AROUND THE WHIST TABLE.

NO LONG OR SHORT SUITERS AT BOSTON—EVERYBODY WAS "MODIFIED."

Common-Sense Whist Was Prevalent and Successful—The "Attachment" and Its Variations—Analyses of Some Hands.

In the annual tournaments of the past few years there has been a great deal of interest taken in the system of play used by the successful teams, and the rivalry between longs and shorts has been very keen. This year there is little or nothing of the kind, because the two systems are becoming so completely blended that neither can any longer be said to be strictly long or short, both more and more closely approaching common sense, or the happy medium of all systems. All the long suiters acknowledged that they played "with variations," and all the so-called shorts were observed to open their long suit every time they thought they had a chance to make it.

Capt. Bouvé's team, which won the Hamilton trophy and the championship for 1898, and Capt. Ward's team, which won the A. W. L. trophy, are widely separated in their views and have adopted totally different systems of play. Bouvé's team do not bother themselves much with conventions, and depend largely for their success upon good steady whist and accurate reading of the cards. They use American leads to show number in suits headed by high-card combinations, except in the case of the jack, which always denies the ace. They lead the jack from J 10 9 and others, and the 10 from Q J 10, or 10 9 8 and others. The 9 is led as a fourth best or as the top of 9 8 7. The 8 is led as a fourth best or the top of 8 7 6.

Ward's team, which was formerly known as the Pyramid Club, played under the banner of the Americans in the congress and won the A. W. L. trophy. They play what is called the "modified game," which is a very common-sense affair so far as the openings go, no attempt being made to show number in the suit or to signal for trumps, but very complicated when it comes to the code of signals to show the holding in the adversaries' suits. The regular part of the game is called "modified" because it is simply playing for long suits without going into details about them. The code of signals in the adversaries' suits is called an "attachment," probably because it has nothing to do with the game of whist, and is a sort of sharp practice which is about on a par with such dodges as the rotary discard.

According to a statement made by one who plays this "modified" game the ace is lead from great length, or from ace and king in a weak hand, or A Q J and others. The king shows ace or queen without regard to length in suit, but if it is led from a short suit the jack or ten is present also. The queen is led from Q J 10 or Q J 9 and others, but is never used as a supporting card from a short suit. The jack is led from A J 10 or K J 10 and others, and from suits headed by J 10. The jack is never led from a three-card suit unless accompanied by the ten. The 10 and 9 are supporting cards from short suits. The 8, 7, 6, 5 are conventional signals to show a strong suit, which is not accompanied by both reëntry cards and trump strength. The 4, 3, 2 are conventional signals to show a strong suit accompanied by four trumps and a reëntry. All this is, of course, simply an elaborate code of private signals, which the adversaries may or may not understand, but which it is taken for granted that they know all about, because it has been printed somewhere at sometime or other.

THE "ATTACHMENT."

As a general principle of play, the modified players avoid opening from four-card tenace suits, but lead any five-card suits which they have reasonable hope of making. They are shy of singletons, and never lead cards below the 9 from weak suits; that is, they say they don't, but they say a great many things that they don't do. The chief feature of the modified game, however, is the "attachment," which would be a comparatively simple affair if it was always played as published. Unfortunately, a great many of those who take up the attachment do not consider it safe to play it on those who understand it, so they either drop it or twist it, something after the fashion of changing the order of the suits in the rotary discard.

The "attachment," as published, is as follows: It is, in the first place, a return to the beginnings of whist, before the invention of the trump signal, when two-card suits, led by the adversary, were played "down," to show no more and a desire to ruff the third round. The "attachment" carries this idea into weak three-card suits led by the adversary, playing the intermediate card first, then the top, and finally the lowest. If one of the three cards is an honor, or the suit is one of four cards, it is played "up," beginning with the lowest card. Recently the "attachment" has been changed so that the play of a higher and then a lower card would show either no more or the possession of king or queen—in either case the ability to win a third round.

If this system were always played exactly as published it would simply be thrown into the rubbish heap with all the other private conventions that have done so much to injure the game and the morals of those who play it; but, unfortunately, it is a system which peculiarly adapts itself to trickery, and it has not yet been thoroughly exposed. It is well known that the rotary can be changed to any order of the suits, and there is no law to prevent a team from changing it between deals or in going from one table to another. The same is true of the "attachment." Two players using it in a game in which they are continually meeting new adversaries must come across some who understand it and others who do not. As it is acknowledged to be a losing game against those who are familiar with it, one of the pair may say to the other: "These fellows understand it, let us drop it for this round." Or they may agree that one shall play it "straight," as published, while the other reverses it, or both may agree to reverse. There are three signals in the code, *a*, for two cards only; *b*, for three cards; *c*, for four of the suit or three to an honor. These may be instantly transposed, so the *a* may mean *b* or *c*, or *c* may be used to mean *a* or *b*, and so get quite a number of variations, some of which would be quite simple to those who had long been trained in their use, but impossible to a stranger who was not used to being skinned at the card table.

Take the case of a player who understands the "attachment," but is ignorant of the fact that one of his adversaries has agreed to play it "straight" while the other is to reverse it. He leads out the ace and king of a six-card suit, on which the player on his left shows that he is out of the suit, while the one on his right shows that he has an honor. This makes it obvious that the leader's partner can overtrump the second hand and kill the honor at the same time, instead of which, to the leader's surprise, it is the player on the left who holds the honor and the one on the right that over trumps the leader's partner!

Whether or not this was done at the Boston congress there is no means of knowing, as none of the hands was recorded; but that it was done in some of the games played in the New England tournaments by teams that were supposed to be using the "attachment" is well known. One of the most prominent players in Boston told THE SUN that if he were opposed to a team that professed to use the attachment and they did not play it exactly as published, he would promptly protest the match.

The "attachment" must not be confused with a harmless method of playing down which was used by quite a number of players at Boston, and which came to be known as the "down-and-out system." This consisted in playing any weak three-card suit down, whether partner's, adversary's or trumps. Those who used it gave their adversaries to understand, however, that they did not play it systematically, but only when they thought it would liven things up a little. A great many players used it as a two-trump echo, and a good many fooled their own partners with it when they played it as a bluff.

Many of the players were very shy about explaining their systems, and one team became proverbial in this respect. Some were very candid about certain parts of the system and said nothing about others. In this state of affairs a good deal of time was wasted in questions, which often ended in nothing but mutual suspicion. The New York team probably took the wisest course, which was to explain their system briefly and fully and then to tell their adversaries to go ahead and play what they pleased. The Passaic pair, Thomson and Fogel, simply stated that they had no conventions, not even a trump signal, but played to the drop of the cards and did not care what their adversaries played. This afforded considerable amusement to the author of "Modern Scientific Whist," who played against them in the first match for the Brooklyn trophy. He called them the "wizards" when he found that their unconventional game had made the top score against himself and his partner.

There were some beautiful hands at the congress, in some of which the grasp of the situation and the effect in the best continuation showed whist perception of a high order. The play may not have resulted in a very large swing, but the tricks gained were clean cut and honestly earned. As an example of good straight whist, apart from any conventions or "attachments," take the following hand, in which the newly elected director from New York, J. J. Faber, held Z's cards and turned the heart 4. The hand was played in the third round of the A. W. L. trophy in the match between New York and Minneapolis:

TRICK.	A	Y	B	Z
1.....	♡ 7	♡ 3	♡ J	♡ K
2.....	8 ♠	2 ♠	4 ♠	Q ♠
3.....	♡ 2	7 ♠	5 ♠	A ♠
4.....	♡ A	♡ 5	8 ♢	♡ 4
5.....	♡ 6	♡ 9	♣ 4	♡ Q
6.....	3 ♢	4 ♢	A ♢	10 ♢
7.....	♣ Q	♣ A	♣ 5	♣ 2
8.....	♣ 9	♣ 3	♣ J	♣ 7
9.....	♡ 8	♣ 8	J ♠	K ♠
10.....	5 ♢	7 ♢	♣ 6	K ♢
11.....	6 ♢	9 ♢	9 ♠	2 ♢
12.....	J ♢	Q ♢	10 ♠	3 ♠
13.....	♡ 10	♣ 10	♣ K	6 ♠

A—B get six tricks only.

Trick 6. If Z continues his own suit he will certainly establish it against himself, because B's discards show that he is stronger in spades than in either of the other suits. B's first discard being a diamond, he is probably weaker in that suit than in clubs, and Z therefore leads a diamond up to him. But notice how careful he is not to lead a small one, but to select a card that may give his partner a good finesse.

Trick 8. Y does not return the diamond because it looks to him as if A held K and J. He leads through B's strong suit.

Trick 10. This is the part of the hand that shows the whist perception. Z can place every card absolutely. On his right are the two established spades and the best club, while on his left are two diamonds and a trump. These two diamonds cannot be both Q and J, nor can they be Q and 9 or J and 9, or A would have covered the 10 when it was led at trick 6. Therefore, A must hold Q 9 or J 9, and Z must win this trick and go through A, which will not only give Y a sure trick in diamonds, if not two, but will avoid Z's having to lead the spades to B, which he must do if he wins the next trick.

Here is how the hand went at the other table, when Newman and Taylor held A—B's cards:

TRICK.	A	Y	B	Z
1.....	♡ 7	♡ 3	♡ J	♡ Q
2.....	8 ♠	2 ♠	4 ♠	Q ♠
3.....	♡ 2	7 ♠	5 ♠	A ♠
4.....	♡ A	♡ 5	♣ 4	♡ 4
5.....	♡ 6	♡ 9	♣ 5	♡ K
6.....	♡ 8	4 ♢	9 ♠	K ♠
7.....	J ♢	Q ♢	A ♢	2 ♢
8.....	3 ♢	7 ♢	J ♠	3 ♠
9.....	5 ♢	♣ 3	10 ♠	6 ♠
10.....	6 ♢	9 ♢	8 ♢	10 ♢
11.....	♡ 10	♣ 8	♣ 6	K ♢
12.....	♣ Q	♣ A	♣ J	♣ 2
13.....	♣ 9	♣ 10	♣ K	♣ 7

A—B get eight tricks.

The opening is practically the same, except that B does not blank his ace of diamonds.

Trick 6. In this case Z goes on with his suit. If he leads up to B's supposed weakness in clubs he will lose a trick, even if Y ducks the first round, as will be seen by going over the play.

One thing that was particularly noticeable in Boston was the increase in the practice of playing false cards. In some hands they did not make much difference in the results, but in others their effectiveness was surprising. Here is a hand played in the Minneapolis pairs which does not look as if there was much in it as it was played at most of the tables. Z dealt and turned the heart 7, and the usual run of the play was about as follows:

TRICK.	A	Y	B	Z
1.....	5 ♢	4 ♢	Q ♢	K ♢
2.....	♡ 8	♡ 10	♡ J	♡ 3
3.....	4 ♠	2 ♠	J ♠	A ♠
4.....	♡ 9	♡ 2	♡ 4	♡ K
5.....	♡ Q	♣ 7	♡ 5	♡ A
6.....	6 ♠	J ♢	♡ 6	♡ 7
7.....	9 ♠	10 ♠	3 ♢	8 ♠
8.....	2 ♢	K ♠	♣ 2	3 ♠
9.....	9 ♢	Q ♠	♣ 6	6 ♢
10.....	♣ 5	7 ♠	♣ 10	8 ♢
11.....	10 ♢	5 ♠	7 ♢	♣ 3
12.....	♣ A	♣ 9	♣ J	♣ K
13.....	A ♢	♣ 8	♣ Q	♣ 4

A—B get three tricks only.

Trick 2. The lead is an awkward one for Z, who has really nothing to justify him in going to trumps; but it turns out fortunately for him.

Trick 3. B wants to get in one or two of his little trumps if he can, so, instead of returning his partner's suit, or even leading the top of his own club sequence, he tries the singleton. As the cards lie, if B returns his partner's suit and A continues it for a third time, A—B will get two tricks only. If A does not lead it a third time, but runs with his ace of clubs, they get three tricks, as in the play given. If B leads the top of his club sequence A—B will get four tricks, which is the most possible with their hands if Y—Z play well.

Tricks 4 to 6. The discards inform Z what his partner's best suit is, and the rest is easy.

When this deal came to be played between New York and the Providence Athletic Club, both of them were making great scores that day, Elwell and Taylor were A—B, Potter and Joslin, Y—Z. Here is how the hand went:

TRICK.	A	Y	B	Z
1.....	5 ♢	4 ♢	Q ♢	K ♢
2.....	♡ 9	♡ 10	♡ J	♡ 3
3.....	4 ♠	2 ♠	J ♠	A ♠
4.....	♡ Q	♡ 2	♡ 4	♡ K
5.....	9 ♠	10 ♠	♡ 5	8 ♠
6.....	A ♢	J ♢	7 ♢	6 ♢
7.....	6 ♠	7 ♠	♡ 6	3 ♠
8.....	♣ A	♣ 7	♣ Q	♣ K
9.....	10 ♢	♣ 8	3 ♢	8 ♢
10.....	♣ 5	♣ 9	♣ 10	♣ 3
11.....	2 ♢	5 ♠	♣ J	♣ 4
12.....	♡ 8	Q ♠	♣ 6	♡ 7
13.....	9 ♢	K ♠	♣ 2	♡ A

A—B get nine tricks, a gain of six.

Trick 2. The 9 and 8 being equal cards, nothing can be lost by keeping the adversaries guessing for a minute.

Trick 3. Taylor selects the same card for his return lead, hoping to make some of his small trumps.

Tricks 4, 5, 6. In order to conceal the fact that the 9 was a false card, the queen must be given up when the king is led. This leads Z to place the minor tenace in trumps on his right, with the ace of 9 probably in Y's hand. Z's play, therefore, is to get Y into the lead to come through B's 8 5 or 8 6, whichever it is, and the best chance seems to be to lead the spade back through A, as B must be weak in that suit. This lead once made, Z has nothing more to say about the play until the twelfth trick, when his play makes no difference. As soon as his partner refused to ruff the diamond it dawned upon him that he had been deceived, and that his attempt to get a lead through B's imaginary minor tenace had cost him six tricks.

In the A. W. L. match between New York and Cleveland there was one hand which furnished a very instructive example of the wisdom of discarding losing cards instead of allowing yourself to be overtrumped to a disadvantage. The New York players were A—B, Cleveland Y—Z, the heart queen turned by Z.

TRICK.	A	Y	B	Z
1.....	9 ♢	Q ♢	A ♢	4 ♢
2.....	♣ Q	♣ 6	♣ 5	♣ 3
3.....	8 ♢	10 ♢	♡ 3	J ♢
4.....	♡ 5	♣ 7	♣ K	♣ A
5.....	6 ♢	7 ♢	4 ♠	♣ 10
6.....	5 ♢	K ♢	6 ♠	5 ♠
7.....	♡ 9	♡ J	♡ A	♡ 2
8.....	2 ♠	♣ 8	♣ J	8 ♠
9.....	2 ♢	♡ 6	♣ 9	9 ♠
10.....	7 ♠	A ♠	♡ 7	10 ♠
11.....	♡ K	3 ♠	♣ 4	♡ 10
12.....	J ♠	Q ♠	♡ 8	K ♠
13.....	3 ♢	♡ 4	♣ 2	♡ Q

A—B get 9 tricks, a gain of two.

Trick 5. As Z has the queen turned, it is obvious that any trump B plays but the ace will be overtaken, so he refuses the force and gets rid of his losing spades.

Trick 7. Each adversary having been forced once, Y naturally leads trumps, especially as it is evident that B is about to ruff the spades.

Tricks 8, 9. Z is now in the same position with regard to getting rid of losing cards instead of submitting to be overtrumped.

Trick 10. Y sees that to continue the trumps would be to kill his partner's queen and bring in the clubs in B's hand, so he tries to get a force on B.

Trick 11. This is where Z makes his mistake. If he will only keep up his good work and still discard, in preference to being overtrumped, he must make both his trumps.

OUR CHESS CORNER.

PROBLEM NO. 668—MOTTO, "SO MOTE IT BE."

BLACK—FOUR PIECES.

K on K 5; Ps on K B 5, K B 5 and K B 6.

K on Q R 8; Q on Q Kt 8; Kt on K 6; P on K B 2.

WHITE—FOUR PIECES.

White to play and mate in three moves.

PROBLEM NO. 669—MOTTO, "SESAME."

BLACK—SIX PIECES.

K on K 4; Kts on K Kt 6 and K Kt 7; B on K 7; Ps on Q B 3 and K 2.

K on Q 7; Q on K B; R on Q 4; Kts on Q R 6 and K B 5; B on Q B 2 and K Kt; P on K Kt 5.

WHITE—EIGHT PIECES.

White to play and mate in two moves.

The above problems are entries for our first international problem tournament.

SOLUTION TO PROBLEM NO. 666.

This problem admits of so many solutions as to make it necessary to also withdraw it from the competition; neither will it be of any good to give credit to all the solvers of the various solutions. Sufficient is to say that Q—K 4, Kt to Q B 4, Q—B 5, B—B 7 ch, &c., will answer as the key moves. Many of the regular solvers have forwarded either or all of the key moves.

SOLUTION TO PROBLEM NO. 667.

1. Q—R 8, K—Q 4; 2. B—B 7, mate.
1. Q—R 8, Kt—Q; 2. Q x P, mate.
1. Q—R 8, Kt—Q 3; 2. Kt—Kt 7, mate.
1. Q—R 8, Kt—B 4; 2. Q—B 6, mate.
1. Q—R 8, Kt—R 4; 2. Q x P, mate.
1. Q—R 8, B moves; 2. B—B 7, mate.
1. Q—R 8, P—Kt 7; 2. Q—R 2, mate.

Correct solutions to problem No. 667 were received from Theodore R. Huyler, Brooklyn; M. S., Brooklyn; R. M. Mauser, New York; Just in Time, New York; Correct You Are, Brooklyn; S. Stemler, New York; Dow Easy, Brooklyn; Fred Knight, Brooklyn; R. S. Walters, New York, Fred Carter, Boston; Yet Another, New York; H. W. Meyer, New York; Elek Emil, New York; J. Roberts, New York; Grower's Lil, Dashing, Queens; I Nearly Forgot, Brooklyn; H. W. Harry, South Boston, Mass.; Matanzas, Brooklyn; Mrs. S. E. Haskell, Brooklyn; Samuel Viertel, New York.

A. F. Randolph, Duluth, and F. Warwick, Red Rock, Minn., forwarded additional correct solutions to No. 664. J. M. Nelson forwarded additional correct solutions to 662 and 663.

OUR FIRST INTERNATIONAL PROBLEM TOURNAMENT.

The judges in forwarding the problems Nos. 668 and 669 report that the problems under mottoes of "Five merry men" and "Aventure" had to be leaved out of the competition, owing to second solutions. The former can also be solved by means of 1. Q—R 8 ch and the latter by 1. Kt—Q 7 ch. The judges have decided to allow composers to send in revised versions of "cooked" problems on or before Aug. 15, but new problems will, of course, not be accepted after that date, when the competition will be closed. During the last week the following additional entries were received in THE SUN office: "Vivat Calida Beachorum," "A Walk Around," "Cuba Libre" (two-mover), "Cuba Libre" (three-mover), "Tour de Force," "Cupid," "Quorens Leonem," and "Stella." These problems were marked from 132 to 139.

The author of No. 662 sends an exhaustive analysis of his problem, and proves that this problem cannot be "cooked." Inasmuch as the judges are too busy with the problems in hand, it will be best to stop this affair until after the judges are ready to hand in their reports.

OUR FIRST CORRESPONDENCE TOURNAMENT.

During last week the following results in our first correspondence tournament came to hand: In the seventh section Zirn beat Parke, in the sixteenth section Wright beat Bilsby, and in the seventeenth section Salvage won two games from Muller, who withdraws from the competition, and Widmer beat Beyer in the twentieth section. THE SUN has been asked by Skinner in the sixteenth section to reopen the game against Adams, but this cannot be done, inasmuch as Skinner did not take any notice of the following paragraph, which appeared in THE SUN under date of July 14: "THE SUN acknowledges the receipt of a letter from Mr. Skinner, and requests Francis Skinner to kindly make a statement to THE SUN, so that the dispute in section 16 may be settled." Skinner, it was assumed by THE SUN, did not care to fight the case, and, after waiting for a fortnight, the games in question were therefore awarded to his adversary.

CORRESPONDENCE.

E. B. Escott, Grand Rapids, Mich.—There will be plenty of time to decide this matter when the tournament is nearing its end.

J. M. Nelson, Jackson.—A. B. Hodges is not the chess editor of THE SUN.

Veni, Vidi, Vici, Brooklyn.—The last round of the Vienna tournament was played on Monday, July 25. The game between Alapin and Walbrodt was never played, but was by default, as Walbrodt could not reach Vienna before the beginning of the second round. Each player will play one game with every other player at Cologne.

Sun Kit Est, Brooklyn.—209 East Twenty-third street, Brooklyn; $3 a year.

Matanzas, Brooklyn.—No, the king cannot take the black rook in position forwarded to THE SUN.

An Old Lover of Chess, New York.—Heinrichsen is a player whose record is not known here at all. Cohn, though, is a well known Berlin player, who has distinguished himself in several local tournaments. Fritz is the famous German blindfold player, while Popiel is a Bohemian residing at Prague.

Several Correspondents.—Your queries shall be answered next week.

THE VIENNA TOURNAMENT.

Now that the result of the Blackburne-Caro game has come to hand, the final result shows that the prizes were awarded as follows: Tarrasch first, he having beaten Pillsbury in the tie match; Pillsbury second, Janowski third, Steinitz fourth, Schlechter fifth, Burn and Techigorin divided sixth and seventh, Lipke and Maroczy divided eighth and ninth and Alapin took the tenth. These the special prizes for having made the best scores against the ten prize takers were awarded to Blackburne, who received the first prize with 10 points, Walbrodt took the second with 7½ points and Halprin the third, with 6 points. The three prizes for the most brilliant games played during the tournament will be awarded later on.

The following is another selection of games played in the international chess tournament at Vienna:

FOUR KNIGHTS GAME.

JANOWSKI. White.	TARRASCH. Black.	JANOWSKI. White.	TARRASCH. Black.
1 P—K 4	P—K 4	28 B—Kt 4	P x P
2 Kt—K B 3	Kt—Q B 3	29 P x P	Kt—Q 2
3 Kt—B 5	Kt—B 3	30 Q x R P	K R—B
4 B—Kt 5	B—Kt 5	31 Q—R 3	Kt—B 4
5 Castles	Castles	32 Q—K 2	R—Q
6 P—Q 3	P—Q 3	33 R—K B	R—Q R
7 B—Kt 5	B x Kt	34 P—K R 4	P x P
8 P x B	P—K R 3	35 P x P	Q—B 2
9 B—K R 4	B—Kt 5	36 P—R 5	Kt—B
10 P—K R 3	B x Kt	37 B—Kt 8	K—R
11 Q x B	P—Kt 4	38 B—R 4	Kt—R 2
12 B—Kt 3	Kt—R 2	39 B—B 5	R—Kt ch
13 Q—K	Q—B 3	40 K—Kt	Q R—K B
14 R—Q	K—R 2	41 Q R—Kt	Q—K 2
15 P—Q 4	P—B 3	42 R—Kt	R x R ch
16 B—R 2	Kt—K 2	43 R x R	R—K Kt
17 Q—Q 3	Q R—Kt	44 R—Kt 6	R—R
18 B—Kt 4	Q—K	45 P x R	Kt—Kt 4
19 Q—B 4	P—K R 4	46 Q—R 5 ch	K—Kt
20 B—K 6	Q—B 3	47 B x Kt	P x B
21 Q—Q 3	Q—R 5	48 B—K 6 ch	Kt x B
22 B—R 3	K Kt—Q	49 P x Kt	Q—Kt 2
23 K—R 2	P—Q	50 Q—R 7 ch	K—B
24 R—B 7	Q—B 3	51 R—Kt 2	P—Kt 6
25 R—Kt 4	Q—K	52 Q—B 7 ch	Q x Q
26 B—Kt	P—K Kt 4	53 R x Q	P—Q 4
27 Q—R 6	Kt (B 2)—B	54 R—Kt 3	Resigns.

VIENNA OPENING.

STEINITZ. White.	WALBRODT. Black.	STEINITZ. White.	WALBRODT. Black.
1 P—K 4	P—K 4	17 P—R 4	B—B 4
2 Kt—Q B 3	Kt—K B 3	18 R—K B 4	B—Q 2
3 P—B 4	B—Kt 5	19 R—Kt	Kt—K 2
4 P x P	B x Kt	20 R—Kt 5	Q Kt—Q 4
5 Q P x B	Kt—Kt	21 R—B 2	R x B P
6 Kt—B 3	Q—K 2	22 Q—Q 2	Q Kt—Q 4
7 B—K Kt 5	K—K B 3	23 Kt x P	Q—Kt
8 B—R 4	Kt—B 3	24 P—Kt 3	P—B 3
9 P—Q 3	Kt—Kt 3	25 P—B 4	P—Kt 3
10 B—Kt 2	P—Q 4	26 P x Kt	Kt x Kt
11 B—Q 3	Q—K B 5	27 P x P	P x P
12 Q Kt—Q 2	R—B	28 R—K 7	Q—Q 4
13 R—K	B—Q 2	29 R x P	Q—Kt 3
14 Q—B	Q—Q 3	30 B x Kt	Q R—K
15 R—K	P—Q 3	31 R—Kt 5	Resigns.
16 P—Q Kt 4	P—Q R 3		

RUY LOPEZ.

WALBRODT. White.	PILLSBURY. Black.	WALBRODT. White.	PILLSBURY. Black.
1 P—K 4	P—K 4	16 Castles	R—K 4
2 Kt—K B 3	Kt—Q B 3	17 Kt—K 2	P—Kt 4
3 B—Kt 5	Kt—B 3	18 Q—K 2	Q—Q 2
4 P—Q 3	B—B 4	19 Kt—Kt	Kt—B 5
5 P—B 3	P—Q 3	20 R—K B	Kt P x Kt
6 B—Kt 5	P—K R 3	21 Kt x Kt	K—R 2
7 B—K 3	B—Kt 3	22 R—K Kt	R—K 2
8 P—Q R 4	Castles	23 Q—R 3	R—Kt 2
9 B x Kt	P x B	24 P—Kt 4	P x P ch
10 P—R 5	B x B	25 Q x P	R—Kt
11 P x B	R—Kt	26 Q—K 3	Q—Kt 2
12 P—Q Kt 3	Kt—Kt 5	27 R—Q 2	P—K B 4
13 Q—R 2	P—K B 4	28 Q—B 6	R—Q 2
14 P x P	P—Q 4	29 R—Kt 2	R—Kt 3
15 P—K 4	B—K 3	30 Q—B 3	R—Kt 4
16 P—R 3	Kt—B 3	31 Q—Kt 3	R—Kt 5
17 Q—K 3	P—B 4	32 R—R	R x P
18 P—Q 5	P—Q 5	33 R—Kt 2	Q—K 4
19 Q—Q 2	P—K B 4	34 Q—Q 3	Q—Q 3
20 Q—K 3	Kt—Q	35 R—Kt 3	R—Kt 4
21 P—K R 4	P—K R 4	36 R—Kt 7 ch	K—Kt 3
22 B—R 3	B—K	37 R—Kt 7 ch	K—B 4
23 P x P ch	K x P	38 R—Kt 4 ch	K—K 3
24 R x R	Q x R	39 P—Kt 7	R—K 7
25 Kt—B 4	Q—B	40 P—R 5	Q—R
26 Kt—Kt 3	P—Q 4	41 P—R 6	R—R 8 ch
27 K—B	Q—Q 2	42 K—Kt 2	R—R
28 K—K 2	P—K R 3	43 R—Kt 8	R—R 7
29 Q—Q 3	Q x Q ch	44 R P Que'ns	Resigns.

SICILIAN DEFENCE.

ALAPIN. White.	SCHIFFERS. Black.	ALAPIN. White.	SCHIFFERS. Black.
1 P—K 4	P—Q B 4	28 R—Q 8	R—K
2 P—K B 4	P—K 3	24 R—B	R—K 4
3 P—Q 4	P—Q 4	25 R—K B 8	P—B 4
4 P x Q P	P x P	26 R—R 5	P—Q R 4
5 Kt—B 3	Kt—K B 3	27 R x P	R—Kt 4
6 B—Kt 5 ch	Kt—B 3	28 R x P	R x P
7 Castles	P x P	29 R—B 6 ch	K—Kt 4
8 R—Kt ch	B—K 2	30 R x P ch	K—R 5
9 Kt x P	B—Q 2	31 P—Kt 4	R—B 7
10 Q—K 2	Kt x Kt	32 P—Kt 5	P—Kt 4
11 P x Kt	B x B	33 P—Kt 6	R—B
12 P x B ch	Q—Q 2	34 P—Kt 5	P—Kt 5
13 Kt—B 8	Q x Q	35 P x P	P x P
14 Kt x Q	K—Q 2	36 R—B 7	P—Kt 6
15 P—Q R 3	P—Q R 3	37 R—R 7 ch	K—Kt 8
16 Kt—B 5	R—Q B	38 R—Kt 7 ch	K—B 6
17 Kt—B 6	R—B 6	39 P—Kt 7	K—Kt 7
18 B x Kt	B x B	40 P—R 6	Q—R
19 Kt x P	R x P	41 P—R 6	R—R 8 ch
20 Kt x B ch	P x Kt	42 K—Kt 2	R—R
21 Q R—Q	R x R	43 R—Kt 8	R—R 7
22 R x R ch	K—B	44 R P Que'ns	Resigns.

ENGLISH OPENING.

BLACKBURNE. White.	BURN. Black.	BLACKBURNE. White.	BURN. Black.
1 P—Q B 4	P—K 3	35 B x K R	R x B
2 Kt—Q B 3	P—Q 4	36 R x P	R—B 6
3 P x P	P x P	37 R x P	R x R P
4 Kt—B 3	Kt—K B 3	38 K—B 2	B—Kt 6
5 P—K Kt 3	B—K 2	39 P—Kt 4	K—Kt 2
6 B—Kt 2	Castles	40 P—K R 4	R—Kt 8
7 Castles	R—K	41 P—R 4	R—K 6
8 P—Q 3	P—B 3	42 R—Kt 8	R—Kt 5
9 Q—B 2	Kt—R 3	43 K—B 2	R—Kt 6
10 P—Q R 3	Kt—B 4	44 K—K 2	R—B 6
11 P—Q Kt 4	Q B—Kt	45 R—B 8	K—B 3
12 B—Kt 2	P—Q R 4	46 P—Q R 5	K—K 4
13 P—Kt 5	P—Q 5	47 R—K 8 ch	K—B 5
14 Kt—K 4	P x P	48 R—K 4 ch	K—Kt 6
15 Q Kt—Kt 5	Kt x Kt	49 P—Kt 5	R—R 7 ch
16 Kt x Kt	Q—Kt 3	50 R—K 5	R—R 6 ch
17 Q—Q 2	P—Q R 3	51 K—B 3	R—R 7 ch
18 P—Q R 4	P—Q Kt 4	52 K—Kt 4	R—Kt 7 ch
19 Q—B 2	P—Q B 4	53 K—B 4	R—Q
20 P—Q Kt 5	P—Q 6	54 R—K	R—Q 6 ch
21 Q—Q 3	Q—Q 2	55 K—Kt 5	R—Q 7
22 P—Q 6	P—K 4	56 R—R 5	Kt—Kt
23 P—K 4	P—K 5	57 B—Kt 3	Resigns.
24 P—K 5	P—Q 4		

IRREGULAR OPENING.

TRENCHARD. White.	BLACKBURNE. Black.	TRENCHARD. White.	BLACKBURNE. Black.
1 P—Q 4	P—Q B 4	17 Q R—Q	P—K 5
2 P—K 4	P x P	18 R—K	K B—B
3 P—K 5	P—K Kt 3	19 K—B	B—B
4 Q x P	Kt—K B 3	20 K—Q 4	Kt x Kt
5 P—K 6	Kt—B 3	21 R x Kt	B—B 4
6 Q—Q R 4	Kt—Q 4	22 R—Q 2	B—Kt 2
7 Q—K 4	Kt—B 2	23 B—K 3	P—Q R 4
8 Kt—K 3	B—K 2	24 R x B	R x B
9 B—Q 3	P—Q Kt 4	25 P—Q B 3	P—Kt 5
10 B—Kt 3	B—Kt 2	26 R—K 3	Q R—B
11 Q—K 2	B—Q R 3	27 R—B 2	P x P
12 Kt—Q 5	Castles	28 K R x P	R x R
13 Kt x K B	Q x Kt	29 R x R	P x P
14 B—K B 4	Q—R 4 ch	30 R x B ch	P x R
15 Q—Q 2	Q x Q ch	Drawn.	
16 R x Q	P—Q 4		

FALKBEER COUNTER GAMBIT.

JANOWSKI. White.	PILLSBURY. Black.	JANOWSKI. White.	PILLSBURY. Black.
1 P—K 4	P—K 4	27 Q—B 4	Q x Q
2 P—Q B 4	P—Q 4	28 P (B 6) x Q	P—B 4
3 P x Q P	P—K 5	29 P—Kt 5	P—Q 6
4 P—Q 5	Kt—K B 3	30 P—Kt 4	K—Kt 2
5 P x P	Kt x P	31 K—B 3	R—Q 8
6 Q—K 2	Q x P	32 P—Kt 5	R—K B 2
7 Kt—Q 2	P—K B 4	33 R—B 4	K—B 3
8 Kt—R 3	Kt—Q B 3	34 P—K R 4	R—Q 4
9 P—B 3	B—K 3	35 K—Kt 4	P—Kt 4
10 Kt x Kt	P x Kt	36 P—R 5	P—Kt 5
11 B—Kt 5	Castles	37 R (B 8)—B 4	K—Kt 3
12 P—K Kt 3	B—K 3	38 R (Q B 4)—K 4	P—Q R 4
13 B—K 2	B—R 3	39 P—B 6	P—Kt 5
14 Q R—K	Kt—Kt 3	40 P—Kt 6	P—R 5
15 P x Kt	B x Kt	41 K—K 6	R (B 2)—Q 2
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