

# **THE ART OF AMERICAN POOL CHECKERS**



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Many Times USA Champion**

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The Art of American  
Pool Checkers



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United States Champion

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OF AMERICAN POOL  
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## Preface

The present book explains the foundations of one of the most widespread forms of checkers – Pool Checkers.

The author's goal is to captivate the reader with this game and to show the diversity and depth to what otherwise seems a simple game.

All stages of a checker game are investigated in this book and the most important ideas and principles are explained without which superior mastery of checkers is impossible.

Every section and theme is accompanied by numerous examples from game practice. Most of the examples are offered to the reader for individual solution which will subconsciously be a stimulus for creative activity.

The author will be totally rewarded if the book serves the cause of further spreading this captivating and intellectual game of Pool Checkers.

All critical comments and wishes will be gratefully accepted.

We also direct readers' attention to the book by Vladimir Kaplan "Tournament Checkers" published in 1980 in New York by Taplinger Publishing Company.

## Introduction

If I were to ask any one of my readers whether they were familiar with the game of checkers, the answer would more than likely be positive. The fact of the matter is that the identical figures and simple rules make checkers accessible to all.

But behind this external simplicity is hidden a profound sense. The various puzzling combinations, concealed strategical plans, and effective tactical maneuvers can be implemented only by those who truly possess the secrets of this absorbing game.

Checkers develops memory, creative imagination, quick wittedness, logical thinking, and implants valuable and vital qualities, such as presence of mind and the ability to achieve a set goal.

A player must always foresee the course of events, calculate possible variations many moves in advance, reveal the opposition plan, and prevent it from reaching fruition. The end result of a checker game is rarely fortuitous. The winner is the more perspicacious and resourceful and the one who knows the laws of the game. Thus, checkers is not only a means of cultural rest, but also is a true sport.

Many outstanding people from various countries have devoted their leisure time to checkers. Napoleon played checkers well and always carried a mother of pearl checker board. A combination entitled, "Napoleon's Strike" is well known in checker literature.

The Russian Tsar, Peter the Great, was a great lover of checkers and introduced the game to the assemblies which he established.

Checkers was given high praise by the American writer, Edgar Allan Poe, in his novella, "Murders on the Rue Morgue." "The higher powers of the reflective intellect are more decidedly and more usefully tasked by the unostentatious game of draughts (checkers) than by all the elaborate frivolity of chess."

Here are a few lines from a poem by the great Polish poet, Adam Mitskevich.

"The more alive the mind, whose soul is more capable of soaring. Then checkers is the best to supply the entertainment."

Jean Jacques Rousseau, Charles Darwin and Lev Tolstoy all took checkers seriously.

Owing precisely to two basic components, external simplicity and depth of content, checkers, one of the world's most ancient games, has managed to preserve its virgin form.

The first information about the game of checkers is encountered in the monuments of ancient Egypt. Two checker boards from the time of the Pharaohs are in the safekeeping of the Louvre in Paris. Depictions of checkers are seen on many tombs of Eastern emperors. An ancient Egyptian picture of a lion and sheep playing checkers is in the collection of the British museum.

With the development of trade and cultural ties, checkers further spread into other empires, most importantly Greece, Rome, and Spain.

We come across mention of checkers in Homer's "Odyssey" and in the works of Herodotus, Ovid and Seneca. In the first half of the nineteenth century an ancient medal depicting two people playing checkers was taken into custody of Rome's National Library.

In the middle ages the ability to play checkers was considered to be one of the seven knightly virtues. Checkers is obligated to the first conquerors of America, the Spanish and Portugese, for its appearance in the New World.

Today checkers has spread to all continents. Unlike chess, however, differing checker systems have taken root in various countries. For the most part the differences consist in the board sizes, the number of pieces and the rules for jumping. Along with the national types of checkers, there exists International Checkers which is played on a 100-square board according to which world championships are regularly played. The International Checker Federation consolidates almost thirty countries that cultivate 100-square checkers. In this number are included France, Holland, Belgium, Italy, Switzerland, U.S.S.R., U.S.A., Canada, Brazil, Senegal, Mali, Australia, and a number of other countries in Europe, America, Africa, and Asia.

64-square checkers, which is played with 12 figures per side, has gained the greatest development in the world. Spanish, Italian, Russian, English, Turkish, and other checkers are played on this board but according to different rules.

In the United States English Checkers (Straight Checkers) and Spanish Checkers (Pool Checkers) are played on the 64-square board.

Pool Checkers, to which this book is devoted, is the most popular checker system on the 64-square board. The United States, Brazil, U.S.S.R., Spain, Portugal, and Poland (by far an incomplete geography of all the countries) play Pool Checkers, although with several rule variations.

Amateur Pool Checker clubs function in various cities of the United States and they are consolidated in a national organization, The American Pool Checkers Association (APCA). Annual national championships are held for players of various levels as well as matches between the most powerful masters.

The last few years has seen a significant increase in the demand for checker literature without which it's inconceivable that a player could perfect his game. This impelled the author to publish this book, which is addressed to the wide circle of Pool Checker lovers.

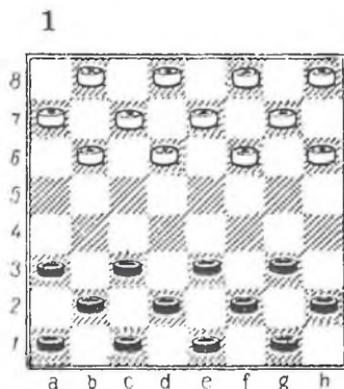
## CHAPTER 1

# The Rules of Pool Checkers

### THE CHECKER BOARD

A checker game is played by two opponents on a square board, consisting of 64 alternating light and dark squares which are similar in size. The game is conducted on only the 32 dark squares. The board is positioned so that the dark corner squares are located to the left of the players. In the opening position each player has 12 pieces, one side the Black, the other side the White.

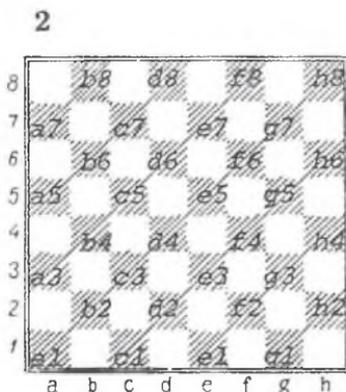
The checkers are arranged on the dark square of each player's first three horizontal lines, as shown in diagram 1.



## THE DESIGNATION OF THE SQUARES

All the squares of the board have a conventional significance whose knowledge is indispensable for a notation of moves or separate situations, an analysis of games already played, and for reading checker books. This system of designation is called checker notation. It consists of the first 8 letters of the Latin alphabet and the first 8 numbers. The letters from the left to right signify the vertical lines of the board, the numbers from bottom to top signify the horizontals.

In view of the fact that the vertical and horizontal squares intersect, every square receives an alphabetical and numerical designation. In the opening position the Black pieces are arranged on the first three rows designated by the numbers 1,2,3.



The diagonals of the board have their own names. The longer is the diagonal a1-h8, which goes by the name of the major road. On both sides of the major road are diagonals of lower and higher tees, c1-h6 and a3-f8. The next four diagonals are called cheeks: e1-h4, h4-d8, d8-a5, a5-e1. Finally, the lines g1-a7 and h2-b8 are the low and high doubles.

## SIMPLE AND JUMP MOVES A RECORD OF MOVES

Black is always granted the right to begin the game. Moves are made by turn. A

piece can move forward only, to the next unoccupied square. Such a move is called a “quiet move” or a non-jumping move. It is a different matter when an opposition piece is next to your piece and behind the opponent’s piece is an unoccupied square. In this case you must jump the enemy piece by means of crossing over it and removing it from the board. This is what is meant by making a jump. A “quiet move” can only be made in a forward direction, but a jump move can be made in both forward and backward directions. In the event that there is a choice in the direction of jumps, the choice is left to the player’s discretion. He can jump in any direction irrespective of the quantity or quality of pieces (simple pieces or kings) that stand in his path.

### *Diagram 3*

In this position the Black piece has moves to squares b4 and d4, and White has moves to squares a7 and c7.

And here is a diagram which illustrates a jump move.

### *Diagram 4*

Black piece a3 has a choice of three jumps. It can jump one White piece and remain on square c1, annihilate two pieces with a jump to square a7, or finally, take three pieces with a jump to square g5.

Moving and jumping are mandatory. It is forbidden to skip a move.

In order to record a simple move, it’s necessary to first designate the square on which the piece is located and then, after a dash, the square to which the piece has moved. This is how the record of moves in diagram 3 looks: the Black piece can move c3-b4 or c3-d4, and White can move b8-a7 or b8-c7.

A jump is designated by an x. When several pieces are jumped, there’s no need to indicate the intervening squares. Only the squares from which the jump initiated and on which the jump terminated need to be written. The possible jumps of the Black piece in diagram #4 should be written in the following manner: a3xc1, a3xa7, a3xg5.

The Black move and White response have one ordinal number which stands before Black’s move. For instance, here is a move in diagram #3 1.c3-d4 b8-c7. If only the White move needs to be recorded, then after the ordinal number, dots stand in place of Black’s move. For an example, 1...b8-c7.

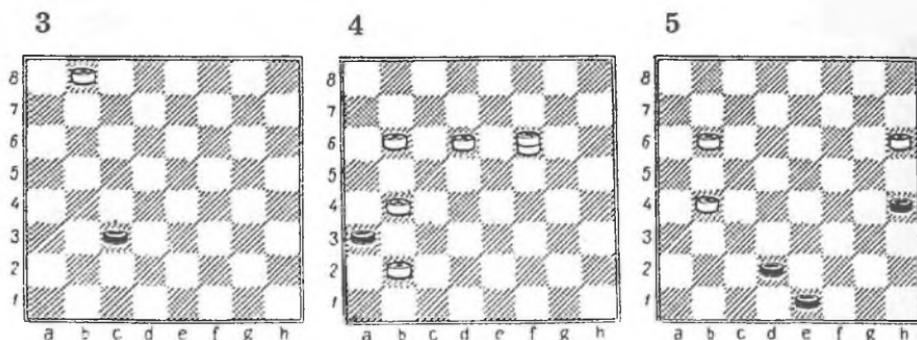
In addition to moves, separate situations that arise during a game are also recorded with the help of notation.

### Diagram 5

This is how to record the position which is depicted in diagram #5.

Black pieces: d2, c1, h4.

White pieces: b6, b4, h6.



### ABOUT KINGS

When a piece reaches the last row as a result of its move, it becomes a king. In order to differentiate a king from a piece, a checker of the same color is placed on top of the piece. The conversion into a king is also possible as the result of a jump to the last row. This will be further discussed below.

A considerably greater maneuverability in moving and jumping the opponent distinguishes a king from a simple piece.

### Diagram 6

The Black king can stop on any unoccupied square of the diagonals a1-h8 and h2-b8.

Here are some examples of the wide possibilities of a king during jump moves.

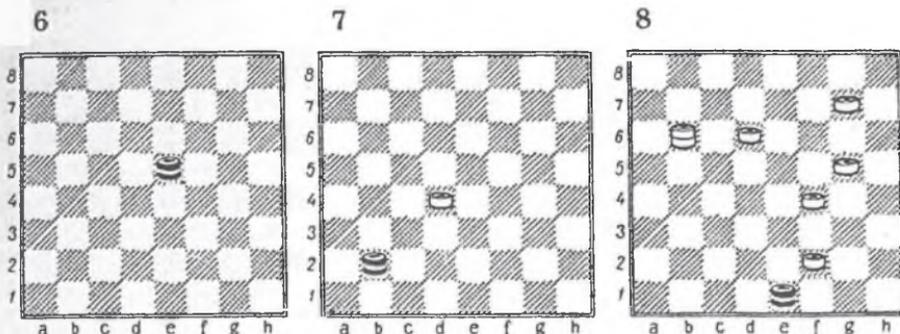
### Diagram 7

The Black king has the right to jump the White piece and remain on any one of four squares: e5, f6, g7, h8.

Like a simple piece which has a choice of jumps, a king can jump in any direction irregardless of the number of pieces or kings standing in its path.

*Diagram 8*

Black has five directions in which to jump: 1.e1xg3xe5xh8; 2.e1xg3xe5xc7xa5; 3.e1xh4xf6xh8; 4.e1xh4xe7xc5xa7; 5.e1xh4xd8xa5.



### A JUMP TO THE LAST ROW

The following two rules concern the jumps of simple pieces to the last horizontal.

1 If a piece, in the process of jumping, reaches the eighth horizontal and next to it is an opposition piece, then the jumping piece continues to capture thus remaining a simple piece.

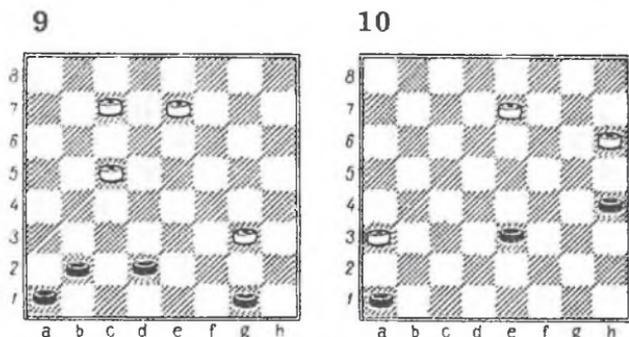
*Diagram 9*

After Black's move **1.g1-f2**, the White piece jumps to the last row, e1, then without stopping, takes Black pieces d2, and falls on square c3, remaining a simple piece. In response Black perpetrates the jump **2.b2xf6**, and again piece f6 is not kinged inspite of its passing the eighth row.

2 If, as the result of a jump, a piece lands on the eighth row and there aren't any opposition pieces or kings nearby (on the next to last row), the capturing piece becomes a king. However, the right to move or jump as a king is gained only with the next move.

Diagram 10

Black plays **1.a1-b2 a3xc1**. The white piece is kinged and stops. Black piece e3 can't be captured since e3 is not located on the next to last row. By taking advantage of this, Black delivers a decisive blow **2.e3-f4 c1xg5 3.h4xd8** with a win.



## THE TURKISH STRIKE

When capturing several pieces you cannot jump over the same opposition piece or king more than once. It must also be taken into account that pieces are removed from the board only after the completion of the whole jump and not while the jump is in progress. This rule bears the name of "The Turkish Strike".

Diagram 11

After the move **1.b2-c3** the White king is obligated to jump **1...a5xe5**. Piece d4 cannot be taken since piece c3 will be removed from the board only upon completion of the whole jump and until that time square c3 is still occupied. Thus, White removes only three pieces c3, f2, f4, and remains on square e5. Then, the remaining Black pieces jump **2.d4xb6**, which results in a White loss.

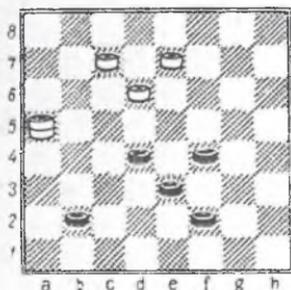
### Diagram 12

Black's position in the diagram looks dangerous in view of what seems to be an irrefutable attack by the White king. However, Black has found an exit, based on the utilization of "The Turkish Strike". Play continues: **1.d2-c3! a5xd4**. The king can't jump Black pieces e3, since a rule prohibits twice jumping over the same pieces. **2.e3xe7** with a Black win. It should be noted that, in contrast to "The Turkish Strike", a jumping piece or king can repeatedly land on the same unoccupied square.

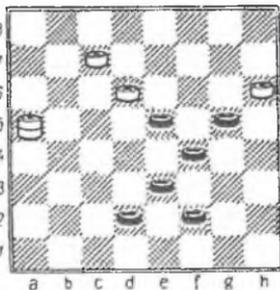
### Diagram 13

The Black piece has two jump trajectories: h4xf6xd8xb6xd4xf6 and h4xf6xd4xb6xd8xf6. In both instances Black twice lands on square f6.

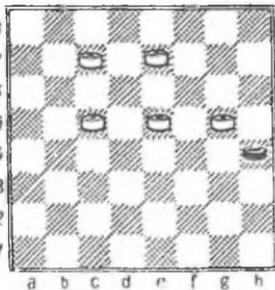
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12



13



## CONVENTIONAL DESIGNATIONS

Checker literature uses a number of conventional signs which have the following meanings.

- ! good move
- !! a very strong or beautiful move
- ? a weak move
- ?? a flagrant mistake or gross blunder

## EXERCISES

### Diagram 14

Black move.

How can one of the rules of jumping to the eighth row be used for total annihilation of White's pieces?

### Diagram 15

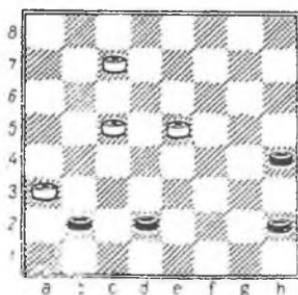
Black move.

In order to win, Black must use the rule of stopping on the last horizontal while jumping.

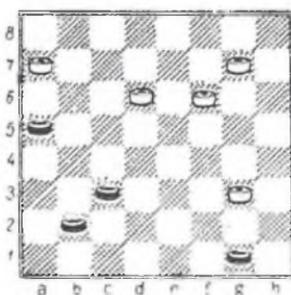
### Diagram 16

The mechanism for a Black win in this position is based on the rule of "The Turkish Strike".

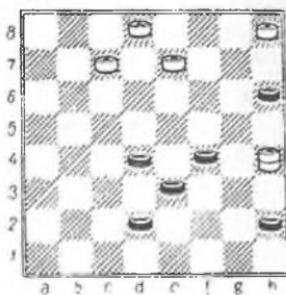
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16



## ANSWERS

14 1.h2-g3 a3xe3 2.g3-f4 e5xg3 (or e3xg5) 3.h4xd8.

15 1.g1-f2 g3xe1 2.b2-a3 e1xb4 3.a3xg5.

16 1.h6-g7 h8xf6 2.h2-g3! h4xe5 (Turkish Strike) 3.f4xb8, and White has no rescue.

## THE GAME OBJECTIVE

The game objective is to achieve victory by destroying the opponent's total forces or by depriving the opponent of moves.



A game is also declared a draw when the same position repeats itself three times.

The rule of thirty moves does not apply to an often encountered ending in which three kings battle against one king. Here the most powerful side has thirteen moves at its disposal for a win.

### Diagram 20

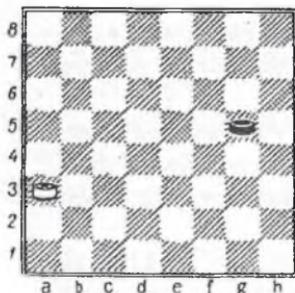
In the position in Diagram 20 Black has two more pieces than the opponent and should naturally strive for victory. How can Black accomplish this? Can Black construct a kind of noose for the capture of the White king or can Black direct its pieces to the eighth horizontal? It turns out that both suggestions are impossible. The only chance Black has for a win is to play **1.g1-h2** with the aim of destroying the enemy king with the move **g5-f6**. But at this moment White crosses over to the other side of the board **1...h8-a1**.

Usually in these situations the more powerful side quickly becomes convinced of the futility of its attempts to conquer the opponent and peace ensues long before the expiration of thirty moves.

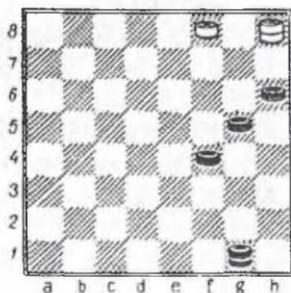
### Diagram 21

Considerably less than thirty moves are quite sufficient for Black to achieve a victory here. Black is presented with no difficulty in constructing a battle position for the capture of the White king which will be forced to abandon the major road. This will give Black the opportunity to king its pieces and easily realize its superiority. **1.c7-d8** (with the threat **d8-f6**) **h8-c3**. If white's king moves into the corner **1...h8-a1**, it will be quickly annihilated by means of **2.h4-g5** with the subsequent serves **3.g5-f6** and **4.d8-f6**. **2.h4-g5**, and White must leave the diagonal **a1-h8**.

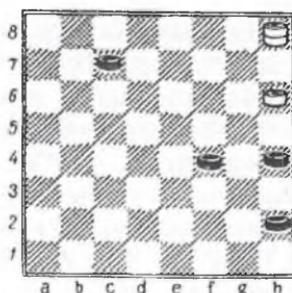
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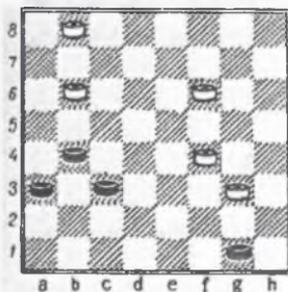


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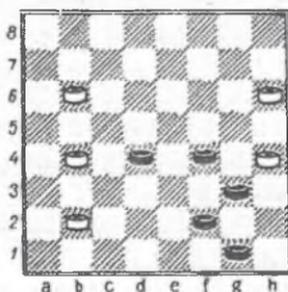


## EXERCISES

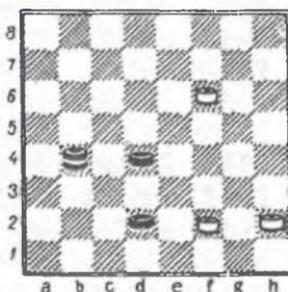
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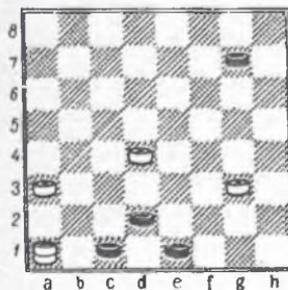
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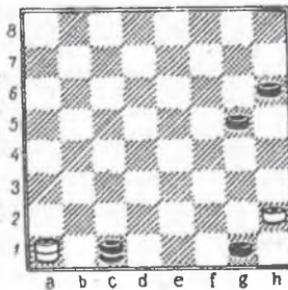
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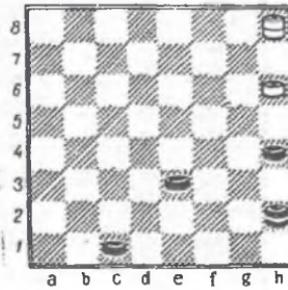
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*Diagram 22*

Black move.

*Diagram 23*

Black move.

In both positions Black has the opportunity to destroy all the enemy pieces. Precisely how?

*Diagram 24*

White carelessly moves 1...f2-g1? Find a graceful win for Black that is tied in with the lock in of a king and two White pieces.

*Diagram 25*

Black's only road to victory here is to deprive the opponent of moves.

*Diagram 26*

Is Black's material superiority sufficient for a win?

*Diagram 27*

There's no need for Black to expend thirty moves to king its pieces in this position. Black has a move which immediately places the White king in a hopeless position.

**ANSWERS**

22 **1.g1-f2 g3xe1 2.b4-a5 e1xb4 3.a5xc7! b8xd6 4.a3xe3.**

23 **1.f2-e3 h4xf2 2.f4-g5 h6xd2 3.g1xa7.**

24 After **1...f2-g1** Black unexpectedly locks in all opposition personnel by means of **2.d4-e5! f6xd4 3.d2-e3 d4xf2 4.b4-e1.**

25 **1.d2-c3 d4xb2 2.g7-f8 g3-h2 3.e1-f2 h2-g1 4.c1-d2** (a beautiful sacrifice) **g1xc1 5.f8-h6**, and on any White moves follows the jump **5.h6xc1.**

26 Black's advantage is insufficient for a win. Black can play **1.c1-e3** and on **a1-b2** capture the White king by means of **2.h6-g7** and **g5-f6**. By doing this, however, the Black piece after the jump **g1xe3**, abandons its defensive line on the right flank which permits White to acquire a new king with the move **h2-g1.**

27 Black plays **1.e3-f4**, not leaving White any satisfactory response. White can't put its king on square **f6**, **d4**, or **c3**, in view of the strike **2.f4-g5**. On **1...h8-a1** will follow **2.c1-b2**. Finally, after **1...h6-g5** the White king is quickly destroyed by the jump **2.h4xf6.**

## CHAPTER 2

# The Endings

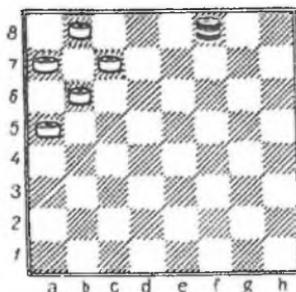
In most instances, a checker battle is resolved in the closing stages of a game when a small number of figures remain on the board. We can thus understand the exceptional importance in knowing how to play an endgame. If a slight mistake in the beginning or middle of a game doesn't involve serious consequences, the slightest inaccuracy in an endgame can bring to naught all previous efforts and even change the outcome of the game.

Experience has shown that it's best for a beginner to start learning the theory of checkers from the endgame, since endgames deal with a limited number of forces. This does not mean, however, that the concluding phase of a battle is the easiest. Along with the standard endgames most encountered in game practice and developed by theory, there is also a great number of original positions harbouring unexpected and concealed possibilities. The knowledge of diverse ideas and tactics make it easier for a player to find the winning route and to rely upon many moves in advance. This is particularly indispensable during play in the endgame.

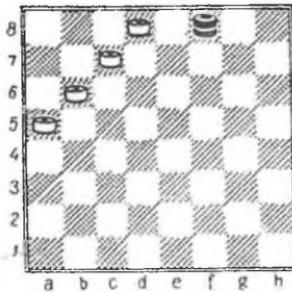
### A KING VERSUS SIMPLE MEN

The power of a king which consists in its mobility, allows it to combat a large number of enemy pieces. Often three, four and even five pieces, cut off along a diagonal by a king, are in no position to overcome the assault.

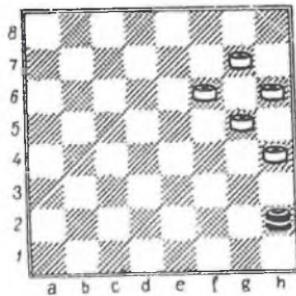
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*Diagram 28*

A lost position for White. At the expense of three of its pieces, White can penetrate to the tee, but at this time the Black king will cut off the remaining two pieces along the main road. For example, **1...b6-c5 2.f8xa3 a7-b6 3.a3-f8 c7-d6 4.f8xa7 a5-b4 5.a7-d4**, and Black wins.

*Diagram 29*

There's no saving White here. If **1...d8-e7**, then **2.f8xb8 a5-b4 3.b8-e5**, etc. But with Black's move in the opening position White achieves a draw: **1.f8-a3 b6-c5!** / only as such / **2.a3xb8 a5-b4 3.b8-e5 d8-c7 4.e5xb8 b4-c3** with a breakthrough to a kinging.

And here is an example of cutting off pieces along the tee.

*Diagram 30*

White loses with its move: **1...g5-f4**. Other White responses don't change anything. **2.h2xb8 f6-g5 3.b8-c7!** But not **3.b8-h2**, in view of **g5-f4 4.h2xh8 h4-g3** with a draw. **3...g7-f6 4.c7-b8** / again, **4.c7-h2** leads to a draw after **g5-f4** /, and White has no rescue. If it's Black's move, the game leads to a draw. For example, **1.h2-b8 f6-e5!** Otherwise, White loses. **2.b8xh2 g5-f4 3.h2xh8 h4-g3** and one of White's pieces will inevitably be kinged.

When 4 pieces are cut off along the tee, attention must always be paid to the strong point square h8. If the square is occupied, the king is subject to the threat of annihilation.

31

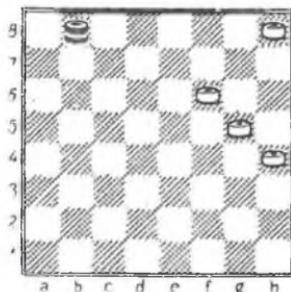
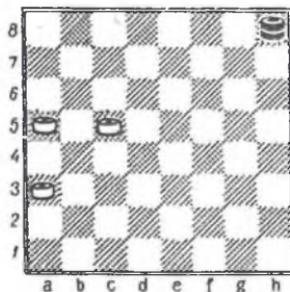


Diagram 31

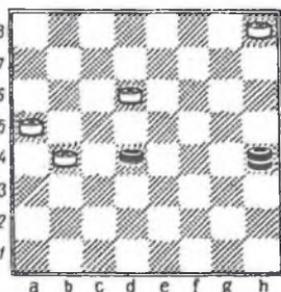
The threat 1...h4-g3 2.b8xh2 g5-f4 3.h2xg7 h8xf6 forces the Black king to abandon the diagonal h2-b8. After this, the White pieces unimpededly penetrate to the last row and become kinged.

There are frequent positions when a king is located on the major road.

32



33



34

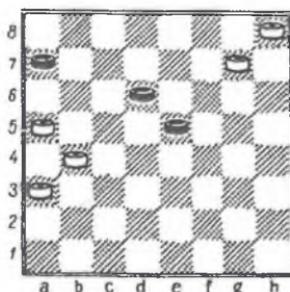


Diagram 32

One of the three pieces can be kinged at the expense of sacrificing the remaining two. A certain accuracy must be observed when doing this. A draw can be attained only by means of 1...a5-b4! with the subsequent sacrifice 2...c5-d4 or 2...b4-c3. (if a Black king is situated on square a1). But the move 1...c5-b4? would be fatal after which White's pieces, one after another, would become the plunder of the Black king.

It's generally not recommended to drive your own pieces into one corner. The next two diagrams show to what extent this situation is fraught with consequences.

Diagram 33

White can quickly force a draw by playing, for example, 1...d6-e5 2.d4xf6 b4-c3. However, White decides not to hand over its king and moves 1...b4-a3? In response follows 2.d4-c5! d6xb4 3.h4-f6, and White's bunched pieces emerge as the reason for its demise.

Diagram 34

The congestion of White pieces on the right flank permits Black to implement a witty maneuver: 1...e5-f6!! 2.g7xc7 a7-b8 3.c7-b6 b8-a7, and five pieces are in no condition to repel the attack of one king.

One king is more powerful than a piece cut off along the cheek.

35

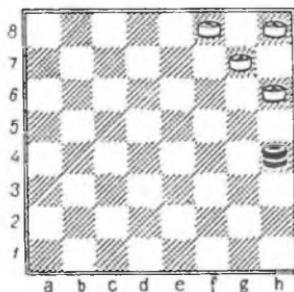
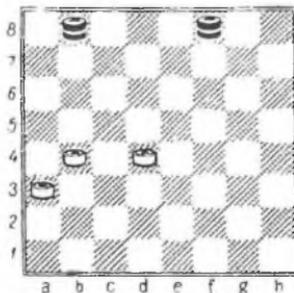


Diagram 35

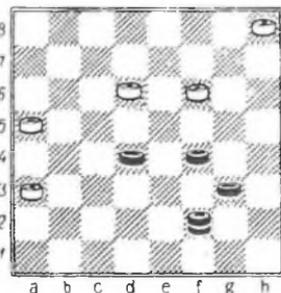
One after another, White's pieces become the plunder of the Black king.

## EXERCISES

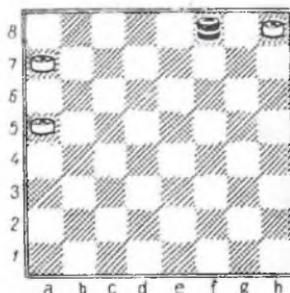
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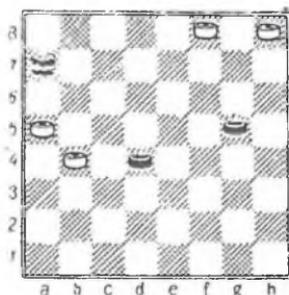


Diagram 36

Black begins and wins.

Try and remember an already familiar idea – the bunching of pieces in a corner.

Diagram 37

Black can win with its move by cutting off White's pieces along the major road in the final position.

Diagram 38

Black move. Find several precise moves which lead to victory.

Diagram 39

Black begins and wins.

The lietmotif of this endgame is the Black king's control over the major road.

### ANSWERS

36 **1.f8-b4! d4xb6 2.b8-a7 b6-a5 3.a7-d4.**

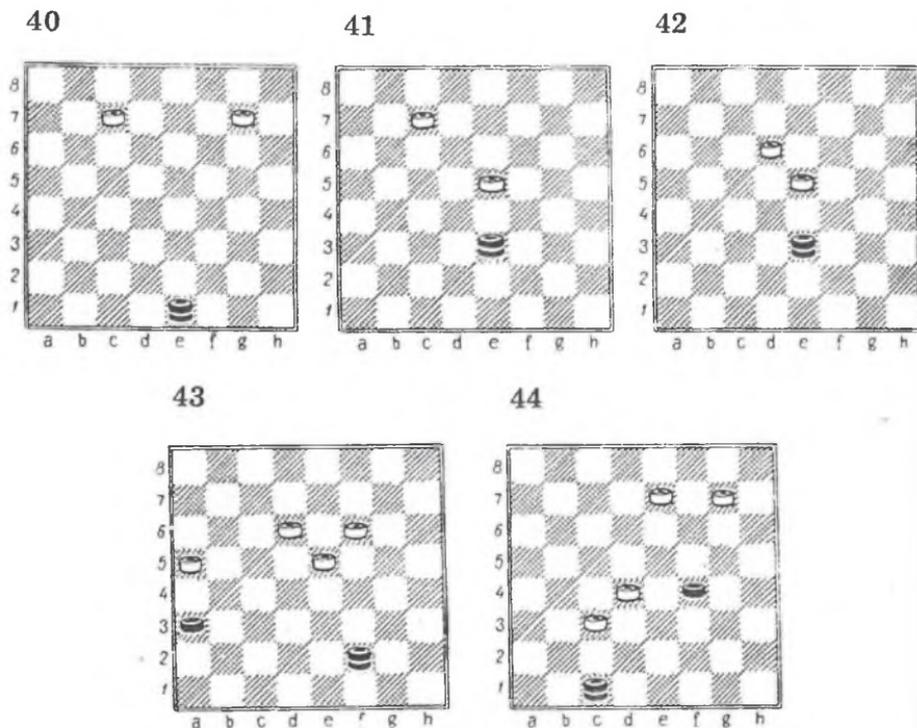
37 **1.d4-c5 d6xb4 2.f4-g5 f6xh4 3.f2-g1 h4xf2 4.g1xd4.**

38 **1.f8-h6 a5-b4.** With a7-b6 Black plays 2.h6-f8, and after a5-b4 or b6-c5 its king easily blockade both White pieces by driving White to the side squares. **2.h6-d2! b4-a3 3.d2-c3**, and White has no rescue.

39 **1.g5-f6 f8-g7.** On 1...b4-a3 decides the sacrifices 2.f6-e7 f8xd6 3.d4-c5 d6xb4 4.a7-d4; if 1...f8-e7 2.f6xd8 b4-a3, then 3.d4-e5 (with the threat of a7-d4) a3-b2 4.a7-e3! a5-b4 (on 4...b2-c1 wins the shot 5.e5-f6, but with 4...b2-a1 Black captures the White king with the move 5.e3-h6) 5.e3-c1 b4-a3 6.d8-f6 b2-a1 7.c1-d2, and Black has no defense. **2.d4-e5 b4-c3.** Otherwise White takes possession of the major road with the move a7-d4 **3.e5-d6!** A graceful maneuver. **g7xc7 4.a7-b8 c7-b6 5.b8-a7**, and Black wins.

### A king versus pieces in the center of the board and on various flanks.

If enemy pieces are located on various flanks or in the center of the board, two methods are generally used for winning: (1) force the enemy pieces to the side squares or (2) leave the pieces alone in the center in order to successfully attack with a king (in most cases from the rear).



*Diagram 40*

With a series of assaults the Black king forces the opposition pieces to move to the sides and then blocks their movement. **1.e1-g3 c7-b6 2.g3-f2 b6-a5 3.f2-e1 g7-f6 (or g7-h6 4.e1-d2) 4.e1-c3 f6-g5 5.c3-d2 g5-h4 6.d2-e1 with a win.**

*Diagram 41*

Black's first move for a win – a raid to the opponent's rear. **1.e3-a7.** Now on **1...e5-f4** (if **1...c7-d6**, then **2.a7-b8** or **2.a7-e3**) decides the assault from the rear **2.a7-b8.**

### Diagram 42

Black plays **1.e3-h6**, and, irregardless of White's responses **e5-d4** or **d6-c5**, Black wins with the assaults **2.h6-f8** and **3.f8-g7**.

### Diagram 43

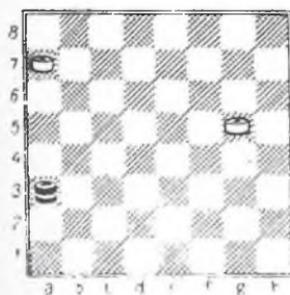
The quick attack of White's pieces **1.f2-h4** does not work because of **d6-c5**. But after the preliminary move **1.a3-b4!** **a5xc3**, the assault **2.f2-h4** leaves no chance for a White rescue. The reason for White's demise is its piece **e5**. If **e5** were not its piece White would achieve a draw with the move **f6-e5**. Such a tactic is called "self taxation."

### Diagram 44

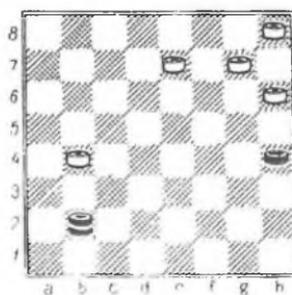
It seems impossible to imagine that White can lose, but **1.f4-e5!** **d4xf6** **2.c1-h6**. And White's pieces perish because of "self-taxation."

## EXERCISES

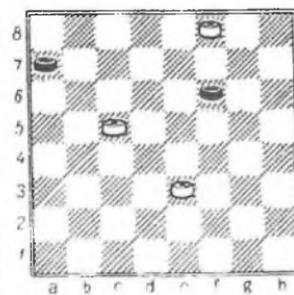
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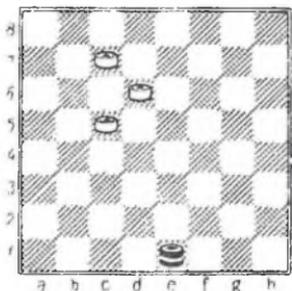
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47



48



*Diagram 45*

Black wins.

*Diagram 46*

Black move. Can Black win?

*Diagram 47*

What is the regular result of this endgame with Black's move?

*Diagram 48*

Find a winning maneuver for Black.

**ANSWERS**

45 **1.a3-c5 g5-f4** (or **g5-h4**) **2.c5-f2.**

46 **1.h4-g5!! h6xf4** **2.b2-a3!** An extraordinarily beautiful finale. White has a large choice of moves but none of them can bring rescue. The Black king destroys either four pieces or two and cuts off the other two along the tee line.

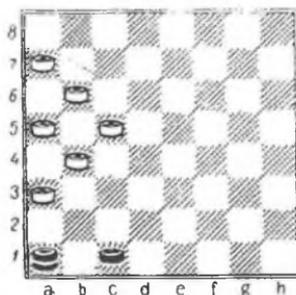
47 **1.f6-e7! f8xd6** **2.a7-b8.**

48 **1.e1-c3 c7-b6** **2.c3-a5.**

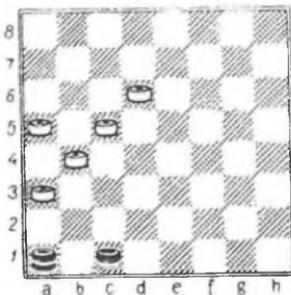
**A king and piece versus simple pieces. Standard positions.**

The king, located on the major road, in combination with piece c1, can conquer six enemy pieces.

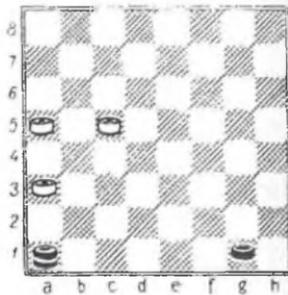
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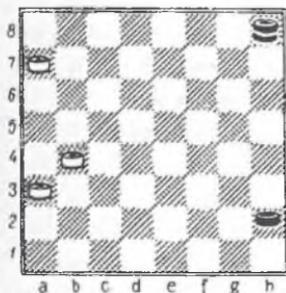
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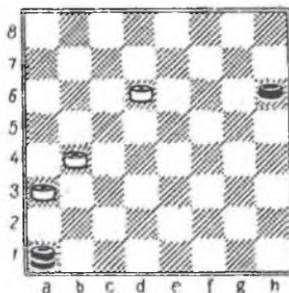
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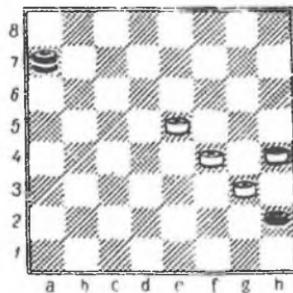
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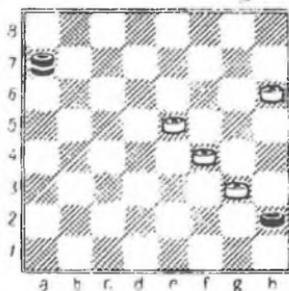
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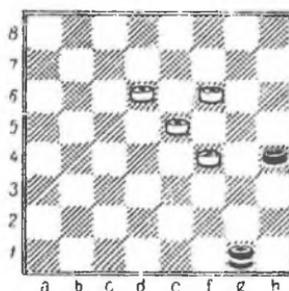
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55



56



### Diagram 49

A lost position for White. None of White's pieces can cross the major rood ir-regardless of the order of moves.

### Diagram 50

At the expense of two pieces White can take a black king away from the major road which, however, does not save White from being vanquished. For instance, **1...b4-c3**. If **1...c5-d4**, then **2.a1xb8 b4-c3 3.b8-e5 a3-b2 4.c1xa3 c3-d2 5.e5-c3! d2xb4 6.a3xc5** with a win. **2.a1xa7!** Only as such. After **2.a1xb8 c5-d4 3.b8-f4 a5-b4** a draw turns out. **2...d6-e5**. On **a5-b4** decides **3.a7-b8 d6-e5 4.b8xf4 b4-c3 5.f4-e5**. **3.a7-e3! a5-b4 5.e3-d2**, and Black wins.

As seen from these examples, piece c1 is an important outpost for the defense of the left flank. In the event that the Black piece is arranged on any other square, White's chances of becoming kinged considerably increase.

### Diagram 51

A drawn position. Black can't avert a White piece from being kinged. After **1...a5-b4 2.a1-h8** (otherwise follows **2...b4-c3 3.a1xa7 a3-b2**, etc.) **2...c5-d4 3.h8xa5 a3-b2** White's piece breaks through to the last horizontal.

A tactic for winning, cited below, has a greater practical importance.

### Diagram 52

Black to move.

At first glance it's not too difficult for White to gain a draw by means of marching **a7-b6-c5** with the subsequent sacrifice of two pieces. However, Black has an antidote: **1.h2-g3 a7-b6 2.g3-f4 b6-c5 3.f4-e5!** It's precisely in this move that we see the "bread and butter" of Black's maneuver. It turns out that White can play neither **3...a3-b2** nor **3...b4-c3**, in view of **4.e5-d6 c5xe7 5.h8xa1**, and two of White's pieces can't cross the major road.

Frequently, in positions with similar force alignments, haste in sacrificing two pieces can lead to defeat.

### Diagram 53

White's move. If White wants to quickly breakthrough to a kinging **1...b4-c3? 2.a1xb8 a3-b2**, then **3.b8-e5!** will follow. Where can White now move? **3...b2-a1** is refuted with the move **4.e5-h8**, and in the event of **3...b2-c1** the newly made king is quickly annihilated by **4.e5-f4**.

A draw is possible after the preparatory move **1...d6-c5** and the subsequent surrender of two pieces by means of **c5-d4** or **b4-c3**, depending upon the location of the Black king.

### Diagram 54

White's position is a lost proposition. On **1...e5-d4** will follow **2.a7xg5 h4xf6 3.h2xf4**. If the Black king is situated on square g1 in the opening position, then the following continuation is possible: **1...f4-e3 2.g1xf6 g3-f2 3.f6-d4! f2-g1** (on **f2-e1** wins **4.d4-f2**) **4.d4-a7**, and White's forces inevitably perish.

### Diagram 55

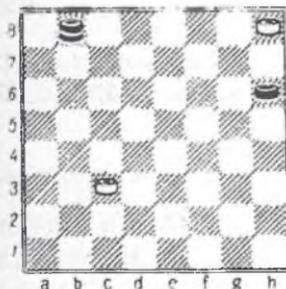
The sacrifice of two pieces **1...e5-d4 2.a7xh4 f4-e3** permits Black to implement a winning tactic often met in game practice. Black plays: **3.h4-e1 h6-g5 4.e1-a5 g5-h4**. If **g5-f4**, then **5.a5-e1**; **e3-f2** offers no rescue in view of **5.h2-g3 f2xh4 6.a5-c7. 5.a5-b4** (of **5.a5-c3**) **e3-f2 6.b4-c5**, and a winning finale which is positioned on Diagram No. 54, turns out for Black.

Diagram 56

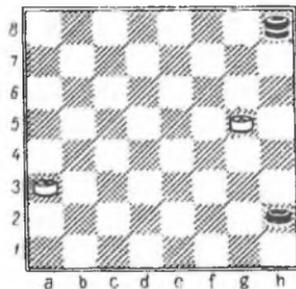
Irregardless of whose turn it is to move, the normal result of this endgame is a draw. For example, on **1.g1-b6** it's easier for White to achieve its goals by means of **f6-g5 2.h4xd4 f4-g3 3.b6-a7 g3-h2** with the subsequent d6-e5 and h2-g1. In the event of a White move, White must play only **1...f4-g3!** And the surrender of two pieces would be a mistake here **1...f6-g5 2.h4xd4 f4-g3** because of **3.g1-e3 g3-h2 4.e3-g1. 2.h4xf2 e5-f4**, and Black can't win.

Let's take a look at typical endgames in which a king and a piece resist two enemy pieces.

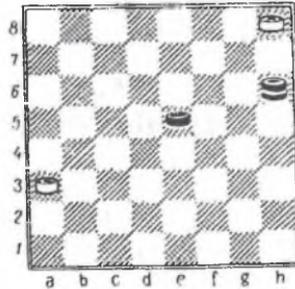
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58



59



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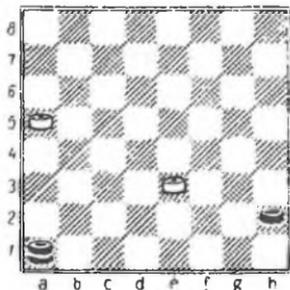


Diagram 57

In this seemingly elementary position Black has only one means for victory. With its move **1.h8-f4!** Black forces White piece c3 to move in only one direction – along the major road. If White now answers **1...c3-b2** (1...h8-g7 2.h6xf8 c3-b2 offers no rescue because of 3.f8-g7), then the move **2.f4-e5!** places White in a hopeless situation: White can't play b2-a1, in view of 3.e5-f6, nor b2-c1, in response to which will follow 3.e5-f4 c1xg5 4.h6xf4 h8-g7 5.f4-g5. The readers should be cautioned against a possible mistake. At first glance, Black wins

with the move 2.f4-g5 (instead of 2.f4-e5). Here, the White piece can't stop on any of the king squares. However, a preliminary concession of a piece saves White 2...h8-g7.

*Diagram 58*

Black's obvious move 1.h2-g3 does not lead to a win, in view of g5-f4! 2.g3xe5 (recovering the major road for the king) 2...a3-b2 with a draw. Only a delicate maneuver by the king permits Black to utilize a winning tactic, which the readers are familiar with from the previous example: **1.h8-g7! g5-f4 2.g7-h6 f4-g3 3.h2xf4 a3-b2 4.h6-g7!**

*Diagram 59*

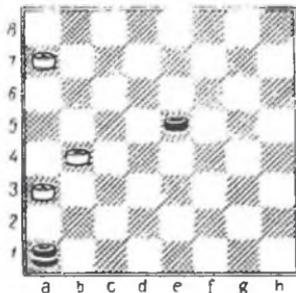
Black wins by way of **1.e5-f6**. Any other means would be a mistake. 1.h6-c1? h8-g7 2.e5-d6 g7-f6 3.d6-c7 f6-g5 4.c1xh6 a3-b2 with a draw. **1...a3-b2 2.h6-c1 b2-a1 3.c1-h6.**

*Diagram 60*

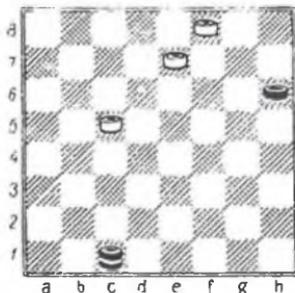
The move **1.a1-c3** forces only one response from White **e3-f2**, after which decides the maneuver **2.h2-g3! f2xh4 3.c3-e1** with a blockade of both White pieces.

**EXERCISES**

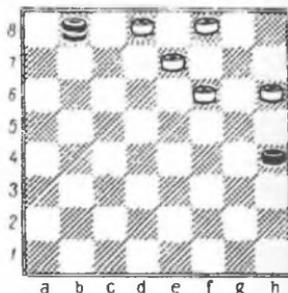
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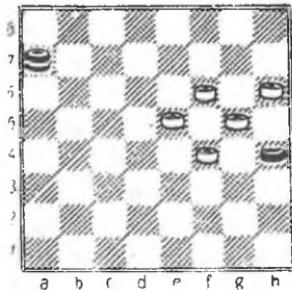
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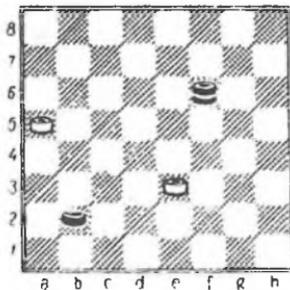
**63**



64



65

*Diagram 61*

Will Black succeed in winning with its move?

*Diagram 62*

Is it advisable for White to play here 1...c5-d4? What results can the moves 1...c5-b4 and 1...e7-d6? produce?

*Diagram 63*

White's move. Find the win.

*Diagram 64*

The Black king seems invulnerable, but White, whose turn it is to move, finds a way to destroy the king and achieve a win. Find that continuation.

*Diagram 65*

In what way can Black win?

### ANSWERS

61 **1.e5-d6 a7-b6 2.a1-f6!** Only this inconspicuous maneuver averts a successful sacrifice of two pieces for White. **2...b6-c5 3.f6-d8 c5xe7 4.d8xf6.**

62 White's attack **1...c5-d4** is countered by means of **2.c1-b2! d4-e3 3.b2-f6! e7xg5 4.h6xd2.** The moves 1...c5-b4 or 1...e7-d6 lead to a draw which is attained with the aid of an inevitable sacrifice of two pieces and the breakthrough of third to a coronation.

63 **1...e7-d6! 2.b8xh8.** If 2.b8xg7, then h6-g5 3.h4xf6. **2...h6-g5! 3.h4xf6 f8-g7 4.f6-e7 d8xf6,** and the Black king is locked in.

64 **1...f4-g3 2.h4xf2 e5-d4! 3.a7xe3 f6-e5.** The Black king falls into self taxation **4.e3-c5 e5-d4 5.c5xe3 g5-f4 6.e3xg5 h6xf4.**

65 **1.f6-h4 a5-b4**. With e3-d2 the White piece is thrust back behind the major road by way of **2.b2-c3 d2xb4 3.h4-f6. 2.h4-e1! b4-a3 3.b2-c3**, and on e3-d2 wins both **4.c3-b4**, and **4.e1-g3 d2xb4 5.g3-e5**.

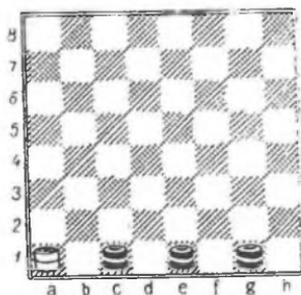
### NORMAL ENDGAMES

In the previous section you were introduced to the battle of a king against simple pieces. Now let's take a look at positions in which both sides have kings at their disposal. Many of these endgames are quite often encountered in games and are well studied theoretically. A strict order of moves is not usually required to achieve one's aims (a win or draw) in such endgames. However, slipshod playing of these positions can lead to a situation in which the player does not achieve the desired and natural result in the established number of moves. We can therefore understand the importance of a thorough study of normal endgames. The knowledge of this supplies the player with indispensable technical equipment. By possessing endgame erudition, a player can project from afar the correct means for attaining an advantageously normal endgame.

### THREE KINGS VERSES ONE KING

This is the most frequent of normal endgames. The most powerful side gains victory if it takes possession of the major road. Otherwise, the game ends in a draw.

66



*Diagram 66*

Black has only one chance to capture the White king. With the move **1.c1-e3** Black constructs a noose, intending to then play e1-c3. At this moment, however, the White king crosses to the other side of the board, for instance, **1...a1-h8**. If Black plays **2.e1-g3** with an analogous threat of destroying the king by means of g3-e5, then the White king will move back – **2...h8-a1**. There are no

other dangers for the sole king. Therefore, both sides in this situation immediately agree to a draw.

Let's analyze a second instance, in which the major road is in the hands of one of the three kings.

67

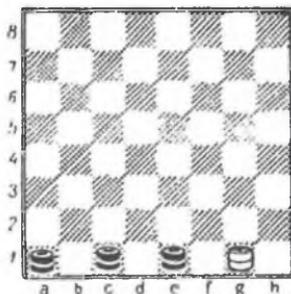


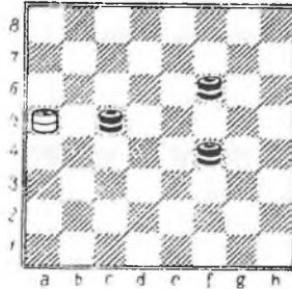
Diagram 67

The winning method in this ending was proposed in the last century by the famous Russian checkerist, A. Petrov, and bears the name of "Petrov's Triangle." A correct game ensures Black of a win in no more than thirteen moves. Black's first task is to take hold of the tee diagonal. To do this Black uses the two kings which aren't situated on the major road. The third king must always remain on the **main line**, otherwise, a draw results.

**1.e1-g3 g1-a7 2.c1-f4 a7-c5.** With **2...a7-g1 3.g3-h2** Black forces the White king from the tee a move earlier. **3.g3-h2 c5-g1 4.a1-h8.** A forced move. **g1-c5.** g1-a7 immediately loses in view of **5.h2-g1**. The moves **4...g1-b6** or **4...g1-f2** don't change Black's game system. **5.h2-g1.** The first task is completed – both **doubles** are in Black's hands. Now Black's kings must occupy one of the tees. **5...c5-e7.** Again, other responses don't influence Black's ultimate aim – the construction of a triangle. **6.g1-e3.** The second task is concluded – possession of the tee. We'll notice that in the event of the White king being on the lower tee, the Black kings would stop on squares c5 and d6.

This position is the foundation for the future triangle. Right now White has five responses from which two should immediately be excluded: **6...e7-f8 7.h8-g7 f8xh6. 8.e3-c1** and **6...e7-a3 7.h8-b2 a3xc1 8.f4-h6.**

Let's take a look at the remaining three responses: **1 6...e7-d4 7.h8-f6!** An important move which takes away from the White king yet another square – e7. If the White king had been standing on e7 and not on b4, then Black could create an analogous position with a move to square c3. **7...b4-a5 8.e3-c5.**



*Diagram 68*

The triangle is ready with its sharp angle pointed toward the White king. Only in this manner is it most effective. If, instead of  $7...b4-a5$ , White were to move  $7...b4-e1$ , then the triangle would be constructed by the move  $8...f4-d6$ , and the road to victory in this instance would in no way differ from the one developed in the original variation.  $8...a5-e1$ . After  $8...a5-d8$   $9.f6-h4$   $d8-a5$  Black has two possibilities to destroy the White king:  $10.f4-c7$ ,  $11.c5-e7$  or  $10.f4-d2$ ,  $11.c5-f2$ .  $9.f6-h4$   $e1-c3$ . The White king can visit the major road only for an instant before its demise.  $10.f4-d2$   $c3xe1$   $11.c5-f2$ , and Black wins.

2  $6...e7-d8$   $7.e3-c5!$  It's precisely this move which prepares for the creation of a triangle whose acute angle is pointed toward the White king.  $7...d8-h4$ . Or  $7...d8-a5$   $8.h8-f6$ .  $8.h8-c3$ , and within three moves the king will be captured with a method familiar to us from the first example.

3  $6...e7-h4$   $7.f4-d6$ , and on  $h4-d8$  will follow  $8.h8-c3$ , but if  $h4-e1$ , then  $8.h8-f6$ . In both instances the acute angle of the triangle is directed toward the White king whose capture doesn't present any difficulty.

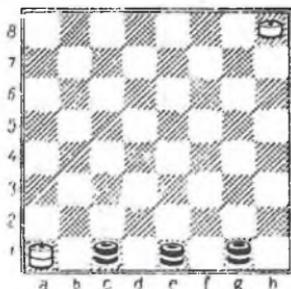
### THREE KINGS VERSUS A KING AND PIECE

In endings with this alignment of figures, the strongest side, possessing the major road, as a rule wins. What is more is that there are a number of positions in which the king by defending a side, is on the major road but can't escape capture because of its own piece. Here are two more well known positions.

*Diagram 69*

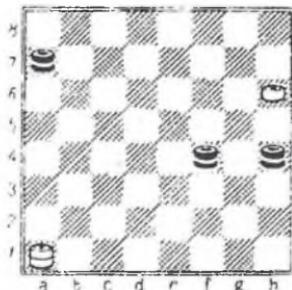
Black's main task is to prevent the movement of a piece whose escape could bring White rescue. The White king should hold on to the major road. Otherwise Black easily wins by placing its kings on squares  $f6$ ,  $f8$  and  $h6$ .

69



1.c1-g5! White preventing the move h8-g7 because of 2.g5-f6! g7xe5 3.e1-c3. 1...a1-e5. The moves present and future of the White king do not affect Black's construction of the position needed to capture the White king. 2.g5-h4 e5-a1 3.g1-h2! The piece can't budge now, in view of the responding move h2-e5. 3...a1-g7 4.h2-f4 g7-a1 5.e1-b4! a1-b2 6.b4-c5. A forced move with the aim of forcing the White king to stay on one of two squares – c3 or d4. 6...b2-a1. With 6...b2-g7 the king immediately falls into a trap: 7.c5-f8 g7-h6 8.f4-c1. If 6...b2-c3, then 7.c5-e7, and further as in the basic variation. 7.c5-a3 a1-c3 (or a1-d4) 8.a3-e7! It's now clear why it was necessary to force the White king to remain on this square. It turns out that the move 8...h8-g7 is impossible because of a new threat – 9.e7-f6 g7xg3 10.h4xa5. 8...c3-a1 9.h4-f6! In this graceful sacrifice of a king we see the winning idea. 9...a1xg7 10...f4-h6 g7-f8 11.e7-a3 h8-g7 12.h6-f4. and White is defenseless from the move f4-d6.

70



*Diagram 70*

If White is stingy here and wants to retain a piece, then White will be defeated.

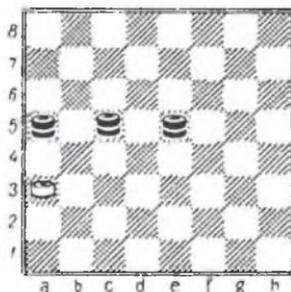
**1...a1-h8? 2.h4-g5!** With this move Black creates the threat of f4-h2. Therefore, the movement of the White king from now on will be confined to the two corner squares of the major road. **2...h8-a1 3.a7-b6.** Black's task is to occupy square h2 at the moment when White's king is on square a1 and has the move. Black needs a waiting move along the double to do this. If immediately **3.a7-g1 a1-h8 3.g1-h2**, then after h8-a1 the White king escapes destruction. **3...a1-h8 4.b6-g1 h8-a1 5.g1-h2.** The goal is achieved – White can't simultaneously repel two threats. To stop on the intervening squares is impossible because of f4-g3, and with **5...a1-h8** the noose is prepared for White **6.g5-f6.**

It's interesting that Black wins even if a piece is on square g5 instead of a king.

Now I'll show you what battle positions must be built in order to capture the White king, depending on the position of pieces on various sides and squares of the board (if a piece is in the center then particular force is required to force it to the side). When this is done the major road is in the hands of the strongest side.

**1 The White pieces is on square a3.**

71



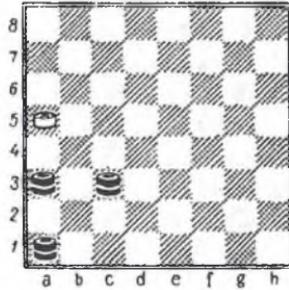
*Diagram 71*

The White king has no safe cover. If the king is on squares h4, g5, h6 the concessions e5-f6 or e5-g7 are decisive. If the king is standing on c1, then **1.e5-d4 c1-g5 2.d4-f6** follows.

1

*Diagram 72*

The threat c3-b4 forces the White king to occupy only the side squares. Besides, the White king is prohibited from being on the left half of the board because of its quick surrender to a jump of the Black king a3.



## 2 The White piece is on a5.

Let's analyze the possible positions of the White king on the right flank.

**The White king is on g1 or h4.**

After 1.a3-d6 the moves g1-a7 or h4-d8 are countered by means of 2.d6-c5 and 2.d6-e7, but if 1...g1-h2, then 2.d6-f4.

**The White king is on h2.**

1.a3-c5 h2-g1 (h2-b8 2.c5-d6) 2.c5-e3.

**The White king is on c1.**

1.c3-g7 c1-h6 2.a1-e5 h6xf8 3.e5-d6.

**The White king is on h6.**

1.c3-e5 h6-c1 2.e5-g7 and further, as in previous position.

**The White king is on f8.**

1.c3-e1 f8-h6 2.e1-g3 h6-c1 3.g3-d6 c1-d2 4.d6-f8 d2-h6 5.a3-c1.

As seen from this analysis the tactics for capturing the White king are fairly uncomplicated and require no mechanical memory. It's important to know the idea of winning.

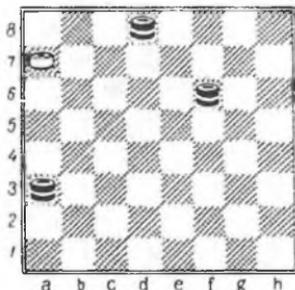
The same thing applies to the remaining positions.

## 3 The White piece is on a7.

### Diagram 73

The threats of d8-b6 and a3-c5 considerably narrow the danger of movement of the White king. If, for instance, the king is located on square d2, then 1.a3-c5 (with the intent to play c5-e3; on 1...d2-h6 "acts" the noose 2.f6-g5) 1...d2-f4 (with d2-a5 immediately wins 2.c5-d6!) 2.c5-g1 f4-h6 (the sacrifice d8-c7! and g1-h2 threaten) 3.g1-h2 h6-f8 4.d8-b6! a7xc5 5.f6-e7.

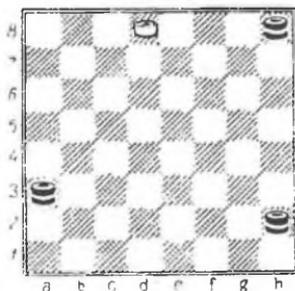
73



A win is achieved by the same means even if the White king is positioned differently or if in the event of a piece being on square b8.

4 The White piece is on d8.

74



*Diagram 74*

When the White king is on square a7 **1.a3-f8 a7-g1 2.h2-c7! d8xb6 3.h8-d4** follows. It's even simpler when the king is on a5. Then **1.h2-g3 a5-e1** (there's no other) **2.h8-f6**.

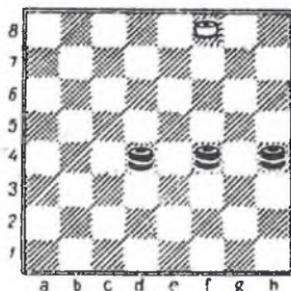
5 The White piece is on f8.

*Diagram 75*

The endgame requires no analysis since a quick annihilation is ready for the White king irregardless of its location.

The same position can be constructed would a White piece be on square h6.

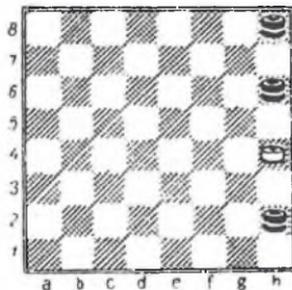
75



If a White piece is stationed on h8, then Black places its kings on squares f6, f8 and h6 as was pointed out in the comments to Diagram 69.

**White piece is on h4.**

76



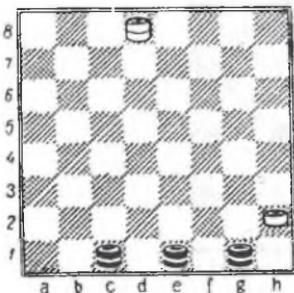
*Diagram 76*

White should reckon with the threat h6-g5. It's relatively better for White's king to be situated on square a7. This maneuver leads to a victory **1.h6-d2 a7-g1 2.d2-f4 g1-a7** (if h4-g3, then 4.f4-d2) **3.h2-g1**. In other cases only 2-3 moves are required of Black to capture the White king.

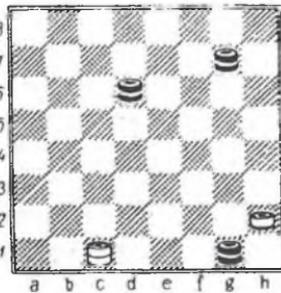
We are thus convinced that in all of the positions of this type which have been analyzed, the more powerful side can carry its material superiority to the logical end.

Only one position stands by itself – the position with a White piece on square h2. This is a draw position because of the immobility of Black king g1. However, the weaker side must observe definite caution.

77



78

*Diagram 77*

If the White king were located on the tee diagonal a3-f8 or on the major road, a Black win would be impossible. By making the most of piece h2, Black quickly constructs a decisive position.

**1.c1-f4 d8-h4.** The king is forced to move only along the corners. The moves 1...d8-e7 or 1...d8-f6 are parried by means of 2.f4-g3! (Here is when a White piece comes in handy.) 2...h2xf4 3.g1-e3. If 1...d8-a5, then 2.f4-g5 a5-d8 3.g5-h4 d8-a5 4.h4-d8. **2.f4-d2 h4-d8.** The strike e1-g3 threatens. **3.e1-h4 d8-a5 4.d2-e1 a5-d8.** On 4...a5-c7 will follow a familiar maneuver – 5.h4-g3 and 6.g1xe3. **5.e1-a5**, and the White king doesn't have a move.

*Diagram 78*

It seems that the White king is out of danger, but after **1.g7-h6!** it can't escape its perdition. If now 1...c1-a3, then 2.h6-f8, and on 1...c1-b2 wins the strike 2.d6-g3 h2xf4 3.h6xa3.

## TWO KINGS AND A PIECE VERSUS A KING AND PIECE

In such endgames the stronger side must be sure to take possession of the major road. Winning usually requires that a piece be kinged after which positions turn out, as analyzed above with three kings versus a king and a piece. In a number of circumstances this will be successful, but together with this are a good number of drawn situations.

I'll point out a few of them.

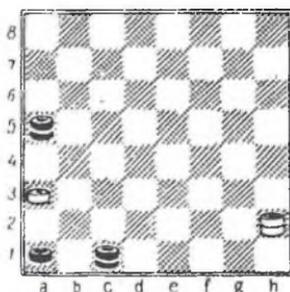
**Black: piece, a1, White a3.**

*Diagram 79*

To give its piece a chance to move, Black must place one of its kings on square

c1. However, after moving a piece, 1.a1-b2, the White king, located on the higher double, attacks it from the major road.

79



**1.a1-b2 h2-e5 2.a5-c3 e5-h8, a draw.**

If Black's king were situated on g7 instead of a5 in this diagram, then after 1.a1-b2 the move h2-f4 would offer rescue.

At this moment if the White king stops on square g1, and not on h2, there won't be a draw: 1.a1-b2 g1-e3 2.c1xf4 a3xc1 3.g7-h6.

Position with the following arrangements of pieces are draws as well.

1. Black – a7, White – b8.
2. Black – a5 or b6, White – b8.
3. Black – h6, White – f8.
4. Black – g1, White – h2.
5. Black – h2, White – h4.
6. Black – f2, White – h4.

At the same time, the weaker side must always observe caution. Every rule has an exception. This proverb applies in full measure to the positions pointed out. Here is a characteristic example.

*Diagram 80*

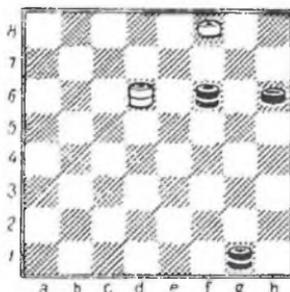
**V. Shoshin**

Black move.

**1.g1-h2! d6-a3.** It's impossible to move to square c5 or b4, in view of 2.h6-g7 f8xh6 3.f6-g5. **2.f6-b2! a3xc1 3.h2-f4 c1xg5 4.h2xf4,** and Black wins.

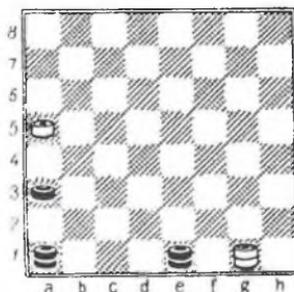
The knowledge of similar exceptions is greatly important for accurate end-game play. To learn these exceptions, the reader must turn to monographs dedicated exclusively to the endgame.

80



Let's now list positions in which the stronger side achieves victory.  
**Black piece a3, White a5.**

81



*Diagram 81*

Black's task is to arrange its kings on squares d4 and e5. In order to do this Black ousts the White king from the diagonals of the double.

**1.e1-d2 g1-h2.** White can't hold its ground on the lower double. If, for example, 1...g1-a7, then 2.d2-c3 a7-g1 3.a3-b4! and after a forced response 3...g1-h2 piece b4 has no obstructions for a quick kinging. **2.d2-e3 h2-b8.** 2...h2-g1 facilitates Black's movement: 3.a1-d4 g1-h2 4.e3-g1, and the following move g1-h2 would secure both doubles for Black. **3.e3-g1 b8-h2.** The king's moves are forced in view of the threat a3-b4. **4.a1-d4 h2-f4 5.g1-h2 f4-g5 6.h2-e5!**

The needed position is constructed and the capture of the White king can now be undertaken. **6...g5-d8.** On 6...g5-c1 will follow 7.d4-a7 c1-g5 8.a7-g1! g5-c1 9.e5-c3. **7.d4-c5 d8-g5 8.e5-f6,** and Black wins.

**Black piece a5, white piece a7.**

82

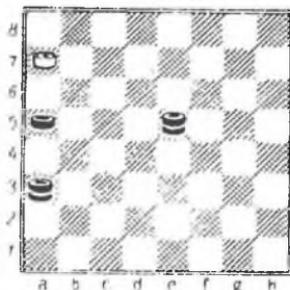


Diagram 82

In this situation the White king is deprived of the chance to occupy many squares. If the king stands on h4 the 1.a3-e7 and 2.e5-c7 follow, and if it's located on d2 or e3, Black delivers the blows 1.e5-c3 or 1.a3-c5. Two squares remain – h6 and c1. In the first instance Black plays 1.e5-f6 h6-c1 2.f6-g7 c1-h6 3.g7-f8 h6-c1 4.f8-h6. Winning is even simpler in the second: **1.e5-g7 c1-h6 2.g7-f8 h6-c1 3.f8-h6**.

The reader will easily find the winning ingredient in the position with Black piece h4 and White's h6. After having taken squares d4 and e5, the reader will be able to apply familiar tactics to capture the White king.

A more complicated endgame is when White piece a3 resists Black's c1. This endgame extraordinarily frequently comes up in game practice, therefore a player must carefully learn the difficult route of piece c1 to a kinging.

83

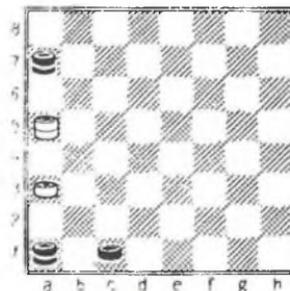


Diagram 83

**1.a1-g7! a5-e1**. If the White king leaves the diagonal e1-a5, for instance, if it

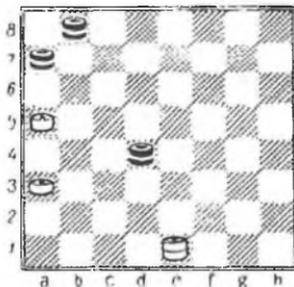
moves 1...a5-c7 or 1...a5-d8, then after 2.c1-d2 a lane is open for the Black piece to become kinged. White can't be attacked from square f4 because of 3.g7-h6 f4xc1 4.a7-e3 c1xf4 5.h6xc1. **2.a7-b6 e1-a5.** If 2...e1-b4, then 3.b6-a5 b4-e7 (after 3...b4-f8 4.g7-d4 the White king has no defense) 4.c1-d2 e7-f8 5.g7-c3, but not f8-h6, because of 6.d2-e3, and with any other responses with subsequent movement of Black's piece encounters no difficulty. **3.b6-d8 a5-e1 4.d8-a5 e1-h4 5.c1-d2,** and Black has achieved its goal.

After 1.a1-g7 the response 1...a5-b4 likewise merits analysis. In this instance Black continues **2.a7-b6 b4-f8.** If 2...b4-e7, then 3.c1-d2 e7-f8 4.g7-c3! f8-h6 5.b6-e3 h6-f8 6.e3-c5. **3.g7-h6 f8-e7.** On 3...f8-b4 follows 4.c1-b2! a3xc1 5.b6-e3. **4.b6-d4,** and with the next move the Black piece moves unimpededly to the center of the board.

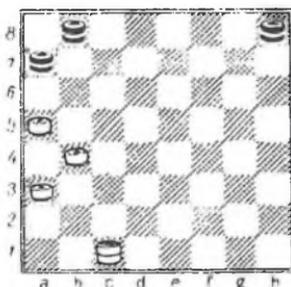
### THREE KINGS VERSUS A KING AND TWO OR THREE PIECES

The stronger side wins if the opponent's pieces are cut off from the major road. I'll show you what battle positions must be built in order to constrain and destroy the White king.

84



85



*Diagram 84*

**1.d4-f6 e1-b4.** If 1...e1-h4, then 2.b8-c7 h4xb6. 3.a7xd4. The move 1...a5-b4 would allow Black to quickly deal with its weakened piece b4. **2.f6-d8 b4-e1.** On 2...b4-f8 decides the strike 3.b8-d6! f8xb4 4.a7-b6 a5xc7 5.d8xc3. **3.a7-d4 e1-b4 4.d4-b6** and Black wins.

*Diagram 85*

A curious situation. On whatever square it should stop, White's king will be captured quickly. For instance, if 1...c1-g5 or 1...c1-d2, then 2.a7-b6, and on

1...c1-h6 follows 2.h8-g7 h6xf8 3.b8-d6 f8xc5 4.a7xd4. White will therefore be forced to surrender one of its pieces which leads to a position analyzed in the previous diagram.

Of course, in similar endgames the White king can be situated on different squares in the opening position. However, there's no need to be concerned with an analysis of all the variations of these positions. All the tactics shown in the analysis of the positions in diagrams 84 and 85 can be applied to these positions.

### FOUR KINGS VERSUS TWO KINGS

The weaker side achieves a draw when one of its kings has possession of the major road or when both kings control the diagonals of the higher and lower double. If the major road and one of the lines of the double are in the hands of the stronger side, then that side will manage to exchange a king for one of the opponent's kings and lead the game to a battle of three kings versus one king.

86

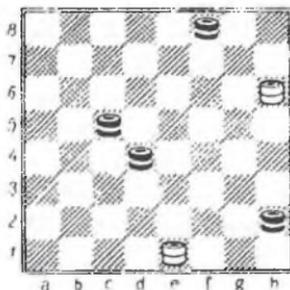
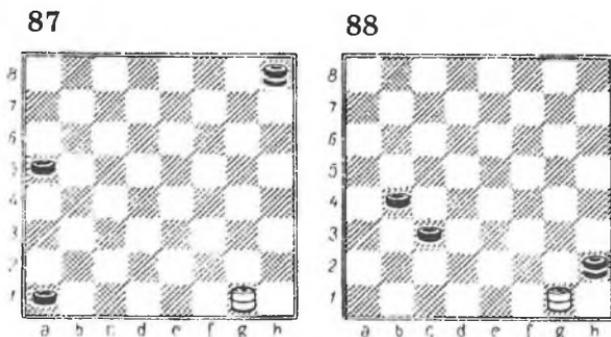


Diagram 86

In this situation both doubles are in Black's hands, giving Black the opportunity of controlling the majority of squares. (We'll notice that while possessing one double, ousting the defending king from the other double presents no difficulties.) Black's assignment is to maximally limit the White king's sphere of activity and to create an irrefutable threat of exchange for one of White's kings.

**1.c5-a3 h6-g5.** The corner must be evacuated otherwise this king will be shut in after 2.a3-c1. The same thing would happen with 1...h6-c1 2.f8-h6. **2.a3-c1 g5-d8.** If g5-h4, then 3.d4-f2. **3.f8-c5! d8-a5.** Or e1-h4 4.d4-a1 h4-e1 5.a1-h8 and an exchange of kings is inevitable. **4.d4-a1 a5-d8 5.a1-h8,** and Black completes its plan. Now on 5...e1-h4 will follow 6.c5-e7, but if 5...e1-a5, then 6.c5-b6.

It stands to reason that different configurations of Black and White kings are possible in the opening position, but the winning idea, pointed out above, remains absolutely the same.



### A KING AND TWO PIECES VERSUS A KING

The only means of winning in such positions is to king the pieces. But a barrier must be overcome to do this – the lower double, over which the White king is standing guard. This king can be ousted from the double only when Black, by occupying one of the two corners h2 or h8, will have a temporizing move of a piece so that White will be forced to vacate squares g1 or a7. This is how the game might proceed on the diagram 87: **1.h8-e5 g1-f2!** Only not in the corner – 1...g1-a7 because of 2.e5-b8 with the subsequent b8-a7. **2.e5-b8 g1-a7.** What can Black do further? On 3.b8-h2 White will open the lower corner with the move 3...a7-g1. But Black has a temporizing move 3...a1-b2. At this moment, however, White seizes the major road with the attack 3...a7-d4 and forces a draw. In this way the position on the diagram is drawn. But if piece a5 were to stand on square b4, the waiting move b4-a5 would bring Black a victory.

#### *Diagram 88*

#### **The position of D. Sargin**

Black to move – a win.

White to move – a draw.

It's extraordinary how often you come across an endgame which is fraught with many hidden possibilities. Let's take a look at the first case. **1.b4-a5 g1-c5.** A better defense. If 1...g1-e3, then 2.h2-g1 e3-c1 3.a5-b6. **2.h2-g1 c5-e7 3.g1-d4!** Only as such. The move 3.a5-b6 would be rash because of e7-f6 4.g1-d4 f6-

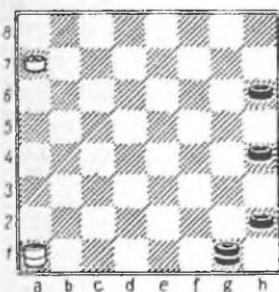
d8 5.b6-a7 d8-a5 with a draw. **3...e7-d8**. 3...e7-g5 can't be played because of 4.d4-e3. **4.d4-e5 d8-e7 5.a5-b6**, and the Black pieces quickly tear to the king's row.

Let's take a look at a second case. **1...g1-b6!** It's important to stop on this square so that the movement of Black's pieces will subsequently be hampered by the move b6-a5. **h2-g1**. The White king is not ousted from the double with 2.b4-a5 b6-g1. If 2.h2-b8, then b6-a5 3.b8-a7 a5-d8! and play proceeds further as in the analysis of the basic variation. **2...b6-a5! 3.g1-f2**. If 3.g1-e3, then a5-d8! 4.b4-c5 (4.b4-a5 offers nothing because of 4...d8-f6 5.e3-d4 f6-e7 6.a5-b6 e7-d8 7.b6-a7 d8-a5, and a draw). 4...d8-e7 5.c5-b6 e7-f6 6.e3-d4 f6-d8 7.b6-a7 d8-a5, etc. On 3.g1-d4 likewise follows the jump aside a5-d8. If the Black king moves along the double, then White again occupies square a5, and after 3...b4-a5 4.d8-e7! a drawn position familiar to us takes form. **3...a5-d8! 4.f2-e3**. If 4.b4-a5, then d8-f6 5.f2-d4 f6-e7, etc., but on 4.b4-c5 follows an attack on the king 4...d8-h4! with the thought of playing h4-e1 after 5.f2-d4, and with 5.f2-e3 of applying the tactic shown above: 5...h4-e7 6.c5-b6 e7-f6 7.e3-d4 f6-d8, and a draw. **4...d8-a5 5.e3-d4 a5-d8!** and Black can't win. If now 6.b4-a5, then d8-e7; on 6.b4-c5 follows the attack d8-a5, and with any move of the king along the double, this position repeats itself after 6...d8-f6 and 7...f6-d8.

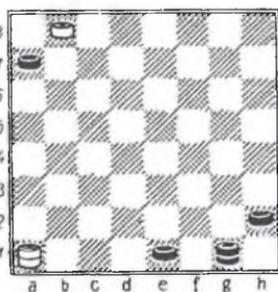
In conclusion I recommend that the readers remember the basic position to master this endgame in which a draw is achieved only when the stronger side has the move: Black king-d4, pieces c3,a5, White king-e7.

## A KING AND THREE PIECES VERSUS A KING AND A PIECE

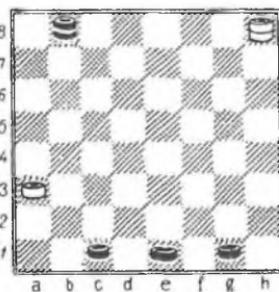
89



90



91



*Diagram 89*

Black must contrast this position in order to win: king-h2, pieces f4, g5, h6. The Black king should blockade the White piece until Black's pieces can oc-

copy the aforementioned squares. Otherwise, the piece will be able to make several moves and draw closer to the king row.

**1.h4-g5 a1-h8 2.h2-g3 h8-a1 3.g3-f4 a1-c3 4.g1-h2**, and the White king is forced to abandon the major road in view of the threat h6-g7 and g5-h6.

*Diagram 90*

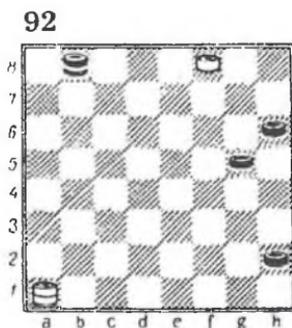
Black should lead its pieces to a coronation and then winning will present no difficulties. Black can achieve this by forcing the White king to leave the major road. **1.e1-f2 a1-h8 2.f2-e3 h8-a1 3.e3-f4 a1-f6**. After **4...a1-h8 5.g1-c5!** the threats f4-e5 and c5-d4 are irrefutable. **4.g1-c5!** The White king is now forced to leave the major road opening up to Black's piece a route to the last horizontal.

*Diagram 91*

The endgame of V. Sokov. To obtain the position necessary for winning, Black transfers piece e1 to square e3, and the king to d6.

**1.e1-f2 h8-f6 2.f2-e3 f6-b2**. After f6-c3 3.c1-d2! c3xe1 4.b8-e5 Black's pieces are kinged without much effort. **3.b8-h2 b2-a1 4.h2-d6!**

The battle position is constructed, and what's important is that the order of moves is in White's favor. The White king has no safe response: if 4...a1-h8, then 5.d6-e5; on 4...a1-c3 decides 5.c1-d2, and with 4...a1-b2 wins 5.d6-b4.



*Diagram 92*

**A. Baranov**

A Win.

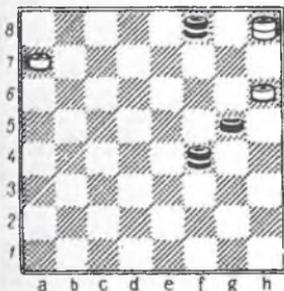
The move **1.b8-f4!** forces the White king to abandon an important defensive line. **1...f8-e7**.

The White king can't stop on squares b2, c3, d4 in view of the graceful strike **2.h6-g7**, and after the jump to h8 follows **3.g5-f6 h8xg3 4.h2xf4 2.f4-d2 e7-d6**

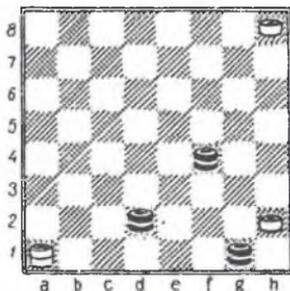
3.d2-b4 d6-e5 4.b4-e1. The Black piece is defenseless. If now 4...e5-d4, then 5.e1-d2 a1-b2 6.d2-c3, but on 4...a1-b2 the attack 5.e1-g3 e5-d4 6.g3-f2 d4-c3 7.f2-e1 leads to a victory.

## EXERCISES

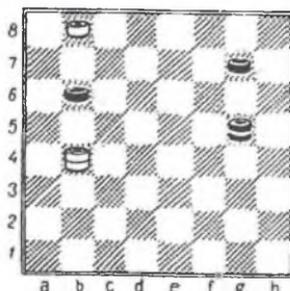
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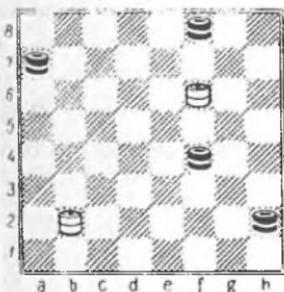
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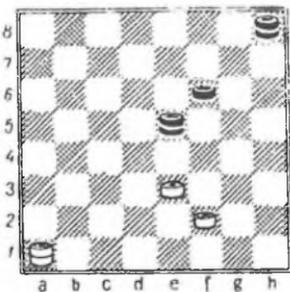
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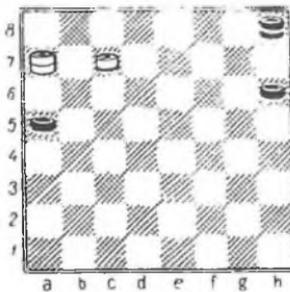
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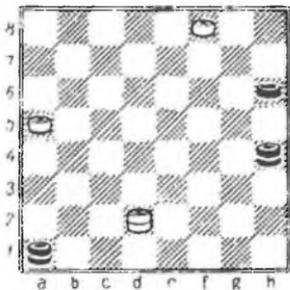
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98



99



*Diagram 93*

**D. Sargin**

A similar position, only without piece a7, was examined above. However, even in this situation, Black has a means for victory.

*Diagram 94*

Black move. Black wins by skillfully using both White pieces.

*Diagram 95*

**N. Kukuev**

Usually these positions are drawn, since piece b6 can't be kinged. However, this position is an exception to the general rule. With astute maneuvers Black places the White king in a hopeless situation.

*Diagram 96*

Black move. Can Black win in spite of the fact that the major road is in the hands of the opponent?

*Diagram 97*

**D. Kalinsky**

Black move. Find the means for victory.

*Diagram 98*

In order to win Black has to counter the threat of exchanging one piece as by means of a7-b8 and c7-b6. Is this possible?

*Diagram 99*

**D. Kalinsky**

Black wins.

In most cases these endgames (with pieces h6 and f8) are drawn. However, White loses here because of its second piece, a5.

**ANSWERS**

93 **1.f8-c5 h8-a1 2.b6-f2**. Black king would take square h2 at the moment that White stops on square a1. **2...a1-h8 3.f2-g1 h8-a1 4.g1-h2 a7-b6**. A forced move. White's can't budge because of the threats f4-g3 and g5-f6. **5.h2-g1 b6-a5 6.g1-b4!** while preparing a decisive maneuver. **6...a1-h8 7.c5-b4! a5xc3 8.f4-h2 h6xf4 9.h2xa1**, and White's king has no moves.

94 **1.f4-b8! a1-b2**. If 1...h8-g7, then 2.g1-d4! a1xf6 3.b8-g3, but on 1...a1-g7

immediately decides **2.b8-g3**. **2.g1-d4!** **b2xg7** **3.b8-g3** **h2xf4** **4.d2xf8**, and Black wins.

95 **1.g7-f8!** **b4-e1**. Not **1...b4-c3** in view of **2.b6-c7**, after **1...b4-a3** **2.g5-c1** White's king inevitably perishes. **2.g5-h4** **b8-c7**. If **2...b8-a7**, then **3.f8-c5** **e1-c3** **4.c5-f8**. **3.b6xd8** **e1-c3** **4.f8-b4!** **c3xa5** **5.h4-e1**, and the king is caught in a trap.

96 **1.f8-a3!** **b2-c1**. On **1...b2-c3** or **1...b2-a1** follows **2.a7-d4**. **2.a3-c5!** **c1xh6** **3.h2-f4** **h6xb6** **4.a7-h8**, and White's forces are annihilated.

97 **1.e5-g3!** An effective strike. **1...f2xh4**. On **1...a1xg7** wins only **2.h8xd4**. **2.h8-g7!** An original situation: a king and two White pieces have no defense against an opposition king and piece.

98 **h8-b2!** **a7-b8** **2.h6-g7**, and White can't respond **c7-b6**. In any other instances an easily won king endgame turns up for Black.

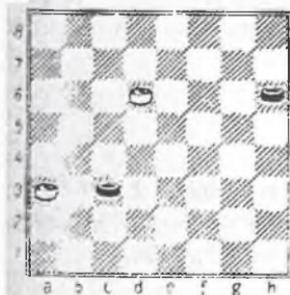
99 **1.h4-e1** **d2-c1**. The only response. It's impossible to move to **e3** or **f4** because of **2.e1-b4**. **2.a1-e5** threatening **e5-f4**. **2...c1-a3**. With **2...a5-b4** **3.e1xa5** **c1-a3** **4.a5-d8!** the White king is in no position to get away from the encirclement. **3.e1-h4!** **a5-b4**. There's no other. **4.h4-g5**, and White has no defense.

## THE BATTLE OF SIMPLE PIECES

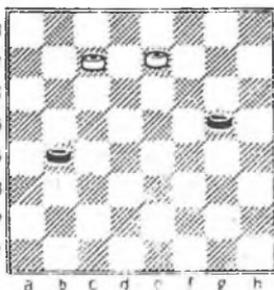
In the previous sections the reader became acquainted with positions in which at least one side had kings at its disposal. These endgames are always preceded by positions with a small number of pieces. Many of these positions are quite often repeated in game practice. The knowledge of battle tactics in similar endgames facilitates the player in finding the proper means for the transition to positions with kings.

## TWO PIECES VERSUS TWO PIECES

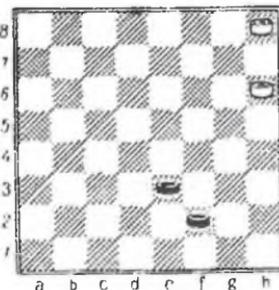
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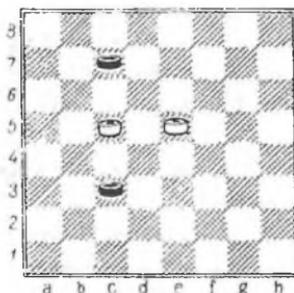
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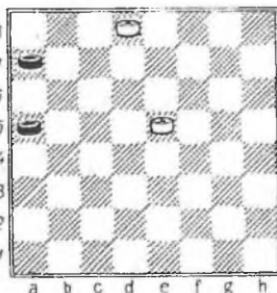
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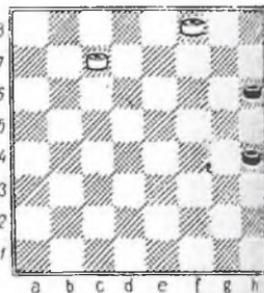
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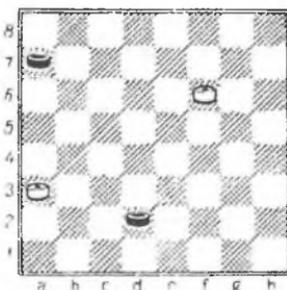
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105



106



#### Diagram 100

Black has only one means for winning – **1.c3-b4! a3xc5 2.h6-g7 c5-d4** (or d6-e5) **3.g7-f8 d6-e5 4.f8-g7**. 1.h6-g7 doesn't lead to the objective in view of d6-e5! (but not d6-e5? because of 2.c3-b4!) 2.g7-h8 c5-d4 3.c3xe5 a3-b2.

#### Diagram 101

**1.g5-h6 e7-f6 2.b4-c5 f6-e5 3.c5-d6! e5-d4 4.d6xb8 d4-c3**. If d4-e3, then 5.b8-f4. **5.b8-f4! c3-b2 6.f4-e5**. White can now neither move 6...b2-c1 because of 7.e5-f4, nor 6...b2-a1, in view of 7.e5-h8.

#### Diagram 102

Black wins.

**1.e3-d4 h8-g7 2.d4-c5!** After d4-e5? g7-f6 White is winning. **2...g7-f6 3.c5-d6!** Otherwise White achieves a draw by moving piece f6 along the major road. **3...h6-g5 4.f2-e3! g5-h4 5.d6-c7 h4-g3 6.e3-f4! g3xe5 7.c7-d8**.

*Diagram 103*

Black wins.

**1.c7-d8 c5-d4 2.d8-f6!**

*Diagram 104*

**1.a5-b6!** A subtle move, which prohibits the White king from moving 1...e5-d4 because of 2.b6-c7. 1...e5-f4. If d8-e7, then 2.b6-c7, and subsequently 3.c7-d8 and 4.a7-b8. **2.a7-b8 f4-e3 3.b6-c7!** Only this sacrifice leads to the objective. 3...d8xb6 4.b8-a7, and White has no rescue.

*Diagram 105*

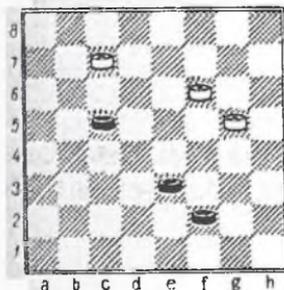
**1.h4-g5 c7-b6.** If c7-d6, then 2.g5-f6, and further, as in the basic variation. **2.g5-f6 b6-c5.** With b6-a5 3.f6-g7 White's pieces are cut off along the major road. **3.f6-e7! f8xd6 4.h6-g7** with the subsequent attacks **5.g7-f8** and **6.f8-g7.**

*Diagram 106*

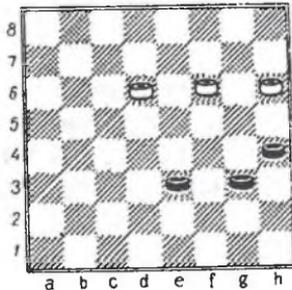
**1.d2-c3 f6-e5 2.c3-b4! a3xc5 3.a7-b8 e5-d4 4.b8-a7.**

**THREE PIECES VERSUS THREE PIECES**

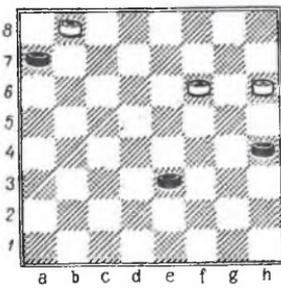
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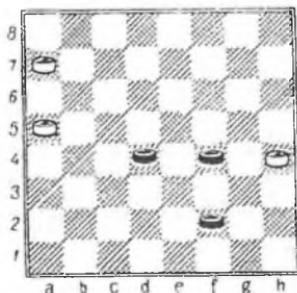
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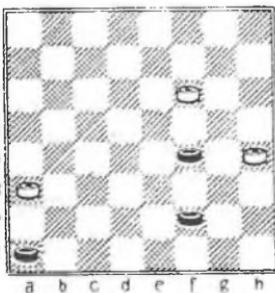
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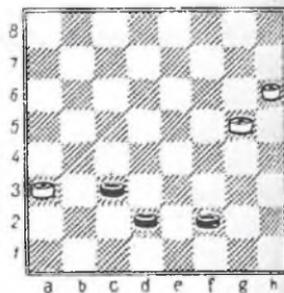
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111



112

*Diagram 107*

Black wins.

1.f2-g3 g5-h4. On f6-e5 decides 2.c5-d6! e5-d4 3.d6xb8. 2.g3-f4 f6-g5 3.f4xh6 h4-g3 4.e3-f4! g3xe5 5.c5-d6, and the game is brought to a position which has a place in the analysis of the example in Diagram No. 101.

*Diagram 108*

A Draw.

Black's position looks hopeless, however, an unexpected sacrifice of two pieces saves Black: 1.g3-f4 f6-e5. After d6-c5 2.h4-g5 f6xh4 3.f4-e5 h6-g5 4.e3-f4 g5xe3 5.e5-f6 Black seizes the major road. 2.h4-g5! e5xg3 3.e3-d4! h6xf4 4.d4-e5, and White can't win.

*Diagram 109*

A Win.

1.e3-f4 h6-g5 2.f4xh6 f6-e5 3.h6-g7 e5-d4 4.g7-h8 d4-e3 5.h8-c3 e3-f2 6.c3-d4!, and no matter what move White makes, its newly made king quickly perishes.

*Diagram 110*

Black Wins.

1.d4-c5 a7-b6 2.c5xa7 a5-b4 3.a7-b8 b4-c3 4.b8-e5 c3-d2 5.e5-g7!, and piece d2 has no move. If 5...d2-c1, then 6.g7-h6, but on 5...d2-e1 will follow 6.g7-e5.

*Diagram 111*

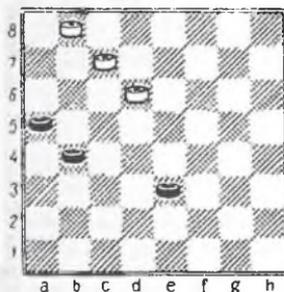
Black Wins.

1.f2-e3 f6-g5 2.f4xh6 h4-g3 3.h6-g7 g3-h2 4.g7-h8 h2-g1 5.h8-c3!

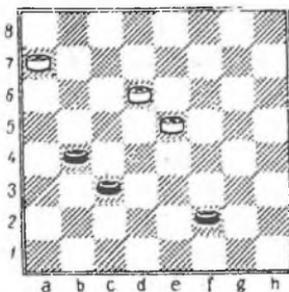
Diagram 112

1.f2-g3 g5-h4 2.g3-f4 h6-g5 3.f4xh6 h4-g3 4.h6-g7 g3-f2 5.g7-h8, and White has no where to put its king. On 5...f2-e1 wins 6.c3-d4, but if 5...f2-g1, then 6.c3-b4! a3xc5 7.d2-e3.

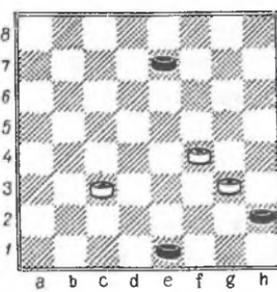
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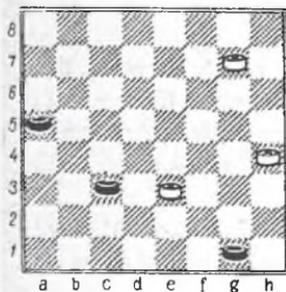
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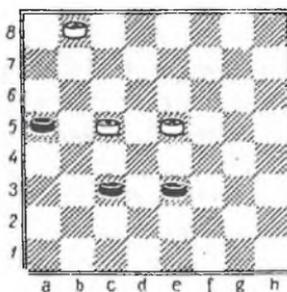
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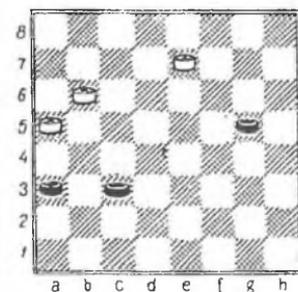


Diagram 113

Black Wins.

1.e3-d4 b8-a7 2.d4-c5 d6-e5 3.c5-d6 e5-d4 4.d6xb8 d4-e3 5.b4-c5 e3-d2. If e3-f2, then 6.b8-e5 f2-e1 7.c5-b6 a7xc5 8.e5-c3. 6.b8-f4! Only this inconspicuous maneuver permits Black to contrast the position needed to win. White is now deprived of the move 6...d2-c1 because of 7.f4-d2! 6...d2-e1 7.f4-e5, and the White king has no move.

*Diagram 114*

**1.f2-e3 a7-b6 2.e3-d4 e5-f4 3.d4-e5 b6-c5 4.e5xc7 c5xa3 5.c7-b8 f4-e3 6.c3-d4! e3xc5 7.b8-e5**, and White's pieces can't cross the major road.

*Diagram 115*

Black Wins.

**1.e7-f8 c3-b2**. If **1...c3-d2 2.e1xc3 g3-f2**, then **3.g7-h6!**, and White can't rescue piece **f4**. **2.f8-g7! b2-c1**. On **2...b2-a1** follows **3.g7-h8 3.e1-d2!** An imperceptible maneuver which consummates Black's plan. **3...c1xe3 4.g7-e5 f4xd6 5.h2xd2**, with a win.

*Diagram 116*

Black Wins.

**1.a5-b6 g7-f6**. If **h4-g3**, then **2.b6-c7 g3-f2 3.c7-d8! g7-h6 4.c3-d4 2.b6-c7 f6-e5 3.c7-b8 e5-d4 4.c3xe5 h4-g3**. After **4...e3-d2 5.g1-f2!** White can't become kinged. **5.e5-f6!**, and if **g3-f2**, then **6.b8-f4!** wins, but with **g3-h2** Black employs a widespread tactic of locking in: **6.g1-f2! e3xg1 7.b8-a7** with a subsequent jump to square **g1**.

*Diagram 117*

It seems natural for White to continue **1.a5-b6 c5xa7 2.e3-d4**. However, this continuation is a false track. Further, after **2...e5-f4 3.d4-c5** (**3.f6-g5** doesn't offer rescue in view of **3...a7-b6 4.b4-c5 f4-e3!**) White employs the tactic a locking in which is examined in Diagram No. 116. **3...a7-b6! 4.c5xa7 f4-e3 5.c3-b4 e3-f2 6.b4-c5 f2-g1 7.c5-d6 b8-c7!** etc.

Black attains a draw by sacrificing two pieces **1.a5-b6 c5xa7 2.e3-f4! e5xg3 3.c3-d4**. Now Black's future king will either occupy the major road or cut off White's pieces.

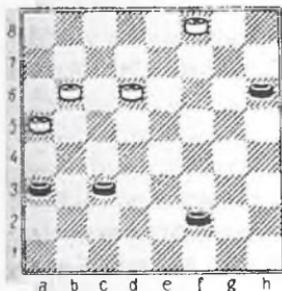
*Diagram 118*

**1.a3-b4! e7-d6 2.g5-f6 b6-c5 3.f6-g7 c5xa3 4.g7-h8**, and **4...d6-c5** offers no rescue because of **5.c3-b4**.

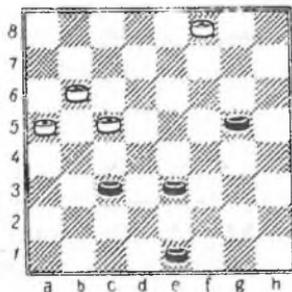
## FOUR PIECES VERSUS FOUR PIECES

These positions often lead to endgames with a lesser number of forces in which well known tactics are used. Here is a graphic example.

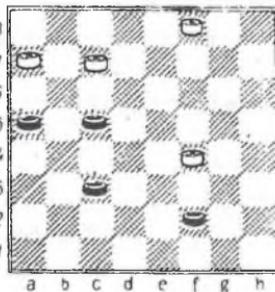
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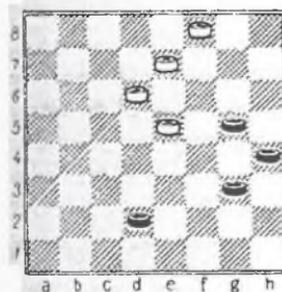
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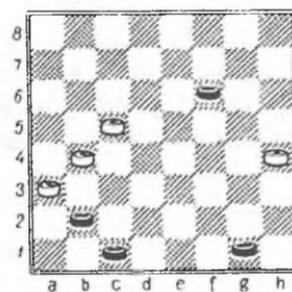
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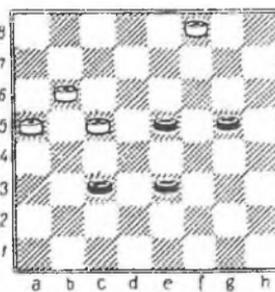
122



123



124

*Diagram 119*

1.f2-e3 b6-c5 2.c3-d4 f8-e7 3.d4xb6 a5xc7 4.e3-d4 e7-f6 5.d4-c5 d6xb4 6.a3xc5, and a winning position turns out for Black, a position cited in Diagram 101.

*Diagram 120*

Black Wins.

1.g5-f6! The important strategical point f6 must be occupied. 1...c5-b4 2.e1-d2 b4-a3 (or b6-c5 3.c3-d4) 3.e3-d4 b6-c5 4.d4xb6 a5xc7 5.d2-e3 c7-b6 6.e3-d4 b6-a5 7.d4-c5 a5-b4 8.c3xa5 a5-b4 9.f6-e7! The final accord. 9...f8xb4 10.a5xa1, and White's forces are destroyed.

*Diagram 121*

A draw.

1.c3-d4 f8-e7. If f4-e3, then 2.d4-e5 e3xg1 3.c5-d6. 2.f2-g3! f4xh2 3.d4-e5, and White can't win. For instance, after 3...h2-g1 4.a5-b6 c7xa5 5.e5-d6 g1xb6 6.d6xf8 White can't get its pieces kinged.

*Diagram 122*

Black Wins.

After Black's introductory move **1.d2-c3** and White's forced response **1...d6-c5** the following strikes are decisive **2.g5-f6!** **e5xg7** **3.c3-d4** **c5xe3** **4.g3-f4** **e3xg5** **5.h4xh8**.

*Diagram 123*

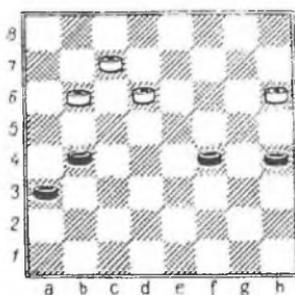
In order to attain a win Black must resist the threats **c5-d4** and **b4-c3**. Black plays: **1.f6-e7** **c5-d4**. After **h4-g3** **2.e7-d8** White is in no condition to repel the assault **d8-a5**. **2.e7-d8!** **b4-c3**. Forced. **3.d8-a5!** **c3xa1** **4.a5-c3** **d4xb2** **5.g1-f2**, and White's forces are locked in.

*Diagram 124*

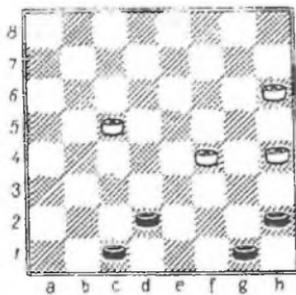
V. Kaplan

It seems that both sides have equal chances. Black and White pieces are en route to king squares. However, after **1.g5-f6!** **c5-b4** and the exchange maneuver **2.e3-d4!** **b4xd2** **3.d4-c5** **b6xd4** **4.e5xe1** leads Black to victory.

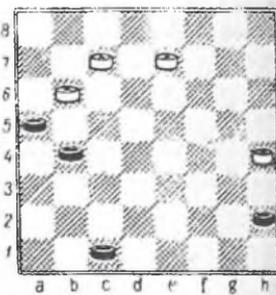
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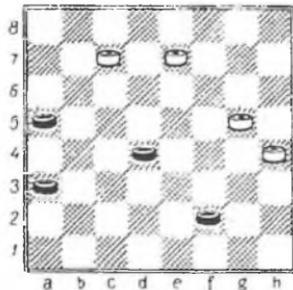
126



127



128



### Diagram 125

Black Wins.

**1.h4-g5.** The rearrangement of moves leads to a draw: **1.b4-a5 d6-c5!** **2.h4-g5 c5-d4**, and the White piece can't be barred from reaching the eighth horizontal. **1...b6-c5.** The continuation **1...b6-a5 2.b4-c5 d6xb4 3.a3xc5 c7-d6** (if **c7-b6 4.c5xa7 a5-b4**, then **5.a7-b8**, but not **b4-c3**, in view of **6.f4-e5**) **4.c5xe7 a5-b4** permits Black to employ a common tactic for capturing the White king: **5.e7-f8! b4-a3** (on **b4-c3** wins **6.f4-e5**) **6.f8-c5 a3-b2 7.c5-d4 b2-c1 8.d4-g7! h6xf8 9.g3-h4 c1xg5 10.h6xf4.** **2.b4-a5 c5-d4 3.a3-b4 d4-e3 4.f4xd2 h6xf4 5.d2-e3! f4xd2 6.b4-c5 d6xb4 7.a5xe1**, and Black's piece can't escape its perdition.

### Diagram 126

V. Kaplan

The reason for White's defeat is its "non-working" piece h6. **1.g1-f2 c5-b4.** The attempt to become kinged at the expense of a piece does not bring rescue: **1...h4-g3 2.f2xh4 c5-d4 3.h4-g5 d4-e3 4.d2-c3 f4-g3 5.h2xd2 h6xf4 6.d2-e3! f4xb4 7.c1-d2 2.c1-b2 b4-a3 3.b2-c3 h6-g5 4.c3-b4!** An elegant sacrifice. **4...a3xc5 5.d2-c3** and those White pieces prevail over four opposition pieces. If further **5...h4-g3 6.f2xf6 f4-e3**, then **7.f6-g7 e3-f2 8.g7-f8.**

### Diagram 127

Black's position looks hopeless: it's not visible that Black can oppose White's plan **e7-d6** and **b6-c5**. But there is in fact rescue. After **1.c1-d2 e7-d6** Black forces a draw with an unexpected tactical method: **2.h2-g3! h4xf2 3.d2-e3 f2xd4 4.b4-c5 d6xb4 5.a5xe5.**

### Diagram 128

A. Butkevich

Black Wins.

**1.a5-b6! c7xa5 2.d4-e5.** By sacrificing a piece Black divides the opposition forces and seizes the important strategical point e5. **2...e7-f6.** There's no better. If **2...g5-f4 3.e5xg3 e7-d6**, then **4.g3-f4 d6-c5 5.f4-e5 a5-b4 6.e5-d6 c5xe7 7.a3xc5**, etc. **3.e5xg7 g5-f4 4.g7-h8 f4-g3.** On **4...f4-e3 5.f2xd4 h4-g3** decides **6.a3-b4. 5.f2-e3 g3-h2 6.h8-d4 a5-b4 7.a3xc5 h2-g1 8.c5-b6 g1-h2 9.b6-a7 h2-b8 10.e3-f4!** A beautiful crowning maneuver. **10.b8xg3.** Or **10...b8xh2 11.a7-b8 h4-g3 12.d4-g1. 11.a7-b8**, and the White king can't free itself from the encirclement. The retreat **11...g3-e1** is quickly countered by the strike **12.d4-f2.**

## EXERCISES

No. 129

130

131

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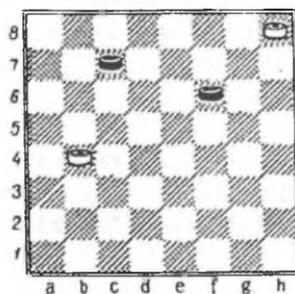
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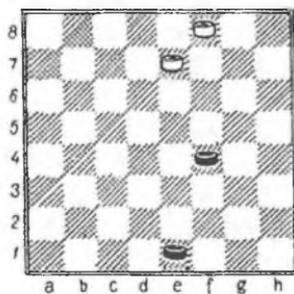
139

Black begins and wins in all positions except No. 137. In Diagram No. 137 Black draws.

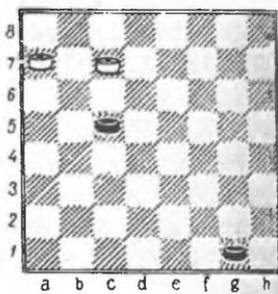
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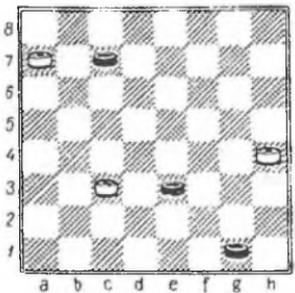
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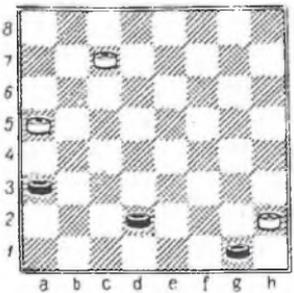
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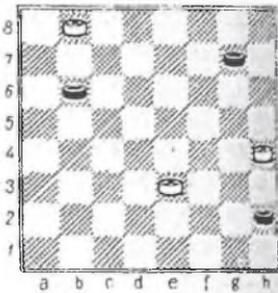
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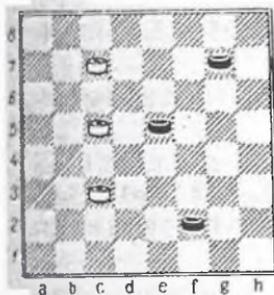
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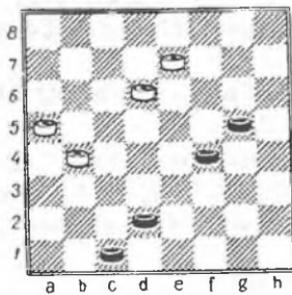
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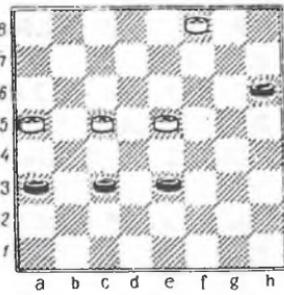
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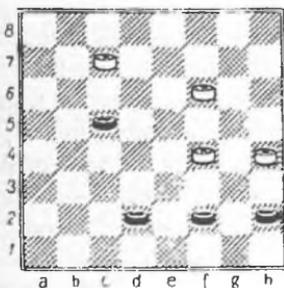
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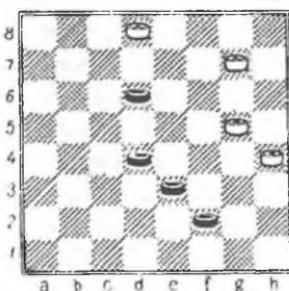
137



138



139



## ANSWERS

129 1.c7-b8 b4-c3 2.b8-f4 c3-b2 3.f4-c1 b2-a1 4.c1-h6.

130 1.f4-e5! f8-g7 2.e1-d2! 2.e1-f2 doesn't win in view of g7-h6 3.f2-e3 h6-g5 4.e5-f6 e7-d6 etc. 2...g7-h6 3.d2-c3! h6-g5 4.e5-f6, and White has no defense.

131 1.g1-f2 c7-b6 2.c5-d6 b6-a5 3.d6-e7 a5-b4 4.e7-f8 b4-c3 5.f2-e3! forcing the White piece to move only along the major road. 5...c3-b2 6.f8-g7.

132 1.e3-d4! An unexpected sacrifice. 1...c3xe5 2.c7-b8 e5-d4 3.b8-g3! h4xf2 4.g1xb6, and White's piece has no move.

133 1.d2-e3 c7-d6. Or c7-b6. 2.e3-f4 d6-c5 3.f4-e5 a5-b4 4.e5-d6 c5xe7 5.a3xc5 e7-f6 6.c5-d6! After 6.c5-b4 f6-e5 – a draw. 6...f6-g5 7.d6-c7 g5-f4 8.c7-b8 f4-e3 9.g1-f2! An often encountered maneuver. 9...e3xg1 10.b8-a7, and Black's king locks in White's piece h2 with the next jump to square g1.

134 1.b6-c7! b8xd6 2.g7-f8 d6-e5 3.f8-g7 e5-f4. With 3...e5-d4 4.g7xc3 an already familiar endgame turns out. 4.g7-h6 h4-g3 5.h6-g5! f4xh6 6.h2xd2 with a Black win.

135 **1.g7-h8 c3-d2.** e5-d6 threatens. **2.f2-e3! d2xd6 3.h8-c3**, and on the only possible response **3...c7-b6** follows the dagger attach **4.c3-a5**.

136 **1.g5-h6 e7-f6 2.f4-e5! f6xd4 3.d2-c3 d4xb2 4.c1xe7 a5-b4 5. e7-f8! b4-c3 6.f8-b4!**

137 **1.a3-b4 c5xa3 2.e3-d4 a5-b4 3.d4xf6 b4xd2 4.f6-e7! f8xd6 5.h6-g7 a3-b2 6.g7-f8 d6-e5 7.f8-g7**, a draw.

138 **1.f2-e3!** The following leads to a draw: **1.d2-c3 f6-e5 2.c3-b4 h4-g3 3.f2xh4 f4-e3 4.c5-d6 e3-d2 5.d6xb8 d2-e1. 1...f6-g5 2.e3-d4 h4-g3 3.c5-b6 c7xa5 4.d4-e5 f4xd6 5.h2xh6 d6-e5 6.h6-g7 e5-f4 7.g7-h8 f4-g3 8.h8-d4 g3-h2 9.d4-a7**, and Black wins.

139 **1.d4-c5 g7-h6 2.d6-e7! d8xf6 3.c5-d6**, and White's pieces are in a desperate situation.

## ETUDES

We met positions in the last section in which it was necessary to make strictly one kind of move in order to attain the goal of winning or drawing. Even a rearrangement of moves, which would seem immaterial, deprives a player of the opportunity to achieve the natural results. These endgames are called etudes.

A wealth of checker ideas and a diversity of battle methods are particularly clearly manifested in etudes even in the presence of a small amount of game material. The etude is virtually always an exception to the rule. Therefore, the conclusion of such endgames is usually unexpected and beautiful.

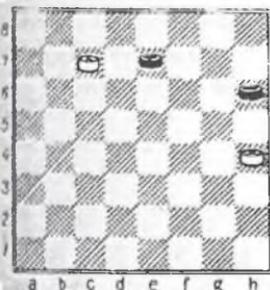
A whole field of checker creativity is in existence – etudinal composition. Many etudes are the fruits of the creative thoughts and imaginations of checker fans. This does not mean that these positions are some abstraction alienated from the living game. Conversely, often an idea of a composed etude can be successfully employed in game practice.

We can thus understand the importance of studying etudinal creativity.

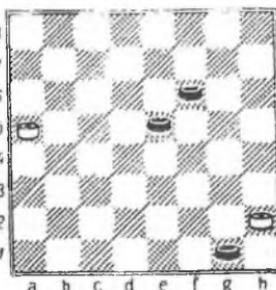
A knowledge of etudinal ideas deepens and perfects the understanding of an endgame and helps the player find battle resources hidden from the naked eye.

The reader can be convinced of the practical value of etudes by familiarizing himself with the examples cited below.

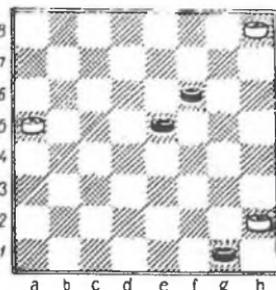
140



141



142

*Diagram 140*

Black Wins.

Black's task is to halt the advance of White piece h4 to the king square. Black can do this by only one means which entails a concluding sacrifice of its own king.

**1.e7-d8 c7-d6 2.h6-g7!** The natural move 2.d8-b6, does not lead to the goal in view of 2...h4-g3 3.b6-g1 g3-h2 4.h6-g7 d6-c5 with the subsequent transition of piece h2 into a king. **2...h4-g3.** If 2...d6-c5, then wins 3.d8-c7 c5-d4 4.g7-h8 d4-e3 5.c7-f4! e3xg5 6.h8-e5. **3.d8-h4! g3-h2 4.h4-g3.** Only as such! **4...h2xf4 5.g7-f8 d6-e5.** If 5...d6-c5, then 6.f8xb4 f4-e3 7.b4-e1. **6.f8-g7 e5-d4 7.g7xc3,** and the White piece can't break through to the eighth horizontal.

*Diagram 141*

Black Wins.

Let's assume that in this position the two Black pieces e5 and f6 and White's a5 become kings. What then turns out is endgame known to us in which a Black win is impossible because of the immobility of its piece g1.

But Black finds a concealed edutinal opportunity to bar the emergence of a White king. **1.f6-g7 a5-b4 2.g1-f2!!** Unexpected and beautiful. Now on 2...h2-g1 a noose 3.g7-h8 is prepared for the White king. If 2...b4-a3, then 3.f2-g3! h2xd6 4.g7-h8. **2...b4-c3 3.g7-f8,** and while escaping the threat f2-g3, White should move **3...h2-g1.** But the strike **4.e5-d6** is then decisive.

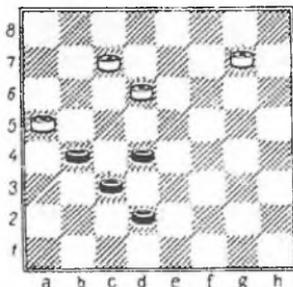
*Diagram 142*

Black Wins.

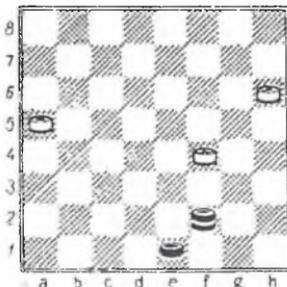
This is a position virtually analogous to the one analyzed above, the only difference being that White has an extra piece on square h8. And here Black has one edutinal win.

**1.f6-e7 a5-b4.** If 1...h8-g7, then 2.e7-f8. **2.e7-d8 b4-c3.** On 2...h8-g7 wins 3.d8-a5 b4-a3 4.a5-c3. The move 2...b4-a3 leads to as basic variation after 3.d8-g5. **3.d8-g5 c3-b2.** It seems that the game is on the verge of a draw but... **4.g5-c1 c3-b2 5.g1-f2!** This effective move contains the idea of an etude. **5...a1xg7** (or 5...a1xf6) **6.f2-g3 h2xf4 7.c1xf8,** and White has no moves.

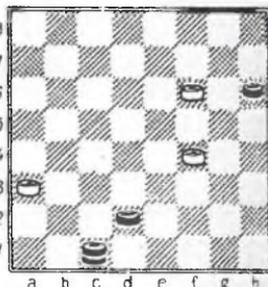
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144



145



*Diagram 143*

**1.d4-c5.** 1.d2-e3 offers nothing because of c7-b6 2.e3-f4 g7-f6 etc. **1...d6-e5 2.c5-d6! e5-d4 3.d6xb8 d4xb2 4.b4-c5.** An original position! White is at the threshold of a king row, it's White's turn to move, however, there's no reprieve. If 4...b2-c1, then 5.b8-a7 c1xb6 6.a7xh8. On 4...b2-a1 wins 5.c5-b6 a5xc7 6.b8xh8. With any other responses follows the strike 5.c5-b6.

*Diagram 144*

**I. Kobtsev**

A particularly precise game is required for the Black king to cope with the opposition pieces arranged on the various flanks.

**1.f2-g1! f4-g3.** If 1...a5-b4 or h6-g5, then decides that attack 2.g1-h2 f4-e3 3.h2-g1. **2.g1-h2 g3-f2 3.e1xg3 a5-b4.** 3...h6-g5, immediately loses in view of 4.h2-g1. **4.g3-f4.** f4-g5 threatens. **4...h6-g5 5.f4xh6 b4-c3 6.h2-f4!** The reader already knows this method of winning. **6...c3-b2 7.f4-e5,** and White can't make a king on either two squares.

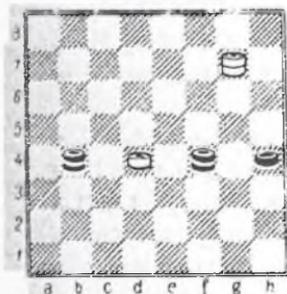
*Diagram 145*

**Black Wins.**

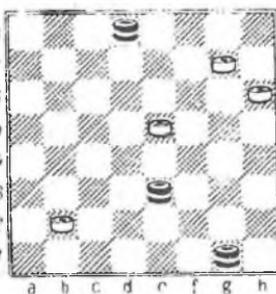
**1.d2-c3 f6-g5.** 1...f4-g3 doesn't rescue because of 2.c1-e3 g3-h2 3.e3-g1 f6-e5 4.h6-g7 e5-d4 5.g1xa7. **2.c3-b4!** Only this graceful sacrifice of a piece leads to

the goal. After 2.h6-g7? f4-g3 3.c1xh6 g3-f2 with the next move f2-e1 White achieves a draw. 2...a3xc5 3.c1-a3 c5-d4 4.a3-b2! d4-e3 5.b2-e5! f4xd6 6.h6xd2, and when the pieces meet White doesn't have enough moves.

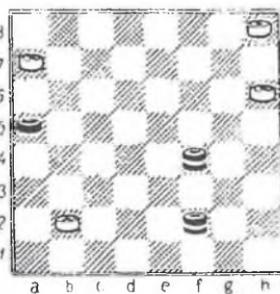
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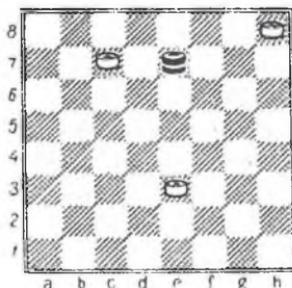
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148



149



*Diagram 146*  
Black Wins.

The White king has possession of the major road, in addition it has a helper – piece d4. However, it's because of this piece that the king can't escape to freedom.

1.b4-f8 g7-h8. If 1...g7-h6, then 2.h4-g5, but after 1.g7-f6. Black takes a piece by means of 2.f4-e5. 2.f4-e5! A curious sacrifice of a king. 2...d4xf6 3.f8-g7, and White has no defense.

*Diagram 147*  
Black Wins.

At first glance you might ask how Black can possibly win. With its next move White's piece will be kinged and take the major road; in addition, White has

three other pieces. But, as in the previous example, these pieces emerge as the cause of White's defeat.

**1.e3-c1 b2-a1 2.c1-f4!!** A brilliant sacrifice. **2...e5xg3 3.g1xh2!** and Black's threats are irrefutable. On **3...g7-f6** or **3...h6-g5**, wins the jump **4.h2xh8**, but if **3...g3-f2**, then the strike **4.h2-e5** follows.

#### *Diagram 148*

White has a passing piece b2. Black can't prevent it from becoming king. However, Black has an exceptionally beautiful opportunity of making use of the range of its kings.

**1.f2-h4 h8-g7.** After **1...b2-a1 2.h4-g5** the White king perishes on the major road: if **2...h8-g7** then **3.f4-h2 h6xf4 4.h2xh8**, on **2...a1-g7** decides **3.f4-c1 h6xf4 4.c1xf8**. **3.f4-h2** wins with any other moves of the king. **2.a5-b6!!** A stunning sacrifice. The attack **2.f4-e5** only leads to a draw because of **b2-c1 3.e5xh8 c1-f4** (with the threat of an exchange **a7-b6**) **4.h8-d4 a7-b6 5.d4xa7 f4-e5**, and the major road is in White's hands. **2...a7xc5 3.f4-h2!** It's hard to believe that White has no satisfactory response. By escaping the threat **4.h4-g5**, White should be kinged on a1 or c1. but, Black then delivers conclusive strikes **h2-e5** or **h2-f4**.

#### *Diagram 149*

White has the strong point h8 in its possession. It's therefore senseless for Black to take the major road – after piece e3 is kinged, White will create the threat of exchanging for the Black king by moving to square f6.

To save itself, Black must force the movement of White's piece h8, and then seize control of the major road.

**1.f8-b4! c7-b6.** On **1...e3-f2** Black forces a draw with a series of attacks: **2.b4-a5 c7-d6 3.a5-b4 d6-e5 4.b4-c3 e5-f4 5.c3-d2 f4-g3 6.d2-e1 h8-g7 7.e1-c3. 2.b4-c3! b6-a5.** With **2...b6-c5** or **2...e3-f2** the assault **c3-d4** offers reprieve. **3.b4-e1 h8-g7 4.e1-c3**, a draw.

## EXERCISES

No. 150

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152

153

154

**N. Kukuyev**

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157

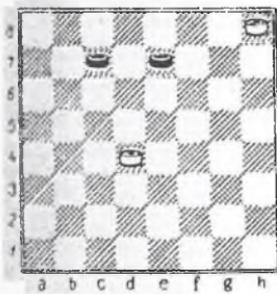
**D. Kalinski**

158

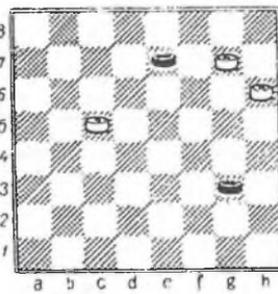
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Black wins in positions 150-158. Black draws in No. 159.

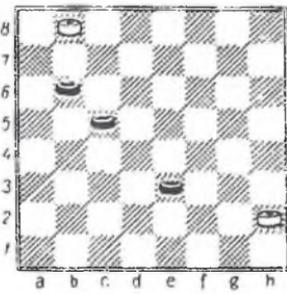
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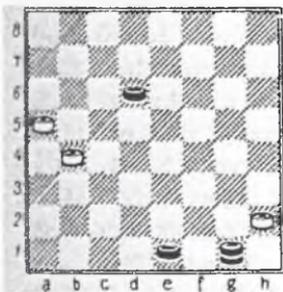
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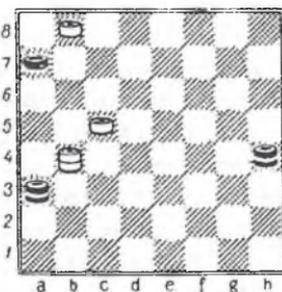
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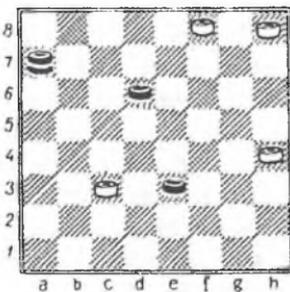
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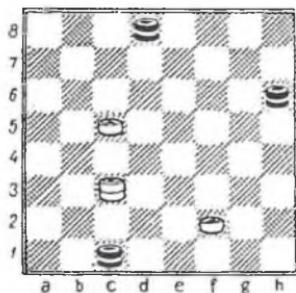
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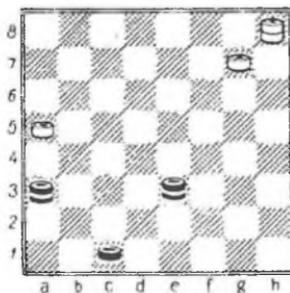
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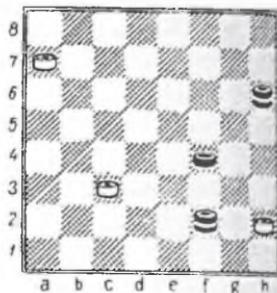
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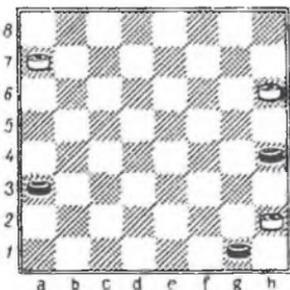
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159



## ANSWERS

150 **1.e7-f8 d4-c3**. If  $1...d4-e3$ , then  $2.c7-d8$ , and there's no rescue from the threat  $f8-g7$ . **2.f8-b4! c3xa5 3.c7-b8 h8-g7 4.b8-e5 g7-h6 5.e5-c3 h6-g5 6.c3-d2 g5-h4 7.d2-e1**.

151 **1.e7-f8 c5-d4 2.g3-f4 g7-f6**. On  $2...d4-c3$  follows  $3.f4-g5$ . **3.f4-e5 d4-e3**. If  $2...d4-c3$ , then  $4.e5xg7 h6-g5$  (the moves of piece c3 to squares b2 or d2 are countered by means of  $5.f8-a3$  or  $5.f8-b4$ )  $5.g7-h8$  with a win. **4.e5xg7 h6-g5**. On  $4...e3-d2$  or  $4...e3-f2$  follow the corresponding moves  $5.f8-b4$  or  $5.f8-c5$ . **5.g7-h8**, and there is no defense from the threats  $6.h8-f6$  and  $6.h8-d4$ .

152 **1.b6-a7 b8-c7 2.e3-d4 c7-b6 3.c5-d6 b6-a5**. If  $3...h2-g1$   $4.a7xc5 g1-h2$ , then  $5.d6-e7$ , and White can't attack  $5...h2-d6$ , in view of  $6.e7-f8$ . **4.d6-e7 a5-b4 5.e7-f8 b4-a3 6.a7-b8 a3-b2 7.b8-g3! h2xf4 8.d4-e5 f4xd6 9.f8xc1**.

153 **1.d6-c7 b4-c3**.  $1...b4-a3$  leads to the same thing. **2.c7-b8 c3-b2**. If  $2...a5-b4$ , then  $3.b8-e5$ . **3.b8-g3! h2xf4 4.g1-e3 f4xd2 5.e1xa1**.

154 **1.h4-e1 b4-a5 2.a3xe7 a5-c7**. On 2...a5-d8 will follow 3.e1-h4. **3.e1-a5 c7-d8**. Not 3...c7-e5 because of 4.e7-d6 **4.e7-h4 b8-c7 5.a5-c3**.

155 **1.a7-b8**. White must defend itself from two threats – d6-e7 and e3-d4. **1...f8-e7 2.d6xf8 c3-b2**. If 2...h8-g7 3.f8xh6 c3-b2, then 4.h6-g7; after 2...h4-g3 3.b8xh2 c3-b2 4.h2-e5 a normal winning endgame arises for Black. **3.b8-h2! h8-g7**. With 3...b2-a1 the White king immediately vanquished because of 4.f8-g7 h8xf6 5.e3-d4. **4.f8xh6 b2-a1 5.h6-g5! h4xf6 6.e3-d4**.

156 **1.h6-e3! f2xd4 2.d8-a5 c5-b4**. With the moves 2...c3-a1 or 2...c3-e1 wins the return of king c1 to b2 or d2. **3.c1-b2! c3xa1 4.a5xh8**.

157 **1.e3-h6 g7-f6 2.a3-b4!! a5xc3 3.h6-g7**.

158 **1.f2-g3 c3-b2**. If 1...h2-g1, then 2.g3-f2, but on 1...c3-d2 decides the strike 2.f4-g5. After 1...a7-b6, 2.h6-g7 c3-d2 3.g3-e1! d2-e1 4.g7-h6 leads to a win. **2.h6-g7 b2-a1 3.g7-h8 h2-g1**. 3...a7-b6 doesn't rescue because of 4.g3-f2! **4.g3-h2**. An original situation. When the forces are equal White is deprived of satisfactory responses. If 4...a7-b6, then 5.f4-e5 a1xf6 6.h8xa7; the moves 4...g1-f2 and 4...g1-c5 are parried by a strike. Finally, on 4...g1-b6 wins 5.h8-b2 a1xg3 6.h2xa5.

159 **1.a3-b4 a7-b6 2.h4-g5!!** Like thunder from a clear sky. **2...h6xf4 3.g1-f2!**, and White can't win. The assaults 3...h2-g1 or 3...b6-a5 are futile because of the corresponding moves 4.b4-a5 or 4.f2-g3. The attempt to cut off the path of the Black piece from the major road 3...f4-g3 4.f2xh4 h2-g1 5.h4-g5 g1-d4 offers nothing in view of the response 6.b4-c5.

### CHAPTER 3

## The Tactical Foundations of the Battle

From the very first moves in a checker game the respective forces are coming into conflict with one another and are exchanging shots. Each player is striving to extract the maximal advantage from the closest jump.

How can this be done? What guidelines must a checker player follow while engaging his forces into direct contact with the enemy's units?

The resolution of the questions is impossible without a knowledge of battle tactics.

Of course, to cover all the varieties of these tactics is also impossible – their number is beyond all calculation. Besides, new situations are constantly on the rise and they demand original tactical solutions.

Game practice singles out the most often encountered tactics whose knowledge is obligatory for every qualified checkerist.

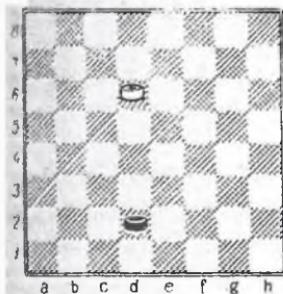
Before examining separate tactics, let's take note that these tactics should not be regarded as fixed entities and they can not be used mechanically without an evaluation of the overall game situation. The same tactic in various situations can produce opposite results. It follows that a precise and a far-ranging account of moves is important, as well as the ability to conceive of and properly evaluate the position which arises after the implementation of a tactical maneuver.

A checker game is inexhaustible in its wealth of ideas. The study of the basic elements of the struggle should only be taught to the independent and creative thinker.

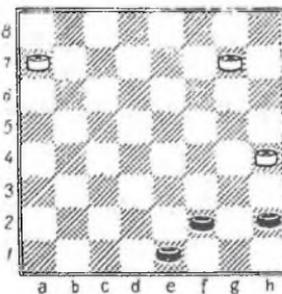
## THE OPPOSITION, THE EXCHANGE, TEMPO

Opposition is referred to as a situation in which pieces of different colors are standing directly across from one another. The side that has the move wins in these instances. Here is an easy example.

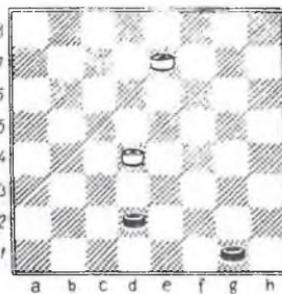
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162



*Diagram 160*

In this diagram when the Black piece moves, it falls into opposition and perishes. For instance, **1.d2-e3**. Or **1.d2-c3 d6-c5**. **1...d6-e5**. The pieces come together, Black must move and loses to the strike of White's piece. If White had had the right to the first move in the opening position, then naturally, the outcome would have been reversed: **1...d6-e5**. On **1...d6-c5** wins **2.d2-c3**. **2.d2-e3**, and the demise of White's piece is inevitable.

Many pieces can simultaneously be in opposition on various places of the board.

*Diagram 161*

Black plays: **1.h2-g3 a7-b6**. The moves of piece g7 don't change anything. **2.e1-d2 b6-c5 3.d2-c3 g7-f6 4.g3-f4**. As a result, three pairs of pieces are confronting one another. It's White's move and White has no other alternative than to surrender its pieces to jumps.

An understanding of the exchange is immediately associated with opposition, that is, the surrender of one's pieces to a jump and in return the capture of the same number of opposition pieces.

The exchange in a checker game is one of the most effective of battle tactics. It permits a player to quickly regroup his forces and to transfer them to advantageous positions. The influence of an exchange on the opposition of pieces in the final stage of the game is decisive. But that's understandable. A piece can advance one square with a simple move but an exchange permits that piece to

jump two or more squares both forward and backward. In the case when the opposition (when there are no jump moves) turns out to favor the opponent, an exchange can change the opposition to your favor. This means that, owing to an exchange, time or tempo wins as is accepted to say in checker terminology.

*Diagram 162*

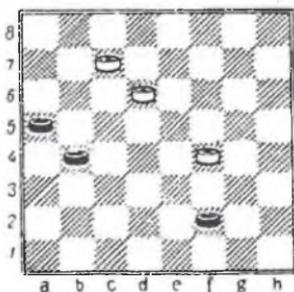
In this position the pair d2 and d4 are in opposition to one another. Let's see what will happen when another pair, g1 and e7, approach.

**1.g1-f2 e7-d6 2.f2-g3.** On 2.d2-e3 follows d4-c3 3.e3-f4 c3-b2, with a White win. **2...d6-e5 3.g3-h4 e5-f4,** and Black loses because of its turn to move.

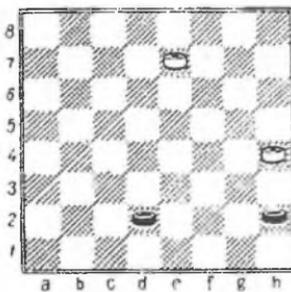
It's worthwhile for Black to execute the exchange **1.d2-e3 d4xf2 2.g1xe3,** as the correlation of tempo immediately changes to its advantage. After **2...e7-d6.** Or **2...e7-f6 3.e3-f4, 3.e3-d4.** White runs short of a move. This happens because piece e1 perpetrated a leap two squares ahead.

To gain an advantageous opposition exchanges are committed in both forward and backward directions.

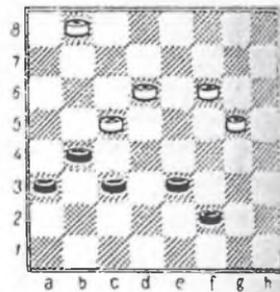
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164



165



*Diagram 163*

Black move. Black has the chance to exchange both one and two pieces. The best route can be determined by only one means – a precise, concrete evaluation. Let's first consider the move **1.b4-c5 d6xb4 2.a5xc3,** which leads to opposition after **2...c7-d6 3.c3-b4 d6-e5 4.b4-c5.** However, White is rescued by surrendering a piece **4...f4-g3 5.f2xh4 e5-f4.** What's going on? Why hasn't the favorable opposition brought Black success?

This is explained by the fact that pieces e5 and c5 are resisting one another along the horizontal and not along the vertical which allows White to find a loop-hole for a breakthrough to a kinging.

Thus we see that an exchange of one piece doesn't lead to a win. Let's now evaluate a position which emerges after the exchange of two pieces: **1.f2-e3 f4xd2 2.b4-c5 d6xb4 3.a5xe1**. It's not difficult to be convinced of the propriety of this route – extra tempo furnishes Black with favorable opposition after the pieces come closer. For instance, **3...c7-d6 4.e1-d2**. With **4.e1-f2?** the White piece would manage to miss its opponent by moving **4...d6-c5 4...d6-e5 5.d2-e3**, and White loses.

There are instances in which an exchange doesn't alter the alignment of tempo.

#### *Diagram 164*

**1.d2-e3 e7-f6 2.e3-f4**. The opposition is in Black's favor, however, White has the move **2...h4-g3**. Then, after the exchange **3.f4-g5 f6xh4 4.h2xf4**, the alignment of tempo remains unchanged.

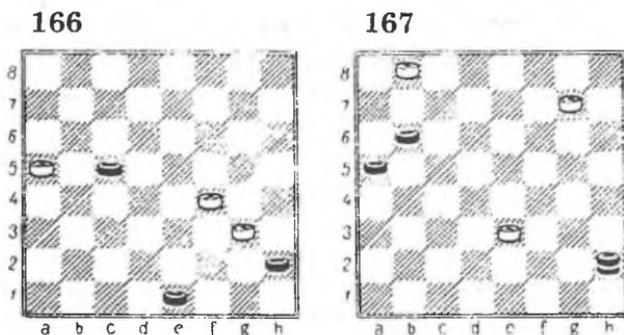
Why did this happen? Isn't this an exception to the rule? There's no contradiction. The explanation is that what happened was a so called sliding exchange. After **3...f6xh4** White wins the tempo, but with the responding jump **4.h2xf4** Black wins it back. In this manner the alignment of tempo remains as it was previously. But the reader will say that both sides win according to one tempo when there is a usual exchange. The essential difference is in the fact that with a simple exchange the piece winning the tempo is annihilated while during a sliding exchange, the jumping piece remains (f6 – in diagram 164).

From the preceding examples we have found out that opposition along the vertical is unfavorable to the side whose turn it is to move. There is, however, one exception to this rule. When Black is positioned on square b6 and White on square b8 (correspondingly g1 and g3), Black (in the second case White) wins irregardless of whose turn it is to move. This happens because the side moving first has a safety valve – side square a7 (h2) to which a move allows that side to escape defeat, which is what occurs with usual opposition.

#### *Diagram 165*

Black moves **1.f2-g3** with the threat of paralyzing the enemy's forces on both flanks by moving **2.g3-h4**. White is therefore forced to respond **1...g5-h4**, on which follows an exchange maneuver **2.c3-d4 h4xf2 3.d4xb6 f2xd4 4.b4-c5 d6xb4 5.a3xe3**. As a result, when the pieces are in opposition on the left flank, Black has the opportunity for a reserve move to a7 or, as usually said, Black acquires "eternal tempo". It's obvious that in this situation White can't be rescued: on **5...f6-e5** or **5...f6-g5** will follow **6.b6-a7**.

We'll analyze a few more examples in which the tactic of opposition is the only means of winning.



*Diagram 166*

**1.c5-d6 a5-b4 2.d6-e7 b4-c3.** 2...b4-a3 does not change a thing. The surrender of two pieces to White on the left flank produces, in the final account, a normally lost endgame – three kings against one. **3.e7-f8 c3-b2 4.f8-g7! b2-c1.** If 4...b2-a1, then 5.g7-h8, and White's forces are doomed to destruction. **5.e1-d2 c1xe3 6.g7-e5 f4xd6 7.h2xd2,** and on the next move White's piece falls into opposition.

*Diagram 167*

The breakthrough of White piece e3 to a kinging can only be prevented with the help of a concealed exchange maneuver which concludes with an opposition. **1.h2-g1 e3-d2 2.b6-c7! b8xd6 3.g1-c5 d6xb4 4.a5xe1,** and Black wins.

### EXERCISES

Diagram 168

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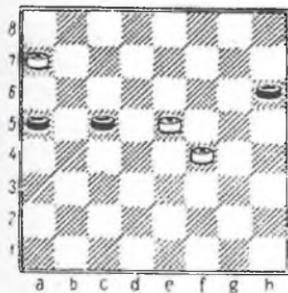
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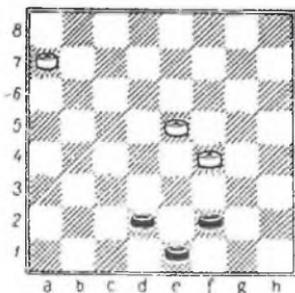
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Black wins in all these positions.

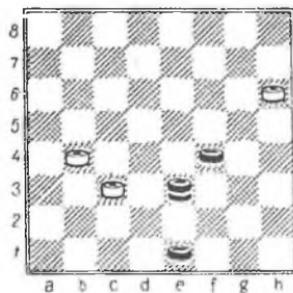
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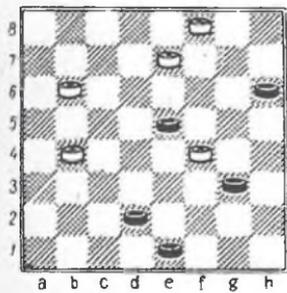
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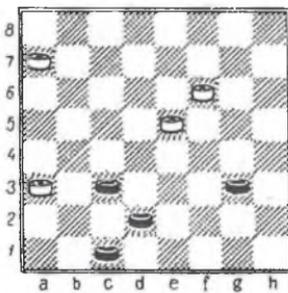
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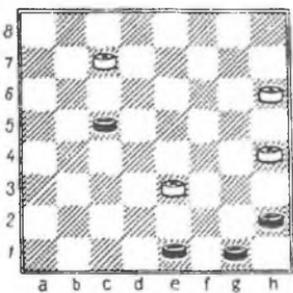
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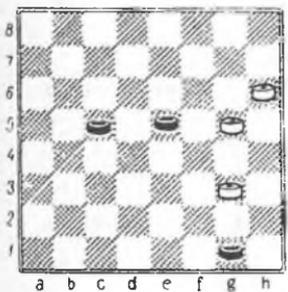
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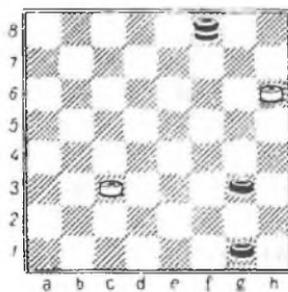
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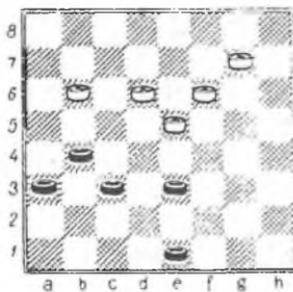
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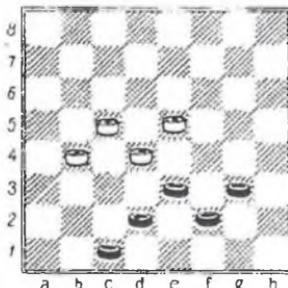


175



176





## ANSWERS

168 **1.h6-g7 f4-e3**. If  $1...f4-g3$ , then  $2.g7-h8 e5-f4$   $3.h8-d4$ , and then  $4.d4-g1$  with a win. **2.g7-h8 e5-f4 3.h8-d4! e3-d2 4.d4-e5 f4xb4 5.a5xe1**.

169 **1.d2-c3 a7-b6 2.c3-b4 b6-c5**. On  $2...f4-g3$   $3.f2xh4 e5-d4$  wins  $4.h4-g5 b6-a5$   $5.b4-c5 d4xb6$   $6.g5-f6$ . **3.b4xd6 c5xe7 4.f2-e3 f4xd2 5.e1xc3**.

170 **1.e3-c1 b6-a5 2.c1-e3 c3-b2**. After  $2...a3-b2$   $3.e3-c1 b2-a1$   $4.c1-b2 c3-d2$   $5.e1xc3$  the White king is locked in; if  $2...h6-g5$   $3.f4xh6 c3-b2$ , then  $4.h6-g7$  with a winning endgame. **3.f4-g5 h6xd2 4.e1xa1**.

171 **1.g3-h4 f4xd6 2.h6-g7 f8xh6 3.h4-g5 h6xf4 4.d2-e3 f4xd2 5.e1xe5**.

172 **1.d2-e3 f6-g5**. The assault  $2.e3-f4$  threatens. **2.g3-h4 e5-f4 3.h4xf6 f4xb4 4.f6-g7 b4-c3 5.g7-h8 a3-b2 6.c1xa3 c3-d2 7.h8-c3 d2xb4 7.a3xc5**.

173 **1.e1-f2 h6-g5 2.f2xd4 g5-f4 3.g1-f2! f4-e3**. The sacrifice  $3...c7-d6$   $4.c5xe7 f4-e3$  doesn't offer rescue in view of  $5.e7-f8 e3xg1$   $6.f8-c5$  **4.f2-g3 h4xf2 5.h2-g3 f2xh4 6.d4xf2**.

174 **1.c5-d6 g5-f4 2.g1-h2 h6-g5 3.d6-e7 f4xf8 4.h2xh6**.

175 **1.f8-a3 c3-d2 2.a3-c1 d2-e1 3.g1-f2 e1-c3 4.c1-d2 c3xe1 5.g3-h4 e1xg3 6.h4xf2**.

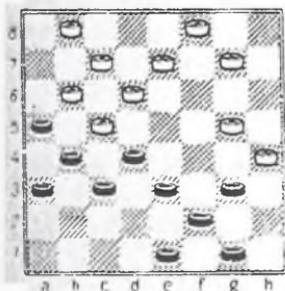
176 **1.e3-f4 e5xg3 2.e1-f2 g3xe1 3.b4-a5 e1xb4 4.a5xe5!** The jump  $4.a3xg5?$  leads to a win for White after  $4...b6-c5$ . **4...f6xd4 a3xe3**.

177 **1.g3-h4 d4-c3**. Otherwise a Black win is simple. **f2-g3 c3xe1 3.c1-d2 e1xc3 4.e3-d4 c5xe3 5.g3-f4 e3xg5 6.h4xb2**.

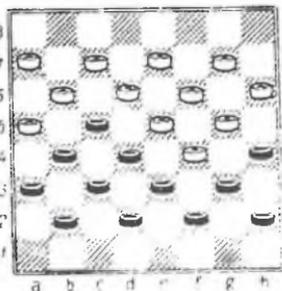
## THE LOCK IN

You already know that a win can be achieved not only by destroying all of the opponent's forces, but also by depriving his forces of moves, which is called a lock in. The ways of locking in are greatly diverse. They are used, basically, in the concluding phase of the game when a small number of pieces is on the board. But there are also well known instances of lock ins occurring in the middle game in the presence of a considerable number of forces from both sides.

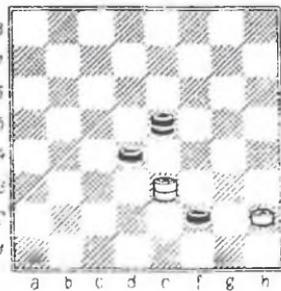
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179



180



*Diagram 178*

Black attacks a piece with the move **1.g3-f4**, forcing the White response **1...g7-h6**. Then follows the incursion **2.d4-e5!** which results in a maximum constraint of White's forces. Now, after **2...f8-g7 3.c3-d4** White is faced with an unpleasant dilemma: make material sacrifices with the move **3...g7-f6** (you can easily be convinced that this route will not bring reprieve), or play **3...e7-f6**, which entails a lock in of White's pieces after **4.g1-h2 b8-a7 5.h2-g3**.

The locking in of all twelve pieces is possible with the following symmetrical development: **1.e3-d4 d6-e5 2.a3-b4 h6-g5 3.b4-c5 g5-f4 4.g3-h4 b6-a5 5.b2-a3 g7-h6 6.a3-b4 h6-g5 7.f2-e3 c7-d6 8.g1-f2 b8-c7 9.f2-g3 c7-b6 10.a1-b2 d8-c7 11.b2-a3 h8-g7 12.c1-b2 g7-h6 13.e1-f2 f8-g7**, and Black is devoid of moves.

*Diagram 179*

It's not difficult to venture a guess as to why this happened to Black. Black moves first as a result of which a reserve move turned up for White.

In many positions the lock in is the only means of winning. A maximally precise account of all variations up to the last move is mandatory for the successful

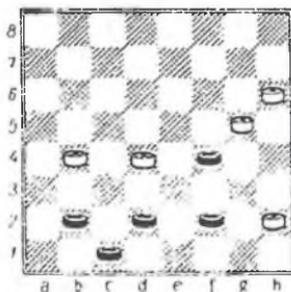
implementation of this tactic. In most cases the lock in is preceded by sacrifices of one's own pieces. If there is a slight inaccuracy the opponent will exploit the material superiority for his own benefit.

The examples below illustrate the typical ways of locking in on various places of the board.

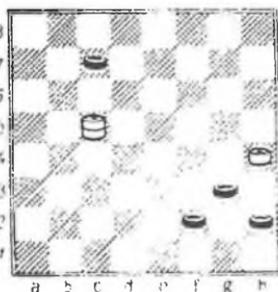
### Diagram 180

The situation here looks completely drawn. On the next move White jumps on Black's pieces and equalizes the forces. However, play follows: **1.d4-c5!** The beginning of a subtle maneuver tied in with the lock in of White piece h2. **1...e3xa7**. If **1...e3xg1**, then **2.e5-d4 g1-f2** **3.d4xh2**, and White has no moves. The jumps **1...e3xc5** and **1...e3xb6** lead to the basic variation. **2.e5-b8! a7xg1** **3.b8-a7**, and Black wins with the subsequent capture. **4.a7xg1**.

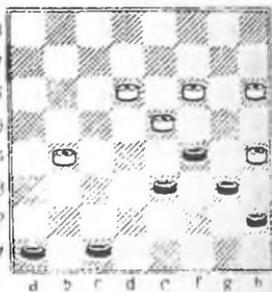
181



182



183



### Diagram 181

**1.f2-e3! d4xf2** **2.b2-c3 g5xe3** **3.d2xf4! b4xd2** **4.c1xg1**, and White piece h2 is locked in.

### Diagram 182

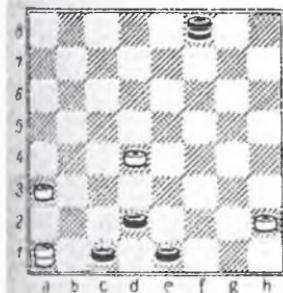
A careless White attack on the last move causes the lock in of a king and piece: **1.c7-d8 c5xg1** **2.d8-a5 h4xf2** **3.a5-e1**, and White has no moves.

### Diagram 183

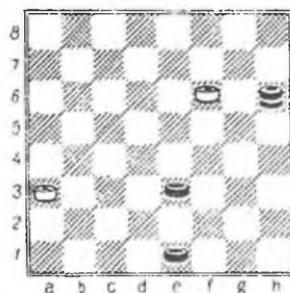
**1.a1-b2 h4xd4** **2.b2-c3! e5xg3**. The responses **2...d4xb2** and **2...b4xd2**, lead to the same finale. **3.h2xf4 d4xb2** **4.c1xg5**, locking in piece h6.

In the following diagrams we'll see examples of locking in on the opposite flank.

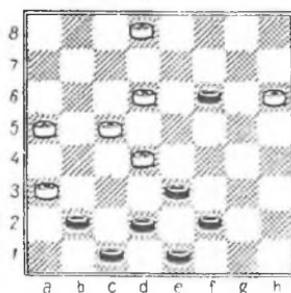
184



185



186

*Diagram 184*

**1.d2-c3! d4xb2 2.e1-f2 h2-g1 3.c1-d2 g1xc1 4.f8-h6!** An unusual situation. Two kings and two pieces are forced to yield to one king. On any White move follows a responding jump to square c1 with a lock in of a king and two pieces.

*Diagram 185*

This endgame was met in one game from a match played between Vladimir Kaplan and Karl Smith in Detroit in 1978. It seems that White will achieve a draw without much effort. White piece a3 unimpededly seizes the major road in two moves. However, after **1.e1-d2 a3-b2 2.e3-d4!** it turns out that White has no rescue: the move 2...b2-a1 is countered by means of **3.d4-e5 f6xd4 4.d2-c3 d4xb2 5.h6-c1** with a lock in of White's king and piece.

*Diagram 186*

Black move.

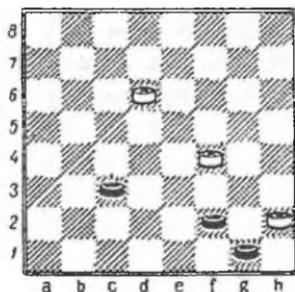
Each side evaluates the position on the diagram differently. White considers that it's assured of a kinging. On 1.d2-c3 will follow 1...d8-c7 2.c3xe5 d6xd2 3.e1xc3 c5-b4, etc. But if 1.e3-f4, then d6-e5. Black's considerations prove to be deeper. Black's move **1.e3-f4!** forces the opponent to quickly lay down his arms. This is proven after **4...d6-e5** (Black otherwise wins with the assault 5.d2-c3). **5.f4xb4 a5xa1 6.d2-c3 d4xb2 7.f2-e3**, and a Black king and two pieces can't escape their confinement. For instance, **7...d8-c7 8.f6-e7 c7-b6 9.e7-d8 b6-c5 10.e1-f2 c5-b4 11.d8-a5**.

## EXERCISES

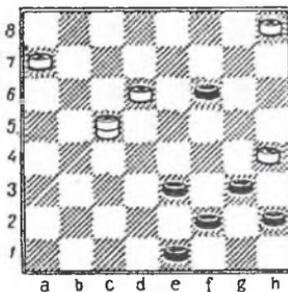
Diagrams 187 – 192

In all positions Black wins by using the tactic of locking in.

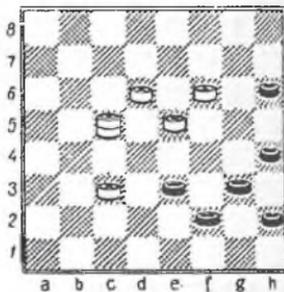
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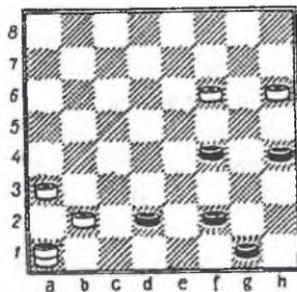
188



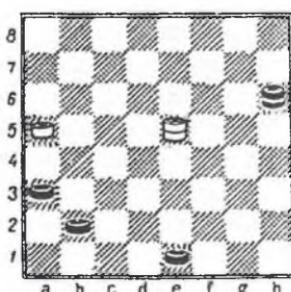
189



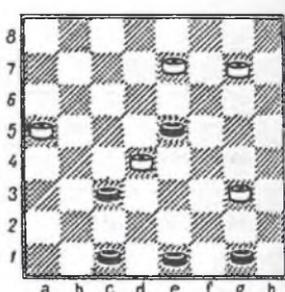
190



191



192



## ANSWERS

187 1.c3-b4 d6-e5 2.b4-c5 f4-g3 3.f2xh4 e5-f4 4.h4-g5! f4xh6 5.c5-d6 h6-g5 6.d6-c7 g5-f4 7.c7-b8 f4-e3. If 7...f4-g3, then 8.b8-a7 g3-f2 9.g1xe3 h2-g1 10.e3-d4 with a win. 8.g1-f2! An often encountered practical maneuver. 8...e3xg1 9.b8-a7, and with a subsequent jump to square g1, Black locks in piece h2.

188 1.f6-g7 h8xf6 2.e3-f4 c5xg1 3.f4-g5 h4xf2 4.g5xc5 a7-b6 5.c5xa7.

189 1.h4-g5 f6xh4 2.e3-f4 c5xg1 3.h6-g7 h4xf2 4.g7-f8 e5xg3 5.f8xe1. An effective finale. One Black king deprives a king and three enemy pieces of moves.

190 1.f4-g5 h6xf4 2.d2-e3 f4xd2 3.h4-g5 f6xh4 4.f2-g3 h4xf2 5.g1xc1.

191 1.h6-c1 e5xa1 2.a3-b4! a5xc3 3.c1-b2 c3-d2 4.e1xc3.

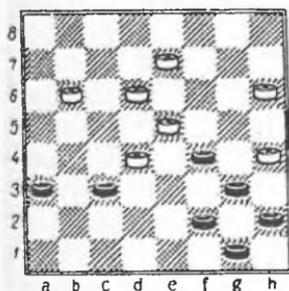
192 1.e5-f6! g7xe5. Other jumps don't offer rescue either. If 1...d4xb2, the 2.f6xh8 b2-a1 3.c1-b2: with 1...e7xg5 2.c3xe5 a road to a kinging is open to Black piece e5. 2.g1-h2 d4xb2 3.h2xf8 b2-a1 4.f8-b4! a5xc3 5.c1-b2 c3-d2 6.e1xc3.

### ROZDIKH (The Opportunity)

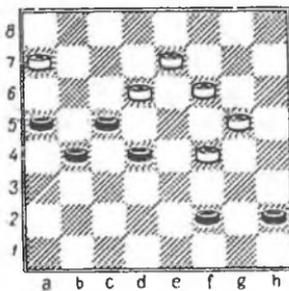
When attacking the enemy's forces, always consider the possibility that the opponent will use your forced shot to create an advantageous position. This tactic has been given the title "Rozdikh" or the "Opportunity". Rozdikh is often used for the implementation of various tactical maneuvers and combinations which we will frequently meet in this book.

In this light you can see how essential it is to weigh all possible responses before attacking, particularly in positions with a latticed arrangement of pieces. Rozdikh is quite often formed when there's a jump to a kinging and a stoppage on the last row.

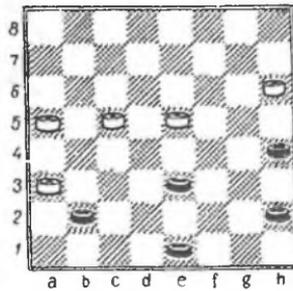
193



194



195



*Diagram 193*

With its assault on the previous move, White places the opponent in a seemingly hopeless position. But White failed to take account of one move: 1.a3-b4! Black finds an unexpected opportunity to employ a Rozdikh. 1...d4xb2 2.f2-e3! h4xd4 3.b4-a5 e5xg3 4.a5xa1, and on its next move, Black wins a piece and, along with the piece, the game.

*Diagram 194*

What can be more natural for White than to attack 1. f4-e3 with the imminent

prospect of gaining a king? And this is what White plays. However, Black has prepared a surprise: **2.h2-g3!** The emerging Rozdikh is used to deliver a decisive blow. **2...e3xg1 3.g3-f4 g5xe3 4.d4xf2 g1xb6 5.a5xg7!**, and White has no hope for rescue.

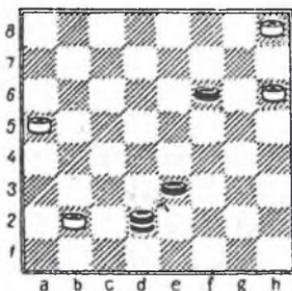
*Diagram 195*

Here Black implements a triumphant maneuver thanks to the fact that the White king stops on the last horizontal.

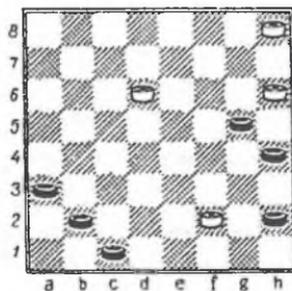
**1.h2-g3! a3xc1 2.e3-f4 c1xg5 3.h4xb6 a5xc7 4.g3-f4**, and White's pieces fall into unfavorable opposition.

There are certain instances when one side forces the opponent to form a Rozdikh. This usually happens when it is necessary to escape from some kind of threat.

196



197



*Diagram 196*

**1.d2-c1 b2-a1.** Black forces the White king to assault piece f6. By doing this Black gains time to prepare a projected maneuver. **2.e3-f4! a1xg7 3.f4-g5 h6xf4 3.c1xf8**, and White loses.

*Diagram 197*

Black wins.

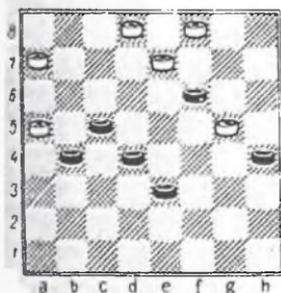
**1.a3-b4 h6xf4 2.b4-c5 d6xb4 3.h2-g3! f4xh2 4.b2-c3 b4xd2 5.c1xg1 h8-g7 6.h4-g5 g7-h6 7.g5-f6**, and White has no moves.

## EXERCISES

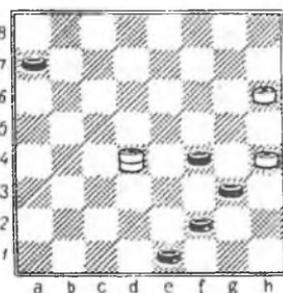
In all the positions Black begins and wins.

*Diagrams 198 – 202*

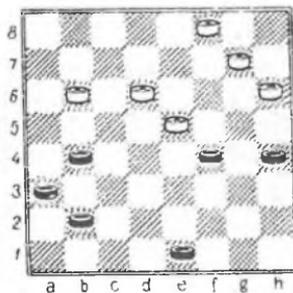
198



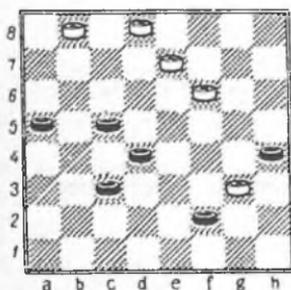
199



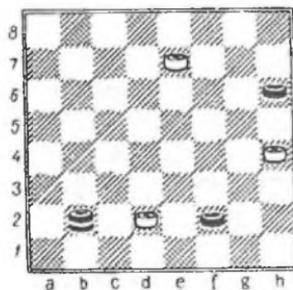
200



201



202



## ANSWERS

198 1.d4-e5 a5xc3 2.c5-b6 a7xc5 3.e3-f4 g5xe3 4.e5-d6 e7xg5 5.d6xh6 d8-e7  
6.h4-g5 e7-d6 7.g5-f6 d6-c5 8.f6-e7 f8xd6 9.h6-g7 c5-d4 (or 9...d6-e5)  
10.g7-f8 d6-e5 11.f8-g7.

199 1.a7-b8 d4xg1 2.b8-a7 h4xf2 3.e1xg3 g1-h2 4.a7-b8 h2-g1 5.f4-g5!  
h6xh2 6.b8-a7.

200 1.h4-g5 e5xg3 2.b2-c3 h6xf4 3.e1-f2 g3xe1 4.b4-a5 e1xb4 5.a3xe7!  
f8xd6 6.a5xg3, and the opposition is to Black's advantage.

201 1.c5-b6 g3xe1 2.d4-c5 e1xd6 3.b6-c7 d8xb6 4.a5xg7.

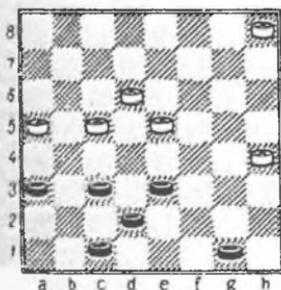
202 1.b2-c1 d2-e1 2.c1-b2! e1xg3 3.b2-f6 e7xg5 4.h6xh2.



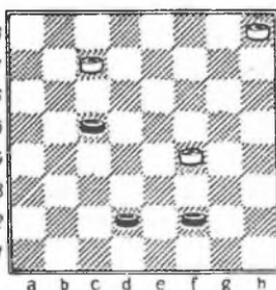
However, Black has prepared a concealed maneuver based on the use of a Lyubki which is taking shape. In response follows: **2.f2-e3! c3xe5**. If **2...c3xa1**, then **3.e3-f4 a1xe5 4.f4xb8**. **3.c1-d2! a3xc1 4.e3-f4 c1xg5 5.h6xb8**, and White has no rescue.

Let's examine two more propositions that use Lyubki.

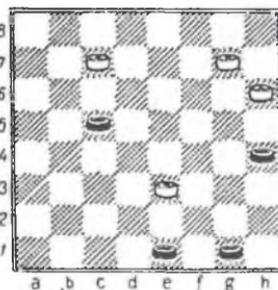
206



207



208



*Diagram 206*

Black unexpectedly surrenders a piece **1.a3-b4! c5xa3** and attacks **2.e3-d4**. The withdrawal **2...e5-f4** is now forced, otherwise the jump **d4xf6** would follow with a quick breakthrough to a kinging. Black then stops in Lyubki **3.d4-e5**, and White's position seems hopeless. After **3...d6-c5 4.e5xg3 h4xf2 5.g1xe3** White's right flank pieces are completely cut off from the game. Black easily realizes its tremendous positional superiority: **5...h8-g7 6.e3-f4 g7-f6 7.d2-e3 c5-b4 8.c3-d4 b4-c3 9.d4xb2 a5-b4 10.f4-g5! f6xh4 11.e3-f4**, and White's pieces fall into opposition.

*Diagram 207*

Black Wins.

**1.f2-e3 f4-g3 2.e3-f4! g3xe5 3.c5-d6 c7-b6 4.d6xf4 b6-c5 5.f4-g5 h8-g7 6.d2-c3**, and White has no moves.

Here is an example of a "miraculous" rescue thanks to Lyubki in the final position.

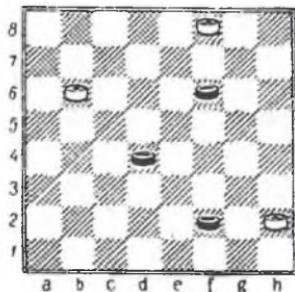
*Diagram 208*

Black's position is unenviable. The natural continuation **1.g1-h2** leads to quick defeat because of **1...g7-f6 h2-g3 c7-d6 3.c5xg5 h6xh2**. But an exit is found: **1.e1-f2 e3-d2 2.f2-e3! d2xf4 3.c5-d6 c7xe5**. With two sacrifices Black forms

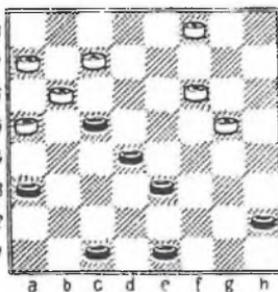
gates on the opponent's left flank. 4.h4-g5, and a draw has become inevitable in view of the subsequent intrusion 5.g5-f6.

### EXERCISES

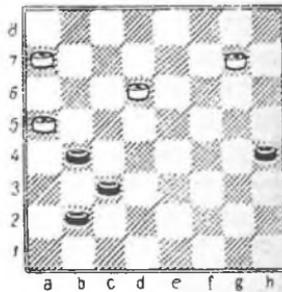
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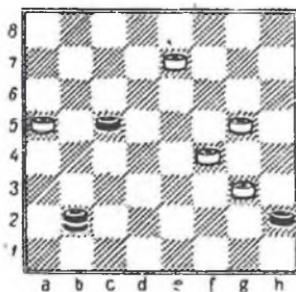
210



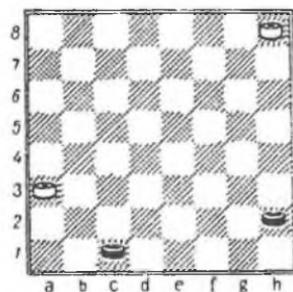
211



212



213



*Diagram 209*

Black move. Can Black secure a draw?

*Diagram 210*

White threatens to win a piece by means of a5-b4. Does Black have the means to repel this assault and achieve victory?

*Diagram 211*

Black begins and draws.

### Diagram 212

Black wins.

### Diagram 213

Black begins and draws.

In this position the opposition is in White's favor, but a saving Lyubki comes to Black's aid.

### ANSWERS

209 1.f2-g3 h2xf4 2.f6-e7! f8xd6 3.d4-e5, and White can't win.

210 1.a3-b4! a5xe5 2.c5-d6.

211 1.h4-g5 a7-b6 2.b2-a3 b6-c5 3.c3-d4! a5xe5. If 3...c5xe3, then 4.g5-h6, and a draw. 4.g5-f6.

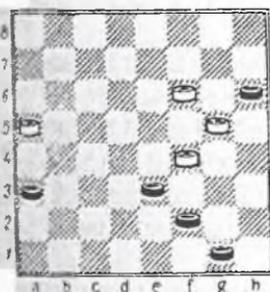
212 1.c5-b6! a5xc7 2.b2-f6 c7-d6. On 2...e7-d6 decides 3.f6xf2 d6-e5 4.f2-c5 c7-d6 5.c5xf8 f4-e3 6.f8-g7 e5-f4 7.g7-h6. 3.f6xf2 e7-f6. If 3...d6-e5, then wins the assault 4.e3-c5. 4.f2-d4! Preventing the construction of the column d6,e5,f4. 4...f6-e5 5.d4xg7 f4-e3 6.g7-f8, and Black wins as pointed out in the comments above.

213 1.h2-g3 h8-g7 2.g3-f4 g7-f6 3.c1-d2 a3-b2 4.d2-c3! b2xd4 5.f4-e5, a draw.

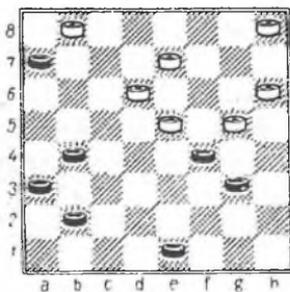
### THE COUNTERSTRIKE

You must always be aware that the opponent has the opportunity to counterstrike when you attack his pieces. A counterstrike can be delivered in the most unexpected places.

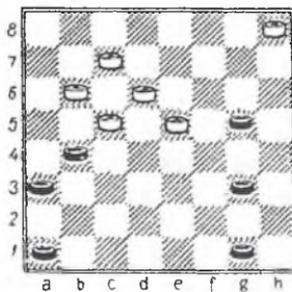
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216



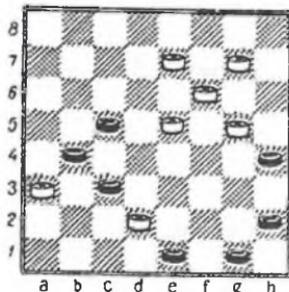


Diagram 214

Black has an extra piece but the weakness of the right flank would seem to prevent black from availing itself of this advantage. After the natural withdrawal 1. e3-d4 White easily breaks through to a kinging by means of 1...g5-h4 2. d4-c5 a5-b4, etc. Only the unexpected counterattack on the left flank **1.a3-b4!!** allows Black to gain a victory. **1...f4xd2**. After 1...a5xc3 2. e3-d4 c3xe5 3. f2-g3 f4xh2 4. h6xd6 f6-g5 5. d6-c7 an endgame familiar to us from the previous sections turns out in which a method of locking in the White piece of square h2 is used. **2.h6xf4 a5xc3 3.f4-g5! f6xh4 4.f2-g3 h4xf2 5.g1xc1**, and the opposition is in Black's favor.

Diagram 215

By attacking the left flank White expects to win piece f4. However, danger approaches from the opposite flank. **1.b4-c5! g5xe3 2.e1-d2! e3xc1**. With two counterattacks Black prepares a battle position for the finale. **3.a3-b4 c1xa3 4.c5-b6 a3xc5 5.b6xd8**, and the endgame is lost for White.

Diagram 216

White threatens to win a piece with the move b6-a5. It seems that Black has one response 1. b4-a5. But in this instance, after 1...c5-d4, piece d4 will seize one of two key squares – c3 or e3. Black finds another plan: **1.g3-f4! e5xg3 2.g5-f6 b6-a5**. There's no other. If 2...c5-d4, then 3. b4-c5 d6xb4 4. a3xa7 d4-e3 5. a7-b8, and White has a hopeless endgame. **3.f6-e7!!** A brilliant counterattack. **3...a5xc3 4.e7-d8!** and in spite of its two extra pieces, White can't repel the attack of Black's king.

In the following diagram Black must deliver three counterstrikes in succession to win.

### Diagram 217

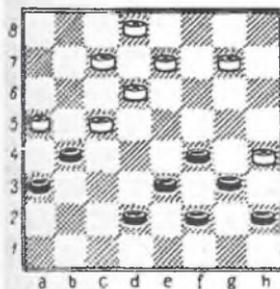
1.c5-d6! e5xc7. With any other jumps White loses because of great material losses. 2.h2-g3 a3xc5 3.g3-f4! g5xe3 4.h4-g5! The third and crowning counterstrike. 4...d2xb4. The same finale will be with 4...f6xh4. 5.e1-f2 f6xh4 6.f2xh8, and Black wins.

### EXERCISES

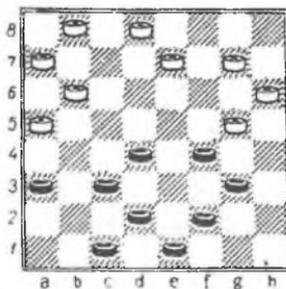
Diagrams 218 – 222

In all the positions Black wins with the help of counterstrikes.

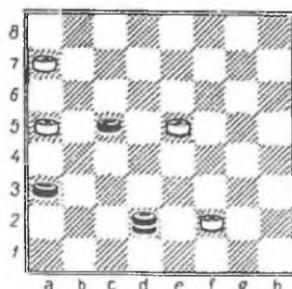
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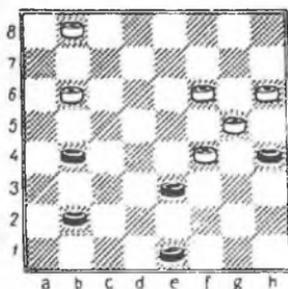
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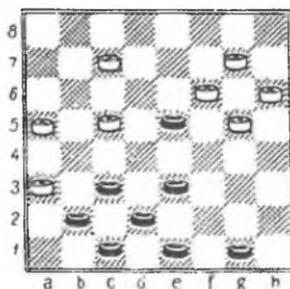
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221



222



### ANSWERS

218 1.f4-e5! a5xe1 2.g3-f4 e1xg3 3.e3-d4 c5xg5 4.h2xf8 d6xf4 5.f8xh2.

219 1.c3-b4!, and with any capture Black is kinged. If 1...a5xe5, then 2.f4xf8: on 1...g5xc5 will follow 2.b4xf8. In the event of 1...g5xg1 wins 2.d2-c3 g1xc5 3.b4xf8.

220 1.d2-e1 f2-g1 2.a3-b4! g1xb6. If 2...a5xc3, then 3.e1xa5. 3.e1-g3 a5xc3 4.g3xd2.

221 1.b4-c5!

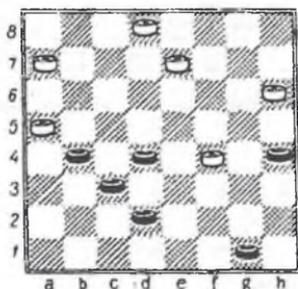
222 1.c3-b4! a5xa1 2.e1-f2 f6xd4 3.d2-c3 d4xb2 4.e3-f4 g5xe3 5.f2xd8.

### THE THREAT

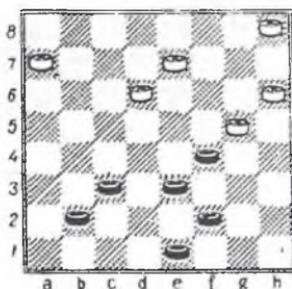
During a game both sides are trying to somehow threaten one another. The direction of these threats may be extremely varied: to gain a material superiority, improve a position, become kinged, weaken the opponent's battle positions, and to escape from a difficult situation, etc.

We can thus understand that the threat is an extraordinarily effective means of combat. The threat limits the opponent's responses and coerces him into making forced moves. The possibilities of making a threat must be seen from far away. By doing this a player can propitiously avert the impending danger and even present the opponent with an unpleasant surprise. The more the threat is disguised, the greater the chances that the opponent will not discover it on time.

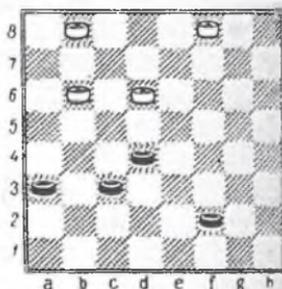
223



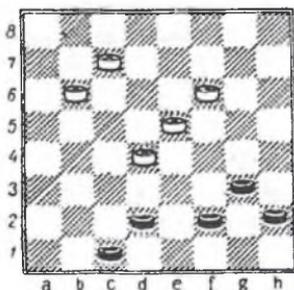
224



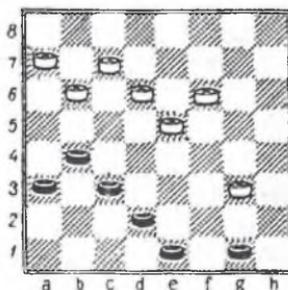
225



226



227



### Diagram 223

Black plays **1.h4-g5** with the aim of winning piece f4. White is in no position to beat off this threat: on the withdrawal **1...f4-g3** follows a breakthrough to a kinging by means of **2.g1-h2! h6xf4 3.d2-e3 f4xd2 4.c3xe1 a5xe5 5.h2xf8**.

### Diagram 224

Black's move **1.f2-g3** contains the threat of assaulting 2.g3-h4 with a subsequent bind up of the enemy's left flank pieces. Since White can't respond **1...g5-h4** because of **2.e1-d2 h4xd4 3.c3xc7**, it must move into the forewater of Black's plan. **1...a7-b6 2.g3-h4 e7-f6 3.b2-a3**. A joyless picture for white – four of its pieces on the left flank are totally cut off from the game. **2...b6-a5 3.a3-b4 h8-g7 4.e1-f2**, and material losses are unavoidable for White.

### Diagram 225

Here Black, thanks to a threat, maximally reinforces its position by occupying the important square c5. **1.c3-b4 b6-a5** (or **b8-a7**) **2.b4-c5 d6xb4 3.a3xc5**. The ownership of space ensures Black of an overwhelming superiority. For instance, **3...b8-c7 4.d4-e5 c7-b6 5.d4xb6 a5-b4 6.e5-f6 b4-c3 7.a7-b8**, and White can't be rescued from **8.f6-e7**.

### Diagram 226

**1.d2-e3! b6-c5**. On **1...d4-c3** follows a passage to a kinging **2.c1-d2 c3xe1 3.g3-h4 e1xg3 4.h2xb8 2.e3-f4 c7-d6 3.c1-b2**. With two threats Black establishes the prerequisite for a subsequent victorious maneuver. **3...c5-b4**. If **3...f6-g5 4.f4xh6 c5-b4**, then wins **5.b2-a3 b4-c3 6.a3-b4 c5xa5 7.h6-g7 a5-b4 8.g7-h8 4.f2-e3! d4xh4 5.b2-a3 e5xg3 6.a3xg5 h4xf6 7.h2xf4**, and White's piece falls into opposition.

In the following diagram Black, with one less piece, uses a concealed threat to draw.

### Diagram 227

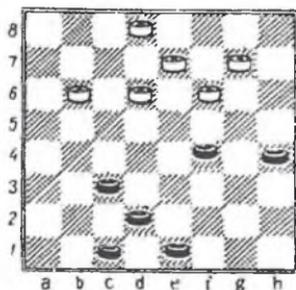
**1.g1-f2! g3-h2**. Otherwise the respective forces are equal. **2.f2-g3 h2xf4 3.d2-e3 f4xd2 4.b4-a5 d2xb4 5.a3xg5**, with a drawn outcome ahead.

## EXERCISES

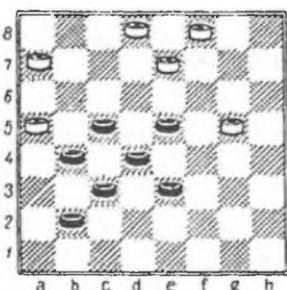
*Diagrams 228-232*

Black to move and win in all the positions.

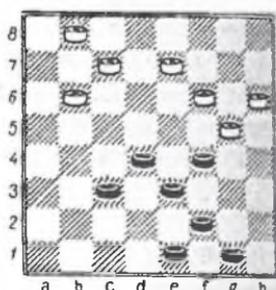
228



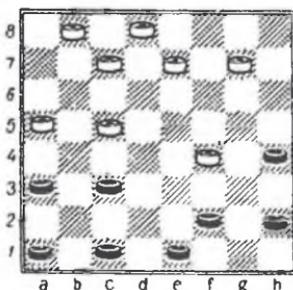
229



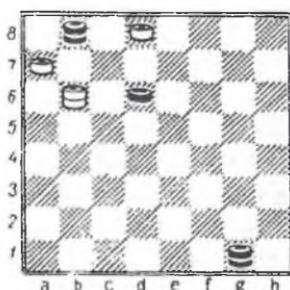
230



231



232



## ANSWERS

228 1.f4-g5 g7-h6. Otherwise will follow 2.g5-h6. 2.c3-d4 h6xf4 3.d4-e5 f6xd4 4.d2-e3 d4xf2 5.e1xa5.

229 1.e5-f6! g5-h4 2.b2-a3 e7xg5 3.c5-b6 a7xc5. On 3...a5xc7 decides 4.e3-f4 g5xc5 5.b4xb8. 4.d4xb6 a5xc7 5.e3-f4 g5xe3 6.c3-d4 7.b4xb8.

230 1.c3-b4 b8-a7. White is forced to compromise its position because of the threat 2.d4-e5. The move 1...b6-a5 is countered by means of 2.f2-g3 a5xe5 3.f4xf8. 2.b4-a5 g5-h4 3.e1-d2 f6-g5 4.d2-c3 e7-d6 (or e7-f6) 5.c3-b4 and White has no moves.

231 1.c1-d2 e7-d6. 1...c7-d6 doesn't save because of 2.f2-g3. 2.f2-g3!, and

White loses a piece. To withdraw 2...d6-e5 is impossible, but if 2...g7-h6  
 3.g3xe5 d6xf4, then 4.h4-g5.

232 1.b8-c7 b6-a5 2.g1-f2! d8xb6 3.f2-e1.

### THE SACRIFICE

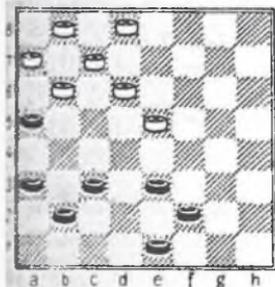
In the previous sections we repeatedly met positions in which the objective of winning or drawing was achieved by sacrificing one's own pieces. In most of the examples the material losses bear a temporary character: a reciprocal capture of enemy pieces follows immediately after the sacrifice.

There is a type of sacrifice, however, in which, by surrendering your own piece, you don't establish material equilibrium, but you gain substantial positional advantages in return. In some cases your force arrangement improves, in others the opponent's position is compromised.

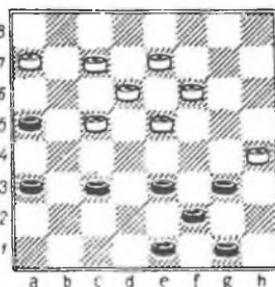
Unquestionably, every type of sacrifice should be implemented only after a precise account and proper evaluation of the present position. Otherwise, the opponent will tip the balance in his favor owing to his force superiority.

I would now like to analyze several examples of sacrifices in various situations.

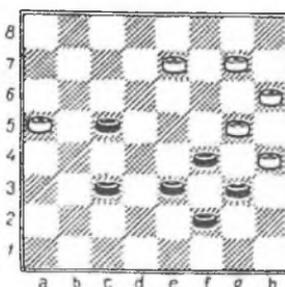
233



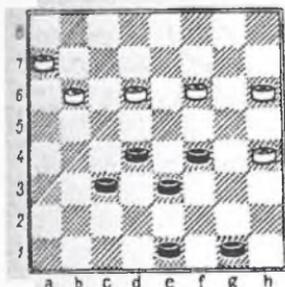
234



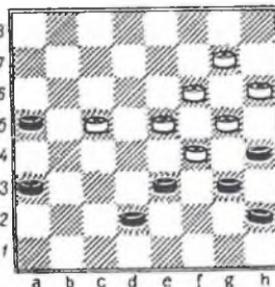
235



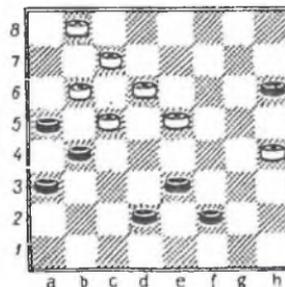
236



237



238



### *Diagram 233*

Black attacks **1.e3-d4** and after the forced response **1...e5-f4**, surrenders a piece. **2.f2-e3! f4xb4 3.a3xe7 d8xf6 4.e1-f2**. As a result Black gains a tremendous positional compensation: Black's two pieces, a5 and d4, have totally barred White's right flank forces from the game. White's subsequent move bears a forced character. **4...f6-g5 5.f2-e3 g5-h4 6.e3-f4 b6-c5 7.d4xd8 b8-c7 8.d8xb6 a7xc5 9.a5-b6! c5xa7 10.b2-c3**, and the opposition is in Black's favor.

### *Diagram 234*

The sacrifice **1.g3-f4! e5xg3 2.c3-d4** immediately reveals a basic flaw in White's camp – the non resistant pieces of the right flank. Neither of two possible responses allows White to escape defeat. After **2...a7-b6 3.g1-h2** White runs out of breathing room, but if **2...c5-b4**, then **3.a5xc3 g3-h2**. Otherwise piece g3 is lost, **4.e3-f4**, and there's no defense from **5.f4-e5** and **6.f2-g3**.

### *Diagram 235*

Black's assignment in this position is to free its clamped pieces on the right flank. Black can only do this with the help of a sacrifice of a piece: **1.c3-d4 g7-f6 2.c5-d6! e7xc5 3.d4xb6 a5xc7 4.f4-e5 f6xd4 5.e3xc5**, and White is faced with a lost endgame. On **5...g5-f4 6.g3xe5 h6-g5** will follow **7.c5-d6 c7-b6 8.d6-e7 g5-f4 9.e5xg3 b6-c5 10.e7-f8 c5-d4 11.f8-h6 d4-c3 12.h6-c1**.

Here is an example of a successful defense by sacrificing a piece.

### *Diagram 236*

Black's position is not one of the easiest because of an insufficient number of reserve moves on the left flank. If Black doesn't take extraordinary measures, its pieces will find themselves surrounded. For instance, **1.e1-d2 f6-g5 2.g1-f2 b6-a5 3.d4-e5 d6-c5 4.c3-d4 a5-b4 5.d4xb6 a7xc5** and Black has no moves.

Rescue lies in a sacrifice: **1.e1-f2! b6-a5**. With other responses Black has no difficulties. **2.d4-c5! d6xd2 3.e3xc1**. As a result, White's forces are deprived of interaction. In addition, the movement of White pieces, a7 and a5, has been suspended in view of the threat **4.f4-e5** and **5.f2-g3**. **3...f6-g5 4.f4-e5 a7-b6 5.c1-b2 b6-c5**. If **5...a5-b4**, then **6.b2-c3 b4xd2 7.f2-g3 h4xf2 8.g1xc1 b6-c5 9.c1-d2**, etc. **6.b2-a3**, and White can't win.

The sacrifices of two or three pieces for the sake of obtaining positional advantages are rarer, but always very effective and beautiful.

### Diagram 237

1.a5-b6 c5xa7 2.a3-b4 a7-b6 3.b4-c5!! A beautiful sacrifice of a second piece.  
3...b6xf2 4.g3xe1. It's difficult to believe that White is losing while having two  
more pieces and the turn to move. 4...e5-d4 5.d2-e3 f4xd2 6.e1xe5 f6xd4  
7.h4xh8 d4-e3 8.h8-c3 h6-g5 9.c3-a5 g5-h4. If 9...e3-f2, then 10.h2-g3 f2xh4  
11.a5-c7. 10.a5-b4 e3-f2 11.b4-c5, and Black wins.

### Diagram 238

In the position in the diagram three Black pieces on the left flank paralyze five  
opposition pieces. Black's job is to keep this quintet in that inert position.

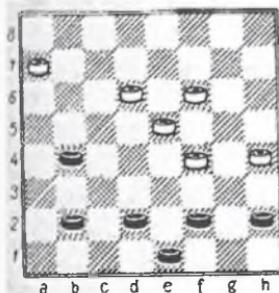
1.h6-g7 e5-f4. White is forced to accept the "Greek gifts". 2.e3xg5 h6xh8  
3.d2-e3 h8-g7 4.f2-g3 g7-f6. if 4...g7-h6, then 5.g3-h4 d6-e5 6.b4xf4 b6-c5  
7.h4-g5 c7-d6 8.g5-f6 b8-c7 9.a3-b4! c5xa3 10.e3-d4, and the endgame is lost  
for White. 5.g3-h4 b8-a7. There's no rescue after 5...f6-e5 6.e3-f4 e5xg3  
7.h4xf2 c5-d4 8.b4-c5 d6xb4 9.a5xe5, etc. 6.h4-g5! A second and decisive  
sacrifice. 6...f6xh4 7.e3-f4, and Black wins. The exit 7...c5-d4 is countered by  
means of 8.f4-g5 h4xf6 9.b4-c5 d6xb4 10.a5xg7.

## EXERCISES

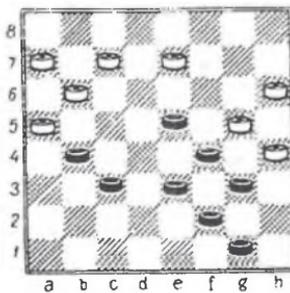
Black draws in position 242, but wins in the others.

### Diagrams 239 – 243

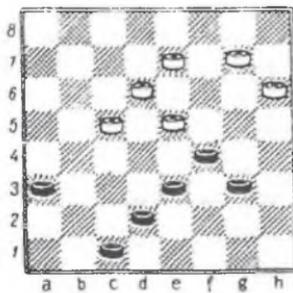
239



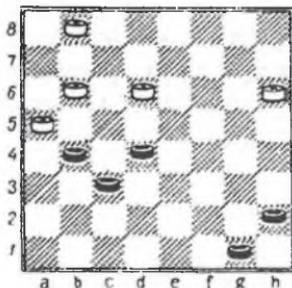
240



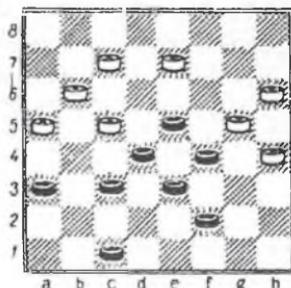
241



242



243



### ANSWERS

239 **1.b4-c5! d6xb4 2.b2-c3**, and White is defenseless. On **2...b4-a3** follows the breakthrough **3.c3-d4 e5xc3 4.d2xb4 a3xc5 5.f2-g3 h4xf2 6.e1xg7**, but after **2...f6-g5** White has nowhere to move.

240 **1.e5-f6 e7-d6 2.g1-h2! g5xe7 3.e3-d4 h6-g5 4.f4xh6 e7-f6 5.g3-f4 f6-g5 6.f2-e3**.

241 **1.a3-b4! c5xa3 2.d2-c3 e7-f6** The best defense. **3.e3-d4 d6-c5 4.d4xb6 e5-d4 5.c3xe5 f6xd4 6.b6-c7 d4-c3 7.c7-d8 a3-b2 8.c1xa3 c3-d2 9.g3-h4 d2-e1 10.d8-e7! e1-f2**. If **10...e1-c3**, then **11.a3-b4 c3xa5 12.e7-b4 a5xg5 13.h4xh8 11.a3-b4** with the subsequent capture of the White king by means of **b4-c5** and **e7-c5**.

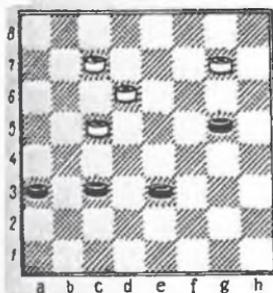
242 **1.g1-f2 b8-a7**. With **1...h6-g5** a draw is achieved by **2.f2-e3 b8-a7 3.h2-g3 g5-h4 4.g3-f4 b6-c5 5.d4xb6 a7xa3 6.e3-d4 d6-c5 7.d4xb6 a5xc7 8.f4-e5**, and Black soon seizes the major road. **2.d4-e5! d6xf4 3.f2-g3 f4-e3 4.g3-f4! e3xg5 5.h2-g3**, and White is forced to be happy with a draw even with five pieces against the opposition's three.

243 **1.e5-f6 e7-d6 2.d4-e5 g5xe7 3.e5-f6!! e7xg5 4.c3-d4 a5-b4 5.c1-d2**, and Black wins.

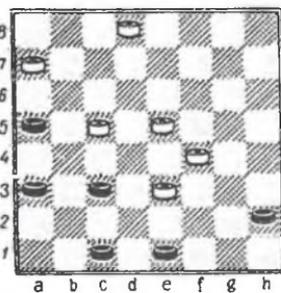
### ZUGZWANG

We meet situations when, after an opponent's attack, there's no tempo for an exchange and the consequence of this is inevitable material losses. In these situations it is said that a player has fallen into the position of "Zugzwang". The tactic of Zugzwang, in most cases, is tied in with sacrifices.

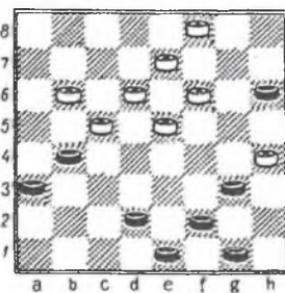
244



245



246

*Diagram 244*

In what seems to be an even position Black finds a concealed opportunity to place the opponent in a position of Zugzwang.

**1.c3-b4 c7-b6 2.f6-e7! g7xe5 3.b4-a5**, and White's pieces appear to be hanging in the air. Any White move leads to tremendous material damages.

*Diagram 245*

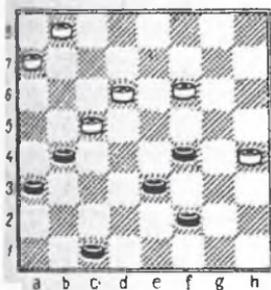
Black attacks **1.a5-b6** and after the forced response **1...c5-d4** decides the outcome of the battle to its advantage by means of **2.c1-b2! a7xc5 3.c3-b4**.

*Diagram 246*

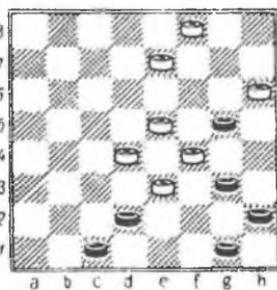
**1.f2-e3!! h4xd4 2.b4-a5**, and White can open its position only at the expense of several pieces. However, this doesn't bring reprieve.

## EXERCISES

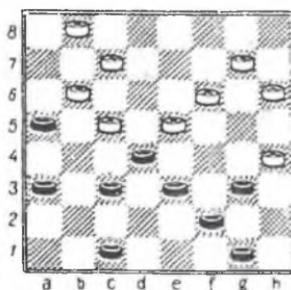
247



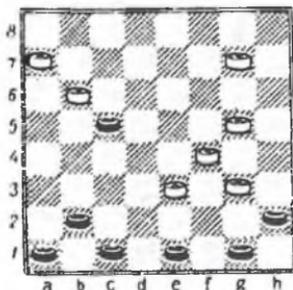
248



249



250



*Diagrams 247 – 250*

Black begins and wins in all the positions.

#### ANSWERS

247 1.f4-g5 f6-e5 2.b4-a5! h4xf6 3.a5-b6 e5-d4 4.a3-b4.

248 1.g5-f6! e7xg5 2.g3-h4.

249 1.a3-b4 c5xa3 2.e3-f4.

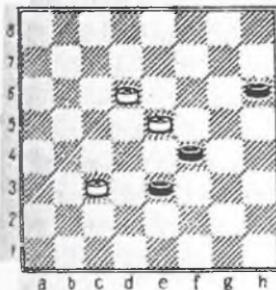
250 1.e1-d2! b6xd4 2.d2-c3.

#### SELF TAXATION

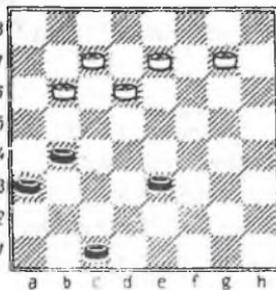
It's not uncommon in a game for positions to arise in which a piece or king can't escape annihilation because the neighboring square to which it could move is occupied by one of its own pieces or kings. If that piece weren't there, the outcome would change. In these instances it's said that the piece has fallen into "Self Taxation".

I'll illustrate the essence of this tactical method with the following simple examples.

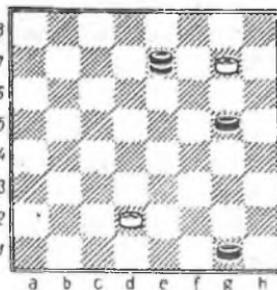
251



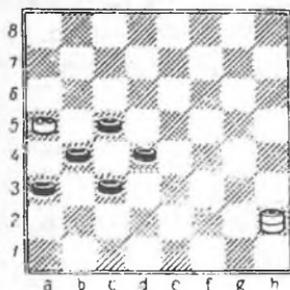
252



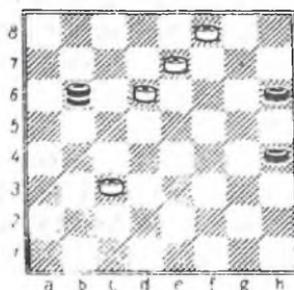
253



254



255



### Diagram 251

At first glance White's position is by no means worse. White's piece c3 is at the threshold of the king row. However, **1...h6-g7! e5xg6 2.e3-f4! g3xe5 3.g7-f8**, and White's forces are defenseless.

It's not difficult to see that the cause for White's defeat emerges as its own piece, e5. If e5 were not there, then the move 3...d6-e5 would be possible and the matter would conclude as a draw. In other words, piece d6 fell into Self Taxation.

We should note the effectiveness of this tactical method with whose help much superior opposition forces can be overcome. A great number of beautiful ideas are associated with Self Taxation particularly in the concluding stage of the battle.

Let's analyze several more positions.

### Diagram 252

Despite the absence of a piece Black is rescued by means of **1.e3-d4 b6-a5**. It's forced because of the threat **b4-c5**. **2.d4-c5! a5xc3 3.a3-b4 c3xa5 4.c5-b6** and White can't win.

### Diagram 253

**1.g1-f2! d2-c1**. White can neither attack with piece g7 from squares f6 and h6, in view of **2.e7-b4**, nor with piece d2 from square e1 because of a quick capture of its king with the move **2.e7-d8**. **2.e7-a3! c1xb6 3.a3xc1** with the irrefutable threat **4.f2-e3**. The "perpetrator" of White's loss is its own piece, g7.

### Diagram 254

It seems that Black should think only about a draw, but **1.c5-b6 a5xc7 2.d4-e5 h2xd6 3.c3-d4**, and the White king finds itself in Self Taxation. With its withdrawal to f4 or to two other squares of the double, the White king is immediately captured by **4.d4-e5** and **5.b4-c5**.

### Diagram 255

Black can win only with the aid of Self Taxation.

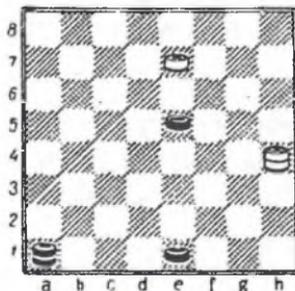
**1.h6-g7 f8xb6 2.h4-g5! h6xf4 3.b6-d8**, and White piece d6 deprives three of its "colleagues" of the chance to escape destruction.

## EXERCISES

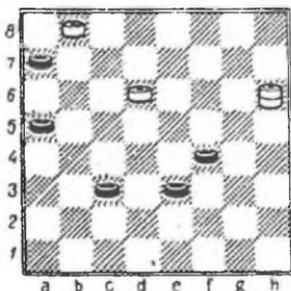
### Diagrams 256 – 260

In all the diagrams Black wins thanks to Self Taxation.

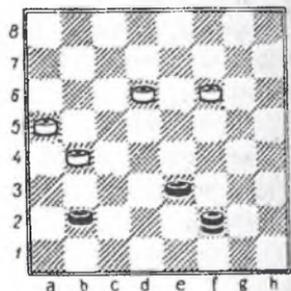
256



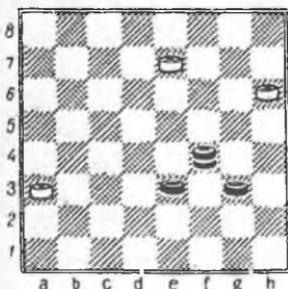
257



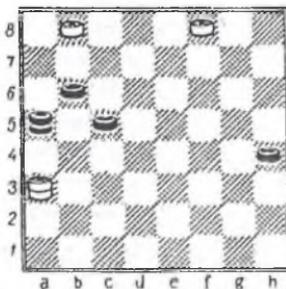
258



259



260



### ANSWERS

256 e5-f6 e7xg5 2.a1-e5!

257 1.e3-d4! h6xc5 2.a5-b6, and White can't avoid losing its king.

258 1.b2-a3 b4-c3. With 1...d6-c5 wins the maneuver 2.f2-h4 f6-e5 3.e3-f4. 2.e3-d4! c3xe5 3.a3-b4 a5xc3 4.f2-h4.

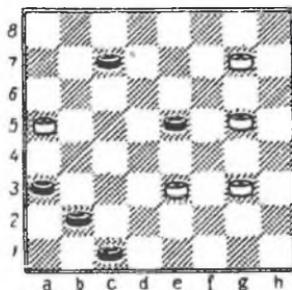
259 1.f4-e5 e7-d6. Otherwise White pieces a3 and e7 find themselves cut off from the major road. 2.e5xb8 a3-b2 3.b8-e5 b2-c1 4.e3-f4! c1xg5 5.g3-h4, and on 5...g5-d8 will follow 6.e5-f6, but if 5...g5-c1, then 6.e5-f4.

260 1.c5-d6 a3xe7 2.b6-c7! b8xd6 3.a5-d8, and the White king winds up in a trap.

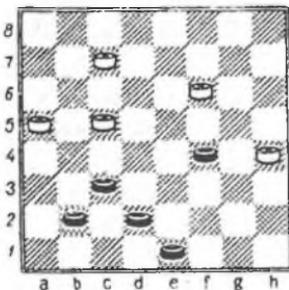
### TETANUS

Tetanus is the name given to the opposition of kings along the major road on corner squares a1 and h8. In this situation it's only natural that the side to move loses. In this sense Tetanus resembles opposition. The theme of Tetanus is used, basically, in positions with a small number of forces on the board. A win with the help of Tetanus is usually distinguished by its elegance and brings great aesthetic enjoyment.

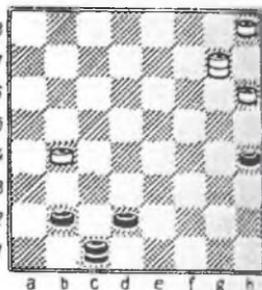
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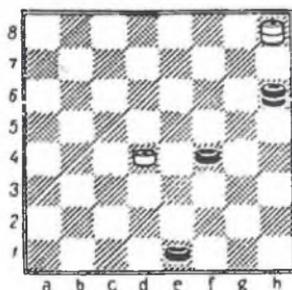
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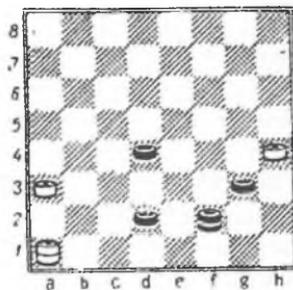
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264



265

*Diagram 261*

Black reduces the game here to a Tetanus with an unexpected sacrifice of four pieces.

**1.a3-b4! a5xa1 2.c7-d8 a1xf6 3.c1-b2 g7xa1 4.d8xh8**, and White's king inevitably perishes.

*Diagram 262*

Black move.

**1.e1-f2 c7-d6 2.f2-g3 h4xf2 3.d2-e3 f2xd4 4.c3xg7!** Precisely as such. With **4.c3xc7** White is saved by means of **4...f6-e5 5.f4xb4 a5xa1. 4...d6-e5**. This forced move leads to a fatal Tetanus for White. **5.f4xb4 a5xa1 6.g7-h8**, and Black wins.

*Diagram 263*

By carelessly attacking piece b2, White permits the opponent to implement an elegant winning maneuver which uses a Tetanus.

**1.d2-c3! b4xd2 2.c1xf4 g7xa1 3.h4-g5.** A piquant position! White suffers defeat because of two of its own pieces. The moves of its king to squares b2, c3, and d4 are impossible because of 4.f4-h2; on 3...a1-g7 wins 4.f4-c1. 3...h8-g7 remains, but then 4.f4-h2 h6xf4 5.h2xh8, and White's king has no moves.

In the finale of the next position, two tactical methods are combined – opposition and Tetanus.

*Diagram 264*

**1.f4-e5! d4xf6 2.h6-g7 f6-g5 3.g7-a1 g5-f4 4.e1-f2,** and Black wins.

*Diagram 265*

Black move.

Black's material superiority seems insubstantial in view of the opposition's dangerous control-post piece a3. Black can only achieve success by using the method of Tetanus.

**1.d2-c3 a3-b2 2.d4-e5! b2xf6 3.f2-g1 h4xf2 4.g1xh8,** and White's king is in a trap.

**EXERCISES**

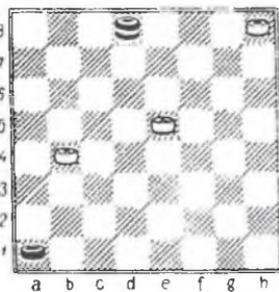
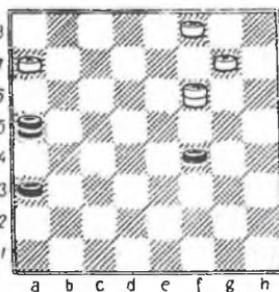
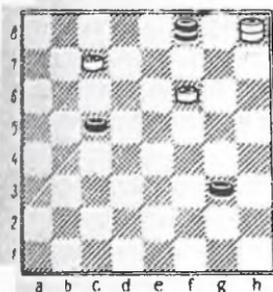
*Diagrams 266 – 270*

Find a win for Black in each of these positions.

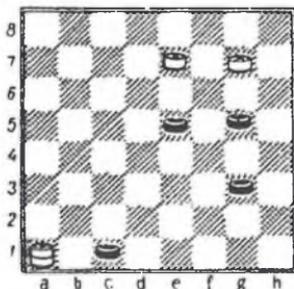
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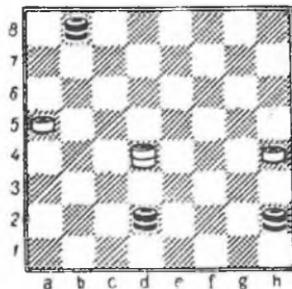
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269



270



### ANSWERS

266 1. b4-c5! c7xe5 2. f8-g7.

267 1. a5-d8 f8-e7. Otherwise Black catches the White king by serving piece f4.  
2. f4-e5 f6xa1 3. d8xh8 a7-b6 4. a3-b4.

268 1. d8-c7 e5-d4 2. c7-b6 d4-c3 3. b6-a5 h8-g7 4. a1-b2! c3xa1 5. a5xh8.

269 1. g5-f6 e7xg5 2. g3-h4 a1xf6 3. c1-b2 f6xa1 4. h4xh8.

270 1. h2-g1 d4-a1. White can't stop on the intervening squares of the major road because of the threats g1-b6 and a7-g3. If 1...d4-h8, then 2. d2-b4! a5xc3 3. a7-g3 h4xf2 4. g1xa1. 2. d2-g5! h4xf6 3. g1-b6 a5xc7 4. b8xh8, and again the White king finds itself in a Tetanus.

### HOW TO WIN A PIECE

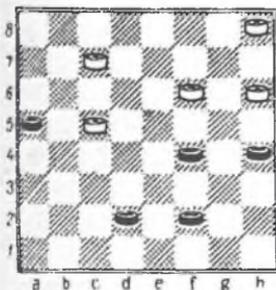
Each side has twelve pieces in the beginning of the game. Subsequently, one of the major objectives for a player is to gain the material advantage. This is natural. When a game is being properly played, the winning of one piece in an approximately even situation should ensure victory. In the opening position each piece constitutes a one twelfth part of the force and then, as a result of inevitable exchanges, this proportion diminishes which even worsens the situation of the "suffering" side.

As a rule, the player who has an extra piece becomes the master of the situation on the board. It's easier for him to arrange his forces on more advantageous squares, seize greater space, and for the numerical superiority in a particular place with the object of breaking through the defensive boundaries of the opponent.

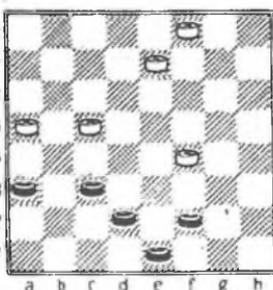
An innumerable number of tactics for winning a piece are in existence, and indeed, new ideas emerge whenever a game is played.

The examples analyzed below illustrate the most typical and most often encountered means for winning a piece.

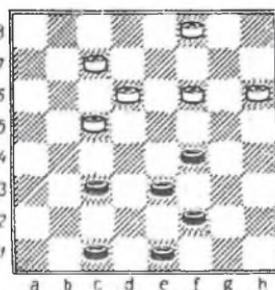
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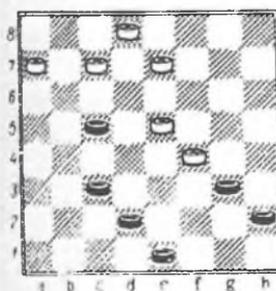
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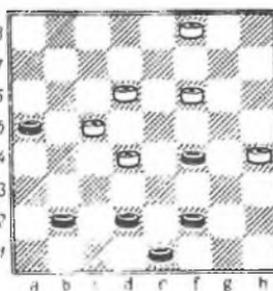
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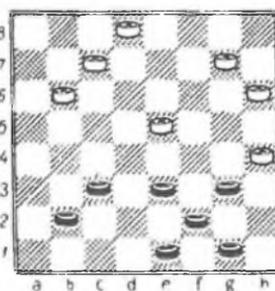
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275



276



*Diagram 271*

Black plays **1.f2-e3** with the threat of the strike f4-g5. White's response is forced **1...c7-d6**, but then follows **2.a5-b6 c5xa7 3.f4-g5 h6xf4 4.e3xc5**, and Black has an extra piece.

*Diagram 272*

Here Black effectively utilizes its battle column on the left flank – e1, d2, c3.  
**1.f2-e3 f4-g3 2.e3-f4! g3xe5 3.c3-b4 a5xc3 4.d2xf4** with a win.

*Diagram 273*

With the assault **1.c3-d4** Black prepares a base for delivering a decisive blow. Then, in response to **1...c7-b6**, Black wins a piece by means of **2.d4-e5! f6xd4 3.f4-g5 h6xd2 4.e1xa5**.

Diagram 274

It seems to White that the piece on square c5 can be easily stung, and White decides to quickly win it with the move. **1...c7-b6**. However, an unpleasant surprise awaits White: **2.c3-d4 e5xc3 3.d2xb4! b6xd4 4.g3xc3**, and Black enjoys the material advantage.

Diagram 275

Black move.

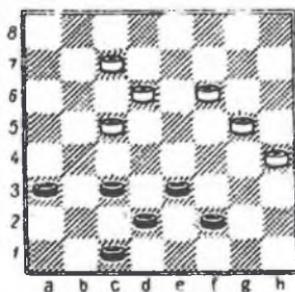
**1.d2-e3!** White must now repel the threat a5-b6. White can only do this by moving **1...f6-e5** (on **1...f8-e7** decides the shot **2.f4-e5**), but then **2.f4-g5! h4xf6 3.a5-b6 c5xa7 4.e3xg5** and White runs short of a piece.

Diagram 276

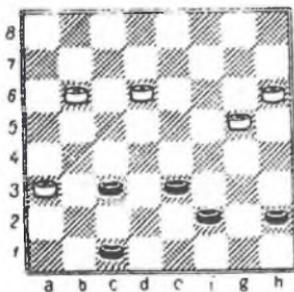
**1.e3-f4 c7-d6 2.f2-e3!** A characteristic strike in these positions. **2...h4xd4 3.g1-h2 e5xg3 4.c3xa5**, and Black has an extra piece.

EXERCISES

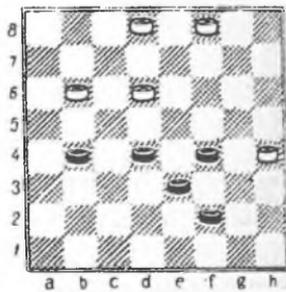
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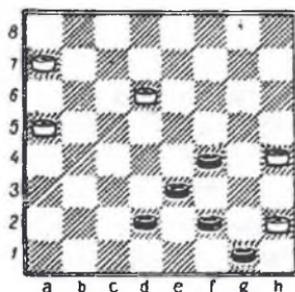
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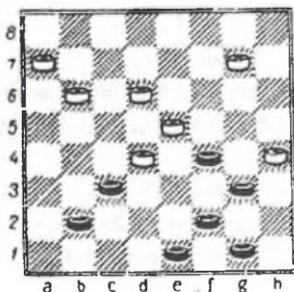
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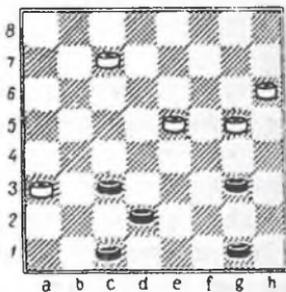
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281



282



## Diagrams 277-282

In all the diagrams Black has the chance to win a piece. How?

### ANSWERS

277 1.c3-d4 c7-b6 2.f2-g3 h4xf2 3.e3xg1 c5xe3 4.d2xb6.

278 1.c1-b2 a3xc1 2.f2-g3 c1xf4 3.g3xa5.

279 1.f4-g5 h4xf6 2.d4-c5 b6xd4 3.e3xg5.

280 1.f4-g5! h4xf6 2.f2-g3 h2xf4 3.e3xc5.

281 1.f4-g5 h4xf6 2.g3-f4 e5xg3 3.c3xa5.

282 1.g3-h4 g5-f4 2.h4-g5, and White loses a piece since the withdrawal 2...f4-g3 is impossible because of 3.g1-h2 h6xf4 4.d2-e3 f4xb4 5.h2xb8.

## **CHAPTER 4**

# **The Positional Alphabet**

As a player you are invariably faced with the same problem – how to move and what possible move is best. You can successfully resolve this problem only when you have command of the principles of a positional game. What are these principles?

To begin with, your pieces must be arranged most expediently. It's essential to establish indicators along which you can determine the quality of one or another position: is a piece or group of pieces arranged well; what is their degree of activity; what are the strengths and vulnerabilities of the defensive lines of both you and your opponent; is the distribution of forces on the flanks even or disproportionate, and many others.

The second cardinal principle is the law of constraining the opponent's game. By arranging your pieces in the most advantageous positions you should strive to maximally limit the opponent's activity and challenge the weakness of his position.

The principle of force economy also has major significance. The game of constraint produces a greater effect than the number of pieces used to carry it out. This allows you to create a numerical superiority and consequently the best possibilities of breaking through the opponent's defense in another place on the board.

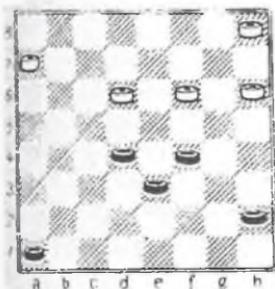
The general strategic principals just enumerated are the quintessence of various elements of the positional game. Without a knowledge of these elements it's impossible to interpret the total picture of a jump, to size up the features of a position, and to choose an optimal game plan.

In this chapter you will become acquainted with the basic means for positional combat which is the first step on the path to mastering the strategy of Pool Checkers.

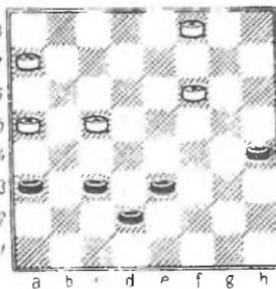
### BACKWARD AND HANGING PIECES

Pieces located on the side, not actively participating in the game, and having no prospects for further development are called backward pieces. This is usually prevented by your own forward pieces which, in their own turn, are blocked by the opposition pieces. But there are instances in which it's impossible to engage a piece in the game for a prolonged period of time because of some type of threat.

283



284



285

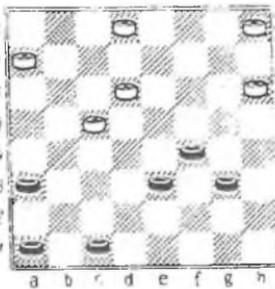


Diagram 283

A substantial defect in White's camp is obviously backward piece h8. From this ensues Black's plan whose object is to prohibit this piece from escaping its entrenchment. **1.h2-g3!** Otherwise after 1...f6-g5 White quickly rids itself of this weakness. **1...a7-b6.** The exchange 1...d6-c5 2.d4xb6 a7xc5 doesn't mitigate White's fate in view of 3.g3-h4 c5-b4 4.a1-b2, etc. **2.a1-b2 b6-a5.** The moves 2...d6-c5 and 2...h8-g7 lead to the same thing. **3.b2-c3 d6-c5 4.d4xb6 a5xc7 5.g3-h4 c7-d6 6.e3-d4,** and White has nowhere to move.

### Diagram 284

The reason for White's defeat in this position is piece a7, which emerges as obvious ballast.

1.e3-f4 f8-e7 2.d2-e3 e7-d6 3.f4-g5 a7-b6 4.g5-xe7 d6xf8 5.e3-f4, and Black wins.

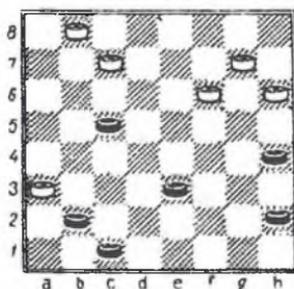
In the following diagram White has no chance of budging piece h8 from its place because of a continuously active threat from the opponent's side.

### Diagram 285

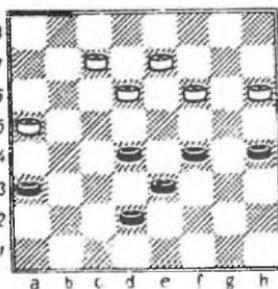
1.g3-h4! a7-b6. The move h8-g7 is impossible now and subsequently in view of the strike e3-d4 with a kinging. 2.a1-b2 b6-a5 3.b2-c3 d8-c7 4.c3-d4 c7-b6 5.d4-e5 h8-g7. The absence of other moves forces White to move piece h8. 6.e5xc7 b6xd8 7.e3-d4 c5xg5 8.h4xh8, and White has to resign.

Hanging pieces have virtually the same characteristics as backward pieces. They differ from backward pieces in that they are not situated on the side squares. They appear to be hanging because of the absence from behind of support for exchanges.

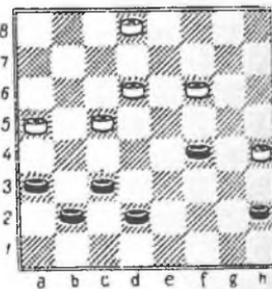
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287



288



### Diagram 286

Black move.

1.c5-d6! c7xe5 2.e3-f4 e5xg3 3.h2xf4. By sacrificing a piece Black, with a lesser force, blockades three enemy pieces in whose ranks is hanging piece g7. 3...b8-c7 4.b2-c3 c7-b6. With 4...c7-d6 5.c3-d4 White has no moves. 5.c3-d4 b6-a5 6.f4-e5! a5-b4. On 6...h6-g5 would follow the strike 7.d4-c5. 7.e5-d6, and White's position is defenseless.

### Diagram 287

Black move.

White suffers defeat because it's impossible to activate hanging piece e7.

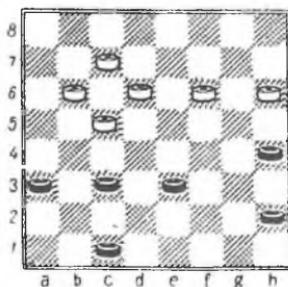
1.d2-c3 c7-b6 2.a3-b4 b6-c5 3.d4xb6 a5xc7 4.e3-d4 c7-b6 5.b4-a5, and Black wins.

### Diagram 288

With an unexpected tactical maneuver Black creates a backward piece on square b6 in the opponents billets. 1.h2-g3 h4xf2 2.d2-e3 f2xd4 3.c3xc7! An elegant sacrifice. After 3...c3xg7 d6-e5 a draw turns out. 3...d8xb6 4.b2-c3, and White has no rescue.

Having become familiar with these examples, you are probably convinced that backward and hanging pieces are always particularly negative factors. This is really so in most cases. But there are exceptions. The exceptions occur when a particular defect in own's position is more perceptible than the opponent's backward and hanging pieces.

### 289



### Diagram 289

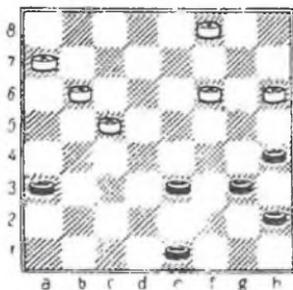
Black moves. 1.e3-f4, voluntarily creating backward piece h2 in its camp. However, the role of this piece is positive because of White's insufficient number of reserve moves. If White now attacks 1...f6-e5, then after 2.h4-g5 or 2.c1-d2 e5xg3 3.h2xf4 Black, with an exchange, activates its backward piece and simultaneously seizes the key point on the right flank, f4. In the event of 1...b6-a5 2.c1-d2 c7-b6 3.d2-e3 f6-e5 4.h2-g3 White loses because of an insufficient number of moves.

Similar exceptions are met in other types of positions analyzed below. We can then conclude that the application of any kind of tactic in the positional

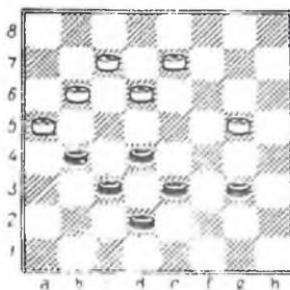
struggle demands a particularly creative approach with an account of the peculiarities of every position.

### EXERCISES

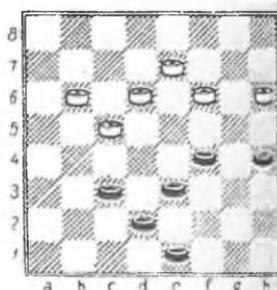
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291



292



*Diagram 290*

Black move. Find a maneuver with whose help Black can fixate backward piece a7 and achieve victory.

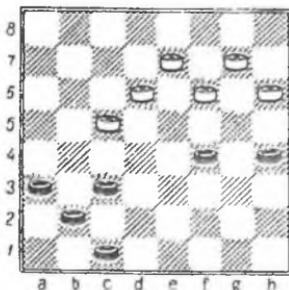
*Diagram 291*

Black's positional superiority is obvious. Black completely blockades White's right flank pieces. But in order to win, Black has only one route, which is tied in with a sacrifice of a piece.

*Diagram 292*

Black wins by taking advantage of White's hanging piece, e7.

293



### Diagram 293

In this diagram White has two hanging pieces – e7 and g7. Black must prevent them from entering the game in order to win.

### ANSWERS

290 1.e3-f4 f8-g7. On 1...b6-a5 will follow the maneuver 2.f4-e5 and 3.h4-g5, which is implemented by Black in the basic variation. 2.e1-f2! A mistake would be 2.e1-d2 because of h6-g5 3.f4xf8 b6-a5 4.f8xb4 a5xe1. 2...b6-a5 3.f4-e5! f6xd4 4.h4-g5 h6xf4 5.g3xc3 g7-f6 6.f2-e3 f6-g5 7.h2-g3 g5-h4 8.g3-f4 a7-b6 9.f4-g5! h4xf6 10.e3-f4, and Black wins.

291 1.g3-f4 g5-h4 2.f4-g5! h4xf6 3.e3-f4 f6-g5 4.f4xb6 e7-f6 5.d2-e3, White has no rescue.

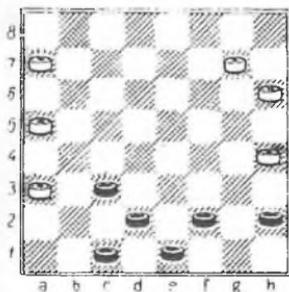
292 1.c3-d4 b6-a5. If 1...c5-b4, then 2.f4-e5 d6xf4 3.e3xg5 h6xf4 4.d2-e3 f4xd2 5.e1xc7. 2.d4xb6 a5xc7 3.e3-d4 c7-b6 4.d4-c5 b6xd4 5.f4-g5 h6xf4 6.d2-e3 f4xd2 7.e1xg7.

293 1.a3-b4! c5xa3 2.c3-d4.

### WEAK SIDE PIECES

In comparison to a central piece, a side piece has half as much radius of movement. It can move only in one direction and jump in two directions. Consequently, the game activity of this piece is considerably limited. In most cases the presence of several side pieces adversely affects the whole position.

294



295

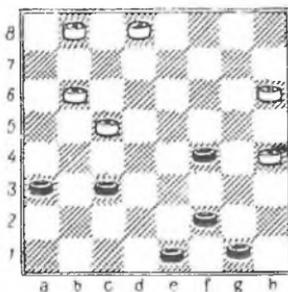


Diagram 294

Out of six White pieces, five are side pieces and three are totally inactive. On the other hand, only one Black piece must stand still while fulfilling its function as defender of the left flank. The remaining five pieces can actively maneuver in

the center of the board. Naturally, Black easily becomes master of the situation.

**1.h2-g3 g7-f6.** With the moves 1...h6-g5 and 1...a7-b6 the game is reduced to the basic variation. **2.g3-f4 a7-b6 3.d2-e3 b6-c5 4.el-d2 h6-g5.** A sacrifice must be made. On 4...f6-g5 win both 5.f4-e5 and 5.c3-d4. **5.f4xh6 f6-e5 6.h6-g7 e5-f4 7.e3xg5 h4xh8.** The respective forces have evened out, but White's position hasn't become easier. As previous, White's pieces, a5 and a3, are out of the game and piece c5 will soon join them by sooner or later crossing to square b4. **8.f2-e3 h8-g7 9.e3-f4 g7-f6 10.d2-e3 c5-b4 11.c3-d4 b4-c3 12.d4xb2 a5-b4 13.f4-g5! f6xh4 14.e3-f4,** and the opposition is in Black's favor.

#### *Diagram 295*

**V. Kaplan – A. Barnett, 1978**

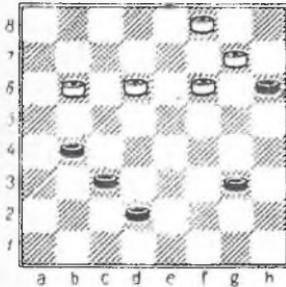
White's position is unquestionably worse because of the passive side pices h6 and h4. Black moves to a temporary sacrifice of a piece in order to cut in half the number of White playing pieces on the right flank.

**1.c3-b4! d8-c7 2.b4xd6 c7xg3 3.g1-h2 b6-c5.** The move 3...b8-c7 changes nothing. **4.h2xf4.** The side pices are inactive as before, and the other two are quickly running out of useful moves. **4...b8-c7.** After 4...c5-d4 5.e1-d2 b8-c7 6.d2-c3 d4xb2 7.a3xc1 the opposition is to Black's advantage. **5.e1-d2 c7-b6 6.d2-c3 b6-a5 7.f2-e3,** and White resigns since 7...h6-g5 8.f4xh6 h4-g3 doesn't offer rescue because of 9.h6-g7 g3-h2 10.g7-h8 c5-b4 (if 10...h2-g1, then 11.c3-b4) 11.a3xc5 h2-g1 12.c3-d4 g1-h2 13.h8-g7 h2-g3 14.g7-f8, and White's king must abandon the double line, opening up for Black's pieces a road to the eighth horizontal. In any other case a noose is ready for the king: 13...g3-h2 15.c5-b6 a5xc7 16.d4-e5 or 14...g3-b8 15.e3-f4 b8xh2 16.c5-b6 a5xc7 17.d4-e5.

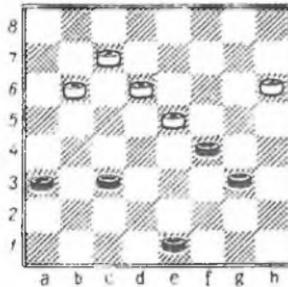
### **ACTIVE SIDE PIECES**

It's not uncommon for a piece situated on the side to become an active element. This happens, basically, in two cases: 1) When there are some defects in the opposition camp; 2) If this piece is combined with the central pieces, limiting the movement of the opponent.

296



297

*Diagram 296*

Side piece h6 is an unquestionable advantage for Black in this position. With its help the hanging piece g7 is fixated and the development of White's left flank is brought to a halt. Black wins with the help of a hidden tactical maneuver.

**1.d2-e3!** The move to the center which suggests itself 1.c3-d4 permits White to force a draw by means of 1...f8-e7 and 2...d6-c5. **1...b6-c5.** Other continuations are no better. If 1...f6-e5, then 2.e3-d4 g7-f6 3.b4-a5, and White is defenseless. Moves quickly run short with 1...b6-a5 2.e3-d4 d6-e5 3.b4-c5. **2.g3-h4!** **c5xa3 3.e3-d4**, and in spite of an extra piece, White admits defeat. On 3...a3-b2 4.c3xa1 d6-e5 decides the flank strike 5.h4-g5! (here is where the side piece comes in handy!) 5...e5xc3 6.g5xe7 f8xd6 7.h6xf8 d6-e5 8.f8-h6.

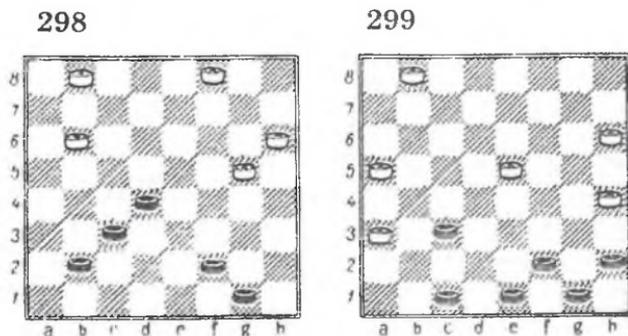
*Diagram 297*

This looks like an active position for White. White owns the important central square e5 and on the next move White's piece, b6, will seize the key square c5 on the right flank. However, this is only a semblance of activity. As a matter of fact, White has only limited game opportunities. In the first place, out of five pieces only two are mobile – b6 and c7. In the second place, White lacks support for exchanges. From this we can see Black's plan – seize side square a5 in order to constrain White on the right flank.

**1.c3-b4! b6-c5 2.b4-a5.** White is now left with a narrow passage – square e5. **2...e5-d4.** Or 2...c5-d4 3.e1-f2 d4-c3 4.f2-e3 etc. **3.e1-f2 d4-c3 4.f2-e3**, and no sacrifice brings White reprieve.

## THE STRONG CENTER

We already know that a piece located on a central square has a greater radius of movement than a side piece. We should therefore accept as a rule that the side owning the central squares (d4,f4,c5,e5), with other equal conditions, possesses the spatial superiority and constrains the forces of the opponent. Of course, the application of this principle in practice demands a creative approach to every position. Situations in which central pieces are weaker than side pieces (see position 297) are not uncommon, but in most cases, the possession of the center bears good tidings for great positional advantages.



*Diagram 298*

**V. Kaplan – B. Gertsenson, 1952**

When evaluating this position several factors must be taken into account. For instance, the scattered nature of White's pieces, the lack of interaction among White's pieces, and Black's possession of central square d4 and its good prospects of seizing the important squares c5 and f4. Black's plan ensues: further strengthening of its positions in the center and the desire to push aside White's pieces b6 and g5 to the side squares.

**1.f2-g3!** While taking aim at square f4. **1...g5-h4.** White is threatened by the loss of a piece after 2.g3-h4 and 3.d4-c5. With 1...b6-a5 Black gains a decisive advantage after 2.d4-c5. **2.g3-f4 f8-e7 3.c3-b4!** Black is assured of the seizure of the second important point, c5. **3...e7-f6.** The move 3...e7-d6 doesn't bring relief because of 4.b2-a3 b6-a5 5.b4-c5 d6xb4 6.a3xc5 b8-c7 7.g1-f2 c7-d6 8.c5xe7 a5-b4 9.e7-d8 b4-a3 10.d8-f6 a3-b2 11.f4-g5 h6xf4 12.d4-e5 f4xd6 13.f6xa1, and White's pieces are cut off from the major road. **4.g1-f2 b6-a5 5.b2-c3,** and White resigns.

### Diagram 299

In this position four side pieces (a5,a3,h6,h4) are clearly passive elements in White's camp. In order for them not to become activated, Black must seize control of the important strategic point, f4.

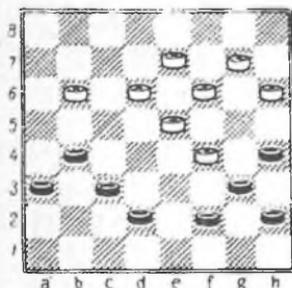
1.h2-g3! h6-g5. If 1...b8-c7, then 2.g3-f4! e5xg3 3.g1-h2 c7-d6 4.h2xf4 d6-c5 5.e1-d2 a5-b4 6.c3xa5 c5-d4 7.f4-e5 d4xf6 8.a5-b6, and Black wins. 2.g3-f4. The continuations 2.c3-d4 e5xc3 3.g3-f4 also leads to a win. 2...e5xg3 3.g1-h2 g5-f4 4.c3-d4. In spite of an extra piece, White can't stop the opponent from restoring the material equilibrium and occupying square f4. 4...b8-c7. On 4...a5-b4 decides 5.f2-e3 f4xd2 6.h2xf4. 5.f2-e3 f4xd2 6.h2xf4 c7-d6 7.e1xc3 d6-c5 8.d4xb6 a5xc7 9.c3-d4. As a result only one Black piece has moves and that piece is located far to the rear. 9...c7-d6 10.d4-e5 d6-c5 11.e5-f6 c5-d4 12.f6-g7 d4-e3 13.f4xd2 h4-g3 14.d2-e3, and an endgame which is theoretically won for Black results in which Black must king piece c1.

### THE WEAK CENTER

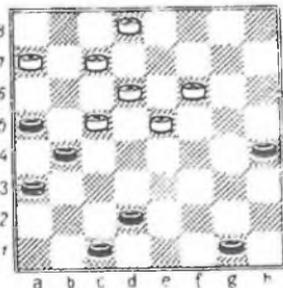
The presence of any kind of defects in the central configuration of your pieces allows the opponent to conduct an active game on the flanks. Such minuses can be: a shortage of reserve moves, the absence of supports for exchanges, an unevenness in the arrangement of pieces on the flanks, and an insufficient defense from attack, etc. A disregard of these circumstances often lead to negative results.

Let's analyze two typical examples.

300



301



### Diagram 300

Here White's central position has several deficiencies right off the bat: a weakness of the right flank which only two pieces are defending, the hanging piece

g7 and the absence of tempo which is indispensable for a force regrouping. All of this allows Black to quickly encircle the enemy's pieces.

**1.b4-a5 b6-c5.** With the exchange 1...h6-g5 2.a5xc7 d6xb8 wins the march of Black piece c3 to square c5. **2.c3-b4 h6-g5.** After 2...c5-d4 3.d2-c3 or 3.f2-e3 Black is ensured on a breakthrough to a kinging on the left flank. **3.f2-e3 g7-h6 4.a5-b6 c5xa7 5.b4-c5 d6xb4 6.a3xc5,** and an extra piece doesn't save White from its demise.

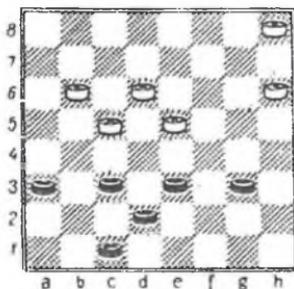
*Diagram 301*

The main perpetrator of all White's trouble in this central position is backward piece a7. In addition, there are no reserves for maneuvering on White's left flank.

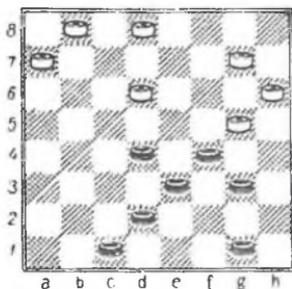
Black exploits these factors by means of **1.d2-e3 d8-e7.** After 1...c7-b6 2.a5xc7 d8xb6 3.b4-a5 the White pieces are in a Zugzwang. If 2...e5-d4, then 3.e3-f4 f6-e5 4.g1-h2 e5xg5 5.h2xf4 d8-e7 6.c1-b2 a7-b6 7.h4-g5, and White has no moves. **2.g1-h2 e5-d4 3.e3-f4 f6-e5 4.h2-g3 a7-b6** (or e7-f6) **5.f4-g5,** and Black wins.

**The pieces on the squares f6 and d6.**

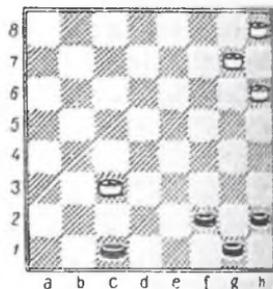
**302**



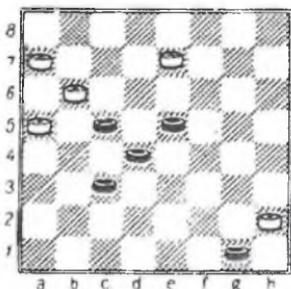
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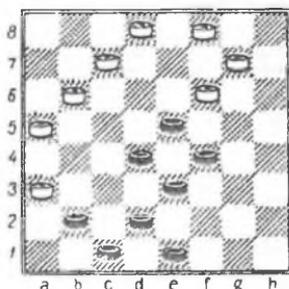
**304**



**305**



**306**



### Diagram 302

The temporary sacrifice of a piece **1.a3-b4!** **2.e3-d4** assures Black of penetration to square f6. Then, after **2...b6-a5** **3.d4xf6**, the power of piece f6 becomes evident: this piece holds two White pieces in check – h8 and h6. White is faced with a dilemma: let Black f6 become kinged by playing **3...d6-c5**, or thrust it back with the move **3...h6-g5**. In both cases, however, rescue does not arrive for White.

### Diagram 303

Black forcefully holds square f6 and demolishes the defensive boundaries of the opponent. **1.g3-h4** **g7-f6** **2.d4-e5!** **f6xf2** **3.g1xe3** **a7-b6** **4.h4xf6**. White's position is hopeless because it can't avert a breakthrough on the left flank.

From these examples we can see that piece f6 possesses great power when it blocks two or three enemy pieces situated on squares d8, h8, or h6. If only one enemy piece on square f8 resists f6 and the remaining pieces are located in the distance, then the outcome can be reversed.

### Diagram 304

#### I. Timkovsky

Black wins.

**1.f2-g3** The move **1.h2-g3** doesn't lead to the objective in view of **g7-f6** **2.g1-h2** **h6-g5**, etc. **1...h6-g5**. With **1...g7-f6** **2.g3-h4** it's impossible to respond both **2...f6-e5** because of **3.c1-d2** **c3xe1** **4.g1-f2** **e1xg3** **5.h2xd6**, and **2...h8-g7** in view of **3.g1-f2** with the subsequent strike **4.c1-d2**. After **2...h6-g5** **3.h2-g3** the game leads to the basic variation. **2.g3-h4!** **g7-f6**. On **2...g5-f4** wins the elegant sacrifice of a piece. **3.h2-g3!** **f4xh2** **4.h4-g5**. **3.h2-g3** **h8-g7** **4.g1-f2** **g7-h6**. The exchange **4...g5-f4** **5.g3xe5** **f6xd4** leads to opposition after **6.h4-g5**. **5.f2-e3** **c3-d2** **6.e3-f4** **g5xe3** **7.g3-f4** **e3xg5** **8.c1xe3**, and White has no moves.

The piece on square d6 is no less effective but again this happens only when it is holding in check greater opposition forces.

### Diagram 305

The only route for a Black win consists in seizing square d6.

**1.e5-d6** **e7-f6** **2.d6-e7!** **f6xd8** **3.c5-d6**. A sacrifice of a piece allows Black to maximally constrain the opponent's forces. White must quickly return a piece, but this doesn't mitigate White's fate. **3...b6-c5** **4.d6xb4** **d8-e7** **5.d4-e5!** A mistake would be **5.b4-c5** or **5.d4-c5** because of **5...e7-f6** **6.c5-d6** **a7-b6**.

5...a7-b6 6.c3-d4 a5xc3 7.d4xb2 b6-c5 8.b2-a3 e7-d6 9.e5xc7 c5-d4 10.c7-b8 d4-e3 11.g1-f2 e3xg1 12.b8-a7, and Black wins.

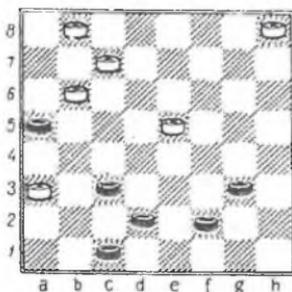
Diagram 306

White move. White decided to simplify the position with an exchange of several pieces. 1...b6-c5 2.d4xb6 f6xf2 3.e1xg3 a5-b4, supposing that 4.b6-a7 c7-b6 etc., will follow. But what awaits is a surprise prepared by Black: f4-e5! c7xa5 5.e5-d6, and in spite of its material edge. White's position is hopeless. For instance, 5...g7-f6 6.g3-h4 f6-e5. It's no easier for White with 6...f8-g7 7.b2-c3 g7-h6 8.c3-d4. 7.d6xf4 d8-c7 8.f4-e5 c7-b6 9.h4-g5 f8-e7 10.e5-d6 e7xc5 11.d2-e3, and Black wins.

### ISOLATED PIECES

These are pieces cut off from their own camp that are the object of enemy attack. They most often take shape on the central squares of the board.

307



308

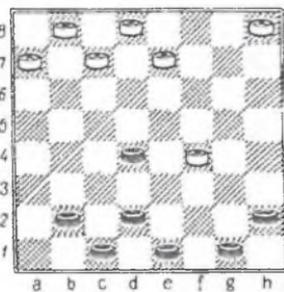


Diagram 307

In this position Black concentrates its efforts on pressuring isolated piece e5.

1.f2-e3 b6-c5. If 1...h8-g7, then Black clamps the enemy forces in iron grips: 2.e3-d4 g7-f6 3.d2-e3 b8-a7 4.e3-f4 with a win. 2.a5-b6. A beautiful maneuver whose object is to divert piece c5 from helping its isolated colleague, e5. 2...c5xa7. On 2...c7xa5 follows a breakthrough 3.e3-d4 c5xe3 4.d2xd6. 3.e3-d4 e5-f4. Forced, otherwise Black seizes square f6, 4.g3xe5 c7-d6 5.e5xc7 b8xd6 6.d4-c5! d6xb4 7.c3xa5, and White resigns since its pieces have fallen into opposition.

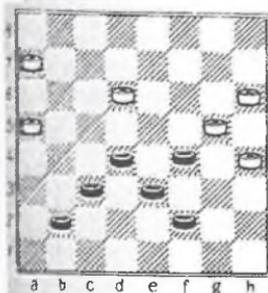
### Diagram 308

Black uses the assault on isolated piece f4 to gain maximum positional advantages.

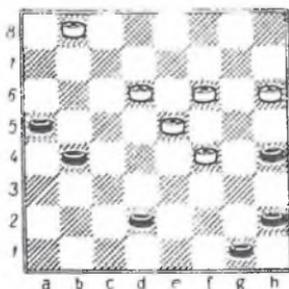
1.g1-f2 h8-g7. f2-e3 threatens. 2.f2-g3 e7-d6 3.g3xe5 d6xf4. 4.e1-f2 d8-e7 5.f2-g3 e7-d6. 6.g3xe5 d6xf4 7.d4-c5! With one piece Black blockades three enemy pieces. 7...g7-f6 8.d2-e3! f4xd2 9.c1xe3, and White resigns. White will be forced to yield square d6 to Black after 9...c7-b6 10.c5-d6, which deprives White of minimum chances for rescue.

### EXERCISES

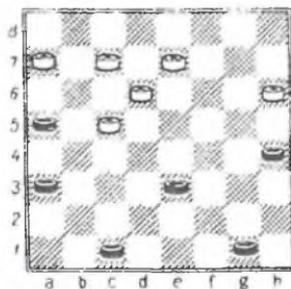
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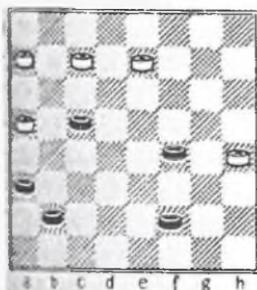
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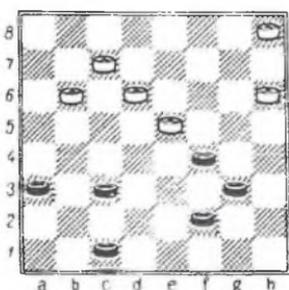
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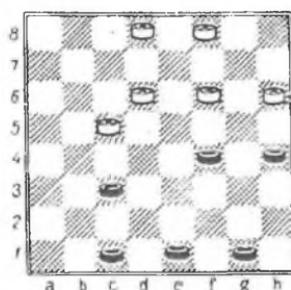
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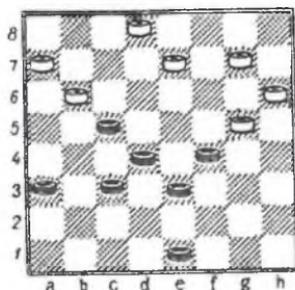
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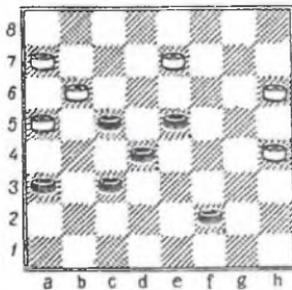
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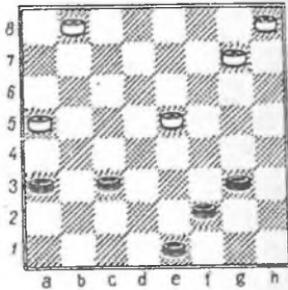
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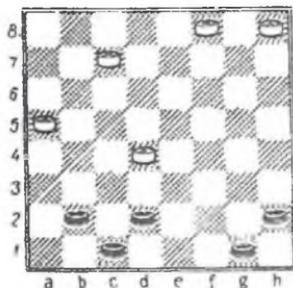
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317



318

*Diagram 309***V. Kaplan – O. Howard, 1978**

Black move.

White's position shows several inactive side pieces. Indicate a continuation for Black which leads to victory.

*Diagram 310*

Black move. Black can win by making the best of the opponent's shortage of reserve moves.

*Diagram 311*

The presence of side pieces doesn't inhibit Black from achieving a win by combinational activity on both flanks.

*Diagram 312*

Black carries its great positional superiority to the logical end with several precise moves in this position.

*Diagram 313*

To win Black must penetrate to square f6.

*Diagram 314*

How would you play Black in response to the attack 1...f6-e5?

*Diagram 315*

Black move. Black has a route to victory tied in with the seizure of the important outpost – square d6.

*Diagram 316*

The key to Black success here is square d6.

*Diagram 317*

Isolated pices e5 emerges as the reason for White's defeat. Black, who has the move, finds a forceful means for totally constraining the opposition pieces.

*Diagram 318*

After several prepatory moves, Black attacks and destroys isolated pice d4. How precisely does Black do this?

**ANSWERS**

309 **1.b2-a3 a7-b6**. If 1...d6-c5 2.d4xb6 a5xc7, then immediately decides 3.f4-e5. **2.a3-b4 d6-e5 3.d4xf6 g5xe7 4.f4-e5 h6-g5 5.e3-d4 e7-d6 6.e5xc7 b6xd8 7.d4-e5 d8-e7 8.b4-c5 e7-f6 9.e5xg7 g5-f4 10.g7-f8**, and White resigns.

310 **1.b4-c5 d6xb4 2.a5xc3 b8-c7 3.g1-f2 c7-b6 4.f2-e3 h6-g5 5. e3-d4 b6-a5 6.d4-c5**.

311 **1.e3-f4 e7-f6**. If 1...c5-d4, then 2.a3-b4 e7-f6 3.c1-b2 f6-e5 4.g1-h2 e5xg3 5.h2xf4 and White must surrender a piece. There's no rescue. And with 1...a7-b6 2.c1-b2 c5-d4 3.a3-b4 b6-c5 4.b2-a3 e7-f6 5.f4-e5. **2.c1-b2 c5-d4 3.a3-b4**, and Black wins as shown earlier.

312 **1.b2-c3 c7-b6 2.c3-d4 a5-b4**. On 2...e7-f6 decides the exchange 3.d4-e5. **3.d4-e5! b6xf6 4.a3xc5**, and inspite of an extra pices, White loses.

313 **1.f2-e3 b6-c5**. After 1...h8-g7 2.e3-d4 g7-f6 3.c1-d2 White has no defense. **2.a3-b4! c5xa3 3.e3-d4**, and the piece on square f6 assures Black of an easy win.

314 The assault **1...f6-e5?** leads to a loss in view of **2.h4-g5! e5xg3 3.g5-f6 f8-e7 4.g1-f2 e7xg5 5.f2xf6 d8-c7 6.e1-f2 c7-b6 7.f2-e3 b6-a5 8.e3-f4 c5-b4 9.c3-d4 b4-a3 10.d4-e5 d6-c5 11.f6-e7 c5-b4 12.e7-f8 b4-c3 13.f4-g5**.

315 1.c5-d6! e7xc5 2.c3-b4 b6-a5 3.b4xd6 g7-f6 4.e1-f2 g5-h4 5.f2-g3, and White's position is hopeless.

316 1.e5-d6 e7-f6 2.d6-c7! b6xd8 3.c5-d6, and the extra piece doesn't save White from defeat.

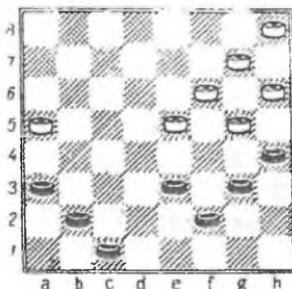
317 1.f2-e3 b8-c7 2.e3-f4 c7-d6 3.e1-f2 g7-f6 4.f2-e3 h8-g7 5.e3-d4 g7-h6 6.a3-b4.

318 1.g1-f2 c7-d6 2.d2-c3 d6-e5 3.c1-d2, and with the subsequent attack 4.d2-e3 Black wins a piece.

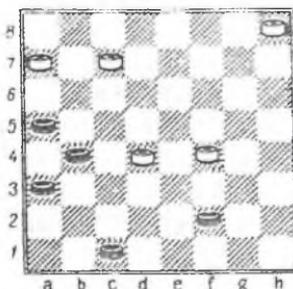
### THE BIND UP

This is an extraordinarily effective method which permits lesser forces to hold in check superior opposition forces. By doing this, extra pieces can become freed which assures a numerical advantage in another place on the board. The Bind up has several varieties and it can be implemented in various places both in the center and on the side squares.

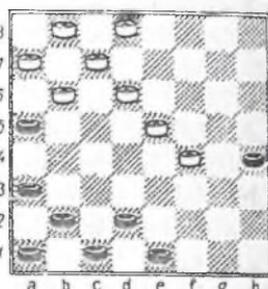
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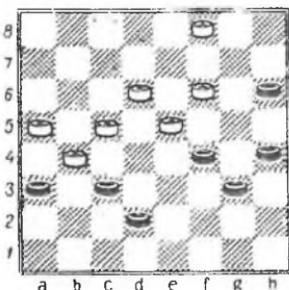
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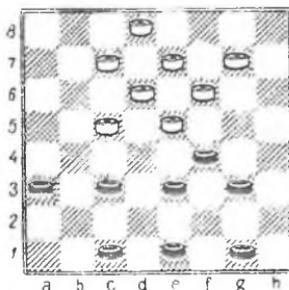
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322



323



### Diagram 319

Black move. At first glance Black has only one move 1.c1-d2 (not 1.b2-c3 because of e5-f4), on which will follow 1...g5-f4 2.e3xe7 g7-f6 3.e7xg5 h6xh2, and Black must achieve a draw by sacrificing a piece; 4.f2-g3 h2xf4 5.d2-e3 f4xd2 6.b2-c3 d2xb4 7.a3xc5 h8-g7 8.h4-g5 g7-h6 9.g5-f6 e5xg7 10.c5-d6 g7-f6 (otherwise the White pieces will be cut off from the double) 11.d6-c7 f6-e5 12.c7-d8 a5-b4 13.d8-a5 b4-a3 14.a5-c3, and the king owns the major road.

However, Black plays differently: **1.g3-f4!! e5xe1 2.b2-c3 e1xb4 3.a3xc5**, and White, in spite of the extra piece, lays down its arms. White's five pieces on the left flank are bound up by pieces e3 and h4. The attempt to return extra material doesn't produce any results. After 3...f6-e5 4.h4xd4 g7-f6 5.c5-d6 a road to a kinging is open to Black, and on 3...g5-f4 4.e3xe7 g7-f6 5.e7xg5 h6xf4 wins 6.h4-g5 f4xh6 7.c5-d6 h6-g5 8.d6-c7 g5-f4 9.c7-b8 f4-e3 10.b8-a7.

### Diagram 320

The sacrifice of a piece **1.b4-c5! d4xb6 2.a3-b4** allows Black to bind up the opponent's right flank forces. At the same time, favorable opposition is turning out for Black on the opposite flank: **2...h8-g7 3.f2-e3 f4xd2 4.c1xe3 g7-f6 5.e3-f4**, and White has no moves.

### Diagram 321

Here Black carries out an interesting maneuver with a concluding bind up of White's right flank. **1.e1-f2! f4-g3**. Otherwise piece f4 is lost. **2.d2-e3 (or 2.h4-g5) g3xe1 3.c1-d2! e1xb4 4.a3xe7 d8xf6 5.e3-d4 e5xc3 6.b2xd4**, and in spite of the extra piece, White has little chance for rescue.

### Diagram 322

Black advantage is beyond question. Black is firmly binding up the enemy's forces on the right flank. Black forces a win with energetic movement on the opposite side of the board.

**1.f4-g5 f8-e7 2.h6-g7! f6xh8 3.g5-h6 e7-f6 4.h6-g7**, and White's position is hopeless.

In the following diagram we'll see an example of a bind up of central pieces.

### Diagram 323

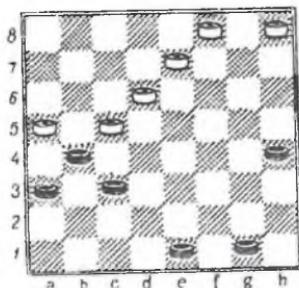
With the move **1.a3-b4!** Black diverts piece c5 and binds up White's forces by means of **2.e3-d4**.

It's not difficult to be convinced that White's position is hopeless. White can not simultaneously repulse two threats – d4-c5 and f4-g5.

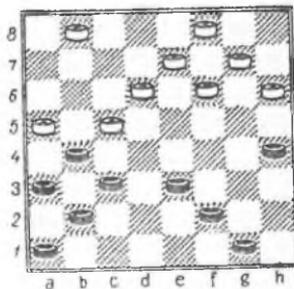
And so, in all the positions analyzed, the bind up of pieces proves to be a “powerfully active means” which assures the binding side of eventual success. This isn’t always the case. Similar positions are fraught with rich tactical opportunities often taking the basic shape which alters the usual evaluation of a position. The amount of tempo from each side is also of no small importance.

Let’s take a look at two examples.

324



325



*Diagram 324*

With the flank attack **1.h4-g5!** Black limits the maneuverability of the enemy’s left flank pieces. As a result, White quickly runs out of useful moves. Play continues: **1...h8-g7 2.g5-h6 g7-f6 3.e1-f2 f6-e5 4.f2-e3 e7-f6 5.g1-h2 f8-e7 6.h2-g3**, and after the forced surrender of a piece **6...f6-g5 7.h6xf4 e7-f6**, Black brings its advantage to victory by means of **g3-h4 e5xg3 9.h4xf2 f6-g5 10.f2-g3 g5-h4 11.g3-f4 d6-e5 12.b4xd6 e5xg3 13.d6-c7 g3-h2 14.c7-b8 h2-g1 15.c3-d4**.

*Diagram 325*

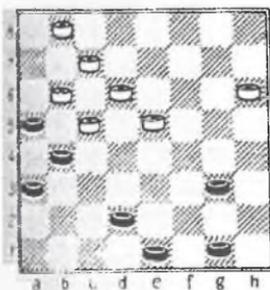
It would seem that it’s best for White to use three pieces to bind up five Black pieces on the left flank. However, White’s position is lost. The reason – no pieces on squares d8 and h8, which permits Black to create the irrefutable threat of becoming kinged.

**1.e3-f4! b8-a7**. The assault. **1.f6-e5** is countered by the strikes **2.f4-g5 h6xf4 3.f2-e3 f4xd2 4.c3xe1 a5xc3 5.b2xd8. 2.f2-e3**. Again not **2...f6-e5** because of **3.f4-g5. 2...a7-b6 3.g1-h2**, and White is forced to make material sacrifices.

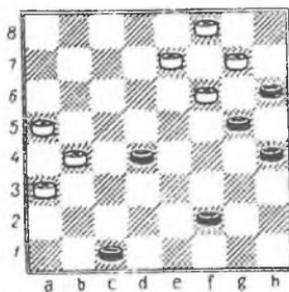
## THE CLAMP

Like the bind up this method also allows a lesser number of pieces to paralyze greater forces. Clamped pieces are usually found near the side of the board and they either have no moves, or their moves entail material losses.

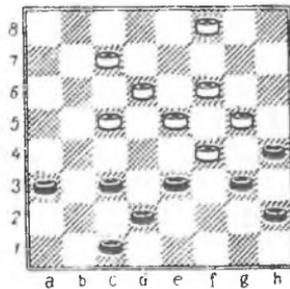
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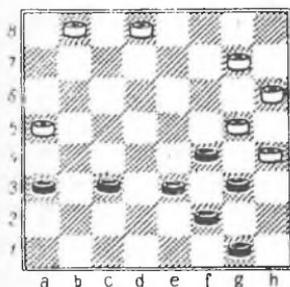
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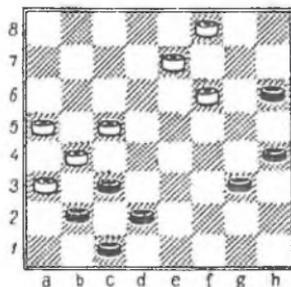
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329



330



*Diagram 326*

Five White pieces on the right flank are clamped by three Black pieces. As a consequence, Black has twice the force superiority on the opposite flank. However, to take advantage of this auspicious situation is far from easy. The fact of the matter is that White is threatening to free its POW's with the exchange e5-f4; at the same time Black's natural move 1.g3-h4 is countered by the strike h6-g5 2.h4xd4 c5xc1.

The road to victory consists in sacrificing a piece: **1.d2-e3! e5-f4**. White has no other moves. **2.e3xg5! h6xh2 3.e1-d2**, and White's only chance of giving back a piece 3...c5-d4 doesn't offer rescue in view of 4.b4-c5 d6xb4 5.a5xe5.

### *Diagram 327*

In this position Black has more than sufficient compensation for a piece in the form of a clamp of four White right flank pieces.

**1.f2-e3! b4-c3.** If 1...e7-d6 2.g5xc5 b4xd6, then Black becomes kinged by means of 3.c1-b2 a3xc1 4.e3-f4 c1xg5 5.h4xh8 with a win. **2.d4xb2 a5-b4 3.c1-d2!** An elegant sacrifice. **3...a3xc1 4.e3-f4 c1xe3 5.f4xd2,** and White resigns.

### *Diagram 328*

Black's objective in the position in the diagram is to make sure that the enemy pieces of the left flank don't have the chance to free themselves from the clamp.

**1.c3-b4 f8-g7.** On 1...c7-b6 wins the exchange 2.d2-c3 f4xd2 3.c1xe3. **2.c1-b2 c7-b6** (or g7-h6) **3.b4-a5 g7-h6 4.a5-c7 d6xb8 5.b2-c3 b8-c7 6.c3-b4 c7-d6 7.b4-a5,** and White is deprived of moves.

When implementing a clamp, you must make a comprehensive evaluation of the position with a consideration of all its peculiarities. If the opponent has a strong center, a greater amount of tempo, less number of clamped pieces than those doing the clamping, etc. it's not unusual for the side against whom the clamp is being used to win. In addition, the quality of these positions depends upon various tactical nuances.

### *Diagram 329*

In this position Black hegemony in the center and the possibility of creating hidden tactical threats compensates for Black's pieces which are clamped on the right flank.

**1.c3-d4! b8-a7.** The only response. The moves b8-c7, d8-c7, and d8-e7 are countered by the strike 2.a3-b4; If 1...g7-f6, then 2.f4-e5!, and Black wins piece g5 with the subsequent attack g3-f4. **d4-e5 a7-b6 3.e5-f6!** A beautiful concluding strike. **3...g5xe7.** After 3...g7xe5 4.f4xd6 White has no moves. **4.a3-b4 a5xc3 5.e3-d4 c3xe5 6.f4xf8,** and Black wins.

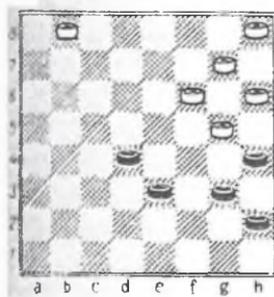
### *Diagram 330*

Black, in spite of a clamp of its left flank, prevails with the help of a tactical maneuver which involves sacrificing a piece.

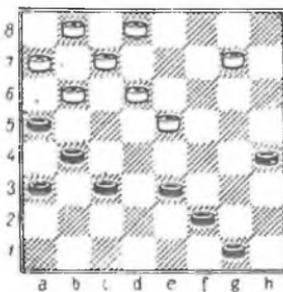
**1.g3-f4 e7-d6 2.f4-g5 f6-e5.** On 2...f8-e7 wins 3.h6-g7! f6xh8 4.g5-f6 e7xg5 5.h4xf6. **3.g5-f6! e5xg7 4.h4-g5,** and White resigns. After White's only response 4...d6-e5 follows 5.g5-f6 with a decisive kinging.

## EXERCISES

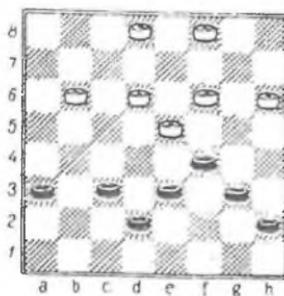
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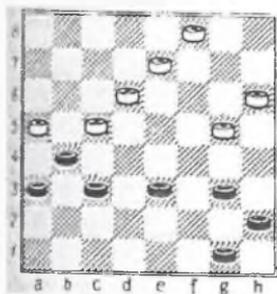
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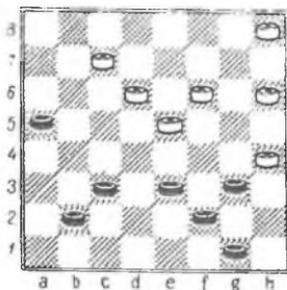
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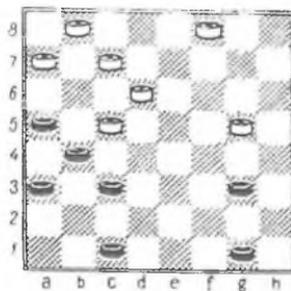
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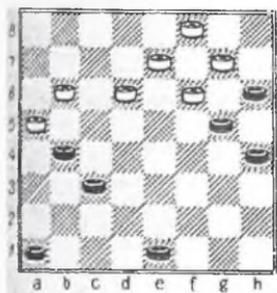
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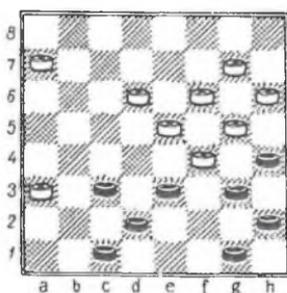
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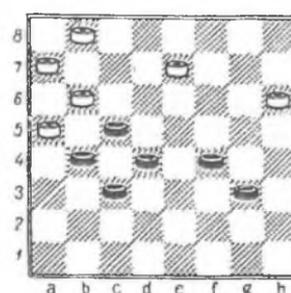
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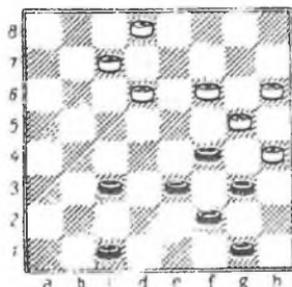


338



339



*Diagram 331*

Black move. Despite the absence of a piece, Black can achieve victory by binding up the opponent's pieces on the left flank.

*Diagram 332*

White sacrifices a piece **1...e5-f4 2.e3xg5 g7-h6**, hoping to win it back right after **3.g5-f6 d6-c5**. However, in response Black implements an interesting winning maneuver.

*Diagram 333*

Black move. Black can move with the help of a bind up of the opponent's central pieces.

*Diagram 334*

In spite of a bind up, Black has the chance to win with skillful actions on the right flank.

*Diagram 335*

Black's road to victory in this position consists in voluntarily binding up its own pieces on the right flank.

*Diagram 336*

Find a maneuver which results in Black binding up the opponent's right flank and achieving victory.

*Diagram 337*

**V. Kaplan – C. Russel, 1978**

Black wins.

*Diagram 338*

In spite of the absence of a piece, Black has a forceful route to victory in this position.

*Diagram 339*

Three White pieces paralyze greater opposition forces on the left flank. However, in the position White has a substantial weakness – inactive piece b8. This factor, as well as Black's domination in the center, predetermines Black's positional superiority.

*Diagram 340*

With its right flank pieces clamped, Black wins here by exploiting the weakness of the analogous opposition flank.

**ANSWERS**

331 **1.d4-c5 b8-c7 2.c5-d6! c7xe5 3.g3-f4 e5xg3 4.h2xf4**, and White loses.

332 Black decides the outcome of the battle in its favor by means of **3.c3-d4 h6xf4 4.f2-g3! f4xh2 5.b4-c5 d6xb4 6.a3xc5 d8-e7 7.h4-g5**.

333 **1.e3-d4 d8-e7**. On 1...b6-a5 wins 2.d4-c5; if 1...f8-g7, then 2.d2-e3 b6-a5 3.a3-b4, etc. **2.d2-e3 b6-a5 3.a3-b4**, and White has no moves.

334 **1.g1-f2! g5-h4**. The moves 1...e7-f6 and 1...f8-g7 are refuted by the assault 2.g3-h4. **2.e3-f4**, and White can't escape material losses.

335 **1.e3-f4 h8-g7 2.a5-b6! c7xa5 3.b2-a3**.

336 **1.g3-f4 g5xe3 2.c3-d4 a7-b6 3.d4xf2 f8-g7 4.c1-d2 g7-f6 5.d2-e3 f6-e5 6.f2-g3 e5-d4 7.g3-h4**.

337 **1.a1-b2 d6-e5 2.b4-c5! b6xd4 3.e1-d2**.

338 **1.g1-f2 a7-b6 2.c3-d4 e5xe1 3.g3xa5 e1xg3 4.h2xf4**.

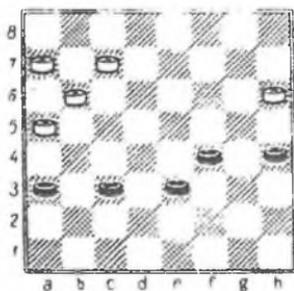
339 **1.f4-e5 e7-f6**. On 1...b8-c7 follows 2.e5-f6 e7xg5 3.c5-d6 c7xe5 4.d4xh4. **2.e5xg7 h6xf8 3.g3-h4! f8-g7 4.h4-g5 g7-h6 5.g5-f6 b8-c7 6.f6-g7 h6xf8 7.c5-d6 c7xe5 8.d4xf6 b6-c5 9.b4xd6 a7-b6 10.d6-e7! f8xd6 11.f6-g7**.

340 **1.c3-b4 d8-e7**. Not 1...c7-b6, in view of 2.b4-c5!. **2.c1-b2 c7-b6 3.b4-a5 b6-c5 4.b2-c3 c5-b4 5.a5-b6**.

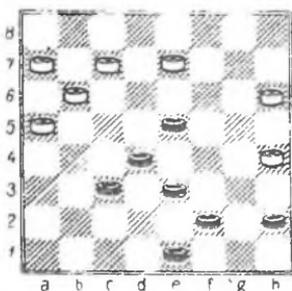
## THE INTERACTION OF FORCES

The coordination of action of the forces arranged on various flanks is an important principle of positional development. The presence of groups of pieces which are uncoordinated and have no communication among themselves permits the opponent to seize key squares in the center of the board.

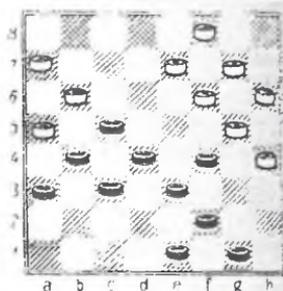
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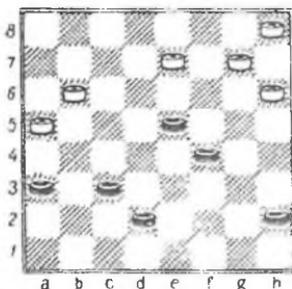
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343



344



*Diagram 341*

This is a characteristic example of force disunity. Four White pieces of the right flank are completely cut off from piece h6, which is located on the opposite end of the board.

Black plays: 1.e3-d4 c7-d6 2.f4-e5! Only this sacrifice leads to victory. 2...d6xf4 3.a3-b4 h6-g5 4.h4xf6 f4-g3 5.b4-c5 g3-f2 6.f6-e7, and White can't be kinged.

### *Diagram 342*

Piece e7 is the unifying link between White's flanks. With the strike **1.e5-d6! e7xc5** Black throws e7 to the right flank and deprives White's pieces of mutual aid. Play continues: **2.h2-g3 c5-b4**. If 2...h6-g5, then 3.e1-d2 with a subsequent breakthrough to a kinging 4.g3-f4; 2...c7-d6 leads to the basic variation. **3.g3-f4 b4xd2 4.e1xc3 c7-d6 5.d4-e5 d6-c5 6.e5-f6** with Black enjoying a winning endgame. The sacrifice of a piece **6...c5-d4 7.c3xe5 a5-b4** is countered by the strike **8.f2-g3! h4xd4 9.e5xc7**.

### *Diagram 343*

In this position White exchanges **1...e7-d6 2.c5xe7 f8xd6**, believing that with the following exchange **3...b6-c5** it will totally tie up the opponent's forces. However, the unexpected response **3.b4-c5! d6xd2 4.e1xc3** immediately places White in a hopeless position. The hanging pieces g7 and f6 and the lack of communication between the flanks are the reasons for White's defeat. **4...b6-c5 5.d4xb6 a5xc7 6.c3-d4 c7-b6 7.a3-b4 b6-a5 8.b4-c5**, and White resigns.

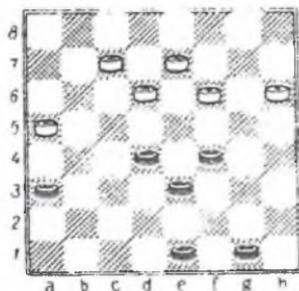
### *Diagram 344*

The sacrifice of a piece **1.e5-d6 e7xc5 2.d2-e3** deprives the enemy forces of interaction. Then, after **2...g7-f6 3.h2-g3 h8-g7 4.g3-h4**, White finds itself without one satisfactory response.

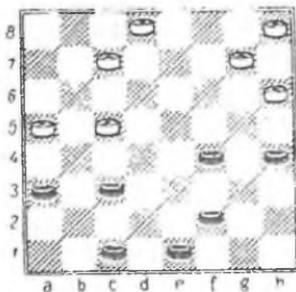
## **STRIKE COLUMNS**

During a game the opponents are conducting various maneuvers which are linked to a quick regrouping of forces. Strike columns, consisting of three pieces arranged side by side, are the basic means for realizing these maneuvers. The function of strike columns is not limited to this, however. With their assistance, a player can control key squares of the board, create tactical threats, and hamper the adversary's plans.

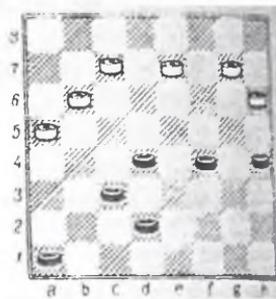
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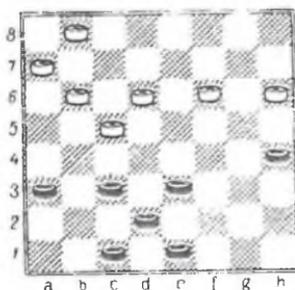
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347



348



*Diagram 345*

White's position is unquestionably worse because of hanging piece e7. The flank exchange a5-b4 would rid White of this shortcoming. Therefore, Black moves **1.g1-f2** depriving the opponent of this opportunity with the help of column f2,e3,d4. Impossible are 1...a5-b4 2.a3xc5 d6xb4 and 1...c7-b6 because of the strike d4-e5. White has to make the natural move **1...f6-g5**, which, however, is refuted by the strike **2.a3-b4! a5xc3 3.f2xb6**.

*Diagram 346*

The outcome of the battle in this position is decided by Black's construction of two strike columns.

**1.c1-d2 c7-d6 2.f2-e3**, and White finds itself without a defense. Not 2...d8-e7 or 2...d8-c7 in view of the break-through to a kinging by means of 3.f4-e5 d6xf4 4.e3xc5 h6xf4 5.c3-b4. If 2...g7-f6, then 3.a3-b4 4.f4-g5 h6xf4 5.e3xc5 a5-b4 6.c3xa5 a3-b2 7.d2-c3 b2xb6 8.a5xc7 d8xb6 9.h4-g5, and the opposition favors Black.

### Diagram 347

The main defect in White's position is the fact that White has no support for exchanges. The best way to take advantage of this is to construct a battle column on the major road. **1.a1-b2!** How can White respond? After 1...g7-f6 Black breaks through to a kinging by means of 2.f4-g5 h6xf4 3.d4-c5 b6xd4 4.c3xg7. If 1...e7-d6, then 2.h4-g5 d6-c5 3.d2-e3 c7-d6 (on 3...c5-b4 wins 4.b2-a3 b4xd2 5.e3xc1 c7-d6 6.d4-e5) 4.b2-a3 g7-f6 5.g5xe7 d6xf8 6.d4-e5 f8-g7 7.c3-d4 g7-f6 8.e5xg7 h6xf8 9.d4-e5, and White's position can't be defended. The move 1...e7-f6 is quickly rebuffed by the sacrifice of a piece 2.b2-a3 c7-d6 4.f4-e5! d6xf4 5.a3-b4, etc. **1...c7-d6** remains, but then the strike column is brought into action: **2.d4-c5! d6xb4 3.b2-a3 b6-c5 4.c3-d4 c5xc1 5.a3xc5 c1xg5 6.h4xd8**, and Black wins.

The following example shows what the consequences can be when strike columns are not present.

### Diagram 348

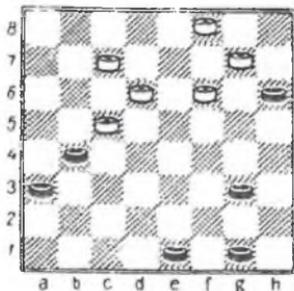
White doesn't have a piece on square e7 which would cement the column e7, d6, c5 and would simultaneously be the uniting link for both flanks. Black quickly separates the opponent's forces.

**1.e3-f4 f6-e5.** If 1...b6-a5, then 2.d2-e3 a7-b6 (on 2...b8-c7 follows the breakthrough 3.e1-d2 f6-e5 4.h4-g5 e5xg3 5.c3-d4 h6xf4 6.e3xg5 c5xe3 7.d2xh2, etc.) 3.c1-d2 b8-a7 4.f4-g5 h6xf4 5.e3xe7 d6xd8 6.c3-b4 a5xc3 7.d2xd6, and Black has one more piece. **2.d2-e3 e5xg3 3.h4xf2 d6-e5.** 3...h6-g5 doesn't mitigate White's fate because of 4.c1-d2 g5-h4 5.e3-f4 b6-a5 6.f2-g3, and White is left with no pieces on the left flank. **4.e3-f4! e5xg3 5.f2xh4 b8-c7 6.c1-d2 c7-d6**, and Black can achieve a win with both. 6.d2-e3 and 6.c3-b4.

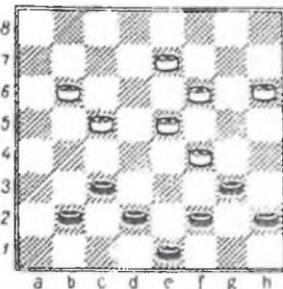
## ENCIRCLEMENT OF THE CENTER

One of the most effective means of battle against central pieces is to encircle them from the flanks. This is successful whenever there is a weakness in the opponent's central position. Some weaknesses may be: a shortage of reserve moves, an absence of support for exchanges, the presence of backward or hanging pieces, etc. We should take note that encirclement is one of the most complicated of strategical methods. Its implementation demands maximum precision. One negligible rearrangement of moves or an inaccurate computation of variations and the pieces come to life while gaining threatening power.

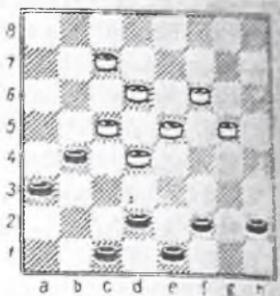
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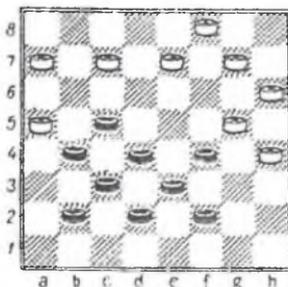
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352

*Diagram 349*

A superficial glance at this position can foster the illusion that White has spatial superiority. However, White has a substantial defect – a piece stuck on square g7. It is precisely this factor that impels Black to start enveloping the opponent's central pieces.

**1.g3-h4! c5-d4.** Not 1...c7-b6, in view of 2.h4-g5! f6xh4 3.b4-a5; if 1...f6-e5, then 2.h4-g5 (here's why a piece is needed on square h4) 2...e5-d4 3.g1-f2, and White has no moves. **2.e1-f2 d6-e5 3.f2-g3 c7-d6 4.h4-g5 f6xf2 5.g1xe7 f8xd6 6.h6xf8**, and White resigns.

*Diagram 350*

Two defects are at once apparent in White's central position – backward piece h6 and a small limit of tempo. From this arises Black's subsequent game plan for encirclement.

**1.g3-h4 c5-d4.** The assault 2.f2-e3 wins whenever there are other responses. **2.b2-a3 d4xb2 3.a3xc1 b6-a5.** On 3...b6-c5 or 3...e7-d6 again decides 4.f2-

e3. After 3...h6-g5 4.f2-g3 e7-d6 5.d2-c3 d6-c5 6.c1-b2 b6-a5 7.b2-a3 White can't free its left flank pieces from a clamp. 4.d2-c3 e7-d6 5.h4-g5! f6xh4 6.c3-d4 e5xc3 7.f2-g3 h4xf2 8.e1xc7, an 1 Black wins.

#### *Diagram 351*

The thought of encirclement immediately arises at the sight of non-support pieces which are devoid of exchanges in the center.

1.d2-e3 g5-h4. If 1...c7-b6, then 2.h2-g3 b6-a5 3.c1-d2 a5xc3 4.d2xb4 g5-h4 5.e3-f4, and Black wins. 2.e3-f4 e5xg3 3.h2xf4 f6-e5. On 3...c7-b6 decides 4.f4-g5. 4.f2-g3 h4xf2 5.e1xg3 c7-b6 6.b4-a5, and White has no defense.

A strategy of encirclement must not be conducted without an account of the tactical nuances of the position. It's not uncommon for the side whose center is subject to seizure to free itself at the expense of a piece and by doing this, to gain a definite positional compensation.

#### *Diagram 352*

White move.

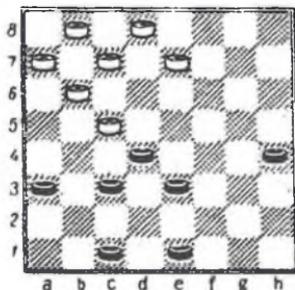
1...g7-f6 2.b2-a3. Poor is 2.f4-e5 because of c7-b6 3.e5xg7 g5-f4 4.e3xg5 h4xh8 with a clamp of Black's left flank pieces. 2...c7-d6? It would seem that the plan for encirclement is completed. Black can't avoid material losses. However,... 3.c5-b6, and with any capture, Black frees its latent forces in the center and gains a decisive positional advantage. For instance, 3...a5xc7 4.b4-a5 f8-g7 5.c3-b4, and White's pieces fall into vices on both flanks.

### THE ATTACK

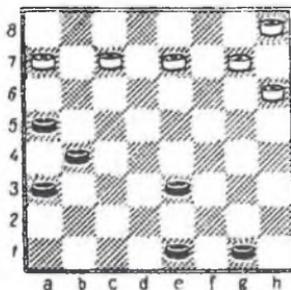
One of a player's major objectives is to break through the opposition's defensive lines and become kinged. Its successful realization, basically, is associated with the creation of numerical superiority in some place on the board. Thus we see the importance of equally distributing forces along the flanks. Disregard of this principle leads to a weakening of one flank and subjects it to the danger of attack. Attacks often don't stop at sacrifices.

Before initiating an attack, you should make a sensible evaluation of the opponent's defensive resources. usually a large part of one's forces are concentrated for the attack and a disproportion in the arrangement of pieces on the flanks takes shape for the attacking side on its move. If the attack is groundless, then the opponent, while repelling it, can organize successful counteraggression on the opposite flank.

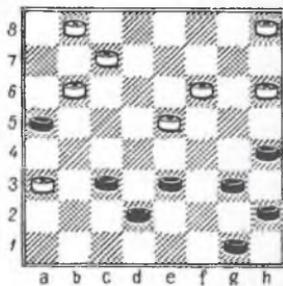
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356

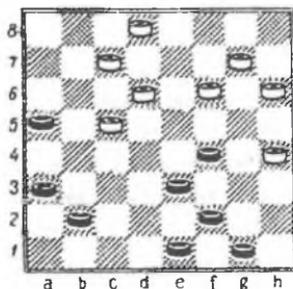


Diagram 353

In this position Black has all the foundations to begin an attack. The left flank of the opponent has a weak cover in the form of one piece. e7. How can Black carry out the attack? The slow route – e1-f2, f2-g3, g3-f4 is not effective, since White manages to consolidate its left flank with the moves e7-f6, c7-d6, b6-a5, etc. The thrust 1.h4-g5 also doesn't achieve the goal because of the exchange 1...e7-f6. Only the sacrifice **1.a3-b4! c5xa3**, which frees Black's center from a bind up, permits Black to crush the opponent's defense on the left flank. Then, after **2.d4-e5 b6-a5 3.e5-f6 e7xc5 4.h4xf6 d8-e7. 5.f6xb6 a7xc5 (or a5xc7) 6.e3-f4** the future king assures Black of an easy win.

Diagram 354

White's right flank is clearly weak. Therefore, Black transfers yet another piece here for a decisive attack.

**1.e3-d4 h6-g5 2.d4-c5 c7-d6 3.a5-b6** (with the threat b6-c7 and c5-b6) **3...e7-f6 4.c5xe7 f6xd8 5.e1-d2 a7xc5 6.b4xd6 g5-f4 7.a3-b4**, and White re-

signs. White is defenseless from a breakthrough on the right flank 8.b4-a5, 9.d6-c7, etc.

### *Diagram 355*

Black move. The exchange 1.g3-f4 e5xg3 2.h2xf4 is suggesting itself with the threat of a breakthrough f4-g5. However, in this case White saves itself by means of 2...f6-e5. After 1.e3-f4? e5-d4! 2.c3xg7 h6xf8 Black's left flank is already running the danger of attack.

But the breakthrough is already implemented: 1.c3-b4! a3xc5 2.g3-f4 e5xg3 3.h2xf4, and White has no defense. If 3...c5-b4 4.a5xc3 b8-a7, then 5.c3-d4 with the irrefutable strike f4-g5.

In the following diagram we'll see an example of a groundless attack.

### *Diagram 356*

In this position White's right flank is considerably weaker than the corresponding flank of the opponent in view of the absence of an important strong point piece of square b8. Consequently, White must only think about a defense which is possible with 1...d8-e7 2.b2-c3 c5-b4, etc.

Instead of this, White decides to attack Black's right flank without any foundation.

1...f6-e5? 2.b2-c3! White counts on only the straight-forward response 2.g1-h2 e5xg3 3.h2xf4 g7-f6 4.b2-c3 f6-e5, however, White does not notice the energetic counterattack from the opponent. 2...e5xg3 3.c3-d4, and White resigns. White can prevent the breakthrough only by means of 3...c5-b4, but then follows 4.a3xe7 d8xf6 4.g1-h2, and White loses a piece.

## THE DEFENSE

Naturally, a defense counters every attack. Conducting a defense imposes a particular responsibility on the player and demands maximum precision. The smallest mistake in a difficult position can entail defeat. It's not by chance that the ability to conduct a difficult defense is considered one of the main indications of a player's superior skills.

What principles must you, as the defending side, follow?

Above all, you must understand in good time that your position is worse than the opponent's. You must size up your vulnerable spots, and foresee the opponent's attack. You should then map out a particular plan of defense for your weak sections. When the opportunity arises you should disrupt the attacker with counter threats and create some weaknesses in the opponent's camp.

It's not uncommon for a well formulated defense to liquidate the danger and

then become a counterattack. In most cases rescue is gained with the help of tactical maneuvers. From this we can see just how important it is for a player to possess acute tactical vision.

A successful defense is impossible without a thorough knowledge of normal endgames and positions most often encountered in the concluding phase of the battle.

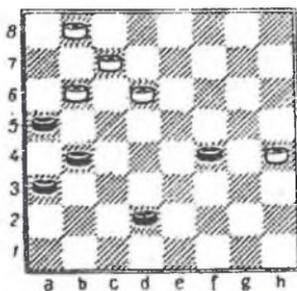
The defending side usually strives for simplification in the middle game with the thought of then finding anchorage in the endgame. It's therefore essential to appraise the future endgame in advance and to determine the possibility of reaching a draw.

Finally, the defender must possess the aptitude for making long-ranged, precise accounts of different variations, and the ability to picture and evaluate positions which may arise within many moves.

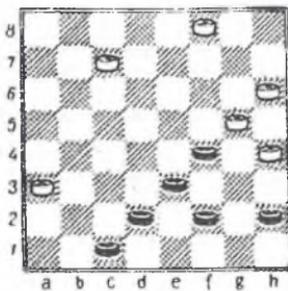
Never prematurely lay down your arms. Even in lost positions you should test the last possibility.

Let's now shift to an examination of examples taken from games.

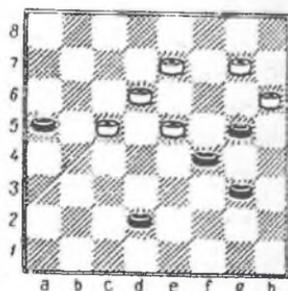
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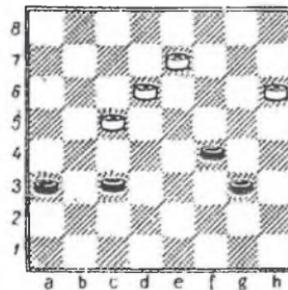
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360



### Diagram 357

The first impression of this position is that Black has to resign. And really, it's difficult to imagine a worse dislocation of black's pieces. The left flank forces are cut off from the game, and the non-reinforced piece f4 is an easy catch for the opponent.

Nevertheless, a deep penetration into the concealed possibilities of the position allows Black to escape defeat.

**1.d2-c3! b6-c5.** The winning of a piece 1...d6-c5 2.b4xd6 c7xg3 3.a5xc7 b8xd6 leads only to a draw after 4.c3-d4. If 1...d6-e5 2.f4xd6 c7xe5 3.a5xc7 b8xd6, then 4.b4-a5 h4-g3 5.a5-b6 g3-h2 6.b6-a7 h2-g1 7.c3-b4 g1-c5 8.b4-a5 c5-g1 9.a3-b4 g1-h2 10.a5-b6, and White can't win. **2.a5-b6!!** Unexpected and beautiful. **2...c7xa5.** If 2...c5xa7, then 3.c3-d4, and it's not worse for Black. **3.f4-e5 d6xf4 4.b4xd6,** and White is forced to agree to a draw. Black unimpeccably kings piece d6, then transfers the king to the major road and exchanges a piece with the move c3-b4. White is in no condition to prevent this.

### Diagram 358

Black's position is unquestionably worse because of backward piece h2. Rescue is brought by a precise account and the anticipation of a hidden tactical maneuver.

**1.f4-e5!** The natural response 1.d2-c3 leads to a loss in view of 1...c7-d6 2.c3-d4, f8-e7! (but not 2...f8-g7 because of 3.c1-d2! a3-b2 4.f4-e5! d6xf4 5.d4-e5 f4xd6 6.d2-c3 b2xd4 7.e3xe7) 3.d4-e5 d6-c5, etc. **1...f8-e7 2.e3-d4 e7-d6 3.f2-e3! d6xf4 4.d4-c5 h4-g3 5.c1-b2!** A strike envisaged beforehand. **5.a3xc1 6.e3-d4 c1xe3 7.d4xf6,** a draw.

### Diagram 359

Black has one less piece and, in addition, its right flank is bound up. But Black concludes that it's never late to resign and plays: **1.d2-e3.** Believing that it can win anyway it pleases, White attacks 1...e5-d4? (White should play 1...g7-f6), but the stunning counterstrike **2.g5-f6!!** dissipates all White's hopes. Then, after 2...g7xe5 (if 2...e7xg5, then 3.g3-h4 with a breakthrough to a kinging) **3.a5-b6!,** White is forced to agree to a draw.

In the following diagram Black finds the means for defending a worse position by bringing the game to an often encountered drawn endgame.

### Diagram 360

**1.g3-h4 e7-f6 2.c3-b4 c5-d4 3.b4-a5 d6-c5 4.a5-b6!** A saving sacrifice. **4...c5xa7 5.a3-b4** with a draw.

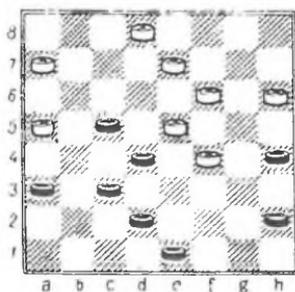
## SYMMETRICAL POSITIONS

This name is given to positions in which the players occupy corresponding squares.

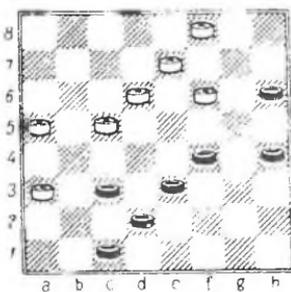
Symmetrical positions have their own features that must be taken into account in order to properly play them.

The previous examples have shown us the significance of every tempo in a checker battle. However, tempo gains a particularly important role in positions with symmetrical design. The presence of one reserve move can turn out to be sufficient for a win even when the board is full of pieces. This happens most often in closed, interdependent positions devoid of exchanges. In these instances the right to move first emerges as a negative factor and, in the final account, entails a shortage of one, but decisive, outcome in the battle for tempo.

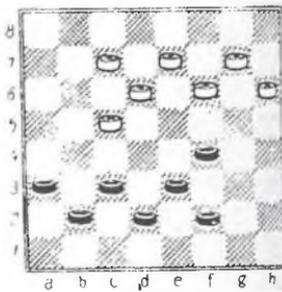
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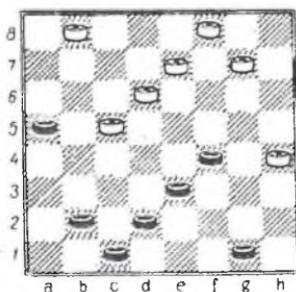
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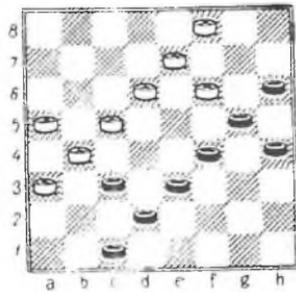
363



364



365



### Diagram 361

In this position the side to move loses. For instance, **1.a3-b4 h6-g5 2.e1-f2 d8-c7 3.f2-e3** (or **3.f2-g3 c7-b6**) **3...c7-d6**, and Black must make great material sacrifices.

### Diagram 362

The position in the diagram bears a semi-open character, but if an exchange isn't made in the next two moves, then the respective forces will close their ranks. Naturally, there's a shortage of tempo for the side that begins.

**1.f4-g5 c5-b4 2.e3-d4** (on **2.e3-f4** will follow **f6-e5**) **2...d6-e5**, and Black has no moves.

To avoid this variation, black should move **1.c3-d4**, but then after a force group **1...a5-b4 2.d4xb6 b4-c3 3.d2xb4 a3xa7**, a lost position turns up for Black because of passive side pieces **h4** and **h6**. A future course for the game can follow as: **c1-d2**. After **4.f4-g5 d6-e5 5.c1-d2 a7-b6 6.d2-c3 b6-c5** the opposition is in White's favor. **4...a7-b6 5.d2-c3 d6-e5 6.f4xd6 e7xc5 7.e3-f4**. On **7.c3-d4** wins the exchange **7...b6-a5 7...b6-a5 8.f4-g5 f6-e5 9.g5-f6 10.h4-g5 c5-b4 11.c3-d4 b4-c3! 12.d4xb2 a5-b4**, with a White win.

Other considerations should be followed in open symmetrical positions, particularly those with a flank arrangement of pieces. Here the right to the first move most often permits a player to begin his attack activity.

### Diagram 363

Black attacks the opponent's right flank with the move **1.c3-d4** and after the forced response **1...c7-b6** breaks through the defense by sacrificing a piece **2.d4-e5! f6xd4 3.d2-c3** with the irrefutable threat of being kinged.

### Diagram 364

The right to the first move in this position allows for the implementation of a decisive attack on the flank, and in the final tally, a kinging.

**1.b2-c3 c5-b4**. After **1...g7-f6 2.c3-d4 b8-a7 3.d4xb6 a7xc5 4.d2-c3** White's position can't be defended. **2.c3-d4 b4-a3 3.a5-b6! d6-c5 4.b6-a7 c5-b4 5.f4-e5! g7-f6**. Being rescued from the threat **6.e5-d6 6.e5xg7 f8xh6 7.e3-f4 e7-f6 8.d2-e3**, and Black wins.

As usual, every rule has its exceptions. This is especially true when you talk about symmetrical positions. Therefore, when playing these positions it's essential that you confirm your general understanding of them with a precise account of all possible variations.

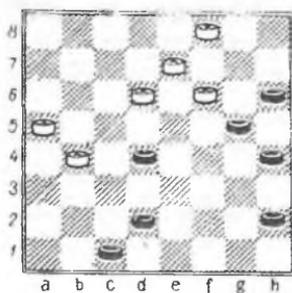
### Diagram 365

Blacks only (at first glance) move 1.c3-d4 is refuted by the strike 1...b4-c3 2.d4xb6 (not 2.d4xb2 because of 2...d6-e5 3.f4xb4 a5xa1) 2...a5xc7 3.d2xb4 a3xc5 with White enjoying an overwhelming positional advantage.

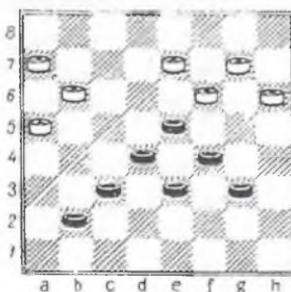
It seems as if everything is clear, but... **1.h6-g7!!** A wonderful sacrifice which decides the outcome of the battle in Black's favor. 1...f8xh6. The jump 1...f6xh8 quickly loses in view of 2.e3-d4 c5xe3 3.g5-h6 e3xg5 4.h4xd8. **2.c3-d4 b4-c3 3.d4xb2 c5-b4.** If 3...f6-e5, then 4.b2-c3 e5xg3 5.h4xf2 h6xf4 6.e3xg5 e7-f6 (other responses don't offer salvation) 7.g5xe7 d6xf8 f2-e3 f8-e7 9.e3-f4 e7-d6 10.d2-e3 c5-b4 11.c3-d4 d6-c5 12.d4xb6 a5xc7 13.e3-d4 c7-d6 14.f4-g5, and the endgame is won for Black. **4.b2-c3 a3-b2.** On 4...f6-e5 Black has a win by sacrificing a piece: 5.e3-d4 e5xg3 6.h4xf2 h6xf4 7.f2-e3. **5.c1xc5 d6xb4 6.e3-d4 b4-a3 7.d4-c5 e7-d6 8.g5xe7 d6xf8 9.f4-e5 a5-b4 10.c3xa5 a3-b2 11.h4-g5! h6xb4 12.a5xa1,** and White loses.

### EXERCISES

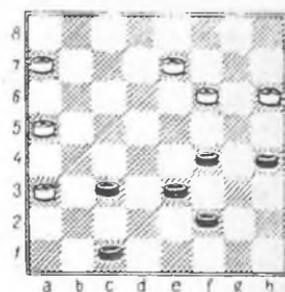
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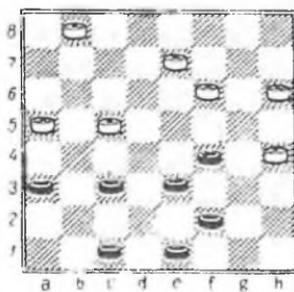
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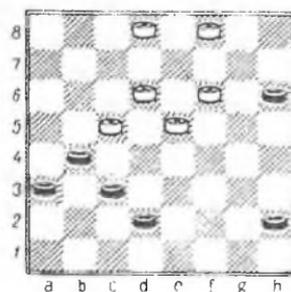
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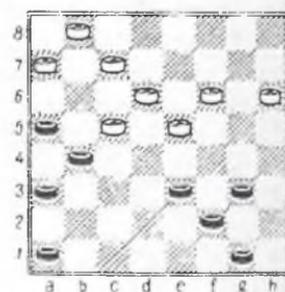
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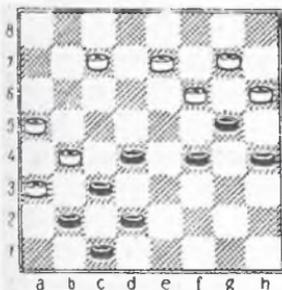
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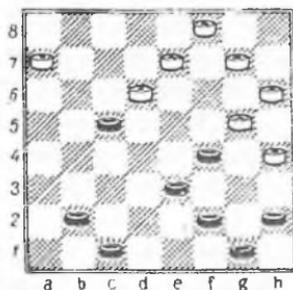
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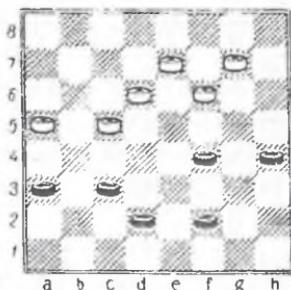
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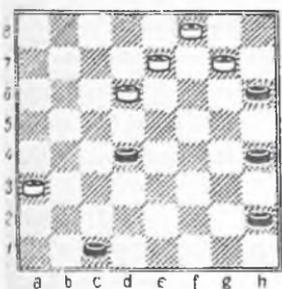
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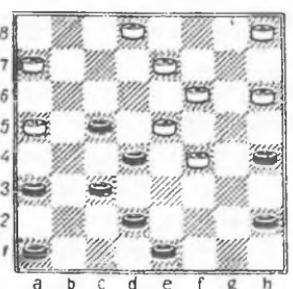
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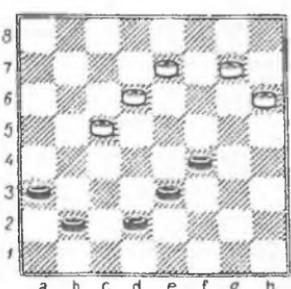
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*Diagram 366*

Black move.

In spite of having an extra piece, Black can win only by one means. To win Black must disunite White's forces along the flanks.

*Diagram 367*

Black can not only repel the threat b6-c5, but also achieve victory. How?

*Diagram 368*

Black wins.

*Diagram 369*

Black wins.

In diagrams 367 and 368 the construction of strike columns decides the outcome of the battle.

*Diagram 370*

Black wins.

*Diagram 371*

Black wins.

In both positions the object is achieved by enveloping White's central pieces from the flanks.

*Diagram 372*

Black move. Black can implement a decisive breakthrough on the opponent's left flank.

*Diagram 373*

Black is victorious by breaking through White's defensive boundaries on the right flank.

*Diagram 374*

In a terrible position Black finds a hidden tactical means for salvation.

*Diagram 375*

Black's position seems hopeless, but there's a draw to be found.

*Diagram 376*

Black move. Can Black save itself?

*Diagram 377*

Here the right to move first allows Black to assume the offensive and hold on to victory.

**ANSWERS**

366 1.d4-c5 b4-a3 2.d2-e3 d6xb4 3.e3-d4.

367 1.e5-d6 e7xc5 2.b2-a3 f6-g5 3.g3-h4 g7-f6 4.f4-e5 g5-f4 5.e3xe7 c5xe3 6.e7-d8.

368 1.c3-d4 a5-b4 2.c1-b2 a3xc1 3.d4-e5 f6xd4 4.e3xa3 c1xg5 5.h4xd8.

369 1.c1-d2 e7-d6 2.f4-g5 h6xf4 3.e3xe7 d6xf8 4.c3-b4 a5xc3 5.d2xd6.

370 1.d2-e3 d8-c7 2.h2-g3 c7-b6. If 2...f8-e7, then 3.g3-h4 c5-d4 4.e3xc5 e5-f4, 5.c3-d4 d6-e5 6.h6-g7, and Black wins. 3.g3-h4 b6-a5 4.e3-f4 e5xg3 5.h4xf2 f8-e7 6.f2-g3 f6-g5 7.h6xf4 e7-f6 8.g3-h4 f6-e5 9.f4-g5 c5-d4 10.g5-

**h6 d4xb2 11.a3xc1 a5xc3 12.h6-g7 d6-c5 13.g7-h8** with a winning endgame for Black.

371 **1.g3-h4 e5-d4 2.g1-h2 f6-e5 3.h2-g3 h6-g5 4.h4xf6 e5xg7 5.a1-b2 g7-f6 6.e3-f4 a7-b6 7.g3-h4 d6-e5 8.f4xd6 c5xe7 9.b4-c5.**

372 **1.d4-e5 f6xd4 2.c3xe5 g7-f6.** On 2...c7-b6 wins the sacrifices 3.e5-d6 e7xc5 4.b2-c3 c5-d4 5.c3xe5 b4-c3 6.d2xb4 a5xc3 7.g5-f6. **3.e5xg7 h6xf8 4.d2-e3**, and White can't prevent a breakthrough on the left flank.

373 **1.c5-b6 a7xc5 2.b2-c3 g7-f6 3.h2-g3 c5-b4 4.c3xa5 d6-c5 5.e3-d4**, and Black wins.

374 **1.f2-e3** The remaining moves lose. For example, 1.d2-e3 f6-e5 2.f2-g3 g7-f6 with the subsequent strike c5-b4 or c5-d4; if 1.f4-g5, then g7-h6 2.f2-e3 h6xf4 3.e3xg5 d6-e5 4.g5-h6 e5-f4, etc. **1...f6-e5 2.c3-d4! e5xe1 3.e3-d4 c5xg5 4.h4xh8**, and in the resulting kings endgame, White doesn't have a win.

375 **1.h2-g3 g7-f6 2.h6-g7 f6xh8 3.h4-g5** But not 3.g3-f4? because of e7-f6 4.f4-g5 f6-e5 5.d4xf6 f8-g7, and Black loses. **3...h8-g7 4.g5-h6 g7-f6 5.g3-h4**, and White can't win.

376 The side that moves first can't escape defeat in view of a lack of tempo.

**1.a3-b4 h6-g5 2.e1-f2 d8-c7 3.a1-b2 c7-b6.** A mistake would be the symmetrical move 3...h8-g7 because of 4.d2-e3 f4xd2 5.c3xe1 a5xa1 (or e5xa1) 6.e1-d2 e5-g3 7.h2xb8 with a draw. **4.b2-a3 h8-g7 5.f2-e3 g7-h6**, and Black loses.

377 **1.b2-c3 g7-f6 2.c3-d4 c5-b4 3.a3xc5 d6xb4 4.f4-e5 b4-a3.** No better is 4...f6-g5 because of 5.e5-f6. **5.e5xg7 h6xf8 6.d2-c3**, and with the subsequent move 7.c3-b4, Black achieves victory.

## CHAPTER 5

# The World of Combinations

If I were to ask checker lovers what they found most attractive in the game, the majority of them would certainly answer, “the combination”.

The combination is truly a decoration. It adds a certain beauty to checkers which arouses delight even in those who are inexperienced in the subtleties of the game. Along with this, the combination is a formidable tactical weapon which permits you to achieve a set goal quickly and decisively. With its help a sudden change can instantaneously take shape in the quiet flow of the game.

What is meant by the word combination? It is a series of sacrifices, concluding with the capture of enemy forces by a final strike which leads to a definite goal.

These goals can be quite diverse; a breakthrough to a kinging, the gain of material superiority, the amelioration of a position, a transition to an advantageous endgame, and rescue in a poor position.

The number of possible combinations is incalculable. They can be carried out both in the beginning of the game when all pieces are on the board, in the middle, and even in the final phase of the battle. Naturally it's impossible to learn and remember all combinations especially since game practice always reveals new ideas.

But the knowledge of the most typical combinations is mandatory for every checker player. Without this knowledge you can't possibly have command of combinational skills which consists in knowing how to prepare a masked strike in advance and being able to foresee any dangers from the opponent's side:

## HOW CAN YOU DETECT A COMBINATION? WHAT SIGNS DETERMINE ITS PRESENCE?

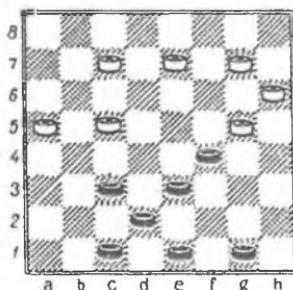
To find out let's establish the component parts that make up every combination.

To begin with, it's essential to detect the prerequisites for the execution of a combination. The more common prerequisites can be a latticed arrangement of opposition forces, open king squares or the possibility of their opening, and the presence of the opportunity (Rozdikh) as a result of the enemy's previous assault.

When you are convinced that there is cause for combinational activity, you should look for an idea which concludes in a final strike. If both of these elements are found, then what remains is to establish the possibility of uniting them with the mechanism of a combination, that is, with its technical embodiment.

I'll explain the above-mentioned with the following example.

378



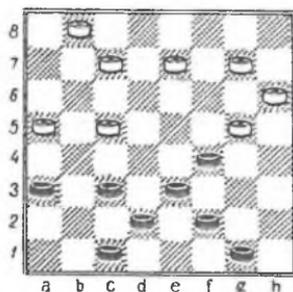
*Diagram 378*

The prerequisites for the execution of combination in this position are obvious – the open king squares and the latticed arrangement of White's pieces. Having established this, let's try to determine the possibility and direction of a final strike. If Black didn't have a piece on square e3, it could, after the move e1-f2, become kinged by capturing 5 pieces f2xh8.

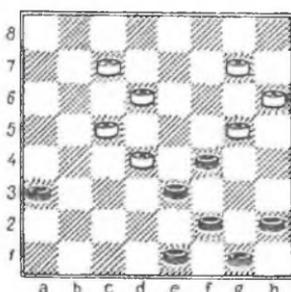
And so, the two factors are found. What we're now left with is to work out the means of implementing the combination. Since its own piece is in its way, Black must rid itself of the piece and free square e3. The move **1.e3-d4 c5xe3** suggests itself. Black surrenders piece e3 but a White piece takes its place on square e3. Consequently, Black must send it back by means of **2.c3-d4 e3xc5**.

Finally square e3 is free and at the same time the route for a final blow is clear. The final chord **3.e1-f2 g5xe3 4.f2xh8** leads Black to a victory.

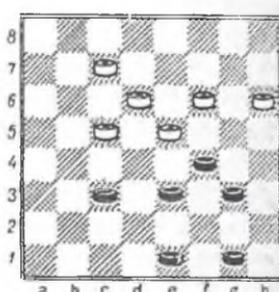
379



380



381



*Diagram 379*

The reason and idea for Black's combinational activity are the same as in the previous example – the disunity of White pieces and the free squares d8, f8, h8. However, the technique for preparing a final strike f2xh8 is completely different. From the start Black sacrifices three pieces **1.a3-b4 c5xa3 2.e3-d4 g5xc5** and frees square e3. Then Black throws a White piece on the square by means of **3.c1-b2 a3xe3** and concludes the combination with a familiar capture of five pieces **4.f2xh8**.

The execution of a combination is always tied in with material sacrifices. Therefore, an extremely precise account of all its consequences is essential. Before beginning a combination a player should clearly picture the final position and give it a correct evaluation. Otherwise you're no better off than at the start.

*Diagram 380*

Black has the opportunity to become kinged with the help of a strike that we already know f2xd8. Is it worth using this opportunity? An attentive analysis of the position which emerges as the result of this combination brings a negative answer. After **1.f2-g3 d4xh4 2.e1-f2 g5xe3 3.f2xd8** the Black king finds itself "king for the day". White exchanges for it with the move **3...g7-f6 4.e7xg5 h6xf4**, forcing the opponent to quickly capitulate.

The reader should be warned against the urge to play a combination while not considering the positional expediency of prepared moves. An opponent can detect a danger and avoid the combination and it's often impossible to redress the consequences of a risky game.

### Diagram 381

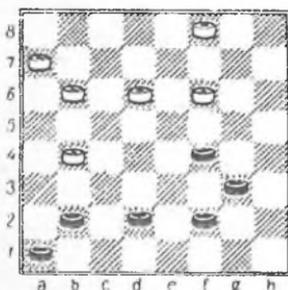
Black's move **1.g1-f2**, leaving its right flank without strong point pieces on squares g1 and h2, was considered only in response to **1...f6-g5**. A combinational breakthrough to a kinging would then follow. **2.c3-d4 e5xc3 3.e1-d2 c3xe1 4.g3-h4 e1xe5 5.h4xd8** with a win. However, White notices this threat and moves **1...c7-b6**. As a result, Black pieces hang, and after **2.e1-d2 b6-a5** defeat is inevitable.

Several different systems for classifying combinations are used so that you feel more comfortable studying combinations: final strikes, common goals, and combinations in similar positions.

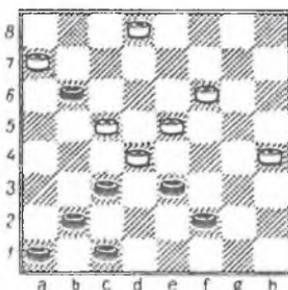
We will be using combinations with final strikes. In my estimation this classification is the easiest for the beginner and makes it possible to quickly master the typical tactics of the combinational game. In conclusion of the chapter we will introduce you to the more difficult and original combinational ideas, and also with combinations in the beginning of the game.

### THE STRIKE BY PIECE A1

382



383



### Diagram 382

The scattered nature of White's pieces is a prerequisite for Black to carry out combinational operations. A strike by strong point piece a1 is possible only when a White piece is on square b2. In order for White to be on this square, Black resorts to sacrifices: **1.f4-g5! f6xh4 2.f2-e3 h4xd4 3.b2-c3 d4xb2 4.a1xe5**, and Black wins.

Before executing this combination, Black should have taken into account that the opposition will be in its favor in the final position. If one of White's

pieces were a row closer in the opening position, for instance, instead of f8 on e7, the combination would only lead to a draw.

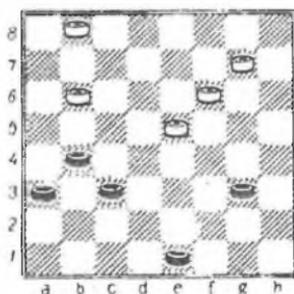
*Diagram 383*

Black move.

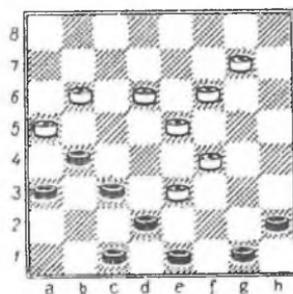
To implement the strike  $a1xc3e5xg7$  in this position it's essential to free squares c3 and e5. This is achieved with the help of the following interesting mechanism:  $1.b2-a3$   $d4xb2$   $2.b6xd4!$   $e5xc3$   $3.f2-g3$   $h4xd4$   $4.a3-b4$   $c3xa5$   $5.a1xg7$ .

### THE STRIKE BY PIECE A3

384



385



*Diagram 384*

Black move.

This strike works in this instance if Black manages to drive a White piece or king to square b4. To do this, Black first kings piece e5 and then, by using the range of the king, settles the White piece on square b4.

$1.g3-f4$   $e5xg3$   $2.e1-f2$   $g3xe1$   $3.b4-a5$   $e1xb4$   $4.a5xc7!$  It's exactly this intervening jump that leads to a win.  $4...b8xd6$   $5.a3xg5$ .

Let's note that if piece g7 were located on square h8 in the initial position, the combination above would make no sense. After the response  $5...h8-g7$ , a Black piece would fall into opposition.

*Diagram 385*

Black move.

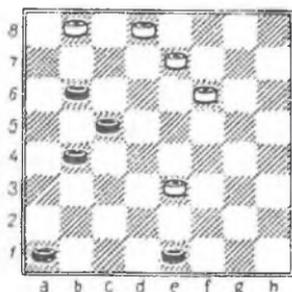
The scheme of a final strike here is  $a3xc5xe3xg5xe7$ . It's essential to arrange

White forces all along this route. Since White pieces are already located on squares f6 and f4, Black's task is to capture squares b4 and d4.

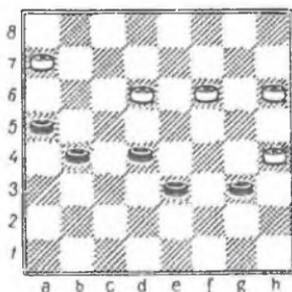
**1.g1-f2 e3xg1 2.e1-f2!** This is the most concealed and beautiful move in this combinational mechanism. **2...g1xa1 (or g1xb2) 3.d2-c3 a1xd4.** And so, the preparatory phase is complete and now a concluding strike follows. **4.b4-c5 d6xb4 5.a3xe7.** As a result, Black breaks through to the seventh horizontal which promises some real chances for winning.

### THE STRIKE BY PIECE A5

386



387



*Diagram 386*

Black move.

The trajectory of the strike is **a5xc7xe5xg7**. By sacrificing three of its own pieces Black drives White piece e3 to square d6.

**1.e1-d2 e3xc1 2.a1-b2 c1xa3 3.b4-a5 a3xd6.** The first stage is concluded. Now after **4.b6-c7 d8xb6**, all the squares necessary for a decisive strike are captured and the jump **5.a5xg7** brings Black victory.

*Diagram 387*

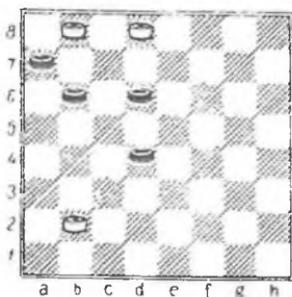
Black move.

A careless attack by White on the previous move allows Black to make use of a Rozdikh to conduct a combination with the final strike **a5xc3xe5xg3xe1**.

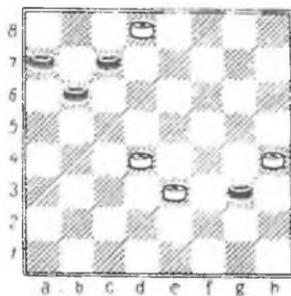
**1.e3-f4! h4xf2 2.d4-e5 f6xd4 3.f4-g5 h6xf4 4.b4-c5 d6xb4 5.a5xe1!** and the opposition is in Black's favor.

## THE STRIKE BY PIECE A7

388



389



*Diagram 388*

With a final jump Black must seize piece b2 which is standing at the threshold of a king row. To do this Black fills squares b4 and b6 with White pieces.

**1.d6-c7 b8xd6 2.d4-c5 d6xb4 3.b6-c7 d8xb6 4.a7xc1**, and White's forces are destroyed.

*Diagram 389*

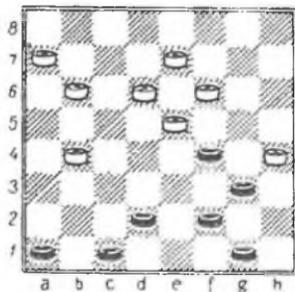
The closing strike by piece a7 in this position is completed on square g1. For this to happen square e3 should be free from the beginning and White piece d8 should be transferred to b6.

**1.c7-b8 h4xf2 2.b8-f4! e3xg5 3.b6-c7 d8xb6 4.a7xg1**, and the opposition is to Black's advantage.

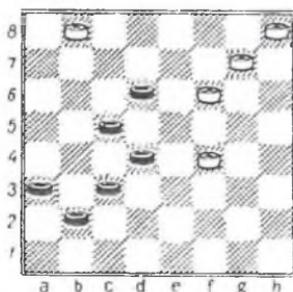
## EXERCISES

In all the positions analyzed below, Black moves and wins.

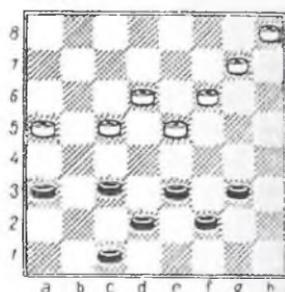
390



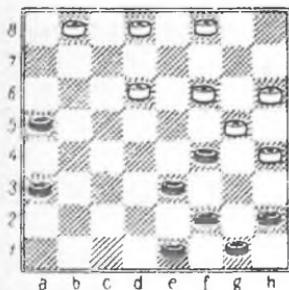
391



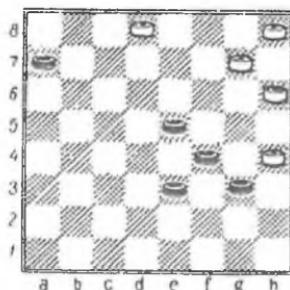
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393



394



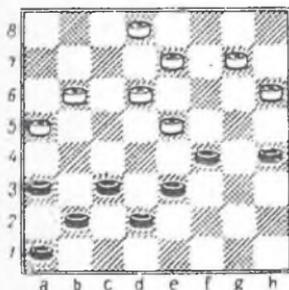
*Diagrams 390 – 394*

### ANSWERS

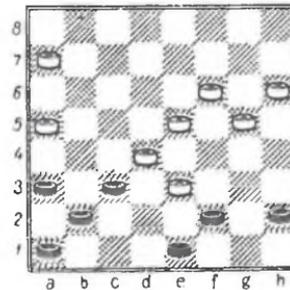
- 390 1.f2-e3 h4xd4 2.c1-b2 e5xg3 3.b2-c3 d4xb2 4.a1xg7.  
 391 1.d6-c7 b8xd2 2.d4-e5 f6xd4 (or f4xd6) 3.b2-c3 d2xb4 4.a3xg5.  
 392 1.g3-f4 e5xe1 2.e3-d4 c5xe3 3.d2xf4 e1xb4 4.a3xg5.  
 393 1.f2-g3 h4xd4 2.a3-b4 g5xe3 3.b4-c5 d6xb4 4.a5xg7.  
 394 1.e5-d6 h4xd4 2.f4-g5 h6xf4 3.d6-c7 d8xb6 4.a7xg5.

### THE STRIKE BY PIECE B2

395



396



*Diagram 395*

Black move.

The direction of the jump in this position is b2xd4xf6xh8. Consequently

White's pieces should be standing on squares c3, e5, g7, and squares d4, f6, h8 should be free.

1.h4-g5 e5xg3 2.e3-f4 g3xe5 3.a3-b4! h6xf4 4.d2-e3 f4xd2 5.c3xe1 a5xc3 6.b2xh8. The king on the major road assures Black of a victory.

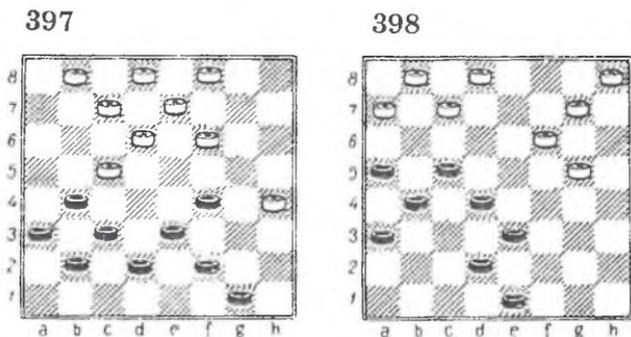
*Diagram 396*

Black move.

The final strike b2xd4xf2xh4xf6 is far from obvious here. Black's assignment is to clear squares d4 and f6.

1.h2-g3 e3xg1 2.e1-f2 g1xe3 3.g3-f4! With this strike Black frees the squares of the major road from White. 3...e5xg3 4.c3xg7 h6xf8 5.a3-b4 a5xc3 6.b2xf6.

### THE STRIKE BY PIECE B4



*Diagram No. 397*

Black move.

White's position looks rather solid – its forces are compactly arranged. But Black detects an interesting opportunity for implementing the strike b4xf8, opening up squares d6 and f8.

1.f2-g3! h4xd4 2.c3xg7 f8xh6. With one strike Black kills two rabbits – eliminates pieces f6, preventing the move f4-e5, and frees the king square f8. 3.f4-e5 d6xf4 4.b4xf8, and the endgame is lost for White.

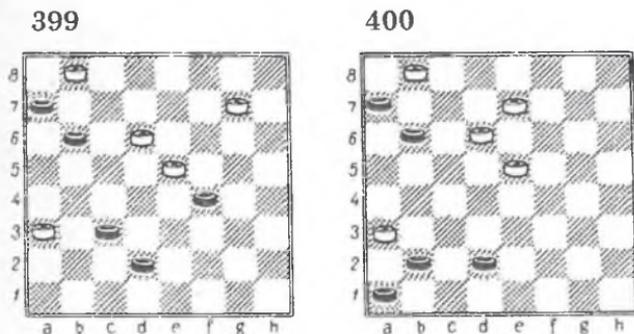
*Diagram 398*

Black move.

White has no piece on square e7. However, this doesn't mean that a strike to square f8 is impossible. Piece b4 here performs a zig zag route – b4xd6xf4xh6xf8. To do this Black places White piece on squares c5 and e5 with preparatory moves.

**1.c5-d6 c7xc3 2.e3-d4 c3xe5 3.a5-b6 a7xc5 4.b4xf8!**

**THE STRIKE BY PIECE B6**



*Diagram 399*

Black has to arrange the enemy pieces on squares c5, e5 and g7, in order to annihilate them with the strike b6xd4xf6xh8.

**1.d2-e3 e5xc3 2.e3-f4.** Piece g3 returns to its previous place. **2...g3xe5 3.c3-b4 a3xc5 4.b6xh8,** and Black is kinged.

*Diagram 400*

Black move.

Black's task is to transfer piece a3 to square c5. Black does this by sacrificing three pieces.

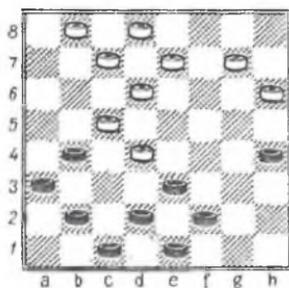
**1.d2-c3 a3xc1 2.a1-b2 c1xa3 3.c3-b4 a3xc5.** The battle position is built and the concluding strike **4.b6xd8** determines the outcome of the battle in Black's favor.

## EXERCISES

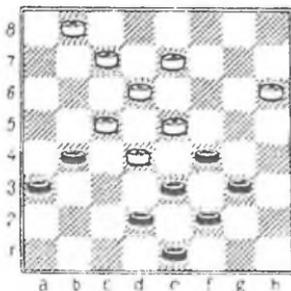
### Diagrams 401 – 404

In all the positions Black begins and wins with a final strike by piece b4.

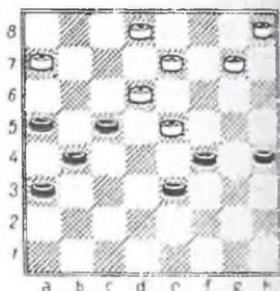
401



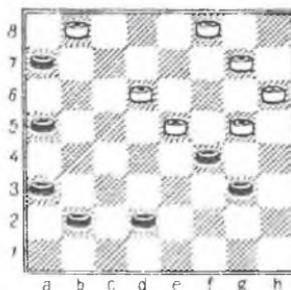
402



403



404



### ANSWERS

401 1. b2-c3 d4xb2 2. d2-c3 b2xd4 3. h4-g5 h6xd2 4. e1xe5 d6xf4 5. b4xh6.

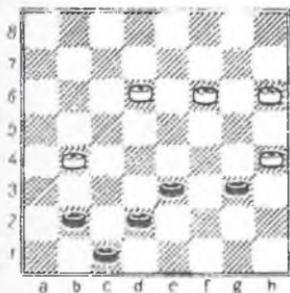
402 1. g3-h4 e5xg3 2. h4-g5 h6xf4 3. f2xh4 d4xf2 4. e1xe5 d6xf4 5. b4xf8.

403 h4-g5 e5xg3 2. e3-f4 g3xe5 3. g5-f6 e7xg5 4. c5xe7 d8xf6 5. a5-b6 a7xc5  
6. b4xf8.

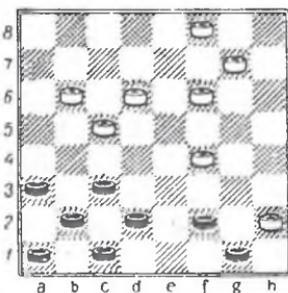
404 1. a5-b6 g5xc1 2. a3-b4 c1xc5 3. b6xh8!

## THE STRIKE BY PIECE C1

405



406



*Diagram 405*

The disunity of White's pieces permits Black to implement a winning combination. Black has several attack possibilities, but only the strike  $c1xe3xc5xe7xg5$  leads to this aim. Black's task is to transfer the White piece to square b2.

1.e3-f4 h4xf2 2.d2-e3 f2xd4 3.b2-c3 b4xd2 (or d4xb2) 4.c1xg5.

*Diagram 406*

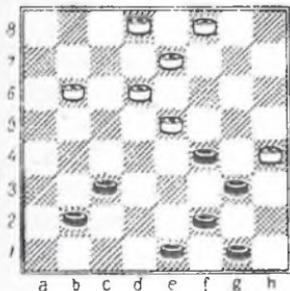
Black move.

The direction of the strike in this position is  $c1xe3xg5xe7xc5xa7$ . To prepare the strike Black must first free square c5; secondly, fill square d2 with a White piece.

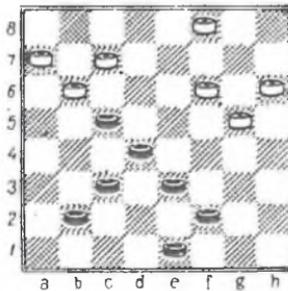
1.a3-b4 c5xa3 2.d2-e3 f4xb4 3.f2-g3 h2xf4 4.b2-c3 b4xd2 5.c1xa7, with a win.

## THE STRIKE BY PIECE C3

407



408



*Diagram 407*

Black move.

In order for piece c3 to jump, square d4 must be filled. Therefore, Black plays **1.f2-e3 h4xd4**, and then opens square e5 by means of **2.g1-h2 e5xg3 3.c3xa5**. As a result, the alignment of forces doesn't change, but piece g3 is without family.

*Diagram 408*

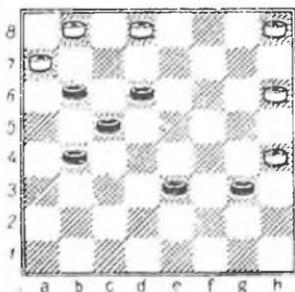
Black move.

If Black didn't have piece d4, then the jump c3xe5xg7 could be possible. But it turns out that in this position it's possible to fall on g7. Black only has to sacrifice several pieces from the start so that square d4 becomes free.

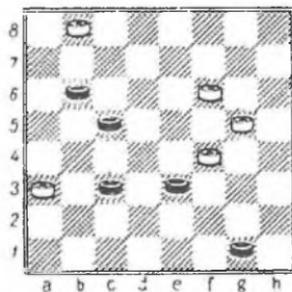
**1.e3-f4! g5xg1 2.e1-f2 g1xe3 3.d4xf2 4.c3xg7**, and with the next move Black is kinged.

### THE STRIKE BY PIECE C5

409



410



*Diagram 409*

The final strike in this position ends on square g1. In order for the strike to be realized White pieces must be placed on squares d6, f6, f4, f2.

**1.e3-f4 h4xf2 2.f4-g5 h6xf4 3.d6-e7 d8xf6 4.b6-c7 b8xd6 5.c5xg1!**, and White's pieces fall into opposition.

*Diagram 410*

Black move.

In order to implement the jump c5xe3xc1 Black uses the column b6, c5, d4.

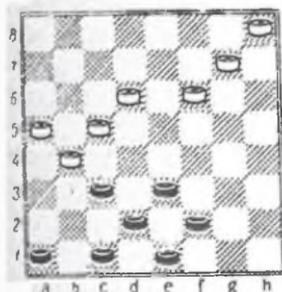
**1.c3-d4 f4xd2 2.d4-e5 f6xd4 3.c5xc1**, with a win.

## EXERCISES

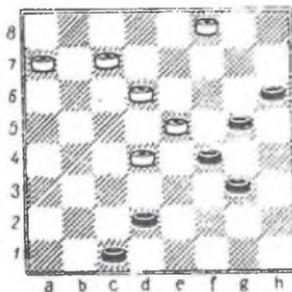
In all the given positions Black conducts winning combinations.

*Diagrams 411-414*

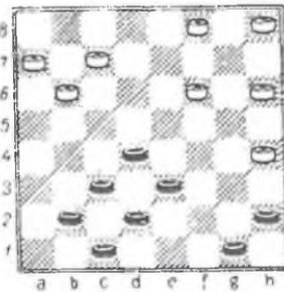
411



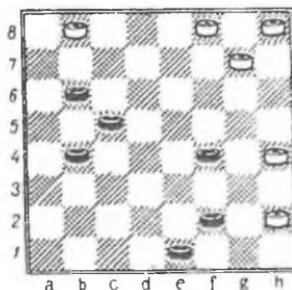
412



413



414



### ANSWERS

411 1.e3-d4 c5xg1 2.e1-f2 g1xb2 3.c1xg5.

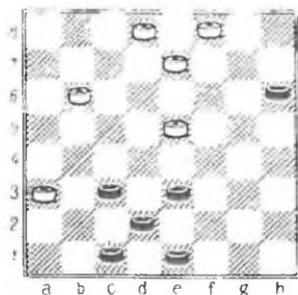
412 1.h6-g7 f8xh6 2.g3-h4 e5xg3 3.h4xf2 h6xf4 4.d2-e3 f4xd2 5.c1xe7.

413 1.h2-g3 h4xf2 2.d4-c5 b6xd4 (the jump 2...f2xd4 leads to the same finale)  
3.c3xg7 h8xf6 4.d2-c3 f2xd4 5.c3xg7.

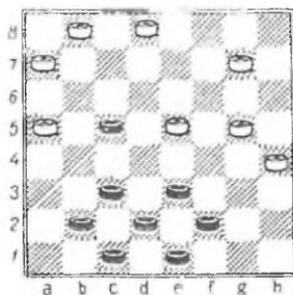
414 1.f4-g5 h4xf6 2.f2-g3 h2xf4 3.b6-c7 b8xd6 4.c5xe3, and the Black piece b4 has an open route to a kinging.

## THE STRIKE BY PIECE D2

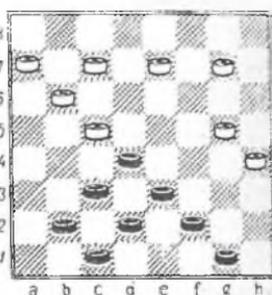
415



416



417



*Diagram 415*

Black move.

Black can penetrate to a kinging with the help of the strike d2xf8. Black must open up square f8 beforehand and move piece a3 to c5.

**1.h6-g7 f8xh6 2.c3-b4 a3xc5 3.e3-d4 c5xe3 (or e5xc3) 4.d2xf8**, with a won endgame for Black.

*Diagram 416*

Black move.

Here piece d2 winds up on f8, but its route is different – d2xb4xd6xf4xh6xf8.

White pieces must be on squares c3 and c5 for the strike to be possible.

**1.c3-b4 a5xa1 2.c5-b6 a7xc5 3.f2-g3!** An essential detachment for the subsequent of White's king on square c3. **3...h4xd4 4.c1-b2 a1xc3 5.d2xf8**. Black wins.

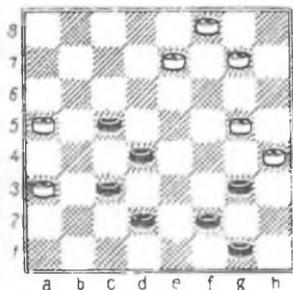
*Diagram 417*

White's latticed position immediately suggests an idea for a combination. Black's reasoning should be the following: if pieces d4 and e3 weren't there, the strike c3-d4 would work with the jump of five pieces to b8. This means that Black must find the means to free these squares. This problem is resolved with an introductory surrender to three pieces.

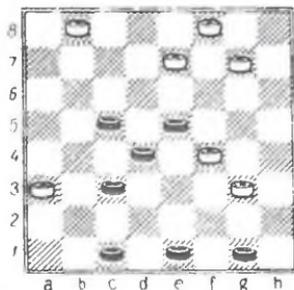
**1.f2-g3 h4xf2 2.d4-e5! f2xf6 3.c3-d4 c5xe3 4.d2xb8**.

## THE STRIKE BY PIECE D4

418



419



*Diagram 418*

Black move.

In this position a strike is carried out in the direction of d4xb6xd8xf6xh8. Its preparation consists in moving White's pieces to squares c5 and c7.

**1.c5-b6 a5xc7 2.f2-e3!** It's essential to have support for piece d4. **2...h4xf2 3.c3-b4 a3xc5 4.d4xh8.**

*Diagram 419*

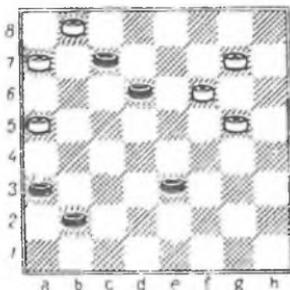
Black move.

To conduct the strike d4xf2xh4xf6xh8 White's pieces have to be arranged on squares g5 and e3.

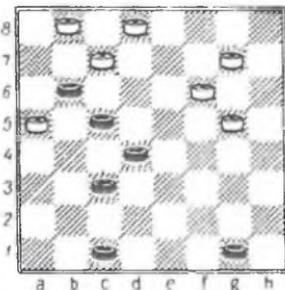
**1.e5-f6 e7xg5 2.c1-b2 a3xc1 3.e1-d2 c1xe3 4.d4xh8.**

## THE STRIKE BY PIECE D6

420



421



*Diagram 420*

Black move.

The direction of the concluding jump here is d6xf4xh6xf8. Square e5 has to be filled. To do this Black lets White piece a5 become kinged and then throws it back to e5.

1.a3-b4 a5xa1 2.e3-d4 a1xe5 3.d6xf8 b8xd6 4.f8xc5, and White's pieces can't break through the blockade of the Black king.

*Diagram 421*

Black move.

The strike d6xf8 in this position is possible thanks to a Rozdikh after Black's first move.

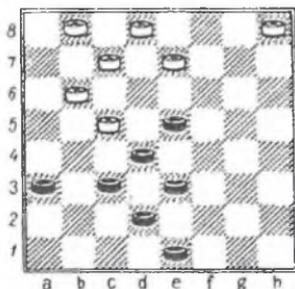
1.c3-b4 a5xe5 2.c5-d6 c7xa5 3.d6xf8.

**EXERCISES**

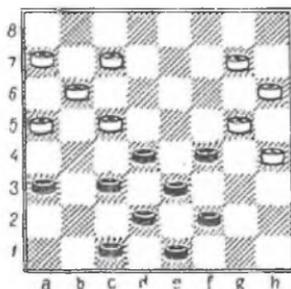
*Diagrams 422 – 425*

Black moves and wins in all the diagrams.

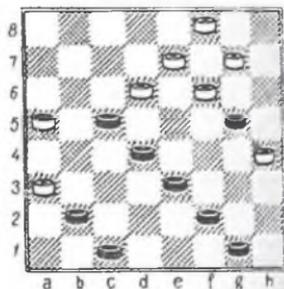
422



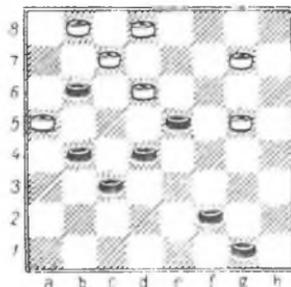
423



424



425

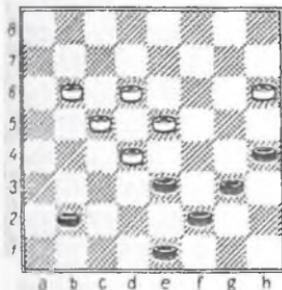


## ANSWERS

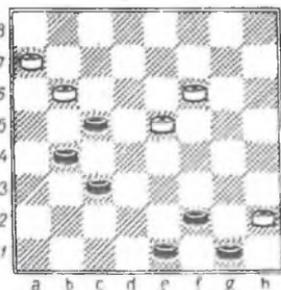
422. 1.a3-b4 c5xa3 2.c3-b4 a3xc5 3.e5-d6 c7xc3 4.d2xf8.  
 423. 1.a3-b4 c5xa3 2.f2-g3 h4xf2 3.e3xg1 g5xc5 4.c3-b4 a5xc3 5.d2xb8.  
 424. 1.c5-b6 a5xc7 2.f2-g3 h4xf2 3.b2-c3 f6xh4 4.c3-b4 a3xc5 5.d4xh8.  
 425. 1.d4-c5 d6xf4 2.f2-g3 f4xh2 3.c3-d4 a5xe5 4.c5-d6 c7xa5 5.d6xf8.

### THE STRIKE BY PIECE E1

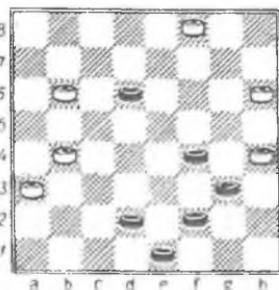
426



427



428



*Diagram 426*

Black move.

To make the jump e1xc3xe5xc7xa5 square e5 must be opened up; then h6 has to be transferred to d2. Black's subsequent activity flows from this.

**1.g3-f4 e5xg3 2.h4-g5! h6xd2 3.e1xa5 g3xe1 4.b2-c3 e1xb4 5.a5xc3**, and the White piece falls into opposition.

*Diagram 427*

The final strike e1xc3xe5xg7 is well masked here. In order to prepare it, a piece has to be removed from square e5 and piece h2 must be moved to f4.

**1.c3-d4 e5xa5 2.f2-g3! b6xd4 (or h2xf4) 3.g1-f2 h2xf4 4.f2-e3 d4xf2 (or f4xd2) 5.e1xg7.**

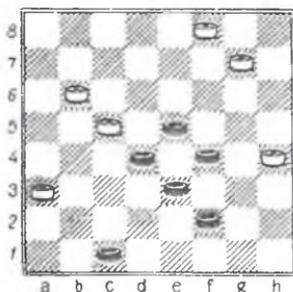
*Diagram 428*

Black's assignment is to place the opponent's pieces on squares d2 (or f2) d4, d6, which allows Black to deliver the blow e1xc3xa5xc7xe5xc3. Black sacrifices five of its own pieces to do this.

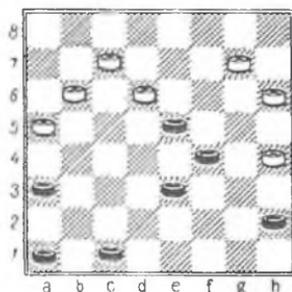
**1.d6-e7** (possible from the beginning is 1.f2-e3) **1...f8xd6 2.f2-e3 h4xd4 3.f4-g5 h6xf4 4.d2-e3 f4xd2** (the jump d4xf2 doesn't change anything) **5.e1xc3!** and the opposition is in Black's favor.

## THE STRIKE FROM SQUARE E3

429



430



*Diagram 429*

Black move.

The final strike  $e3xc5xa7$  in this position is preceded by the withdrawal of an opponent's piece from square c5 and the transference of another to d4.

**1.e5-d6 c5xe7 2.f4-g5 h4xf6 3.d4-e5 f6xd4 4.e3xa7**, with a decisive Black breakthrough to a kinging.

*Diagram 430*

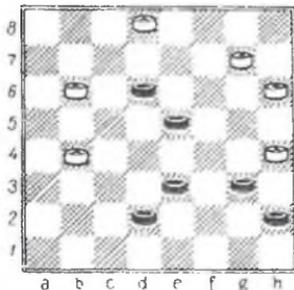
Black move.

To carry out the final strike  $e3xg5xe7xc5xa7$  the strike column c1, d2, e3 is constructed. But square f6 has to be filled right from the start.

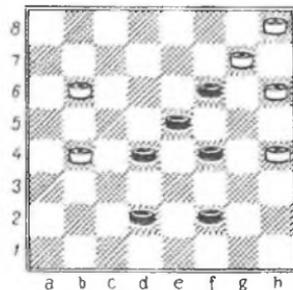
**1.a3-b4 a5xc3 2.a1-b2! c3xa1 3.c1-d2 a1xf6 4.f4-g5 h6xf4 5.e3xa7**, and White's position is hopeless.

## THE STRIKE BY PIECE E5

431



432



*Diagram 431*

Black move.

The combination mechanism in this diagram is the following: the column f4, e5, d6 is formed right off the bat, then White's pieces are transferred to squares d2, f2 and f4, and in conclusion the blow e5xg3xe1xc3 is delivered.

1.e3-f4 h4xf2 2.d2-c3 b4xd2 3.f4-g5 h6xf4 4.e5xc3, and the opposition is to Black's advantage.

*Diagram 432*

The combinational idea here is almost the same as in the previous example, the only difference being that the final strike passes through square c3.

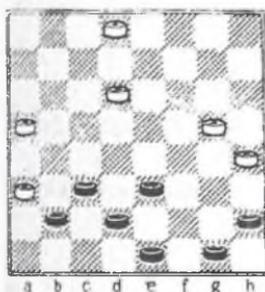
1.d2-c3 b4xd2 2.f2-g3 h4xf2 3.d4-c5 b6xd4 4.e5xg3 g7xe5 5.f4xd6.

**EXERCISES**

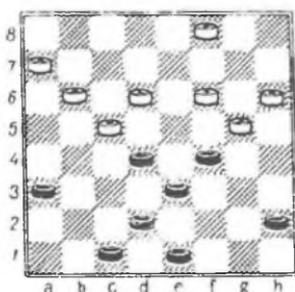
*Diagrams 433 – 436*

In all the diagrams it's Black's move and Black conducts winning combinations.

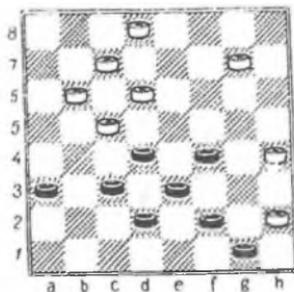
433



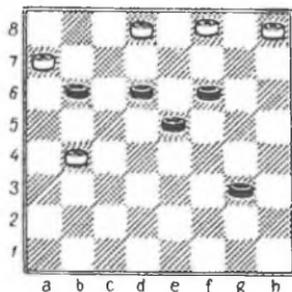
434



435



436



## ANSWERS

433 1.g1-f2 a3xc1 2.c3-b4 a5xc3 3.d2xb4 c1xf4 4.f2-g3 h4xf2 5.e1xc7 d8xb6  
6.h2-g3.

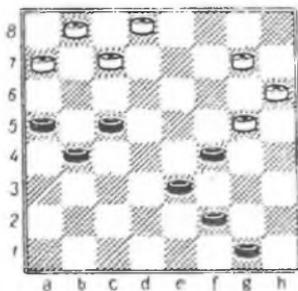
434 1.a3-b4 c5xa3 2.f4-e5 d6xf4 3.d4-c5 b6xf2 4.e1xg7.

435 1.a3-b4 c3xa3 2.f4-g5 h4xf6 3.f2-g3 h2xf4 4.e3xa7.

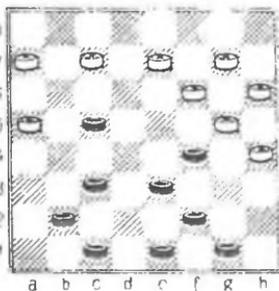
436 1.d6-c7 a7xc5 2.g3-f4 d8xb6 3.f6-e7 f8xd6 4.e5xc3.

## THE STRIKE BY PIECE F2

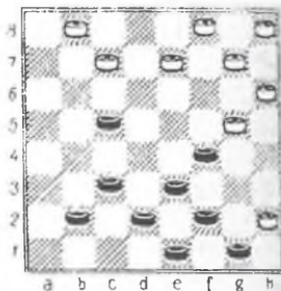
437



438



439



*Diagram 437*

Black move.

For piece f2 to begin to jump, the neighboring square e3 must be filled and then White piece c7 must be moved to e5.

**1.e3-d4 g5xe3 2.a5-b6 c7xe5 3.f2xh8**, and the king secures an easy win.

*Diagram 438*

Black move.

The thing that strikes the eye here is the opportunity for a kinging by means of 1.e3-d4 g5xe3 2.c5-b6. However, a simple evaluation shows that this maneuver is a mistake. After 2...e3xc5 3.b6xd8 e7-d6 4.d8xg5 h4xf6 White has an extra piece.

The combination with the final jump f2xd4xb6xd8xf6xh8 leads to a win. Black's task is to open square f6 and fill squares e3 and c5 with White pieces.

**1.c5-b6 a7xc5 2.f2-g3! h4xd4 3.c3xe5 g5xe3** (or f6xd4) **4.e1-f2 f6xd4 5.b2-c3 d4xb2 6.f2xh8**, and White has no rescue. After 6...b2-a1 White's king is immediately caught by the move 7.c1-b2.

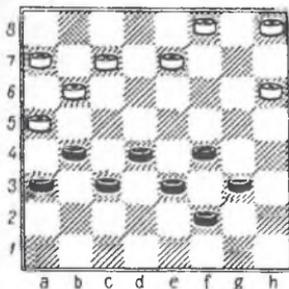
*Diagram 439*

The strike  $f2xh4xf6xd8$  can't be carried out because there's no White piece on square g3. In order for a White piece to wind up there, Black forces piece c7 to make a long trip from one flank to another and land as a king on the necessary square.

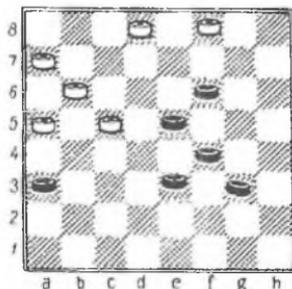
**1.c5-b6 c7xa5 2.c3-b4! a5xa1 3.d2-c3 a1xg3 4.f2xd8**, and five White pieces are blocked by king d8.

**THE STRIKE BY PIECE F4**

440



441



*Diagram 440*

Black move.

Black must find the means to transfer the White piece to square e5 which permits Black to deliver the blow  $f4xd6xb8$ . This is how it's done:

**1.d4-c5! b6xb2 2.a3xc1 a5xc3 3.e3-d4 c3xe5 4.f4xb8.**

*Diagram 441*

Black move.

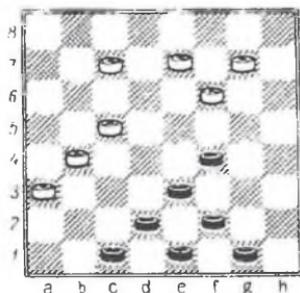
The final strike in this position is well masked  $f4xd6xf6$ . Its preparation consists in opening the king square f8 and transferring White's pieces, a5 and c5, to the corresponding squares e5 and e7.

**1.f6-g7 f8xh6 2.e5-d6 c5xe7 3.a3-b4 a5xc3 4.e3-d4 c3xe5 5.f4xf8**, and White has a lost endgame.

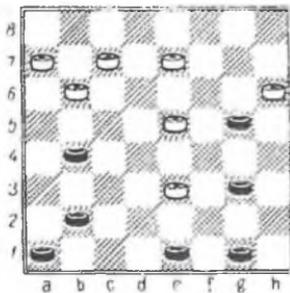
## EXERCISES

*Diagrams 442 – 446*

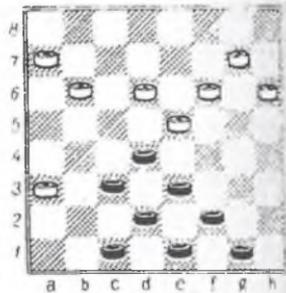
**442**



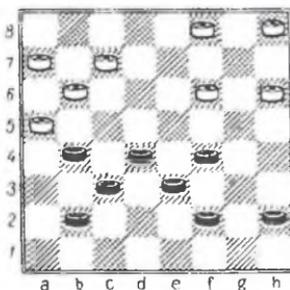
**443**



**444**



**445**



## ANSWERS

442 1.f4-g5 f6xh4 2.d2-c3 b4xf4 3.c1-b2 a3xc1 4.e1-d2 c1xe3 5.f2xh8.

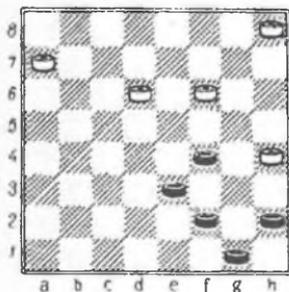
443 1.b4-c5 h6xh2 (or b6xd4) 2.e1-f2 b6xd4 3.b2-c3 d4xb2 4.f2xb6 a7xc5  
5.a1xc3.

444 1.d4-c5 b6xb2 2.d2-c3 b2xd4 3.e3xg5 h6xf4 4.c1-b2 a3xc1 5.e1-d2  
c1xe3 6.f2xh8.

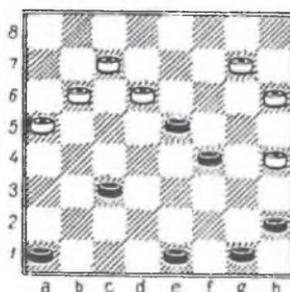
445 d4-c5 b6xd4 3.c3xg7 a5xa1 (or h8xf6) 3.h2-g3 h8xf6 4.e3-d4 a1xe5  
5.f4xb8.

## THE STRIKE BY PIECE G1

446



447



*Diagram 446*

Black move.

To prepare the strike  $g1xe3xc5xe7$  in the position in the diagram, Black must free squares f2 and e3. With this goal in mind Black surrenders two pieces **1.f2-g3 h4xd4**, and then the transfer of piece f6 to f2 and the concluding jump follow: **2.f4-g5 f6xh4 3.h2-g3 h4xf2 4.g1xe7**, and Black can win without difficulty.

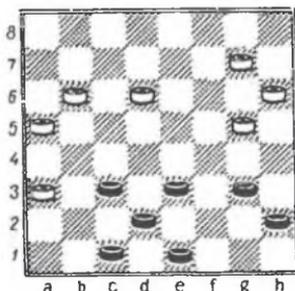
*Diagram 447*

Black move.

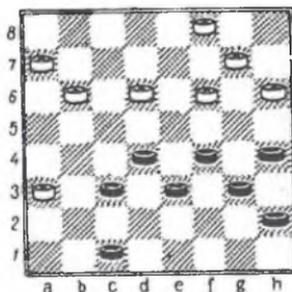
The scheme of the final strike is  $g1xe3xc5xe7xc5xa7$ . The main problem facing Black is to fill square f6. Black first kings White king a5 by means of **1.c3-b4 a5xc3 2.a1-b2 c3xa1**, and then forces the king to the necessary square **3.e1-f2 a1xe5**. What is now left to complete the attack is to move White's pieces to square f4 and f2. **4.f4-g5 h6xf4 5.f2-g3 h4xf2 6.g1xa7**, and with one move Black destroys five enemy pieces.

## THE STRIKE BY PIECE G3

448



449



*Diagram 448*

Black move.

The direction of Black's strike is  $g3xe5xc7xa5$ . Black must remove a piece from square a5 and transfer piece a3 to square f4.

**1.c1-b2! a3xc1 2.c3-b4 a5xc3 3.d2xb4 c1xf4 4.g3xa5.**

*Diagram 449*

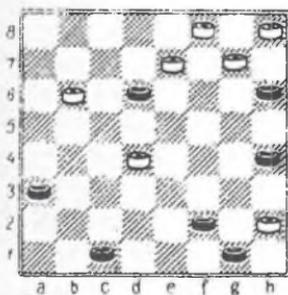
Black move.

The prerequisites for implementing a combination are obvious – there are numerous “holes” in White's arrangement. But the direction of the strike is well veiled. Black must place the White pieces b4, d4 and g3, so that the jump  $g3xe5xc3xa5xc7$  is possible. This is how Black does this.

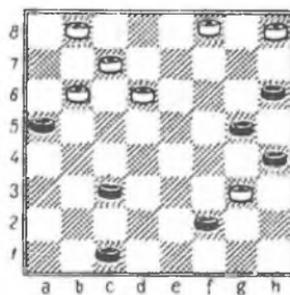
**1.f4-e5!** A preparatory move – the most inconspicuous in this combination. **1...d6xb4 2.d4-e5 f6xd4 3.h4-g5 h6xf4 4.g3xc7**, and the endgame is hopeless for White.

## THE STRIKE BY PIECE G5

450



451



*Diagram 450*

Black move.

Black's combination in this position concludes with the jump  $g5xe3xc5xa7$ . Its mechanism is the following: place a piece on square  $g5$ , from where the strike is perpetrated; free square  $g5$ , which Black seizes after the jump  $e7xc5$ ; transfer a piece from  $h2$  to  $f4$ .

**1.h4-g5 e7xc5 2.a3-b4 c5xa3 3.f2-g3 h2xf4 4.g5xa7.**

*Diagram 451*

Black move.

To prepare the strike  $g5xe7xc5xa7$ , Black must knock out a piece from square  $f8$ . To do this Black uses a tempo which it gains as a result of the opponent's attack on piece  $f2$ .

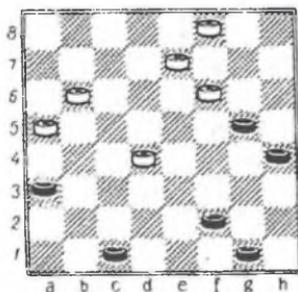
**1.c1-b2 g3xe1 2.b2-a3 e1xb4 3.a3xe7! f8xd6 4.h6-g7 h8xf6 5.g5xa7.**

## EXERCISES

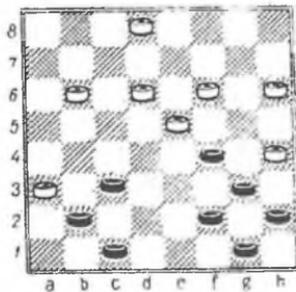
*Diagrams 452 – 456*

Black conducts winning combinations in all the positions.

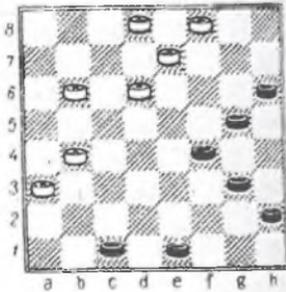
452



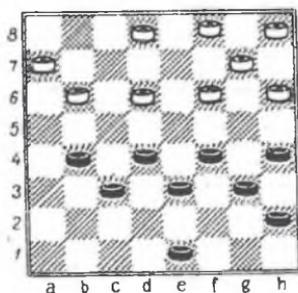
453



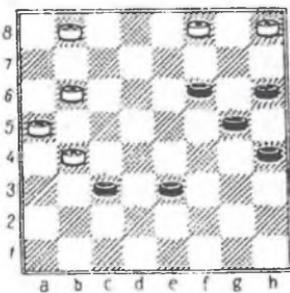
454



455



456



## ANSWERS

452 1.a3-b4 a5xc3 2.c1-d2! c3xg3 3.h4xf2 f6xh4 4.f2-g3 h4xf2 5.g1xa7.

453 1.f4-g5 h6xf4 2.c1-d2 a3xe3 3.f2xd4 h4xf2 4.g1xa7.

454 1.h6-g7 f8xh6 2.c1-b2 a3xc1 3.e1-d2 c1xe3 4.f4xd2 h6xf4 5.g3xc3.

455 1.f4-e5 d6xd2 2.b4-a5 d2xb4 3.a5xc7! d8xb6 4.d4-e5 f6xd4 5.h4-g5 h6xf4 6.g3xc7.

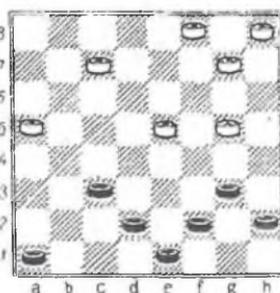
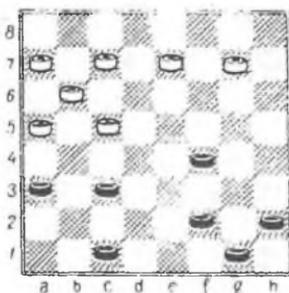
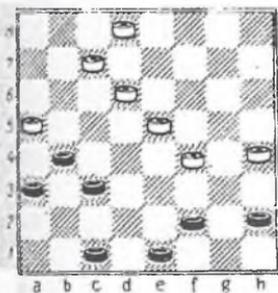
456 1.e3-d4 b4xd2 2.d4-c5 b6xd4 3.f6-e7 f8xd6 4.h6-g7 h8xf6 5.g5xc1.

## THE STRIKE BY PIECE H2

457

458

459



*Diagram 457*

Piece h2 can become kinged on square b8 only by moving across square f4 and d6. Consequently, they have to be freed from White's pieces.

**1.b4-c5 d6xd2 2.c1xg5 h4xf6.** The grounds for the strike h2xf4xe5xb8 are prepared; now piece a5 is transferred to square g3. **3.a3-b4 a5xc3 4.e1-d2 c3xg3 5.h2xb8**, and Black is kinged.

*Diagram 458*

Black move.

The direction of the final jump in this position is h2xf4xh6xf8xb8. In order for this strike to be realized, White pieces g3 and g5 must be removed. Black's introductory game ensues from this.

**1.c3-d4! c5xg5 2.a3-b4 a5xc3 3.c1-d2 c3xg3 4.h2xb8**, with a crushing defeat.

*Diagram 459*

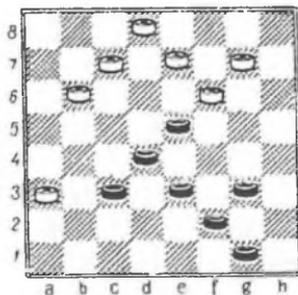
Black move.

The strike h2xb8 here is "hanging in the air." It's not easy to carry it out since when piece a5 is transferred to square g3, e5 leaves its place. However, Black manages to fill square e5 for the second time.

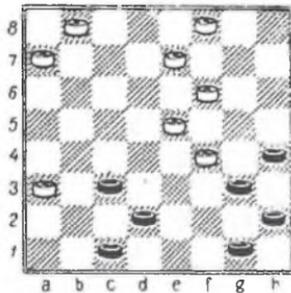
**1.c3-d4 e5xc3 2.d2xb4 a5xc3 3.e1-d2 c3xe1 4.g3-h4 e1xg3 5.h4xf6!** In this jump we see the "bread and butter" of Black's combinational mechanism. **5...g7xe5 6.h2xb8.**

## THE JUMP BY PIECE H2

460



461



*Diagram 460*

Black move.

The absence of a White piece on square h8 brings the thought of breaking through to a kinging. To do this Black must first transfer piece a3 to g5, and then open up square f6.

**1.c3-b4 a3xc5 2.e3-f4 c5xg5 3.g3-h4 f6xd4 4.h4xh8**, and thanks to its king, Black has all the chances for a victory.

*Diagram 461*

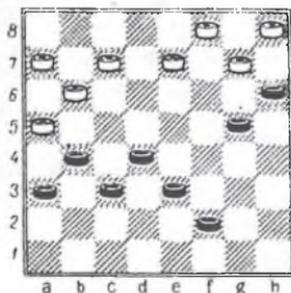
Black move.

The strike h4xf6xd8 is preceded by a maneuver which is directed at removing White's pieces from squares e5, f6, f4.

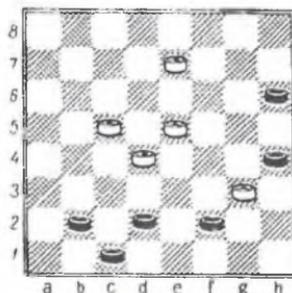
**1.c3-d4! e5xe1 2.g3xg7 f8xh6 3.c1-b2! a3xc1**. Black gives the opponent the opportunity to gain two kings. But Black needs these two kings to fill square g5, without which the jump by piece h4 wouldn't work. **4.g1-f2 e1xg3 5.h2xf4 c1xg5 6.h4xd8**, and White can't be saved. This beautiful combination has received the title of "the staircase."

## THE STRIKE BY PIECE H6

462



463



*Diagram 462*

Black move.

To strike h6xf4xd6xb8 Black needs a White king on e5. What piece and in what manner can Black transfer it to this square?

**1.d4-c5! b6xb2 2.a3xc1 a5xc3 3.e3-d4 c3xe5 4.g5-f6 e7xg5 5.h6xb8**, and Black wins.

*Diagram 463*

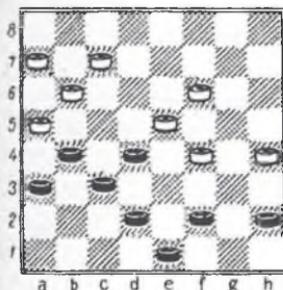
Black move.

Black has the tempo to seize square g5 and deliver the blow g5-f6. The strike will be victorious only in the event that the White piece (or king) stops on c3.

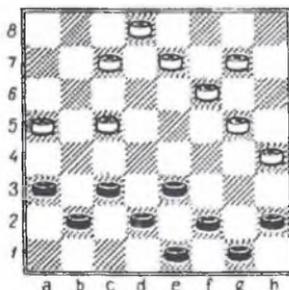
**1.h4-g5 g3xa1 2.c1-b2 a1xc3 3.g5-f6 e7xg5 (or e5xg7) 4.h6xd2**, and the White piece falls into opposition.

## EXERCISES

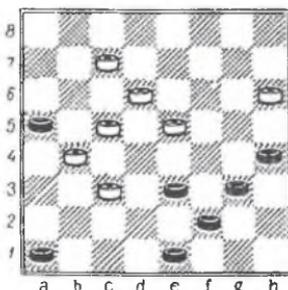
464



465

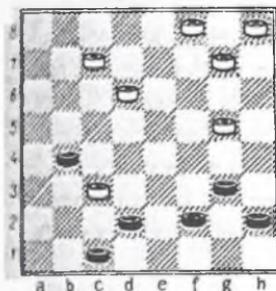


466

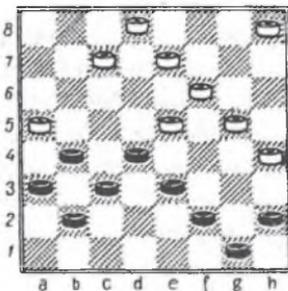




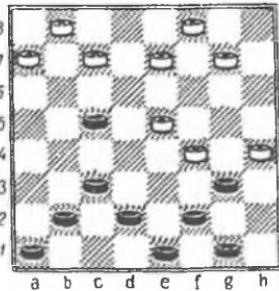
469



470



471

*Diagram 469*

Black move.

Black can implement a winning combination in this position. On the move of its incipience the opponent has two jump directs. In one instance this follows Black to deliver the concluding blow  $h2xf4xd6xb8$ , in the other  $h2xf4xh6xf8$ .

**1.b4-c5! d6xb4.** With the capture  $1...c3xe1$   $2.c5xe7$   $f8xd6$  king's square f8 is opened up, to which Black quickly lands after  $3.g3-h4$   $e1xg3$   $4.h2xf8$ . **2.g3-h4 c3xg3** **3.h4xf6!** An idea familiar from the previous examples. **3...g7xe5** **4.h2xb8.**

*Diagram 470*

The latticed arrangement of White's pieces in this position is the reason for Black's decisive combinational activity.

**1.e3-f4! e5xe1.** The capture  $1...g5xc5$  allows an immediate penetration to a kinging to b8 or f8. **2.d4-e5! f6xd4** **3.c3xe5 a5xa1** **4.e5-f6!** A beautiful intervening move. Black must fill square g7 to complete the combination. **4...a1xg7** **5.g1-f2 e1xg3** **6.h2xb8**, and White's pieces are cut off from the double.

*Diagram 471*

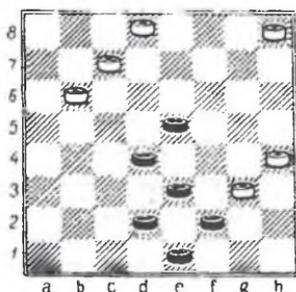
After the introductory strike **1.c5-b6!** White has several responses. But whatever the response, White can't escape defeat.

**1...a7xc5.** If  $1...c7xa5$ , then  $2.c3-b4$ . **2.d2-e3! f4xb4** **3.g3-f4 e5xg3** **4.e1-d2 g3xc3** **5.b2xh8**, and Black has a won endgame.

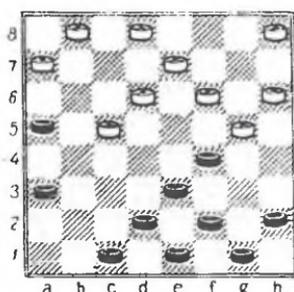
## COMBINATIONS WITH PREPARATORY MOVES

You often meet game situations in which to execute a combination, you must make a preparatory move (or moves) which forces a particular response from the opponent. Only after this can your idea be realized. Of course, to find this preparatory move and the combination, you have to have keen insight and a knowledge of variations. In some instances the preparatory move can be a quiet move, in others a sacrifice can precede the combination and then only a quiet move which itself winds up as an irrefutable threat. Let's look at some examples.

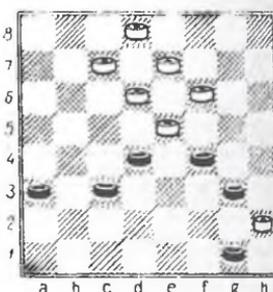
472



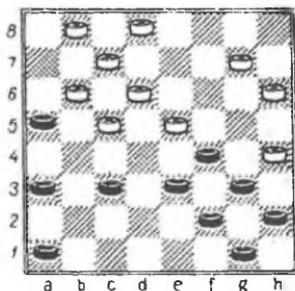
473



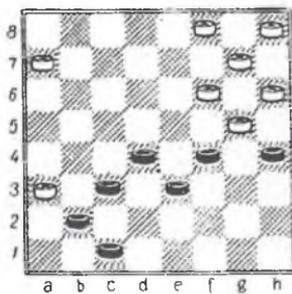
474



475



476



*Diagram 472*

At first glance this looks like a dangerous situation for Black in view of the enemy's control post piece g3. However, with an unexpected assault **1.e3-f4!** Black prepares and implements a victorious combinational breakthrough.

**1...g3-h2.** Otherwise, a piece is lost. **2.f4-g5! h4xf6 3.e5xg7 h8xf6 4.d4-c5 b6xd4 5.f2-g3 h2xf4 6.d2-e3 f4xd2 7.e1xg7.**

*Diagram 473*

Black move.

Here Black's combinations are preceded by two preparatory moves.

**1.h2-g3! g5-h4.** A forced response, because of the threat of binding up White's forces with the move g3-h4. If 1...f6-e5, then 2.g3-h4 e5xg3 3.h4xf6 e7xg5 4.f2xf6, and White has a piece less. **2.a5-b6!** A new threat but on a different flank. **2...c5-b4 3.a3xc5 d6xb4.** The rough draft is completed, now the concluding strikes follow. **4.g1-h2 a7xc5 5.f4-g5 h6xf4 6.g3xg7 h8xf6 7.d2-c3 b4xf4 8.f2-g3 h4xf2 9.e1xg7,** and Black wins.

*Diagram 474*

Black move.

Black has a piece less, a mutual breakthrough to a kinging with the move 1.d4-c5 has no sense. But after **1.a3-b4** the only White response **1...c7-b6** leads White to perdition: **2.d4-c5! b6xb2 3.b4-c5 d6xb4 4.f4xf8 h2xf4 5.f8xe7 d8xf6 6.g1-f2,** and the opposition is in Black's favor.

*Diagram 475*

Black move.

In this position the combination becomes possible after a preliminary sacrifice of a piece **1.a3-b4! c5xa3 2.e3-d4 g7-f6.** Then Black piece g1 implements an interesting final strike across the whole board. **3.f4-g5 h6xf4 4.a1-b2 a3xc1 5.c3-b4 e5xc3 6.b4xd2 c1xe3 7.f2xd4 h4xf2 8.g1xa7!**

*Diagram 476*

Black move.

The preparation for a combination goes in a different order here. At first a quiet move, then a sacrifice of a piece.

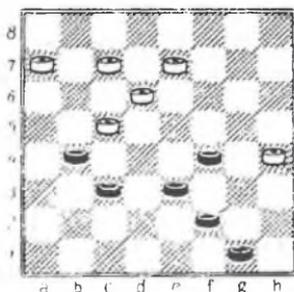
**1.d4-c5 f8-e7 2.c5-b6! a7xc5 3.c3-d4 c5-b4 4.c1-d2 a3xc1 5.d4-e5 f6xf2 6.h4xd8 c1xg5 7.d8xa5,** and Black wins.

## COMBINATIONS WITH AN ETUDINAL FINALE

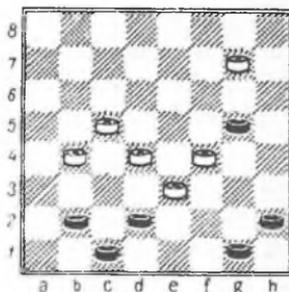
Any combination leads to a reduction of forces on the board. In a majority of cases the result is that the game turns into an endgame which demands a maximally precise appraisal. It's good when one player's units are utterly defeated and there's no doubt as to the outcome of the battle. It can turn out differently,

however: when a win isn't clear in an approaching endgame and it's necessary to overcome considerable technical difficulties. In this case you won't meet your goals without a knowledge of endgame play. A knowledge of diverse etudinal ideas gains particular importance. It's not uncommon for a combination to conclude with an etudinal endgame in which you attain your goals by making a series of specific moves.

477



478



*Diagram 477*

Black move.

**1.f4-e5! c5xa3 2.e5-f6 e7xg5 3.c3-b4 a3xc5 4.e3-f4 g5xe3 5.f2xd8.** As a result, Black has a king, but White's pieces are on various flanks and it's not easy to detain them. **5...d6-e5.** Otherwise Black seizes the major road with the move **d8-f6.** **6.d8-c7! e5-d4 7.c7-g3!** This maneuver is the only route to victory. **7...h4xf2 8.g1xc5,** and White has no moves.

In the following diagram the combination concludes with a familiar etudinal lock-in of piece on square h2.

*Diagram 478*

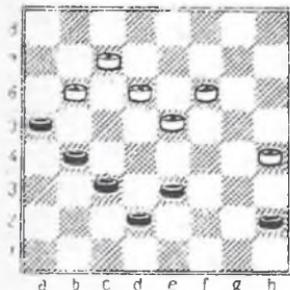
Black move.

**1.g5-f6 g7xe5 2.h2-g3 f4xh2 3.d2xd6 c5xe7 4.b2-c3 d4xb2 5.c1xc5 e7-f6 6.c5-d6 f6-g5 7.d6-c7 g5-f4 8.c7-b8 f4-e3 9.g1-f2! e3xg1 10.b8-a7.**

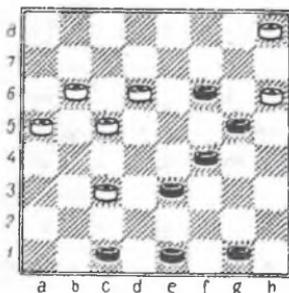
### SAVING COMBINATIONS

The defense of difficult positions demands that the player utilize the complete arsenal of battle weapons. In many situations the combination emerges as the anchor of salvation. These combinations are almost always well masked and are a great surprise. Even in lost positions the player should look for some type of combinational idea hoping that the opponent will lose his watchfulness.

479



480

*Diagram 479*

Black move.

The weakness of White's position is obvious. Firstly, the attack on piece b4 must be thwarted. Secondly, White has no exchanges because of hanging piece d2. The only possible quiet move 1. e3-d4 leads to a quick loss after 1...h4-g3 2. h2xf4 e5xg3. We can conclude that a radical means for salvation must be sought. This is found: **1. c3-d4! e5xe1 2. h2-g3 h4xd4 3. b4-c5 d6xb4 4. a5xg7**, a draw since on 4...e1-c3 Black cuts down two opposition pieces with the move 5. g7-f8.

*Diagram 480*

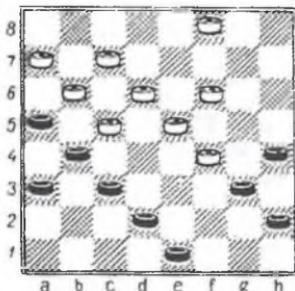
Black's position is rather difficult. They find it impossible to stop White's progress towards king row. The only chance for escape involves a hidden combination which leads to a draw. **1. g1-h2! a5-b4?** White cannot uncover black's intention. Reply 1...c5-b4 wouldn't leave black without any hope. **2. e1-d2! c3xe1 3. h2-g3 e1xh4 4. e3-d4 c5xe3 5. f4xd2 h6xf4 6. f6-g7 h8xf6 7. d2-c3 b4xd2 8. c1xa7!**

### THE COUNTER COMBINATION

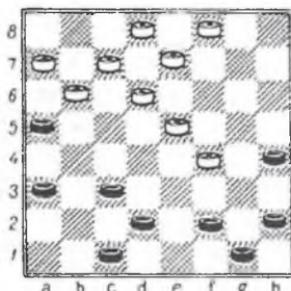
I have mentioned time and again the necessity of a careful account of moves when you conduct a combination and a proper evaluation of the position which emerges after this. You should remember that if the combination turns out to be a mistake, you can't get back the sacrificed pieces. There are a number of instances when an ill founded combination will force a decisive confrontation. A powerful player, who has control of a far ranging account of variations, sometimes consciously provokes his opponent into conducting an incorrect combination, having prepared a counter combinational strike.

I'll show you some examples as an illustration of what I've just said.

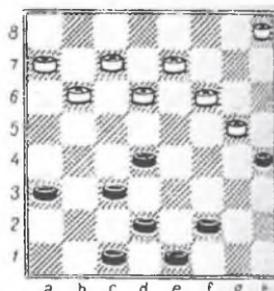
481



482



483

*Diagram 481*

White is tempted to become kinged **1...f6-g5? 2.h4xd4 c5xc1 3.g3xe5 d6xf4**. However, a king square opens up in White's territory on square b8, and the opponent takes off for it: **4.e1-d2 c1xe3 5.c3-d4 e3xc5 6.b4xb8**, and Black prevails.

*Diagram 482*

In response to the assault **1.f2-e3!**, White hastens to break through on the opponent's left flank by means of **1...e7-f6?** (it follows to exchange **1...b6-c5 2.e3xg5 e5-d4**, etc.) **2.e3xc5 b6xb2**. White believes that it will gain a definite spatial superiority after **3.d2-c3 b2xd4**. However, an unpleasant surprise awaits White: **4.a3-b4! b2-a1 5.c1-b2!** A decisive counter combination **5...a1xe1 6.g1-f2 e1xg3 7.h2xb8**, and White resigns.

*Diagram 483*

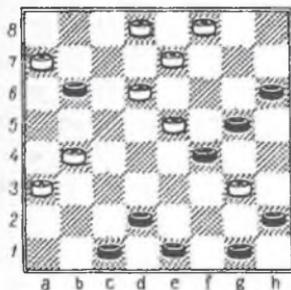
White decides to exploit the combinational opportunity to penetrate to the last horizontal: **1...f6-e5 2.h4xd8!** After **2.d4xd8 d6-e5 3.h4xd4 b6-a5 4.d8xb6 a7xg1** White would be kinged with less expenditures. **2...h8-g7 3.d4xh8 d6-e5 4.h8xd4 b6-a5 5.d8xb6 a7xg1**. It seems that Black has to force a draw with the move **6.c3-b4**, however, **6.d2-e3! g1xa1** follows. If **6...g1xb2**, then **7.a3-b4 a5xc3 8.c1xa3 7.a3-b4! a5xc3 8.c1-b2 c3-d2 9.e1xc3**, and the White king finds itself locked in.

**ORIGINAL COMBINATIONS**

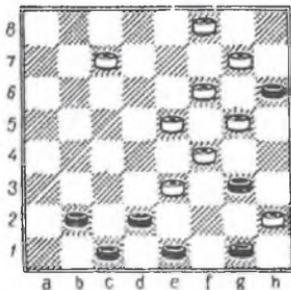
Along with typical combinations that arise in a game, there are considerably more complications with uncommon mechanisms and original concluding stikes. The knowledge of these unique ideas is extremely useful and is a sign of

a player's broad combinational erudition which allows the player to find unexpected tactical opportunities in the most difficult positions. By solving these combinations you will heighten your combinational skill and receive great aesthetic enjoyment.

484



485



*Diagram 484*

**A. Uravov**

**1.h6-g7! f8xh6.** Otherwise Black gets kinged on h8. **2.b6-c7 d8xb6 3.c1-b2! a3xe3 4.f4xd2 h6xf4.** White has four more pieces, but black inflicts total defeat with the two following strikes. **5.d2-e3 f4xd2 6.e1xc7 d6xb8 7.h2xf8.**

*Diagram 485*

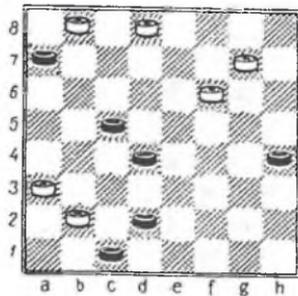
**Black move.**

Despite the shortage of two pieces, Black implements an effective combinational win.

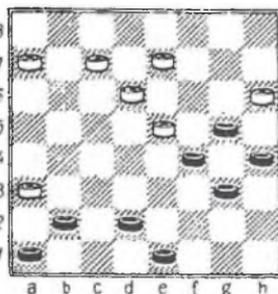
**1.g1-f2 e3xg1 2.e1-f2! g1xa1 3.d2-e3 f4xd2 4.h6xb8 h2xf4 5.c1xe7 f8xd6 6.b8xh8!,** and the White king is in a Tetanus.

## EXERCISES

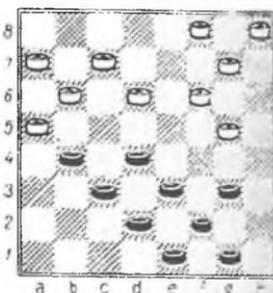
486



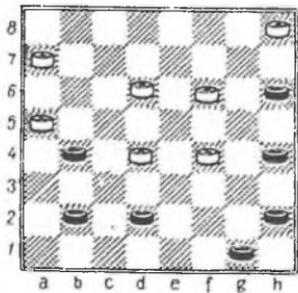
487



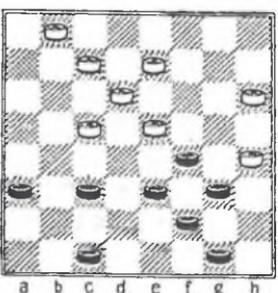
488



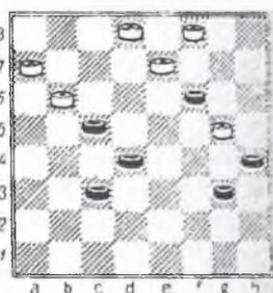
489



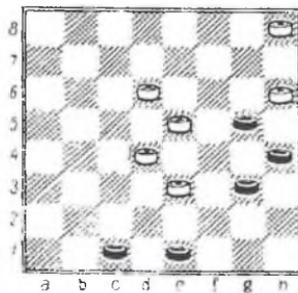
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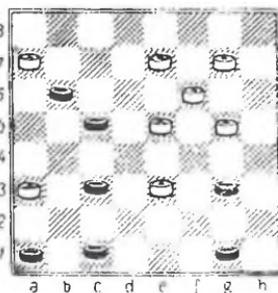
491



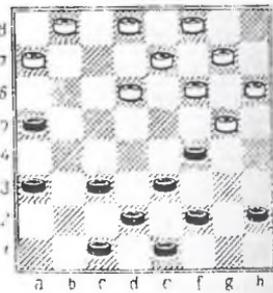
492



493



494



*Diagrams 486 – 487*

In both positions Black moves and conducts a double-variational winning combination.

*Diagram 488*

**V. Mulyar**

*Diagrams 489 – 490*

In all three diagrams Black can win with the help of combinations which are preceded by preparatory moves.

*Diagram 491*

Black, after conducting a combination, has only one etudinal means for victory.

*Diagram 492*

**V. Mulyar**

In what seems to be a hopeless position, Black has a combinational road to a draw.

*Diagram 493*

White move. Does it make sense for White to penetrate to square b2 by means of 1...a7-b6?

*Diagram 494*

Black has an extraordinarily effective combination in this position. To win Black must surround six (!) of seven pieces.

**ANSWERS**

486 1.d4-c5 b6xb2 2.d2-c3 b2xd4 3.e3xe7 a5xc3. Two other jumps lead to the basic variation. 4.g1-h2 f6xd8. If 4...f8xd6, then 5.e1-d2 c3xe1 6.g3-h4 e1xg3 7.h2xf8. 5.e1-d2 c3xe1 6.g3xh4 e1xg3 7.h4xf6 g7xe5 8.h2xb8.

487 1.d2-c3 a3xc1 2.g5-f6! e7xe3. In the event of 2...e5xg7 follows a breakthrough to a kinging 3.c3-b4 c1xg5 4.h4xh8. On 2.c1xg5 wins 3.f6xb6 a7xc5 3.h4xb6. 3.a1-b2 c1xa3 4.c3-b4 a3xc5 5.g3-f4 e5xg3 6.h4xd8.

488 1.d2-c3 b2-a1 2.c3-b4 a1xe5 3.h4-g5 f6xh4 4.c5-b6 a3xc5 5.b6xh8.

489 1.c3-b4 b6-a5. A forced response. 2.d4-e5 a5xc3 3.c5-b6 a7xc5 4.g3-f4 g5xe3 5.e5-d6 e7xg5 6.d6xh6 d8-e7 7.h4-g5 e7-d6 8.g5-f6 d6-c5 9.f6-e7! f8xd6 10.h6-g7.

490 1.a3-b4 c5xa3 2.e3-d4 e7-f6 3.f2-e3 h4xf2 4.c1-d2 e5xg3 5.c3-b4 a3xc5 6.d4xd8 f2xd4 7.d8xf8.

491 1.b2-c3 d4xb2 2.b4-c5 d6xb4 3.d2-e3 f4xd2 4.h4-g5 f6xh4 5.h2-g3 h4xf2 6.g1xc5 a7-b6 7.c5xa7 a5-b4 8.a7-b8 b4-c3 9.b8-f4 c3-b2 10.f4-e5.

492 1.g3-f4 e5xg3 2.h4xf2 h6xf4. If 2...e3xg1, then 3.c1-d2 h6xf4 4.d2-e3, etc. 3.c1-d2!, a draw, since on any White response will follow a move to square e3 and a jump of three pieces to c7.

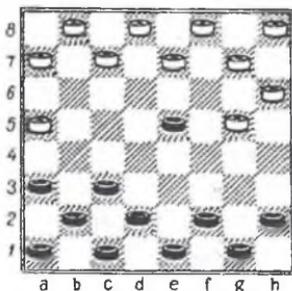
493 The move 1...a7-b6 2.a5xe5 f6xb2 is refuted by means of 3.a3-b4 b2-a1 4.d2-c3! a1xg3 5.f2xh8.

494 1.c1-b2 a3xc1 2.a1-b2! c1xd6 3.g1-h2 a7xc5 4.c3-d4 e5xc3 5.g3-f4 d6xg3 6.h2xf4!, and Black destroys seven enemy pieces with one strike.

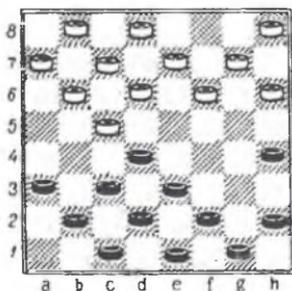
### COMBINATIONS IN THE DEBUT

You can feel the breath of a combination from the very beginning of the game. Explosive situations are on the rise from the very first moves and the slightest inaccuracy can lead to a quick denouement. That's why the knowledge of typical debuts for the beginner is that minimum which provides security at the start and permits him to threaten the opponent. There are a great number of these combinations and traps. You will be introduced to the most prevalent combinations which emerge in various debuts.

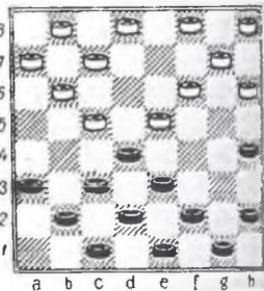
495



496



497



1.

1.e3-f4 f6-g5 2.f4-e5 d6xf4 3.g3xe5 b6-a5?

*Diagram 495*

A mistake, which permits Black to win a piece with the help of the strike column a1, b2, c3.

4.e5-f6! g7xe5 5.c3-b4 a5xc3 6.b2xh4.

2.

1.c3-d4 d6-c5 2.b2-c3 e7-d6 3.g3-h4 f8-e7 4.a1-b2?

*Diagram 496*

The careless movement of a piece of the first row leads to catastrophe. 4...c5-b4! 5.a3xc5. Or 5.c3xa5 f6-g5 6.h4xf6 g7xa1. 5...d6xb4 6.c3xa5 f6-g5 7.h4xf6 g7xa1, and White becomes kinged.

3.

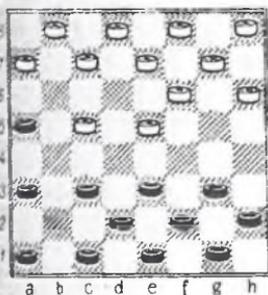
1.c3-d4 d6-e5 2.b2-c3 e7-d6 3.a1-b2 d6-c5 4.g3-h4?

*Diagram 497*

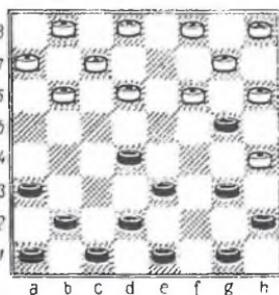
A mistake. Again, the absence of a piece on square a1 is the reason for White's loss. 4...c5-b4! 5.a3xc5 e5-f4 6.e3xc7 f8xb4 7.c3xa5 h6-g5 8.h4xf6 g7xa1.

It's curious that if, instead of 4.g3-h4 Black were to move 4.g3-f4 e5xg3 5.f2xh4, then a different combination might have a place: 5...f8-e7 6.h2-g3? c5-b4! 7.a3xc5 f6-e5 8.d4xf6 e7xg5 9.h4xf6 b6xh4, and White enjoys the material advantage.

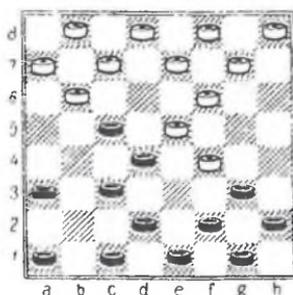
498



499



500



4.

1.c3-b4 d6-e5 2.b4-a5 b6-c5 3.b2-c3?

*Diagram 498*

A natural but erroneous move. Here 3.d2-c3 also can't be played because of c5-b4 4.a3xc5 c7-b6. 5.a5xc7 b8xf4, and White has two extra pieces. 3...c5-d4! 4.e3xc5 e5-f4 5.g3xe5 f6xb2 6.a1xc3 c7-b6 7.a5xc7 d8xb2, and Black is faced with a dilemma, let the opponent become kinged or be left without a piece after 8.d2-c3.

5.

1.c3-d4 f6-g5 2.g3-f4 e7-f6 3.f2-g3 g5-h4! 4.f4-g5?

*Diagram 498*

Black decides to quickly win two pieces believing the move 3...g5-h4 to be a terrible mistake. However, White turns out to be farsighted.

4...h4xf2 5.g5xc5 g7-f6! 6.e1xg3 f6-e5 7.d4xf6 b6xh4, and piece f6 inevitably perishes.

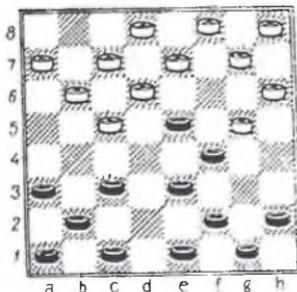
6.

1.e3-d4 d6-e5 2.a3-b4 h6-g5 3.b4-c5 g5-f4 4.b2-a3?

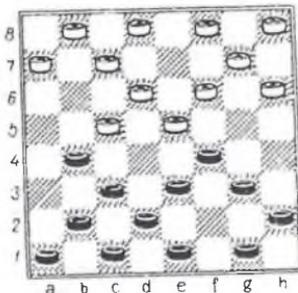
*Diagram 500*

Until this time both sides have adhered to a symmetrical development. Black expects the response 4...g7-h6, analogous to its move 4.b2-a3, but Black does not reckon on the opposition's hidden combinational opportunity. 4...f6-g5! 5.d4xh4 b6xb2 6.a1xc3 (or 6.g3xe5) 6...e7-f6 7.g3xe5 f6xb2 with a White win.

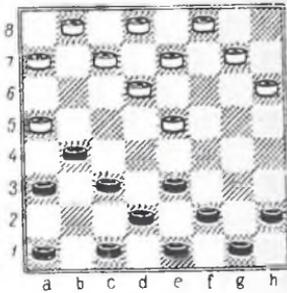
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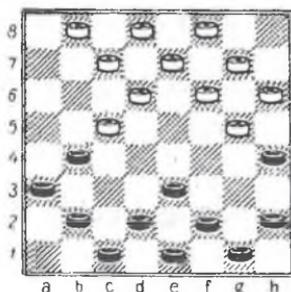
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503



504



7.

1.c3-d4 d6-c5 2.d2-c3 f6-g5 3.g3-f4 c7-d6 4.d4-e5 b8-c7?

*Diagram 501*

Play should continue 4...b6-a5, but not 4...d8-c7? because of 5.e5-f6 g7xg3 6.f2xd8. 5.e3-d4! c5xe3. On 5...g5xe3 Black also is kinged after 6.c3-b4 d6xf4 7.b4xb8. 6.f2xd4 g5xc5 7.c3-b4 d6xf4 8.b4xb8, and Black wins.

8.

1.g3-f4 f6-e5 2.f2-g3 e7-f6 3.a3-b4 b6-c5?

*Diagram 502*

White counts on winning a piece but it turns out just to the opposite: 4.g3-h4! e5xg3. 4...c5xa3 doesn't rescue in view of 5.f4-g5 h6xf4 6.e3xc5. 5.h2xf4 c5xa3 6.f4-g5 h6xf4 7.e3xc5, and Black has the extra piece.

9.

1.g3-h4 f6-g5 2.h4xf6 g7xe5 3.a3-b4 b6-a5 4.b2-a3 h8-g7?

*Diagram 503*

White prematurely opens square h8, and retribution quickly ensues. 5.c3-d4! e5xc3 6.e3-d4 c3xe5 7.c1-b2 a5xc3 8.b2xh8, and Black prevails.

10.

1.c3-d4 f6-g5 2.b2-c3 g7-f6 3.c3-b4 h8-g7 4.g3-h4 b6-c5 5.d4xb6 a7xc5 6.a1-b2?

*Diagram 504*

**6...f6-e5!** An unexpected strike. **7.h4xh8 b8-a7 8.h8xb6 c7xa1**, and White wins.

I'll give you ten more opening combinations and traps to solve independently.

*11.*

**1.e3-d4 d6-c5 2.f2-e3 c7-d6 3.c3-b4 f6-g5 4.b4-a5?** White wins.

*12.*

**1.c3-d4 d6-c5 2.b2-c3 c7-d6 3.g3-f4 f6-g5 4.d4-e5 b8-c7?** Black wins.

*13.*

**1.c3-d4 b6-a5 2.b2-c3 c7-b6 3.g3-h4 d6-c5 4.f2-g3?** White wins.

*14.*

**1.c3-b4 f6-e5 2.e3-f4 g7-f6 3.b4-a5 b6-c5 4.b2-c3 f8-g7?** A mistake. **4...f6-g5** should be played. **5.a1-b2! f6-g5 6.f2-e3 g5-h4.** Black wins.

*15.*

**1.c3-d4 f6-g5 2.b2-c3 g5-h4 3.c3-b4 b6-a5 4.d4-c5 a5xc3 5.d2xb4 g7-f6 6.a1-b2 f6-g5 7.b2-c3?** White wins.

*16.*

**1.e3-d4 h6-g5 2.g3-h4 d6-e5 3.h2-g3?** White wins.

*17.*

**1.c3-b4 f6-e5 2.b4-c5 b6xd4 3.e3xc5 d6xb4 4.a3xc5 c7-b6 5.d2-e3 b6xd4 6.e3xc5 h6-g5 7.b2-c3 b8-c7?** Black wins.

*18.*

**1.a3-b4 b6-a5 2.b2-a3 c7-b6 3.a1-b2 d6-c5 4.b4xd6 e7xc5 5.g3-f4 b8-c7?** Black wins.

*19.*

**1.c3-d4 d6-c5 2.b2-c3 c7-d6 3.c3-b4 b6-a5 4.d4xb6 a5xc7 5.a1-b2 h6-g5 6.g3-h4?** White wins.

1.c3-b4 b4-c5 2.b2-c3 f6-g5 3.c3-d4 g7-f6 4.d4xb6 a7xc5 5.g3-f4 g5-h4 6.f4-g5 h6xf4 7.e3xc5 b8-a7 8.a1-b2? White wins.

### ANSWERS

- 11 4...g5-h4 5.a5xe5 h4xf2 6.e1xc3 e7-f6 7.d4xb6 f6xh4.  
 12 5.a3-b4 c5xa3 6.e3-d4 g5xc5 7.c3-b4 d6xf4 3.b4xb8.  
 13 4...c5-b4 5.a3xc5 f6-g5. Possible from the start is 5...f6-e5. 6.h4xf6 g7xe5 7.d4xf6 b6xh4.  
 14 7.c3-b4 h4xd4 8.d2-c3 e5xc3 9.c3xe5 d6xf4 10.b4xf8.  
 15 7...a7-b6! 8.c5xa7 c7-b6 9.a7xc5 g5-f4 10.e3xc5 h6xf4 11.g3xc7 d8xb2.  
 16 3...g5-f4 4.g1-h2 f4-e3 5.d2xd6 e7xc1.  
 17 8.c5-d6 e7xc5 9.c3-d4 e5xc3 10.e1-d2 c3xe1 11.g3-h4 e1xc3 12.h4xf6 g7xe5 13.h2xb8.  
 18 6.c3-b4 a5xa1 7.f4-e5 f6xd4 8.c1-b2 a1xc3 9.d2xb8.  
 19 6...f6-e5 7.h4xd4 d6-c5 8.d4xb6 c7xa1.  
 20 8...f6-e5 9.g5-h6 f8-g7 10.h6xf8 h8-g7 11.f8xh6 e5-f4 12.h6xb6 c7xa1.

And so, your first introduction to the world of combinations is completed. By having evaluated the true worth of the effectiveness and beauty of this kind of checker creativity, you will probably wonder how you can master combinational skills and use them in game practice.

My advice is to solve as many combinations as possible and try not to move the pieces on the board. By doing this you will not only develop your combinational vision but also improve your account-taking of moves. When learning combinations you should pay great attention to understanding their basic idea and not to remembering every concrete position. This develops independent combinational thinking and the ability to combine in various positions.

Of particular importance is an analysis of games in which you meet one or another combination. You should pay particular attention to the connection of a combination to the previous play. Does the combination bear a fortuitous nature or is it a logical conclusion to a positional plan.

## CHAPTER 6

# The Middle Game

## A Selection of Strategic Plans

The previous sections of the book have introduced you to separate elements of a checker battle. How can you coordinate these elements in game conditions? How can you learn to properly evaluate the present situation on the board and conduct your game according to a well projected plan? These and other questions can be answered only after a thorough study of the middle game – the most important stage of a checker game.

The middle game is the “proving ground” in which all forms of checker weapons are put to the test, and in most cases, in which the outcome of the battle is determined. Both sides are coming into direct contact and each side is striving to seize important strategical points, create one type of weakness in the opposition camp, constrain the enemy forces, and gain the advantage in a particular battle area. A proper evaluation of a position, which consists in knowing how to determine the strong and weak spots in the arrangement of forces of both players, and in connection with this, to outline the prospects for the subsequent game, is the foundation on which a checker game should be built.

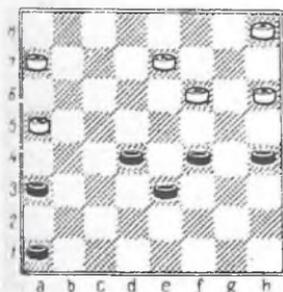
Checkers is a logical game and has no place for accident. As a rule the winner is the one who penetrates into the essence of a position, who sees its hidden spring, whose plan naturally flows from the particular position on the board, and whose strategy includes not one move, but a whole series of moves. In view of this you can't outline a plan without considering the nuances of a position. Success can be achieved only with a skillful combination of strategical and tactical methods that supplement one another. A tactical strike or combination is very often the logical conclusion of a strategical plan.

Of course, every plan should be reinforced by a precise and far-ranging estimate and true evaluation of the positions which turn up within several moves.

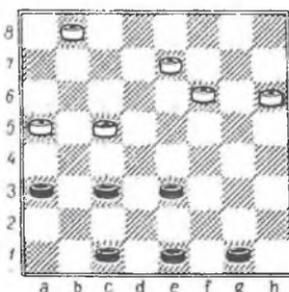
A powerful checker player is distinguished by knowing how to “read” every position, which is to understand its essence, and to imagine the overall picture of the battle. He soberly contrasts the merits and demerits in both camps which allows him to quickly determine the direction of the game and to establish what forces and what moment are best for the deployment of battle units.

To confirm what I just said let’s look at several examples and reasonings which can help you find an optimal game plan.

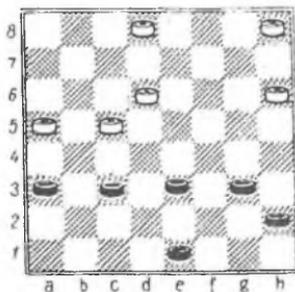
505



506



507



*Diagram 505*

Let’s evaluate this position. Backward piece h8 is the basic flaw in White’s camp. In addition to this, three White pieces on the side squares are evidently a passive, immobile element. Set against this background, Black’s superiority, who controls the space in the center of the board, looks more than convincing. True, we should note Black’s hanging piece e3. And because of this piece it’s somewhat difficult for Black to find a way of realizing a considerable strategical advantage.

It’s not difficult to determine Black’s major problem – to block the enemy’s left flank pieces and prevent piece h8 from entering into the game. But how can Black realize this? The move 1.f4-e5 should be immediately dismissed since it allows White to rid itself of the basic weakness after the exchange 1...a7-b6. Therefore, the consequences of the natural move 1.a1-b2 must be considered. In response the continuation 1...a7-b6 2.b2-c3 e7-d6 can have a place, and Black has no means to reinforce its position.

So we can see that a straightforward game doesn’t produce the desired end. We’ll then try to find some kind of tactical possibility. What if the key square c5

is seized? At first glance this is impossible – the invasion **1.d4-c5** leads to the loss of a piece after **1...a5-b4**. But right here Black has a tactical maneuver with whose help Black gains a foothold on square c5. **2.e3-d4! b4xd6 3.d4-c5 d6xb4 4.a3xc5**, and despite the extra piece, White has no rescue.

*Diagram 506*

Black move.

An open position in which, at first glance, you wouldn't give preference to either side. However, Black needs only two moves to place the opponent in a hopeless situation.

**1.c1-d2! e7-d6**. With the help of the strike column e1,d2,c3 Black forces the move e7-d6, as a result of which piece b8 finds itself out of the game. **2.e3-f4!** By seizing square f4, Black completely blocks four White pieces on the right flank. **2...f6-g5**. The responses **2...b8-c7** and **2...b8-a7** lead to the same finale. **3.d2-e3 b8-a7 4.e1-f2! a7-b6 5.g1-h2 g5-h4 6.h2-g3** and White has no moves.

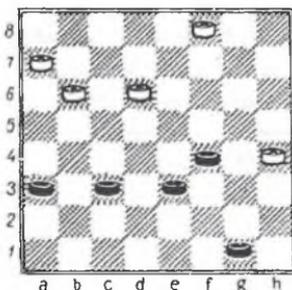
*Diagram 507*

Black move.

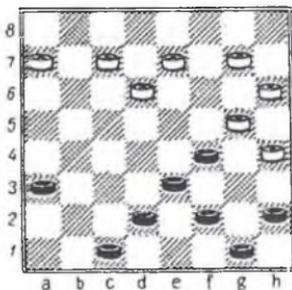
In this position Black has at its disposal an effective plan to "spoil" the opponent's position by creating a hanging piece in the opposition arrangement.

**1.e3-f4! h8-g7**. After **1...d8-c7 2.g3-h4 c7-b6 3.h2-g3** White loses because piece h8 can't be moved. **2.f4-g5!** This is why the column h2, g3, f4 is needed. After an exchange of a piece White is completely devoid of any interaction. **2...h6xf4 3.g3xc7 d8xb6 4.h2-g3 g7-f6 5.g3-f4**, and Black prevails.

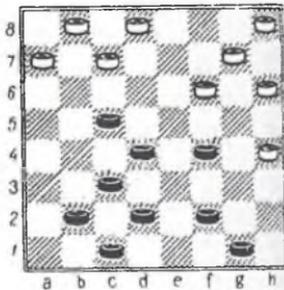
508



509



510



### Diagram 508

Black move.

The dislocation of Black's forces obviously deserves preference in this position. Black has possession of the important strategic point f4 and has a large choice of moves. At the same time, White pieces a7 and b6 are poorly arranged and side piece h4 is excluded from the game.

The most expedient plan for Black is directed at exploiting the opponent's weakness on the right flank. Another plan, linked to the move 1.e3-d4 looks tempting. But a concrete computation forces a rejection of this plan – White has a saving sacrifice of a piece: 1...b6-c5 2.d4xb6 a7xc5 3.g1-f2 f8-e7 4.f2-e3 c5-b4! 5.c3xa5 d6-c5 6.a5-b6 c5xa7 7.e3-d4 a7-b6 8.a3-b4 h4-g3 9.f4xh2 e7-d6 with a draw.

And so, **1.c3-b4! f8-e7**. The concession of square c5 does not ease White's position: 1...b6-a5 2.b4-c5 d6xb4 3.a3xc5 f8-e7 4.g1-f2 e7-f6 5.e3-d4 a7-b6 6.c5xa7 a5-b4 7.d4-c5 b4xd6 8.a7-b8, and Black wins. **2.b4-a5 b6-c5 3.g1-f2 e7-f6 4.a5-b6**, and White has no defense.

The following diagram shows an example of a gradual constraintment of White's forces.

### Diagram 509

As you look at this position two deficiencies in White's arrangement immediately strike the eye: the absence of support for exchanges and the limited possibilities on the left flank. Here White has only a narrow passage – square f6 and e5. Black's plan follows – seize square a5 with the goal of maximally constraining the opponent's forces on the opposite flank.

**1.a3-b4 a7-b6**. If 1.c7-b6, then 2.b4-a5 b6-c5 3.d2-c3 c5-b4 4.c3-d4 b4-a3 5.a5-b6 with a breakthrough to a kinging. After 1...g7-f6 White quickly has a shortage of moves: 2.h2-g3 a7-b6 3.b4-a5 f6-e5 4.d2-c3 e7-f6 5.c1-b2 b6-c5 6.b4-a5, etc. **2.b4-a5 d6-c5**. On 2...b6-c5 Black can win with help of the combination 3.f4-e5! d6xf4 4.h2-g3 f4xh2 5.e3-f4 g5xe3 6.f2xh8, or by a positional route, by playing 3.d2-c3. **3.f4-e5! e7-f6**. If 3...e7-d6, then 4.e3-f4 g5xe3 5.d2xf4 g7-f6 6.e5xg7 h6xf8 7.c1-b2 f8-g7 8.b2-a3 g7-h6 9.f2-g3, and White runs out of moves. **4.h2-g3! f6xd4 5.g3-f4**, and despite the extra piece, White's position is hopeless.

In the best position it's particularly important to know how to secure a positional advantage, augment it with a methodical play game and by exploiting the opponent's errors, bring it to its logical end. You must steadfastly follow your outlined plan. Whenever you have non-systematic play the natural result is rarely achieved.

### Diagram 510

V. Kaplan – V. Romanov

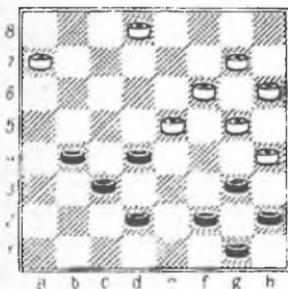
U.S.S.R. Championships, 1950, Kiev

Here the central squares are in Black's hands. But if White strikes f6-e5 and seized the important point e5, then the respective chances even out. Therefore, Black hinders the opponent's intentions by intruding **1.f4-e5!** Play continued: **1.f6-g5.** Not 1...d8-e7 or 1.h6-g5 because of the combination 2.e5-d6! c7xe5 3.c5-b6 with a kinging. If 1...c7-d6, then 2.c5xg5 h6xd6 3.c3-b4 with the threat of seizing square c5, but not 2.e5xc7? in view of b8xb4 3.c3xa5 h4-g3 4.f2xh4 f6-g5 with a White win. **2.g1-h2.** Black paves the way for piece h2 to march to square f4. **2...g7-f6 3.e5xg7 h8xf6.** In inaccuracy. It's better to strengthen the position with an exchange to the rear 3...h6xf8 **4.d2-e3 d8-e7.** Of course the retreat 4...f6-e5 5.d4xf6 g5xe7 is now inadvisable. After 6.c3-d4 White can hardly manage to activate its side pieces. **5.c1-d2 e7-d6?** It's easy to make a mistake in a difficult position. Not finding a defense, White exchanges to the rear allowing the opponent total predominance in the center of the board. Rescue is still possible by means of 5...c7-d6 6.b2-a3 (on 6.c5-b6 a7xc5 7.d4xb6 Black forces a draw by combinational means: 7...g5-f4 8.e3xg5 h6xf4 9.c3-d4 b8-c7 10.b6xd8 f4-g3 11.h2xf4 f6-e5) 6...d6xb4 7.a3xc5 g5-f4 8.e3xg5 h6xf4 9.f2-e3 f6-g5 10.c5-b6 a7xc5 11.d4xb6 b8-a7!, etc. **6.c5xe7 f6xd8 7.h2-g3.** Here is when a piece on square h2 is needed. How it moves freely to the important square f4. **7...a7-b6 8.g3-f4.** Even in a won position you have to be absolutely attentive. For instance, a response that looks good 8.b2-a3, in fact leads to a quick loss after 8...c7-d6! Now on 9.c3-b4 or 9.a3-b4 follows a sacrifice of a piece 9...b6-c5 10.d4xb6 d6-e5 with an irrefutable threat of a breakthrough, but if 9.g3-f4, then d6-c5 10.f4-e5 d8-c7 11.c3-b4 g5-f4! and White penetrates to a kinging. **8...d8-e7 9.c3-b4.** Black takes control of yet another important strategical point – c5. **9...b6-a5.** No better is 9...e7-d6, in view of 10.b4-a5 d6-e5 11.d4xf6 g5xe7 12.e3-d4, and White quickly exhausts its limit of moves. **10.b4-c5.** Black's subsequent game allows it to seize all the commanding heights. A win is now only a matter of technique. **10. e7-f6 11. d2-c3 f6-e5 12. f4xd6 c7xe5 13. d4xf6 g5xe7 14. e3-f4 b8-c7 15. c5-b6 c7-d6 16. b6-a7 e7-f6 17. f2-e3 f6-g5 18. a7-b8 d6-e5 19. f4xd6 h4-g3 20. e3-f4 g5xe3 21. c3-d4 e3xe7 22. b8xh2.**

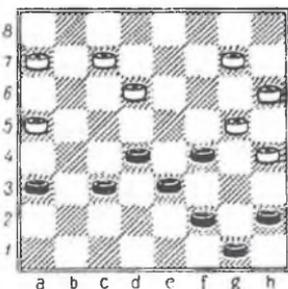
The presence of mutual weaknesses makes it difficult to choose a correct game plan. These positions usually harbor concealed tactical opportunities which are detected only after a deep and accurate computation of all variations. When evaluating similar positions a particularly creative approach is needed which excludes any banality. It's not uncommon for an obvious and natural

continuation (at least from a positional point of view) to be met by an unexpected tactical or combinational retort. Here is a characteristic example.

511



512



*Diagram 511*

The peculiarity of this position consists in the following: Black doesn't have a piece on square e1, which means that four Black pieces on the right flank have no moves. White's forces on the flanks are distributed extremely unevenly, moreover, hanging pieces g7 and f6 are the reasons for White's constraint on the right flank. It's impossible to immediately give preference to any one. As is often the case, the decisive word belongs to tactic.

Black has three possible moves whose consequences should be considered. Let's first analyze two of them.

1 1. b4-a5 d8-c7! 2. d2-e3 a7-b6 3. c3-b4 e5xc3 4. b4xd2 f6-e5 5. d2-c3 g5-f4 6. e3xg5 h6xf4, and White wins.

2 1. d2-e3 d8-c7 2. b4-c5 c7-b6, and Black is forced to surrender a piece. So, both of these continuations are to White's advantage. 1. b4-c5 remains, after which White should respond 1...d8-c7 (on 1...d8-e7 follows 2. d2-e3 g5-f4 3. e3xg5 h6xf4 4. c5-b6! with a route). It seems that Black also has a defense, however, 2. f2-e3! h4xf2 3. h2-g3! f2xh4 4. c5-d6. And this beautiful sacrifice of two pieces reveals the truth. 4...c7-b6 5. d6xf4. White has the material advantage but, nevertheless, its position is hopeless because of five inert pieces of the left flank. 5...b6-a5. The attempt to return a piece doesn't offer salvation. 5...h4-g3 6. f2xh2 g5-h4 (if 6...b6-c5 7. d4xb6 a7xc5, then 8. c3-d4 c5-b4 9. g1-f2 with a win) 7. g1-f2 f6-g5 8. c3-b4 g5-f4 9. e3xg5 h6xf4 10. b4-c5 b6-a5 11. c5-d6, and Black is kinged. 6. d4-c5 h4-g3 7. f4xh2 f6-e5 8. g1-f2 g5-h4. On 8...g7-f6 wins 9. h2-g3. 9. e3-d4 e5-f4 10. c5-d6 g7-f6 11. d6-c7, and Black wins.

The proper evaluation of a position and the selection of an optimal strategic plan are impossible without prolonged practice and an attentive analysis of both your games and the works of the most powerful checker players. It's my opinion that the most important step toward mastering the skill of conducting a battle in the middle game is the study of external drawings and contents of positions most often met in practice. The knowledge of this permits you to determine the expediency of a particular dislocation of your pieces.

#### *Diagram 512*

The character of this position is formed by Black's backward piece h2 and White pieces h6, g5, h4, which are containing Black's forces on the right flank. White achieves a victory by implementing the strategy of encircling the center.

**1...g7-f6 2.h2-g3 c7-b6 3.g1-h2 f6-e5! 4.d4xf6 g5xe7 5.a3-b4.** If 5.c3-d4, then b6-c5 6.d4xb6 a7xc5, but on 5.e3-d4 follows d6-c5 and in both instances Black has to resign. **5...e7-f6 6.e3-d4 d6-e5! 7.f4xd6 b6-c5 8.d4xb6 a7xe7 9.g3-f4 e7-d6,** and Black has no rescue.

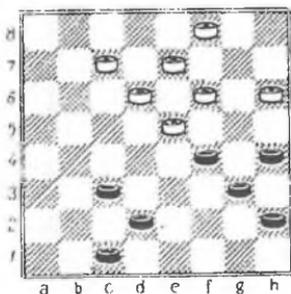
Let's now assume that it's Black move in the position on the diagram. In this case, the game ends differently. Black manages to neutralize the threat of encirclement and concludes the game with an elegant combinational maneuver.

**1.a3-b4! g7-f6.** If 1...a7-b6, then 2.h2-g3 g7-f6 3.g1-h2 f6-e5 4.d4xf6 g5xe7 5.e3-d4, and White has no moves. Also loses 1...c7-b6 because of 2.d4-e5 g7-f6 3.e5xc7 b6xd8 4.b4-c5 d8-c7 5.c3-d4 c7-d6 6.c5xe7 f6xd8 7.d4-c5, etc. **2.d4-c5! f6-e5.** After 2...c7-b6 3.c5xe7 f6xd8 4.h2-g3! the threat c3-d4 is irrefutable. **3.c5xe7 e5xc1 4.c3-d4! a5xe5 5.g1-f2 e1xg3 6.h2xb8,** and Black wins.

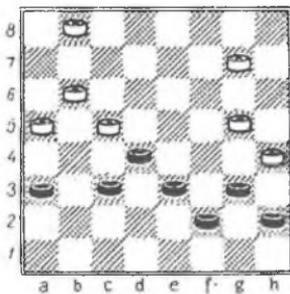
I would now like to introduce you to several basic types of positions in the middle game. The examples which illustrate each type will have an external similarity but will be different in content.

## A BIND UP OF THE LEFT FLANK BY PIECES F4, G3, H2, F4

513



514



*Diagram 513*

Black move.

The feature of this position is that Black's pieces are totally neutralizing the movement of 6 White left flank pieces. Along with this, Black has the numerical superiority – three mobile pieces are resisted by only one enemy piece. Black's plan is directed at exchanging this piece, after which White, in order to free its forces from the bind up, is forced to make material sacrifices.

**1.c3-b4 c7-b6 2.b4-a5 b6-c5 3.c1-b2 f8-g7.** If 3...c5-d4, then 4.d2-c3 f8-g7 5.b2-a3 or 5.a5-b6 with a win. **4.b2-a3 c5-d4 5.d2-c3 d4xb2 6.a3xc1**, and White has no moves.

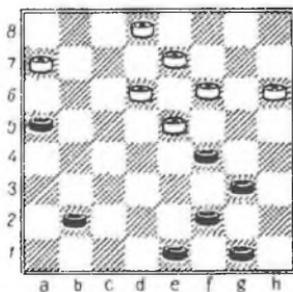
There are a number of instances when this bind up is ineffective. This happens most often when the number of bound pieces does not exceed the number of binding pieces.

*Diagram 514*

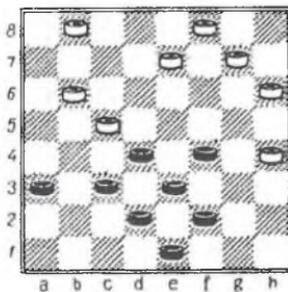
**1.g3-f4 g7-h6 2.h2-g3!** A strong move which allows Black to develop its forces and disunite the opposition on the flanks. **2...b8-a7 3.c3-b4 a5xe5 4.f4xb4 b6-a5 5.b4-c5 a5-b4 6.c5-d6**, and Black wins.

## THE BIND-UP OF THE CENTER BY PIECES F4 AND G3

515



516



*Diagram 515*

Black move.

In contrast to the previous type of bind-up, here there's no Black piece on h4 which makes square g5 accessible to White. Black's goal is to prevent the movement of White piece f6. If Black does this, then White will be forced to move a piece from the king square and then the move f6-g5 will be possible.

**1.b2-c3.** It's important for Black to disallow an incursion into the center e5-d4. **1...a7-b6.** The assault 1...f6-g5 leads to a loss of a piece after the response 2.g3-h4. If 1...d8-c7, then 2.f2-e3 a7-b6 3.e3-d4, and White is deprived of moves. **2.a5xc7 d8xb6.** The withdrawal of a piece from square d8 leads to a situation in which White is left with only one mobile unit out of six. **3.f2-e3 b6-c5 4.e1-d2,** and Black wins.

If it's impossible to maintain this bind-up, then what generally happens is that there's a retreat and concession of the central squares to the opponent.

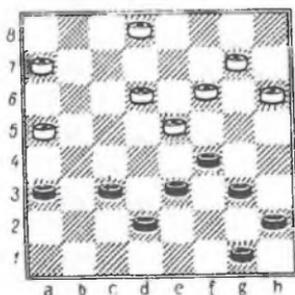
*Diagram 516*

Black move.

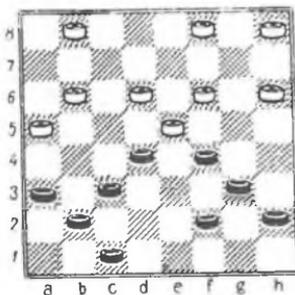
**1.c3-b4 b8-a7 2.b4xd6 e7xc5 3.d2-c3 b6-a5.** A forced exchange other wise the binding piece c5 is lost. **4.d4xb6 a7xc5.** The jump to the rear mitigates White's fate. For instance, 4...a5xc7 5.e3-d4 a7-b6 6.c3-b4 g7-f6 7.f2-g3! h4xf2 8.e1xg3, and White's position is defenseless. **5.c3-d4 f8-e7 6.d4xb6 a5xc7 7.a3-b4 7.a3-b4 g7-f6.** Or 7...e7-d6 wins 8.e1-d2 c7-b6 9.b4-a5 b6-c5 10.d2-c3, etc. **8.e3-d4 c7-d6 9.d4-c5,** and White can't be saved.

## THE BIND-UP OF THE CENTER BY PIECES C3, D4, F4, G3

517



518



*Diagram 517*

In the position on the diagram, Black, with the move **1.e3-d4**, excludes most of the enemy's pieces from the game. The exchange of binding piece d4 is White's only chance to free its pieces. Therefore Black should have a piece on square e3, which will be ready to again seize square d4. **1...a7-b6 2.d2-e3 b6-c5 3.d4xb6 a5xc7 4.e3-d4! c7-b6 5.g1-f2 b6-a5 6.f2-e3 d8-c7 7.a3-b4 c7-b6 8.g3-h4 e5xc3 9.h2xf4 d6-e5**. After **9...b6-c5 10.d4xb6 a5xc7 11.e3-d4 c7-b6 12.b4-a5** White must resign. **10.f4xd6 b6-c5 11.d4xb6 a5xe5 12.b4-a5**. White frees itself from the bind up at great cost. Not one piece is left on White's right flank, and a road to the king row is open for Black. **12...h6-g5 13.a5-b6 e5-f4 14.e3-d4 f4-e3 15.d4xf2 g5-f4 16.b6-c7 f4-g3 17.f2-e3 g3-h2 18.c7-b8 h2-g1 19.c3-d4 g1-h2 20.h4-g5 f6xh4 21.d4-e5**, and Black wins.

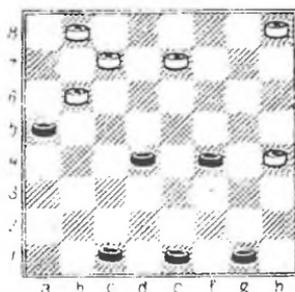
The following example illustrates an instance when this bind up is advisable. This usually happens when the binding side doesn't have enough reserve moves on the right flank.

*Diagram 518*

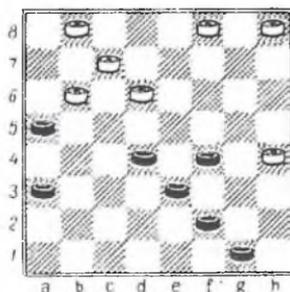
**1...b8-a7 2.f2-e3**. After **2.c1-d2 f8-g7** the game is brought to the basic variation. **2...f8-g7 3.c1-d2**. If **3.g3-h4 e5xc3 4.h4xf2, 4...d6-c5!** and Black can't unbind its left flank pieces. **3...b6-c5 4.d4xb6 a7xc5 5.g3-h4 e5xc3 6.h4xf2 d6-e5 7.h2-g3 f6-g5 8.g3-h4 g5-f4 9.e3xc5 h6xf4** and White wins.

## THE BIND UP OF THE RIGHT FLANK BY PIECES A5 AND D4

519



520



*Diagram 519*

Black move.

Here two Black pieces localize the movement of the three enemy pieces b8, b6, c7. Therefore Black has the numerical superiority on the opposite flank and Black decisively clamps the enemy pieces without particular difficulty.

1.e1-f2 e7-d6 2.f2-e3 h8-g7 3.g1-f2 d6-c5 4.c1-b2 g7-h6 5.b2-a3. But not 5.d4-e5? because of the maneuver c7-d6! 6.a5xc7 h6-g5 leading to a draw. 5...b8-a7 6.d4-e5, and Black breaks through to a kinging.

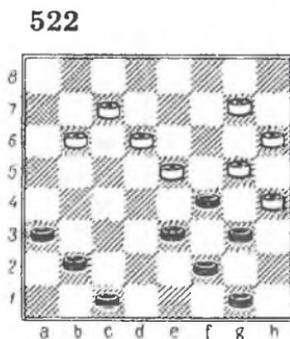
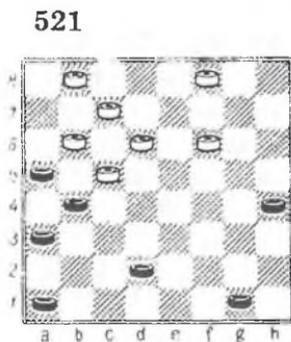
Evaluations of this type of position are not always synonymous. If the bound side has more tempo, then the balance will tip to its favor.

*Diagram 520*

White move.

1...d6-c5! 2.g1-h2. The move d4-e5 leads to the basic variation. If 2.f4-e5, then h8-g7 3.g1-h2 f8-e7 4.h2-g3 e7-d6 5.g3-f4 b8-a7, and Black has no moves. 2...h8-g7 3.h2-g3 f8-e7 4.d4-e5 e7-d6, and White wins.

## THE CLAMP OF THE RIGHT WING BY PIECES A3, A5, B4



*Diagram 521*

Black move.

We already met similar configurations in the section, "The Positional Alphabet." Since three Black pieces are holding back five White, Black has twice the force superiority on the opposite flank. Black's job is to exchange pieces f8 and f6.

**1.d2-e3 f8-g7 2.g1-h2 g7-h6 3.a1-b2 f6-e5.** Like it or not, square e5 has to be taken. Black now forces a win by the exchange of this piece **4.e3-f4 e5xg3 5.h4xf2 h6-g5 6.f2-e3 g5-h4 7.b2-c3**, and White has nowhere to move.

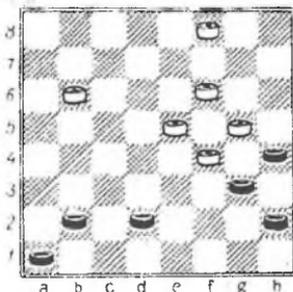
*Diagram 522*

The number of clamped pieces here is less than those doing the clamping. Therefore White doesn't have enough reserve moves. An appraisal of this position in Black's favor naturally follows.

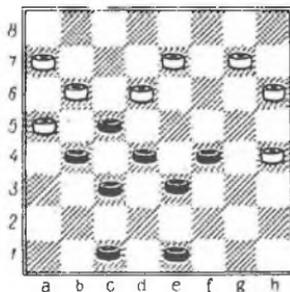
**1.a3-b4** It's important to take point a5 to narrow White's opportunities on the right flank. **1...b6-c5 2.b4-a5 g7-f6 3.b2-a3 e5-d4 4.c1-b2 f6-e5 5.b2-c3 d4xb2 6.a3xc1 e5-d4 7.c1-b2**, and Black wins.

## THE CLAMP OF THE LEFT FLANK BY PIECES H2, G3, H4

523



524



*Diagram 523*

Black move.

The alignment of forces favors **Black** at a ratio of 3:2 (a1, b2, d2 versus b6, f8 for White). Besides this, White must constantly deal with the threat of a strike at square d4. By taking these two factors into account, preference should be given to Black.

**1.d2-c3.** A mistake would be the move 1.b2-c3. In this case, after the response 1...b6-c5 Black pieces c3 and d2 find themselves excluded from the game. **1...b6-c5.** It's essential to defend square d4. **2.b2-a3 f8-e7.** If 2...c5-d4, then 3.a3-b4 d4xb2 4.a1xc3 with a win. On 2...f8-g7 follows 3.a1-b2 c5-d4 4.a3-b4 d4-e3 5.b4-a5, and White is forced to make material sacrifices. **3.a1-b2 c5-d4 4.a3-b4 d4-e3.** 4...e7-d6 doesn't save in view of 5.b2-a3. **5.b4-c5,** and White has no satisfactory responses.

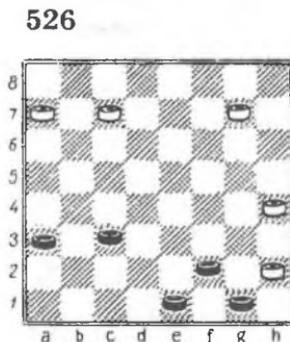
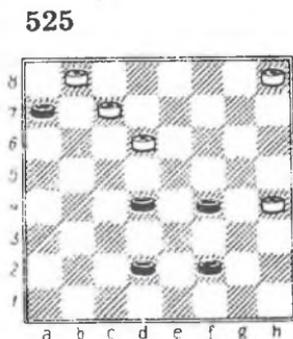
It's far from always being the case that similar positions favor the clamping side. It should be remembered that clamped pieces are located in the center and if there aren't enough reserve moves on the left flank to maintain their constrained condition, then, they seize commanding heights on the board after gaining their freedom.

*Diagram 524*

The picture in this diagram is completely different. Black, in spite of a clamped left flank, has more free pieces than the opponent. Consequently, White has no tempos for preserving the clamp and White must resort to an exchange of Black piece c5.

**1.e1-f2!** Only as such can a rearrangement of moves have fatal consequences. If right off 1.c1-b2? then the strike would follow 1...h4-g3 2.f4xh2 e7-f6 3.c5xg5 h6xd2, etc. **1...g7-f6 2.c1-b2 f6-g5 3.b2-a3 e7-f6.** A forced withdrawal which leads White to a disconnection of its flanks. **4.c5xe7 f6xd8 5.b4-c5 d8-e7 6.c5-d6!** A decisive sacrifice. **6...e7xc5 7.f4-e5,** and Black wins.

## POSITIONS WITH SIDE PIECE A7



*Diagram 525*

Black move.

In the position side piece a7 emerges as an active element. In combination with central piece d4 it prevents White's movement on the right flank. Black's task is to prevent the opponent from deploying pieces b8, c7, d6.

**1.d2-e3.** This is the only correct plan tied in with the subsequent sacrifice of a piece. With any other move White places piece h8 on square f6 then exchanges d6-e5. **1...h8-g7 2.f2-g3! h4xf2 3.e3xg1 g7-f6 4.f4-g5!** Black should have seen this maneuver well in advance. **4...f6xh4 5.g1-f2,** and the endgame is lost for White.

The remoteness of piece a7 from the major forces can have negative consequences. This situation most often has a place when the remaining pieces are occupying a passive post and the opponent controls the central squares.

*Diagram 526*

Black move.

Black's strategical superiority is obvious. Two Black left flank pieces are on the third row at the same time that three White pieces are only on the second. This

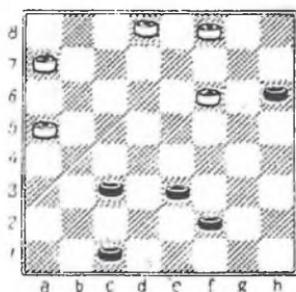
disparity in development permits Black to unimpededly strengthen itself in the center of the board.

**1.c3-d4 g7-f6.** On 1...a7-b6 to a win leads 2.a3-b4 b6-a5 3.b4-c5 g7-f6 4.e1-d2! (but not 4.c5-b6, in view of 4...a5-b4 5.b6xd8 b4-a3 with a draw) 4...f6-g5 5.d4-e5, etc. **2.a3-b4 c7-d6 3.d4-c5 d6-e5 4.b4-a5 f6-g5 5.a5-b6 e5-d4 6.c5xe3 a7xc5 7.e3-f4 g5xe3 8.f2xb6,** and White resigns.

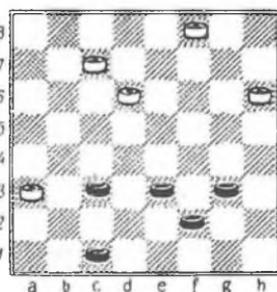
### POSITIONS WITH SIDE PIECE H6

This piece usually plays a positive role in conjunction with some type of active element of the position or when the opponent has a definite weakness. In other instances, its remoteness from the main forces entails the concession of central squares to the opponent. Here we see two characteristic examples.

527



528



*Diagram 527*

Black move.

With the move **1.c3-d4** Black constructs the strike column f2, e3, d4, which, in conjunction with piece h6, limits White's sphere of movement on only the right flank. Play continues: **1...d8-c7.** After 1...d8-e7 2.c1-d2 e7-d6 3.d4-e5 f6xd4 4.e3xe7 f8xd6 5.h6-g7 Black becomes kinged. **2.c1-d2 c7-b6.** If 2...f8-e7, then 3.d4-e5 f6xd4 4.e3xc5 e7-f6 5.d2-c3, and White's position is hopeless. **3.d4-c5 b6xd4 4.e3xc5 f6-e5 5.d2-c3 e5-f4 6.c5-d6 a7-b6 7.d6-e7! f8xd6 8.h6-g7 d6-c5.** On 8...d6-e5 or 8...b6-c5 decides 9.g7-f8. **9.g7-f8,** and White resigns.

*Diagram 528*

Black move.

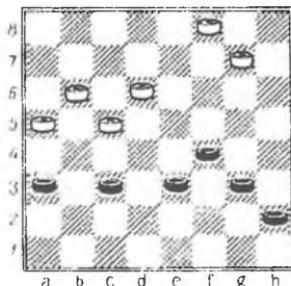
In this diagram piece a3 clearly slips out of White's general ensemble. Deprived

of its assistance, the remaining forces are in no position to resist an opposition attack in the center of the board.

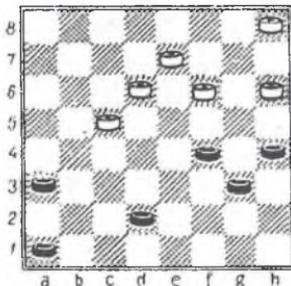
**1.e3-f4!** preventing the movement of piece f8 because of the threat **2.c1-b2 a3xc1 3.g3-h4. 1...c7-b6 2.g3-h4 b6-a5 3.f2-e3 d6-c5 4.e3-d4! c5xg5 5.h4xf6**, and the extra piece doesn't save White from defeat.

### POSITIONS WITH HANGING PIECE G3

529



530



*Diagram 529*

Black move.

This non-support piece most often constrains the movement of Black on its right flank. But it can be a positive factor if the opponent also has some defeats in his camp.

In the diagram cited above, piece b6 is the reason for White's defeat.

**1.g3-h4.** The move **1.f4-g5** would be a mistake because of the combination **1...a5-b4 2.c3xe5 g7-f6 3.e5xg7 f8xd2. 1...g7-f6.** The strike **e3-d4** threatens. After **1...g7-h6 2.h2-g3** White can't avoid it. **2.h2-g3.** On **2.f4-g5** again follows the strike **2...a5-b4. 2...f8-e7 3.f4-g5**, and White resigns, since on **3...d6-e5** immediately wins the assault **4.e3-f4**, but after **3...f6-e5** most simply concludes **4.g5-f6 e5xg7 5.e3-d4 c5xe3 6.g3-f4 e3xg5 7.h4xh8.**

*Diagram 530*

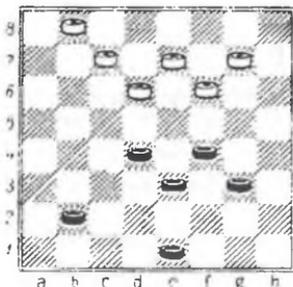
In spite of the non-support piece g3, this is winning position for Black since White has two substantial weaknesses right off – hanging piece e7 and backward piece – h8.

**1.d2-c3! h8-g7.** White can't move into the center **2...f6-e5**, in view of **3.a3-b4! c5xa3 4.a1-b2 a3xc1 5.c3-b4 c1xg5 6.h4xd8 e5-d4 7.d8-a5**, with a sub-

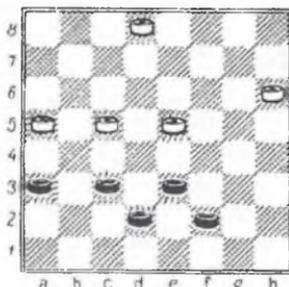
sequent strike to c5. **2.a1-b2**. Preserving the threat of a combination pointed out in the comments above. **2...c5-b4** **3.c3xa5 d6-c5** **4.b2-c3 e7-d6** **5.a3-b4 c5xa3** **6.a5-b6**, and White resigns.

## POSITIONS WITH HANGING PIECE E7

531



532



*Diagram 531*

Black move.

The piece on e7, with no reinforcement from d8 and f8, is the reason why White is devoid of exchanges on the left flank in this position. Black moves **1.e1-f2!**, limiting the movement of the opponent on the opposite flank with the help of a strike column. **1...b8-a7** **2.b2-a3**. Taking aim at important square c5, **2...g7-h6**. On **2...c7-b6** wins the move **3.d4-c5**. **3.g3-h4 c7-b6** **4.d4-c5 b6xd4** **5.e3xc5 d6xb4** **6.a3xc5**, and White has no defense.

*Diagram 532*

Black move.

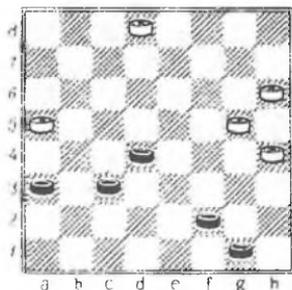
Here the hanging piece is only a temporary weakness. Black has good prospects for activating it.

**1.f2-g3 d8-e7?** Leads to a loss. A piece should be sacrificed **1...a5-b4** **2.c3xa5 e5-d4**, etc. **2.e3-f4 e7-d6** **3.d2-e3**. As a result, Black liquidates its flaw and seizes the initiative. **3...a5-b4**. A sacrifice is now refuted by a flank counterstrike. But White has no other move. **4.c3xa5 e5-d4** **5.a5-b6!** **d4xh4** **6.b6xd4 h6-g5** **7.f4xh6 h4-g3** **8.h6-g7 g3-f2** **9.g7-f8**, and the game is brought to a normal won endgame for Black.

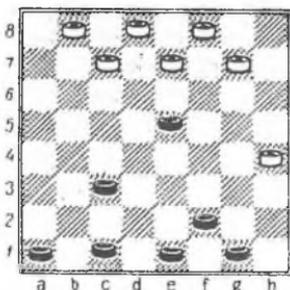
## POSITIONS WITH A BLACK PIECE ON E5

The piece situated on central square e5 can add a completely different quality to the position. In some instances the piece cements Black's center and disunites the enemy's forces. In others, by being isolated from the main forces, the piece runs the danger of being attacked.

533



534



*Diagram 533*

Black move.

White has three side pieces on the left flank, one of which g5, threatens to begin an attack with a move to square f4. Black liquidates this threat by seizing the important strategical point e5.

**1.d4-e5! d8-c7.** An unfounded attempt to rid oneself of a troublesome piece by means of an exchange. After 1...d8-e7 2.c3-d4 e7-f6 3.e5xg7 h6xf8 4.d4-e5! square e5 is again in Black's hands which brings a quick victory: 4...f8-g7 5.e5-d6 g5-f4 6.d6-c7 f4-g3 7.c7-b8 g3xe1 8.g1-f2 e1xg3 9.b8xh2. **2.c3-d4 c7-b6 3.a3-b4 a5xc3 4.d4xb2.** White's forces are totally disunited which deprives them of any hope for rescue. **4...b6-c5 5.b2-a3,** and White resigns.

*Diagram 534*

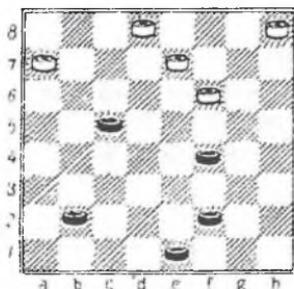
White move.

Black's right flank forces on the left flank are removed from piece e5. This allows White to implement an effective attack of an isolated piece from square d6.

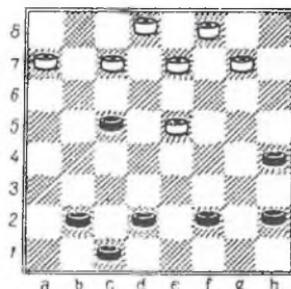
**1...e7-d6 2.g1-h2 d6xf4 3.f2-g3 h4xf2 4.e1xe5 d8-e7 5.h2-g3.** It seems as if the danger has come from the other flank. **5...e7-d6 6.g3-f4 d6-c5,** and Black resigns, unable to repel the threat c5-d4.

## POSITIONS WITH A BLACK PIECE ON C5 WHEN SQUARE A5 IS FREE

**535**



**536**



*Diagram 535*

Black move.

The possession of square c5 assures this side the spatial superiority in instances f4 is in its hands and piece c5 is safely defended. The example I have chosen graphically illustrates this.

**1.e1-d2 h8-g7. The response 1...d8-c7 leads to the basic variation after 2.d2-e3. 2.d2-e3 g7-h6 3.f2-g3 d8-c7. 3...f6-g5 also loses because of 4.g3-h4 e7-f6 5.c5-d6, etc. 4.g3-h4, and Black wins.**

We'll notice that in similar positions it's helpful for White to have a piece on square f8 which makes an exchange of piece c5 possible with the move e7-d6.

*Diagram 536*

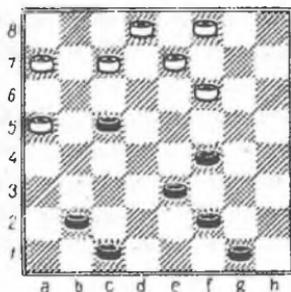
White move.

The picture in this diagram is totally different. White owns square e5 and by having this, guards against the opponent's approaches to piece c5. White has a large choice of moves, while Black is bound up with the worry of defending its removed piece. By summarizing the above, we can conclude that White has a considerable positional advantage.

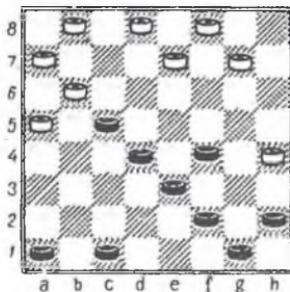
**1...c7-b6! 2.d2-e3 b6xd4 3.e3xc5 d8-c7 4.c1-d2 c7-b6 5.d2-e3 b6xd4 6.e3xc5 e5-f4! After this move, one White piece blocks twice as many opposition forces. 7.b2-c3 g7-f6 8.c3-b4 f6-e5. Black's flanks are completely isolated from one another which deprives Black of any hope of reprieve. 9.b4-a5 e7-d6 10.c5xe7 f8xd6, and Black resigns.**

**POSITIONS WITH A BLACK PIECE ON C5  
AND A WHITE PIECE ON A5**

**537**



**538**



*Diagram 537*

This position greatly resembles the previous one, the only difference being that here White has side piece a5. Again, if piece c5 were invulnerable to attack and square f4 were in Black's hands, the whenever serious flaws were present, the initiative would usually be in Black's hands who possesses a considerable spatial advantage.

In the position in the diagram, Black completely owns the center thanks to the combination of pieces c5 and f4. At the same time, White's forces are arranged, basically, on the initial boundaries, and are occupying an extremely passive position which can't oppose the increasing pressure from the opponent. An attack of piece c5 from square d6 is aimless since Black has two defenses – pieces b2 and c1. Black, by methodically strengthening the position, carries the advantage to the logical end.

**1.e3-d4 f8-g7 2.f2-e3.** By constructing the column e3, d4, c5, Black forces the opponent to find a position on the right flank. **2...c7-b6 3.g1-f2 g7-h6 4.f4-e5!** Not **4.f2-g3** because of **7...h6-g5 5.f4xh6 f6-e5 6.d4xf6 e7xg5 7.h6xf4 b6xh4** and White has an extra piece. **4...d8-c7.** The exchange **4...h6-g5 5.e5-g7 e7-d6 6.c5xe7 d8xh8** is parried by **7.d4-c5 b6xd4 8.e3xc5** with a subsequent kinging. **5.e5xg7 h6xf8 6.e3-f4 f8-g7.** The attempt to get rid of piece c5 doesn't work **6...c7-d6 7.b2-a3 d6xb4 8.a3xc5 e7-d6 9.c5xe7 f8xd6**, in view of **10.d4-e5**, and Black has an open path to the eighth row. **7.f2-g3 g7-h6 8.g3-h4**, and White resigns.

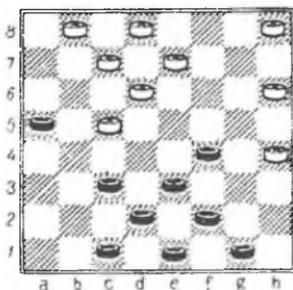
### Diagram 538

Here Black owns the center, however, Black activity is illusory. A careful glance detects a number of serious flaws in Black's camp. Firstly, there's backward piece h2. Secondly, there's no piece on square e1, as a result of which Black can't regroup its forces on the right flank by means of exchanges. And finally, there's a weakness in the left flank which White can reveal with a propitious exchange of piece c5. The presence of piece f8 is important for White because with f8's help it's always possible to exchange to square f6.

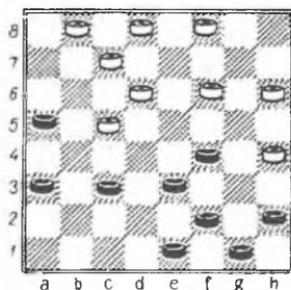
1...b8-c7 2.a1-b2 c7-d6 2.b2-a3 d6xb4 4.a3xc5 d8-c7 5.c1-b2 c7-d6 6.b2-a3 d6xb4 7.a3xc5. As a result of two attacks on the left flank, Black is left with hardly any forces and White, having exchanged piece c5, is rushing there for a breakthrough. 7...e7-d6! 8.c5xe7 f8xd6 9.d4-e5. 9.h2-g3 quickly loses in view of 9...b6-c5 10.d4xb6 a7xc5. 9...d6-c5 10.h2-g3 a5-b4 11.g1-h2 b6-a5, and Black resigns.

## POSITIONS WITH A FLANK ARRANGEMENT OF PIECES

539



540



### Diagram 539

Black move.

An appraisal of these positions depends upon many factors: the presence of pieces on square g1 and h2 (correspondingly b8 and a7 for White) that are defending the right flank, the opportunities to be the first to begin an attack of this flank, and the prospect of activating pieces e3 and f4 (d6, c5 for White) and a number of others.

Black has the initiative in the position on the diagram. Black has passed the opponent in development which permits Black to begin a decisive attack of the right flank.

1.c3-d4 b8-a7 2.d4xb6 a7xc5 3.d2-c3 c5-b4. White is left with no pieces on square b8 and a7 and this forces White to concede all commanding points in the center. 4.c3-d4. No less powerful is 4.e3-d4. 4...b4-a3 5.e1-d2 h8-g7 6.g1-h2 g7-f6 7.f4-g5! Black clamps the enemy forces from both flanks. 7...h6xf4 8.e3xg5 d6-e5 9.d2-c3 c7-b6. If 9...c7-d6, then 10.h2-g3 d8-c7 11.f2-e3! with a rout. 10.a5xc7 d8xb6 11.h2-g3 b6-a5 12.f2-e3 h4xf2 13.e3xg1 f6xh4 14.d4xd8, and White loses.

### Diagram 540

Black move.

Black here can first attack piece c5, but nevertheless, the position is lost for Black. What's going on? The main reason is that Black has no "directors" for piece c3 which would be able to continue the attack. If, for instance, piece h2 were standing on b2 or d2, then White's right flank wouldn't be able to escape defeat. But in the given instance, Black's attack is petering out and it turns out that it's impossible to deploy the forces of the right flank.

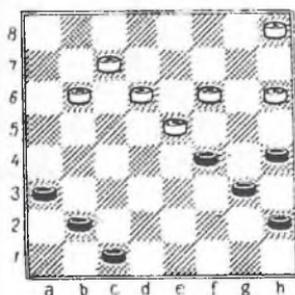
1.c3-d4. No better is 1.c3-b4 in view of f6-e5 2.h2-g3 e5-d4, and Black can't escape material losses. 1...b8-a7 2.d4xb6 a7xc5 3.e1-d2. It's an unfortunate necessity to weaken the important square, e1. Black's position is now held in iron grips. 3...f6-e5 4.h2-g3 c7-b6 5.a5xc7 d8xb6 6.d2-c3 f8-e7 7.g1-h2 e7-f6, and Black resigns.

## EXERCISES

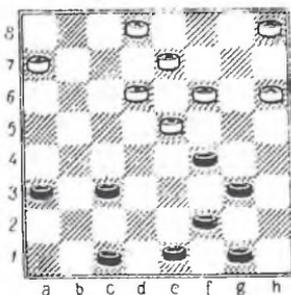
Black moves and wins in all the positions cited below.

### Diagrams 541 – 554

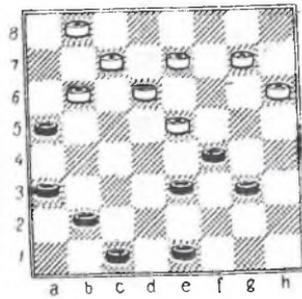
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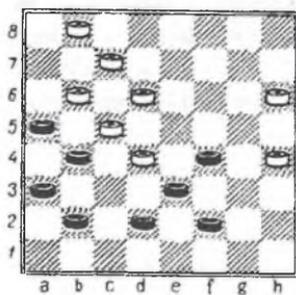
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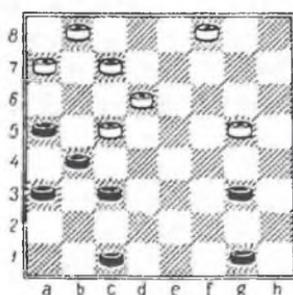
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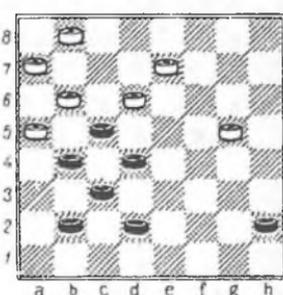
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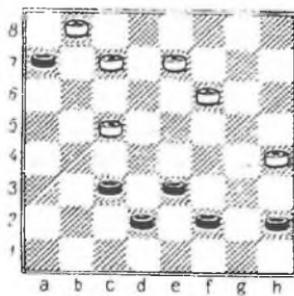
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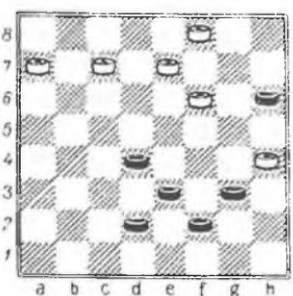
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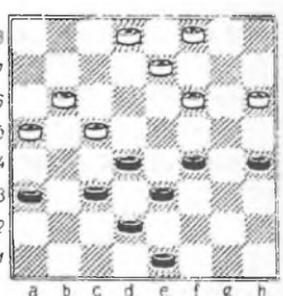
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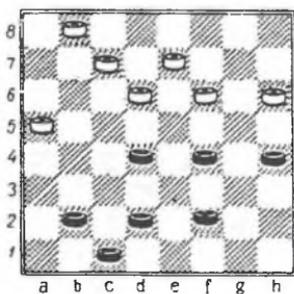
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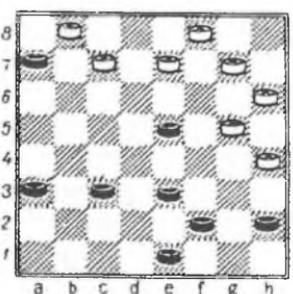
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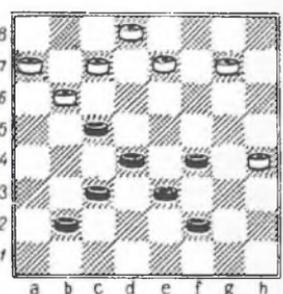
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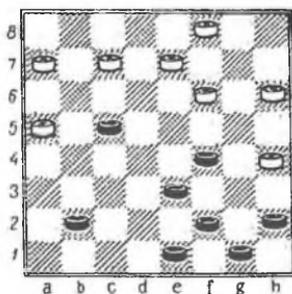
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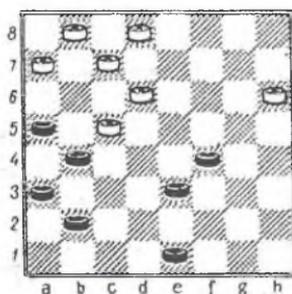
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553



554



## ANSWERS

541 **1.a3-b4!** Otherwise White will take square a5 and even the game. **1...b6-c5 2.b4-a5 h8-g7 3.c1-d2.** Possible is **3.b2-a3 c5-d4 4.a3-b4. 3...c5-d4 4.d2-c3,** and White has no moves.

542 **1.a3-b4 a7-b6 2.b4-a5 b6-c5** (if **2...d8-c7,** then **3.f2-e3 b6-c5 4.e1-d2 h8-g7 5.g3-h4 e5xg3 6.h4xf2 c5-b4 7.c3-d4 b4-a3 8.e3-f4** with a winning position for Black. **3.f2-e3 f6-g5 4.g3-h4 e5xg3 5.h4xf2 g5-f4 6.e3xg5 h6xf4 7.c3-d4 c5xe3 8.f2xd4 d8-c7 9.d4-e5 f4-g3 10.a5-b6!**, and Black wins.

543 **1.b2-c3 b6-c5.** On other moves **2.e3-d4** decides. **2.a3-b4! c5xa3 3.e3-d4 e7-f6 4.e1-d2,** and on White's only response **4...b8-a7** follows **5.d4-c5.**

544 **1 b2-c3!** The assault **1.d2-c3** doesn't produce anything because of the strike **h4-g3! 1...d4xb2 2.a3xc1 c5xa3 3.e3-d4 d6-c5.** If **3...b8-a7,** then **4.d2-c3 d6-c5 5.f2-e3 c5-b4 6.c1-d2,** etc. **4.f2-e3 h6-g5 5.f4xh6 h4-g3 6.d4-e5 g3-h2 7.e5-f6,** and White has a lost endgame.

545 **1.g3-f4! g5xe3 2.c3-d4 a7-b6 3.d4xf2,** and White has no chance for rescue.

546 **1.d2-e3 g5-h4.** On **1...b8-c7** wins **2.b2-a3 g5-h4 3.h2-g3 h4xf2 4.e3xg1.** If **1...e7-f6 2.c5xe7 f6xd8 2.b2-a3 g5-h4 4.d4-e5 d8-c7 5.c3-d4** with a subsequent kinging. **2.h2-g3! h4xf2 3.e3xg1 d6-e5.** After **3...b8-c7 4.b2-a3** White has no moves. **3.d4xd8 b6xd4 4.c3xe5 a5xa1 5.d8-f6,** with an irrefutable threat of capturing the White king with the move **f6-h8.**

547 **1.c3-d4 c7-b6 2.h2-g3 h6-a5 3.d4xb6 a5xc7 4.g3-f4 c7-d6 5.e3-d4,** and Black wins.

548 **1.g3-f4 c7-d6 2.f4-e5! d6xf4 3.e3xg5 a7-b6 4.d4-e5! f6xd4 5.d2-e3 h4xf6 6.e3xa7.**

549 **1.h4-g5! f6xh4 2.d4-e5,** and in spite of an extra piece, White has to resign.

550 **1.d2-e3 b8-a7 2.b2-a3 c7-b6 3.d4-c5 b6xd4 4.e3xc5 d6xb4 5.a3xc5**, and White loses.

551 **1.e3-d4 e7-f6**. After **1...e7-d6 2.a3-b4 d6xf4 3.f2-g3 h4xf2 4.e1xe5** White is in no condition to repel the threat of the strike of piece e5. **2.a3-b4 f8-e7 3.b4-c5 c7-d6 4.e5xc7 b8xd2 5.e1xc3 g5-f4 6.a7-b8**, and Black wins.

552 **1.f4-e5 g7-h6**. After the double exchange **1...g7-f6 2.e5xg7 e7-d6 3.c5xe7 d8xh8** Black easily wins with the move **4.c3-b4**. **2.b2-a3 h6-g5**. On **2...e7-f6 3.e5xg7 h6xf8** wins **4.c5-d6**. **3.c5-d6 e7xc5 4.c3-b4**, and White has no defense.

553 **1.e3-d4 f6-g5**. If **1...c7-b6**, then **2.h2-g3 f6-g5 3.b2-c3! g5xe3 4.c3-b4 a5xe5 5.f2xd8**. **2.b2-c3 g5xe3 3.c3-b4 a5xe5 4.f2xb6**, and Black wins.

554 **1.b2-c3 a7-b6**. The move **1...d6-e5** is refuted by a combinational typical in similar positions. **2.b4xd6! e5xg3 3.c3-b4 c7xe5 4.a5-b6 a7xc5 5.b4xh2** and Black has an extra piece. **2.c3-d4 d8-e7 3.d4-e5 e7-f6 4.e5xg7 h6xf8 5.f4-g5 f8-g7 6.g5-h6 g7-f6 7.e1-d2!** But not **7.e1-f2** in view of **7...f6-g5! 8.h6xf4 c5-d4** with a subsequent breakthrough to kinging to square e1. **7...f6-e5 8.h6-g7**, and Black wins.

## CHAPTER 7

# Basic Opening Theories

When you begin a game you are immediately faced with the problem of how to expediently develop your forces. This greatly predetermines the course of the subsequent game and permits you to conduct the game under the best circumstances.

Many years of practice have produced a whole series of schemes which ensure you of a proper dislocation of pieces in the beginning of a game. A series of these opening moves, joined by a common idea, is called the debut. The goals of debut development can be most diverse: to concentrate forces in the center as quickly as possible, to attack an opponent's flank, and to encircle or bind up an opponent's central pieces, etc.

A knowledge of basic debut systems and an understanding of the ideas inherent in them are essential conditions for a well organized game. Otherwise, you can experience catastrophe even after the first moves.

Here is a characteristic example.

**1.e3-d4 d6-e5 2.a3-b4 b6-a5?** An erroneous move which allows Black to completely exclude the enemy pieces on the left flank. **3.f2-e3!** Not allowing piece h6 to move. **3...c7-d6.** 3...c7-b6 (a7-b6) doesn't rescue because of 4.b4-c5 b8-c7 (or d8-c7) 5.e3-f4 c7-d6 6.b2-a3 d6xb4 7.a3xc5, and White loses a piece. If 3...e7-d6, then 4.b2-a3 c7-b6 5.b4-c5 d6xb4 6.a3xc5, with a subsequent assault, e3-f4. **4.b2-a3 b8-c7** or (d8-c7) **5.e3-f4 c7-b6 6.b4-c5 d6xb4 7.a3xc5**, and again, White's position has no defense.

Theory has determined an important positional game principal in the debut to be the most expedient development of the left flank pieces in the beginning of the game. It's been established that the right flank is more exposed to the danger of a breakthrough, therefore its early development can entail a weakening of king squares e1 and g1 and White's corresponding squares, d8 and b8. Three or four moves in a row on the right flank create chronic defects which often turn out to be impossible to get rid of.

I'll illustrate the credibility of this principal with the following examples.

1 **1.c3-b4 d6-e5 2.e3-f4 c7-d6 3.b4-a5 d8-c7?** The withdrawal of a piece from square d8 in so early a stage of the game deprives White of any opportunity to move on the left flank. Since the move f6-g5 entails a Black kinging, a whole mass of eight White pieces find themselves out of the game. As a result, White quickly runs out of moves on the right flank and material losses become inevitable. **4.b2-c3 b6-c5 5.c3-b4 a7-b6 6.a1-b2 h8-a7 7.d2-c3**, and White doesn't have one satisfactory response.

2 **1.e3-d4 h6-g5 2.f2-e3 g5-h4 3.e3-f4? h4xf2 4.g1xe3.** As a result of an improper development Black is left with four pieces on the right flank against seven on the left. White has several effective plans of attack. Here is one of them: **4...g7-h6 5.h2-g3.** After **5.e1-f2 d6-c5** Black's position is hardly defensible because most of its pieces are tied up. **5...f8-g7! 6.c3-b4 h6-g5! 7.f4xf8 f6-e5 8.d4xf6 e7xg5 9.f8xc5 b6xh4 10.e1-f2 a7-b6**, and Black can't prevent the enemy forces from breaking through on the right flank.

Likewise, a systemless game with an unnecessary tendency to exchange on the same flank doesn't lead to anything good. For instance, **1.c3-b4 d6-c5 2.b4xd6 e7xc5 3.b2-c3 f6-g5 4.c3-b4 g5-h4 5.b4xd6 c7xe5.** Aimless exchanges lead to a disconnection of White pieces. In this position Black has total command of the initiative and Black can quickly seize the important square f4 and strengthen itself in the center or attack isolated piece e5 with the move **6.e3-f4.**

We see the negative consequences that are involved in an intensive development of the right flank in the debut. Therefore, powerful checkerists begin most of their games with moves on the left flank **1.c3-d4** or **1.c3-b4.**

Pool Checkers theory numbers more than thirty debuts. Special books and analyses are dedicated to these works are accessible to players who already have a definite practical and theoretical experience.

My task is limited to summarizing general considerations of every debut and to explain its main idea. This will be only the first step on the road to gaining deep knowledge in the area of opening theory.

We should note that any evaluation of a debut variation is not something immovable. Opening theory is in constant development. New ways are found

which radically alter the established opinion. Therefore, theory should take any conclusion seriously which promotes a creative approach to checker problems.

For instance, over the course of a number of years, the position which turns up after the moves **1.c3-d4 f6-e5 2.d4xf6 e7xg5 3.g3-f4 b6-c5 4.b2-c3 g7-f6 5.c3-b4 g5-h4 6.a1-b2 f6-g5 7.b2-c3 h8-g7** was considered to be approximately even.

555

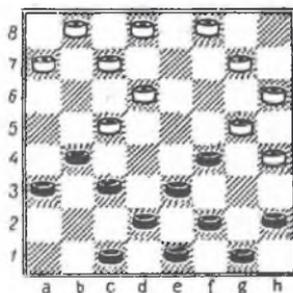


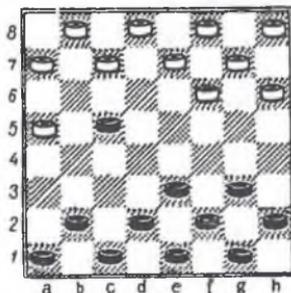
Diagram 555

In one game, however, the Kiev master, A. Yefremov, played **8.f4-e5!** The beginning of an original maneuver which has escaped the attention of theoreticians and practitioners. **8...d6xf4 9.b4xd6 c7xe5 10.e3-d4 g7-f6 11.c3-b4! e5xa5 12.f2-g3 h4xf2 13.e1xg7**, and White lays down its arms.

### DEBUTS WHICH ARISE AFTER 1.c3-d4.

#### “THE PICKET”

556



1.c3-d4 / c3-b4 / b6-a5 2. d4-c5 / b4-c5 / d6xb4 3. a3xc5.

*Diagram 556*

White, by willingly yielding the important point c5 on its right flank, subsequently conducts the strategy of encircling the opponent's central position. White makes several of the next moves on the left flank. White's immediate task is to fixate backward piece h2 and bind up black's right flank.

Black's main problem is to insure piece c5 of a good defense and to strengthen itself in the center of the board.

At one time "The Picket" was considered the most prospective opening for black. But in the last few years this opinion has changed. It's been proven that White gains equalization in all the variations and at times seizes the initiative. **3...f6-g5**. The attack by c5 by means of 3...c7-d6 or 3...c7-b6 is clearly senseless. White only weakens its right flank and develops the opponents left flank. For instance, 3...c7-d6 4.b2-a3 d6xb4 5.a3xc5 b8-c7 6.a1-b2 c7-d6 7.b2-a3 d6xb4 8.a3xc5 d8-c7 9.c1-b2 c7-d6 10.g3-f4 d6xb4 11.f4-e5 f6xd4 12.e3xa3. As a result White is left with only two pieces on the right flank which exposes it to danger of a breakthrough.

The move 3...f6-e5 would not be in the spirit of the strategy of seizing the center. Black would gain the added opportunity of exchanging to square f4 at any convenient moment. The continuation 4.b2-c3 g7-f6 is considered the strongest. The simplification 4...e5-f4 5.g3xe5 c7-d6 or e7-d6 leads to a disconnection of White pieces and only strengthens the opponent's position in the center. Also weak is the exchange of a piece 4...e7-d6 5.c5xe7 f8xd6 in view of 6.e3-f4 g7-f6 7.a1-b2, and the sphere of White's subsequent movement will be limited to only the right flank. 5.a1-b2 h8-g7 6.g3-f4 e5xg3 7.f2xh4! The most powerful White response. The piece on square h4 will check the activity of White on the right flank. 7...f6-e5. 7...c7-b6? leads to quick defeat because of 8.c3-d4. Now on 8...h6-g5 decides the strike 9.d4-e5. The attack of piece c5 doesn't save: two attacks on it are repulsed by piece b2 and c1, and White runs short of moves. 8.g1-f2 e7-f6! The best defense. After 8...g7-f6? 9.f2-g3 White's position is gripped in steel vices. 9.c5-d6 e5-f4 10.e3xe7 c7xe5, and after the restoration of materials equilibrium with the jump 11...f8xd6, Black's advantage is negligible. **4.b2-c3 g7-f6** (or g5-h4)

This is the basic position of the debut. We'll analyze the most common continuations.

1 **5.g3-f4 g5-h4**. Sometimes played is 5...c7-d6 with subsequent exchanges. After 5...h8-g7 Black can build an interesting trap: 6.a1-b2 c7-d6? 7.h2-g3! d6xb4 8.g3-h4 e7-d6 9.b2-a3, and White's position is hopeless be-

cause of the withdrawal of a piece to h8 and the bind-up of the left flank. **6.f4-g5 h6xf4 7.e3xg5**. Pieces c5 and g5 constrain White's game on both flanks. Therefore, a precise order of moves is demanded of them in this variation. **7...c7-d6**. The move **7...c7-b6?** would be fatal in view of **8.c3-d4**, and White can't free itself from the iron grips. It's also recommended to not move the pieces of the left flank here. For instance, **7...f6-e5 8.g5-h6 h8-g7 9.a1-b2 g7-f6 10.f2-e3!**, and not **10...c7-b6** because of the strike **11.e3-f4**. **8.c3-b4 a5xc3 9.d2xb4 f6-e5 10.g5-h6 b8-c7**. A sharp position with mutual chances. Black's attempt to hold out on square c5 is liquidating the threat of attack on this piece from square b6.

2 **5.a1-b2 g5-h4 6.c3-d4 c7-b6!** This move, with the aim of binding up the center, is possible here in view of the fact that Black doesn't have a piece on square f4. In any other instance Black would exchange to g5. **7.g3-f4 f6-g5 8.b2-c3**. Played is **8.f4-e5 h8-g7** (if **8...d8-c7**, then **9.b2-a3 h8-g7 10.a3-b4 a5xc3 11.d2xb4 e7-d6 12.c5xe7 f8xd2 13.c1xe3**, and despite losing a piece, Black's position is no worse.) **9.e5-d6 g5-f4 10.e3xg5 h4xf6 11.d2-c3 d8-c7 12.f2-g3 c7-e5 13.e1-d2** and White should return a piece by way of **13...a5-b4**. **8...b8-c7 9.f4-e5**. A very strong response. After **9.c1-b2? c7-d6 10.b2-a3 d6xb4 11.a3xc5 e7-f6!** Black can't save piece c5. **9...g5-f4! 10.e5xg3 c7-d6**. After material equilibrium is restored, the respective plans will be diametrically opposed. Black's attempt to strengthen itself in the center is opposed by White's strategy of encirclement from the flanks.

3 **5.a1-b2 g5-h4 6.b2-a3 h8-g7 7.c3-b4 a5xc3 8.d2xb4**. Thanks to column a3, b4, c5, piece c5 has a hopeful defense. It's true that when this happens Black experiences some rupture between flanks. **8...h6-g5**. Also played is **8...c7-b6**. But not **8...f6-g5** because of the breakthrough to a kinging by means of **9.c5-d6 c7xe5 10.e3-f4 g5xe3 11.f2xh8 9.c5-d6**. It's a mistake to continue **9.g3-f4** because of **g7-h6 10.c1-b2** (or **10.e1-d2**) **10...c7-b6!** and as a result of the subsequent exchanges, Black's right flank is considerably weakened. After **9.e3-d4 c7-b6 10.b4-a5 g7-h6 11.a5xc7 b8xb4 12.a3xc5 e7-d6! 13.c5xe7 f8xd6** Black experiences difficulty because of backward piece h2. **9...c7xe5 10.g3-f4 e5xg3 11.h2xh6 f6-e5**. The present position is fraught with interesting game possibilities. White has point e5 in its hands, but this doesn't give White any particular advantage due to the fact that Black pieces a3 and b4 are controlling White's movement on the right flank.

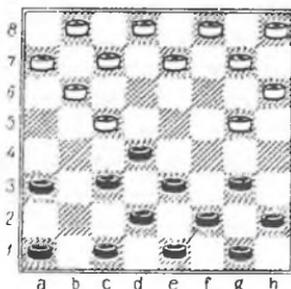
4 **5.c3-d4 g5-h4 6.g3-f4 f6-g5**. A strike to the center is possible here **6...f6-e5**. Black can respond both **7.d4xf6 e7xg5 8.a1-b2**, and **7.f4xd6 c7xc3 8.d2xb4 a5xc3 9.h2-g3 h6-g5 10.c1-b2**. In both instances the respective chances are virtually even. **7.c5-b6 a7xc5 8.d4xb6 a5-b4**. Of course, not **8...b8-a7?** because of **9.f4-e5 a7xc5 10.e3-f4 g5xe3 11.f2xb6**. **9.b6-a7 b4-a3**.

The game is diverted from the characteristic scheme of this debut. The distinctiveness of the present position is that both sides have the active side pieces a7 and a3. **10.d2-c3**. It's also not bad to intrude into the center. 10.f4-e5. In this case White should play 10...e7-d6 11.e3-f4 g5xe3 12.d2xf4, etc. But not 10...h8-g7? due to 11.e3-d4 e7.f6 12.a1-b2 f8-e7 12.b2-c3 e7-d6 14.f2-e3! d6xf4 15.g1-f2, and despite the extra piece, White's position is lost. **10...f8-g7**. Possible are 10...e7-d6 11.c3-d4 h8-g7 12.a1-b2 f8-e7 13.d4-e5! with a sharp game. **11.h2-g3!** 11.c3-d4? loses because of the flank strike 11...h4-g3. **11...e7-d6 12.c3-d4 d6-e5 13.d4xf6 g5xe7**. This position is approximately even with both sides having mutual weaknesses. Black's pieces are congested on the right flank – White has backward piece h8.

### "THE CITY GAME"

**1.c3-d4 d6-c5 2.b2-c3 f6-g5**

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*Diagram 557*

These two moves determine the basic idea of the debut. Black seizes the center, and White counters by binding it up from the square c5. In the future both sides move basically on the left flank. Black's aim is to attack with the binding piece from square b4. White's goal is to continue to hold on to square c5 in order to limit the opponent's maneuverability in the center. **3.c3-b4 g5-h4**. The continuation with the temporary win of a piece 3...b6-a5 4.b4xd6 c7xc3 5.d2xb4 a5xc3 leads to a freer game for Black after 6.c1-b2. **4.b4xd6 e7xc5**.

Let's take a look at three possible variations which emerge after Black's responses.

1 **5.d2-c3 g7-f6**. 5...h6-g5? leads to a loss because of 6.g3-f4 g7-h6 7.f4-e5! f8-e7 (or f8-g7) 8.c3-b4 e7-f6 (on 8...e7-d6 follows a breakthrough to a

kinging 9.e5-f6 g5xe7 10.d4-e5 d6xd2 11.b4xf8) 9.b4xd6 b6-a5 10.e5xg7 h6xf8 11.h2-g3! c7xc3 12.g3-f4, and after the jump f4xb6, Black then wins a piece with c1-b2. **6.c1-b2**. It's essential to set a support for the subsequent attack c3-b4. **6...h8-g7**. The position which arises after 6...c7-d6 7.c3-b4 b6-a5 8.d4xb6 a5xc7 9.b4-c5 d6xb4 10.a3xc5, has more initiative for Black. **7.c3-b4**. A more developed variation is 7.g3-f4 f6-g5 8.c3-b4 g7-f6 9.b4xd6 c7xc3 10.b2xd4 b6-c5! 11.d4xb6 a7xc5 12.a1-b2 (on 12.e3-d4? follows a combination characteristic of these positions: 12...g5xe3 13.d4xb6 f6-g5 14.f2xd4 h4-g3 15.h2xf4 g5xa7 with White having an extra piece) 12...f8-e7 13.b2-c3 e7-d6 14.h2-g3 b8-c7 15.e3-d4, and the position is considerably simplified. **7...d8-e7 8.b4xd6 e7xc5**. It's also good to encircle White's central pieces 8...c7xc3 9.b2xd4 b6-a5, etc. **9.g3-f4 c7-d6 10.e1-d2!** With 10.b2-c3? b6-a5 11.d4xb6 a7xc5 Black is deprived of the opportunity to activate its right flank pieces. **10...f6-g5 11.d2-c3 b6-a5 12.d4xb6 a5xc7 13.c3-d4 a7-b6!** Not 13...g7-f6 because of 14.d4-e5 f6xd4 15.e3xe7 f8xd6 16.a3-b4 g5xe3 17.f2xd4 with an irrefutable threat of a kinging. **14.d4-c5**. Virtually an even position.

2 **5.a1-b2 g7-f6 6.b2-c3 h8-g7**. White has other equivalent continuations. For instance, 6...c7-d6 7.g3-f4 (after 7.c3-b4 b6-a5 8.d4xb6 a7xc5! Black experiences greater difficulty in developing its forces of the right flank) 7...d8-e7 (the only move. Not 7...f6-g5? due to the incursion 8.d4-e5! b8-c7 9.a3-b4 c5xa3 10.e3-d4 g5xc5 11.c3-b4 d6xf4 12.b4xb8, and Black wins) 8.f4-g5 (not bad is 8.f2-g3 h4xf2 9.e1xg3 b6-a5 10.d4xb6 a7xc5, etc.) 8...h6xf4 9.e3xg5 c5xe3 10.f2xd4 b6-c5 11.d4xb6 a7xc5 12.c3-b4 with a mutually sharp game.

Also played is 6...f8-g7 7.g3-f4 (7.c3-b4? loses because of b6-a5 8.d4xb6 a5xc3 9.d2xb4 c7xc3 10.c1-d2 a7-b6 11.d2xb4 b6-a5 12.b4-c5 a5-b4 13.c5-d6 b4-c3, etc.) 7...f6-g5, and it's possible to continue both 8.h2-g3 and 8.f4-e5, but not 8.c3-b4? because of the flank strike 8...h4-g3!, and Black loses a piece. **7.g3-f4**. Not 7.c3-b4? due to 7...b6-a5 with the subsequent penetration to square c3. **7...f6-g5**. A mistake is 7...d8-e7? because of the following original maneuver: 8.c1-b2! f6-g5 9.f2-g3! h4xf2 10.e1xg3, and White's position has no defense. **8.f4-e5 g7-f6 9.e5xg7 g5-f4 10.e3xg5 h4xh8** or **10...c5xe3**. The respective chances are approximately even.

3 **5.g3-f4**. Black's goal is to prevent the move 5...g7-f6. In this case 6.f4-g5 would follow, and after exchanges, the interaction of white's pieces would be upset to a considerable degree. **5...c7-d6**. Greatly popular also is the exchange 5...b6-a5 6.d4xb6 a7xc5. Then the following course is possible: 7.a1-b2 (with 7.d2-c3 c7-d6 8.c1-b2 the game is brought to the basic variation) 7...c7-d6, 8.b2-c3 d8-e7 9.c1-b2! (weaker is 9.c3-d4 because of b8-a7

10.d4xb6 a7xc5 11.d2-c3 h6-g5 12.f4xh6 c5-b4 13.a3xc5 d6xf4 with White enjoying the advantage. After 9.c3-b4 a5xc3 10.d2xb4 g7-f6 Black, with some difficulty, leads its right flank forces from a passive state) 9...g7-f6 10.c3-d4 b8-a7 11.d4xb6 a7xc5 12.b2-c3 f6-e5 13.c3-b4 a5xc3 14.d2xb4 e5xg3 15.h2xf4 h8-g7 (if 15...e7-f6, then 16.e3-d4! c5xc5 17.b4-c5 with a drawn endgame) 16.b4-a5 g7-f6 17.e3-d4! c5xg5 18.a5-b6, and inspite of the absence of two pieces, Black's position is no worse. **6.d2-c3 b6-a5**. After 6...g7-f6 7.c3-b4 b6-a5 8.d4xb6 a5xc7 9.a1-b2 the initiative is on Black's side in whose hands is important square f4 and who controls square c5. Then the following combinational continuation is possible: 9...f6-g5 10.b2-c3 h8-g7 11.c1-b2 d6-e5? 12.f4xd6 c7xe5 13.e3-d4 g7-f6 14.d4-c5! d8-c7 15.c5-d6 e5-f4 16.b4-c5 c7xe5 17.c5-d6 e5xc7 18.f2-g3 h4xf2 19.e1xg7, and Black wins. **7.d4xb6 a7xc5 8.c1-b2 b8-a7 9.c3-b4 a5xc3 10.b2xb6 a7xc5 11.e1-d2**. An even game.

### “THE WIN BACK”

558

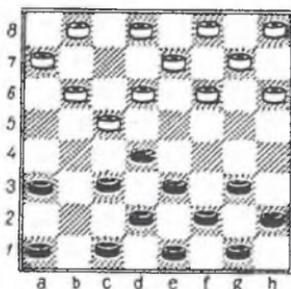


Diagram 558

**1.c3-d4 d6-c5 2.b2-c3 c7-d6**

This is one of the most popular debuts in the last decades. White at once re-groups its forces on the right flank with an exchange to the rear to square c7, after which an open position takes form with rich strategical possibilities for both sides. It's precisely this factor that explains the intensive application of the "Win Back" in every important contest. **3.c3-b4 b6-a5 4.d4xb6 a5xc7**. Less frequent is the jump ahead 4...a5xc3 5.d2xb4 a7xc5, since White's flank somewhat weakens when this happens. Usually continued is 6.a1-b2 f6-e5 7.e1-d2 or 7.g3-f4, but not 7.b2-c3? because of the combination 7.c5-d4 8.e3xc5 e5-f4 9.g3xc7 d8xb2, and White becomes kinged.

After the jump 4...a5xc7 Black has five basic schemes for development. I'll analyze them all.

1 **5.b4-a5 f6-e5**. In this variation Black surrenders the center and tries to then bind it up. **6.e3-f4**. Otherwise, White will seize the important square f4. **6...a7-b6 7.a1-b2 e7-f6!** White hinders the move **8.b2-c3?** because of **h6-g5 9.f4xh6 e5-f4 10.g3xe5 f6xb2** and simultaneously sets a support for a subsequent assault on binding piece f4. **8.a3-b4 f6-g5**. After **8...b6-c5 9.b2-a3** the move **9...f6-g5** would be impossible. **9.b4-c5! b6xd4 10.d2-e3**. With the next move, Black wins back a piece after which both sides have approximately even chances.

2 **5.b4-c5 d6xb4 6.a3xc5 f6-e5 7.g3-f4 e5xg3 8.h2xf4**. An ancient variation with a piece sacrifice during which Black creates the threat of breaking through on the opponent's right flank. **8...c7-d6 9.a1-b2 d6xb4 10.b2-a3 b8-c7 11.a3xc5 c7-d6 12.c1-b2 d6xb4 13.b2-a3 d8-c7 14.a3xc5 c7-d6 15.c5-b6! a7xc5 16.d2-c3 e7-f6** (or **g7-f6**) **17.f2-g3!**, and Black's chances are no worse. You'll note that the assault **17.c3-d4** (instead of **17.f2-g3**) is countered by the strike **17...f6-e5! 18.d4xb6 e5xg3 19.f2xh4 d6-c5! 20.b6xd4 h6-g5 21.h4xf6 g7xc3**, and White wins.

3 **5.a1-b2 h6-g5**. Beginning with this move White methodically develops its left flank forces. Here it's advisable to secure the center by means of **1...f6-e5** because of **2.b2-c3 e5-f4 3.e3xg5 h6xf4 4.g3xe5 d6xf4 5.c3-d4**, and White has to worry about the safety of piece f4. **6.g3-f4**. It's also possible to play **6.b4-a5** or **6.b2-c3**, but then White has the opportunity to more quickly activate its pieces with the exchange **6...g5-f4**. **6.g3-h4?** loses, in view of **f6-e5 7.h4xd4 d6-c5** with a kinging. **6...g7-h6 7.b4-c5**. A different scheme of development is met here: **7.b2-c3 a7-b6 8.b4-a5 f6-e5 9.f2-g3** or **9.a3-b4 e5xg3 10.f2xf6 e7xg5 11.c3-d4**, and in both instances each side has approximately even chances. **7...d6xb4 8.a3xc5 g5-h4 9.b2-c3**. With **9.d2-c3 f6-g5** White will experience difficulties in committing backward piece h2 into the game. On **9.f4-g5 h6xf4 10.e3xg5** should respond **10...c7-d6 11.b2-a3 d6xb4 12.a3xc5 d8-c7 13.c1-b2 c7-d6 14.b2-a3 d6xb4 15.a3xc5 b8-c7 16.d2-c3 e7-d6!**, and White's position is somewhat more preferable – White has more prospects of strengthening itself in the center. **9...f6-g5**. The waiting move **9...h8-g7** leads after **10.e3-d4 f6-g5 11.f4-e5!** to a positional advantage for Black. **10.e3-d4**. Better than anything is to at once free the right flank piece from the clamp. **10...g5xe3 11.d2xf4 h8-g7 12.f2-g3! h4xf2 13.g1xe3**. An even position with an interesting mobile game ahead.

4 **5.d2-c3 f6-e5**. The move **5...f6-g5** leads after **6.c1-d2 g7-f6 7.b4-c5 d6xb4 8.c3xa5** to a quiet open game. **6.c1-d2**. Black places a support with the

aim of exerting pressure on the opponent's right flank. **6...a7-b6 7.b4-a5**. Poor is **7.e3-d4** because of **b6-a5 8.d4xf6 g7xe5 9.b4-c5 d6xb4 10.a3xc5 e5-f4 11.g3xe5 c7-d6 12.e5xc7 b8xb4** with the threat of a breakthrough on the flank. **7...e7-f6**. If **7...b6-c5**, then **8.c3-d4 e5xc3 9.d2xb4**, but on **7...g7-f6** follows **8.c3-b4 b6-c5 9.e3-f4!** and in both cases White has to contend with the possibility of being attacked on the right flank. **8.c3-b4 f6-g5 9.b4-c5 b6xd4 10.e3xe7 f8xd6**. Roughly an even position.

**5 5.e3-d4**. In this variation Black cedes the center to the opponent with the aim of an active game on the flanks. **5...f6-e5 6.d4xf6 g7xe5 7.g3-h4**. On **7.a1-b2** it's good to respond **7...h6-g5!** and now **8.g3-h4** is impossible because of **8...a7-b6 9.h4xd4 b6-c5 10.d4xb6 c7xa1**. **7...a7-b6 8.b4-a5 b6-c5 9.a1-b2 h8-g7 10.b2-c3 e7-f6** (possible is **10...g7-f6**). A mutually sharp game with hidden strategical and tactical nuances.

### “THE OLD GAME”

**1.c3-d4 d6-c5 2.b2-c3 e7-d6.**

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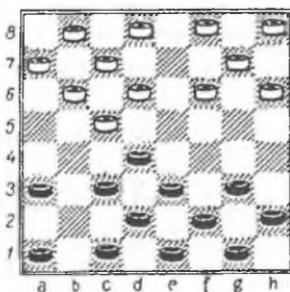


Diagram 559

This debut is characterized by White's second move. Unlike the "Win Back," in which calm open positions take shape, here a tension is at once created in the center and in a number of variations both sides don't conduct a single exchange for still several moves. The difficulty in White's right flank bears a temporary character. In the future White will have the opportunity to develop the flank with the move **b6-a5**. **3.c3-b4**. Black has two other schemes of development which we will turn our attention to.

**1 3.g3-f4 f6-g5 4.h2-g3**. It's also possible to continue **4.c1-b2 g7-f6 5.c3-b4 d6-e5 6.b4xd6 e5xg3 7.f2xh4 c7xc3 8.d2xb4 b6-a5** with an interesting game. **4...g5-h4 5.g1-h2 f8-e7 6.c1-b2**. Less frequently met is the entrapping

move 6.a1-b2 calculating on 6...g7-f6? 7.a3-b4! c5xa3 8.f4-e5 d6xf4 9.e3xg5 h6xf4 10.g3xg7 h8xf6 11.d4-c5 b6xd4 12.c3xg7 with a Black win. Instead of 6...g7-f6? White can respond 6...b6-a5 7.d4xb6 a7xc5 8.c3-d4 c7-b6 with a bind up of Black pieces on the left flank. **6...g7-f6**. Weaker is 6...e7-f6 because of 7.f4-e5 d6xf4 8.g3xe5 f6-g5 9.c3-b4 g7-f6 10.b4xd6 b6-a5 11.e5xg7, and after the exchanges, Black's forces are solidly established on the central squares. **7.f4-g5**. Played is 7.c3-b4 f6-e5 8.d4xf6 e7xg5 9.f4-e5 d6xf4 10.g3xe5 h8-g7 11.b4xd6 g7-f6, etc. **7...h6xf4 8.g3xg7 h8xf6 9.c3-b4 f6-e5 10.d4xf6 e7xg5 11.h2-g3 g5-f4 12.e3xg5 h4xf6**. A mutually sharp position. An overload of White's right flank is compensated by the fact that Black does not have pieces on support squares g1 and h2.

2 **3.g3-h4 f8-e7! 4.f2-g3**. The only move. Not 4.a1-b2 because of the strike 4...c5-b4 with a subsequent kinging. If 4.c1-b2, then 4...f6-g5! 5.h4xf6 e7xg5 with an irrefutable threat g5-f4. 4.h2-g3 also loses due to 4...d6-e5 5.g3-f4 e5xg3 6.c3-b4 e7-d6!, but not 6...c7-d6?, which allows Black to conduct the combination 7.d4-e5! f6xd4 8.h4-g5 h6xf4 9.f2xh4 d4xf2 10.e1xa5. **4...b6-a5**. Possible is the exchange 4...f6-g5 5.h4xf6 e7xg5, after which Black can continue both 6.a1-b2, and 6.g3-f4. **5.d4xb6 a7xc5 6.e3-f4**. On 6.g3-f4 usually responds 6...c5-b4 or 6...f6-g5 7.h4xf6 g7xg3 8.h2xf4 e7-f6. **6...c5-b4 7.a3xc5 d6xb4 8.e1-f2**. A more complicated position in which the respective plans are contrary. Black's desire to strengthen itself in the center is contrasted by White's active flank game.

**3...b6-a5 4.d4xb6 a5xc3 4.d2xb4 a7xc5**. The jump 5...c7xc3 only weakens White's right flank. **6.a1-b2 h6-g5**. After 6...f6-e5 the game usually takes the following shape: 7.b2-c3 g7-f6 8.b4-a5 h8-g7 9.e1-d2! d8-e7 (not 9...h6-g5? because of the combination 10.g3-f4! e5xe1 11.e3-d4 c5xe3 12.d2xh6 e1xb4 13.a3xg5, and White has a piece less) 10.e3-d4 c5xe3 11.f2xd4. The advantage is on Black's side and Black has the numerical superiority on the left flank. **7.c1-d2**. You should be careful of the move 7.g3-f4. Then, after 7...g7-h6 8.b4-a5? h8-g7! Black has no satisfactory responses. **7...g5-h4 8.b2-c3 f6-e5 9.g3-f4 e5xg3 10.h2xf4 g7-f6 11.c3-d4 d6-e5 12.d4xb6 e5xg3 13.b6-a7 g3-h2**. The opportunities are approximately even for both sides.

### “THE CROSSING”

**1.c3-d4 d6-e5 2.b2-c3 e7-d6**. It's poor to move to the side 2...b6-a5 because of 3.a3-b4 c7-d6 4.a1-b2 a7-b6 5.b2-a3 b6-c5 6.d4xb6 a5xc7 7.b4-c5! d6xb4 8.c3xa5 f6-g5 9.g3-f4 e5xg3 10.h2xf4, and Black has an advantageous position in the center of the board. **3.e3-f4**.

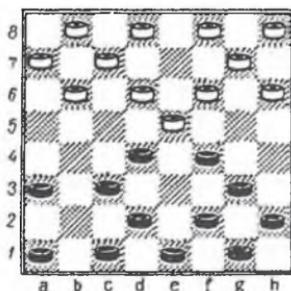


Diagram 560

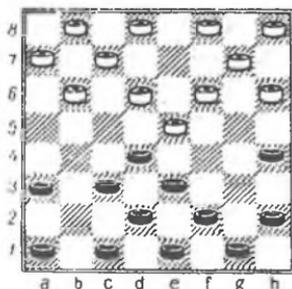
This is the initial position of the debut. The picture is reminiscent of a crossing with a mutual bind up of the central pieces. The specific character of a crossing is that both sides develop their forces on the right flank for a protracted period of time. White is striving to liquidate binding piece d4. In this case it's important for Black to have a piece on e3 with the thought of again seizing square d4.

**3...b6-a5.** Premature would be an exchange to square c5 3...b6-c5 4.d4xb6 a7xc5 because of 5.c3-b4 f6-g5 6.b4-a5 g5xe3 7.f2xb6 b8-a7 8.d2-e3 a7xc5 9.g3-f4 e5xc3 10.h2xf4, and it's not easy for White to defend its right flank. To an even game leads the continuation 3...f8-e7 4.f2-e3 b6-c5 5.d4xb6 a7xc5 6.c3-d4 or 6.g3-h4. **4.f2-e3 c7-b6.** It's essential to have the opportunity to exchange therefore, 4...a7-b6? is poor because of 5.g1-f2 b8-a7 6.c1-b2, and White has no moves. **5.c1-b2 b6-c5 6.d4xb6 a5xc7.** Not 6...a7xc5 because of 7.c3-b4 a5xc3 8.b2xb6 b8-a7 9.g3-h4!, and with the subsequent strikes a3-b4 and f4-g5 Black wins a piece. **7.e3-d4.** Whenever it wants, Black can switch to an open, maneuverable game by exchanging 7.g3-h4 e5xc3 8.h4xf2 or 7.c3-d4 e5xc3 8.b2xd4. The following continuation is often met: 7.a3-b4 f6-g5 8.b4-a5 f8-e7 9.g1-f2 a7-b6 10.c3-d4 e5xc3 11.b2xd4 d6-c5 12.d4-e5 with a sharp game. **7...a7-b6.** After 7...c7-b6 Black has an added opportunity of exchanging 8.d4-c5 b6xd4 9.g3-h4 e5xc3 10.c3xc7 b8xd6 11.h4xf2. **8.g1-f2!** The most precise response. If 8.d2-e3, then b6-a5, and the initiative switches to White. **8...b8-a7!** Now the move 8...b6-a5 has no prospects due to 9.d4-c5 d6xb4 10.a3xc5 h6-g5 11.f4xd6 c7xe5 12.c3-d4 e5xc3 13.b2xd4, and Black forces are arranged considerably more actively. **9.d2-e3.** Taking aim at point c5. The move 9.f2-e3 forces Black, after the response 9...f8-e7, to withdraw to the rear with the exchange 10.g3-h4. **9...b6-c5 10.d4xb6 a7xc5 11.c3-d4 e5xc3 12.b2xb6 c7xa5 13.a1-b2.** An equal position.

## “THE RETURN CROSSING”

1.c3-d4 d6-e5 2.b2-c3 e7-d6 3.g3-h4.

561



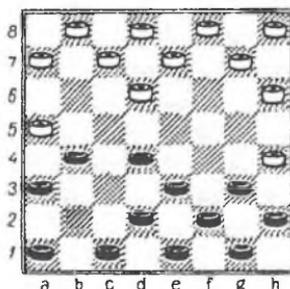
*Diagram 561*

Unlike the “Crossing,” Black gives the opponent a chance to bind up the center in this debut. However, the bind up with the move 3...d6-c5 is not very effective. Black, according to the rule of the first move, has the advantage in development and therefore quickly frees its forces and gains a strong position. For instance, 4.f2-g3 (not 4.a1-b2? in view of 4...c5-b4 5.a3xc5 e5-f4 6.e3xe7 f8xb4 7.c3xa5 h6-g5 8.h4xf6 g7xa1, and White has a king) 4...c7-d6 5.g3-f4 e5xg3 6.h4xf2 d6-e5 7.f2-g3 b8-c7 8.g3-f4 e5xg3 9.h2xf4 and Black has the initiative. For White 3...b6-a5 leads to a weak position because of 4.f2-g3 c7-b6 5.e3-f4 b6-c5 6.d4xb6 a5xc7 7.c3-b4, and it’s impossible to respond 7...a7-b6 because of 8.b4-c5! b6xd4 9.f4-g5 h6xf4 10.d2-e3 and Black has an extra piece. Therefore, White’s strongest response is considered 3...f8-e7!, with whose help White groups its forces into a fist and threatens to attack Black’s right flank. 4.a1-b2. After 4.f2-g3 e5-f4 the initiative is on White’s side. 4...b6-c5. On 4...d6-c5 is possible the continuation 5.f2-g3 c7-d6 6.g3-f4 e5xg3 7.h4xf2 d6-e5 8.f2-g3 e5-f4 9.g3xe5 b6-a5, etc. This variation, which includes sacrificing a piece, leads to a sharp game: 4...b6-a5 5.a3-b4 c7-b6 6.b2-a3 e5-f4 7.e3xg5 h6xf4 8.f2-e3 b6-c5! 9.e3xg5 c5xe3 10.d2xf4 g7-h6. Black’s main forces are bound which is satisfactory compensation for the sacrifice piece. 5.d4xb6 a7xc5 6.e3-d4. Not 6.c3-b4 because of the strike 6...f6-g5 7.h4xb6 c7xa1. 6...c5xe3 7.f2xd4 d6-c5. Also possible is 7...c7-b6 8.a3-b4 b6-a5 9.b2-a3 e5-f4 with an interesting game. 8.d4xb6 c7xa5 9.g1-f2 e7-d6 10.f2-e3 d6-c5 11.e3-d4, and after several exchanges, the game is approximately even.

## “THE LENINGRAD DEFENSE”

1.c3-d4 f6-g5 2.b2-c3 g5-h4 3.c3-b4 b6-a5

562



*Diagram 562*

The encirclement of the center is the leitmotif of White's strategy in this debut. The possibility of realizing it depends on the presence of Black rear piece h2. With its third move, White forces the opponent to exchange ahead, and then Black, because of a shortage of reserve moves on the left flank, must withdraw to the rear which allows White to begin implementing its plan. **4.d4-c5 b6xd4 5.e3xc5 g7-f6 6.b4-a5**. Black can wait a little with the exchange by playing 6.a1-b2 or 6.c1-d2, but the character of the position doesn't change because of this. **6...d6xb4 7.a5xc3 a7-b6!** The seizure of square a5 is an important link in White's plan. Otherwise, Black will take this point and exert pressure on the opponent's right flank. **8.c3-d4**. Sometimes continued is 8.c3-b4 preventing White's plan of circlement. In this instance, an interesting variation with a sacrifice is possible. This was met in a game between V. Gilyarov and V. Sokov during the U.S.S.R. Championships of 1938: 8...b6-a5 9.c1-b2 a5xc3 10.b2xd4 e7-d6 11.a1-b2 d6-e5 12.d4-c5? c7-d6! 13.c5xg5 h6xd2 14.e1xc3, and inspite of the material advantage, Black should achieve a draw. **8...b6-a5**. This is the basic position of the debut. Let's take a look at two game plans for Black.

1 **9.a1-b2 h8-g7 10.b2-c3 c7-b6**. 10...f6-g5 loses because of 11.c3-b4 a5xe5 12.e3-f4 g5xe3 13.f2xh8. **11.g3-f4 f6-g5 12.d4-e5**. An extraordinarily complicated game turns up after 12.c1-d2 e7-f6! 13.a3-b4 b8-a7, etc. **12...d8-c7. 13.c1-d2** or **13.c3-d4** with equal chances for both sides.

2 **9.a1-b2 h8-g7 10.c1-d2 f6-g5 11.d4-c5 g7-f6**. Often played is 11...a5-b4 12.c5-b6 c7xa5 13.a3xc5 e7-d6, etc. **12.b2-c3 f6-e5!** A curious position.

Black can win a piece by means of 13.c5-d6 e7xc5 14.c3-b4 a5xc3 15.d2xf4, however, when this happens, Black's six pieces on the right flank find themselves out of the game. Therefore, Black is forced to return its gains with the move f4-e5, after which the game evens out.

### “THE NEW LENINGRAD DEFENSE”

1.c3-d4 f6-g5 2.b2-c3 g5-h4 3.c3-b4 g7-f6 4.d4-c5 b6xd4 5.e3xc5

563

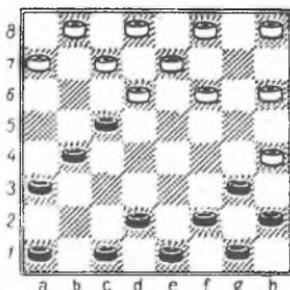


Diagram 563

The difference between this analyzed opening and the “Leningrad Defense” lies in the fact that White here doesn’t spend time on the move 3...b6-a5, but develops its left flank by means of 3...g7-f6. This allows White to gain tempo for the quickest mobilization of forces and for a successful battle for possession of the center.

The encirclement of Black’s center in the “New Leningrad Defense” is less effective since White usually runs short of waiting moves. 5...f6-e5. With a flank development the initiative switches to Black. For instance, 5...f6-g5 6.b4-a5! d6xb4 7.a5xc3 a7-b6 8.a3-b4! b6-a5 9.b4-c5, and it’s not that easy for White to resist the reinforcement of the opponent’s position in the center. It’s not uncommon for the waiting move 5...h8-g7 to be used. In response Black can withdraw to the rear with the exchange 6.b4-a5 or play 6.g3-f4. In the last case the following battle course is possible: 6...f6-g5 7.d2-e3 g7-f6 8.a1-b2 c7-h6 9.e3-d4! The beginning of a graceful combination leading, however, to a simplification of the game. 9...g5xe3 10.c1-d2 e3xc1 11.b4-a5 d6xb4 12.a3xc5 c1xd6 13.a5xg7 e7-f6, etc. 6.b4-a5 d6xd4 7.a5xc3 e7-d6 8.g3-f4. A flank system of development is met here: 8.a3-b4 a7-b6 9.b4-a5 h8-g7 (poor is

9...b6-c5? in view of 10.g3-f4 e5xg3 11.h2xf4 h8-g7 12.f2-e3 with Black enjoying a tremendous positional advantage) 10.a1-b2 g7-f6 11.d2-e3 b6-c5 12.b2-a3 with an even game. 8...e5xg3 9.h2xf4 h8-g7 10.c3-d4 g7-f6 11.d2-e3. Not bad also is 11.d4-c5 d6xb4 12.a3xc5 f6-e5 13.f4xd6 c7xe5. It is considerably poorer to play 11.c1-b2 because of 11...d6-c5! 12.d4xb6 a7xc5 13.b2-c3 c7-d6 14.a1-b2 f8-g7 15.c3-b4 f6-e5, and Black is faced with a difficult defense. 11...d6-e5. To concede the center with the move 11...f6-g5 makes no sense, since Black doesn't have a backward piece on square h2. 12.f4xd6 c7xc3 13.c1-b2. An even game.

### THE KIEV DEFENSE

1.c3-d4 f6-g5 2.b2-c3 g5-h4 3.c3-b4 h6-g5 4.d4-c5. Another system, not characteristic for the "Kiev Defense," deserves our attention: 4.b4-c5 d6xb4 5.a3xc5 c7-d6 6.g3-f4 d6xb4 7.f4xh6 b6-a5 with a mutually sharp game. 4...b6xd4 5.e3xc5.

564

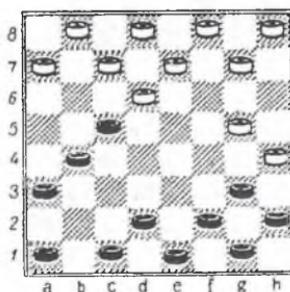


Diagram 564

White's plan consists in jumping support piece d2 with an assault on b6 and simultaneously ensuring a great maneuverability to its forces on the right flank. 5...c7-b6. A bold intrusion into Black's camp is possible here 5...g5-f4 6.g3xe5 d6xf4, and as practice shows, piece f4 is invulnerable. 6.d2-e3 b6xd4 7.e3xc5 g7-f6 (or 7...d8-c7).

In this situation the following two continuations are met more often than others.

1 8.a1-b2 h8-g7 9.b4-a5 d6xb4 10.a5xc3 a7-b6 11.g3-f4 g5xe3 12.f2xd4.

2 8.b4-a5 d6xb4 9.a5xc3 a7-b6 10.a3-b4 b6-a5 11.b4-c5 e7-d6 12.c5xe7 f8xd6 13.g3-f4.

In both cases the game bears a mobile character with hidden positional and tactical nuances.

### THE HEADER

1.c3-d4 f6-g5 2.d4-c5 b6xd4 3.e3xc5 d6xb4 4.a3xc5 g5-h4.

565

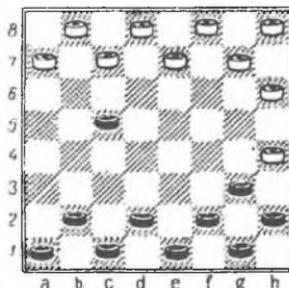


Diagram 565

Black at once takes possession of square c5 and then unimpededly develops its forces on the left flank. Since its impossible to shake piece c5 with attacks, White also switches its movements to the left flank hoping to make use of Black's backward piece h2. Theory holds that Black has some initiative in this debut. However, given a correct game, White will manage to even out the game within a short time.

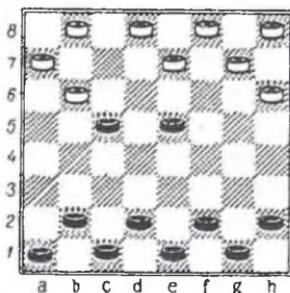
We'll note that besides 4...g5-h4, a move by V. Sokov 4...e7-f6 relates to "The Header" with the threat of winning a piece g5-f4. In response is usually played 5.d2-e3 (or 5.f2-e3) 5...d8-e7 6.e3-d4 e7-d6 7.c5xe7 f6xd8, etc. 5.b2-c3 g7-f6 6.a1-b2 f6-g5 7.c3-b4! The strongest plan. On 7.c3-d4 White activates its forces by means of 7...e7-f6 with the subsequent exchange f6-e5. Harmless for White is the exchange 7.g3-f4 g5xe3 8.f2xd4 (if 8.d2xf4, then c7-b6 9.c3-d4 d8-c7! 10.b2-a3 b6-a5, and a precise game is demanded of Black to ensure c5 of security.) 8...h8-g7 9.e1-f2 e7-d6! 10.c5xe7 f8xd6, and the chances even out for both sides. 7...h8-g7 8.b2-c3 c7-b6 9.c3-d4 d8-c7! Can't attack 9...b6-a5? in view of 10.d2-e3 a5xe5 11.e3-f4 g5xe3 12.f2xh8, and Black wins. 10.b4-a5 e7-f6. Of course not 10...g7-f6? because of 11.d4-e5 f6xd4 12.c5xe3, paralyzing White's right flank forces. The first impression is

that in this situation Black's advantage is incontestible. Black has the center in its grips and in addition, the opponent's right flank is solidly bound. However, with the help of a number of tactical threats White quickly frees itself from a bind-up and evens the game. Here is a model continuation: **11.d2-c3**. If 11.d2-e3 or 11.c1-b2, then f8-e7 with the subsequent exchange e7-d6. On 11.g3-f4 g5xe3 12.d2xf4 follows a combination. 12...h6-g5 13.f4xh6 f8-e7 14.h6xd6 c7xc3 15.a5xc7 b8xb4, etc. Black doesn't gain anything with 11.f2-e3 h4xf2 12.e1xg3, in view of 12...g5-h4 13.g1-f2 h6-g5 14.d2-c3 g7-f6 with an inevitable strike to the center f6-e5. **1...f8-e7 12.c3-b4 e7-d6 13.c5xe7 f6xd8 14.b4-c5 g7-f6**, and Black is forced to relinquish the bind-up by playing 15.d4-e5. Otherwise, great trouble awaits Black: 15.f2-e3 h4xf2 16.e1xg3 g5-h4 17.g1-f2? (only 17.g3-f4 gives chances for a draw) 17...f6-e5! 18.d4xf6 b6xd4 19.e3xc5 h6-g5!, and White wins.

### THE SACRIFICE OF KUKUYEV

**1.c3-d4 f6-g5 2.d4-c5 b6xd4 3.e3xc5 d6xb4 4.a3xc5 g5-f4 5.g3xe5 c7-b6.**

566



*Diagram 566*

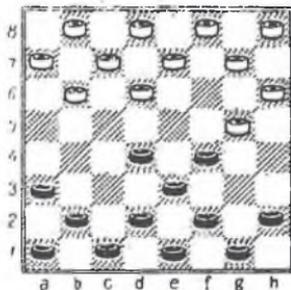
The sense of White's maneuver undertaken on the fourth and fifth moves, consists in liquidating strong piece c5 and making in its place an innocuous approaching piece on square e5. Black has only one proper way to return a piece – **6.c5-d6**. The remaining moves are poor. On 6.e5-f6? follows 6...b6xd4 7.d2-e3 g7xe5 8.e3xc5 b8-c7 9.e1-d2 c7-b6 10.d2-e3 b6xd4 11.e3xc5 d8-c7 12.c1-d2 c7-b6 13.d2-e3 b6xd4 14.e3xc5 h6-g5! 15.b2-c3 g5-f4, and White has a winning position. If 6.e5-d6 b6xd4 7.d2-c3 e7xc5 8.c3xe5, then 8...b8-c7 9.f2-e3 f8-e7 10.e1-f2 c5-b4!, and Black's center is under the threat of a dangerous encirclement from the flanks. **6...e7xc5**. The present position has

undergone intensive examinations for more than fifty years, but the game possibilities are still far from exhausted. This can be explained by the great variety of combinations that both sides have and by the external similarity of many positions. The opponents' plans are as follows: Black reinforces piece e5 from the right flank and then develops the left flank pieces a1 and b2 toward the center. It's best for White to take hold of square a3 with the aim of stopping the movement of the rest of the opposition pieces and to then exchange piece e5 by moving g7-f6 with the jump to the rear h6xf8. By doing this White creates a reserve of moves which plays an important role in symmetrical positions highly frequent in this debut. **7.h2-g3 c5-b4 8.g3-f4 f8-e7 9.b2-c3**. The right moment to move piece b2. After **9.f2-e3 b4-a3** the move **10.b2-c3?** is already impossible because of **10...e7-f6! 11.e5-d6 d8-c7**, and Black loses a piece. **9...b6-a5**. Poor is **9...b4-a3**, in view of **10.c3-b4! a3xc5 11.e5-d6 e7-f6 12.d6xb4** with Black enjoying the positional advantage. **10.f2-e3 a7-b6**. It's possible to at once exchange **10...g7-f6 11.e5xg7 h6xf8**, but poor is **10...e7-f6?** because of **11.g1-f2 f6xb2 12.c1xc5**, and White's position is hopeless. **11.g1-f2 g7-f6 12.e5xg7 h6xf8**. The present position is one of the key positions in "Kukuyev's Sacrifice." Ahead is an interesting and sharp battle in which even one extra tempo can have a decisive significance. Black should actively move in the center but should not take square h6. In this case White can advantageously utilize its greater number of reserve moves.

## THE CENTRAL GAME

**1.c3-d4 f6-g5 2.g3-f4.**

567



### Diagram 567

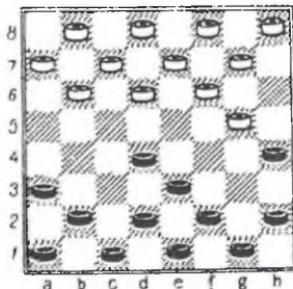
Black's second move 2.g3-f4 is a determining element in this debut. A premature game on the right flank really narrows Black's choice of continuations and Black subsequently finds itself going along with White's plans. In a number of variations Black must make a whole series of moves to maintain the equilibrium. 2...g7-f6 3.b2-c3 h8-g7. White has a second good game system: 3...g5-h4 4.f4-g5 (weaker is 4.c1-b2 because of f6-e5! 5.d4xf6 e7xg5 and if 6.c3-d4, then h8-g7 7.d2-c3 g7-f6, and it's bad for Black but on 6.c3-b4 follows 6...b6-c5 7.d2-c3 d6-e5! 8.f4xd6 c5xe7, and it's difficult for Black to activate the backward pieces of its left flank) 4...h6xf4 5.e3xg5 d6-c5 or b6-c5 6.d4xb6 a7xc5. In both cases White's central position looks somewhat more active. 4.c1-b2! The only move. If 4.a1-b2?, then 4...d6-c5! with a fatal bind-up of Black's left flank pieces. Also poor is 4.h2-g3 because of g5-h4 5.g1-h2 d6-c5!, etc. 4...b6-c5. Also played is 4...b6-a5 5.d4-c5 d6xb4 6.a3xc5 c7-b6 7.c3-d4 d8-c7 8.f4-e5! g5-h4 (the winning of a piece 8...e7-d6 9.c5xe7 f8xf4? leads to quick defeat after 10.b2-a3!) 9.e3-f4 c7-d6 10.e5xc7 b8xb4 11.d4-e5 f6xd4 12.f2-g3 h4xf2 13.g1xa3 with an equal position. 5.d4xb6 a7xc5 6.c3-d4 c7-b6.

In the present position Black can continue both 7.b2-c3, and 7.d2-c3 with interesting strategic or tactical opportunities for both sides.

### THE REVERSE GAME OF BODYANSKY

1.c3-d4 h6-g5 2.g3-h4

568



### Diagram 568

This is one of the most sharp checker openings. With its first move, White lets the opponent tie up its left flank. In order to maintain the bind-up Black is required to play with left flank pieces which slows down the development of its left flank. This circumstance usually serves into White's hands who, in the event of freeing itself from the bind-up, can make use of this shortcoming. It should be noted that a voluntary tie up imposes serious responsibilities on White. Therefore, White's game in the debut demands great precision and aggressiveness.

"The Reverse Game of Bodyansky" has many adherents among those who love sharp sensations. The appearance puzzling positions is a suitable proving ground to experiment with tactical weapons.

After Black's second move, White has four responses which determine one or another system of development.

1 **2...g7-h6 3.f2-g3**. A greatly popular variation tied in with the possession of square c5: 3.d4-c5 b6xd4 4.e3xc5 d6xb4 5.a3xc5 f8-g7 6.b2-c3 c7-b6 7.c3-d4 b8-c7, etc. **3...d6-e5 4.g1-f2**. If 4.g3-f4, then e5xg3 5.h2xf4 e7-d6, and with the next move f6-e5 White develops its left flank. A mistake would be 4.b2-c3? because of 4...g5-f4! 5.e5xg5 h6xf4, and Black has a lost position. **4...e5xc3 5.d2xb4**. Also played is the jump 5.b2xd4 after which White can move to the side 5...b6-a5 or exchange 5...b6-c5 6.d4xb6 a7xc5. **5...e7-d6**. An extraordinarily complicated position. The bind-up of White's pieces is compensated to a considerable degree by the absence of a Black support piece on square g1.

2 **2...d6-e5 3.h2-g3**. On 3.f2-g3 e5xc3 4.d2xb4 it's best to respond 4...g7-h6 5.g3-f4 b6-a5 6.c1-d2 a5xc3 7.d2xb4 e7-d6 with the subsequent liquidation of the binding piece by means of d6-e5. To an even game leads the continuation 3.b2-c3 g7-h6 4.a3-b4 b6-a5, etc. **3...e5xc3 4.b2xd4**. The capture 4.d2xb4 permits White, with the exchange 4...b6-c5 5.b4xd6 c7xe5 to gain a prospective game. **4...e7-d6!** The best way to countervail Black's pressure in the center. **5.g3-f4 g7-h6 6.d4-e5**. Otherwise, White itself is exchanged with the move f6-e5. **6...f6xd4 7.e3xe7 g5xe3 8.d2xf4 f8xd6 9.a1-b2 d6-e5 10.f4xd6 c7xe5**. Black's position is a bit more preferable since White's pieces are somewhat lagging in their development.

3 **2...d6-c5 3.b2-c3 g7-h6 4.f2-g3 e7-d6**. Used is 4...c7-d6 with a subsequent exchange to the rear. But in this variation, White has more difficulty in activating its left flank forces. **5.g3-f4 f6-e5**. After the unbinding, a semi-open position with interesting mutual opportunities is created.

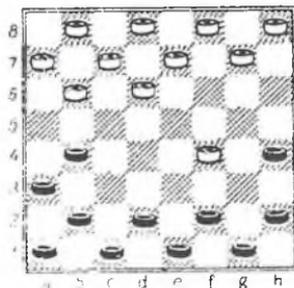
4 **2...b6-a5**. The most venturesome variation since Black takes square h6 and fixates White's pieces on the left flank. Besides, White's main forces find themselves disunited and they have wasted time mending the flank interaction. **3.d4-c5! d6xb4 4.a3xc5 c7-b6**. If 4...g7-h6? then 5.h2-g3 c7-b6 6.e3-d4, and it looks bad for White. **5.c5-d6! 6.e3-d4 c5xe3 7.d2xh6**. White has two schemes for future development: It can develop three pieces arranged on the major road or move its right flank forces closer to the center. But in both cases White has to surmount considerable difficulties.

## DEBUTS WHICH ARISE AFTER 1.C3-B4

### THE REVERSE PICKET

**1.c3-b4 f6-e5 2.g3-h4 e5-f4 3.e5xg5 h6xf4**

569



*Diagram 569*

The basic idea of the debut is the same as in the "Picket" only with a change of colors. White pulls its left flank forces toward the center and secures a solid defense for piece f4. Black's objective is to develop the left flank and to create the necessary condition to encircle the opponent from the flanks.

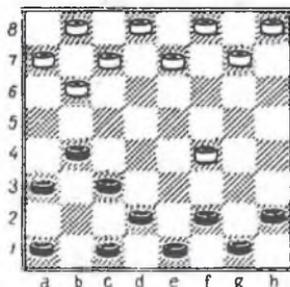
**4.b4-a5 g7-f6**. A more worked out variation is 4...b6-c5 5.b2-c3 c5-b4 6.a3xc5 d6xb4 in which Black gains equality by means of 7.f2-g3 e7-d6 8.g3xe5 d6xf4 9.c3-d4 b4-a3 10.g1-f2 d8-e7 11.f2-g3 e7-d6 12.g3xe5 d6xf4 13.e1-f2 f8-e7 14.d4-c5! etc. **5.b2-c3 h8-g7**. It's essential to be careful when taking the center. For instance, poor is 5...f6-e5? in view of 6.f2-g3! h8-g7 7.c3-b4 b6-c5 8.e1-f2!, and White's position has no defense. After 8...c5-d4 9.a1-b2 White loses a piece and on 8...c7-b6 9.a5xc7 d8xf6 11.a3-b4 c5xa3 12.c1-b2. If 8...a7-b6, then 9.f2-e3 g7-h6 10.e3xg5 h6xf4 11.g1-f2 f8-g7 12.f2-e3 g7-h6 13.e3xg5 h6xf4 14.d2-e3! 15.c1xe3 with a total encirclement of

White's forces. **6.c3-b4**. The key position of the variation. White can continue **6...d6-c5 7.b4xd6 c7xe5 8.a5xc7 b8xd6**, while strengthening itself in the center at the price of some weakening of its right flank, or **6...b6-c5**. In the last instance the following combinational finale is possible: **7.f2-e3 g7-h6 8.e3xg5 h6xf4 9.e1-f2 f6-g5 10.h4xf6 e7xg5 11.a1-b2? d6-e5! 12.b4xd6 f4-g3! 13.h2xh6 d8-e7 14.d6xf4 f8-g7 15.h6xd6 c7xa1!** with a rout.

### THE REVERSE HEADER

**1.c3-b4 f6-e5 (or f6-g5) 2.b2-c3 e5-f4 (or g5-f4) 3.g3xe5 d6xf4 4.e3xg5 h6xf4**

570



*Diagram 570*

The respective plans in the present open position are linked to a methodical development of pieces of the left flank. Black has no weaknesses which makes it easy to halt the opponent's attempts to strengthen its position in the center of the board. Let's take a look at two variations which are most frequently used.

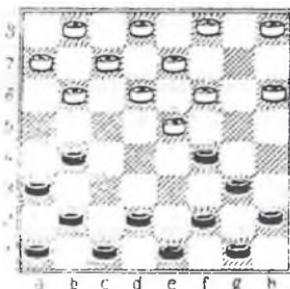
**1 5.b4-a5 g7-f6 6.c3-b4 h8-g7 7.a1-b2 f6-e5.** On **7...e7-d6** Black can activate its left flank pieces with the exchange **8.b4-c5 d6xb4 9.a5xc3**. Not **7...g7-h6** because of **8.b4-c5 b6xd4 9.d2-e3 f4xd2 10.e1xg7**, and Black wins. **8.f2-g3 g7-h6 9.e1-f2 h6-g5 10.b2-c3 g5-h4 11.d2-e3 f4xd2 12.c3xe1**. An even game.

**2 5.c1-b2.** The threat of winning a piece forces White to find a position on the right flank. **5...b6-c5**. The best response. The withdrawal to the side **5...b6-a5** transfers the initiative to Black: **6.f2-g3! e7-d6 7.g3xe5 d6xf4 8.g1-f2 g7-f6 9.b4-c5**, etc. **5.b4xd6 e7xc5**. Of course, weaker is **5...c7xe5** because of **6.c3-d4 e5xc3 7.b2xd4**, and White must worry about defending isolated piece d4. **6.c3-b4 d8-e7 7.b4xd6 c7xe5**. White's position is somewhat more active.

## THE REVERSE CITY GAME

1.c3-b4 f6-e5 2.e3-f4 g7-f6 (e7-f6)

571



*Diagram 571*

“The Reverse City Game” is the opposite of “The City Game” which is to say that the players switch roles. White owns the center and Black binds it up from square f4. The main battle is fought for possession of this important point. The debut is distinguished by an abundance of varied continuations and is often used in tournament practice.

**3.b4-a5.** Less frequently played is 3.b2-c3 because of b6-a5, and Black has to spend time freeing its left flank forces from a bind up. After 3.d2-e3 a position takes shape similar to “The Old Game” with the difference in one tempo. White has two ways to develop:

1 3...b6-a5 4.b4-c5 d6xb4 5.a3xc5 e5-d4 6.c5-d6 e7xc5 7.f4-e5 with a complicated game.

2 3...b6-c5 4.b2-c3 a7-b6 (it’s also possible to move 4...f8-g7 5.b4-a5 f6-g5 6.e3-d4, but a mistake would be the move 4...f6-g5? because of 5.g3-h4 e5xg3 6.h4xf6 e7xg5 7.f2xf6. Now on 7...f8-e7 will follow 8.h2-g3 e7xg5 9.g3-f4 h8-g7 10.b4-a5, and if 7...f8-g7, then 8.c1-d2 g7xe5 9.e3-f4 e5xg3 10.h2xf4 h8-g7 11.b4-a5, and in both cases White loses because of backward piece a7. 5.b4-a5 b8-a7 6.c3-d4! e5xc3 7.c1-d2 with an even game.

**3..f6-g5.** The game on the right flank noticeably narrows White’s opportunities. For instance, after 3...b6-c5 4.b2-c3 the waiting move 4...f8-g7? leads to a loss, in view of 5.a1-b2! f6-g5 6.f2-e3 g5-h4 (on 6...g7-f6 or 6...e7-f6 follows 7.g3-h4 e5xg3 8.h2xf4 with a fatal bind-up of White’s left flank) 7.c3-b4! h4xd4 8.d2-c3 e5xg3 9.c3xe5 d6xf4 10.b4xf8, and Black wins. **4.b2-c3.** Sometimes used is an exchange variation with the idea of encircling the cen-

ter: 4.g3-h4 e5xg3 5.h4xf6 e7xg5 6.f2xf6 f8-g7 7.h2-g3 g7xe5 8.g3-h4, etc. 4...g5xe3 5.d2xf4 e7-f6 6.a1-b2 f8-g7. White builds support for a subsequent attack of piece f4. 7.c3-b4 f6-g5. The move 7...b6-c5 again transfers the initiative to Black. Black continues 8.f2-e3 e5-d4 (after 8...f6-g5 9.g3-h4 e5xg3 10.h4xf2 backward piece a7 exerts a negative influence on White's position). 9.g1-f2 d6-e5 (a forced combination) 10.f4xd6 c7xe5 11.b4xf4 f6-g5 12.e3xc5 g5xg1 13.c1-d2 g1xb6 14.a5xc7 b8xd6 15.d2-e3, and White's position is considerably worse. 8.b2-c3 g5xe3 9.f2xf6 g7xe5. 10.c3-d4 e5xc3 11.b4xd2. An approximately even position.

If White plays e7-f6 on the second move (after 1.c3-b4 f6-e5 2.e3-f4), then a variation can arise which is reminiscent of the "Leningrad Defense." Then, after 3.b4-a5 f6-g5 4.b2-c3 g5xe3 5.f2xf6 g7xe5 6.g3-h4 Black conducts a strategy of encircling the opponent's central position from the flanks.

### THE REFUSED REVERSE CITY GAME

1.c3-b4 f6-e5 2.e3-f4 b6-a5

572

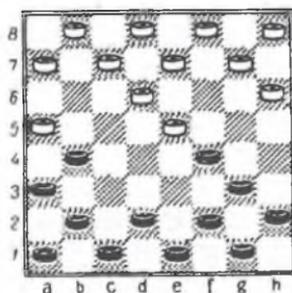


Diagram 572

White's move 8...b6-a5 gives the game a different direction in comparison with "The Reverse City Game." White forces the opponent to make exchanges which lead to a mutual force development of the left flank.

Black has several responses but theory considers the most advisable moves to be 3.b4-c5 and 3.f2-e3.

Let's examine some variations that are tied in with them.

1 **3.b4-c5 d6xb4 4.a3xc5 c7-b6 5.f4xd6 b6xd4 6.d2-c3.** A piece can be won back by other means: 6.d2-e3 c7xc5 7.e3-f4 g7-f6 8.f4-e5, etc. **6...e7xc5 7.c3xe5 a7-b6.** By design and content the present position is reminiscent of "Kukuyev's Sacrifice." Here White also wants to take square a3 and then exchange piece e5 in order to have more reserve moves in the event of the formation of mutual flank positions. **8.g3-f4 c5-b4 9.h2-g3 f8-e7 10.f2-e3 b4-a3 11.b2-c3 g7-f6 12.e5xg7 h6xf8.**

The respective sides have approximately equal chances. It's best for Black to actively move in the center and to refrain from taking square h6.

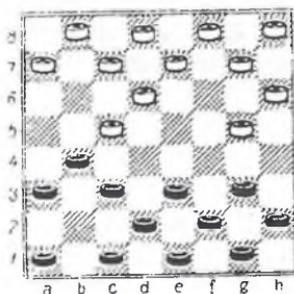
2 **3.f2-e3 a5xc3 10.b2xf6 e7xg5.** The capture 10...g7xe5 is used considerably less frequently. The reason for this is that White's center is a bit bound and Black has no choice for a good system. For instance, 11.a3-b4 h8-g7 12.a1-b2 g7-f6 13.b2-c3 a7-b6 14.b4-a5 b6-c5 15.g3-h4 e5xg3 16.h2xf4!, and White has to move to side square a3. Besides, Black has the opportunity at any moment to regroup its forces with the exchange g3-h4. **11.a1-b2.** This exchange is equivalent 11.a3-b4 g5-h4 12.g1-f2 or 12.e1-f2 with a sharp game. **11...g5-h4 12.g1-f2.**

This is a position with equal opportunities for both sides. A density of pieces on the right flank is compensated by Black activity in the center and on the left flank.

## THE CHEEK

1.c3-b4 b6-c5 2.b2-c3 f6-g5

573



### Diagram 573

This is an extraordinarily popular debut which abounds in a great number of varied and complex systems. Its characteristic feature is a mutual flank construction and attack by the main outpost for both sides – pieces f4 and c5.

Symmetrical positions or positions similar in picture quite often take form in the “Cheek.” A creative approach must be taken for their evaluation. This particularly relates to the development of backward pieces a1 and h8. In some instances the moves by these pieces are the best. In others, they involve fatal consequences. Usually the side that first attacks the opposition right flank seizes the initiative. Therefore, it’s important to have defensive resources on squares g1 and h2 (for White the corresponding b8 and a7).

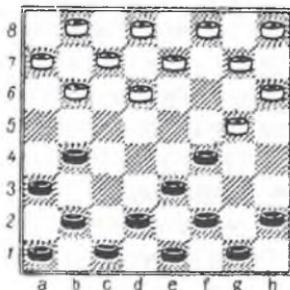
I would like to introduce you to one of the basic schemes of development.

**3.c3-d4.** The variations linked to the move g3-f4 in the given position or in the future, deal with “The Reverse Cheek,” which is analyzed below. **3...g7-f6 4.d4xb6 a7xc5 5.d2-c3.** The move 5.a1-b2 in many cases leads the game to a continuation which we are about to examine. As in 5.d2-c3, it’s poor for White to respond 6...h8-g7 because of 6.g3-f4 g5-h4 7.d2-c3! which will be looked into below. The basic difference is that White has the chance to respond. 5...f6-e5. Black can then exchange 6.g3-f4 e5xg3 7.h2xf4 h8-g7 8.b2-c3 g7-f6 with symmetrical constructions, or move 6.b2-c3 g5-f4 7.e3xg5 h6xf4 8.b4-a5, etc. **5...g5-h4!** The best move. If 5...h8-g7?, then 6.g3-f4 g5-h4 7.a1-b2! f6-e5 (on 7...f6-g5 wins 8.e1-d2! e7-f6 9.h2-g3) 8.c1-d2 e5xg3 9.h2xf4 e7-f6 (not 9...g7-f6 because of 10.f2-g3 h4xd4 11.c3xg7) 10.f4-g5 h6xf4 11.e3xe7 d8xf6 12.d2-e3 f8-e7 13.c3-d4 c7-b6 14.b2-c3 b6-a5 15.d4xb6 a5xc7 16.e3-f4 or e3-d4 with Black enjoying a tremendous advantage. **6.g3-f4.** With 6.c1-d2 f6-e5 7.g3-f4 one of the analyzed variations turns out. **6...f6-e5.** Again 6...h8-g7? is weak in view of 7.a1-b2. An interesting game is brought about by 6...f6-g5 7.c1-b2! h8-g7! (it’s curious that here 7...h8-g7 is the only proper move. After 7...e7-f6 8.b4-a5 White’s right flank is exposed to a powerful attack) 8.h2-g3! In the present position White has two continuations: the quiet 8...g7-f6 or 8...c5-d4! with an interesting sacrifice of a piece. **7.c1-d2 e5xg3 8.h2xf4 e7-f6!** On 8...h8-g7? will follow 9.a1-b2 e7-f6 10.f4-g5, as was cited above. **9.f4-g5 h6xf4 10.e3xe7 d8xf6 11.d2-e3 f8-g7!** And the move 11...h8-g7 is weak here in view of 12.a1-b2 f8-e7 13.c3-d4, etc. **12.b4-a5.** The assault 12.c3-d4 leads to the best endgame for White: 12...c7-b6 13.f2-g3 h4xf2 14.e1xg3 g7-h6! 15.b4-a5 h8-g7 16.a5xe5 h6-g5 17.d4xb6 f6xh4, and White’s pieces are close to the king row. **12...d6-e5.** The respective chances are even.

## THE REVERSE CHEEK

1.c3-b4 f6-g5 2.g3-f4

574



*Diagram 574*

In contrast to the straight "Cheek," here Black immediately takes square f4, while White for some time refrains from moving b6-c5. This allows White in one of the two main continuations to be the first to attack the opponent's approaching. In the remaining variations, both openings are often interchangeable.

**2...g7-f6 3.b2-c3.** Let's take a look at two basic systems of development.

1 **3...f6-e5 4.a1-b2.** It's believed that after 4.b4-a5 e5xg3 5.h2xf4 White has more game initiative. For instance, 5...h8-g7 6.c3-d4 (6.a1-b2? loses because 6...e7-f6! 7.c3-b4 b6-c5 8.d2-c3 a7-b6!, and Black has no moves) 6...g7-f6 7.d4-c5 (on 7.d2-c3 is possible the following interesting variations: 7...b6-c5 8.d4xb6 a7xc5 9.c3-d4 b8-a7 10.d4xb6 a7xc5 11.a1-b2? f8-g7! and Black's position is defenseless) 7...b6xd4 8.e3xc5 g5xe3 9.d2xf4 d6xb4 10.a5xc3 e7-d6. Black's position is somewhat worse because of backward piece a1. **4...e5xg3 5.h2xf4 b6-c5.** Greatly popular is the variation 5...b6-a5 6.b4-c5 d6xb4 7.a3xc5 h8-g7 8.c3-d4 or 8.b2-a3, but here the game is not characteristic of diagonal constructions. **6.b4-a5 e7-f6.** If 6...h8-g7, then 7.c3-d4 g7-f6 8.d4xb6 a7xc5 9.b2-c3, and it's best for White to withdraw to the rear 9...g5-h4 10.c3-d4 f6-g5 11.d4xb6 d6-e5 12.f4xd6 e7xa7 with a somewhat passive position. In the event of the assault 9...f6-e5 White's right flank is subject to the threat 10.c3-b4 e5xg3 11.f2xf6 e7xg5 12.e1-f2!, etc. **7.c3-d4.** As shown above 7.c3-b4? leads to a loss in view of 7...h8-g7 8.d2-c3 a7-b6. **7.f8-g7.** White needs a strike column on the major road: when the opponent can pos-

sibly attack c3-d4 White can respond with the counterstrike f6-e5. **8.d4xb6 a7xc5 9.d2-c3 g5-h4 10.c3-d4 f6-e5 11.d4xb6 e5xc3 12.b2-c3**. A complicated position with approximately even chances. The presence of approach pieces b6 and g3 from both sides promises an interesting game.

2 **3...g5-h4 4.b4-a5 b6-c5**. The assault 4...f6-e5 transfers the initiative to Black: **5.a1-b2! e5xc3 6.h2xf4 h8-g7 7.c3-d4 g7-f6 8.d2-c3. 8...f6-g5?** now loses because **9.d4-e5! f8-g7 10.e3-d4 g5xc5 11.c3-b4 d6xf4 12.b4xf8**, and Black is kinged. **5.c3-d4**. A closed symmetrical variation is possible here: **5.c3-b4 f6-g5 6.d2-c3 e7-f6 7.c3-d4 a7-b6! 8.c1-d2 f6-e5 9.d4xf6 g5xe7 10.d2-c3 h8-g7 11.c3-d4 g7-f6 12.h2-g3** with mutual chances. **5...h8-g7**. An even game is brought about by **5...f6-g5 6.d4xb6 a7xc5 7.d2-c3 c5-b4**, etc. **6.d4xb6 a7xc5 7.a1-b2 b8-a7**. White prevents the opponent from further developing its left flank. With **7...f6-e5 8.b2-c3 e5xc3 9.h2xf4 g7-f6 10.c3-d4** a position familiar to us takes shape in which Black seizes the initiative. **8.f4-g5 h6xf4 9.e3xc5**. In this situation White has two equivalent responses: **9...f6-e5** and **10.g7-h6**. In both instances you can't give preference to either side.

With the debut "The Reverse Cheek" we conclude our analysis of basic schemes of beginning development after 1.c3-d4 and 1.c3-b4. let's now take a look at the moves 1.a3-b4 and 1.e3-d4 and also the debuts which don't have frequent practical applications.



## BODYANSKY'S GAME

575

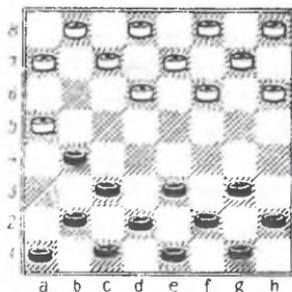


Diagram 575

### 1.a3-b4 b6-a5

This is one of the most interesting and sharp debuts. The constraint of Black's left flank forces bears a temporary character. When Black plays a correct game it will manage to free itself from the bind-up and gain an even game in the middle game and sometimes in the opening. On a move the respective developments render a decisive influence on hidden tactical nuances which abound in "Bodyansky's Game." **2.b2-a3.** Black wants to immediately escape the bind-up and seize square c5. To render opposition with this plan is possible only by playing 2.c7-b6 or 2...a7-b6. Let's analyze both continuations.

1 **2...c7-b6 3.a1-b2!** Again taking aim at point c5. **3...b6-c5.** Other responses lead to White losing the initiative. For instance, after 3...d6-c5 4.b4xd6 e7xc5 5.g3-f4 loses 5...b8-c7? because of the combination 6.c3-b4! a5xa1 7.f4-e5 f6xd4 8.c1-b2 a1xc3 9.d2xb8. The entrapping move 3...h6-g5, counting on 4.g3-f4? b6-c5! 5.f4xh6 c5-d4! 6.e3xc5 f6-e5, and White wins, in spite of the absence of two pices, is a failure because of 4.b4-c5 with an active Black game. **4.e3-d4 c5xe3 5.f2xd4.** By exchanging the binding piece, Black gains the opportunity to freely develop its forces. Usually continued is **5...d6-c5**, after which both captures give Black an even game.

3 **2...a7-b6 3.e3-d4.** Here the move 3.a1-b2 doesn't make sense because of 3...d6-e5, and on 4.g3-f4 e5xg3 5.h2xf4 White gains the advantage with the exchange 5...f6-e5! 6.f4xd6 c7xe5, but after 4.e3-d4 h6-g5 5.g3-f4 g5xc5 6.b4xf4 b6-c5 Black experiences difficulties in activating its left flank pieces. **3...f6-e5.** Sometimes White prefers to switch to an open game by means of

3...d6-c5 4.b4xd6 e7xe3 5.d2xf4 f6-g5 6.f2-e3 g5-h4 7.g1-f2 b6-c5 (not 7...g7-f6? because of 8.c3-b4! a5xc3 9.f4-e5 f6xd4 10.e3xa7, and piece c3 inevitably perishes) 8.c1-d2, etc. **4.d4xf6 e7xg5**. If 4...g7xe5, then Black develops itself by means of 5.d2-e3 e5-f4 6.e3xg5 h6xf4 7.g3xe5 d6xf4 8.f2-g3 e7-d6 9.g3xe5 d6xf4 10.c1-b2 c7-d6 11.e1-d2 with the subsequent exchange d2-e3. **5.g3-f4**. It's also possible to continue 5.c1-b2 b6-c5 6.d2-e3 g5-h4 7.e3-f4 g7-f6 8.f4-e5 or 5.d2-e3 g5-h4 6.e3-d4 h6-g5 7.c1-b2, etc. **5...g5xe3 6.f2xd4 d6-e5 7.d4xf6 g7xe5 8.d2-e3**. In the present position, Black frees its left flank pieces after which its game is no worse.

## FILLIPOV'S GAME

### 1.e3-d4

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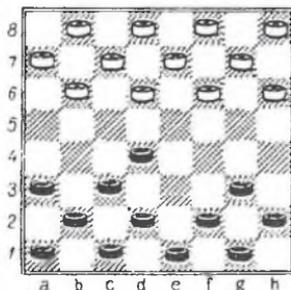


Diagram 576

The opening move 1.e3-d4, although made in the center, somewhat slows down Black's left flank. However, this doesn't mean that it leads to a loss of initiative. As practice shows, Black is assured of an even game with any response by the opponent. It's true that in a number of variations an accurate game is demanded of Black in order to maintain the equilibrium. "Fillipov's Game" has many adherents since it leads to interesting and varied positions.

Let's take a look at five of the most used White responses.

1 **1...d6-c5 2.f2-e3**. After 2.d2-e3 the game can take the course of "The City Game" or "The Win Back." **2...f6-g5**. Continued also 2...c7-d6 3.c3-b4 f6-g5 4.g1-f2 (not 4.b4-a5 because of 4...g5-h4 5.a5xe5 h4xf2, and with any jump Black loses a piece). 4...b6-a5 5.d4xb6 a5xc7 6.b4-c5 d6xb4 7.a3xc5. An original position. The absence of a White piece on square g1 is compensated

by White activity in the center. **3.g3-h4 g5-f4 4.e3xg5 h6xf4 5.a3-b4**. The sacrifice of two pieces **5.c3-b4 c5xc3 6.b4-c5 b6xd4 7.d2-c3** leads to considerable simplification of the game after the response **7...f4-g3! 5.c5xa3 d4-c5 6.b6xd4 c3xg3**. A mutually sharp position with approximately equal chances.

**2 1...d6-e5**. A less active continuation which permits Black to quickly activate its left flank forces. **2.a3-b4! h6-g5**. To a loss leads **2...b6-a5** because of **3.f2-e3**, as was shown in the beginning of this chapter. **3.b4-a5 g5-h4**. At a glance, the active move **3...g5-f4** allows Black to conduct a maneuver with a sacrifice of a piece: **4.c3-b4 e5xc3 5.g3xe5 f6xd4 6.b4-c5 d4-e3 7.b2xd4 e7-f6 8.d2xf4 f6-e5 9.d4xf6 g7xg3 10.h2xf4 b6xd4** with subsequent pressure on isolated piece **d4**. **4.d2-e3 e7-d6 5.c3-b4 e5xc3 6.b4xd2**. There aren't any defects in Black's camp, therefore, the initiative is on Black's side.

**3 1...f6-e5 2.d4xf6 g7xe5 3.g3-h4**. The logical move. After **3.c3-b4 h6-g5!** White seizes the initiative on the left flank. **3...h8-g7 4.c3-b4 g7-f6 5.b4-a5**. A virtually even position White can continue **5...b6-c5**, **5...e5-f4** or **5...e5-d4**.

**4 1...f6-g5 2.g3-h4**. A the continuation **2.c3-b4 d6-c5 3.b4xd6 e7xe3 4.f2xd4** leads to a weakening of Black's right flank. However, with an accurate game, Black achieves equality. For instance, **3...f8-e7** (if **3...g5-h4**, then **4.a3-b4! h4xf2 5.g1xe3** etc.) **4.a3-b4 e7-d6 5.d4-e5! d6xf4 6.g3xe5 g7-f6 10.e3xg7 h8xf6 11.b2-c3**, and White's center is not dangerous because of the presence of Backward piece **a7**. **2...d6-c5 3.h4xf6 c5xe3 4.f2xd4 e7xg5**. An even game is brought about by the double exchange **4...g7xe5 5.d4xf6 e7xg5 6.h2-g3** or **6.a3-b4**. **5.a3-b4**. A sharp position in which Black usually tries to strengthen itself on square **c5** and White tries to develop an attack on the left flank.

**5 1...h6-g5 2.g3-h4 d6-e5 3.a3-b4**. The most widespread continuation which leads to symmetrical constructions. Met here is **3.f2-e3 g7-h6 4.g1-f2 b6-a5** or **g5-f4** with a complicated game. **3...b6-a5 4.b2-a3 g7-h6**. The basic position of the variation. It's then possible to play **5.f2-e3** or **5.f2-g3** with the thought of on **5...g5-f4** regrouping forces by means of **6.e1-f2** and **7.d2-e3**. However, I should warn the readers against the move **5.b4-c5**, due to **5...g5-f4**, and it's difficult for Black to escape the symmetrical positions in which the opponent gains the extra move.

## OTHER DEBUTS

### “THE NEW OPENING”

**1.c3-d4 b6-c5 2.d4xb6 a7xc5 3.b2-c3 f6-g5.** It's advisable to take the center 3...f6-e5 because of 4.e3-f4 g7-f6 5.c3-b4 f6-g5 6.b4-a5 g5xe3 7.f2xb6, and White's right flank is weakened. **4.c3-d4.** It's precisely after this move that we see the main variation of “The New Opening.” Whenever it wants, Black can bring the game to “The Cheek” by means of 4.c3-b4, or choose 4.g3-f4 or 4.e3-f4 g5xe3 5.f2xb6. **4...c5-b4.** Weak is 4...c7-b6 because of the exchange combination 5.a3-b4! c5xa3 6.c1-b2 a3xc1 7.d2-c3 c1xf4 8.g3xa5 with Black having a strong central position. **5.a3xc5 d6xb4.** With an exchange on the flank White begins its strategy of encircling the center. Black usually continues **6.a1-b2 b4-a3 7.d4-c5!**, with some initiative.

### “THE LITTLE FORK”

**1.c3-d4 d6-e5 2.g3-f4.** Black's aim is to quickly seize the center. But as the result of an exchange ahead, Black overdevelops its forces which permits White to conduct an active game on the flanks. Theory considers the most advisable jump **2...e5xc3**, since with this Black maintains a backward piece on square h2. Here is a model scheme for future development: **3.b2xd4 b6-a5.** To a quiet open game leads 3...f6-e5 4.f4xd6 e7xc5. **4.h2-g3.** Bringing into the game piece h2, Black simultaneously stops the movement of the opponent's rear pieces on the left flank. On 4.a1-b2 can follow 4...f6-e5 5.d4xf6 g7xg3 6.h2xf4 h8-g7, etc. **4...f6-g5 5.a1-b2 g5-h4 6.b2-c3 g7-f6 7.f4-e5** A complicated position with interesting possibilities for both sides.

### ROMANICHEVA'S GAME

**1.c3-d4 f6-e5.** This opening is considered less advantageous for White for the following reasons: 2...g7xe5 leads to an overdevelopment of White's left flank pieces, and in conjunction with this, White has a shortage of reserve moves. With 2...e7xg5 White's position also has considerable defects: an overload of the left flank and insufficient interaction between forces of both flanks.

The strongest response after **2.d4xf6 g7xe5** is **3.a3-b4!** Poor now is 3...b6-a5? because of 4.g3-h4 a5xc3 5.b2xf6 e7xg5 6.h4xf6 f8-g7 7.h2-g3! g7xe5 8.g3-h4 h8-g7 9.h4-g5, and it's difficult for White to stave off a breakthrough on the left flank. Therefore, White usually continues **3...h8-g7 4.e3-f4 g7-f6 5.b4-a5 b6-c5** or **3...e7-f6 4.b4-a5 f6-g5 5.g3-h4 e5-f4 6.h4xf6 f8-e7 7.e3xg5 h6xf4**, and in both instances White is faced with the problem of equalizing the game.

With an exchange on the flank **2.d4xf6 e7xg5** Black has several good plans: **3.a3-b4 g5-f4 4.g3xe5 d6xf4 5.e3xg5 h6xf4 6.b4-c5! b6xd4 7.f2-g3**; **3.g3-f4 b6-c5 4.b2-c3 c7-b6 5.f2-g3!**; **3.g3-h4 g5-f4 4.e3xg5 h6xf4 5.f2-e3**. In the last variation, Black, after three attacks on piece f4, exchanges for it with the move **d2-e3** and attacks White's weakened left flank.

### “THE ATTACK OF PIECE G5”

**1.c3-d4 f6-g5 2.g3-h4**. This attack permits White to quickly develop its left flank forces. **2...b6-a5**. A sharp game is brought about by the continuation with a sacrifice of a piece **2...g5-f4 3.e3xg5 h6xf4 4.d4-e5 f4-e3 5.h2xf4 d6-c5**, etc. **3.h4xf6 g7xc3**. Black has a choice of jumps. In the event of **4.b2xd4** White envelops the opponent from the flanks. **4...h6-g5 5.h2-g3 g5-h4 6.a1-b2 h8-g7 7.g3-f4 g7-h6 8.b2-c3 c7-b6** or **a7-b6**. On the double capture **4.d2xb4 a5xc3 5.b2xd4** it's best to continue **5...a7-b6 6.a1-b2 d6-c5** with a bind-up of Black's center. In both instances White has the initiative. Black gains equalization only after a series of precise moves.

### “THE REVERSE HEADER WITH 1.C3-D4”

**1.c3-d4 f6-g5 2.b2-c3 g5-f4 3.g3xe5 d6xf4 4.e3xg5 h6xf4**. In this variety of “The Header” the piece on square f4 does not give White any advantages because Black has a piece on e5.

Here practical application has three continuations:

1 **5.f2-g3 e7-f6 6.g3xe5 b6-c5 7.d4xb6 f6xb2 8.a1xc3 a7xc5** with equalization.

2 **5.a1-b2 b6-c5** The withdrawal to the side **5...b6-a5** reinforces isolated piece f4 after the response. **6.a3-b4**. Black must escape a typical trap only in these situations: **6...e7-f6 7.f2-g3? a7-b6! 8.g3xe5 b6-c5 9.b4xd6 a5-b4 10.c3xa5 g7-h6 11.e5xg7 c7xa1**, and White wins. **6.d4xb6 a7xc5 7.c3-d4. c5xe3 8.f2xd4**.

3 **5.a3-b4 f4-e3! 6.d2xf4 b6-c5 7.d4xb6 a7xa3**. White's chances are preferable: White can stop the development of Black's left flank forces for an extended period of time.

### MEDKOV'S GAME

**1.c3-d4 f6-g5 2.b2-c3 g7-f6 3.a1-b2 d6-c5 4.g3-h4**.

With its third move **a1-b2** Black allows the opponent to bind-up its left flank. However, this isn't dangerous since White, in its turn, has limited activity on the corresponding flank. The next moves determine the future of the game. **4...e7-d6** and **4...c7-d6**. In the first instance is continued **5.h2-g3 f6-e5**

6.d4xf6 g5xe7 7.g3-f4 b6-a5 8.c3-d4, and the resulting position coincides totally with one variation from "Bodyansky's Reverse Game." With 4...c7-d6 it's not uncommon for the game to assume a forceful character: 5.h2-g3 weak is 5.f2-g3 because of d6-e5 6.g3-f4 e5xg3 7.h4xf2 g5-h4 8.h2-g3 d8-c7 9.g3-f4 f6-g5, and Black is barely able to free itself from the bind-up. 5...d6-e5. A more complicated game takes shape after 5...b6-a5 6.d4xb6 a5xc7 7.a3-b4 d6-e5, etc. 6.g3-f4! e5xg3 7.d4-e5 f6xd4 8.h4xf6 e7xg5 9.f2xf6 d4xf2 10.e1xg3 b6-a5 c3-d4. this move is necessary for the defense of piece f6. 11...c5xe3 12.d2xf4 f8-e7 13.f4-e5 e7xg5 14.g3-h4 g5-f4 15.e5xg3. An even position with slight chances for complications.

### SOKOV'S DEFENSE

1.c3-d4 f6-g5 2.b2-c3 e7-f6. The last move causes a slowdown of White's left flank. Black has at its disposal several variations in which Black gains a good game but does not manage to achieve a decisive advantage. In a number of instances interesting positions take form with tactical opportunities for both sides. let's examine two of the most used continuations.

1 3.g3-f4. On 3.c3-b4 White achieves equalization by means of 3...d6-e5 4.d2-c3 g5-h4 5.b4-a5 f6-g5 6.d4xf6 g5xe7, etc. 3...d8-e7 4.c1-b2 b6-a5 5.d4-c5 d6xb4 6.a3xc5 e7-d6 7.c5xe7 f6xd8. Black's forces are actively arranged but this doesn't give Black any particular advantage because of backward piece h2.

2 3.g3-h4. This move causes White to have greater difficulties in developing its left flank. 3...f8-e7 4.a1-b2! With 4.f2-g3 or 4.h2-g3 White takes square f4. 4...d6-e5 5.a3-b4 c7-d6 6.b2-a3! Black has the positional advantage. White has hope for a successful defense only after the exchange 6...g5-f4 7.e3xg5 h6xf4.

### DYACHKOV'S DEFENSE

1.c3-d4 f6-g5 2.b2-c3 g7-f6 3.c3-b4 b6-c5. I should point out the advisability of the move 3...d6-e5 because of 4.d4-c5! b6xd4 5.e3xc5 g5-f4 6.c5-d6! e7xc5 7.b4xd6 c7-b6 (Black threatens to win a piece with the move d2-e3) 8.f2-e3 e5xc7 9.e3xe7 f8xd6 10.a1-b2, and White's position is considerably worse because of the unequal distribution of its forces on the flanks. 4.d4xb6 c7xc3 5.d2xb4 h8-g7. The aim of this system is to quickly mobilize forces on both flanks and to prevent Black from seizing square c5. In many variations this leads to a complicated and interesting game. But Black still has the initiative by owning the center and having a choice of several good variations. 6.a1-b2. I'll point out two more variations which are used in practice.

1 6.b4-a5 d8-c7 7.e3-d4 g5-h4 8.a3-b4 h6-g5 9.a1-b2 or b4-c5.  
 2 6.g3-f4 d8-c7 7.a1-b2 g5-h4 8.c1-d2 (also interesting is a continuation with a sacrifice of a piece 8.b4-a5 f6-e5 9.h2-g3 a7-b6 10.b2-c3 b6-c5 11.a3-b4! c5xa3 12.e3-d4) 8...f6-g5 9.b2-c3 (poor is 9.d2-c3? because of e7-f6! 10.b4-a5 f6-e5 11.h2-g3 a7-b6 etc.) 9...g7-f6 with an even game. **6...d8-c7 7.e3-d4 g5-h4**. A sharp position for both sides. Black's center somewhat depreciates because of backward piece h2.

### THE DEFENSE WITH THE EXCHANGE 3...D6-E5

**1.c3-d4 f6-g5 2.b2-c3 g5-h4 3.c3-b4 d6-e5 4.d4xf6 g7xe5**. As the result of this exchange, White has a weakened piece on square e5. However, practice shows that White manages to bring up the reserves and create a solid position. The subsequent game usually develops in two directions.

1 **5.b4-c5 d6xb4 6.e3xc5 h6-g5**. Weaker is 6...h8-g7 because of 7.g3-f4 e5xg3 8.h2xf4, and Black has the strategical points c5 and f4 in its hands. **7.a1-b2 c7-b6 8.g3-f4**, and after the exchanges an approximately even position emerges.

2 **5.b4-a5 h8-g7 6.a1-b2**. Also played is 6.d2-c3 g7-f6 7.a3-b4 with the aim of regrouping forces on the left flank by exchanging c3-d4. **6...g7-f6 7.b2-c3 e7-d6 8.c3-b4 b6-c5 9.d2-c3 c7-b6! 10.a5xc7 d8xb6**. A sharp position in which the opportunities for both sides are virtually the same.

### THE DEBUT 1.E3-F4

The move **1.e3-f4**, made on the right flank, gives the opponent the initiative in the battle to direct the game. But this does not signify that the move leads to a poor position. Black can achieve equality without difficulty and play a game along a less travelled road. White usually attacks piece f4 with the move **1...f6-g5**, after which the strongest continuation is considered **2.c3-b4**. Sometimes invasions are made 2.f4-e5 d6xf4 3.g3xe5 counting on 3...e7-d6 4.a3-b4 d6xf4 5.b4-c5, etc. However, the response 3...b6-c5! creates a serious threat to piece e5. The formation of a column on the right flank doesn't have many prospects. If 2.d2-e3, then g5-h4 3.c1-d2 b6-c5! 4.c3-b4 a7-b6 5.b4-a5 b8-a7, and Black doesn't have any satisfactory continuations. **2...g5xe3 3.d2xf4**. Despite some disunity of Black's forces, the presence of strike columns permits Black to quickly consolidate its position. On 3...b6-a5 it's correct to respond 4.b4-c5 d6xb4 5.a3xc5 g7-f6 6.g3-h4!, and piece c5 finds itself in deep trouble. After 3...g7-f6 Black regroupes its forces by means of 4.b4-c5 with the subsequent f4-e5. If 3...e7-f6, then likewise 4.b4-c5 d6xb4 5.a3xc5 b6xd4 6.f4-e5 d4-e3 7.f2xd4, with interesting complications.

Finally, in the event of 3...b6-c5 Black gains a prospective game by means of 4.b4-a5 g7-f6 5.f2-e3 f6-g5 6.g3-h4, etc.

### KAULEN'S GAME

**1.g3-f4 f6-e5.** The response 1...f6-g5 can bring the game to "The Cheek" or "The Central Game:" **2.h2-g3 e5-d4.** The sharpest variation of the debut. Also played is 2...g7-f6 3.c3-b4 or 2...b6-c5 3.c3-b4 a7-b6 4.b4-a5 b8-a7 5.g1-h2, etc. **3.c3xe5.** No less interesting is the double jump 3.e3xc5 b6xd4 4.c3xe5 h6-g5 5.f4xh6 d6xh2. **3...h6-g5 4.f4xh6 d6xh2.** The present position is characteristic by the presence of active side piece h6 and h2. Black's goal is to gain a foothold on square c5, which would permit maximum constraint of the opposition forces. White should counteract this plan and simultaneously develop its activity in the center. **5.a3-b4! c7-d6.** It's also possible to respond 5...g7-f6, but 5...b6-a5? loses due to 6.b4-c5 g7-f6 7.e3-d4, and White soon runs short of moves. **6.b4-a5 d6-e5 7.a5xc7 b8xd6 8.b2-c3 e5-f4 9.e3xg5 g7-f6.** The chances are approximately even for both sides.

### PETROV'S GAME

**1.g3-h4.** An ancient opening, popular at the time when checker theory was not in existence. Then it was considered safest to occupy the side squares. This move is presently used quite seldomly since White immediately seizes the center. White usually plays **1...f6-e5** or **1...f6-g5 2.h4xf6 g7xe5.** The best game is produced by the symmetrical continuation **1...b6-a5 2.f2-g3 a7-b6!** If 2...c7-b6, then 3.e3-f4, and the move into the center 3...f6-e5? loses in view of the combination **4.f4-g5 h6xf4 5.c3-d4 e5xc3 6.d2xb4! a5xc3 7.g3xa5** with Black having two extra pieces. **3.e3-f4 f6-g5 4.h4xf6 e7xe3 5.d2xf4 g7-f6 6.g3-h4 f8-e7,** and it's not easy for Black to consolidate its forces on the right flank.

We have just concluded a short survey of debut theory and with it our introduction to all the phases of a checker game. In the next section you will be able to trace the course of a checker battle from beginning to end.

## CHAPTER 8

### Games

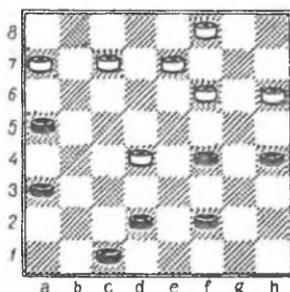
#### NO. 1 THE PICKET

**1.c3-d4 b6-a5 2.d4-c5 d6xb4 3.a3xc5 f6-g5 4.b2-c3 g7-f6 5.a1-b2 g5-h4 6.b2-a3 f6-g5.** More often played is **6...h8-g7 7.c3-b4 a5xc3 8.d2xb4 c7-b6** or **h6-g5**. The move in the text creates difficulties for the development of backward piece **h8**. **7.c3-b4 a5xc3 8.d2xb4 e7-f6.** Not **8...h8-g7**, due to the strike **9.c5-d6!**, and regardless which way White jumps, Black, with the move **e3-f4** becomes kinged on square **h8**. **7.e1-d2!** By constructing the strike column **c1, d2, e3**, Black prevents the opponent from regrouping his forces by means of **d8-e7, e7-d6, f6xd8**. Now on **7...d8-e7** will follow the invasion to the rear **8.c5-d6! e7xc5 9.b4xd6 c7xe5 10.e3-f4 g5xe3 11.d2xd6**, and White must find a way out. **7...h8-g7.** After this move White is left with a sagging left flank. However, another possible continuation is **7...c7-b6 8.g3-f4 b6xd4 9.e3xc5 g5xe3 10.d2xf4** which leads to an appreciable spatial superiority for Black. **8.e3-d4.** A mistake would be **8.b4-a5?** because of **8...c7-b6 9.a5xc7 d8xd4 10.e3xc5 g5-f4 11.g3xe5 f6xb6** with White having an extra piece. **8...c7-b6!** The best defense. On **8...d8-e7** you can reply **9.g3-f4 g5xe3 10.d2xf4 c7-b6** (not **10...f6-g5** because **11.b4-a5 g5xe3 12.c5-b6**) **11.b4-a5 f6-g5 12.a5xc7 b8xb4 13.a3xc5 g5xe3 14.d4-e5**, and despite the extra piece, White's position is hopeless. **9.b4-a5 d8-e7 10.a5xc7 b8xb4 11.a3xc5 e7-d6 12.c5xe7 f8xd6.**



After 11.d2-e3 or 11.f2-e3 Black would have difficulties in developing its left flank forces. **11...c5xe3 12.d2xf4 h8-g7 13.f2-e3 g7-f6 14.e1-d2 c7-d6.** An inaccuracy which results in a hole on White square c7. It would be more expedient to engage the center into the battle by means of 14...d8-e7 15.g3-h4 f6-e5 16.f4xd6 c7xe5, etc. **15.g3-h4 d8-e7 16.c3-b4!** Fixating the shortcomings in the arrangement of White's right flank pieces. The absence of the important piece c7 considerably limits White's selection of moves in this continuation. It's now impossible to respond either 16...f6-e5 because of 17.b4-a5 e5xg3 18.a5xe5 g3-f2 19.e5-f6!, or 16...b6-a5, in view of 17.b4-c5 d6xb4 18.a3xc5, and in both cases Black wins. **16...b8-c7 17.b4-a5 d6-c5!** White searches for hidden tactical defensive resources which consist of encroaching on square d4. **18.g1-f2.** If 18.c1-b2, then no matter is 18...c5-d4! 19.e3xc5 b6xd4, and on 20.f4-e5 the counterstrike 20...d4-e3 evens the game, but after 20.g1-f2 e7-d6! White's chances are preferable. **18...c5-d4 19.e3xc5 b6xd4.**

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*Diagram 578*

The position of White piece on square d4 looks outwardly dangerous. However, in the event of its attack, White foresees a defensive combinational maneuver. **20.f4-e5 f8-g7! 21.e5xc3 c7-b6 22.a5xc7 e7-d6 23.c7xe5 f6xb2 24.d2-c3 b2xd4 25.a3-b4.** The position is simplified, but Black has maintained some advantage. **25...g7-f6 26.c1-b2 f6-e5 27.f2-g3 h6-g5?** By not considering all the consequences of this exchange, White has committed a decisive blunder. A draw can be attained by means of 27...a7-b6 28.b4-c5 d4-c3! 29.b2xf6 b6xd4 30.f6-e7 d4-c3 31.e7-d8 c3-d2, etc., but not 31...c3-b2? because of 32.d8-f6! b2-c1 33.f6-d4 c1-a3 34.d4-b2 a3xc1 35.g3-f4 c1xg5 36.h4xf6, and the posi-

tion is to Black's advantage. 28.h4xf6 e5xg7 29.g3-f4 g7-f6 30.b4-a5! f6-e5. To the same finale leads 30...f6-g5. 31.f4xd6 d4-e3. 32.d6-e7 e3-f2 33.e7-f8. White resigns because it's impossible to be kinged.

### NO. 3 THE WIN BACK

N. Shutilkin – V. Kaplan

U.S.S.R. Championships, 1950

**1.c3-d4 d6-c5 2.b2-c3 c7-d6 3.c3-b4 b6-a5 4.d4xb6 a5xc7 5.d2-c3 f6-e5 6.c1-d2 a7-b6 7.b4-a5 e7-f6 8.c3-d4.** A good continuation is also 8.c3-b4, as shown in the analysis of the debut of "The Win Back." **8...e5xc3 9.d2xb4 f6-e5 10.b4-c5.** A bind up of the center with the move 10.e3-f4 makes no sense since Black doesn't have a sufficient number of reserve moves to maintain it. For instance, 10...g7-f6 11.a1-b2 b6-c5 12.f2-e3 (poor is 12.e1-d2 because of 12...c7-b6! 13.a5xc7 d8xb6 with the subsequent 14...b6-a5) 12...e5-d4! and not to close up 13.g1-f2? in view of the breakthrough to kinging 13...d6-e5 14.f4xd6 c7xe5 15.b4xf4 f6-g5 16.e3xc5 g5xg1. **10...b6xd4 11.e3xe7 f8xd6 12.g3-f4.** Black yields the important point c5 to the opponent hoping to stop his development on the left flank. However, this plan has a serious deficiency. Black's side pieces a3 and a5 have been cut off from the game for a long time. 12.a3-b4 looks more active. **12...e5xg3 13.h2xf4 d6-c5 14.a1-b2 g7-f6 15.f2-g3 c7-d6 16.g3-h4 h8-g7!** The hanging piece on square g7 is not a weakness here. At any moment White can escape from his having moved piece f6 in anticipation. If from the start is played 16...f6-e5, then after 17.g1-h2 e5xg3 18.h2xf4 and it's already impossible to respond 18...h8-g7, in view of the breakthrough to a kinging 19.a3-b4 c5xc1 20.e1-f2 etc. **17.g1-h2.** A serious inaccuracy. By trying to freeze the opponent's left flank, Black creates a backward piece h2 in its own camp. In addition to this, the interweaving of flanks is becoming complicated. **17...d8-c7!** White prepares an assault on d4, after which it intends to pounce on the opponent's right flank with the help of column b8, c7, d6.

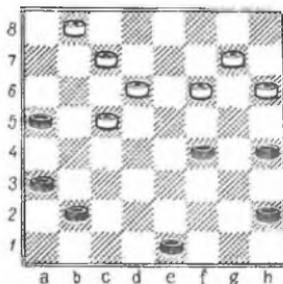


Diagram 579

**18.e1-d2?** loses. Black obviously underestimated all the consequences of the opponent's incursion into the center. Resistance is still available after **18.e1-f2 c5-d4 19.h2-g3. 18...c5-d4! 19.b2-c3.** On **19.d2-c3** follows **d6-e5 20.f4xd6 c7xe5** with a subsequent breakthrough to a kinging. **19...d4xb2 20.a3xc1 b8-a7!** An adroit move which slips from Black's attention. Black now can't build the saving column d2, e3, f4. The move **21.d2-e3** is parried by the strike **21...c7-b6 22.a5xe5 f6xf2. 21.c1-b2.** On **21.d2-c3** wins **21...d6-c5** with the subsequent exchange **c5-d4. 21...a7-b6 22.d2-e3.** If **22.d2-c3**, again the occupation of square d4 is decisive: **22.b6-c5 23.b2-a3 c5-d4**, etc. **22...b6-c5 23.b2-c3. 23.h2-g3** doesn't rescue because of **23...f6-e5 24.h4-g5 c7-b6 25.a5xc7 d6xb8 26.f4xb4 h6xh2.** Now begins an elegant concluding maneuver **23...c7-b6 24.a5xe5 f6xb2! 25.e3-d4 c5xg5 26.h4xh8 b2-a1 27.h2-g3 h6-g5.** Black resigns. An interesting example of the combination of Tetanus and opposition.

#### NO. 4 THE OLD GAME

**1.c3-d4 d6-c5 2.b2-c3 e7-d6 3.c3-b4 b6-a5 4.d4xb6 a5xc3 5.d2xb4 a7xc5 6.a1-b2 f6-e5 7.b2-c3 g7-f6 8.b4-a5 h8-g7 9.c3-b4.** More prospective is the continuation **9.e1-d2 d8-e7 10.e3-d4 c5xe3 11.f2xd4** with pressure on White's right flank. After the move in the text, White completely evens the game. **9...e5-d4! 10.g3-h4 f6-e5 11.e3-f4 e5xg3 12.h2xf4 g7-f6 13.c1-d2.** Better is **13.f2-g3 f6-e5 14.e1-f2**, etc. And now White launches a daring attack on the opponent's rear **13...d4-c3! 14.f2-e3.** Not **14.d2-e3?** in view of the combination **14...f8-e7! 15.b4xd2 c5-d4 16.e3xc5 d6xb4 17.a5xc3 f6-g5 18.h4xf6 e7xc1** with a breakthrough to a kinging. **14...f6-e5 15.g1-h2 e5xg3 16.h4xf2?**

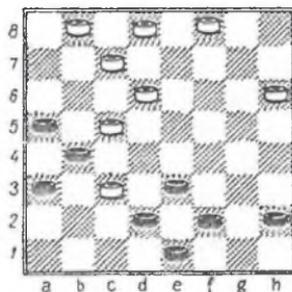


Diagram 580

This is a strategical mistake. The voluntary concession of square h4 involves limiting Black activity on the right flank. The jump 16.h2xf4 should be made with the subsequent exchange f4-g5. **16...h6-g5! 17.h2-g3.** Black's position is not mitigated by the move 17.f2-g3 because of 17...g5-h4 18.g3-f4 f8-g7 19.f4-e5 d6xf4 20.e3xg5 h4xf6 21.b4xd6 c7xe5 22.d2xb4 e5-f4, and Black can't prevent a breakthrough on the right flank. **17...f8-g7!** A withdrawal to the side here would be poor planning 17...g5-h4. In this case Black has the opportunity to activate its forces by means of 18.e3-f4 and 19.d2-e3. **18.g3-h4 g7-f6 19.f2-g3 b8-a7 20.g3-f4 c5-d4!** Black resigns.

## NO. 5 THE CROSSING

**1.c3-d4 d6-e5 2.b2-c3 e7-d6 3.e3-f4 b6-a5 4.f2-e3 c7-b6 5..c1-b2 b6-c5 6.d4xb6 a5xc7 7.e3-d4 a7-b6 8.g1-f2 b8-a7 9.d2-e3 b6-c5 10.d4xb6 a7xc5 11.c3-d4 e5xc3 12.b2xb6 c7xa5 13.a1-b2 f6-e5?** An unfortunate evacuation into the center after which White's main forces are under the threat of a bind-up. The correct reply is 13...d6-c5 14.b2-c3 f6-g5 15.c3-d4 f8-e7, etc. **14.b2-c3 d8-c7.** No better is 14...g7-f6 in view of 15.e3-d4 d8-c7 16.f2-e3 c7-b6 17.a3-b4!, and any attempt to exchange leads to Black being kinged. **15.e3-d4 c7-b6 16.d4xf6 g7xe5 17.f2-e3.** Black does not flirt with the possibility of breaking through to a kinging. After 17.f4-g5 h6xf4 18.f2-e3 f4xb4 19.a3xa7 a5-b4 Black can't withstand the attack by White's pieces on the left flank. **17...h8-g7.** On 17...b6-c5 a win is achieved by 18.g3-h4! e5xg3 19.h2xf4 f8-g7 20.e1-d2 g7-f6 21.a3-b4 c5xa3 22.f4-g5 h6xf4 23.e3xc5 h8-g7 24.h4-g5, and White can't pass to the king row. **18.e3-d4 g7-f6 19.e1-d2 b6-c5 20.d4xb6 a5xc7 21.d2-e3 c7-b6 22.e3-d4.**

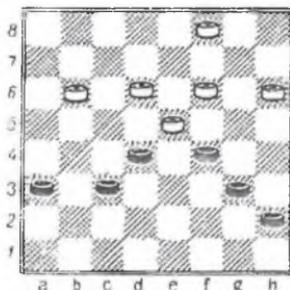


Diagram 581

Black meticulously follows its plan of clamping the center. White's attempt to break out of these vices by sacrificing a piece 22...h6-g5 23.f4xh6 d6-c5 is parried by means of 24.g3-h4 c5xe3 25.h2-g3 with the unavoidable strike g3-f4. 22...f8-g7. If 22...b6-a5, then 23.a3-b4 f8-g7 24.g3-h4! e5xg3 25.h2xf4, and White has no moves. 23.a3-b4 d6-c5 24.f4xd6 c5xe3. Freedom has come but the price was dear. One piece on the right flank can not oppose Black's attacks. 25.g3-f4! If immediately 25.b4-a5, then White forces a draw by means of 25...h6-g5 26.a5xc7 g5-f4 27.g3xe5 f6xb2. 25...e3xg5 26.b4-a5 b6-c5 27.d6xb4 g5-f4 28.a5-b6 f6-g5. No save with 28...f4-e3 because of 29.b6-c7 f6-e5 30.c7-d8 e5-d4 31.c3xe5 e3-f2 32.b4-a5, and White is defenseless against the attack d8-f6. Play continues: 29.b6-c7 f4-g3 30.h2xf4 g5xe3 31.c7-b8 e3-f2 32.b8-a7, and White resigns.

## NO. 6 THE LENINGRAD DEFENSE

1.c3-d4 f6-g5 2.b2-c3 g5-h4 3.c3-b4 b6-a5 4.d4-c5 a5xc3 5.d2xb4 g7-f6 6.a1-b2 h8-g7 7.c1-d2. 7.e3-d4? loses because of 7...a7-b6 8.c5xa7 d6-c5, and White is kinged. 7...f6-g5 8.b4-a5. Interesting variations arise after 8.g3-f4. The unexpected exchange 8...e7-f6! 9.c5xe7 f8xd6 forces Black to make its only move 10.b4-c5. A poor reply is both 10.d2-c3 because of a7-b6 11.b4-a5 f6-e5, and 10.b2-c3 in view of a7-b6 11.b4-a5 b6-c5 12.c3-d4 c7-b6 13.a5xe5 b8-a7, and White penetrates to a coronation. 8...d6xb4 9.a5xc3 a7-b6 10.c3-d4 b6-a5 11.b2-c3 c7-b6! Strong activity on the flanks spearhead White's plan to seize the center from the opponent. 12.a3-b4? At a glance this looks like an aggressive move, but in reality it emerges as the reason for Black's defeat. Black did not consider that the absence of reserve pieces on the left flank would

permit the opponent to create dangerous threats. Play should follow 12.g3-f4. 12...d8-c7! 13.g3-f4 g7-f6 14.b4-c5. If 14.f4-e5, then b8-a7 15.e5xg7 g5-f4 16.e3xg5 h4xh8, and Black can't defend piece b4. 14...b8-a7 15.f4-e5.

582

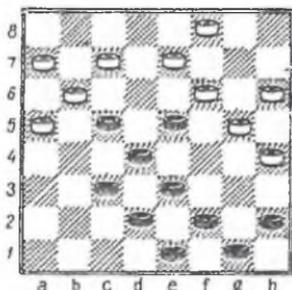


Diagram 582

15...g5-f4! Black caps off its plan with an elegant maneuver. 16.e5xg3. The jump 16.e5xg7 involves losing a piece after 16...c7-d6 17.e3xg5 h4xh8. 16...f6-e5! 17.d4xd8 b6xb2 18.d8xb6 a7xc5. Black resigns.

### NO. 7 KUKUYEV'S SACRIFICE

V. Kaplan – E. Simyonov

U.S.S.R. Championships, 1952

1.c3-d4 f6-g5 2.d4-c5 b6xd4 3.e5xc5 d6xb4 4.a3xc5 g5-f4 5.g3xe5 c7-b6 6.c5-d6 e7xc5 7.f2-e3 b6-a5 8.h2-g3 a7-b6 9.g3-f4 c5-b4 10.g1-f2 f8-e7 11.f2-g3. More often you meet 11.b2-c3. 11...g7-f6. Great complications are caused by the continuation 11...b4-a3 12.b2-c3 (poor is 12.g3-h4 because of b6-c5! 13.e5-d6 e7-f6! 14.d6xb4 a5xc3 with a White win) 12...e7-f6 13.e5-d6 f6-g5, etc. 12.e5xg7 h6xf8 13.b2-c3 h8-g7. It's vital to expedite the development of piece h8. If 13...b4-a3, then 14.g3-h4, and already the move 14...h8-g7 is impossible because of the strike 15.c3-b4! with the resulting kinging on square h8. 14.c3-d4 b4-a3. A mistake would be 14...g7-f6? in view of 15.e1-f2!, and White can't avoid losing a piece. 15.d4-e5! The seizure of square e5 is the main motive of Black's correct game plan. In any other case, White's position can be overturned by a dangerous encirclement. For example, 15.a1-b2 g7-f6 16.b2-c3 e7-d6 17.g3-h4 d8-e7, and Black experiences considerable difficulties.

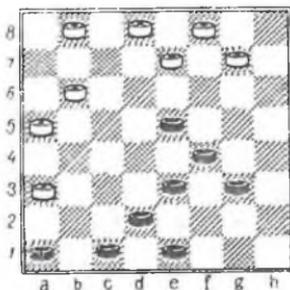


Diagram 583

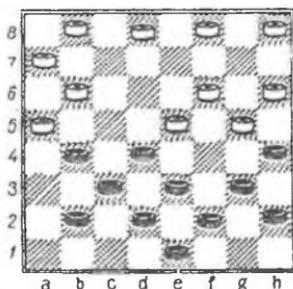
**15...e7-d6?** The exchange ahead constricts White's strategy in this debut. Instead of retreating to the rear, for example by means of 15...d8-c7 16...c7-d6 17.b6xd8 and thereby creating reserve moves, White gives this trump card to the opponent. **16.e5xc7 b8xd6 17.f4-g5!** It's now advantageous for Black to take square h6 since Black has more tempo. **17...d8-e7 18.a1-b2 b6-c5.** If 18...g7-h6, then 19.g3-h4 h6xf4 20.e3xg5 d6-e5 21.b2-c3 e5-d4 22.c3xe5 e7-f6 23.e5xg7 f8xf4 24.d2-e3 f4xd2 25.e1xc3, and Black wins. After 18...d6-c5 it's correct to respond 19.g5-h6, but not 19.b2-c3? in view of the combination 19...a5-b4 20.c3xc7 e7-d6 21.c7xe5 g7-f6 22.e5xg7 f8xh2 with a draw. **19.g5-h6 c5-b4.** And whatever White does a crisis quickly develops. If, for example 19...g7-f6, then 20.b2-c3 c5-b4 21.e3-d4 with a win. **20.g3-h4 g7-f6 21.b2-c3 d6-e5 22.e1-f2 e7-d6 23.e3-d4 f6-g5.** On 23...e5-f4 decides 24.f2-e3 f6-g5 25.h4xf6 f4-g3 26.h6-g7! f8xh6 27.f6-e7 d6xf8 28.e3-f4 g3xe5 29.d4xf6. **24.d4xf6 g5xe7 25.h4-g5 d6-e5 26.f2-e3 e5-d4 27.e3xc5 b4xd6 28.d2-e3 d6-c5 29.e3-f4.** White resigns.

### NO. 8 BODYANSKY'S REVERSE GAME

**1.c3-d4 h6-g5 2.g3-h4 g7-h6 3.f2-g3 d6-e5 4.g1-f2 e5xc3 5.b2xd4 b6-a5.** This move initiates a scheme which is directed at encircling Black's center. Often played is 5...b6-c5 6.d4xb6 a7xc5. But the attempt to unbind the left flank forces is a failure 5...e7-d6 and 6...f6-e5, since Black delivers a blow to the center in response 6.d4-e5! with a considerable positional advantage. **6.a1-b2 c7-b6 7.b2-c3 e7-d6 8.c1-b2!** It's dangerous to continue 8.g3-f4, because of b6-c5 9.d4xb6 a7xc5 10.f2-g3 f8-e7, and the number of Black binding pieces is greater than the number of White pieces being bound. **8...d6-e5.** It's now al-

ready weak to exchange 8...b6-c5 9.d4xb6 a7xc5 because of 10.c3-d4 f8-g7 11.d4xb6 a5xc7 12.b2-c3, and White labors to avoid being bound up. **9.a3-b4.**

584



*Diagram 584*

This allows White to implement a complicated drawn combination. However, with 9.g3-f4 e5xg3 10.h2xf4 White evens the game with the help of a sacrifice of a piece: 10...b6-c5 11.d4xb6 a7xc5 12.f4-e5 f6xd4 13.c3xe5 f8-e7 14.f4xf6 e7xg5 15.b2-c3 a5-b4! 16.c3xa5 d8-c7, etc. **9...g5-f4.** Besides the combination, White can also continue 9...b8-c7 with a complicated game ahead. **10.e3xe7 f8xd6 11.d4xf6 d6-c5 12.b4xd6 b6-c5 13.d6xb4 d8-e7 14.f6xd8 b8-c7 15.d8xb6 a7xg1 16.g3-f4 h8-g7 17.c3-b4 a5xc3 18.e1-f2 g1xg5 19.h4xh8.** A draw.

### NO. 9 THE REVERSE CITY GAME

**1.c3-b4 f6-e5 2.e3-f4 g7-f6 3.b4-a5 f6-g5 4.b2-c3 g5xe3 5.d2xf4 e7-f6 6.c3-b4 f8-g7 7.c1-d2.** This leads to mutually sharp positions. White can choose a more quiet variation 7.a1-b2 f6-g5 8.b2-c3, which was examined in the last chapter. **7...b6-c5.** Weaker is 7...f6-g5 because of 10.d2-e3 with the threat of the strike b4-c5. White's best answer is 10...d6-c5 (after 10...b6-c5 11.g3-h4 e5xg3 12.h2xf4 White is forced to clamp its own right flank with the move 13...a7-b6) 11.f4xd6! (not 11.b4xd6? due to 11...e5-d4 12.e3xc5 g5xe3, etc.) 11...c5xe7 12.e3-d4, and Black seizes the initiative. **8.d2-e3 e5-d4 9.g3-h4 f6-e5 10.a1-b2.** The previous moves forced for both sides. For example, the clamp 10.h2-g3 is to White's advantage: 10...g7-f6 11.a1-b2 h8-g7 12.e1-d2 a7-b6, and soon Black does not have enough moves. **10...e5xg3 11.h2xf4 g7-f6.**

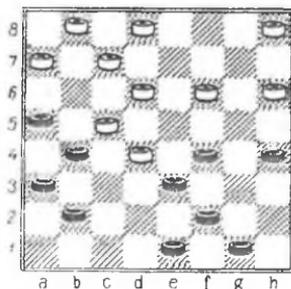


Diagram 585

**12.e1-d2?** A mistake which allows White to deliver an encircling combinational blow. By exposing king square e1, Black thereby creates numerous holes in its camp. This rarely occurs with impunity. It's appropriate to continue 12.f4-g5 h6xd2 13.e1xg7 h8xf6 14.f2-e3 f6-e5 15.g1-h2 with an even game. **12...h6-g5! 13.f4xh6 d6-e5! 14.b4xf4 d8-e7 15.c3xc5 h8-g7 16.h6xd6.** Having given up six pieces, White is more than compensated with a beautiful final blow across the board. **16...c7xa1.** Black resigns.

## NO. 10 THE REVERSE CHEEK

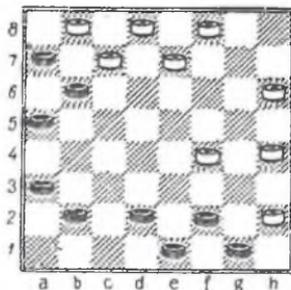
A. Berak – B. Mirotin

U.S.S.R. Championships, 1947

**1.c3-b4 f6-g5 2.g3-f4 g7-f6 3.b2-c3 g5-h4 4.b4-a5 b6-c5 5.a1-b2 f6-g5 6.c3-d4.** Very weak is 6.c3-b4 because of 6...e7-f6! 7.b2-c3 (after 7.d2-c3 a7-b6! Black quickly runs out of moves) 7...f6-e5 8.e3-d4 c5xe3 9.f2xf6 g5xe7 with White enjoying a tremendous positional advantage. **6...e7-f6 7.d4xb6 a7xc5 8.d2-c3.** The initiative is now in White's hands. It's preferable to play 8.b2-c3 h8-g7 9.c3-d4 (9.c3-b4 loses in view of 9...d8-e7 10.h2-g3 f6-e5 11.d2-c3 e5-d4! 12.c3xe5 e7-f6, and Black's position can't be defended) 9...b8-a7 10.d4xb6 a7xc5 11.f4-e5! f6xd4 12.e3-f4 g5xe3 13.d2xf4, and despite the absence of a piece, Black's chances are no worse. **8...f6-e5!** As in so many diagonal positions, White can not move here 8...h8-g7? because of 9.h2-g3 f8-e7 10.e1-d2, and White can't avoid material losses. **9.c3-b4.** An interesting combinational variation is possible after 9.e3-d4 c5xe3 10.f4xd2 d6-c5 11.c3-b4? g5-f4! 12.b4xd6 h4-g3 13.f2xh4 h6-g5 14.h4xd4 c7xa1, and White wins. **9...e5xg3 10.h2xf4 d6-e5!** An important move. By exchanging to the rear,

White gains more tempo so necessary in these positions. **11.f4xd6**. The jump **11.b4xd6** leads to a serious weakening of Black's right flank after **11...e5xg3 12.g1-h2 c7xe5 13.h2xd6 d8-c7**, etc. **11.c5xe7 12.e3-d4 g5-f4**. The present position should be appraised as the best for White. White's defensive borders on the right flank are considerably more solid than the opposition's on the corresponding flank. **13.c1-d2?** You shouldn't move a piece from the important strong point c1. With **13.d4-c5** Black can still count on a successful defense. **13...f4-g3! 14.b4-c5**. The attack **14.g1-h2** is parried by means of **14...c7-d6 15.h2xf4 d6-e5** with a kinging. **14...h8-g7 15.c5-b6 g7-f6 16.b6-a7 g3-h2 17.d4-c5 f6-e5 18.c5-b6 e5-f4!**

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*Diagram 586*

**9.f2-g3**. An acceptance of the sacrifice expedites Black's defeat. A piece is immediately won back, and there won't be forces to repel an attack of the weak flank. A prolonged resistance can be brought about after **19.b2-c3** or **19.a3-b4**. **19...h4xf2 20.e1xe5 e7-d6 21.e5-f6 f8-e7 22.b2-c3 e7xg5 23.c3-d4 g5-h4**. Black is powerless to resist a headlong attack on the right flank. **24.d4-c5 d6xb4 25.a3xc5 h6-g5 26.c5-d6 c7xe5 27.b6-c7 d8xb6 28.a5xc7 b8xd6**, and Black acknowledges its defeat.

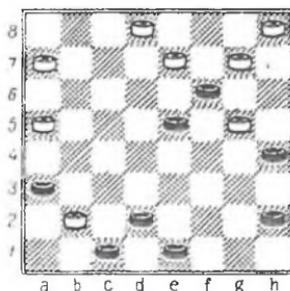
## NO. 11 FILLIPOV'S GAME

V. Kaplan – E. Williams

Flint, Michigan 1977

1.e3-d4 h6-g5 2.g3-h4 d6-e5 3.f2-e3 g7-h6 4.g1-f2 b6-a5 5.a3-b4 c7-d6  
 6.b2-a3 b8-c7 7.f2-g3 g5-f4 8.e3xg5 h6xf4 9.b4-c5. The specifics of the game  
 are such that both sides must steer the game along symmetrical paths. Attempts  
 to avoid these constructions lead, as a rule, to a loss of initiative. For example,  
 9.e1-f2 h8-g7 10.d2-e3 f4xd2 11.c3xe1 a5xc3 12.d4xb2 a7-b6, and White's  
 central forces are considerably more dynamic. 9...d6xb4 10.a3xc5 c7-b6. In  
 the event of an attack by piece c5 Black can deliver a responding salvo: 10...c7-  
 b6 11.a1-b2 d6xb4 12.b2-a3 d8-c7 13.a3xc5 c7-d6? 14.c3-b4! with a win.  
 11.a1-b2 f8-g7. This move is tied in with the following tactical operations. An  
 even game is brought about by the continuation 11...h8-g7 12.b2-a3 a5-b4 (but  
 not 12...d8-c7? because of the flank strike 13.h4-g5!) 13.c3xc7 d8xb6 14.a3-  
 b4, etc. 12.b2-a3. It's dangerous to weaken squares e1 and d8 in these posi-  
 tions. If, for example, Black plays 12.e1-f2, then Black will be excluded from  
 any movement on the left flank in the future. 12...f6-g5! 13.d4xf6! Another  
 jump leads to a loss: 13.h4xf6 e7xg5 14.d4xh4 b6xb2 15.g3xe5 b2-a1, and  
 White is kinged. 13...b6xb2 14.g3xe5.

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*Diagram 587*

An unusual position has been created in which many surprises are concealed. In spite of the presence of passing piece b2, White must observe definite rules of caution. White cannot be crowned 14...b2-a1? because of the threat 15.d2-c3 a1xd4 16.e5xc3 g7xe5 17.h4xd4 with Black having the extra piece. What doesn't work is 14...a5-b4 15.a3xc5 b2-a1 16.c5-b6! a7xc5 17.d2-c3 a1xd4

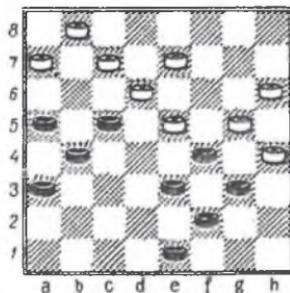
18.e5xc3 g7xe5 19.h4xd4. In the event of 14...g7-h6 or 14.g5-f4 Black wins a piece with the move a3-b4. **14...e7-d6! 15.e5xc7 g7xe5 16.h4xd4 d8xb6 17.d4-c5.** Otherwise White crowns a king. **17...b6xd4 18.a3-b4 a5xc3 19.c1xa3 a7-b6 20.d2xb4 d4-e3!** Emotions run high, and the match turns into a draw. In spite of the extra piece, Black's position is no better because of disadvantageous opposition. **20.h2-g3 h8-g7 21.g3-h4 g7-f6.** The opponent's agree to a draw.

## NO. 12 BODYANSKY'S GAME

V. Sokov – A. Azimov

**1.a3-b4 b6-a5 2.b2-a3 c7-b6 3.a1-b2 b6-c5 4.e3-d4 c5xe3 5.f2xd4 d6-c5 6.d4xb6.** You could choose 6.b4xd6 e7xe3 7.d2xf4 f6-g5 8.e1-f2 with an even game. **6...a5xc7 7.c3-d4 h6-g5.** The respective plans are defined. Black works in the center of the board while White tries to pressure a slightly weakened right flank of the opponent. **8.b2-c3 g5-h4 9.g1-f2 f6-g5 10.d2-c3 g7-h6 11.c1-d2 h8-g7 12.d4-c5! e7-f6.** White correctly declines the opportunity to tie up the opponent's left flank. After 12...c7-b6 13.c3-d4 b6-a5 14.d2-c3 g7-f6 15.e1-d2 e7-d6 16.c5-e7 f8xd6 17.b4-c5 d6xb4 18.a3xc5 f6-e5 19.d4xf6 g5xe7 20.c3-d4, the center garnishes awesome power. **13.c3-d4 d8-e7 14.g3-f4 e7-d6 15.c5xe7 f6xd8 16.d2-c3 g7-f6.** Not 16...f8-e7? because of the combination 17.f2-g3 h4xf2 18.e3xg1 g5xc5 19.b4xf8, and Black wins. **17.b4-a5 f8-e7.** The exchange 17...f6-e5 would be to Black's advantage: after 18.f4xd6 c7xe5 19.d4xf6 g5xe7 Black would freely introduce backward piece h2 into the game. **18.c3-b4 e7-d6 19.d4-c5!** A daring incursion counts on a beautiful combination. **19...d8-e7?** White does not feel a great danger. Consequently 19...f6-e5 20.c5xe7 e5xg3 21.h2xf4 d8xf6 22.e1-d2 a7-b6! 23.f4-e5 f6xd4 24.e3xa7 g5-f4, and despite the loss of a piece, White achieves a draw. **20.h2-g3! f6-e5**

588



*Diagram 588*

**21.a5-b6!** The rout begins. **21...c7xc3** **22.e3-d4** **g5xg1** **23.d4xd8** **h4xf2**  
**24.e1xg3** **d6xb4** **25.a3xc5** **g1xb6** **26.d8xd2**, and Black holds on to victory.

## Summary

And so, your introduction to a captivating and interesting game has concluded. Many of you already realize that much more must be grasped in order to surmount the heights in checkers.

Which approaches lead to further mastery?

First of all, you should be under the impression that the game of checkers is inexhaustible. Therefore, the study of checkers demands a profound theoretical method of approach which notes the concrete peculiarities found in each emerging position.

Remember that you can become a true master of Pool Checkers only if you thoroughly perfect the art of positional maneuvering and simultaneously acquire an arsenal of diverse tactical weaponry. Preoccupation with just one facet of the creative world of checkers will lead to imbalance and an inability to make a comprehensive appraisal of the position on the board.

You must study special checker literature, analyze matches of famous masters and comprehend their orchestrated plans. I recommend that you master only the concepts and not memorize every exact position. This is totally impractical since the number of possible positions on the sixty four square board numbers in the hundreds of thousands.

Constantly develop your eye for combinations. The best way to do this is to work out as many combinations in your mind as possible, while never touching a piece. By successfully searching out the solution to a complicated combination, you will experience true aesthetic enjoyment along with practical benefits.

Use this method when you study the endgame.

In order to truly master game technique in the concluding stages of the battle, you must have a knowledge of not only standard endgames, but of also the numerous original etudes which include beneficial and practical ideas. Special monographs are devoted to creative etudes, and in addition, etudes are regularly published in periodical checker literature.

Thoughtful and serious work on theory must run parallel with a practical game. A critique of your own matches would be of great use. You should record each match, critically comprehend your own game, and make the appropriate conclusions.

During the game, always try to maintain self control and coolheadedness by not giving in to sudden emotional surges. Remember – not everything turns out right. Every move should be made only after a thorough consideration and reinforced by precise accounts of possible variations.

If there are two equally balanced continuations, then it's best to choose the one that contains a tactical threat. In such a case, the element of surprise may bring success.

Be particularly careful when attacking an opponent's piece. Remember, he can use gained tempo to deliver a counterstrike.

Don't let your attention falter during winning situations, especially in the endgame. A win does not come by itself – it must be achieved. After all, your opponent is searching for any chance to save his game. Complacency in these situations can quickly be replaced by disappointment.

You should work out for yourself a brake system. By planning an ordered move, you don't have to immediately make it. Once more check your calculations and try to convince yourself again of the correctness of your decision. You can sometimes see something at the last minute that you couldn't see during prolonged concentration.

Particular defeats should not be discouraging. You should discover the reasons for these defeats and continue on towards never ending, creative and competitive perfection.

## About the Author

The name of Vladimir Kaplan is well known in the world of checkers as a player who has attained great success and as a prominent theoretician who is an indefatigable popularizer of Pool Checkers and International 100-square Checkers. He is the author and co-author of many books and hundreds of articles dealing with various aspects of the theory of a checker game.

Vladimir Kaplan was born on January 11, 1925, in the city of Gomel. Vladimir became entranced by checkers as an eleven year old who had just moved to Kiev, one of the great checker centers in the U.S.S.R. Even in his youth Kaplan became one of the leading checker players of the city and he inaugurated a series of original ideas on the 64-square board.

During the Second World War Kaplan fought against the Nazis and was wounded four times. After the war, he graduated from the history department of Kiev State University and began working as a journalist. These years are marked by his successful performances in Pool Checker competitions. In 1950 Kaplan became the most powerful checkerist in the Soviet Union. When International Checkers began to be cultivated in the Soviet Union in 1953, Kaplan displayed his uncommon power on the 100-square board.

Kaplan is a long time prize winner of championships in the Soviet Union and in international tournaments. In 1969 Kaplan became the champion of Europe and in 1969 he was conferred the title of grandmaster.

Kaplan has introduced quite a number of innovations into the strategy of International Checkers. His theoretical articles, dedicated for the most part to positional principles, have been published in the Soviet Union, as well as in Belgium, France, Holland, and Yugoslavia. "Vladimir Kaplan is a prominent theoretician of Pool Checkers and International Checkers," writes the Belgian periodical, *White and Black*. "In the highest spheres of checkers he is considered to be the most powerful theoretician in the world."

In February 1977, Vladimir Kaplan emigrated from the Soviet Union. Upon his arrival in America in June of the same year, he immediately joined in the checker life of America. Within two weeks while competing in Atlanta, he won a victory at the National Pool Checker Championships. This success was a starting point for his subsequent victories in American tournaments. In July of 1978, Kaplan became champion of the United States for the second time and repeated this feat in 1979 in Winston-Salem. He also defeated the long time champion of the United States, the international master Karl Smith from Chicago, four times and won a single combat from other premier American players: Elton Williams of Flint, Michigan and Al Barnett of Atlanta, Georgia. In over 300 games played by Vladimir Kaplan in the United States he was defeated just once in three years.

In 1980 Vladimir Kaplan resumed competition on the 100-square board. And on the big board success followed him. Two years in a row, in 1981 and 1982, Kaplan won the title of champion of the United States. After victory in the Panamerican Championship in 1981 in Haiti he took 4th place in the world championship in Sao Paulo, Brazil in 1982 and was awarded the title of International Grandmaster.

This new book, in which Mr. Kaplan reveals the beauty and depth of Pool Checkers, will undoubtedly contribute to popularizing this fascinating game in America.

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