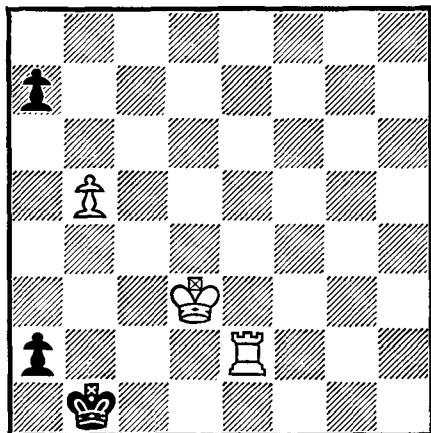


Chess Corner—No. 104

CHESS is divided into over-the-board play and problems and endings. The first is competitive, where the prevailing plan is to win by any means. This encompasses all legal moves and maneuvers—tricks, traps, psychological strokes, any and every way.

Problems and endings, however, are devoid of competition. They are composed positions with specified stipulations, the fulfillment of which are the required solutions. They are for the purist who prefers abstract theory to concrete practice. But in solving them, the player will improve his skill. Below is a tantalizing example.



WHITE TO PLAY AND WIN

Superficially, it seems that White should win with ease. He can give up his Rook for the menacing Pawn and pick off the remaining Pawn. But this plan falls short. Hence—

1 R-Klch K-N7
2 R-QR1 K-N6

Soon Black will be forced to take the Rook.

3 K-Q2 K-N7
4 K-Q1 KxR

If 4 . . . K-N6, K-B1!

5 K-B2 P-R4
6 P-N6 P-R5
7 P-N7 P-R6
8 K-Q2! K-N7
9 P-N8/Qch Resigns

The final denouement is brought about by the stalemate of the hostile King. Bereft of King moves, Black is compelled to advance his Pawn and clear the path for White's Pawn to march to the eighth rank unimpeded. At that, White must yet be careful. Should he promote to a Queen or Rook on his eighth turn, the result will be stalemate!

—AL HOROWITZ.



A LOAD OF HARD MAPLE is a welcome sight to our office manager because it takes a lot to properly smooth out Jack Daniel's.

Neighbors with a use for extra money can count on our buying their hard maple. You see, it takes 10 cords to make enough charcoal to fill just one of the Charcoal Mellowing vats we seep our whiskey through. That's because it's ground up fine and packed tightly 10 feet deep. And the *sippin'* smoothness it gives Jack Daniel's is well worth all we do to keep a good supply.



CHARCOAL
MELLOWED
DROP
BY DROP

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Few people can answer this question correctly. How about you?

Last year, the U.S. imported 10½ million tons of steel. If this steel had been made in the U.S., how many jobs would it have meant?

- About: ☐ 90,000
☐ 70,000
☐ 50,000
☐ 30,000
☐ 10,000

If that entire tonnage of steel products had been made in this country, it would have meant over 70,000 more jobs in the steel industry. If you take into account employment in supporting industries such as mining, mill supply, transportation, trade and other services, the total rises to over 130,000 jobs. In fact, the 10½ million tons of steel

products imported last year equalled the combined shipments of the fifth and sixth largest American steel producers, who employ—directly—79,000 people.



WHEN WRITERS TALK ABOUT WRITING

Recently, an international conference of writers took place in Lahti, Finland, some sixty miles north of Helsinki. The conference was held under the auspices of the Eino Leino Society, a group of Finnish writers, critics, and artists who have come together in the name of the great Finnish poet. Also participating in sponsorship were the Lahti Summer University and the City of Lahti. Authors from Europe and the Americas were invited to consider problems and purposes in modern writing. The discussion centered on three papers: "Four Questions for Writers," by Erih Koš, of Yugoslavia; "The Mood of the Writer," by Jan Myrdal, of Sweden; and "The Writer as World Citizen," by Norman Cousins, of the United States.

Erih Koš is the author of "Big Mac," "Snow and Ice," "Sparrows of Van-pe," and "Names." Jan Myrdal is co-author with his father, the famed sociologist Gunnar Myrdal, of "Chinese Journey," and author of "Report from a Chinese Village."

1. The Writer as Craftsman

By ERIH KOS

Accursed questions! It is impossible to get rid of them by way of allegory or hypothesis; they demand straight answers!

You start a question and it is like starting a stone. You sit quietly on the top of a hill; and away the stone goes, starting others.

THUS COMPLAINED the sarcastic Heine and the highly imaginative Robert Louis Stevenson, author of *Dr. Jekyll and Mr. Hyde*. And with good reason, too. For it seems to be more difficult to cope with questions in the literary domain than in any other field of human activity.

How many are the questions that can be written upon a blank sheet of paper and how little room is there for the answers to them, provided we know them? And while it is in the nature of all human endeavor to cancel questions out, and of scientific work both to delete them and to pose them, literary and all other artistic activities are preceded and followed by questions. And who can say which of the two is worse or more difficult? The widening paths of literary creativeness are dotted with question marks, and at the main crossroads four fateful, accursed and menacing questions stand out like four immense signposts.



Erih Kos

ings, or else our joys, which, after all, may not be of interest to anyone but ourselves? Or shall we recount the lives and destinies of others, those we really know nothing about?

Even before we put pen to paper, we ask ourselves all these questions as well as a world of others—while our desire and need to write most frequently precedes a clear and full awareness about what we want to accomplish and what we are in fact capable of accomplishing. Spontaneously and uncontrollably, youthfully exuberant feelings surge up from within us, brimming over the top, and ignorant of where they are flowing or by what they will be caught. Everything inside us that as an initial mild collision or conflict with our environment caused a feeling of insecurity, loneliness, yearning, pain, or sorrow (joys usually being sufficient unto them-

The first question is: *What to write and about what?*

What shall we write: poems, short stories, a novel or perhaps a play? And what shall we write about: our sorrows or pains, our loves, yearnings,

selfes and not requiring poetical transposition) is still insufficiently aware, still vague, incoherent, amorphous, and murky. And however forceful it may be as an emotion which must be given vent to, on paper there emerge only inarticulate cries and moans, as from the lips of a mute.

These are not the dilemmas or confusion of certain individuals alone, of those who are uninitiated, of those who are not the chosen ones. This is a matter of objective necessity and a case of natural law before which all men are equal. And as every individual traverses in a short space of time the entire biological development of the species, so in literature, where again Haeckel's famous law on ontogenesis as a brief recapitulation of phylogenesis applies, every beginner must traverse anew the entire path of development of the literary genre—at an accelerated tempo, to be sure, but on an ever longer path—and begin his true artist's life on an increasingly higher level.

The young poets who today make their debuts in the literary journals have behind them the experience of several generations of poets, and are supported by a far richer arsenal of ideas and feelings. But when they find themselves confronted with a highly complex world—one which surrounds them with a new web of unknowns and problems—even they are not spared the accursed questions: what to write and about what subjects to write? Most often they,