

Palmetto Chess

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Editor's Note

Palmetto Chess featured articles are offered to provide a variety of perspectives on chess related matters. Views expressed in individual by-lined articles are those of the author, and do not represent the views of the South Carolina Chess Association. Submissions stating contrary views for possible publication are welcome.

The President's Page

By Michael Spohn

SCCA President

A lot has happened since the last issue of *Palmetto Chess*. Scott Adkins won the Scholastic Quick Chess Championships held this past April. He had to defeat James MacDougall in a tie break match to determine our champion. Both

young men finished with scores of 6-1, while Elizabeth Bly came in 3rd place with a score of 5-3. Many thanks are due to Dr. Smith and Luther Barnett for their assistance in directing this annual event.

Michael Lafer Jr., won a hard fought tournament against the top 8 qualifiers to win the High School

Chess Championship. He will represent our association at the Denker Tournament of High School Champions this summer in Hawaii at the US Open. Thanks are again due to Dr. Smith and Terry Chester for their assistance in directing this event.

Thanks to the tremendous efforts of Pete Danker and the Rock Hill Chess Club, the SC Open was not only revived, but was a tremendous success. We had 63 participants from eight different states. Steve Tisinger (NC) and Joseph Felber (NY) tied for the

"Thanks to the tremendous efforts of Pete Danker and the Rock Hill Chess Club, the SC Open was not only revived, but was a tremendous success. We had 63 participants from eight different states."

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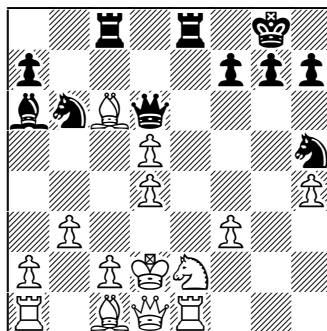
The View From “C” Level

By Pete Danker

Okay... raise your hand if you’ve read a chess book within the past two weeks. Hmm ... quite a few hands went up out there. Do you remember any of the opening lines in the book you read? Chances are, you don’t recall that, when playing the “Akekhine Defense/Two Pawns Attack/Lasker’s Variation/Mikenas Variation”, Black’s sixth move is supposed to be 6...e6. As “C” players, we may wind up in this opening, but it probably wouldn’t be on purpose.

When we get into a game of chess, we want to understand what the board will look like after we do this, he does that, and we respond like this. But, let’s regress just a bit. Let’s ask ourselves, “Has my opponent violated any of the basic laws of chess?” We all know these rules:...don’t bring the queen out too early,... castle as soon as possible,... don’t hide your heavy fighting pieces behind your pawns,...etc., etc.

The list of basic principles goes on and on. The importance of chess fundamentals is easily illustrated. For example, take a look at this position.



Black is on the move. It is clear that White has broken nearly every Law of Chess Development in the book. So bad is his position that Black can actually sacrifice the c8 Rook with **1... Rxc6!** We want to resist the temptation of 1.... Bxe2

(View continued on page 5)

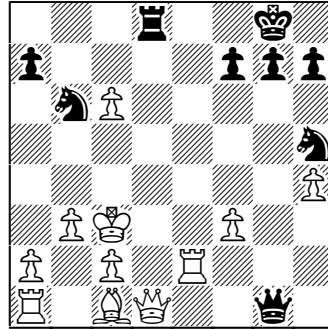
(Rules continued from page 4)

2. Rxe2 Rxe2 3. Qxe2, inviting the White Queen to the party. 2. **dx6**. White has six attacking pieces, while Black has no defenders. Continue with 2....

Bxe2 3. Rxe2. Now, Black can truly exact the price of White's terrible development, starting with 3....

Qxd4+ 4. Ke1 Qg1+ 5. Kd2 Rd8+ 6. Kc3. Certainly, 6.... Qxd1 is a sure winner, but let's go for the Brilliancy Prize. 6.... **Qc5+**

7. Kb2 Na4+. Now, if 8. bxa4, then Qb4++, but White sees this, so we may as well try for the Cuteness Trophy, as well! Watch closely. **8. Kb1 Nc3+ 9. Kb2 Nxd1+ 10. Kb1 Nc3+ 11. Kb2 Nxe2**. Just how much humiliation White is willing to tolerate is up to him.



Position after 6. ♕c3

The lesson for today, folks, is to notice when your opponent has broken the fundamental, elementary, basic Laws of Chess. If, and when, he does, you must make him pay the highest fine possible, preferably that all-important point. Buy books that focus on the fundamentals. Study the famous battles of the Old Masters and learn to see what they see. Understand that the basic opening theories were developed because they do work. If they worked for Capa and they still work for

“The best way to learn endings, as well as openings, is from the games of the Masters.”

Capablanca

Delegate's Report

By John McCrary, SCCA Delegate to the USCF

As I type this, the annual convention of the US Chess Federation, held at the US Open, is only five weeks away. This year it will be the most expensive ever to reach, as it occurs in Hawaii for the first time. My family costs will be over \$5,000.00 for the trip! There is little doubt that some Delegates will choose not to go because of the cost. I know that some elderly Delegates are not attending because of the physical rigors of the long flight. It will be interesting to see what effect the no-shows will have on the political leanings and processes of the Delegates' meeting, where USCF policy is decided for the coming year.

One of the major actions at this meeting will be the consideration of the major reform proposal called the "Blue-Ribbon" plan for

USCF governance. That plan was passed in principle last year, but must be finalized in Hawaii before it becomes operational. I was given credit

I have been arguing since 1996 that the world championship is suffering irreparable damage because Kasparov and FIDE have both adopted untenable systems.

for playing a significant role in effecting its passage in 1997, primarily by helping forge and foster the compromises necessary to keep it from failing in confusion. The most important provision of the Blue-Ribbon plan is that the entire Policy Board (the top seven USCF officers) will be elected as a unit, and that Board will then elect its own president, vice-president, etc. That differs from the previous system, in which there are separate elections for president, vice-president, etc.,

(Delegate's report continued on page 7)

(Delegate's report continued from page 6)

with the winners then constituting the Board. The new system will allow the Board to rotate its officers among itself. In other words, if the president has lost the confidence of the other Board members, he can give up the presidency but still remain on the Board. Under the present system, however, the president cannot give up the presidency without also resigning from the Board altogether. The new system should allow the Board more flexibility in maintaining harmony among its members, a quality that has been sorely lacking in too many USCF Boards.

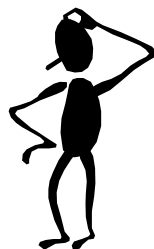
Since I am chairman of the FIDE Advisory Committee, I am on the list of about a dozen people who received copies of communications sent to the USCF regarding FIDE matters. The most interesting recent such communication was a letter from Karpov to FIDE, essentially demanding a return to the old way of determining the world championship. I have been arguing since 1996 that the world championship is suffering irreparable damage because Kasparov and FIDE have both adopted untenable systems. Kasparov's system takes us back to the bad old days in which champions controlled their own titles. FIDE has gone to the other extreme of virtually destroying the world championship and replacing it with a meaningless "player-of-the-year" tournament.

The frustrating thing about the world championship schism is that the USCF is in an ideal pivotal position to assume the leadership in effecting a compromise system. Yet, I remain a "voice crying in the wilderness" trying to persuade our top leadership to take advantage of the opportunity to assume this role. Instead, the USCF leaders are adopting either a passive, "It's not our problem" approach, or else a "wait-and-see" strategy that has proved useless for five years and will con-

Play Your Own Opening!

The Rare Bird

By Lee Hyder



I've been around chess a while, but it has plenty of mysteries that are beyond me; and one of them is Bird's Opening. Why does it get so little attention? What is it about the f-pawn, anyway? If your opponent plays **1. d4**, and you respond with **1...f5**, why that's the Dutch Defense, a Real Opening worth fifty-three pages in volume A of the *Encyclopedia of Chess Openings*. On the other hand, if you play **1. f4**, inviting your opponent to play **1...d5** and reach the same position with your having a move in hand, that same volume devotes all of four and a half pages to the consequences. I have a German edition of a Russian treatise that covers both openings in much greater detail, but the ratio of its Dutch analysis to that on Bird's Opening is still about five-to-one. It seems strange, but the bottom line is that grandmasters don't play Bird's Opening. They don't like it. And so the compilers of reference works haven't anything to work with, even though the possibilities of 1. f4 must be at least as complex and potentially desirable as those of the Dutch.

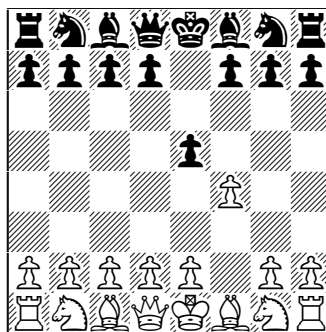
If you like the idea I have been promoting, Play Your Own Opening, this looks to me like opportunity knocking: a sound opening that no one plays and that has little published analysis. Let's look at the possibilities.

One thing both the Dutch and Bird have to deal with is a counter-gambit. The Staunton (1. d4 f5; 2. e4) is rarely used against the Dutch, not because it's unsound, but more because it just equalizes against good play.

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From's Gambit (1. f4 e5) may not quite be sound, but it is fun, and White needs to be ready to play against any of several variations. Of course White can always play 2. e4, leaving Black defending a King's Gambit, but if



Position after 1...e5

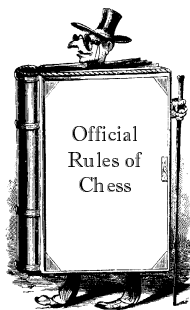
your goal is to minimize book study, this is a course to avoid. It's better to expend a little effort on learning the From Gambit and accept it.

If Black plays 1...d5, or 1...Nf6 in response to 1. f4, White can try any of a number of ideas. The first is to set up the Stonewall formation, with pawns at f4, d4, e3, and c3. This is standard procedure in the Dutch; with a move in hand White just has more opportunities, including in some lines the potential for breaking through the center with e4.

An alternative that usually doesn't work with the Dutch, but should be o. k. with a move in hand, is a fianchetto of the queen's bishop: White plays f4, e3, and b3, and develops his bishops at b2 and e2 or b5. This can get complex and positional, and it's hardly booked at all. Games frequently end up looking like a Queen's Indian with colors reversed and the pawn at f4.

Finally, there is the Dutch Leningrad reversed. White plays pawns to f4, g3, d3, and eventually to e4. The player who bests understands the position will be able to exploit that advantage. Years ago I spent an afternoon playing this opening against Bill Dodgen, who had challenged me to do something different, and I was pleasantly surprised by the play I got out of this formation.

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INSIDE THE RULES

By Henry J. White

Chess Etiquette

The first time going to a formal affair can be unnerving. Where do I sit? Which fork do I use? Is that my water glass? How do I introduce my companion? These are all questions of etiquette that can arise in a variety of settings, including the world of chess. There are certain protocols and rules of conduct that are set forth in the USCF's Official Rules of Chess. Let's examine a few of these chess rules of etiquette so you won't commit a faux pas at your next tournament.

Q: *Which hand should be used to punch the clock?*

A: Rule 16D1 provides that "[e]ach player must operate the clock with the same hand that moves the pieces."

Q: *Who determines which side of the board the clock is on?*

A: Rule 16L provides that unless the director indicates otherwise, "black determines which side of the board the clock is on. . . ."

Q: *Whose equipment should be used?*

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A: Rule 39A provides that if the organizer does not provide appropriate equipment, black can choose the equipment so long as it is standard equipment. Rule 40C provides that the conventional Staunton pattern is the standard used to determine if equipment is acceptable.

Q: *When should you offer a draw, before or after you've made your move?*

A: Rule 14B1 provides that “[a] proposal of a draw should be made by a player only after determining a move [a move is determined when the player has released the piece on its new square] and before punching the clock.”

Q: *Which piece should be moved first when castling, the king or rook?*

A: Generally, the king should be moved first. However, Rule 10I2 provides that “if a player intending to castle touches the rook first, there is no penalty except if castling is illegal, the player must move the rook if legal.”

Q: *What should you do if your opponent is making disturbing noises?*

A: Rule 20G provides as follows: “It is forbidden to distract or annoy the opponent in any manner whatsoever. A director, upon a complaint by the opponent, has discretion to determine whether any particular behavior is in violation of this rule and to impose penalties.”

TOURNAMENT NEWS

1998 South Carolina Open

By Michael Spohn

This year's SC Open was a resounding success! Pete Danker and his colleagues at the Rock Hill Chess Club did an awesome job organizing the Open. It made my life infinitely easier as the director. With one or two minor exceptions, everything went smoothly. The only thing that I will change is to make sure that I have a computer available to speed up the pairing process. Normally this would not have been a problem. However, due to the tight field (by ratings) there were always a number of games in each section that made it impossible to do the pairings until the last second. If you have any suggestions for improvements, please write or e-mail me. Your input is greatly appreciated.

Open Section:

Steve Tisinger (NC) and Joseph Felber (NY) tied for the Championship with scores of 4-1.

Benard Schmidt (NC) and Wayne Williams tied for third.

HIGH SCHOOL CHAMPIONSHIP

ON SATURDAY MAY 30, 1998, SOUTH CAROLINA'S TOP EIGHT HIGH SCHOOL PLAYERS SQUARED OFF IN THE STATE'S FIRST INVITATIONAL TOURNAMENT TO CROWN THE HIGH SCHOOL CHAMPION. MICHAEL LAFER, JR., WON THE THREE ROUND EVENT WITH A SCORE OF 2.5. THE OTHER SEVEN PARTICIPANTS WERE JESSE INMAN, PATRICK CHESTER, JABARI LESLIE, OMARI SWINTON, CHRIS SCHENCK, CHRIS JENKINS, AND SCOTT ADKINS.



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In the U2000 category, Ronald Dennis (NC) claimed first place with Tom Waymouth (NC) and Fred Wilson (SC) tied for second place.

Amateur Section:

Joseph Kucan claimed first place, with Lee Raby and Eugene Davenport (NC) tied for second-third place.

In the U1600 category, Brian Thurmond (SC) claimed first place with Bob Dassing (SC), John Rogers (SC), Valdimir Besirovic (NC), and Gill Holmes (SC) tying for second place.

Reserve Section:

Doug Florian (SC) claimed first place, with Chuck Cameron and Steve Parson (SC) tying for second-third place.

In the U1200 category, Reid Spencer (NC) claimed first place with his son Sam Spencer (NC) claiming second place.

Quotable

“A general should ask himself frequently in the day, ‘What should I do if the enemy’s army appeared now in my front, or on my right, or my left?’ If he have any difficulty in answering these questions, his position is bad, and he should seek to remedy it.”

Napoleon

“What does my opponent wish to do? This is the key question, which will always help you to approach a position correctly. Mentally we should give our opponent the move and find out how he would make use of it.”

IM Mark Dvoretzky

HOW TO RESIGN GRACEFULLY

By Bill Wall

Do you play on in a dead lost position because you don't know how to resign gracefully to your "lucky" chess opponent? Do you feel embarrassed to resign too soon with a large crowd looking over your shoulder? To admit defeat because you were outplayed or that your opponent is better than you (never mind his higher rating; you have always been underrated) is unheard of in chess. I have never seen a chessplayer whose eyes were not gleaming with murderous revenge after losing.

The act of resigning gracefully is an art few have mastered. In theory, the simple task of resigning gracefully consists of gently, but firmly, picking up your king and laying him on his side while simultaneously saying, "I resign" in a distinct manner. You then extend your right hand and congratulate your deserving opponent for a fine game, shaking his hand with dignity and pride.

In practice, however, other methods of resigning are more commonly employed. One popular method when using your opponent's pieces is to gently, but firmly, pick up the king, then hurl it as far as you can across the tournament room, knocking the rest of the pieces over, while simultaneously saying a host of profanities in a wild and crazy manner. The opponent's board sometimes comes crashing down on his head as an extra gesture of a well fought game.

Another popular method of resigning is the extension of the right arm towards your opponent. At first, the gesture looks like a friendly handshake. But as the arm gains momentum, the open hand becomes a closed fist gaining acceleration towards the nose of the unsuspecting opponent. For hypermodern players, both arms are extended towards the opponent. The hands stay open, but are placed around

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(Resigning continued from page 14)

the neck of the opponent who is then shaken vigorously until his face turns a dark blue color. Usually, the tournament director intervenes at this point to make sure the game is over.

Here are some guidelines for chessplayers on how to act after a hard-fought game of chess.

FOR THE WINNER

1. Be tolerant. Why tell your opponent how badly he played?



2. Remember, you never had an inferior position.

3. Tell your opponent he played well but needs to work on his opening, middlegame, and endgame.

4. Remind your opponent that he played his moves too fast and careless.

5. Recommend some beginner chess books to your opponent to improve his play.

6. Invite him to stay longer and analyze the game for all of his mistakes.

7. Challenge your opponent to another friendly match at your convenience.

8. Try not to laugh at your opponent.

FOR THE LOSER

1. Be tolerant. At least you know your opponent got lucky.

2. Remember, you never had an inferior position (until the blunder of the last move).

3. Tell your opponent he should have lost because of his poor opening, middlegame, and endgame.

4. Remind your opponent that he played too slow and delayed the game.

5. Recommend some better playing conditions next time.

6. Tell your opponent you must go and already late for an appointment because of his slow play.

7. Challenge your opponent to another revenge match at a more suitable time.

8. Try not to cry in public.



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FREE E-MAIL!

By Patrick Hart

Web-based E-mail is changing the way people communicate over the Internet by starting with the idea that E-mail should be easy and possible from any computer connected to the World Wide Web. By using a Web browser such as Netscape Navigator or Microsoft Internet Explorer as a universal E-mail client, you have access to a permanent and private address from any net-connected PC in the world, even if you move, leave school, change providers or jobs.

Universal E-mail would provide a good compliment to your existing work account, and also offer secure accounts for users who share a single connection without costs of installation, maintenance or additional connections. Whether you are at a cafe, in a library, at work or at home, your E-mail address is easily accessible from all locations.

Web-based systems are accessible world-wide and are easier to use than traditional client/server E-mail. These, such as America Online or CompuServe, are inherently limited because they require the use of proprietary client software. E-mail access through these systems is not universal, is more difficult while traveling, and is virtually impossible from overseas. You can read all about the details and sign up for web-based E-mail from either one of the following popular services:

Yahoo! Mail: <http://mail.yahoo.com>

Hotmail: <http://www.hotmail.com>

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You don't even need to buy or already have Internet access to get free E-mail. You can get it from Juno at (800) 654-JUNO [654-5866] **Juno:** <http://www.juno.com>. Once you have their free software you are just a local phone call away from Cyberspace.

Why should you get an E-mail address? Because it is the quickest, easiest, and cheapest way to send and receive information, whether to a friend, a relative, a tournament sponsor, a chess club, the SCCA, or the USCF. We have been conducting business for several years this way, and many articles for this magazine are transmitted electronically. Get it now!

While on the internet, visit the following chess related sites:

South Carolina Chess Association: <http://members.aol.com/sccaissa>

Charleston Chess Club: <http://www.awod.com/gallery/probono/chas-chess/>

North Carolina Chess Association: <http://www.ncchess.org/>

Georgia Chess Association: <http://www.netcom.com/~m.a.rome/gca.html>

United States Chess Federation: <http://www.uschess.org/>

I have compiled a list of e-mail addresses for South Carolina chessplayers, as well as players in North Carolina and Georgia. The list can be found at the Charleston Chess Club's website inside the SC-NC-GA directory. Please e-mail me or surf on over to the Charleston Chess Club site to be added to my lists.

LOCAL CHESS CLUBS

AIKEN

Contact: M. Lee Hyder
(hyder@groupz.net)
33 Longwood Drive
Aiken, SC 29801
(803) 648-8924

ANDERSON

The Blue Ridge Chess Club.
Contact: Bill Willard
(bwillard@carol.net)
(864) 882-7841 after 6:00 PM

CHARLESTON

The Charleston Chess Club meets every Wednesday from 7:00 PM until closing in the McDonald's restaurant at 1201 Sam Rittenberg Boulevard (Highway 7) and Orange Grove Road. (I-26 Exit #216).

Contact: Patrick Hart
(path@awod.com)
1558 Periwinkle Drive
Mount Pleasant, SC 29464
(843) 849-0177

COLUMBIA

The City of Columbia Chess Club meets at Lorick Park, 1751 Lorick Avenue (off North Main) each Thursday evening from 7:00 PM.

Contact: Larry Thompson
(803) 691-9339

Some chess players have been meeting informally at the Barnes

& Noble Bookstore on Harbison Boulevard, across from the Columbia Centre Mall. The gatherings usually occur on Saturday and Sunday afternoon.
278-A Harbison Blvd
Columbia, SC 29212
(803) 749-9009

GREENVILLE

The Greenville Chess Club meets at the Bobby Pearce Center, 820 Townes Street Extension, each Thursday evening from 7:30 PM.

Contact: Wayne Williams
402 Berea Forest Circle
Greenville, SC 29611
(864) 246-6363

GREER

The BMW Chess Club meets in the Employee Club of the BMW Manufacturing Corporation at 1400 Highway 101 South.

Contact: Horace Mays
(864) 989-6000, Ext. 7334 or Fax:
989-5861

HARTSVILLE

The Hartsville Chess Club meets 2120 Ousleydale Road, each Thursday evening from 7:30 PM.
Contact: Billy Walters
(843) 383-1089

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MURRELLS INLET

The Murrells Inlet Chess Club meets at 341 Rum Gully Circle each Tuesday from 7:00 PM.

Contact: Ray Lewis
(843) 651-8924

MYRTLE BEACH

The South Strand Chess Club meets in the Surfside Civic Center each Tuesday from 7:00 PM

Contact: William Smith
(843) 238-0853

The Grand Strand Chess Club meets in the Barnes & Noble bookstore (in cafe) each Tuesday from 1:00 PM.

Contact: Frank Abbott
(843) 293-2723

NORTH AUGUSTA

The North Augusta Chess Club meets in the Riverview Park recreation center basement each Wednesday evening from 7:00 PM.

Contact: M. Lee Hyder
(hyder@groupz.net)
33 Longwood Drive
Aiken, SC 29801
(803) 648-8924

ROCK HILL

The Rock Hill Chess Club meets in the student center at York

Technical College on Tuesday evening from 6:00 PM.

Contact: Pete Danker
(803) 548-0955

SPARTANBURG

The Spartanburg Chess Club meets in Mimi's Uptown Deli, 180 East Main Street, each Tuesday evening from 7:30 PM.

Contact: David Williams (864) 573-9861; Spencer Matthews (864) 582-2551; club phone (864) 585-8332

WOODRUFF

The Woodruff Chess Club meets in the First Citizens Bank, corner of Pine Street & Main Street, each Tuesday evening from 7:00 PM.

Contact: Lloyd Angell
(864) 476-7860

“That’s the real Capablanca you’re playing against, you loon. The whole club is laughing at you.”

Helen Hayes

From the Editor's Desk

SCCA Website

I have developed a website for the South Carolina Chess Association. You can find it at <http://members.aol.com/sccaissa>. I'm quite proud of the site considering I knew nothing about creating websites prior to developing this one. My work on the site illustrates my belief that when you help others, you also help yourself. By volunteering to create the SCCA website, I have given the association another vehicle of communication, while at the same time learning how the internet works. Whatever benefit the association derives from the site pales in comparison to the value of what I've learned about the internet.

Over 130 games were played at the recent South Carolina Open, but only two games were submitted to me for publication.

My primary vision for the site is to have a comprehensive database of chess games played by South Carolina chessplayers. Instead of guessing what your opponents play, such a database would be an invaluable training tool.

Of course, building the database will be difficult. It currently contains only thirty-five games. More than ever before, I need you to send me your game scores, annotated or not. Over 130 games were played at the recent South Carolina Open, but only two games were submitted to me for publication. Such a pathetic show of support brings to mind the query posed by one of New York City's great graffiti artists: "Who gives a damn about apathy?"

The website would not be up and running without the

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tireless support of Patrick Hart and Michael Spohn. Pat's experience in developing the Charleston Chess Club's site was especially valuable.

Bill Wall

While surfing the internet late one night like I'm wont to do, I came across what is now one of my favorite chess sites: Bill Wall's Chess page (<http://www.geocities.com/SiliconValley/Lab/7378/chess.htm>). I was pleasantly surprised to find out that Mr. Wall has many ties to the SCCA. He lived in South Carolina in 1970 and was a member and founder of the North Augusta Chess Club. He won the South Carolina under 2000 championship in 1976. He has also written over 25 chess books. After seeing the South Carolina connections mentioned on his website, I contacted him about using some of his website materials in *Palmetto Chess*. He not only readily gave me permission to reprint some of his articles, but offered to prepare original materials as well. He also has provided many useful comments about our website. Do yourself a favor and visit his website.

Many Thanks

I must thank the many contributors who made this issue possible. The regular columns by Pete Danker and Lee Hyder are wonderful additions to this newsletter. The annotated games submitted by Fred Wilson and James Collins are greatly appreciated. I also appreciate the timely materials submitted by Michael Spohn, Patrick Hart, and John McCrary.

A special round of thanks is owed to R. Hawthorne Barrett for his fine analysis of FIDE's proposed copyright claims.

Can FIDE Copyright Chess Games??

By R. Hawthorne Barrett

FIDE is considering the possibility of asserting a “copyright” in all games played in its sanctioned events. With FIDE’s World Championship finals set to be held in Las Vegas in December 1998, considerable questions arise regarding whether FIDE can make such a copyright claim under U.S. law. Legally, FIDE may be able to do this; it’s simply a matter of meeting some basic criteria and filling out some short government forms. But what exactly does it mean to have a copyright in a chess game? Would FIDE have the exclusive rights to certain series of moves once a player performed them in a tournament? Would FIDE be able to sue players who used these moves in subsequent games? Would FIDE, in effect, gain a monopoly on tournament games as teaching tools? These are questions players and coaches may not have considered, but the answers are obviously important. Before we can answer these questions, however, we must first consider the nature of copyright protection and determine precisely what, if anything, FIDE would “own” if it went forward with its proposed copyright claims.



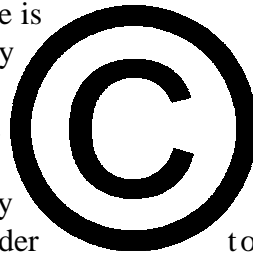
Most people have heard the term “copyright,” and many have at least a basic idea about what it means. “Copyright” sounds like one of those wonderful words that means what it says, and, to a certain extent, that is true. However, there are some complexities which can

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make the notion of copyright trickier than it first appears. For that reason, the best way to get a serviceable handle on copyright is to take Julie Andrews' advice from *The Sound of Music* -- "Let's start at the very beginning."

Copyright is a device, created by Congress, to promote the progress of the arts and sciences. In other words, it's a carrot held out to creative minds, an incentive for them to increase the collective intellectual wealth of our society. The incentive is this: a valid copyright basically gives its owner the ability to control who uses a work and for what purposes. This privilege has certain provisos and limitations, but, by and large, a copyright allows its holder to be the first person to benefit from the fruits of his or her creative labor, and copyright protection is desirable for this reason.



Not everything qualifies for copyright protection, though. Only original creations fixed in some tangible medium of expression are copyrightable. For example, a beautiful view of the ocean may inspire a poet's finest work, but that poem only becomes copyrightable when the poet writes it down, types it into a word processor, or speaks it into a recording device. Moreover, not all "creations" are eligible for copyright protection. General ideas and verifiable facts are not copyrightable, although *expressions* of these things are. This concept can be as tricky as it sounds, and so it might be helpful to consider a recent example. The *fact* that H.M.S. *Titanic* rammed into an iceberg and sank in 1912 is not copyrightable, nor is the *general idea* of a pair of star-

(Copyright continued on page 39)

South Carolina Games

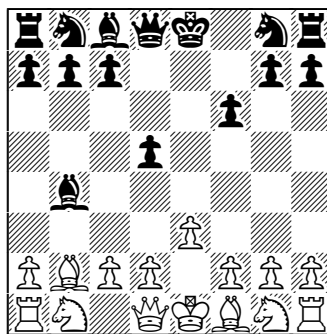
Dusky,J – Frazier,L [A00]

NC-SC-GA E-Mail Bragging Rights Tournament 1998

Annotated by Fritz 5.00 (50s)

1. b4 e5 2. ♖b2 ♖xb4 3. ♖xe5 [3. f4 exf4 4. ♖xg7 ♖h4+ 5. g3 fxg3 6. ♖g2 gxh2+ 7. ♖f1 hxg1♖+ 8. ♖xg1 ♖g5 9. ♖xh8 b6 (9. ... ♖f6 10. e3 d5 11. c3 ♖e7 12. ♖xf6 ♖xf6 13. ♖f3 ♖e6 14. ♖f4 ♖d7 15. ♖xg5 ♖xg5 16. ♖xh7 ♖e7 17. ♖h5 ♖g8 18. ♖f1 ♖f6 19. ♖h1 ♖f5 20. ♖e2 ♖xe3 21. ♖h3 ♖e4 22. ♖e1 ♖g3 23. ♖c8 ♖g5 24. ♖xb7 ♖d6 25. ♖a6 ♖f3+ 26. ♖d3 ♖d1+ 27. ♖e3 ♖d7 28. ♖xg3 ♖e5+ 29. ♖d4 c5# 0-1 Koester,R-Sandmann,B/NRW-II 1995/GER 10) 10. ♖xh7 ♖b7 11. ♖f1 ♖h6 12. ♖g7 ♖c5+ 13. ♖h2 ♖g4+ 14. ♖g3 ♖d6+ 0-1 Von Otte,W-Alber,H/Hessen-ch 1992/GER 02] **3. ... f6 4. ♖b2 d5 5. e3** (diagram) ♖f5N

[5. ... ♖e6 6. a3 ♖d6 7. ♖f3 c5 8. c4 ♖e7 9. cxd5 ♖xd5 10. ♖b3 ♖d7 11. ♖c3 ♖c7 12. ♖xb7 ♖b8 13. ♖e4 ♖xb2 14. ♖xe6+ 0-1 Kamuf,H-Guenzler,C/VLNBaden 1993/GER 04] **6. ♖f3 h6±** Secures g5 [6. ... c5 7. c4=] **7. ♖h4 ♖h7** [7. ... ♖e4 8. ♖h5+ ♖f8 9. c3±] **8. c3±** [8. ♖g4!? ♖f8 9. ♖g6 ♖xg6 10. ♖xg6+ ♖e7 11. ♖a3+ ♖e6 12. ♖e2±] **8. ... ♖d6 9. ♖h5+ ♖f8 10. ♖xd5 ♖c6 11. ♖c4±** [11. ♖f5 ♖ge7 12. ♖xe7 ♖xe7±] **11. ... ♖e7±** [11. ... ♖e5!?± looks like a viable alternative] **12. ♖f5 ♖xf5 13. ♖xf5 ♖e5 14. ♖e2 ♖e8 15. d4 ♖e7 16. ♖c2 ♖d7 17. 0-0 c5 18. ♖d2 cxd4**



Dusky v. Frazier after 5.e3

(Games continued on page 25)

(Games continued from page 24)

19. cxd4 ♖b6 20. ♕f3 ♖c6 21. ♖e4 ♕c7 22. ♕a3+ ♖g8 23. ♖c5 ♖b8 24. ♖xb7 ♖xb7 25. ♕xc6 [25. ♕xc6 ♖h5 26. ♖b3+ ♖h7 27. h3+-] 1-0.

Paphitis,A – Collins,J [E65]

Orlando Open, 5/1/1998

Annotated by James Collins

1. ♖f3 ♖f6 2. c4 g6 3. d4 d6 4. g3 ♕g7 5. ♖c3 ♖bd7 6. ♕g2 0-0 7. 0-0 c5 8. e4 cxd4 9. ♖xd4 ♖b8 10. ♖db5 a6 11. ♖a7 All this to get my light squared bishop? 11. ...

♖e5 12. ♖xc8 ♖xc8 13. b3 b5 He missed this move completely. 14.

♕b2 bxc4 (diagram) 15.

h3 Much better was 15. Ne2 Nd3 16. Bd4 Qc7 17. f4 e5 18. fxe5 dxe5 19. Be3 Rfd8 15. ... ♖d3! 16.

♖e2 ♖xb2 17. ♖xb2 cxb3 18. axb3? This costs

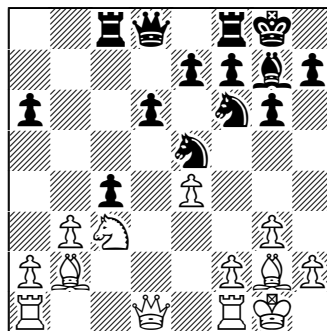
another pawn and the exchange. 18. ... ♖xe4 19.

♕xe4 ♕xc3 20. ♖e2 ♕xa1 21. ♖xa1 ♖b6 22.

♖a3 a5 23. ♖a2 ♖c3 24. ♖g2 ♖d4 25. ♖a4

♖d1 26. ♕f3?? It's over. Mate in three. 26. ...

♖xf3+ 27. Kh2 Rc1 28. any move 28...Rh1 # 0-1.



Paphitis v. Collins after 14...bxc4

Collins,J – Howell,J [A29]

Orlando Open, 5/2/1998

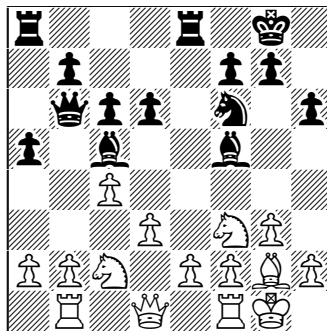
Annotated by James Collins

1. c4 ♖f6 2. ♖c3 e5 3. ♖f3 ♖c6 4. g3 ♕b4 5. ♕g2 0-0 6. 0-0 d6 7. d3 h6 8. ♖b1 ♖e8 9. ♖e1

(Games continued on page 26)

(Games continued from page 25)

**a5 10. ♖c2 ♙c5 11. ♙e3
 ♘d4 12. ♙xd4 exd4 13.
 ♙b5 c6 14. ♙bxd4 ♖b6
 15. ♙f3 ♙f5 (diagram)
 16. d4?** I could have held
 the pawn with 16. e4 Be6
 17. b3 Bb4 18. a3 Bc3 Bd4
 20. Nxd4 Qxd4. The
 move played leads to
 equality. **16. ... ♙xc2 17.**



Collins v. Howell after 15... ♙f5

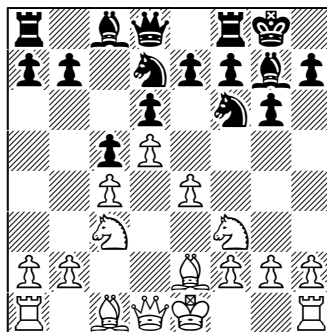
**♖xc2 ♙xd4 18. ♘xd4 ♖xd4 19. e3 ♖g4 20.
 ♙bd1 ♙ad8 21. ♙d4** Getting my rooks centralized
 while harassing the queen at the same time. **21. ...
 ♖e6 22. ♙fd1 d5 23. cxd5 ♘xd5 24. ♖b3** Tak-
 ing full advantage of the pinned knight on d5.
**24. ... ♖f6 25. ♙xd5 ♙xd5 26. ♙xd5 cxd5 27.
 ♙xd5 ♙c8 28. ♖xb7 ♙c1+ 29. ♖g2 ♙c2 30.
 ♖b8+ ♖h7 31. ♖f4** Offering a rook and pawn
 endgame, but Mr. Howell decides to give me more.
**31. ... ♖xb2 32. ♖f5+ g6 33. ♖xf7+ ♖g7 34.
 ♖xg7+ ♖xg7 35. ♙xa5 1-0.**

Wilson,F (1800) – Hardin,G (2010) [E91]

South Carolina Open, 6/6/1998

Annotated by Fred Wilson

How to win a game and
 then lose it instantly. I
 worked hard at this game
 even made a couple of
 pretty good moves, then
 POW one dandy mistake.
**1. e4 g6 2. d4 ♙g7 3. c4
 c5 4. d5 d6 5. ♘c3 ♘f6
 6. ♘f3 0-0 7. ♙e2**

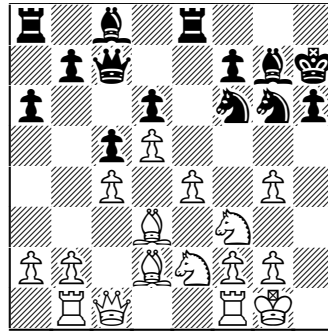


Wilson v. Hardin after 7... ♘bd7

(Games continued on page 27)

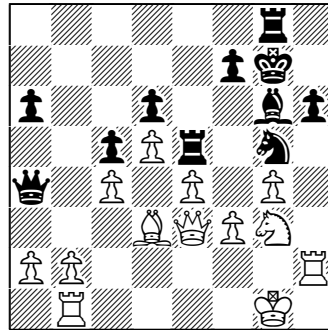
(Games continued from page 26)

♖bd7 (diagram) out of book 8. 0-0 a6 Consolidates b5 9. ♖b1 ♖e8 10. ♙g5 h6 11. ♙d2 ♜c7 12. ♜c1 ♞h7 13. h3 Prevents intrusion on g4 13. ... ♙f8 14. ♙h2 e5 15. ♙d3 g5 16. ♙e2 ♙g6 17. ♙f3= [17. b4 ♙d7±] 17. ... g4 18. hxg4



Wilson v. Hardin after 18. hxg4

(diagram) White gets the initiative 18. ... ♙xg4 19. ♙g3 ♖g8 20. ♙h2 ♜d7± [⬇20. ... ♙d7!?± should not be overlooked] 21. f3 ♙h5 22. ♙f5 [Less advisable is 22. ♙xh5 ♙xh5 23. ♙g4 ♙hf4=] 22. ... ♙f4+- [22. ... ♙e7!? 23. ♙xg7 ♖xg7 24. ♙xh6 ♖g3±] 23. ♙xf4 exf4 24. ♙xg7 ♜xg7 25. ♜xf4 ♙g6 26. g4 ♖ae8 27. ♖f2 ♖e5 28. ♙f1 ♙h7 29. ♙g3 ♙g5 30. ♖h2 b5 31. b3 bxc4 32. bxc4 ♜a4 [32. ... ♜d8 33. ♜e3 ♜d7 34. f4 ♜xg4 35. fxe5 ♙f3+ 36. ♜h1 ♙xh2 37. ♜xh2 ♜h4+ 38. ♜g2 dxe5 39. ♖b6+- (39. ♜xc5?! ♞h8 40. ♖e1 ♙xe4+ 41. ♙xe4 ♜xg3+ 42. ♞f1 f5±) 33. ♜e3 (diagram) ♖ge8 [33. ... ♜d7 34. f4 ♜xg4 35. fxe5 ♙f3+ 36. ♜h1 ♙xh2 37. ♜xh2 ♜h4+ 38. ♜g2 dxe5 39. ♖b6+- (39. ♜xc5?! ♞h8 40. ♖e1 ♙xe4+ 41. ♙xe4 ♜xg3+ 42. ♞f1 f5±)] 34. f4 I liked this move. It looked like you can't do it but it works. 34. ... ♖xe4 Black begins to deal mighty blows. 35. ♙xe4 ♙xe4 36. f5 [⬇36. ♙xe4!? and White can already relax 36. ... ♖xe4 37. ♜h3 h5 38. gxf5 ♖e3+-] 36. ... ♙g5 37.



Wilson v. Hardin after 33. ♜e3

(Games continued on page 28)

(Games continued from page 27)

♖f4 ♖a3 38. ♜d1 [38. fxg6?! is the less attractive alternative 38. ... ♖xd3 39.

♜f1 ♖xg6=] 38. ... ♙h7

39. f6+ ♖g8 Here R.h6

and its over. I saw...Re5

and thought that stopped

it but Rb1 and black can-

not defend the knight and

the back rank. 40. ♙xh7+

[⬇40. ♜xh6 it becomes

clear that White will call

all the shots 40. ... ♜e5 41.

♜b1+~] 40. ... ♖xh7

(diagram) Its not too late even here to win with

Qf5+ 41. ♖xg5??-+ instead of simply winning the

game [⬇41. ♖f5+ and White can celebrate victory

41. ... ♖g8 42. ♜xh6 ♖e3+ 43. ♖h1+- ♖e4+ 44.

♖xe4 ♜xe4 45. ♜b1 ♜e8 46. ♖g2 ♙h7 47. ♜bh1

♙xf6 48. ♜xf6 ♜e2+ 49. ♖f3 ♜xa2 50. ♜e1 a5 51.

♜xd6 ♜c2 52. ♜a1 ♜xc4 53. ♜xa5 ♖g7 54. ♜c6

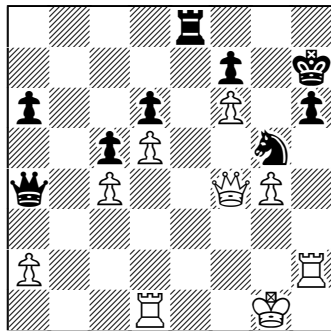
♜c3+ 55. ♖e4 c4 56. d6 ♜d3 57. ♜d5 f5+ 58. gxf5

♜h3 59. d7 ♜h4+ 60. ♖e5 ♜h8 61. d8♖] 41. ...

♖g3+ 42. ♖f1 [42. ♖g2 the last chance for counter-

play 42. ... ♜e1+ 43. ♜xe1 ♖xe1+ 44. ♖h2 hxg5

45. a3~+] 42. ... ♖f3+ 43. ♖g1 White resigns 0-1.



Wilson v. Hardin after 40...♖xh7

Felbur,J (2110) – Wilson,F (1800) [B74]

South Carolina Open, 6/6/1998

Annotated by Fred Wilson

1. e4 c5 2. ♘f3 d6 3. d4 cxd4 4. ♘xd4 ♘f6 5.

♘c3 g6 6. ♙e3 ♙g7 7. ♙e2 0-0 8. 0-0 ♘c6 9.

♘b3 ♙e6 10. ♖d2 ♘e5 11. ♖h1 ♘c4 12. ♙xc4

♙xc4 13. ♜fe1 b5 14. ♙h6 ♜c8 15. ♙xg7 ♖

xg7 16. ♜ad1 ♖c7 17. ♘d4 ♖c5 18. ♜e3 b4 19.

♘a4 ♖e5 20. ♜h3 White is going for an attack on

(Games continued on page 29)

(Games continued from page 28)

the H file. Can it be stopped? **20. ... ♖e6 21. ♘f3**

Possible here is 21... Q.e4

22 Rh4 Q.c2 23 R.b4 but Q

to a5 or b5 is better.

21. ... ♜b5 22. ♜h6+ ♜

h8 Kg8 and black cannot

defend after white moves

Rh4 and Ng5 **23. ♘d4**

(diagram) Trying to get my

queen out of play by sac-

ing the knight on a4.

23. ... ♜xa4 24. ♞h4

♜e8 25. f4 ♞g8 26. e5

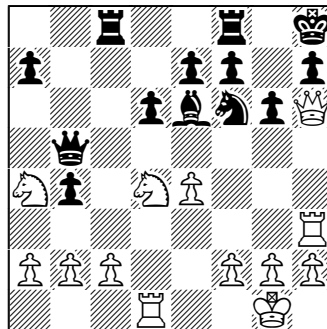
dxe5 27. fxe5 g5 Now

white drops the exchange and the attack is over **28.**

exf6 gxh4 29. ♜xh4 ♞g4 30. ♜f2 ♖d5 31. ♞g1

e6 32. h3 ♞g6 A rook down and with no prospects

white resigns **0-1.**



Felbur v. Wilson after 23. ♘d4

Collum, Jr., R (1362) – DiMantova, D (1809)

[D07]

Snowstorm, 1998

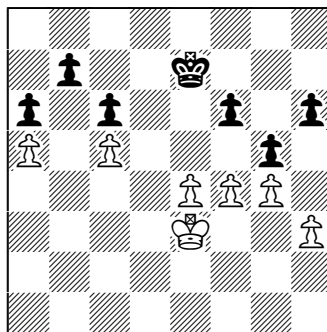
Annotated by Fritz 5.00 (90s)

1. d4 d5 2. c4 ♘c6 3. ♘c3N [3. ♘f3 ♖g4 4. e3 e6
5. ♘c3 ♖b4 6. ♜b3 ♖xf3 7. gxf3 ♘ge7 8. ♖d2 0-0 9.
f4 ♞b8 10. 0-0-0 dxc4 11. ♖xc4 b5 12. ♖d3 ♖xc3
13. ♜xc3 ♞b6 14. ♜b1 a5 15. ♞hg1 ♘b4 16. ♖e4
♘ed5 17. ♜c5 ♜a8 Pillsbury, H-Chigorin, M/St.
Petersburg 1895/½-½ (62); 3. cxd5 ♜xd5 4. ♘f3
♘f6 5. ♘c3 ♜a5 6. e3 e5 7. dxe5 ♘xe5 8. ♖b5+
♘ed7 9. ♜b3 ♖b4 10. ♖d2 0-0 11. ♖xd7 ♖xd7 12.
0-0 ♖e6 13. ♜c2 ♜h5 14. ♘e4 ♖e7 15. ♘g3 ♜c5 16.
♖c3 ♞fe8 17. ♞fc1 ♖d5 Marshall, F-Lasker, E/Wch07-
USA (Memphis) 1907/0-1 (58)] **3. ... dxc4 4. ♘f3**
♘f6 5. ♖f4 [5. d5 ♘a5=] **5. ... a6** Controls b5 [5. ...

(Games continued on page 30)

(Games continued from page 29)

e6 6. e3=] 6. **a4** [6. d5!? has some apparent merit
6. ... **b8** 7. e4=] 6. ... **g4** 7. **e3** e6= Covers d5
[7. ... **a5** 8. h3 **xf3** 9. **xf3**] 8. **xc4** **d6** 9.
xd6 **xd6** 10. 0-0 0-0 11. **e2** **ad8** 12. **c1**
fe8 13. h3 **h5** 14. **d2** **xe2** 15. **xe2** e5
16. **c4** **e7** 17. **dxe5** **xe5** 18. **fd1** **xc4**
19. **xc4** c6 Prevents intrusion on b5+d5 20. **a5**
h6 21. **a4** **d5**± [21. ... **e4**? 22. **c2** **b4**=] 22.
c5 **b8** 23. e4= [23. **d3**?±] 23. ... **f6** 24. **f3**
Secures g4 24. ... **ed8** 25. **h1** **d7** 26. **b4**
xc5 27. **xc5** **xc5** 28. **bx5** [28. **xc5**??
xd1+ 29. **h2** **d4**-+] 28. ... **f8** 29. **g1** **e7**
30. **f2** **g5** 31. **g4** **f6** 32.
e2 **e6** 33. **c2**= [33.
e3?±] 33. ... **xd1** 34.
xd1 **d8**+ 35. **d2**
xd2+± [35. ... **h8**?±
deserves consideration]
36. **xd2** **d7** 37. **e3**
e7 38. **f4** (diagram) **e6**?
but even a better
move would not have
saved the game [38. ... **f7**+]
39. **f3** [39. **f5**+
and White can celebrate victory 39. ... **e7** 40. **d4**+]
39. ... **f7** 40. **g3** **e6** 41. **f3**?= allows
the opponent back into the game [41. **h4**+ White
clearly has the better chances] 41. ... **d7**?+-
Black loses the upper hand [41. ... **f7** 42. **f5** **e7**+]
42. **f5** White threatens strongly e5. White gets
deadly initiative 42. ... **e7** 43. **e3** **d8** 44. **d4**
d7 45. e5 **fxe5**+ 46. **xe5** With the decisive
threat f6 46. ... **e7** 47. **f6**+ **f7** 48. **f5** **e8** 49.
e6 **f8** 50. **f7** **g7** [50. ... h5 does not help
much 51. **gxh5** **g4** 52. **h6** **gxh3** 53. **h7** **g7** 54. **f8**+
gxh7 55. **xf6** **b5** 56. **g7**#] 1-0.



Collum v. DiMantova after 38.f4

(Games continued on page 31)

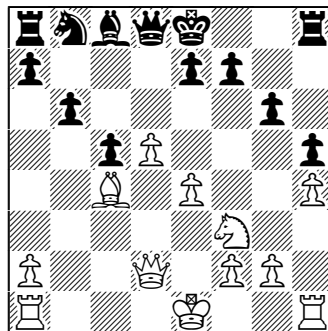
(Games continued from page 30)

Holmes,D – Sun,A [D85]

Dragon 4, 1997

Annotated by Fritz 5.00 (60s)

1. d4 ♟f6 2. c4 g6 3. ♟c3 d5 4. cxd5 ♟xd5 5. e4 ♟xc3 6. bxc3 ♟g7 7. ♟f3 c5 8. ♟b1 ♟c6N [8. ... 0-0 9. ♟e2 ♟c6 (9. ... cxd4 10. cxd4 ♟a5+ 11. ♟d2 ♟xd2+ 12. ♟xd2 e6 13. 0-0 b6 14. ♟fd1 ♟b7 15. d5 exd5 16. exd5 ♟d7 17. ♟b4 ♟fc8 18. ♟e7 ♟f6 19. d6 ♟g7 20. ♟e1 ♟c5 21. ♟b5 ♟c6 22. ♟xc6 ♟xc6 23. ♟bd1 ♟c3 24. ♟e3 f6 25. g4 g5 26. h4 h6 27. hxg5 hxg5 28. ♟d4 ♟xd4 29. ♟xd4 ♟h8 30. ♟e1 ♟c2 31. a4 a5 32. f4 ♟g6 33. fxg5 ♟xg5 34. ♟f1 ♟g6 35. ♟f2 ♟hc8 36. ♟df4 ♟xf2 ½-½ Karpov,A-Kasparov,G/Wch34-KK4 Sevilla 1987) 10. d5 ♟e5 11. ♟xe5 ♟xe5 12. ♟d2 b6 13. f4 ♟g7 14. c4 e5 15. 0-0 f5 16. ♟b2 ♟d6 17. ♟c3 ♟e8 18. ♟d3 ♟e7 19. exf5 gxf5 20. fxe5 ♟xe5 21. ♟d2 ♟xh2+ 22. ♟h1 ♟e5 23. ♟g5+ Gelfand,B-Ftacnik,L/Debrecen 1989/1-0 (37)] 9. d5 This push gains space 9. ... ♟xc3+ 10. ♟d2 ♟xd2+ 11. ♟xd2 ♟b8 12. ♟c4 ♟ [12. ♟b5+!? ♟d7 13. ♟c3=] 12. ... b6= [12. ... a6!? ♟ is an interesting alternative] 13. h4 ♟ [13. ♟h6!? ♟d7 14. ♟g7=] 13. ... h5= (diagram) [13. ... h6!? ♟] 14. 0-0 [14. d6 ♟e6 (14. ... exd6? 15. ♟d5+-; 14. ... ♟xd6? 15. ♟xd6 exd6 16. ♟d5+-) 15. ♟d5 ♟xd5 16. ♟xd5 ♟d7 17. dxe7 ♟b8+-] 14. ... ♟b7 [14. ... ♟a6 15. ♟fc1 ♟] 15. ♟b5+ ♟f8 16. ♟g5 The game is finished by a kings attack 16. ... e6??



Holmes. v. Sun after 13...h5

(Games continued on page 32)

(Games continued from page 31)

+– ruins a clearly superior position [16. ... ♖d6 would hold out] **17. ♜f4** Do you see the mate threat? **17. ... ♜g7** [17. ...

♜xg5 otherwise it's curtains at once **18. hxg5!** leaving no more doubts

18. ... ♙c8+–] 18. ♜xf7+

♞h6 (diagram) 19. ♘xe6

[19. ♜xb7 ♜g8 **20. ♖f7+** ♜

g7 21. ♖xh8+ ♜xh8 **22.**

♜xa8 exd5 **23. ♜xa7 d4**

24. ♜xb6 ♜g7 25. ♜xc5

♜f8 **26. ♜xd4+** ♜f6 **27.**

♜a7+ ♜f7 **28. ♜xb8 ♜e7**

29. ♙c4 ♞h6 30. ♖b7 ♜xb7 31. ♜xb7 g5 32. hxg5+

♜xg5 **33. ♜g7+** ♜f4 **34. ♜f6+** ♜xe4 **35. ♖e1#]**

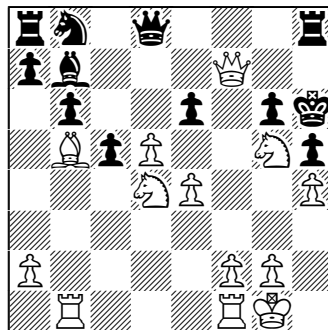
19. ... ♖h7 [19. ... ♜g8 is still a small chance **20.**

♜xb7 ♖d7 **21. ♜xd7 ♖h7+–] 20. ♜f4+ g5 21.**

hxg5+! takes home the point **21. ... ♜g6** [21. ...

♜xg5 does not win a prize **22. ♜xg5#] 22. ♜f5#**

1–0.



Holmes v. Sun after 18...♞h6

Abrahms,H – Holmes,D [B30]

State Championship, 1997

Annotated by Fritz 5.00 (100s)

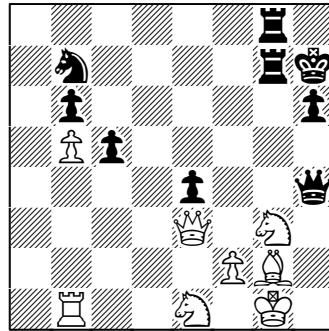
1. e4 c5 2. ♖f3 e6 [2. ... ♖c6 **3. ♙b5 ♖f6 4. e5 ♖g4**
5. ♙xc6 dxc6 **6. 0–0 g6 7. ♖e1 ♙g7 8. h3 ♖h6 9.**
♖c3 **b6 10. d4 cxd4 11. ♖xd4 c5 12. ♖c6 ♜d7 13.**
♖xe7 ♜xe7 **14. ♙xh6 ♙xh6 15. ♜f3 ♙g7 16. ♖d5+**
♜d8 **17. ♖ad1 Kholmov,R-Keres,P/URS-ch 1959/1–0**
(29)] **3. d3 ♖c6 4. g3 g6N** [4. ... ♖f6 **5. ♙g2 ♙e7 6.**
0–0 **0–0 7. ♖bd2 ♖b8 8. ♖e1 d6 9. c3 b6 10. d4 ♜c7**
11. **e5 ♖d5 12. exd6 ♙xd6 13. ♖e4 c4 14. ♖xd6**
♜xd6 **15. ♖g5 ♖ce7 16. ♜c2 ♖g6 17. h4 ♖f6 18.**
♖xh7 ♖xh7 **19. h5 ♖h4 20. ♙f4 ♜d8 21. gxh4 ♖b7**

(Continued on page 33)

(Games continued from page 32)

22. h6 ♖xh4 23. hxg7 ♜xg7 24. ♜e4 ♖h5 25. ♜e3 f5
 26. ♜h3 ♖e8 27. ♙e5+ ♜f6 28. ♜d2 ♜f7 29. ♜g5
 ♜e7 30. ♙xf6 ♜xf6 31. ♜h7+ ♖e8 32. ♜xf6 ♜xh7
 33. ♙c6+ 1-0 Fischer,R-Sherwin,J/East Orange 1957]
5. ♙g2 ♙g7 6. 0-0 d6 Secures e5 7. ♜bd2 ♜ge7
8. a4 0-0 9. c3 Covers b4+d4 9. ... **b6 10. ♜b1**
♜b8 11. ♜c4 a6 12. ♙f4 e5 13. ♙d2 h6 Prevents
 intrusion on g5 14. ♜c1 ♜h7 15. ♜e3 ♙e6 16.
b4 f5= [16. ... cxb4 17. cxb4 ♜c8 18. b5=] 17. **b5**
 This push gains space 17. ... **axb5 18. axb5 ♜a5**
19. c4 ♜b7 20. exf5 gxf5 21. ♜c2 ♜g6 22. h4
d5 Black plans e4. The typical lever 23. **cx d5**
♙xd5 [23. ... ♜xd5?? 24. ♜g5+ hxg5 25. ♙xd5 ♙xd5
 26. h5+-] 24. **♜ce1=** [24. ♙c3 f4=] 24. ... **e4** Black
 wins space 25. **dxe4 fxe4 26. ♜h2 ♜xh4** [26. ...
 ♜d6 27. ♙c3 ♙xc3 28. ♜xc3=] 27. **gxh4 ♜xh4 28.**

♙c3 ♜g8 29. ♙xg7=
 [29. f3 ♜d6=] 29. ... **♜xg7**
30. ♜d2= [⊃30. f3!?=
 and White has air to
 breath] 30. ... **♙c4 31.**
♜e3 [31. f3 ♙xf1 32. ♜xf1
 ♜e8] 31. ... **♙xf1** [31. ...
 ♜d6 32. f3 ♙xf1 33. ♜xf1-
 +] 32. **♜xf1 ♜bg8 33.**
♜g3 (diagram) The pres-
 sure on the isolated pawn
 grows 33. ... **♜d6 34.**



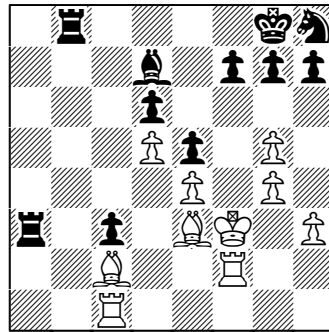
Abrahms v. Holmes after 33. ♜g3

♜d1 ♜c4= [⊃34. ... ♜g6!?!] 35. **♜xe4+** The
 passed pawn on f2 will become decisive later 35. ...
♜xe4 Black threatens strongly ♜xg3 36. **♙xe4+ ♜**
h8 37. ♙d5 [37. ♜g2 ♜e7 38. ♙c2 ♜a3=] 37. ...
♜d8 38. ♙f3 ♜xd1 39. ♙xd1 ♜a3 40. ♙e2 c4
41. ♜f1 ♜g5 [41. ... ♜xb5?! 42. ♙xc4 ♜d4 43.
 ♜e2=] 42. **♜e4 ♜xb5 43. f4 ♜f5 44. ♜g2 b5**

(Games continued on page 34)

(Games continued from page 34)

10. ... h6 11. ♖h3= **11. ♜h5 ♕e7 12. f4 ♕xg5±** [12. ... ♖d4 13. f5 ♕xg5 14. ♜xg5=] **13. ♜xg5 0-0?+-** [♖13. ... ♜e7± would keep Black in the game] **14. ♜f3??=** weakening the position [♖14. f5+- White has the better game] **14. ... ♜e7 15. ♜af1≡** [15. ♜xe7 ♖gxe7 16. ♖e2 a5±] **15. ... ♜xg5 16. fxg5 ♖ge5** Black prepares the advance c4 **17. ♜g3 ♜ac8 18. ♖e2 c4±** Black gets more space [18. ... b4 19. ♖f4=] **19. d4 ♖g6 20. c3** Secures b4 **20. ... ♖ce7 21. ♖b1 ♜b8 22. ♖f4 e5 23. ♖xg6 ♖xg6 24. d5** This push gains space **24. ... ♕c8 25. ♜gf3 a5 26. ♕a2 ♕g4 27. ♜3f2 ♖e7 28. h3 ♕d7 29. ♜h2 ♖g6 30. g3** Prevents intrusion on f4+h4 **30. ... ♖h8 31. g4 ♜fc8 32. ♜g3 b4** Black wins space **33. axb4** [33. cxb4 axb4 34. axb4 ♜xb4=] **33. ... axb4 34. cxb4 ♜xb4 35. ♜f3 ♜a8 36. ♖b1 ♜ab8 37. ♕c1≡** [37. ♜c1!≡ must definitely be considered] **37. ... c3 38. b3 ♜xb3 39. ♕c2 ♜3b6 40. ♕e3 ♜a6 41. ♕d3 ♜a3 42. ♜c1-+** [42. h4 ♖g6 43. h5 ♖e7] **42. ... ♕a4≡** [42. ... ♖g6 43. ♕c2-+] **43. ♕c2 ♕d7=** (diagram) [♖43. ... ♕e8!≡] **44. ♕d1??-+** throwing away the advantage [44. ♕d3 ♖g6 45. ♕c2-+] **44. ... ♖g6 45. ♜fc2** [45. ♜h2 ♖b5] **45. ... ♕a4 46. ♜e2 ♕xd1** [46. ... ♖f4 47. ♕xa4 ♖xe2 48. ♜xe2 ♜xa4 49. ♜xc3 ♜xe4 50. ♜f3-+] **47. ♜xd1 ♜b2** Black threatens.... what? **48. ♜xb2 cxb2 49. ♜b1 ♜b3 50. ♜e2 ♖h4** [50. ... ♖f4+ 51. ♕xf4 exf4 52. h4-+] **51. ♕f2 ♖g2 52. h4-+** [52. ♜d2 h6 53. gxh6 gxh6] **52. ... ♖f4+≡** [52. ... ♜f8 53. h5-+] **53. ♜d2**



Baker v. Holmes, after 43...♕d7

44. ♕d1??-+ throwing away the advantage [44. ♕d3 ♖g6 45. ♕c2-+] **44. ... ♖g6 45. ♜fc2** [45. ♜h2 ♖b5] **45. ... ♕a4 46. ♜e2 ♕xd1** [46. ... ♖f4 47. ♕xa4 ♖xe2 48. ♜xe2 ♜xa4 49. ♜xc3 ♜xe4 50. ♜f3-+] **47. ♜xd1 ♜b2** Black threatens.... what? **48. ♜xb2 cxb2 49. ♜b1 ♜b3 50. ♜e2 ♖h4** [50. ... ♖f4+ 51. ♕xf4 exf4 52. h4-+] **51. ♕f2 ♖g2 52. h4-+** [52. ♜d2 h6 53. gxh6 gxh6] **52. ... ♖f4+≡** [52. ... ♜f8 53. h5-+] **53. ♜d2**

(Games continued on page 36)

(Games continued from page 35)

f6 54. gxf6 gxf6 55. ♖c2 ♜f3 [♟55. ... ♜b4!? 56. ♜a7 ♜xe4 57. ♜xb2 ♜xd5-+] **56. ♜e1-+** [♟56. ♜a7!? might be a viable alternative 56. ... ♜a3 57. ♜b8] **56. ... ♜d3** [56. ... ♜e3 57. ♜d2 ♜xe4 58. ♜xb2 ♜xd5 59. ♜b5 ♜c4+ 60. ♜d1-+] **57. ♜c3 ♜c5 58. ♜xb2 ♜f2+ 59. ♜d2?+-** [♟59. ♜d1!? ♜f1+ 60. ♜e2] **59. ... ♜xe4 60. ♜d1** [60. ♜b8+ ♜f7 61. ♜b7+ ♜f8 62. ♜b8+ ♜e7-+] **60. ... ♜xd2+** [Weaker is 60. ... ♜xd2 61. ♜xd2 ♜xd2+ 62. ♜xd2-+] **61. ♜xd2 ♜xd2 62. ♜xd2 ♜g7 63. ♜e3 f5!** it's best to give back material **64. gxf5 ♜f6 65. ♜e4 h5 66. ♜f3 ♜xf5 67. ♜e3 e4 68. ♜e2 ♜e5** [68. ... ♜e5 69. ♜e3 ♜xd5-+; 68. ... ♜f4!? makes it even easier for Black 69. ♜f2-+] **0-1.**

Holmes,D – Cabiad,E [D38]

Snowstorm, 1998

1. d4 ♜f6 2. c4 e6 3. ♜f3 d5 4. ♜c3 ♜b4 5. ♜g5 c6 6. ♜a4 ♜xc3+ 7. bxc3 0-0 8. e3 ♜bd7 9. cxd5 exd5 10. ♜d3 ♜e8 11. ♜c2 h6 12. ♜h4 g5 13. ♜g3 ♜e4 14. ♜xe4 dxe4 15. ♜d2 ♜e7 16. 0-0 h5 17. h3 b6 18. ♜a4 ♜b7 19. c4 f5 20. c5 bxc5 21. ♜b3+ ♜e6 22. ♜xb7 cxd4 23. exd4 f4 24. ♜h2 ♜eb8 25. ♜a6 ♜b2 26. ♜c4 ♜f7 27. ♜xe6+ ♜xe6 28. ♜xe4 ♜f5 29. ♜c5 ♜f6 30. ♜fe1 ♜d8 31. ♜e5+ ♜g6 32. ♜e6 ♜db8 33. ♜ee1 a5 34. ♜c5 ♜8b4 35. ♜d3 1-0.

Hammer,M – Holmes,D [A65]

Snowstorm, 21.02.1998

Annotated by Fritz 5.00 (70s)

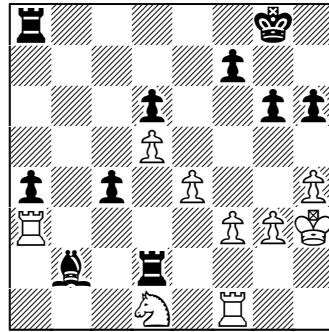
1. d4 e6 2. c4 c5 3. d5 White gains space **3. ... exd5 4. cxd5 ♜f6 5. ♜c3 d6 6. e4 g6 7. ♜e2 ♜g7 8. ♜f3 a6** Controls b5 **9. a4 ♜g4 10. ♜d2**

(Games continued on page 37)

(Games continued from page 36)

Qxe2 11. ♖xe2 0-0 12. 0-0 ♖bd7 13. a5 ♖e8 14. ♖c4 ♖e5 15. ♖xe5 ♖xe5 [Less advisable is 15. ... dxe5 16. ♖d1±] **16. f3** Prevents intrusion on g4 **16. ... b5 17. axb6** A strong pawn **17. ... ♖xb6 18. ♖c4 ♖ee8 19. ♖a4 ♖d7 20. ♖d1 ♖e5** Black launches an attack **21. ♖c2 ♖eb8 22. ♖e3** [22. ♖a3 c4+ 23. ♖h1 ♖c5±] **22. ... ♖b3 23. ♖xb3 ♖xb3 24. ♖f4 h6** Covers g5 **25. ♖xe5±** [25. ♖a3 ♖xa3 26. bxa3 ♖b8±]

25. ... ♖xe5 [Not 25. ... dxe5 26. ♖f2±] **26. ♖a2 ♖d4+ 27. ♖h1 a5 28. g3 a4 29. ♖g2-+ [29. f4!±] 29. ... ♖d3 30. h4 ♖d2+** Black terminates the opponent with strong threats **31. ♖h3 c4 32. ♖a3 ♖xb2** (diagram) The



Hammer v. Holmes. after 32... ♖xb2

passed pawn on a4 will quickly become a dangerous weapon **33. ♖a2?+ [♞33. ♖xb2 ♖xb2 34. ♖fa1±] 33. ... a3 34. ♖xb2 ♖xb2 35. ♖aa1 c3 36. ♖g4** [36. f4 does not save the day 36. ... a2 37. e5 ♖a5-+] **36. ... a2 37. ♖f4** [37. e5 is still a small chance 37. ... dxe5 38. f4 f5+ 39. ♖h3-+] **37. ... c2** With the decisive threat ♖b1 **38. ♖e3 ♖b1** Threatening mate: ♖xf1 [38. ... ♖b1 39. ♖d3 ♖c8 40. ♖xa2 ♖d1+ 41. ♖e2 c1± 42. ♖xd1 ♖c4+ 43. ♖d3 ♖xa2+ 44. ♖d2 ♖a7 45. h5 ♖g1 46. ♖a2 ♖c3 47. ♖a8+ ♖g7

(President continued from page 3)

Championship with scores of 4-1. Wayne Williams and Benard Schmidt tied for 3rd with scores of 3.5-1.5. The tournament was such a success that Pete and I are looking into the idea of having another tournament in

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(President continued from page 37)

the Rock Hill area again in the late November, early December time frame.

I am again requesting that each club please let me know of the events that you are running. In this way we can get the word out to help you increase the possibility of a good turn out.

If you have access to the internet, check out the new SCCA Website. Henry White has put a lot of time and effort into it. Although it is a work in progress as Henry calls it, I am sure you will be pleased by it. The address is members.aol.com/sccaissa.

Many thanks are again due to Henry White, Bill Willard and Pat Hart for all the things they do for you and me that make things go so well for our association.

(Opening continued from page 9)

One of the peculiar aspects of Bird's Opening is that Black can play almost any first move without a major disadvantage. Maybe this is what discourages grandmasters. There are a few positional pitfalls for Black, though. For example, after 1. f4 Nc6!? 2. d4 is likely to lead to a Stonewall position with the Black knight badly placed. Bent Larsen, one of the very few grandmasters to play the opening, had some success with 1. f4 Nf6 2. Nf3 g6 3. b4, setting up a fianchetto and gaining space at the same time. This can upset devotees of the King's Indian Defense. And after 1. f4 c5, White has the choice of continuing with normal Bird's Opening formations or playing 2. e4 with an interesting line of the Sicilian.

The bottom line is that the Bird Opening doesn't win by force, or even push Black very hard. However, ten or fifteen moves down the line Black may find himself

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(Opening continued from page 38)

muddling through a strange countryside that you know pretty well. There's a learning curve involved for White, of course, but give it a try against your computer and see how you do. It could be Your Own Opening, not just Harry Bird's.

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crossed young people falling in love. However, when director James Cameron created an expression of this fact and idea in the movie *Titanic*, the end result was a copyrightable film. But it was *only* the film that was copyrightable. In other words, another director could make a movie about the doomed voyage of H.M.S. *Titanic*, and yet another director could craft a film centered around the idea of mismatched, star-crossed lovers. No director, however, could make a movie about the sinking of H.M.S. *Titanic* in which the plot focused on a tragic rich-and-poor love story, because that is the *expression* protected by James Cameron's copyright in *Titanic*. Again, this distinction can be tricky, but it is especially important in the context of FIDE's copyright claims, as we shall soon see.

With this basic definition of copyright in hand, we must next consider whether chess games are copyrightable. This is obviously an important threshold consideration, because if chess games are not eligible for copyright protection, then all of FIDE's claims amount to no more than Macbeth's "sound and fury, signifying nothing." The answer to this crucial question, however, is a frustrating "yes and no." If, by "chess games," we mean the actions of two competitors as they play the game, then "chess games" are not copyrightable, because they are not fixed in any tangi-

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(Copyright continued from page 39)

ble means of expression. In other words, no copyright protection arises as Player A picks up a piece and moves it from one position on the board to another. The pieces and the board are not a “tangible medium of expression” for copyright purposes. Yet, when someone (or something) *records* the moves made by the players, then fixation has occurred, and the “chess game” becomes eligible for copyright protection. Thus, a published chess game is copyrightable, whereas the underlying chess game, in and of itself, is not. Once again, a common analogy may be helpful. Football or basketball games are not copyrightable as they are being played; no one can claim a copyright in the Super Bowl or an NBA All-Star Game as an event. However, the television broadcasts of these events are fully copyrightable, and use of these broadcasts infringes upon the networks’ copyrights.

How does all of this relate to FIDE? Basically, it means that FIDE can claim copyrights in all *recorded* games played in its sanctioned events. It would be possible, therefore, for FIDE to own copyrights in all of the games played in a tournament, as long as someone or something recorded all of these games, and all players agreed to the arrangement.

The extent of this copyright protection, however, would be limited. Essentially, FIDE, by recording and publishing the games, would be acting as a compiler of facts. Although a chess move, in and of itself, is the physical manifestation of strategic decisions, once someone sets it down, the recorded move becomes a simple fact -- in a certain game, at a certain time, on a certain date, at a certain place, a certain player moved a certain piece in a certain way. As facts, the moves and

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(Copyright continued from page 40)

their results are not copyrightable. In other words, FIDE, even if it had a valid copyright in a recorded game, could not prevent a reporter from writing a newspaper story saying that Player A used a particular strategy to defeat Player B in a FIDE event. All of these things are simply facts, which belong to the public. FIDE's copyright would extend only to its arrangement of these facts. Common sense tells us that moves in chess games will be "arranged" sequentially, but other things, such as commentary, order of games, logos, and style of publications will affect the extent of FIDE's copyrights. Hence, it is really FIDE's *presentation* of the games which copyright protects, rather than the games themselves. And this distinction limits the amount of control that FIDE would have over the use of its copyrighted "games."

Assuming, for purposes of this discussion, that FIDE held copyrights in all games played in its events, what would the ramifications be? How much "power" would FIDE assume over the ability of others to study and use the games? In other words, what could FIDE stop a player, coach, or commentator from doing? Perhaps surprisingly, the answer is: not much. Basically, FIDE would simply have the right to prevent anyone from copying its presentations of the games. For example, suppose FIDE decided to compile and release a pamphlet entitled "The Top 10 Games of the Year." In preparation for this publication, FIDE reviewed all of the games from all of its events of the past year and then selected the ten most skillfully played games. Once this pamphlet was out, FIDE could obviously sue for copyright infringement anyone who made unauthorized copies of it (e.g. through photocopying). FIDE

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could also prevent anyone from compiling, independently, their own lists of these particular games. FIDE would not control the *idea* of a top 10 list of chess games, but FIDE's particular "top 10" arrangement would create copyright protection, and copying the list, whether by machine or by independent effort, would be infringement. Indeed, this sort of protection would arise in any situation in which FIDE "arranged" chess games in any manner involving even the slightest degree of creativity. Thus, FIDE, through copyright protection, would essentially control the commercial dissemination of the covered games.

Most other uses, however, would not come under FIDE's copyright monopoly. Perhaps most importantly, FIDE copyrights could not prevent anyone from "performing" the games (or the moves therein) in future events. For example, suppose Player A sprung a novel strategy on an opponent in a 1998 tournament, and FIDE subsequently obtained a copyright in the game. That copyright would not prevent Player B from studying the game and adopting the "A Strategy" for a game in a 1999 tournament, because FIDE would own the rights to the *printed series of moves* from the original game, not the moves themselves. Similarly, in another competitive arena, University of Florida football coach Steve Spurrier could obtain a copyright for the playbook to his "Fun-N-Gun" offense, but he could not prevent Florida State coach Bobby Bowden from actually *running* some of those formations and plays, even in a game against Florida.

Here again, we run into one of the trickier aspects of copyright law. Although Bowden could run Spurrier's plays, he could *not* copy Spurrier's playbook. Hence,

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Bowden would have to watch films of Florida games to draw up the plays on his own, through a sort of reverse engineering. By the same token, Player B would have to study games using the “A Strategy;” she could not photocopy games out of FIDE publications in order to create a type of “A Strategy” playbook. This distinction, technical though it may seem, allows copyright law to accomplish its goal of protecting expression, without granting monopolies over new ideas.

Interestingly enough, even some acts which would certainly constitute “copying” would not run afoul of copyrights held by FIDE. For example, neither a chess coach who photo-copied a FIDE tournament game to hand out for teaching purposes, nor a player who scribbled down a game for studying purposes, would be in any real danger of facing a FIDE lawsuit. Both of these examples involve copying, and both are actually infringements of FIDE’s copyright, but the law allows such copying under a doctrine called “fair use.” Over-simplified, the fair use doctrine legitimizes copying when it is necessary for certain purposes. It is not an absolute defense, though, and an infringer must be able to demonstrate that the use was one the law should protect. Courts look at many different factors when making this determination, but the major considerations tend to be the amount of material copied in proportion to the work as a whole, and the market effect, if any, of the copying. Thus, “fair use” tends to exist when a person copies a relatively small portion of a work for non-commercial purposes. For instance, in the coach-player scenario set forth above, the copying involves a small portion of the whole (e.g. one game out of a whole tournament) and a non-commercial purpose (e.g. player

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education). Therefore, both coach and player would have “fair use” protection, since the copying comes in contexts which society wants to protect.

More structured scholarship also presents a fertile area for fair use. Congress has expressly included scholarship among the purposes for which “fair use” defenses are especially applicable. Thus, a writer who copies FIDE tournament games in order to illustrate a theory or further an argument will have a strong fair use defense. Essentially, the law wants to protect the writer because he or she has put the copied material to a “transformative use.” This simply means that the writer has used the copied material to create something new for public consumption. When the “copying” work is a “transformative use,” it rarely competes economically with the original work, and that is a major reason for the tendency to grant fair use status. In the scholarship field, for example, the copying work (e.g. an article presenting a unique theory about chess strategy) would not directly compete with a FIDE-published game; readers who simply wanted to see the game would not be likely to buy the article, provided FIDE had the game available in a different format. Thus, even if FIDE held copyrights in all of its tournament games, chess scholars and commentators would still be able to incorporate those games into their works, as long as the purpose was to further the understanding or appreciation of the game, and not simply to provide an alternate source for FIDE-copyrighted games.

Considering all of the “loopholes” and provisos attached to copyrights in chess games, one may wonder why FIDE would even bother to claim the protection. There may very well be a method to FIDE’s madness,

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however, because the copyright protection, limited though it may be, guards against the use which FIDE no doubt fears most -- direct economic competition. FIDE probably does not care that coaches and players may copy a game or two here and there, or that commentators may use FIDE tournament games to illustrate their points. FIDE should also be at peace with the notion that new generations of players will study and use tournament games to devise new strategies and tactics. After all, these uses all pursue the same goal -- the good of the game -- and that goal can only benefit an organization dedicated to that game. But what FIDE *does* care about, what it wants to prevent, is a rival reporting service providing FIDE tournament results, news, etc., and copyright protects this interest. Presumably, this is why FIDE is considering the possibility of asserting copyright claims.

Yet, as we have seen, FIDE's proposed copyright claims are really nothing to fear. They should not put a freeze on strategic innovations, nor should they affect the way people teach and play chess. FIDE copyrights might limit the sources for information about the results of FIDE sponsored events, but this should be the extent of FIDE's monopoly over the games. Thus, as long as people stayed off of FIDE's limited "turf," the copyright claims under consideration should not alter the chess landscape in any significant way.

This article was written by R. Hawthorne Barrett. Mr. Barrett is a third year law student at the University of South Carolina School of Law. Copyright © 1998 R. Hawthorne Barrett. All rights reserved. The information in this article is not offered as legal advice.

Charleston Classic XVIII

August 22/23, 1998

5-RR (6-player sections from the top). Rd. 1 G/90, Rd. 2-5 35/90, SD/60. Econo Lodge, 3668 Dorchester Road at I-26 (Exit #215), North Charleston, SC. **ALL. EF:** \$30 by 8/19, \$35 at site, *\$125 GUARANTEED* 1st Place. **Reg.** 9-9:55. **Rds.** 10-2-7, 9:30-2:30. **Hotel:** \$50-\$56. (843) 747-0961. **Ent:** Charleston Chess Club, 1558 Periwinkle Drive, Mt. Pleasant, SC 29464-9146, (843) 849-0177. **Internet:** E-mail Patrick Hartpath@awod.com or visit the Charleston Chess Club's website at <http://www.awod.com/gallery/probono/chas-chess/> **NS. NC. TD** - Robert John McCrary.

SCCA Tournament Calendar

January	GSSM Winter Classic	Hartsville
February	Snowstorm	Charleston
March	Scholastic Championships	Columbia
April	Gamecock Spring Classic Sumter Quick Chess	Sumter Sumter
May	Sumter County Scholastic	Sumter
June	SC Open Championship	Rock Hill
July	Muzak Madness	Charleston
August	Charleston Classic	Charleston
September	Scott's Branch Fall Claassic	Summerton
October	SC Closed Championship GSSM Tournament	Columbia Hartsville
November	Fall Scholastic	Sumter or Hartsville
December	Gamecock Fall Scholastic	Sumter

South Carolina Champion-

5-SS, Rd 1: G90, Rd 2-5: 35/90, SD/60. **Site:** Days Inn Southeast, 7300 Garners Ferry Road (at I-77) Columbia, SC 29209, 803-783-5500. **Total Prize Fund:** \$900, based on 40 players. **Sections:** *Championship:* trophy to first and second place, \$100-60-40, A:\$60-40; *Amateur:* U1800, trophy to first place. \$100-60-40, C: \$60-40; *Reserve:* U1400, trophy to first place. \$100-60-40 U1200: \$60-40; *Junior:* U20 years of age, no money, trophy to first place as our junior champion; one year USCF membership to be paid for top five finishers. More \$\$ per entries. Unrateds will be based on performance rating after 4th round. **EF:** \$30 if received by 9/28 \$35 at site \$20 for players U20 years of age. **Registration:** 9-9:50 Rounds: 10-2:30-7:30, 9-2:00. SCCA membership required. **Hotel Rates:** \$45, If reserved by 9/20 Hotel Phone: 803-783-5500. **Other Information:** More \$\$ per entries. Championship section is closed to SC residents, military, and students. The Annual Meeting will held from 1-2 pm after first round. Address for **Advance Entry:** SCCA 6855 Peach Orchard Rd. Dalzell, SC 29040 (803) 469-9386 mikespohn@hotmail.com.

For the most up-to-date tournament information visit the following web sites:

South Carolina Chess Association: <http://members.aol.com/sccaissa>

Charleston Chess Club: <http://www.awod.com/gallery/probono/chas-chess/>

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Membership is \$8 per year, or \$3 for juniors under age 19.

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