

THE PAWN STORM

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NEWS AND EVENTS

CURDO SIMUL DRAWS 19

USCF Senior Master John Curdo, many-time Massachusetts Champion (currently sharing that title with Jim Rizzitano) took on 19 players on the opening night of the Framingham Chess Club. The exhibition and concurrent Open House drew several dozen onlookers. Curdo's record at the end of the evening was 16 wins, 2 draws, and a loss. Larry Pratt of Natick gained the sole victory, while Julius Varga of Harvard and Bill Wheeler of Wayland secured the draws. Other participants included Michael Becker of Framingham, David Ben-Maor of Marlboro, Bill Block of Medfield, Walt Champion of Wellesley, Neal Fallis of Northboro, Glenn Gates of Waltham, Ilya Gertner of Framingham, Bob Ingalls of Framingham, Mike Johnson of Framingham, Mak Kaprielian of Natick, Menno Koning of Dover, Paul McClanahan of Newton, Bob Morris of Newton, Bill Priestman of Framingham, and Matthew Warnick of Framingham.

HEISING, WILKINS, AND GOSSELIN TIE IN INAUGURAL SWISS

The first weeknight tournament of the Framingham Chess Club drew 27 players and resulted in a tie for first among Paul Heising of Ashland, Phil Wilkins of Newton, and Michael Gosselin of Needham, all scoring 3 1/2-1/2. Heising took the trophy on tiebreak points, having defeated third- and fourth-seeded Anthony Rothschild and Mike Johnson, and drawn a tense final-round battle with Wilkins. Wilkins propelled himself to the top with a third-round win over top-seeded Larry Pratt and secured a share of first by drawing with Heising. Gosselin took a half-point bye in the first round, but proceeded

to win all three of his played games, including a final-round victory over Pratt. A half-point behind the leaders were Mike Johnson, Anthony Rothschild, and Glenn Gates.

Glenn Gates took the Under-1600 trophy outright, raising his Mass Open unofficial rating by more than 220 points. Seven players were playing in their first over-the-board tournament; the outstanding performance among these was that of Donald Wolitzer, who obtained a post-tournament rating of 1710.

FRAMINGHAM INAUGURAL WEEKNIGHT TOURNAMENT: FINAL STANDINGS

Place	Player		Rating	Rd.1	Rd.2	Rd.3	Rd.4	Score	Tie-Break
1	Paul Heising	Ashland	1620	W22	W4	W5	D2	3 1/2	10 1/2
2	Phil Wilkins	Newton	1760	W27	W12	W8	D1	3 1/2	7 1/2
3	Michael Gosselin	Needham	1826	1/2B	W15	W16	W8	3 1/2	5
4	Mike Johnson	Framingham	1818	W7	L1	W13	W10	3	10
5	Anthony Rothschild	Newton	1849	W23	W11	L1	W9	3	8 1/2
6	Glenn Gates	Waltham	UNR	L9	W22	W11	W15	3	6 1/2
7	Robert Engels	Framingham	1431	L4	W18	D15	W17	2 1/2	
8	Larry Pratt	Natick	1956	W13	W9	L2	L3	2	
9	Larry Eldridge	Newton	1791	W6	L8	W23	L5	2	
10	Donald Wolitzer	Wellesley	NEW	W14	L21	W12	L4	2	
11	Menno Koning	Dover	1732	W26	L5	L6	W18	2	
12	Michael Hochniuk	Maynard	1504	W24	L2	L10	W23	2	
13	William S. Michael	Natick	1403	L8	W19	L4	W22	2	
14	Matthew Warnick	Framingham	1474	L10	L20	W19	W24	2	
15	Alex Sadowsky	Framingham	1795	W25	L3	D7	L6	1 1/2	
16	Anthony Hochniuk	Maynard	1330	D20	W17	L3	---	1 1/2	
17	Roger Seletsky	Brookline	1541	1/2B	L16	W24	L7	1 1/2	
18	David Ben-Maor	Marlboro	NEW	1/2B	L7	W25	L11	1 1/2	
19	Michael Becker	Framingham	NEW	1/2B	L13	L14	W26	1 1/2	
20	Ken Bennett	Northboro	1860	D16	W14	---	---	1 1/2	
21	Tom Zuppa	Watertown	1787	1/2B	W10	---	---	1 1/2	
22	Guenther Briem	Natick	NEW	L1	L6	W26	L13	1	
23	Irving Geller	Framingham	1170	L5	W26	L9	L12	1	
24	David Palmer	Natick	NEW	L12	W27	L17	L14	1	
25	Laurence Green	Framingham	UNR	L15	1/2B	L18	---	1/2	
26	Mark Bond	Framingham	NEW	L11	L23	L22	L19	0	
27	William Block	Medfield	NEW	L2	L24	---	---	0	

(Players are listed within score groups in order of their Solokoff tie-break points. Mark Fins of Newton also registered but did not play.)

GOSSELIN VICTOR IN SPEED TOURNAMENT

With a strong final spurt, Michael Gosselin of Needham captured the speed chess trophy. The 22 player field was divided into two eleven-man round-robin sections evenly balanced by ratings, with the top two finishers in each section to advance to a championship playoff. The first section produced a first-place tie between David Drumm of Framingham and Paul Heising of Ashland at 9-1, who advanced to the finals. Other finishers in that section were Gosselin at 8-2, Tom Zuppa and Michael Hochniuk at 6-4, Ken Bennett at 5-5, Brad Merril and Donald Wolitzer at 4-6, Matt Warnick and Laurence

Green at 2-8, and David Palmer at 0-10. The second section was won outright by Russell Pollitz of Hudson, with a perfect 10-0. Phil Wilkins of Newton followed with 9-1, and these two also advanced to the finals. Other players included Warren Pinches, 7 1/2-2 1/2; Anthony Rothschild, 7-3; Bob Baker, Roger Seletsky, and Mark Kaprielian, 4 1/2-5 1/2; Anthony Hochniuk and Alex Sadowsky, 3-7; Mark Bond, 2-8; and Guenther Briem at 0-10.

David Drumm was unable to continue due to the late hour, so his place in the finals was taken by Gosselin, the third-place finisher in their section. Gosselin proceeded to score 2 1/2-1/2 in the finals to win the tournament outright. Heising finished second at 2-1, with Wilkins third at 1-2. Pollitz, who had the best score of any player in the preliminaries, could only obtain 1/2-2 1/2 in the finals.

The next speed tournament, which will be designated the club speed championship, will be held August 16.

SPECIAL REPORT

THE WEAKNESSES OF CHESS COMPUTERS--AND HOW TO EXPLOIT THEM

The average chessplayer, when confronted with a computer opponent, quakes with fear. Surely, he thinks, against this mercilessly accurate, remorseless machine he has no chance. And the prophecy fulfills itself. Chess computers may have won more games through this psychology than through their programming. Not bad for an insensate contrivance!

The popular stereotype of a chessmaster credits him primarily with a prodigious memory and the ability to calculate "all" the variations far into the future. Indeed, as an index of their chess skill, masters are frequently asked by non-players, "how many moves ahead can you see?" Were this image accurate, a computer might well be world champion today. Human chess thought, however, is far more intricate than this naive impression, and incorporates many elements not readily reducible to programming logic. And even memory and calculation, as we shall see, are qualitatively better in humans than in computers.

The burgeoning presence of computers in our lives and the microprocessor revolution in particular fosters the assumption that chess computers must also be progressing rapidly, and that the human hegemony in chess is about to pass. A typical view was voiced by Grandmaster Ken Rogoff (Chess Life, April 1983, commenting on a possible Karpov-Kasparov match): "Perhaps their match will be the last great one between human beings." With no computer master, let alone grandmaster, yet on the scene, this seems somewhat pessimistic. In fact, the development of computer chess has been agonizingly slow. The first computer to play in a human chess tournament was MacHack VI, which played in several Massachusetts events in 1967. Its rating from its last two events was about 1450--certainly a creditable start. But ten years later, when David Slate, author of the Northwestern Chess 4.5 program, then considered one of the two best in the world, was asked to estimate its playing strength, he replied, "High class C, around 1550." (Eliot Hearst in Chess Skill in Man and Machine, Peter Frey, ed. Chess 4.5 actually carried a USCF rating of 1734, but this was gained against lower-class opponents and was believed to

be inflated.) A gain of 100 points in ten years is hardly impressive, especially in light of the great strides made in computer technology--including an increase in calculation speed of several hundred-fold. A human who improved at such a pace would have long since abandoned chess and taken up scuba diving instead.

During the last few years, computers have continued to edge upwards, and today several research programs boast candidate-master ratings, while commercial machines are beginning to break into category I. Research programs have even succeeded in winning two human tournaments. But this has been achieved by wringing every ounce of advantage out of the computers' areas of strength. Almost nothing has been done to counteract their weaknesses.

An unrealistic impression is often gained from the publication of isolated games by chess computers--or even isolated good moves! These remind one of the fuss and enthusiasm consequent to Baby's First Steps--enthusiasm not dimmed when Baby falls on its face moments later. It would be interesting to trace through the computer's logic to determine what motivated the startling move. Was it deep insight, or was the program at a loss and juggled random numbers?

Perhaps all of this is too cynical, but the reaction of many players--e.g., the formation of societies to lobby against computers in tournaments--seem rather hysterical in light of the scope of the computer "menace". To see whether computers are capable of making further strides forward in the near future, we must compare the chess thinking of humans and computers.

Human chess thinking comprises three closely interdependent facets. First, there is the algorithmic component, involving calculation of moves and variations. This is often considered the area of greatest strength of chess computers, for they are algorithmic machines par excellence, with memory more accurate and speed far greater than human capability. Humans, however, retain a qualitative edge that more than outweighs the computer's advantages. Humans reject "intuitively" (a term we will discuss later) reject most legal moves in a position, and immediately focus on a handful of candidates--often only one or two. (Programmers often brag about how many variations their machine examines--chessmasters prefer to brag about how few.) As the human mind traces through the branches of analysis, it employs what Adrian DeGroot calls progressive deepening, by which the analyst returns again and again to consider a move, applying and testing ideas discovered in other variations in a new context. Redundancies and transpositions can immediately recognized and cast aside as trivial. Feedback can occur within a game, as the human player can learn through previous analysis what ideas will and won't work in that kind of position.

Computers, on the other hand, rely on a "brute force" approach, seeking to analyse every legal move a fixed number of half-moves or "plies" ahead. However, the staggering exponentiation of variations stops even the computer, with its great speed and memory, after only a few moves. More sophisticated programs try to prune out some of the obviously ridiculous available moves, but often thus eliminate viable candidates, such as sacrifices. Analysis usually stops at the fixed depth, though computer programs include a quiescence function, which determines whether the analysis has been stopped in the midst of a forced sequence, such as checks or captures. (Otherwise the computer might stop analysis after it makes a capture, and assess itself

a piece ahead, neglecting that its opponent can immediately recapture.) The inferiority of the computer's mode of analysis is obvious. Ideas encountered in one variation must be laboriously rediscovered in others. The computer cannot learn from its experiences, but only through intervention by its programmer (for commercially available computers, that means it cannot learn at all). The quiescence function gives the computer a strong dislike for tension; it exchanges pieces gladly, even when the tension was to its benefit or its opponent choking on an excess of pieces. (This is further ironic in light of the computer's notorious ineptitude in the endgame.) While humans can vary the depth of their search, the fixed depth of computers makes them vulnerable to the horizon effect: if an opponent's threat can be delayed for several moves, beyond the program's search horizon, the machine believes that the threat has been forestalled permanently. Similarly, if the computer has a strong move that would be even stronger if deferred, it is played at once, lest it slip over the horizon and, in the view of the computer, be lost. Hans Berliner, who originally diagnosed this malady, gave a particularly gruesome example of it: one computer's queen was hopelessly trapped, but the program hit on the strategem of sacrificing lesser pieces, one after the other, to delay its capture. The machine happily thought that by deferring its capture past its search horizon, it had prevented it altogether. Another, albeit early, program in a K + P endgame had a passed QRP, and could advance it unhindered to the eighth rank. The promotion, however, would take place after nine half-moves, well beyond its search horizon, and the program disdained the "meaningless" advance. (Later programs corrected this flaw.) Due primarily to the horizon effect, computers play the endgame with consistent ineptitude, despite the endgame's seemingly mathematical nature.

The second element of human chess thought is the dialectical, which focuses on the balance of strengths between the two forces, and each player's bids to shift that balance in their favor. Dialectical thinking is the heart of long-range planning, one of the computer's most severe weaknesses. Humans may consider a variety of plans, or coordinated manouvers to attain some objective, and consider their opponent's resources to thwart these plans. Simultaneously, a human player would analyse the motifs his opponent could exploit, and his counterplay against these. The final choice would be for the combination of plans and counterplay that shifted the equilibrium of the game most in his favor.

Computers are helpless in making such decisions; at best they can employ only a short-range algorithmic model of dialectical thinking. In the heart of every program--indeed, it is the bulk of every program--there is an evaluation function, which assigns numerical values to various elements in the position and sums them according to a weighted formula. After tracing out each branch of analysis, the resultant position is assigned a value by the evaluation function. The program then makes the move leading towards the highest calculated value, expecting its opponent to reply with the move tending towards the lowest calculated value in that branch. The program then responds by branching towards the highest available value, and so on in a minimax procedure. This is a very crude model of the human process. Only plans that can measurably improve the position within a few moves are properly evaluated. Further, if several plans lead to comparable evaluations (a frequent occurrence), the program may play towards one objective for a few moves, then shift to another whose terminal evaluation is momentarily higher. The

evaluation function itself is the weakest part of the program: it must assign pseudo-objective numerical values to such elements as pawn structure, development and spatial control, dutifully following its programmed positional "rules". This, however, leaves a player vulnerable to a player who can recognize the exceptions to the rules. In the absence of a clear-cut plan, computers tend to tuck about rather aimlessly, and can be counted on to impatiently venture forth onto an easily-repulsed attack rather than engage in any positional housekeeping. Indeed, computers are usually far too aggressive, and will often cause irreparable weaknesses for transient threats--for example, advancing a pawn to attack an easily-relocated piece. Machine evaluation functions are also consistantly materialistic, and will subordinate almost all plans to material considerations.

The third facet of human chess thinking is pattern recognition. While computers can remember positions more accurately, human memory is organized more economically by patterns of relationships, which permit us to reason by analogy. This, indeed, is what is loosely called "chess intuition", and there is no comparable component in chess programming as yet. While humans can reason that certain types of positions call for certain types of plans, the computer cannot apply such reasoning unless the position is identical to one programmed--it cannot tell trivial from significant differences. Here, indeed, is the roadblock to the development of a computer chessmaster. The Zobrist-Carlson program of ten years ago and Hans Berliner's work more recently have been aimed at imparting pattern-recognition to a program, to permit analysis to be restricted to moves "appropriate" for the position, but there has been no practical tests of this course yet. David Levy, after winning his famous match in 1978 against the strongest program then available, wrote "concept formation is one area of Artificial Intelligence where little or no progress has been acheived during the past decade. I beleive that without some conceptual ability, chess programs will not be able to rise much above their present level.... It is when progress in concept-formation can be combined with the fastest possible computing techniques that chess masters and grandmasters must begin to worry. At the moment we are safe." (Chess Life, February 1975)

In the intervening five years, there has been no progress and possibly some slippage. Paul Resnick, playing for the team of candidate-masters than defeated the best programs 10-6 in the Fredkin Tournament, wrote "However, as humans learn to take advantage of computer weaknesses, programs with effective searching but poor position judgement...are losing ground quickly.... In general, the weaknesses I had read about still exist. They must be corrected now, or even lower-rated players will start to beat the computers." (Chess Life, January 1983)

Comforting words! How to achieve it? Play the computer as well as the board.

1) Remember that the main asset of the computer is its relentless concentration. It will never leave pieces en prise or overlook forced mates, or suffer from fatigue or inattention.

2) Play quietly and conservatively; you will not trip it up in a tactical slugfest. Once behind in material, you are there to stay, for the computer will rapidly trade down. Of course, if the computer's material edge is not sufficient to win the endgame, this may even help you.

3) In analysis, most closely examine checks and captures, since the program

is probably giving priority to those in its search. Remember that the computer loves to exchange and dislike maintaining tension.

- 4) Post pieces on squares where the computer may make weakening pawn advances to attack them.
- 5) Develop threat gradually. In a long combination, even if there is a way out early in the sequence, the program may not see the threats over its horizon until too late.
- 6) Remember that the computer is materialistic and will accept positional sacrifices even if they are better declined, and will tend to keep sacrificed material even if it is better returned.
- 7) Gambitted pawns in the opening might be returned if the computer's opening "book" is good, but less sophisticated models will grab pawns indiscriminately.
- 8) Do not be intimidated by the computer's opening "book", since it literally does not know what it is doing and may not formulate effective plans when it runs out of "book". Follow the advice of Lajos Portisch, who wrote "Your only task in the opening is to reach a playable middlegame.... Many great players do not strain unduly for advantages in the opening." (How to Open a Chess Game) Whether to leave book lines early or late is a matter of personal style--or confidence.
- 9) Play for the endgame, even if it is not your strongpoint. The computer will probably play it worse.
- 10) Most of all, don't be intimidated by the fact that it is a computer. Even if it has a higher rating, you know its style while it cannot comprehend yours.

The day will doubtless come when a computer program will achieve grandmaster status. But considering the lack of progress in pattern recognition, adequate dialectical models, or efficient search routines, it does not seem likely this century. For the present, the assessment of Adrian DeGroot (Thought and Choice in Chess), remains valid: "Machine simulation of memory functions and, even more so, of perception, has remained quite primitive compared to what humans, or, for that matter, animals, can do." Or again: Persistent rumors to the contrary...machine players are poor players. At best they are rather narrow specialists of mediocre ability."

FUNDAMENTAL ENDGAMES

BRIDGES AND OTHER SHELTERS

Rook endings are among the most frequent and important in chess, and among the most difficult to handle. With a versatile long-range piece such as a rook in the hands of the defender, perpetual check is a frequent drawing resource. Most commonly rook endings revolve around whether the king of the stronger side can find shelter from the enemy rook. If no such shelter can be found or constructed, the result is a sure draw. In diagram 1, the White king has a haven from the checks of the Black rook; 1 P-R7?? would allow Black to draw through rook checks. But after 1 K-N6 R-N8ch, 2 K-R7 R-N7, 3 R-N8 R-QR7, 4 R-N6 R-R8, 5 K-N7, White promotes the pawn. This ending also illustrates that use of the rook as a shield for the king is fundamental in rook endings.

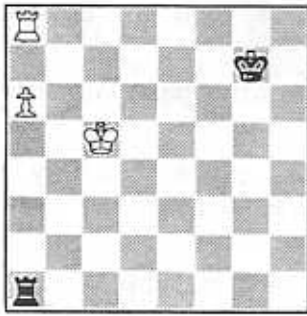


Diagram 1

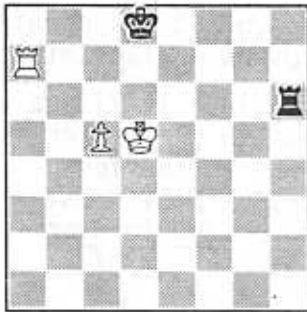


Diagram 2



Diagram 3

The first consideration in whether or not an extra pawn can win in rook endings is whether the defending king is in front of the pawn, or is cut off or can be driven away. If the defending king is permanently lodged in front of the pawn the ending is drawn. Consider the position in diagram 2. Black keeps his rook on the third rank as a barrier to the White king until the pawn moves to the sixth rank; then White's king has no shelter. Black's rook moves to the eighth rank and rains checks on the White king from the rear. If, however, Black's rook was not on the third rank, and White's king could reach the sixth rank, the mating threat would compel Black's king to vacate the queening square.

In such a case, which way should the Black king run? This seems trivial, but it involves one of the most important concepts in rook endings, that of checking distance. Note that a pawn on any file has an unequal number of files on either side: 4 vs. 3, 5 vs. 2, etc. Consider what happens in diagram 3, when the rook is on the short side. 1...R-R3ch, 2 K-B5 R-R4ch, 3 K-B6 R-R3ch, 4 K-N5 and the rook is driven out. Were the

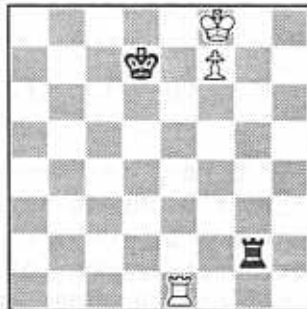


Diagram 4

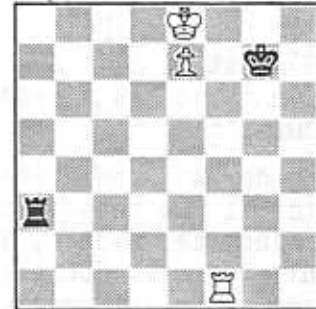


Diagram 5

Black rook at KR8, the king would have to return to defend the pawn before reaching the rook: 1...R-R3ch, 2 K-K5 R-R4ch, 3 K-K6 R-R3ch, 4 K-B5 R-R4ch 5 K-K6. The defending rook must have at least three files between itself and the pawn, and thus must be on the "long" side. Since the defending king should be on the side opposite from the rook so as not to hamper its checks, the defending king should always be on the short side.

If the defending king is cut off from the pawn entirely, the famous Lucena position results. This study is one of the cornerstones of endgame theory, and must be understood thoroughly. The essentials of the position are a pawn on the seventh, its king in front of it, and the defending king cut off. In diagram 4, the Black rook will check the White king back into hiding as soon as it appears. The White rook must therefore be used to build a shelter for its king, by a procedure known as "building a bridge": 1 R-Q1 K-B2, 2 R-Q4! R-N8, 3 K-K7 R-K8ch, 4 K-B6 R-B8ch, 5 K-K6 R-K8ch, 6 K-B5 R-B8ch, 7 R-B4 and Black has run out of checks. White's rook could have been played to the fourth rank on its second move, but then it could have been

harrassed by the Black king, complicating things unnecessarily. To draw a Lucena position, the defending king must stay as close to the pawn as possible on the short side, his rook must maintain maximum checking distance on the long side, and he must hope that his opponent's rook is passively placed, or that it cannot build a bridge. For example, in diagram 5, Black to move draws, because White does not have time to build a shelter. 1...R-R1ch, 2 K-Q7 R-R2ch, 3 K-Q6 R-R3ch, 4 K-Q5 R-R4ch, 5 K-B6 R-R3ch, 6 K-N7 R-K3 winning the pawn.

Drawing chances are increased if the pawn has not reached the seventh rank. If the pawn is on the fifth or sixth rank, the defending king must be held two files away. If the defending king and rook are in their proper positions on the short and long sides respectively, a win cannot be forced except with a KP or QP--with the flank pawns, the defending king cannot be held far enough away.

Using these principles, try to determine the outcome of each of the following Lucena-type positions:

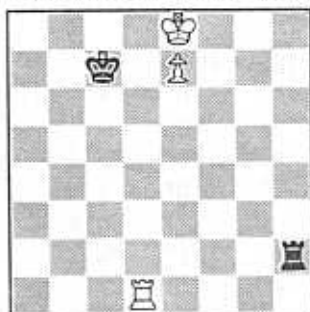


Diagram 6

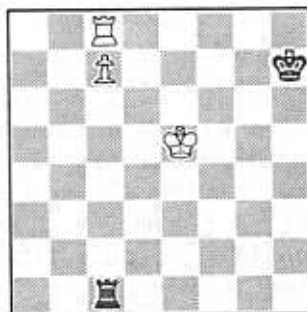


Diagram 7

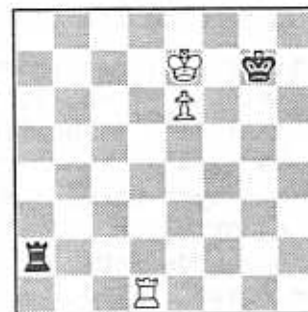


Diagram 8

Diagram 6: Black loses because his rook is on the short side of the pawn and thus lacks checking distance. 1...R-R1ch, 2 K-B7 R-R2ch, 3 K-B6 R-R1, 4 K-N7 R-QR1, 5 K-B7 winning.

Diagram 7: Black draws because of the passive placement of White's rook, leaving White's king no shelter from the checks of the Black rook.

Diagram 8: White to play wins by 1 R-N1ch K-R2 (two files away). 2 K-B7 R-B7ch, 3 K-N8 and 4 P-K7, creating a standard Lucena position. Black to play draws by 1...R-R2ch, 2 R-Q7 R-R1, 3 R-Q8 R-R2ch, 4 K-Q6 R-R3ch, 5 K-K5 R-R4ch, 6 R-Q5 R-R1, 7 R-Q7 K-N3, drawn.

TOURNAMENT TIPS

DRAW BY TRIPLE REPETITION

No other provision in the rulebook is as misunderstood and contains as many pitfalls and technical traps for the tournament player than the draw by triple repetition. Many players have a hazy notion of a "three-move rule", believing the draw to result from a consecutive repetition of pairs of moves. In fact, the draw results from the third appearance of a given position. FIDE Article 12.3 begins, "The game is drawn upon a claim by one of the players that the

same position a) is about to appear, or b) has appeared for the third time, the same player having the move each time. The position is considered the same if pieces of the same kind and color occupy the same squares and if the possible moves of all the pieces are the same...."

First note that the rule provides for the appearance, rather than the repetition of the position; thus the first appearance counts as one of the three. Second, note that there is no requirement that the position be repeated consecutively. Other positions can intervene between the appearances of the position without invalidating the draw claim. Third, "...pieces of the same kind and color occupy the same squares..." means that if, say, a pair of rooks were interchanged on their respective squares, the position would be considered repeated. A tricky point is the requirement that the possibilities for movement must be the same. Should castling or en passant capture be possible in one of the positions but not the other two, the position is not considered repeated. And, of course, the same player must have the move each time: in an incident at Haifa 1976, in the game Keene-Donoso, a position arose three times, but with Donoso to move on the first two occasions, and Keene on the third, and Donoso's draw claim was rejected.

Article 12.3 concludes, "The right to claim the draw belongs exclusively to the player a) who is in a position to play a move leading to such a repetition of position, if he first declares his intention of making this move, or b) whose turn it is to reply to a move that has produced the repeated position. If a player makes a move without having claimed a draw in the manner prescribed in a) or b), he loses the right to claim the draw; this right is restored to him, however, if the same position occurs again, the same player having the move." It must be emphasized that you must be on move when your claim is made, so if you are about to make a move creating a three-fold repetition, do not make it on the board! Summon the TD, announce your intention to make the move, and claim the draw. If you execute the move on the board, you no longer have a valid claim. Your opponent may then claim the draw, but you may not unless the position recurs still again.

Additional points are that your claim must be verified from your own scoresheet. If it is incomplete, your claim will be denied even if it could be verified from your opponent's scoresheet. Also, should your claim prove incorrect and the game be resumed, you must still play your announced move. (In the Keene-Donoso game cited above, the move Donoso announced in his invalid draw claim, when executed on the board, lost immediately.) In addition, though the clocks are stopped during verification of your claim, your clock will be advanced five minutes for the time taken for verification should the game be resumed. This is worth remembering when considering a claim in time-pressure, for if the five minutes pushes you past the time limit, you will lose on time.

A good general principle is that when in doubt, ask the TD for an explanation of the rule before taking action.

PROBLEMS, STUDIES, AND CURIOSITIES

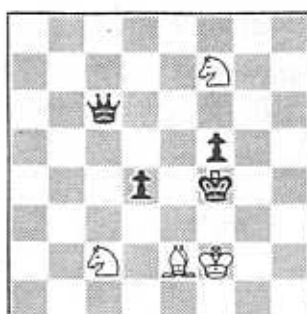


DIAGRAM 1
White to play and win
(Troitsky)



DIAGRAM 2
White to play
and mate in 3
(Cheron)

Solutions on the last page.

GAMES FROM CLUB EVENTS

GAMES FROM THE FRAMINGHAM INAUGURAL SWISS

Larry Eldridge vs. Larry Pratt, Round 2--Sicilian Defense

1 e4 c5 2 Nf3 e6 3 d4 cxd4 4 Nxd4 a6 5 c4 Nf6 6 Nc3 Bb4 7 f3 O-O 8 Qc2 d5
9 exd5 exd5 10 Nb3 Re8+ 11 Be2 d4 12 O-O dxc3 13 a3 Qe7 14 Bd3 cxb2 15 Bxb2
Qe3+ 16 Kh1 Bd6 17 Bd4 Qh6 18 g4 Nc6 19 g5 Nxd4 20 Nxd5 Qxg5 21 Rg1 Qe3
22 Rad1 Bh3 23 Bf5 Bxf5 24 Rxg7+ Kf8 25 Nxf5 Qxf3+ 26 Rg2 Bc5 27 Qd2 Qxf5
28 Qh6+ Ke7 29 Re2+ Ne4 30 Qh4+ Kf8 31 Qh6+ Ke7 32 Qh4+ f6 33 Rxe4+ Kf7
34 Rf4 Qg6 35 Rg4 Bf2 36 Rd7+ Re7 37 Rxg6 Bxh4 38 Rxe7+ Ke7 39 Rg7+ Kd6
40 Rxh7 Bg5 41 Rxb7 Kc6 42 Rf7 Rb8 43 Kg2 Rb3 44 Re7 Rxa3 45 Re6+ Kc5 46
Re8 Kxc4 47 Rc8+ Kd3 48 Kf3 a5 49 Kg4 Ra4+ 50 Kf3 Rh4 51 Kg3 a4 52 Rc6 Rc4
53 Ra6 Kc3 54 Kf3 Kb3 55 Rb6+ Rb4 56 Rd6 a3 57 Rd3+ Kb2 58 h4 Rxh4 59 Rd7
Rb4 60 Re7 a2 O-1

Larry Eldridge vs. Anthony Rothschild, Round 3--Caro-Kann Defense

1 P-K4 P-QB3 2 P-Q4 P-Q4 3 N-QB3 PxP 4 NxP B-B4 5 N-N3 B-N3 6 P-KR4 P-KR3
7 N-KB3 N-Q2 8 P-R5 B-R2 9 B-Q3 BxB 10 QxB Q-B2 11 B-Q2 P-K3 12 O-O-O O-O-O
13 Q-K2 KN-B3 14 N-K5 N-N3 15 B-R5 P-B4 16 R-R4 K-N1 17 K-N1 K-R1 18 R-Q3
PxP 19 R/4xP RxR 20 RxR B-B4 21 R-QB4 R-Q1 22 NxP R-Q4 23 P-N4 QxN 24 BxN
PxB 25 PxB Q-Q2 26 P-B6 R-N4ch 27 K-R1 PxP 28 R-R4ch K-N2 29 Q-B3 Q-Q7 30
R-QB5 Q-B8 O-1

Anthony Rothschild vs. Paul Heising, Round 3--Grunfeld Defense

1 P-QB4 N-KB3 2 N-QB3 P-KN3 3 N-KB3 P-Q4 4 PxP NxP 5 P-K4 NxN 6 NPxN B-N2
7 P-Q4 P-QB4 8 B-N5ch N-QB3 9 BxNch PxB 10 B-K3 B-R3 11 Q-B2 Q-R4 12 N-K5
PxP 13 NxQBP QxQBPch 14 QxQ PxQ 15 R-QB1 B-N2 16 N-Q4 BxP 17 O-O R-QB1
18 P-KB3 B-Q4 19 R-QB2 O-O 20 R/1-QB1 KR-Q1 21 P-QR3 B-B5 22 N-K2 BxN 23
RxB R-Q2 24 R/2-B2 R/2-B2 25 B-B4 B-Q5ch 26 K-B1 P-K4 27 B-N3 P-B3 28 B-B2
K-B2 29 P-KN3 K-K3 30 P-B4 K-Q4 31 K-K2 R-QN2 32 B-K1 R-N7 33 K-Q1 RxR 34

KxR R-N1 35 BxP BxB 36 KxB R-B1ch 37 K-Q2 RxR 38 KxR P-K5 39 K-Q2 P-B4
40 K-K3 K-B5 41 P-N4 K-N6 42 PxP PxP 43 K-Q4 KxP 44 K-K5 P-K6 0-1

Phil Wilkins vs. Paul Heising, Round 4--Caro-Kann Defense

1 N-QB3 P-Q4 2 P-K4 PxP 3 NxP B-B4 4 N-N3 B-N3 5 N-KB3 N-Q2 6 P-Q4 P-K3
7 B-K2 B-Q3 8 P-QB4 P-QB4 9 B-K3 Q-R4ch 10 Q-Q2 QxQch 11 NxQ 0-0-0 12
N/3-K4 B-B2 13 PxP BxN 14 NxB B-R4ch 15 K-B1 B-B2 16 P-B6 PxP 17 BxP
N-N3 18 P-B5 N-Q4 19 B-R6ch K-Q2 20 B-N7 B-K4 21 R-QN1 K-B2 22 B-R6 R-R1
23 B-N6ch NxB 24 PxNch KxP 25 B-B4 N-KB3 26 N-N5 KR-KB1 27 N-B3 B-B2
28 K-K2 KR-Q1 29 KR-QB1 N-N5 30 R-B2 N-K4 31 B-N3 NxN 32 KxN B-K4 33
P-KN3 R-Q3 34 R-K2 B-B3 Draw agreed.

OPENING SKETCHES

THE FRENCH DEFENSE



Diagram 1

The French Defense, 1 P-K4 P-K3, is unique among the King Pawn openings, combining tenacious defense with energetic counterattack. Black's first move shields his KB2 by closing the a2-g8 diagonal, locus of many White attacks in the open games. 1...P-K3 further prepares to strike directly at White's KP with ...P-Q4. By breaking symmetry with White on the very first move, Black declares that he will not be content to blunt and eventually neutralize White's edge, but will strike out on his own immediately.



Diagram 2

After 1 P-K4 P-K3 2 P-Q4 P-Q4 Black has created tension in the center by his attack on White's KP. (diagram 1). White may choose to relieve the tension by PxP or P-K5, or maintain it by defending his PK4. White cannot maintain the tension for long and must eventually resolve it, usually by P-K5. Black then transfers his attack from the KP to the QP, striking back with ...P-QB4 (diagram 2). Black's ...P-QB4 is the central motif of his counterplay in the French Defense. Black's play is based on continuing to attack the QP or, in the event of an exchange, play on the QB file and the queenside. Should he succeed in dislodging White's QP, he may return to attacking White's KP with ...P-KB3. Meanwhile, White's advanced center

pawns severely cramp Black's development and give White a great spatial advantage on the kingside and excellent attacking chances.

Let us examine what happens if White releases the tension on his third move, since these options recur on later moves as well. 3 PxP produces the EXCHANGE VARIATION. After 3...PxP the major pieces tend to be traded off along the open king file and the symmetrical pawn structure tends to lead to a draw. The exchange almost completely dissipates White's advantage, and is usually only adopted if White is playing for a draw, but Black must keep this possibility in mind if using the French in a must-win situation. If Black wishes to play for a win, he must avoid exchanges,

aim for a kingside attack, and develop his pieces asymmetrically; e.g., if White develops his knight on KB3, Black should develop his on K2, and vice-versa. Black may consider castling queenside to permit a kingside pawn storm. A typical continuation might be 3 Pxp Pxp 4 N-KB3 B-Q3 5 B-Q3 N-QB3 6 P-B3 KN-K2 7 O-O B-KN5 8 R-K1 Q-Q2 9 B-KN5 P-B3 (taking away White's outpost at K5, but could only be considered if Black holds his K3 firmly) 10 B-R4 P-KR4 11 QN-Q2 P-KN4 12 B-N3 BxB 13 BPxB O-O-O.

White can also release the central tension on his third move by 3 P-K5, creating the locked formation PQ4 + PK5 vs. PQ4 + PK3, a formation that occurs in most variations of the French. Such diagonal barricades are known as pawn chains, an understanding of which is crucial to correct play in this opening. Strictly speaking, a pawn chain consists only of blocked pawns; Black's PKB2 or, after White's P-QB3, the White pawns at QB3 and QN2, are not considered part of the pawn chain. The pawn farthest rear in the chain is called the base; thus Black's base is at K3 and White's at Q4. Black could attack White's chain in two ways: ...P-KB3 or ...P-QB4. But the former, after KPxBP, leaves Black's KP weak. Similarly, P-QB4 by White, followed by ...QPxBP by Black would leave White's QP weak. Thus the rule is, attack the base of the pawn chain. This is the idea behind Black's counterattack with ...P-QB4. White can try a comparable maneuver via P-KB4-KB5, but this is slower and can compromise the safety of White's king.

The existence of a pawn chain also dramatically alters the respective roles of the bishops. Black's KB has excellent mobility and covers the squares the pawns don't; thus it is called a "good" bishop. White's KB is similarly valuable. Black's QB, however, is a "bad" bishop, being almost entirely imprisoned, and White's QB, while having plenty of room to roam, has few targets and is usually exchanged by White for one of Black's kingside defenders. Each side would consider it a small strategic victory to exchange his "bad" bishop for his opponent's "good" one.



Diagram 3

After 3 P-K5, the NIMZOVITCH ADVANCE VARIATION, we see Black's counterattack in unusually pure form: 3...P-QB4! 4 P-QB3 N-QB3 (Black continues to pile up attackers against White's pawn chain base at Q4) 5 N-KB3 Q-N3 (the Black queen bears down on QN2 as well as Q4, and thus immobilizes White's QB) 6 B-K2 (Diagram 3. White would have liked to post that bishop at Q3, where it strikes a Black's kingside, but this would cut off the queen's defense of the QP. Already White is having to make concessions to Black's counterattack.) Pxp 7 Pxp KN-K2 8 P-QN3 N-B4 9 B-N2 P-KR4 with equal chances. Note Black's ...P-KR4, designed to prevent White from dislodging the knight by P-KN4; this is a common maneuver in the French.

It is thus advantageous for White to maintain the tension in the center for at least a few more moves. The usual options for White are 3 N-QB3 or 3 N-Q2. (Other defenses of the KP, such as 3 B-Q3 or 3 P-KB3, are strongly met by 3...P-QB4!) 3 N-QB3 is the main branch of the French Defense, and leads to a variety of variations depending on how Black proceeds.

After 3 N-QB3 an immediate ...P-QB4 is premature: 3 N-QB3 P-QB4? 4 KPxP KPxP 5 N-KB3 N-KB3 6 B-KN5 and Black's center is too weak. Even sharper would be 5 QPxp, doubly attacking Black's QP. Black should press the attack on White's KP first, and only transfer the attack to the QP when White plays P-K5.

After 3 N-QB3, the most direct continuation of Black's attack is 3...N-KB3. This move seems to have the disadvantage that White can establish his cramping K5 pawn with gain of tempo, though in practice this is not a serious drawback as White is using two moves on his KP. White can choose to release the tension now with 4 P-K5, the STEINITZ VARIATION, and after 4...KN-Q2 has gained a tempo. But Black will soon play ...P-QB4, and with White's knight encumbering his QB3, he cannot defend with P-QB3. Because of this White in the long run cannot maintain his QP in this variation, and so best exchanges it and concentrates on other means of supporting his KP. For example: 4 P-K5 KN-Q2 5 P-KB4 P-QB4 6 Pxp N-QB3 (see diagram 4). If 7 P-QR3 NxBP (7...Bxp can be met with 8 Q-N4), while if 7 N-B3, blocking the queen's diagonal, then 7...Bxp 8 B-Q3 P-KB3, liquidating the remainder of White's center. An early sortie by White's queen, such as 4 P-K5 KN-Q2 5 Q-N4 (the Gledhill attack) P-QB4 6 N-B3 N-QB3 7 Pxp P-KB4! In all these lines White's chances for a kingside attack should not be underestimated, but Black should easily equalize due to his central counterplay.



Diagram 4
Steinitz Variation



Diagram 5
MacCutcheon Variation

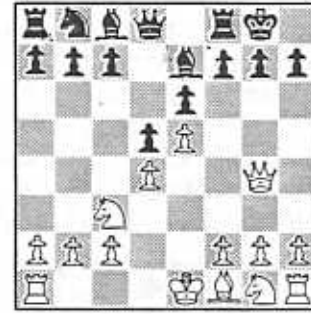


Diagram 6
Anderssen-Richter Attack

After 3...N-KB3, 4 Pxp leads back into the Exchange Variation. Thus White again does best to maintain the tension, with 4 B-KN5, pinning the knight. Black is now threatened with 5 P-K5, winning the knight, so he must either break the pin with 4...B-K2, liquidate White's KP with 4...Pxp, or embark on a counterattack with 4...B-N5.

4...B-N5, the MACCUTCHEON VARIATION, is one of the oldest and most controversial variations of the French. It is full of tactical finesses and should not be embarked upon without careful study. After 5 P-K5 P-KR3, White has a variety of possibilities: 6 Pxn (Tchigorin), 6 B-K3 (Janowski), 6 B-B1 (Olland), or 6 B-R4 (Bernstein), though the modern consensus is that his best is 6 B-Q2. After 6...Bxn 7 PxB N-K5 8 Q-N4 (see diagram 5), 8...O-O is refuted by 9 B-R6, so Black must either forgo castling with 8...K-B1 or weaken his kingside with 8...P-KN3. The latter is preferred today, with Black castling queenside. White can then launch a sharp king-

side attack with 9 B-Q3 or redeploy his black-squared bishop to the a3-f8 diagonal with 9 B-B1 and B-R3, abandoning his PQB3.

The more traditional alternative is 4...B-K2. White can now exchange his QB for Black's knight, or after P-K5, his bishop. If 5 BxN (the ANDERSSEN-RICHTER ATTACK), the result is fireworks: 5...BxB 6 P-K5 B-K2 7 Q-N4 O-O (see diagram 6), and while Black has nothing to fear if he defends carefully, White's attack can be swiftly overwhelming. Black's two main counter-thrusts are ...P-QB4, undermining White's center, and ...P-KB4, closing the b1-h7 diagonal. An example: 8 B-Q3 P-QB4 9 PxP N-B3 10 P-B4 P-KB4! 11 Q-R3 P-QN3! 12 O-O-O (if 12 PxP QxP and it is Black who has the attacking chances) PxBP with at least equality for Black.



Diagram 7
Alekhine-Chatard
Attack

While White does not mind exchanging his QB for Black's KN, it is better still to exchange it for Black's "good" KB. Thus White's best continuation is 5 P-K5 KN-Q2. Here White can again sharpen the play with the ALEKHINE-CHATARD ATTACK, 6 P-KR4!? (see diagram 7), for after 6...BxB 7 PxP QxP 8 N-R3 Q-K2 White's attack is worth much more than the pawn. Black is best advised to decline the pawn, but 6...O-O? is met by 7 B-Q3, threatening a sacrifice at KR7. 6...P-KR3 and 6...P-KB3 have been tried, and the latter still has its adherents, but best for Black seems to be 6...P-QB4. Since White often embarrasses Black with N-QN5-Q6, Black may consider ...P-QR3 first.



Diagram 8
Classical
Variation

The MacCutcheon, Anderssen-Richter, and Alekhine-Chatard all illustrate the potential of White's kingside attack and the cramping power of his pawn at K5, but in all three White's attack breaks up on the shoals of accurate defense. White must therefore play more positionally, as in the CLASSICAL VARIATION: 3 N-QB3 N-KB3 4 B-KN5 B-K2 5 P-K5 KN-Q2 6 BxB QxB 7 Q-Q2 O-O 8 P-B4 P-QB4 9 N-B3 N-QB3 (see diagram 8). Black now presses his attack against White's center with ...P-KB3. Rubinstein revolutionized the theory of this line by showing that White should give up his center by QPxQBP and KPxKBP, controlling Q4 and K5 with his pieces and exerting

pressure on Black's center pawns. (Nimzovitch used a similar strategy in the Nimzovitch Advance line.) Example: 10 O-O-O P-B3 11 KPxP QxP 12 P-KN3 PxP 13 KNxP. If Black can force ...P-K4, he will stand better, but if White can keep Black's pawns on K3 and Q4, Black will suffer from the absence of a black-squared bishop--and the presence of a white-squared one. Thus while White usually relies on his powerful pawn phalanx in the center, he can sometimes get compensation for giving it up.

We have spoken of White's options to resolve the tension in the center, but Black has ways of resolving it too. After 3 N-QB3 or 3 N-Q2, Black may play 3...PxP, the RUBINSTEIN VARIATION. Play usually continues 4 NxP N-Q2 5 N-KB3 KN-B3 6 NxN NxN 7 B-Q3. Black may now opt for an early ...P-QB4, followed by ...B-Q2 and ...B-B3, or he may choose to fianchetto

his QB and complete his development, and only then press for ...P-QB4. Usually in this line Black must play ...P-QB3 first, to keep White's minor pieces off QN5, and also to prevent surprises from White like P-Q5! White may use his spatial advantage and play for a kingside attack, placing a knight on his outpost square K5, or after ...P-QB4 he may play QPxQBP, obtaining a queenside pawn majority, a considerable endgame advantage. Black's position is sound but passive. Better for Black is to defer the exchange one move: 3 N-QB3 N-KB3 4 B-KN5 PxP, the BURN VARIATION. Now Black can usually exchange at least two minor pieces. After 5 NxP B-K2 6 BxN (retreating the knight takes too much time) PxB!? (see diagram 9). Recapturing with the pawn deprives White the use of his K5 and gives counterplay down the KN file. Black now proceeds by ...N-Q2, ...P-QN3, ...P-QB3, ...B-N2, ...Q-B2, and ...O-O-O. While Black's position is modest, it is very hard to attack. This variation was wielded with great virtuosity by Petrosian in the '60s, but is too passive to ever become fashionable. White again retains his spatial advantage, and may try to attack Black's kingside pawns.



Diagram 9
Burn Variation



Diagram 10
Nimzovitch-Winawer
Variation

While all the foregoing variations are by no means bad for Black, he seems to be fighting for equality at best. Since World War II, the emphasis has shifted to another area of the French, to seek more radical counterplay for Black. Thus in recent decades the NIMZOVITCH-WINAWER VARIATION, 3 N-QB3 B-N5 has become the center of gravity of the French Defense.

The pin on the QN again leaves White's KP undefended. Exchanging it as usual gets White nowhere, and direct defenses such as 4 B-Q3 are refuted as usual by ...P-QB4. White therefore usually advances 4 P-K5. There are, however, some sharp and significant alternatives involving a quick raid of Black's kingside:

- A) 4 P-QR3 BxN 5 PxB PxP 6 Q-N4 N-KB3 7 QxNP R-N1 8 Q-R6 QN-Q2 9 N-K2 P-QN3 with an excellent game for Black;
- B) 4 Q-N4 N-KB3 5 QxNP R-N1 6 Q-R6 P-QB4 7 P-QR3 R-N3 8 Q-K3 B-R4 and Black stands well;
- C) 4 B-Q2 PxP 5 Q-N4 N-KB3 6 QxNP R-N1 7 Q-R6 P-N3 8 O-O-O B-N2 9 B-QN5ch P-B3 and Black has nothing to fear;
- D) 4 B-Q2 PxP 5 Q-N4 QxP 6 O-O-O P-KB4 7 Q-N3 B-Q3 8 B-KB4 BxBch 9 QxB Q-B4 and Black is behind in development, but ahead a pawn.

Black does not stand badly in these lines, but he must know them well as they still recur with some frequency. They also illustrate a common theme

of White's play in the Nimzovitch-Winawer: the absence of Black's KB leaves his KNP his most vulnerable point. Due to this, Black's kingside and White's queenside often disintegrate at the very outset of the game, leading to hair-raising complications.

After 3...B-N5 White does best to forgo the above lines and proceed with 4 P-K5. Black, as usual, immediately counters with 4...P-QB4. White then forces the exchange on his QB3 by 5 P-QR3 BxN (5...R-R4 leads to complications favoring White after 6 P-QN4 or 6 Q-N4) 6 PxB (see diagram 10). From here, the four main branches of the Nimzovitch-Winawer diverge:

A) 6...Q-B2. Black proposes to open the QB file and exploit White's weaknesses there; more importantly, after 7 Q-N4 P-KB4! holds the KNP. However, after 8 Q-N3, it is not clear how Black can ever develop his KN, so he usually pitches the pawn to the voracious queen anyway: 8...N-K2 9 QxP R-N1 10 QxRP PxB 11 K-Q1 and while the exploded position offers chances to both sides, practice has favored White.

B) 6...N-K2 7 Q-N4 has been the main line of the Nimzovitch-Winawer for nearly 30 years, but its lustre is fading. After 7...Q-B2 8 QxNP R-KN1 9 QxRP PxB 10 N-K2, the position is similar to that of line A, except that Black's KBP is on the second rather than the fourth rank, thus shielding the Black king along the h5-e8 diagonal and making an assault of White's center by ...P-KB3 possible. After 10...QN-B3 11 P-KB4 B-Q2 12 Q-Q3 PxB 13 QxBP White is a pawn up, and a passed KRP at that, and has the two bishops. But White also lags in development, his king is most insecure, and his bishops have no good diagonals. Clearly a wild melee is in store, and in recent years practice has been favoring Black.

C) 6...N-K2 7 N-B3. White aims at quieter development, followed by a pawn storm up the kingside. Black meanwhile goes after White's weak queenside pawns--especially the QRP. Thus 7...Q-R4 8 B-Q2 P-B5 9 P-QR4. White's 9th move is designed to prevent Black from using his QN4 and QR5, though now Black can win the QRP by force after ...N-Q2, ...N-N3, and ...B-Q2. White, however, can use this time to push forward his kingside attack. Black may play it safe and castle queenside, or he may dare White to prove his compensation for the sacrificed pawn.

D) 6...N-K2 7 P-QR4. This often transposes into the preceding line. White's intention is to develop his bishop to QR3 while again securing the white squares on the queenside from attack. A quiet maneuvering game develops. A typical line is 7...Q-R4 (to prevent B-R3) 8 Q-Q2 QN-B3 9 N-B3 B-Q3 10 B-K2 R-QB1 11 PxB N-N3. At present this is the most fashionable line against the Nimzovitch-Winawer.

Besides 4...P-QB4, Black has an alternate strategy based on exchanging white-squared bishops by ...P-QN3 and ...B-R3. But after 4 P-K5 P-QN3 5 Q-N4 Black must retreat 5...B-B1. Better are 4...N-K2 followed by ...P-QN3 or 4...Q-Q2 5 Q-N4 P-KB4, followed by ...P-QN3.

While 3...B-N5 gives Black more dynamic chances than 3...N-KB3, it is hardly a refutation of 1 P-K4. Nonetheless, during the past generation White players have become increasingly reluctant to face it, and sidestepping it with the TARRASCH VARIATION, 3 N-Q2 has become very popular. The advantages for White are that the knight cannot be harassed and that White is free to support his pawn chain with P-QB3. But the knight is less actively placed, blocks the development of the QB, and blocks the

queen's defense of the QP. Whether it is in fact superior to 3 N-QB3 is a matter of personal style.

The thematic response for Black when White maintains the tension is to continue to hammer at the KP: 3...N-KB3. After 4 P-K5 KN-Q2, we have a position reminiscent of the Nimzovitch Advance Variation, but with an important difference: White has gained a tempo by the attack on Black's knight, and Black's knight at Q2 can no longer easily reach KB4 or help defend the kingside. While this does not refute Black's variation, it improves White's chances over the corresponding Nimzovitch Advance lines. A typical line might be 5 B-Q3 P-QB4 6 P-QB3 N-QB3 7 N-K2 Q-N3 8 N-B3 PXP 9 PXP P-B3 10 PXP NxBP with a somewhat better game for White.

However, Black has two other responses to the Tarrasch Variation. Both sharply change the character of the position and introduce strategy different from any other line of the French.

The main line of the Tarrasch is for Black to strike immediately at the now-undefended QP with 3...P-QB4. White, by exchanging both his center pawns can produce a position in which Black has free lines of development, but an isolated QP. Black must then make use of his outpost squares at QB5 and especially K5 and press for a kingside initiative (strange designs indeed for Black in the French!). White must put pressure on the isolated QP, which is an undeniable endgame weakness for Black. Some typical lines:

- A) 4 KPXP KPXP 5 KN-B3 N-QB3 6 B-N5 B-Q3 7 O-O KN-K2 8 PXP BxBP 9 N-N3 B-Q3 (diagram 11). White has a slight edge, but flawless technique is required to exploit it;
- B) 4 KPXP KPXP 5 B-N5ch N-B3 6 Q-K2ch (intending to exchange queens and head for an endgame) B-K2 7 PXP N-KB3 with a slight advantage for White;
- C) 4 KPXP QXP (to avoid the isolated pawn) 5 KN-B3 PXP 6 B-B4 Q-Q3 when White will regain his pawn with an edge in development and a queenside pawn majority. Even so, Black has gained virtual equality.



Diagram 11
Tarrasch Variation

An unusual but valid option for Black against the Tarrasch is 3...N-QB3!?, the Guimard Variation. Black abandons the traditional counterthrust ...P-QB4, reasoning that since 3 N-Q2 does not pressure his QP (and leaves its own undefended), Black can push for ...P-K4, or at least ...P-KB3. White's best response is to advance his KP to K5 and fortify it as the nucleus of a kingside attack. Example: 3...N-QB3 4 KN-B3 N-KB3 5 P-K5 N-Q2 6 N-N3 B-K2 7 P-B3 O-O 8 B-Q3 P-B3 9 Q-K2 PXP 10 PXP Q-K1 11 O-O Q-R4 12 R-K1 N-Q1 with White somewhat better.

With the exception of these last variations of the Tarrasch, the French Defense is a predictable opening in that pieces are developed with great regularity to standard posts. Black's KN goes best to K2, where it can travel to KN3 and participate in the defense of the kingside, or KB4 (its position stabilized by ...P-KR4) where it attacks White's QP. Alternatively, it may go to KB3 from which it will be driven to the more passive square Q2, though even there it attacks White's PK5.

Black's KB travels either to K2 or QN5; either way it is often exchanged early. Black's QN stands best of QB3, where it attacks both White's center pawns, but it may travel to other queenside posts via Q2 and QN3. Black's QB is his eternal headache: exchanging it by ...P-QN3 and ...B-R3 or ...B-Q2 and ...B-N4 is strategically excellent but usually takes too much time. Otherwise Black parks it at QN2 and hopes it will stay out of the way. Black's queen is usually found on the a5-d8 diagonal: at QB2, pressing down the QB file and against White's PK5; and QN3, striking at White's QP, or QR4, exploiting the weak pawns consequent to ...KBxQN. Black usually castles kingside, except when that side is exploded, as in the Burn or Nimzovitch-Winawer.

White's KB is almost always best placed at Q3, bearing down on KR7. White's QB is harder to place: playing it to KN5 and exchanging it for Black's bishop or knight is common, but it can also serve at KB4 (supporting the KP), Q2 (stabilizing the doubled pawns), or even QR3. White's KN almost always goes to KB3, supporting the pawns at Q4 and K5 and preparing to join a kingside attack--all important motifs in White's plans. But as we have seen in the Tarrasch, both QB3 and Q2 have drawbacks as homes for the QN. White's queen sees less early activity than Black's; K2 supporting PK5 or rampaging on the kingside are her usual roles. Since Black's counterplay is in the center and on the queenside, White conventionally castles kingside, but there are times when the White king is needed as a defender for White's queenside.

A veritable textbook of positional play could be written about the French, so rich and clearcut are the strategic themes. White's motifs are the exploitation of superior command of space and the overprotection of center pawns and outpost squares. Black's themes are meeting a flank attack with a counterattack in the center, striking at the base of a pawn chain, and restraint of a doubled pawn complex. The contemporary praxis of the French Defense shows that these themes are far from exhausted.

EDITOR'S NOTE

The Pawn Storm is a journal for the members of the Framingham Chess Club. It should also be by the members--all of them. If it is carried by only one or two individuals, it will eventually wither and die. So contribute! This is your forum.

Several items will appear regularly, designed primarily for beginning tournament players. This will complement our projected instructional program for novices. Fundamental Endgames will be a regular column for a while, and while it cannot attempt to be an encyclopedic handbook on the ending--there are enough of those--it will stress basic situations that need thorough drilling or points not often covered in the standard texts. Tournament Tips will discuss tournament rules that are frequently not known or misunderstood. Opening Sketches will provide an outline of major openings, stressing ideas rather than variations (there being plenty of books on that, too). Several more feature articles are being planned, and of course news of club events will appear in every issue.

But there is so much more that is needed. Annotated games are a fixture of chess journalism-- write up you best games and submit them! For those

of you with a flair for writing--real or imagined--fiction would be most welcome. We are also sorely in need of an illustrator. And help with typography could in the long run make the difference between a thriving, eagerly read journal and a stale newsletter.

In the July issue, Interim President Mark Bond will discuss our goals for the near future and the problems we must yet overcome. Tournament Tips and Fundamental Endgames will join together to look at the only recognized exception to the 50-move rule--the K + 2N vs. K + P mate. Opening Sketches will examine the original and most radical Indian Defense--the King's Indian.

SOLUTIONS TO PROBLEMS ON PAGE 11:

Diagram 1: 1 N-N4!! and Black's queen cannot be saved, e.g.,

1...Q-R5 or Q2 or K3 2 N-Q3ch K-K5 3 N-QB5ch

1...Q-B1 or K1 2 N-Q3ch K-K5 3 N-Q6ch

1...Q-R1 or N2 2 N-Q3ch K-K5 3 B-B3ch

1...Q-KN3 2 N-Q3ch K-K5 3 B-B3ch KxN 4 N-K5ch

1...Q-R8 2 N-Q3ch K-K5 3 N-N5ch K-Q4 B-B3ch

Diagram 2: 1 N-B5! BxR 2 N-N7!! BxN 3 BxBmate

THE PAWN STORM is produced by the Framingham Chess Club. Items that appear without a byline may be attributed to the General Editor. General Editor: Warren Pinches, 115 Bay State Road #7, Boston MA 02215.

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