



Chess in Action



OFFICIAL ORGAN OF CHESS FRIENDS OF NORTHERN CALIFORNIA, INC.

ROBERT BURGER - EDITOR

MARCH - 1954

CONTENTS

CHESS FRIENDS NEWS

LEAGUE AND POSTAL CHESS WINNERS

CHESS LOYALTIES - AN EDITORIAL

RESHEVSKY TOURS AND CONQUERS

GAMES SECTION

JUNIOR JABBERWOCKY

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POSTAL CHESS WINNERS - 1953GROUP A

1. Fred Leddy
2. Pat Kelly
3. Louis Osternig

GROUP B

- | | |
|-------------------|-----|
| 1. Dr. D. Tepper | Tie |
| 1. A.J. Schmaling | " |
| 3. Walter Pianka | Tie |
| 3. Oscar Elgert | " |

GROUP C

- | | |
|------------------|-----|
| 1. Noel Renaud | |
| 2. Pat MacDonald | Tie |
| 2. C. McGinley | " |

GROUP D

1. Ernest Mayer
2. L. Bernardi
3. Ben Wong

GROUP E

- | | |
|-------------------|-----|
| 1. Charles Fontan | Tie |
| 2. Jens L. Lund | " |
| 3. Dan B. McLeod | |

GROUP F

1. Gilbert Ramirez
2. Don Taggart
3. Dick Sypher

GROUP H

- | | |
|-------------------|-----|
| 1. Fred Best | Tie |
| 1. E.R. MacGregor | " |
| 1. H. Minchaca | " |

Groups have now been formed for the final round of play. Play has started this month and will continue through 1954. Fred Leddy, CFNC Postal Chess Director, reports all 1953 games completed or adjudicated.

LEAGUE CHAMPIONS - SUMMER & FALL - 1953EAST BAYSEQUOIA LEAGUE

- Pillsbury(Concord)W-5, L-1
- F. Olvera
 - G. Garcia
 - S. Wilson
 - C. Daggs, Jr.
 - Mrs. C. Daggs, Jr.
 - R. Short
 - T. Snavelly
 - W. Whisler

WALNUT LEAGUE

- Reshevsky(Walnut Creek)W-4, L-2
- J. Stichka
 - R. Burger
 - R. Hampton
 - C. Schroth
 - R. Robinson
 - Mrs. G. Schroth
 - G. Schroth

SAN FRANCISCOREDWOOD LEAGUE

- Anderssen W-4, L-1, D-1
- Dr. A. Abrams
 - Dr. C. Citret
 - Dr. A. May
 - Dr. A. Gradow
 - Dr. C. Lebo
 - Mr. S. Simon
 - Mr. L. Freehof
 - Mr. L. Miller

ELM LEAGUE

- Yates - W-4, L-1
- Sgt. B. Shaw
 - W. Dunning
 - J. Gorman
 - J. Harris
 - W. Kime
 - J. Hurley
 - W. Tankersley

PENINSULA - MAGNOLIA LEAGUE

- Paul Morphy(Redwood City)W-5, L-1
- R. Jacoby
 - M. Larson
 - I. Railey
 - H. Romander
 - F. Hirsch
 - A. Knack
 - V. Morgan
 - H. Leuteritz

SACRAMENTO VALLEY-MAPLE LEAGUE

- Lasker(Davis) W-4, L-0
- M. Shifrine
 - L. Madden
 - L. Evans
 - Dr. H. Alder
 - V. Puryear
 - E. Lemert
 - R. Blair
 - C. Schultz

CHESS FRIENDS NEWS

At a CFNC meeting the night of Dec. 6, 1953, held at the Hotel Cecil, headquarters of the Golden Gate Chess Club, a rule change was proposed and accepted that no change made in individual classifications will be effective for league play until the end of the playing season. The decision was also made to invite Samuel Reshevsky to play a simultaneous exhibition under the sponsorship of CFNC. Following the business meeting, George Koltanowski gave a lecture on the Masters Tournament at Zurich. The evening concluded with a rapid transit tournament in which twenty-four players participated. Winners were: Class A, Henry Gross and Bob Burger, (tie); Class B, Ted Eisenstadt; Class C, Mrs. Shirley Morrison.

THE CAPABLANCA GROUP in Richmond likes simultaneous exhibitions. V. Zemitis has played there twice and R. Burger once in recent months. Don't some of you other clubs wish to try your skill against a top-flight player?

ON SUNDAY, JAN. 17, 1954, George Koltanowski and Earl Yaggie played a simultaneous exhibition at San Quentin. Koltanowski won 15; Yaggie won 10, lost 4, drew 2.

MONDAY, JAN. 18, 1954 was George Koltanowski Night at the Hayward Chess Club. Events of the evening included a lecture, a simultaneous exhibition on 24 boards and a blindfold game with E. R. MacGregor. Kolty won 23 and drew with Harry Hitchcock, also winning the blindfold game.

LLOYD LUND, first Vice-President of CFNC is really making things hum chess-wise at Shandon. He is now branching out with a chess group at neighboring Atascadero. George Koltanowski played an 18 board exhibition at Shandon recently, winning 17 and drawing 1. He also won two blindfold games.

A FIFTY BOARD simultaneous exhibition by Sammy Reshevsky at the Hotel Richelieu on Wed., Feb. 3, drew more than 160 spectators. This CFNC sponsored exhibition lasted until 1 A. M. with Reshevsky finally winning 46 games and drawing with Les Talcott, Charles Fontan, Dal Ogilvie and Ernest Anders. Talcott, Fontan and Ogilvie all play with the Staunton Group (Alameda Chess Club) while Anders plays with the Lasker Group, (S.F.). At a 33 board exhibition at the Golden Gate Club the following Sat., Reshevsky won 24, lost 4 and drew 5.

THE PENINSULA Chess Festival on the evening of Feb. 14, 1954, was a smashing success. Spectators crowded the Jewish Community Center at Burlingame to watch George Koltanowski in a 50 board exhibition. He won 43, drew with S. Udman, W. Maier, C. Rawson, W. Getz and F. Allardyce, lost to M. Gershenson and M. McFadden. The Peninsula CFNC Groups expect to repeat this success with an Open-Air Chess Festival early this summer.

AT 10:30AM, Sat., April 3, Carroll Ogden will take a twenty-five man team to San Quentin to play the Chess Club there. The following Sat., Lloyd Lund will bring a ten-man team from Shandon to be joined at San Quentin by a fifteen-man team from the East Bay. Anyone wishing to play on the latter team should contact C.T. McGinley, Jr. Transportation BOTH WAYS guaranteed.

LLOYD LUND WILL BE TOURNAMENT DIRECTOR AT THE CFNC OPEN, MAY 1st. and 2nd. Get your reservations in early for this event. Anyone may enter, but only CFNC Members will be eligible for the radio match with Chess Friends of Southern California.

NOTE TO GROUP LEADERS. Don't forget that the winning team is responsible for sending the results of each League Match to League Director Les Talcott, 3432 -68th Ave., Oakland. In addition, please send George Koltanowski chess news from your group, including intra-group tournaments, exhibition results, announcements of coming events, and other items of interest.

C H E S S L O Y A L T I E S - A N E D I T O R I A L

On the pages of any chess periodical that is worthwhile there can usually be found the battleground of a controversy. Perhaps this is what makes the periodical worthwhile; it is a place where men, who never could or would face each other, can be brought together sometimes over regional jealousies; sometimes over the national policies; sometime over international affairs. We have seen the pros and cons, ad nauseam, about the match that didn't go off as scheduled last summer between this country and Russia. We have more recently seen the removal of the US Open from Southern California because of organizational disagreements. In the past history of our own State, the rivalry between North and South was a stumbling block to state organization. And, of course, we have had our share of personality disputes.

This climate of controversy is more apparent than real. When it comes right down to the business of chess, the average player - if there is such a person - is more concerned about his club matches and tournaments. Unfortunately, there are two glaring facts that should disturb our average player's ennui.

Every pastime, we might remind him, if it is worth anything - and chess is - , requires financial support. The usual club dues, over a year's time, amounts to the cost of dining out for two or to the cost of a couple of movies for two, or to the cost of a few rounds of golf. A baseball fan spends a fortune in comparison. A football enthusiast is a globe-trotter in comparison.

Again, we might remind him that every pastime, to be enjoyed to the fullest, requires adequate organization. We know that you CFNC Members are loyal. You do turn out and support Bay Area Chess Events. The magnificent turnouts at the Sonoma Chess Festival, the Reshevsky Exhibition, the special exhibitions at Hayward and Burlingame prove that. Granted that you will support chess events; will you help organize them? Your own group director needs help to plan and execute an active group program. Won't you give him that help? And when your group is functioning smoothly, then give some thought to extending the field of your chess interests. Our chess loyalties should not be limited to our own group. If you have ideas for improving this bulletin, some club news or announcements of coming events then send them in. Remember CFNC is YOUR ORGANIZATION and this is YOUR BULLETIN. Its success or failure is up to you!

1954 LEAGUE RESULTS

REDWOOD: Anderssen 3, Philidor 3; Lasker 4, Keres 2; Steinitz 3½, Reti 2½; Reti 4½, Keres 1½; Fine 4½, Mises 1; Mises 6; Keres 0; Fine 5, Keres 1; Philidor 4, Lasker 2; Fine 6, Reti 0.

SEQUOIA: Pillsbury 3, Capablanca 3; Reshevsky 3, Staunton 3; Morphy 3½, Marshall 2½; Reshevsky 4½, Pillsbury 1½; Staunton 3, Marshall 3; Morphy 4, Capablanca 2; Staunton 6, Capablanca 0; Marshall 3, Reshevsky 3; Pillsbury 3, Morphy 3; Pillsbury 3½, Staunton 2½.

WALNUT: Ruy Lopez 4, Fine 2; Horowitz 3, Capablanca 3; Denker 3½, Stoltz 2½; Horowitz 4½, Denker 1½; Fine 3, Capablanca 3; Denker 4, Capablanca 2; Ruy Lopez 3, Horowitz 3; Fine 4½, Stoltz 1½; Fine 4, Denker 2.

MAGNOLIA: Morphy 4, Fine 2; Philidor 4, Lasker 2; Euwe 3½, Lasker 2½; Fine 4½, Philidor 1½; Morphy 4, Philidor 2.

RESHEVSKY TOURS AND CONQUERS

As Sammy Reshevsky paced from board to board, grinding out a series of victories, one might have wondered what resemblance the present exhibition had to a similar spectacle over thirty-five or more years ago. This same man was less than ten years old then - his games were not those of a grandmaster - his audience included the curiosity-seekers more than the usual chessplayers.... But his genius was as well applauded and his success as triumphal.

Reuben Fine relates the story of his youthful brashness. It seems that during the First World War his small Polish town came under the German occupation, and "the German general in charge of the province called Sammy to his headquarters and commanded him to play some chess. Sammy of course won and told the general, 'You play war, I play chess.' Oh for the privileges of childhood!"

The grand tour upon which Sammy embarked in 1919, at the age of eight, established him as a prodigy among prodigies. Playing with the strength of a master, he amazed psychologists and scoffers alike. Coming to the United States, he soon indicated to the established masters that he was to be reckoned with. Then, suddenly, his first chess career ended, at the age of twelve! Off to school and away from public chess he went, to emerge eight or more years later. Between his two careers, he must have studied some chess as well as accounting, because he soon took up where a bright career had left off. One can imagine the teenager, hovering around the great New York tournament of 1927, watching Capablanca, soon to be defeated by Alekhine, outdistance everyone.

Between 1931 and 1934, Reshevsky assumed the leadership over everyone in the United States. Returning to Europe for the master struggle this time, instead of as a prodigy, he astounded the chess world by overcoming Capablanca at Margate, 1935, to win the first prize. Back in this country, he walked off with the first U. S. Championship, and then returned to Nottingham in 1936, finishing third and vaulting into prominence as a Championship contender for Alekhine's crown.

This last ambition had to wait a decade for the opportunity. Although he had consistently carried off top honors here, he was unable to measure up to expectations in the World Championship of 1948. It was the same story again at Zurich last year. His chess was original and enterprising, but one or two points were lacking in the end. His two matches with Najdorf, his match with Gligoric, and his high place at Zurich have nevertheless conferred on him the title of "Champion of the Western World".

Reshevsky's tactical style is the keynote of his success. A good many times he will be found in strategically poor positions, but when the time limit has been reached and the reckoning comes, he is on top. He has always impressed his critics in England or on the Continent with his tactical detail: there is always something brewing for him in the clearest positions.

Reuben Fine has attributed his success above all to his deep will to win. "Others get tired, or excited, or rattled, or lose interest, or lose hope; Reshevsky never." If he has any special "piece", perhaps it is the Queen. The recent conquest of Alexander over Bronstein at Hastings harkens back to Reshevsky's masterful Queen ending against the same Alexander at Nottingham, in 1936. It was at that same tournament that Fine was heard to complain against Sammy's tireless winning attempts in a similar ending. It may be a sign of Reshevsky's temperament that this favorite ending is the most difficult of all!

If he loves the difficult, the coming triangular match with Keres and Bronstein will be his meat. We wish him luck!

GAMES SECTION

Conducted by Valdemars Zemitis,
former Latvian Junior Champion,
and Robert Burger,
Central Calif. League Champion.

From the recent Reshevsky Tour:

Reshevsky R. Hampton
French Defense

P K4	1	P K3
P Q4	2	P Q4
N Q2	3	PxP

The so-called Rubinstein line, a defense possible against either N-Q2 or N-QB3. It offers Black several alternatives of development: N-KB3 on the fourth, or fifth move, followed or preceded by QN-Q2. But in any case a defensive game must result, as White controls too much space.

NxP	4	B K2
B Q3	5	N KB3

Typical of this defense, White holds the Queen Pawn indirectly with the threat of a check. But Black puts more pressure on.

NxN	6	BxN
N B3	7	N B3 !

Apparently new and simple. The threat against the Queen Pawn - which White must now defend for the third time - gives Black a chance to bring the Knight over to the Kingside without loss of time. Ordinarily, this Knight - the problem child - must remain at Q2 to support P-K4 or P-QB4, either one of which sooner or later must be played.

P B3	8	Castles
Castles	9	N K2
Q K2	10	N N3
P KN3	11	R K1
Q K4	12

White pins the Knight, preventing P-K4 for the time.

....	12	Q Q4
R K1	13	B Q2
P KR4	14	B B3

Black has mobilized his forces, and the game begins in earnest.

QxQ	15	BxQ !
B K4	16	QR Q1
P R5	17	N B1
B B4	18

Though still cramped, Black has adequate resources, as will be seen. P-K4 has been prevented, but for the cost of exchanges.

Games for this department shall be selected from readers' games only. Notes are welcomed.

....	18	BxB
RxB	19	R Q2
QR K1	20	P KR3 !
N K5	21	R2 K2
N N4	22	N R2
P Q5	23

Positionally good, allowing for a further alignment of pieces.

Apparently, Black will now have to retreat the Knight or be recipient of a weak King Pawn.

....	23	B N4 !
------	----	--------

Setting a simple trap into the pit of which White stumbles.

PxP ?	24	P KB4
-------	----	-------

Even Homer nods.... But, after BxB, NxB; Black is well off.

R N4	25	PxN
RxP	26	BxB
PxB	27	P B3 !

Forcing the exchange of Rooks.

RxR	28	RxR
P B5	29	N B3

Now follows some tacking, which should lead to a win for Black. But the road is treacherous, on which any turn may be a detour.

R Q1	30	K B1
K N2	31	R K1
R Q4	32	R N1
R R4	33	R N2
K N3	34	NxPch
KxP	35	N B3ch
K B4	36	K K2
R R6	37	K Q3
P KB3	38	R QB2
R R4	39	N Q4ch
K K4	40	N B3ch
K B4	41	P B4
P B4	42

This is a definite weakness, if only because the White Queen's-side Pawns can now be "fixed".

....	42	K K2
R R6	43	N K1

White dangles the Queen Knight Pawn before the Black Rook, and refuses to protect it. Indeed, after Black snaps with R-N2 and RxP, (as he could have done any time from the thirty-fourth to the thirty-eighth move), White would easily draw by trading-off all the Pawns.

R R3	44	K B3
R Q3	45	R K2
R Q5	46	R B2
R Q7 !?	47

Frank Olvera E. C. Weber
 (Concord) (Martinez)
 Ir. Petroff Defense

P K4	1	P K4
N KB3	2	N KB3
B B4	3

This is an attempt to transpose the opening into an Italian, or even a Two Knights' Game. The old gambit after 3. ... NxP; 4. N-QB3!?, NxN; 5. QPxN is still quite playable for White. Black must play 5. ... P-KB3!, since other attempts to hold the pawn fail. For instance, if P-Q3, a simple win is N-N5, B-K3; BxB, PxB; Q-B3, Q-Q2; QxP, Q-B3; as White mates in three with Q-B8, QxKP, and N-B7.

After 5. ... P-KB3!, White Castles with the threat of NxP, and by attacking the center via KB4 obtains many chances. With patient defense, however, Black can make his massive center the winning margin.

....	3	Q K2!?
------	---	--------

As the course of the game shows a move like this can only mean some wild attacking to follow.

Castles	4	P Q3
P Q4	5	B N5
B KN5	6	QN Q2
P B3	7	Castles

Black's strategy is simple: to Castle on the opposite wing and attack the King. The trouble that usually besets such a plan is that White will always have a headstart to do his own head-hunting, and in addition on the Queenside White will have much more room for maneuvering, than Black will have on the Kingside or in the middle.

QN Q2	8	P KR3
B K3	9	K N1
P Q5	10	P KN4

The center is closed and only a single file will be opened near the White King; on the Queenside, however, White will place his pieces ahead of his pawns - and several lines must open for him...

P QN4	11	BxN
PxB !	12

The gain of time that this has, instead of NxB, P-N5; N-Q2 etc. outweighs the structural weakening of the position. It will be White who profits from these open lines.

....	12	R N1
K R1	13	P N5
B K2	14	P KR4
R N1	15	R N3
R N2	16	B R3

Finally Black is mobilized, but his pieces have little scope in his restricted space.

At this point one is reminded of several volumes on chess, written by F.K. Young some years ago. If the reader is unaware - or has been warned - of these by a close friend, we might summarize them by saying they attempt to apply the terminology and the strategy of battle maneuvers to the game of chess.

For interesting and provocative reading, as the saying usually goes, these scholarly and imaginative tomes are unique in the literature of the game. But apart from this, the principles, formulae, or methods of winning, as taught in these books, often are quite applicable when those fearsome phrases from military, or naval, jargon are forgotten, - and "chessy" terms substituted.

In the present position, an account of the situation by Mr. Young might stress the "echelon" on the left flank being "overextended", and the right flank being cut off from the left. That this is indeed the case shall be forthwith demonstrated, when the Black forces will be quite unable to come to the aid of the embattled King.

N B4	17	QR N1
Q R4	18	P N3

Only N-N3 gave any hope. Pawn moves are only good when they do not relinquish more "points", to use Young's analogy, than they gain. QR6, QB6, and QN7 are now occupied by White.

Q B6	19	FxP
RxR	20	RxR
N R5 !	21	K B1

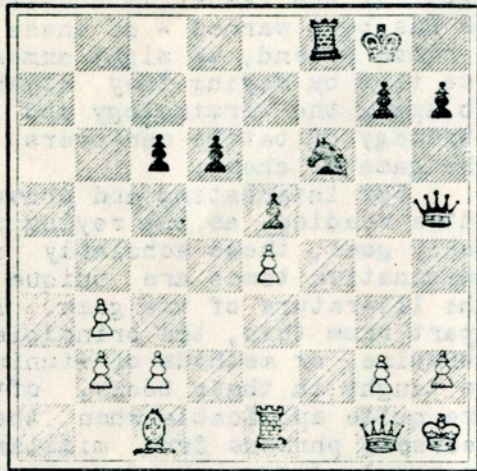
For if PxN, then B-R6 and Black is mated. What follows is sheer sadism...

Q N7ch	22	K Q1
N B6 ch	23	K K1
Q B8ch	24	Q Q1
QxQ mate	25	

This game was played in a Chess Friends' match, and is an example of Frank's aggressive play.

As the man says, "fact is stranger than fiction", and often a combination over-the-board is more unusual or subtle than a composition. This time we have examples of clever winning strategy and also some composed positions: are the situations from "true life", or the flights of fantasy, more exciting?

First off, we have an ingenious series of attacking maneuvers, conducted by Ted Eisenstadt of San Francisco against Jewett in one of our club games. In the diagram below, "white apparently has a winning endgame with the extra pawn.



But the Bishop has no good square for development, the White Rook is tied down to the weak center pawn, and Black has that all-important - and decisive - thing called "The Initiative".

1. N-N5
2. P-R3

As it turns out, B-K3 offered the best chance for survival. But we would hardly expect White to count on Black's fourth move....

2. N-B7ch
3. K-R2 Q-R5
4. R-B1 R-B6 !

Quite a jolt for White. The Rook offers himself at B6, and is willing to do the same at R6, for mate would follow either acceptance.

5. RxN QxR
6. P-B4

White intends to fight it out in a long endgame, but is rudely awakened...

6. RxPch !
7. Resigns

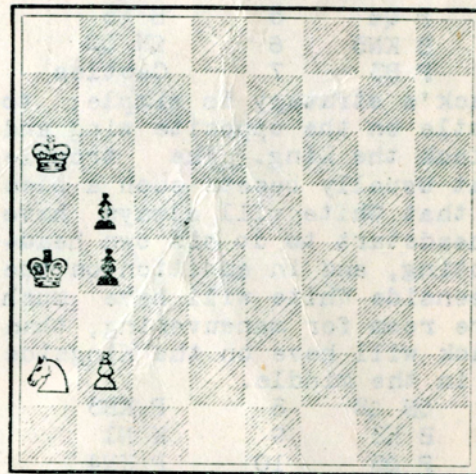
A finish like this gives some sort of artistic pleasure, and one might try to duplicate that enjoyment by "making up" a similar position. The great trouble in such composing is that we would like to see a definite win in all lines of defense. For instance, we should avoid having to say, "White could draw by playing another move, but

let's suppose he doesn't make that move." If we had to say this, we would have to write below the position, "Black to play and win, with weak play."

Often, there are so many defensive resources in a position that no clear win can be demonstrated. Even the best - even prize-winning - brilliancies are touch-and-go in many variations. Consequently, the composer often has to limit an idea to a few simple lines.

The following study by another Junior, Herb Holden, is a case in point.

White is to play and mate in three moves.



The solution will not be very involved, since White is so restricted in force. The fact of the matter is, if the conditions read "White to win in any number of moves", the solution would be exactly the same.

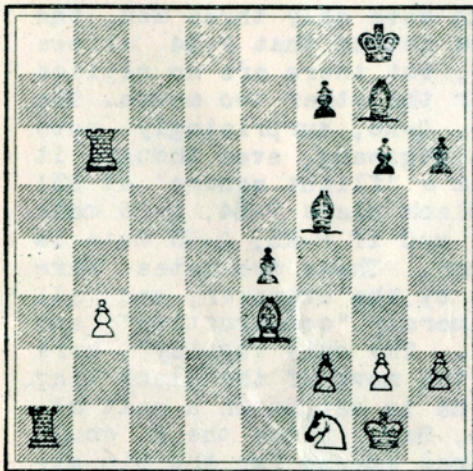
1. N-B1 P-N6
2. N-Q3 P-N5
3. N-B5 mate.

Positions similar to this and more involved have appeared - as endgame studies and problems - many times. Still, a certain charm is attached to

the lightness of the force used, and the simplicity and efficient elegance of Black's demise.

Subtlety, however, is not a conscious quality in such compositions. It is only in the more elaborate endgames and problems, and actual games, that this idea appears.

Take, for example, the following game between Gil Ramirez and H. Branton of San Francisco. In the diagrammed position, the pinned position of the White N, plus Black's Bishop pair, forecast tough sledding for Gil. But he initiates a Houdini-like maneuver that untangles all knots.



Both players have their swindles ready, but White snaps first:

1. R-N8ch K-R2

Of course, B-KB1 is bad, but the correct method of proving it is not BxP, but B-B5. In case, for example of BxP, Black could regain his piece with P-K6, when, after RxBch, K-R2, Black threatens KxB as well as B-Q6, P-K7.

2. R-N7 B-N5

A rather subtle trap, which, in the light of the following play, completely backfires. Methodical and forceful was B-K3.

3. P-B3 !

Very clever. Black was hoping a reasonable hope. For RxP looked very promising, in view of RxBch followed by B-Q4ch and BxR, if Black answered B-K7. Yet, Black could play B-K7, and answer RxBch with K-R1!, when the threat, - not very subtle this time - mate on the back rank, wins a Rook. A simple move, however, upsets all

this intrigue, and White secures a winning chance.

3. PxP

4. RxP K-N1 ?

Falling into his own trap. There was a way to avoid the threatening B-Q4, that is, R-Q8. At the same time, what follows would be prevented...

5. RxBch ! and wins.

If we may borrow some small amount of cleverness from this - that is, proper timing - we will try to elaborate on Herb Holder's little study. Delving into what is called "Fairy Chess", your Junior Editor would make these - and a few other - changes. First add two Black pawns at their QB2 and QB3, then a White pawn at B5 facing them, and finally a White Knight at QR8. Now for a little matter of changing the rules of the game, which is permitted in Fairy Chess: White cannot make a capture. The task now is, let White mate in nine moves. The proper timing consists in keeping Black from stalemating.

1. N-B1 P-N6

2. N-Q3 P-N5

3. N-N6ch! PxN

4. N-B4! P-N4!

5. N-Q5! PxN

6. P-B6 P-Q5

7. P-B7 P-Q6

8. P-B8-N! P-Q7

9. N-N6 mate

Artificiality is, of course, the big objection to such studies. A chessplayer is a realist, and to alter the rules and make special provisions is foreign to him. A chessplayer sees no shame in the above problem if he gave mate on the tenth move, by promoting to a Queen instead of a Knight. And he would make all the captures a position allowed him.

Nevertheless, ingenuity, as it finds expression in such positions as these, has its good effects on the actual game, over the board.

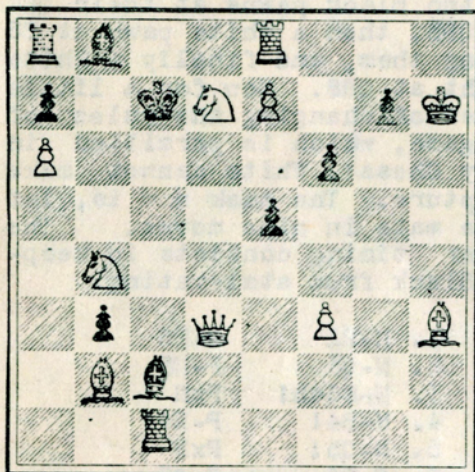
Your Junior Editor welcomes contributions to this column, in the form of games, problems, or what have you? Comments and advice will be given space as the circumstances permit. How about you non-San Franciscans?

(Continued)

As a player acquires a taste for problems, he gives his attention to the two-mover, as a rule. "Mate in two" does not appear to be a staggering challenge to one who normally will not overlook any "short" mate in one of his games. Now since the solution to a good problem involves some unusual piece of strategy, the solver begins to look for unlikely moves, instead of trying QxQ check, or PxB (Q) check. He learns that composers avoid anything that is common procedure in conducting a winning game of chess!

The composer, of course, is merely trying to rise above whatever is commonplace. He delights in abstruse pins, in awkward retreats, in breath-taking cross-checks. Probably the most startling position a game-player has ever seen is one in which Black loses by his inability to "mark time". If only he didn't have to move, White could do nothing to him. Such "zugzwang" positions have occurred a lot in the endgame, and some few times in the middle game, but only once or twice with the added attraction of a mate after every move by the Black pieces.

Such positions are naturally the first love of solvers as well as of composers. The accompanying diagram is an example in point :



Black can move only three men, the Pawns. We notice that P-B4 allows BxP mate, but there are no replies "set" for the other two moves. The key move, Q-N6, surprisingly puts Black in zugzwang, even though it gives him a "flight square" at Q3! For if Black plays P-B4, Q-B6 mate follows, and if P-K5, Q-N3 mate is the answer. These two mates were aimed at by the composer, and all else is merely "construction" and "byplay". The only "byplay" here follows the move of the Black King to Q3: he is caught in a neat model mate, BxP. Since the B could be captured except for the pin exerted by the Queen on the Pawn, the mate could be called a "pin-model"

in the problemist's jargon. What do we mean by "model"? Well, the Black King is guarded on all sides by not more than one White piece at any given square. The reason why model mates are so revered is natural enough: they are difficult to come by, and they surprise a great many solvers because of the apparent freedom of the Black Monarch. Somewhat less spectacular, but none the less precise, is the manner in which "duals" are prevented. For example, after Black's P-B4, it would seem that two mates, or a "dual", could follow: Q-B6 and the set mate BxP. But the key move relinquished the control of the Knight at Q7, so that P-B4, by blocking the line of the Bishop at R3, allows the King to play KxN in the event of BxP. Accordingly only Q-B6 will mate. Another item of terminology, the "changed" or "transferred" mate, is exemplified here: we remember that BxP was "set" to mate if Black played P-B4 in the diagrammed position. But after the key move, P-B4 is answered only by Q-B6. So we say that a changed mate has occurred after P-B4. In a similar way, we can say that BxP is a transferred mate, not because it takes the place of a set mate, but because it follows after a new move of Black. That is to say, BxP followed P-B4 in the original position, but after a key move was made BxP followed K-Q3.

So much for the technicalities. Now, what good is all this? A beginner is easily discouraged by the analysis of transferred mates and the like: what he wants is a short tussle for the solution and then a few cute mates as a reward! Really, that's all that problem

solving can be expected to offer, unless one is interested in ladders and other forms of competition. But, just as certain as men hunt for food at first, and then merely for sport, so also they consider mates (on the chessboard) at first the important thing, then later they see the manner of attaining the mates just as important. Means, pursued long enough, become ends, and likewise the avoidance of duals and the other mechanical details, when handled so often, soon become the goal of problem composing.

Examine the diagrammed position again. When it appeared in the SF Chronicle in 1949, the composer had one thing in mind: zugzwang on the Black Pawns, who must willy-nilly march onto the line of pin, and thus bring destruction down upon their King. The fact that there was a changed mate and a transferred mate was not even thought of. As a matter of fact, "thematic mate transference" was just coming into an unwitting world at the time, via a Russian composer, Rhuklis. Fashion has since dictated that this be called the "Rhuklis theme", and problem columns have been flooded with examples of it ever since. Of several hundred examples of the same theme occurring before 1949 we can only say "accidental", though some might use this to indict the universality of art. In this position, however, where there is only one changed mate and one transferred mate, neither can be called thematic for the simple reason that "themes" consist of duplications of strategy. The theme, then, is the unpinning of the White Queen.

It is fortunate for one to hit upon a theme (which has been "hit upon" thousands of times before) with some interest; the rub is this: how to force separate mates after the Black moves. In this position, it was a matter of geometry. The Black units which move onto the pin line are so situated as to open a line of attack to their King, along which the White Queen can proceed to give mate. If the key move made some threat against Black, then each of the Black Pawns would have to prevent that threat, or else "duals" would result. So the composer, a novice at the time, chose to avoid a threat. As a matter of fact, it is difficult to see how a threat could be created by the key-move, or how the Pawn moves could prevent it.

What are the Black pieces doing huddled in the upper-left corner of the board? Only the Pawn at R2 guards a square, but to no apparent purpose. Upon closer examination, we see that if the White Rook were able to move to QN8, there would be another way to mate in two, that is, by P-K8 (N) mate! So those Black pieces are needed to stop White from finding an alternate solution, or, in conventional terms, they are needed to prevent a "cook". Reading the composer's mind, we will soon begin to wonder why the White Pawn at K7 is needed at all. The cook can be avoided, it seems, merely by removing a useless Pawn! Ah! Then the mate after K-Q3 would not be a model mate, for the White men would "overlap" on the squares K5 and K6: the Pawn is used to shelter these squares from the Rook at K8. The question here is one of taste and temperament: is it worth four units to achieve a model mate? The composer decided it was, in this case. The White Pawn at KB3 serves an important function. What is it? Why must the White Bishop be just where he is at R3, and not at N4? Is there any other way to set the fundamental "matrix" of the problem, e.g., a White Queen pinned by a pinned Bishop, such that two Black Pawns can unpin her? When similar questions can be answered about any problem, the problem has been really solved!

I hesitate to say that this run-of-the-mill problem is an education in itself, but it has served to illustrate nearly all the technical aspects of two-move problem composition. About one in ten who solve problems will eventually compose a few, and the above sketch is enough to guide first attempts.

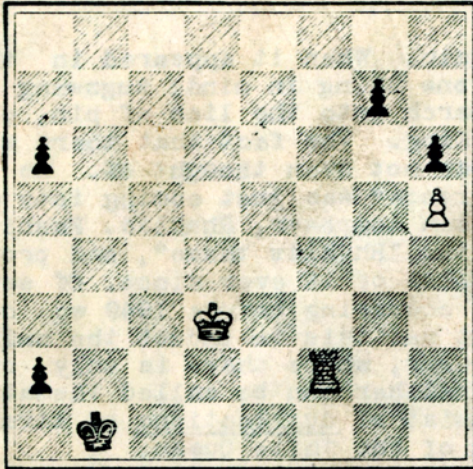
Yet once more I ask the diligent solver to examine the diagram:- a Black piece has been purposely left out of the original setting, in order to allow a "cook" which illustrates a "switchback". If you are the type who wants something to solve, here it is....

Some modern themes will be taken up in the concluding article.

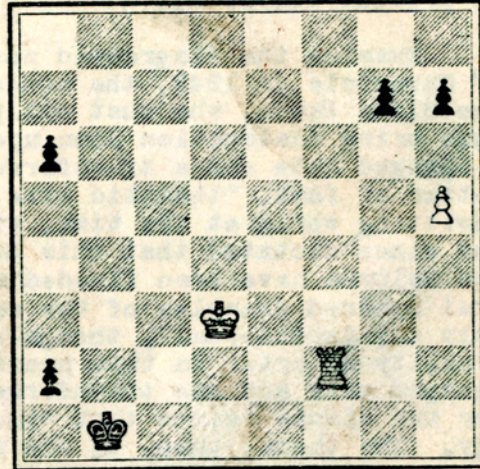
THE DIFFERENCE IS

Unfortunately, Black's passed pawn has reached the seventh, and White might have to give up his Rook for it. Can he draw? He can win!

But in this position there is a crucial difference. The Black KRP is at R2, so that his colleague is no longer backward.



1. R-B1ch, K-N7; 2. R-QR1 !!, KxR;
3. K-B2 and White wins!



1. P-R6 !!, PxP; 2. K-B3! P-Q;#
3. K-N3 and again White wins.

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