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'SURRENDER OF THE CENTRE'		
CONGRESS GAMES		

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Vol. 1

FEBRUARY 1st, 1939

No. 12

Wanganui Congress, 1938-39

Round 11

Played 3rd January, 1939.

Opening Sicilian

White
J. B. Dunlop
(Otago)

1. P-K4
2. N-KB3
3. N-QB3
4. P-Q4
5. N x P
6. B-K2
7. B-K3
8. Q-Q2
9. B x N
10. O-O
11. P-KR3
12. QR-Q1
13. P-QN3
14. N-Q5
15. P-KB4
16. P x B
17. P-KB5
18. P x P
19. P-QB4
20. P-QR4
21. QR-K1
22. B-N5
23. Q-K3
24. K-R1
25. R-B4
26. N-B3
27. R-R4 (ch)
28. B-R6
29. R x N
30. Q-N5

Black
J. A. Erskine
(Southland)

1. P-QB4
2. N-QB3
3. P-Q3
4. P x P
5. N-KB3
6. P-KN3
7. B-N2
8. N-KN5
9. B x B
10. O-O
11. B-Q2
12. N-K4
13. QR-B1
14. B-QB3
15. B x N
16. N-Q2
17. N-B3
18. RP x P
19. P-QR3
20. K-R2
21. R-KR1
22. Q-Q2
23. QR-K1
24. KR-B1
25. R-KR1
26. KR-B1
27. K-N1
28. N-R4
29. P x R
30. Resigns

Round 12

Played 4th January, 1939.

Opening Reti

White
H. McNabb
(Nelson)

1. N-KB3
2. P-B4
3. P-QN3
4. P-N3
5. B-KN2
6. B-N2
7. O-O
8. P-Q3
9. QN-Q2
10. R-K1
11. P-K4
12. P x P
13. N-R4
14. Q-B2
15. N-B1
16. P-QN4
17. P-B5
18. Q-K2
19. B-QB3
20. N x B
21. KR-N1
22. N-K3
23. B-Q2
24. Q x N
25. Q-K1
26. K-R1
27. B-B3
28. Q-KB1
29. Q-B1
30. Resigns.

Black
C. J. Taylor
(Auckland)

1. P-Q4
2. P-QB3
3. B-B4
4. N-B3
5. P-K3
6. QN-Q2
7. B-Q3
8. O-O
9. R-K1
10. P-K4
11. P x KP
12. B-N3
13. Q-K2
14. QR-Q1
15. N-B4
16. N-R3
17. N x NP
18. Q-K2
19. N-Q6
20. RP x N
21. KR-N1
22. R-Q6
23. KR-Q1
24. N-N5
25. N x N
26. R x B
27. N-B7
28. R-KB7
29. R (Q1)-Q7

Why not 18. P x B etc.
(which would, perhaps have given him
the extra win that he needed to secure
the championship).

SURRENDER OF THE CENTRE

E. W. Bennett

Why play 1. P—K4? Staunton set a bad habit by saying that the reason was to liberate the pieces, but as he himself showed, an early sortie by the queen is bad and the bishop's opening not especially strong, while only a Steinitz would contemplate a move like K—K2. The fact is that P—K4 has a number of effects. It threatens to press on to K5, as in Alekhine's defence and some French lines, and that threat is part of black's reason for replying 1.. P—K4. Among other effects, we may single out for special study the effect of 1. P—K4 on the empty squares Q5 and KB5; the grip taken of these is for example much more important than the decrease in control of Q and KB3. For no black piece can now occupy Q5 or KB5, no black pawn can arrive there without giving white the option of taking it, and the squares are prepared for occupation by white pieces. Among KP openings, each side playing P—K4, the Ruy Lopez and Philidor make it very difficult for black to destroy white's fourth-rank pawn, hence in these openings the moves Kt—Q5 and Kt—KB5 are characteristic features of white's attack.

The move P—Q4 or P—KB4, by which black gets rid of the white KP, is called a liberating or equalising move, for reasons which may be clearer later. Similarly in other openings, the liberating move is with a pawn on an adjacent file, at once inviting and threatening a pawn exchange; similarly on the wing, the answer to P—KKt3 is P—KR4 or P—KB4, and at the next move an attack on the KtP by a pawn on the adjacent file. In the early stage of the game, however, the discriminating theme, apart from the elementary themes concerning development, safety of the pieces etc., is the treatment of the pawn centre. It was Tarrasch who insisted on the importance of the pawn centre and urged that each player should try to maintain a pawn (or better, two) on the fourth rank in the centre, and that the other should try to prevent this by challenging them with his own pawns.

The idea is well illustrated in the Philidor, especially the old exchanging form that use to be played in Morphy's time. 1. P—K4, P—K4; 2. Kt—KB3,

P—Q3; 3. P—Q4, P x P. Now white can take black's P in more ways than one, a minor point; the important point is that white now has a fourth rank centre pawn, black has a third rank one; therefore, argued Tarrasch, white has the advantage. The books are mostly content to point to black's imprisoned KB, but Tarrasch finds much more than that; both white B's have free diagonals, but only one black B; white's centre pawn grips two fifth-rank squares, black grips only fourth-rank squares; white's Kt outposts are correspondingly more advanced than black's; later when the rooks come into action they will have five available squares along the Q—file, black's will have only four along the K—file; white's queen shares the same advantages as the other pieces, and after all the pieces are exchanged except kings, white's K may occupy Q5 where, perhaps, many of the piece-exchanges will have occurred. In other words, all the pieces are effected by the fact that white has a king centre and that black has surrendered his. Hence black's third move in the above line is disadvantageous; it is a surrender of the centre. But if it is disadvantageous, the peculiar point emerges that when white plays 3. P—Q4 his QP is attacking black's pawn, yet the latter in effect is scarcely attacking white's QP... a functional dissimilarity in white's favour. And from this follows that after P—K4 by both, white's move P—Q4 if properly timed gives him an advantage; it is especially likely to do so if black has played P—Q3 sending a tempo with that pawn and therefore lessening his chances of playing P—Q4 at all, better try to play P—Q4 all in one move, and in fact several counter-gambit defences have been tried by Marshall and others. In practical play the rule is sound, that after P—K4 by both, white's answer to black's P—Q3 is P—Q4.

It is a good method of study to take a theme like this and work it to death for a few weeks or months until it has become thoroughly familiar and part of one's stock-in-trade. The idea should be studied from black's viewpoint also, and equally in K—P and other openings where a pawn is played by one or by

both players to the fourth rank. This theme will be found to underlie Purdy's Nutsel articles in the A.C.I.R. From black's point of view it is especially important to appreciate Steinitz's principle that one should not attempt to secure an advantage when in an inferior position; hence black must equalise in the centre before trying anything on the wing. The exception is when the centre remains closed, e.g., when white plays P—Q3, black can then try for P—Q4 or simply leave the centre alone, just as white has done, and go for the wing.

For further ideas on this conception of maintenance of the centre, the Philidor may be further studied, and then the Ruy Lopez, which is closely analogous in lines where black plays P—Q3 (Steinitz defence and analogues) amounting to a sort of Philidor with the addition of development of black's QKt and the pinning of it by white. In both defences black plays his QBP forward if he can, and then Q—QB2, again strengthening his defence of his KP. Have also a look at Tchigorin's defence in the Ruy, with KKt—Q2 for the same purpose.

This mention of an advance of black's QBP raises another aspect. If black has surrendered the centre by KP x QP, it would be very bad to advance the QBP, for then the QP is left backward, i.e., deprived of pawn-protection, unable to advance without risk of capture by white's KP (another point about the fourth-rank centre), and moreover exposed to white attack because it is on an open file. Now if black has opened white's Q—file by the exchange, white has a fine Kt—outpost on the open file at Q5, blockading black's QP and peeping round the corner at the black pieces which are struggling to free themselves from their cramped quarters. In desperation black may decide to drive away white's Kt by P—QB3, whereupon the Kt has to retreat, admittedly, but he still exerts pressure on the square he has just left, and discourages black from the logical sequence of P—QB3, viz., P—Q4. Or if other white pieces can attend to that, the Kt can go to K3 and thence to KB5, with pressure on black's QP directly instead of on the square in front of it, and perhaps all sorts of other tricks on the wing. It will be seen that to surrender the centre is to make the liberating move more

difficult. Black may have to resort to P—KB4, which is likely to be precarious; but if the centre has not been opened, e.g., if white plays P—Q3 or P—Q4—Q5, then white has renounced his pressure in the centre, and black can go ahead with preparations for P—KB4 at once, and also if he likes he can answer P—Q5 by P—QB3.

These principles raise so many points that there is not room to study them all with the aid of examples; but most games illustrate several principles, and especially those where a pawn-exchange takes place in the centre. A further theme is that of seeking a compensation for a surrender of the centre, by way of a fianchetto. For example: 1. P—K4, P—K3; 2. P—Q4, P—K4 (inviting P x P, which releases the tension in the centre and produces central symmetry with drawing prospects); 3. Kt—QB3, and now 3.. P x P is a surrender of the queen-centre. It is unpleasant for black, but on the other hand it not only avoids other lines which may turn out still more unpleasant, but it also has in view P—QKt3 and B—Kt2. For the surrender clears away the two pawns on that diagonal, and the bishop may later become fierce instead of being cramped in the style characteristic of the French Defence (where P—K3 shuts in the QB just as P—K3 shuts in the KB in the Philidor). Similarly in the Philidor, Ruy Lopez, etc., black may surrender the K-centre and utilise the diagonal in the form of a K side fianchetto.

The idea of vacating the centre and putting the pressure on and through the centre with a fianchetto B may have been part of the historical basis of hypermodernism, of which the idea is non-occupation of the centre with pawns but pressure on it from a distance with the pieces, and pawn-occupation later when adequate pressure has been assured. The hypermodernists have urged that in answer to 1. P—K4 black should not play P—K4, lest the pawn become a target for white's attack, but they have also experimented at length with the occupation and then surrender of the centre in order to use a fianchetto diagonal.

A point of practical procedure, in contrast to chess theory, may be noted. The hypermodernists have criticised the classic school — Niemzowitsch for example had a life-long quarrel with Tarrasch, and have introduced many bright ideas; but they have by no

means disproved or discounted the teachings of Steinitz and Tarrasch—they can add to the data but not destroy it. And the ordinary player needs to understand the teachings of the classic school and practise them for years before he is ready to appreciate the subtleties of hypermodernism. It is simply an ill-advised reversal of the necessary order of study to dash into hypermodernism in one's chess infancy, when one is not able even to appreciate the difference between the deep understanding of a Breyer and the silly eccentricities of a learner. If nothing else, hypermodernism implies the highest skill in handling of pieces and its true exponents have shown that skill. It is curious that most pseudo-hypermodernists seen in local clubs are handicap men capable of overlooking the gain or loss of a piece. A return to rational ideals will raise the standard.

Here is a course of study: use Purdy's Nutshells, books on openings, published games and ones own games. After P—K4 by, both, consider white's attack on the centre, at the second move (K gambit), third (Vienna), and later (middle-game with closed centre or at least stable equality there); then the QP attack on black's KP, at the second move (Centre Game), third games, and one's own games. After (Philidor, Scotch), fourth (Ruy, Steinitz defence), etc. Then consider the Giuoco Pianissimo (where 4. P—B3 gives black time to develop an extra piece by 4. KT—B3 and after 5. P—Q4, P x P; 6. P x P, B—Kt5ch; 7. Kt—B3, either take the pawn outright by 7. .KKt x P, or equally destroy the centre by 7. P—Q4) and contrast this with the Evans Gambit, where by sacrificing a wing-pawn white can play P—QB3 and P—Q4 without giving black time to get his KKt out and destroy the white centre with it. Consider similarly the basic ideas in French, Caro Kann, and Sicilian. Then work through the QP consider similarly black's equalising openings from the same angle. Then moves in all these openings, by the similar attack on white's centre by a pawn on the adjacent file. Or at least study some of these and get the idea; for the idea is of vastly greater value than memorising of variations, or than indiscriminate oddities intended to look like hypermodernism.

**New Zealand Congress Game
Brilliancy Prize D. I. Jones**

The following game won the Brilliancy Prize donated by Dr. D. F. Myers of Wellington.

White	Black
E. S. Rutherford (Wanganui)	D. I. Jones (Auckland)
1. P—Q4	N—KB3
2. P—QB4	P—K3
3. N—QB3	B—N5
4. Q—B2	P—Q4
5. P x P	P x P
6. P—K3	O—O
7. N—B3	QN—Q2
8. P—QR3	B x N (ch)
9. P x B	R—K1
10. P—B4	P—B3
11. B—K2	N—K5
12. O—O	QN—B3
13. N—K5	B—B4
14. Q—N3	Q—B2
15. P—B3	P x P
16. B x P	N—Q3
17. B—Q3	B x B
18. Q x B	P—B4
19. N—B4	P x P
20. N x N	Q x N
21. P x P	N—Q4
22. B—N2	N—B5
23. Q—Q2	R—K7
24. Q—B1	R x P (ch)
25. K—R1	R x P (ch)
26. K x R	N—K7 (ch)
27. K—N2	Q—N6 (ch)

Resigns.

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Continued from Page 1—

WANGANUI CONGRESS, 1938-39.

Round 11

Played 3rd January, 1939.

Opening Q. G. D. (Slav.)

D. I. Jones (Auckland)	H. McNabb (Nelson)
White	Black
1. P—Q4	P—Q4
2. P—QB4	P—QB3
3. N—KB3	N—KB3
4. N—B3	B—B4
5. P—K3	P—K3
6. P x P	KP x P
7. B—Q3	B x B
8. Q x B	B—Q3
9. O—O	O—O
10. N—K5	B x N
11. P x B	KN—Q2
12. P—B4	P—B3
13. P x P	N x P
14. P—QN3	R—K1
15. B—N2	QN—Q2
16. R—B3	N—B4
17. Q—B2	N (B4)—K5
18. N x N	R x N
19. Q—B3	Q—K2
20. R—N3	K—R1
21. R—KB1	R—K1
22. R (B1)—B3	P—Q5
23. P x P	R—K8 (ch)
24. R—B1	R x R (ch)
25. K x R	Q—K7 (ch)
26. K—N1	Q—Q8 (ch)
27. Resigns.	

WANGANUI CONGRESS 1938-39

Round 11..

Played 3rd January, 1939

Opening QP

E. J. Dyer (Wellington)	F. K. Kelling (Wellington)
White	Black
1. P—Q4	P—Q4
2. N—KB3	N—KB3
3. P—K3	B—N5
4. P—KR3	B—Q2
5. QN—Q2	P—K3
6. B—Q3	N—QB3
7. P—QB3	N—K2
8. O—O	N—N3
9. R—K1	P—B4
10. P—K4	P x KP
11. N x P	N x N
12. B x N	P x P
13. P x P	Q—N3
14. B—K3	R—Q1
15. P—Q5	B—B4
16. P x P	B x P
17. Q—R4 (ch)	K—B1
18. B x B (ch)	Q x B
19. QR—B1	Q—N3
20. Q—R3 (ch)	K—N1
21. N—N5	N—B1
22. Q—K7	P—KR3
23. N x B	N x N
24. B—B5	Q—R4
25. B x N	P x B
26. Q x KP (ch)	K—R2
27. Q—K4 (ch)	K—N1
28. Q—N6	P—R4
29. R—K7	R—R2
30. R—K8 (ch)	Resigns

WANGANUI CONGRESS

Round 10

Played 3rd January, 1939

E. S. Rutherford
(Stratford)

White

1. P-Q4
2. P-QB4
3. P-KN3
4. B-N2
5. N-KB3
6. P-N3
7. O-O
8. B-N2
9. P x P
10. QN-Q2
11. R-K1
12. P-K3
13. Q-K2
14. QR-QB1
15. N x N
16. N-R4
17. N x B
18. P-Q5
19. Q x B
20. P-K4
21. R-K3
22. R-N3
23. N-K3
24. K-N2
25. Q-B2
26. R x R
27. N x P
28. P-Q6
29. N x N
30. N-B3
31. Q x BP
32. Q-B8 (ch)
33. R x Q (ch)
34. R-B6
35. P-N4
36. P-KR4
37. N-N5
38. N x P (ch)
39. P-Q7

J. B. Dunlop
(Dunedin)

Black

1. N-KB3
2. P-KN3
3. B-N2
4. P-B3
5. P-Q4
6. O-O
7. QN-Q2
8. P x P
9. N-N3
10. B-B4
11. N-K5
12. Q-B2
13. QR-Q1
14. P-B4
15. B x N
16. B x B
17. KR-K1
18. B x B
19. P-K3
20. N-Q2
21. P-QR3
22. R-N1
23. N-K4
24. P-QN4
25. P x BP
26. Rx R
27. R-N5
28. Q-N2
29. R x KP
30. R-Q5
31. R-Q5
32. Q x Q
33. K-N2
34. P-QR4
35. K-B1
36. P-B4
37. K-N2
38. K-B3
39. Resigns

WANGANUI CONGRESS

Round 4

Played 28th December, 1938
Opening, Q. G. D.W. J. Fairbairn
(Wellington)

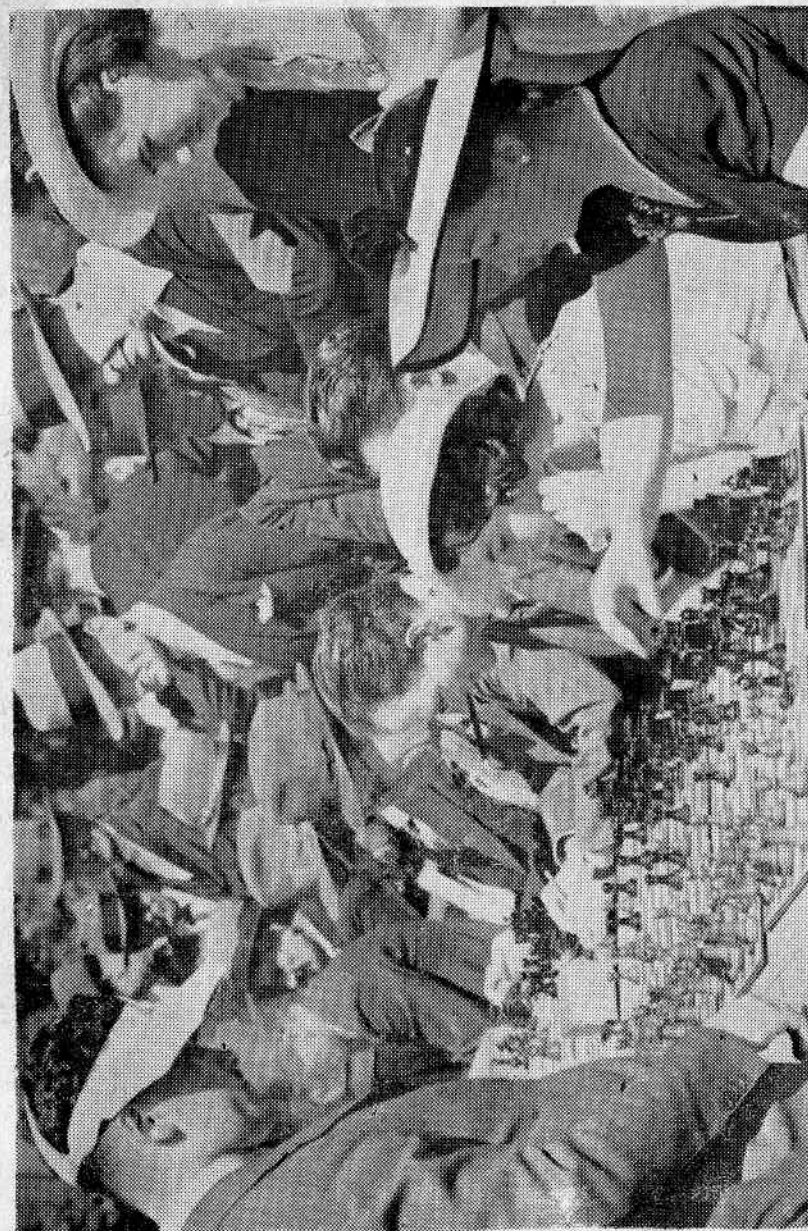
White

1. P-Q4
2. P-QB4
3. N-QB3
4. N-B3
5. B-N5
6. P-K3
7. B x N
8. B-Q3
9. B x P
10. Q-B2
11. R-Q1
12. O-O
13. P-QR3
14. B-R2
15. B-N1
16. N-K4
17. N-B5
18. KR-K1
19. P-QN4
20. B-R2
21. B x P
22. N x P
23. Q x NP
24. N x R
25. N-K5
26. Q-B2
27. P-K4
28. N x N
29. R-K3
30. R x R
31. R-KN3

D. Lynch
(Hastings)

Black

1. P-Q4
2. P-K3
3. P-QB3
4. N-B3
5. B-K2
6. P-KR3
7. B x B
8. P x P
9. O-O
10. N-Q2
11. Q-B2
12. P-QR3
13. P-QN4
14. B-N2
15. P-N3
16. B-N2
17. KR-Q1
18. QR-B1
19. N-N3
20. N-Q2
21. P x B
22. Q-Q3
23. Q-K2
24. R x N
25. N-B3
26. Q-K3
27. N-N5
28. Q x N
29. R x P
30. B x R
31. Resigns



G. Koshnitsky (extreme left), New South Wales chess champion, and C. J. S. Purdy, Australian champion, playing the first outdoor simultaneous chess exhibition in New South Wales at the Sydney Domain on a recent Sunday afternoon.

N.Z. C.C.A. Results

Championship

S. Hindin $\frac{1}{2}$, F. H. Grant $\frac{1}{2}$.
R. O. Scott $\frac{1}{2}$, F. H. Grant $\frac{1}{2}$.
W. Lang $\frac{1}{2}$, F. H. Grant $\frac{1}{2}$.

Handicap Results.

G. M. Wagstaff (3) 1, A. A. Sterry (2) 0.
Mrs. F. M. Burton (3) 2, R. B. Schulze (3) 0.
H. E. Hewitt (3) 1, W. E. Moore (4) 0.
J. A. Jackson (3) 2, F. W. Jessett (4) 0.
J. A. Jackson (3) 1, E. J. Finn (4) 0.
A. A. Sterry (2) 1, R. B. Schulze (3) 0.
T. G. Paterson (4) 2, E. J. Finn (4) 0.
J. H. Boyd (4) 1, Miss F. Collinson (4) 0.
J. H. Boyd (4) 2, N. P. Manning (4) 0.
Mrs. P. A. Milburn (4) 1, P. A. Mathieson (4) 0.
K. W. Campbell (1) 1, C. H. Speck (2) 0.
L. U. Cole (1b) 1, K. S. Allen (2) 0.
Mrs. Burton (3) 1, J. Platt (3) 0.
J. A. Jackson (3) 1, J. W. Gray (3) 0.
D. Robertson (4) 1, W. R. Bradley (3) 0.
L. A. Jones (4) 1, R. B. Schulze (3) 0.
D. Robertson (4) 1, E. J. Finn (4) 0.
D. Robertson (4) 1, Rev. R. Warnock (4) 0.
A. A. Sterry (2) 2, S. Hollander (3) 0 by default.

Promotions.

G. M. Wagstaff, Grade 3 to Grade 2.
D. Robertson, Grade 4 to Grade 3.

THANKS A LOT!

To all those who so kindly sent us copy, subs, hints, etc., during our twelve months of publication, we send our sincere thanks.

Especially to Messrs. F. K. Kelling, A. O. Gray, A. E. LePetit, Dr. E. W. Bennett, A. W. Saxby, A. T. Scott, C. Lawson and YOU.

PROBLEM COMPETITION

The solution to Nos. 13, 14 and 15 are as follows:—

No. 13.—1. N—N4 (dis'ch) K—R8;
2. Q—R2 (ch).
1. N—N4 (dis. ch.) K—B8;
2. R—QR8.
1. N—N4 (dis. ch.) K—B6;
2. Q—QB2.
1. N—N4 (dis. ch.) K—R6;
2. N—R2.

No. 14.—1. B—K7; K—B2; 2. Q—R7 (ch.)

1. B—K7; B—B1; 2. B—Q6.

No. 15.—1. B—B5; P x B; 2. P—N6.
1. B—B5; K—R2; 2. B x P (ch.).

* * * *

With so many Congress games to publish we are postponing our "problem competition" till next issue. (If we continue publishing).

* * * *

In the event of our ceasing publication (we leave it to our subscribers to decide) we will share the prizes between the five leaders.

Scores of Leaders:—

F. K. Kelling 14 points
N. Cromarty 14 points
W. J. Fairbairn 14 points
N. S. Traves 14 points.

