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Vol. 5 Issue 1

# The Chess Scholar

The Official Magazine of the American Scholastic Chess Federation



In Memory of

ROBERT  
JAMES  
“BOBBY”  
FISCHER

1943 - 2008

## In this Issue:

THE STUDY OF MASTER GAMES

THE 6 ELEMENTS OF CHESS

THE FRIED LIVER ATTACK!

THE HANDSHAKE



# The Chess Scholar

The Official Publication of the American Scholastic Chess Federation

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Courtesy of Mr. Rein Nomm, Fine Art Photographer

<http://nomm.com/FineArt/NommArt.htm>

## From the Desk of the Editor

I am a pro-wrestling fan. So much so, I have tickets to their next showing in Phoenix. Yes, I know its fake, but it is entertaining. The athletes, no matter what the outcome of the match, have to be in top shape for the beatings they take. But what pro-wrestling has that chess does not have is hype. They continually hype the matches to the point that the hype is almost as entertaining as the matches themselves.



What if chess learned from pro-wrestling? Why can't GM matches be hyped? I mean, think about it. Can you see Kramnik giving a pre-game interview about how he'll destroy Topalov with the white pieces? Next, when Topalov gives his pre-game interview with the same announcer, they talk about the trash Kramnik has spewed about and how he got lucky in their last match. He says this time it will be Kramnik who gets destroyed. How much fun would that be?

The announcer could talk about who is considered the favorite to win, not just because of their respected ELO's, but because of their recent game records in other tournaments and their match records against each other. Then the announcer could throw in facts about their strengths and weakness over the board as well as their favorite openings, etc...

Computers and the internet have been a great boon for chess, but now I think it is time to take chess to the next level of entertainment. What do you think?

**Coach Leopold Lacrimosa**  
**The Chess Scholar Editor**  
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IM Jeremy Silman presents

# THE STUDY OF MASTER GAMES

## Part V

### A FEW PERSONAL FAVORITES

When I hit my 30's, and even more so in my 40's, I no longer cared for tactical battles (this doesn't mean that I don't appreciate a truly brilliant combination), much preferring the subtlety of a deep strategic maneuver or full board domination. Naturally, this attitude brought me to Karpov. This immensely talented player quickly became my new favorite, and his incredible defensive powers, patience, technique, and oh-so-deep positional understanding never ceased to impress me. Here are two of his games (both against the same strong opponent). I hope you find them as enjoyable as I do.

**Karpov – Yusupov**  
Moscow, 1983

**1.e4** [Like so many players, the early part of Karpov's career saw him favor 1.e4, while later he switched to 1.d4.]  
**1...e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Nxe4** [The Open Variation of the Lopez was a favorite of Yusupov's.]  
**6.d4 b5 7.Bb3 d5 8.dxe5 Be6 9.c3 Bc5** [Also common is 9...Be7.]  
**10.Nbd2 0-0 11.Bc2 Bf5** [It would have been interesting to see how Karpov would have met the very aggressive 11...Nxf2!?, known as the Dilworth Variation.]  
**12.Nb3 Bg6 13.Nfd4 Bxd4 14.cxd4 a5** [A line that both players had a deep knowledge of. Black gets an active

game, but his weaknesses along the c-file might come back to haunt him.]  
**15.Be3 a4** [In an earlier game against Savon, Black played 15...Nb4 16.Bb1 a4 17.Nd2 a3, but Karpov grabbed a clear advantage with 18.Qc1! and won the game in fine style.]  
**16.Nd2 a3** [This move gives the Black Knight access to the c3-square.]  
**17.Nxe4** [And not 17.bxa3?? Nc3, winning on the spot.]  
**17...axb2 18.Rb1 Bxe4!** [An improvement over 18...dxe4 19.Rxb2 Ne7 20.Rxb5 Rxa2 21.Qb1 Qa8 22.Rc1, which favors White.]  
**19.Rxb2 Qd7 20.Bd3** [Not falling for 20.Rxb5?? Bxc2 21.Qxc2 Nxd4, winning the Exchange.

20.Bd3 is a recommendation of Huebner's, and avoids 20.Bxe4 dxe4 21.Rxb5 Nxd4 22.Rc5 Rfd8 23.Bxd4 Qxd4 24.Qxd4 Rxd4 25.Rxc7 b5, =, A Ivanov-Yusupov, USSR ch. 1979.]

**20...Bxd3** [Inferior is 20...b4 21.Bb5 when 21...Rfb8 is met by 22.Rxb4.]

**21.Qxd3 Rfb8** [This position is fascinating; Black's main idea is to swing his Knight to c4 where it will dominate the game. Yusupov feared 22.f4 here, intending to launch a kingside attack by f4-f5-f6. Karpov, though, remains true to his prophylactic style and plays to prevent ...Na5 and eventually tie Black down to his weaknesses along the c-file.]

**22.Rfb1** [Now 22...Na5 is met by 23.Rxb5.]

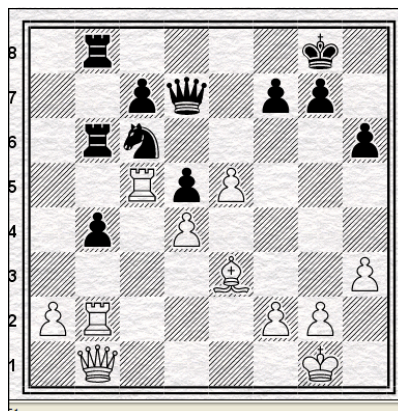
**22...b4 23.h3!** [The first new move of the game! An earlier contest between Huebner-Korchnoi, Lucerne

1982, saw White try an immediate attack against b4 via 23.Bd2. This was answered by 23...Qg4, with a counterattack against d4. Karpov's move stops back rank mates and also deprives the Black Queen of the g4-square.]

**23...h6 24.Rc1** [Not only placing pressure against c6 and c7, but also preventing Black's dream-move 24...Na5 due to 25.Qb1! Nc4 26.Rxb4 Rxb4 27.Qxb4 Rxa2?? 28.Qb8+ Kh7 29.Qb1+, winning the Rook (analysis by Yusupov).]

**24...Rb6 25.Qb1** [Still not allowing ...Na5.]

**25...Rab8 26.Rc5**



[He can't allow that Knight to migrate to

c4!]

**26...Nd8** [Intending to play 27...Nb7 and, when the Rook moves, 28...Na5. Naturally, Karpov doesn't allow this to happen.]

**27.Rcc2 Nc6** ["Can I go to a5 now?"]

**28.Qc1** [Evidently, the answer is "no." It's important to notice that Karpov isn't just defending against an enemy threat-he's also slowly but surely increasing his own pressure against Black's weak c-pawn.]

**28...R8b7 29.Rc5**

[Again stopping ...Na5 and, now that Black's Rook is on b7, White doesn't have to worry about the ...Nc6-d8-b7-a5 maneuver.]

**29...Ne7 30.Kh2**

[White intends to eventually make use of his kingside pawn majority by f2-f4-f5 and, perhaps, g2-g4. However, instead of rushing forward Karpov continues to patiently take his time and prepare for the kingside rush.]

**30...Nf5?** [A confused Yusupov hangs his c-pawn.]

**31.Rbc2 Rg6** [Now desperate, Black tries to keep things as complicated as possible.]

**32.Rxc7 Rxc7**

**33.Rxc7 Qb5 34.g4** [Chasing the Knight away from its strong perch. Since White is a pawn up, an exchange on e3 would make him happy.]

**34...Nh4** [The Knight appears to be well placed here, but Karpov shows that it's actually rather vulnerable.]

**35.Rc8+ Kh7 36.Qd1** [A nice tightening move; White keeps the enemy Queen out of d3 and e2, keeps the Knight off of f3, prevents ...b4-b3, and prepares to advance his kingside units by f2-f4-f5.]

**36...Qa6 37.Rc2 f5** [This speeds up the loss, but his position was already bad.]

**38.Kg3!** [Suddenly the Knight is trapped!]

**38...fxg4 39.Kxh4**

**gxh3** [Yusupov noticed that his intended 39...g3 40.fxg3 Qa3, with the threat of 41...b3 and 42...Qe7+, failed to 41.Qc1!.]

**40.f4!** [Much stronger than 40.Kxh3 Qe6+ 41.Kh2 Qf5 when Black gets some counter play.]

**40...Qe6 41.Qh5 Qe7+ 42.Kxh3 Qf7**

[Threatening 43...Rg3+ 44.Kh4 Rh3+, winning the Queen.]

**43.Rh2! Qd7+ 44.f5, 1-0.**

A much deeper look into this wonderful game is available in Dvoretsky's and Yusupov's excellent, Training for the Tournament Player.

The next game is another demonstration of Karpov's "give the opponent nothing so I can execute him at my leisure" approach.

**Karpov - Yusupov**  
Tilburg 1993

**1.d4 Nf6 2.c4 e6 3.Nf3 b6 4.g3 Bb7 5.Bg2 Be7 6.Nc3 Ne4 7.Bd2 Bf6 8.Qc2 Nxd2 9.Qxd2 d6 10.d5 0-0** [White also has an edge after 10...e5 11.h4! Nd7 12.Bh3]

**11.Nd4 e5 12.Nc6! Qd7 13.Nxb8!** [What is White doing? Why move his Knight four times so it can be traded for an enemy Knight that never moved once?]

**13...Rfxb8 14.h4** [A good move that gains kingside space and prepares to develop the Bishop outside the pawn chain on h3.]

**14...a5 15.a4!?**

[Suddenly Karpov's plan is clear: this closed position favors Knights over Bishops so he went out of his way to deprive Black of his only horse (i.e., the Ng1-f3-d4-c6xb8 maneuver). Now he kills the queenside (via a2-a4) so Black will have no counter play in that sector (allowing the White



King to live comfortably there) and, secure that Black will then be helpless, will expand on the kingside at his leisure. It should also be added that White still retains the option of eventual queenside play with b2-b4.]

**15...Rf8 16.e4 h5**

**17.0-0-0 g6 18.Bh3**

**Qe7 19.Kc2 Kg7**

[19...Bg7 leads to a clear White plus after 20.g4!.]

**20.f3 Rh8 21.Rh2**

**Ba6 22.Nb5 Raf8**

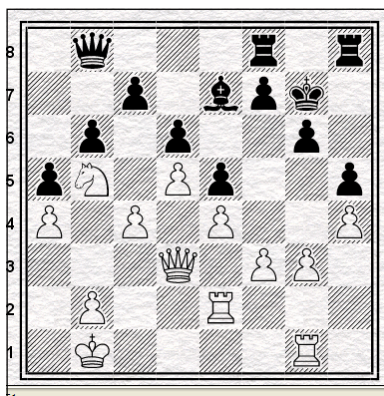
[Taking the Knight by 22...Bxb5 would allow White endless pressure along the c-file after 23.cxb5.]

**23.Kb1 Qd8 24.Qd3**

**Be7 25.Re2 Bc8?!**

[This allows the Knight to dominate Black's remaining Bishop. For better or worse, he had to try 25...Bxb5 26.cxb5 Qe8 followed by ...Bd8.]

**26.Bxc8 Qxc8 27.Rg1**



[Black is now helpless, while White constantly threatens breaks like g3-g4 or f3-f4.] **27...Bd8 28.Na7**

**Qh3 29.Qc2 Re8**

**30.Nc6 Bf6 31.Rf2**

**Qd7 32.Qe2 Rhf8**

**33.Rh2 Rh8 34.Qf2**

**Ref8 35.Rf1** [Also very strong was 35.g4. As usual, Karpov is not in any hurry.]

**35...Kg8 36.f4 Qg4**

[No better is 36...exf4 37.gxf4 when White will eventually play the crushing e4-e5.]

**37.Qf3 Re8 38.Qxg4**

**hxf4 39.f5 g5 40.h5**

[Black's Bishop creates an almost comical impression.]

**40...Ra8 41.Kc2 Kg7**

**42.Kc3** [White finally turns his attention to the queenside and prepares b2-b4.]

**42...Ra6 43.Ra1 Rha8**

**44.b4 Kf8 45.b5 R6a7 46.h6 Bh8 47.f6** [A little tactic that stops Black from holding tight with ...f7-f6.]

**47...Bxf6 48.Rf1 Bh8 49.Nxa7 Rxa7**

**50.Rh5 Ke7 51.Rxg5 Ra8 52.h7 f6 53.Rg8**

**Rf8 54.c5!** [The final touch. White's King now decisively penetrates into the enemy position.]

**54...dxc5 55.Kc4 Kf7 56.d6 cxd6 57.Rxf8+, 1-0.**

I've played over these two Karpov games many, many times and continue to learn something new each time I look at them.

I hope you've enjoyed these examples. Of course, you should pick out the players that interest you or whose styles you would like to emulate. You can find reviews to a large selection of game collections in the book review section of my site <http://jeremysilman.com>

# CHess A B C's

## Chess Basics for the Beginner Player

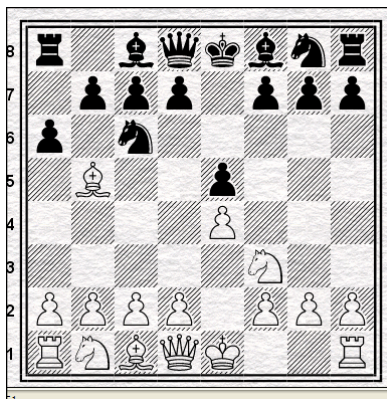
### HOW TO READ AND WRITE THE CHESS MOVES IN ALGEBRAIC NOTATION (PART 2)

Last issue (Nov-Dec 2007) we learned how to write algebraic chess notation. Here we continue with several special chess moves such as capturing, castling, en passant, queening a pawn and moving to a square when two of the same pieces can get there.

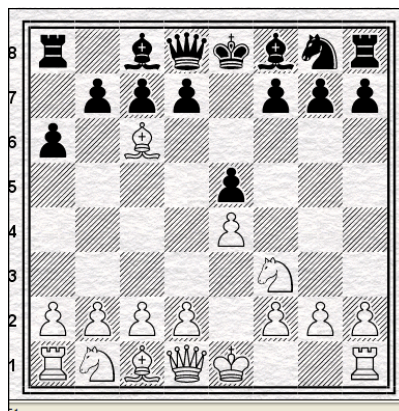
#### CAPTURING

Let's begin with the ending position from last issue of The Chess Scholar:

After the moves **1.e4 e5 2.Nf3 Nc6 3.Bb5 a6** we reach the following position of the Ruy Lopez opening;



We can see that White's bishop is being attacked by the pawn on a6. Since it's White's turn, he decides that he wants to use the bishop to capture the knight on c6, thus we would write the notation as such... **4.Bxc6**



As you can see we added an "x" into the

notation. The "x" denotes a capture was made.

Returning to the previous diagram, it is now Black's turn and he can recapture the bishop in two ways; with either the b or d-pawn. In this case he uses the d-pawn so we would write the move as **4...dxc6**.

Notice how we used the small letter d to tell which pawn made the capture. The "x" to denote a capture was made and "c6" tells us on what square the capture took place.

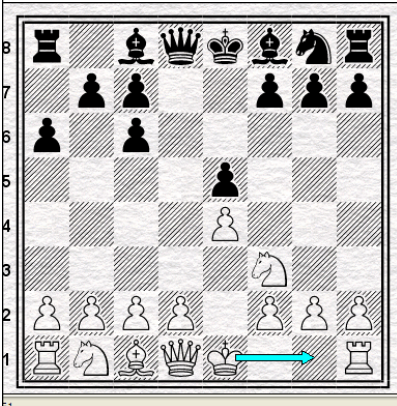
#### CASTLING

When you castle, the king will always move two squares towards the rook and the rook will move to the other side of the king. You can do this for either side of the board; the



king-side or the queen-side.

Continuing on with our game, you can see White is ready to castle on the king-side of the board.



Notice how many spaces (or holes) there are between the king and the rook? That's right, 2. thus we would write the move castle by marking our notation sheet with two holes, like a pair of eye glasses: **5.0-0**.

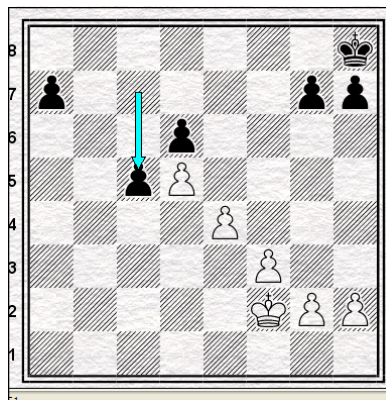
If we were castling on the queen-side also called castling long, there would be three spaces between the king and the rook. Even though the king would only move two spaces towards that rook it would be writ-

ten with three holes; 0-0-0.

### En-Passant

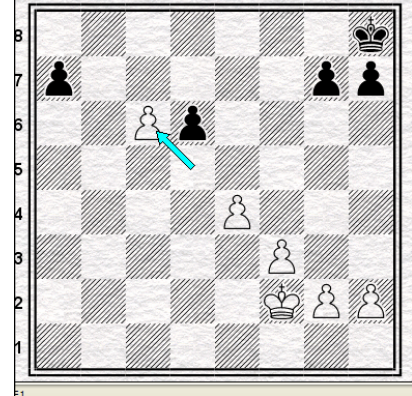
The pawn captures "in passing".

In the next diagram, we find that White has a pawn on his fifth rank and Black has just moved his pawn from its home square on c7 to c5 trying to pass White's pawn.



With it being White's turn, white decides to capture the pawn en-passant.

(diagram top of next column)



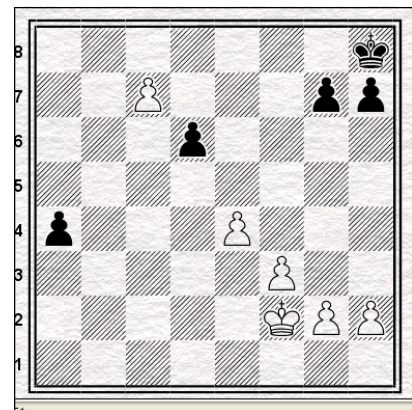
This is written as;  
**1.dxc6 e.p.**

The d-pawn captures "x" the c-pawn with "en-passant", landing on square c6.

### Queening a pawn

Continuing on from the en-passant example the game continued with both sides trying to queen a pawn.

1...a5 2.c7 a4



(Continued on page 19)

In Memory of

# Robert James “Bobby” Fischer

(March 9, 1943 - January 17, 2008)



Some Fischer facts from BobbyFischer.net

- \* Born: March 9, 1943 in Chicago, Illinois

- \* Died: January 17, 2008 in Reykjavik, Iceland

- \* Learned the

Bobby Fischer, the reclusive chess genius became a Cold War hero by dethroning the Soviet Boris Spassky, winning the World Chess Championship on September 1, 1972. He was the first American born player to do so.

He is considered to be one of the most gifted chess players of all time and, despite his prolonged absence from competitive play, is still among the best known of all chess players.

- rules of chess at age 6!: 1949

- \* First recorded tournament game: July 1955

- \* International Grandmaster title: 1958

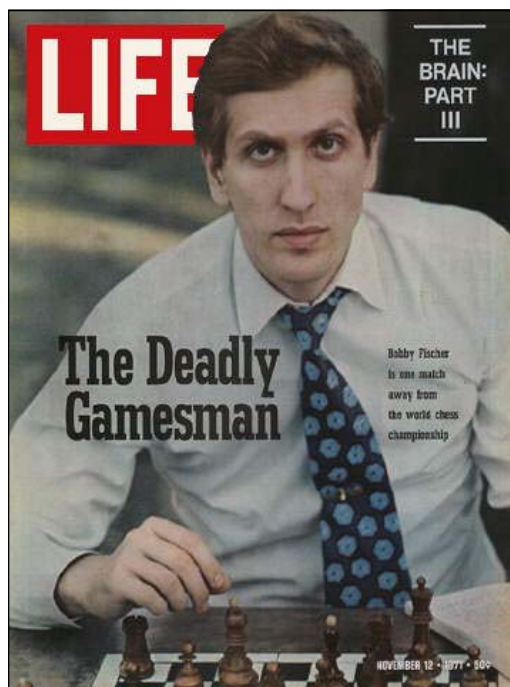
- \* U.S. Champion eight times in eight attempts!: 1957, 1958, 1959, 1960, 1962, 1963, 1965, 1966

- \* Winner of every tournament and match in which he participated from December, 1962 through World Championship match 1972 with the exceptions of

Capablanca Memorial, 1965, (2nd place - ½ point behind Smyslov), and Piatigorsky Cup, 1966, (2nd place - ½ point behind Spassky).

- \* Bobby Fischer's tournament and match results: 415 wins, 248 draws and 85 losses out of 748 games played from 1955 through 1992 for a performance average of .721 or 72.1%

- \* Fischer's highest achieved rating: 2785 ELO.





Bobby's games are so full of ideas, from opening adventures to the themes of composed endings that they are in themselves the best introduction to the pleasures of the game. As Bobby Fischer said, "You can get good only if you love the game."

Bobby also said, "Chess is war over the board. The object is to crush the opponent's mind." Here is a game where he did just that;

**Robert Eugene Byrne -  
Robert James Fischer**  
US Championship, 1963

**1. d4** {Notes from various sources.}

**1...Nf6 2. c4 g6 3. g3 c6**

**4. Bg2 d5 5. cxd5** {5.Qb3 maintains more tension. -- Fischer}

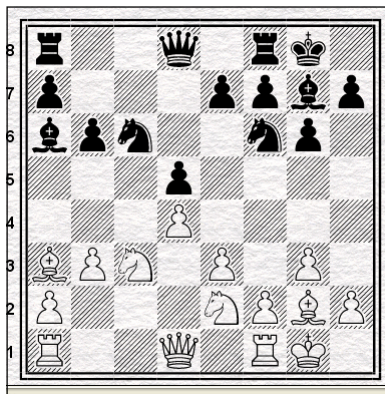
**5...cxd5 6. Nc3 Bg7 7. e3**

**O-O 8. Nge2 Nc6 9. O-O**

**b6 10. b3** {It's hard for either side to introduce an imbalance into this essentially symmetrical variation. Deadeye equality also ensues after 10.Nf4 e6 11.b3 Ba6 12.Re1 Rc8 13.Ba3 Re8 14.Rc1 Stahlberg-Flohr, Kemer 1937 -

- Fischer}

**10...Ba6 11. Ba3**



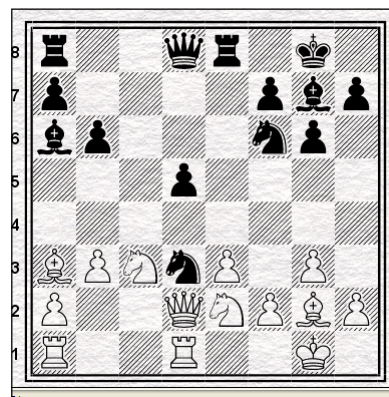
{After White's 11th move I should adjudicate this position as slightly superior, and at worst completely safe. To turn this into a mating position in eleven more moves is more witchcraft than chess! Quite honestly, I do not see the man who can stop Bobby at this time. -- K.F. Kirby, South African Chess Quarterly}

**11... Re8 12. Qd2 e5!** {I was a bit worried about weakening my QP, but felt that the tremendous activity obtained by my minor pieces would permit White no time to exploit it. 12...e6 would probably lead to a draw. -- Fischer}  
**13. dxe5 Nxe5 14. Rfd1** {"Add another to those melancholy case histories entitled: The Wrong Rook." -- Fischer ~ "This

is very much a case of 'the wrong rook'. One can understand Byrne's desire to break the pin on the e2-knight, but this turns out to be less important than other considerations.

Fischer spends a lot of time and energy analyzing the superior 14. Rad1!, but still comes to the conclusion that Black can keep the advantage." -- Dr. John Nunn}

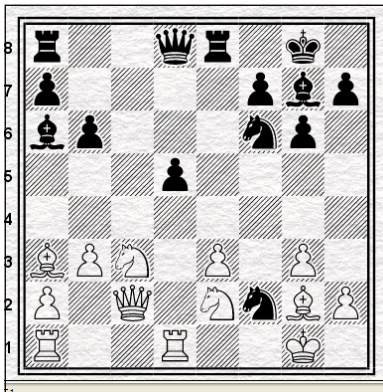
**14...Nd3**



{Now it's all systems go for the Fischer rocket. -- Robert Wade}

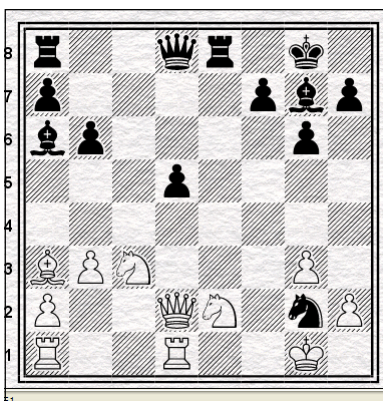
**15. Qc2** {There is hardly any other defense to the threat of ...Ne4. -- Fischer}

**15... Nxf2**



{The key to Black's previous play. The complete justification for this sac does not become apparent until White resigns! -- Fischer}

**16. Kxf2 Ng4+ 17. Kg1 Nxe3 18. Qd2** {Byrne: As I sat pondering why Fischer would choose such a line, because it was so obviously lost for Black, there suddenly comes...}  
**18...Nxg2!!**



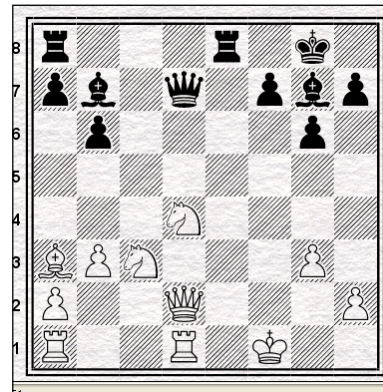
{This dazzling move

came as the shocker... the culminating combination is of such depth that, even at the very moment at which I resigned, both grandmasters who were commenting on the play for the spectators in a separate room believed I had a won game! --

Robert Byrne}

**19. Kxg2 d4! 20. Nxd4 Bb7+** {The King is at Black's mercy. -- Fischer}

**21. Kf1** {In a room set aside for commentaries on the games in progress, two grandmasters were stating, for the benefit of the spectators, that Byrne had a won game. Byrne's reply to Fischer's next move must have been draw dropping! -- Wade}  
**21...Qd7**



{And White resigns. Fischer writes: "A bitter disappointment. I'd hoped for 22.Qf2 Qh3+ 23.Kg1 Re1+!! 24.Rxe1 Bxd4 with mate to follow shortly."} **0-1**

*I wanted to give them something to think about when they prepare for me in future tournaments."* -- Bobby Fischer

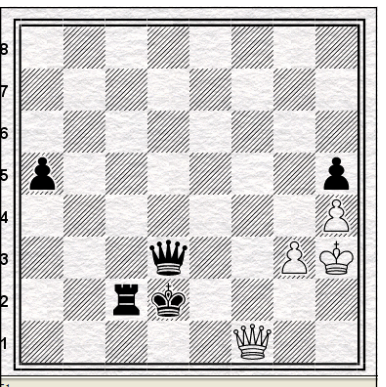
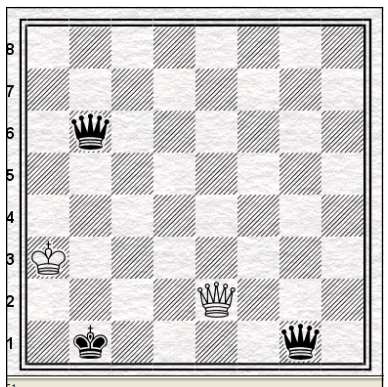
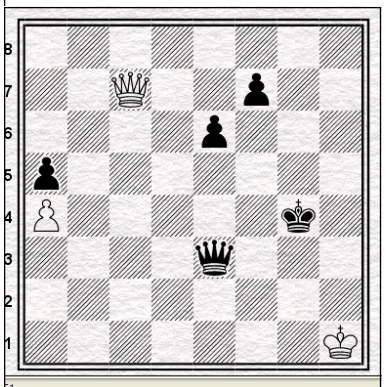
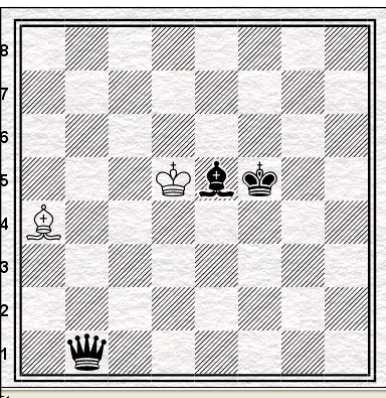
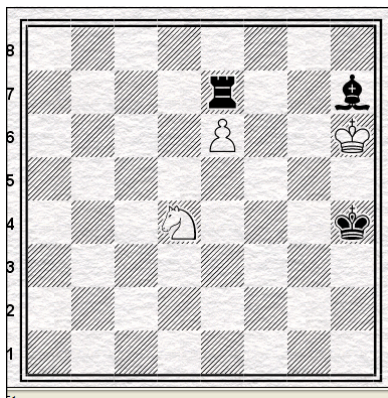
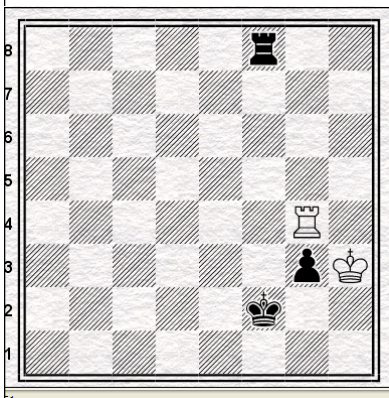
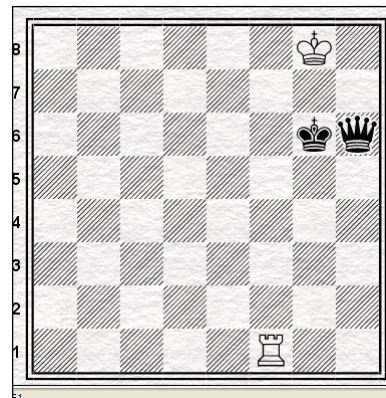
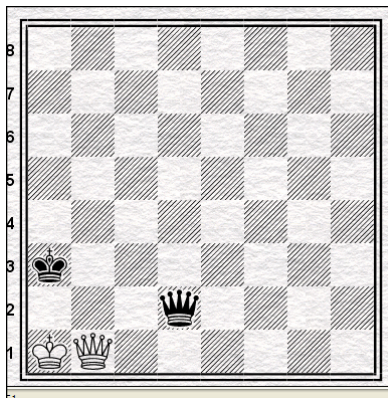
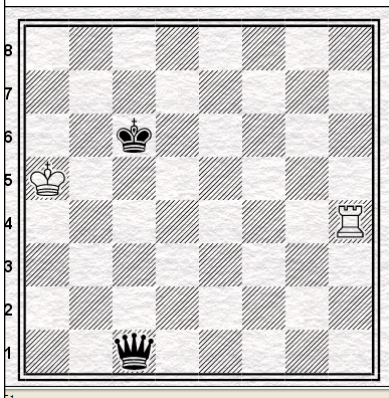






# Tactics Grove

The Draw: In many instances you may not be in a position to win, but you can avoid losing if you could secure a stalemate. In the nine positions below, it is **White to move and draw**. Answers will be provided in the next issue of The Chess Scholar.



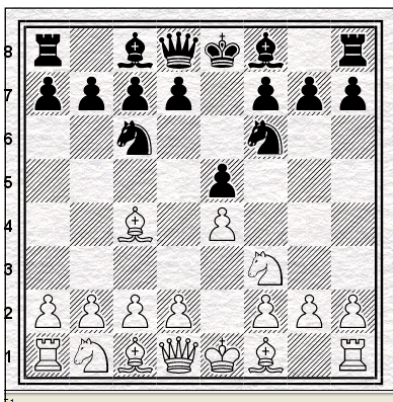


# The Fried Liver Attack!

From Chesskids.com

After the moves;  
**1.e4 e5 2.Nf3 Nc6**  
**3.Bc4 Nf6** we reach  
the following position;

(Get your chess set out  
NOW and play them  
through).



White's Pawn on e4 is  
threatened, so you  
need to do something  
about it.

You have several op-  
tions.

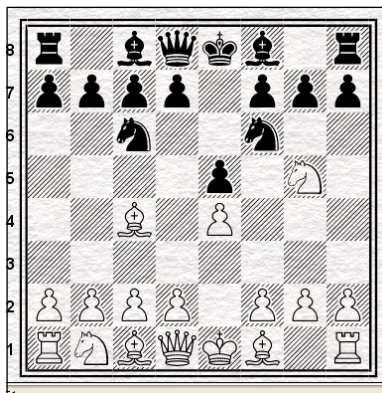
4.Nc3 gives Black the  
chance for a FORK  
TRICK (4...Nxe4  
5.Nxe4 d5!) so it is not

recommended.

4.d3 is the move to  
play if you want to try  
for a symmetrical posi-  
tion.

But there are two  
more interesting  
moves. One is 4.d4.

The other, which we  
look at in this lesson,  
is **4.Ng5**.



And here we are.

Yes, you've just broken  
one of the opening  
rules: DON'T MOVE A  
PIECE TWICE IN

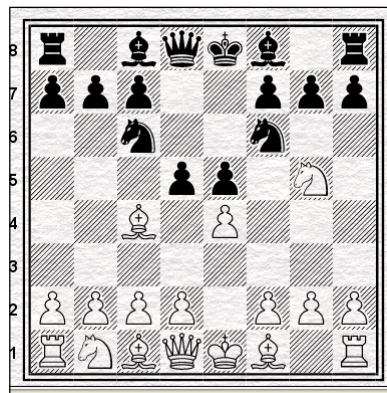
THE OPENING.

But White has a BIG  
THREAT.

A KNIGHT FORK on  
f7.

And it's not so easy for  
Black to stop it.

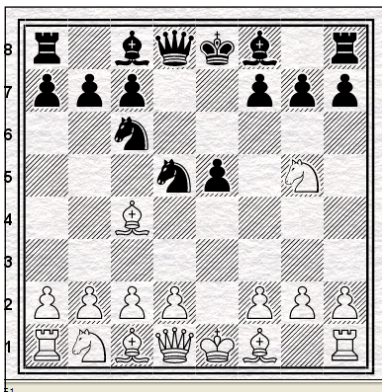
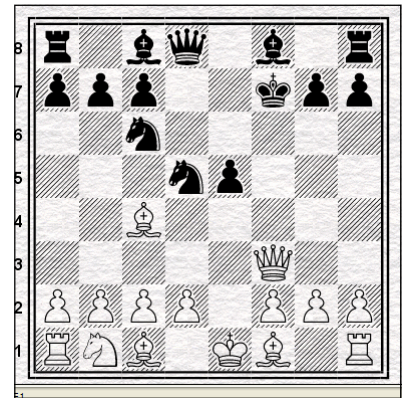
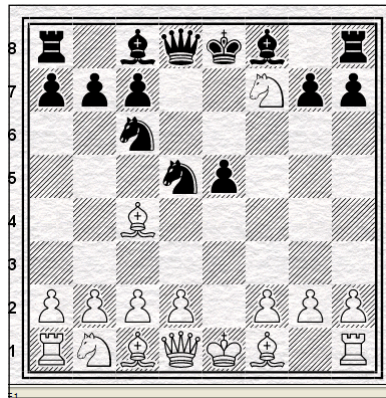
Yet, there's only ONE  
way for Black to de-  
fend f7...



**4...d5** shuts off the  
White Bishop, sticks a  
pawn in the center  
and prepares to de-  
velop some more  
pieces.

Can't be bad, can it?

What White should do now is play **5.exd5** (go on, play it on your board) and Black's obvious reply is **5...Nxd5**.



First of all, notice that Black's last move opened up a **THREAT** of **6...Qxg5**.

White has two strong moves here, though.

One is **6.d4**. The other, which is more popular in kiddie chess, so we'll look at it in this lesson, is...

The **SENSATIONAL 6.Nxf7!**

What on earth's this supposed to be?!

Yes, it's a **BIG FORK** - but Black can just take it?

Can't he?

This is the famous **FRIED LIVER ATTACK**. (Or **FEGATELLO ATTACK** if you're Italian.)

Black has no choice but to play **6...Kxf7** and White's next move is **7.Qf3+**.

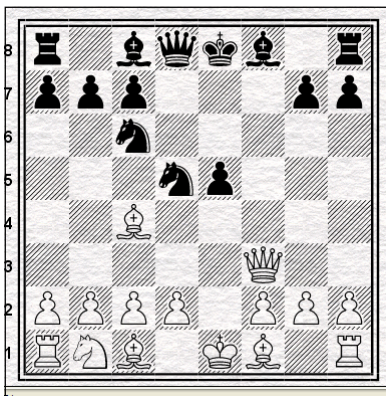
Here's the position - the starting point of the **FRIED LIVER ATTACK**.

How should Black get out of check?

If **7...Kg8**, White forces **CHECKMATE** with either **8.Bxd5+** or **8.Qxd5+**. **8...Nf6** is illegal (it's **PINNED!**) and **8...Qf6** lets White take on d5.

So let's take a quick look at **7...Ke8**.

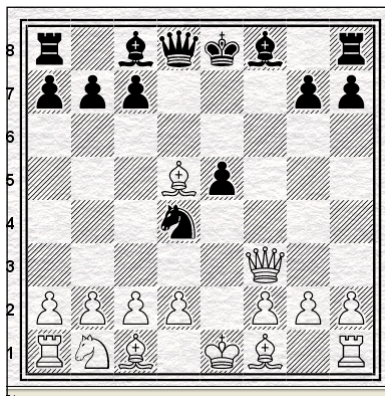
(Continued on the next page)



Here's the position.  
Now White can simply capture the Knight on d5 – **8.Bxd5**.

This leaves White a pawn ahead - and don't forget that Black can no longer castle as he's moved his King.

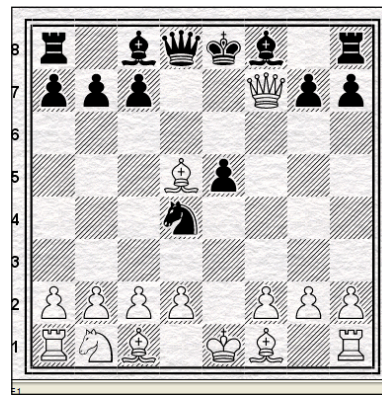
After 8.Bxd5 Black often plays **8...Nd4**, which looks pretty scary for White.



Black's **THREATENING** the White Queen, and also a **FORK** on c2.

But are you really worried?

What would you suggest now for White?



Yes, **9.Qf7** is **CHECK-MATE!**

Black should have preferred something like **8...Qf6** instead, to protect both f7 and c6.

But White will still have the better position.

Watch for part 2 of the Fried Liver Attack! In the next issue of **The Chess Scholar**.

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# The 6 Elements of Chess

## Introduction: Part 1

Chess like a table, chair, you or me is made up of certain things. The essential qualities which make up the game we love are called elements. The six elements which make up chess are:

1) **Space**

2) **Time**

3) **Force**

4) **Position**

5) **Harmony**

6) **Dynamics**

In this and future articles we will explain to you what each element is and how to recognize and take advantage of each. We will also explain to you the properties of each particular element and how to exploit them.

### The Law of Equilibrium

In order to use the ele-

ments properly we must first recognize the Law of Equilibrium in chess. The law of equilibrium states that the game of chess first starts off in a state of equilibrium.

That is not to say that the position is equal. The position is balanced like scales and when White makes a move he tips the balance in his favor if it is a good move and in Black's favor if it is a bad move. If White keeps making good moves and Black keeps restoring the balance with equally good moves then the game should end in a draw. That is why strong players say that the perfect game of chess must end in a draw. This practice however, as you well know, is far from easy one!

The elements come into play because there are different types of advantages. Sometimes a player may sacrifice force for space, or space for harmony or harmony for dynamics, in essence making little deals with his opponent to try to get the ad-

vantage. That is the idea of what a gambit does. White or Black sacrifices some material for some other type of advantage in the hope that their advantage will lead to a decisive one.

A player in practice juggles all of his elements planning that the elements he give to his opponents are less important than the one he takes. Now we must define what the elements are:

**Space-** The amount of squares you control

**Time** -the amount of pieces you have developed

**Force-** The amount of Pieces or Pawns you have

**Harmony-** How well the elements work together

**Position-** Your King and Pawn set-ups.

**Dynamics-** Tactics

Any advantage in any one of the elements can be decisive or an advantage in most of them might lead to defeat.

## The Handshake

From ChessBase.com  
01.28.08:

Report from Wijk aan Zee  
by Steve Giddins

As regular readers of my reports will know, I usually try to start with a light-hearted digression. Today, however, I have to report something far more serious, indeed, one of the most extraordinary episodes I have ever heard of, let alone witnessed, at an international chess tournament. It occurred in the B Group, where Britain's Nigel Short is playing. Today he faced Ivan Cheparinov, with the white pieces. Short came to the board, and with his opponent absent, he played the move **1.e4**, and walked away. A few minutes later, Cheparinov came to the board, sat down, and played **1...c5**. As Short came over, and held out his hand for the traditional pre-game handshake, Cheparinov pointedly kept his head down over the board and his scoresheet. After a few moments, Short sat down, and waited for Cheparinov to raise his head. When he did so, Short again extended his hand, only for Cheparinov to shrug in

refusal.

Short then stood up and approached the arbiter, pointing out that his opponent's actions are a breach of FIDE rules, which prescribe an immediate forfeit as the penalty for refusing the handshake. The arbiter was not even aware of this rule, which was announced only recently. He was asked to check, and after going away to do so, he duly found it on the FIDE website. After consulting with Cheparinov, and explaining the situation, the arbiter told Short that Cheparinov was now prepared to shake hands after all. However, given that he had already twice refused to do so, and that Short's equanimity had by now been totally destroyed, the latter insisted that the offence had already occurred, and that Cheparinov should be forfeited. "It was clearly a calculated insult", said Short. The arbiter was forced to agree, and the official tournament record now shows the game Short-Cheparinov as having gone **1.e4 c5 1-0**.

## The 12 days of Christmas Puzzle Contest Solutions

- #1. B-c7#
- #2. O-O-O#
- #3. N-e3#
- #4. Qxh7+, Kxh7, R-h1#
- #5. B-g5+, K-c7, B-d8#
- #6. Q-h6, gxh6, Nxh6#
- #7. R-a5+, bxa5, N-c5#
- #8... Qxc3+, bxc3, B-a3#
- #9. N-h6+, K-h8, Q-g8, Rxg8, N-f7#
- #10. Q-h1, h5, Qxh5, gxh5, B-h7#
- #11. B-f6, gxf6, K-f8, f5, N-f7#
- #12... f3, g3, Q-h3, White Move, Q-g2#

The winner of the Contest by drawing is:

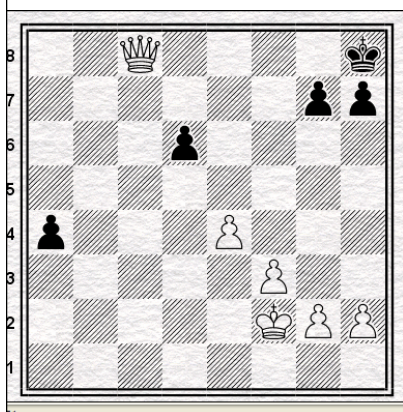
**Allison Poppell**  
of Mesa Arizona

### Correction

In the last issue of The Chess Scholar, we failed to mention **Daniel Bish's** 6th place win with 6 points in the K-3 section of the Best of Phoenix Championship. Congratulations to Daniel are in order for a superb job and our apologies for excluding his name and results.



White continues by pushing his pawn to the c8 square and promoting his pawn to a queen. This is written as such; **3.c8=Q**.

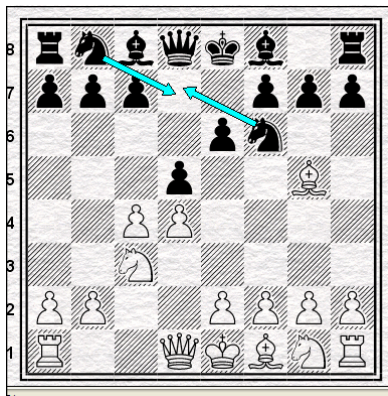


Notice something else about the position? That's right it's check-mate. When ever we place a king in check, we add the symbol + after the notation. In this case it's not just check, but its also mate. Instead of a + sign we will add the pound sign # to denote mate. Thus the notation is written as **3.c8=Q#**

If we wanted to we could have promoted the pawn to a rook and achieved the same result: **3.c8=R#**

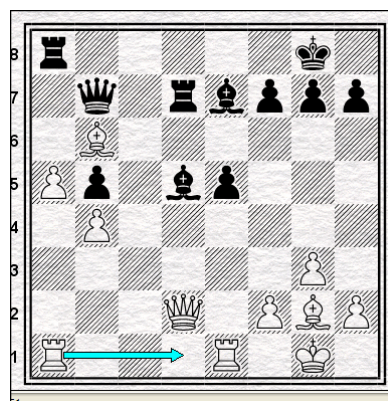
## WHAT TO WRITE WHEN TWO OF THE SAME PIECES CAN MOVE TO THE SAME SQUARE

This can happen when either of your knights or your rooks can move to the same square. In this case we must denote which piece will move to that square. Take a look at the next diagram;



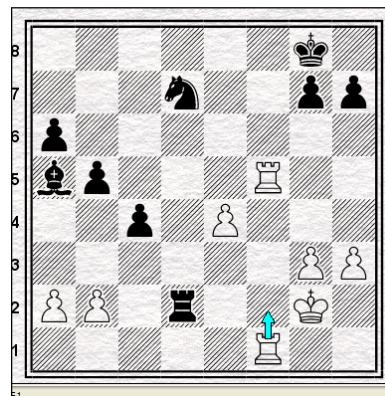
After the moves **1.d4 d5 2.c4 e6 3.Nc3 Nf6 4.Bg5**, White has pinned the knight to Black's queen with his bishop and now Black wants to move the other knight to d7 to help protect. Since both knights could theoretically move to d7 we would write **4...Nbd7**. The

knight at b goes to d7. Simple enough, eh? Let's find out, how would you write the move in the next diagram?



That's right, **Rad1**.

And how about the last position?



Correct, **R1f2**. Since both rooks are on the f-file we denote the move by distinguishing the rook on the 1st rank will move to f2 and not the rook on the 5th rank.



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<b>The Madness</b>	Feb 16 08	Greenfield Elementary
<b>The Hurricane</b>	Feb 23 08	Altadena Middle School
<b>The Knight's Joust</b> (Qualifier)	Mar 1 08	Madison Meadows
<b>The Twister</b> (Qualifier)	Mar 8 08	Kyrene Akimel A-al M.S.
<b>The Mirage</b> (Qualifier)	Mar 29 08	Explorer Middle School
<b>The Takedown</b> (Qualifier)	Apr 5 08	Greenfield Elementary
<b>The Typhoon</b> (Qualifier)	Apr 12 08	Aprende Middle School
<b>The Governor's Cup</b>	May 3 to 4 08	Sunrise Mountain High School