

C H E S S

By E. J. CLARKE

Address all communications to Chess Editor, San Francisco Chronicle

It is agreed among local chess players that the Chicago-San Francisco telegraphic match was about the biggest stunt ever carried through in Pacific coast chess history. But pride of accomplishment is greater because of San Francisco's victory, which is attested by a beautifully engraved score now adorning the walls of the Mechanics' Institute Chess club. The photograph of the San Francisco team seated at their chess boards in McDonnell & Co's Palace hotel offices was enlarged by the Elliott Illustrated News Service company of New York city and distributed throughout every city in the United States.

The Aljechin-Von Feldt game, No. 70, printed recently in this column, was much admired as a "brilliant" by many readers. One correspondent gallantly endeavored to save the lost cause of Von Feldt by suggesting better moves for the loser. But after an exchange of notes, it was given up as hopeless. But sometimes these brilliants are cooked. For instance, a certain game received a brilliancy prize in the Warsaw (Poland) 1919 tournament and was printed by all the leading chess periodicals and hailed as a genuine sparkler. The British Chess Magazine, in its notes on the game, said: "A beautiful combination, which forces the game." But it remained for the keen eye of a master problem composer, our own A. J. Fink, to find the flaw in the apparently genuine gem. Fink demonstrated in the American Chess Bulletin for December, 1921, that the loser had an available defense. Therefore, we welcome comment on games printed in this column. Supposing Tschigorin's brilliant discovery of a win for Janowski (see note in Game No. 73, printed below) had never been pointed out. Such a find would be a feather in the cap of any chess player.

Somewhat akin to the above was a most amusing game played recently in the pending tournament of the Metropolitan Chess league of New York between W. M. de Visser of Brooklyn (white) and L. W. Jennings of the Ocean Hill Chess club. It was a Scotch gambit and proceeded: 1 P-K4, P-K4, 2 S-KB3, S-Q B3, 3 P-Q4 PxP, 4 B-QB4, B-K2, 5 P-B3, PxP, 6 Q-Q5, whereupon black resigned. He apparently faced the necessity of losing a piece. But as a matter of fact, the piece can easily be recovered. How?

GAME NO. 73

The following game, played at the international masters tourney at Cambridge Springs, 1904, was pronounced by Marshall to be one of the prettiest of modern games. A draw would have given Janowski second prize. By losing, he tied Lasker for second and third prizes. We feel a proprietary interest in the notes to this game. They were originally written by Marshall, winner of the tourney, for the first number of Lasker's Chess Magazine, which made its appearance in November, 1904. Marshall wrote his notes just before leaving New York for a triumphal tour of the mid-west after his great victory. While he undoubtedly spent plenty of time upon analysis, when he came to transfer his annotations to paper the result was a mass of copy which would have made Horace Greeley's writing appear copy book Spencerian by comparison. So Marshall stuffed the several pages into an envelope, mailed it to the writer with the request that we get them ready for the printer. However, the notes marked (L) are those added by Lasker himself:

FOUR KNIGHTS

Janowski	Lasker	Janowski	Lasker
White	Black	White	Black
1-P-K4	P-K4	19-P-QB5(k)	Q-R3
2-S-KB3	S-QB3	20-Q-R6	B-K3(l)
3-S-B3	S-B3	21-SxPch(m)	K-B2
4-B-S5	B-B4(a)	22-S-K4	S-B4
5-SxP	SxS(b)	23-Q-R3	B-K2
6-P-Q4	B-Q3(c)	24-B-B3	B-Q4
7-P-B4	S-S3(d)	25-P-KS4(n)	S-R5
8-P-K5	P-B3(e)	26-S-Q6ch	K-B
9-B-QB4(f)	B-B2	27-RxB	S-B6ch
10-PxS	QxP	28-QxS(o)	BxQ
11-Castles(g)	P-Q4	29-R-B7ch	K-S
12-BxP(**)	PxB	30-R-S7	BxP
13-SxP	Q-Q3	31-R-Q5ch	K-B
14-Q-K2ch	S-K2(h)	32-R-K(p)	Q-R3
15-R-K	B-Q	33-P-QS4(q)	B-Q(b)
16-P-QB4	P-B3(i)	34-B-Q4	RxS
17-B-Q2	P-QR4	35-PxR	B-R8(s)
18-Q-R5ch	P-S3(j)	36-Resigns	

NOTES

- (a) This variation is recognized as only leading to a draw for Black, because of the many exchanges.
- (b) I have often played 5½, S-Q5. White's best move evidently then is 6, B-K2, P-Q4. Black developing at the expense of a pawn. Or Black may play 5½, BxPch; 6, KxB, SxS; 7, P-Q4, Q-R5ch; 8, K-S, P-B3; 9, B-K2, PQ3; 10, PQR3, SR3; 11, BxS, and White's game is best.
- (c) Not B55; 7, Pxs, SxP, because of 8, Q-Q4 with a fine game.
- (d) The sounder play is S-B3; 8, P-K5, B-S5; 9, Pxs, QxP, whereupon Black is well developed and White's position offers some weak points favorable to counter attack (L.)
- (e) Very simple and strong.
- (f) Here White had the choice of playing either the text move, or B-Q3, or PxB. If White does not attack at all hazards in order to retard the development of Black, Black will be able to assume the offensive, with very good prospects of carrying it to a successful issue. From this viewpoint, 9, PxB recommended itself. If, then 9½, PxB; 10, Q-K2, K-B; 11, P-B5, S-R5; 12, Castles, P-KR3 (threatening Q-S3); 13, SxP, P-QS3, leading up to a position full of varied possibilities (L.)
- (g) PQ5 would have been better, for the sacrifice of a piece, which White intends is not sound (L.)
- (h) Very strong and probably seen by Janowski when he played 9, B-B4.
- (i) Of course, not B-K3, as then 15, SxBch, followed by 16, P-Q5, should win.
- (j) This move, although seemingly Black's best, is too difficult. K-B looks simplest and easiest, followed by B-Q2 or P-QR4; not B-K3, as then SxS, BxS, P-QS.
- (k) K-B, as claimed by Lasker, is best (M). Failing it to a trap, whose point is White's twentieth move, which prevents the intended K-B2. K-B should have won. If then, for instance, 19, P-B5, Q-Q2, would force exchanges or retreat of the White pieces (L.)
- (l) Beautiful position judgment.
- (m) Black sees too late that K-B2 is now

frustrated, 21, SxS, BxS; 22, RxBch, KxR; 23, Q-S7ch, winning the rook and the game. He is therefore driven to save what little is left of solidarity in his position (L.)

(n) S-S61 appears stronger. Tschigorin claimed that Janowski here missed his chance of not only winning the game, but also the brilliancy prize. In reply to 21, S-S6, K-B2 looks best. Then 22, RxB, KxR; 23, Q-S7, etc.

(o) A clever resource to maintain the waning attack.

(p) A gain resourceful in attack.

(q) White now aims at R (S7)-K7, which would win (L.)

(r) Not B-Q4, at once, which would be met by Q-R5, followed by Q-B7. The move is a deep trap (L.)

(s) Black avoids the plausible continuation 33½, PxP. The game would then proceed 34, B-Q4, RxP; 35, R (K)K7, R-S7ch; 36, K-B, Q-R3ch; 37, K-K, R-S8ch; 38, BxR, Q-R8ch; 39, K-B2, and now if QxR?, 40, R-K8 mate. Black's chance of winning would therefore be nil (L.)

(t) Had Black played instead 35½, Q-B7, it loses, for if 36, R-K8ch, KxR; 37, P-Q7ch, K-Q; 38, B-B6, K-B2, P queens, double check, winning—all of which shows that Lasker was all there.

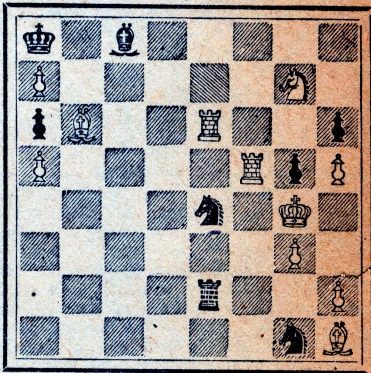
The prettiest of all modern games and it is a pity that Janowski did not pull it off. So far Marshall. But as to the latter part of his sentence, I can't agree with him there (L.)

Problems

A. J. F.

Problem No. 80

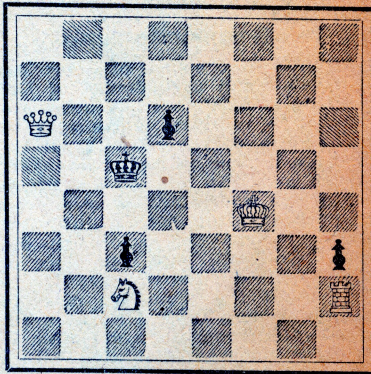
By A. ELLERMAN



Reflex mate in two moves. White to play. In this problem each player endeavors to bring about a position wherein his opponent can mate him on the move; and if mate on the move is possible, it must be played. Therefore, white plays first and forces black to mate on the second move.

Problem No. 81

By C. DAHL



White mates in three moves.

Solutions: No. 78., Q-Kt3 and No. 79, Q-KKt2.

Solvers: F. E. Winnegar, Mountain View; F. Santallier, Oakland; A. Water, Oakland; S. L. Jackson, Dyerville; C. W. U., Dinuba; Nelson, city; A. J. H., Palo Alto; H. Hall, Merced.

CHESS PROBLEM TERMS

The shut-off is a term used to denote the placing of a white piece on the possible line of action of a black piece so as to restrict its powers in some essential particular.

Clearance keys include all moves of white which permit another piece, usually also white, to pass over the square from which the white key-piece has moved away, or to occupy that square.

Ambushes are keys by white placing the keypiece in the rear of some other piece, white or black, in such a way that its power will only be felt after the other piece moves.

Cross-check, another term very mysterious to the beginners. The definition, nevertheless, is absurdly simple. A cross-check is any variation in which a check by black is answered by white.

The repetition of any particular element in a solution, especially in connection with the mate and in a closely analogous form, is called an echo. The term has a wider and more correct use in the three-move field; but that does not prevent its frequent use and abuse in discussing the two-mover.

The desire to emphasize on echoes and the theme variations, everything else being dismissed as bye-play. A problem with no bye-play whatever is praised as a cameo, where a few years ago it would have been dismissed as a sketch or study.

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