

15. Illustrative Game

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Most of the material up to here has been of a largely theoretical nature, so it is fitting at this point to give an example illustrating some of the principles elucidated in the foregoing pages. The reader should identify with the player of the white pieces. (To secure the white pieces the simplest method is to take a black pawn in your left hand, a white pawn in the right and offer the opponent choice of hands; most unsuspecting players will point straight forward with their right hand and select the black pawn. Beware of left-handers.)

Our opponent in this game (or our victim, to use the technical term) is Mr Arthur Viktim, the Estonian émigré master. The game takes place at his home, on his hand-carved ivory set and polished mahogany board, but we play with *our* clock (didn't know you had one of your own, old man; thought I'd better bring mine along just in case; still, now that it's here we might as well use it) placed as always on our right-hand side. If there is any trouble securing the desired clock side, explain about the shotgun accident which resulted in defective vision in your left eye.

We pause for a moment at the start of the game, apparently lost in admiration for the beautiful carving of the pieces.

'This really is a marvellous set you have here, Mr Viktim,' we say politely; 'still, can't sit here all day just looking at it; better get on with the game.' At this we sweep our hand towards the king's pawn and knock the king on to the floor.

'Oh dear!' we exclaim, 'hope it isn't chipped. Sorry about that, old bean, I'm a bit clumsy, you know.'

Having ensured that the opponent is preoccupied with thoughts of the safety of his valuable set, we have him in the right frame of mind to begin the game. We take stock of his features: close-set eyes (play on the wings), long arms (so

we'd better attack him), and he is right-handed (weak on the left wing). Thus we prepare ourself for an attack on the king's rook file; he could easily go wrong in that direction.

1. P-K4,

the start of our attacking strategy: the game continues:

1. . . . P-Q3; 2. P-Q4, N-KB3; 3. N-QB3, P-KN3;

4. P-B4, B-N2; 5. N-B3, 0-0;

so silly of him to castle that side, just when we know how badly he is likely to play on the KR-file. Already we have a chance to adopt the advice gleaned from our physiognomic principles.

6. P-K5, KN-Q2;

just what we wanted, but he could hardly have played 6. . . . P×P because of the tomato. Before our sixth move we extracted from our inside pocket a couple of sandwiches serving as our dinner. 'Didn't get a chance to have a bite to eat before the game,' we explain, showering the board with crumbs of bread and cheese. A large piece of tomato skin picked ostentatiously from between the teeth is deposited on the king's pawn as we move it forwards.

Now you see why 6. . . . P×P did not come into consideration: he just could not bring himself even to think of soiling his hands on this unappetising morsel.

7. P-KR3½!

It is, admittedly, wholly consistent with our strategy to play 7. P-KR4, but it is more flexible to retain the option of a defensive P-KR3 should we change our mind next move. Thus we keep the chance of adjusting our pawn backwards to KR3 if desired. Less accurate is 7. P-KR3½ when the opponent would certainly demand immediate clarification of its position. Such a move may, however, frequently be justified in an end-game where, in a race between passed pawns, it is often possible to save valuable time by playing P-R4, followed by P-R5½ and P-R7 on the next two moves, thereby obtaining a queen a move before your opponent.

7. . . . P-QB4.

Old close-eyes is trying to play in the centre again, but we'll soon have him squinting. Adjust pawn firmly to KR4 and play . . .

8. $P-R5$, $P \times QP$;
 9. $RP \times P$, $P \times N$;
 10. $R \times P$, $P \times QNP$;
 11. $B-B4$!

As his hungry pawn strays closer towards the queen's rook file he will find it ever more difficult to focus simultaneously on this and our attack. He is also being given full opportunity to stretch his arms so that he will find it even more difficult to recoil them for defensive purposes.

11. . . . $P \times R = Q$.

This will undoubtedly cause problems, since it is doubtful whether he has a spare queen around the house. Improvise by using one of his best sherry glasses, upturned and with a pawn sitting on top.

12. $P \times Pch$, $K \times R$.

Some critics after the game criticised the whole combination, claiming that 12. . . . $R \times P$ would have refuted the whole attack and won for Black, but they miss the important point that he had to take the rook to clear the ash out of it. You will find that during the early stages the king's rook is ideally placed to use its top as an ash-tray (or receptacle for sweet wrappers if you are a non-smoker).

13. $N-N5ch$, $K-R3$; 14. $K-K2$!

Black is now defenceless. Not only does he have to contend with the threat of 15. $Q-R1ch$, but he has the additional problem to think about of how to remove jam from felt. Our last move firmly placed the soft base of our monarch into the throne of raspberry jam which had oozed out of our second sandwich on to the shining board. Not only this, but Viktim is already in time trouble (remember, it's our clock). The strain is clearly too much for him and he is ready to crack.

14. . . . $N \times tomato$.

He could no longer stand the tomato skin curling round the top of our king's pawn. It had to be captured. But now it is all easy for us:

15. $Q-R1ch$, $K-N3$;
 16. $Q-R7ch$, $K-B3$;
 17. $N-K4$ mate!



al position is a fitting epitaph
it. Though vastly outnumbered,
ed through superior wit.