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INTRODUCTION

Welcome to **The Classic 5™**, an accumulation of five of the most popular strategy games the world has ever known. MacPlay has chosen these five entertaining giants, whose popularity have withstood the test of time and are truly considered classics. These games are **Chess, Checkers, Backgammon, Go, and Bridge**. Millions of people of all ages and backgrounds have enjoyed these five games with their complex strategies and universal appeal.

The Classic 5 is much more than a mere combination of five classic games. This program contains strong algorithms and an easy-to-use point-and-click interface that will make these games entertaining for the novice as well as challenging to an experienced game player. Also included are a whole host of special options designed to make your playing experience most fulfilling. These include: different levels of play, taking back moves, saving games in progress, hints available from the computer, 2-D and 3-D modes, setting up your own board configurations, and many more options dealing with the intricacies of each game. Any way you look at it, **The Classic 5** is a must for true game enthusiasts!

LOADING INSTRUCTIONS

Classic 5 can be played directly from the CD-ROM. To install the games to your hard disk, highlight all 5 applications along with the data folder on the CD-ROM and drag them to the folder of your choice. You will need about 6 megs of hard disk space to do this. To play, double-click the game's application icon.

MENUS

Each of the five games has a wide variety of options to help customize the game to your particular liking.

FILE MENU

New (⌘-N) — resets the game.

Open (⌘-O) — will allow you to access one of your saved games. Once this option has been chosen, a list of your saved files will appear. Move the cursor to the saved game you want to play and then double-click the mouse button. The computer will then load your saved game and you can begin to play immediately.

Save (⌘-S) — will save the exact configuration of the game that you are presently on, so you can finish the game at some other time. Once this option is chosen, the computer will ask you to name the game that

you want to save. You may choose any letters, numbers, or symbols you want. After you choose a name, move the cursor to the <OK> box and press the mouse button.

Quit (⌘- Q) — exits you from the game that you are presently in and returns you to the finder.

ACTION MENU

Take Back (⌘- B) — will allow you to undo a move. You may use this option to take back as many moves as you like.

Replay (⌘- R) — will replay the move that you or your opponent has made after using the Take Back option.

GAME MENU

Allows you to quickly switch to one of the other games.

SPECIAL MENUS

GO

Level — allows you to set the playing ability of the computer. The levels are Beginner, Amateur, Expert and Master.

Sound — toggles sound on or off.

Mac vs. Mac — allows you the option to have the computer play a game of Go against itself. This option will give the novice a chance to see basic Go strategies executed in a real game.

Human vs. Human — allows you to play against a human opponent.

Human vs. Mac — allows you to play against the computer.

Swap Sides — allows you to switch positions with your opponent.

Move Now (⏏-M) — if you feel that the computer is taking too long, this option will force immediate movement of a piece.

Hint (⏏-H) — the computer will give you its suggestion for your next best move. The spot where the computer suggests you place your next stone will be represented by a blinking stone. You do not have to accept its recommendation.

Pass — allows you to pass over your turn.

Setup — selecting this option will allow you to set up the playing board to your liking.

Board — allows you to change the size of the game board as well as to set a handicap for you or your opponent. You may set the board size to the three common sizes used by Go players. Your choices are 9x9, 13x13 or 19x19.

Handicap —if you decide that either you or your opponent needs a handicap, this option can be used to set the handicap to none or anywhere between two and nine stones.

Rules —allows you to choose either Chinese or Japanese rules.

Hide Background — toggles the desktop on or off.

CHESS

Level — this option sets the skill level of the computer opponent. The options are: Beginner, Amateur, Expert, and Master.

Sound — toggles sound on or off.

Animation — toggles animation on or off.

Mac vs. Mac — allows the computer to play a game of chess against itself. This option is

geared for the novice who wants to see basic chess strategies displayed during an actual game.

Human vs. Human — allows you to play a game against a human opponent.

Human vs. Mac — allows you to play against the computer.

Swap Sides — allows you to switch positions with your opponent.

Move Now (♣-M) — if you feel that the computer is taking too long, this option will force immediate movement of a piece.

Hint (♣-H) — gives you the computer's projection for your next best move. The computer's suggested move will be indicated by chess notation referring to the space of origin as well as the piece's destination. You may or may not decide to take the computer's recommendation.

Setup — allows you to arrange the game's pieces into whatever configuration you desire. This option is particularly helpful if you want to practice or study a certain move or aspect of one of the games.

If you choose this option, a setup board will appear. The game's pieces will be displayed to the side of the board. Move the cursor to the piece you want and then press the mouse button. Then move the cursor to your

chosen position on the game board and press the mouse button once again. Your piece should then appear in its desired position. You can only choose setup while in 2D mode.

2-D — brings the chess board and pieces to a two dimensional look. This option also displays the player's movements in standard chess notation.

3-D — makes the chess board appear three dimensional. Notation in 3D mode is not available.

Hide Background — toggles the desktop on or off.

CHECKERS

Level — this option sets the skill level of the computer opponent. The options are: Beginner, Amateur, Expert, and Master.

Score — allows you to view your tally of wins, losses or draws, in each skill level.

Sound — toggles sound on or off.

Mac vs. Mac — allows the computer to play a game of checkers against itself. This option is geared for the novice who wants to see basic chess strategies displayed during an actual game.

Human vs. Human — allows you to play a game against a human opponent.

Human vs. Mac — allows you to play against the computer.

Swap Sides — allows you to switch positions with your opponent.

Move Now (⌘-M) — if you feel that the computer is taking too long, this option will force immediate movement of a piece.

Hint (⌘-H) — gives you the computer's projection for your next best move. The computer's suggested move will be indicated by chess notation referring to the space of origin as well as the piece's destination. You may or may not decide to take the computer's recommendation.

Setup — allows you to arrange the game's pieces into whatever configuration you desire. This option is particularly helpful if you want to practice or study a certain move or aspect of one of the games.

Notation — toggles between chess or checkers notation.

Hide Background — toggles the desktop on or off.

BRIDGE

Sound — toggles sound on or off.

Abandon Hand — allows you to quickly discard a hand you are dealt.

Peek — gives you the opportunity to sneak a peek at your partner's and/or opponents' hands.

Hide Background — toggles the desktop on or off.

BACKGAMMON

Sound — toggles sound on or off.

Animation — toggles animation on or off.

Aggressive — forces the computer to take a strategically aggressive position.

Defensive — forces the computer to take a strategically defensive position.

No Stacking — this toggles your ability to stack multiple chips on a single column.

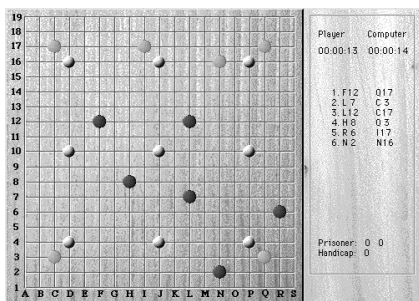
Hide Background — toggles the desktop on or off.



THE HISTORY OF GO

The game of **Go** originated in China in 2300 B.C. under the name of Wei-chi (the surrounding game). It was brought to Japan over 1200 years ago, in the year 735, where it became a national phenomenon. A **Go** academy was established by Japan's first national champion, and today it is considered the national game. In Japan, over 400 professional players compete in tournaments sponsored by newspapers and television stations. For the Japanese, **Go** is a far more prestigious game than chess. Its players are ranked, according to their playing strength, in a system similar to Judo. **Go** is so well integrated into Japanese society that major corporations hire professional players to teach at company **Go** clubs. Even magazines feature **Go** columns.

Although **Go** has been played in the Orient for centuries, it did not appear in the United States until 1911. Dr. Edward Lasker, a famous chess master, brought the game to America. When it was first introduced to the West, Americans called the game “Go-Bang.”



For **Go** fanatics, **Go** is far more than just a game. It is an analogy for life and an exercise in abstract reasoning. When played by experts, it is an art form; yet **Go**, at any level, is fun and challenging for all those who play.

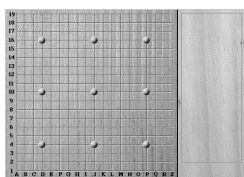
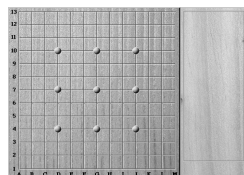
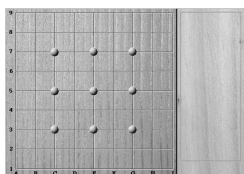
How TO PLAY GO

THE OBJECT

The object of **Go** is to acquire territory by surrounding vacant areas of the board with your pieces, which are called stones. The player who can accomplish this more efficiently wins the game.

THE BOARD

The board represents the uninhabited world surrounded by the seashore. There are 19 vertical lines and 19 horizontal lines on the board, forming 361 intersections or points. The points are identified by a combination of letters and numbers along the sides of the board (e.g., “A1” signifies one point).



MOVEMENT

Black always goes first. After the initial move, players alternately place black and white stones on the intersections. When a player cannot make a useful move, he passes. The game is over when both players pass.

CAPTURE

Stones of the same color that are immediately adjacent to each other along the horizontal and vertical lines of the grid form a string. A single stone is the smallest string. Strings are captured and removed from the board when they are surrounded by the opponent's stones on all horizontal and vertical intersections (diagonals do not count). No stone can remain on the board when it is completely surrounded by enemy stones. A player may not place a stone at any point that is completely surrounded unless, by doing so, he captures all or some of the surrounding enemy strings.

LIBERTIES

The vacant points adjacent to a string are called liberties. When there is only one liberty left, the string in jeopardy is said to be in "atari."

EYES

An unoccupied intersection surrounded by strings of the same color is called an "eye." Since an eye may be occupied by the opponent only when it is the last remaining

liberty, a group of stones containing two separate eyes is considered impenetrable. When all of the stones that form an eye are not connected to each other, that eye is temporary or false. A string with two or more eyes is safe from capture. A string with only one eye is said to be dead.

REPETITION

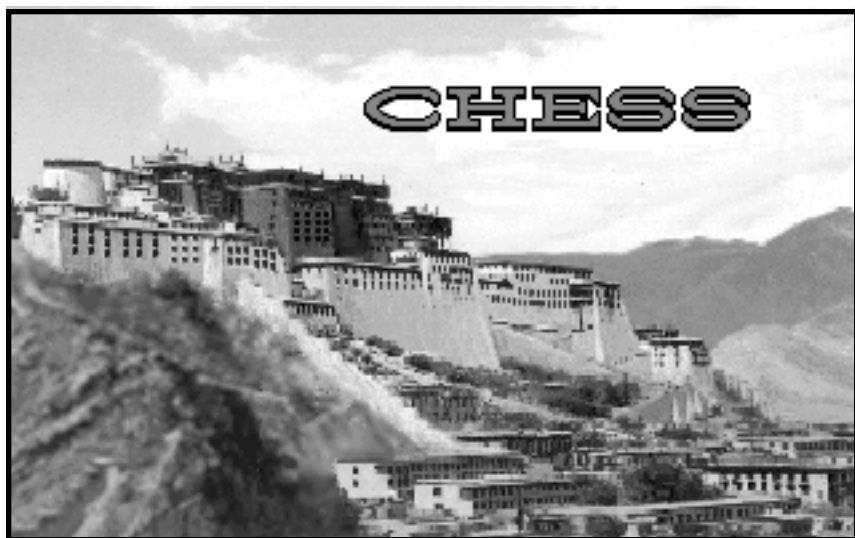
Repeating a board configuration is illegal. The board cannot look the same as it did on any prior turn.

HANDICAPPING

To permit weaker players to play against stronger players and still have a chance to win, a handicapping system may be used. This system allows from two to nine stones to be placed in arbitrary positions on the board before play officially starts. Normally, Black starts play, but if handicap stones are placed, then White starts since Black is considered to have played its first move.

THE END OF THE GAME

The game is over when both players cannot increase their territory or capture any more stones. After all captured stones have been removed from the board, each player counts the number of points he has enclosed. The player then subtracts the points lost by stones that were captured by the opponent. The difference is that player's total number of points. The player with the highest number of total points wins the game.



THE ORIGINS OF CHESS

The origin of **Chess** can be dated back over 2,000 years ago to a game called “chaturanga.” This forerunner to chess was very popular in the ancient province of Punjab, which is the border region between present-day India and Pakistan. Chaturanga was played on 64 squares by four players with red, green, yellow and black dice. Each player had eight pieces: a king, an elephant (bishop), a knight, a rook (in the shape of a boat or chariot) and four pawns. The pieces were moved according to the dice roll and the winner was the player who captured at least two kings.

In the sixth century, the two-player form of **Chess** without dice appeared in Persia. As a result, modern **Chess** more closely resembles the Persian game than the Indian game. Schatrandsch, as the Persians called the game, featured precursors of the modern **Chess** terms “check” and “checkmate.” Shah is the Persian word for king and in the context of the game checkmate meant “king beware.” When the winning player called, “Shah mat” (mat meaning helpless), the game was over. Soon after the game spread to Europe, there was a desire for international competitions and a standardization of the rules was required. In 1561, Spanish **Chess** master Ruy Lopez developed the modern technique of chess playing and **Chess**’ evolution was nearly complete.

Through its evolution, **Chess** has become far more than a simple game that passes the time. At its highest level it is a test of emotional and intellectual strength that captivates its competitors as well as its audience. In great **Chess** matches, one witnesses the human conditions of deep thought, clever strategy, ruthless aggression, an undeniable desire to win and the humiliation and anger of defeat. The great **Chess** masters of the past and the more recent talents of Boris Spassky, Bobby Fischer and Garry Kasparov have elevated **Chess** to an unparalleled level of intellectual and competitive stimulation.

CHESS QUOTES

“Chess is not like life...Chess is life. Just like the theater.”

— Fernando Arrabal during the
“Battle of the Giants,” Bobby Fischer
against Boris Spassky in Reykjavik, 1972.

*“The tactician must know what to do
whenever something needs doing; the
strategist must know what to do when
nothing needs doing.”*

— Savielly Tartakover

*“Chess possesses a wonderful quality: it
concentrates one’s mental energy on one
narrow area, so that the brain isn’t worn
out by the most strenuous effort of thought.
Its agility and vigor are actually im-
proved.”*

— Stefan Zweig in “The Royal Game”

*“Via the squares on a chessboard, the
Indians explain the movement of time and
the age, the higher influences which con-
trol the world and the ties which link chess
with the human soul.”*

— The Arabian historian Al-Masudi in 947.

*“The king dignified, thoughtful, important,
indeed, but not always powerful.”*

— Christian Morgenstern

*“The best move in chess, as in life, is
always - the one that is made.”*

— Savielly Tartakover

“In my opinion, the pawn has a soul, just like a person, wishes that lie dormant and unrecognized, and fears whose existence he himself hardly suspects.”

— Aaron Nimzowitsch

“Chess is a sport. A violent sport... If it’s anything at all, then it’s a fight.”

— Marcel Duchamp

“Life is like a game of chess: we draw up a plan; this plan, however, is conditional on what - in chess, our opponent; in life our fate - will choose to do.”

— Arthur Schopenhauer in
“Parerga and Paralipomena”

“It is too much of a game for seriousness and too much seriousness for a game.”

— Gotthold Ephraim Lessing

CHESS FACTS

The complete set of 32 pieces on the chess-board can be positioned in combinations that produce a number of 117 digits.

Chess master Joseph Henry Blackburne claimed to have played 50,000 games of chess in his life.

Buddha condemned all games of **Chess** as idle and pointless as they distracted his followers from the most important struggle of the search for truth.

Many **Chess** enthusiasts compete by way of correspondence. The game can last months as each player encloses one move in each letter.

In “living chess” the game is played on a life-size chess board with 32 people as pieces. During some of these contests in the middle ages, the lords who were competing against each other would execute captured “pieces” on the spot.

THE BASICS OF CHESS

Any discussion of the rules of **Chess** must necessarily be an outline of only the basic rules of play. Since there are numerous choices for any given move, an attempt to address all the possible situations that can arise in a **Chess** game would be extremely lengthy, if not impossible. This manual will provide a basic understanding of the game and its rules. Any further comprehension of **Chess** can best be attained by playing the game. With that disclaimer in mind, here are the basics of **Chess**:

—Two opponents play against each other. Using pieces of contrasting color such as black and white.

—Each player has one King, one Queen, two Rooks, two Bishops, two Knights and eight Pawns.

—The object of the game is to put the opponent's King in "checkmate."

—The White player moves first, and then the two players alternate moves. You must move when it is your turn.

—You may only move one piece per turn (with the exception of castling; see the section of the manual titled "Castling" pg.27) A move occurs when a piece moves from one square to another square. Each kind of piece has its own type of movement, described in the section of the manual titled "The Pieces."

—No piece (except the Knight) may jump over or pass through any other piece on the board when moving. Only one piece can occupy a space at any one time.

—Any piece may capture any of the opponent's pieces by landing on the same square with it. The captured piece is removed from the board and is out of the game. You may capture only one piece per turn.

—When an opponent's piece threatens the King and that piece could capture the King on the next move, the King is said to be in "check." If your King is in check, you must either move the King out of check, block the attack with another piece, or capture the piece that is threatening your King. If you cannot escape check in one of these ways, the King is in "checkmate," and you have lost the game.

THE BOARD

The chessboard consists of 64 alternating dark and light squares. The squares are arranged in eight rows of eight squares each. For the purposes of this manual, the light squares and pieces will be referred to as “White” and the dark as “Black,” in concordance with traditional chess notation.

MOVEMENT

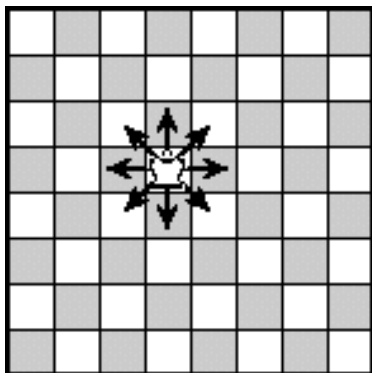
The player controlling the White pieces always moves first; moving only one piece. The Black player moves next, and from that point the players alternate turns until the game is over.

With the exception of the Knight, all chess pieces must move in straight lines. Some chess pieces may move “on the rank,” that is, in any straight line horizontally. Other pieces may move “on the file,” that is, in any straight line vertically. There are other pieces that move “on the diagonal,” that is, in any straight line of squares that meet at one corner only. Some of the pieces may move using a combination of these — on the rank, on the file and/or on the diagonal. The only restriction on this movement is that you cannot move your pieces through or into a square already occupied by another one of your pieces (again, the only exception to this is the Knight, which can move through or over any piece, but it cannot land in a square already occupied by a piece unless it intends to capture that piece). You can move a piece into a square occupied by one of

your opponent's pieces, provided you have a clear line of attack. This is your primary method of capturing your opponent's pieces (specific methods of attack will be covered under each individual piece description).

THE PIECES

The King



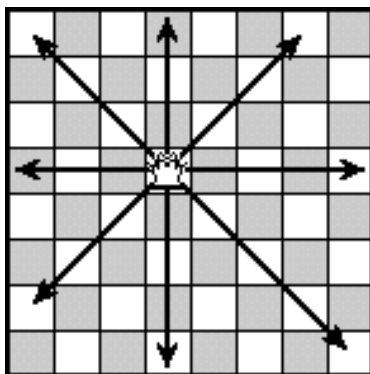
The King is your most important piece. Once he is “checkmated,” the game is over. The main goals of your game are: 1) to prevent your King from being checkmated; 2) to place your opponent's King in checkmate. This is accomplished by manipulating your pieces in combinations of defenses and attacks.

With the exception of castling (see “Castling” pg. 27), the King can move only one square at a time in any one direction. Under no circumstance may your King move into check — that is, your King may not move directly into a clear line of attack from an opposing player's piece. This does not mean, however, that your King is completely defenseless. If there is an enemy piece directly adjacent to your King, you can use him to take that piece, provided that you are not moving him into check. This is the only way you can use your King to directly attack another piece. Needless to say, the King is not a formidable offensive weapon. If you are reduced to relying heavily on the King's offensive capability early in a game, things are getting pretty grim. Toward the

end of a game, however, both sides have usually been reduced to a handful of pieces, and at that time the King's attacking power can be useful. In order to maximize the chances of victory, one must maintain the delicate balance of defending one's own King while simultaneously posing a significant offensive threat to the opponent's King.

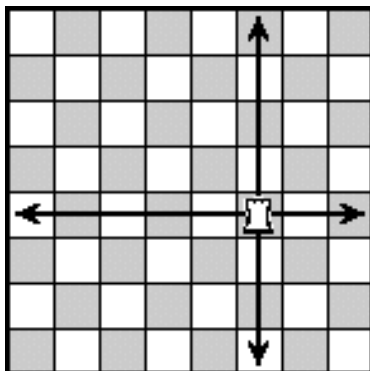
The Queen

Like the King, the Queen can move or attack in any straight line and in any direction. Unlike the King, however, the Queen can move as many squares as you want, provided there is a clear path. No other piece has such a wide range of movement, which makes the Queen your most powerful piece. Even so, do not be tempted to overuse or rely too heavily upon your Queen. As you will see, a good game of chess is won by using a combination of pieces. Reliance on any one piece leads to a certain path to defeat.

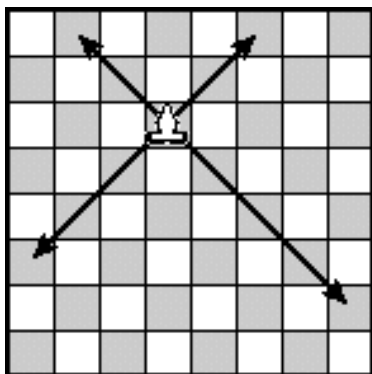


The Rook

The two Rooks (each player has two) are restricted to rank and file movements only. Like the Queen, the Rook can move from one side of the board to the other during a turn, provided that the rank or file it moves along is clear of obstructing pieces. Unlike the Queen, the Rook cannot move along a diagonal path.

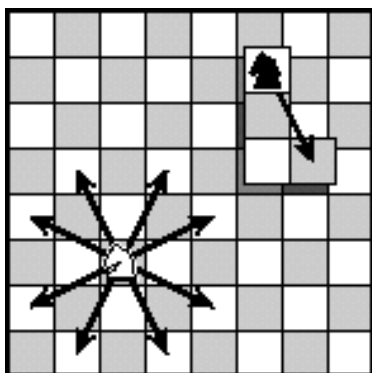


The Rook's movement capability is considered second only to the Queen in terms of power.



The Bishop

The two Bishops are restricted to diagonal movement only. For instance, provided that there is a clear path, you can move a Bishop from the lower left of the board to the upper right corner. The thing to keep in mind is that both Bishops start on a color — one on black, one on white — and each Bishop must remain on its respective colored squares for the entire game. If you play the White pieces, for example, the Bishop on the left hand side of the board starts on a black square, and will always move on black squares only.

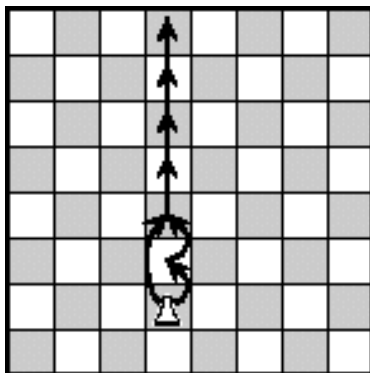


The Knight

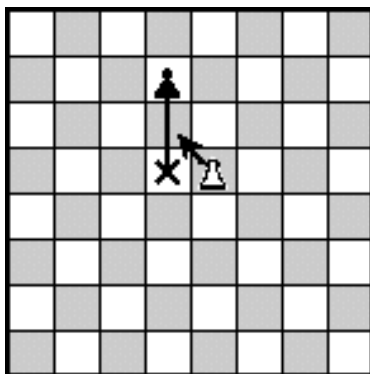
The Knight is the most unusual piece in terms of movement. Rather than moving in a straight line like the other pieces, it moves in an “L”-shaped pattern. Also, unlike all the other pieces, it can skip over any piece in its way. Unlike the game of checkers, however, this does not mean that it captures that piece. If there is an opponent's piece on the square where the Knight lands, then that piece is captured. Keep in mind that neither of your two Knights can land on a square already occupied by one of your own pieces.

The Pawn

The pawn is your weakest piece and, as a result, the most expendable. Pawns act as the foot soldiers of your army, advancing slowly across the board, performing your initial attacks. They are also the first to defend your side against your opponent's attack. Unlike any of your other pieces, the pawns do not have the option of retreat or lateral movement — they can only move forward, one square at a time. The only exception to this is each pawn's first move: it may, but is not required to, move forward two squares at that time. Unlike the other pieces, the pawns' attack pattern does not match their movement pattern. Instead, the pawns always attack and capture at a diagonal. The pawn may never move into a square directly ahead if it is occupied by another piece.



Another method of pawn attack that occurs in a specific situation. This occurs when an enemy pawn moves two squares forward, passing one of your attacking pawns in an attempt to avoid being captured (this can only occur on the enemy pawn's first move), your pawn has the option of capturing the opposing pawn even though it is not at a diagonal from yours. Your pawn merely advances diagonally one square, moving into the square directly behind the enemy pawn and your



opponent's pawn is captured. This move is called en passant (a French term meaning "in passing"). En passant is only an option, there will be times in the game when you will not want to take your opponent's pawn. If you do not choose to take your opponent's pawn at that time, there will be no opportunity to repeat en passant with that particular enemy pawn at any point later in the game. Remember, one of the conditions for en passant is that it can only occur when an enemy pawn advances two squares, an event which can occur only once per pawn in any game.

One other characteristic of the pawn is that if any of them manage to cross the entire board without being captured, upon reaching the opposite side of the board, that pawn must be "cashed in" for another piece. That is, upon reaching the other side, the pawn changes into either a Queen, Rook, Bishop, or Knight (it is your choice as to which piece it becomes, but it must change into something). Your pawn may not remain a pawn and it may not become a King. What this means is that, should you somehow manage to move all eight of your pawns to the other side of the board, you could theoretically have nine Queens on the board — your original Queen plus eight transformed pawns. This process of "cashing in" the pawns is also known as "pawn promotion."

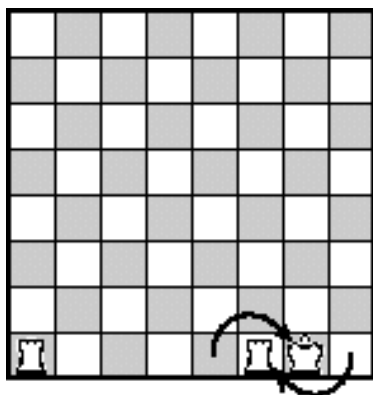
THE VALUE OF EACH PIECE

By now, you should be getting a sense of the power of each piece. The Queen, for instance, is obviously the most powerful. The Rook is considered next in power, and the Bishop and the Knight are tied for third in value. The reason for this is, although the Knight is limited in how many squares it can move in one turn, it can still use all 64 squares of the board. A Bishop, on the other hand, can use only 32 squares maximum (remember, a Bishop always stays on its starting color). It is this trade-off between mobility and the potential number of squares that can be attacked which ties these two pieces at third in power. Last, of course, is the Pawn with its very limited mobility. But do not forget the Pawn's ability to change into the most powerful of pieces if it can be promoted. As for the King, it is limited in power through most of the game, but as both sides lose more pieces, the King's offensive capability can become useful.

The best way of remembering the value ranking of each piece is to think in terms of a point system. The Queen is worth 9 points, a Rook 5, a Bishop or a Knight is worth 3 points, and a Pawn is worth 1 point. Keeping this in mind, you can see that you would come out well ahead in power if you were able to trade a Knight for a Queen. On the other hand, the exchange of a Knight for a Bishop is ordinarily a fair trade. There will be times, however, when you may want to trade a high value piece for one of much

lower point value. If, for example, by trading a Queen for a Pawn, you can set up for checkmate on the next move, then it does not really matter how many points you have lost. All that ultimately matters in the game of chess is whether or not you win the game.

CASTLING



This move can occur only once per player per game. It is the only time that a player may move two pieces during one turn, and the only time that a King may move more than one square during one turn. It is a powerful defensive move, and as a matter of good strategy, it is recommended that you castle fairly early in the game. Specifically, castling can only occur when there is a

cleared path between your King and either of the two Rooks. The move consists of moving the King two squares to the right or left, depending on which Rook you are using, while the Rook is moved to the other side of the King. When the castling move is completed, the Rook ends up closer to the center of the board.

Not surprisingly, restrictions exist on the use of castling. These restrictions are:

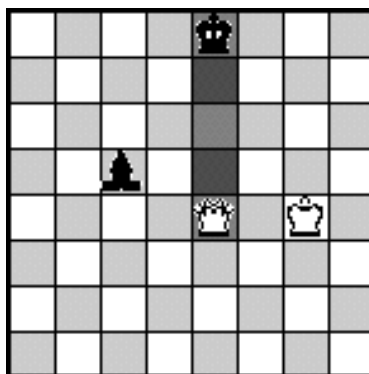
(1) there must be a clear path between the King and the Rook that will be used to castle; (2) the two pieces involved, the Rook and the King, must not have been moved at any time during the game preceding the castling, and (3) the King must not be in

check, cannot move into check and cannot move through check (that is, if there is a clear line of attack by an opposing piece on any square between the King and the Rook, the King may not castle in that direction, even if the path is clear of other pieces).

CHECK AND CHECKMATE

The terms “check” and “checkmate” always involve the King. Why? Because the King is the only piece that can be placed in a condition of check or checkmate. It is also the only piece that cannot put another King into check or checkmate.

And specifically what is check? Check occurs when your King is under direct attack by an opposing piece. In the case of the Queen, Rook, Bishop, and Pawn, this attack will come in a straight, unblocked line to your King. In the case of the Knight, the direct attack will be in an “L” pattern, possibly over some of your defending pieces. Remember that a Queen, Rook, or Bishop can place the King in check from the opposite side of the board, provided that there is a clear path between the attacking piece and the King. As for the Pawn, it can place the King in check only if it is at an adjacent diagonal from the King. The only exception to this is when a Pawn is promoted. At that time a King in that same rank may suddenly fall into check as the Pawn is replaced with, for example, a Rook or Queen.



There are three ways to escape check: 1) the King may move out of the line of attack; 2) another piece may move and obstruct the line of attack; 3) the attacking piece may be captured. You must escape check in one of these ways as soon as your King is in check.

If you cannot escape check, then the King is in checkmate, and the game is over. A simple definition of checkmate: An attack on the King which allows no possible escape.

Remember that you can never move the King into check, nor move another of your pieces so that a “revealed” line of attack places your King in check. These rules may be factors in blocking the King’s escape from check, so watch out for them.

DRAWN GAMES

As said earlier, the point of **Chess** is to win. However, as in real life, if there is a chance of total victory and total defeat, there must also be a chance of a no win/no defeat scenario for both sides simultaneously. In **Chess**, that situation is called a “draw” or “stalemate.” There are several different types of “drawn games.”

These include:

Draw by Perpetual Check: This occurs when one player continually puts the other player’s King in check (not checkmate), and the checked player has no alternative but to endlessly repeat the same moves to avoid checkmate.

Draw by Stalemate: Stalemate occurs when it is your turn, your King is not in check, and your only remaining option is to move the King onto a square that would place him in check (which is illegal). If this circumstance arises, then it is a stalemate and the game is over. No one can claim victory; yet no one can assume defeat either.

Draw by Mutual Agreement: This is when both players agree that a game is drawn.

Draw by Insufficient Checkmating Material: Simply, neither side has enough pieces left on the board to achieve checkmate.

The Fifty-Move Draw: If fifty moves have been made on each side without a single capture or a single pawn move, then the game should be considered drawn (this rarely happens).

The Repeat Move Draw: If a player repeats the exact same moves for three continuous turns, then the game can be considered drawn.

THE THREE PHASES OF A CHESS GAME

A **Chess** game can be said to have three phases: the opening game, the middle game, and the end game.

The Opening Game

The opening game can be defined as that portion of the game that occurs generally between the 1st move and the 8th-15th move. The goal of the opening game is to

coordinate your pieces as quickly as possible in order to take maximum advantage of their power. In fact, there are (169.5 Octillion) 169,518,829,100,544,000,000,000,000 possible combinations of the first 10 moves. To avoid making poor opening moves, keep the following things in mind:

—Your first move should be a center Pawn (the Queen's Pawn or King's Pawn). Do not move too many of the other pawns, and never forget that a Pawn cannot retreat once it goes forward.

—Avoid moving the same piece twice during the opening game. Remember, if the point of the opening game is to organize and coordinate your pieces as quickly as possible in order to take full advantage of their power, then wasting several moves on one piece is not strategically sound. On the other hand, if by moving the same piece twice you have a chance to make a useful capture, or if you can take advantage of an opportunity created by a blunder on your opponent's part, then do it. The key thing to always remember is that winning is all that matters in chess. If, by breaking some of these general guidelines, you can still win, then by all means, break these rules. Generally, however, these guidelines will help you to win.

—Move out your Knights and Bishops before you move out the Rooks and Queen. For best control of the board, try to move them toward the center of the board — from the center, each piece will then have greater control of the board around it. From the edge of the

board, the area controlled by each piece is obviously diminished. Also, you should initially stay on your side of the board.

—Castle early in the game. This will give you a stronger defense, by placing one of your Rooks in an attack position and allowing your other pieces to concentrate on the offensive. It is also a good idea to castle on the King's side. This way you have less area to defend.

—Do not move your Queen out too early. It is unlikely you will be able to earn a quick victory, and it is far more likely that your opponent will concentrate all attacks on your Queen.

—Move your Rooks to K1 or Q1. If you have castled early, and you have opened with a center pawn move, this will allow your Rooks a greater range of power than leaving them in either corner.

—Do not prematurely move your most powerful pieces into the center of the board. This invites attack against them by weaker pieces. For instance, moving your Queen out too early can leave her vulnerable to attack from even the lowly pawn. Likewise, if you move one of your Rooks out into the center of the board too soon, you risk losing it to a Knight, Bishop, or Pawn.

By utilizing these techniques, you will put yourself in a better position for the middle and end games. Ultimately, you will give yourself a better chance to win.

The Middle Game

This is the part of the game that follows your opening development and precedes the final battle to finish off your opponent. This is the phase of the game when the attack is critical. As in the opening game, there are some general strategies that can be helpful if employed in this phase:

—Try to get ahead in power or position. This is the portion of the game where you will concentrate on capturing pieces, particularly powerful pieces. Focus on attacking, gaining territory and points, decimating your enemy, and advancing toward checkmating your opponent. When attacking, be certain not to leave holes in your defenses. Keep in mind that the player who is on the attack at this time is less likely to make an error than the player who is on the defensive.

—Be especially careful where you put your pieces. This may sound like ridiculously simple advice, but remember that during the opening game the important center of the board is fairly open, still subject to control by either player. During the middle game, the center is generally cluttered with many of the squares guarded by one or more pieces, making each move more dangerous than in the opening game.

—Watch your opponent's moves. During the middle game, your opponent's moves will be used to both decrease your numbers and increase his power. Remember: your

opponent is setting up for checkmate. Ask yourself: is your opponent plotting to capture an important piece? Can you defend against it? Did your opponent make a move which allows you to make a capture? Did your opponent put himself in a position vulnerable to checkmate?

A properly played middle game sets you up for the end game.

The End Game

This is the portion of the game when, all things being equal, both sides will have relatively few pieces left on the board. The King may actually be part of an offensive strategy and a pawn or two may have crossed the board to become a Queen or some other powerful piece. Because you will have fewer pieces on the board, the pieces that remain will increase in importance. Therefore, now more than ever, use every piece to its full potential. The use of pawns specifically during the end game becomes a major end game strategy. Here are some common end game tactics:

—If you are two pawns ahead of your opponent, winning the game is considered easy assuming you make no major mistakes. This can even be said of the player who is only one pawn ahead, but the opposing player will target any pawn once it nears pawn promotion.

—If one or several of your pawns are able to pass through your opponent's lines of

defense, advance them as fast as you can toward the other side of the board (with the intent, obviously, of promoting them to Queens).

—If you are two pawns ahead of your opponent and you must make a choice between specific types of pieces to trade, trade your power pieces first (your Queen, Rooks, Knights, or Bishops), but not your pawns.

—If you are one or two pawns behind your opponent and you must make a choice between specific types of pieces to trade, then trade your pawns, not your power pieces.

—If you are down to one Bishop, avoid putting your pawns on squares that are the same color as your Bishop's path (in other words, if you have a Bishop that moves only on white squares, don't block the white squares with your pawns).

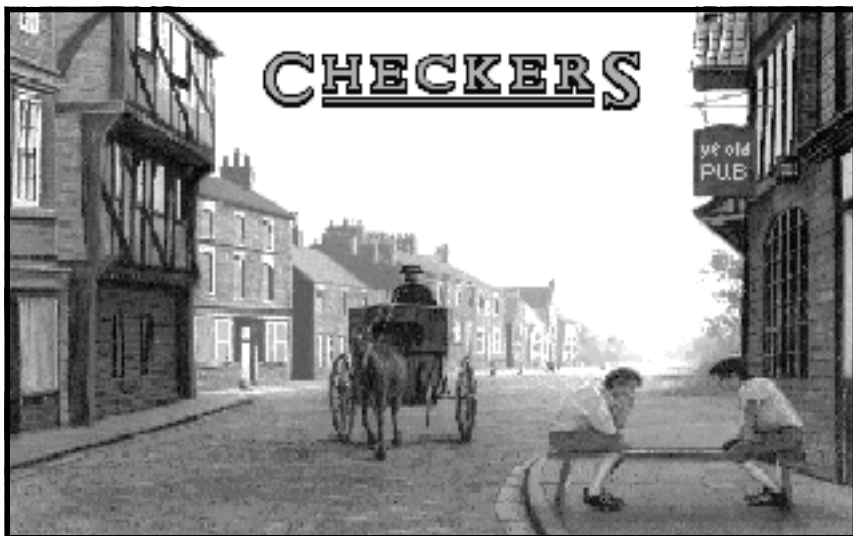
—If you and your opponent trade away all your power pieces, don't worry — when pawns are the only pieces left (except for the King, of course), you still have the potential for pawn promotion. In some ways, therefore, this is actually the easiest kind of game to win.

—By the end of the game, your King will become a more powerful piece. Take advantage of that power; if you are going to use your King offensively, now is the time.

—If you have two Bishops and your opponent has only a Bishop and a Knight, you have the advantage. In the end game, Bishops are generally more powerful than Knights due to their ability to threaten the opposing King from the other side of the board. So if you must trade power pieces, trade Knights before Bishops.

CLOSING THOUGHTS

This manual covers only the basic moves and strategies of **Chess**. Your local library or book store will have reading materials that will go into far greater detail than the limitations of this manual can allow. Almost all of the books on **Chess** will include records of the games of past and present **Chess** masters. You can study and learn from the famous **Chess** matches included in these books. All of this is nothing without playing the game itself. So, let your intellect be challenged and play a game of **Chess**. Have fun with this game that has enraptured its participants for centuries.



THE HISTORY OF CHECKERS

Evidence exists suggesting that the game of **Checkers** has been around since 1600 BC. In archaeological digs of Egyptian tombs, remnants of what appear to be checkerboards date back at least that far. However, no literary record of the rules of the game were discovered and consequently it is impossible to verify if the ancient board game was similar to the modern game of **Checkers**.

The more exact origins of **Checkers** can be traced to England where the game is called “draughts.” In Germany, it is called “Damenspiel” and in France “jeu des dames.” It was originally considered a simple and frivolous game, but has since been recog-

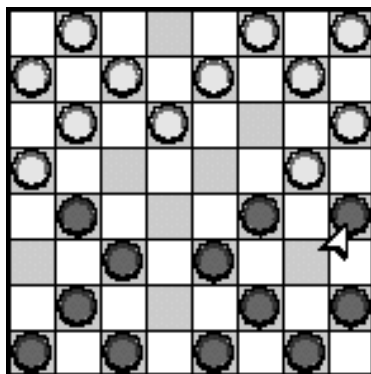
nized as a potentially complex game of skill. Like **Chess**, it has its experts and tournaments and all those involved take the game very seriously. In fact, in tournament play, a player is not allowed to leave the room unless accompanied by a referee; this rule was implemented in an effort to prevent the consultation of books during a match.

How TO PLAY CHECKERS

The object of the game is to capture all of your opponent's pieces.

The player using the black pieces always moves first and then the turns alternate between players. You must move when it is your turn, and you can only move one piece per turn. Pieces can only move diagonally along the black squares; the red squares are never used. Pieces can only be moved forward, until they become Kings.

Only one piece is permitted to occupy any given square. The capture of an opponent's piece is done by jumping his piece diagonally. In order to jump a piece, you must have one of your pieces on a diagonal with one of your opponent's pieces and there can be no other piece directly behind the opponent's piece that is to be captured. After a piece has been jumped, it is removed from the board. You must jump as many of your opponent's pieces as possible, even if you would rather



move someplace else. You cannot jump or capture any of your own pieces.

When one of your pieces reaches the opponent's back row, you receive a "King." A King is a very powerful piece because it can move forward as well as backward. A King follows all the standard moving and jumping rules as the regular pieces, but a King can capture pieces in both directions that it can move. Players have no limit to the amount of Kings a player can receive.

Play Suggestions

—Try not to move the pieces in your back row until it is absolutely necessary. If you do not move these pieces, it is impossible for your opponent to get a King.

—It is usually a good strategy to sacrifice a couple of pieces in order to clear an area so that you can get a King . Usually, the first person to get a King wins the game.

—Try to maneuver your pieces into a configuration that forces your opponent into a jump that will weaken his defenses.

BRIDGE



THE HISTORY OF BRIDGE

Contract Bridge and all other present day variations of the game of **Bridge** have a common origin in the English card game Whist. Whist became popular in England in the late 17th century. There was no bidding in Whist, and the dealer turned up the last card as trump. Whist was a contest to see which side could win the greater number of tricks at the turned trump. There was no dummy in this game. Each player held his cards and played them for himself.

The game of Bridge Whist was introduced by Lord Brougham in 1894 at the Portland Club in London. It experienced popularity for about 10 years until the appearance of Auction Bridge. In Bridge Whist, the last card was

not turned up to name the trump suit. Instead, the dealer had the right to choose his own trump. Also, in Bridge Whist, the dealer's partner put his cards face up on the table immediately after the player to the dealer's left had led to the first trick. Bridge Whist also saw the introduction of the doubling feature, and there were no limits to the number of doubles and redoubles.

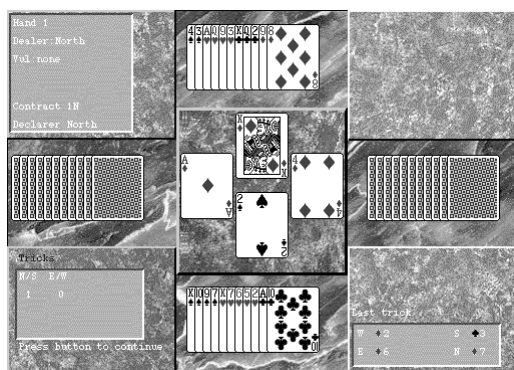
In 1925, Harold S. Vanderbilt was primarily responsible for establishing the standard rules for Contract Bridge. The most notable rule addition that Contract Bridge offered was the scoring rule that the declaring side could score below the line, only for tricks, both bid and made. This rule meant that a player had to bid a game or a slam to get credit for it. The popularity of Contract Bridge resulted in the publication of several books regarding the art of skillful bidding. A difference in opinion of bidding techniques resulted in a match between **Bridge** experts Ely Culbertson and Sidney S. Lenz. Culbertson and his partner prevailed in a match that included 150 rubbers. In the years prior to World War II, the International **Bridge** League held annual tournaments in which teams from many European countries competed. Two teams from the United States participated in 1937, when a team from Austria won the tournament. In that same year, the American Contract Bridge League was formed in the United States. Today, the league's membership is about 100,000 and still growing. Shortly after World War II, the World **Bridge** Olympic was

created and became a popular annual event whose winner held the World Title for that particular year. The United States held the World Title from 1950 until 1955 when England took the title. **Bridge** continues to be a game that is studied by experts and played by millions of enthusiasts all over the world.

How TO PLAY BRIDGE

THE DECK

A deck of 52 cards is shuffled and dealt around the table to four positions that the game of **Bridge** labels North, South, East, and West. The game is played by partners who sit across the table from each other. Therefore, North and South are partners and East and West are partners. Each player will hold 13 cards in his hand when the entire deck has been dealt. The deal for each hand rotates around the table. There are two phases to the game of **Bridge**: the bidding and the playing. The game begins with the bidding and progresses into the playing. In order to understand bidding it is necessary to understand playing first.



PLAYING

A “hand” of **Bridge** consists of 13 rounds. During each round, each person will play one card and only one card from his hand. One player starts (or leads) by playing a card from his hand. Play continues in a clockwise direction from here until each person has played one card.

The goal of each round is to play the highest card in the suit that the first person plays. For example, if East leads with a 4 of clubs, then South would most likely (there are exceptions) play a higher club. West would follow South and North would play his card last. Note that the Ace is the highest card in each suit.

All players must follow in the same suit as the one that is played first. For example, if East plays the 5 of diamonds, everybody **MUST** play a diamond. If the player is unable to follow in the same suit because he/she has no more cards in that suit, then that player must play from another suit; this will **ALWAYS** lose, no matter what the card is (**EXCEPTION**: See Trumps).

TRICKS

The four cards played during a round are called collectively a “trick.” Therefore, the goal is to collect the most tricks. North/South collects tricks that are won by either North or South and East/West collects tricks that are won by either East or West. Partners keep their tricks together. After a trick is

won, the player who played the winning card leads for the next round. Therefore, a hand is completed when 13 tricks have been won. The score in tricks may be something like: North/South-5, East/West-8.

TRUMPS

During play, one of the suits may be declared the “trump” suit (this happens during bidding). A card from a trump suit outranks a card from any other suit. Of course, cards still hold their own ranks within the trump suit.

Trumps may be played only:

—when a player leads them (as per normal) or, when a player is out of cards from the suit that is led. For example, let’s say that spades are the trump suit. East leads with Ace of Hearts, South follows with the 2 of Hearts, and West follows with the 5 of Hearts. North would normally have to play a heart (and since the Ace has been played, he would lose), but if North were out of hearts, then he could play the 2 of Spades and win the trick.

BIDDING

A hand of **Bridge** actually begins with the bid. During bidding, players are bidding for what suit they want to be the trump suit. Obviously, a player with many high cards in a given suit will be at an advantage if that suit is declared the trump suit. The dealer starts the bidding.

A bid consists of a number from 1-7 followed by the suit you want to be trump. A “book” is 6 tricks. When you bid the number, you are claiming that you can claim a certain number of tricks above your book. In other words, if you bid 1 club, that means you think that you will be able to claim 7 tricks with clubs being the trump suit. The highest you can bid is 7 of any suit which means that you can claim all 13 tricks (7 tricks + 6 “book” tricks). This is called a Grand Slam (a “Small Slam” is regarded as a bid of 6 in any suit). You are allowed to bid for any suit to be trump as well as No Trump. No Trump means exactly that: no suit will be trump for that hand. Each suit has a rank as follows from lowest to highest:

CLUBS-DIAMONDS-HEARTS- SPADES-NO TRUMP

During your turn you may Pass (if you do not want to bid), or you may increase the standing bid. You can increase the bid by raising the number or moving to a higher ranking suit. If the bid is No Trump, then you have no choice but to go to the next number. For example, if East bids 1 Diamond, South can bid 1 Spade but cannot bid 1 Club since clubs rank lower than diamonds. However, South could bid 2 Clubs if he desired. Bidding proceeds clockwise fashion around the table, until three consecutive players pass. At that point the last bid becomes the “contract,” and the player who made the first bid in the contract suit becomes the “declarer.” Play begins with the

player to the left of the declarer. If the team makes more tricks than their contract, the extra tricks won are said to be “overtricks.” If a contract fails, it is important to note by how many tricks it failed by.

THE DUMMY

The declarer’s partner is called “The Dummy.” When it is this player’s turn to play, all his cards are turned face up and the declarer plays a card from the dummy’s hand. The declarer continues to play for his partner (the dummy) when it is the dummy’s turn, until the hand is finished.

DOUBLING

If your opponents make a contract that you feel is too high, you as a defender should “double.” To double, you have to wait until the bidding comes around to your turn and instead of passing or making your own bid, you say “double.” The purpose of doubling is that when you double, the scores of the hand also doubles. For example, if the bidding ends in hearts (normally worth 30 points a trick) the hand would then be worth 60 points per heart trick. Beyond the doubled trick value, there is also a 50 point bonus for the fulfillment of a doubled contract. Note that you cannot double your own or your partner’s hand. Doubling is a purely a defensive move and is only available to the team that is defending against the hand’s contract.

REDOUBLING

When a team that has been doubled still feels that they can fulfill their contract, the decision can be made to “redouble.” Redoubling serves to multiply the end results of the hand by four.

SCORING

The goal of bridge is to have amassed the most points at the end of a “rubber.”

A rubber is completed when one team has won two out of three “games.” A game is won by scoring 100 points “below the line.” Below the line points can be scored only by completing a contract. Scores are as follows for below the line:

Clubs, Diamonds — 20 points per level of contract. These two suits are called “minors” because of their low point value.

Hearts, Spades — 30 points per level of contract. These two suits are called “majors” because of their high point value.

No Trump — 40 points for the first level of contract; 30 points for each level thereafter.

If, for example, a team completes the following contracts, they have won a game:

5 Clubs = 100 pts. below the line

4 Hearts = 120 pts. below the line

3 No Trump = 100 pts. below the line

7 Spades = 210 pts. below the line

Any contract that will not win a game by itself (i.e. a total of 100 pts. or more) is called a “partial.” For example, 3 Spades would be a partial since it is worth only 90 points. Note that you only score for the actual contract below the line and NOT overtricks. Overtricks are scored above the line (see below). You can win a game over the course of several hands.

When a game has been won, all scores from both teams below the line go “above the line” and a new hand is dealt with both teams having 0 points below the line. When a game has been won, the winning team is said to be “vulnerable.” When a team is vulnerable, all above the line penalties assessed to them (see below) are doubled.

Above the Line points are awarded as follows:

20 pts. for each club/diamond overtrick

30 pts. for each heart/spade/no trump overtrick

50 pts. for each trick that a team fails to make for contract (for example, if North/South bid 4 Hearts and only made 7 tricks, then East/West would score 150 points above the line — they missed their contract by 3 tricks). Remember that this penalty is doubled if one side is vulnerable (and can be doubled and redoubled from bidding). Therefore, if a team is vulnerable and redoubled and misses a contract by just one trick, the opposing team receives 400 points above the line.

150 pts. for having the five highest cards in the trump suit in one hand or four aces in a no trump contract. This is called “honors” (100 pts. is awarded for honors if four high cards in the trump suit are held in one hand).

500 pts. for bidding and making a small slam contract when not vulnerable and 750 pts. when vulnerable.

1000 pts. for bidding and making a grand slam when not vulnerable and 1400 when vulnerable.

500 pts. when winning in three games and 750 pts. when winning in only two games.

When a rubber has been completed, all scores are added up and the team with most points above and below the line wins. It is possible to win the rubber, but lose the match.

CALCULATING YOUR POINT TOTAL

The most popular way to determine what to bid is to calculate your point total. To figure out your point total, assign point totals to each of the high ranking cards (Aces, Kings, Queens, and Jacks) that are in your hand and then add those number of points together. The point totals are as follows: Ace = 4 pts., King = 3 pts., Queen = 2 pts., Jack = 1 pt. Therefore, if you hold 1 Ace, 1 Queen, and 3 Jacks then your point total is 9 ($4+2+1+1+1=9$).

In addition to getting points through high cards you can also obtain additional points by having an unbalanced hand if you are bidding in a suit.

These point totals are as follows:

Each **Void** (none of a suit) = 3 pts.

Each **Singleton** (one of a suit) = 2 pts.

Each **Doubleton** (two of a suit) = 1 pt.

The reason for the added points for an unbalanced hand, that is not being played in no trump, is so you can indicate to your partner that you are low in a suit or two. This in turn indicates that you could possibly collect extra trump tricks due to the quick voidance of a suit.

OPENING BIDS

Considering that there are forty high card points in a deck, it is best not to open bidding unless you clearly have better than an average hand, which is 10 points (40 points divided by 4 people = 10 points each). In general, it is recommended that you not bid unless you hold at least 13 points.

If you hold 13 or more points, you should bid the suit that has the most cards. If two suits have the same number of cards, then select the one with the higher cards. The exception to this is that you should not generally open with the Major suits (Spades or Hearts) unless you hold at least 5 cards in them. This is called a 5-card Major. The idea here is to let your partner respond with his strength before forcing the contract too high.

Below is a list of suggested opening bids with their corresponding point totals:

At least 13 pts. = 1 of a suit

16-18 pts. with balanced distribution = 1 NT
(No Trump)

25 or more pts. with a very strong suit = 2 of
a suit

22-24 pts. with balanced distribution = 2 NT

25-25 pts. with balanced distribution = 3 NT

RESPONSES TO BIDS OF 1 IN A SUIT

Before you respond to your partner's opening bid, you may have more strength in your hand than you originally thought. For example, if your partner opens with 1 Diamond and you have "trump support" (your hand having 4 Diamonds or 3 Diamonds that include an Ace, King, Queen, or Jack/10 combo) then your overall position is stronger because the opposing team would be hard pressed to get many tricks in the trump suit. When responding to a bid of 1 in a suit, an unbalanced hand adds to the strength of your hand because it adds to the probability of making extra trump tricks. For this reason, it is suggested that the usual unbalanced distribution point totals be raised to the following:

Each **Void** = 5 pts.

Each **Singleton** = 3 pts.

Each **Doubleton** = 1 pt.

Once you total your points, it is recommended that you bid as follows:

- Pass with 0-5 pts. without trump support.
- Raise by one in the same suit with 3-9 pts. and trump support.
- Raise by two in the same suit with 11-13 pts. and trump support.
- 1 NT with 6-10 pts. and a balanced hand.
- 2 NT with 14-15 pts. and a balanced hand.
- 3 NT with 16-17 pts. and a balanced hand.
- New Suit at level one with 6-17 pts. and a wide range.
- New Suit at level two with 10-17 pts. and a wide range.

RESPONDING TO 1 NO TRUMP

- Pass with 0-6 pts. if you do not have a “long suit” (five or more cards in the same suit).
- 2 of a suit with 0-6 pts. and a long suit.
- 3 of a suit with 7-9 pts. and a long suit.
- 2 Clubs (see Stayman Convention)
- 2 NT with 7-8 pts. and a balanced hand.
- 3 NT 9-14 pts.
- 4 NT 15 or more pts.

BIDDING AFTER THE OPENING ROUND

Bidding continues as many rounds as the bidding partners want. This applies as long as they remember that the bidding contract

must continually be raised. Once you get to the second round of bidding, the general guidelines for continued bidding or passing becomes less defined.

To determine how high a team's bidding should go, a lot depends on how "strong" the points in your hand are. A strong hand, if you are bidding in a suit, would be represented if you have many of the suit's high cards. For example, if your partner just bid in hearts and your hand contains the Ace, King, and Jack of Hearts then most likely you and your partner will win all the heart tricks and should have a couple of hearts leftover to use as trumps. This would be considered a very strong hand and the bidding should be raised. If you are in a suit, but have many of the low cards in that suit, it may be time to end the contract by passing. If you are in no trump, a strong hand occurs when you have a long suit with some of that suit's high cards.

C ONVENTIONS

Bridge conventions indicate a type of understanding between partners, relating to the use of a special bid. That sounds confusing, but once you learn and understand a bidding convention you will see why they are preferred over the usual indicators for bidding. The most commonly used conventions are: the Stayman Convention, the Blackwood Convention, the Gerber Convention, Unusual No Trump, and Take-Out Doubles.

STAYMAN CONVENTION

The Stayman Convention is the most commonly used bidding convention. It is used following a bid of 1 No Trump, in which case a response is 2 Clubs (you do not need any Clubs in your hand to bid this). By bidding 2 Clubs you are asking if your partner has a 4-card major. If he does, he will bid two of that suit. If he does not, he will respond with 2 Diamonds. Your response to 2 Diamonds should be 2 No Trump.

The intent of this convention is to try to take the contract to game, but you want to see if your partner has a strong major suit. If not, you settle for a 2 No Trump contract.

BLACKWOOD CONVENTION

The Blackwood Convention is used when going for a slam to determine how many Aces your partner holds. A bid of 4 No Trump is the Blackwood Convention. The response to this bid should be as follows:

5 Clubs = No Aces or 4 Aces

5 Diamonds = 1 Ace

5 Hearts = 2 Aces

5 Spades = 3 Aces

If you and your partner have all 4 Aces then you may want to ask your partner how many Kings he has. This is done by moving the bidding to Level 6 and the responses to Kings would be the same as it was for Aces.

GERBER CONVENTION

The Gerber Convention is similar to the Blackwood Convention because its purpose is to ask your partner for the number of Aces he has before you can go for a slam. The difference between the two conventions is that the Gerber Convention starts at the lower bid of 4 Clubs and is a response to your partner's bid of 1 or 2 No Trump. Your partner's response to the convention's bid of 4 Clubs should be as follows:

4 Diamonds = 0 or 4 Aces

4 Hearts = 1 Ace

4 Spades = 2 Aces

4 No Trump = 3 Aces

If you are satisfied with his response, then you may want to know how many Kings your partner has. To do this, you should bid 5 Clubs and your partner's response should follow the same pattern as the Aces. The advantage of using the Gerber Convention instead of the Blackwood is that the bidding starts lower. Thus, if the hand is not all that promising for a slam, you can end the contract earlier.

UNUSUAL NO TRUMP

The Unusual No Trump is a bid of either 1 or 2 No Trump in a situation where you would not possibly want to play the hand in no trump because you have a weak hand. It would be used in the following circumstance:

You are South and your hand has 2 Spades, 1 Heart, 5 Diamonds, and 5 Clubs. West opens with 1 Heart, North passes, East bids 2 Hearts, now it's your turn — what should you do?

You should bid 2 No Trump. The reasoning for this bid is that since you have only 1 Heart in your hand your opponents probably have a majority of the remaining 12 Hearts between them. In most circumstances, you can do nothing you can do but pass if you do not have a very strong hand. Passing would probably mean that your opponents would have no problem completing a large contract in Hearts, and bidding at Level 3 would mean certain ruin unless you have a lot of cards in another suit, and in this case, you do. Using the Unusual No Trump Convention of 2 NT tells your partner that you have at least 5 cards in each of the minors and if he has support in either Diamonds or Clubs, it should be your team that bids for the final contract.

TAKE-OUT DOUBLES

Whereas the Unusual No Trump Convention says that you have a mediocre hand that is strong in the minors, a Take-Out Double says that you have a mediocre hand, but it is strong in one of the majors. So, if the situation arises that your opponent opens with 1 Diamond and you do not have an opening hand, but you do have the Ace, Queen, 9, 6, and 2 of Spades, you may want to use the Take-Out Double. This bid tells the partner to follow the bidding if they have a hand with support in either of the majors.

It is important to note that when you use the Take-Out Double, you just say “Double,” not “Take-Out Double.” It is up to your partner to figure out if you are using a Penalty Double or a Take-Out Double.

STRATEGIC PLAYING

You should try to keep track of what cards remain in each suit (especially the trump suit), so that you know what cards will be winners for you. The following are popular techniques used during play to make your contract:

THE FINESSE

A finesse takes place when you try to make a lower card a winner by taking advantage of the fact that your opponents do not know what cards the other holds. For example, if South holds the King of Spades and East holds the Ace and Jack of Spades with North leading a low Spade, East can play his Ace, but he may play the Jack hoping his partner holds the King. If he plays the Jack, then South has successfully finessed his King (which normally would have lost to the Ace).

RUFFING

Ruffing takes place when you are void in a suit and your partner leads that suit so you can trump it. This works very nicely if both you and your partner are void in different suits and have many trumps so that you can “cross ruff.”

DUCKING

Ducking is the process in which you purposely lose a trick or play a low card so that the lead will be passed or regained.

DRAWING TRUMPS

You can lead trump to draw out your opponent's trumps so that your remaining trumps are all good and that high cards in other suits will not be trumped by your opponents.

These are just a few of the strategies involved in playing bridge. Many books on the subject of bridge which address more bridge-playing strategies for those who wish to hone their skills.



THE HISTORY OF BACKGAMMON

One of the earliest recorded references to **Backgammon** occurs in Plato — ludus duodecim scriptorum — the “twelve-lined game.” **Backgammon** was extremely popular in ancient Rome, which was responsible for the spread of the game throughout the entire empire and eventually into Europe. The game experienced a resurgence in seventeenth century England and France, where it became one of the first games of skill to be analyzed with mathematical precision.

In the United States in the 1930's, **Backgammon** became popular once again with the addition of a rule that allowed doubling and redoubling the stakes, thereby accelerating the game.

How TO PLAY BACKGAMMON

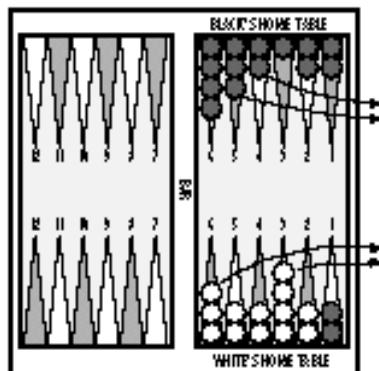
The object of the game is to get all of your pieces off the board before your opponent does.

The black pieces move in a clockwise direction while the white pieces move in a counter-clockwise direction.

Movement is made by moving the amount of spaces indicated by the dice roll. Each die works separately; if you roll a 4 and a 5 you have the option to move one piece 4 spaces and another piece 5 spaces or you may move one piece 4 spaces and then continue to move it 5 more spaces. You must move the amount of spaces indicated by the dice if you are able to move.

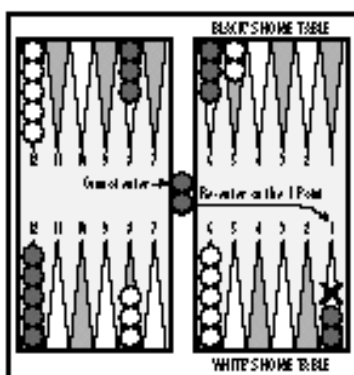
If you roll two dice of the same number (two 1's, two 2's, etc.), you get to move that number of spaces four times, instead of the usual two times.

If your opponent has two or more pieces in a column, that column has the potential to block one of your rolls. If there is a piece in a space by itself (a singleton), that piece is open to attack. It is usually advisable to try and hit as many singletons as possible. You can hit a singleton if one of your die rolls can land on that space. Once you hit a singleton, it is



removed from the playing field and is placed on the bar in the center of the board.

Once a singleton is placed on the bar, it cannot be moved until it can enter the opponent's home court. For example, in the diagram below, if you were to roll a 1 and a 6 you could place one of your pieces in the 1 slot of your opponent's home court, but the other piece may not enter the board this turn because the 6 column is blocked.



You may not remove your pieces from the board until all 15 pieces are in your home court. To remove your pieces from the board you move the pieces in the usual fashion, but this time they go off the board. So if you were to roll a 6 and a 3, you could remove a piece from the 6 and 3 slots if you have such; if you do not have pieces in those columns then move pieces over from the 6 column the appropriate number of spaces.

PLAY SUGGESTIONS

—Try to avoid singletons on places that are easy for the opponent to hit.

—Everyone has their own style of play, but it is generally a good idea to play very offensively or very defensively. In other words, depending on your rolls, it may be a good idea to get your 2 pieces out of your opponent's home court as soon as possible or create columns in and around your own home court, so as to make it difficult for your opponent to escape.

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