

# *The CalChess Journal*

Fall 2023/Winter 2024

*A special  
issue in  
memory  
of  
Richard  
Shorman*

*“So that's what you should strive for when you have choices of good moves to make in a position.*

*Pick the one that will benefit you tactically whether you win or lose the game. That way you continue to be involved in exciting, active chess games and the outcome of the game is really immaterial compared with what you learn from analyzing it.”*

*- Richard Shorman*

# *Letter From The Editor*

Summarizing the innumerable contributions to California chess that Richard Shorman made during his life within the confines of the CalChess Journal presents a formidable challenge. At the heart of this challenge lies the daunting task of distilling over a half-century of his work into a concise narrative, capturing the essence of his genius while doing justice to the depth and breadth of his contributions. His approach to chess

is filled with intricacies and a multitude of facets that deserve thorough exploration. For this reason, I recommend using this issue of The CalChess Journal as a starting point or introduction to the remarkable legacy of Richard Shorman and then continuing to explore his works on the internet.

I was granted free use of two incredible sources of Richard Shorman's chess legacy by California chess historian Kerry Lawless. His vast repository on ChessDryad.com and the California Chess History group on Facebook were of great importance to my research for this magazine and I encourage all of my readers to explore these incredible resources.



Richard Shorman in front of the  
Cherryland Cafe

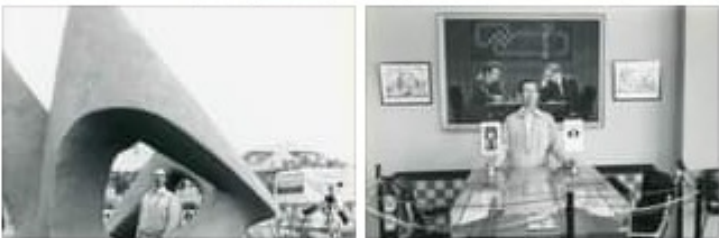


Sincerely,

*Chris Torres*

# *Richard Shorman*

*Richard Shorman, who played a larger role in shaping chess in the East Bay than any other figure of our time, died August 12, 2023, in Hayward, California. Mr. Shorman, whose long resume only begins to hint at his impact on both Bay Area and Northern California chess, was 84 years old.*

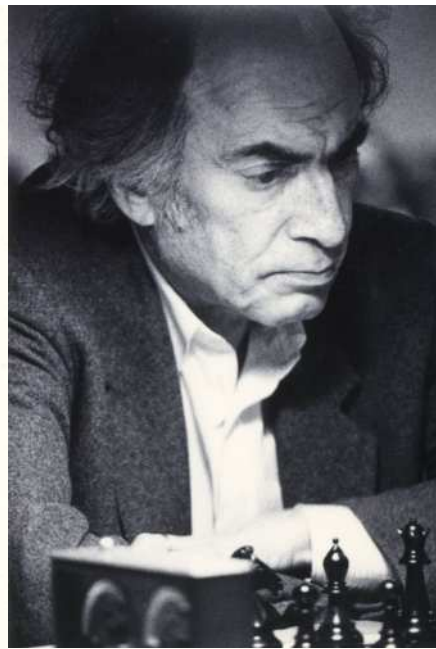


*John Collins, his book, and Richard Shorman  
Richard in New York and Iceland as Kenny  
Fong's teacher.*

*Richard Shorman was, in every sense, California's chess. Not a titled player, he changed the face of California chess more than anyone who was. His life's work created a golden era of chess in the Bay Area in the period between the Bobby Fischer boom and the Beth Harmon boom. Where other regions experienced the same booms, it was Richard Shorman who kept the torch burning in the East Bay for the decades between.*

*But where California chess history is oftentimes focused on the chess scene inside the Golden State's urban centers, Mr. Shorman's greatest influence was in the suburban landscape of the East Bay, altering it drastically. He forever changed the East Bay and surrounding areas with his unique philosophy creating a movement of beauty in the style of chess he taught his students and the photographs he captured at chess tournaments.*

From the 1960's until 2023, Mr. Shorman was the most prominent photographer for Northern California chess magazines whose published photographs number in the thousands. Mr. Shorman was also writing hundreds of chess articles during this time contributing greatly to George Koltanowski's famously long running chess column in the San Francisco Chronicle. George and Richard were friends, and it was Koltanowski who suggested that Richard should branch out and start his own chess column. Richard Shorman followed this advice and published wonderfully written chess articles to his hometown Hayward Daily Review as well as the Fremont-Newark Argus and the Dublin-Livermore-Pleasanton Herald & News.



This is one of Richard's most famous photos. Mikhail Tal taken by Richard Shorman in 1991

Richard wore many hats in the chess community including editor of the Oakland YMCA Chess Bulletin (1959-60), Central California Chess Association Publicity Director and League Director, Director/Instructor of the Lera late night chess group for three decades, Hayward Chess Club Instructor/Lecturer, Hayward Chess Club President, Chess in Action Games Editor, Scacchic/Chess Voice Games Editor, Lera Brilliancy Prize Judge for 30 years, Tournament Director-Junior Divisions for Chess Friends of Northern California, lecturer at Cal State Hayward (now Cal State East Bay) in 1972 and in Chabot Junior College in 1974.

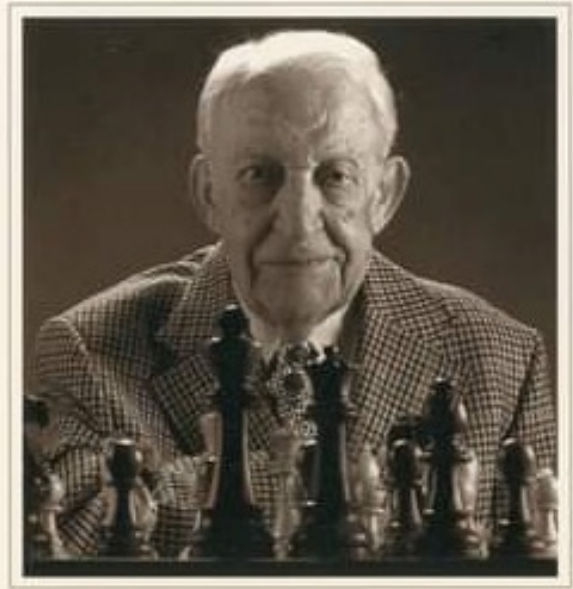


Kenny Fong, NM Marty Sullivan, Kerry Lawless, Randy Fong, Robert Phillips

Richard Shorman was the resident chess teacher at the Cherryland Café in Hayward, California from 1962-1977. During this era, The Cherryland Cafe was a chess player's paradise featuring strong competition, good food and great company. The bohemian atmosphere at the cafe would have also been a great inspiration for writers and some of Richard's best columns were penned during this era.

Cherryland was the Cafe De Le Regence of the East Bay and some notable chess players who frequented the Cherryland were Richard's friends Kerry Lawless, Frisco Del Rosario and Chris Mavraedis.

Although Richard tended to disprove of having students study opening theory, he was a major theoretical influence on the shape of such openings as the Danish Gambit, because the lessons he created for the classroom proved a model for playing the opening at large.



GEORGE KOLTANOWSKI

*International Grandmaster - Dean of American Chess*

*Dedicated to Richard  
Shorman, with best wishes*

*50th Year Chess Editor*

**San Francisco Chronicle**

*George Koltanowski*

However, Richard Shorman's deep understanding of chess went well beyond the attacking classics and gambits he commonly taught. Many would be surprised to learn that his favorite World Champion was in fact Botvinnik who Richard considered to be a "most logical chess player."

Richard once told me that "Winning in chess can be as simple as putting your pieces in the right places." And so, it was when Mr. Shorman's student Robert Pellerin started a new chess club in Fremont with Hans Poschmann in 1968. Robert, a detective with the Fremont Police, had an extensive personal chess library that he allowed Richard Shorman unfettered access to. Through his connections with the Police Department, Detective Pellerin gained funding from the Fremont Police Association and reserved a meeting space at the Fremont Library for youth chess group to start under Richard Shorman's guidance. The now famous Blue Knights Chess Team had students from area schools including Mission San Jose Elementary School and Weibel Elementary School. The curriculum for the team was a collection of chess games which became known as the "Blue Knights' games". Richard Shorman simply stated that "All the important ideas in chess are contained in these 43 games."

**Richard Shorman**

# Chess

Original notes by the winner translated from "Shakmatno tvorchestvo Botvinnika" (Botvinnik's Chess Art) compiled by V. D. Baturinsky (Moscow, 1966, vol. 2, pp. 241-42). White: Mikhail Botvinnik. Black: Paul Keres. World Championship Match Tournament, The Hague, 1948. Nimzo-Indian Defense

1 P-Q4	N-KB3	13 B-N2	PxP(e)
2 P-QB4	P-K3	14 P-K4!	B-K3
3 N-QB3	B-N5	15 R-B1	R-K2(f)
4 P-K3	0-0	16 QxP	Q-B2(g)
5 P-QR3	BxNch	17 P-B5	PxP
6 PxB	R-K1(a)	18 RxP	Q-B5(h)
7 N-K2	P-K4	19 B-B1	Q-N1
8 N-N3	Q-Q3	20 R-KN5(i)	QN-Q2
9 B-K2	QN-Q2(b)	21 RxPch!	KxR
10 0-0	P-B4	22 N-R5ch	K-N3(j)
11 P-B3!(c)	BPxP(d)	23 Q-K3	Resigns(k)
12 BPxP	N-N3		

(a) Next round, Reshevsky played the strongest move against me, 6 . . . P-B4. White deploys his Knight to K2 in opposition to Black's planned P-K4-K5.

(b) More logical may be 9 . . . P-B4 followed by N-B3.

(c) The misplaced Knight begins to take its toll. Lack of pressure on his Q4 lets White get in P-K4.

(d) Keres regularly exchanged these pawns in the Nimzo-Indian, but here he only activates White's QB and undoubles his opponent's pawns.

(e) An obvious oversight, probably based on 14 PxP P-Q4! Instead, White concentrates on Black's vulnerable KN2.

(f) Too passive. Preferable is 15 . . . R-QB1 16 QxP N-R5 17 B-R1 N-B4.

(g) Thoughtless. With two powerful bishops, the open lines must favor White.

(h) A few commentators stated that 18 . . . Q-Q1 might save Black, but after 19 Q-K3 (Also good is 19 QxQch RxQ 20 BxN PxB 21 N-R5.) White's threats cannot be parried long.

(i) Decisive, as 20 . . . N-K1 loses to 21 N-R5 P-N3 22 NxPch.

(j) The back rank offers no more protection.

(k) Checkmate follows. Black stopped his clock with only seconds to go.

## THE SUPERLATIVE BOTVINNIK

Botvinnik first certified his right to the world's championship in 1948 by finishing three points ahead of the field in a picked five-man, 20-round, match tournament to determine Alekhine's successor.

Then, twice in succession, he successfully defended his title against Bronstein (1951) and Smyslov (1954).

Smyslov came back to dethrone him in 1957 only to be ousted in turn a year later.

In 1960 Botvinnik was laid low by Tal's explosive combinations and the world believed the era of Botvinnik had come to an end. But the 1961 return match saw him bounce back to score an overwhelming triumph. Never in the history of chess had a world champion recovered his crown twice.

Then Petrosian beat him in a grueling title bout in 1963 and, when the FIDE ruled against a re-match, Botvinnik finally bowed out of world championship competition.

Today, at 58, his great fighting qualities are still intact. With Geller, he placed equal first at Beverwijk, 1969, in a 1-a graded event made up of ten grandmasters and six international masters. "Botvinnik was in wonderful form," wrote Harry Golombek, "He held the lead from start to finish and was the only player to go through the tournament undefeated."

6 Morphy, Lasker, Capablanca, Alekhine, and Botvinnik. The record speaks for itself.

**chess**

by richard shorman

**BOTVINNIK LECTURES**

At the end of July this year, former world champion Mikhail Botvinnik visited the ancient Russian town of Vladimir and held an audience of about 400 spellbound with a frank and penetrating dissertation on chess and chessplayers. Note that his lecture was delivered long before the Spassky - Korchnoi match, won by Spassky, 6½-3½. (Abridged article from CHESS, Sept. 27, 1968, pp. 3-8.)

**Calculator And Programmer**

A master in his chess play has two functions.

First of all, he functions as a calculating and solving mechanism because he has to consider possible moves and analyze variations. Without this function you cannot play chess.

Second, and just as important, is the ability to program oneself, to perfect one's individual program and modify it in a perpetual search for improvement. One may consider a player who gives due attention to this function as guiding himself by a definite program or algorithm. In perfecting his algorithm, a chess master's achievements are affected by his analytical ability, his physical state and his age.

**Boris Spassky**

**Spassky is an exceptionally sober player with enviable good health. He is a good psychologist. He is a sound judge of situations and of the balance of strength between himself and his opponent. He rarely gets into time trouble. You cannot confuse him. He is always in a happy and confident state of mind and does everything equally well. Spassky's play is always that of a very good grand master.**

It is this combination of qualities that has enabled Spassky to achieve outstanding successes.

**Viktor Korchnoi**

Although somewhat older than Spassky, Korchnoi is in peak form.

According to an unofficial ranking system which assesses the results of all leading players, Korchnoi ranks second below Fischer. Spassky places a little below Korchnoi, but his match scores against Goler (5½-2½) and, especially, Larsen (5½-2½) will undoubtedly have moved him up.

It is well known that Korchnoi plays every game keenly, taking risks in straining to win. Spassky, on the other hand, plays at full power only at the most crucial moments, playing less important games rather prosaically. Hence his ranking is lower than Korchnoi's, but this is no reason for concluding that Korchnoi is the better player.

The two are quite different. Korchnoi always considers that his fine positional understanding and his deep knowledge of theory (not book theory, but his own theory of the openings) should bring him success.

**Korchnoi can do what the majority of chess players cannot: stick it out when defending a difficult position and then, when given the opportunity, switch instantly to a counter-attack. His combination of courage and accurate calculation enables him to overcome the nervous strain caused by difficult situations. Spassky avoids such positions. Thus, it is hard to say which of them will win. Only 12 games makes a pretty short match. Spassky is the stronger practical player, but he has a hard fight on his hands.**

**Tigran Petrosian**

Petrosian has the most original talent of all our grand masters. Not the greatest talent. I consider, for example, that Geller's talent is more striking. But the way Geller plays has been seen before. The way Spassky and Korchnoi and even Tal play is not new. Players like Petrosian, however, have rarely been seen in the past. He has a marvellous capacity for posting his pieces so shrewdly that attacks against his position meet with the maximum of hindrance. This is a very subtle style which one seldom encounters and to which it is very difficult to adjust.

I did not succeed in this task myself and so lost the world title to him in 1963.

But apart from chess style and talent there is also practical playing strength. It is here that Petrosian's deficiencies appear. He does not have those qualities which are essential for a World Champion.

Whereas he maintained his standing nicely in the first three years of his reign, after he beat Spassky the failures began. Right after the match, he played poorly at Santa Monica, where Spassky came in first. Then he had only moderate results in a whole series of events. Quite recently in the not particularly strong international tournament at Bamberg, won impressively by Keres, Petrosian was a whole two points behind the leader, even though he had resourcefully salvaged two half points by offering draws to Teufel and Schmid when he had a lost position against each of them.

His play has been so uncertain that, as less than ten months remain to the final match, he should be hard at work on a precise plan of preparation. He should be taking on dangerous opponents in order to recover his previous form. He ought to have embarked on a serious program for reviving his playing strength, but to all appearances he has not done so.

On his return from Bamberg, Petrosian rather impulsively decided to take part in the Moscow Championship — for Moscow a strong event but for Petrosian a comparatively weak one, which could not benefit him in the least. He has since become chief editor of the new weekly newspaper, "64," a job that demands a lot of time and energy and that will not help him at all in preparing for a match with either Spassky or Korchnoi. Petrosian's position is undoubtedly difficult, but not hopeless as he has great talent, and a World Championship match can always go either way.

I never saw Mr. Shorman teach modern grandmaster games, instead he showed attacking classics from mid 19th and early 20th century chess masters that demonstrated the logic and beauty he hoped his students could replicate. Once a student asked Mr. Shorman why he should learn a particular gambit if a book on the opening called it "bad." Richard immediately responded with, "Would you rather play good chess really badly or bad chess really well?"

A great master at teaching chess, Richard's teaching career had many stars star pupils. In the 70s and 80s, Richard's prize pupil was Kenny Fong. By all accounts Kenny was a true prodigy and absorbed Richard's teachings like a sponge. So, it was fortuitous that Robert Pellerin allowed Richard unfettered access to his legendary private library of chess books at a time when Richard had an extremely gifted student such as Kenny Fong. Richard trained Kenny for years and even traveled to New York as his teacher and Reykjavik as Kenny's coach in international competition.

By the early 90s the seeds planted at the Fremont Library grew into two school programs at Weibel and Mission San Jose Elementary Schools and of course Richard Shorman was an instructor at both schools. As these schools blossomed into state championship teams, Richard Shorman always valued his student's beautiful chess games over their trophies. "Before long, those shiny trophies will collect dust," Mr. Shorman once said pointing at the trophy table before an award ceremony. "A beautifully played chess game lasts forever."

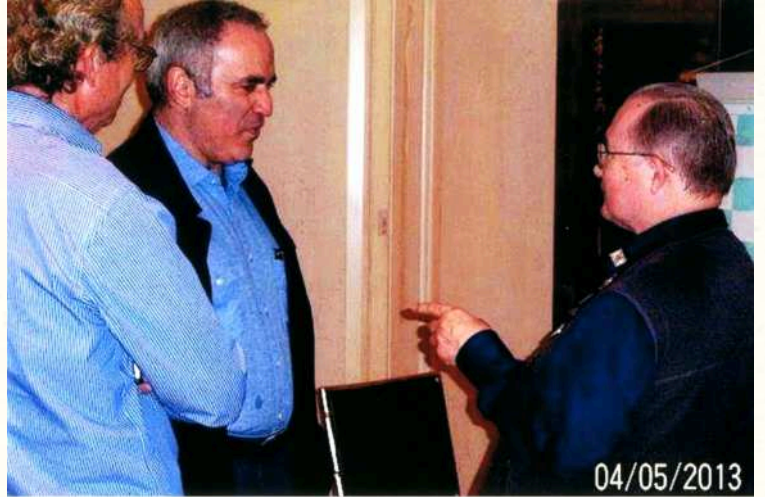
As the scholastic chess scene grew Mr. Shorman did less writing but substantially more teaching. Richard traveled to all the local scholastic tournaments in his vintage blue Volkswagen Beetle showing up late in the day to events such as the Weibel Quads with his trusty camera and laptop computer. Upon arriving, Richard would walk around taking photographs that captured moment after moment of the chess afternoon. Afterwards, he would set up shop and enter games into his database while uploading his photos on his laptop. In doing so,



Garry Kasparov (left), Richard Shorman (middle), Joseph Lonsdale (right)

he created a lasting record that will endure. In fact, many the games from these tournaments and others can be found in the California Chess Database on Chess Dryad.

Robert Pellerin certainly wasn't the only student of Richard's to show him generosity. The head coach at Mission San Jose Elementary School, Joe Lonsdale, always treated Richard Shorman with great kindness and respect. Richard was Joe's chess coach and friend for 30 years. Coach Joe would steer the most talented youngsters and their parents to Richard introducing Mr. Shorman as his chess coach.



Above: Richard Shorman meets Joseph Lonsdale's guest, Garry Kasparov

Bottom Left: Joe Lonsdale. Photo taken by Richard Shorman in March of 1992. Negatives scanned and cleaned by Chris Mavo



This introduction was not an exaggeration, Joe Lonsdale who is a chess expert himself, had Richard over once a week for a chess lesson which included Port wine and chocolate. On top of helping Richard get private students, Joe compensated Richard generously and invited "his chess coach" to private get-togethers with luminaries such as Garry Kasparov. So, it makes sense that it was Joe who got Richard a new car when his iconic Volkswagen Beetle gave up the ghost.

Throughout the 90s and into the 21st Century, Richard Shorman guiding hand made Fremont, known for its large after school chess programs, one the nation's strongest regions for scholastic chess. All of his students started by memorizing his 30 Rules of Chess. "First, do no harm," Richard told me. "Second, it's a good first test for the student."

Under Mr. Shorman guidance, Mission San Jose Elementary School and Weibel Elementary School went on to dominate at the US Chess Elementary National Championships; his students played scores of beautiful games collecting shiny trophies that as he predicted have since collected the anticipated dust.

# How I Became a Chess Grandmaster

By

## Vinay Bhat

To Richard,  
 Many thanks for all you did  
 for me and my brother and family!  
 We owe you a lifetime of love!  
 MB  
 6.20.23



How to Succeed in Chess

Part 1: Introduction

Part 2: Chess Fundamentals

Part 3: Chess Strategy

Part 4: Chess Tactics

Part 5: Chess Endgame

Part 6: Chess Psychology

Part 7: Chess History

Part 8: Chess Culture

Part 9: Chess Education

Part 10: Chess Research

Part 11: Chess Art

Part 12: Chess Literature

Part 13: Chess Music

Part 14: Chess Film

Part 15: Chess Television

Part 16: Chess Internet

Part 17: Chess Social Media

Part 18: Chess Journalism

Part 19: Chess Law

Part 20: Chess Ethics

Part 21: Chess Philosophy

Part 22: Chess Spirituality

Part 23: Chess Science

Part 24: Chess Medicine

Part 25: Chess Sports

Part 26: Chess Games

Part 27: Chess Puzzles

Part 28: Chess Problems

Part 29: Chess Compositions

Part 30: Chess Miscellany



11/18/68

# chess

by richard shorman



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★ ★ ★

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Around this period, Richard Shorman was also busy in Berkeley. Elizabeth Shaughnessy's Berkeley Chess School has had unparalleled success in assisting talented youngsters into becoming accomplished masters. Richard's approach was a big part of this success, and the Berkeley Chess School wrote, "His tactical and aggressive approach to chess, his astonishing memory of thousands of the best games ever played, and his ability to relate them in novel ways, made Richard a teacher extraordinaire!"



Richard Shorman with Stephen Shaughnessy at the Berkeley Chess School on November 15, 2021.

A teacher's teacher, several chess instructors would regularly share their most beautiful games or games of their students with Richard. Earning his praise was a high achievement and, in this way, Richard Shorman had a large influence over how his colleagues taught chess. Francisco Anchondo was the Hayward Chess Club Champion, so was already friends with Richard but crossed paths again while teaching with Mr. Shorman at Weibel Elementary School. Richard Shorman not only complimented Francisco on one of his games but went onto share it with his class that very day. Such interactions inspired chess teachers such as Francisco who continue to use the Shorman approach to teaching chess.



Petrosian and Irving Chernev

**Richard Shorman**

# Chess

**KREJCIK THE GREAT**

Reti, Spielman, Tartakover, Grunfeld, Schlechter and Vidmar were all world renowned products of the famed "Vienna school of chess." But who remembers their fearless and gifted nemesis, Dr. Prof. Josef Krejcik?

Born in 1885, the great Krejcik frequented the Wiener Schachklub and the Cafe Central in Vienna for 50 years playing hundreds of games with Vidmar, Tartakover, Konig, Kmoch, Spielman, Albin, Wolf and many others.

Though he seldom left his beloved Vienna due to a heart ailment, Krejcik nonetheless earned the respect of his more illustrious peers. He won brilliancy prize games against Grunfeld and Wolf, beat Vidmar in fine style, held Reti and Tartakover to desperate draws and even had Lasker dead to rights before succumbing to a mirage.

A "Monster-Blitz" tournament of over 100 players held in Vienna, 1922 finished with Krejcik and Alekhine among those tied for fifth through eighth. Between 1920 and 1930, he never lost a game as a Vienna team member in regular inter-city matches versus Munich and Budapest.

For sheer beauty and depth of play, Krejcik's "Game of a Lifetime" deserves to go down in history on a par with Anderssen's "Evergreen Partie."

**White: Josef Krejcik Black: Konrad Krobot.**  
**Cafe Viktoria, Vienna, Feb. 24, 1908.**

**Center Game**

1 P-K4	P-K4	15 KR-N1!!	P-N4
2 P-Q4	PxP	16 NxP!	PxN
3 QxP	N-QB3	17 B-B3	P-R4(c)
4 Q-K3	P-KN3	18 R-Q6!!	PxR(d)
5 B-Q2	B-N2	19 PxP	PxP(e)
6 N-QB3	KN-K2	20 BxBch	KxB
7 O-O-O	O-O	21 N-B7ch	N-N3
8 P-B4	P-QR3	22 RcNchl	KxR
9 N-B3	P-B4	23 P-B5ch	K-B3
10 B-B4ch	K-R1	24 Q-R4ch	KxP
11 N-KN5	Q-K1	25 Q-N5ch	K-K5
12 PxP	RxP(a)	26 NxPch	K-Q5
13 P-KN4	R-B1	27 P-B3mate(f)	
14 Q-R3	P-R3(b)		

(Notes by Austrian master Josef Krejcik, translated from his book, "Mein Abschied vom Schach", Berlin, 1955, pp. 35-36)

(a) On 12 . . . PxP Black's bishop would never command the diagonal leading to White's KR3 and after 12 . . . NxP Black loses the exchange following the trade of queens.

(b) Now comes the finest move of the game, the full meaning of which will become clear later.

(c) After 17 . . . N-KN1 White wins some very pretty variations: I. 18 QR-K1! QN-K2 19 BxBch KxB 20 BxN KxB (20 . . . RxB 21 Q-B3ch) 21 QxP R-B2 22 R-N3! Q-B1 23 NxR! QxN (23 . . . KxN 24 Q-R7ch and either 24 . . . K-B3 25 RxN! or 24 . . . K-K1 25 KR-K3) 24 R-KR3 Q-N2 25 QxQch, etc.; II. 18 QR-K1! QxRch 19 RxQ PxB 20 BxBch KxB 21 Q-B3ch N-B3 22 N-K4 P-Q4 (22 . . . RxP 23 NxN! R-R8ch 24 K-Q2 RxR 25 N-R5ch K-B2 26 Q-B6ch and mates, or 22 . . . P-N4 23 PxP PxB 24 NxN RxN 25 R-B1 and wins) 23 NxN P-Q5 24 QxBP RxN 25 R-K8, etc. The "Suddeutschen Schachblatter" commented, "This game contains a particularly demonic combination!"

(d) The penalty for refusing the rook is a queen sacrifice at R5 and mate by the rook at R6, whereas accepting the rook offer bottles up the power of Black's defensive bishop at QB1. If 18 . . . N-KN1 or 18 . . . PxB, then White wins with 19 PxP. The strength of 15 KR-N1!! will now be revealed . . .

(e) Here White announced mate in eight moves. Later, however, the veteran master Johannes Berger demonstrated a mate two moves sooner, beginning with 23 Q-N3ch.

(f) A problem-like mate! On 26 . . . K-B6 would have followed 27 Q-N3mate.

If you were lucky, Richard Shorman might choose you as a chess student. If you were truly fortunate, Richard would mentor you in other ways as well. Mark Pifer was another longtime student and friend of Richard Shorman. Mark writes on his blog:

*"Richard was already a renowned chess teacher in my area. My pursuit of chess knowledge led me to him. Little did I know that I would gain far more than just insights into chess. And I am grateful beyond words. That was 37 years ago. It's been two decades since I last inquired about chess with Richard. Our conversations about the game gradually diminished, overshadowed by the invaluable moments spent in his company. Chess, over time, became far less important, and his time in my presence became too precious to waste with questions about chess."*

*An original Blue Knight and MSJE Team member, Jonathan Lonsdale writes,*

Joe Lonsdale, Vinay Bhat, and Jonathan Lonsdale at the Richard Shorman Memorial held at the Berkeley Chess School on September 24th. (Photo taken by Tarun Vasudeva)



*“Richard was the first person I met who lived outside of societal norms. He did what he did because he believed it was right, sticking to his principles and values. Richard lived humbly, never caring for materials or conspicuous experiences.*

*He dedicated his life to others.*

*Richard handpicked his students.*

*He mentored generations of precocious kids to think for themselves. To lean into their creativity, to acknowledge their strengths and weaknesses.”*

In a game of arrogance, Richard Shorman was a one-of-a-kind chess teacher who transcended ego while his wisdom transcended the chessboard. In life he didn't self-promote and in death he quietly left us a great legacy. If you look closely, you'll see that his photographs captured his spirit as well as that of his subjects. His students' beautiful games are preserved, allowing future generations to look back with amazement at this special time in California chess. Times are changing but his legacy remains intact to aid all those who search for beauty on the chessboard. I recommend starting at ChessDryad.com



Richard with his favorite textbook, "Chess the Easy Way" by Ruben Fine.

**Richard Shorman**

**Chess**

**TOURNAMENT RESULTS**

Mike Goodall directed the second annual Chabot Open at Chabot Jr. College in Hayward, August 29-30. Complete results:

**USCF Open Division**

1st, Frank Thornally, Berkeley, 4½-½, \$30; 2nd, Craig Barnes, Berkeley, 4-1, \$20; Best "A," Kevin Burnett, Menlo Park, and Randall Feliciano, San Francisco, 2-3, \$5 each.

**CFNC "B" Division**

1st, Marcos Costa, Albany; 2nd, Jim Shearer, Livermore; 3rd, Tom Heaton, Alameda, all 4-1, \$10 plus trophy each.

**CFNC "C" Division**

1st, Donald Gordon, San Jose, 4½-½, \$20 plus trophy; 2nd and 3rd, Mike Arne, Castro Valley, and Chris Black, Sunnyvale, 4-1, \$3.33 plus trophy each, and Mike Donald, Campbell, 4-1, \$3.33.

**JIM SHEARER ACHIEVED** a CFNC class "A" rating by winning this short scramble in one of his favorite opening systems (the Moller Attack). As the notes indicate, the game could have taken many difficult turns that would have taxed the players' abilities to the limit.

White: Jim Shearer. Black: Gilbert Temme  
Chabot Open, Hayward, August 29, 1970.  
Giucoco Piano

1 P-K4	P-K4	10 R-K1	0-0(d)
2 N-KB3	N-QB3	11 R-xN	N-K2
3 B-B4	B-B4	12 B-KN5(e)	BxB
4 P-B3	N-B3	13 NxB	N-N3(f)
5 P-Q4	PxP	14 Q-R5	P-KR3
6 PxP	B-N5ch	15 NxP	RxN
7 N-B3	NxKP	16 QxN(g)	Q-B3(h)
8 0-0	BxN(a)	17 R-K8ch	R-B1
9 P-Q5(b)	B-B3(c)	18 P-Q6ch	Resigns

(a) Best. After 8 . . . NxN 9 PxN P-Q4! (and not 9 . . . BxP because of 10 B-R3!) 10 PxB PxB 11 R-K1ch N-K2 12 B-N5! P-KB3 (12 . . . B-K3? loses to 13 BxN and 14 P-Q5) 13 Q-K2-B-N5 (Accepting the piece, 13 . . . PxB 14 QxP, is just too unhealthy; try it and see.) 14 B-B4 K-B2 (more or less forced, as 14 . . . Q-Q2 15 QxP BxN 16 PxB P-B3 17 QR-B1 or 16 0-0-0? 17 BxP QxB 18 QxQch KxQ 19 RxNch generates worse) 15 QxPch N-Q4 16 N-Q2! B-K3 17 B-N3 R-K1 18 N-K4 White has a small advantage (Vasily Panov, "Kurs debutov," Moscow, 1968, pp. 81-82 and Paul Keres, "Dreispingerspiel bis Konigs-gambit," Berlin, 1968, pg 47).

(b) Only continuous attack balances the gambit pawn. Steinitz — Lasker, Moscow, 1896, was the convincer: 9 PxB P-Q4 10 B-R3 (10 B-QN5 0-0) PxB 11 R-K1 B-K3! (11 . . . P-B4 12 N-Q2 K-B2 13 NxN PxN 14 RxP Q-B3 15 Q-K2 B-B4 16 QxPch K-N3 17 R-K3) 12 RxN Q-Q4 13 Q-K2 0-0-0 14, N-K5 KR-K1 15 NxN QxN, with a good position and an extra pawn for Black.

(c) Lasker's recommendation, 9 . . . N-K4, failed an important practical test in a postal game (Romanov — Kotikov, 1964), when 10 PxB NxN 11 Q-Q4 P-KB4! 12 QxQN P-Q3 13 N-Q4 0-0 14 P-B3 N-B4 (14 . . . N-B3 15 B-N5) 15 R-K1 K-R1 16 B-R3 P-QN3 17 N-B6 B-R3 18 Q-Q4 Q-N4 (Better is 18 . . . Q-B3 19 QxQ RxQ 20 R-K7 B-B5.) 19 BxN QPxB (Black must play 19 . . . NPxB to keep out the queen.) 20 Q-K5 left White with a strong initiative (Panov, pp. 82-84).

(d) The natural reaction, although 10 . . . N-K2 11 RxN P-Q3 is supposed to be most accurate because it prevents White's QP from reaching Q6. Much complex analysis then demonstrates a draw by 12 B-KN5 BxB 13 NxB 0-0 14 NxRP! KxN 15 Q-R5ch K-N1 16 R-R4 P-KB4 17 R-R3! P-B5! 18 Q-R7ch K-B2 19 Q-R5ch K-N1 20 Q-R7ch (Keres, pp. 48-50).

(e) Black can claim a draw by repetition of moves after 12 P-Q6 PxP 13 QxP (13 B-KN5 P-Q4!) N-B4 14 Q-Q5 (Anything else allows . . . P-Q4.) N-K2 15 Q-Q6 N-B4 or play an unevaluated line given by Larry Evans in MCO-10 (pg. 8, note c), 13 . . . P-QN4 14 BxNP! (Evans does not consider 14 R-N4, threatening 15 QxB, as in Feilitzch — Blankenburg, correspondence, 1947) B-N2. Probably best in this line is 12 P-Q6 PxP 13 B-B4 P-Q4! 14 BxP NxN 15 QxN P-Q3! 16 BxP! B-K3 17 Q-Q2 R-K1 18 R/1-K1 BxNP 19 QxB QxB, with equal chances (Grigori Levenfisch, "Sovremenny debut," Moscow, 1940, vol. 1, pg. 222).

(f) Transposing into note d with 13 . . . P-Q3 preserves equality. Another possibility worth mentioning is 14 NxRP (of course not 14 Q-R5 B-B4) B-B4! 15 R-R4 (15 RxN QxR 16 NxR RxN draws) R-K1 (forced) 16 Q-R5 (or 16 N-N5 N-N3 17 R-R5 Q-Q2!) N-N3 17 R-Q4 (17 N-N5 Q-B3!) R-K4! 18 P-B4 NxP! 19 RxN B-N3!, and now 20 Q-R3 Q-QB1! makes it safe for Black to capture White's knight (Max Euwe, "Chess Archives," code 11d, serial no. 2, June, 1953).

(g) An attempt to be brilliant with 16 P-Q6 Q-B3 17 R-K8ch (17 R-1-K1 PxP!) N-B1 18 R-K7 drops a point to 18 . . . N-K3.

(h) Loses fast. Correct is 16 . . . P-Q3 (threatening 17 . . . B-B4) 17 R-K6 (Perhaps 17 R-K3 offers better chances by keeping more pieces on the board.) Q-N4 (17 . . . BxR 18 PxR R-K2 19 B-Q3 K-B1 20 Q-B5ch K-K1 21 Q-N6ch) 18 R-K8ch R-B1 19 RxRch KxR 20 QxQ PxQ 21 B-Q3 B-Q2 (if 21 . . . K-B2, then 22 R-QB1 wins a pawn), with a draw the most likely outcome.

# The Thirty Rules

## TEN OPENING RULES

1. **OPEN** with a **CENTER PAWN**.
2. **DEVELOP** with **threats**.
3. **KNIGHTS** before **BISHOPS**.
4. **DON'T** move the same piece twice.
5. Make as **FEW PAWN MOVES** as possible in the opening.
6. **DON'T** bring out your **QUEEN** too early.
7. **CASTLE** as soon as possible, preferably on the **KING SIDE**.
8. **ALWAYS PLAY TO GAIN CONTROL OF THE CENTER**.
9. Try to maintain at least **ONE PAWN** in the center.
10. **DON'T SACRIFICE** without a clear and adequate reason.

For a sacrificed pawn you must:

- a) **GAIN THREE TEMPI**,
- b) **DEFLECT** the enemy **QUEEN**,
- c) **PREVENT CASTLING**,
- d) **BUILD UP** a strong attack.



Kenny Fong, NM Marty Sullivan,  
Kerry Lawless, Randy Fong,  
Robert Phillips

# TEN MIDDLEGAME RULES

1. Have all your moves fit into definite plans.

Rules of Planning:

a) A plan **MUST** be suggested by **SOME FEATURE IN THE POSITION**.

b) A plan **MUST** be based on **SOUND STRATEGIC PRINCIPLES**.

c) A plan **MUST** be **FLEXIBLE**,

d) **CONCRETE**, and

e) **SHORT**.

Evaluating a Position:

a) **MATERIAL**,

b) **PAWN STRUCTURE**,

c) **PIECE MOBILITY**,

d) **KING SAFETY**,

e) **ENEMY THREATS**



NM Irving Chernev and Petrosian

2. When you are material **AHEAD**, **EXCHANGE** as many pieces as possible, especially **QUEENS**.

3. **AVOID** serious pawn **WEAKNESSES**.

4. In **CRAMPED POSITIONS** free yourself by **EXCHANGING**.

5. **DON'T** bring your **KING** out with your **OPPONENT'S QUEEN** on the board.

6. All **COMBINATIONS** are based on **DOUBLE ATTACK**.

7. If your opponent has **ONE** or **MORE** pieces **EXPOSED**, look for a **COMBINATION**.

8. **IN SUPERIOR POSITIONS**, to **ATTACK** the **ENEMY KING**, you must **OPEN** a file (or less often a diagonal) for your **HEAVY PIECES (QUEEN and ROOKS)**.

9. **IN EVEN POSITIONS**, **CENTRALIZE** the action of **ALL** your **PIECES**.

10. **IN INFERIOR POSITIONS**, the best **DEFENSE** is **COUNTER-ATTACK**, if possible.

# TEN ENDGAMES RULES

1. To win **WITHOUT PAWNS**, you must be at least a **ROOK** or **TWO MINOR PIECES** ahead (two knights excepted).
2. The **KING** must be **ACTIVE** in the **ENDING**.
3. **PASSED PAWNS** must be **PUSHED (PPMBP)**.
4. The **EASIEST** endings to win are **PURE PAWN** endings.
5. If you are **ONLY ONE PAWN** ahead, **EXCHANGE PIECES**, not pawns.
6. **DON'T** place your **PAWNS** on the **SAME COLOR SQUARES** as your **BISHOP**.
7. **BISHOPS** are **BETTER** than **KNIGHTS** in all but **BLOCKED** pawn positions.
8. It is usually worth **GIVING UP A PAWN** to get a **ROOK ON THE SEVENTH RANK**.
9. **ROOKS** belong **BEHIND PASSED PAWNS (RBBPP)**.
10. **BLOCKADE PASSED PAWNS** with the **KING**.

Sharon Rudahl with friend,  
IGM James Tarjan



# *Steinitz vs Von Bardeleben*

18

Here is a lesson Richard Shorman's delivered to his student David Wu which is preserved as an audio file on ChessDryad.com. While transcribing this lesson, I removed moments of conversation between Richard Shorman and his student for reasons of clarity. The notes in the game below are all spoken by Richard Shorman and thus reading through the game while playing the moves on the chessboard will allow everyone who wants to the chance to learn from this great teacher. However, I recommend also listening to the audio file as Mr. Shorman's kind voice of reason has a certain magic to it which brings those who listen closer to understanding the true essence of his being.



Steinitz & Von Bardeleben

## Wilhelm Steinitz - Curt von Bardeleben 1-0

Hastings, Hastings ENG  
(10), 1895.08.17 C54:

Giuoco Piano, Greco's Attack

1.e4 e5 2.Nf3 Nc6 3.Bc4 Bc5 4.c3



All right, so this is an opening called the Giuoco Piano. Now c3 is what Paul Morphy played when he was very, very young. And later he discovered and fell in love with b4, the Evans Gambit, which gives an extra tempo to establish a perfect pawn center. C3 has a long and illustrious history in chess. So, after c3, black gets a free move. That's the trouble with it. That's why the Evans Gambit gives more attacking chances. 4...Nf6 Now, black has lots of choices. He can play bishop b6, he can play d6, he can play Qe7. So, he has several choices. But it's a very natural thing to do to play Nf6, and that's still considered good even today. But it produces a much more tactical game than those other choices that I mentioned. 5.d4 So, after Nf6, black is

threatening the pawn on e4. Not to worry, d4. See? The Bishops are bigger than pawns. 5...exd4 So, after d4, to avoid losing the pawn, he captures it with exd4. 6.cxd4 We take it back with our c-pawn. That was the intent to begin with. And now black doesn't want to go Bb6, so the white center pawns will just roll forward. 6...Bb4+ So, he plays Bb4, gaining a tempo with his check, and thereby nullifying his violation of don't move the same piece twice. 7.Nc3



Now white can play his Kf1, which is not the Morphy style, and I don't recommend it to you, even if it's okay. Bd2 is playable indeed and leads to an equal game. Some say even a slight advantage for white, but it lets black play d5 after the exchange. And then there's the risky move, Nc3, which I heartily recommend. *Not because I think it's the best move, but because I think it'll benefit you by helping you to learn tactics. So, that's what you should strive for when you have choices of good moves to make in a position. Pick the one that will benefit you tactically whether you win*

*or lose the game. That way you continue to be involved in exciting, active chess games and the outcome of the game is really immaterial compared with what you learn from analyzing it.* 7...d5 So, after Nc3, we could now take this pawn on e4. Now von Bardeleben did not take that pawn. He played d5 to get that second pawn on the center and we'll see what that leads to. But just to refresh your memory, I'd like to show you a typical example of what happens after Ne4.

7...Nxe4 8.O-O Well, white can castle. Of course, you could play Qc2 or some other such move to protect your Knight. But for centuries people have known that castling is move that leads to lots of exciting chess games. And then the Knight on c3 threatens the Knight on e4.

8...Nxc3 So, lots of things can happen here. Well, let's see. Here's one. Knight captures c3. Modern players almost always capture with the Bishop and it leads to a complicated and interesting game also. I've done a lot of homework on that position.

9.bxc3 So, after Nc3, bxc3 looks pretty forced. 9...Bxc3 And then it's been known for centuries that capturing the pawn on c3 is dangerous.

10.Qb3 White would then, after Bxc3, play Qb3. And now it appears that black must play d5 whether he likes it or not. But that's not how the original analysis went. 10...Bxa1 The original analysis went Bxa1, letting white capture Bf7. 11.Bxf7+ And then the King's not going to go to e7 because of Bg5.

11...Kf8 So, he plays Kf8. 12.Bg5 Well,

here comes the Bishop anyway, Bg5.

12...Ne7 That puts the Knight on e7.

Black's position is really cramped. And now you can pin it with Re1 or 13.Ne5!

you can play Greco's wonderful Ne5.

That's a real exclaim because that shows somebody has really thought things

through. He's increased the number of chess pieces controlling f7. Ne5 is a

quiet move in the sense that it doesn't check or capture anything. 13...Bxd4

And it allows black to save his bishop by playing Bxd4. 14.Bg6 But now, Bg6 for

white threatens mate with the Queen on f7. And neither the Knight or the Bishop

can be captured because of Qf7 mate.

14...d5 So, that forces d5. 15.Qf3+ The next point from Greco's move of Ne5 is

now revealed as the Queen moves to f3 with check. The Knight vacated that

square. 15...Bf5 Well, that means that black has to play Bf5 16.Bxf5 and let it

be captured with Bxf5. 16...Bxe5 And since White just won a piece, Black has to

capture a piece. So, Bxe5.

17.Be6+ But now that Bishop on f5 can go to e6, and that traps the King.

17...Bf6 Well, Bf6 is now forced for black. 18.Bxf6 And you take that too!

Well, whatever black does now, he's going to lose. 18...gxf6 But the easiest

one to prove it with is just to have him take on f6 and then 19.Qxf6+ Ke8

20.Qf7# He could have squiggled a little bit more if he wanted to, but it

comes out to a clear loss for black.

All right? So, having shown that, we get to go back a bit. So, I can continue in this wonderful line of showing you

how Max Lange plays chess.



In this game, this is a secondary game to illustrate what we're going over. And this is Lang versus Lampert in Berlin 1903 .

9...Be7 Black has learned not to take that pawn on c3. And here we get an example of Bishop going back to e7 to cover the line against the potential check of the Rook. 10.d5 Well, White answers with a really interesting and good move that drives the Knight on c6 away from the defense of the Bishop on e7. 10...Na5 And Black chooses to play Na5 because it attacks White's Bishop on c4. 11.d6 Well, then comes d6. This is the benefit you get from having a good center. You can push those pawns right down his throat. By playing d6, you tie up Black's queenside. So, if he captures with his pawn, cxd6, then his queenside is going to be really difficult to develop. 11...Bxd6 But he captured with the Bishop. 12.Re1+ Well, that let the Rook come over with a check. 12...Be7 Bishop goes right back to e7. 13.Bg5 And then

Bg5. See the similarities in the game? The one we had with Steinitz - Bardeleben and this, the Bg5 move. 13...f6 Okay, so after Bg5, he could play Nc6. *Human beings don't like to admit mistakes. That's very interesting about them. Computers don't have a problem about messing up and then correcting their mistake.* But here, Black played f6 because he didn't want to admit that he had moved his Knight too many times and had to come back to c6. So, he played f6 partly because it attacks two of the Bishops. Hmm, well, he was in for a surprise... 14.Bxf6 Bishop captured at f6. 14...gxf6 The G-pawn recaptures. 15.Ne5 You can now possibly see why White did that. There's that Greco move of Ne5 now, opening up the line for Qh5 and the mate at f7. Hmm, tricky, tricky. Well, this is a crisis for black... 15...h5 So, he played h5 to prevent the Queen from reaching the h5 square. And now watch how white's Queen weasels its way into the black position in spite of everything black does to keep him out. 16.Qd3 Queen to d3 threatening Qg6. 16...Rh6 Close call. 17.Qd5 Threatening Qf7 mate. 17...Rh7 Just in the nick of time. 18.Qg8+ A queen deep in the heart of enemy territory makes the Bishop go to f8. 18...Bf8 19.Ng6+ A greedy man would take the Rook on h7. But Max Lange didn't. Max Lange defeats Lampert in Berlin 1903 with a wonderful little constricting combination where he ties his opponent up into the little bitty ball with knight to g6, interesting... 19...Re7 What a difficult

position. Re7 is what he played, and that led to Bf7 mate. 20.Bf7# Doesn't that have an interesting feeling to it? What a cramped game.

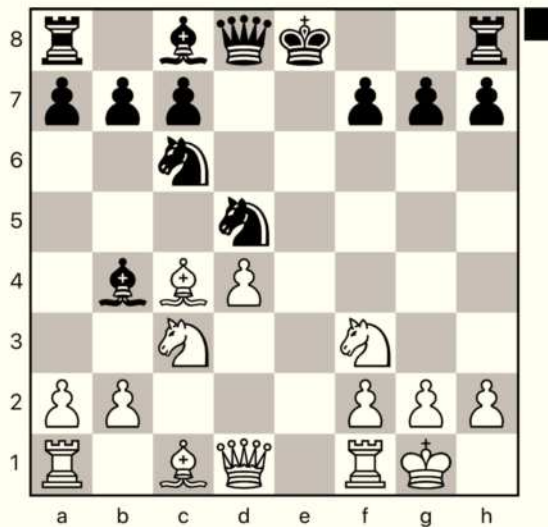
<See Footnote 1>

Alright, that was the game by Lampert to illustrate why Bardeleben did not play Nxe4. So here we are...



8...exd5 Nxd5 And now Knight to d5, and you see in a much safer way, he's still threatening to capture twice on c3, but he doesn't have a Knight on the E-file.

9.O-O

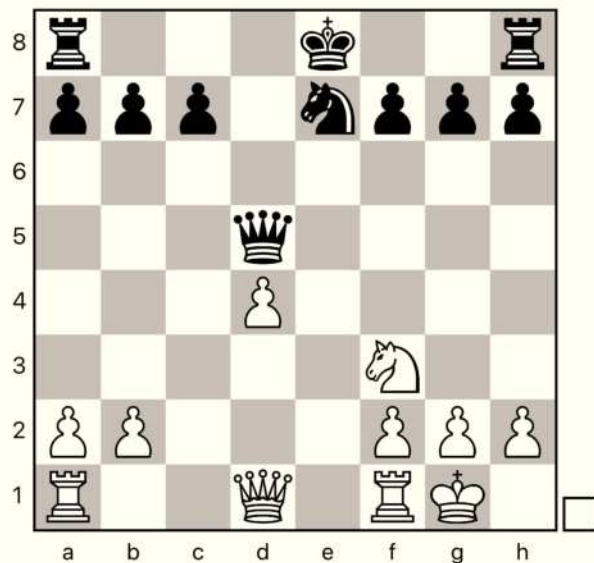


But white still castles, that's Steinitz. Castling is offering, "Go ahead, take it." If the knight captures the knight on c3, it's the same as if he had captured from the square e4 to c3. Knight d5 to c3 doesn't make any difference. So, that means that there had to be something else in mind. 9...Be6 Well, Curt has something else in mind, he played Bishop to e6. Be6 is kind of interesting because there's this little pin. You could build something on that. 10.Bg5 Well, not to worry, Bg5 again. So, after Be6, same Bg5, threatening the Queen. 10...Be7 Well, we're giving up this double attack on c3 by playing Be7. Well, that's a threat too! It threatens Steinitz's Bishop on g5. 11.Bxd5

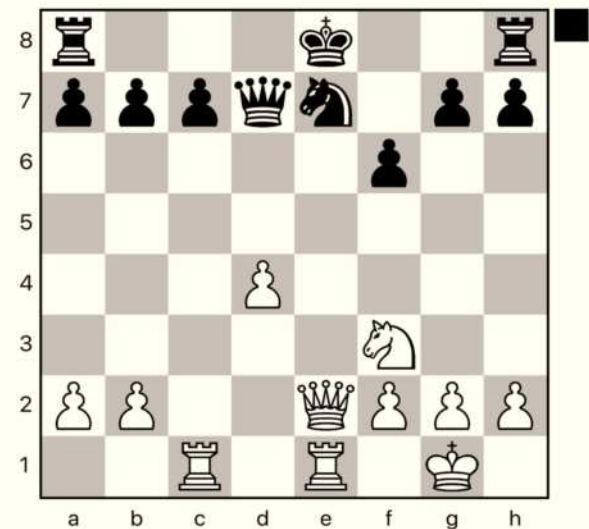


This is a place where calculation really helps. The ability to see ahead accurately and visualize the final position so that you can judge it. You can evaluate it as good or not good for you. So, here is a simplifying maneuver that leads to a lasting positional advantage for white.

He could have taken it with the Knight.  
**11...Bxd5 12.Nxd5 Qxd5 13.Bxe7 Nxe7**



So, a lot of things have been traded. A lot of minor pieces. Well, we only have one minor piece left for each side. But Steinitz had seen all of this in his head before he started capturing. **14.Re1** And with Re1, now he pins the Knight on e7 and prevents black from castling. You know from Opening Rule 10c that if you can prevent your opponent from castling it's worth a pawn. Well, white hasn't had to give up a pawn, so that means white has an advantage. **14...f6** Well, black wants to castle and he knows that if he plays Qd7 white will play Qe2, and he still can't castle. So, to solve his problem, he played f6. Since he can't castle, he's going to play his King to f7 and that will connect his Rooks. He'll play his one rook over to e8 from h8 and then he can get his King back onto the back rank. So, that's his plan. **15.Qe2** Well, Steinitz sees that too. So, he played Qe2. "Well, I'll try to checkmate." **15...Qd7 16.Rac1**

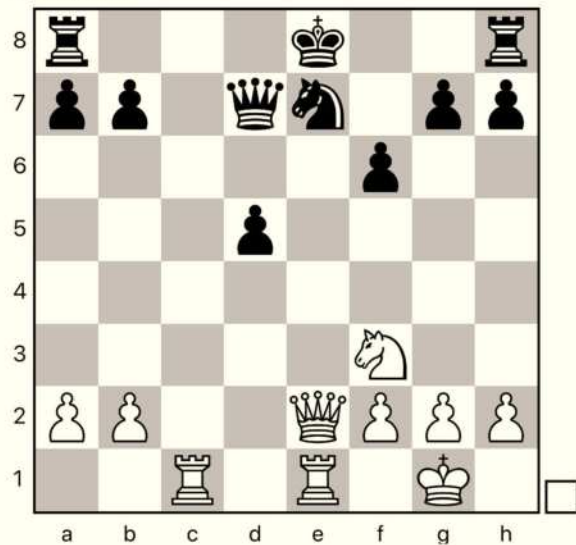


Notice how all the pieces are developing so smoothly and White's Rooks are much better posted than Black's Rooks.

Rooks that work vertically are stronger than Rooks that work horizontally.

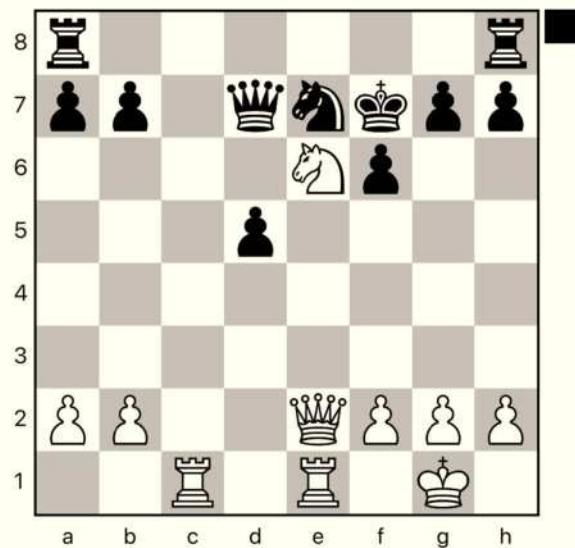
**16...c6** He can't play Kf7 very successfully. Well, can he? Well, if he plays Kf7 and then Qc4. So this is a tricky problem. So, he played, instead c6. That means that he can interpose in case the Queen goes to c4. That was his intention with c6. **17.d5!** Well, Steinitz now realized that he has all his pieces out, but he doesn't have anything to do with them. So, he made quite an interesting decision here, which lots of people have given exclams, and ChessBase even gave it a double exclaim in its analysis. Steinitz pushed the pawn to d5, and that's a vacating sacrifice. Knight is going to go to d4, and from d4 it can go deep into the heart of black's position with e6.

**17...cxd5**



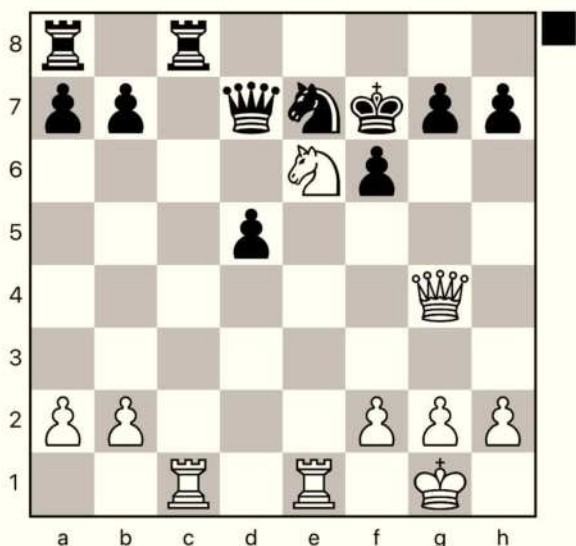
And here's where for a long time people have felt that the losing move was made by a Bardeleben when he captured that pawn with cxd. They've all suggested Kf7, but it turns out that Efim Geller worked out a forced win for white after that, published in the Soviet magazine

'64, and I still have a copy of that. But it's really complicated, but it's true. According to the analysis, it really does work, and Geller was quite qualified to conduct that analysis. Nonetheless, we're going to go over it as played with cxd5 and Nd4. So, we're not paying attention to what is absolutely correct and what is stronger. We're paying attention to what we can learn from the conduct of the game **18.Nd4** That is the principle of mobilizing inactive force, being willing to take risk by giving up a pawn in order to get the minor piece that wasn't doing its maximum work to be a real thorn in Black's side. **18...Kf7**  
**19.Ne6**

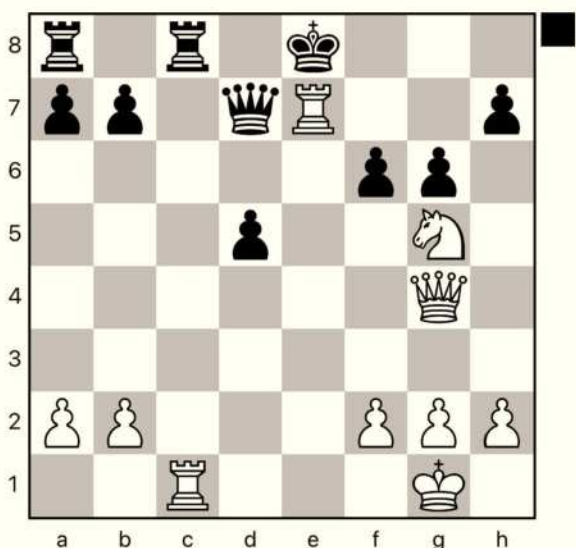


Steinitz plunked his Knight in on e6. And this begins a whole train of events that is wonderful to behold. The Rook now on c1 can reach the c7 square because of the Knight... **19...Rhc8** And so, Black prevents it. Now he plays the right Rook. He plays Rook on h to c8. This is the right Rook. You'd think that he would like to play his Rook on a8 to c8 And we'll see

why there's a big difference in a moment. But Black does get a move. He plays Rook h to c8. **20.Qg4**

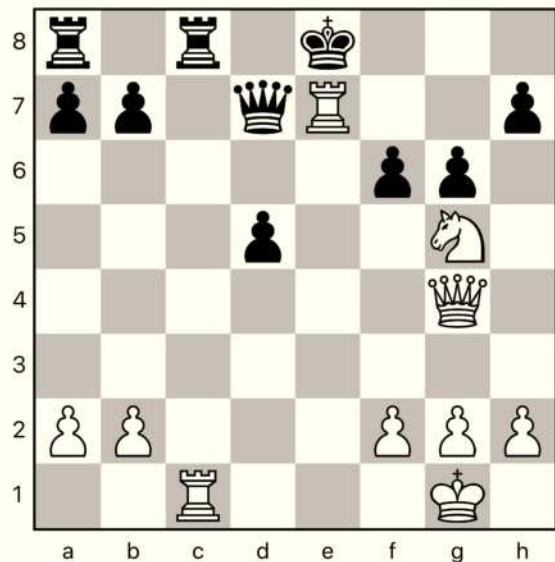


And that's when Steinitz played Queen to g4. Now Qg4 has immense consequences because it's pointing at the black Queen on d7. That queen's undefended. As you know from our middle game rules, that all combinations are based on double attack. And if the opponent has one or more pieces exposed, we start looking for combinations. **20...g6**



Well, because he's threatening the g-pawn now with his Queen, black advanced it to g6. And that lets every single white piece work at maximum capacity. And black still has a Rook on a8 unmoved. That's enough to win. We call that Rook on a8 "the virtual Rook". The Rook that black is missing. It's as if he were behind by one Rook. When all of your pieces are operational, and one of your opponent's Rooks is stuck without a job, that means you can play for me. You can go right after him. And here, the black King is uncastled. And there are weaknesses around the King because his pawns have advanced. So, Steinitz has found the stunning move! **21.Ng5+!** Yes, the move played is Ng5, check.

**21...Ke8** Well, the King can't go to g7, or he'll lose his Queen. So, his only choice is to defend his Queen, which came to e8. But that Knight to g5 was only the beginning of combinations. It's a hard move to see. But that's brilliant. Don't blame yourself. Well, it's hard to see these things. These guys were really good. They earned their right to be admired. They spent a great deal of their lives mastering as much as they could of the knowledge of the game, of how to play it well **22.Rxe7+!!**



Steinitz was one of those seekers after truth. He really did want to find the best move, the objective best move. Well, he didn't succeed any more than any other chess player has. Chess is more complicated than the human mind can currently fathom. And "chess is the master of us all." That was a quotation by Alexander Alekhine. But we still happen to like it primarily because it's tantalizing. It gives us the impression that we might master it if we just worked a little harder.

Rxe7 is excellent! And now he's got some bad choices to make. He can't take with the Queen to get out of check. If [22...Qxe7?](#) Then you capture twice over here. [23.Rxc8+ Rxc8](#) [24.Qxc8+](#)

<See Footnote 2>

So, we have to go back to where the Rook on h went to c8. And you have just made the double exclamation Rook e7.

[22.... Kxe7](#) So, if he captures the Rook

with the King, then it's a little more complicated. [23.Re1+](#) But, nonetheless, it's quite certain after the Rook move, if he plays his Kd8, then you jump in with your Ne6.

[23..Kd6](#) So, if he wants to survive, he'd have to play his Kd6. [24.Qb4+](#) And that lets you chase him all over the place with Qb4. Now, he's way out into the open where he's gonna get hurt.

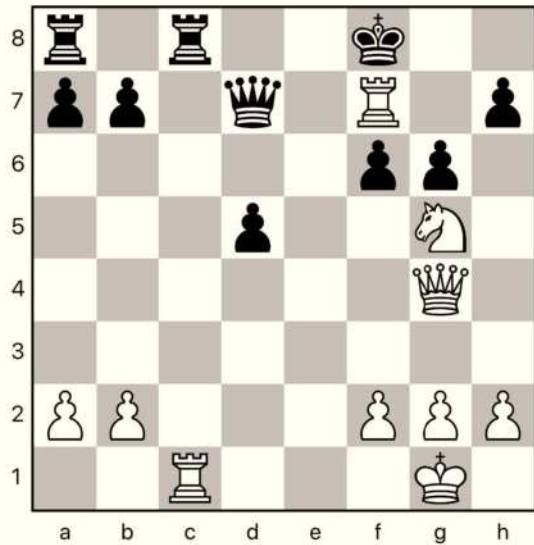
[A. 24...Rc5](#) If he plays Rc5 then you play your queen back to f4 and that will get him.

[B. 24...Kc6](#) Then there's that mate with Rc1.

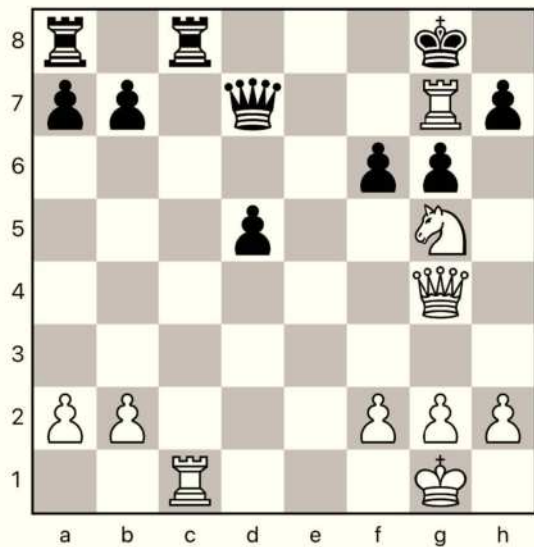
[C. 24...Kc7](#) And if he plays his Kc7... then you give him a little check with your Knight on e6 to drive him back into the hole on b8. And then you play Qf4. So, it's a little more complicated that way, if he captures, but it's provable that after you move Re7, he cannot touch that Rook unless he wants to die.

[22... Kf8](#) So, he doesn't wanna die, so, he plays his Kf8. Every white piece is now under attack. You don't see this very often in chess. And in spite of that, white's winning. If the black Queen captures the white Queen, Rc1 will lead to mate. What could possibly go wrong? Well, it's white's turn. Black is threatening Rc1. Threatening everything, but it's white's turn.

[23.Rf7+](#)

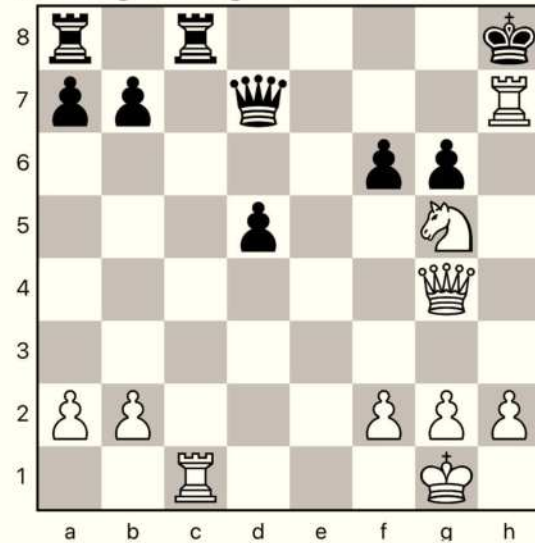


So, white played Rf7 and he can't take that either. We know he can't take with a Queen because there's a double team on the Rook that's on c8. **23...Kg8** So, he had to go Kg8. **24.Rg7+**



And Steinitz played Rg7. And once again the Queen can't take it because the Rook on c8 is threatened twice. And if he takes with the King then Qxd7 is a check, so we don't get checkmated on the back rank. **24...Kh8** So, that means

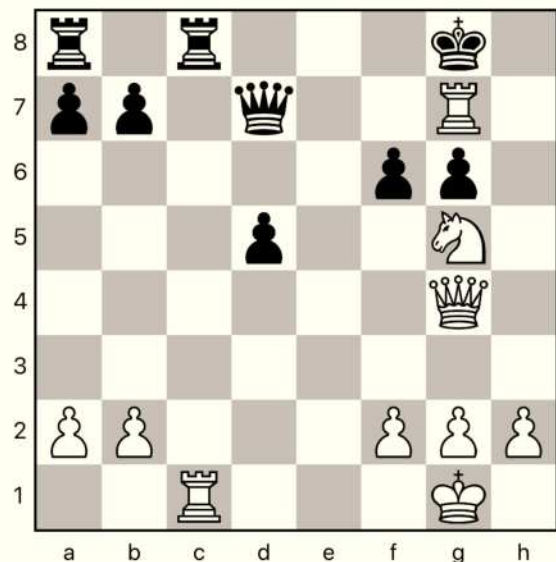
the King has to go to h8. **25.Rxh7+**



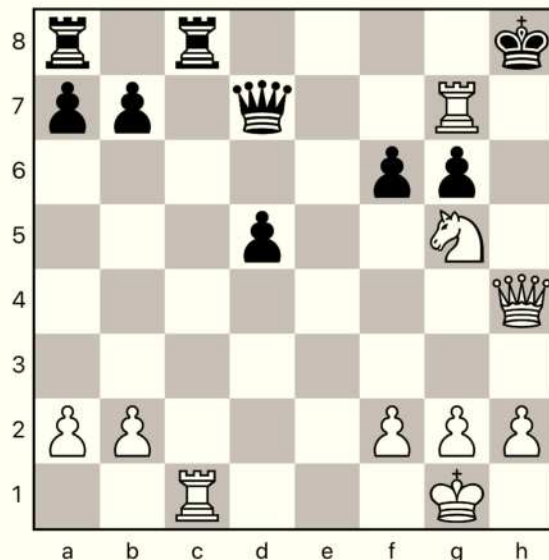
What a remarkable position. And of course, Steinitz played Rh7. That was really embarrassing for Curt von Bardeleben then. *You know this is quite a game. You realize you're being totally outplayed here. And for a man of pride that's a very great humiliation. It really stings. But he's participating in a genuine chess work of art. Like Dufresne and Kieseritzky who are now remembered by all competent chess players as the loser of a brilliant game of chess. So, is Curt von Bardeleben then. It takes a good player to lose a good game of chess. Which is why you should not begrudge losing a well-played game of chess. Even though you make mistakes, if you play moves that are to your limit of your chess capacity you have nothing to be ashamed of. If somebody just plays better than you do. I've lost games like that. And I have opponents tell me that they enjoyed losing a game of chess to me. Just as I have enjoyed losing a game of chess to some people that I've played. And you*

can't avoid losing so you might as well have a good time.

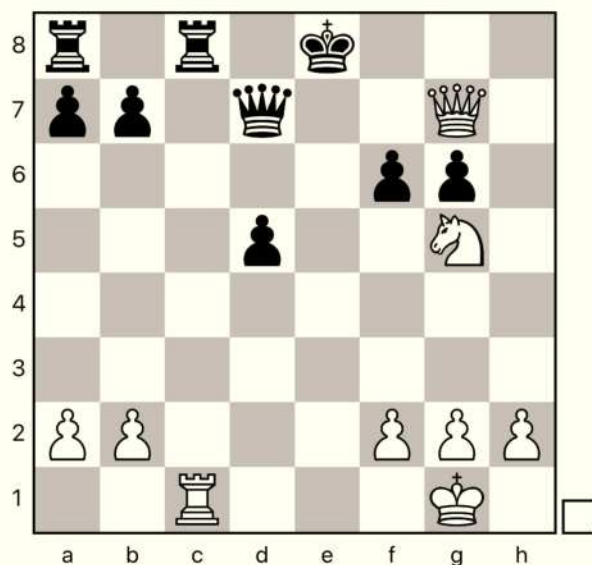
**25...Kg8** Alright, so after Rh7, well, he has to play Kg8. **26.Rg7+**



And then Rg7 happened again. Well, think about it. All that's happened is the removal of the h-pawn. **26...Kh8** If the King now, in answer to your Rg7, plays Kf8. White can play Kh7 check. Okay? If the King goes to e8, you get to capture his Queen with check. If the King captures the Rook, you get to capture his Queen with check. Eek! Well, there are no other choices. So, that means after Rg7, he must play back to h8 in the corner again. **27.Qh4+**



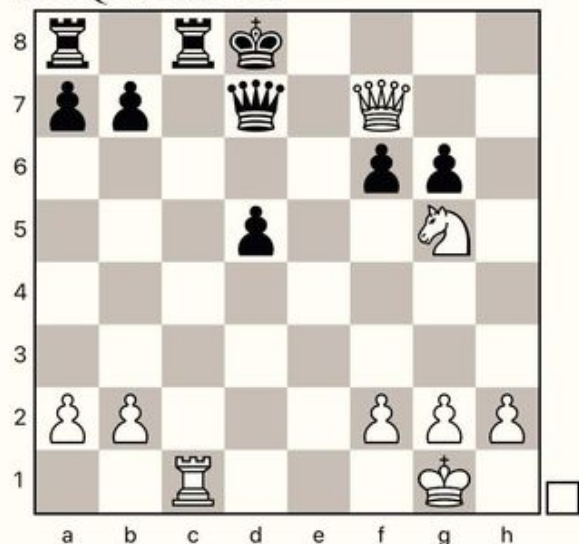
Well, something drastic has changed. Steinitz announced the mate in 8. So, there it is. Qh4, forcing the King at last to capture the Rook on g7. **27...Kxg7** **28.Qh7+** And now you get in. Qh7. King is going to f8, whether he likes it or not. **28...Kf8** **29.Qh8+** There's no other square available but Ke7. **29...Ke7** **30.Qg7+** And now Qg7. Help! Well, there are some choices now. He can play his King to the d6 square, but he won't like it. **30...Ke8**



So, after Qg7, he has a choice. He plays Ke8 to last as long as possible.

30..Kd6 31.Qxf6+ Marvin the depressed robot would play Qf6.31...Qe6 And that forces black to put his Queen in the way and he won't like it. 32.Qxe6#

31.Qg8+ And now Qg8 makes the King go back to e7. 31...Ke7 32.Qf7+ And now, the Queen gets a little bit closer with Qf7. 32...Kd8



That puts the King on d8, and now you can see the mate in three moves. So, that'll be up to you. Now this is a great game of chess, one of the finest ever played and well worth examination on your own. 1-0.

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## Footnote 1:

**“But what if he puts queen instead?”, the student asks.**

Well, we'll capture it. “Thank you very much.” You see, the losers can often play moves that don't allow the pretty checkmate by giving up material. But people don't do things like that. Computers do things like that. A computer is willing to stave off mate by sacrificing every piece it has to. This doesn't satisfy human artistry, but it doesn't matter to the computer. It doesn't have that sense. So, chess is still a game for people in spite of the power of computers to analyze things correctly.

And we play chess for human purposes. We don't play chess to find the truth. Although there are some players who seek the truth. They want to find the very best moves. They want to, in essence, solve the game of chess. And it's white to play and win. White moves first, white forces victory.

Well, chess has been made complicated deliberately so that human beings cannot do that so easily. Now remember what happened to the game Tic Tac Toe when you learned it as a child? How fascinating it was for a while until you learned the truth. And as soon as you learned the truth, boredom, lack of interest, no reason to play because the outcome was known beforehand, well that's what happened to chess.

How fascinating it was for a while until you learned the truth. And as soon as you learned the truth, boredom, lack of interest, no reason to play because the outcome was known beforehand, well that's what happened to chess.

To an extent, that's exactly what happened to checkers. The standard 32 square checkers, computers have solved that game completely. And so, they did something about it. The people who played decided to change the size of the board. Not to 8 by 8 but 10 by 10. And they also allowed the checkers to

bounce off the edges like a pool table. All pool checkers. And that made the game complicated enough so that people couldn't work it out. And therefore, it was worthwhile playing again.

The end result of this psychologically is that in spite of what you say about wanting to eliminate the problems in your life, you really do want a problem that you can't solve.

And what greater problem could you have than the answer to the question who am I? Who am I really? Because when you start going inside your mind to discover who in fact you are, you will learn that you are not your body, even though you have a body. Even more surprising, you will learn you're not your mind. Even though you're using your mind to examine your body. You're something beyond both of those things. And this is what you get when you delve into yoga.

Yoga means linking yourself to the truth or disciplining your mind so that you can see what is

true. Most people don't have the inclination to do so. But for those who are ready, who are really interested in human psychology, it's an interesting journey because you discover something far beyond the senses. Where the senses can't reach. Where intellect can't touch. Where the brain can't go. And beyond that, you will eliminate all the difficulties of solid existence. Okay, besides, knowledge is useful for its own sake.

## Footnote 2:

Now, if we take the H-Rook and put it back on h8 and put the A-Rook there instead, this is even worse than before. If Queen captures a d7, you can nail them down here on c8. And it's even worse if he captures with King e7. Can we see that? See, if King e7, then Rook goes to e1. And if the King goes to the back rank, he's cut off the connection between these two Rooks, assuming that the A-Rook went to c8. But if he goes to the back rank, he's cut off the connection between those two Rooks.

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