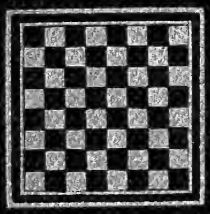
RAMBLES WITH THE SWITCHER



WILLIAM TIMOTHY CALL

RAMBLES WITH
THE SWITCHER

AN OPENING IN THE GAME OF CHECKERS

BY
WILLIAM TIMOTHY CALL

Price, 50 Cents

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PREFACE

There are three classes of checker players: the knownothings, the knowalls, and the doubters. Another way to name these classes is to call them novices, cracker barrel champions, and experts.

The reason for believing that experts may be not improperly called doubters is that they are accustomed to finding old proof upset by new proof. They are eternally searching for holes in proof.

There is, of course, some absolute finality in every position of the pieces the board can show; but the secrets of the mystic squares are guarded by seductive forms of delusion and hallucination. Perhaps it is on this account that the obnoxious pronoun, I, is commonly used in checker diction not as a sign of self-sufficiency but of humbleness.

I have mingled joyously with all three classes of players, and I gladly declare that I consider the game of checkers a fine diversion for those who feel in need of mental recreation. It is said to be a selfish game, not an altruistic pastime. Yes, it is a real game, and lacks many of the intimate delights of a social tea. It is merely a game.

And yet this lowly game puts rewards in the way of its humble devotees that those engaged only in the great affairs of life may wish were theirs. The names of statesmen, warriors, ministers, editors, actors, and other earnest workers may be soon forgotten. Not so the name and fame of a checker player who succeeds in bringing to light something worthy of record in the books and magazines of this pastime. The truth, the facts, in an old checker book can not be ignored in a new book. The name of the worker goes with his findings and is everlasting in his unimportant little world.

It is my intention to wander along selfishly

in these pages, commenting on what happens to attract my attention, and perhaps getting into trouble that another would have avoided. But there seems to be no way to keep out of trouble when one goes along with the Switcher.

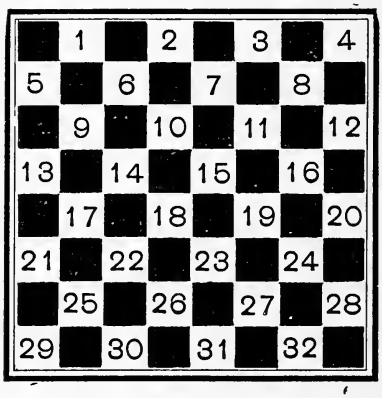
As I know the meaning of the ancient's excuse, "I have not time to write you a short letter, so I write you a long one," my apology for making a checker book with more words than figures is found in the title I have chosen.

W. T. Call.

New York,
February, 1916.

THE NUMBERED BOARD

BLACK



WHITE

RAMBLES WITH THE SWITCHER

CHAPTER I

11–15

In his "Guide to the Game of Draughts," a fundamental book, London, 1800, Joshua Sturges did not say: "It is generally better to keep your men in the middle of the board than to play them to the side squares, as in the latter case one half of their power is curtailed."

That remark was made by George Walker, who prepared a rearranged edition of Sturges's Guide, which was published in London in 1835, and reprinted in New York ten years later.

Walker was the author of several popular works on chess, and he confirmed his advice to checker players by adding: "If you are a chess player you will do well to compare the draughts in their march and mode of maneuvering with the pawns at chess, which, as well as the bishops or other pieces, are seldom so strong on the side squares as in the center of the board."

The analogy in imaginary and the reasoning is fallacious, but the idea thus set up in this "new edition of Sturges's Guide" has been grasped eagerly as an established principle — a kind of general guide to correct play. This popular notion has had a pernicious effect on novices and superficial observers. Not only has it been adopted as oracular in scores of books on indoor games and pastimes since Walker's Sturges appeared, but it has been ingeniously extended for the enlightenment of the general reader. Following is a sample from one of the numerous catchpenny writers: "At the beginning of a game it is better to

play your men toward the middle of the board, in the form of a pyramid, than to play into the side squares, because a man at the side can only move in one direction, and consequently loses half its power."

This has the ring of genuine checker logic, and the pyramid idea seems to be regarded as a treasure trove by the compilers of handbooks of the popular order. Checker architecture, however, is a branch of learning that does not appeal to the calloused imagination of the practiced player. It is true he finds a certain sort of strength and beauty in exposed rows, and especially in diagonal lines of force, but he does not seem to have developed a pronounced taste for pyramids. The power of the point that "a man at the side can only move in one direction" is also not felt by the practical player, because he is unable to ignore the fact that the man at the side is not exposed, and consequently loses half his danger, so to say.

Experts of the present day, as well as those

of other times, regard 11–15 as the dominant starting move. More openings with titles come from 11–15 than from the six other initial moves combined. On the other hand, 11–15, being orthodox, got the bulk of the attention in the records of the last century. Ordinary players were thus able to learn the easiest defenses against that well-nigh universal starter, and experts, particularly in the last quarter of the past century, found it worth while to dig into the possibilities of the unpopular starters. This naturally led to the modern method of broadening the field of play by means of what is known as the " two-move restriction," which became general at the beginning of the present century. Broadening by restricting is not here a contradiction in terms, as the contestants are required to choose a starting move for the black pieces and a reply for the white pieces by lot. Since there are seven black starters and seven white replies, there are forty-nine two-move openings; and the players are restricted to the opening

they get by each drawing his move, say, from a hat. Two of these forty-nine openings, 9–14, 21–17 and 10–14, 21–17, are rejected, because each at once causes the loss of a piece without any compensation in position.

The late Richard Atwell, whose genius was singularly sensitive to the rare beauties of the board, advocated in his "Scientific Draughts," 1905, a three-move restriction in starting a game on these grounds: "After all unsound openings have been eliminated, it will be found that there are 218 absolutely sound openings, containing treasures compared with which all present published play pales into insignificance."

When the game of checkers has reached the point where a three-move restriction is demanded, I think it will be found that the "218 absolutely sound" openings can produce little positively sound play that has not found its way into the records of the pastime. How to separate the sheep from the goats is the chief concern of the checker student of to-day,

struggling with the vast array of facts he has inherited. The old-style names attached to openings continue to be used, and are not likely to be entirely discarded, as the main body of checker literature has heretofore been arranged under those heads.

In the "Draughts Pocket Manual" of J. G. Cunningham, about 1896, the following curious observation concerning these old-style titles is made: "It is noteworthy that no opening has been named after a player or supposed inventor, and this is in marked contrast to the sister game of chess."

Possibly this somewhat suggestive remark may be helped by adding that in checkers the term "authorities" is preferred to that of "masters," whereas in chess circles the word "master" is in common use. The records of the game of checkers are of peculiar importance, because each move is a fixed fact that stands for what it is worth. There is no retreat for a man until he has become a king. The two great mental pastimes are so dis-

similar in strategy and tactics that they seem to draw on different sets of faculties, and the grand facts in checkers have little in common with the grand conceptions in chess.

One of the most significant titles in checker nomenclature is "The Switcher."

CHAPTER II

11–15, 21–17

THIS is the Switcher opening, 11–15, 21–17. It is the Switcher opening proper — but not complete, as discussed in the next chapter.

It is the invention of a truly great checker player, James Wyllie, the famous "Herd Laddie," who flourished during the last half of the nineteenth century. It is generally regarded as an "invention" of his because Wyllie worked out and demonstrated its practical worth. He did it for his own use as a professional checker player. In 1881 he issued a pamphlet, commonly known as Wyllie's Switcher book, in which he gave 106 variations of play and the twenty games of his match with Robert Martins in 1880 to settle

a great Switcher controversy. It is customary, in referring to the origin of this singular title, to tell the story in Wyllie's own words, which are in his preface as follows:

"The 'Switcher' was so named by my esteemed and dear old friend, Mr. George Wallace, of Glasgow; and it was not inappropriately titled, for with that weak and apparently silly opening I have 'switched' and perplexed many an eminent player — especially before publishing the match games played with Mr. Martins in 1864. Indeed, I have probably won more games by this particular opening than by any other opening upon the board."

It is interesting to speculate on Wyllie's reasons for calling the Switcher an "apparently silly opening." He seems, however, to make the meaning clear enough in a paragraph in his preface acknowledging the receipt of analysis of the opening sent to him by distinguished players. He naïvely says: "I had resolved to show that the game was thoroughly sound and safe for White, and to point

out some of the weak points of Black, but most of the MS. sent unfortunately pointed the other way, and had thus to be reluctantly kept out." This means, of course, that Wyllie's favorite way of continuing the white side of the Switcher is a narrow and difficult course to follow. But it is axiomatic in checkers that a hard draw is more likely to lead an opponent astray than an easy draw, and therein lies the charm of Wyllie's Switcher methods.

From the foregoing remarks the novice may get at the practical meaning of two terms constantly used by checker players and commentators, and often, very often, abused — the words "strong" and "weak." The principle Wyllie regarded as of first importance in play is to "Keep the draw in sight." If, then, as universally conceded, 11–15 is a strong starting move, it is so partly because it is a safe aggressive move, but chiefly, I think, because it is known that White then has a more difficult problem to keep the draw in sight than Black has. Thus it is that three of the

replies to 11–15, namely, 21–17, 22–18, and 24–19, have been conceded to be inherently weak. But that strong and weak are after all only relative terms, at times thoughtlessly used, is found in the fact that so long as a player *knows* how to keep the draw in sight, a weak move is as strong as a strong move that can not force a win. As in the case of Wyllie and his "silly" 21–17, experts win many games by means of so-called weak moves. A weak move is not to be confounded with a losing move, nor a strong move with a winning move.

There is likely to be no protest against the assertion that the Switcher opening has caused more controversy than has any other opening in the game of checkers. Contention on contention, opinion of opinion, proof against proof, have been appearing in print for more than half a century, and the bottom of the white defense has not yet been unmistakably established. Furthermore, the Switcher opening is apt to lead to especially long games.

In Passey's " ABC of Draughts," an unusually interesting handbook, Brisbane, 1906, which Robert Mar, champion of Australia, helped to produce, a Switcher game of 228 necessary moves, Richardson vs. Durgin, is reproduced from the Boston *Post* with the remark that it is perhaps the longest game on record.

On one Switcher matter there is unanimity, as shown in the common saying among advanced students of this opening: " The Switcher will not play itself." This has direct reference to the defense, the white side of the Switcher, and means that those who play it must know how to play it, and can not rely on what they may think they see.

The defense discussed in these pages is not the course most in favor among experts.

CHAPTER III

11–15, 21–17, 9–13

THIS is the Switcher opening complete, 11–15, 21–17, 9–13. These moves are often made in the reverse order, 9–13, 21–17, 11–15.

It is understood among players that when one speaks of the Switcher these three moves are the subject. The reason for this is succinctly given in Kear's "Encyclopædia of Draughts" thus: "This (9–13) must be played in order to take advantage of White's admitted weakness."

That does not mean that 9–13 is the only sound continuation for Black in the Switcher opening, but that it is the strongest — that is, leads to more dangers and difficulties for White than would any other available move.

There are other good moves for Black, but in comparison with 9–13 they are "weak," as they allow White to at once neutralize the strength of the opposing side, and force the play into easier lines for White than those of the powerful attacks of the Switcher opening complete.

It is the grip Black's piece on 13 has on White's pieces in the single corner region that causes the fundamental weakness of the defense. Black soon compels White to play 25–21, and then the confined state of the pieces, with the inevitable "elbow," is seen. White must "loosen up" by an exchange, and this is usually done by making the 17–14 cut at the earliest opportunity consistent with safety.

The parting of the Switcher ways starts from the complete opening, 11–15, 21–17, 9–13.

CHAPTER IV

11–15, 21–17, 9–13, 25–21

In choosing the last move for White, 25–21, we ignore six other moves. But if 17–14, Black gets a piece for nothing. If 24–19, Black gets two for one on his next play. If 22–18, Black shatters the defense. If 23–19, Black plays 5–9, and the game runs into what is named the "Laird and Lady Refused," a loss for White, which may be found carried out in detail in "Lees's Guide."

As to 24–20, instead of 25–21, there is contention. It has had but one prominent advocate, A. B. Scott, winner of a recent Scottish Championship Tourney. Whether it will prove to be a good defense is not matter for

discussion here. The opinion of H. F. Shearer, as given in his "Studies of the Two-Move Openings," 1912, is as follows: "If answered by 15–19, followed by 5–9, I can find nothing but a Black win." This makes the play from the start run thus: 11–15, 21–17, 9–13, 24–20, 15–19, 23–16, 12–19, 25–21, 5–9, and we have the situation brought about by transposition of moves in his "Modern Draughts Handbook," 1912, thus: 9–13, 21–17, 5–9, 24–20, 11–15, 25–21, 15–19, 23–16, 12–19 (the situation), 27–24, 10–15, 30–25, 8–12, 32–27, 7–10, 20–16, 9–14, 16–11, 12–16, 11–7, 2–11, 27–23, 6–9. Black wins.

The Scottish Championship Games, annotated by James Ferrie, given in the Glasgow *Weekly Herald* in the early part of 1911, show more analysis of the 24–20 defense than I have found elsewhere. In succeeding issues of that newspaper, beginning with May 4, 1911, A. B. Scott discusses some of the points of the contention. The opinion of the majority of experts up to the present time is

that 24–20 as the fourth move of the regular Switcher opening is not a good defense.

As to 23–18, the final alternative for 25–21 as the fourth move, we have an historic bone of contention. This move is known in Switcher controversy as "23–18 right away," to distinguish it from 23–18 two steps farther on — another bone. The 23–18 right away move is one of the most fascinating counter attacks of the game of checkers. There is plenty of published play on it to be found in the books, magazines and checker columns of the last fifty years. Demonstrated to be a loss, rehabilitated for the draw, rejected as worthless, lauded for its winning possibilities, it periodically comes up for serious attention. A few years ago I compiled the best play for a draw found in print, and finally marked it "N. G. for me," because I observed that even if Black can not force a win, he can drive White into narrow and rocky paths that have not been cleared up at certain dangerous points. I would, however, choose 23–18

rather than 24–20 for a defense, perhaps because I have more analysis to refer to on the former than on the latter defense.

The reason 25–21 is used in these pages as the fourth move is that it has both practical and theoretical backing. Its practical worth is based on the fact that the bulk of published play is on this move, and that it bears the stamp of authority from the greatest players and wisest analysts. Its theoretical worth is based on one of the most important general principles of checkers — the waiting move. By 25–21 White waits for Black to commit himself to some one way of continuing the attack. Furthermore, White is sure to be forced to go 25–21 before long, and no advantage in delaying that move has been found.

CHAPTER V

11–15, 21–17, 9–13, 25–21, 15–19

In place of the 15–19 move, now to be discussed, Black has three strong alternative moves, 8–11, 5–9, and 6–9, and two weak ones, 7–11 and 10–14. The weak moves are not considered worthy of special attention by analysts, as they allow White to assume the attack, or at least to get equal attacking power.

In Frank Dunne's "Draughts Praxis," 1905, a note says that 15–19 at this point is a variation that was favored by William Strickland, projector of the "British Draughts Player," 1883. Mr. Dunne adds: "I adopted this move with success in one of the English Championship Tourneys, and consider it a

good line for Black, though it has not been much in evidence of late."

The line is practically ignored in the books. But the 15–19 cut is a move that the player having the white side of the Switcher is obliged at various stages to carefully consider, as it is apt to leave him a "ragged" game in some methods of conducting the white forces. Black is on the watch early and late for an advantageous moment to "dyke it," as the effect of the 15–19 cut is commonly described.

The chief interest in this cut at the point under consideration lies in the fact that the inventor of the Switcher, the great Wyllie himself, was beaten by it in the early '70's at Bristol, England, by William Lea. That lost game seems to have made a deep impression on Wyllie, for nearly twenty years later, while on tour in Australia, he spoke of it feelingly, as recorded in the *International Draughts Magazine* for July, 1889. The game is to be found in the *Bristol Draught Player* for January, 1873. It was reproduced in Gould's

" Important Matches," 1888, as one of the " remarkable games " selected by J. A. Kear, senior, for that work. No draw for White is there shown or suggested, the only comment being: " This is the only game won off Wyllie during his visit to Bristol in 1872." Here is the complete game:

Lea's move: 11–15, 21–17, 9–13, 25–21, 15–19, 24–15, 10–19, 23–16, 12–19, 17–14, 6–9, 22–18, 8–11, 27–24, 11–15, 18–11, 7–16, 24–15, 9–18, 29–25, 5–9, 26–22, 4–8, 32–27, 16–19, 27–24, 2–7, 24–20, 19–23, 28–24, 23–27, 24–19, 27–32, 31–27, 32–16, 20–2, 18–23, 22–18, 23–27, 25–22, 27–31, 21–17, 31–27, 17–14, 1–5, 15–10, 8–11, 2–7, 11–15, 18–11, 9–25, 30–21, 27–23, 7–2, 23–18, 10–6, 18–15. Lea won.

This game was, however, overhauled in 1902 in some of the newspaper checker columns, notably in the Newark, N. J., *Sunday Call* and the Glasgow *Weekly Herald,* with J. H. Robinson and F. W. Slade among the principal contributors. The conclusion

reached was that the ending allows a draw by playing 14–10 instead of 15–10, the twelfth move from the last in the game won by Lea, and that 28–24 instead of 29–25, the twentieth move from the start, leads to a good draw for White. But no mention seems to have been made of the way Wyllie himself thought the ending could be drawn. Wyllie's proposed draw was given by him as a problem on the front page of the *Bristol Draught Player* in the number in which the game appeared. It starts with the next to the last move in the lost game. That is, instead of 10–6, 18–15, Black wins, Wyllie proceeds to draw this way:

11–7, 13–17, 21–14, 18–9, 10–6, 3–10, 6–1, 10–15, 1–6, 9–13, 6–10, 15–18, 10–14, 18–22, 2–6, 22–25, 6–10, 25–29, 10–15, 29–25, 15–18, 25–21, 18–22 (note the situation), 13–9, 22–18, 9–6, 18–22, 6–2, 14–10, 5–9, 10–6, 9–13, 6–10, 21–17, 22–18. Drawn.

The *Bristol Draught Player* refers to this problem as "fine." There is not a better

illustration than this instance in the whole career of the Switcher to show the uncertainty of proof in the game of checkers. The eighth move from the last in the above proof of the draw is 6–2. But 6–1, in place of 6–2, wins. In a word this situation is a phase of the most discussed ending the board has produced, and one of the most delicate. It is a phase of "Third Position," a checker classic. The clearest account of the history of "Third Position," and the largest amount of detail play I have come across in one place, is in Passey's "ABC of Draughts," in which Robert Mar claims an improvement on the famous Avery solution by a saving of sixteen moves.

It may now be remarked as an aside that 11–15, 21–17, 9–13, 25–21, 15–19 sometimes gets the byname of the Dyke-Switcher or the Switcher-Dyke. This has given rise to one of the minor contentions of the Switcher opening, notorious for its numerous controversies. On the one hand it is claimed that Dyke-

Switcher is the correct title because the resulting play is of the same general character as that of the regular Dyke formations. On the other hand, it is insisted that the Switcher opening actually has been established by 11–15, 21–17, 9–13, 25–21, and that as 15–19 now "dykes it," the opening should be known by the secondary title of the Switcher-Dyke.

There is no dispute, however, on the point that after all the play's the thing.

CHAPTER VI

11–15, 21–17, 9–13, 25–21, 8–11

The 8–11 move in the standard way of continuing the attack of the regular Switcher, although 5–9 and 6–9, as appears farther on, are important alternatives.

It is the practically unanimous opinion of authors, analysts, and great players that White's best answer to this 8–11 move is the 17–14 cut. In fact what may be called the regular historic orthodox Switcher opening is completed by that series of moves, thus: 11–15, 21–17, 9–13, 25–21, 8–11, 17–14, 10–17, 21–14. Black now has the power to drive White into many situations where nothing but carefully memorized play is of avail for the draw. But there is no way for White to keep

out of discouraging difficulties by any style of defense from the very start of the Switcher opening. Every way has been tried by the best players, and it has been found that White has nothing better than a choice of difficulties — all due to Wyllie's original " silly " move.

In the situation before us, 11–15, 21–17, 9–13, 25–21, 8–11, White has six ways to invite trouble besides the orthodox 17–14. Of these the 23–19 move is the established loss (here advanced two steps) referred to in Chapter IV as the " Laird and Lady Refused." The 29–25 and 24–19 moves have been abandoned by modern analysts as hopeless. The 24–20 move is an unknown quantity that seems to have no bearing on White's fundamental weakness in the single corner region. The 23–18 move, like the " 23–18 right away " of Chapter IV, is at least very unsatisfactory when the published play is collated for the purpose of completing the White defense. The chief trouble with it seems to be that in unsnarling one tangle another is created. As

to whether 26–23 or 27–23 is the correct follow-up move for the 23–18 Switcher play has been the subject of much contention.

The 17-14 move, referred to above, is standard at this point, and, quoting from the "Modern Draughts Handbook," "Black has the stronger side, but by way of compensation White can lead the play into very intricate positions, where a false step brings disaster to either player." Also it is worth remembering that this move may lead to a situation that was the subject of the greatest controversy in the history of the game of checkers.

The 30–25 move is the one used in the succeeding pages.

CHAPTER VII

11–15, 21–17, 9–13, 25–21, 8–11, 30–25

THE reason I have chosen this 30–25 highway for these rambles is twofold.

First, because it has been pronounced by practically all explorers as safe — although declared to be inferior to the 17–14 route in drawing strength and winning possibilities.

Second, because it is another waiting move (25–21 being the preceding waiting move) at a point where a waiting move seems logical.

But as logic and polemics have no real power in the game of checkers, where nothing but reality counts, the reader must make his own decision as to whether this 30–25 highway is worth while. I do not know, and others much better informed than I am say they do not

know. As a matter of fact, so little is really known about the positive outcome of checker openings that the charm of the thing seems everlasting. If established play would only stay established, the board could be conquered in reasonably finite time. That is the legitimate object of checker scientists, but the absorbing purpose of the practitioner is to win. The human factor is so dominant that the hope of conquering the board is long deferred. Why this is so I find made plain in a casual remark of the editor of a checker department in a Scottish newspaper that has been for more than a generation a repository for the findings of critics and analysts. In reply to a question by a correspondent, the editor said that it is "almost impossible to get the critics to stick to a line of play in order to exhaust it." Who that has interested himself in getting to the bottom of a course of play has not had a similar experience?

CHAPTER VIII

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8

THE transposition of moves in the early continuations of an opening is sometimes a puzzling matter, requiring careful scrutiny to avoid being misled. To attempt to explain step by step how a situation may be reached in two or more different ways is apt to lead to confusing debate. These remarks are desirable here, as they may fit in at various points as we stroll along.

The moves given at the head of this chapter produce a combination that in all respects is very strong for Black. If White proceeds with 17–14, on the principle that this cut should be made early in order to "loosen up," Black could get a conceded win thus: 17-14,

10–17, 21–14, 6–10, 25–21, 10–17, 21–14, 15–18, 22–15, 11–18, 29–25, 13–17. This play has been pointed out by various authorities, particularly by the Pittsburg *Dispatch,* from which it was reproduced in the *British Draughts Clipper* for January and February, 1914.

The accepted answer to the last move, 4–8, at the head of this chapter, is 24–19, 15–24, 28–19. Then Black has four distinct lines of attack, each of which will be considered in these pages — namely, 11–16, or 11–15, or 10–14, or 5–9, treated respectively in Chapters IX, X, XI, XII.

For the present, in order to clear up matters for the play in the next chapter, we will glance at the 11–16 attack, although the moves here given are there repeated.

Starting all over again, then, we have: 11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19, 11–16, 22–18, 13–22, 26–17, 8–11, 17–14, 10–17, 21–14, 16–20, 25–21. Now the Switcher opening is converted into a

famous situation that belongs by priority to the Second Double Corner opening. For instructive but discouraging notes on this situation (the essential play, however, being reproduced in the next chapter) the reader is referred to "Lees's Guide," Second Double Corner opening. The identical situation here attained is there reached in this way: 11–15, 24–19, 15–24, 28–19, 8–11, 22–18, 11–16, 25–22, 16–20, 22–17, 9–13, 30–25, 13–22, 26–17, 4–8, 17–14, 10–17, 21–14, 8–11, 25–21.

It is necessary as before remarked, to remember that the game of checkers often permits a different order of moves or a general shifting of the play to get a particular position. In other words, the various ways of arriving at the same point must be understood as a matter of acquired knowledge, gained by observation and experience. No one has yet found a way to give understanding to a lazy intellect. Thus the last six moves of the play at the beginning of the preceding paragraph, namely, 8–11, 17–14, 10–17, 21–14, 16–20,

25–21, are sometimes juggled thus: 16–20, 17–14, 10–17, 21–14, 8–11, 25–21. The purpose of this chapter, however, is to show that Black is not obliged to allow either of these transpositions, but may continue the attack in an entirely different way. That is, instead of the Second Double Corner line introduced by the 8–11 or 16–20 transpositions, Black may choose (but seldom does) to play 10–14. Then the game from the beginning may run as follows:

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19, 11–16, 22–18, 13–22, 26–17, 10–14 (instead of 8–11 or 16–20), 18–9, 5–14, 17–10, 7–14, 25–22, 8–11, 29–25, 6–10, 22–18, 1–6, 18–9, 6–13, 25–22, 3–7, 22–18, 16–20, 18–15. Drawn.

That is the way the Switcher was played in one of the games of the Jackson-Smith match for the championship of England. The games of that match, with the play in the above game carried out to the finish, are given in the now

somewhat scarce Jackson-Smith Match Games pamphlet, 1886, and also in Gould's "Important Matches," 1888, in the Smith-Jackson section.

CHAPTER IX

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19

THIS is the main road of the Switcher opening chosen for these pages, all that has been done up to this point being preparatory. We shall go on to the end in this chapter by the 11–16 route, from the start, as follows:

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19, 11–16, 22–18, 13–22, 26–17, 8–11, 17–14, 10–17, 21–14, 16–20, 25–21, 6–9, 29–25.

We have now reached a "landing." In the present instance the landing proper is reached in twenty moves, but two more moves (6–9 and 29–25) are attached, because it is there that the routes begin to diverge. In most

games of checkers there is a more or less distinct landing somewhere, usually not less than ten or more than twenty steps from the start, that is ordinarily attained by an effort of the memory.

Not only on account of the transpositions of moves in the actual play but also on account of the possibly different sets of moves, the science of the game of checkers (as distinguished from the art) seems to lie in the comparatively early stages. Give a proficient the landing he seeks, and he confidently trusts to his art to do the rest, with or without the aid of conscious memory. At the International match in Boston, 1905, I asked one of the American team what would happen in case the leader of the Scottish contingent, Richard Jordan, reached a landing he had never before seen. The reply was: "Oh, if there is anything there he will find it." The continuations of the play from the landings in these pages are not discussed in detail. Nothing but authentic published play, by good

authorities, is used in these continuations; and this means merely that if it is faulty at any stage I have not succeeded in finding the improvement or correction in the books and magazines I have examined. It is to be remembered that we are strolling with the Switcher, not analyzing.

From the above landing, then, there are two main routes, beginning with 1–6 or 11–16, marked here X, Y, and running respectively as follows:

X

1–6, 31–26, A–9–13, 14–9, 5–14, 18–9, 6–10, 32–28, 11–15, 19–16, 12–19, 23–16, 10–14, 9–5, 2–6, 28–24, B–7–10, 16–12, 15–19, 24–15, 10–19, 25–22, 6–9, 5–1, 19–24, 27–23, 24–27, 1–6, 27–32, 22–18, 32–27, 26–22, 27–31, 22–17. Drawn. The ending is credited in "Lees's Guide" and other standard works to J. Ferguson.

A–11–16, 25–22, 7–11, 19–15, 16–19, 23–7, 3–19, 14–10. Drawn. As played by W. R.

Barker vs. R. D. Yates. A continuation may also be found in Gould's "Important Matches" in the section devoted to the Smith-Jackson games.

B–6–10 (or 7–11, 16–7, 3–10, 26–23, 13–17, 5–1, 15–18, 24–19, 10–15, 19–10. Drawn, in Kear's "Encyclopædia"), 5–1, 14–17, 21–14, 10–17, 25–21, 15–18, 21–14, 7–11, 16–7, 3–17, 26–23, 18–22, 24–19, 22–26, 23–18, 26–31, 27–23, 31–26 (or 31–27, 19–16. Drawn), 18–14, 26–22, 14–9, 22–26, 9–5, 20–24, 1–6, 24–27, 6–9, 27–31, 23–18, 31–27, 19–15, 26–22, 18–14. Drawn, by J. Ferguson, in "Lees's Guide."

Y

11–16, 31–26, 7–10, 14–7, 3–10, 26–22, 2–7, 18–15, A–9–13, 15–6, 1–10, 32–28, 7–11, 22–18, 10–14, 18–9, 5–14, 25–22, 13–17. Drawn, by J. McAteer, in "Lees's Guide."

A–9–14, 15–6, 1–10, 32–28, 5–9, 22–18, 9–13, 18–9, 13–17, 21–14, 10–17, 25–21, 17–22, 19–15. White wins, by J. McAteer, in "Lees's Guide."

The way of playing the Switcher shown in this chapter is, I think, the most difficult defense occurring in the courses of play selected for these pages. The fact that "the Switcher will not play itself" must be borne in mind at all times, and those who would avoid this defense by turning to some other route in the early part of the game will find no royal road ahead of him.

CHAPTER X

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19 (CONTINUED)

THE 11–16 attack at this point has been considered in the preceding chapter and the 11–15 attack at this point is the subject of this chapter. From the start:

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19, 11–15, 17–14, 15–24, 27–20, 10–17, 21–14, 8–11, 32–28.

The last move, 32–28, is a waiting move, and White has now reached a landing. From this landing there are two main routes, beginning with 12–16 or 6–10, marked here X, Y, and running respectively as follows:

12–16, 22–17, 13–22, 25–18, A–6–10, 29–25, 10–17, 25–21, 1–6, 21–14, 16–19, 23–16, 6–10, 28–24, 10–17, 26–22, 17–26, 31–22, B–2–6, 18–14, 6–10, 22–17, 10–15, 17–13, 15–18, 13–9, 18–23, 9–6, 23–27, 6–2, 27–31, 24–19, 31–26, 14–10. Drawn, in Gould's "Important Matches," Smith-Jackson section.

A–6–9, 31–27, 1–6, 29–25, 9–13, 25–21, 6–9, 28–24, 13–17, 24–19, 17–22, 26–17, 9–13, 19–12, 13–22, 14–9, 5–14, 18–9, 22–26, 21–17, 26–31, and the following continuation by W. Taylor is given in the "British Draughts Player," Switcher opening, Exercise No. 6: 17–13, 31–24, 9–6, 2–9, 13–6, 11–15, 6–2, 7–10, 23–19, 3–7, 2–18. Drawn. In the Smith-Jackson match the ending was lost by White, beginning with 27–24 instead of 17–13, as follows: 27–24, 31–26, 23–19, 11–15, 19–10, 7–21, 9–5, 26–22, 20–16, 22–18, 16–11, 18–15, 11–8, 15–11, 8–4, 21–25, 5–1, 25–30, 1–5, 30–26, 5–9, 26–23. Smith won.

B–5–9, 24–19, 2–6, 22–17, 9–13, 17–14, 6–10, 16–12, 10–17, 12–8, 3–12. Drawn, in Smith-Jackson match.

Y

6–10, 25–21, 10–17, 21–14, 1–6, 29–25, 11–15, 23–18, 7–11, 14–10, 13–17, 22–13, 15–29, 10–1, 29–25, 1–6, 2–9, 13–6, 5–9, 6–1, 25–30, 26–23, 9–14, 1–6, 30–25, 6–9, 14–17, 23–18, 17–21, 9–14, 25–22, 18–15, 11–18, 14–23, 21–25, 23–26, 22–17, 20–16, 12–19, 26–23. Drawn, in Smith-Jackson match.

Returning to the landing, instead of the 12–16 or 6–10 lines, the following was suggested by W. Taylor in the "British Draughts Player" as giving Black a strong end game: 13–17, 22–13, 6–9, 13–6, 2–27, 31–24.

CHAPTER XI

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19 (CONCLUDED)

The 11–16 and 11–15 attacks at this point have been treated in the two preceding chapters. The 5–9 attack belongs in the next chapter, where 5–9 is played four steps earlier than here. In the next chapter a landing is reached from the start thus: 11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 5–9, 17–14, 9–18, 23–14, 10–17, 21–14, 4–8, 24–19, 15–24, 28–19. That landing, if treated in this chapter, would be reached thus: 11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19, 5–9, 17–14, 9–18, 23–14, 10–17, 21–14. The landing is more conveniently discussed in the next chapter, because there, on account of the trans-

position of moves, an interesting branch comes in.

Here is a good place to say that instead of the 11–16, 11–15, and 5–9 attacks, there is 10-14 to be looked at. That attack is seldom adopted, but it is not to be disregarded on that account. It runs from the start thus:

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 4–8, 24–19, 15–24, 28–19, 10–14, 17–10, 6–24, 27–20 (a landing), 12–16, 32–27, 8–12, 27–24, 7–10, 22–18, 5–9, 24–19, 3–7, 19–15, 10–19, 18–14, as played by Banks and Horr in the Second American Tourney, 1912. Horr, playing White, lost that game, which is accounted for in the Tourney book in these words: "Lost through too much effort to win." The continuation of the game as played is as follows: 9–27, 31–8, 16–19, 8–3, 19–23, 3–10, 23–30, 10–15, 2–7, 15–18, 13–17, 21–14, 30–21, 18–22, 1–5, 22–17, 7–10, 14–7, 21–14, 7–3, 14–10. Banks won.

CHAPTER XII

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 5–9

Now the 17–14 cut to "loosen up" may be taken at once thus: 17–14, 9–18, 23–14, 10–17, 21–14, 4–8, 24–19, 15–24, 28–19, thus reaching the landing referred to in the preceding chapter as belonging in this chapter.

The route from this landing, as played in the Smith-Jackson match, goes this way:

11–16, 27–23, 16–20, 32–27, 8–11, 22–17, 13–22, 25–18, A–11–16, 29–25, 1–5, 26–22, 6–9, 25–21, 7–10, 14–7, 3–10, 18–15, 10–14, 15–10, 14–18, 22–15, 9–14, 15–11, 14–18, 23–14, 16–32, 10–7, 20–24, 14–10, 32–27, 7–3, 27–23, 3–8. Drawn.

A–6–10, 29–25, 10–17, 25–21, 11–16, 21–14, 7–10, 14–7, 3–10, 26–22, 2–6, 22–17, 6–9, 17–13, 1–6, 18–15, 10–14, 15–11, 14–18. Drawn.

By referring to the landing that is the subject of this chapter it is seen that 4–8 has been played. Instead of that move Black might try 12–16. In that case the play from the start would be: 11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 5–9, 17–14, 9–18, 23–14, 10–17, 21–14, 12–16. That is, in fact the way R. Home with the black pieces won the Switcher from Robert Martins, Wyllie's worthy old rival. The continuation of this singular game is given in Gould's "Important Matches" in the "miscellaneous" section thus: 26–23, 6–10, 14–9 (with a footnote saying, "an unpretending trap; 16–19 now would lose"), 16–20, 9–5, 4–8, 23–18, 8–12, 25–21, 13–17, 21–14, 10–26, 31–22, 7–10, 29–25, 2–6, 25–21, 6–9, 21–17, 9–13, 18–14, 11–16, 14–7, 3–10, 27–23, 20–27, 23–18, 15–19. Home won.

As there is no comment on this game that I have seen, the reader may find it desirable to avoid Martins's 26–23 reply to 12–16 in order to mark out a draw course for White.

CHAPTER XIII

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 6–9

As in the previous chapter, where 5–9 was played, the 17–14 cut is now in order. The landing is reached from the start thus:

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 6–9, 17–14, 9–18, 23–14, 10–17, 21–14, 4–8 (for 1–6 see next chapter), 24–19, 15–24, 28–19.

From this landing there are three main routes, beginning with 2–6, or 11–16, or 1–6, marked here X, Y, Z, and running respectively as follows:

X

2–6, 25–21, 11–16, 27–23, 7–10, 14–7, 3–10, 22–18, A–8–11, 18–14, 10–17, 21–14, 13–17, 29–25, 17–21, 25–22, B–11–15, 19–10, 6–15,

14–9, 5–14, 22–18. Drawn, by Brown vs. Wyllie, in *Draughts World,* May, 1901.

A–6–9, 29–25, 9–14, 18–9, 5–14, 25–22, 8–11, 22–18, 1–5, 18–9, 5–14, 26–22, 10–15, 19–10, 11–15, 10–7, 16–19, 23–16, 12–19, 7–3, 14–18, 3–7, 18–25, 7–11. White wins, in *Draughts World,* May, 1901.

B–21–25, 22–18, 25–30, 19–15, 6–9, 15–8, 16–19, 23–16, 12–19, 8–3, 30–23, 14–10, 23–7, 3–10, 19–24. Drawn, in *Draughts World,* May, 1901.

Y

11–16, 27–23, A–1–6, 22–18, 7–10, 14–7, 3–10, 25–21, 8–11, 29–25, 10–14, 18–9, 5–14, 26–22, 16–20, 22–18, 6–9, 19–15, 11–16, 15–10, 16–19, 23–16, 12–19, 18–15, 19–23. Drawn, in *N. Y. Clipper,* Vol. 50, Game 8.

A–2–6, 25–21, now same as X after four moves.

Z

1–6, 27–23, 13–17, 22–13, 6–9, 13–6, 2–27, 32–23, 11–16, 25–22, 16–20, 31–27, 8–11, 22–18, 11–16, 29–25, 7–10, 26–22, 10–14, 18–9, 5–14, 25–21, 3–7, 22–18, 7–10, 18–9, 10–14, 19–15, 16–19. Drawn, by F. Tescheleit, in *Draughts Players' Quarterly Review,* March, 1890.

CHAPTER XIV

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 6–9 (CONCLUDED)

THE reason for making a new chapter here is that Black "holds back" his 4–8 move so long that a different species of game seems to be in progress. But by comparing the main continuation below with Z of the preceding chapter it will be seen to be the same play — a rather striking example of transposition.

From the start we have:

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 6–9, 17–14, 9–18, 23–14, 10–17, 21–14, 1–6 (4–8 is given in the preceding chapter), 24–19, 15–24, 28–19, making a landing.

Continuation: A–11–16, 27–23, 13–17, 22–13, 6–9, 13–6, 2–27, 32–23, 7–10, 25–22, 4–8.

Drawn, by L. P. Puterbaugh, in "Lees's Guide."

A–6–10, 25–21, 10–17, 21–14, 2–6, 27–23, 6–10, 29–25, 10–17, 25–21, 11–15, 21–14, 15–24, 32–28, 24–27, 31–24, 7–10, 14–7, 3–10, 23–18, 10–14. Drawn, in *Draughts World,* June, 1906.

CHAPTER XV

11–15, 21–17, 9–13, 25–21, 8–11, 30–25, 3–8

EXACTLY the same combination may be obtained this way: 11–15, 21–17, 9–13, 25–21, 7–11, 30–25, 3–7. That is, the last three moves in the first case are 8–11, 30–25, 3–8; in the second case, 7–11, 30–25, 3–7. This is a simple matter — that 8–11 followed by 3–8 is the same as 7–11 followed by 3–7. But the shifting of the pieces in this fashion is much more likely to mislead than the ordinary transposition of moves, such as, for instance, 8–11, 30–25, 5–9 transposed in 5–9, 30–25, 8–11. Shifting and transposition may be combined — 5–9 followed by 9–14 by 6–9 being the same in effect as 6–9 followed by 9–14 by 5–9, although in one case the piece on 5 lands

on 14 while in the other the piece on 6 lands on 14. It is not necessary in checker books to call attention to elementary matters of this sort every time they come up.

No play has been found by me on the situation produced by the moves in the chapter heading above. Doubtless it has been examined many times by experts, and found undesirable. It would be an excellent thing for students if authors would give a few moves of the continuation in cases of this kind, as it would save the investigator a lot of time in fixing on the proper course to take. True enough, authors and analysts may not be expected to demonstrate the effect of every variation of play, but it is a principle well known to advance players that a weak attack needs a strong defense, and that a good loser is a dangerous move to meet. In the present instance it is doubtful whether a five-minute examination (the time allowed in match play) of the situation by half a dozen experts working independently would result in the best

course for White being unanimously selected. So much inevitably lies below the surface in checkers that what is apparent is often treacherous.

It is unwise to conclude that a move in the opening skirmish which has been ignored in the chief works on the game is for that reason not likely to be worth investigating. As before stated, however, it would be a great help to ambitious young players if the proper response to concededly weak moves before a landing is reached were briefly noticed, with a few details.

Experts write for experts, and no book can give a player the power of digestion. That is the answer for those superficial observers who constantly say, "I don't see," when unable to understand that which is easily comprehended by the average earnest student. For example, 11–15, 21–17, 9–13, 24–20 is a formation that is currently regarded as bad for White except by one or two prominent players who have shown a fondness for it. What is the matter

with it? The authorities do not usually attempt to point that out, because they would be pursued by a pack of hungry critics — those keen fellows who have straightened out many a crooked path in checkers. One of the prominent authorities helps the inquiring student this way: "If answered by 15–19, followed by 5–9, I can find nothing but a Black win." Specific statement of this kind is not enough to satisfy the uninitiated, but it is of distinct value to real workers, whether the final facts sustain the opinion or not.

CHAPTER XVI

11–15, 21–17, 9–13, 25–21, 5–9

One of the numerous Switcher disagreements appears at this point. It is neatly handled by H. F. Shearer in the following note in his "Studies of the Two-Move Openings":

"The late James Lees roundly condemned the text move (29–25 in reply at this point) as untenable, and recommended 23–18. On the other hand, Messrs. R. Jordan and Crookston, in annotating the Jordan-Stewart match games, took a diametrically opposite view, stating that 23–18 was very weak, while 29–25 was quite sound, and much superior. I do not think either line jeopardizes White, but I prefer 23–18. There is still another alternative, however, viz., 30–25, which is quite sound, although not much explored."

The 30–25 move is the one here selected, not only because it is not in controversy, but because it is the waiting move that is used in every defense in these pages. If Black then goes 8–11, we have the situation discussed in Chapter XII, where 8–11 is followed by 5–9, instead of 5-9 being followed by 8–11. The play exclusively belonging in this chapter, then, is as follows from the start:

11–15, 21–17, 9–13, 25–21, 5–9, 30–25, A–9–14, 24–19, 15–24, 28–19, (a landing), B–8–11, 22–18, 13–22, 18–9, 6–13, 26–17, 13–22, 25–18, 2–6, 18–15, 11–18, 23–14, 10–17, 21–14, 4–8, 29–25, 8–11, 25–22, 7–10, 14–7, 3–10, 27–23, 11–16 or 11–15. Drawn, by S. E. Cousins and P. A. Crabbe, in "Northampton Mercury Correspondence Games," 9–13, 21–17 opening.

A–15–19, 24–15, 10–19, 23–16, 12–19, 17–14, 9–18, 22–15, 7–10, 27–23, 8–12, 23–16, 10–19, 32–27, 4–8, 16–11, 8–15, 21–17, 13–22, 25–11. White wins. A. A. Bush beaten by R. D. Yates, 1876.

B–7–11 (for 6–9 by transposition, see next chapter, where that combination is forced), 22–18, 13–22, 18–9, 6–13, 25–18, 11–15, 18–11, 8–24, 27–20, 10–15, 29–25, 4–8, 25–22, 8–11, 21–17, 3–7, 17–14, 15–19, 23–16, 12–19, 22–18, 1–6, 14–9, 13–17, 9–5, 17–21, 5–1, 6–10, 18–15. Drawn, by Bryden and Alexander, in "Modern Draughts Handbook," page 145, Variation 19. The continuation is: 11–18, 26–23, 19–26, 31–6, 2–9, 1–6, 9–13, 20–16, 21–25, 32–27, 25–30, 27–24, 30–26, 24–20, 26–23, 16–12, 23–18, 12–8, 7–11. Drawn.

CHAPTER XVII

11–15, 21–17, 9–13, 25–21, 6–9

THIS is the 6–9 attack, and White answers it with the 30–25 waiting move, which is the style of defense adopted throughout these pages. If Black follows with 8–11, we have, of course, the situation that is the subject of Chapter XIII, in which the last moves are 8–11, 30–25, 6–9. But Black has an important continuation here that White does not allow him to get when 8–11 is played before 6–9. It is as follows from the start:

11–15, 21–17, 9–13, 25–21, 6–9, 30–25, 9–14 (White can not "loosen up" now), 24–19, 15–24, 28–19, 5–9 (because 8–11 permits 22–18), 32–28 (because 22–18, 11–22, 26–17 permits 7–11).

Now we have a landing of peculiar importance. It is of peculiar importance because it may be reached in various ways, some of them not at all like the way it comes about here. For instance: 10–14, 24–19, 6–10, 22–17, 9–13, 25–22, 11–15, 30–25, 15–24, 28–19, 5–9, 32–28 is precisely the same situation as that produced above. The landing seems to belong primarily to the 10–14, 24–19 opening. Why the waiting move, 32–28, which completes the landing is necessary may not be apparent, and Kear's "Encyclopædia" finds it desirable to point out its purpose thus: "Played to meet 8–11 by 19–15."

In the preceding chapter it was shown that the 5–9 attack of the Switcher may lead to this landing; in this chapter it is shown that the 6–9 attack naturally leads to it.

One of the several other ways of juggling the pieces from the start to get this landing is by 9–14, 24–19, 6–9, which is the same of course as 10–14, 24–19, 6–10.

Shifting, juggling, and transposing in the

early development of openings has become, because of the two-move restriction, a sort of special study, which is not of less importance to the practical player than training in end game play. The editor of the book of the International Match Games, Boston, 1905, cites this very landing as a case of the importance of reliable knowledge of early combinations. The landing is there reached by this course: 9–13, 21–17, 5–9, 25–21, 9–14, 24–19, 11–15, 30–25, 15–24, 28–19, 6–9, 32–28.

There are numerous books of problems showing notable endings, but a work on notable beginnings is a desideratum.

From the above landing there are two main routes, beginning with 2–6 or 8–11, marked here X, Y, and running respectively as follows:

X

2–6, 22–18, 13–22, 26–17, A–8–11, 25–22, D–12–16, 19–12, 11–16, 12–8 (but what is known as Stewart's move at this point, 27–24,

is also given to draw in the *Guide Post* for February, 1904), 4–11, 27–24, 16–20, 24–19, 10–15, 19–10, 6–15, 17–10, 7–14, 28–24, 20–27 31–24, 1–5, 29–25, 14–17, 22–6, 15–29, 6–2, 29–25, 2–6, 25–22, 24–20. Drawn, by J. Ferrie vs. R. Stewart, in Kear's "Encyclopædia," 10–14, 24–19 opening, Variation 24.

A–7–11, 25–22, B–C–11–16, 27–24, 16–20, 29–25, 20–27, 31–24, 3–7, 24–20, 1–5, 28–24, 8–11, 19–15, 10–26 (10–28, 17–1, 28–32, 1–6, 9–13, 6–2, 32–28, 18–14, 28–24, 2–6. White wins, by L. J. Vair) 17–3, 12–16. Drawn, by L. J. Vair, in *Guide Post,* February, 1904, Game 121.

B–11–15, 18–11, 8–24, 28–19, 4–8, 22–18, 8–11, 27–24, 10–15, 17–10, 15–22, 23–18, 6–15, 19–10, 11–16, 21–17, 9–13, 24–20, 16–19, 10–6, 1–10, 18–15. Drawn, by L. J. Vair, in *Guide Post.*

C–12–16, 19–12, 11–16, 27–24, 16–19, 23–16, 14–23, 17–13, 23–26, 24–19, 9–14, 29–25, 26–30,

31–26, 30–23, 22–18, 6–9, 13–6, 1–5, 18–9, 5–14, 6–2, 14–18, 2–7, 10–15, 19–10, 8–11, 21–17, 11–20, 17–13. White wins, by L. J. Vair, in *Guide Post.*

D–10–15, 19–10, 6–15, 17–10, 7–14, 27–24, 4–8, 24–19, 15–24, 28–19, 3–7, 22–17, 7–10, 17–13, 1–6, 29–25, 11–16, 25–22, 16–20, 22–17, 20–24, 19–15. White wins, by L. J. Vair, in *Guide Post,* June, 1903.

Y

8–11, 19–15 (Shearer says "White best"), 10–19, 17–10, 7–14, 23–7, 3–10, 28–24, 12–16, 24–20, 16–19, 20–16, 2–7, 27–23, 1–5, 16–12 (22–18, 7–11, 16–7, 13–17, 23–16, 14–30, 21–14, 30–21. Black wins), 19–24, 23–19, 14–17, 21–14, 10–17, 25–21, 24–28, 21–14, 9–25, 29–22, 28–32, 19–15. Drawn, in *Draughts World,* August, 1894. The finish is as follows: 32–28, 22–18, 28–24, 12–8, 4–11, 15–8, 7–10, 8–3. Drawn.

CHAPTER XVIII

We have now examined all the attacks for Black I found treated in books, magazines, and various newspaper columns. None of the play is original with me. All the games and variations are from published play.

Are they correct, and are there not some dangerous attacks that have not been publicly analyzed, or that I have not found? I do not attempt to answer this question, as the purpose of this book is to talk about the Switcher, not to contend about it.

Theoretically the 30–25 Switcher defense is safe, and if it should prove in the end to be reliable, I think it will be found to have less difficulties for the novice than the more popular defenses of the standard works. Whatever the simplest defense may be, that surely

which is the simplest defense is the best, if we regard the Switcher as a problem with this statement: "11–15, 21–17, 9–13, White to play and draw."

As already remarked, the usual purpose of the practical player is to win, although the object of the game itself is the draw. The contest-seeking player is not ordinarily interested in an easy defense. He calls that "tame," and prefers to struggle in complicated situations, even when on the defensive. The attitude of the accomplished player on this point clearly appears in H. F. Shearer's "Modern Draughts Handbook." The remark is given here although it also appears in Chapter VI: "A book might be filled with notes on this opening and yet much be left unsaid. Black has the stronger side, but by way of compensation White can lead the play into very intricate positions, where a false step brings disaster to either player."

All checker players in the front ranks have a distaste, almost an aversion, for the simpli-

fication of the game. The celebrated Andrew Anderson in the first edition, 1848, of his epoch-making work of 1852, criticised his famous predecessor, Sturges, on this point, thus: "Some of the games of this author are so excellent that nothing is left to be desired; but of the remainder it must be admitted that while some of them lead to weak and errorless conclusions, a greater number of them exhibit so much timidity in their design and execution that it may be said their only merit is that they are without fault, and their fault is that they are without merit."

But ordinary checker players are more likely to want to simplify a defense than to complicate it — especially the Switcher defense.

THE END

THE LANDINGS

11–15								
21–17								
9–13								
25–21								
15–19	5–9	6–9	8–11					
24–15	30–25	30–25	30–25					
10–19	9–14	9–14	5–9	6–9		4–8		
23–16	24–19	24–19	17–14	17–14		24–19		
12–19	15–24	15–24	9–18	9–18		15–24		
17–14	28–19	28–19	23–14	23–14		28–19		
See	See	5–9	10–17	10–17		11–15	11–16	10–14
page	page	32–28	21–14	21–14		17–14	22–18	17–10
27	63	See	4–8	4–8	1–6	15–24	13–22	6–24
		page	24–19	24–19	24–19	27–20	26–17	27–20
		65	15–24	15–24	15–24	10–17	8–11	See
			28–19	28–19	28–19	21–14	17–14	page
			See	See	See	8–11	10–17	50
			page	page	page	32–28	21–14	
			51	53	56	See	16–20	
						page	25–21	
						46	See	
							page	
							37	

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