

You can't do that!

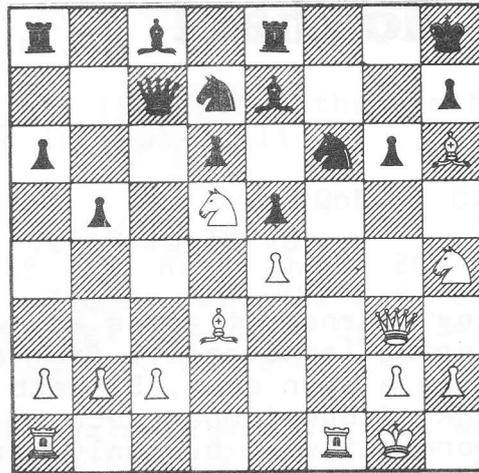
by Nigel Rose.

Have you noticed how many tournament games are won despite the winner suffering (apparently) from a material deficit? Unintentionally a pawn down, S. Webb beat Plaskett in the 1977 Bank of Dubai Open because his position was slightly more active - but only marginally, his moves came easily, while his opponent lost time struggling for ideas. The psychological effect of pressure and activity can often be worth a pawn, or more, and so why not sac material for a positional advantage? The positional sac often leads even good players to grovel away an objectively sound position with poor or even absurd moves. On the minus side, you have to put up with cynics declaring after you've won, how obviously weak your opponent was. And in club games you may have difficulty clinching matters in 30 moves. Still don't despair - most of my illustrations are taken from club and limited move games, and most were won by a player hardly noted for his tactical ability! Often, the positions seem to play themselves and the positional sac, successfully employed, can be far more satisfying than those based on concrete analysis of a quickly winning line.

Let us start by categorising the possible objectives of a p.s. (positional sac.) For pressure, yes, but what types of pressure? Firstly, there is the p.s. for active defence; second, for drawing out the King, third for creating open lines against the King, and fourth, for space - cramping your opponent. There may be more, but these are the four which it is the purpose of this article to illustrate and examine.

1. Active Defence

In the game J. Johnson v N. Rose '70, (Griffin Club (Glasgow) Championship) the following position arose with Black to play. White was the Club Champion. Black's position looks hopeless.

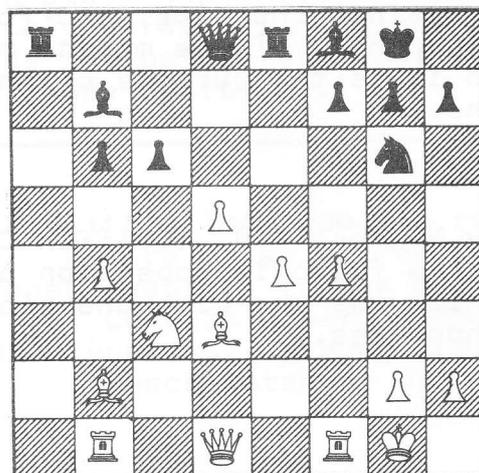


BLACK: N. ROSE
 TO PLAY
 WHITE: J. JOHNSON

16...Nxd5 17. exd (and White, a Dracularian figure, was now becoming visibly excited by the prospect of impending gore) ...e4! (The p.s. for active defence) 18.Bxe4 Ne5! 19. h3 Bb7 20. Rf2 Qc4 21. Rf4 (What else!) ...Bxd5 22. Bxg6 (White can stand it no longer - he is not even a pawn up any more, but..) ...Qc5+ 23. Kh1 Rg8 24. b4 Qc7 25. Rd1 Bf7 (and White resigned a few moves later. The square e5 for the Knight was worth a pawn and much more.)

2. Drawing Out the King

In the game N. Rose v B.L. Cartwright April 1970 (S.W. Glasgow v Dundee), White had overextended himself and with 20...Bxb4, Black could have assured himself of a slight advantage.



BLACK: B.L. CARTWRIGHT
 TO PLAY
 WHITE: N. ROSE

But: 20...cxd?! 21. Bb5! (also good was the p.s. 21. e5 Bxb4 22. Ne2 with Kingside threats for the pawn lost.) ...d4 (a speculative venture; the p.s. 21...Re7 giving up a pawn to keep his good lines and active pieces was preferable.)

22. Bxe8 dxc3 23. Bxf7+ Kxf7 24. Qb3+! Bd5 25. exd5 cxb2
 26. d6+ Kf6 27. Qxb2+ Kf5 (Kf7 28. f5!) 28. g4+
 (the p.s. at last; it looks good and obvious, but is in fact rather risky - psychologically however, my opponent was far from happy. Yet Black can easily drum up chances and Rbd1 was possibly sounder) ...Kxg4 29. f5 Nh4?
 (so soon after the p.s., Black stumbles. Nf4! offered bewildering counterchances with Nh3+ threatened and Qxd6) 30. Rbd1 Qg5 31. Qe2+ Kh3+ 32. Kh1 Ra3
 33. Rd3+ Rxd3 34. Qxd3+ Nf3 35. Rxf3+ Kh4 36. Rh3+ Kg4
 37. Qf3 Mate.

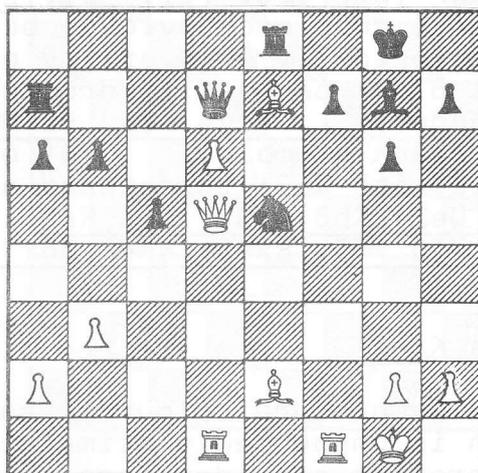
3. Open Lines Against the King

Sacs. for open lines usually produce colourful games and their successful adoption is undoubtedly stimulating for the winner. We will therefore consider more than one example. In the first, it was the writer who was on the receiving end. The winner offers 3 pawns and the exchange and not satisfied with that, gives up the exchange and offers a Queen as well; his earlier p.s.'s reaping as so often happens, a veritable harvest of tactical possibilities.

M.L. Roberts v N. Rose. Surrey v Sussex Jan. 1976.

King's Indian - 4 Pawn Attack

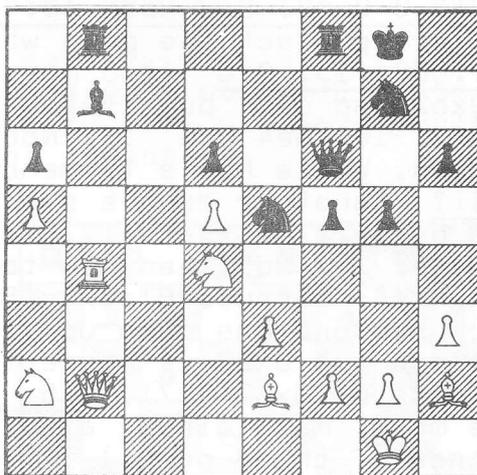
1. d4 Nf6 2. c4 c5 3. d5 e6 4. Nc3 exd 5. cxd d6
 6. e4 g6 7. f4 Bg7 8. Nf3 O-O 9. Be2 Re8 10. e5 dxe
 11. fxe Ng4 12. Bg5 (offering Black the pawn which he could decline with f6) ...Qb6 13. O-O (two more p.s.'s for Black to work out - Qxb2 and c4 - but if the latter 14. Kh1 Nf2+ 15. Rxf2 Qxf2 16. Ne4 Qb6 17. Nd6 and despite Knight for Rook down, White has a tremendous position) ...Nxe5 14. d6!? (another double p.s. Black has Qxb2 or Nxf3 followed by 15...Bd4+ and ...Qxd6, winning the d pawn. However 17. Nd5 then has to be reckoned with, threatening Nf6+ because Black's Bishop is pinned) ...Be6? (Black reckons one pawn up is enough and logically enough develops but Qxb2 is correct)
 15. Nd5 Bxd5 (Qxd6, Nf6+ wins or Qxb2 Nc7!) 16. Qxd5 Qc6!
 (Black had relied on this move, maintaining a Knight on e5 and thwarting the advance of the d pawn.) 17. Qd2! Nbd7
 18. Nxe5 Nxe5 19. Rad1 Qd7 (too passive; the usual problem!! Allowing Bc4 with Nd7 looked worse but was better e.g. 19...Nd7 20. Bc4 Rf8 21. Be7 Bd5+. I forgot this last move which ensures Black 2 pawns for the exchange sac.) 20. Qd5 b6 21. b3 a6 (hoping to support f7 with Ra7 and later activate his Queenside majority) 22. Be7 Ra7?
 (Rxe7 was essential - Black blindly continues passively hoping his material advantage will triumph in the end: White has other ideas. NOW STOP: Can you see the continuation without reading on?)



BLACK: N. ROSE

WHITE: M. ROBERTS TO PLAY

23. Rxf7!! Nxf7 24. Qxf7+!! Kh8 (If ...Kxf7
 25. Bc4+ Qe6 26. Rf1+ Kg8 27. Bxe6+ Kh8 28. Rf7! Wins.)
 25. Bg4! Rxe7 26. Qxe7 Qxe7 27. dxe7 Rxe7 28. Rd8+ and
 wins (The loser consoled himself with the belief that
 he brings out the best in people! But remember the
 p.s.'s, speculative though they may have been, objectively
 speaking, set up the sequel by luring the loser down our
 familiar path of passive play.)



BLACK: N. ROSE

TO PLAY

WHITE: L. STIRLING

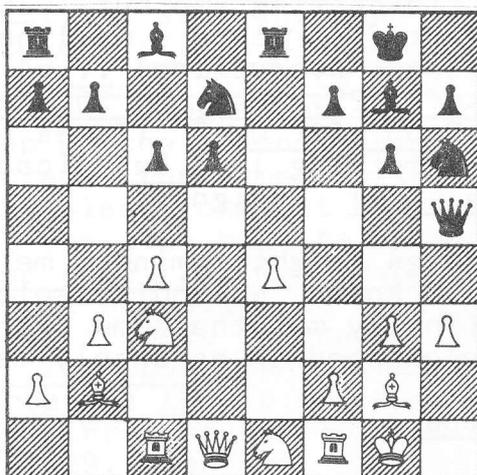
In the game L. Stirling v N. Rose Feb. '70 (Griffin
 Club Champ.), White has colossal Queenside pressure for
 the exchange, plus a pawn. He threatens the pawn on
 a6, the b7 Bishop and Nc6. Black decides to sac. a
 whole Bishop to establish a Knight on c5, gaining time,
 defending a6 and maintaining his own Kingside pressure.

25...Nd7! 26. Rxb7 Rxb7 27. Qxb7 Nc5! 28. Qb6 (Still
 hoping to win Black's a pawn) ...f4! 29. Bf3 (parrying
 the threat on f2) ...fxe 30. fxe Nf5 31. Nxf5 (White
 did not relish Kf2 defending e3, and hopes his extra
 pawn and the weakness of d6 will be worth the exchange.)

...Qa1+ 32. Kf2 Qxa2+ 33. Kg3 Rxf5 34. Qxd6 (but he had missed Black's next move)...Ne4+! 35. Bxe4 Qf2+ 36. Kg4 h5+ 37. Kxh5 Qh4+ 38. Kg6 Qh7 Mate.

Once more a material deficit for active pieces, Kingside attack and diverting the enemy proved decisive.

The next game illustrates a typical position from the King's Indian where Black has played exd5 opening the file to his weak d pawn. If Black tries to defend it, he usually loses so he sacs. it for attacking chances.



BLACK: N. ROSE
TO PLAY
WHITE: R. CLAPHAM

R. Clapham v N. Rose March 1970

15...Qg5! 16. Qxd6 Ne5! (The point. Black now sacs a piece, leaving him with only a pawn for it, in return for opening up the King's position.) 17. f4 Qxg3 18. fxe Bxe5 19. Qd3 Qh2+ 20. Kf2 (Though the win is not calculable, this position just has to be in Black's favour)...f5! 21. Rh1 Qf4+ 22. Qf3 Qg5 23. Rd1? (White collapses under the pressure but it is not easy to find a sensible move.) ...fxe 24. Qxe4 Bg3+ (and Black won on time 2 moves later.)

Finally let us look at a typical pawn sac. by White in the Modern Benoni or Volga Gambit positions for the purpose of restricting Black's pieces or prising open his Kingside.

N. Rose v A. Gardner July '77. Bank of Dubai Amateur Championship

1. d4 Nf6 2. c4 c5 3. d5 b5!? (A p.s. to gain pressure on the Queenside) 4. cxb a6 5. bxa Bxa6 6. Nc3 d6 7. e4 Bxf1 8. Kxf1 g6 9. g3 Bg7 10. Kg2 (this game was on a demonstration board and a few smiled or smirked as my King found himself being treated like a mere Bishop.) ...0-0 11. Nge2 (not mentioned in the Volga book by Benko; Nf3 is normal) ...N6d7 12. Rb1 Qa5 13. Qc2 Rfb8 14. Bg5 (also original; this Bishop usually goes to b2.) ...h6 15. Bd2 Ne5 16. b3 Qa6! 17. a4 Rb7 18. f3

(White regroupes to counter c4 with Nd4; properly prepared, c4 tends to justify the Volga p.s.) ...Ne8 (Black manoeuvres to thwart Nb5 by White, a useful move in some positions) 19. Be3 Nc7 20. Rhd1 Kh7 (to avoid back rank checks after the Queenside opens up - but unbeknown to him White has been planning a Kingside attack which this move effectively assists.) 21. h4! Rab8 22. f4 Ng4 23. Bg1 (the Bishop becomes invisible from the Black side!) ...Qa5 (Now White cannot make headway unless he sacs. a pawn - f5 allows Black to establish his Knight at e5 and we have already seen how powerfully it operates from there, and White's Queen is shut out, so) 24. e5! Qb4 25. h5 dxe (expecting fxe but) 26. f5! (Black now becomes the sacrificial lamb - well he's hardly a Euwe! and his e5 pawn blocks everything) ...e4 27. hxg+ Kg8 28. gxf+ Kxf7 29. Nxe4 c4 30. Nc5 cxb 31. Rxb3 Qxb3 32. Nxb3 Rxb3 33. Qxc7 (I was beginning to wonder if I'd missed something.) ...Be5 (could this be it?) 34. d6 R8b7 35. Qc4+ resigns.

In a curious way, Black's g4 Knight reminded me of Thomas a Becket; both had known "splendid isolation" (T.S. Eliot) and both finally met the same fate; close to the King, they were clobbered in an unholy manner.

4. Positional sac. for Space

My last two examples come from limited move club games, and these sacs. require some courage, even without adjudication problems. But perhaps, best of all, they underline the importance of space and activity over material and are thus positional sacs. in the purest sense.

N. Rose v P.M. Burrows. Pizzio Cup Competition. Oct '76
Pirc Defence.

1. e4 g6 2. d4 Bg7 3. Nc3 d6 4. f4 Nf6 5. Nf3 Bg4
6. Be3 0-0 7. h3 Bxf3 8. Qxf3 c6 9. Bd3 Nbd7
10. 0-0 Qc7 11. e5 Ne8 12. Ne4 b6 (A key moment; after 13...e6, Black's position will solidify and the limited moves would give Black excellent drawing chances so - what do we do? Right - we p.s.) 13. e6! fxe
14. Ng5 Rf6 15. Qg4 Nf8 16. Rael Bh8! (Resourceful; the d8 Knight aims for f5 - so White must secure d4; he rightly rejects c3 as too passive) 17. c4 Ng7 18. Bd2 Nf5
19. Bc3 (Now White threatens d5) ...d5 20. Re2 Rd8
21. cxd exd (if Rxd5, Bc4) 22. Rfel Nxd4? (Now, as so often occurs, Black gets fed up with defence and tries an unsound idea. Can you see what is wrong with it?)
23. Rxe7 Qxf4 24. Bxd4 Rf5 25. Qxf4 Rxf4 26. Bxh8 Kxh8
27. Nf7+ resigns.

The final example was a game from the Surrey League, limited to 30 moves. A p.s. ploy, along with two other techniques, spreads rigormortis throughout Black's position. The moral, once again, is to avoid passivity yourself and induce it in your opponent, even at the cost of a pawn or so.

N. Rose v S.E.E. Cranmer. Feb. '77.
 Queen's Gambit Declined - Exchange Variation.

1. d4 Nf6 2. c4 e6 3. Nc3 d5 4. Bg5 Nbd7 5. cxd exd
 6. e3 c6 7. Nf3 Be7 8. Qc2 (Bd3 allows Ne4 - a great
 position for the Knight in this opening) ...h6 9. Bh4 O-O
 10. Bd3 Re8 11. O-O Ne4 12. Bxe4! (Once again White
 prevents Black from maintaining a Knight at e4 and
 obtaining Kingside counter chances) ...Bxh4 13. Bh7+ Kh8
 14. b4! (After the reply g6, White gets three pawns for
 the Bishop) ...Nf8 15. Bd3 Bf6? (Passive, but he wants
 to prevent Ne5) 16. Rfc1 Qd6 17. Na4! (You can't do
 that! I had seen the pawn offered once by Petrosian but
 never taken) ...Qxb4 18. Nc5 Qa5 19. Rab1 Qc7
 20. a4 Ne6 21. a5! Nxc5 22. Qxc5 Bd7 (White threatened
 to win the c pawn after a6; after a6 by Black, White
 piles up on the Queen's Knight file and Black is severely
 restricted; the same applies after Qd7 23. a6 Be7
 24. Qc3, Black runs out of sensible moves.) 23. Qxd5
 (Giving the pawn back helps him little) ...Qxh2+
 24. Kxh2 cxd5 25. Rxb7 Be6 26. a6! (Another key moment.
 White must not allow a6 by Black followed by Bd8. With
 a6, White's space increases and Black's weak QRP is fixed)
 ...Bd8 27. Bb5! (White has 3 more moves to win - he
 now threatens to win the d pawn with Bd7 and Rc6) ...Re7
 28. Ne5 (Precise. Nc6 follows and after R(e7) moves, Nxa7!)
 ...Rxb7 29. axb7 Rb8 30. Ba6 Kg8 (I now added an extra
 move, underlining Black's helplessness against Nc6)
 31. Kg1 resigns.

Conclusion

Twelve middle games and two opening positional sacs. have
 been illustrated and I make no apologies for any weak
 moves on the part of the loser; one of the major
 considerations in choosing a p.s. line is the frequently
 extraordinary effect it has on the defending player.
 His mind enters the mists of the abstract, he becomes
 tense and as quickly, predictably falls into the mire.
 You cannot calculate a p.s., because the compensation
 required is not specific. What you look for is a gain
 of space, of time, of open lines, of key squares or of
 active defence. Very little of any of these is needed
 for a pawn. So why not try one and prove the cynics
 wrong when they say, as indeed they will - "YOU CAN'T DO
 THAT!!"

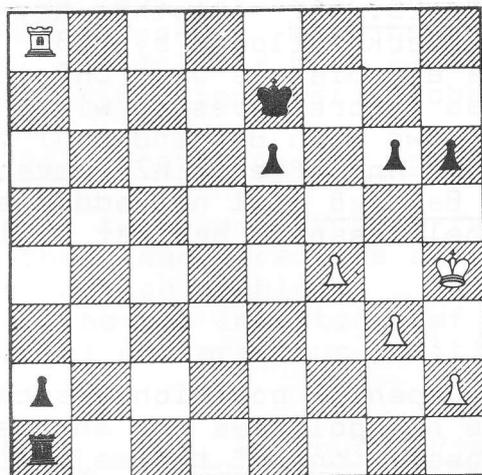
Endgames

JUST ROOKS, PAWNS AND KINGS

by Alan Westwood

Many players believe that Rook and Pawn end games are terribly boring affairs which nine times out of ten end in a draw. I must admit that I was one of these players until in a London League first team match - plodding along in an ending a pawn up and cursing whoever had invented rooks - I reached the following position:-

A.J. Potter v A.S. Westwood



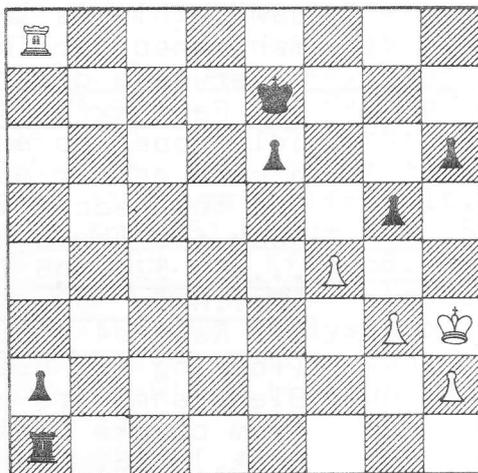
It was Black's 43rd move and I spent two or three minutes analysing the plan of bringing the King over to b2 to support the a pawn, but I finally discarded that idea as after the King reaches the pawn White merely checks with the rook and then returns behind the pawn and Black gets nowhere fast. I then looked at plans such as playing my King to f2 but this doesn't seem to do anything either

as White moves his rook merrily up and down the a file, while Black's King wanders aimlessly about. So, very much discouraged, I was about to play something like 43...Kf7 to see whether White would blunder, when I had one of those happy inspirations that makes chess all worthwhile. I took my hand away from my King and following Tarrasch's advice sat on it quick (my hand not the King!) The idea was very simple and beautiful - White's King is tied down in a little box namely g4, h4, h3 and g2 and if he ventures outside this box Black, by checking with his Rook (or if 1.Kf2 Rh1! 2. Ra2 Rh2!+ wins the Rook) will Queen his pawn. Also White's Rook is tied down (with the exception of checks) to the a file. So armed with this knowledge I spent ten minutes analysing the consequences of my plan and finally concluded that I had at least a draw and very good winning chances. Then - possessed by the spirit of Rubinstein and wishing the spirit

was something stronger - I played 43...g5+!!

Now the idea becomes clear; if White takes the pawn then he will not be able to stop the passed e pawn with either his King or his Rook; but if he doesn't take then Black opens the g file and wins the f pawn (after, in some lines, sacrificing the a pawn) then his passed e pawn will decide. 'Brilliant!' you say, but it's more difficult than that. In the first line, White can push his passed Rook's pawn as fast as the e pawn and in the second line he can win Black's h pawn; sacrifice his Rook for the e pawn and advance his h pawn thereby forcing a draw. However let's now do the hard part and examine the lines of play. (Sisyphus had an easier task!) White now had to seal a move, clearly he has the choice of four alternatives. One of which can be discarded at once i.e. 44. Kg4? after 44...gxf Black wins a pawn as 45.Kxf4 or 45. gxf both lose to a Rook check followed by al=Q. So that leaves us with a) 44. Kh3 b) Kh5 c) fxg

a) 44. Kh3

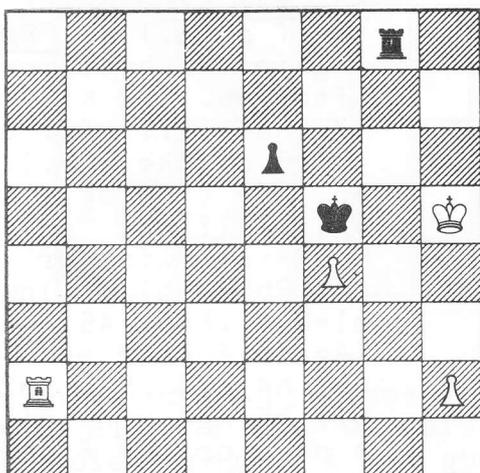
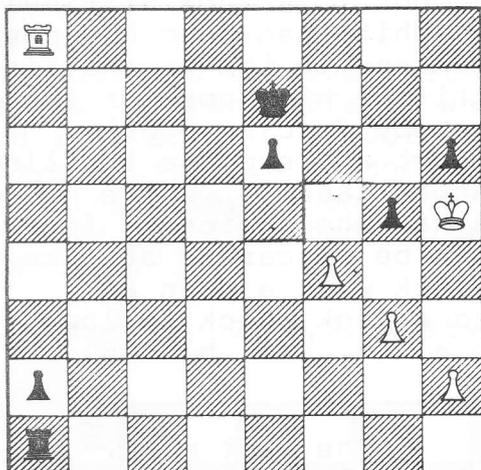


The best move. White plays his King in front of the h pawn. Black now moves 44...gxf 45. gxf Kf6 (going for the f pawn.) 46. Ra5 (Again the best move as after 46. Kg2 Kf5 47. Ra4 (47. Kf3? or g3? R checks etc.)...Kg4 48. h3+ (The only move 48. Kf2?? Rh1 49. Kxa2 Rxh2+ and wins or 48. Rb5? Rb1 followed by al=Q)...Kf5 49. Kh2 (Again forced as 49. h4 Kg4 50. Kh2 Kf3! 51. h5 Kg4 wins either the h pawn or the f pawn, after

which the advance of the second passed pawn decides.)...h5 50. h4 Rf1! 51. Rxa2 Rxf4 52.Kh3 Rg4 and White will not be able to stop the e pawn.) ...Rf1 47. Rxa2 Rxf4 48. Kg2 e5 49. Kg3 (and it appears that White has drawing chances although with his King cut off from the passed pawn it will be difficult for him. So let's look at another line:) after 44...gxf 45. gxf Black can now play 45...Kd6 and attack the f pawn from a different direction. This looks like a more valuable try) 44...gxf 45. gxf Kd6 46. Kh4 Kd5 47. Kh5 Ke4 48. Kxh6 Kxf4 (and clearly Black's e pawn wins the day, as 49. h4? Rh1 50. Rxa2 Rxh4+ etc. so going directly after Black's h pawn in return for the f pawn does not work and obviously the only other plan is to hold Black's King back with the Rook:- 44...gxf 45. gxf Kd6) 46. Ra5 Kc6 (the King heads towards White's Rook to force it off the fourth rank.) 47. Kh4 (using the time to chase after Black's h pawn.) ...Kb6 48. Ra8 (48. Ra4? Kb5

gains a tempo.) 48...Kc5 49. Kh5 Kd4 50. Kxh6 Ke4
51. Ra4+ Kf5 52. Kh5 (52. h4 has the same reply)
...Rg1! (the point' White's King is now contained on
the h file.) 53. Rxa2 Rg8! (and we reach a position
which occurred in the actual game after:)

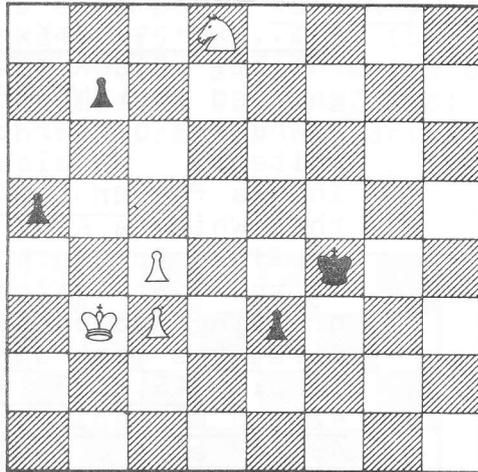
b) 44. Kh5



44...Kf6 45. Kxh6?
(45. Rf8+ is a far
better move) ...gxf
46. gxf Kf5 47. Ra4 Rg1!
48. Rxa2 Rg6+!! (the
winning move. White will
either have to move
towards his h pawn and
therefore hindering its
advance or to move to the
seventh when Rg4 also
prevents its advance.
White chose the first
alternative;) 49. Kh5 Rg8!
(threatening mate and
thereby winning the f
pawn, this is the position
mentioned earlier and
deserves a diagram:)
50. Ra5+ Kxf4 51. h4 (his
only hope; to advance the
h pawn as far as possible
and then sacrifice his
Rook for the e pawn.)
...e5 52. Kh6 (What else?)
52...Rh8+ 53. Kg6 Rxh4
54. Ra4+ e4 55. Ra8 Kf3
(forming the bridge' -
Black shelters his King
from checks behind his
Rook.) 56. Kg5 Rg4+
57. Kf5 Rf4+ 58. Kg5 e3
(the pawn advances White
could resign safely.)
59. Ra3 Re4(?) (59...Rf8
keeping the King cut off
is more efficient though
this also wins.)

60. Kf5 Re8 61. Rb3 Kf2 62. Kg4 Rg8+ 63. Kf4 Rf8+ (and
White resigned. The e pawn cannot be stopped.)

The last option is the one I was most worried about. The
slightest slip on Black's part could lose so I spent a
couple of hours looking at it and discovered a lot of neat
tactical tricks and finally decided I was winning but it's
close!

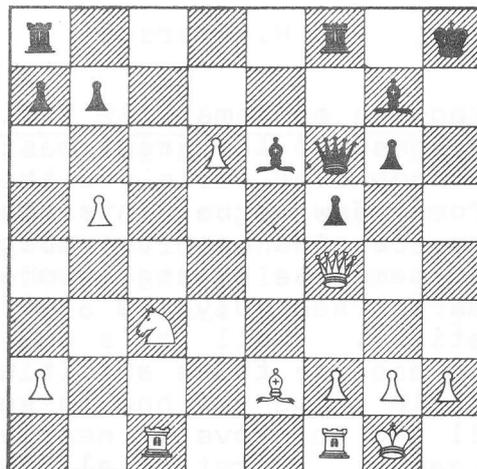


Bronstein v Botvinnik
 (World Championship 1951)
 Sixth game after 56...e3
 57. Kc2?? Kg3
 Resigns
 (57. Ne6 was an easy draw)

If the top players in the world play that badly, then how terrible must your own play be? But remember, your opponent's play is just as bad. I will now tell you how to make it worse.

Part 1. How to Draw Lost Games

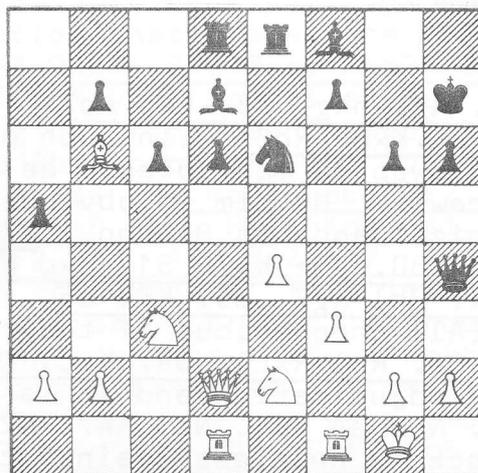
The first and really the only thing to say here is never say die. It's all too easy when you've done something stupid to give up all hope, lie down and let your opponent walk all over you. But now is the moment to show your willpower. Take a few minutes to calm down, then look at the !*?&! opposite - see how his palms sweat, his eyebrows twitch, the way his fingers slide towards his nostrils. You can't lose to someone like that, can you? Just keep fighting and it's amazing the difference you will find in only a few moves. Your opponent, who was looking for an early visit to the Pub, finds that he still has a fight on his hands (among other things), he begins to look worried, he starts to get into time trouble and you've got your draw:



Goodman v Emerson
 (Charlton 1977)
 Position after 21. Qxf4

21...Rad8 22. Rfd1 Qe5 23. Qh4+ Kg8 (My best move of the game", I said - see Part 2 for this ploy)
 24. Bc4 Bf6 25. Be6+ Qe6 26. Qb4 Be5 27. Qc5 Bd6
 28. Qxa7 Qe5 29. g3 Bc5 30. Qa4 Rd4 31. Rxd4 Bxd4
 32. Qc4+ Kg7 33. Ne2 Bb6! 34. Qc3 Qxc3 35. Rxc3 Rd8
 36. Rc2 Rd5 37. a4 Rd1+ 38. Kg2 Ra1 39. Rc4 (Despite his two extra pawns White is rather tied up.) ...Ra2
 40. Kf3 g5 41. Nd4 Kf6 42. Nc2 Ke5 43. Ke2 Rb2
 44. f4+ gxf 45. gxf+ Kd5 46. Rc8 Ra2 47. Kd3 Rxa4
 48. Rb8 Rxf4 49. Rxb7 Rf3+ Agreed drawn - "before I lose" said David who obviously knows the theory.

The above advice is all very well for those games where you still have a chance - but what about the times when despite your opponent's inadequacies you still manage to get a position so lost as to have no realistic hope of recovery? The only solution is to be completely unrealistic and here we turn to the art of Distraction Techniques (DT). There are many different variations of the art and here I will only describe one suited to desperate circumstances, the trap your own Queen trick. The idea of this is that your opponent will be distracted from the hopeless state of the rest of your game and rush all his pieces over into a little corner after your valiant monarch. With any luck he will now have a severe case of DT's and you will win easily.



Pountney v Emerson

(Islington 1976)

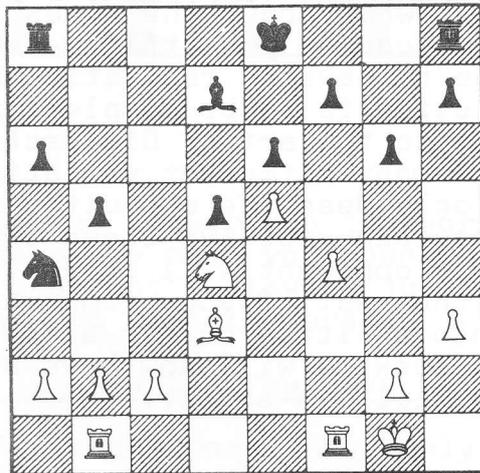
Position after 22. Bb6

22...Ra8 23. Bf2 Qh5!! 24. f4 a4 25. e5 Rad8
 26. Ne4 Bg7 27. N2g3 Qg4 (Still alive! We were both short of time now. All the better to panic him, dear!)
 28. Nxd6 Bc8 29. Bb6 Rd7 30. Qe3 Nf4! 31. Qxf4 Qxf4
 32. Rxf4 Bxe5 33. Rxf7+ Rxf7 34. Nxf7 Bxb2 35. Rd8 Rxd8
 36. Bxd8 b5 37. Nd6 b4! 38. Ba5? b3 39. axb a3
 40. Nxc8 a2 41. Bb4 a1=Q+ 42. Kf2 Bd4+ 43. Ke2 Qa6+
 45. Resigns Having dealt with lost games let me turn to:

Part 2. How to Win Drawn Endings

Whereas in defending lost games the quality needed is willpower, for drawn endings you merely need stamina. Nothing is more futile than playing on in a boring drawn

position and your first object is to make sure your opponent realises this. Techniques for sending him to sleep involve taking time over obvious moves, repeating the position (not too many times) and whenever possible making pointless moves which you have to retract immediately. You may even hesitantly offer a draw after a particular pointless move to show you have no idea, but this is a dangerous ploy - your opponent may have no idea himself. If, however, you can make your opponent lose all respect for you in addition to sending him to sleep you are well on the way to winning. But for God's sake don't you relax.

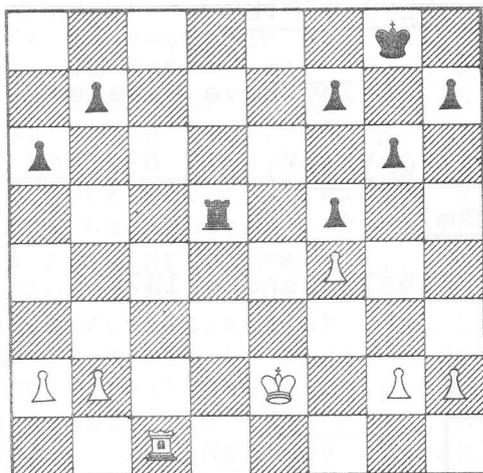


Emerson v Vivian

(Surrey v Norfolk 1976)

Position after 19...Bd7

20. g4 Nc5 21. Rf2 h5 22. Kg2 hxg 23. hxg Ke7
 24. Kg3 Rh7 25. Rh2 Rxh2 26. Kxh2 Rh8+ (In such positions
 the weak player's aim is to swap as many pieces as possible,
 "leaving me with an easy draw". My aim is obviously to
 leave just the pawns, my Knight and his Bishop.) 27. Kg3 f5?
 28. exf+ Kxf6 29. Nf3 Nxd3 30. g5+ Kg7 31. cxd Rc8
 32. Nd4 b4 33. Re1 Kf7 34. Rh1 Kg7 35. Kf3 a5
 36. Ke3 Rc7 37. Kd2 Rc8 (All unconscious of their doom,
 the little victims play.) 38. Rcl Rxcl 39. Kxcl Kf7
 (Here the game was sent for adjudication and it is in fact
 an easy win for White. 40. Nb3 a4 41. Nc5 Ke7 42. d4 Kd6
 43. a3 bxa 44. bxa and Black is helpless against the threat
 of Kb4 followed by Na4). At the end my opponent still
 thought the game was an easy draw. It's such ignorance
 that makes boring endgames enjoyable. Here's another
 example:



Emerson v Borchers

(Islington 1976)

Position after 27...f5

28. Rc7 b5 29. Ra7 Rd6 30. a3 Kg7 31. Ke3 (The first stage is completed - Black's Rook is tied down and his extra pawn (doubled) is rather useless. But wouldn't the position be so much more boringly drawn if all the Queen's side pawns disappeared?) ...b4 (An original winning attempt obviously based on a deep study of Rook and Pawn endings. It is a well known fact that an endgame one pawn ahead with pawns on the same side of the board is nearly always drawn. Could this be the exception that proves the rule?) 32. axb Rb6 33. h3 Rxb4 34. Rxa6 Rxb2 35. Kf3 (A perfect opportunity to practice your technique - an incredibly boring position, an incredibly drawn position and an incredible opponent who thinks he's winning! How can you fail?) ...Rb3+ 36. Kf2 h6 37. Ra5 Rb6 38. h4 Kf6 39. g3 Ke6 40. Re5+ Kd6 41. Ra5 Rb2+ 42. Kf3 Rb3+ 43. Kf2 Rc3 44. Ra7 Rc7 45. Ra5 (Hereabouts Black began to mumble. This is a minor and not very successful Distraction Technique intended to make you think you're playing a madman. Much better is Duncan Kerr's method of going cross-eyed and moaning gently when it's your turn to move. That takes more practice.) ...Rc5 46. Ra7 Kd5??? 47. Rxf7 Rc6 (Here Black suddenly stopped mumbling and offered a draw. I always find it best in such circumstances to laugh quietly and make my move. Then I walk away smiling. Mumble, mumble....) 48. h5 Rc2+ 49. Kf3 Rc3+ 50. Kg2 Ke6?? 51. hxg Rc5 52. g4! fxg 53. f5+ Ke5 54. g7 Rc2+ 55. Kf1 g3 56. g8=Q Kf4 57. Qb8+ Kf3 58. Qb3+ (Here my opponent started crying, muttered something about teaching to win drawn games and ran off. I think that means 58...Resigns. My best endgame ever!)

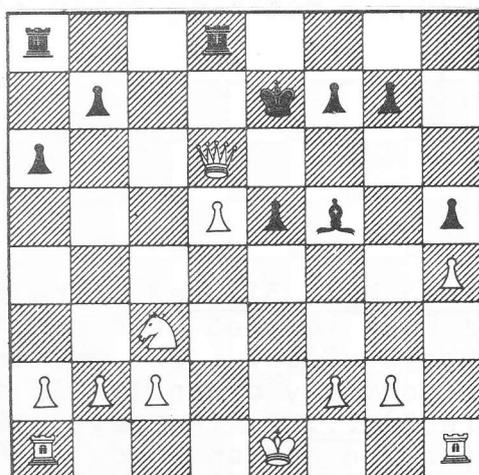
PATIENCE IS A (MY ONLY) VIRTUE

by Dave Massie

White: M. Read (Central YMCA 'Wolves')

Black: D.L. Massie (Streatham)

National Plate Semi-Final London 1976



BLACK: MASSIE
TO PLAY
WHITE: READ

This position arose out of a "Lowenthal" Sicilian and was curious in that at the time both my opponent and I had occasionally adopted the opening. As frequently happens when faced with an opening one knows well, my opponent had avoided the sharp tactical variations in favour of a slower positional game against which I had gambitted a pawn to create some imbalance in the game. After inaccuracies by both players the above position was reached.

18...Rxd6(!) (After White's 18th move (Qxd6+) I had settled down to assess the ending. My pawn sacrifice had failed to generate the expected amount of active play and White still held his extra pawn. A quick assessment of the position convinced me that White would almost certainly have to castle Queenside to protect the pawn on c2 and to mobilise his Q Rook. However his K side pawns would then be somewhat weaker and provide a possible target. The advanced White Q pawn should be easily blockaded by the Black King but the capture 18...Kxd6 would have been less accurate as it would make it extremely difficult to mobilise both Rooks. 18...Rxd6 allows one Rook the 'g' file and the other the use of the 'c' file.)

19. 0-0-0 Rg6 (Attempting to induce weakness in the King side pawns) 20. g3 b5 (Otherwise a4) 21. a3 (Possibly the start of a faulty plan but White was afraid of pressure on the 'c' file and the active Bf5.) ...Kd6
22. b3 Rc8 23. Kb2 Rg4 (Now the Rook threatens to switch to the Queenside and pre-empt any attempts by

White to exchange his Knight for Black's Bishop by Rhel and Ne4+) 24. Rd2 (Black threatened to tie up White's pieces by Rd4 as 25. Rxd4? exd4 26. N any Rxc2 wins. Now 24...Rd4 is met by 25. Rhd1). ...Rc5 25. Rhd1 f6 26. Na2 Rd4 27. Nc3 (Not 27. Rxd4 as 27...Rxc2 and 28...exd4) 27...Rg4 28. Na2 (What option has White? For if say R(a)e2 then 28...a5 will pose problems.) ...Rd4 (Black need not play this of course but from the match result point of view a draw looked sufficient at that time. The ploy was to encourage him to avoid a draw and play some other line which I felt could only improve my game. 28...a5 was possible.) 29. Nb4 (Attempting more, he goes wrong. 29. Nc3 was probably essential.) ...a5 30. Nc6 (If 30. Na2 then 30...Rxc2+ is analogous to the game or 30. Nd3 Bxd3 31. Rxd3 Rcxd5 with a great game for Black.) ...Rxc2+ 31. Rxc2 Rxd1 32. Re2 a4 33. bxa4 bxa4 34. Nb4 Rb1+ 35. Ka2 g5 (I had intended 35...Rb3 so that the Bishop was free and tying the White Rook to the second rank in view of the tactic Bb1+, Kal, Ra3+, Kxb1, Rb3+ and Rxb4. At the moment the White Rook can interpose on b2. Having played 35...Rb3 I would have followed up 36...g5 37. hxg5 fxg5 38. Nc6 e4 leads to an easy win. In playing the line conceived at move 29. and being a little short of time I transposed the moves, however, fortunately this still wins!) 36. Re3 (If 36. hxg5 fxg5 37. Nc6 h4! 38. Rxe5 (38. Nxe5 h3 39. f4 (Nf3, Rh1 wins) gxf4 40. gxf4 Rg1! wins) 38...h3 and Black wins as 39. Rxf5 h2 40. Kxb1 h1=Q+ and 41...Qe4 is strong. The rest of the game is a matter of technique but both players were rather short of time) ...gxh4 37. gxh4 Rf1 38. Rf3 Bb1+ 39. Kb2 f5 (with the idea of f4 and Be4) 40. Rc3 Be4 41. Rc6 Kd7 42. Re6 Bxd5 43. Rxe5 Rxf2+ 44. Kc3 Rf3+ (attracting the King away from the 'a' pawn.) 45. Kd4 Be4 46. Na6 (with the idea Nc5+ and either Nxe4 or Nxa4) ...Rd3+ 47. Kc4 Kd6 48. Re8 Rh3(!) (The 'h' pawn is far more important than the 'a' pawn as the Bishop can guide it home if need be.) 49. Nc5 Rxh4 50. Re6+ Kc7 51. Resigns. (There is no perpetual check e.g. 51. Re7+ Kd8 or 52. Na6+ Kd8.)

Not a 'brilliant' ending but instructive in how wins can sometimes, by patience, be squeezed from balanced positions.

How the Grading System works

by Bruce Floyd

The above is a question I am continually asked by players both inside and outside the club. So here briefly are the details.

- 1) When a player (graded or ungraded) plays a graded opponent he receives a credit of;
a) his opponent's grade plus 50 points if he wins
OR b) his opponent's grade exactly if he draws
OR c) his opponent's grade minus 50 points if he loses.
- 2) If the 2 players are more than 40 points apart the difference is limited to plus or minus 10.
- 3) In Tournament games an ungraded player will be given an estimated grade based on past results and tournament score.
- 4) In League matches an ungraded player will be given an estimated grade based on any information available to the grader including the current season's results.
- 5) The credits are then aggregated by the grader to give an average grade.
- 6) The minimum requirement of the S.C.C.U. for a full published grading is 30 matches in 2 years.
- 7) Whilst the grading year runs from the 1st May to the 30th April the grading list is not published until the following September. This is due to the vast administrative exercise of collating the thousands of results involved and feeding them into the computer.



"Life's too short for Chess"

Byron