



The game's on ice: advance publicity for the Pan-American Chess Congress has the authentic Hollywood touch. Players: Barbara Bates (left) and Dawn Kennedy. Spectators: Julie London (left) and Jean Trent.

Photo by courtesy of Universal Pictures Co., Inc.

## HOLLYWOOD STAGES BRILLIANT PAN-AMERICAN CHESS CONGRESS

Photos of Pan-American Congress are by Nanny Roos for Chess Review, unless credited otherwise.

**H**OLLYWOOD is chess-conscious. Considered by many the coming style center and artistic capital of the world, Hollywood has attracted leading actors, writers, artists, musicians, designers, technicians—all tops in their field. Such a group of distinguished people naturally contains an unusually high proportion of chess players.

Among the most famous of the film capital's chess players are: actors Charlie Chaplin, Humphrey Bogart, Charles Boyer, Franchot Tone, Basil Rathbone, J. Edward

Bromberg, Helmut Dantine, Frank Morgan, Nigel Bruce; actresses Myrna Loy, Linda Darnell, Maureen O'Sullivan, Mitzi Mayfair; directors Josef von Sternberg, Billy Wilder. The employees at Paramount Studios have recently organized their own chess club. Herman Steiner's flourishing Hollywood Chess Group has upwards of a hundred enthusiastic members. Chess is well on the way to becoming part of the everyday pattern of Hollywood life. In a recent interview (Silver Screen, June 1945) Humphrey Bogart was asked about the things that matter most to him. One of them is "Chess . . . right now Helmut Dantine and I move the Kings and Queens every day on the

set between takes. At the moment, I've got Dantine out on a limb." CHESS REVIEW readers will recall that the cover of the June-July issue featured a game between Boyer and Bogart, played during takes of "The Confidential Agent." Bogart is not only interested in the game; he is helping to popularize it by serving as one of the directors of the United States Chess Federation.

One of the happy results of Hollywood's absorption in chess has been an intelligent use of chess in movies—in such pictures, for example, as "Casablanca," "Blood and Sand" and "North Star." There is still room  
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for improvement in this respect: occasionally a movie will relapse into the old-fogeyish, uninspired treatment of chess as a long-winded affair played exclusively by venerable dodderers. A particularly bad instance of this type of treatment appears in a recent movie, "The Thrill of a Romance." Here chess is treated in a stale, old-fashioned manner which has now become quite dated and out of keeping with the present Hollywood trend. The continued favorable treatment of chess is destined to give the game a tremendous impetus in this country.

The growth of chess interest in Hollywood is no isolated phenomenon. California is one of the most enthusiastic chess states in the country; it has almost half of all the members in the U. S. Chess Federation; and the fact that the Pan-American Chess Congress was held in Hollywood, demonstrates wide-spread State interest and a willingness to make the necessary contributions. Much of the credit for these favorable conditions properly belongs to Herman Steiner: West Coast chess has been invigorated by the presence of one of the country's outstanding players; above all, California chess has benefited enormously from Steiner's tireless energy as an organizer.

It was a happy inspiration to give the Hollywood tournament a Pan-American flavor. The inclusion of our good neighbors added color and made for keener competition. This was particularly true of Herman Pilnik, who fully justified the great reputation he has made as a first-class master. Hector Rossetto, only 22 and a wizard at speed chess, likewise created a very favorable impression. Dr. Cruz of Brazil and Major Araiza of Mexico also proved formidable opponents, making life very hard for the prizewinners.

For CHESS REVIEW'S Al Horowitz, the Pan-American Congress was a unique combination of gruelling tournament chess and carefree vacationing. Horowitz naturally welcomed the opportunity to play in such



ABOVE: In keeping with the predominant Pan-American note, Carmen Miranda was invited to draw the players' numbers for the pairing system. Her dynamic personality gives the routine ceremony a character all its own. No wonder Reuben Fine (left) grins appreciatively!



LEFT: After drawing the players' numbers, Carmen Miranda, accompanied by chess enthusiast J. Edward Bromberg, makes a tour of the games in the opening round. They pause at the table of Major J. J. Araiza of Mexico (right) and Pfc. Herbert Seidman (left). In striking contrast to exuberant Carmen Miranda, the Major is all gravity and tense concentration.

strong company, but he looked forward just as eagerly to relaxing in California's famed sunshine, to renewing old chess friendships, making the acquaintance of many CHESS REVIEW subscribers, studying the prospects for his coming trans-continental tour.

Horowitz returned to New York full of enthusiasm over the many signs of vastly increased chess interest since his previous trip west in 1942—clubs have sprung up, thousands of new players have taken to the game, local and regional competitions have





The Hollywood Tourney was another triumph for Sammy Reshevsky's fighting spirit and bulldog determination. He still retains his uncanny ability to hold out in positions which other players would consider hopeless.

become sharpened, postal chess is winning more and more converts. The important feature is not only that there are many new players, but that so many of them are quite young: chess is definitely drawing the teenage youngsters.

As for his play in the tournament, Horowitz was well satisfied with his showing. Yet he continues to regret the psychological boner which resulted in his only defeat—to Adams. In a very promising position, Horowitz considered a move, dismissed it as inferior and . . . played it just the same! Adams, a fine tactician, immediately pounced on the faulty continuation and soon turned it to his advantage.

Horowitz was pleased to learn that his game with Dr. Broderman, an interesting but imperfect Ruy Lopez, had inspired an excellent poem. He frankly admits that the poetry is better than the chess!

**RUY LOPEZ**

<b>I. A. Horowitz</b>		<b>J. Broderman</b>	
White		Black	
1 P-K4	P-K4	17 Kt(4)-K2	Q-Kt2
2 Kt-KB3	Kt-QB3	18 Kt-B4	B-Q1
3 B-Kt5	P-QR3	19 KtxKt	RPxKt
4 B-R4	Kt-B3	20 P-B3	B-B4
5 P-Q4	PxP	21 Q-Q1	Kt-Q2
6 O-O	B-K2	22 Q-K2	Kt-B4
7 R-K1	P-QKt4	23 Kt-Q4	B-K5
8 P-K5	Kt-KKt5	24 P-QKt4	BxP
9 B-Kt3	P-Q3	25 PxKt	PxP
10 B-Q5	B-Q2	26 Q-Kt4	B-Q4
11 KtxP	QKtxP	27 Kt-Kt3	B-KB3
12 BxR	QxB	28 KtxP	Q-B3
13 P-KR3	Kt-KB3	29 Kt-K4	B-K4
14 QKt-Q2	O-O	30 Kt-Kt5	BxBP
15 Kt(2)-B3	Kt-Kt3	31 Q-KR4	Resigns
16 Q-Q3	Q-Q4		

**BALLADE OF THE CAPTURED PAWN**

Dr. Broderman of Havana, in his game with Horowitz, held his own until his thirtieth turn, when he captured a pawn instead of making a defensive move. The game ended in thirty-one moves.

—N. Y. Times, Aug. 1, 1945.

Ah, sorry Dr. Broderman!  
How with a martyr's flame you burn,  
Your ruddy cheeks how thin and wan,  
Your solace but a bootless "Durn!"  
Here is the cause, if you would learn:  
You held your own, all free of blame,  
But when you reached the thirtieth turn,  
Captured a pawn, and lost the game.

Yet do not grieve, despairing Don,  
Though swift the punishment and stern.  
There breathed no man in ages gone  
Who could such sweet temptation spurn,  
But towards that bright pawn would yearn.  
Napoleon at his peak of fame  
To Moscow bent his great concern,  
Captured the pawn, and lost the game.

We sorry duffers daily con  
The scorecards, feeble wits a-churn,  
To taste the chessical bonbon  
That critics knowingly discern.  
Ah, how could common clay adjourn  
Such sessions without sense of shame,  
Did not the Doc disaster earn:  
Capture a pawn, and lose the game?

**ENVOI**

Fellow duffers! In bright Sauterne  
I pledge our new resolve, to tame  
That mothlike zeal with which we burn:  
To capture a pawn, and lose the game.

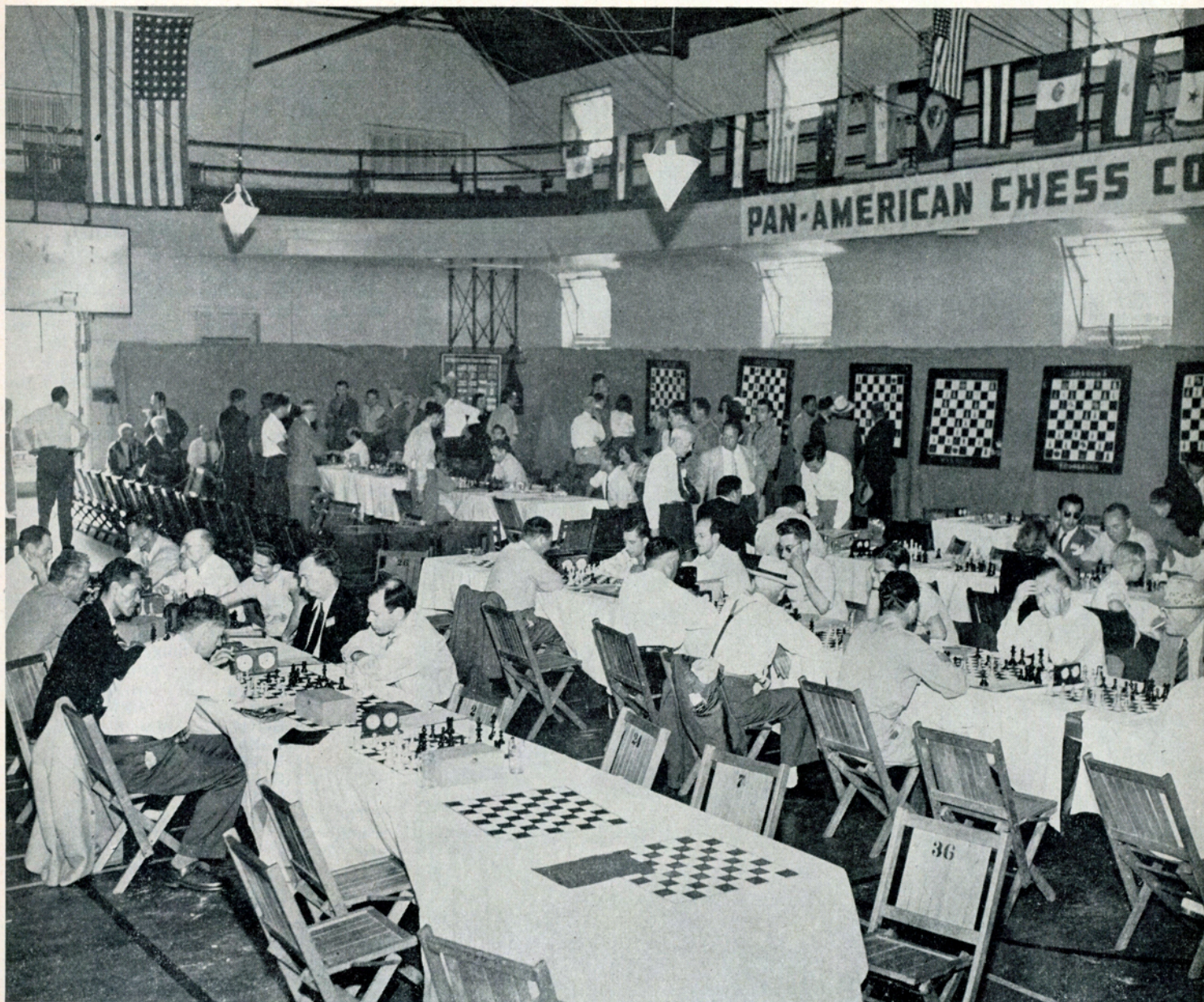
—Nathaniel Weiss

**PAN-AMERICAN CHESS CHAMPIONSHIP, HOLLYWOOD 1945**

PLAYERS AND STANDINGS		Reshevsky	Fine	Pilnik	Horowitz	Kashdan	Rossetto	Adams	Steiner	Araiza	Cruz	Broderman	Seidman	Camarena	W	L	D	Score
1	S. Reshevsky	—	½	1	½	1	½	1	1	1	1	1	1	1	9	0	3	10½-1½
2	R. Fine	½	—	½	1	½	1	1	½	½	1	1	1	1	6	0	6	9-3
3	H. Pilnik	0	½	—	½	1	½	1	½	1	½	1	1	1	6	1	5	8½-3½
4	I. A. Horowitz	½	½	½	—	½	1	0	1	½	½	1	1	1	5	1	6	8-4
5	I. Kashdan	0	0	0	½	—	1	1	1	½	½	½	1*	1	5	3	4	7-5
6	H. Rossetto	½	½	½	0	0	—	0	1	½	1	½	1	1	4	3	5	6½-5½
7-8	W. Adams	0	0	0	1	0	1	—	½	0	0	1	1	1	5	6	1	5½-6½
7-8	H. Steiner	0	0	½	0	0	0	½	—	1	1	1	1*	½	4	5	3	5½-6½
9-10	J. J. Araiza	0	½	0	½	½	½	1	0	—	½	0	½	1	2	4	6	5-7
9-10	Dr. W. O. Cruz	0	½	½	½	½	0	1	0	½	—	0	½	1	2	4	6	5-7
11	Dr. J. Broderman	0	0	0	0	½	½	0	0	1	1	—	0	½	2	7	3	3½-8½
12	H. Seidman	0	0	0	0	0*	0	0	0*	½	½	1	—	1	2	8	2	3-9
13	J. Camarena	0	0	0	0	0	0	0	½	0	0	½	0	—	0	10	2	1-11

\*Defaulted by Seidman after cancellation of military leave





Playing Room: The competitors in the Masters' Tournament, Masters' Reserves, minor tournaments and Women's Tournament played their games in the spacious gymnasium of the Hollywood Athletic Club. Large wall boards gave the spectators an opportunity to follow the play of the masters. Reshevsky (making his move), Fine (also seated) and Kashdan (standing) can be seen in the background.

## GAMES FROM THE PAN-AMERICAN CHAMPIONSHIP

### SICILIAN DEFENSE

(Notes by A. S. Denker)

W. Adams

White

S. Reshevsky

Black

- |          |        |
|----------|--------|
| 1 P-K4   | P-QB4  |
| 2 Kt-KB3 | P-Q3   |
| 3 P-Q4   | PxP    |
| 4 KtxP   | Kt-KB3 |
| 5 Kt-QB3 | P-KKt3 |
| 6 P-KR3  | ....   |

A highly interesting and novel method of combating the Sicilian. First White prevents ... Kt-Kt5, so that his QB may go to K3 without being molested. Having carried out this objective, White will then play Q-Q2 followed by O-O-O; the vital ... P-Q4 will be permanently prevented, and White may work up a strong attack by advancing his King-side Pawns.

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- 6 ....  
7 B-K3  
8 Q-Q2  
9 O-O-O

- B-Kt2  
Kt-B3  
O-O  
KtxKt

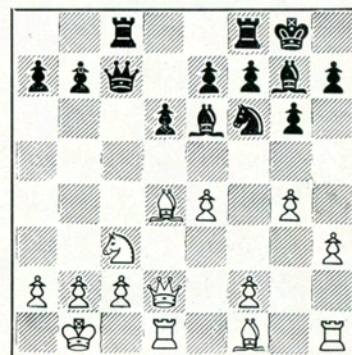
9... P-Q4 is met by 10 KtxKt, PxKt; 11 PxP, PxP; 12 KtxP, KtxKt; 13 QxKt, R-Kt1; 14 P-QKt3! (not 14 QxQ, BxPch and Black has at least a draw).

- 10 BxKt  
11 K-Kt1  
12 P-KKt4

- B-K3  
Q-B2  
QR-B1

Apparently the wrong Rook, in the annotators' hackneyed phrase. But after 12... KR-B1; 13 B-Kt2, Black cannot advance his Queen-side Pawns for some time to come.

From now on Black's game is extremely difficult. It demands all of Reshevsky's famous resourcefulness.



13 B-Kt2

....  
13 BxP? would be bad because of 13... Q-R4; 14 B-Q4, RxKt; 15 QxR, QxPch; 16





K-B1, Q-RSch; 17 K-Q2, KtxPch; 18 K-K1, QxRch; 19 KxQ, KtxQch with clear superiority for Black; or 13 Kt-Kt5, Q-B3!; 14 P-KB3 (if 14 KtxRP, KtxKP), P-Kt3! and White cannot capture the RP because of 15...Q-R5.

13 . . . . . P-QKt4  
14 P-R3 . . . . .

If 14 KtxP, BxPch; 15 K-B1, Q-Q2; 16 KtxRP, R-B2; 17 Q-R5, B-Kt6; 18 R-Q2, R-R1!! and Black must win two pieces for a Rook.

14 . . . . . R-Kt1  
15 Kt-Q5 . . . . .

A move which poses serious problems for Black. If he allows the Knight to remain on the board, it is posted very powerfully; if Black removes the Knight, then he will eventually have trouble on the K file.

15 . . . . . BxKt  
16 PxP . . . . . P-QR4  
17 KR-K1 . . . . . KR-B1

Hereabouts Black seems at a loss for a definite plan, with the result that his position slowly deteriorates. 17...P-Kt5 at once, followed by...KR-K1, would have saved an important tempo and permitted counterplay on the open file.

18 R-K2 . . . . . P-Kt5  
19 QR-K1 . . . . . R-K1  
20 PxP . . . . . PxP  
21 P-Kt3 . . . . . Q-Q1

If 21...Q-R4; 22 RxP, RxR; 23 RxR, R-R1; 24 Q-B4! parries the terrible threat of 24...Kt-K5! Or if in this 23...KtxQP; 24 R-R7! manages to hold the position.

22 P-Kt5 . . . . . Kt-R4  
23 B-KB3 . . . . . BxB  
24 QxB . . . . . Kt-Kt2  
25 B-Kt4 . . . . . R-Kt2  
26 K-Kt2 . . . . . Q-B2  
27 R-QR1 . . . . . R-KB1  
28 R-R4 . . . . . Q-Kt1  
29 P-KB4 . . . . .

The seemingly strong move 29 R-K4 would give Black excellent counterplay after 29...P-KB4; 30 PxP e.p., RxP etc.

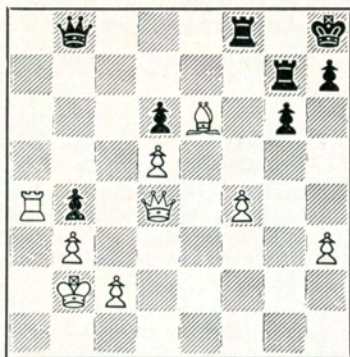
29 . . . . . P-B3?!  
30 RxKP! . . . . . RxR  
31 PxP . . . . . R(2)-KB2  
32 PxKt . . . . . RxKtP



Pretty, redheaded Rosanne Murray, who has an important role in Universal's "A Night in Paradise," was one of the most frequent visitors to the Pan-American Championship. CHES REVIEW'S photographer catches her twice—at Herman Steiner's table, and later during the tense game between Reshevsky (left) and Adams.

Hollywood celebrities were on hand during every round of the Pan-American Championship. Here Marlene Dietrich is an intent onlooker at the game between Dr. Jose Broderman (left) of Cuba and Hector Rossetto (right), Argentine Champion. Hollywood's interest will be an important factor in popularizing chess.





34 RxP . . . .

Less glamorous, but very effectual would have been 34 QxP, forcing the exchange of Queens. After 34... QxQ; 35 RxQ, R-QB2; 36 R-Kt6, RxP; 37 RxP the ending is by no means easy for White; but I believe he should win.

34 . . . . Q-B2  
35 P-R4? . . . .

Beginning a faulty plan which soon brings about his downfall. 35 R-Kt6! followed by R-B6! and the advance of the KtP would have reduced Black to helplessness.

35 . . . . Q-K2  
36 P-R5 PxP  
37 P-B5 P-R3  
38 R-Kt6 K-R2  
39 P-Kt4 P-R5  
40 R-B6 P-R6  
41 R-B3 P-R7

Black's utilization of the gift of the RP has been distressingly ungrateful.

42 R-KR3 R-Kt7  
43 Q-KB4 Q-Kt2ch  
44 K-Kt3 P-R8(Q)!

White resigns, for if 45 RxQ, R-Kt6ch forces mate or wins the Queen.

A typical "Sammy" game. Work, sweat, defend—finally a tiny opening, and it's all over in the twinkling of an eye.



The Women's Tournament attracted a good entry and aroused considerable interest. TOP: Mitzi Mayfair, who competed in the tournament under her married name of Mrs. Charles Henderson, greets Argentine Champion Rossetto. BOTTOM, LEFT: (from foreground to background) seated on left, Mrs. Bain, Mrs. Henderson (Mitzi Mayfair), Mrs. Harmath. Standing in back of Mrs. Bain is Mrs. von Sternberg, wife of the noted director. Seated on right (facing Mrs. Bain) is Miss Karff. Miss Roos is standing behind Miss Karff. BOTTOM, RIGHT: Linda Darnell (left) skittles with Rosanne Murray (right). The illustrious kibitzers include Fine, Rossetto and Kaschan. CHESS REVIEW, OCTOBER, 1945





ABOVE: During his visit to the Universal lot, Horowitz met Fritz Lang, famous director of "Fury," "M" and other film classics. They compared notes about their respective professions. Said Horowitz: "One of the sad features of a chess master's life is that his best combinations never appear on the board, are never seen by the audience." Lang: "That's true in our line too!"

RIGHT: The Horowitzes drop in on Dr. Watson (Nigel Bruce) and Sherlock Holmes (Basil Rathbone) while the filming of the latest Sherlock Holmes epic is in progress. Conan Doyle addicts will recall that the Great Sleuth was a pretty fair chess player. The conversation takes place off the set, which is being thoroughly sprayed to transform brilliant California sunshine into dull London "fog."

Photos by courtesy of Universal Pictures Co. Inc.



The crucial game between the first and second prize winners:

### GRUNFELD DEFENSE

(Notes by I. A. Horowitz)

R. Fine  
White

S. Reshevsky  
Black

1 P-Q4  
2 P-QB4

Kt-KB3  
P-KKt3

It is generally agreed among masters that the most difficult move to reply to is 1 P-Q4; there is no known defense which at best gives Black more than a fighting, uphill battle.

3 Kt-QB3  
4 Q-Kt3!

P-Q4  
....

A precision play, discovered after arduous analysis. The threat of winning the center Pawn confronts Black with a choice of poor alternatives.

4 ....

P-B3

4... PxP or 4... P-K3 are other possibilities. The former voluntarily sacrifices the center and leaves little room for counter-play. For Black cannot enforce the move... P-QB4 which is an integral part of the spirit of the defense. The latter is solid but cramping, as Black experiences difficulty in the proper development of his Q-side forces.

The text move is part of an organized plan to give play to Black's forces.

5 PxP

....

Crossing Black's plan. For after the normal 5 Kt-B3, Black obtains a measure of freedom with... PxP, followed by... QKt-Q2-Kt3 and... B-K3-B5.

Now, if 5... PxP, Black's Q-file is closed and he does not exert pressure on White's QP; moreover his Bishop, which is destined for Kt2, will be frozen in the absence of the life-giving thrust... P-B4.

5 ....  
6 P-K4

KtxP  
....

The simplification 6 KtxKt, QxKt; 7 QxQ leaves too little to play for.

Now White assumes command of the center and the play will revolve around his ability to maintain and build on it, and Black's attempt to destroy it.



6 . . . . . Kt-Kt3  
 7 Kt-B3 B-Kt2  
 8 Q-Q1 . . . . .

8 B-K3 to hold the QP is met by 8... B-K3, followed by ... Kt-B5, molesting White's valuable QB.

8 . . . . . O-O

8... B-Kt5 gives the game an interesting turn. For after 9 B-K3, BxKt, White must recapture with the KtP. Then White's somewhat weakened Pawn structure compensates for the exchange of Bishop for Knight.

9 P-KR3 . . . . .

Evidently Fine is aware of the possibility.

9 . . . . . Q-B2

10 B-K2 R-Q1

11 Q-B2 . . . . .

Out of the line of fire of the adverse Rook.

11 . . . . . Kt(1)-Q2

12 O-O P-K4

He must crash the center; otherwise his mobility will be reduced to a minimum.

13 B-KKt5 . . . . .

To drive the Rook to a less effective post.

13 . . . . . R-K1

13... P-B3 weakens the Pawn structure and cuts the scope of the KB.

14 QR-Q1 PxP

More or less forced. 14... Kt-B1 would permit 15 PxP and the exchange of Black's important KB.

15 KtxP Kt-B1

16 B-R4 . . . . .

In anticipation of ... Kt-K3 which would attack the Bishop. 17 B-Kt3 as well as Kt(3)-Kt5 are now threats.

16 . . . . . P-QR3

17 B-Kt3 Q-K2

18 P-B4 . . . . .

White's center is still intact; now the building up process begins.

18 . . . . . Kt-K3

19 Kt-Kt3 P-QB4

(Turn to Page 34)



ABOVE: Herman Pilnik, Argentine ace, was badly hurt in an automobile crash while on his way to Hollywood (Chess Review, August-September, P. 8). Although he had to make up his first three games and was not fully recovered from his accident, Pilnik played excellent chess all the way, finishing only half a point behind Reuben Fine.



LEFT: The tense ninth-round battle between Sammy Reshevsky (left) and Reuben Fine (right) attracted a record crowd of 800 enthusiasts. Fine had a marked advantage in the early middle game, but eventually allowed Sammy to wriggle out. From move 27 on, all the moves were rapped out "blitz" style, with both players handling the game with amazing accuracy. The outcome, a draw, left Reshevsky and Fine tied for first place. In the remaining three rounds, Sammy built up a commanding lead.

Photo at left by Ross Carmichael, Los Angeles Times Staff Photographer.





Chess glamor in the Hollywood manner: a scene from the colorful Living Game. The white Pawns are Earl Carroll girls in white bathing suits; Latin American beauties in formal gowns are the black Pawns.

Los Angeles Times Photo.

The win slips away. In appearance the move looks good, but in fact the advantage peters out. 26 PxR, followed by B-B2 would result in a quick disintegration of Black's forces.

26 . . . . QxQ  
27 RxQ . . . .

Now if 27 PxQ, B-K3 is good enough.

27 . . . . Kt-B1!  
28 BxPch K-B1  
29 R-Q1 . . . .

The gain of the Pawn is short lived. At this point both contestants were moving at a lightning-like pace, move upon move, like volleying in tennis.

29 . . . . PxP  
30 PxP BxKP  
31 BxB RxB  
32 P-KKt4 B-K3!  
33 R-Q8ch K-K2  
34 R-R8 BxB  
35 RxKt B-Q4  
36 R-B7ch K-B3  
37 KtxBch RxKt  
38 RxKtP . . . .

Again White is momentarily on top. But with technically correct play a draw is the correct result.

38 . . . . R-Q7  
39 P-QR4 . . . .

39 P-KR4 is double edged, for Black's King may sneak into the enemy camp with dangerous threats after 39...P-KR4. With the clock still ticking away, neither side could afford any undue risks.

39 . . . . K-Kt4  
40 RxP RxP  
41 R-Q7 R-QR7  
42 R-Q4 K-R5  
Drawn

Leaving a marked weakness at his Q4. But Black's choice is limited.

20 P-K5 P-B5  
21 Kt-Q4 KtxKt  
22 RxKt B-B4

Black has almost achieved freedom. But he has paid the price of a delicate QBP in doing so.

23 Q-Q2 P-B3

On less active play, White penetrates with R-Q6, B-B2, Kt-Q5, etc.

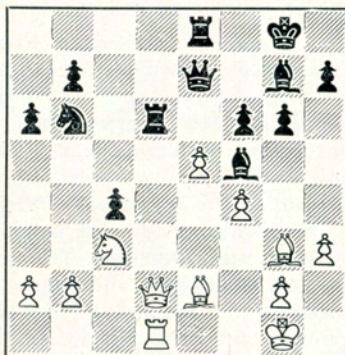
24 R-Q6 QR-Q1

At this stage of the game, Reshevsky had little more than a couple of minutes to complete his 40 moves. It is indeed remarkable that he maintained his composure under the circumstances.

25 R-Q1 . . . .

Fine's technique is perfect. But his pace has been slow. And he too is now in time trouble.

25 . . . . RxR



26 QxR?? . . . .



Los Angeles Times Photo.

The Living Chess Game went 32 moves, ended with a checkmate administered by the Black team, made up of Reshevsky, Fine, Horowitz, Steiner, Borochoy. Losers: Pilnik, Rossetto, Cruz, Broderman, Araiza and Camarena.





Bill Williams, King of the black pieces, takes time out for a comfortable chat with Barbara Hale (left) and Queen of Ceremonies Linda Darnell (right), who announced the moves of the Living Chess Game.

*Los Angeles Times Photo.*

The following game, played on the anniversary of the late Frank Marshall's birthday, was awarded the Marshall Memorial Brilliancy Prize.

**QUEEN'S INDIAN DEFENSE**

S. Reshevsky		J. Broderman	
White		Black	
1 P-Q4	Kt-KB3	16 QxKt	P-B3
2 P-QB4	P-K3	17 P-K5	B-R4
3 Kt-QB3	P-QKt3	18 P-K6	Kt-R3
4 P-K4	P-Q3	19 Q-R4	B-K1
5 B-Q3	B-K2	20 R-B3	P-Q4
6 Kkt-K2	O-O	21 R-R3	P-R4
7 O-O	Kkt-Q2	22 B-Q1	P-Kkt4
8 P-B4	P-K4	23 Pxp e.p.	Bxp
9 B-K3	P-QB3	24 R-Kt3	K-Kt2
10 Q-Q2	PxQP	25 RxBch	KxR
11 KtxP	Kt-B4	26 QxRPch	K-Kt2
12 B-QB2	P-QR4	Not waiting for	
13 QR-Q1	B-Kt5	White's reply, Black	
14 QR-K1	Kt-K3	resigned in this	
15 P-KB5	KtxKt	hopeless position.	

**Pilnik sacrifices his Queen!**  
**RUY LOPEZ**

H. Pilnik		W. Adams	
White		Black	
1 P-K4	P-K4	20 P-Kt4	Pxp e.p.
2 Kt-KB3	Kt-QB3	21 Pxp	QKt-Kt2
3 B-Kt5	P-QR3	22 Kkt-B5	P-Kt5
4 B-R4	Kt-B3	23 Pxp	Qxp
5 O-O	B-K2	24 B-Q2	Q-Kt3
6 R-K1	P-QKt4	25 P-Kt4	Kt-Q2
7 B-Kt3	P-Q3	26 Q-K2	Kt-Kt1
8 P-B3	O-O	27 B-R4	B-Q2
9 P-KR3	Kt-QR4	28 B-K3	Q-Q1
10 B-B2	P-B4	29 BxB	QxB
11 P-Q4	Q-B2	30 Kt-R5	K-R1
12 QKt-Q2	Kt-B3	31 P-Kt5	R-B1
13 P-Q5	Kt-QR4	32 Kt-B6	Q-Q1
14 Kt-B1	P-B5	33 Q-R5	PxKt
15 P-Kkt4	Kt-Q2	34 P-Kt6	Pxp
16 Kt-Kt3	R-K1	35 RxP	Q-K1
17 K-R2	B-B1	36 QR-Kkt1	Q-B2
18 R-Kkt1	Kt-B4	37 R(6)-Kt4	
19 Kt-R4	Q-Kt3		

Resigns

**ALBIN COUNTER GAMBIT**

H. Rossetto		W. Adams	
White		Black	
1 P-Q4	P-Q4	20 P-R4	R-R3
2 Kt-KB3	Kt-QB3	21 K-R2	R-QKt3
3 P-B4	P-K4	22 R-QKt1	KR-Kt1
4 QPxpP	P-Q5	23 Q-Q2	Q-K3
5 P-QR3	P-QR4	24 KR-B1	P-Kt4
6 P-Kkt3	B-K3	25 R-B2	Q-Kt3
7 Q-Q3	B-QB4	26 Pxp	Q-R4ch
8 B-Kt2	Kkt-K2	27 K-Kt2	Q-R6ch
9 B-Kt5	P-KR3	28 K-Kt1	Pxp
10 BxB	QxB	29 P-QKt4	R-KR3
11 O-O	O-O	30 Kt-R4	B-K5
12 QKt-Q2	KR-Q1	31 P-B3	QxpPch
13 QR-Q1	P-R5	32 Kt-Kt2	R-R7
14 Q-K4	R-R4	33 Kt-K1	K-Kt2
15 Kt-K1	Q-Q2	34 P-K3	R(1)-KR1
16 Kt-Q3	B-B4	35 K-B1	P-Q6
17 Q-B4	B-K2	36 KtxP	QxpPch
18 BxKt	PxB	37 K-K1	R-R8 mate
19 Kt-B3	P-B4		