18x9	2-7 9x2K	11-16 2x18	16x3CH	BW				
35		19-16	12x26 22-31	Even							
36	6-9 13x6	2x18 30-26	15x6 22x15	3-7 26-22	5-9 22-18	9-13 25-22	6-9 22-17	13x22 18x25	1-6 25-22	9-13 15-11	DRAW (Notes)
37		10-7	3x10 27-23	18x27 24x31	15x24 28x19	WBEST					
38	16-19 24x15	6-9 13x6	2x11	Even							
39	11-15 32-28	15x24 28x19	2-7 22-18	5-9 25-22	4-8 30-26	8-11 22-17	WW				
40			2-7 23-18	14x16 20x9	5x14	BW					
41			4-8 23-18	14x16 20x4K	WW						
42	4-8 16-12	11-15 29-25	9-13 25-22	14-17 28-24	8-11 24-19	15x24 20x27	11-15 WBEST				
43	3-7 30-26	5-9 26-22	7-11 22x15	11x18 19-16	8-12 16-11	WW					
44					9-14 25-22	18x25 29x22	6-10 27-23	1-6 16-12	8-11 12-8	11-15 8-3K	WW
45	6-10 30-25	10x17 25-21	7-10 21x7	3x10 18-16	10-14 22-18	4-8 28-24	14-17 15-10	17-22 18x25	9-14 10x17	13x31K	BW
46							18-14	17x10 15x9	9x2	BW	

Moves - GENERAL COOKS

1. 11-16.

	1	2	3	4	5	6	7	8	9	10	11
✓ 47	11-16 22-18	9-13 18-14	10x17 21x14	16-20 25-22	8-11 29-25	11-16 22-18	6-9 24-19	2-6 26-22	6-10 31-26	10x17 25-21	1-6 21x14
✓ 48											
r ✓ 49								28-24	4-8 32-28	8-11 19-15	3-8 24-19
i ✓ 50											
a ✓ 51											
t ✓ 52											
i ✓ 53											
o ✓ 54	23-18	16-20 24-19	8-11 19-15	10x19 18-14	9x18 22x8	4x11 27-24	20x27 31x8		WW		
n ✓ 55			7-11 19-16	12x19 27-24	20x27 32x14	WW					
✓ 56			10-14 26-23	Even							
✓ 57	24-19	8-11 22-18	9-13 18-14	10x17 21x14	16-20 19-16	12x19 23x16	11-15 16-12	6-9 26-22	9x18 22-17	13x22 27-23	18x27 25x11
✓ 58									27-24 32x14	20x27	15-19
✓ 59								26-23	9x18 23x14	1-6 31-26	8-9 26-23
✓ 60											
✓ 61											
✓ 62											
✓ 63	11-16 24-19	8-11 22-18	9-13 18-14	10x17 21x14	16-20 19-16	12x19 23x16	11-15 16-12	6-9 26-23	9x18 23x14	1-6 30-26	6-9 26-23
✓ 64											
✓ 65											
✓ 66			10-14 25-22	7-10 27-24	16-20 19-16	20x27 16x7	2x11 31x24	11-16	BBest		
✓ 67				22-17	*9-13 18x9	13x22 26x17	6x22 30-26	5-9 26x17	9-14 29-25	4-8 25-22	16-20 17-13
✓ 68											
✓ 69									23-18	16x23 18x9	10-15 27x18







GENERAL COOKS

	12	13	14	15	16	17	18	19	20	21	22
70	2-6	BW									
71	16-20 22-17	4-8 17-13	11-15 28-24	1-6 31-26	6-9 13x6	2x9 26-22	8-11 32-28	11-16 22-17	9-13 23-18	14x32	BW
72	22-18	1-5 18x9	5x14 31-26	11-15	BW						
73	31-26	11-15	BW								
74	16x23 18x9	10-15 27x18	15x29K	BW							
75	1-5 27x18	5x23	BW								
76	16-20 22-17	4-8 17-13	11-15 13-9	14x5 21-17	15x24 28x19	BW					
77			28-24	8-11 31-26	1-6 26-22	6-9 13x6	2x9	BW			
78	22-18	1-5 18x9	5x14 31-26	11-15 28-24	4-8 26-22	8-11 22-17	16-18 17-13	18-22	BW		
79							15-18 32-28	11-16 17-13	18-22 21-17	14x21 13-9	BW (Notes)
80						21-17	14x21 23-18	21-25 22x29	15x22 32-28	11-15	BW
81	16x23 18x9	10-15 27x18	15x29K	BW							
82	4-8 29-25	7-10 22-18	11-16 18x9	8-11 27-24	20x18 26-22	16x23 22x5	1x10 9-5	11-16 5-1K	23-27 31x24	16-20 1x15	DRAW (Notes)
83	3-8 29-25	11-16 22-18	1-6 18x11	8x24	BBest				1x28	16-20	Even
84	14-18 22x15	11x27 32x23	6-10 20x11	8x15 24-20	15x24 20x27	10-14 23-19	4-8 19-15	8-11 15x8	12x3 29-26	1-6 25-22	DRAW (Notes)
85	23x14	16x23 14-9	11-15 9x2K	23-27 32x23	8-11 2x16	12x28	BBest				
86		22-18	23-27 32x23	6-10 14x16	12x26	BBest					
87		31-27	13-17 22x13	23-26	BBest						
88	14-17 21x14	6-10 14x7	11x2 20x11	8x22 19-15	13-17 15-11	4-8 11x4K	17-21 4x25	21x30K	BW		
89	13-17 22x13	14-18 23x14	16x23 27x18	11-16 20x11	8x29K	BW					
90	14x23 19x26	16-19 32-28	11-16 20x11	8x15 22-17	13x22 26x17	*1-5	Even				
91	5-10 29-25	9-13 22-18	2-7 18x9	5x14 25-22	7-11 22-18	1-5 18x9	5x14 31-26	11-15 28-24	3-7 26-22	7-11	BW
92									32-28	15-18	BW







Notes on the Cooks

- Variation <sup>2</sup> <sup>22</sup> Move <sup>5</sup> --- Plus (22) 6-9, 23-18. WW by locking.
- V 4, M 5 --- This game is a first-class example of a sacrifice game.
- V 4, M 7 --- (7) 5x21: WHITE loses a checker in this exchange but has the BEST POSITION in the game and is aiming for a winning stroke. This position, by the way, can come up during other games.
- V 4, M 7 --- (7) ... 23-19: Black is now cramped. All of his moves are forced.
- V 5, M 9 --- Black gets out of this fix by giving White his checker back by trading.
- V 6, M 4 --- (4) ... 21-17. This is like the Single Corner cook, and is used to cramp Black's game. Black has hardly any winning chances. White has many.
- V 6, M 5 --- If now Black trades for the key square (5) 15-19, White will steal a man by out-squeezing Black, 27-23.
- V 6, M 7 --- Same comment as V 6, M 5.
- V 20, M 15 --- Notice that both players have "lines of defense": Black on 14, 10 and 7; White on 19, 23 and 26. This is a common position most players try to get and hold for a DRAW. For your best examples, see "The Alley Game" in the Special Cooks section.
- V 21, M 3 --- Here you'll see the different ways this game can be played up by either side. Same shots and so forth. See variations from (8) 1-6.
- V 30, M 13 --- WHITE WILL LOSE his checkers on square 17 and 11 by e-easy squeezes.
- V 32, M 5 --- Better: (5) ... 26-23.
- V 33, M 10 --- Example of a sacrifice win. Black will be down one man but White will be cramped.
- V 39, M 13 --- Don't ever let this double corner cramping move sneak up on YOU! Now just a few more moves and---bingo!---finish for Black. Every master seeks to force up this type of lineup.
- V 42, M 1 --- This game reveals a top-secret pro counterpunch against Black's trade of the key square. This opening, ((1) 11-16, 22-17), stressing White's (1) .. 22-17 reply to (1) 11-16, strongly tends to force Black into the Alley Game by (2) 9-14.
- V 42, M 2 --- Transposition of this opening is: (1) 11-16, 22-18; (2) 16-19, and also (1) 11-15, 22-17; (2) 15-19. See V 42, M 4 and V 45, M 1.

Notes on the Cooks

- V 42, M 4 --- This pitch, (4) ... \*17-14, plus the follow-up move, (5)... \*27-24, is the famous "pitch-and-squeeze" game. This eye-opening counterpunch gives Black a weak and hectic game as he scurries around, racking his brain, trying to stop white from stealing a man.
- V 42, M 8 --- (9) 7-11, 16x7; (10) 2x11. This DRAW formation is by the expert and author, Theodore P. Mines of Washington, D. C.
- V 45 ----- Notice that the first few opening moves of this line (11-16, 22-18) are similar to V 57 (which begins 11-16, 24-19).
- V 45, M 1 --- This opening, (1) ... 22-18, is popular as a defense by Eugene D. "Checkers" "Gene" McTeer of New York, who is also renown for his showmanship and talent in chess. Checkers' idea in all games is to play for the strict draw each move.
- V 45, M 6 --- (6) ... 22-18. The full Dyke formation, this early, is usually a bad move; it cramps you. Remember that!
- V 52, M 13 --- If (13) ... 26-22, then (14) 17x26, 31x22; (15) 9-14, 18x9; (16) 5x14, and **BLACK WINS** cleverly:

16	17	18	19	20	21	22	23	24	25	26
	7-10	13x6	11-15	6-9	9-14	8-11	14-18	16x32	12x28	BW
22-18	18x9	25-22	28-24	22-17	17-13	30-26	23x7	7x16		
	11x18	7-11	11x18	8-11	12x3	13-17	17-22	22-26	26x19	BW
19-15	22x15	30-26	26-22	22x8	28-24	25-21	24-19	19x12		
							17-21	21x30	30x16	14-18
							24-19	19x12	23-19	12x19
							14-17	16-19	20x11	17-21
						25-22	22-18	23x16	27-23	18-14
										3-7
										BW

And against (16) 25-21 or 28-24 or 30-26: (17) 14-18. BW.

- V 54, M 3 --- Sliding along the single corner file here, (3) 8-11, is a natural move and one of the oldest losses in the game. It is famous as the Canalejas Shot, named after Juan Garcia Canalejas of Spain who wrote on checkers back in 1650, almost 300 years ago. This trap can come up by transposition: (a) 11-16, 24-19, 16-20, 23-18, 8-11, and BOO-OO-COME \*19-15. (b) 12-16, 24-19, 16-20, 23-18, 8-12, BOOM! (c) 12-16, 23-18, 16-20, 24-19, 8-11, BOOM!
- V 56, M 3 --- For more on this line of play see notes under V 91, M 8, and also examine V 91.
- V 57 ----- Notice that the first few opening moves of this line (11-16, 24-19) are similar to V 45 (which starts 11-16, 22-18).
- V 59, M 10 -- (10) .., 31-26 starts trick play sparkling. Watch the following moves closely!
- V 59, M 13 -- (13) 25-22. From here on Black must tiptoe because of explosive white king strokes!



Notes on the Cooks

- V 61, M 14 -- If (14) ... 29-35, then (15) 6-10 and BW by the ending in V 63 at move 15.
- V 61, M 18 -- If (18) 6-10, then (18) ... 25-21. WBest. See Chart Notes for DRAW line!
- V 63, M 10 -- Better: (10) ... 31-26.
- V 64, M 17 -- WHITE can DRAW by careful playing.
- V 64, M 22 -- Plus (22) 8-11, 27-23; (23) 11-15. BW.
- V 67, M 4 --- Better: (4) ... 30-25. For continued rundown see V 82!
- V 67, M 5 --- Carl S. "Buster" Smith of Chicago, champion of Illinois, was caught in this cook by co-author Clyde Black, champion of New York State, in New York City, summer 1947. This book cook (and 11-16, 24-19, 8-11, 22-18, 10-14, 26-22, 7-10, 22-17, (5) \*10-15) is standard equipment in the kit of tricks of every master. Buster played the (7) ... \*30-26 losing variation (V 67).
- V 67, M 12 -- White must now give away a checker to avoid the cramp move of backing up his key square piece, (12) ... 28-24.
- V 70, M 4 --- Better: (4) ... 30-25. Now see V 82, M 4.
- V 71, M 12 -- If White forms a spear (12) ... 31-26, then BW by following V 76, M 12, in the Chart Notes.
- V 76, M 4 --- Better: (4) ... 30-26. This book cook (and 11-16, 24-19, 8-11, 22-18, 10-14, 25-22, 7-10, 22-17, (5) \*9-13) is regular equipment in every master's trunkful of tricks.
- V 76, M 14 -- White must now go down a man to avoid the cramping move of backing up his key square piece, (14) ... 28-24.
- ✓ V 79, M 22 -- Plus (22) 10-14, 9x25; (23) 21x30K. BW
- V 82, M 22 -- Plus (22) 20x27. DRAW.
- V 84, M 16 -- The DRAW point.
- V 91, M 8 -- Another rundown: 11-16, 23-18, 16-20, 24-19, 10-14, 26-23, 8-11, 22-17, 11-16, 17x10, 7x14, 25-22, 4-8, 30-25, 8-11, etc.
- V 91, M 13 -- If (13) ... 31-26 instead, see V 93, M 12.
- V 95, M 15 -- White is cramped, and threatened with a double pitch king stroke.
- V 104, M 20 -- Sliding along the single corner file, (20) ... 22-18, gives White strong chances for a DRAW.
- V 106, M 9 -- (9) 9-13. White gets a DRAW by Black unpropping.

Chart  
Notes on General Cooks

	M	9	10									
V	6	6-9 13x6	2x9 23-19	WBest								
	M	11	12	13								
V	6	6-9	DRAW									
		1-5 27-29	18x27 24x31	15x24 28x19	WBest							
	M	12	13	14								
V	7	6-9 13x6	2x9 21-17	14x21 23x5	WW							
	M	22	23	24								
V	36	7x23 27x18	20x27 32x23	6-10	DRAW							
	M	5	6	7	8	9	10	11	12	13	14	
V	39	4-8 27-23	8-11 31-26	9-14 24-20	15x24 28x19	11-15 32-28	15x24 28x19	7-11 21-17	14x21 16-19	12x19 23x14	6-9 13x6	Next Page
								6-9 13x15	14-17 21x14	7-10 15x6	2x27 26-23	Next Page
	M	18	19									
V	39	10-15 17-31	15x31 3-17	✓ WW								



Chart

Notes on General Cooks

M	5	6	7								
V 42	25-22	18-23 27x18	8-11	BBest							
K	6	7	8	9	10	11	12	13	14	15	
V 42	18-22 25x18	7-10 24x15	10x19 32-27	2-7 27-24	7-10 24x15	10x19 31-27	3-7 27-24	7-10 24x15	10x19 *21x17	6-9 17-14	Notes WW
								5-9 24x15	7-10 21-17	10x19 17-13	WW
M	8	9	10	11	12	13	14				
V 42	31-26	6-9 16-12	8-11 24-20	18-23 26x19	11-16 20x11	7x23 25-22	plus 22-18	WW			
	8-11 30-26	11x27 32x5	WW								
	8-12 30-26	12x19 24x22	WW								
	18-23 16-12	8-11 25-22	plus 31-27	or 31-27	or 31-27	WW					
	24-19	8-11	Even								
	31-26	8-11	Even								
	31-27	8-11	Even								
	16-12	6-9 30-26	1-5 25-22	18x25 21x30	BBest						
M	9	10	11	12	13	14	15	16	17	18	
V 42	8-11 24-20	6-10 28-24	1-5 25-22	18x25 21x30	11-15 29-25	15-18 16-12	4-8 24-19	6-9 *32-27	9-13 19-16	8-11 26-22	Notes DRAW

Chart

Notes on General Cooks

Li	9	10	11	12	13	14	15	16	17	18		
V 42	8-11 24-20	6-10 28-24	1-6 25-22	18x25 21x30	11-15 29-25	15-18 16-12	4-8 24-19	6-9 *32-27	9-13 26-22	10-15 19x17	BW Notes	
									7-11 19-16	1/Best		
									18-22 25x18	14x32 31-27	Notes WW	
					10-15 29-25	4-8 16-12	15-18 31-27	6-9 27-23	18x27 24x31	Even		
						5-9 16-12	15-18 31-27	18-23 27x18	26x19 11-16	20x11 7x23	DRAW Notes	
		25-22	18x25 21x30	Even								
	11-16 16-12	18-23 12x19	23x16 26-22	EBest								
	6-10 16-12	8-11 26-22	18-23 31-27	WW								
		1-6 25-22	18x25 21x30	Even								
M	14	15	16	17	18	19						
V 43	9-14 22x15	14-17 21x14	6-10 15x6	1x17 19-16	8-11 25-21	WW by numerical superiority.						
					8-12 25-21	WW by numerical superiority.						
					17-21 16-12	WW by superior force.						
					7-10 16-12	8-11 12-8	WW by numerical superiority.					
	16	18	19	20	21							
V 43	6-10 25-22	18x25 29x22	9-14 27-23	8-11 16x7	10x7 22-17	WW						
				1-6 16-12	8-11 12-8	11-15 8-3K	WW					
	2	3	4	5	6	7	8	9	10	11		
V 45	10-14 25-22	16-20 22-17	8-11 17x10	7x14 26-22	4-8 22-17	2-7 17x10	6x22 30-25	*7-10 25x18	10-15 18-14	9x18 23x14	BW Notes	

Chart  
Notes on General Cooks

M	2	3	4	5	6	7	8	9	10	11	
45	16-19 24x15	10x19 23x16	12x19 27-24	7-10 24x15	10x19 21-17	6-10 18-14	9x18 26-23	18x27 31x6	1x10 28-24	8-11 24-19	Next Page
						18-15	9-14 15x24	14x21	Even		
						8-11 17-14	3-8 32-27	11-15 18x11	8x15 14-10	*19-23 26x19	Next Page
									9x18 11-7	2x11 26-23	Next Page
					32-27	3-7 27-24	7-10 24x15	10x19 31-27	*9-14 18x9	5x14 27-24	Next Page
									2-7 27-24	7-10 24x15	Next Page
M	13	14	15	16	17	18	19	20	21	22	
49	27-24	20x27 31x24	16-20 25-22	20x27 23x32	11-16 19-15	7-11 32-27	17-21 26-23	9-14 18x9	5x14 22-18	16-20 18x9	Next Page
			20x27 25-21	17-22 23x32	11-15 18x25	9-14 19x3K	13x31K 3x17		BW		
	14	15	16	17							
51	17-22 18x25	13-17 21x14	9x18 23x14	16x32K	BW	This is better and simpler.					
	14	15	16	17							
53	9-14 18x9	5x14 25-22	14-18	BW							
		25-21	7-10 30-25	14-18	BW						
		26-22	17x26 31x22	14-18	BW						







Chart  
Notes on General Cooks

	1.	4	5	6	7	8	9	10	11	12	13	
V	56	8-11 22-17	11-16 17x10	7x14 25-22	4-8 29-25	6-10 18-15	9-13 15x6	1x10 22-18	8-11 18x9	5x14 25-22	11-15 30-25	DRAW Notes
		19	20	21	22	23	24					
V	61	6-9 30-26	14-17 25-21	9-14 28-24	W							
		*14-17 22-18	6-10 25-21	17-22 18x25	3-7 12x31	10-14 3x17	13x29	DRAW				
		10	11	12	13	14	15					
V	76	16x23 23-18	18x9	1-5 27x18	5x23 29-25	11-15 25-22	4-8	BW				
		12	13	14	15	16	17					
V	76	31-26	*11-15 28-24	4-8 32-28	*2-6	BW						
					1-6 *21-17	14x21 23-18	8-11 18-14	WBest				
		14	15	16	17	18	19	20	21			
V	76	*2-6 31-26	11-15 28-24	8-11 26-22	1-5 21-17	14x21 27-18	21-25 22x20	15x22 32-28	11-15	BW		
		5	6	7	8	9	10	11	12	13	14	
V	82	28-24	3-8 32-28	11-15 18x11	8x15 22-18	15x22 25x18	9-13 18x9	5x14 19-15	10x19 24x15	12-16 26-22	4-8 29-25	DRAW Notes
												DRAW Notes
			22-17	11-15 18x11	8x15 17-13	2-7 32-28	4-8 25-22	14-18 23x14	9x25 29x22	BBest		
		22	23	24	25	26						
V	84	6-10 27-23	3-7 22-18	14-17 21x14	10x17 31-26	17-21 26-22	DRAW					



Notes on the Cooks Chart Notes

Variation 39, Move 24 --- (24) ... 7-2K. And:

25	26	27	28	29	30	31	32	33		
9-13	22-26	21-25	13-17	17x10	12-16	16x23	23x14	14-18		
2-11	30x23	23-18	18-14	15x6	11x29	29-18	6-1K	1-19	WW	
			25-29 19-16	12x10 11-4		WW				
	22-25 19-16	12x10 11x29	WW							
22-25 2x13	25-29 15-10	WBest								

V 42, M 8 --- (8) 16-12. This line shows the way James "Old Man" Hayes of Washington, D. C., handles the white side. Hayes' idea is to put onto square 22 the white man now on 29. Then to place White's double corner men into the side squares and trade, jumping backwards, drawing easily and possibly winning. This is the same idea as in Chart V 42.

V 42, M 8 --- (8) ... 31-26. By Alexander Bronson of Baltimore, Maryland, and now of New York, an expert at the "pitch-and-squeeze" game.

V 42, M 9 --- The Chart Notes beginning (9) 6-11 are the strongest variations for Black in the pitch-and-squeeze game.

V 42, M 15 --- (15) ... 17-14. And either  
 (a) (16) 8-11, 14-10; (17) 9-13, 16-14. WW.  
 (b) (16) 1-6, 25-23; (17) 19x26, 30x23; (18) 8-11, 23-19. WW.

V 42, M 18 --- (18) ... 7x23. Plus (19) 24-19, 23x16; (20) 12x19. DRAW.

V 42, M 18 --- (18) ... 19x17. Plus (19) 2-6, 22x15; (20) 13x29. BW.

V 42, M 18 --- (18) ... 26-22. Plus :

19	20	21	22	23	24	25	26
10-15	18-23	15x24	13x6	11x20			
27-24	*24-19	20x9	31-27	22-18	DRAW		
		14-17	7x14	2x11	DRAW		
	31-26	25x10	16x7				
	14-17 24-19	WW					
31-26	14-17 27-24	*18-23 26x10	7x14 16x7	2x11 25-21	17x26 30x23	13-17	DRAW
				17x26 24-19	11-15 30x23	13x29	BW

V 42, M 18 --- (18) ... 31-27. Plus (19) 32x16, 20x4K. WW.

V 42, M 23 --- Chart Note ending (23) ... 2x11 is the same DRAW play as on the 19th move in the V 42 Chart Note beginning (19) ... 31-26.

Notes on the Cooks Chart Notes

- V 43, M 14 --- This particular pitch-and-squeeze variation is analyzed by Alexander Bronson who ranked as tops in Baltimore, Maryland. Bronson is now a New York star.
- V 45, M 2 --- (2) 16-19. The game now shown in these notes was between the late great John Dewitt Hayes (co-champion of New York with Clyde Black---and sometimes called by "Straight" checker players the Samuel Gonotsky of Spanish Pool checkers---) and the famed Roland "Poolish" Bacon, also of N. Y., played in their hometown, Jacksonville, Florida. This game runs down to a trick problem which is often shown to players for wager-solving. The problem is shown in two stages in the co-authors' Book I titled "The Secrets of Spanish Pool Checkers" (\$1.50). Hayes had the black men in the game.
- V 45, M 4 --- (4) .., 27-24. Another way to play White's 4th move is (4) .., 18-14, plus (5) 9x18, \*27-24, the famous pitch-and-squeeze game. See V 42!
- V 45, M 6 --- (6) .., 22-17. Better: (5) .., 30-25.
- V 45, M 6 --- (6) .., 32-27. Where Checkers and Little Williams move toward the key square (6) .., 21-17, the popular veteran campaigner, James "Old Man" Hayes of Washington, D. C., (who is equally excellent on the 100-square checkerboard, and in "Straight" (American) (English) checkers), vacates the king-row, (6) .., 32-27, preparing to squeeze. Notice how he plays the rest of his moves, ending with (14) .., 26-23, an even game.
- V 45, M 7 --- (7) 8-11. This line of play shows a game by Eugene D. "Checkers" "Gene" McTeer of New York.
- V 45, M 8 --- (8) .., 30-25. Better: (8) .., 24-19.
- V 45, M 11 --- (11) .., 23x14. Plus (12) 15-19, 24x15; (13) 11x9. BW.
- V 45, M 14 --- (14) 3-7; Better is (14) 4-8.
- V 45, M 18 --- (18) .., \*23-24. This waiting move is the key to a definite win. Rushing early 16-12 may prolong the win, and may draw if mis-moved the slightest.
- V 45, M 26 --- (26) .., 18-15. 10 years after the Hayes-Poolish game this game came up between Hayes (with black men again) and the well-known William "Little" Williams of New York, and originally of Jacksonville, Florida. Hayes won the game when Little Williams passed the draw with this losing finish.
- V 56, M 4 --- (4) 8-11. The late great John Dewitt Hayes had the black men in this game against co-author Clyde Black (white men) when the co-champions played it in 1939 in New York. In 1947 in Hamtramck, a suburb of Detroit, Michigan, two mid-West giants of checkers played this same game, move for move: William Langley of Detroit, pushing the black men;

Notes on the Cooks Chart Notes

Maynard "Hamtramie" Pines, showing the white ones.

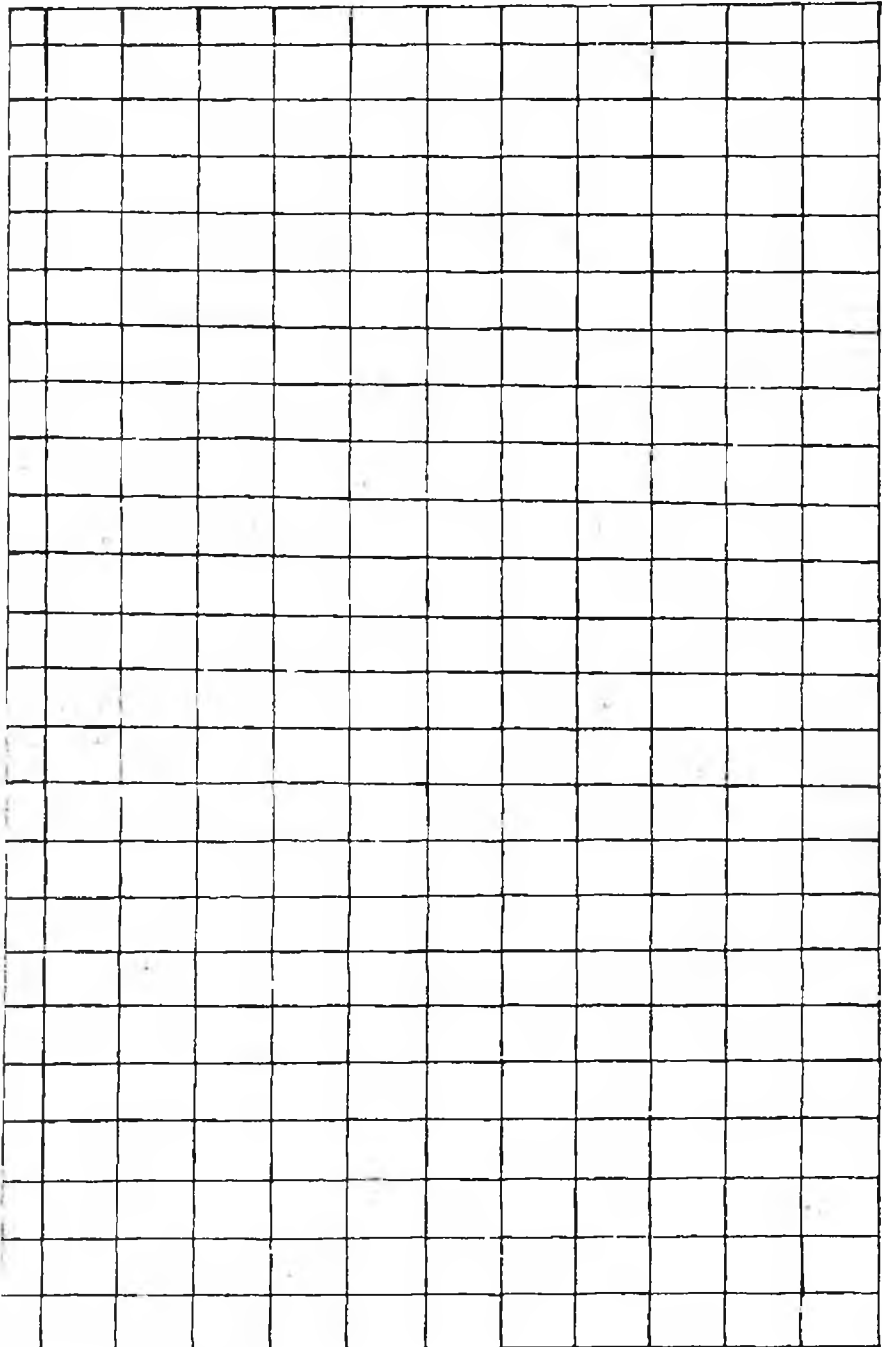
V 56, H 13 -- (13) ... 30-25. And

14	15	16	17	18	19	20	21	22	23	24
15x24 28x19	3-7 22-18	7-11 18x9	13x6 25-22	11-15 32-28	15x24 28x19	*2-7 22-18	6-9 31-26	7-11 19-15	10x19 26-22	19x17 21x5
25	26	27	28	29						
16-19 5-1K	19-23 1-5	23-32 18-14	32x9 5x4	20-24	DRAW					

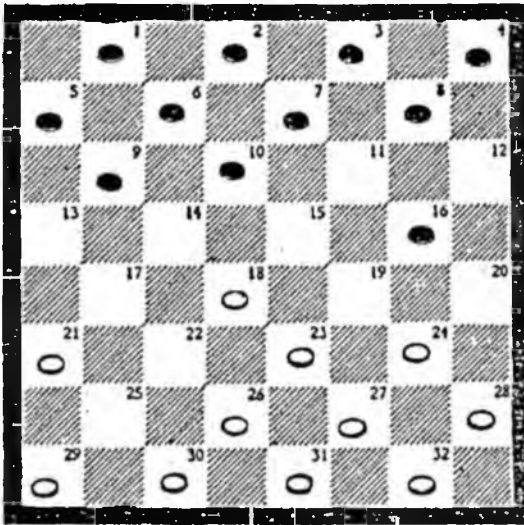
V 82, H 14 -- (14) ... \*22-17. (15) 13x22, 31-26; (16) 22x24, 28x3E; (17) 14-17, 21x14; (18) 6-10, 15x6; (19) 2x27. DRAW.

✓ V 82, H 14 -- (14) ... 29-25. And (15) 13-17, 22x13; (16) 6-9, 13x6; (17) 1x26, 31x22; (18) 16-19, 22-17; (19) 14-18, 25-22 (20) 18x25, 21x30; (21) 2-6, 27-23; (22) 19x26, 30x23. DRAW.

K E E P   T H E   D R A W   I N   S I G H T   1



THE SINGLE CORNER  
(Special Cook)



- |           |        |
|-----------|--------|
| 1. 11-15  | 22-18  |
| 2. 15x22  | 25x18? |
| 3. *12-16 | .....  |

"That's out, friend!" is what the expert, handling Black, will cry when you, with the White men, try this "fool's" opening on him.

In this exchange—often an easy LOSS FOR WHITE—White throws himself into a lop-sided position in his attempt to grab and hold the center. This exchange follows the position rules shown in the "Position! Position! Position!" chapter in Book I ("The Secrets of Spanish Pool Checkers" by the co-authors, \$1.50), and is a logical and, by theory, powerful White reply. But, in actual play, White's center is seen to be very weak, and his single corner and double corner are cramped!

To fight the cramp he now has this poor choice of moves: 18-14, 18-15, 24-19, 24-20, 26-22, 29-25, and 30-25. No matter how White plays, Black can follow the charted course or, when necessary, transpose into a variation shown by the chart.

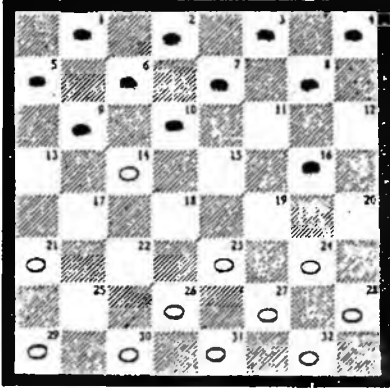
In play, Black's idea is to first limit White's moves by 3. \*12-16, then walk wide around White's spearheads. (For example: 3. ... , 24-19 is answered with 4. 16-20 instead of with 4. 8-12.) White can't exchange unless he risks sinking himself deeper into the glue-mud of cramped position. So White must play carefully to draw—a hard draw if he does succeed! And he has hardly any chances to win. Black has an easy draw and many chances to triumph.

3. 9-13 and 3. 10-14 are also strong replies by Black. 3. 10-14, as played by Joseph "Spanish Joe" Dworsky (white), Brooklyn, N. Y., expert, is very powerful. If you, with Black, should happen to run up against a

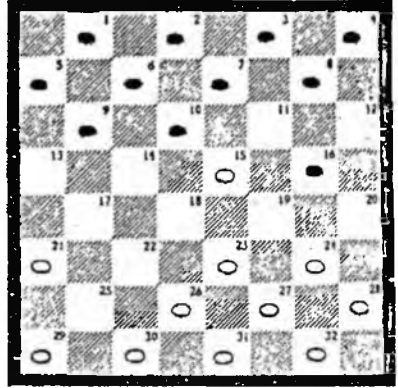
variation that puzzles you, immediately, if possible, trade and jump backward, regrouping your forces.

The Single Corner exchange, correct in theory, is oh-so-wrong in actual play. Well, let's see if that's so---

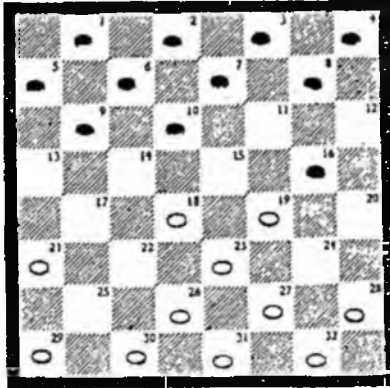




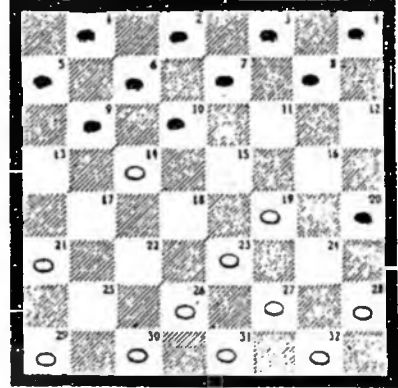
V 1, M 4 - Black to move



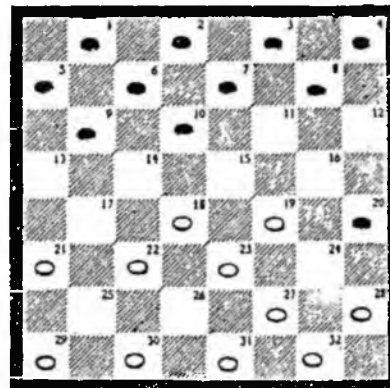
V 2, M 4 - Black to move



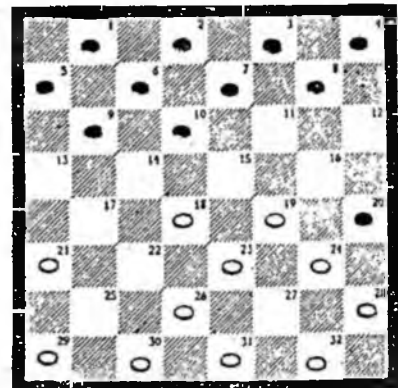
V 6, M 4 - Black to move



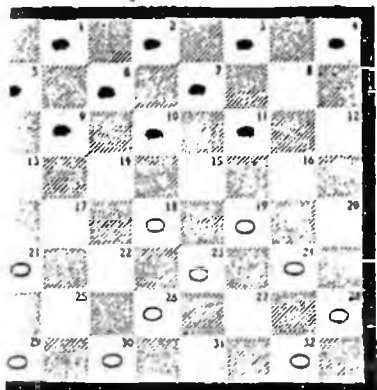
V 8, M 5 - Black to move



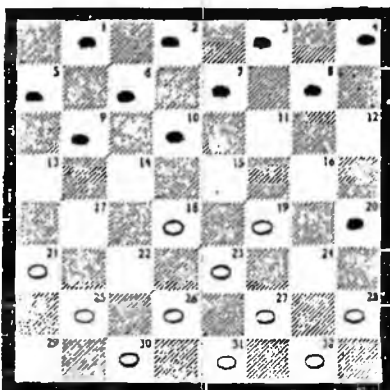
V 9, M 5 - Black to move



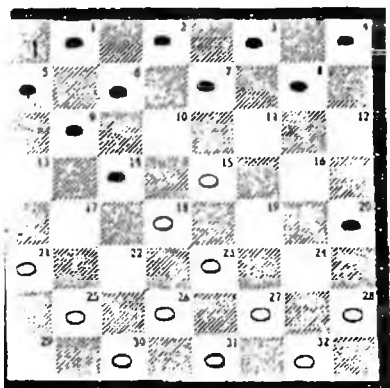
V 23, M 4 - Black to move



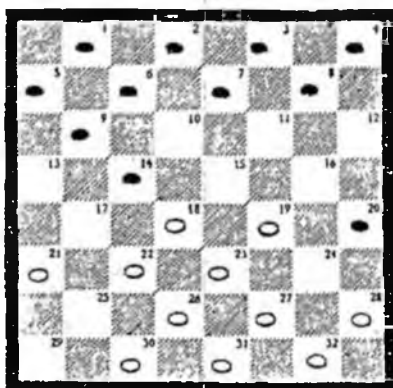
V 33, M 6 - White to move



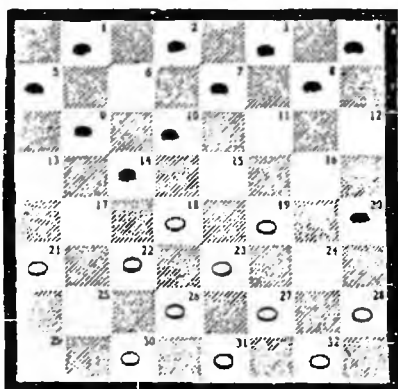
V 41, M 5 - Black to move



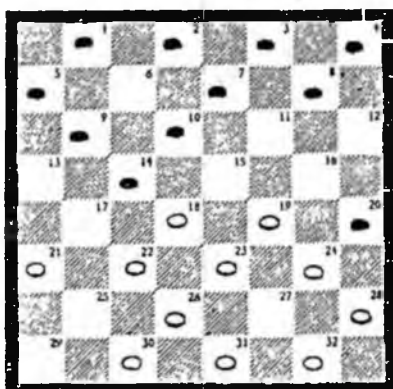
V 43, M 6 - Black to move



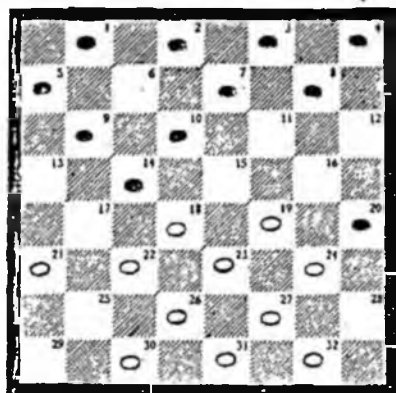
V 46, M 6 - Black to move



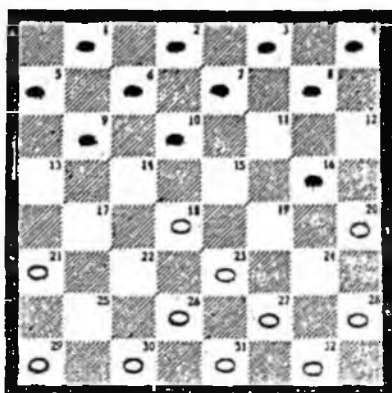
V 46, M 6 - White to move



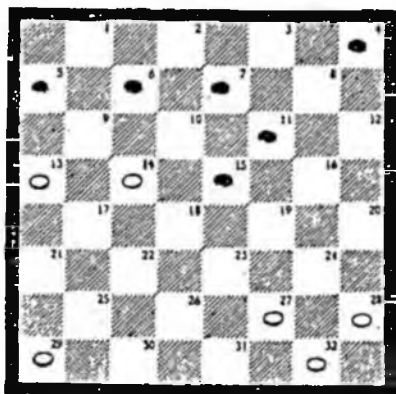
V 54, M 7 - Black to move



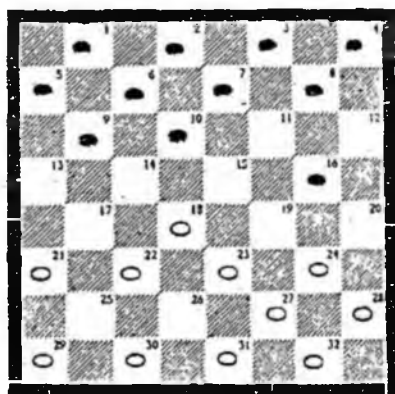
V 58, M 7 - Black to move



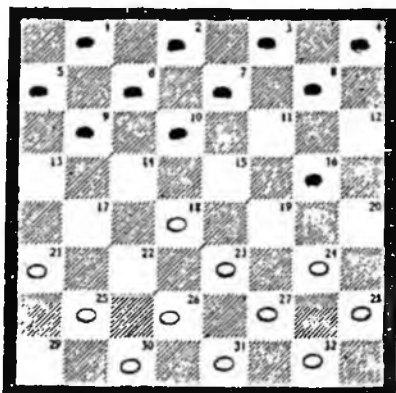
V 57, M 4 - Black to move



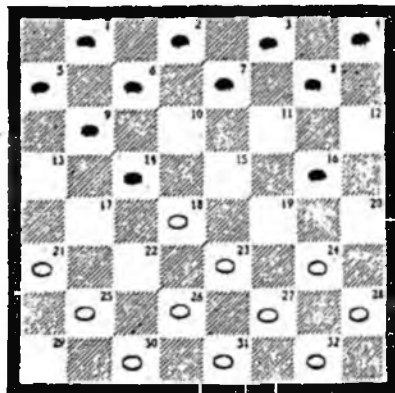
V 64, M 16 - Black to move



V 71, M 4 - Black to move



V 76, M 4 - Black to move



V 78, M 4 - White to move

aves - SINGLE CORNER 1. 11-15, 22-18; 2. 15x22, 25x18; 3. 12-16.

3	4	5	6	7	8	9	10	11	12	13
18-14	9x18 23x14	10x17 21x14	*6-10 29-25	10x17 25-21	7-11 21x14	16-19 24x15	11x9	BW		
18-15	10x19 24x15	*7-11 23-18	9-14 18x9	11x18 29-25	5x14 26-22	6-9 22x15	1-5 28-24	14-17 21x14	9x11	BW
							25-22	14-18 30-25	18x11	BW
					5x14 30-25	3-7 26-22	7-11 22x15	11x18 31-26	2-7 26-22	7-10 22x15
										7-11 24-28
		29-25	11x18 23x14	9x18 26-22	5-9 22x15	9-14 27-23	3-7 31-27	7-10 23-19	16x23 27x9	10x19 9-5
							31-26	16-20 32-27	7-10 23-19	1-5 26-23
24-19	16-20 18-14	9x18 23x14	10x17 21x14	*6-10 29-25	10x17 25-21	1-6 21x14	6-10 30-25	10x17 25-21	2-6 21x14	6-10 14-9
		*8-12 26-22	9-13 18-14	13x22 30-26	10x17 21x14	4-8 26x17	8-11 28-24	11-16 31-26	6-9	BW
0								32-28	6-9	BW
1								29-25	7-10 14x7	3x10
2							29-25	5-9 14x5	11-15 19x10	7x30K
3							17-13	11-16 ?	6-9 13x5	1x17
4							31-26	11-15 19x10	6x15 26-22	1-6 29-25
5										
6					30-25 10x17 21x14	6-10 25x18	10x17	BW		
7				17-14 10x17 21x14	6-10 29-25	10x17 25-21	1-6 21x14	6-10 30-25	10x17 25-21	2-6 21x14
8		30-25	9-13 31-26	4-8 21-17	10-14 17x10	6x31K	BW			
9						5x30K 18x9	BW			
0					18-14 10x17 21x14	6-10	BW			
1					18-15 10-14 22-18	6-9 25-22	7-11 28-24	2-6 29-25	11-16 32-28	6-10 15x6
2							25-22	2-6 28-24	12-16 19x12	14-17 21x14
3										15x6
5		20x27 27-24	*8-11 32-27	10-15 19x10	6x31K	BW				



Moves - SINGLE CORNER 1. 11-15, 22-18; 2. 15x22, 25x18; 3. \*12-16.

	3	4	5	6	7	8	9	10	11	12	13
24	24-19	15-20 27-24	20x27 31x24	*8-11 26-22	10-14	B Best					
25				19-15	10x19 24x8	4x11 23-19	11-16 19x12	3-8 12x10	6x31K	BW	
26						28-24	6-10 24-19	2-6 26-22	9-13 30-25	6-9 32-27	10-15 19x10
27									30-26	13-17 22x13	10-18 19x10
28										21x14	10x17 22x13
29						29-25	7-10 25-22	10-14	B Best		
30						32-27	9-13 29-25	6-9 25-22	7-10 28-24	10-14	B Best
31								18-14	9x18 23x14	2-6 25-22	11-15
32										26-22	11-15
33										27-23	13-17 14-9
34										27-24	11-16 24-20
35								28-24	9-14 18x9	5x14 25-22	11-15 24-20
36										24-20	11-15 27-24
37											
38											
39											
40											
41		29-25	*10-14 19-15	7-10 27-24	20x27 31x24	10x19 24x15	3-7 28-24	*7-11 32-27	11-16 24-20	*6-10 20x11	10x19 23x16
42										15x13	5-9 13x6
43									24-19	9-13 18x9	5x14 19x3K
44									25-22	16-19 23x16	14x32K
45								32-29	9-13 18x9	11x20 ?	5x14
46			25-22	6-10 18-15	2-6 22-17	9-13 28-24	13x22 26x17	7-11 17-13	11x16	BW	



Moves - SINGLE CORNER 1. 11-15, 22-18; 2. 15x22, 25x18; 3. \*12-16.

	3	4	5	6	7	8	9	10	11	12	13
47	24-19	16-20 29-25	10-14 25-22	6-10 18-15	2-6 22-17	9-13 26-22	5-9 22-18	13x22 18x25	1-5	BW	
48							30-26	8-12 22-18	13x22 26x17	4-8 17-13	1-5 ?
49									18x25	1-5	BW
50							14-18 23x14	6-9 15x6	9x25 30-26	1x10 21x30	13x22 26x17
51					22-18	8-12 27-24	20x27 31x24	14-17 21x14	10x17	BW	
52				22-17	9-13 18x9	5x14 28-24	13x22 26x17	BW			
53						26-22	8-12 30-26	4-8	BW		
54				27-24	20x27 31x24	8-11 19-15	10x19 24x8	4x11 28-24	2-6 24-19	6-10 32-27	3-8 27-24
55											
56											
57						24-20	4-8 28-24	8-12 32-28	11-16 20x11	7x16 24-20	3-7 20x11
58				28-24	8-12 32-28	4-8 19-15	10x19 24x15	7-11 22-17	2-7 17x10	7x14 30-25	12-16 26-22
59								30-25	12-16 22-17	2-7 17x10	7x14 26-22
60						22-17	9-13 18x9	5x14 19-15	13x22 26x17	10x26 17x10	7x14 30x23
61									15x6	1x10 26x17	8-11 30-25
62				30-25	1-6 27-24	20x27 31x24	8-11 19-15	10x19 24x8	4x11 22-17	6-10 25-22	9-13 18x9
63					28-24	8-11 32-28	4-8 19-15	10x19 24x15	9-13 18x9	5x14	Best
64			26-22	8-12 31-26	7-10 28-24	4-8 32-28	3-7 19-15	10x19 24x15	9-13 18x9	5x14 22-18	6-9 25-22
65										28-24	7-10 24-19
66				28-24	7-11 19-15	3-7 15x8	12x3 24-19	4-8 31-26	8-12 32-28	7-10 18-15	3-8 22-18
67	24-20	8-11 29-25	11-15 18x11	10-15 11x18	3-8 20x11	8x29K	BW				
68			20x11	15x29K	BW						
69		*9-13 20x11	8x22 26x17	13x22 30-25	7-11 25x18	10-15 18-14	15-18 14-10	6x15 23x14	2-6 31-26	6-9 26-23	9x18 23x14



SLUCE CORNER

	14	15	16	17	18	19	20	21	22	23	24
47											
48	12-16	BBest									
49											
50	10-15 19x10	7x21	BW								
51											
52											
53											
54	8-12 24-20	9-13 18x9	5x14 19-16	12x19 23x16	10-15 30-25	7-10 16x7	10x3 20-16	1-5 16-12	15-19	BW	
55					16-12	15-19	BBest				
56			22-18	1-5 18x9	5x14	BBest					
57	7x16	BBest									
58	9-13 18x9	5x14 22-18	1-5 18x9	5x14 31-26	11x18 26-22	3-7 22x15	7-11 28-24	11x18 24-19	8-12	BW	
59	9-13 18x9	5x14 31-26	11x18 22x15	3-7 26-22	7-11 22-16	1-5 18x9	5-12 28-24	11x18 24-19	8-12	BW	
60	8-11	BW									
61	11-15 25-22	7-11 17-13	2-6 22-17	3-7 31-26	11-16	BW					
62	5x14	BBest									
63											
64	7-11 28-24	BW									
65	1-5 22-18	12-16 19x3K	10x19 23x16	20x11 18x9	5x14 3x17	13x24	BW				
66	9-13 18x9	5x14 26-22	20-24 27x20	14-17 21x7	2x27	BW					
67											
68											
69	3-7 21-17	1-6 17-13	4-8 29-25	15-19 25-22	11-15 27-24	19-23 24-20	6-10 28-24	10x26 13-9	5x14 24-19	15x24 20x9	BW Notes



Notes on the Single Corner

- Variation 1, Move 3 --- (3) ... 18-14. This bust by White loses a man. Black will squeeze once on the key square piece, forcing White to squeeze for an equal trade. Then Black, advancing onto the single corner file at 11 with the spare move, pitches (also called a "side-spearhit") to the trigger for a "ho-hum" one-for-two shot.
- V 2, M 5 ---- (5) ... 30-25. BW by using same moves as against (5) ... 29-25 (V 6).
- V 8, M 4 ---- (4) ... 18-14. This bust by White loses a man. Black will squeeze the key square piece, forcing White to squeeze for an equal trade. Black will win with the last squeeze, then will pin White.
- V 9, M 5 ---- (5) \*8-12. This switch in Black's move---(5) 8-12, instead of the normal White-cramping prop move of 10-14---is caused by the (4) ... 26-22 move which changes the Black attack formation a lot on the fourth move.
- V 18, M 5 --- If (5) ... 30-26, then (6) \*10-14. BBest.
- V 23, M 6 --- (6) \*8-11. At this stage there are many variations, all of which give BLACK the BEST GUESS. Whirl through them and you'll see that this is so!
- V 25, M 6 --- (6) ... 19-15. Spearhitting the window puts into action a great deal of precise play.
- V 27, M 11 --- Vacating the kingrow at 29 ((11) ... 29-25) loses for White by the same combination started by pitching the elbow at square 22.
- V 36, M 23 --- Plus 24. 2-7. BW by spearhitting the window to gain numerical superiority. White lost the game by being in the unhappy position of having three inactive checkers (21, 22, 25) locked by two opposing pieces (13, 14), which situation is often the source of many losses. This shows a trick king stroke. But, better is (4) \*9-13.
- V 40, M 3 --- (3) ... 28-24; (4) 10-14. BBest.
- V 40, M 4 --- If (4) ... 28-24, then (5) 10-14. BBest.
- V 41, M 4 --- (4) ... 30-25; (5) 10-14. BBest.

V 41, M 9 ---

M	9	10	11	12	13	14	15		
V 41		7-11	8-12	12-16	6x3LK	9-14	5lx13	BW	
	25-22	22-17	17x10	15x8	8-3K	3x17			
		32-27	9-13 18x9	11x25	BW				

V 41, M 11 --- (11) ... 21-17; (12) 14x21, 24-20; (13) 9-13, 20x11; (14) 6-10, 15x6; (15) 8x24. BW.

Notes on the Single Corner

4, M 8 --- (8) 8-11 may draw. Better is (8) 9-13, 18x9; (9) 13x6. BBest.

4, M 19 --- Better is the line of play in the notes.

8, M 14 -- Best here is (14) \*8-12, 15x8; (15) 16-19, 23x16; (16) 14x32K. BBest.

9, M 12 -- (12) \*2-6, 17x10; (13) 8-12, 15x8; (14) 6x29K, 8-21; (15) 16-19, 3-6; (16) 4x11, 29x8. BW.

9, M 14 -- Best here is: (14) \*8-12, 15x8; (15) 16-19, 23x16; (16) 14x32K. BBest.

33, M 12 -- If now White squeezes (12) ..., 22-18, then Black steals a man, (13) 13-17, 18x9; (14) 6x13, 21x14; (15) 11x9. BW.

36, M 4 --- If (4) ..., 30-25; (5) 10-14. BBest.

39, M 11 -- Or (11) \*5-9, 25x18; (12) 9-13 and (13) 13-17. BBest. Hayes' ("Old Man" Hayes of Washington, D. C.) way of playing this.

39, M 17 -- Better: (17) 11-16. BBest.

39, M 24 -- Plus (24) 7-10, 9-5; (25) 10-15, 5-1K; (26) 15-18. BW.

71, M 6 --- Better: (6) ..., 28-24.

71, M 13 -- Plus (13) 1x10. BW.

74, M 13 -- (13) 6-10. WHITE LOSES a checker and position because Black has the last squeeze on the key square piece.

75, M 13 -- (13) 6x22. BW, one man locking three, while White is cramped in the double corner.

76, M 4 --- (4) 8-11, 24-19; (5) 10-15. All veterans use this one! BW. Better: Form a prop, (4) \*10-14.

78, M 13 -- (13) 13-17. BW by stealing the key square piece.

79, M 13 -- Black squeeze steals (13) 13-17, or later (13) ..., 27-23; (14) 20x27, 31x24; (15) 6-9 plus (16) 13-17 or (17) 13-17. BBest. For best line see V 79 in the Chart Notes.

81, M 5 --- And from here Black simply transposes his moves to fit White's replies. See the 24-19 variation showing \*10-14 at the fifth move (V 41, M 5) for the ways to whip White. BBest

82, M 5 --- Black transposes his moves to fit White's replies. See V 8, M 9, for best patterns.

Chart  
Notes on the Single Corner

M	10	11	12	13	14						
V	9	23-18 27x20	20-24 5-9 14x5	11-15 20x11	7x21	BW					
M	8	9	10	11							
V	41	23x18 26x19	14x23 8-12 16-11	3-9	DW						
			?	3-7	BW						
M	11	12	13	14	15	16	17	18	19	20	
V	51	30-25	17-21 25-22 15-11	3-8 7x16 24-20	21-25 22x29	6-10 20x11	8x31K	BW			
			24-20	7-11 32-27	9-13 28-24	21-25 22x29	11-16 20x11	6-10 15x6	8x31K 6-2K	1-5	BW
		24-20	3-8	9-13	BW						
		30-25	17-21 25-22	7-11	BW by using the variat on two lines above, starting 13. . . 24-20.						
		32-27	9-13 24-20	3-8 20-24	7-11	BW					
M	8	9	10	11							
V	52	19-15 23x16	10x19 20x11 17x10	7x14	BW						
M	10	11	12	13	14	15	16	17	18	19	20
V	52	8-12 30-26	7-11 26-22 17-13	11-15 *2-6 11-15 32-28	*3-8 31-26	1-5 21-17	14x21 23-19	*5-9 18x11	6x15 26-23	9-14 22-17	4-8 BW
			17-13	*2-6 26-22	11-15 21-17	14x21 23-18	3-8	BW			
		13	14	15	16	17	18	19	20	21	22
		30-25	9-13 18x9	5x14 22-18	13-17 18x9	11-15 21x14	15x29K 9-6	10x17 6-2K	1-5 2x4	17-22 4x25	29x27 BW

Chart  
Notes on the Single Corner

M	13	14	15	16	17	18	19	20	21	22	
54	30-25	9-13 18x9	5x14 27-24	11-15 24-20	15x24 20x27	10-15 27-24	7-10 24-20	1-6 23-19	15x24 20x27	8-11 27-24	B7 Notes
				8-12 19-16	12x19 24-20	7-11 23x16	10x3 16x7	1-6 26-23	15x24 23-19	20x27	B7 Notes
M	16	17	18	19	20	21	22	23	24	25	
54	22-18	1-5 18x9	5x14 19-16	12x19 23x16	10-15 26-22	7-10 16x7	10x3 *21-17	14x21 20-16	3-7 30-26	13-17 22x13	DRAW Notes
M	19	20	21	22	23	24	25	26	27		
54	1-6 16-12	15-19 20-16	11x20 12-8	7-10 8-3K	10-15 3x17	15-18 22x24	13x31 24-19	31-26 19-15	26-19	BW	
				8-4K	6-9 26-23	19x17 4-18	14x23 21x7	23-27	BW		
M	18	19	20	21	22	23	24	25	26	27	28
56	19-16	12x19 23x16	10-15 16-12	14-18 20-16	11x20 12-8	7-11 8-3K	20-24	BW			
			30-25	7-10 16x7	10x3 20-16	*14-18 25-22	18x25 21x30	15-18 30-25	3-8 26-22	8-12 22x15	12x10 BW
									15-12	8-11 26-22	BW Notes
			26-22	7-10 16x7	10x3 *21-17	14x21 20-16	3-7 30-26	Even			
					20-16	14-18 30-26	18x25 21x30	15-18 30-25	3-8	BW as in 3 lines up.	
										starting 25... from the 26th move.	30-25
M	12	13	14	15	16	17	18	19			
57	19-15	10x19 24x15	9-13 18x9	5x14 22-18	16-20 18x9	13x6 26-22	12-16 22-18	3-7	BW		



Chart  
Notes on the Single Corner

60

	16	17	18	19	20	21	22	23	24	25	
69	*15-19 29-25	11-15 27-24	19-23 25-22	*6-10 22-17	23-26 22-17	BW					
		6-10 25-22	4-8 22-17	19-23 27-24	8-11 13-9	15-19 24-20	BW				
				24-20	15-19 13-9	8-11	BW				
						19x28 28-24	23x32 32-27	32x9 20-16	7-10 13x15	15x6	Next Page
					32-27	23x32 24-19	*32x9 13x6	15x24 6x15	24-27 28-24	27x20 17-14	Next Page
									27-32 17-14	Next Page	
M	20	21	22	23							
60	*22-18	10x17	Even								
		15x22 28-24	10x17 24-19	23x16 20x4K	BW						
M	4	5	6	7	8	9	10	11	12	13	
71	23-19	9-14 13x9	5x14 22-17	14-18 30-25	8-12 25-22	18x25 29x22	10-14 17x10	7x14 31-26	2-7 22-17	4-8 17x10	Next Page
M	5	6	7	8	9	10					
74	18-14	15x22 30-25	10x17 21x14	22-25 29x22	8-11 24-19	6-9	BBest				
		30-25	10x17 25x18	6-10 21x14	10x17	BW					
M	11	12	13	14	15	16	17	18	19	20	
78	*13-17 14-10	7x14 23-18	14x23 21x14	1-6 27x18	20x27 32x23	3-7 *23-19	6-10 19-16	10x17 16-12	8-11 31-26	2-6 28-24	Next Page





Notes on the Single Corner Chart Notes

Position 54, Move 22 --- (22) 29x27. Shot by Joseph "Spanish Joe" Dworsky (white), expert of Brooklyn, New York, and an analyst of the Single Corner.

4, M 22 --- (22) ... 20x27. And (25) 6-10, 27-24; (24) 10-15, 24-20; (25) 15-19. BW.

4, M 22 --- (22) .., 27-24. And (23) 11-15, 24-20; (24) 15-19. BW.

4, M 25 --- (25) ... 22x13. And (26) 21-25, 26-22; (27) 25x18, 16-12. DRAW.

6, M 27 --- (27) ... 25-22. And

M	28	29	30	31	32	33	
V	18-23	23-27	27-32	11x18	13-17	32x4	BW
	25-21	22-18	18-15	12-8	21x23		

9, M 15 --- (15) ... 31-26. Clifton L. "Paper Boy" Brown of Pittsburgh, Pennsylvania, a star also on the 20-men-a-side board, shows the clever DRAW for White.

8, M 17 --- (17) ... 17-13. Plus (18) 11-15. BW.

8, M 17 --- (17) ... 19x12. Plus (18) 10x26. BW.

8, M 24 --- (24) ... 6-1K. Plus (25) 11-15, 1x19; (26) 28-32K. DRAW.

9, M 20 --- (20) ... \*22-18. The WW line is by Edwin "Brownie" Brown, young New York star.

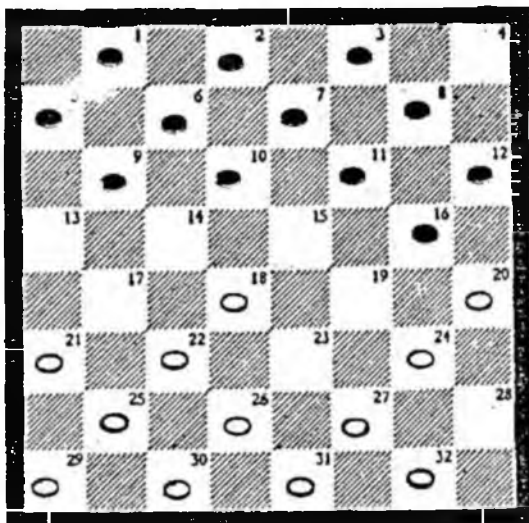
8, M 11 --- (11) 13-17. Better move for the win is this line of play, recorded by Samuel Herskowitz (white), Brooklyn, New York, expert, in 1923 in the checker column of the Roseville "Citizen", a New Jersey daily newspaper, now no longer published.

11	12	13	14	15	16	17	18	19	20	
13-17	7x14	14x23	1-6	20x27	3-7	6-10	10x17	8-11	2-6	See Below
14-10	23-18	21x14	27x18	32x23	*23-19	19-16	16-12	31-26	28-24	
								17-21		See Below
							12-8	---		
					31-26	6-10	2-6	8x31K	BW	
					14-9	9x11				

21	22	23							
6-9	7-10	10-14	EEast						
24-20	12-8								
21-25	25-29K	BW							
---									

1, M 11 --- By Norman Watkins (white), New York expert. Clever!

THE BELLY MOVE  
(Special Cook)



- |    |       |        |
|----|-------|--------|
| 1. | 12-16 | 24-20  |
| 2. | 8-12  | 28-24  |
| 3. | 4-87  | *23-18 |

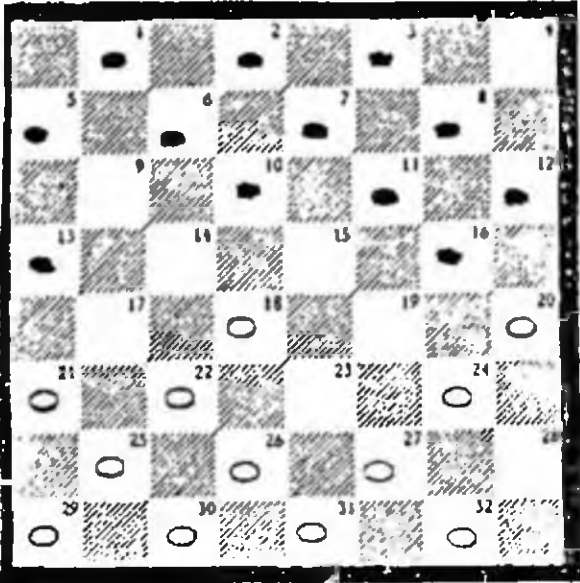
This opening can lead to an easy LOSS FOR BLACK. The opening gets its rough name—"The Belly Move"—from its formation and the fact that the belly (nickname for the checker word elbow) is being threatened with a king shot, if White can ever occupy square 15 so as to pitch the belly at square 11.

So, advancing now to the key square (14), squeezing 4. 10-14, LOSES FOR BLACK because White simply spearhits the belly, 4. ..., 18-15, trading 5. 11x18, for an early king in the single corner pocket, 5. ..., 20x4K.

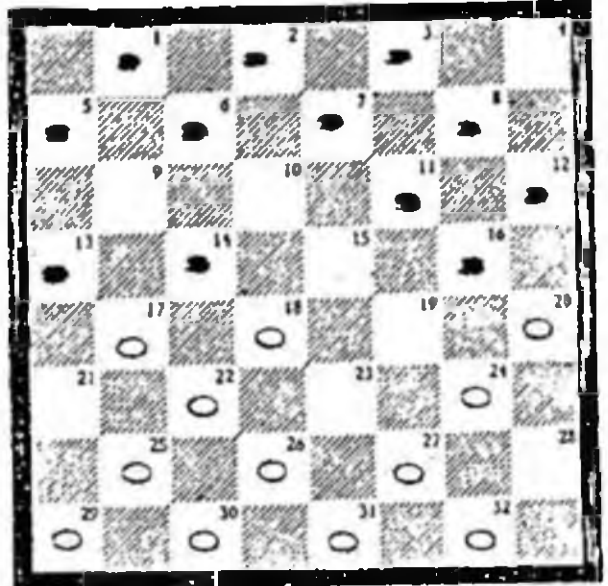
And, advancing along the single corner diagonal 4. 11-15 is a DEAD LOSS FOR BLACK by 4. ..., 20x4K or 4. ..., 18x4K.

And trading for the key square, 4. 16-19, LOSES A BLACK MAN after the trade, 4. ..., 24x15, 5. 10x19, by White side-spearhitting 5. .... 18-14, a two-for-one shot, 6. 9x18, 22x24.

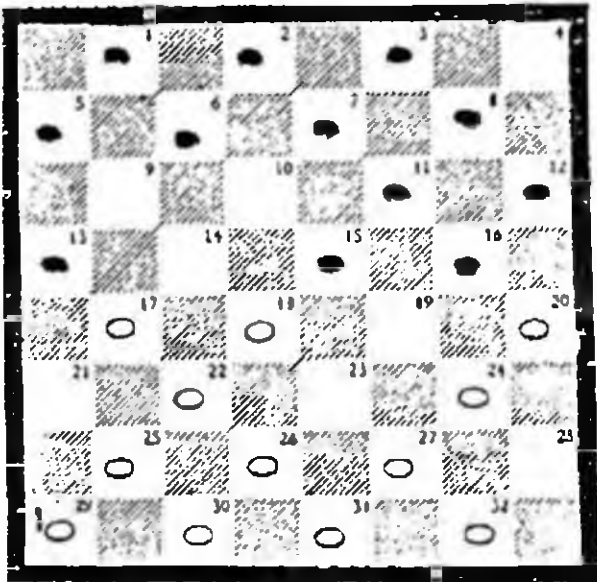
So Black—poor fellow!—is tied down to three replies (9-13, 9-14 and 10-15), all critical. Black is in a grip. It's hard to stop a WHITE WIN. Let's go on from there—



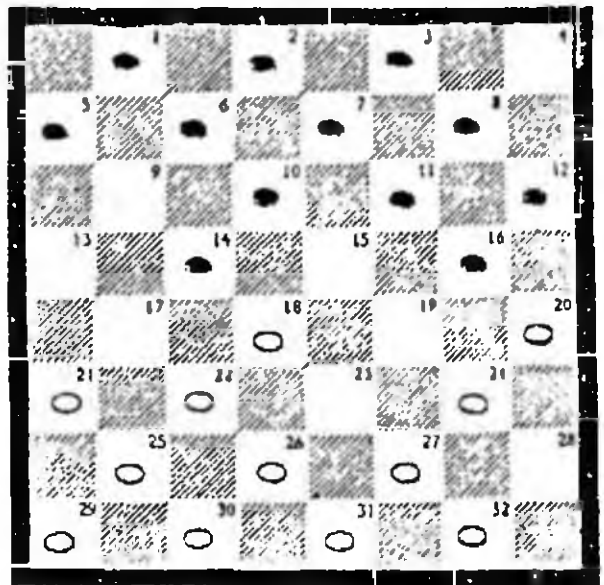
V 1, M 4 - White to move



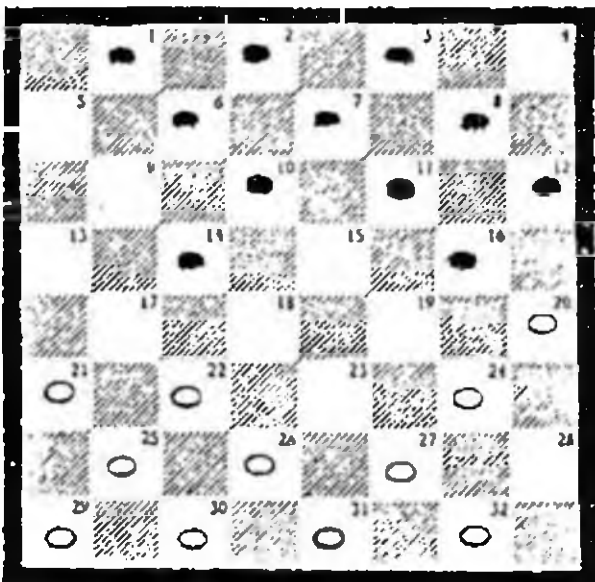
V 5, M 5 - White to move



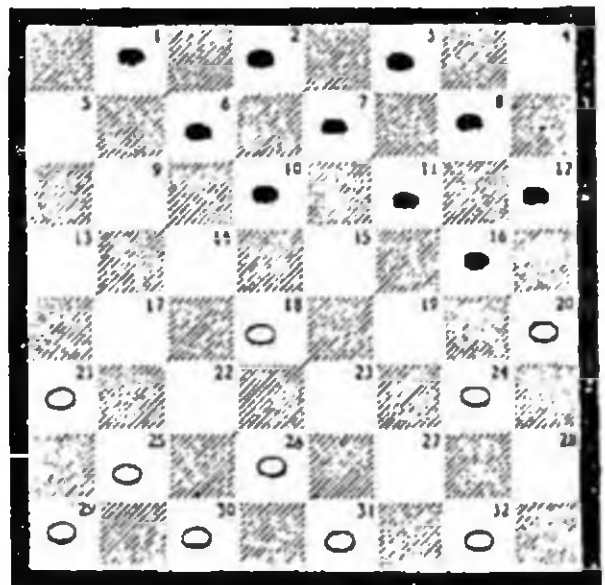
V 8, M 5 - White to move



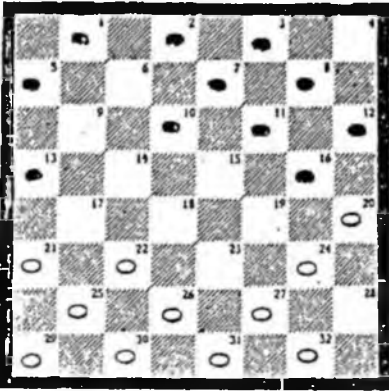
V 10, M 4 - White to move



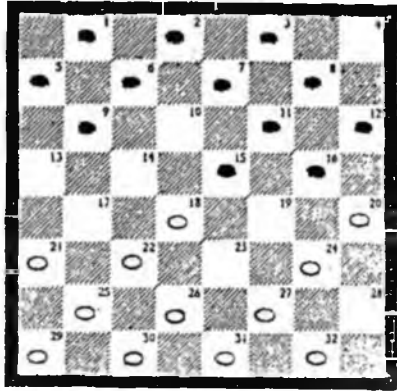
V 10, L 5 - White to move



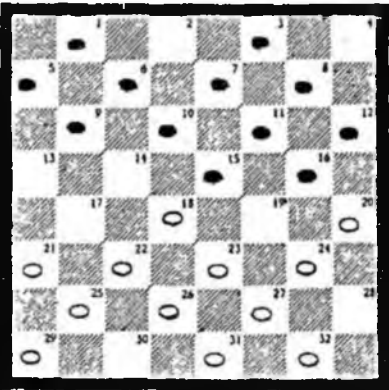
V 10, M 7 - Black to move



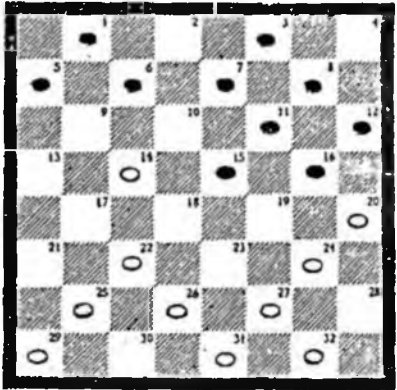
V 17, M 5 - White to move



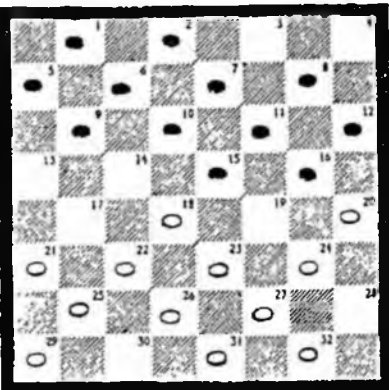
V 23, M 4 - White to move



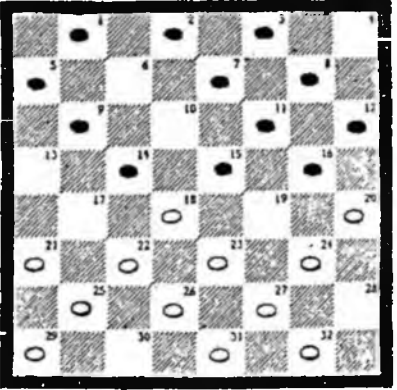
V 25, M 6 - White to move



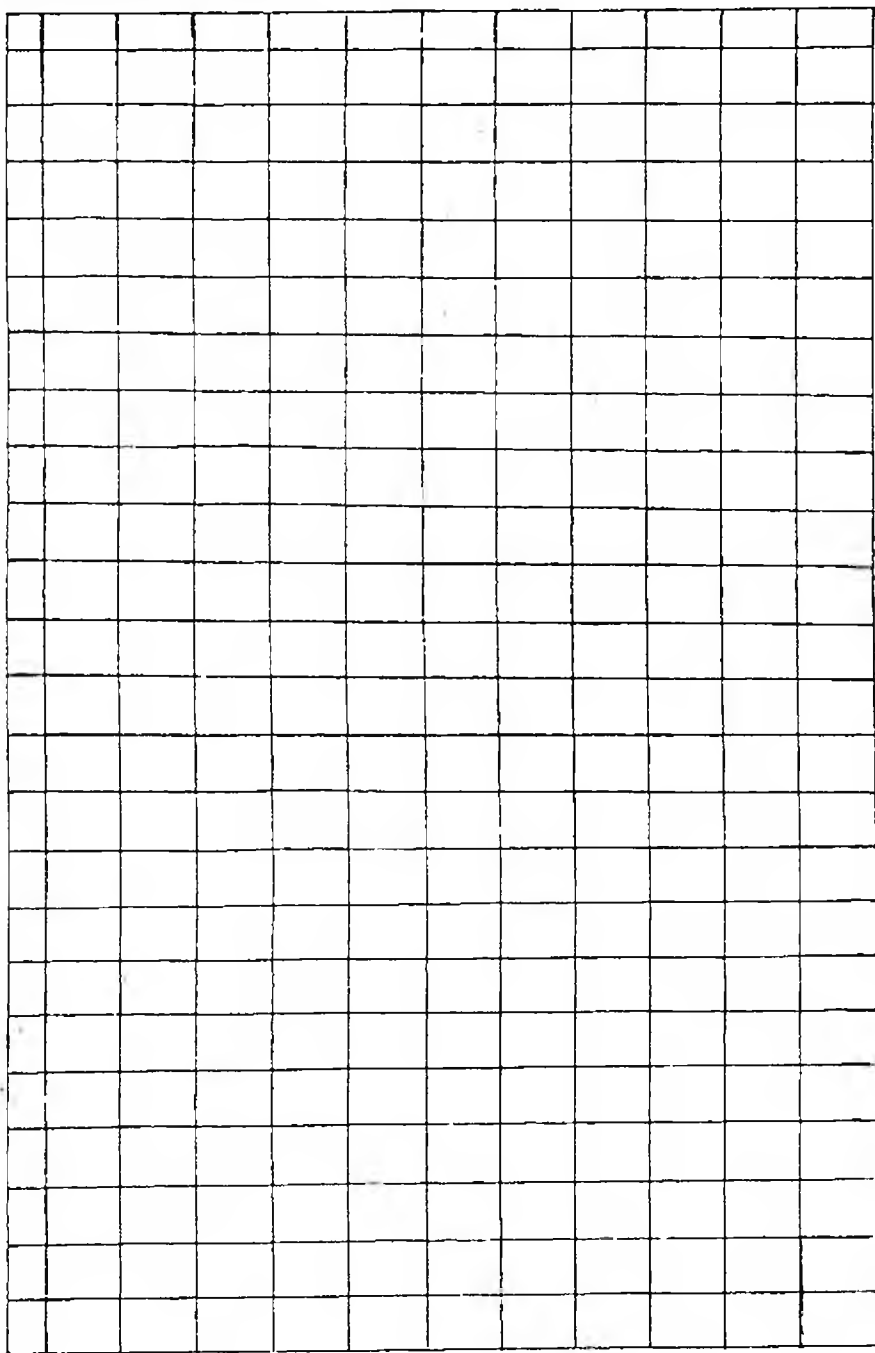
V 25, M 9 - Black to move



V 27, M 6 - White to move



V 33, M 6 - White to move



Moves - BELLY MOVE 1. 12-16, 24-20; 2. 8-12, 28-24; 3. 4-8. \*23-18.

	4	5	6	7	8	9	10	11	12	13	14
V	9-13 21-17	5-9 17-14	10x17 18-15	WW							
a		6-9 17-14	10x17 18-15	11x18 20x4K	WW						
r		10-14 17x10	6x15 26-23	5-9 24-19	15x24 18-15	11x18 20x4K	WW				
i				16-19 23x16	12x28 20-16	11x20 18x4K	WW				
a				7-10 22-17	15x22 17x26	2-6 24-19	10-15 19x10	6x15 23-18	15x22 25x18	16-19 32-28	WBest
t					13x22 18-14	10x17 25x18	15x22 24-19	WW			
i			7x23 27x18	6-10 26-23	2-6 32-28	6-9 24-19	9-14 18x9	13x6 22-18	10-15 19x10	6x22 25x18	WW Notes
o		10-15 27-23	6-10 25-21	1-6 17-14	10x17 21x14	6-10 32-28	10x17 24-19	15x24 28x19	? 31-27	? 18-15	WW
n						7-10 14x7	3x10 18-14	10x17 23-19	16x23 26x1K		WW
n	9-14 18x9	5x14 22-18	14x23 27x18	16-19 24x15	10x19 21-17	6-10 26-22	10-15 20-16	11x20 18x4K	WW		
							1-6 18-15	WW			
							12-16 17-14	8-12 25-22	6-10 22-17	10-15 26-22	WBest
								7-10 14x7	3x10 18-15	11x25 20x11	WW Notes
				10-14 18x9	6x13 21-17	13x22 25x18	WBest				
				10-15 26-23	15x22 25x18	WBest					
		6x15 27-23	1-6 24-19	WBest							
			5-9 24-19	WBest							
			2-6 22-18	5-9 32-28	10-15 24-19	WW					
				16-19 24x15	10x19 23x16	12x19 26-22	8-12 21-17	12-16 32-28	3-8 25-21	8-12 30-25	WBest
			10-14 22-17	13x22 26x10	7x14 24-19	WBest					
			10-16 22-18	15x22 25x18	7-10 24-19	WBest					
	10-16 26-23	7-10 30-28	2-7 18-14	9x18 23x14	10x17 21x14	6-10 22-17	16-19 32-28	19-23 26x19	16-18 14x23	10-15 19x10	BW (Notes)







Notes on The Belly Love

tion 3, Move 7 --- If (7) 1-6 or (7) 2-6, then (7) ... 24-19, and so on.

14 --- If now (14) 1-6 or (14) 3-7, then White occupies the key square, (14) ... 18-14. WHITE, with many squeeze possibilities, HAS A POSITIONAL WIN.

15 --- If (5) 16-19, then (5) ... 24x15; (6) 10x19, 17-14. WBest.

14 --- Plus (14) ... 29x22. WW.

13 --- Any other Black move would be countered by (13) ... 30-25 (or the pitch of (13) ... 18-15) and desperate Black would have to sacrifice a checker to stay in the fight.

9 --- Black must give away a man.

9 --- If Black squeezes (9) 16-19, WW by time-moving, (9) ... 27-23, plus (1) 19x28, and pitching (10) ... 14-10, 7x14, and spearhitting (11) 22-18, plus (11) ... 15x22; (12) 25x2K.

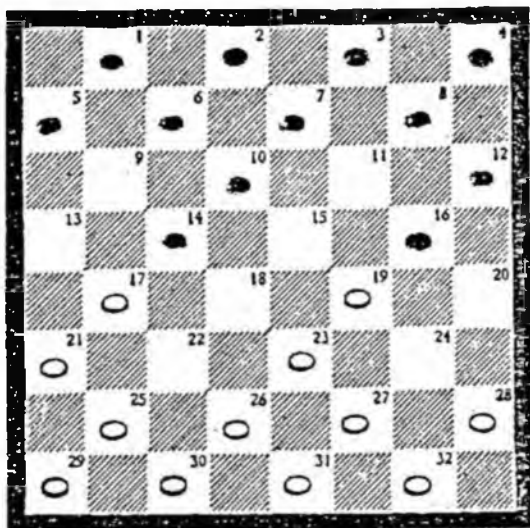


Notes on The Belly Move Chart Notes

ation 23, Move 6 --- (6) ... 21-17. This "Boomerang" DRAW variation is by Edwin "Brownie" Brown, young star of New York.

7, M 15 --- (15) ... 25-21. Plus (16) 31-17, 21x7; (17) 13-17, 7-3K; (18) 17-21, 18-14; (19) 5-9, 14x5; (20) 21-25. DRAW.

THE ALLEY GAME  
(Special Position Game)



If your checker game opens, say, 1. 11-16, 24-19; 2. 9-14, 22-17. a lane or "alley" runs from 11 to 22. You are now in The Alley Game (called "The Pioneer" opening by "Straight" or "American" checker players. The first player that the co-authors heard call this "The Alley Game" was an expert of Manhattan, New York---Robert Gillard. The name caught on!

Here you and your opponent are

(a) protecting your important key squares (14 for Black, 19 for White) by occupying them while

(b) getting set to weaken the opponent's double-corner by forcing trades there by way of squeezing the key square piece. Also, you both are

(c) trying to soon make a shot into the kingrow (into Black's square 3 or 1, and into White's square 30 or 32) by pitching the elbow (at square 15 against Black, at square 18 against White). And

(d) the final goal is to control the center for the endgame while the opponent's men are stranded on the sides of the checkerboard.

Notice how the strength of each side rises and falls with the change of control of the center. Some players call this game "the side game", because the opposing opening moves, 11-16 and 22-17, are towards the side of the board.

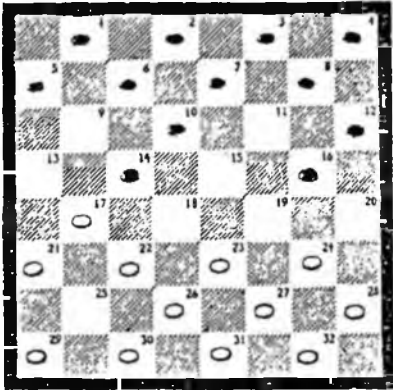
This formation may come up in different ways (called "transposition") and will develop into the same general pattern for Black and White. So both sides can use this game. You will find many experts playing The Alley Game often, because about half of all formations can be changed into The Alley Game, one of the foundation games of checkers.

Transposing games into a form you are at home with, will easily increase your victories and lessen your defeats. Are you handicapped by the way in which to study all formations? Then try the reliable Alley Game!

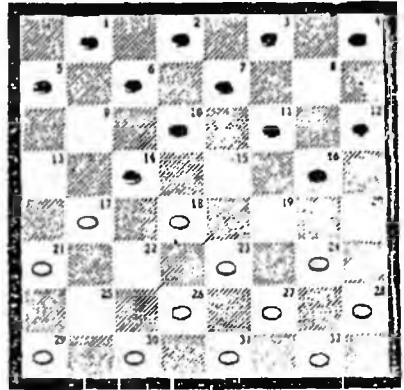
Generally, the best Alley lines to learn for Black and White are where a checker is put and kept at 16 (or 17) on top of the, usually, see enemy men at 19, 23, 26 (or 14, 10, 7) AFTER putting a man on the opponent's outpost square 20 (or 13).

Note: Often experts open: 1. 11-16, 22-17; 2. 8-11, 25-22; 3. 16-20, 13; so avoiding certain formations in The Alley Game...In the following games a cook and a weak-move game are included.

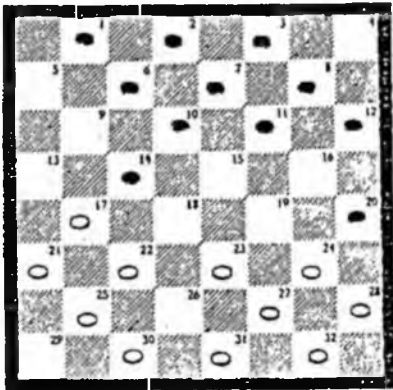
Here we go---!



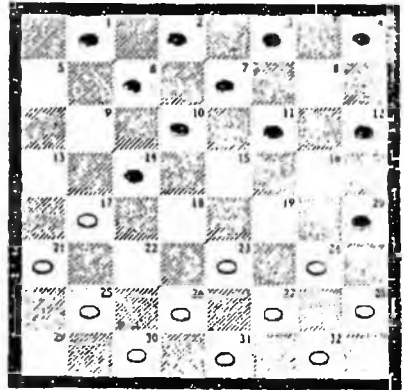
V 1, M 3 - Black to move



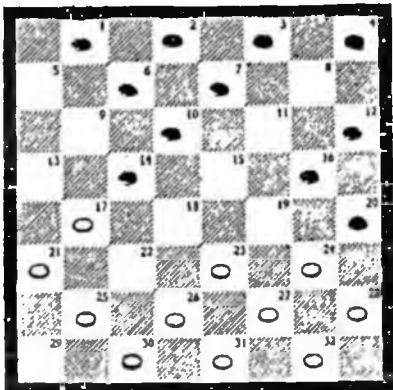
V 13, M 4 - Black to move



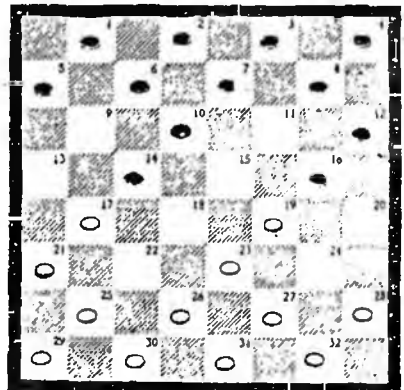
V 13, M 7 - Black to move



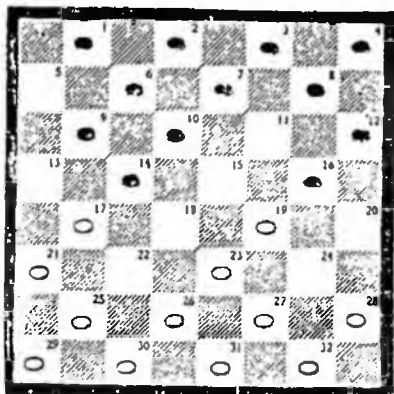
V 25, M 6 - Black to move



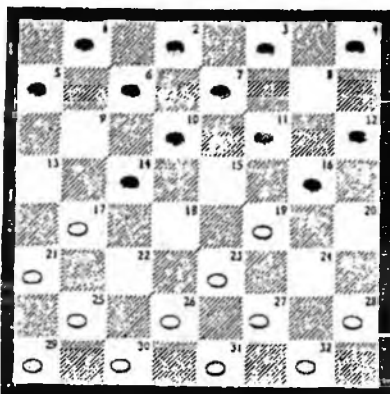
V 38, M 6 - White to move



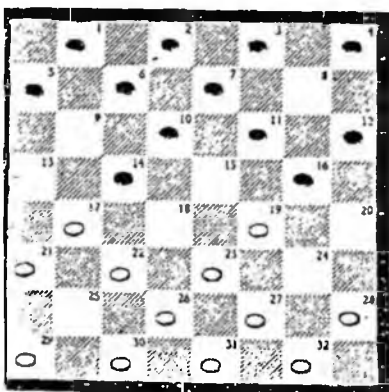
V 46, M 3 - Black to move



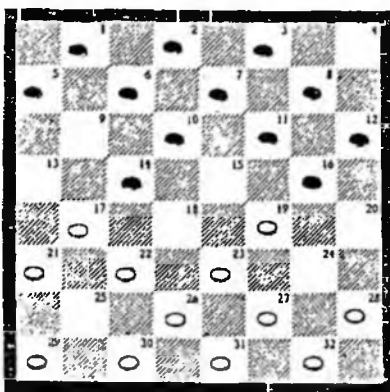
46, N 3 --- White to move



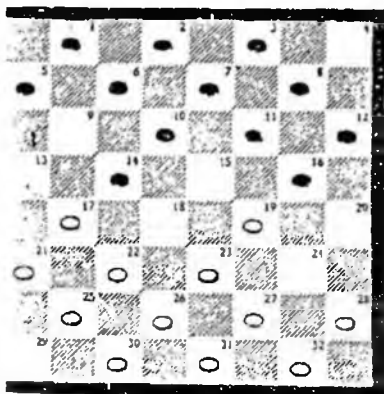
47, N 3 - White to move



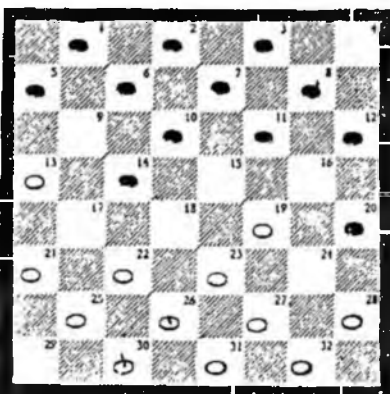
48, N 4 - Black to move



49, N 4 - White to move

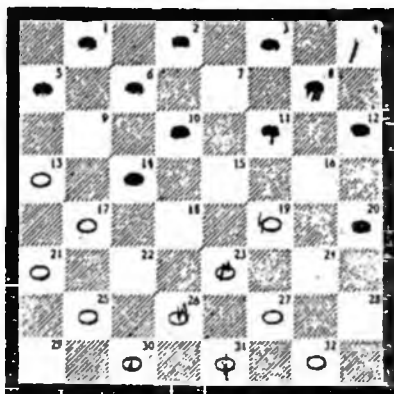


50, N 5 - Black to move

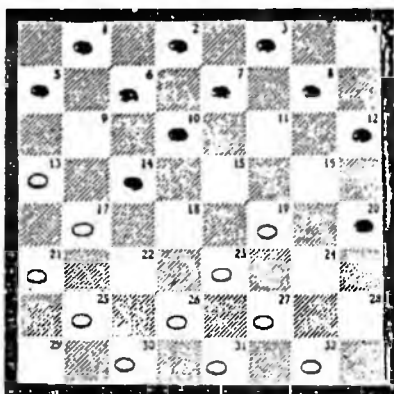


52, N 6 - Black to move

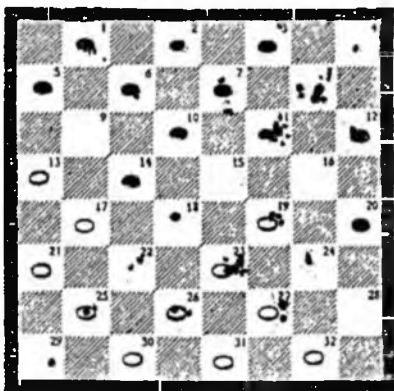




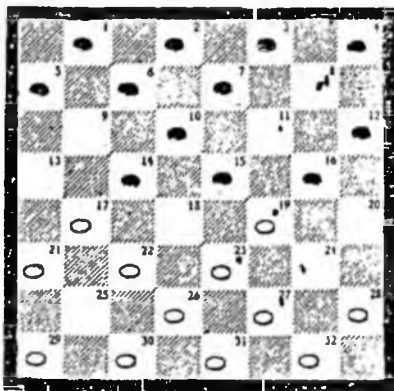
V 52, M 8 — White to move



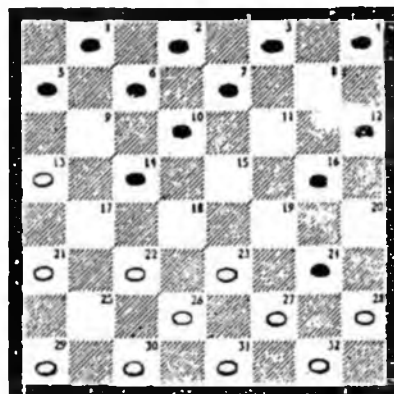
V 62, M 8 - Black to move



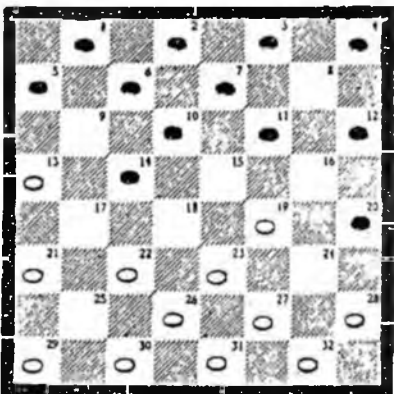
V 62, M 8 — White to move



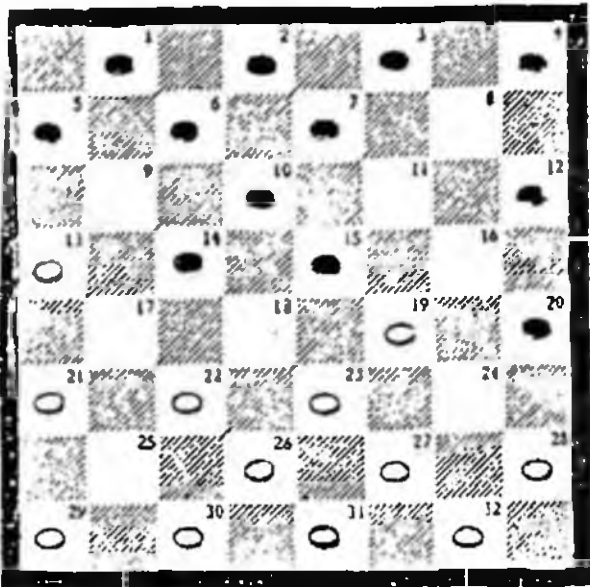
V 69, M 4 - White to move



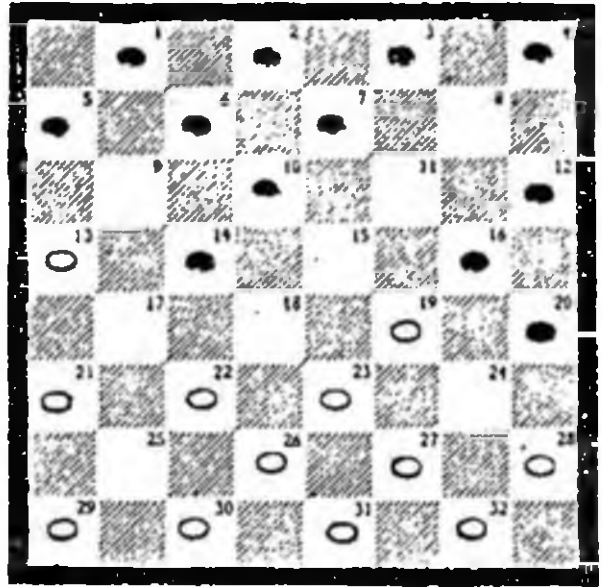
V 69, M 5 - White to move



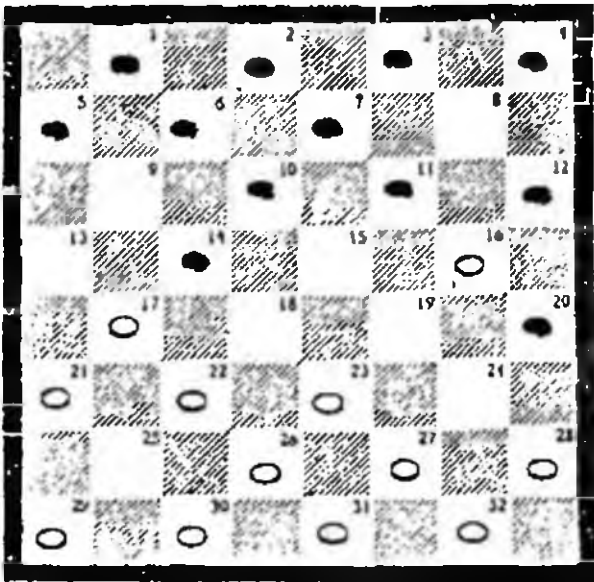
V 120, M 5 - Black to move



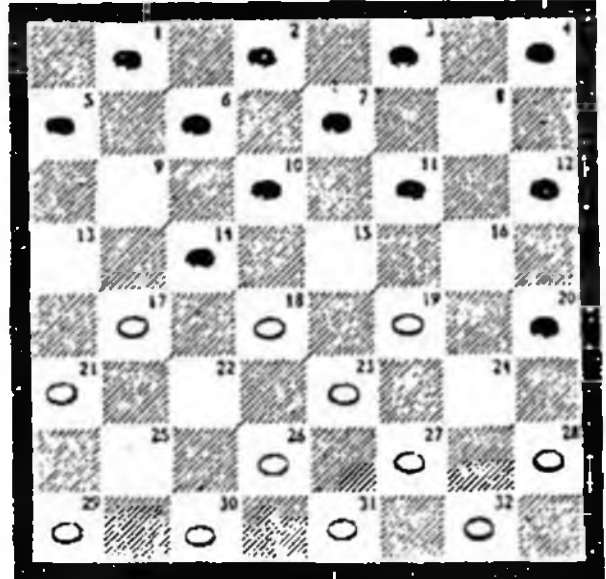
V 120, M 5 - White to move



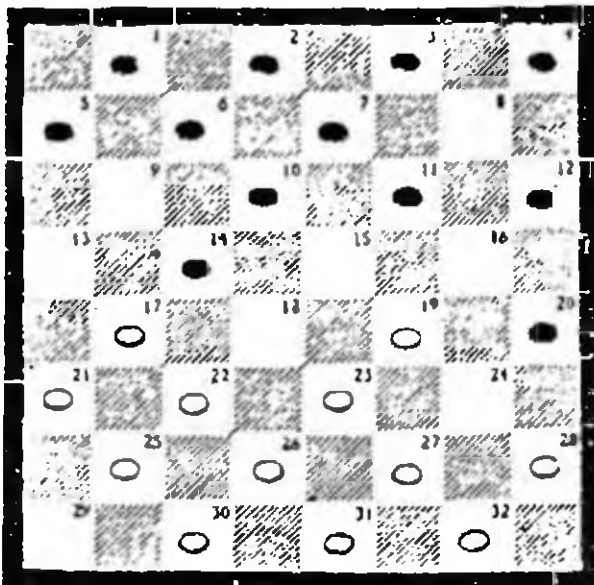
V 129, M 5 - White to move



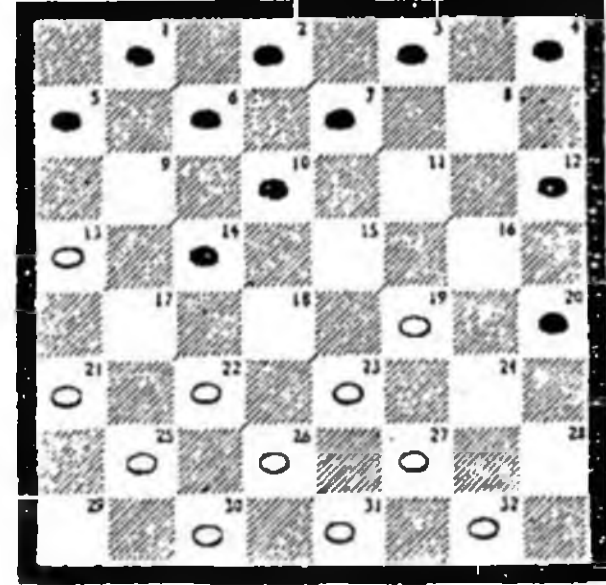
V 144, M 5 - Black to move



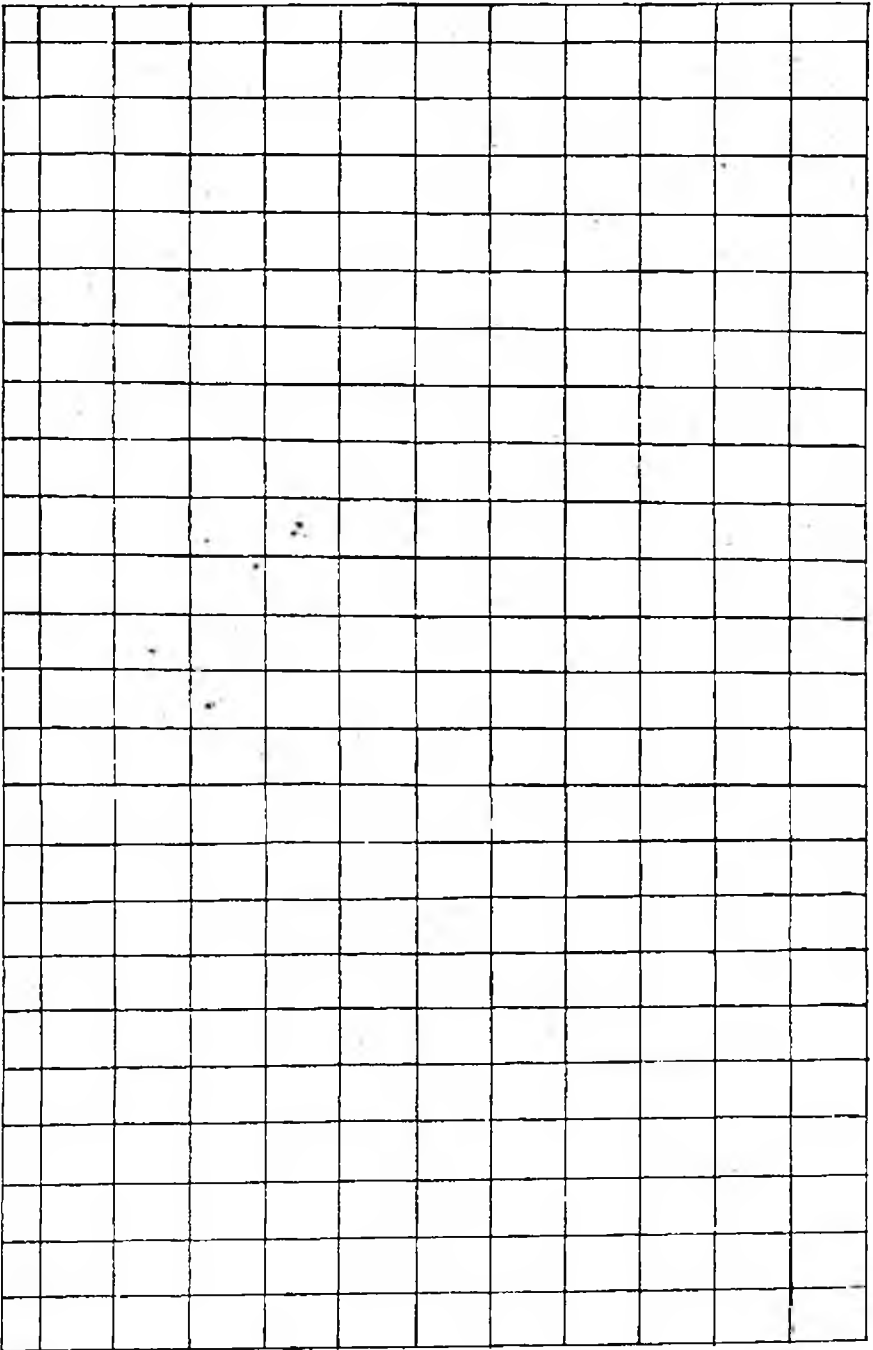
V 152, M 5 - Black to move



V 173, M 5 - Black to move



V 173, M 7 - Black to move



Moves --ALLEY GAME 1. 11-16, 22-17; 2. 9-14, 25-22; 3. 8-11.

	1	2	3	4	5	6	7	8	9	10	11
1	11-16 22-17	9-14 25-22	8-11 17-13	16-20 22-18	4-8 18x9	5x14 29-25	10-15 24-19	15x24 28x19	6-10 25-22	11-15 22-17	15x24 23-18
2										22-18	15x22 26x17
3											
4											
5											
6										32-28	15x24 28x19
7											
8											
9											
10											
11											
12											
13	11-16 22-17	9-14 25-22	8-11 17-13	16-20 18x9	5x14 29-25	4-8 26-22	6-9 17-13	10-15 13x6	1x10 23-19	2-6 19-16	12x19 21-17
14										14-18 21-17	2-6 31-26
15											11-16 17-13
16									2x9 22-17	7-10 17-13	3-7 13x6
17											1-6 23-19
18											1-5 13x6
19							11-16 24-19	8-11 27-24	WBest		
20								7-11 28-24	11-15 23-18	WW	
21									3-7 19-15	WW	
22									2-7 22-18	5-9 17-13	1-6 25-22
23									6-9 17-13	2-6 22-18	WW



Moves - ALLEY GAME 1. 11-16, 22-17 and 1. 11-16, 24-19; 2. 9-14, 22-17

	1	2	3	4	5	6	7	8	9	10	11
24	11-16 22-17	9-14 25-22	8-11 22-18	16-20 18x9	5x14 29-25	4-8 26-22	11-16 24-19	7-11 28-24	6-9 17-13	11-15 13x6	2x9 23-18
25						11-15 17-13	7-11 25-22	3-7 23-19	6-9 13x6	2x9 *19-16	12x19 21-17
26						26-22	7-11 17-13	6-9 13x6	2x9 23-19	14-18 19-16	12x19 *27-23
27										11-16 *27-23	20x18 31-26
28										3-7 *19-16	12x19 21-17
29										9-13 *19-16	12x19 21-17
30											
31											
32											
33							4-8 23-19	15-18 22x15	11x18 31-26	2-7 26-23	
34											
35											
36											
37											
38						11-16 24-19	7-11 26-22	*3-7 19-15	10x26 17x3K	26x17 21x14	*20-24 28x19
39											27x20
40											2-7 3x10
41								17-13	11-15	Even	
42							25-22	11-15 17-13	15x24 28x19	4-8 22-18	8-11 18x9
43						25-22	16-19	Even			
44							6-9 17-13	4-8 13x15	16-19 23x16	20x25	BW
45			16-20 17-13	14-17 21x14	10x17 22-18	17-21 29-25	7-10 25-22	8-11 18-14	10x17 22-18	5-9 13x22	9-13 18-14
46	24-19	9-14 22-17	5-9 17-13	8-11 27-24	16-20 31-27	11-15 26-22	7-11 22-18	15x22 25x18	3-8 29-25	11-15 18x11	6x15 25-22

ALLEY GAME

	12	13	14	15	16	17	18	19	20	21	22
24	WW										
25	14x21 30-25	21x23 27x18	20x27 32x16	11x20 18x2K	WW						
26	WW										
27	15x24 28x19	16x23 22x13	WW								
28	14x21 30-26	21x23 27x18	20x27 32x16	11x20 18x2K	WW						
29	14x21 30-26	21x23 27x18	20x27 32x14	15-19 31-27	19-23 27-24	13-17 18x27	17x10	Even			
30				14-10	4-8	Even					
31				3-8 18x11	8x15 31-27	15-19 14-10	WW				
32						4-8 27-24	8-11 24-19	15x24 28x19	1-6 22-18	5-9 14x5	WW (Notes)
33	8-11 21-17	14x21 23x14	10x17 13x22	11-15 19x10	6x15 30-26	21x23 27x2K	WW				
34				11-16 19-15	7-10 22-18	10x19 24x15	3-7	EBest			
35	7-11 22x15	11x18 30-26	3-7 26-22	7-11 22x15	11x18 25-22	18x25 21x30	14-18 30-26	10-14 19-15	18x11 24-19	6-9 13x5	DRAW (Notes)
36										6-10 *13-9	WW (Notes)
37										20-24 27x20	Even (Notes)
38	16x23 27x18	2-7 3x10	6x29K	BW							
39	*11-15 20x18	*2-7 3x10	6x29K 14-10	4-8 28-24	29-22 24-20	22-17	BW				
40	6x15 14-9	4-8 25-21	15-19 9-6	1x10 27-24	20x27 31x6	WW					
41											
42	11-15 21-17	15x24 17-14	10x17 13x22	6x13 32-28	Even						
43											
44											
45	11-16 14-9	6-10 *9-6	2x9 30-25	21x30 22-17	15x22 26x17	30x19 24x13	WBest				
46	4-8 *21-17	14x21 23-18	8-11 19-16	12x19 30-25	21x30 22-17	15x22 17x26	30x23 27x18	20x27 32x5	WW		

Moves - ALLEY GAME 1. 11-16, 24-19; 2. 9-14, 22-17; 3. 8-11, 25-22.

	1	2	3	4	5	6	7	8	9	10	11	
47	11-16 24-19	9-14 22-17	8-11 17-13	11-15 26-22	15x24 28x19	7-11 22-18	3-7 18x9	5x14 25-22	14-17 21x14	10x26 31x22	7-10 22-18	
48			4-8 25-22	16-20 17-13	30-25	*11-16 28-24	*6-9 13x15	14-18 23x14	16x30K	BW		
49						22-17	14-18 23x14	16x30K	BW			
50						22-18	6-9 13x15	7-11 18x9	11x18 23x14	16x30K	BW	
51				14-18 30-25	22x15	11x18 23x14	16x30K	BW				
52				16-20 29-25	17-13	11-15 22-17	15x24 28x19	7-11 26-22	*5-9 22-18	10-15 17x10	15x29K	
53											6x29K	
54										19x10		
55										2-7 19-16	12x19 23x16	
56										32-28	11-15 28-24	
57									31-26	11-15	BW	
58												
59											*6-9 13x15	
60										25-22		
61										11-16 26-22	6-9 13x15	14-18 23x14
62										6-9 25-22	11x25 17x10	25-29K
63	1116 2414	914 2217	811 2522	48 2925	1620 1713	1115 2217	1524 2819	8-11 19-16	12x19 23x16	11-15 16-12	*5-18 26-23	
64												
65												
66												
67												
68											*26-22 15-19 25-23	
69				11-15 17-13	15x24 27x11	7x16 22-17	16-19 23x16	12x19 26-23	19x26 30x23	4-8 31-27	8-11 23-18	



ALLEY GALE

	12	13	14	15	16	17	18	19	20	21	22
47	10-15 19x10	6x22 30-25	22-26 23x30	11-15 25-22	16-20 30-26	4-8 32-28	8-11 29-25	15-19 22-18	11-16 27-23	2-7 25-21	BBest Notes
48											
49											
50											
51											
52	BW										
53	BW										
54	14-18 22x15	10x12	BW								
55	8-11	BW									
56											
57	15-19 23x16	20x11 22-18	14x23 27x18	10-15 32-27	15x22 17x26	DRAW					
58		27-23	6-9	BW							
59	11x25 17x10	25-29	BW								
60	16x32 22-18	20-24 28x19	32-28	BBest							
61	BBest										
62	7-11 23-19	11-16 27-23	18x27 32x23	14-18 23x7	16x23 31-26	2x11 26x19	11-16	BW			
63		31-26	16x23 26x19	6-9 13x22	2-6 17x10	6x31K	BBest				
64	30-26	10-15 17x19	11-16 23x14	16x30	BW						
65	31-26	10-15 17x19	2-7 23x14	3-8 12x10	6x29K	BW					
66	32-28	10-15 17x19	11-16 23x14	16x32	BW						
67	5-9 22x15	10x19 17x10	6x15 13x6	1x10	DRAW						
68	19x26 30x23	7-11 25-22	5-9 22-18	2-7 32-28	11-16 12x19	7-11 27-24	20x27 31x24	10-15 17x10	15x22 21-17	6x15 17x26	WW
69	14x23 27x18	11-16 17-14	10x17 13x22	16-19 21-17	2-7 29-25	7-11 17-14	3-7 32-27	19-23 27-24	5-10 18x27	10x26 27-23	WW (Notes)

Moves - ALLEY GAME 1. 11-16, 24-19; 2. 9-14, 22-17; 3. 8-11, 25-22.

	1	2	3	4	5	6	7	8	9	10	11
70	11-16 24-19	9-14 22-17	8-11 25-22	11-15 17-13	15x24 27x11	7x16 22-17	16-19 23x16	12x19 26-23	19x26 30x23	4-8 31-27	8-11 23-18
71					28x19	4-8 22-17	*7-11 26-22	16-20 29-25	5-9 30-26	2-7 19-16	12x19 23x16
72										32-28	11-15 28-24
73								30-25	11-16 *2-24	20x18 22x15	16x23 31-27
74									10-15 *12-10	15x24 22-17	6x15 13-9
75									*11-15 32-28	15x24 28x19	5-9 31-26
76											
77							8-11 26-22	11-15 27x11	15x24 18x9	7x16 18x9	5x14 31-27
78							29-25	11-15 25-22	15x24 27x11	7x16 22-18	16-20 18x9
79						22-18	8-11 18x9	5x14 26-22	11-15 *23-18	16x23 18x11	7x16 27x9
80											
81										16x24 27x11	7x16 18x9
82									14-17 21x14	10x26 31x22	7-10 30-25
83											
84											
85	11-16 24-19	4-14 22-17	8-11 25-22	11-15 17-13	15x24 26x19	4-8 *22-18	8-11 18x9	5x14 22-22	14-17 21x14	10x26 31x22	7-10 30-25
86	11-16 24-19	4-14 22-17	8-11 25-22	11-15 17-13	15x24 28x14	4-8 27-24	16-20 31-27	8-11 22-18	11-16 18x9	5x14 29-25	7-11 26-22
87											
88							22-18	20x27 31x24	6-9 13x15	7-11 18x9	11x20 ?
89						29-25	*7-11 27-24	6-9 13x15	11x20	BW	
90							22-17	*2-7 25-22	6-9	BW	
91								27-24	6-9	BW	
92								32-28	14-18	BW	



Moves - ALLEY GAME 1. 11-16, 24-19; 2. 9-14, 22-17; 3. 8-11, 25-22.

	1	2	3	4	5	6	7	8	9	10	11
93	11-16 24-19	9-14 22-17	8-11 25-22	11-15 17-13	15x24 28x19	4-8 29-25	*7-11 22-17	*2-7 19-15	11x18 25-22	18x25 23-19	16x23 27x4K
94									10x19 17x10	6x15 25-22	7-10
95								26-22	5-9 31-26	11-15 27-24	16-20 32-27
96									23-18	16x23 27-24	12-16 18x27
97									32-28	14-18	BW
98									30-26	14-18	BW
99									30-26	16-20 19-16	12x19 23x16
1 00									27-24	6-9 13x15	11x20 17x10
1 01							*22-18	*3-7 18x9	5x14 26-22	14-17 21x14	10x26 31x22
1 02											
1 03											
1 04											
1 06											
1 06											
1 07											
1 08											
1 09											
1 10											
1 11				*23-18	16x23 18x9	5x14 27x9	6x13 17-14	10x17 21x14	4-8 29-25	7-10 14x7	3x10 28-24
1 12									12-16 26-23	DRAW	
1 13						6x13 27x11	7x16 17-14	10x17 21x14	WBEST		
1 14					15x24 18x9	5x14 28x19	16x23 27x9	6x13 17-14	10x17 21x14	DRAW	
1 15						6x13 27x11	7x16 17-14	10x17 21x14	WBEST		





ALLEY GAME

	12	13	14	15	16	17	18	19	20	21	22
1 16	BW										
1 17											
1 18											
1 19											
1 20	16x23 13-9	6x13 21-17	13x15 27x4K	12-16 31-27	16-19 27-23	19x26 30x23		WW			
1 21											
1 22	11x18 26-22	*20-24 27x11	18x27 32x23	3-7 22-18	7x16 25-22	16-20 30-25	12-15 19x12	20-24 12-8	24-28	DRAW	
1 23		3-8 22x15	2-7 23-18	16x23 25-22	10x19 17x3K			WW			
1 24				14x23 27x18	16x14 30-26	10x19 17x3K		WBest			
1 25	*14-18 22x15	9-14 25-22	14-18 23x14	12-16 19x12	10x19		DRAW				
1 26		26-22	12-16 19x12	10x26 17x10	7x14 27-24	20x27 31x24	26x17 13x22	EBest			
1 27		10-14 17x10	6x24	EBest							
1 28	7-11 27-24	20x18 22x8									
1 29	11-15 22-18	15x24 18x9	1-5 17-14	10x17 13x22	5x14 32-28	16-19 23x16	12x19 22-17	14-18 30-25	6-10 25-22	18x25 21x30	DRAW Notes
1 30			5x14 32-28	14-18 28x19	16x32 23x7	BW					
1 31			24-28 9-5	10-15 23-18	15x22 17x26	WBest					
1 32	15x24 21-17	6x15 23-19	16x23 27x4K		WW						
1 33	11-15 22-17	5-9 26-22	1-5 22-18	15x22 17x26	14-18 23x14	9x18 26-23	10-14 21-17	14x21 23x14	16x23 27x18	20x27 32x25	Notes WBest
1 34	14-17 21x14	10x17 22-18	17-21 32-28	7-10 19-15	10x19 24x8	12x3 27-24	20x27 23x32	WBest			
1 35	10x19	EBest									
1 36	5x14 26-22	14-17 21x14	10x26 31x22		WBest						
1 37	10-15 17x10	15x24 28x19	6x24 32-28	3-7 28x19	7-10 ?	11-15	EBest				
1 38	19x10	14x7 17-14	7-10 14x7	3x10 25-22	11-15 21-17	15-19 22-18	19x26 31x22	10-15 18x11	16x7 22-18	12-16 27-24	Notes WW

Moves - ALLEY GAME 1. 11-16, 24-19; 2. 9-14, 22-17; 3. 8-11, 25-22.

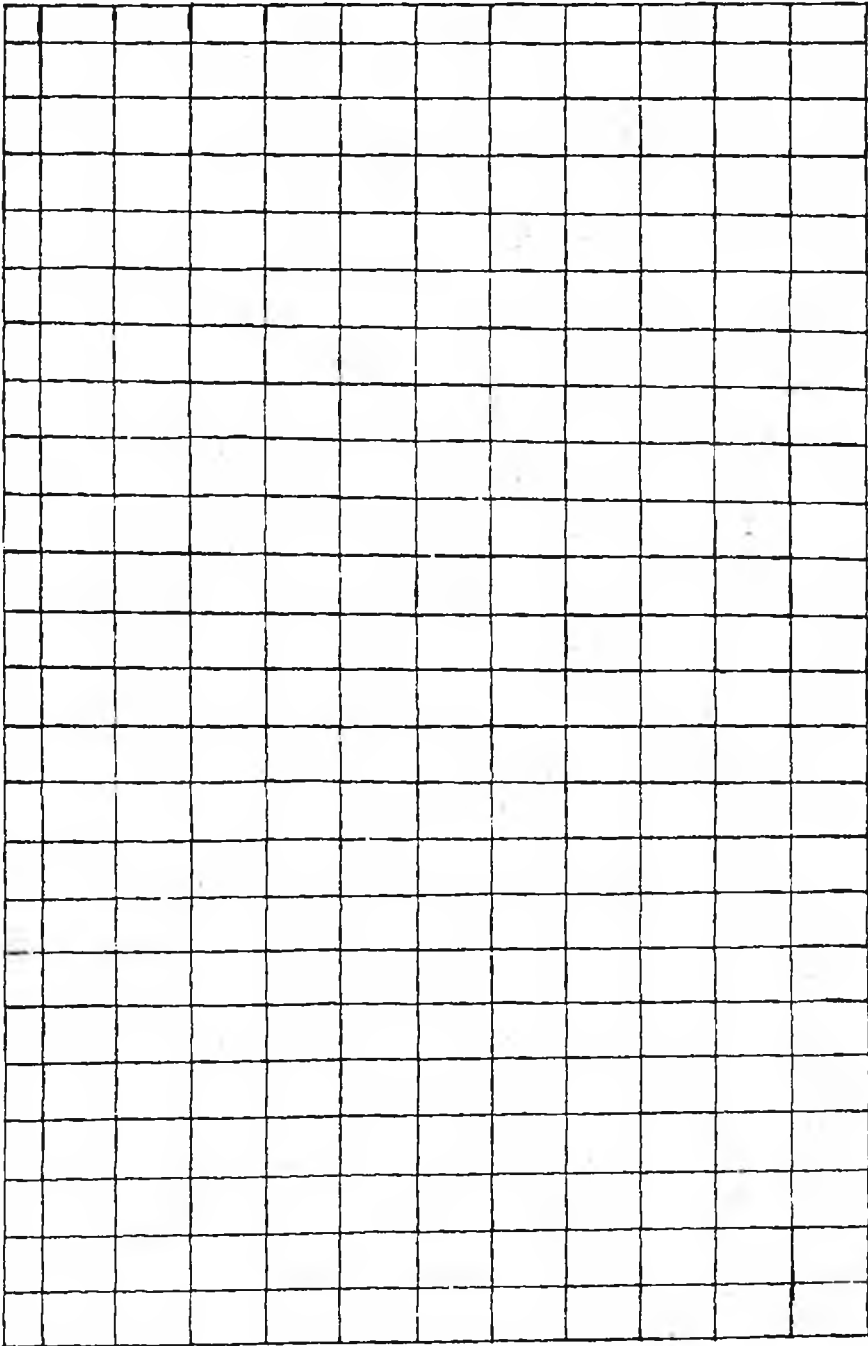
	1	2	3	4	5	6	7	8	9	10	11	
V	1 39	11-16 24-19	9-14 22-17	8-11 25-22	16-20 17-13	11-16 22-18	4-8 18x9	5x14 29-25	8-11 25-22	11-15 22-18	15x22 26x17	7-11 30-25
a	1 40											
r	1 41											
i	1 42											
B	1 43											
t	1 44											
i	1 44				12x19 19-16	*6-9 23x16	9-13 16-12	5-9 26-23	4-8 30-25	2-6 28-24	11-15 24-19	32-28
o	1 45									11-16 12x19	8-12 32-28	
n	1 46									11-15 23-19	15x24 27-23	26x19
e	1 47											
	1 48											
	1 49								14x23 27x18	11-16 12x19	10-14 17x10	
	1 50					17-13	11-15 13x6	20x11 ?	2x9	BW		
	1 51					22-18	14x23 27x18	Even				
	1 52				4-8 22-18	5x14 18x9	12x19 19-16	8-12 23x16	12x19 27-23	20-24 23-16	11x20 28x19	26-23
X	1 53						11-15 29-25	15x24 25-22	8-11 28x19	11-15 17-13	15x24 22-17	23-18
	1 54											
	1 55											
	1 56											
	1 57											
	1 58	11-16 24-19	7-14 22-17	8-11 25-22	16-20 22-18	4-8 18x9	5x14 29-25	11-15 25-22	15x24 27x19	8-11 17-13	11-15 22-17	15x24 23-18
	1 59									11-16 22-18	6x22 18x9	26x17
	1 60											
	1 61											



ALLEY GAY

	12	13	14	15	16	17	18	19	20	21	22
1	10-15	14x7	7-10	3x10	11-15	15-19	19x26	10-15	16x7	12-16	20x27
39	19x10	17-14	14x7	25-22	21-17	22-18	31x22	18x11	22-18	27-24	32x23
1											
40											
1											
41											
1											
42											
1											
43											
1	15x24	8-11	20x18	13x22	14x16	3x12	BW				
44	28x19	27-24	22x8	25x18	12x19						
1	1-5	*12-16	2-6	14-18	HBest						
45	31-26	19x12	?								
1	2-6	8-11	20x18	13x22	14x16	3x12	BW				
46	31-27	27-24	22x8	25x18	12x19						
1			11-15	3x26	13x22						
47		19-16	*12-8	22x31	25x2K	WW					
1				20x4	14x23						
48				23-18	27x2K	WW					
1	7x16	BW									
49											
1											
50											
1											
51											
1	7-11	6-9	*11-15	15x24	24-27	20x11	BW				
52	29-25	17-13	13x6	6x16	31x24						
1	14x23	10-14	7x14	6-10	3-7	7-11	2-7	11-15	15x24	7-11	14x5
53	26x28	17x10	28-24	24-19	30-26	26-22	22-17	32-28	28x19	*13-9	17-14
1											
54											
1											
55											
1											
56											
1											
57											
1	14x23	10-14	7x14	6-10	3-7	7-11	2-7	11-15	15x24	7-11	14x5
58	26x28	17-10	28-24	24-19	30-26	26-22	22-17	32-28	28x19	*13-9	17-14
1	*2-6	10-14	6x24	16-19	12x19	1-6	20x11	6-10	10-14	7-10	11-15
59	*30-26	17x10	32-28	23x16	27-23	23x16	28x19	31-27	26-22	27-23	19-16
1											
60											
1		7-11	11-15	15x24	3-8	8-11	BW				
61	17-13	30-26	32-28	26x19	26-22						









Notes on the Alley Game

11, M 2, Move 22 --- Plus (22) 11-15. BBest.

11, M 3 --- Better: Advance along the single corner diagonal, (6) 11-15.

11, M 9 --- Better: Vacate the kingrow in the double corner, (9) 1-5.

11, M 9 --- Better: Vacate the kingrow (9) 3-8.

11, M 22 --- Plus (22) 13-17, 18-14; (23) 17x10, 5-LX. WW.

11, M 22 --- Plus (22) 14x5, 19-16; (23) 12x19, 27-24; (24) 20x27, 32x14. WW.

11, M 3 --- (8) \*3-7. Counter-shot (called a "boomerang" shot) which follows is by Walter H. Thompson, widely-travelled veteran campaigner, match maker and long time New York ace.

11, M 11 --- Better: Vacate the kingrow (11) 3-7.

11, M 13 --- Better: Vacate the kingrow (13) 3-7.

----- The third Black move (5-9) and the fourth White move (27-24) in this wild-jumping weak-move game makes this variation a basically poor one to play. 5-9 (and likewise 28-24) is generally used late in a game as a time move.

11, M 3 --- Better: Advance along the single corner file (3) 8-11.

11, M 4 --- Better: Slide along the single corner file (4) ..., 25-22.

11, M 9 --- Better: Occupy square 7 instead: (9) 3-7.

11, M 12 --- The start of a galloping stroke!

11, M 11 --- Better: Vacate the kingrow (11) ..., 30-26.

11, M 9 --- (9) \*5-9. This time move sews up the game. This game is by Fletcher Samuels, former co-champion of Atlanta, Georgia, and now a New Yorker. This formation is used for instruction by co-author Archie Waters in teaching all beginners and advanced students of the Harlem Y.M.C.A. Checker Club a basic game of the Alley Game.

11, M 3 --- Better: (8) ..., \*26-22. For more on this line see V122, M8.

11, M 8 --- Better: Vacate the kingrow (8) ..., 31-27.

11, M 22 --- Plus (22) 26x19, 24x8. WW.

11, M 22 --- Plus (22) 6-10, 15x6; (23) 1x26. BW.

11, M 6 --- Better: Slide along the single corner diagonal, squeezing the key square piece, (6) ..., 22-18.

11, M 8 --- Better: Vacate the kingrow (8) ..., 30-25, or squeeze the

Notes on the Alley Game

key square piece, (8) ... 22-18.

- V 73 ----- By young Raymond Smith, prominent New York analyst.
- V 75, M 22 -- Plus (22) 20-24, 6x15; (23) 24-28, 23-18. DRAW.
- V 77, M 14 -- Better: Slide along the single corner diagonal (14)... 25-22, then trade (15) ... 22-18. Even.
- V 78, M 12 -- Better: Vacate the kingrow (12) ... 31-27.
- V 79 ----- By Cyrus Stoner, St. Louis, Missouri, star.
- V 79, M 8 --- If White vacates the single corner pocket (8) ... 29-25, then (9) \*3-8 brings up the main line of the variation. See V 101, M 8: \*3-7.
- V 79, M 9 --- Better: Spearhit the window (9) 14-17. Even.
- V 82, M 11 -- Better: Vacate the single corner pocket (11) ... 29-25.
- V 96, M 6 --- Better: Squeeze the key square piece (6) ... 22-18 or occupy the square atop the spear (6) ... 22-17.
- V 89, M 7 --- (7) \*7-11. This game is a cook. White draws only by exact play. For same idea see V 52 from M 9.
- V 101, M 22 - and

22	23	24	25	26	27	28	29	30	31	32
2-7	19-24	7-11	11-15	15-18	18-23	23-27	27-32	32-28	10-15	15-19
27-23	32-28	28x19	19-16	23-19	26-22	16-11	11-8	19-16	16-12	DRAW

Black DRAWS by getting another king.

V 103, M 22 -

22	23	24	25	26	27	28	29	
2-7	7-11	14-18	18x25	25-30	30-26	26-23	19x12	BW
25-21	26-22	21-17	17-14	14-9	9-2x	2x16		
				14-10	6-9	19-23	30x1	BW
					13x6	10x26		

V 111 ----- Co-author Clyde Black of New York had the black side while playing Gerard LeClair (white), former New England champion of "Straight" (American) checkers, 1947, in New York. Note: The game really opened: (1) 11-16, 24-19; (2) 8-11, 22-17; (3) 9-14, 25-22, and so on.

V 111, M 5 -- (If (5) 14x23, then (5) ... 27x20. BW.) If (5) ... 27x117: (6) 14x23, 26x19, (7) 7x23. (a) 31-26; (8) 5-9 & 9-13. BW.

V 111, M 22 - DRAW: (a) 31-27; (8) 5-9 & 2-7. BW.

22	23	24	25	26	27	28	29	30	31	32
7-10	11-16	10-14	16x23	13-17	12-16	17-22	22-26	21-25	25-30	14-32
27-23	18-15	23-18	18x27	15-11	11x20	20-16	30x23	16-11	23-18	11-7

V 120, M 11 - Better: 7-10.

Notes on the Alley Game

- 21, M 10 - (10) ... \*23-18; (11) 14x23, 19x26. Even.
- 22, M 8 - If now White spearrhits the window (8) ... 19-16, then see V 62, M 10 for rest of this line.
- 22, M 13 - Black's best chance for a draw.
- 23, M 14 - The shot by White is by Jessie Lee Hearst, former co-champion of Atlanta, Georgia, now living in Philadelphia, Pennsylvania. This shot beats to the punch the one seen waiting in Chart Notes (V 123, M 14).
- 25, M 11 - Black is being slowly strangled. Can he cut loose?
- 27, M 16 - Black, although two pieces down, has a strong game. By William Simmons, young star of New York. Formerly of Philadelphia, Pennsylvania.
- 29 ----- This variation of the Alley Game must be played just so--- or else.

29, M 22	23	24	25	26	27	28	29	30	31	32
2-7	10-14	19x26	7-10	3-7	7-11	10-15	15-19	20x2	2-7	14x23
17-13	27-23	28x19	30x23	31-27	19-16	16x7	23x16	27-23	23-18	13-9

And 33. 7-10, 9-5. DRAW.

- 133, M 22 - (22) 6-9, 13x6; (23) 2x9. BBest.
- 138, M 22 - (22) 30x27, 32x23; (23) 7-10, 28-24; (24) 1-5, 24-19; (25) 16-20, 18-14. WW.
- 144, M 6 -- If (6) ... 26-23, then (7) 9-13. BBest.
- 144, M 8 - (8) ... 28-24; (9) 4-8, 23-19; (10) 11-15. BBest.
- 144, M 13 - (13) ... 27-24. The only move---and IT loses!
- 146, M 10 - (10) ... 27-24; (11) 20x27,  
 (a) (11) ... 31x24; (12) 8-11. BBest.  
 (b) (11) ... 32x23; (12) 15x24, 28x19. BW.
- 146, M 12 - Better: Slide along the single corner file (12) 8-11. BW.
- 152 ----- Black checkers played by co-author Clyde Black of New York against Samuel Herskowitz (White), star of Brooklyn, N. Y., 1947 in New York. Note: Opening moves were actually: 11-16, 22-17, 9-14, 25-22, 8-11, 22-18, 4-8, 18x9, 5x14, 24-19, 16-20, 19-16, and so on.
- 152, M 5 -- Better: Occupy the square atop the spear (5) 11-16.
- 152, M 12 - Better: Squeeze (12) ... 16-19.



Notes on the Alley Game

V 153 ----- Here's a pretty example by Edward "Eddie" Johnson Jr., top-notch New York expert, of sacrificing a checker in order to win. The sacrifice by White puts Black into locks. This game really opened:  
 11-16, 22-17, 9-11, 25-22, 16-20, 17-13, 9-14, 22-18, 4-9, 18x9, 5x14, 29-25, 11-15, 24-19, 15x24, 28x19, 8-11, 25-22, and so on.

V 153, M 13 - Better: (13) 10-15.

V 153, M 20 - At this stage of the game Black seemingly has the best position, but that's just an illusion. Black is in a deadloss.

V 153, M 21 - This sacrifice, (21) .., \*15-9, puts the game on ice for White although White is now one piece down. White gets position with this star move. The game can play up like this:

1	2	3	4	5	6	7	8	9	10	11
11-16	8-11	9-14	16-20	11-15	15x24	4-8	8-11	5x14	11-15	15x24
24-19	22-17	25-22	17-13	29-25	28x19	22-18	18x9	25-22	22-17	23-18
12	13	14	15	16	17	18	19	20	21	22
14x23	10-14	7x14	6-10	3-7	7-11	11-15	15x24	2-7	7-11	etc.
26x28	17x10	28-24	24-19	30-26	26-22	32-28	28x19	22-17	*13-9	

V 156, M 33 - Plus (33) 20-24, 27x20; (34) 1-19. W! by pinning with numerical superiority.

V 159 ----- Black checkers played by Carl S. "Euster" Smith of Chicago, the Illinois champion, 1947, in Philadelphia, Pennsylvania, against Jessie Lee Hearst of Philadelphia, former co-champion of Georgia.

V 165, M 22 - Plus (22) 20x27. DRAW.

V 168, M 8 -- Better: Spearhit the window (8) .., 19-16.

V 169, M 22 - Plus (22) 15-18, 22x15; (23) 7-10, 14x7; (24) 3x26. BW.

V 171, M 8 -- Better: Unprop the elbow (8) 10-15, trading.

V 172, M 7 -- Better: Unprop the elbow (7) 10-15, trading.





Chart  
Notes on the Alley Game

M	11	12	13	14	15							
62	7-11 25-22	14-18 30-25	10-14 17x19	11-16 22x15	16x30H 15-11	Best						
		26-23	18x25 17-14	10x17 13x29	Even							
M	4	5	6	7								
69	23-18	15x23 18x9	5x14 27x9	6x13 17-14	Best							
M	14	15	16	17								
84	24-20	15x24 20x11	10-15 11x18	24-27	Best							
M	22	23	24	25	26	27	28	29	30			
85	1-5 25-22	9-13 18x9	5x14 22-18	16-20 18x9	15x6 21-17	6-10 23-18	12-16 19x12	20-24 12-8	24-27	DRAW		
M	22	23	24	25	26	27	28	29	30	31	32	
86	11-15 18x11	7x16 21-17	16-20 17-13	20-24 22-18	24-27 18-14	27-31E 14-9	31x22 9-6	2x9 13x6	1x10 5-1K	22-15 1-5	19-24 BW	
M	13	14	15	16	17	18	19	20	21			
101	10-14 22-18	6-10 18x9	11-15 27-24	16-20 9-5	20x18 26-22	15x24 22x6	2x9 13x6	1x10 5-1K	10-14 1x28	WW		
M	19	20	21	22	23							
101	15-19 23x18	14x23 27x18	19-24 13-9	1-5 32-28	5x23 28x26	DRAW						
M	19	20	21	22	23	24	25					
102	22-18	17-22 18-14	22-29E 14-9	29-15 9-5	6-9 5x14	15-1 14-9	11-15	BW				





Chart  
Notes on the Alley Game

I.	16	17	18	19	20	21	22	23	24	25	
V 1		20-24	7-10	2x20	24-28	20-24	28-32	6-10	10x17	32x18	DRAW
25	27-23	23x16	14x7	17-14	22-18	26-23	14-9	18-14	21x14	14x23	Notes
									32x18	BBest	
			24-27	7-10	2x27	27x25					
			31x24	14x7	26-23	21x30	WW				
		19-24	24x15								
		23-19	14-10	WW							
M	6	7	8	9	10	11	12	13	14	15	
V 1	4-8	7-11	10-15	*14x7							
29	29-25	26-22	19x10		Even						
			11-15	15x24	5x14	16x23	1-5	5x14	7		
			23-18	18x9	28x19	27x9	30-26	26-23	22-18	WW	
				8-11	14x23	*2-7	16-19	12x28	BW		
			28-24	23-18	19x26	26-23	23x16				
							10-14	16x32	BW		
							32-28	17x19			
							17-14	10x17	3-8	15-19	11x9
								21x14	plus	2. x14	BW
M	11	12	13	14	15	16	17				
V 1	23-26	14-17	10x26	7-11	6-9	1x26	BW				
35	31x22	21x14	30x23	8x15	13x6						
		7-11	10x26	12-16	16-19	2-7	7x14	BW			
		30x23	8x15	31x22	32-27	22-17	17x10				
M	9	10	11	12	13						
V 1	14-17	10x17	11x25	16-19	20x11						
36	21x14	19-15	13x29	23x16		Even					
M	10	11	12	13	14	15	16				
V 1		14x23	20x27	11-15	10-14	7x16	BW				
44	23-18	27x18	31x24	12x19	17x10						
				11-16	8-11	10x26	7-10	BW			
			32x23	12x19	17-14	31x22					

Chart

Notes on the Alley Game

L	10	11	12	13	14	15	16	17	18	19	
1 44	23-18	14x23 27x18	20x27 32x23	11-16 12x19	8-11 17-14	10x26 23x30	6-10 25-22	10-14 19-15	14x23 15x8	5x12 30-25	BW Notes
							31-26	9-14 18x9	15x6 26-23	10-15 19x10	BW Notes
M	14	15	16	17							
1 47	10-15 17x19	3-8 12x10	6x31K 16x7	31x3	BW						
M	7	8	9	10	11	12	13	14	15	16	
1 52	26-22	15x24 28x19	7-11 17-13	11-15 32-28	15x24 28x19	3-7 31-26	8-11 19-16	12x19 23x16	11-15 16-12	15-19 27-23	BW Notes
											BBest Notes
			30-26	11-16	BW						
			32-28	11-16	BW						
M	30	31	32	33	34	35	36	37			
1 57	9-13 18-14	12-16 11-7	16-19 7-ZK	19-24 27-23	24-28 14-9	13x6 2x9					
				19-23 27x18	20-24 2-20	24-28 20-31	13-17 14x21	28-32K 18-15		W	
M	12	13	14	15							
1 64	22-18	*3-8 18x2K	11-16 2x11	8x24	BBest						
L	22	23	24	25	26	27	28	29	30	31	
1 68	8-11 *32-28	3-8 24-20	15x24 28x19	11-15 26-23K	15x24 20x27	10-15 27-24	8-12 23-19	15-18 24-20	18-22 20-16	22-26 16-11	BW Notes
				26-22	20x27	27-23	8-11 22-17	6-10 23-18	BBest		





Notes on the Alley Game Chart Notes

- Variation 47, Move 8 — (8) 7-11. If (8) 4-8, then White makes an in-and-out king shot: (8) ... 21-17; (9) 14x21, 30-25; (10) 21x30K, 24-20; (11) 30x16, 20x4K.WW.
- 7 47, M 15 — (13) ... 23x16. And (14) 12x19, 25-22; (15) 4-8, 29-25; (16) 8-12, 27-23. WBest.

7 47, M 15 -- (13) ... 28x19. And

14	15	16	17	18	19	20	21	22	23	
11-15	15x24	8-11	1-5	5x14	2-7	14x21	21-25	10x17	7-10	DRAW
32-28	28x19	22-18	18x9	30-26	21-17	23-18	18-14	13x29	29-25	

(14) 11-15: If Black now double pitches, (14) 6-9, 13x15; (15) 11x25, then White double pitches, (15) .., 23-18; (16) 14x16, 20x4K; (17) 25-29K, 30-25! This "boomerang" shot is by Samuel Herskowitz (white), expert of Brooklyn, N. Y. WW.

- 7 62, M 10 — (10) \*14-18. Shots by Edward "Eddie" Johnson Jr., New York expert on whom the scrubs have bestowed his father's (Edward "Pop" Johnson Sr.) famous title, "The Shot Man".
- 7 62, M 11 — (11) 7-11. By Alexander Bronson with the black men against Samuel Banks, with white. Bronson won this game in 1948.
- 7 62, M 13 — (13) 10-14. Better: (13) 11-16.
- 7 62, M 13 — (13) 15x24. "That's out!" you say? Nay! Stick around!
- 7 62, M 17 — (17) 1-6. Now, who would imagine! (Bet you've seen that position a million times---and never saw that shot!)
- 7 69, M 4 --- (4) ... 23-18. Better: Spearhit with the elbow, 23-18.

101, M 19 - (19) 15-19. Carl S. "Buster" Smith, kingpin of Chicago, Illinois, played this white variation against Clyde Black, co-author, and champion of New York State, in New York, 1947. Buster lost after the 23rd move, however.

120, M 7 — (7) 7-11. From here the variations are by Russell "Mutt" Hadley, master, of Brooklyn, New York, formerly of Jacksonville, Florida, where in 1947 he and Kenneth Grover (white) of New York, "Straight" (American) checker master, 4-4 in Spanish Pool. but Hadley beat Grover in the match fund.

125, M 16 - (16) ... 27-23. At this touchy point Edward "Eddie" Johnson Jr., topnotch New Yorker, with White, DREW against William Hamilton, star of Yonkers, New York, this way at the Harlem Y.M.C.A., 1943.

125, M 25 - (25) ... 14x23. And

26	27	28	29	30	31	32	33	34	35	36
24-28	28-32K	32-28	3-7	7-11	11x4	1x10	10x17	17-22	28x19	22-26
9-5	31-27	13-9	23-18	12-8	9-5	18-14	5-1K	27-24	1x24	DRAW

If (instead of (32) ... 18-14) (32) ... 5-1K, then DRAW.

Notes on the Alley Game Chart Notes

V 129, M 6 -- (6) 4-8. From here this is by Russell "Matt" Hadley of Jacksonville, Florida, now of Brooklyn, New York.

V 135, M 11 - (11) \*23-26. This surprising finish is by Leon Morahan, New York expert and veteran campaigner. Very neat, huh?

V 144, M 19 - (19) ..., 19x10. And (20) 6x15, 23-18; (21) 15x22, 25x18; (22) 11-16. BW.

V 144, M 19 - (19) ..., 30-25. And (20) 23-26, 31-27; (21) 26x17, 21x5; (22) 13x7. BW.

V 152, M 7 -- (7) ..., 26-22. By John Hamilton, Yonkers, New York, star.

V 152, M 16 - (16) ..., 27-23. And (17) 10-15, 23x16; (18) 20x11, plus

18	19	20	21	22	23	24	
	15-19	11x20	6x13	14-17	7-10	2x4	BW
26-23	23x16	13-9	12-8	21x14	14x7		
22-17	7-10 plus	11-16	BW				

V 152, M 16 - (16) ..., 12-8. And (16) 7-11, 8x24; (17) 14-18, 22x15; (18) 10x28. BBest.

V 168, M 31 - (31) ..., 16-11. And (32) \*26-31K, 11-7; (33) 31-27, 19-15; (34) 6-9, 13x6; (35) 14-17, 21x14; (36) 27x18. BW.

V 168, N 33 - (33) ..., 19-15. Better: Sacrifice, (33) ..., 13-9.

V 173, M 14 - (14) 20-24. Shot by Russell "Matt" Hadley of Brooklyn, New York.

V 173, M 14 - (14) ..., 27-24. Shot by brilliant Fletcher Samuels of New York, former co-champion of Atlanta, Georgia.

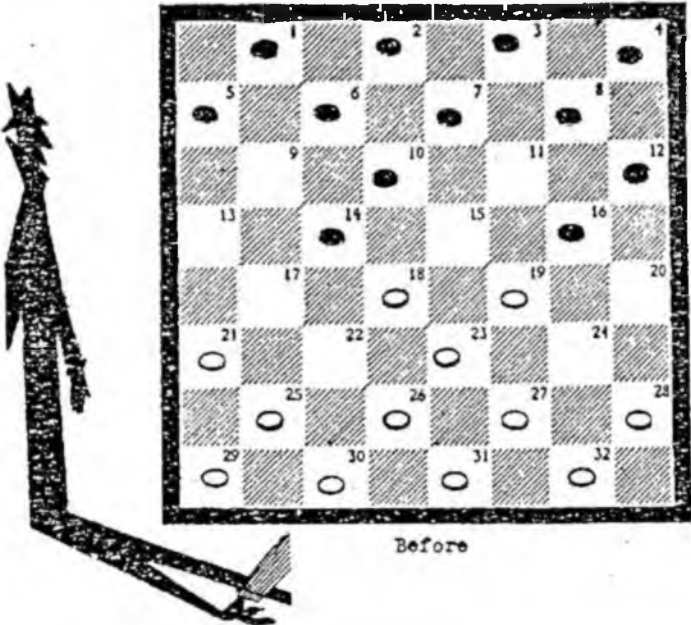
V 173, M 17 - (17) ..., 21-17. Plus (18) 23-5. BW.

V 173, M 17 - (17) ..., 31x8. And

18	19	20	21	22	23	
*7-11	3-7	7-11	12x3	5-9	9-13	DRAW
8x15	17-14	15x8	14-10	28-24		

A GENERAL POSITION GAME

- 1. 11-16      24-19
- 2. 9-14      22-18
- 3. ?



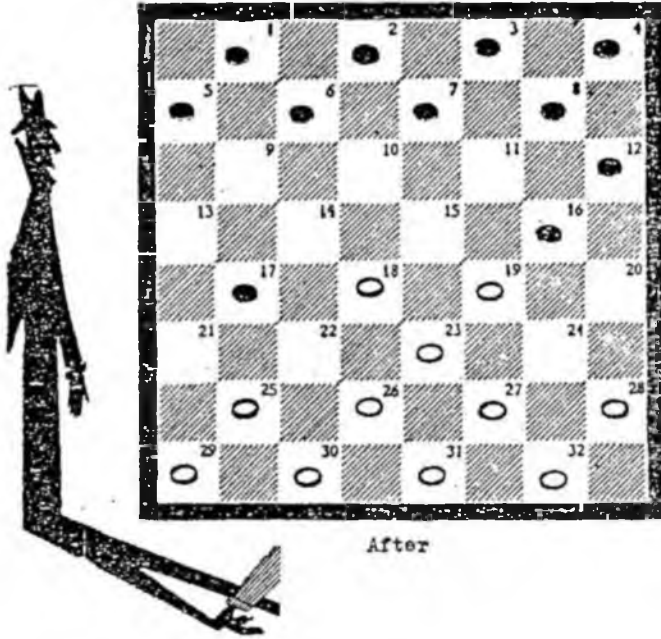
Before

"But," you shoutingly ask, "Suppose my opponent steers away from The Alley Game by sliding up the Mason, 2. ... 22-18? What then?"

The following dodging game is used as an attack against your opponent who is trying to dodge going into your Alley Game opening of 1. 11-16, 24-19; 2. 9-14.

From this point you give your opponent (White) only two good choices: 2. ... 22-17 and 2. 22-18. This game to be shown you---the direct answer to 2. ... 22-18---is the only general position game in this book, and is practically a cook. In fact, it could well be in the Special Cooks section. This game follows The Alley Game because the two are twins. (BOOK III, now being completed by the co-authors, shows only general position games---this one and others.)

Your answer to 2. ... 22-18 is the third Black move of---

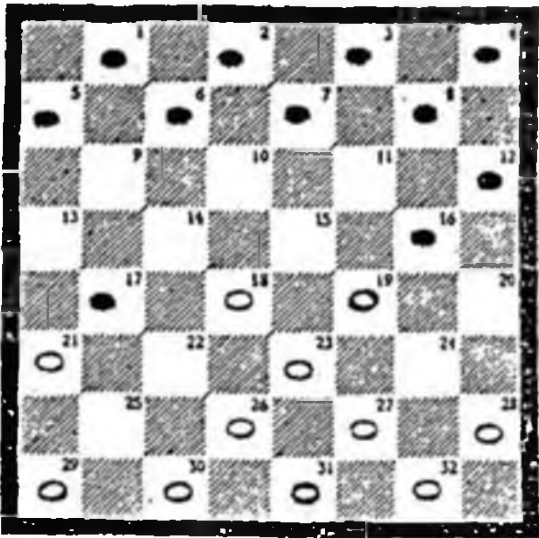


After

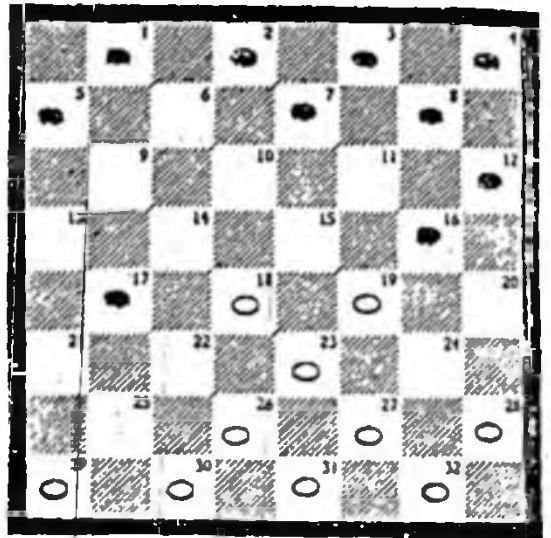
- 3. \*14-17 21x14
- 4. 10x17

This makes White try to grab a shadow, just as in the Single Corner game. In this shadow game, BLACK just about WINS.

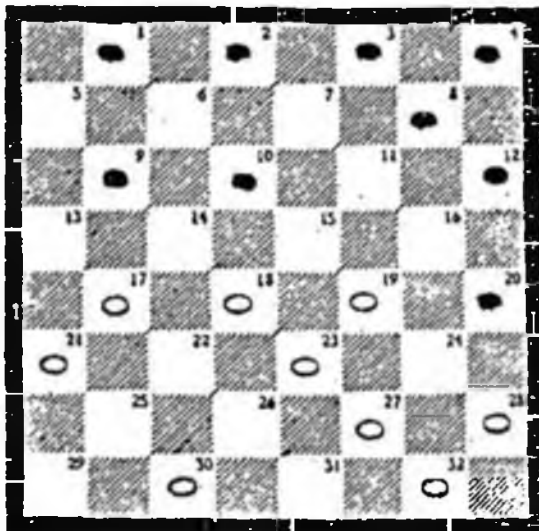
Now, watch The Magic Chart!



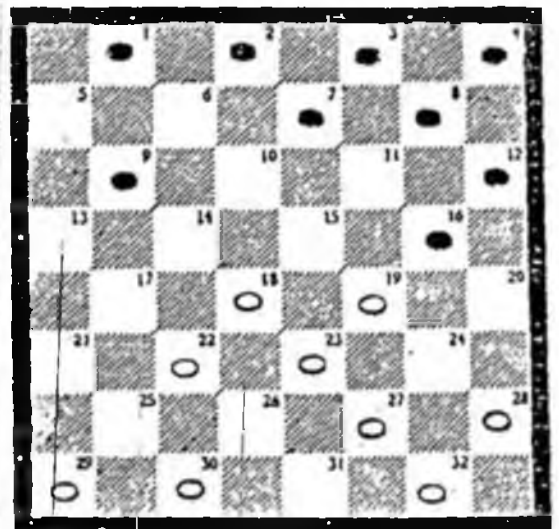
V 1, M 5 - Black to move



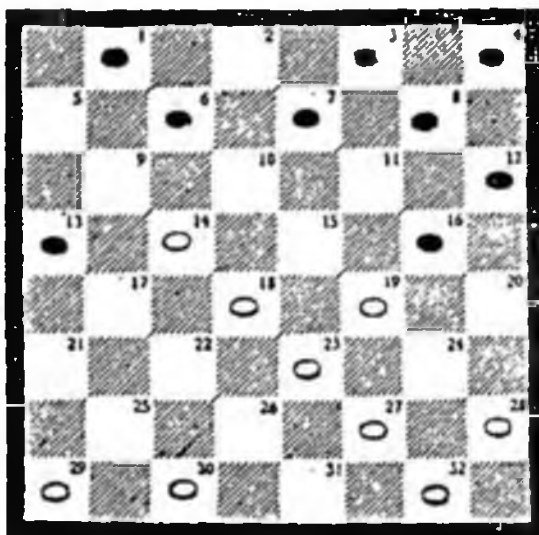
V 1, M 6 - White to move



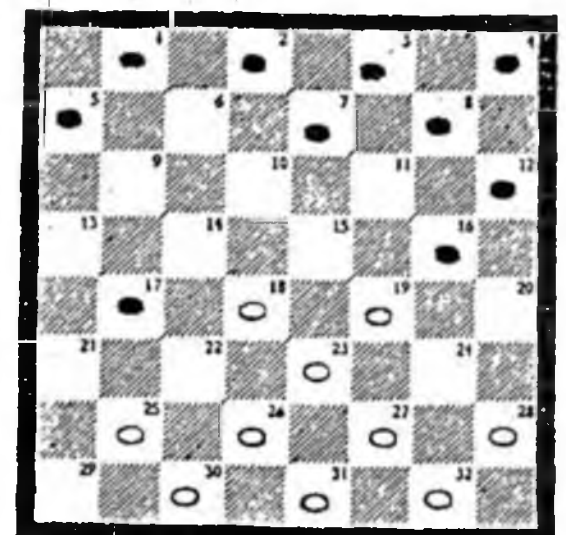
V 1, M 11 - Black to move



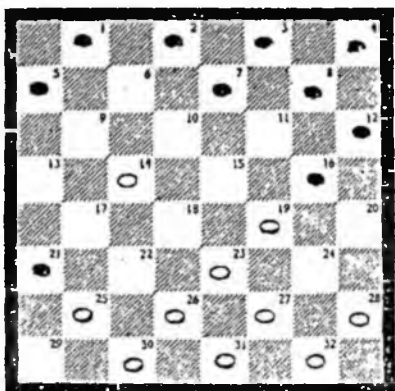
V 2, M 8 - White to move



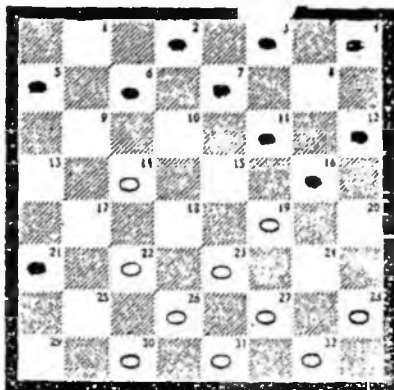
V 2, M 10 - White to move



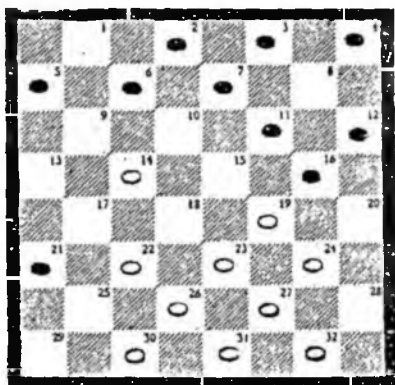
V 4, M 7 - Black to move



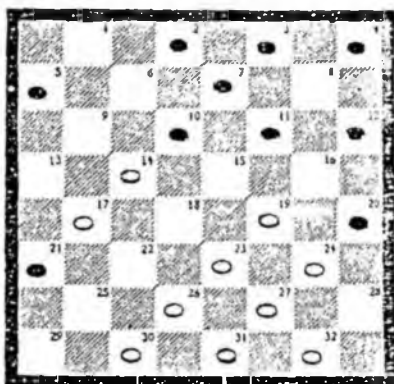
V 5, M 8 - Black to move



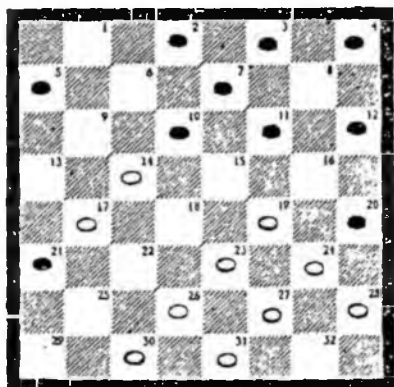
V 5, M 9 - White to move



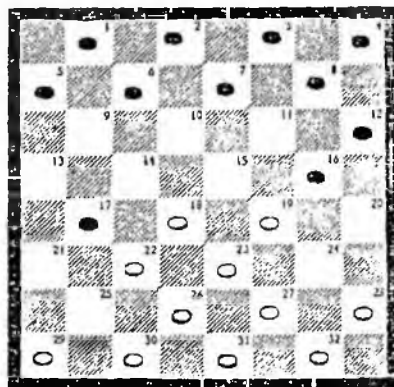
V 11, M 10 - Black to move



V 11, M 11 - White to move



V 14, M 11 - White to move



V 15, M 5 - Black to move

Moves - GENERAL POSITION GAME 1. 11-16, 24-19; 2. 9-14, 22-18.

	3	4	5	6	7	8	9	10	11	12	13
V	14-17 21x14	10x17 25-21	6-10 21x14	10x17 26-22	17x26 31x22	5-9 29-25	7-10 25-21	16-20 22-17	*9-14 18x9	20-24 27x20	10-15 19x10
B						22-17	9-13 17-14	2-6 14-9	16-20 9x11	8x31K	BW
F								29-25	6-10 25-21	10x17 21x14	1-6 30-25
I					17-21 29-25	5-9 25-22	EBest				
A						1-6 18-14	8-11 25-22	7-10 22-17	21x14 7	3x10	BW
T											
I	14-17 21x14	10x17 25-21	6-10 21x14	10x17 28-22	<del>17-21</del> <del>31x22</del>	1-6 25-22	8-11 23-18	16x23 26x19	6-10 31-26	10x17 22x13	21-25 30x21
O				10x17 29x25	17-21 18-14		8-11 23-18			10x17 22x13	11-15 18x11
D				10x17 29x25	17-21 18-14	1-6 25-22	8-11 23-18			11-15 18x11	7x23 14x7
B								6-9 27-24	16-20 22-18	20x27 31x24	9-13 15x8
								6-10 22-18	5x14 18x9	10-15 19x10	7x5
10								16-20 28-24	6-10 22-17	21-25 30x21	11-15 18x11
11									26-22	11-16 22-18	7-11 14x7
12										10x17 13x22	11-16 22-18
13	14-17 21-14	10x17 25-21	6-10 21x14	10x17 29x25	17-21 18-14	1-6 25-22	8-11 28-24	16-20 22-17	6-10 32-28	2-6 19-16	12x19 24x8
14						19-15	16-20 23-18	12-16 14-10	7x23 26x12	8-11	Even
15								8-12 25-22	7-10 27-23	3x19 14x7	32-27
16											
17											
18											
19											
20										3-8 15-10	6x15 18x11
21						8-11 25-22	1-6	EBest V 14.	. See V 5 t (Stops	through 19-15	
22			17-21	EBest							
23		25-22									

Move 6 W





Notes on General Position Game

Variation 1, Move 15 — Shot by the late John Dewitt Hayes of New York,  
former great of Jacksonville, Florida.

V 5, M 8 — If (8) ...., 26-24, then (9) 16-20, 23-18; (10) 8-11, 26-23  
(11) 6-9. **EBest.**

Chart  
Notes on General Position Game

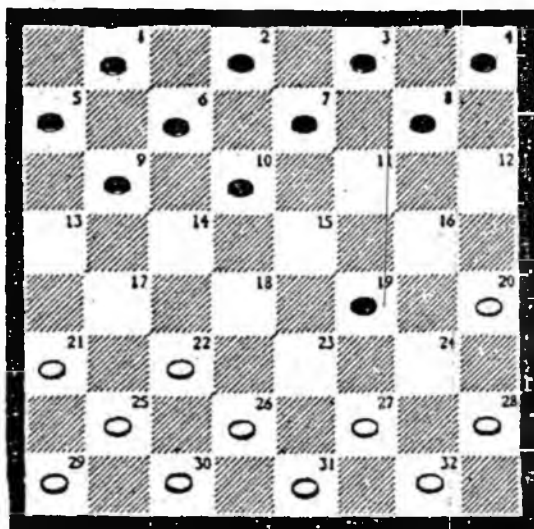
M	4	5										
V	1	17-21 18-15	BBest									
		17x26 26-22 31x22	7-10 BBest									
		17-21 19-15	BBest									
		17-21 27-24	BBest									
		16-20 28-24	BBest									
M	10	11	12	13	14	15	16	17	18	19		
V	2	7-10 28-24 14x7	3x10 29-25	16-20 25-21	10-15 18x11	8x15 19x10	6x15 *30-26	12-16 26-22	16-19 23x16	20x11	Draw	
								1-6 21-17	13x31K 24-19	15x24 23-19	Notes BW	
										31x24 19x1K	Notes BW	
				8-11 25-22	13-17 30-25	10-15 22x13	BW 6x29K					

Notes on General Position Game Chart Notes

Variation 2, Love 19 — (19) ... 19x1K. Plus  
 (a) (20) 24-31, 32-27; (21) 31x24, 1x28; ...  
 (b) (20) 24-27, 1-5; (21) 27x18, 5x27. BW.

V 2, M 19 — (19) ... 23-19. Plus (20) 24x15, 32-28; (21) 31x24, 28x1K.  
 Shot! This shot is by Samuel Herskovitz (white), expert of  
 Brooklyn, New York, and a veteran campaigner.

THE BRISTOL  
(Special Position Game)



- |    |        |       |
|----|--------|-------|
| 1. | 11-16  | 24-20 |
| 2. | *16-19 | 23x16 |
| 3. | 12x19  | ..... |



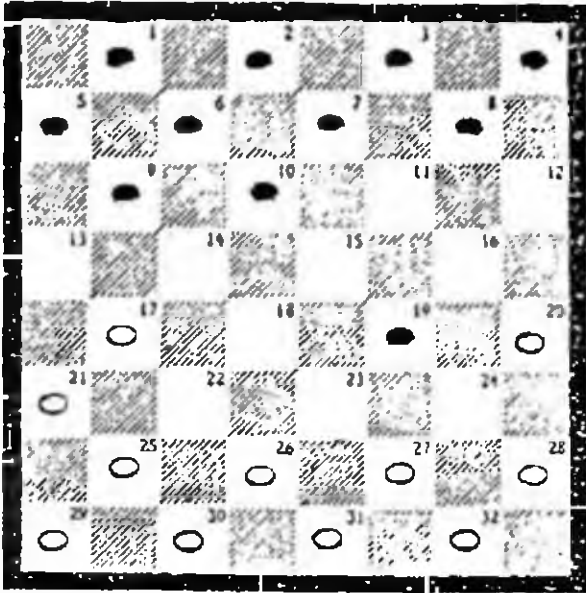
The Bristol opening packs a walloping attack, carries big shots for for both players, and is about tops in popularity with both beginner and expert. Also, Black seeks to line up the famous Dyke formation (spear-head on 19, and shaft on 15 and 10, plus 6 and 1), which is a powerful, center-controlling position most of the time.

Black's first major strategy, of posting a man on White's key square 19, thus commanding the center of the board and especially threatening White's double corner, has been accomplished. Most experts like to defend against the Bristol when playing a weaker player, because there are a lot of slick plays for the White side.

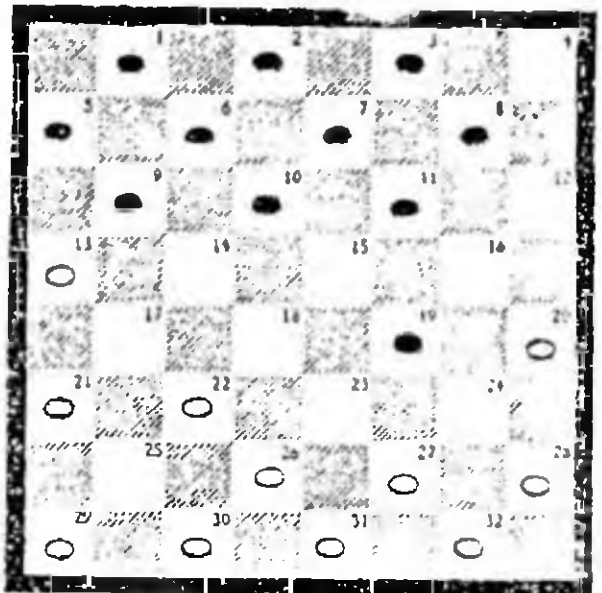
The Bristol opening was originally 1. 11-16. But, lately, to it has been added the squeeze, 1. ... 24-20, and spearhit, 2. 16-19, and trade, 2. ... 23x16, 3. 12x19. A transposition is 1. 11-16, 24-20; 2. 16-19, and so on.

Well right, we're off---

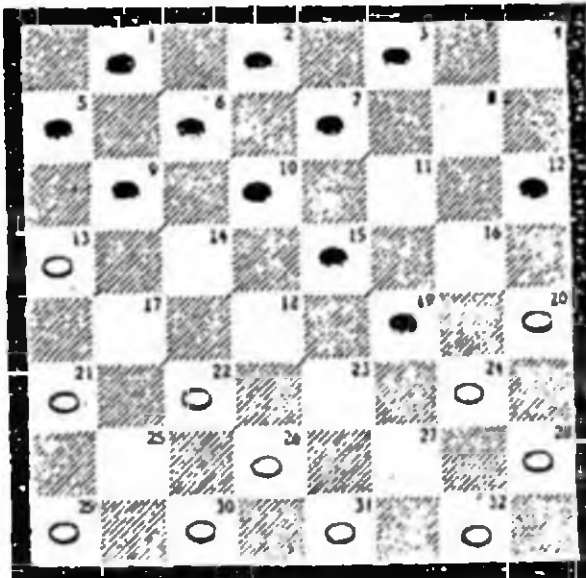




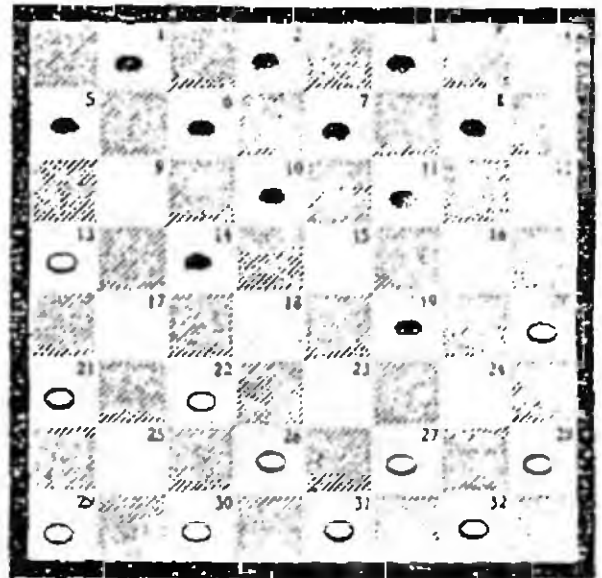
V 1, M 4 - Black to move



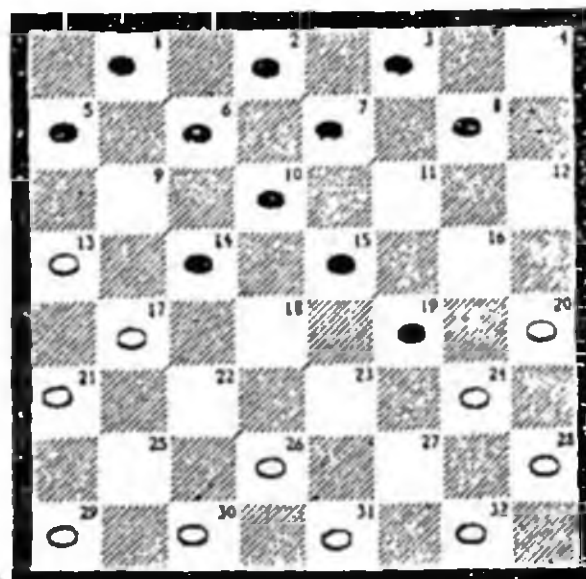
V 2, M 6 - Black to move



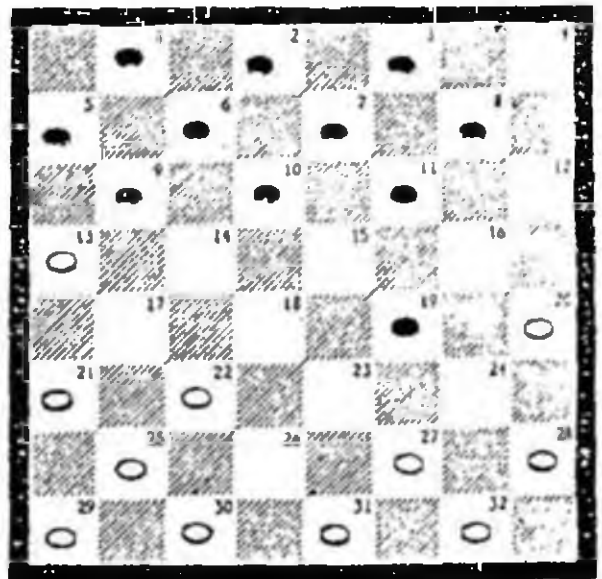
V 2, M 7 - White to move



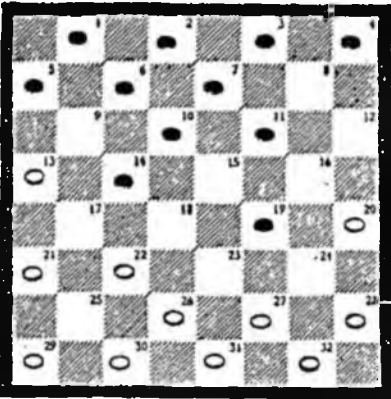
V 14, M 6 - White to move



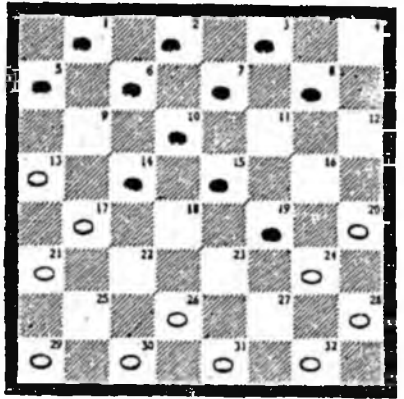
V 15, M 8 - Black to move



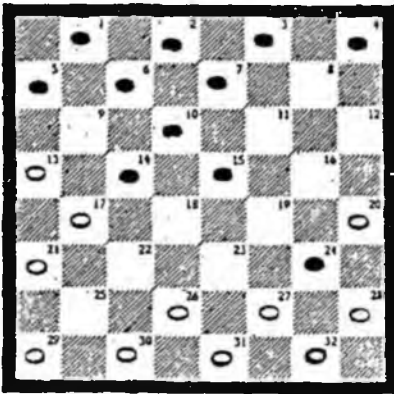
V 31, M 6 - Black to move



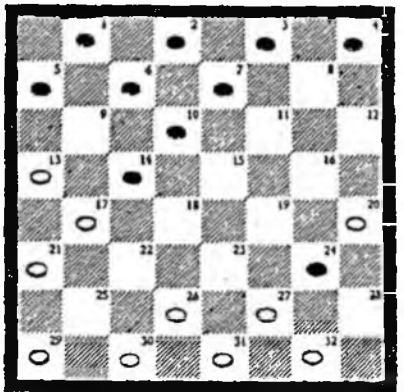
Y 38, M 6 - Black to move



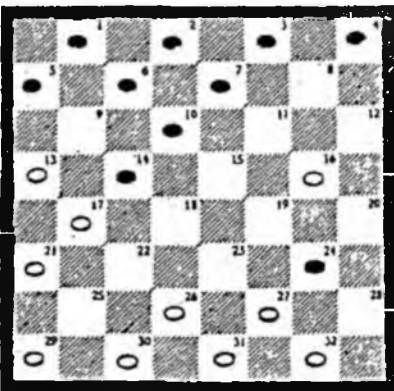
Y 39, M 6 - Black to move



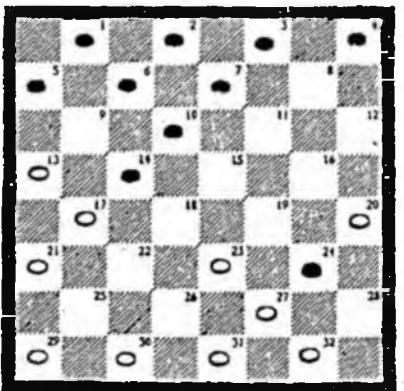
Y 49, M 7 - White to move



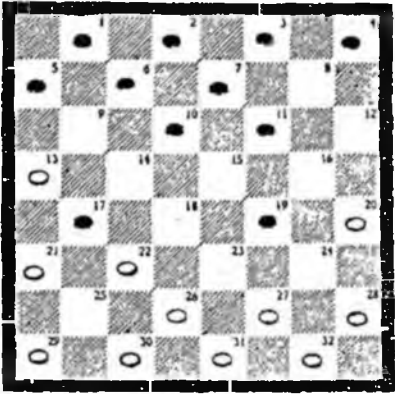
Y 49, M 8 - White to move



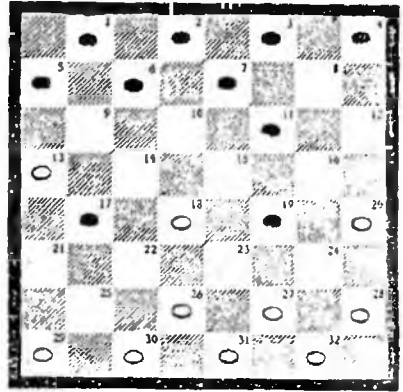
Y 49, M 9 - Black to move



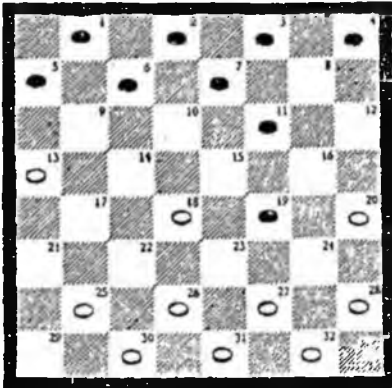
Y 73, M 9 - Black to move



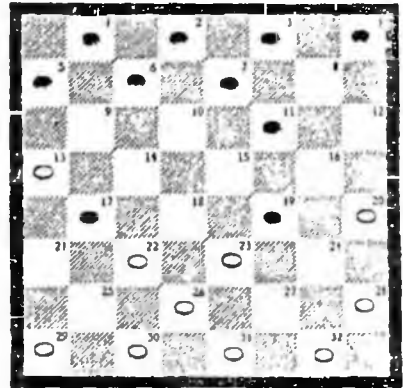
V 86, M 6 - White to move



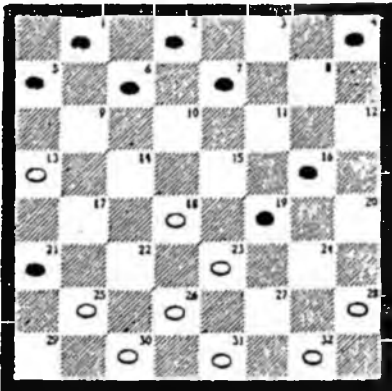
V 86, M 8 - Black to move



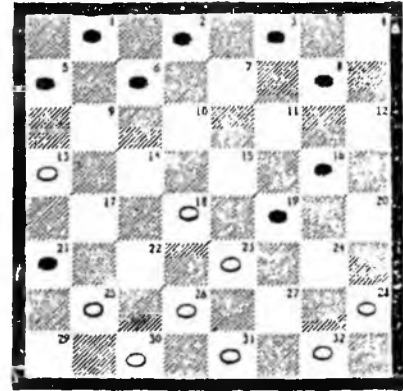
V 91, M 9 - Black to move



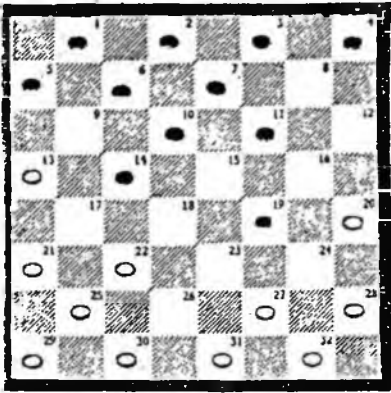
V 105, M 8 - Black to move



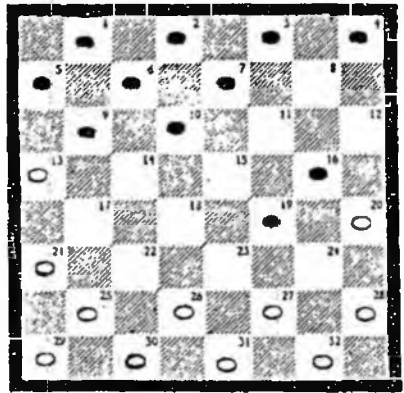
V 105, M 11 - White to move



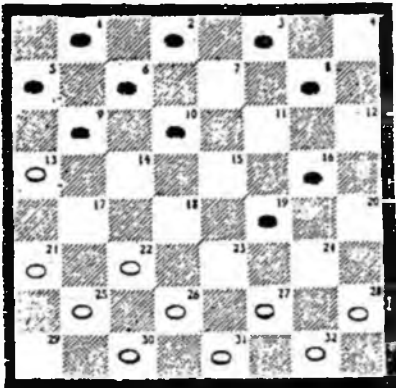
V 111, M 11 - White to move



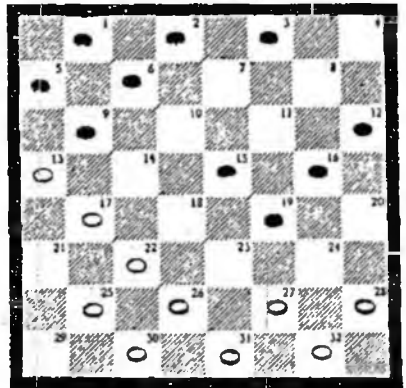
V 126, M 6 - Black to move



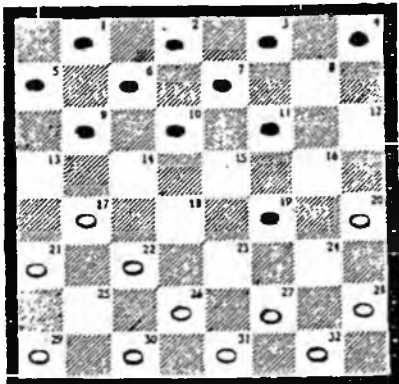
V 130, M 5 - White to move



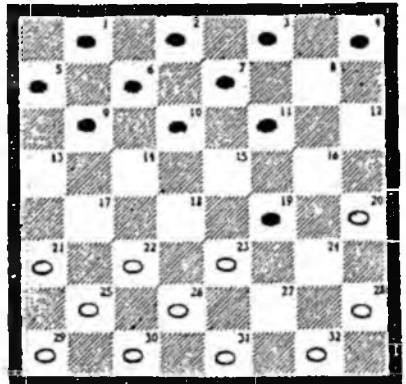
V 153, M 8 - Black to move



V 159, M 9 - White to move

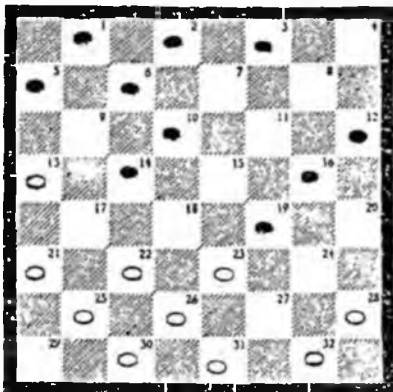


V 165, M 5 - Black to move

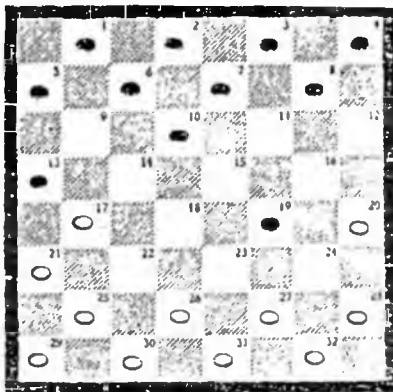


V 170, M 5 - Black to move

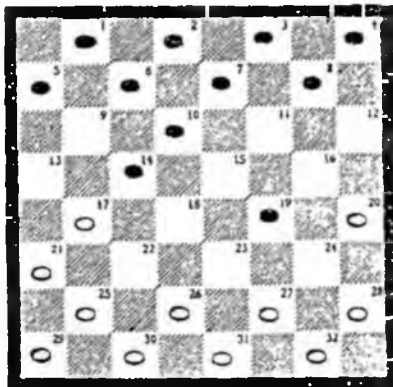




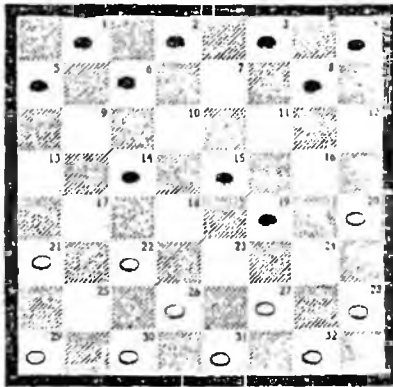
Y 170, M 9 - White to move



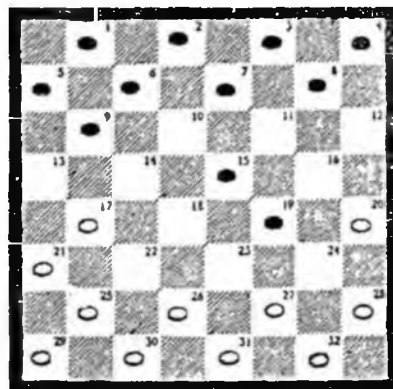
Y 174, M 4 - White to move



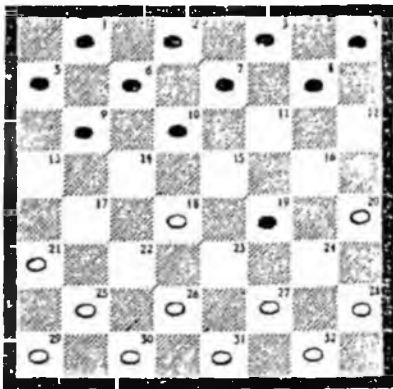
Y 176, M 4 - White to move



Y 176, M 6 - White to move



Y 184, M 4 - White to move



Y 190, M 4 - Black to move

Moves - BRISTOL 1, 11-16, 24-20; 2, \*16-19, 23x16; 3, 12x19.

	3	4	5	6	7	8	9	10	11	12	13	
V	1	22-17	8-11 17-13	4-8 25-22	8-12 22-17	9-14 29-25	5-9 27-24	3-8 24x15	11x18 *20-16	12x19 26-23	19x26 31x15	10x19 17x12
a	2				11-15 27-24	9-14 31-27	*19-23 20-16	12x19 27x9	5x14 22-17	19x26 26-23	*6-9 30x23	13x6
r	3							26x19	14-17 21x14	10x26 30x23	6-9 19x10	12x26
i	4							27x11	12x19 24x15	10x19 ?	7x16	BBest
a	5						7-11 22-17	5-9 29-25	*11-16 27-23	12-16 20x18	10x19 24x15	17x10
t	6							27-23	3-7 23x16	12x19 29-26	14-18 25-22	18x25 17-14
i	7										5-9 26-23	19x26 30x23
o	8										6-9 15x6	2x9 26-23
n	9											
	10							2-7 23x16	12x19 32-27	3-8 27-23	8-12 23x16	
	11									*14-18 26-23	19x26 30x14	
	12				20-16	*10-14 16x23	14-17 21x14	9x20	BW			
	13				32-27	12-16 20x18	10-14 24x15	14x32	BW			
	14			9-14 22-17	8-12 27-24	10-15 17x10	7x14 29-25	5-9 26-22	14-18 22-17	18-23 26-22	2-7 31-27	
	15				11-15 27-24	7-11 32-27	8-12 27-23	3-7 23x16	12x19 26-22	14-18 30-26	18x25 29x22	
	16											
	17									5-9 31-26	14-18 17-14	
	18									*6-9 15x6	2x9 17-15	
	19							2-7 23x16	12x19 31-27	3-8 27-23	8-12 23x16	
	20					8-11 23-25	5-9 26-22	3-8 32-27	14-18 30-25	9-14 *26-23	19x26 24-19	
	21									18-23 27x18	9-14 18x9	
	22					*						
	23								11-16 20x4K	1-5 4x18	14x3K 24x15	









BRISBANE

	14	15	16	17	18	19	20	21	22	23	24
47	*5-9 20x18	10-14 17x10	5x29K	BW							
48	15x31L 4x22	10-14 17x10	31x3	BW							
49	8-11 23-19	15x24 27x20	11-15 20-16	5-9 26-23	1-5 31-27	14-18 23x14	9x25 21x30	6-9 13x6	10x1 17-14	1-6 30-25	Notes WW
50											
51								5-9 30-25	9-14 25-21	15-18 16-11	Notes WW
52										14-18 27-24	WW
53						15-18 22x15	10x26 17x1K	26-31K 13x6	31x11	Even	
54						15-19 22-18	19x26 16-15	10x19 16x30	14-18 30-25	7-11 17-14	WBest
55					15-18 22x15	10x26 31x22	7-10 16-11	14-18 22x15	10x19 11-8	19-23 8-4K	Notes WBest
56				31-27	15-19 16x23	10-15 17x19	3-8 12x10	6-31K	Even		
57				14-18 31-27	18x25 21x30	5-9 26-22	1-5 22-18	15x22 17x26	Even		
58							9-14 27-23	14x21 23-18		WBest	
59	6-9 13x6	2x25	BW								
60	1-6 29-26	4-8 17-13	8-11 25-22	18x25 21x30	DRAW						
61	3-8 12x10	6x29K	EBest								
62	3-8 12x10	6x29K	EBest								
63	7-11 16x7	2x11 26-23	15-18 31-27	5-9 32-28	10-15 17x19	11-16 23x5	16x32L 21-17	6-10 28-24	32-28 24-19	28x15 17-14	WW Notes
64									32-14 13-9	14x21 29-26	WW (Notes)
65				23-19	18-22 17x26	10-15 19x17	11-16 12x19	9-14 17x10	6x22	BW	
66	8-11 23-19	15x24 27x20	11-15 20-16	5-9 26-23	1-5 31-27	WBest					
67					15-18 22x15	10x26 31x22	WBest				
68				31-27	15-19 16x23	10-15 17x19	3-8 12x10	6x31K	EBest		
69				14-18 31-27	18x25 21x30	5-9	Even				





BRISTOL

	14	15	16	17	18	19	20	21	22	23	24
70	8-11 23-19	15x24 27x20	11-15 20-16	14-18 31-27	18x25 21x30	10-14 17x19	3-8 12x10	6x22 16-11	5-9 13x6	1x10 11-8	Notes WW
71											
72	BBest										
73	5-9 31-27	10-15 19x10	6x22 17x26	11-15 13x6	1x10 26-22	8-11 23-18	14x23 27x18	15-19 21-17	11-15 18x11	19-23 17-13	Notes BBest
74										20-16	BBest Notes
75						15-19 23x16	12x19 22-18	14x23 27x18	Even		
76											
77											
78	15x24 20x27	4-8 27-23	8-11 31-27	3-8 29-25	11-15 27-24	8-12 23-19	14-18 32-28	WBBest			
79		14-18 31-26	WW								
80											
81	10x19 17x10	6x15 *20-16	19-24 32-28	12x19 13-6	5x14 26-23	19x26 28x17	? 30x23	WW			
82			19-23 26x10	12x19 30-26	19-24 26-23	24-28 23-18	WBBest				
83	Even										
84											
85	12x19 26-23	17x26	BBest								
86	12x19 27-24	3-8 24x15	7-10 26-23	10x26 30x23	8-12 23-19	6-10 18-14	10x17 13x22	1-6 22-18	6-9 19-15	9-14 15x8	BW Notes
87									5-9 19-15	9-13 15x8	12x3 BW
88									6-10 20-16	11x20 18-15	12-16 BBest
89								21-25 19-15	25x18 15x22	Even	
90									11x18 22x15	25-30 28-24	BBest Notes
91	8-12 23x16	12x19 18-14	10x17 22-18	1-6 13x22	5-9 32-27	6-10 27-23	*21-25 23x16	25-29 30-25	9-13 26-23	11-15 18x11	BW Notes
92							22x29	10-15 23x16	15x31K	BW	

Moves - BRISTOL 1, 11-16, 24-20; 2, \*16-19, 23x16; 3, 12x19.

	3	4	5	6	7	8	9	10	11	12	13
93	22-17	8-11 17-13	9-14 26-22	14-17 21x14	10x17 22-18	17-21 29-25	3-8 25-22	6-10 27-23	8-12 23x16	12x19 31-27	4-8 27-23
94											
95										18-14	10x17 22-18
96										32-27	19-24 28x19
97								27-24	10-14	BW	
98								18-14	10x17 22-18	8-12 13x22	19-23 26x19
99							26-22	11-15 18x11	8x15 30-26	21x23 27x11	7x16 20x11
100								19-23 22-17	Even		
101							19-23 26x19	11-16 19x12	3-8 12x10	6x29K	EBest
102							4-8 25-22	5-9 27-23	8-12 23x16	12x19 31-27	3-8 27-23
103											
104											
105	15-17	3-11 7-2	1-5-1 12-22	14-17 21x14	10x17 27-23	11-16 20x11	7x16 22-18	17-21 29-25	3-7 32-27	5-9 25-22	*1-5 27-24
106											
107											
108											
109										27-24	7-10 24x15
110											
111									4-8 32-27	3-7 27-24	7-10 24x15
112											
113											*8-12 24x15
114											
115										25-22	*7-11 13-9

BRISTOL

	14	15	16	17	18	19	20	21	22	23	24
93	8-12 23x16	12x19 18-14	10x17 22-18	1-6 13x22	5-9 32-27	6-10 27-23	*21-25 30x21	10-14 23x16	14x30K	BW	
94						27-24	10-15	BW			
95	1-6 13x22	5-9	EBest								
96	11-15 18x11	7x32K	BW								
97											
98	11-16 20x11	7x14	BW								
99	WBest										
1 00											
1 01											
1 02	8-12 23x16	12x19 32-27	11-16 20x11	7x16 27-24	2-7 24x15	7-10 15-11	16x7 28-24	7-11 24-19	10-14 28-23	14-17 30-25	Notes WW
1 03											
1 04									19-15	14x23 15x8	Notes WW
1 05	7-10 24x15	10x19 31-27	2-7 27-24	7-10 24x15	10x19 18-15	19x10 23-19	16x23 26x19	9-14 28-24	4-8 24-20	8-12 20-16	BW Notes
1 06									14-18 22x15	21-25 15-11	25-30K BW
1 07						28-24	16-20 22-18	20x27 23x32	4-8 26-23	8-12 32-27	Notes WW
1 08										8-11 23-19	Even
1 09	10x19 31-27	2-7 18-14	EBest								
1 10		4-8 18-14	EBest								
1 11	10x19 31-27	2-7 25-22	5-9 *27-24	7-10 24x15	10x19 18-15	19x10 22-17	21x14 23-18	14x23 26-3K	WW		
1 12			28-24	19x28 27-24	28x19 18-15	19x10 22-17	21x14 23-18	14x23 26x3K	WBest		
1 13	6-9 13x6	1x19 18-14	2-6 25-22	6-9 22-17	9x27 31x15	21x14 15-10	7-11 10x17	Even			
1 14			16-20 23x16	-- 25-22	EBest						
1 15	5x14 18x9	6x13 23-18	16-20	EBest							







BRISTOL

	14	15	16	17	18	19	20	21	22	23	24
1 39	7-10 22-17	*5-9 27-23	16-20 23x16	12x19 29-25	10-15 17x10	19-23 26x19	15x24 28x19	6x24	BW		
1 40	27-23	16-20 23x16	12x19 31-27	10-15 27-23	5-9 23x16	20x11 22-17	15-19 17x10	6x15 13x6	1x10	BW	
1 41						28-24	EBest				
1 42				22-17	5-9 17x10	19-24	EBest				
1 43	27-24	5-9 24x15	10x19 22-17	16-20 17x10	6x15 13x6	1x10 26-23	19x26 31x22	20-24 28x19	15x24 22-18	24-27 18-14	DRAW
1 44				19-23 17x10	Even						
1 45		10-15 13-9	6x13 22-17	13x22 26x10	15x6 24x15	Even					
1 46	3-7 30-25	7-10 17-14	18x9 27-23	19x26 25-22	WBest						
1 47	18-23 27x18	19-24 28x19	16x14 17x10	6x15	EBest						
1 48	19x26 30x23	7-11 22-18	5-9 28-24	11-16 24-19	16-20 25-22	3-8 *19-15	10x26 17x10	26x17 13x22	6x15 18x4K	20-24 4-18	WW Notes
1 49								6x15 18x4K	WW		
1 50	8-11 26-23	19x26 22x31	14-18 31-26	10-15 26-23	11-16 23x14	6-9 13x5	2x18 25-22	18x25 21x30	5-9 27-23	DRAW	
1 51											
1 52											
1 53	10x17 21x14	16-20 22-17	15x13 31-27	9x18 27-23	18x27 32x7	WW					
1 54	1x10 21-17	10-14 17x10	15x6 22-17	7-10 32-27	3-7 30-25	7-11 25-21	11-15 17-14	10x17 21x14	WW		
1 55	5-9 13x6	2x9 32-27	8-11 17-14	9x18 26-23	19x26 30x14	WBest					
1 56	3-7 28-24	7-11 22-18	5-9 24-20	WW							
1 57			11-16 18x9	5x14 24-20	WBest						
1 58	2-7 22-18	5-9 28-24	7-11 24-20	3-8 31-27	8-12 27-24	12-16 24-19	11-15 18x11	16x7 23-18	14x16 20x2K	WW	
1 59	2-7 28-24	3-8 *23-19	7-10 31-27	9-14 27-23	8-11 22-18	15x22 17x26	11-15 26-22	5-9 24-20	15x24 20x27	10-15 22-17	WW
1 60			7-11 19x10	6x15 13x6	1x10 24-19	15x24 31-27	24x31 17-13	31x17 21x16	WW		
1 61		7-10 *22-18	15x22 17x26	10-14 23-19	14-18 19-16	9-14 13-9	6x13 16-11	WBest			

Moves - BRISTOL 1. 11-16, 24-20; 2. \*16-19, 23x16; 3. 12x19.

	3	4	5	6	7	8	9	10	11	12	13
1 62	22-17	8-11 17-13	11-16 20x11	7x16 25-22	4-8 29-25	8-12 21-17	10-15 27-24	16-20 25-21	20x27 32x16	12x19 26-23	19x26 30x23
1 63											
1 64											
1 65		25-22	9-14 27-24	11-15 32-27	3-8 29-25	6-9 17-13	14-18 13x6	2x9 *20-16	19x12 24-19	15x24 22x13	? 28x19
1 66						5-9 17-13	14-18	Even			
1 67			29-25	4-8 27-24	11-15 31-27	8-11 26-23	19x26 22x31	*11-16 20x9	6x29K	BW	
1 68							30x23	6-9 17-13	14-17 21x14	10x19	BW
1 69						27-23	5-9 23x16	9-13	BW		
1 70		27-23	11-16 20x11	7x16 17-13	4-8 25-22	8-12 29-25	9-14 22-17	2-7 25-22	*6-9 13x24	16-20 17x10	20x25
1 71							31-27	5-9 22-17	*10-15 17x10	19-24 27x18	6x31K
1 72										10x19	24x29K
1 73										28x19	15x29K
1 74		9-13 27-23	13x22 23x16	8-12 25x18	12x19 18-16	19-23 26x19	4-8 29-25	7-11 30-26	11x18 26-22	10-16 19x10	6x15 32-27
1 75											
1 76		9-14 25-22	10-15 17x10	7x14 22-17	6-10 17-13	1-6 29-25	6-9 13x6	10x1 25-22	5-9 22-17	2-7 17x10	7x14
1 77									1-6 20-16	19x12 22-18	WW
1 78									2-7 21-17	14x21 30-25	21x23 27x2K
1 79									3-7 20-16	19x12 22-18	WW
1 80					29-25	5-9 17-13	3-7 13x6	2x9 25-22	1-6 22-17	9-13 26-22	15-18 22x24
1 81											
1 82											
1 83									21-17	14x21 30-25	21x23 27x2K
1 84		10-15 17-13	9-14 25-22	14-17 21x14	6-9 13x6	2x25 29x22	1-6 22-18	15x22 26x17	5-9 17-13	9-14 27-23	19x26 30x23



WINTOL

	14	15	16	17	18	19	20	21	22	23	24
1	2-7	7-10	15x22	10-14	14-1	14		8-11	6-9	1x10	Notes
62	28-24	*22-18	17x26	23-19	31-27	19-16	16-12	24-20	13x6	20-16	WBest
1				10-15	9-14	6x13	15-18	5-9	1-5		
63				26-22	13-9	23-19	22x15	19-16	16-11	WW	
1									1-6	14-18	Notes
64									15-11	16-12	WW
1											
65	WW										
1											
66											
1											
67											
1											
68											
1											
69											
1	BW										
70											
1	BW										
71											
1	BW										
72											
1	BW										
73											
1	3-7	5-9	9-13	18x25	13x24						
74	31-26	21-17	*26-21	21x30	28x12	WW					
1				2-6	6-9	15-18	13x29	BW			
75			26-23	23x14	14x5	22x15					
1	Even										
76											
1											
77											
1											
78	WW										
1											
79											
1	13x22	8-12	14-17	10x17	7-10	22x15	6-9	17-21	9-14	14-17	DRAW
80	24-19	27-23	21x14	28-24	23-18	31-26	30-25	25-22	26-23	22x13	Notes
1											
81											
1		22-25	10x19	19x26							
82		19-15	27-23	31x29	Even						
1	9-13	13x6	BBest								
83	2x9										
1	8-11	4-8	8-12	3-8	7-10	12x19	10x3	8-11	11-15	15x24	DRAW
84	28-24	24-19	31-26	32-27	19-16	23x7	2x-22	27-23	23-19	20x27	Notes

Moves - BRISTOL 1. 11-16, 24-20; 2. \*16-19, 23x16; 3. 12x19.

	3	4	5	6	7	8	9	10	11	12	13	
V	1	10-15	9-14	14-17	6-9	2x25	1-6	15x22	5-9	9-14	19x26	
	85	22-17	17-13	25-22	21x14	13x6	29x22	22-18	26x17	17-13	27-23	30x23
M	1											
	86											
R	1											
	87											
I	1											
	88											
M	1											
	89											
T	1											
	90								27-23	17-26 31x22	9-13	
O	1										9-13	
	91									30x23		
M	1						7-10	15x22	5-9	10x17	19x26	
	92						22-18	26x17	17-14	27-23	31x6	
M	1	8-11	4-8	9-14	5x14	EBest						
	93	22-18	25-22	29-25	18x9							
	1				5x13	EBest						
	94											
	1			10-15	19x28	11x20						
	95			28-24	20-16	18x4K	WW					
	1			19-23	10-15	6x13	BW					
	96		22-17	25x19	19x10							
	1			9-14	14x23	11x25	EBest					
	97		27-24	24x16	26x19							
	1		11-16	7x16	Even							
	98	27-23	20x11									
	1		9x18	19x26	4x11	EBest						
	99	18-14	26-23	31x8								
	2	9-14	5x14	8-11	4-8	8-12	11-16	7x16	2-7	7-11	3-8	
	00	18x9	25-22	22-17	17-13	29-25	20x11	25-22	22-17	27-24	24x15	
	2											
	01											
	2											
	02											
	2								3-7	7-11	19-23	
	03								22-17	27-24	26x19	
	2											
	04											
	2				14x23	10-14	6x13	4-8	11-15	7-10	2-6	
	06			22-18	27x18	18x9	32-27	27-24	29-25	25-22	21-17	
	2											
	06											
	2			19x26	14-17	10x17	17-21	21-25	25x18	6-10	10x17	
	07		26-23	30x23	21x14	31-26	25-22	28-24	23x14	29-25	25-21	

BRISTOL

	14	15	16	17	18	19	20	21	22	23	24
1 85	8-11 28-24	4-8 24-19	8-12 31-26	3-8 32-27	7-10 27-24	11-15 20-16	6-9 13x6	10x1 19x17	12x28	BW	
1 86				32-28	6-9 13x6	7-10 6x15	11x27	BW			
1 87				26-22	6-9 13x8	7-10 6x15	11x25 23-18	14x16 20x4K	25-30H	DRAW	
1 88									25-29H 32-27	12-16 27-23	WW Notes
1 89	31-27	11-15 27-24	6-10	EBest							
1 90	EBest										
1 91	BW										
1 92	1x10	Even									
1 93											
1 94											
1 95											
1 96											
1 97											
1 98											
1 99											
2 00	11x18 31-27	16-19 27-23	18x27 32x16	12x19 26-25	19x26 30x25	8-11 28-24	11-15 23-19	14-18	DRAW		
2 01								15-18 24-20	10-15 23-19	14x7 19x10	DRAW Notes
2 02		16-22 28-24	22x31 24-20	31x24 20x4K	WBest						
2 03	16x23 24-20	11-15 31-27	14-18 17-14	10x17 21x14	18x9 27x11	WW					
2 04			15-18 28-24	1-5 24-19	23x16 20x11	WW					
2 06	8-11 31-27	10-14 17x10	13-17 22x13	11-18 20x18	6x31K 24x15	31x6	BW				
2 06		19x26 30x23	6-9 22-18	15x22	EBest						
2 07	2-6 21x14	6-10 14-9	1-5 26-22	5x14 27-25	8-11	EBest					



Notes on the Bristol

Variation 1, Move 3 — Against (3) ... 21-17, go  
 (a) (4) 10-15, plus (4) ... 17-13; (5) 9-14, 25-21. Even.  
 And don't go  
 (b) (4) 9-13, because (4) ... "27-24 gives Black a hard way  
 to go". BBest.

V 1, M 4 — If White pitches (4) ... 17-14, then (5) 9x18, 26-23; (6)  
 19x26, 31x8; (7) 4x11. BBest. Black is massed well. White  
 is scattered and must build up a center defense. (5) 9x18  
 is therefore stronger than (5) 10x17, although the latter  
 jump gives BBest game, too. See V 199, M 5.

V 1, M 7 — Better: Slide (7) 11-15, or spearhit (7) 11-16.

V 1, M 9 — Better: Unprop (9) 10-15. Then (9) ... 17x10; (10) 7x14.

V 2, M 11 — Better: Vacate the single corner pocket, (11) ... 29-25.

V 2; M 14 — (14) ... 17-13. Forced.

V 11, M 24 — Plus (24) 1x10. Even.

V 14, M 9 — (9) 7-14. Even game.

V 18, M 13 — (13) ... 30-26. WBest.

V 18, M 18 — Plus (18) ... 31-26, and

19	20	21	22	23	24	25	26	27	28	29
1-6	7-10	19x26	26x17	DRAW						
29-25	26-23	25-22	13x22							
7-10	19-23	1-6	10x17	6-10	10-14	14-18	23-26	15x24	26-30	30-14
26-22	22-17	17-14	13x22	29-25	25-21	22-17	24-19	28x19	19-15	15x8

(30) 12x3, 20-16. DRAW.

V 20, M 10 — If (10) 14-18, then (10) ... 32-27; (11) 18x25, 17-14; (12)  
 9x18, 26-23; (13) 19x26, 30x14; (14) 10x17, 13x29. Even.

V 20, M 11 — Better: (11) ... 26-23. Even. Plus (12) 18x25, 23x16; (13)  
 8-12, 27-23; (14) 12x26, 13x29. Even.

V 21, M 17 -- If (17) ... 31-27, then (18) 7-10. BBest.

V 21, M 24 — Plus (24) 6-9. BW.

V 24, M 14 — Better: Occupy the outpost square, (14) 16-20.

V 24, M 24 — Plus (24) 18x25, 21x30; (25) 9-14, 8-4K; (26) 14x21, 4x29.  
 WW.

V 25, M 24 — Plus (24) 11-16, 20x18; (25) 14x30K. WBest.

V 27, M 9 — Better: Vacate the outpost square, (9) ... 20-16; (10) 24-28,  
 16-12.

Notes on the Bristol

- 27, M 13 -- Better: Trade (13) ... 27-24; (14) 28x19, 23x7; (15) 2x11.  
 27, M 16 -- (16) 2-7. The spare move for the stroke.  
 39, M 15 -- If (16) ... 19-15, then (17) 18-25. BBest.  
 39, M 24 -- Plus (24) 6-9, 3x17; (25) 13x29K. DRAW.  
 40, M 24 -- Plus (24) 6x15, 21-17; (25) 29-18, 17-13. DRAW.  
 49, M 24 -- Plus

24	25	26	27	28	29	30	31	32	
6-9	9x18	28x19	7-11	15-19	11-16	28	3-7	5-9	
25-21	27-24	16x14	21-17	32-27	*27-24	12x19	19-15	14x5	WW
					11-15				
					17-13	WBest			

- 51, M 24 -- (24) 7x16, 12x19; (25) 3-8, 19-16. WW.  
 55, M 24 -- (24) 23-27, 32x23; (25) 3-7, 4-18. WBest.  
 57, M 19 -- (19) ... 26-22. Better is (19) ... \*17-14 (see Chart Notes) because of the whopping shot found by the co-authors when re-checking. (See Chart Notes, V 57, M 20.)  
 59, M 10 -- (10) \*14-18. BBest.  
 60, M 18 -- From this stage the game should be a DRAW.  
 61, M 12 -- If White jumps (12) ... 23x16, then Black still kings by pitching (13) 18-27, and double pitching, (14) 3-8. BBest.  
 63, M 9 -- Even game.  
 63, M 22 -- (22) 10-14, 17x10; (23) 32-28, 10-6; (24) 1x10, 5-1K; (25) 28x15, 1-5. WW by superior force.  
 63, M 24 -- Plus (24) 10x17, 13x22; (25) 15x25, 29x22. WW.  
 64, M 24 -- Plus (24) 21x30, 24-19; (25) 30x16, 12x19; plus (26) ... 9-6. WW.  
 66, M 11 -- Here starts the Even game variation for White and could well be the main line of this entire Bristol rundown (from (9) ... 26-23).  
 69, M 19 -- Plus (19) ... 17-14. Even. Same as notes for V 57, M 19.  
 70, M 24 -- (24) 10-15, 8-4K; (25) 15-18, 4-8; (26) 18-23, 8x29; (27) 23-27, 32x23; (28) 28-32K, 23-19. WW.  
 73, M 24 -- (24) 23-27, 32x23; (25) 28-32K. BBest.  
 74, M 24 -- (24) 12x19, 11-8; (25) 19-24, 8-4K; (26) 24-27. BBest.

Notes on the Bristol

V 80, M 8 — This shot (by Alexander Bronson, former ace of Baltimore, Maryland, now topnotcher of New York) also comes up in the Alley Game. If (8) .., 23x7, then (9) 3x7, 28x19; (10) 10-14. BBest.

V 81, M 13 — Better: Vacate the kingrow, (13) 2-7.

V 82, M 18 — Better: Vacate the kingrow, (18) 2-6.

V 86, M 7 — Better: Squeeze the key square piece, (7) .., 27-23.

V 86, M 11 — Squeezing (11) .., 27-24 brings up the same game.

V 86, M 14 — Squeezing (14) .., 27-23 brings up the same game.

V 86, M 24 —

24	25	26	27	28	29	30	31	32	
12x3 18x9	5x14 28-24	14-18 24-19	18-22 19-15	22-26 15-10	26-31K 10-6	21-25 29x22	31x2	BW	
					29-25	21x3OK 10-5	31-22 6-1K	3-7	BW

After (32) 3-7, BW by using Trap No. 20 or Trap No. 12, as shown in Book I ("The Secrets of Spanish Pool Checkers," \$1.50, by the co-authors).

V 90, M 24 -- (24) 30-19, 15-11; (25) 19x20, 11-7. BBest.

V 91, M 24 -- (24) 13-17, 22x13; (25) 29x4. BW.

V 101, M 10 - If (10) .., 20x11, then (11) 7x14. BW.

V 102, M 9 -- Better: Vacate the kingrow, (9) 3-8.

V 102, M 24 - Plus

24	25	26	27	28	29	30	
1-5 19-15	11-16 15-10	6x15 18x20	9-14 20-16	5-9 13x6	14-18 23x18	17x1 16-11	WW
			13-9	14-18	Even		

V 104, M 24 - (24) 23-27, 22-17; (25) 21x14, 26-23; (26) 27-18, 30-26. WW.

V 105, M 9 -- (9) 7x16 makes an Even game.

V 105, M 24

25	26	27	28	29	30	31	32	33	
14-17 22-18	5-9 13x22	10-14 18-15	14-18 16-11	18x25 11-7	25-29H 7-2K	29x4 2-20	4-11 20x2	9-13 2x9	13x6 BW
						20x7	9-14 7x17	21x14	BW

V 107, M 24 - (24) 12-16, 27-24; (25) 16-20, 24-19; (26) 10-14, 18-15; (27) 5-10, 13x6; (28) 10x1, 15-11. WW.

V 111, M 16 - This is a more definite win than V 112.

Notes on the Bristol

124.	M 24	25	26	27	28	29	30	31	32	33	34
	19-23	23-27	27-32	32x9	9-14	14-7	5-9	7-2	2x9	9-23	
	24-19	19x12	12-8	8-4K	*4-15	15x1	13x6	8-24	1-15		DRAW
									2x13	13-6	6-13
								1-5	5-18	18-23	DRAW

124, M 34 - Plus (35) 24-27, 4-18; (36) 27-31K, 18-22; (37) 31x17, 13x22. DRAW.

132, M 24 - (24) 5-9, 13x6; (25) 10x1, 20-16; (26) 1-6, 17-13; (27) 5-9, 21-17; (28) 6-10, 13x6; (29) 10x1, 17-13; (30) 1-6. BBest.

133, M 6 - (6) 7x16. This lineup gives BBest game. Black is on the defensive as White easily walks around Black's "side center" attack by using precise moves. Black is somewhat off-balance. And if, as is expected, Black adds a man to square 12, so having a man on 12, 16 and 19, White gets a superior position, as the charts will show you.

133, M 16 - Better: Trade (16) 15-18.

138, M 9 - Better: Vacate the kingrow (9) 2-7.

138, M 9 - Better is the squeeze of the key square piece, (9) ... 27-24. Generally, when there is a man on 22, the 29-25 move cramps its own men--22 and 25--and so is very bad.

138, M 10 - Better: Advance from the double corner, (10) 5-9. Even.

138, M 24 - Plus (24) 1-5, 21-17; (25) 24-20, 18-23. WW by pinning with superior force.

138, M 9 - If (9) 19-23, 27x18; (10) 9-14, 18x9; (11) 5x21. Even.

138, M 11 - Better: Unprop (11) 16-20.

144, M 16 - If (16) 7x14, then (16) ... 26-24; (17) 19x28, 22-18; (18) 14x23, 26x10. WW.

149, M 10 - If Black trades (10) 15-18, then (10) ... 24x15; (11) 18x11, 17-14; (12) 9x18, 22x8. WW.

150, M 24 - And

	24	25	26	27	28	29	30	31	
	11x20	10-15	15-19	19-24	24-28	20-24	5-9	9-13	
	12-8	8-4K	4x29	27-23	29-11	11-4	4-11	11-18	BBest

151, M 24 - (24) 18-23, 24-20; (25) 9-14, 11-8; (26) 6-10, 8-4K; (27) 3-7, 4-11; (28) 7x16, 12x26. WW.

151, M 8 - Better: Occupy the outpost square, (8) ... 17-13.



Notes on the Bristol

- V 170, M 6 -- (6) 7x16. Even game.
- V 170, M 10 - Better: Vacate the kingrow (10) ... 31-27.
- V 171, M 10 - Better: Advance along the single corner diagonal, (10) ... 22-18.
- V 174, M 15 - Better: Advance onto the single corner diagonal, (15) 7-11.
- V 176, M 4 -- If (4) ... 26-23; (5) 19x26, 30x23, then BBest.
- V 180, M 12 - Better: Squeeze the key square piece, (13) ... 27-23.
- V 180, M 24 - (24) 21-25, 32-26, plus  
(a) (25) 25-29K, 23-18; (26) 15x22, 19-16; (27) 12x19, 24x6.  
(b) (25) 25-30K, 23-18; (26) 30x13, 20x11; (27) 15x22, 13-9.  
Both DRAWS.
- V 184, M 15 - Better: Advance along the single corner diagonal, (15) 11-15.
- V 184, M 24 - (24) 3-7, \*27-24; (25) 14-17, 22-18; (26) 17-21, 18-14; plus  
(27) 21-25, 14-9; (28) 6-10, 9-5; (29) 25-29K, 5-1K. DRAW.
- V 188, M 24 - Plus (24) 16-20, 23-19. WW.
- V 199, M 5 -- (5) 9x18 is stronger for Black than (5) 10x17, although the latter jump also gives BBest game.
- V 200, M 4 -- (4) 10-15, 18x11; (5) 8x15, 27-23. WW by squeeze-stealing the piece on 19.
- V 200, M 5 -- (5) 5x14. Even game.
- V 201, M 21 - Black causes a DRAW by squeezing (21) 15-18.
- V 207, M 5 -- If an opponent has worked the Bristol opening on you, it is often not best to cut the checker on key square 19. Knowing when to cut the Bristol checker comes with experience. For example, here's a bad time to cut. Better: Advance along the single corner diagonal, (5) ... 25-22.
- V 207, M 8 -- (8) 10x17. And Black is threatening to get an early king by squeezing! So White, to protect the kingrow, will have to give up a checker.
- V 207, M 17 - And Black steals a man. So, remember: cut that Bristol checker late! Not early! Experience will soon tell you when.
- V 209, M 10 - "BBest" because White's men are scattered while Black's are massed in the center, singler corner and double corner---a great advantage for Black. See "Position! Position! Position!" chapter of "The Secrets of Spanish Pool Checkers", \$1.50 (Book I) by the co-authors.

Notes on the Bristol

- V 211, M 3 -- A natural move many beginners make. (Also (3) ..., 27-24.) Because the man on key square 19 seems to loom as a menace, many new players try to get it out of their faces. But, all White's squeezes succeed in doing is to weaken his own double corner, giving Black strong control of the center of the board, and, thus, fine position. If White occupies 24 instead of 23, Black occupies 15, forming part of the powerhouse center-controlling Dyke formation (which is lined up along the line 1 to 19). Rather than squeeze, White's best move is to first occupy his safe outmost square 13, which threatens Black's double corner. This will find both of the players solidly massed.
- V 211, M 10 - A stroke lying hidden on the sleeve of every top-flight player. It's a pip!
- V 212, M 13 - This variation shows beginners one good reason why it is generally not profitable to chase the man on key square 19!
- V 216, M 3 -- A natural move beginners make. Also the squeeze (3) ..., 27-23.
- V 216, M 9 -- Better: Vacate the kingrow (9) 2-7.
- V 216, M 13 - Plus (13) 14-17, 27-23; (14) 17x26, 23x30; (15) 19-23, 28-24. WBest.
- V 220, M 4 -- Here comes a humdinger! Strictly professional!
- V 220, M 13 - Plus (13) 31x10. BW.
- V 221, M 7 -- Better: Squeeze (7) ..., 22-17.
- V 221 and V 222 --- This is a basic game given by co-author Archie Waters to all new students of his class in the Harlem Y.M.C.A. Checker Club to best show this type of shot.

.....

ADDED NOTES

- V 43, M 9 --- White DRAWS by the star-move pitch-and-trade of (9) ....., \*20-16. Plus (10) 19x12, 26x19. Of course, squeezing (9) ..., 31-27, loses by the king shot, (10) 7-11, 27x18; (11) 15x29K. BW.

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

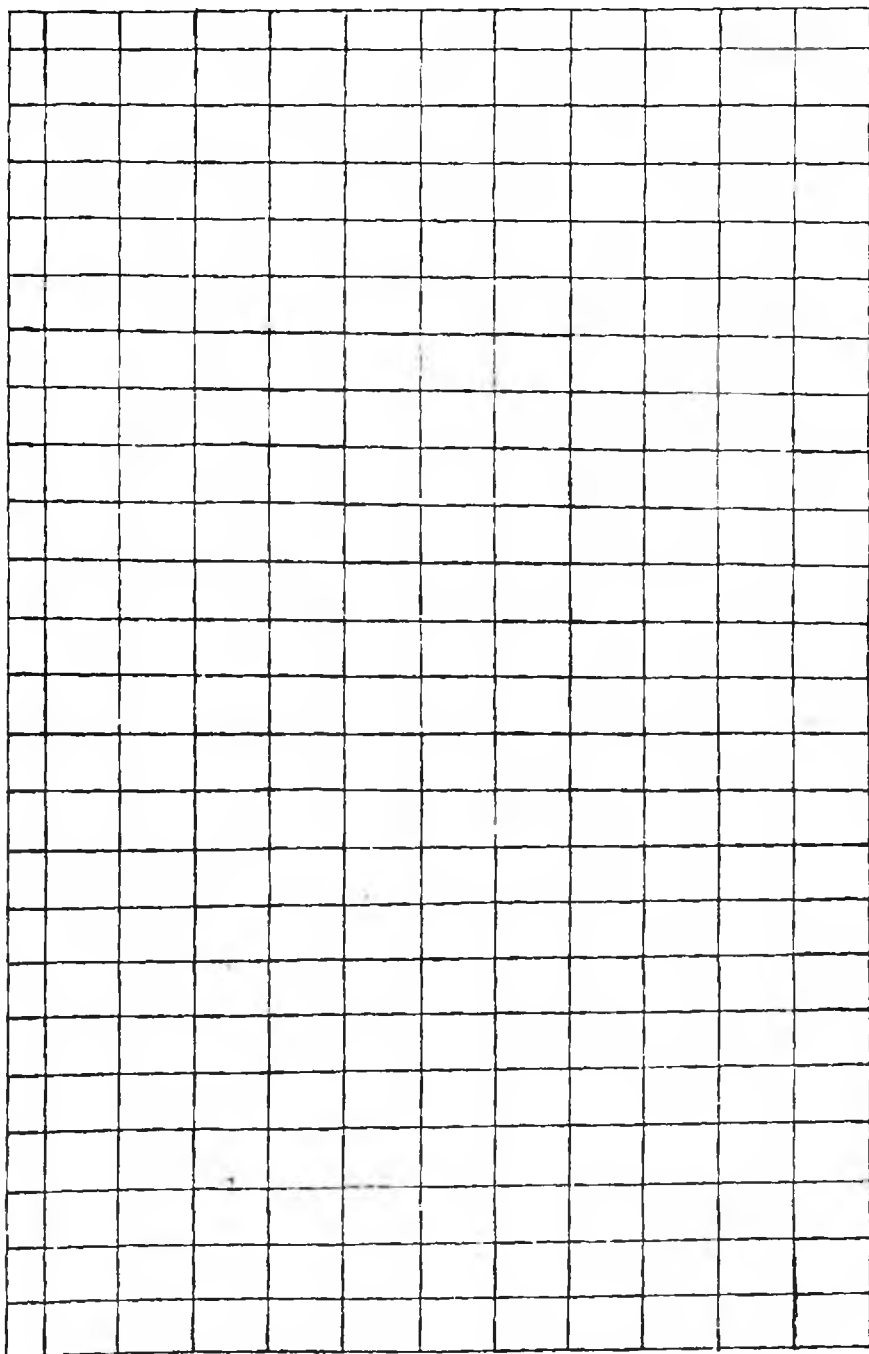






Chart .  
Notes on the Bristol

M	18	19	20	21	22	23	24	25	26	27		
V	18	31-26	1-6 29-25	7-10 26-23	19x26 25-22	26x17 13x22	DRAW					
			7-10 26-22	19-23 22-17	1-6 17-14	10x17 13x22	6-10 29-25	10-14 25-21	14-18 22-17	23-26 24-19	15x24 28x19	DRAW Notes
M	19	20	21	22	23							
V	57	17-14	9x18 27-24	28x19 16x14	10x17 13x22	Even						
M	20	21	22	23								
V	57	10-14 17x19	3-8 12x10	6x31K 13x6	31x20	BW						
M	16	17	18	19	20	21	22	23	24	25		
V	63	3-7 29-25	15-19 23x16	11x20 31-27	5-9 27-24	20x27 32x23	7-11 25-22	11-15 22-18	15x22 17x26	10-15 12-8	6-10 13x6	DRAW Notes
				32-28	7-11 25-22	1-5 27-23	11-15 23-19	WW				
M	6	7	8	9	10	11	12	13				
V	1 26	4-8 22-17	14-18	EBest								
			19-23 27-24	EBest								
				8-12 31-27	18x25 25-22	5-9 27x18	10-14 29x22	7x23 17x10	BW			
M	7	8	9	10	11	12	13	14	15	16		
V	1 28	4-8 21-17	8-12 31-27	12-16 30-26	20x11 24-20	7x16 20x9	2-7 13-9	5x23 29x22	18x25 22x31	23-26 22x31	1-5	EBest
M	11	12	13	14	15	16						
V	1 28	17-14	18x9 27x11	7x16 20x11	9-14 25-22	5-9 22-17	10-15	BW				

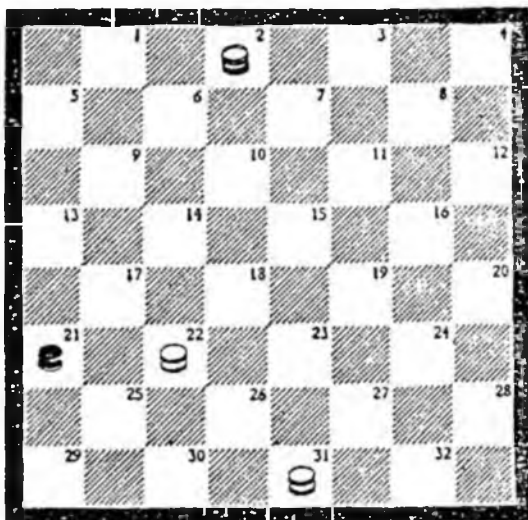
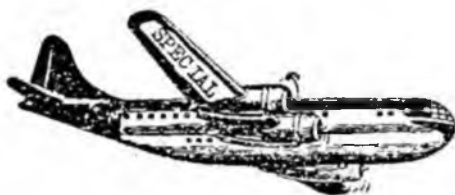


Notes on the Bristol Chart Notes

- Variation 2, Move 7 --- (7) ... 22-17. Best: (7) ... 31-27.
- V 2, M 14 --- (14) ... 30x23. Best: (14) ... 22x31.
- V 2, M 15 --- (15) ... 30x23. Better: (15) ... 22x31.
- V 14, M 7 --- (7) 14-18. Game between two New York stars, Raymond Smith with black men and Herman "Smitty" Smith with white pieces, in 1948 in New York.
- V 14, M 27 --- And (27) 9-13, 15-11; (28) 13-17, 11-7; (29) 17-22, 7-5K; (30) 14-17, 21x14; (31) 22-15. DRAW.
- V 18, M 28 --- And (28) 26-30K, 19-15; (29) 30-12, 15x8; (30) 12x3, 20-16. DRAW.
- V 57, M 23 --- (23) 31x20! Wow!
- V 53, M 26 --- And (26) 14-18, 23x7; (27) 1x12. DRAW.
- V 126, M 6, 7, 8 --- (6) 4-8. Here's a switch by Carl S. "Buster" Smith of Chicago, champion of Illinois (black checkers) against Samuel Banks of New York, former co-champion of Atlanta, Georgia (white checkers).
- V 59, M 17 --- (17) 8-12. By Morris "The Mad Russian" Ovseyeff (white), popular star of Brooklyn, New York, is the following sparkling variation in search of a Black draw.
- 167, M 7 --- Carl S. "Buster" Smith of Chicago, Illinois, defeated William Langley of Detroit, Michigan, for a match fund, 15 games against 12, in which this was a game between the two stars in 1948.
- 167, M 13 --- (13) ... 21-17. Better: (13) ... 26-23. (13) ... 21-17 is made so as to go 32-27 and squeeze 27-23.
- 167, M 15 --- (15) \*19-23. To re-grab the center.
- 167, M 17 --- And
- |       |         |       |       |       |       |       |        |    |
|-------|---------|-------|-------|-------|-------|-------|--------|----|
| 17    | 18      | 19    | 20    | 21    | 22    | 23    | 24     |    |
| 1-6   | 6-10    | 9-14  | 3-7   | 14-10 | 18-23 | 10-14 | 15x31K | BW |
| 23-19 | 25-22   | 22-17 | 17-13 | 13-9  | 19x26 | 9x18  |        |    |
| 24-19 | Better. |       |       |       |       |       |        |    |
- 57, M 20 --- (20) 14-18. Better: (20) 3-7.
- 57, M 20 --- (20) ... 17-15. Better: (20) ... 19-16.
- 10, M 30 --- (30) ... 8-4K. White DRAWS by time-moving away from any king trap.
- 10, M 14 --- (14) ... 10x19. Plus (15) 3-8, 12x10; (16) 6x29K, 21-17; (17) 1-6, 17-14; (18) 29-11, 30-26; (19) 11-2. BW. Shot by Leon Monahan, expert of New York.



The "New" and the "Old" Special  
(Spanish First Position)



Black to move. White to win!  
V 1, M 1 (See cover of book)

Here you see three kings (on 2, 22 and 31), holding the Mason-Dixon line, against one king (on 21). No other checkers are on the board. The three kings chase and catch the lone king before the lone king counts thirteen, the draw count. (But, if the three kings are on 22, 25, and 29, and the lone king is on 19, and if the single king moves first, he can draw.)

A position where three kings beat one is technically called "Spanish First Position", and is commonly called "The Special". The idea of the win is shown in the co-authors Book I ("The Secrets of Spanish Pool Checkers", \$1.50). For detailed rules see "The Standard Rules" chapter in the book you're now reading.

But, in the above diagram, you CANNOT win by using the "Old" Special. (It's also known as "The Process", "The Three Piece Move", and other names.) Here, The Lone Ranger (as the co-authors nicknamed the single king in Book I) just does count 13! Does this mean that

### The "New" and the "Old" Special

The Lone Ranger can draw? NO! You just use the "NEW" Special. What's the "New" Special? It's another way to trap The Lone Ranger when The Three Bandits (a nickname), at the start, are in certain "awkward" positions—just as in the diagram above.

This position caused a lot of talk when it came up, early in 1949, between two New York stars, Alexander Bronson with the three kings, and Janus "Detroit" Whitehead with the lone king. Detroit drew this peculiar position which cannot be won by the "Old" Special which Bronson used. See V 36 and 37.

How to win it by the "New" Special is revealed in the Magic Chart and notes by Archie Waters, New York expert, co-author of this book and of Book I, and instructor of the Checker Club of the Harlem Y.M.C.A. in New York.

The idea is to force The Lone Ranger finally into a 2-for-1 king trap, which jump saves the count of one move. In the "old" way, you have to spring the king trap by using two pitches which means two counts.

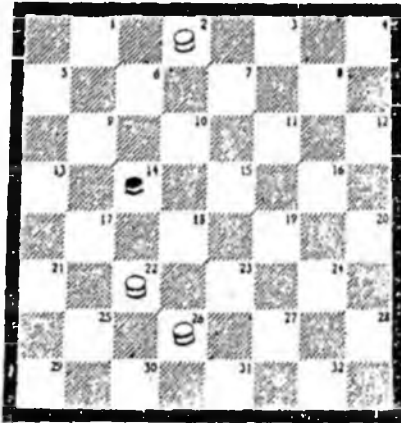
The "Old" Special was published many years ago by Petroff, a great Russian chess player for whom the chess opening "Petroff's Defense" was named. But American players of Spanish Fool knew it too, but they are not known to have published it. Saul Spiegel (white), Bronx expert, showed a trick problem in 1948 which was similar to the last part of the "New" Special. His clever problem will be in Book III, now being completed.

Each move by your Three Bandits will look like a poor one—until you've won the game! The Lone Ranger moves first and counts each of his own moves. If he counts 13 before he is captured, he draws. Each complete jump counts as one move. The "New" Special is shown from V 1 through V 37 and move from V 41 through V 44. The "Old" Special is shown in V 36 and 37.

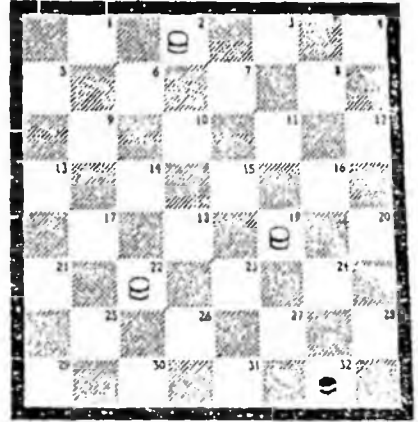
Notice, in the "Old" Special variations, that The Three Bandits form a triangle (as in V 36, M 9), with the point of the triangle next to The Lone Ranger. Then, on the next Bandit move, the "point" Bandit is moved for the trap win (as in V 36, M 10). Wherever you can win by the "Old" Special, always remember to form that triangle, then move the point Bandit!

The knowledge of this problem win—The Special—has won (and the lack of knowledge has drawn) more games and wagers than any other problem, 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.

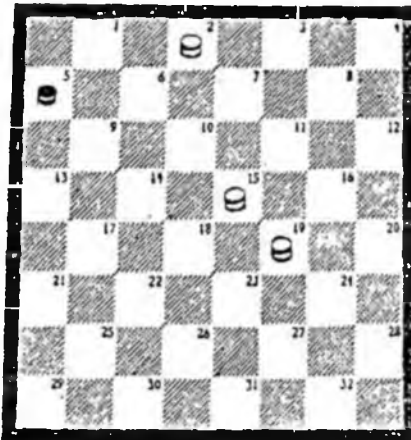
Well, ready for a surprise? Turn the page!



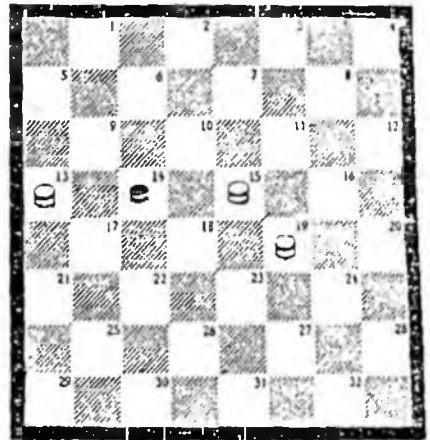
V 1, M 2 - Black to move



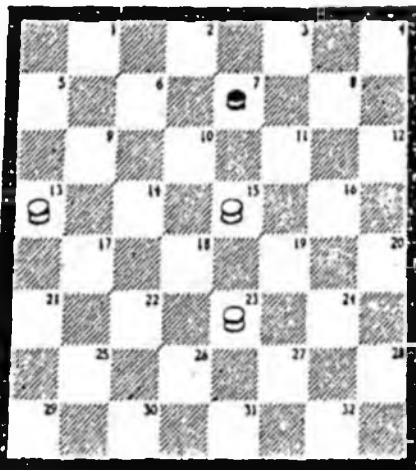
V 1, M 3 - Black to move



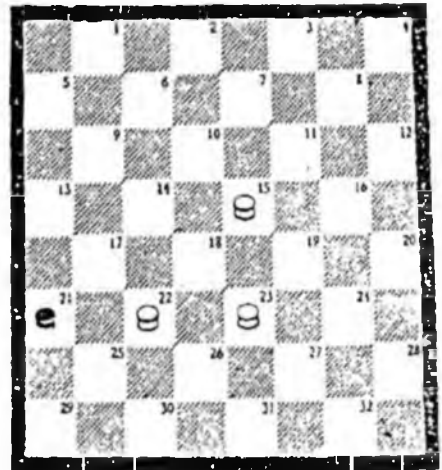
V 1, M 4 - Black to move



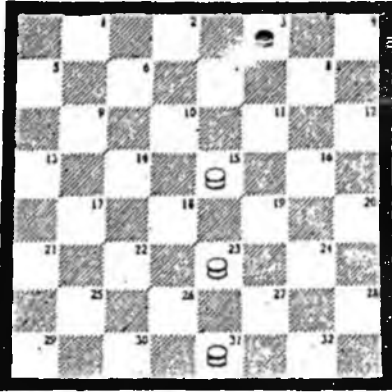
V 1, M 5 - Black to move



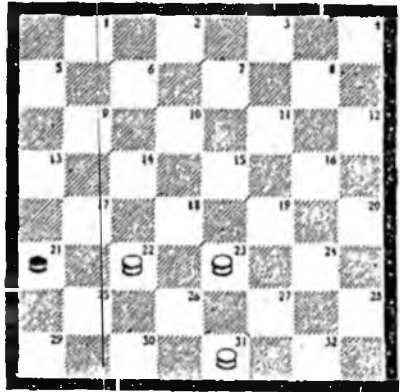
V 1, M 6 - Black to move



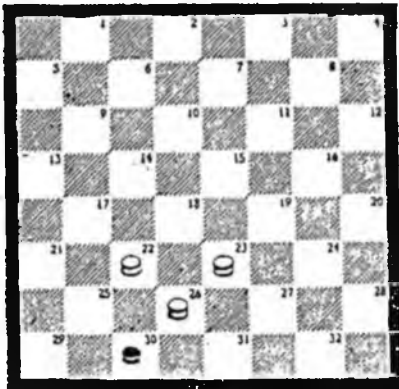
V 1, M 7 - Black to move



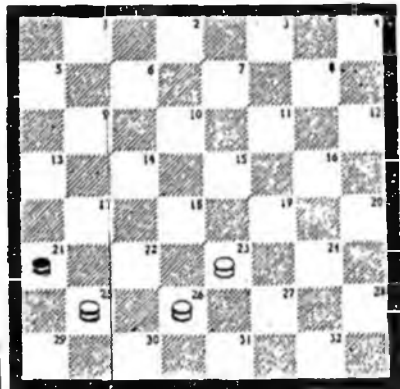
V 1, M 8 - Black to move



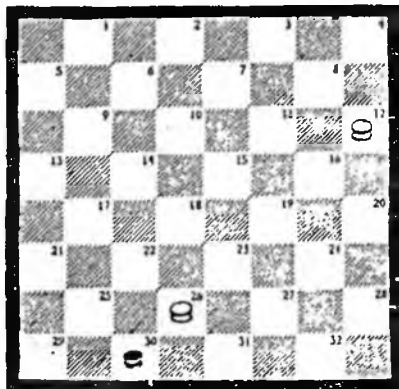
V 1, M 9 - Black to move



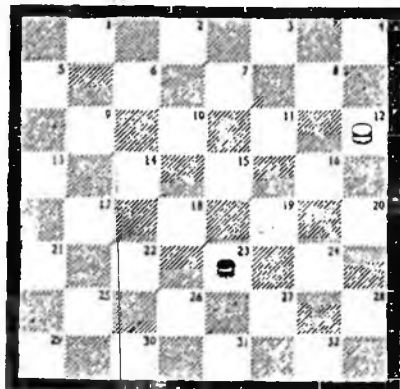
V 1, M 10 - Black to move



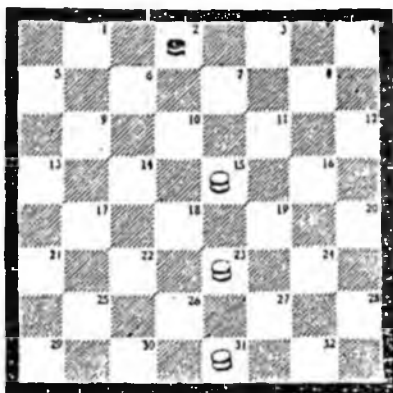
V 1, M 11 - Black to move



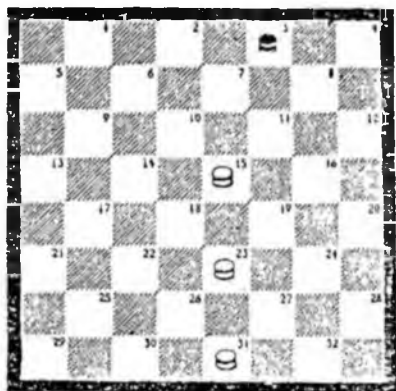
V 1, M 12 - Black to move



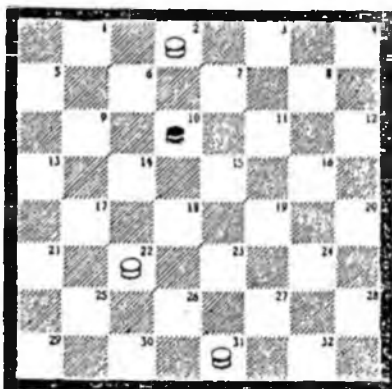
V 1, M 13 - White to move



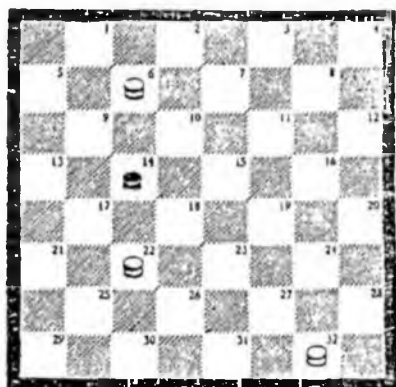
V 11, M 7 - Black to move



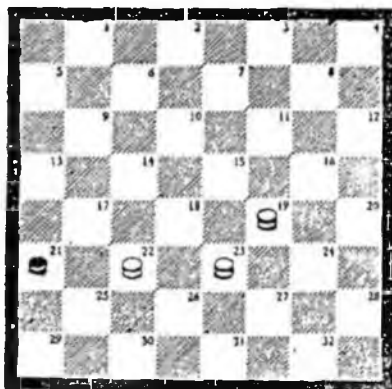
V 13, M 7 - Black to move



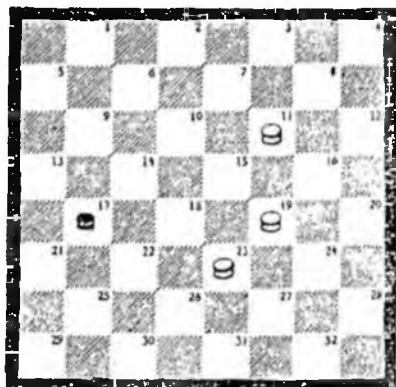
V 30, M 1 - White to move



V 36, M 5 - Black to move



V 35, M 7 - Black to move



V 36, M 9 - Black to move

The 'New' Special - B: K21. W: Kings 2, 22, 31. B Moves, W Wins.

	1	2	3	4	5	6	7	8	9	10	Notes		
V 1	21-14 *31-5	14-32 26-19	32-5 *22-15	5-14 *2-13	14-7 *19-23	*7-21 *13-22	*21-3 *22-31	3-21 *15-22	21-30 31-26	30-21 22-25	WW		
2									21-10 23-14	10x26 31x22	WW		
3								3-7 23-16	7x20 15-24	20x27 31x24	WW		
4								3-12 31-26	12-3 15-8	3x12 26-30	12x26 WW		
5								3-17! 31x13	WW				
6								21-30 22-26	30-21 15-25	21x30 23-12	30x23 12x26	WW	
7								21-7 *22-26	7-2 15-24	2-13 23-16	13-2 23-16	Notes WW	
8								7-3 15-8	3x12 26-30	12x26 30x23	WW		
9								7-20 26-31	20-7 23-16	7x20 15-24	20x27 WW		
10								7-21 15-25	21x30 23-12	30x23 12x26	WW		
11								7-2 13-31	2-13 15-24	13-2 23-16	2x27 31x24	WW	
12								2-20 15-22	20-7 23-14	7x26 31x22	WW		
13								7-3 13-31	3-21 15-22	21-10 23-14	10x26 31x22	WW	
14								21-30 31-26	30-21 22-25	21x30 23-12	Notes WW		
15								14-27 19-28	27-20 13-2	20-27 28-24	27x20 15-11	20x7 2x11	WW
16								14-5 19-28	5-14 13-9	14x5 28-32	5-1 32-28	1x19 28x15	WW
17								14-32 19-28	32-23 13-9	23x5 28-32	5-1 32-28	1x19 28x15	WW
18								14-3 19-23	3-7 13-26	7-3 15-8	3x12 26-30	12x26 30x23	WW
19								7-21 15-25	21x30 23-12	30x23 12x26	WW		
20								7-2 *26-31	2-13 15-24	13-2 23-16	2x27 31x24	WW	
21								2-20 15-22	20-7 23-14	7x26 30x22	WW		
22								7-20 *26-31	20-7 23-16	7x20 15-24	20x27 31x24	WW	
23								5-27 19-24	27x20 15-11	20x7 2x11	WW		



Notes on the "New" and "Old" Special

Variation 1, Move 1 --- (1) ... \*31-26. This forces The Lone Ranger to the double line, with 10 and 14 as his only choices and NOT also 19 or 23.

V 1, M 6 ---- (6) ... \*13-22. The Three Bandits' waiting move waits for The Lone Ranger to alight on 7 or 3. By the way, this is a strange looking position, isn't it? But, it wins! And how it wins!

V 1, M 10 --- Plus (11) 21x30, 23-12; (12) 30x23, 12x26. WW. The Lone Ranger failed to count to 13 and so loses!

V 7, M 10 --- Plus (10) 2x27, 31x24. WW.

V 14, M 10 -- Plus (11) 30x23, 12x26. WW.

V 24, M 4 --- (4) ... 19-28. Just to show you and to skill you in the different ideas in winning against The Lone Ranger's worst moves. Naturally, you would go (4) ... 19-24 because that is taking the quick and simple win.

V 28, M 2 --- (2) \*14-10. An effort to confuse The Three Bandits.

V 36, M 10 --- Plus (11) 13-31, 10-24; (12) 31x20, 11-2; (13) 20x11! The DRAW count!

V 37, M 10 --- Plus (11) 31-13, 23-16; (12) 13-31, 10-24; (13) 31x20. The DRAW count!

V 41, M 1 --- (1) \*21-10. A very confusing move!

V 42, M 3 --- (3) ... \*\*7-10. You gain a move.

V 44, M 3 --- (3) ... \*\*26-19. You gain a move.

###



"WHO HAS THE LAST MOVE?"

"How can I tell when I have the last move, or as some call it, 'the move', or 'spotting a man'?"

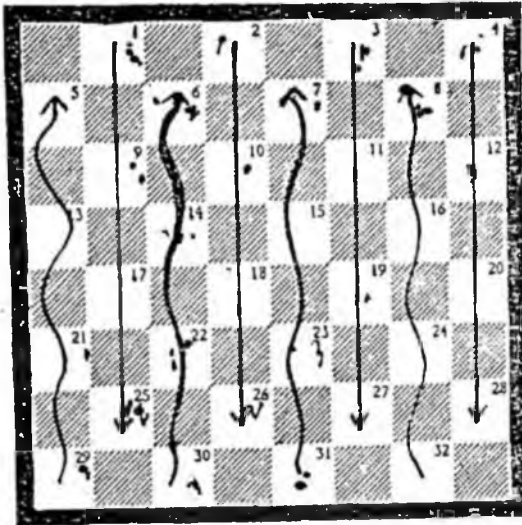
The "move" is of great importance in the endgame. Having the move means to be able to block or hold up the opposing side. Here're several ways to find the move:

1 - The "Wanning Off Method"

In your mind move checker against checker until you find which side has the last move. This system is a bit longer than the next method to be shown you, but many experts use this one and find it excellent.

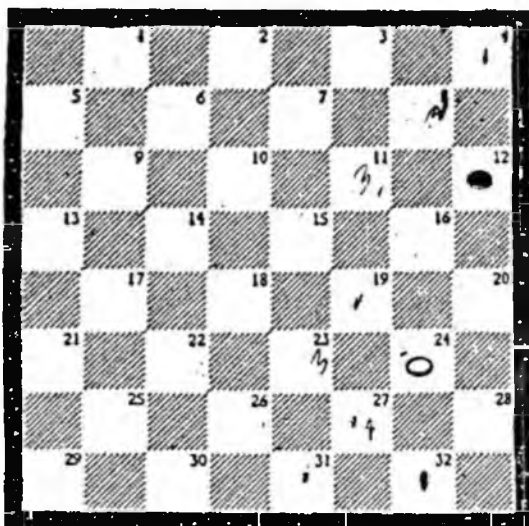
2 - The "Columns Method"

(a) Divide the board into two vertical systems, like this:

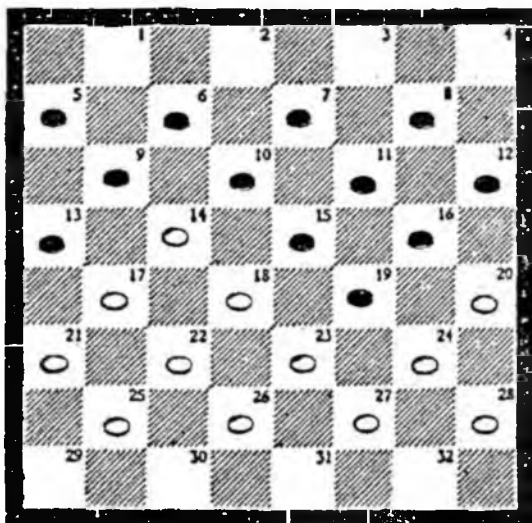


(b) When you have Black, your squares are rows 1, 2, 3, and 4.  
(When you have White, rows 29, 30, 31 and 32.)

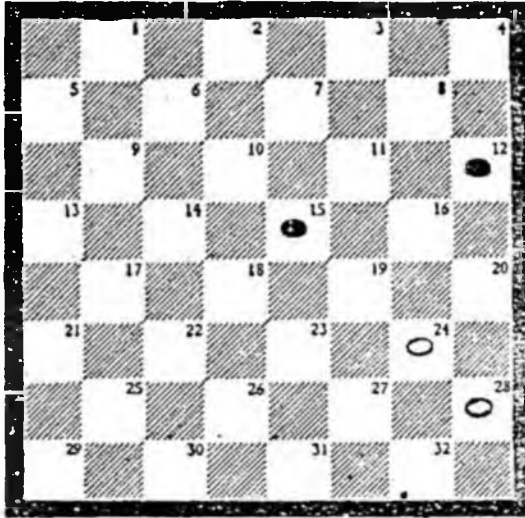
(c) When it is your turn to play, (and if you both have the same amount of men on the board), count the men of both colors that are in your rows.



- (d) If the total is ODD, YOU have the move and can block him.
- (e) If the total is EVEN, (zero is even), your opponent has the move and can block you. (Example: If, from the very start of a game Black and White play to a finish without exchanging, White, having the last move, would win. Like the below diagram, which is the actual ending of a game in Book III, now being completed by the co-authors.)



- (f) An exchange will change the move. Except, of course, where the odd or even count remains unchanged.



- (g) And none of these rules hold true, necessarily, when there is a king on the board, or when a Black man is on 28 (or 5, if White) and is blocked from moving onto the kingrow square of 32 (or 1, if White).
- (h) Generally, only worry about the move in the endgame; say, 5 men against 5, or 4 men against 4.

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 5-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.

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## 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.

