

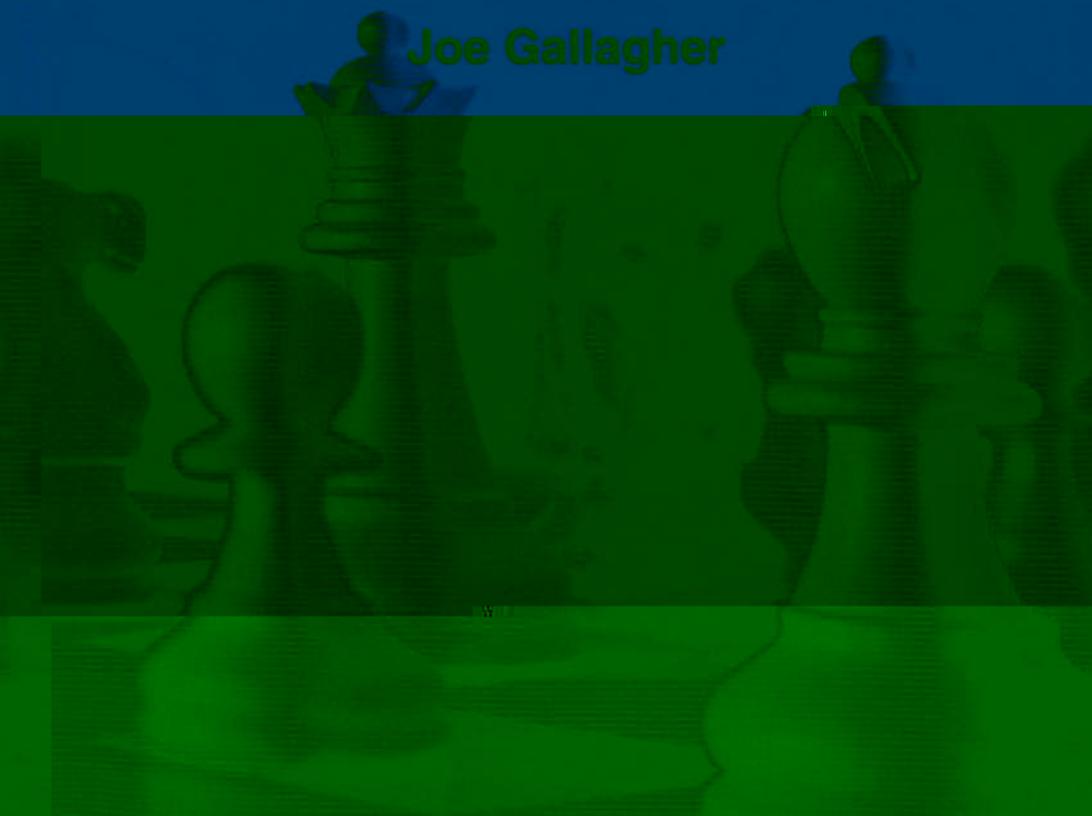
GAMBIT

101

Attacking Ideas in Chess

Aggressive concepts from a grandmaster's arsenal

Joe Gallagher



101 Attacking Ideas in Chess

Joe Gallagher

GAMBIT

First published in the UK by Gambit Publications Ltd 2000

Copyright© Joe Gallagher 2000

The right of Joe Gallagher to be identified as the author of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988.

All rights reserved. This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out or otherwise circulated in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

A copy of the British Library Cataloguing in Publication data is available from the British Library.

ISBN 1 901983 20 X

DISTRIBUTION:

Worldwide (except USA): Central Books Ltd, 99 Wallis Rd, London E9 5LN

Tel +44 (0)20 8986 4854 Fax +44 (0)20 8533 5821

e-mail: orders@Centralbooks.com

USA: BHB International, Inc., 41 Monroe Turnpike, Trumbull, CT 06611, USA.

For all other enquiries (including a full list of all Gambit Chess titles) please contact the publishers, Gambit Publications Ltd, 69 Masbro Rd, Kensington, London W14 6LS. Fax +44 (0)20 7371 1477.

E-mail Murphy@gambitchess.freemove.co.uk

Or visit the GAMBIT web site at <http://www.gambitchess.co.uk>

Edited by Graham Burgess

Typeset by Peter Nunn

Printed in Great Britain by Redwood Books, bif : 2

Contents

Symbols

Introduction

Idea 1	Back-Rank Mates	10
Idea 2	Smothered Mate	12
Idea 3	Lethal Knight Checks	13
Idea 4	A Deadly Set-Up	14
Idea 5	Anastasia, Boden and Marocco	15
Idea 6	Some Standard Mates on the h-file	16
Idea 7	The Greek Gift	17
Idea 8	Some important Sacrifices	19
Idea 9	Rook and Knight Tandem	20
Idea 10	h1-d5 can Embarrass a Queen on a	21
Idea 11	The Fishbone Pawn	22
Idea 12	h1-h6!	23
Idea 13	More Mates on the Dark Squares	24
Idea 14	The See-saw and Friends	25
Idea 15	Point Your Bishops in the Right Direction	26
Idea 16	h1-h7!	27
Idea 17	Exploiting Pins	28
Idea 18	Legal! and Friends	29
Idea 19	h7 (h2) Still Under Fire	30
Idea 20	f5: A Dangerous Square	31
Idea 21	Standard Rook Sacrifices	32
Idea 22	Inviting Everyone to the Party	33
Idea 23	The King's Gambit	34
Idea 24	The King's Gambit (2)	36
Idea 25	Typical Exchange Sacrifices	38
Idea 26	Attack at the Weakest Point	39
Idea 27	Rooks' Pawns can also be Used in a Positional Manner	40
Idea 28	More about a4	42
Idea 29	Preventive Sacrifices	43
Idea 30	Pawn-Grabbing	44
Idea 31	Approach Play	45
Idea 32	The King in the Middlegame	47
Idea 33	Get Yourself a Pet	48
Idea 34	Get Yourself a Pet (2)	50
Idea 35	Minority Attack	51

Idea 36	The Exchange Sacrifice: Hodgson Style	52
Idea 37	Line-Opening Sacrifices	53
Idea 38	The Greatest King-Hunt Ever?	54
Idea 39	More about Wandering Kings	55
Idea 40	The Pawn-Storm	56
Idea 41	Opposite-Coloured Bishops can be a Trump	57
Idea 42	Blitz Chess: The Perfect Testing Ground	58
Idea 43	The Benoni Breakthrough	59
Idea 44	The King's Indian Blockade	60
Idea 45	The Keres Attack	61
Idea 46	More Keres Attack	62
Idea 47	1 d5 Sacrifices in the Sicilian	63
Idea 48	Originality Pays	64
Idea 49	Surprising Castling	65
Idea 50	Snap Mates in the Endgame	66
Idea 51	Liberating the King's Indian Bishop	67
Idea 52	Pawn Promotion	68
Idea 53	The Magic of Mikhail Tal	69
Idea 54	Develop Your Imagination with Studies	70
Idea 55	Be Flexible	71
Idea 56	Attack Where it's Relevant	72
Idea 57	More Sacrifices in the Sicilian	73
Idea 58	Three Pieces vs Queen	74
Idea 59	Pawn-Storm Chat	75
Idea 60	The Exchange Sacrifice: Petrosian Style	76
Idea 61	Ivanchuk	77
Idea 62	Destitutive Knights	78
Idea 63	Clogging up Black's Development with e5-e6	79
Idea 64	Two Pieces Can be Worth a Queen	80
Idea 65	The Fantasy Variation	81
Idea 66	A Knight is Superb Protection for an Exposed King	83
Idea 67	One Idea Leads to Another	84
Idea 68	Mutual Pawn-Storms in Action	85
Idea 69	He Who Dares Wins	86
Idea 70	A Rook Can Defeat Minor Pieces	87
Idea 71	Get Them Bishops Working	88
Idea 72	Swinging Rooks	89
Idea 73	<i>Zwischenzug</i>	90
Idea 74	Pawn Play: More Line-Opening	91
Idea 75	Don't Wait to be Squashed	92
Idea 76	Draw? Never!	93
Idea 77	Under-Promotion	94
Idea 78	Tie Them Down	95

Idea 79	The Exchange Sacrifice: Sicilian Style	96
Idea 80	More About Rooks	98
Idea 81	Irritating the Dragon	99
Idea 82	Develop Your Sense of Danger	10
Idea 83	Queenside Attacks - The Prophylactic Line (...)	101
Idea 84	More About Opposite-Coloured Bishops	102
Idea 85	Queen Sacrifices in the King	103
Idea 86	Fun Against the Winawer	10
Idea 87	More About f3-dxc5	106
Idea 88	Necessity is the Mother of Invention	108
Idea 89	The Sting in the Tail	109
Idea 90	More about the Bishops	110
Idea 91	A Trip to Planet Shirov	111
Idea 92	The Game That Had it All	112
Idea 93	Stalemates	113
Idea 94	Transformation of Advantages	114
Idea 95	"Take My Rooks!"	115
Idea 96	The Surprising g2-g4!?	116
Idea 97	Attacking Empty Squares	117
Idea 98	...c4!? Against the Sicilian	118
Idea 99	Use Modern Technology	119
Idea 100	Don't Get Dejected	120
Idea 101	Knight Time	121
Additional Information		122
Index of Themes, Players and Openings		126

Symbols

+	check
++	double check
#	checkmate
!!	brilliant move
!	good move
!?	interesting move
?!	dubious move
?	bad move
??	blunder
+−	White is winning
±	White is much better
;	White is slightly better
=	equal position
∓	Black is slightly better
∓	Black is much better
−+	Black is winning
Ch	championship
Cht	team championship
Wch	world championship
Ech	European championship
Ct	candidates event
IZ	interzonal event
z	zonal event
OL	olympiad
ECC	European Clubs Cup
jr	junior event
wor	women's event
mem	memorial event
rpd	rapidplay game
corr	correspondence game
1-0	the game ends in a win for White
½-½	the game ends in a draw
0-1	the game ends in a win for Black
(<i>n</i>)	<i>n</i> th match game
(<i>11a</i>)	see diagram 11a (etc.)

Introduction

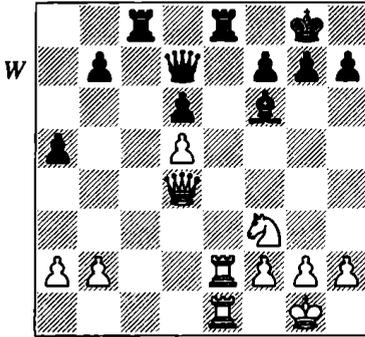
Content and Layout

What constitutes an Attacking Idea? Well, I believe that most people would associate the word 'attack' in chess with combinations and direct attacks on the king; consequently a large part of the book is devoted to these topics. Of course one can also attack on the queenside or conduct positional attacks, so some material is devoted to these but it would be fair to say that they are in a distinct minority. An Attacking Idea entitled, for example, 'Caving out an outpost on d5' would have been perfectly legitimate but also taken us too far afield into the positional elements. This is not a large book and with limited space I had to make my choice.

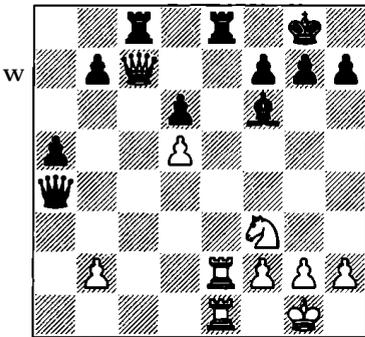
An initial perusal of the book may give one the impression that the material is placed in a rather random order... and, apart from the first twenty or so Ideas, this would be a correct impression. This is not because I was feeling particularly lazy but because I prefer it that way. To have, for example, four successive Ideas dealing with the exchange sacrifice followed by three on the pawn-storm could be quite overbearing and would present a more serious text-book type image than I wish to project. Therefore the material is spread relatively randomly throughout the book. This allows those who just want a quiet read to have just that, while those wishing to study specific themes can find them easily enough using the index. Exceptions have been made for the opening Ideas, which do follow one another, and for Ideas that are actually a continuation of the previous one.

So, the only really structured material in this book is Ideas 1-21. If there were chapter headings, then this section would have been called 'The Arsenal'. It contains standard attacking ideas, combinations and ploys that all strong players have in their tactical armoury. These ideas should become second nature to you, or simply 'routine' as Tal called a lot of his sacrifices. Of course, what might have been routine for Tal was not necessarily routine for anyone else, but the more ideas one has in one's arsenal the stronger one is becoming. By the end of the book you will also, hopefully, be able to add some of Ideas 22-101 into your armoury, thereby feeding up your imagination to tackle more complex situations. Of course strong players also have a positional arsenal, but that is another story.

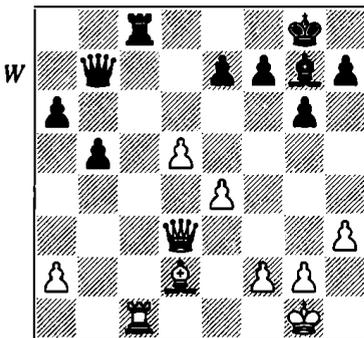
In this 'Arsenal' I have not striven for particularly attractive examples (though there are some) but concentrated more on the basic ingredients involved that make the combination work. Often the discussion revolves around defensive ploys and occasions when the sacrifice doesn't work. These are also essential knowledge for the attacker so that he can correctly judge whether the intended



1a: after Black's 17th move



1b: after 21... ka4



1c: after 25... cs

Idea 1 – Back-Rank Mates

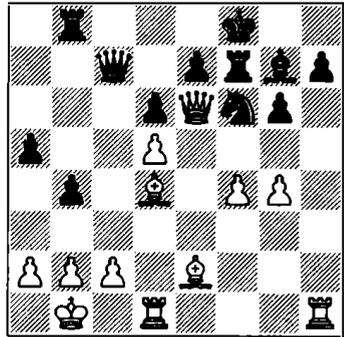
Chess cemeteries are littered with the corpses of players who have stumbled into back-rank mates. Initially we are taught to create a bolt-hole for the king to protect against such disasters. As we improve, though, we also learn that we should not create unnecessary weaknesses in the king's position. Even when such a pawn move can hardly be called weakening, the battle for the initiative may not allow time to play h3 or ...h6. Therefore, we must always remain alert to back-rank tactics. Here are some examples:

(1a) E.Adams-C.Torre, New Orleans 1920 is one of the legendary back-rankers, notwithstanding any doubts concerning its authenticity, and it contains essential ideas for your tactical armoury. In practice, they often arise in less complex forms (e.g. if we alter the diagram slightly by removing the rooks on e1 and c8 and by replacing the bishop on f6 with a knight on h5 then 1...g4! still wins, but this time just a piece). White wins by 18 ♖g4! ♜b5 (18...1 bg4 19...xe8+ and mate; 18...: xe2 19...: xd7 is no good for Black - the knight on f6 helps defend his own back row) 19 ♜c4!! (beautifully exploiting the fact that both the black rook and queen are tied down to the defence of their colleague on e8; note that each white move carries a decisive threat so Black has no time to deal with his back-rank problem) 19...♜d7 20 ♜c7!! (same again) 20...♜b5 21 a4! (the immediate 21...: kb7?? would actually lose to 21...: xe2!) 21...♜xa4 (1b) (now 21...: xe2 22...: xe2 is no good for Black) 22 ♜e4! ♜b5 23 ♜xb7!. With 23...1 xe2 no longer possible, the black queen has run out of squares, and is lost.

(1c) Karpov-Kasparov, New York 1990. Black has been attempting to relieve the pressure on his position by

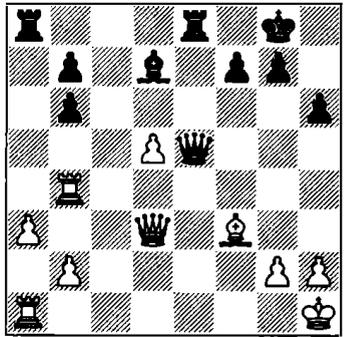
systematically exchanging pieces. His previous move, 25...J%e8-c8, offered an exchange on the c-file. Karov is happy to exchange rooks, but only on his terms. 2 **♖c6!** may not have surprised Kasparov but he must have realized pretty quickly that the game was up. The point is that after 26... c6 27 dxc6' **♗c6 28' ♖d8+ ♜f 29**

h6 Black is mated and if he doesn't take on c6 White gains control of the only open file on the board. After the further moves **26...♗e5 27 ♗c3! ♗b8 28 ♜d4 f6 29 ♗a5 ♗d6 30 ♜c3** White had a strategically won game. An extremely common mating theme and a good example of how top positional players use tactics to control the game.



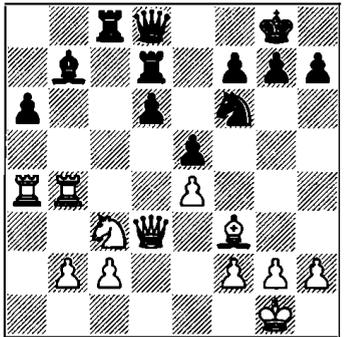
1d: after White's 22nd move

(1d) Gallagher-Habibi, Mendrisio 1998. Black's position may not be very attractive but it's hard to imagine he's about to be back-rank mated. However, after **23 g5 ♖h5 2 ♗xg7+ ♖xg7** (otherwise ♗xh5 wins) **25 ♜xg6!** he resigned as 25...hxg6 26 l h8# is mate and other moves are hopeless.



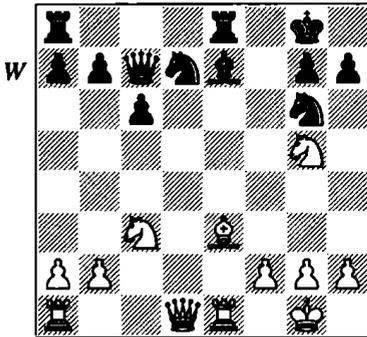
1e: after White's 24th move

(1e) A.Mikenas-Bronstein, USSR Ch 1965. Bronstein produced a move of rare beauty: **24...♗xa3!!** and White resigned. All the captures lead to mate on the backrank, a does 25 1 fl . xal 26. xal ' ♖l+.

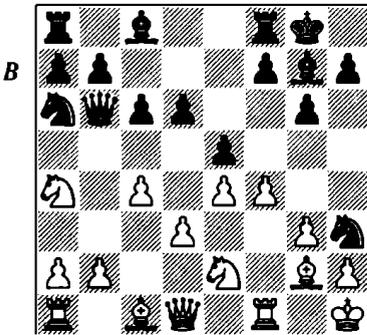


1f: after Black's 24th move

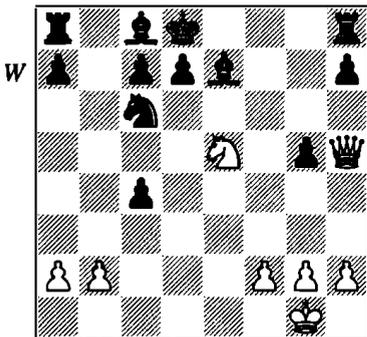
(1f) Lutz-Gallagher, Biel 1995. White played **25 ♖d5? ♖xd5 26 exd5** but after **26...♜g5 27. al f5!** Black had taken control of the game (0-1, 40). What had White overlooked? The answer is that he thought 26...' g5 was impossible owing to **27 ♗g4**, when after 27...' ♖l+ **28' ♜f1** White just wins the exchange. However, Black plays **27...e4! 28 ♗xe4** (28' ♗e4' ♜l+) **2 ...f5!** winning a piece as, although **29 ♗xf5 ♜xf5! 30 ♗e8+ ♗xe8 31 ♜xf5** wins the queen, **31...♗e1#** is mate.



2a: White to play



2b: after 13...h1



2c: after Black's 18th move

Idea 2 – Smothered Mate

(2a) This is a basic example of a smothered mate. White wins by 1. b3+ h8 2. f7+ g8 3. h6++ h8 4. g8+! 1. xg8 5. f7#. The essential ingredients are Black's missing (or advanced) f-pawn and the inability to block the queen check. This last point is important to bear in mind if you are about to embark on a string of sacrifices culminating in smothered mate.

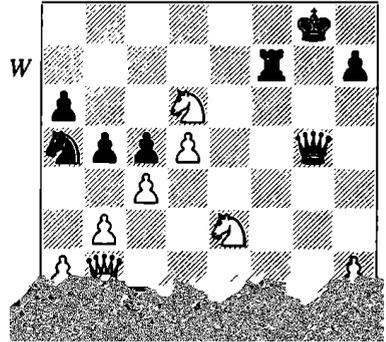
Make sure you double-check if it seems your opponent has fallen for a smothered mate trick. I once seconded a player, who will probably prefer to remain nameless, in the European Junior Championship and he produced the following (with Black): 1. c4 g6 2. c3 J g7 3. g3 d6 4. J g2 1. f6 5. d3 0-0 6. e4 e5 7. 1. ge2 c6 8. 0-0-1. a6 9. f4?! (our preparation dwelt on the superior 9. h3 but I pointed out 9. f4 1. b6+ followed by ... 1. g4 - it didn't seem necessary to go into any more detail) 9... 1. b6+ 10. h1 1. g4 11. 1. a4?! (11. 1. e1 is better) 11... 1. f+ 12. g1 1. h3++ (12... 1. xd1+ 13. 1. xb6 axb6 14. 1. xd1 J g4 is good for Black) 13. 1. h1 (2b) 13... 1. g1+?? and Black resigned before White could play 14. 1. xg1! - the rook on f1 still stops the mate. These things can be overlooked in the excitement of battle.

The other main danger for prospective smothered mates is the exchange sacrifice on f (f). One should always ensure that the queen has a safe passage home or that the opponent can't gain enough time attacking it to launch a strong attack.

Although smothered mates usually take place in the corner, there are exceptions. Diagram 2c is from Young-Dore, Boston 1892. The final position after 19. 1. f7+ e8 2. 1. d6++ d8 21. 1. e8+! 1. xe8 22. 1. 7# is extremely picturesque.

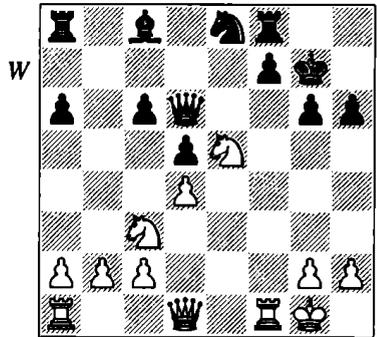
Idea 3 – Lethal Knight Checks

As a young player I was most impressed by the finish to the 10th game of the 1966 Petrosian-Spassky World Championship match (3a). Instead of the obvious 30...xf7, when White still has some work to do, Petrosian forced resignation by 30...h8+! because after 30...xh8 31...t xf7+ and 32...t xg5 he emerges with an extra piece.



3a: after Black's 29th move

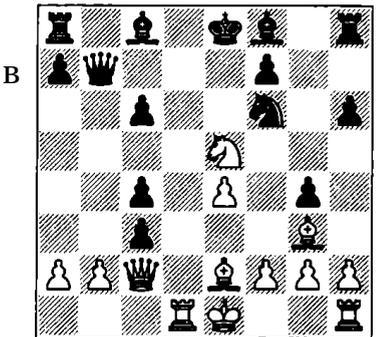
When in Gallagher-Curran, Lyons 1993 I reached the position in diagram 3b my thought-processes had already been reduced to making the Petrosian trick work. Play continued 21...d2 t f6 22: f4! (disguising the planned combination by blocking the queen's path to h6) 22...t d7? (thank you God) 23: xf7+!: xf7 2 1 xh6+! g8 25 ' h8+! and Black resigned as 25... xh8 26 t xf7+ g7 27 t xd6 leaves White two pawns to the good. Note that after 21 ' d2 White was not actually threatening the combination as at this stage Black's queen is still defended.



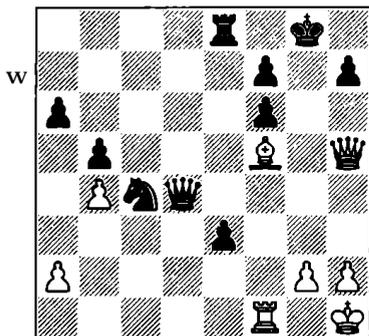
3b: after Black's 20th move

It is of course not necessary to use a whole queen as a decoy - there are many similar examples to the above based on the moves 1: h8+ xh8 2 t xf7+. The following is a closely related idea where the king is again lured onto the mined square:

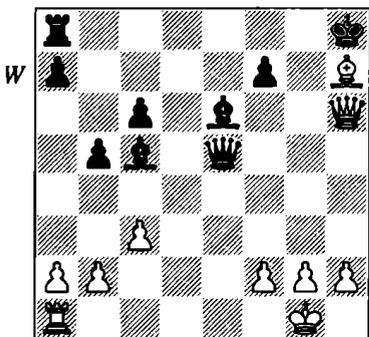
(3c) Beliavsky-Bacrot, Albert (2) 1999. This six-game match had only one decisive game and it was a tragedy for the young French champion. He played 15...xb2?! (15...cxb2 looks better) 16 ' a4 1 b5?? only to resign after 17: d8+ as 17... xd8 18 t xc6+ costs him his queen.



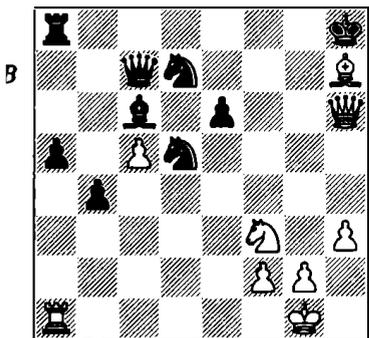
3c: after White's 15th move



4a: after 36...e3



4b: after 38... h8



4c: after White's 27th move

Idea 4 – A Deadly Set-Up

(4a) Gallagher-Damjanovic, Bern 1989. Black has just played 36...e3, fearing neither 37. xh7+ nor 37. xh7+ as his king runs away via f8. 37. h6! came as a shock, though, as now his escape-route is shut off. The immediate threat is 38. xh7+ h8 39. g6+! g8 40. h7+ and x f7# so Black must defend the f7-square, which he did with 37...1 d6. There followed 38. xh7+

h8 with one of the deadliest set-ups in chess. White controls virtually every light square on the board. In this case he still needs to be accurate as Black's e-pawn provides counterplay. The solution is 39! c1! (inviting everyone to the party) 39...e2 40. f5+! g8 41. h7+ f8 42. h8+ 1-0. 42... e7 43! c7+ d8 44! d7+ c8 45. xe8+ 1 xe8 46! xd4+ c7 47! e4 and the pawn is stopped.

Black's chances to save the game against the queen on h6 and bishop on h7 are limited. His main hope is that White will have given up so much material that he will have nothing better than perpetual check. On other occasions Black may be able to challenge the set-up before reinforcements arrive. In diagram 4b, White should take the draw as there is no good discovered check and Black is ready to defend with ...! g7.

The other main defensive resource is to attack either the queen or bishop. For example, take the shell position with h6, h7; b h8! d5, M6. If Black is to move, he plays 1...! g5, forcing the queen to retreat, and then the black king can escape with 2... g7.

(4c) Neverov-Karpavik, USSR Ch 1991. Black defended with 27...1 f8 28. f5+ 1 h7 and went on to win the game.

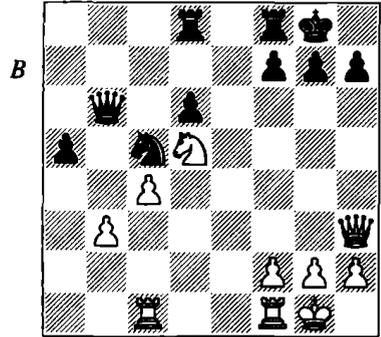
Idea 5 – Anastasia, Boden and Marco

(5a) White has just played 11 d5, inviting Black to capture the b-pawn. This offer should be declined with 1... b7. Those of you unfamiliar with 'Anastasia's Mate' may be wondering why Black doesn't take the pawn. The answer is 1... 1xb3? 2 1 e7+!

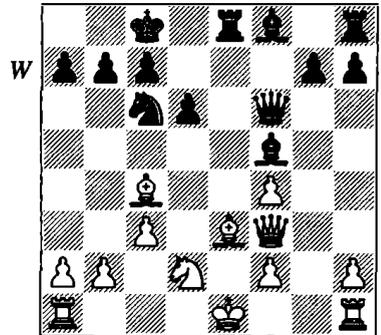
h8 3 . c3! and after Black moves his queen, 4 1 xh7+! xh7 5 1 b3#. The key ingredient is the knight on e7 covering both g8 and g6. A knight on this square (or one which has access to this square) should be automatically associated with Anastasia's Mate in your mind.

(5b) Schuler-Boden, London 1853. White now played the natural-looking 13 0-0-0? only to be punished by 13...d5! 14 . xd5 (14' kd5 is the same) 14...1 xc3+!! 15 bxc3 . a3 (0-1). This created quite a stir and ever since has been known as Boden's Mate. It is most often seen in Caro-Kann type positions where Black has castled long - he usually has a knight on d7 and a rook on d8 to hem in his king while White has one bishop controlling the h2-b8 diagonal, and the other ready to spring into a6 and a major piece ready to lay down its life on c6.

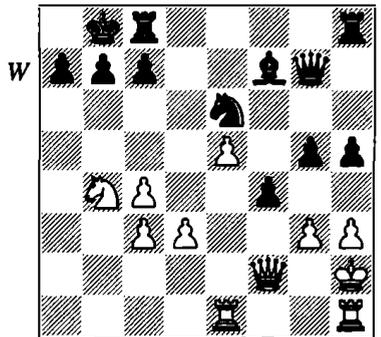
One of the first things we learn as chess-players is how to mate with two rooks against a king. Even in the middle game we have to be alert to the possibility of a sacrifice forcing a double rook mate. Diagram 19c features the double rook mate in its simplest form, while diagram 5c is from an off-hand game by M.Marco in 1898. White won by 1 1 c6+! bxc6 2 1 xa7+! xa7 3 . al+ b6 4 . hbl+ c5 5 . a5#. In slightly altered circumstances 2 . bl+ a8 3' ka7+ xa7 4 1 b2, intending 1 al#, could have been the solution. Here this fails to 4... 1 5 5 . al+ 1 a6



5a: after 11 d5



5b: after Black's 12th move



5c: White to play

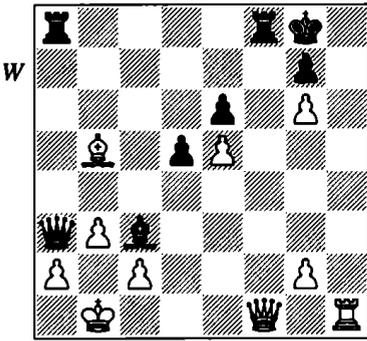
Idea 6 – Some Standard Mates on the h-file

Quite a large portion of attacks take place on the h-file, which is not very surprising as this is the file next to the castled king. Such attacks can be seen throughout the book but here are three examples of mates which must be in your offensive arsenal.

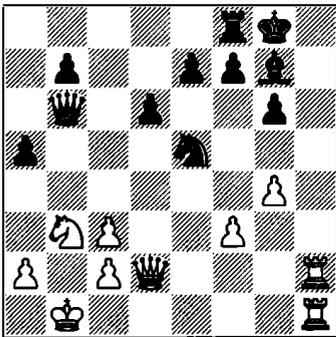
(6a) Black has a mate threat that cannot be parried directly, but if White is to play, he wins with 1. h8+! xh8 2. h1+ g8 3. h7#. This is an extremely important tactical idea and would of course also work if we stuck another white rook on g1 - then the solution would be 1. h8+ xh8 2. h1+ g8 3. h8+ xh8 4. h1+ and mate. If the black rook were removed from f8 and placed, for example, on f6, then it is possible that the combination would fail as the king could run away - here, however, it still works: 1. h8+ xh8 2. h1+ g8 3. h7+ f8 4. h8+ e7 5. xg7+ d8 6. d7#. The details must be worked out at the board.

(6b) In this typical Dragon position, if White is to play, he forces mate by means of 1. h8+ R xh8 2. h6. With Black to move, he should play something like 1... c8 with good compensation for the exchange as the combination no longer works.

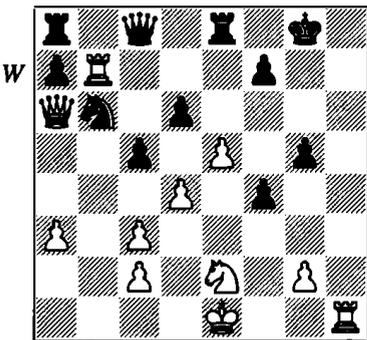
(6c) J.Hall-de Firmian, Malmo 1999: 20. d3! 1-0. It took me some time to work out this resignation. After 20... xb7 21. h7+ f8 my first reaction was 22. h8+ e7 23. f6+ d7 24. xt+. e7 doesn't work and then I thought I'd found it: 22. exd6 but no, after 22... xe2+ the black king will be able to walk away via e8. The solution is very simple as long as you see that the black king can't run away. After 22. h6+! Black is mated next move.



6a: White to play



6b: White to move can force mate



6c: after Black's 19th move

Idea 7 – The Greek Gift

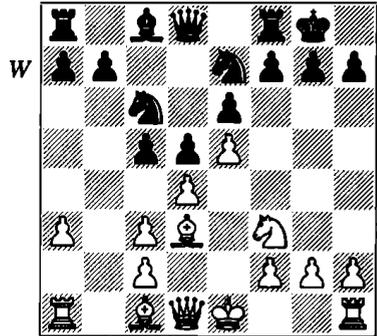
One of the first standard combinations most of us become acquainted with is known as the Greek Gift (after Greco). Essential ingredients are a bishop sacrifice on h7 followed by a knight check on g5 and a queen that is ready to threaten mate on h7. For example, in diagram 7a there is 1. xh7+!

1. xh7+! 2. g8 3. e8 (forced) 4. h7+ f8 5. h8+ 1. g8 6. 1. h7+ < e7 7. g5+, when 7...f6 8. xg7# is mate and 7...f6 is most simply met by 8. xg7. Note that in slightly altered circumstances 4. xf7+ may have been stronger. Concrete factors dictate the solution.

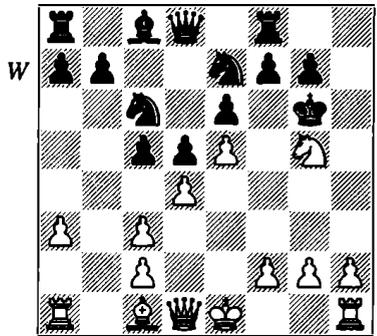
2) 2... h6 is obviously not possible here but if White didn't have a bishop on the c1-h6 diagonal it would be another defensive option to take into account.

3) 2... g6 (7b) is often the critical test of the Greek Gift's soundness. White has a variety of ways to continue the attack, e.g. 3. g4 f5 4. exf6 (4. g3 f4 5. g4! a5 is far from clear as there is no devastating discovered check) 4... xf6 5. 1. h7+ < f7 6. 1. xf8 7. xf8 and White has regained some of his material but the attack is history; 3. d3+ f5 (3... 1. f5 4. g4) 4. h3 is another idea which may work if Black has no good way to stop 1. h7+ - here it fails to 4... 1. h8 The best move in diagram 7b is 3. h4!, when 3... a5 loses to 4. h5+ < h6 5. 1. d3 and after 3... e8, which keeps the f8 rook defended, White changes tack and wins by 4. g4 f5 (4... 1. f5 5. h5+ h6 6. 1. b4+! h7 7. h6! wins) 5. h5+ h6 6. 1. xe6+ followed by 7. xg7#.

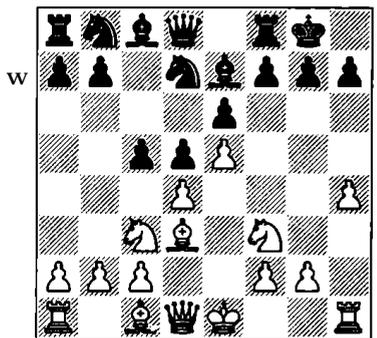
Diagram 7c shows another typical version of the Greek Gift. After 1. xh7+ < xb7 2. 1. g5+ 3. hxg5+ < g8 4. 1. h5 f5 5. g6 Black is mated. This is often a particularly devastating version.



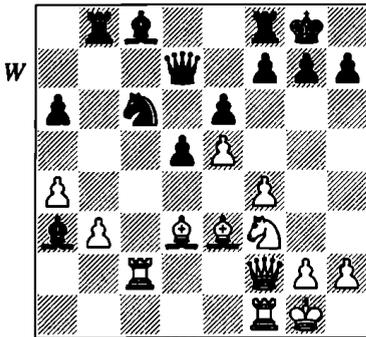
7a: White to play



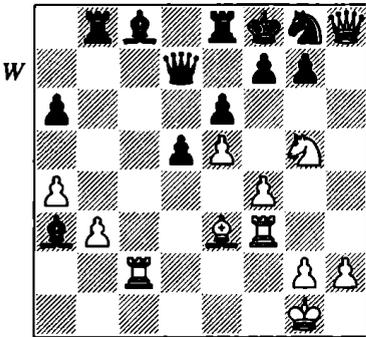
7b: after 2... g6



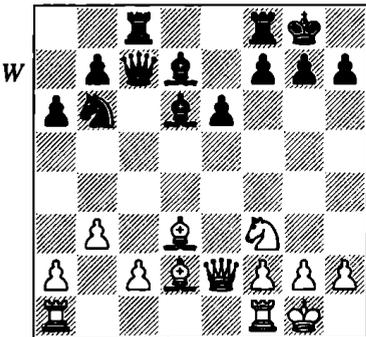
7c: White to play



7d: after Black's 21st move



7e: after 27...1 g8



7f: The Greek Gift fails

Greek Gift sacrifices a certainty not just a relic from the past. Here's a recent example:

(7d) Shirov-Reinder van Wijk aan Zee 1999: 22. xh7+ xh7 23 1 h4+ g8 2 1 g5 1 e8 25 1 f3 (White could also have given a couple of checks and taken on g7; I suspect that that would have been enough to convince most players to play the original sacrifice but Shirov has an even more powerful idea in mind) 25...1 e7 26 1 h7+ r 27 1 h8+ 1 g8 (7e) 28 f5! exf5 29 e6! fxe6 (29...1 xe6 30 1 h7+ e7 31. g5+ is very strong) 30 1 g3! (White's pawn sacrifices have weakened Black on the second rank and on his dark squares) 30...g6 31 1 h7+ f7 32. h6! < e7 (32...1 x6 allows mate in four) 33. g5+! f7 (33... d6 34. f4+ e5 35 1 xg6+ wins) 34. f6! : r 35 1 c7! and White soon won.

Before embarking upon a Greek Gift sacrifice (or deciding to allow one) the following factors must be taken into account:

1) Can Black simply defend the h7-square after he retreats his king to g8, e.g. with...1 f6 or ...t f , ... f5 or more deceptively with ...! d3 or ...1 c2 (see 7f)? I once had a rather large chunk of egg on my face after overlooking a ...1 c2 defence.

2) What's happening if the black king advances? White's main attacking ideas are then based on the advance of the h-pawn, 1 g4, ' d3+ or by feeding extra pieces into the attack.

Regarding Greek Gift sacrifices I tend to work to the rule: if you don't see a refutation then it's worth playing. Fortune favours the Brave.

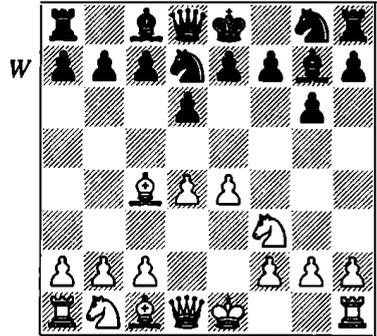
Idea 8 - Some xf7 Sacrifices

The f7-square is next to the black king and not defended by any other piece, so it is a natural target early in the game. Here are a few standard ideas.

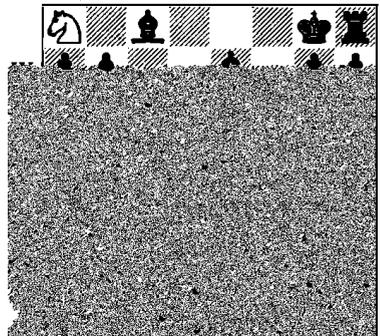
Diagram 8a is reached after the moves 1 e4 g6 2 d4 i g7 3! f3 d6 4 i c4 0 d7??. White wins with 5 i xf7+! < xf7 6 0 g5+, as 6... f8 7 0 e6+ and 6... e8 7 0 e6 both win the queen, while 6... f6 7 f3# is mate.

A similar idea is known in the Philidor: 1 e4 e5 2 0 f3 d6 3 d4 0 f6 4 0 c3 0 bd7 5 i c4 i e7 6 dxe5 (the immediate 6 i xf7+ is inferior, while White usually just plays 6 0-0) 6... dxe5 7 i xf7+ xf7 8 0 g5+ g8 (after 8... g6 9 0 e6' g8 10 f4! White has good play for the piece - Keres) 9 0 e6 (note that a queen check on the a2-g8 diagonal would be devastating - this could be the solution in slightly altered circumstances) 9... J e8 10 0 xc7' g6 11 0 xa8' kg2 12 1 f 1 c5 (8b) and the complications eventually lead to an equal game according to Emms in *NCO*. Always think twice about ... 0 d7 when there is a bishop on c4.

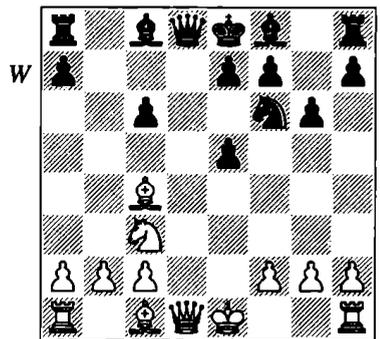
The moves 1 e4 c5 2 1 f3 d6 3 d4 cxd4 4 0 xd4 0 f6 5 0 c3 g6 6 i c4 0 c6?! 7 0 xc6 bxc6 8 e5 illustrate another well-known tactic. Black must now move his knight, since 8... dxe5?? (8c) 9 i x f7+! costs him a queen. Note that the trick doesn't work if Black's bishop is already on g7 as then the rook on h8 will defend the queen after ... xf7. The tactician should also make sure that he is not being ticked himself. I have seen examples where after ... xd8 Black has calmly replied ... i b+ or ... i h6+ followed by ... 1 xd8 regaining the queen with an extra piece.



8a: after 4... 0 d7??



8b: after 12... 0 c5



8c: after 8... dxe5??

Idea 9 – Rook and Knight Tandem

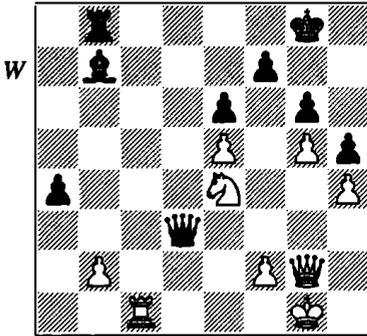
One of the most intimidating sights for the black king is a knight on f6 working in tandem with a rook. For example, w1 f6 g5; b g7, M7, g6. A white rook on the 8th rank then eats unstoppable mate (assuming no extraneous factors). Note also that if we moved the black king and the g-pawns to the e-f file (w1 f6, e5; b e7, e6, f7) Black would still be unable to prevent mate. This knowledge can be of great practical use.

In diagram 9a, for example, White appears in trouble but Black has been careless. White plays 1. f6+. After 1... g7 2. h7! 1. xb7 3. c8+!! 4. h2, mate is inevitable. 1... f8 2. xb7! 1. xb7 3! c8+ e7 4 1 e8# doesn't help. Note that if the pawn were removed from e5, the game would be drawn after 1. f6+ g7 (1... f8 2. xb7 1. xb7 3! c8+ e7 4 1 e8+ d6 5 1 d8+ wins the queen) 2. i. xb7! 1. xb7 3! c8+ i. dl+ and now 4. h2? 1. b8! 5 1. xb8! d6+ wins for Black, but after 4. g2 Black has a perpetual but no more.

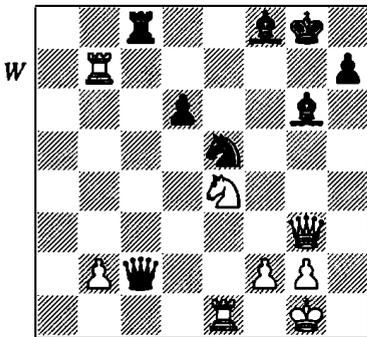
The other important mating net with rook and knight is: w1 f6! on 7th rank; b' h8. The king is powerless to prevent 1. h7#, as it would be to prevent 1. g8# if the rook were on the g-file.

(9b) We see a typical mini-combination to force such a mate: 1. xg6+!, removing h7's defender; 2. f6+ and 3. xh7#.

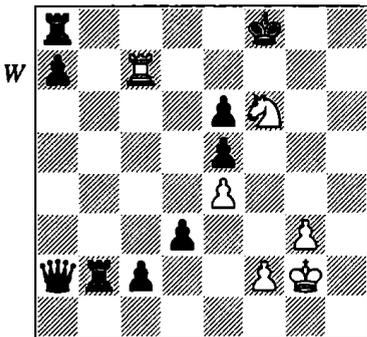
Diagram 9c is a ridiculous position set up to demonstrate an important drawing theme. After 1. d7!, despite the fact that White is half a chess set down there is nothing Black can do to prevent 1. h7+ and 1. f6+ forever. This is a key idea in the endgame, where a well-timed counter-attack may save the day against dangerous passed pawns.



9a: White to play



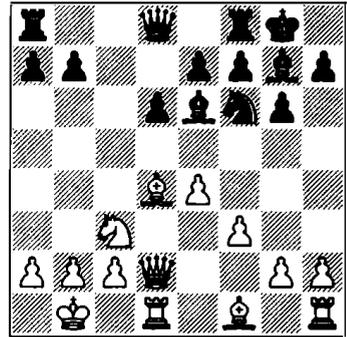
9b: White to play



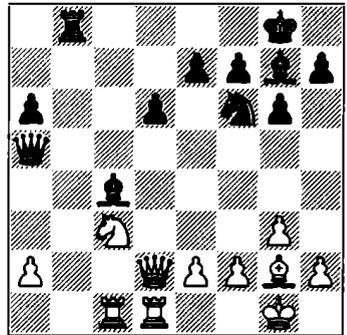
9c: White to play

Idea 10 – ♖d5 can Embarrass a Queen on a5

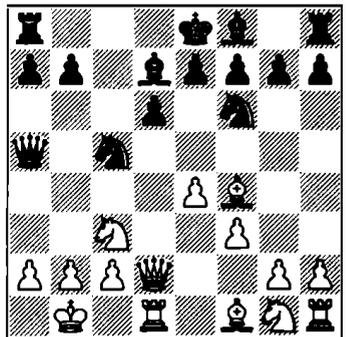
The basic ingredients here are a white queen on d2 and a knight on c3 against an undefended black queen on a5. The trick works when after 11... d5! xd2 White has a powerful intermediate move before recapturing, such as 12... xe7+ or 13... xf6+. For example, diagram 10a is taken from a well-known line in the Sicilian Dragon where White has just played 11... c1-b1!. The idea is to prevent the natural 12... a5, which is now met by 12! d5! xd2 13! xe7+ h8 14! d2 with an extra pawn for White. In fact, Black is so desperate to put his queen on a5 in this line that he usually continues 11... c7 and after 12 g4! f8 13 h4 he plays 13... a5. The trick doesn't work when the black king has f6 available; 14! d5! xd2 15! xe7+? f8 costs White a piece. The attempt to ruin Black's pawn-structure with 14... xg6. xf6 15! d5 also fails after 15... xd2 16! xf6+ g7!, and Black will recapture with the king on f6. If the g-pawn were still on g2, then White could try 17! h5+ but 17... gxh5 is usually OK as the doubled h-pawns are not easily exploited, while 17... h6 18! d2 xh5, keeping his pawn-structure intact, is another possibility.



10a: after 11... b1!



10b: after White's 19th move



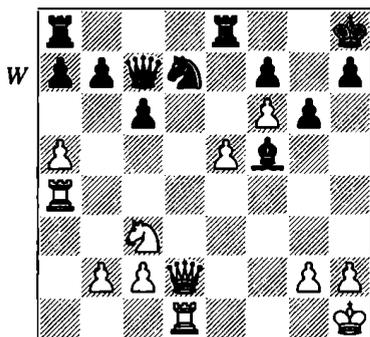
10c: after White's 10th move

One of the most famous instances of the 11... d5 trick was Fischer-Spassky, Reykjavik Wch (8) 1972. In diagram 10b Black is the exchange for a pawn down but has a solid position. He now produced a real howler: 19... d7?? 20! d5! xd2 21! xe7+ f8 22! xd2 and White soon won as, though the knight on e7 is *en prise*, so is Black's bishop on c4.

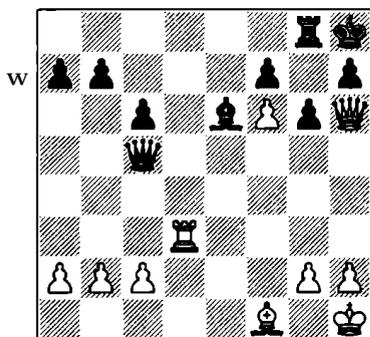
(10c) L. denburgue-M. Roer, Ber 1993. Black now played the truly dreadful move 10... d8?? and resigned after 11! d5! in view of 11... xd2 12! c7#!

Idea 11 – The Fishbone Pawn

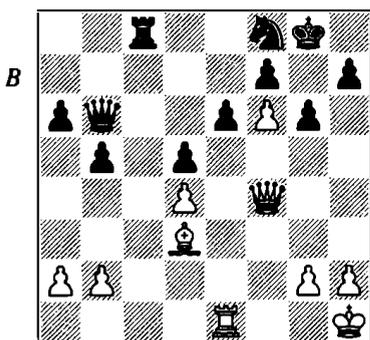
Black has castled kingside with full pawn-cover in front of his king. A perilous situation arises if White can advance a pawn to f6. Allowing the destructive $fxg7$ is normally only tolerable if a bishop can recapture on g7 or if Black can use the white pawn on g7 as a shield for his own king. This latter policy is fraught with danger but may buy Black a couple of tempi to develop his own



11a: White to play



11b: White to play

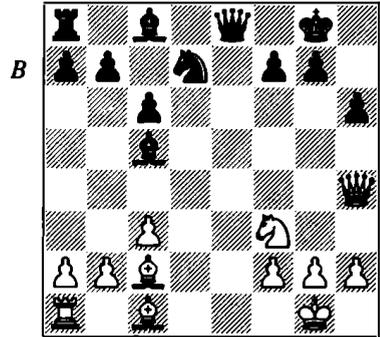


11c: Black to play

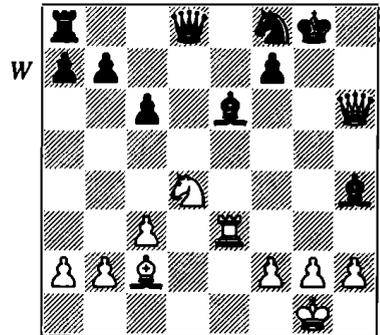
Idea 12 – ♖xh6!

Playing ...h6 (or h3) is usually the least serious weakening of the castled position. Indeed, it is often played quite voluntarily. For example, one may wish to question the intentions of a bishop on g5 to prevent 1. g5 ha assing a bishop on e6, or simply to reduce the risk of back-rank mate. The main drawbacks of advancing ...h6 are that, in certain circumstances, it may facilitate an opposing pawn-storm or allow a ...xh6 sacrifice to open up the king position. Pawn-storms are dealt with elsewhere so here we shall examine the piece sacrifice.

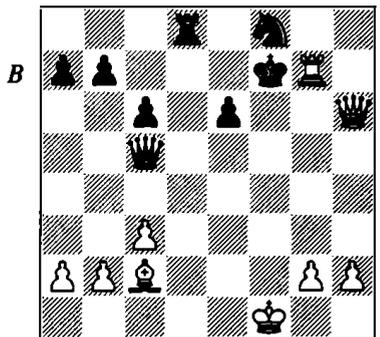
(12a) Gallagher-Huss, Bad Raga 1994. Black should now play 16...1 e7, though White can still claim an endgame plus after 17. g5! f6. 18. xf6! xf6 19. kf6 gxf6. Instead, with 16...1 f8, Huss decided me to sacrifice: 17. xh6! g h6 18! e! (an extremely important point - without the rook, White would have insufficient attacking forces) 18... e (on 18...1 d7 19! xh6! d6 20! g5+! g6 the simplest is 21 h4! - the h-pawn often provides that little extra in such positions) 19. xh6. e7 (19...! i8 is the best defensive try though I believe White still has a winning attack; I even think he should start with the paradoxical 20 h3! to rule out later back-rank threats) 20! d4! (20! e5 Wd8 21! g5. f6! is less convincing as after 22. h7+! xh7 23! xh7+ f8 Black has his own threats on the back rank) 20...! i8 21! e3. h4 (12b) (21... d6 22 f4!) 22! xe6! fxe6 23! f3! e7 24! f4! (I really enjoyed this little rook jig; 23...1 e7 was the only way to prevent the threatened 1. xf8+ but now the bishop is out of squares) 24... xf+ (24... g5 25! g4) 25. xf' c5+ 26. n! ds 27! g4+ r7 28! g7+ (12c) 1-0.



12a: after White's 16th move



12b: after 21... h4



12c: after 28! g7+

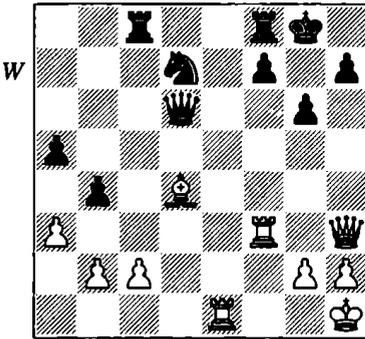
Idea 13 – More Mates on the Dark Squares

Once a fianchettoed bishop has been exchanged off, or the dark squares in front of a castled king weakened, tactical possibilities abound. If White also has a dark-squared bishop controlling the long diagonal, then Black may as well pack up and go home at once. Here are a few examples:

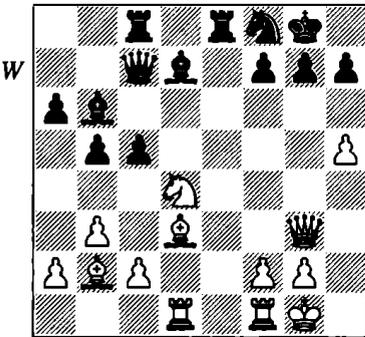
In diagram *13a* White wins by 1. ixh7+ ' xh7 2 1 h3+ ' ig8 3 1 h8 . Any strong player should be able to work out this combination as quickly as Deep Blue. The only thing to check for is that no black piece can interpose on the h-file, e.g. a queen on h5.

It is also essential knowledge that a knight on h6 supported by a bishop on the long diagonal mates a king on g8 with pawns on h7 and g6 and a rook or knight on f7. If we add a pawn to f7 then l e7 is also mate. Many combinations are based on this theme. In diagram *13b* White wins with 1. ixg7+ ' xg7 2 t f5++ g8 3 t h6 . I'm sure you could set up many examples of your own.

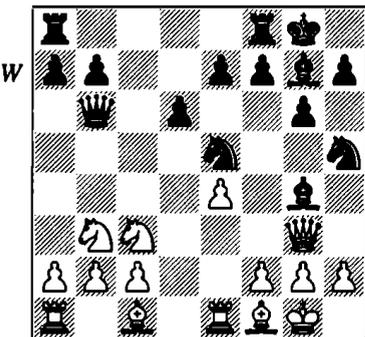
The next position is more complex. Diagram *13c* is taken from Gallagher-Bergez, Mitropa Cup (Baden) 1999. Black has just attacked the white queen with 12...t f6-h5 and after some thought I played the wet 13 ' e3 with approximately equal chances after $\text{13.. ' he3 14 . xe3 1 fc8}$. My original intention had been to play 13 ' h4 but I was scared off by the variation $\text{13... f6 14. g5 t f4 15. xf6 t h3+}$, when I thought 16 gxh3 t f3+ was good for Black. I completely overlooked the fact that after $\text{16 ' ixh3! i xh3 17 t d5}$ White wins back the queen, with an extra piece, in view of the threatened l xe7\# .



13a: White to play



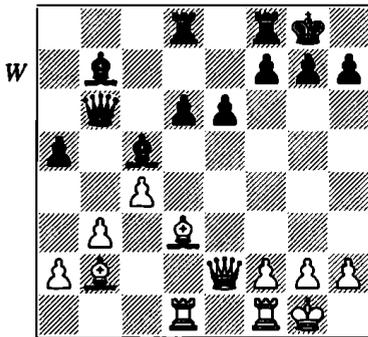
13b: White to play



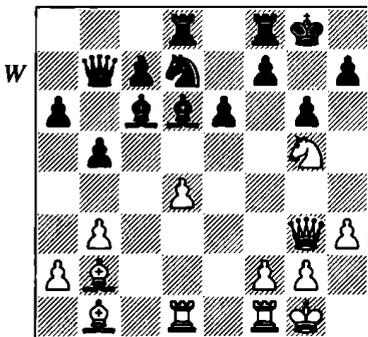
13c: after 12...t h5

Idea 14 – The See-saw and Friends

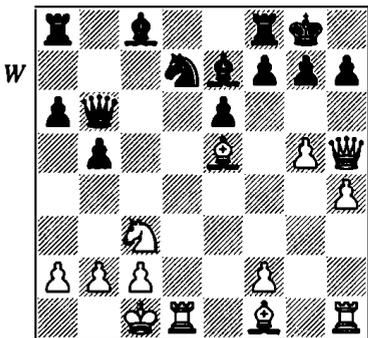
Diagram 14a features an extreme example of the see-saw, one of the most delightful attacking ideas in chess. White, despite being a queen and the two minor pieces down, reaches a winning ending by 11. $xg7+$ 12. $h8$ 13. $xf7+$ (if the black pawn had been on h7 instead of h6, then simply 1. $g6$ would be mate - an important point to remember) 2... 1. $g8$ 2. $g7+$ 3. $h8$ 4. $xe7+$ 5. $g8$ 6. $g7+$ 7. $h8$ 8. $xd7+$ 9. $g7+$ 10. $h8$ 11. $xc7+$ 12. $g8$ 13. $g7+$ 14. $h8$ 15. $g8$ 16. $g7+$ 17. $h8$ 18. $g8$ 19. $g7+$ 20. $h8$ 21. $g8$ 22. $g7+$ 23. $h8$ 24. $g8$ 25. $g7+$ 26. $h8$ 27. $g8$ 28. $g7+$ 29. $h8$ 30. $g8$ 31. $g7+$ 32. $h8$ 33. $g8$ 34. $g7+$ 35. $h8$ 36. $g8$ 37. $g7+$ 38. $h8$ 39. $g8$ 40. $g7+$ 41. $h8$ 42. $g8$ 43. $g7+$ 44. $h8$ 45. $g8$ 46. $g7+$ 47. $h8$ 48. $g8$ 49. $g7+$ 50. $h8$ 51. $g8$ 52. $g7+$ 53. $h8$ 54. $g8$ 55. $g7+$ 56. $h8$ 57. $g8$ 58. $g7+$ 59. $h8$ 60. $g8$ 61. $g7+$ 62. $h8$ 63. $g8$ 64. $g7+$ 65. $h8$ 66. $g8$ 67. $g7+$ 68. $h8$ 69. $g8$ 70. $g7+$ 71. $h8$ 72. $g8$ 73. $g7+$ 74. $h8$ 75. $g8$ 76. $g7+$ 77. $h8$ 78. $g8$ 79. $g7+$ 80. $h8$ 81. $g8$ 82. $g7+$ 83. $h8$ 84. $g8$ 85. $g7+$ 86. $h8$ 87. $g8$ 88. $g7+$ 89. $h8$ 90. $g8$ 91. $g7+$ 92. $h8$ 93. $g8$ 94. $g7+$ 95. $h8$ 96. $g8$ 97. $g7+$ 98. $h8$ 99. $g8$ 100. $g7+$ 101. $h8$ 102. $g8$ 103. $g7+$ 104. $h8$ 105. $g8$ 106. $g7+$ 107. $h8$ 108. $g8$ 109. $g7+$ 110. $h8$ 111. $g8$ 112. $g7+$ 113. $h8$ 114. $g8$ 115. $g7+$ 116. $h8$ 117. $g8$ 118. $g7+$ 119. $h8$ 120. $g8$ 121. $g7+$ 122. $h8$ 123. $g8$ 124. $g7+$ 125. $h8$ 126. $g8$ 127. $g7+$ 128. $h8$ 129. $g8$ 130. $g7+$ 131. $h8$ 132. $g8$ 133. $g7+$ 134. $h8$ 135. $g8$ 136. $g7+$ 137. $h8$ 138. $g8$ 139. $g7+$ 140. $h8$ 141. $g8$ 142. $g7+$ 143. $h8$ 144. $g8$ 145. $g7+$ 146. $h8$ 147. $g8$ 148. $g7+$ 149. $h8$ 150. $g8$ 151. $g7+$ 152. $h8$ 153. $g8$ 154. $g7+$ 155. $h8$ 156. $g8$ 157. $g7+$ 158. $h8$ 159. $g8$ 160. $g7+$ 161. $h8$ 162. $g8$ 163. $g7+$ 164. $h8$ 165. $g8$ 166. $g7+$ 167. $h8$ 168. $g8$ 169. $g7+$ 170. $h8$ 171. $g8$ 172. $g7+$ 173. $h8$ 174. $g8$ 175. $g7+$ 176. $h8$ 177. $g8$ 178. $g7+$ 179. $h8$ 180. $g8$ 181. $g7+$ 182. $h8$ 183. $g8$ 184. $g7+$ 185. $h8$ 186. $g8$ 187. $g7+$ 188. $h8$ 189. $g8$ 190. $g7+$ 191. $h8$ 192. $g8$ 193. $g7+$ 194. $h8$ 195. $g8$ 196. $g7+$ 197. $h8$ 198. $g8$ 199. $g7+$ 200. $h8$ 201. $g8$ 202. $g7+$ 203. $h8$ 204. $g8$ 205. $g7+$ 206. $h8$ 207. $g8$ 208. $g7+$ 209. $h8$ 210. $g8$ 211. $g7+$ 212. $h8$ 213. $g8$ 214. $g7+$ 215. $h8$ 216. $g8$ 217. $g7+$ 218. $h8$ 219. $g8$ 220. $g7+$ 221. $h8$ 222. $g8$ 223. $g7+$ 224. $h8$ 225. $g8$ 226. $g7+$ 227. $h8$ 228. $g8$ 229. $g7+$ 230. $h8$ 231. $g8$ 232. $g7+$ 233. $h8$ 234. $g8$ 235. $g7+$ 236. $h8$ 237. $g8$ 238. $g7+$ 239. $h8$ 240. $g8$ 241. $g7+$ 242. $h8$ 243. $g8$ 244. $g7+$ 245. $h8$ 246. $g8$ 247. $g7+$ 248. $h8$ 249. $g8$ 250. $g7+$ 251. $h8$ 252. $g8$ 253. $g7+$ 254. $h8$ 255. $g8$ 256. $g7+$ 257. $h8$ 258. $g8$ 259. $g7+$ 260. $h8$ 261. $g8$ 262. $g7+$ 263. $h8$ 264. $g8$ 265. $g7+$ 266. $h8$ 267. $g8$ 268. $g7+$ 269. $h8$ 270. $g8$ 271. $g7+$ 272. $h8$ 273. $g8$ 274. $g7+$ 275. $h8$ 276. $g8$ 277. $g7+$ 278. $h8$ 279. $g8$ 280. $g7+$ 281. $h8$ 282. $g8$ 283. $g7+$ 284. $h8$ 285. $g8$ 286. $g7+$ 287. $h8$ 288. $g8$ 289. $g7+$ 290. $h8$ 291. $g8$ 292. $g7+$ 293. $h8$ 294. $g8$ 295. $g7+$ 296. $h8$ 297. $g8$ 298. $g7+$ 299. $h8$ 300. $g8$ 301. $g7+$ 302. $h8$ 303. $g8$ 304. $g7+$ 305. $h8$ 306. $g8$ 307. $g7+$ 308. $h8$ 309. $g8$ 310. $g7+$ 311. $h8$ 312. $g8$ 313. $g7+$ 314. $h8$ 315. $g8$ 316. $g7+$ 317. $h8$ 318. $g8$ 319. $g7+$ 320. $h8$ 321. $g8$ 322. $g7+$ 323. $h8$ 324. $g8$ 325. $g7+$ 326. $h8$ 327. $g8$ 328. $g7+$ 329. $h8$ 330. $g8$ 331. $g7+$ 332. $h8$ 333. $g8$ 334. $g7+$ 335. $h8$ 336. $g8$ 337. $g7+$ 338. $h8$ 339. $g8$ 340. $g7+$ 341. $h8$ 342. $g8$ 343. $g7+$ 344. $h8$ 345. $g8$ 346. $g7+$ 347. $h8$ 348. $g8$ 349. $g7+$ 350. $h8$ 351. $g8$ 352. $g7+$ 353. $h8$ 354. $g8$ 355. $g7+$ 356. $h8$ 357. $g8$ 358. $g7+$ 359. $h8$ 360. $g8$ 361. $g7+$ 362. $h8$ 363. $g8$ 364. $g7+$ 365. $h8$ 366. $g8$ 367. $g7+$ 368. $h8$ 369. $g8$ 370. $g7+$ 371. $h8$ 372. $g8$ 373. $g7+$ 374. $h8$ 375. $g8$ 376. $g7+$ 377. $h8$ 378. $g8$ 379. $g7+$ 380. $h8$ 381. $g8$ 382. $g7+$ 383. $h8$ 384. $g8$ 385. $g7+$ 386. $h8$ 387. $g8$ 388. $g7+$ 389. $h8$ 390. $g8$ 391. $g7+$ 392. $h8$ 393. $g8$ 394. $g7+$ 395. $h8$ 396. $g8$ 397. $g7+$ 398. $h8$ 399. $g8$ 400. $g7+$ 401. $h8$ 402. $g8$ 403. $g7+$ 404. $h8$ 405. $g8$ 406. $g7+$ 407. $h8$ 408. $g8$ 409. $g7+$ 410. $h8$ 411. $g8$ 412. $g7+$ 413. $h8$ 414. $g8$ 415. $g7+$ 416. $h8$ 417. $g8$ 418. $g7+$ 419. $h8$ 420. $g8$ 421. $g7+$ 422. $h8$ 423. $g8$ 424. $g7+$ 425. $h8$ 426. $g8$ 427. $g7+$ 428. $h8$ 429. $g8$ 430. $g7+$ 431. $h8$ 432. $g8$ 433. $g7+$ 434. $h8$ 435. $g8$ 436. $g7+$ 437. $h8$ 438. $g8$ 439. $g7+$ 440. $h8$ 441. $g8$ 442. $g7+$ 443. $h8$ 444. $g8$ 445. $g7+$ 446. $h8$ 447. $g8$ 448. $g7+$ 449. $h8$ 450. $g8$ 451. $g7+$ 452. $h8$ 453. $g8$ 454. $g7+$ 455. $h8$ 456. $g8$ 457. $g7+$ 458. $h8$ 459. $g8$ 460. $g7+$ 461. $h8$ 462. $g8$ 463. $g7+$ 464. $h8$ 465. $g8$ 466. $g7+$ 467. $h8$ 468. $g8$ 469. $g7+$ 470. $h8$ 471. $g8$ 472. $g7+$ 473. $h8$ 474. $g8$ 475. $g7+$ 476. $h8$ 477. $g8$ 478. $g7+$ 479. $h8$ 480. $g8$ 481. $g7+$ 482. $h8$ 483. $g8$ 484. $g7+$ 485. $h8$ 486. $g8$ 487. $g7+$ 488. $h8$ 489. $g8$ 490. $g7+$ 491. $h8$ 492. $g8$ 493. $g7+$ 494. $h8$ 495. $g8$ 496. $g7+$ 497. $h8$ 498. $g8$ 499. $g7+$ 500. $h8$ 501. $g8$ 502. $g7+$ 503. $h8$ 504. $g8$ 505. $g7+$ 506. $h8$ 507. $g8$ 508. $g7+$ 509. $h8$ 510. $g8$ 511. $g7+$ 512. $h8$ 513. $g8$ 514. $g7+$ 515. $h8$ 516. $g8$ 517. $g7+$ 518. $h8$ 519. $g8$ 520. $g7+$ 521. $h8$ 522. $g8$ 523. $g7+$ 524. $h8$ 525. $g8$ 526. $g7+$ 527. $h8$ 528. $g8$ 529. $g7+$ 530. $h8$ 531. $g8$ 532. $g7+$ 533. $h8$ 534. $g8$ 535. $g7+$ 536. $h8$ 537. $g8$ 538. $g7+$ 539. $h8$ 540. $g8$ 541. $g7+$ 542. $h8$ 543. $g8$ 544. $g7+$ 545. $h8$ 546. $g8$ 547. $g7+$ 548. $h8$ 549. $g8$ 550. $g7+$ 551. $h8$ 552. $g8$ 553. $g7+$ 554. $h8$ 555. $g8$ 556. $g7+$ 557. $h8$ 558. $g8$ 559. $g7+$ 560. $h8$ 561. $g8$ 562. $g7+$ 563. $h8$ 564. $g8$ 565. $g7+$ 566. $h8$ 567. $g8$ 568. $g7+$ 569. $h8$ 570. $g8$ 571. $g7+$ 572. $h8$ 573. $g8$ 574. $g7+$ 575. $h8$ 576. $g8$ 577. $g7+$ 578. $h8$ 579. $g8$ 580. $g7+$ 581. $h8$ 582. $g8$ 583. $g7+$ 584. $h8$ 585. $g8$ 586. $g7+$ 587. $h8$ 588. $g8$ 589. $g7+$ 590. $h8$ 591. $g8$ 592. $g7+$ 593. $h8$ 594. $g8$ 595. $g7+$ 596. $h8$ 597. $g8$ 598. $g7+$ 599. $h8$ 600. $g8$ 601. $g7+$ 602. $h8$ 603. $g8$ 604. $g7+$ 605. $h8$ 606. $g8$ 607. $g7+$ 608. $h8$ 609. $g8$ 610. $g7+$ 611. $h8$ 612. $g8$ 613. $g7+$ 614. $h8$ 615. $g8$ 616. $g7+$ 617. $h8$ 618. $g8$ 619. $g7+$ 620. $h8$ 621. $g8$ 622. $g7+$ 623. $h8$ 624. $g8$ 625. $g7+$ 626. $h8$ 627. $g8$ 628. $g7+$ 629. $h8$ 630. $g8$ 631. $g7+$ 632. $h8$ 633. $g8$ 634. $g7+$ 635. $h8$ 636. $g8$ 637. $g7+$ 638. $h8$ 639. $g8$ 640. $g7+$ 641. $h8$ 642. $g8$ 643. $g7+$ 644. $h8$ 645. $g8$ 646. $g7+$ 647. $h8$ 648. $g8$ 649. $g7+$ 650. $h8$ 651. $g8$ 652. $g7+$ 653. $h8$ 654. $g8$ 655. $g7+$ 656. $h8$ 657. $g8$ 658. $g7+$ 659. $h8$ 660. $g8$ 661. $g7+$ 662. $h8$ 663. $g8$ 664. $g7+$ 665. $h8$ 666. $g8$ 667. $g7+$ 668. $h8$ 669. $g8$ 670. $g7+$ 671. $h8$ 672. $g8$ 673. $g7+$ 674. $h8$ 675. $g8$ 676. $g7+$ 677. $h8$ 678. $g8$ 679. $g7+$ 680. $h8$ 681. $g8$ 682. $g7+$ 683. $h8$ 684. $g8$ 685. $g7+$ 686. $h8$ 687. $g8$ 688. $g7+$ 689. $h8$ 690. $g8$ 691. $g7+$ 692. $h8$ 693. $g8$ 694. $g7+$ 695. $h8$ 696. $g8$ 697. $g7+$ 698. $h8$ 699. $g8$ 700. $g7+$ 701. $h8$ 702. $g8$ 703. $g7+$ 704. $h8$ 705. $g8$ 706. $g7+$ 707. $h8$ 708. $g8$ 709. $g7+$ 710. $h8$ 711. $g8$ 712. $g7+$ 713. $h8$ 714. $g8$ 715. $g7+$ 716. $h8$ 717. $g8$ 718. $g7+$ 719. $h8$ 720. $g8$ 721. $g7+$ 722. $h8$ 723. $g8$ 724. $g7+$ 725. $h8$ 726. $g8$ 727. $g7+$ 728. $h8$ 729. $g8$ 730. $g7+$ 731. $h8$ 732. $g8$ 733. $g7+$ 734. $h8$ 735. $g8$ 736. $g7+$ 737. $h8$ 738. $g8$ 739. $g7+$ 740. $h8$ 741. $g8$ 742. $g7+$ 743. $h8$ 744. $g8$ 745. $g7+$ 746. $h8$ 747. $g8$ 748. $g7+$ 749. $h8$ 750. $g8$ 751. $g7+$ 752. $h8$ 753. $g8$ 754. $g7+$ 755. $h8$ 756. $g8$ 757. $g7+$ 758. $h8$ 759. $g8$ 760. $g7+$ 761. $h8$ 762. $g8$ 763. $g7+$ 764. $h8$ 765. $g8$ 766. $g7+$ 767. $h8$ 768. $g8$ 769. $g7+$ 770. $h8$ 771. $g8$ 772. $g7+$ 773. $h8$ 774. $g8$ 775. $g7+$ 776. $h8$ 777. $g8$ 778. $g7+$ 779. $h8$ 780. $g8$ 781. $g7+$ 782. $h8$ 783. $g8$ 784. $g7+$ 785. $h8$ 786. $g8$ 787. $g7+$ 788. $h8$ 789. $g8$ 790. $g7+$ 791. $h8$ 792. $g8$ 793. $g7+$ 794. $h8$ 795. $g8$ 796. $g7+$ 797. $h8$ 798. $g8$ 799. $g7+$ 800. $h8$ 801. $g8$ 802. $g7+$ 803. $h8$ 804. $g8$ 805. $g7+$ 806. $h8$ 807. $g8$ 808. $g7+$ 809. $h8$ 810. $g8$ 811. $g7+$ 812. $h8$ 813. $g8$ 814. $g7+$ 815. $h8$ 816. $g8$ 817. $g7+$ 818. $h8$ 819. $g8$ 820. $g7+$ 821. $h8$ 822. $g8$ 823. $g7+$ 824. $h8$ 825. $g8$ 826. $g7+$ 827. $h8$ 828. $g8$ 829. $g7+$ 830. $h8$ 831. $g8$ 832. $g7+$ 833. $h8$ 834. $g8$ 835. $g7+$ 836. $h8$ 837. $g8$ 838. $g7+$ 839. $h8$ 840. $g8$ 841. $g7+$ 842. $h8$ 843. $g8$ 844. $g7+$ 845. $h8$ 846. $g8$ 847. $g7+$ 848. $h8$ 849. $g8$ 850. $g7+$ 851. $h8$ 852. $g8$ 853. $g7+$ 854. $h8$ 855. $g8$ 856. $g7+$ 857. $h8$ 858. $g8$ 859. $g7+$ 860. $h8$ 861. $g8$ 862. $g7+$ 863. $h8$ 864. $g8$ 865. $g7+$ 866. $h8$ 867. $g8$ 868. $g7+$ 869. $h8$ 870. $g8$ 871. $g7+$ 872. $h8$ 873. $g8$ 874. $g7+$ 875. $h8$ 876. $g8$ 877. $g7+$ 878. $h8$ 879. $g8$ 880. $g7+$ 881. $h8$ 882. $g8$ 883. $g7+$ 884. $h8$ 885. $g8$ 886. $g7+$ 887. $h8$ 888. $g8$ 889. $g7+$ 890. $h8$ 891. $g8$ 892. $g7+$ 893. $h8$ 894. $g8$ 895. $g7+$ 896. $h8$ 897. $g8$ 898. $g7+$ 899. $h8$ 900. $g8$ 901. $g7+$ 902. $h8$ 903. $g8$ 904. $g7+$ 905. $h8$ 906. $g8$ 907. $g7+$ 908. $h8$ 909. $g8$ 910. $g7+$ 911. $h8$ 912. $g8$ 913. $g7+$ 914. $h8$ 915. $g8$ 916. $g7+$ 917. $h8$ 918. $g8$ 919. $g7+$ 920. $h8$ 921. $g8$ 922. $g7+$ 923. $h8$ 924. $g8$ 925. $g7+$ 926. $h8$ 927. $g8$ 928. $g7+$ 929. $h8$ 930. $g8$ 931. $g7+$ 932. $h8$ 933. $g8$ 934. $g7+$ 935. $h8$ 936. $g8$ 937. $g7+$ 938. $h8$ 939. $g8$



15a: White to play



15b: White to play



15c: after 14...i b6

Idea 15 – Point Your Bishops in the Right Direction

A pair of bishops pointing towards the enemy king, often on the a1-h8 and b1-h7 diagonals, can be a deadly attacking force.

In diagram 15a Black's careless play has left his king without any piece protection. White can now slip away his pawn-cover with a standard double bishop sacrifice: 1. xh7+ ' kh72' h5+ g83. xg7! xg7 (it is unlikely that Black can get away with ...f6 or ...f5 in such positions but the details must be checked - after 3...f6, White wins by 4. h6, and after something like 4...l d7 then 5l d3 swings the white rook decisively into the attack) 4' g5+ h7. The success of the attack usually depends on whether White has a rook he can swing over to the kingside. Now 5l d3! forces mate but if the rook were still on a1 or there were a pawn on g3 White would have to be content with perpetual check.

Diagram 15b is an example of Blackburne's famous mate. This time the bishops don't lay down their lives but combine to weave the mating net. White wins by 1' h4 h5 (1...l f6 is also met by 2d !) 2d5! . xd5 3' xh5! gxh5 (there is no escape) 4. h7#.

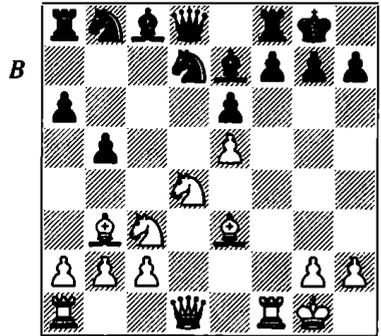
Diagram 15c features a typical Sicilian position (it arises from diagram 46a after 13...dxe5 14. xe5' b6). White wins by 15 l xd7! . xd7 16. d3 g6 17 " h6 f6 18 . xg6! and Black is soon mated. Note how dealing with the attack on one diagonal leads to serious trouble on the adjacent one. Here, 16...g6 exposed Black on the long diagonal, which he was then forced to block with 17...f6, but this left g6 without sufficient protection and allowed White a decisive sacrifice. This is an example of how every pawn advance creates weaknesses.

Idea 16 – xf7!

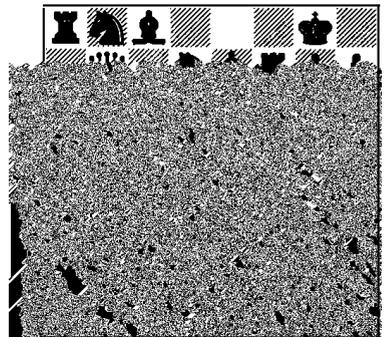
There are quite a few variations in the Sicilian in which White manoeuvres his light-squared bishop to b3 via c4. This is a very doubled-edged strategy since if Black has well-protected pawns on e6 and f7 then the bishop on b3 may end up biting on granite - in an endgame it can be a virtual spectator. White has two main strategies once he has parked his bishop on b3. The first is to soften up the black centre with his f-pawn by f4-f5. The second strategy is more spectacular - to sacrifice, either the bishop itself or another piece in order to bring the bishop back to life. These sacrifices usually take place on d5, e6 or f7. Here we concern ourselves with f7.

(16a) It has now been established that 12...t ke5 is best in this well-known position from the ...c4 Najdorf. The alternatives can be swiftly punished, e.g. 12... ' t7 13 1 f7!! . xf7 (13... ' kf7 14 ' h5+ wins easily) 14 t ke6 (the bishop is well and truly alive) 14..J xe5 (14... ' b7(16b) loses to 15 t d8! . xd8 16 e6!) 15 . d4 1 f5 16 t kg7 1 f4 17 t e2! 1 e4 18 w n . f6 (18...t f6 is a slight improvement though Black is still lost after 19 . xf6 . xf6 20 t h5) 19 t f5! t b5 20 t d6 1-0 Rosenb rger-Barta, cor 1983.

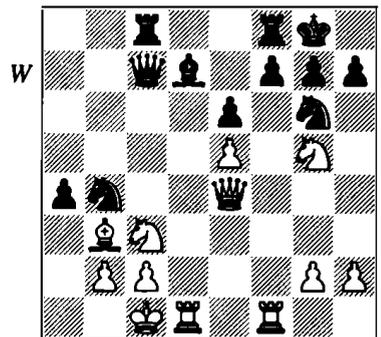
(16c) Gallagher-Cabrilo, Royan 1989. One would be forgiven for thinking that White was in serious trouble here but this was in fact the very position I had been aiming for. 22 . xd7! ' kd7 23 . xf7! axb3? (this is based on a simple oversight; instead 23... xf7 24 . xe6 ' ke6 25 t ke6 favours White but Black can resist with 25...t b6) 2 . xd7 . fi+ 25 . d1 t a2+ 26 t ka2 1-0. As 26...bxa2 27 ' a4 stops the pawn.



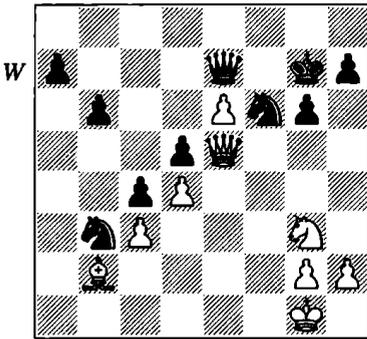
16a: after White's 12th move



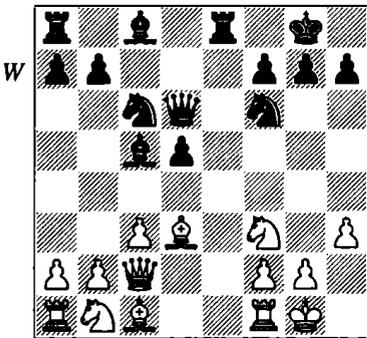
16b: after 14... ' b7



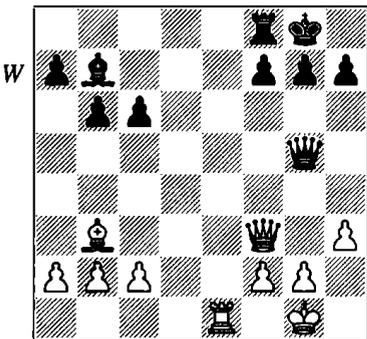
16c: after Black's 21st move



17a: after Black's 29th move



17b: after Black's 11th move



17c: White to play

Idea 17 – Exploiting Pins

(17a) Botvinnik-Capablanca, AVRO 1938 is a legendary combination: 30 i a3!! (deflecting the queen) 30...Wxa3 31 l hS+! gxhS 32 ' gS+ ' f8 33 ' : 6+ ' g8 3 e7 ' cl+ 35 f ' c2+ 36 g3Wd3+ 37 ' h4 1 e4+ 38 ' xhS 1 e2+ 39 ' h4 We4+ 40 g4 ' e1+ 41 hS and, with no more checks, Black can't stop the white e-pawn from queening. I would like to draw your attention to a similar trick which is relatively common in practice. The basics are: w' g5, l g3 b' g7, f6, f7, g6, h7 and an undefended black queen on d8. White wins by 1 t hS+, exploiting two pins. Pirc or Modern players, in particular, should be careful to avoid this one.

Our next theme is the move ' g6 (... ' g3) when the f7-pawn is pinned by the bishop on the a2-g8 diagonal. Diagram 17b features Tatai-Korchnoi, Beersheba 1978. The position is already quite good for Black, but after 12 l bd2? 1 g3! White is busted. If he escapes the pin with 13 hl t en 13...i xf is a pawn for nothing, while there is no time for moves like 13 t b3 as 13...i xh3 is a major threat. Tatai tried 13 i fS l e2 14 l d4, hoping to create confusion by blocking the a7-g1 diagonal (this is the main defensive resource against ' g6 and ...' g3 attacks) but after 14...t xd4 he resigned as 15 cxd4 (15 fxc3 t xc2+) 15...i xd4 16 i xc8 i xf + leads to a quick mate. Returning to the position after 12 l bd2, it is worth noting that 12...i xh3, with the point that 13 gxh3 ' g3+ is check, is less effective, as White can play 13 l gS with a worse, but playable game. Nevertheless, this remains an important tactic.

The solution to 17c may look very obvious (1 ' xf7+ . xf7 2 . e8#) but this is an important tactic to have in your armoury.

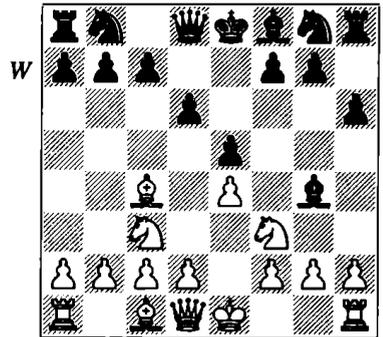
Idea 18 – Legall and Friends

A pin can be a lethal weapon but it is important to remember that the only real pin is against the king. Here are some examples where the supposedly pinned piece broke free of its shackles.

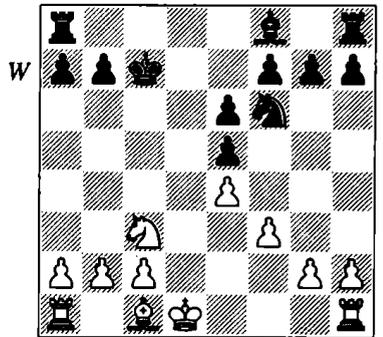
One of the first of cially known combinations I came across was Legall's Mate and for many years I dreamt, in vain, of winning a game in this fashion. Diagram 18a is reached after 1 e4 e5 2 f3 d6 3 J c4 J g4 4 l c3 h6?. White wins by 5 l xe5! J xd1? 6 J xf7+ < e7 7 l d5#. Of course Black could have cut his losses to a pawn with 5...dxe5 but the main problem is his dreadful 4th move (the 3rd is not great either). After 4...l f6, defending the bishop, or 4...l c6, to meet 5 l xe5?? by 5...l xe5, the game would continue normally. There are more elaborate versions of Legall's Mate so the idea should be in your tactical armoury.

The Nimzowitsch is a pet variation of Brit n's first over-the-board GM, Tony Miles, and here there are a couple of variations involving a surprising l xe5 - one is OK for Black and one isn't. Firstly the respectable one. 1 e4 l c6 2 l f3 d6 3 d4 l f6 4 l c3 J g4 5 d5 (5 J e3 is a better try for the advantage) 5...l e5 6 l xe5 J xd1 7 J b5+ c6 8 dxc6 dxe5! 9 c7+ ' d7 10 J xd7+ xd7 11 < xd1 e6 12 f < xc7 (18b) with just a tiny advantage for White, Renet-Miles, Lin-a es 1995.

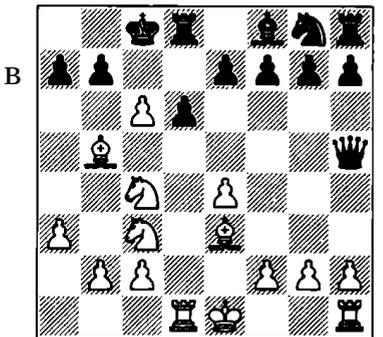
And now the bad one: 1 e4 l c6 2 l f3 d6 3 d4 J g4 4 d5 l e5? (4...l b8) 5 l xe5! J xd1 6 J b5+ c6 7 dxc6 l a5+ (this time 7...dxe5 loses to 8 cxb7+ as there is no ...l d7 defence) 8 l c3 0-0 9 l c4! ' b4 (9...i c7 10 l d5!) 10 a3' c5 11 J e3' h5 12 l xd1 (18c). I had this position with White a couple of times in my youth. Believe me, it's no fun for Black.



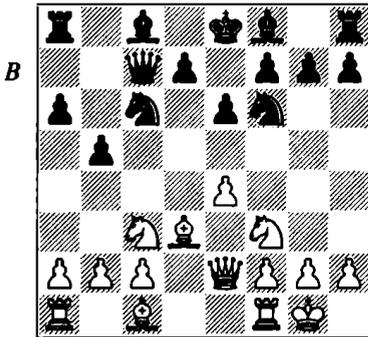
18a: after 4...h6?



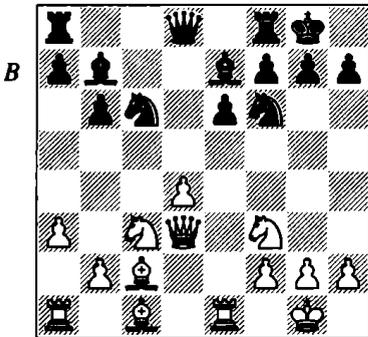
18b: after 12...xc7



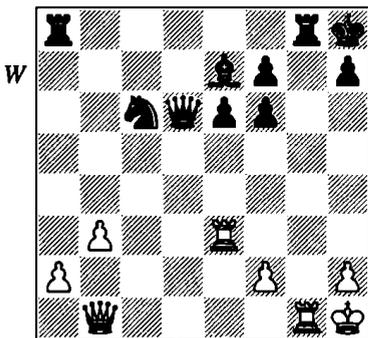
18c: after 12 l xd1



19a: Black to play



19b: after White's 13th move



19c: White to play

Idea 19 – h7 (h2) Still Under Fire

One of the most common attacking manoeuvres is to play $\cdot d3$, drop the bishop back to $b1$ or $c2$, and then play $\cdot f3$ to target $h7$, which is often the most sensitive square after Black has castled kingside. Very often Black is then forced to play something like $\dots g6$, when White can switch his attack to the weakened dark squares - we've already seen how dangerous this can be. Even when Black has a knight on $f6$ defending $h7$ he has to be extremely careful. Here are some examples where he wasn't.

Diagram 19a is a Sicilian position where White is trying to play $e5$. Black should now play $1\dots g4!$ to prevent this as $2 h3??$ (White must play the unpalatable $2 g3$) can be met by $2\dots d4!$. This defence of the defending knight is an extremely common idea which must be included in your arsenal.

Diagram 19b is a fairly standard IQP position in which Black should play $13\dots g6$ with a reasonable game. Instead a number of unsuspecting players have chosen $13\dots e8?$ ($13\dots c8?$ meets with the same combination) only to be answered by $14 d5! exd5 15 \cdot g5!$, when $15\dots g6?$ loses to $16 l xe7! \cdot ke7 17 l xd5$. The only move is $15\dots e4$, but after $16 l xe4 dxe4 17 \cdot ke4 g6 18 \cdot h4$ White has an excellent attacking position. Dizdarevic - Dizdarevic, Sarajevo 1988 concluded rapidly: $18\dots i7 19 \cdot b3 \cdot d6 20 \cdot f6 h5 21 \cdot g5 h7 22 \cdot c2 1-0$.

Diagram 19c demonstrates another standard mate in its simplest form. White mates in two moves by $1 \cdot kh7+ \cdot xh7 2 l h3\#$.

Idea 20 – f5: A Dangerous Square

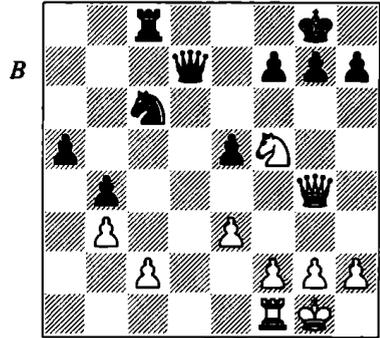
A knight on f5 can be an awesome attacking force, especially if it has a little back-up. It attacks three important squares in the vicinity of the black king on g8, e7 (remember Anastasia), h6 and, most importantly, g7.

Diagram 20a features one of the oldest tricks in the book - Black has to deal with the mate threat to g7, which means he can't prevent the h6+ winning the queen. If we alter diagram 20a slightly, e.g. with f3! d1; b1 e7, then with this knowledge we should not take so long to find the winning move 11 d7!

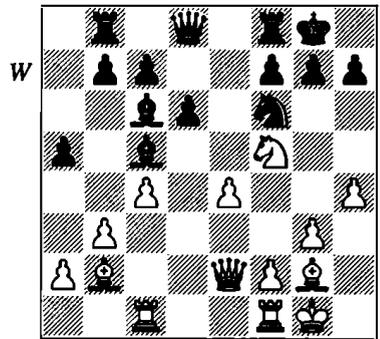
One can find many examples of Black being destroyed by a txg7 sacrifice. Diagram 20b features a key idea. White wins by 1 txg7! xg7 2' g4+! h8 3' g5. Here the king couldn't advance to h6 because of g5# but even in positions where he can advance, the sacrifice may still be playable.

It is not uncommon for the move t f5 to be played as a sacrifice itself in order to open up the black king position. One basic idea is represented by the shell position: w' d2, t g3, b g7, t f6, Sf7, g6, h7. White plays 1 t f5+! g f5 2' g4+ . h8 3' x6+. It may be possible for Black to meet 1 t f5+ with 1... h8 but this is assuming that the f5-knight has not forked anything and that 2' h6 doesn't hurt.

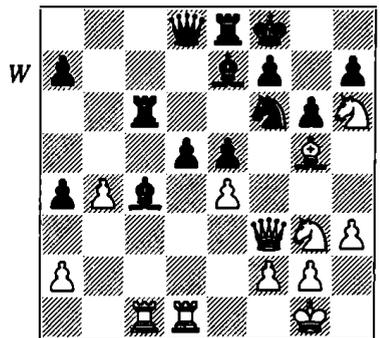
(20c) Svidler-Ivanchuk, Dortmund 1998 is a more complex example: 30 t hf5! g f5 31 t xf5 t xe4 32. h6+ g8 33 l xc4! 1-0. Again I express my wish that players should be forced to play on until the end of the combination. In this case: 33...l xc4 34 l xd5!! ' xd5 (34...l c1+ 35 h2) 35 t xe7+ l xe7 36 l g4+ and Black is mated.



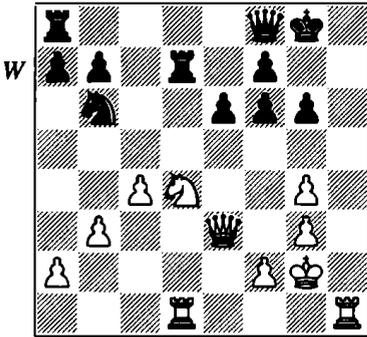
20a: Black to play



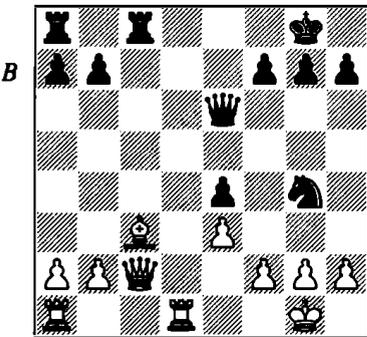
20b: White to play



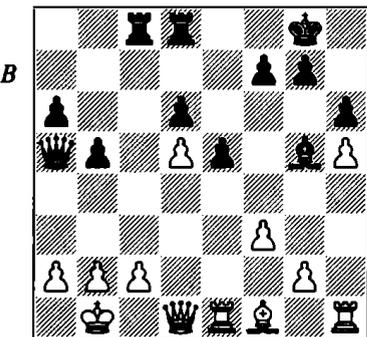
20c: after Black's 29th move



21a: after Black's 23rd move



21b: after White's 18th move



21c: after White's 22nd move

Idea 21 – Standard Rook Sacrifices

There are some very common rook deflection sacrifices which belong in your tactical armoury:

(21a) Bronstein-Ratner, Moscow 1945. 24 l xe6!. Now after 24..fxe6 25 l xd7 l xd7 26 ' ke6+ ' f7 (or 26..' g7 27 ' xd7+ ' f7 28 l h7+) 27 l h8+ White wins the queen, even in the case of 27..' g7 28 l h7+. Note that if Black had tried to rest content his losses to a pawn with 24..' e7 he would have been dispatched by another rook sacrifice: 25 l h8+! xh8 26 ' h6+ g8 27 ' g7#. In the game Ratner chose 24..l xd1 but he was hopelessly lost after 25 l xf8 l xh1 26 xh1 l xf8 27 ' e7.

(21b) Gelfand-Spelman, La Vegas FIDE KO Web 1999. Jon Speelman chose the recent FIDE World Championship to make one of the biggest howlers of his career. In the diagram position he played 18..l e5?!, taking advantage of a pin to create kingside threats. Unfortunately after 19 l d8+! l d8 the pin was no longer there and White simply removed the queen. After 20 i xe5 l xe5 21 ' ke4 Jon might have resigned in a less important tournament.

Rook sacrifices are also an important tool in drawing the king out of his shelter:

(21c) Ivanchuk-Anand, Linares 1998. 22..l xc2!. Perhaps you don't think such a move is standard but Anand certainly does. In his notes in *New in Chess* he simply passes over this move without comment. 23 ♖xc2 (23' kc2' ke4+) 2 ...l : (the presence of opposite-coloured bishops greatly helps the attack) 24 f4 l c8+ 25 d2 i xf4+ 26 e2' kb2+ 27 f l cl 0-1.

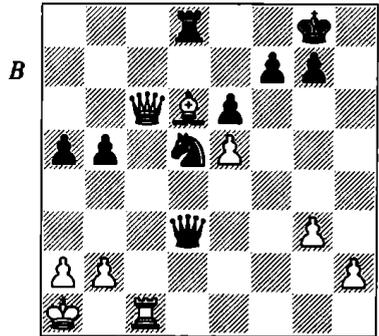
Idea 22 – Inviting Everyone to the Party

The title is Yasser Seirawan's way of expressing an important attacking principle: an attack has more chances of success if all your pieces are participating, or at least more are attacking than your opponent has defending. Normally this means swinging or moving relatively idle queenside pieces into the battle as well. There are many examples throughout the book but this is the most striking:

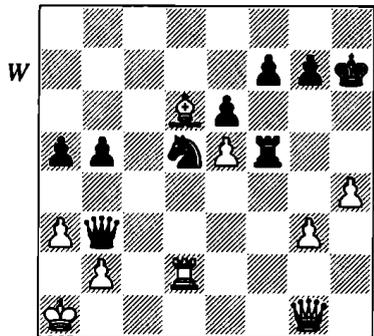
(22a) Oll-Hodgson, Groningen PCA Qualifier 1993 3 ... h7!! 35_ c5 (the move of an unsuspecting man, but after 35' t2, 35...' xc2 36 l xc2 f6! is unpleasant for White due to his weak back rank; 35...l b !? is another idea, one nice line being 36' t7 {36 xb4? loses to 36...' xc2} 36...l d7! 37' kd7??! c2+ and White has the choice of exiting via Idea 1 or 2) 35... g6!!

What's this - surely the king is not coming to the party? Well, not all the way. To understand Black's last two moves take a look again at diagram 22a. Black has a positional advantage in the form of the superior minor piece but while his knight and queen are both active, the rook is passive and Black needs its active participation to increase the pressure. Even a med with this knowledge it's still a giant step to finding the extraordinary ...' g8-h7-g6 just so that the rook can take the h-file to the party.

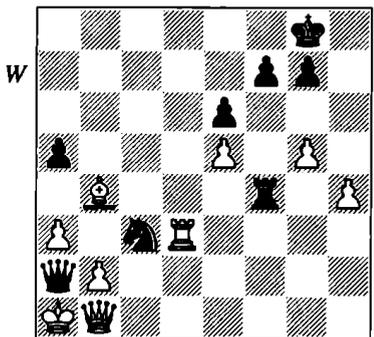
36 h4! h8! 37 a3! h5 38' g1 h7 39 l d1_ b3 40! d2! f5! (22b). Made it! The white bishop now looks of side on d6 and with numerical superiority Black's attack is odds-on to succeed. 41 g4. 44 2 1+ g8 43 g5 b4! 44 l d3 l c3! 45 xb4. Now 45...axb ?? 46! d8# is less accurate than... 45...l a2+ !! (22c) 0-1. What a way to finish - 46! xa2! f1+ mates.



22a: after White's 34th move



22b: after 40...l f5!



22c: after 45...i a2+ !!

Idea 23 – The King's Gambit

The King's Gambit (KG) is my favourite opening. Before the database age I wouldn't dream of playing anything else against 1...e5. Nowadays I use it more sparingly to avoid being a sitting target for the opponent's preparation. It is an opening overflowing with attacking ideas and I would like to present a whistle-stop tour of some of the major variations through the medium of two exciting games.

Gallagher-Balashov, Lenk 1991

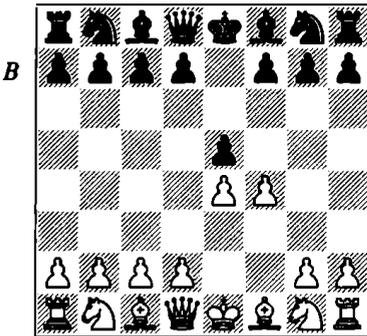
1 e4 e5 2 f4 (23a) 2...exf4. Or:

1) 2...d5 3 exd5 c6 (3...e4, the Falkbeer, is a tricky but inferior variation best met by 4 d3!) 4 l c3 exf4 (4...cxd5 5 fxe5 d4 6 l e4 promises White an edge, while McDonald's 6. b5+!? may be even stronger) 5 l f3. d6 6 d4 l e7 (6...l f6 is best met by 7 ' e2+ ' e78' xe7+ c xe79 l e5 with a small plus for White - in the modern version of the KG White is not averse to a wanted queen exchange) 7. c4 cxd5 (7...0-0 8 dxc6 l bxc6 is perhaps a slight improvement for Black) 8 . xd5 0-0 9 0-0 l bc6 10. b3. g4 11 l e4 . c7 12 c3 (23b) and though the position is very sharp, White's superior pawn structure is often the decisive factor in practice.

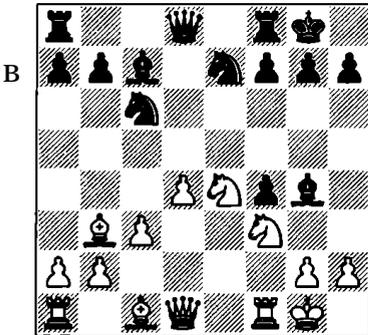
2) 2... c5 3 l f3 d6 4 c3 (4 l c3 l f6 5 . c4 l c6 6 d3 is also a good line; then 6... g4 and 6...a6 can be met by 7 l a4 and 7 f5 respectively) and now (23c):

2a) 4...f5 5 fxe5 dxe5 6 d4 exd4 7. c4 fxe4 is very messy. I prefer the untested 8 l xd4! to the l g5-f7-h8 rook grab.

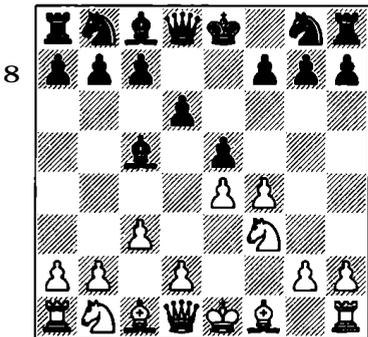
2b) 4...l f6 5 d4 exd4 6 cxd4 . b6 (the alternative 6... b4+ is popular in practice but White is slightly better after 7 . d2 . xd2+ 8 l bxd2) 7 l c3 0-0 8 e5 dxe5 9 fxe5 l d5 10. g5 l xc3 11 bxc3 is good for White. Black's best is 11...' d5; the old theoretical recommendation 11...' e8 12 . d3



23a: after 2 f4



23b: after 12 c3

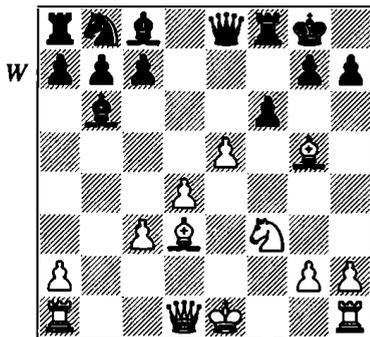


23c: after 4 c3

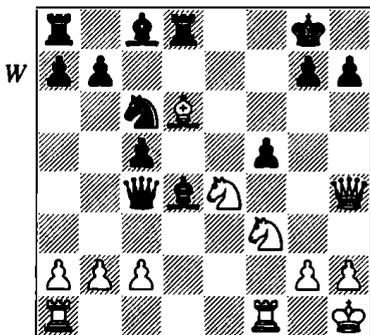
f6(23d) loses to 13 0-0!, e.g. 13..fxg5 14 l xg5 i e6 15 i xh7+ h8 16' h5!!.

2c) The prophylactic 4..i b6! may be best as 5d4 exd4 6cxd4 i g4 is too loose for White; he should prefer 5 l a3 (intending l c4) 5..l f6 6d3 though 6..l g4 7d4 f5 is rather unclear.

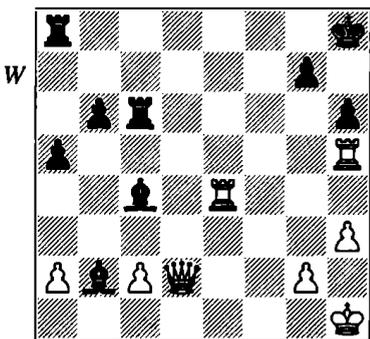
31 3 d (see t e next Idea for t e alternatives) 4 exd5 l f6 5 i c4 (5 i b5+ is the main alternative) 5..l xd5 (on 5..i d6 I like 6' e2+) 6 0-0 (6 i xd5!? Fedorov-Yusupov, Batumi Echt 1999) 6..i e7 (6..i e6 should be met by 7 i b3, intending c4 and d4) 7 d4 (the immediate 7 i xd5' xd5 8d4 is a serious alternative though White will have to take 8..g5 into account) 7..0-0?! (inaccurate- after 7..i e6 8' e2 0-0 9 l c3 l c6 10 l xd5 i xd5 11 i xd5' xd5 12 i xf4 i d6 the game is level) 8 i xd5' xd5 9 i xf4 c5? (9..c6 and 9..' d8 are better but in bot cases White has a healthy initiative- the text is a logical t to open the position for the bishop-pair but it fails tactica ly) 10 l c3' c4 11' e l i f6 12 i d6 i xd4+ 13' b l : ds 14 l e4! f5? (Black must play 14..l c6 though 15 c3 is good for White, even after 15..i f5, which can be met by 16 l fg5!) 15' h4! l c6 (23e) 16 l e5!! (a beautiful deflection combination which remarkably I got to play twice against grandmasters) 16..i xe5 (16..' e6 17 l xc6: xd6 18 l e7+ ' h8 19 l g5 is the end, while 16..' kfl+ 17: xn fx e4 18' kd8+ is mate next move) 17 l f6+ i xf6 18' xc4+ h8 19 i xc5 l e5 20' e2 (the game is essentially over but the finish was a so pretty) 20..b6 21 i e7 i xe7 22' xe5 i f6 23' c7 h6 2 : ae l i a6 25: xr5 i xb2 26 h3: deS 27' e7 i c4 2' b4! i d4 (the f6-square is mined - 28..i f6 29: xf6!) 29: e4 a5 30 l 2 i b2 31 : b5 (threatening : xh6+) 3t...: c6 (23f) 32: xc4! : xc4 33: xh6+! gxh6 34' xh6+ < g8 35' e6+ 1-0.



23d: after 12...f6

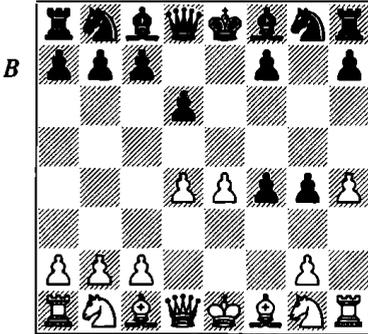


23e: after 15..l c6

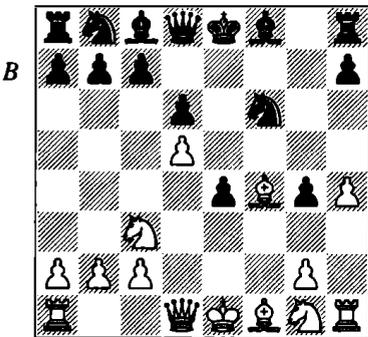


23f: after 31...: c6

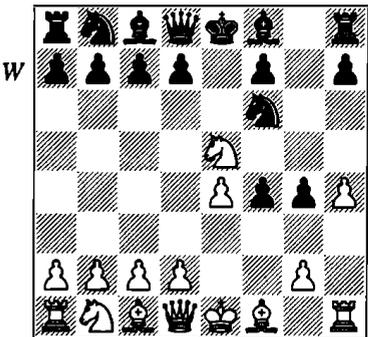
Idea 24 – The King’s Gambit (2)



24a: after 6 t g1



24b: after 9 d5!



24c: af er 5...t f6

Short-Piket, Madrid 1997

1 e4 e5 2 f4 exf4 3 t 3j e7

Cunningham's Defence. Two of the stemest tests of the KG's soundness a e 3...d6, Fischer's 'high-class waiting move', and the principled 3...g5. All I can offer here is a little advice as they are such vast topics:

1) 3...d6 4 d4 g5 5 h4 g4 6 t gl (24a) with plenty of options for Black: 6...f3 is best met by 7j g5!; 6...t f6 7j xf4! t xe4 8j d3 gives White decent compensation for the pawn; 6...' f6 7 t c3 t e7 8 t ge2 j h6 9' jl2 t bc6 10 t b5!' d8 is a fascinating line when it's unclear if White should play 11 e5 or 11 d5- both lead to great complications; 6...j b6 7 t c3 c6 8 t ge2' f6 9 g3 (breaking Black's kingside grip) 9...fxg3 (after 9...f3 10 t f4 White's control of the centre outweighs Black's passed pawn) 10 t xg3 j xc1 11. xc1' f4 12 t ce2' e3, when 13' d2 will give White pressure in a typical KG ending, while 13 c4, intending . c3 is sharper; 6...f5 has been all the rage recently - the critical line is 7 t c3 t f6 8 j xf4 fx4 9 d5! (24b) but practice is still very limited.

2) After 3...g5 we have:

2a) 4 j c4!?, an important move with a large following, but as I've never played it I shall remain mute on the subject.

2b) 4 d4 g4 5 j xf4 gxf3 6' jf3 recently claimed the prized scalp of Michael Adams, but I'm not going to vouch for the soundness of the Rosentreter Gambit.

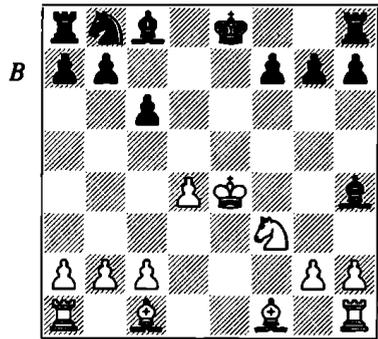
2c) 4 h4 g4 5 t e5 is the famous Kieseritzky Gambit. Black's most reliable counter is 5...d6 (24c) (with 5...d6 6 t xg4 t f6 a close second) where the two main battlegrounds are 6j c4 d5 7 exd5 j d6 8 d4 and 6 d4 d6 7 t d3 t xe4 8 j xf4' j7 9 j e2!. These lines are major causes of stress for

King's Gambiteers but happily most black players are scared of them as well.

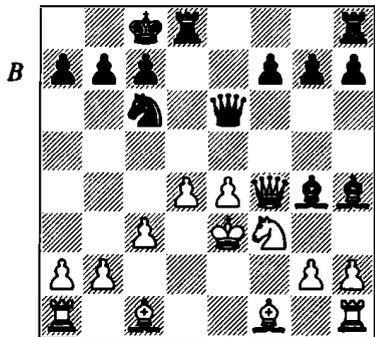
41 c3!?

Many players prefer the more prudent 4... c4 in order to meet 4... h4+ with 5 f1. Black usually prefers 4... f6, when 5 e5 1 g4 6 d4 (6 O-O and 61 c3 are the alternatives) 6... d5 (6... h4+ 7 f1 f 8' e1 is good for White) 7... b3! (after 7 exd6, 7... xd6 8' e2+ is better for White, but 7... kd6! is unclear) 7... e3?! (I'm not sure about this) 8... xe3 fxe3 9 O-O. e6 10' d3 c6 11' ke3 gave White good play in a recent Fedorov game.

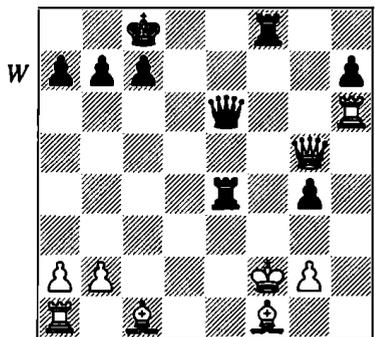
4... h4+ (few players can resist the check when the king is forced to e2) 5' e2 d5 (5...c6 is less ambitious - I once had a game which went 6 d4 d5 7' d2!? dxe4 8 l xe4! f6 9' kf4! xe4 10 l xe4+ ' e7 11 d3' xe4+ 12 xe4 (24d) with a well-centralized king for the ending) 6 l xd5 l f6 7 l xf6+ . xf6 8 d4 . g4 9' d2 l c6 10 c3 O-O-O? (the critical line is 10...g5, when Gallagher-Klovans, Oberwart 1993 continued 11 d1 O-O-O 12 c2: he8!? 13 . d3! {13 l xh4: xe4!} 13... xf3 14 gxf3 l xd4+ !? 15 cxd4 : xd4 and now McDonald's 16 a4!, meeting 16... ed8 with 17: a3 looks good) 11' xf4' e6 12 e3! (24e) (unpinning the knight on f3 is the key to the position) 12...g5 13 l xg5 . xg5 14 _ xg5 f5 15 h3! l xd4 (Piket sees no future in 15...1 xe4+ 16 f) 16 cxd4: d4 17 hxg4! : xe4+ 18 f f xg4 19: h6: f8+ (24f) 20 gl?? (20 g3! would have won easily) 20...: xf1+! 21 x : el+ 22 f2 _ e2+? (after 22...: e2+ 23 g3: xg2+ 24 xg2' e2+ Black has perpetual check) 23 g3 1 d3+ 2 xg4 1-0. The checks soon run out. If a player of Short's class can risk the KG in top tournaments, then there are no excuses for the rest of us.



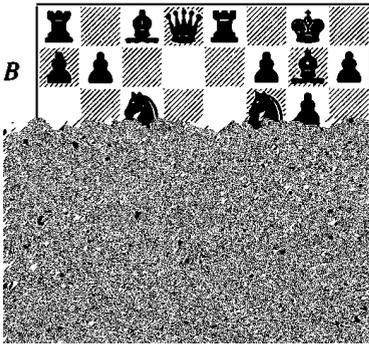
24d: after 12...xe4



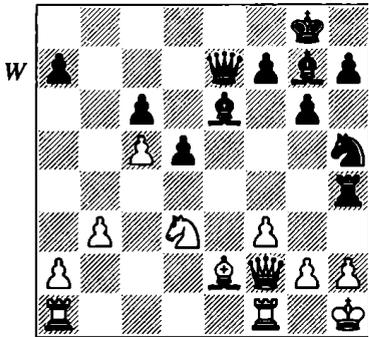
24e: after 12' e3!



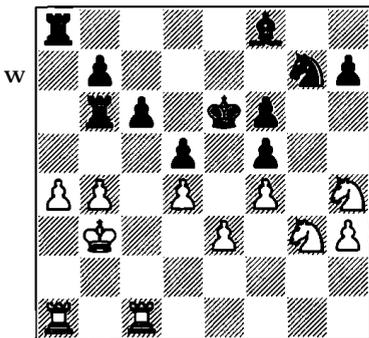
24f: after 19...: f8+



25a: after White's 13th move



25b: after 21...! e7



25c: after Black's 27th move

Idea 25 – Typical Exchange Sacrifices

One of the most common reasons for sacrificing the exchange is to gain control over a particular colour complex. In the King's Indian Defence, for example, a dark-squared bishop is very often worth a rook.

(25a) Kasparov-Kasparov, New York Lyons Wch (11) 1990. 13... xe3! (this stunned everyone at the time) 14 . xe3 . f8 (by threatening 15... g4, which was impossible last move on account of . xc6, Black hopes to persuade White to give up his blockade on d4) 15 . xc6 (subsequent games revolved around 15 . cb5 but Black also survived this test) 15... bxc6 (Black controls the centre and the dark squares in return for his exchange) 16 . h1 . b8 17 . a4 . b4 18 b3 . e6 19 . b2 . h5 20 . d3 . h4 (a swinging rook - see Idea 72) 21 . f f e7(25b) 22g4! (Kasparov complimented Kasparov on his defence in this game) 22.... d4! 23 . xd4 . xh2+ 2 . xh2" h4+ 'h-'h.

In blocked positions with good outposts, knights may become more valuable than rooks, e.g.:

(25c) Illescas-Candela, Spanish Ch (Linares) 1998. 28 . c5! . xc5 (now White obtains a wonderful outpost on d4 for his knight; it was also possible to wait with 28... e7 though White has an edge after 29 a) 29 dxc5 . ba6 30 l e2 . g8 31 . d4+ ' d7 32' c3 (the king's task is to defend the weak pawn on e3) 32.... aa8 33' d3 . h5 (Black should sit tight and let White do the work) 34 . hxf5 l g3 35 l d6 b6 36 a bxa5 (36...l a6 is best met by 37 . b1!) 37 bxa5 . a6 38 . b1 . a7 39 . b6 . c7 40 f5 and White's dominant knights give him a clear advantage (1-0, 60).

Idea 26 – Attack at the Weakest Point

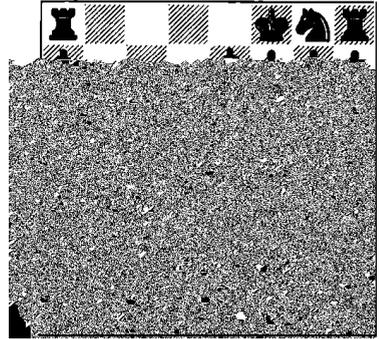
(26a) Ponomarev-Babula, Elista OL 1998. Many a player would take one look at the diagram position and think 'Great, his king is stuck in the middle - let's mate him!'. This would be completely the wrong approach. The black king is surrounded by his own pieces and any direct assault would be unlikely to succeed. The white knight, in particular, would struggle to play a role in any kingside assault. No, the correct plan here is to attack on the queenside, where Black has a weakened pawn structure, whilst at the same time attempting to slow down Black's unravelling on the kingside. The king is misplaced, precisely because it hinders the development of his own forces, in particular the rook on h8. Here, the world's youngest GM carried out this plan to perfection.

15. e1 . f6 16. d2' d8 17. a4 C e7 18 C a4. b8 19 a h5 20' f3! (26b)

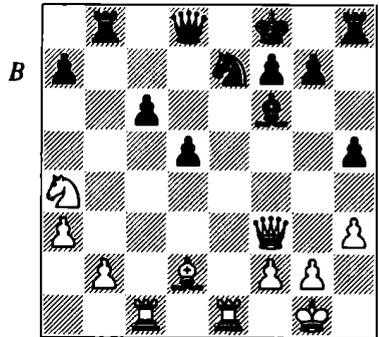
Until now White has been slowly building up on the queenside but this is a key move, preventing Black from freeing himself with...g6 and ... g7- note that this was not a concern until Black played ...h5 as previously White could have met this with . h6+.

20...h4 21 l c5! (controlling the position through little tactics as 21... xb2? now fails to 22. c3! . xc3 23 C e6+ - you may ask why White didn't just play b at once but he wants to keep open the possibility of . b4, especially while the black king is on f) 21... g8 22 b4. c8 23. c2! C g6 2 C d3! ' d7 25 . e4 h7 26 b5 C e7 (26c) 27 ' h5+! (ensuring that the c6-pawn will be pinned after the queen exchange) 27... g8 28' g4! ' kg4 29 hxg4

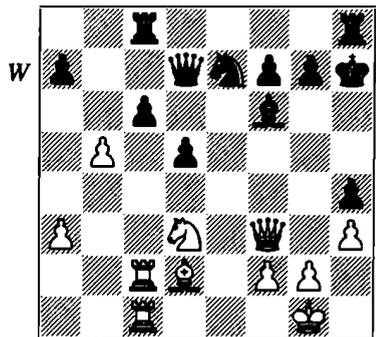
White wins the pawn on c6 and takes a clean plus into the endgame.



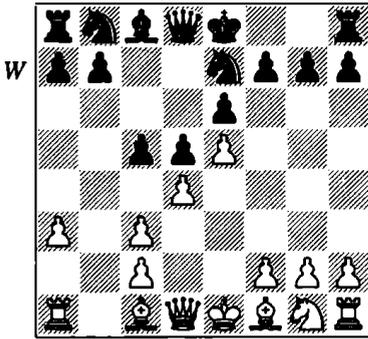
26a: after Black's 14th move



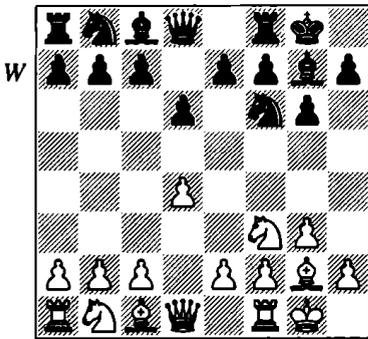
26b: after 20' f3!



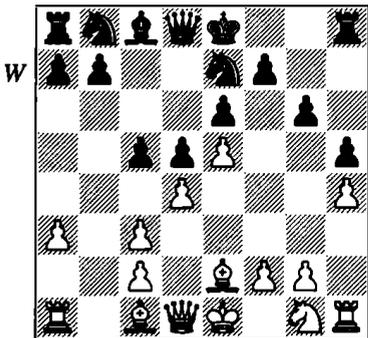
26c: after 26...C e7



27a: after Black's 7th move



27b: after 5...d6



27c: after 8...g6

Idea 27 – Rooks' Pawns can also be Used in a Positional Manner

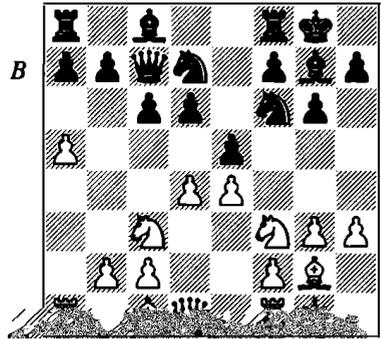
The rook's pawn is an important tool in modern chess. We're not just talking about the basic $h4-h5 \times g6$ and mate on the h-f file (although this can also be a powerful weapon in the right circumstances), but its more subtle usage in creating weaknesses in the enemy camp. In my opinion grandmasters are becoming increasingly keen on moving their rooks' pawns. For example in diagram 27a, a very well known position in the French Winawer, White usually chose between $7 \dots g4$ and $7 \dots f4$, but in recent times $7 \dots h4!$ has become quite popular. Another example is diagram 27b, reached after the moves $1 d4! f6 2 \dots f3 g6 3 \dots g3 \dots g7 4 \dots g2 0-0 5-0 d6$, where quite a few players have begun to play $6 a4$.

What does White hope to gain with these advances? Firstly in diagram 27a it is out of the question for Black to blockade with $7 \dots h5$ as this will lead to a disastrously weak dark-square complex if he has to defend his h-pawn with $\dots g6$, e.g. $8 \dots e2 g6$ (27c). Therefore the white pawn will make it to h5 (after, say, $7 \dots 1 \dots bc6$), when Black has an important decision to make - whether he should let the pawn continue or block it with $\dots h6$. If he chooses the latter, then he will have a weak point on g7 and White will have gained space on the kingside, while if he lets the white pawn advance to h6 he is again going to suffer on the dark squares, whether he removes it or chops it off. White's advance of the h-pawn can also be considered as a prophylactic measure against Black's traditional break with $\dots f6$. It all sounds too good to be true, and in a way it is. While White is pushing his h-pawn Black is developing his

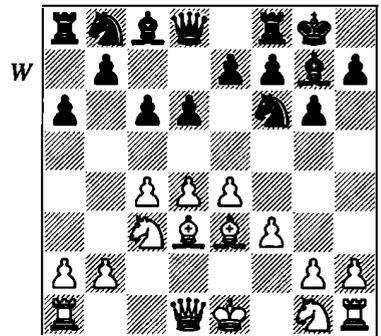
pieces and will inevitably gain counterplay for the positional advantages White is likely to gain on the kingside. The jury is still out on 7h.

Turning to diagram 27b, here blocking with 6...a5 is an important option, though in my opinion it is a slight concession to White. In these Pirc-type set-ups (White will now be aiming for e4, and not c4, which would create a hole on b4) there is less dynamism in the black game if he is unable to play ...b5. I believe that in this particular case, Black should just develop, for example after 6...1 b d7 7 a5 c6 8 1 c3 (8 1 b d2 e5 9 e4 exd4 10 1 xd4 1 c5 is another possibility) 8...1 e7 9 e4 e5 10 h3 (27d) a good plan for Black is to play ...1 b8 followed by ...b5 relieving the pressure created by White's a-pawn.

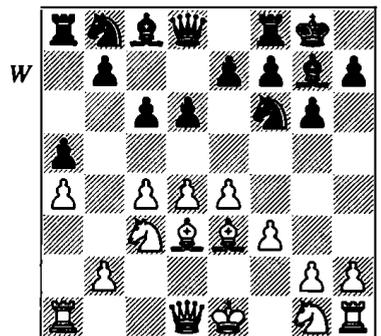
Diagram 27e shows another important concept. Black's last two moves in this Saich King's Indian have been ...c6 and ...a6 and he is now ready to attack on the queenside with ...b5. White can prevent this with 8a4 but then Black replies 8...a5! (27f) (yes, 7...a6 and 8...a5), making some important positional gains at the cost of a tempo. The b4-square has now fallen into his hands while after the usual ...e5 he will eventually gain control over c5. This is a standard positional trick known in many positions, though on occasion the tempo lost in carrying out the manoeuvre can be more important than the positional gains. A typical continuation is 9 d2 e5 10 1 ge2 1 a6 11 d1 1 d7 12 0-0 exd4 13 1 xd4 1 dc5 14 b1 b6, Raubaev-Izkuznykh, Russian Ch (Elista) 1995. Black has good control of the queenside, but after 15 f4! White obtained attacking chances on the kingside.



27d: after 10 h3



27e: after 7...a6



27f: after 8...a5!

Idea 28 – More About a4

There are many reasons for White to play a4:

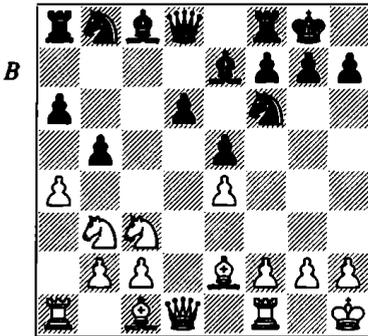
a) As a prophylactic measure against Black expanding with ...b5 or to prevent Black's a-pawn advancing any further.

b) As part of an attack on a black king which has settled on the queenside.

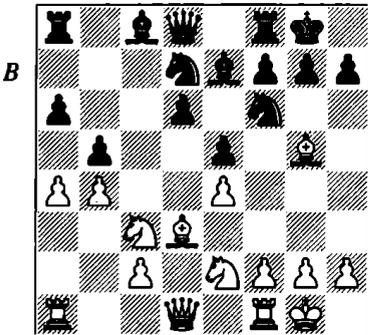
c) To open the a-file or to undermine Black's queenside structure when he has advanced his b-pawn (with the help of a when Black has only advanced to b6).

I would like to discuss a4 a little more in the context of the Sicilian. Firstly, the advance ...b5 is an integral part of Black's strategy in most variations. If White has castled queenside then it is unusual to meet ...b5 with a4 as this just speeds up the black attack. If White has castled kingside (or is intending to) then a4 is an important option, either to prevent ...b5 or to undermine Black's queenside once it has been played.

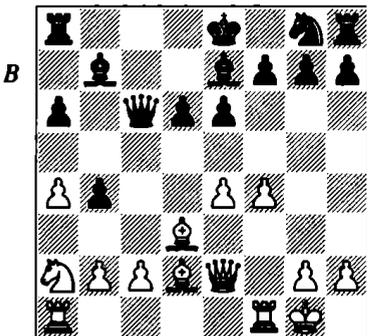
After a4, it is unusual for Black to permit axb5 as this may simply cost him a pawn, the main exception being when he has counterplay against the e-pawn (28a). In general Black also prefers to avoid ...bxa4 as this can leave serious, and accessible, weaknesses in its wake. In diagram 28b White has even prefaced a4 with b in order to force Black to capture on a4. Black's favoured response to a4 is to play ...b4 so White must make plans for his c3-knight before playing a4 (it can be risky for Black to play ...b5 when there is no knight on c3 as ...b doesn't win a tempo). Diagram 28c shows one way to gain the initiative, while very often White might preface 1 d5 with the sequence a4 b in order to loosen Black's queenside. If White feels his knight belongs on c3 then he shouldn't be shy about stabilizing its position with a3.



28a: after 10 a4



28b: after 11 a4!

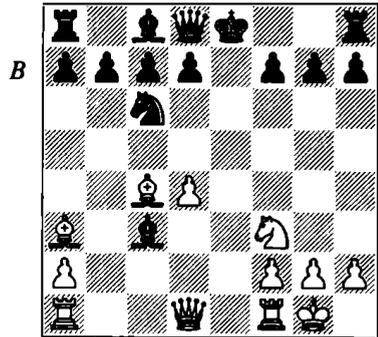
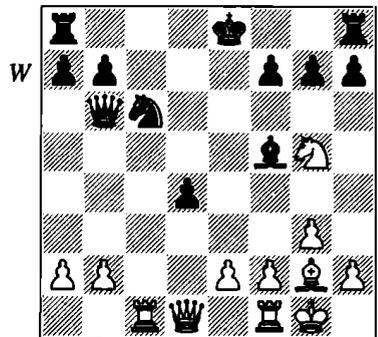


28c: after 13 a2

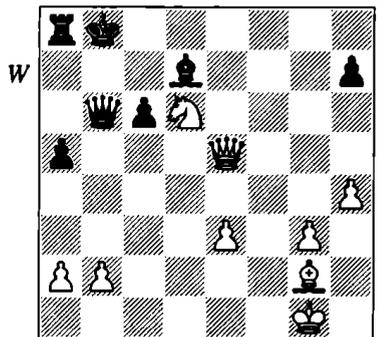
Idea 29 – Preventive Sacrifices

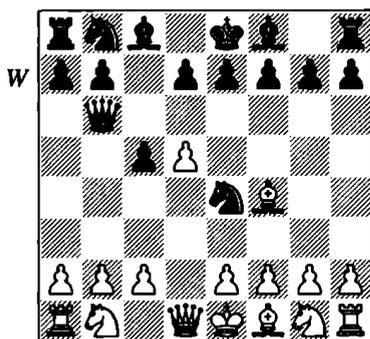
It is not unusual for one side to invest material to keep the opposing king in the centre or to keep it from casting on a particular wing. These sacrifices are known as preventive sacrifices. There are many examples throughout the book, e.g. Idea 26 saw a preventive sacrifice followed by a queenside attack; Idea 47 features a thematic $1\ d5$ sacrifice in the Sicilian to keep the black king in the centre, while Idea 61 is a wonderful game from Ivanchuk. Another common idea is to park a bishop on the $a3-f8$ diagonal to prevent ... $O-O$. For example, $1\ e4\ e5\ 2\ f3\ f6\ 3\ i\ c4\ i\ c5\ 4\ c3\ f6\ 5\ d4\ exd4\ 6\ cxd4\ i\ b4+ \ 7\ i\ f3\ i\ ke4\ 8\ O-O$ is an old line of the Giuoco Piano where Black is ill-advised to risk $8...1\ xc3?! \ 9\ bxc3\ i\ xc3?!$ on account of $10\ i\ a3$ (29a) with a powerful attack. If the fatal diagonal is blocked with $10...d6$ then $11\ i\ c1\ i\ a\ 12\ ' \ a4!$ is good for White. Nor is $10...d5\ 11\ i\ b5\ i\ xal\ 12\ l\ e1+ \ i\ e6\ 13\ ' \ a4!$ an improvement.

(29b) Marshall-EdLasker, USA Ch (New York) (4) 1923. Frank Marshall loved to attack, and frustration over the fact that Black's king was about to disappear into safety must have helped him find the following combination: $16\ e4! \ dxe3? \ (16...i\ g6$ was a better chance) $17\ l\ xc6!$ (on the immediate $17\ ' \ d6$, Black defends with $17...1\ f7\ 17...bxc6\ 18\ ' \ d6!$ (suddenly the black king is stuck in the middle, and the decisive threat of $i\ xc6+$ must be dealt with) $18...i\ d7\ 19\ ' \ e5+ \ f8\ 20\ fxe3!$ (White's 16th move was a real gem) $2\ ...f6\ 21\ xf6+! \ gxf6\ 22\ ' \ xf6+ \ ' \ e8\ 23\ ' \ xh8+ \ q\ e7\ 24\ ' \ e5+ \ d8\ 25\ h4!?\ c8\ 26\ l\ f7\ aS\ 27\ l\ d6+ \ l\ b8$ (29c) and now the simplest, and most elegant, would have been $28\ l\ f4+ \ ' \ c7\ 29\ l\ b6!$.

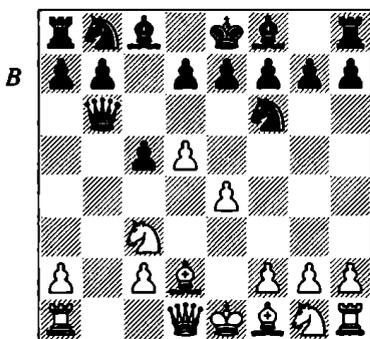
29a: after $10\ i\ a3$ 

29b: after Black's 15th move

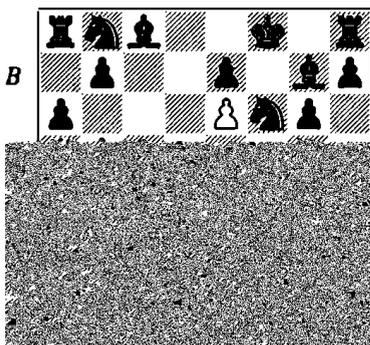
29c: after $27... \ b8$



30a: after 4... b6



30b: after 6 e4



30c: after 170-0

Idea 30 – Pawn-Grabbing

Most attacking players would prefer to sacrifice a pawn for the initiative and a lead in development than to make risky pawn-grabs. However, for those seeking to unbalance the game, especially with the black pieces, it is a perfectly justifiable tactic. One should be willing to suffer more for a central pawn than for a wing pawn. Pawn-grabbers are more likely to survive in blocked positions; pawn-grabbing in open positions can be suicidal. Many sacrifices involve the black queen treating herself to the white b-pawn. This pawn is particularly attractive to pawn-hunters as its removal also causes positional damage to the queenside. I won't go into the well-documented Najdorf Poisoned Pawn here, but instead take a couple of examples from the Trompowsky.

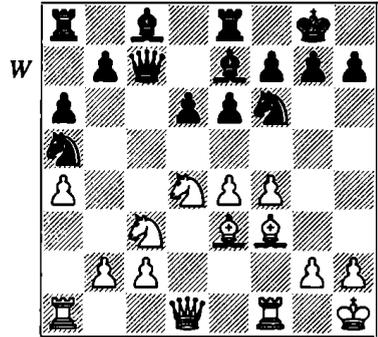
In diagram *30a* (after 1 d4 1 f6 2 i g5 1 e4 3 i f4 c5 4 d5 b6) it is surprisingly dubious for White to sacrifice his b-pawn (5 i e1 is the best way to defend the pawn). After 5 1 d2 Black doesn't play 5...1 xd2 6 i xd2 xb2 7 e4, when life is tough, but the immediate 5...1 xb2! a a ter 6 1 xe4 1 b4+! 7 1 d2 1 xe4 White has a less heroic position 8 f3 d4 9 xd4 cxd4 10 i e5 e6 and 8 1 f3 d6 9 e3 b4 10 c3 a 11 1 b1 g6 both give White insufficient compensation.

Diagram *30b* arises after 1 d4 1 f6 2 i g5 c5 3 d5 b6 4 1 c3! kb2 5 i d2 1 b6 6 e4. Vaganian blew away all-comers from this position in the 1970s, e.g. Vaganian-Kupreichik, USSR Ch (Leningrad) 1974: 6...d6 7 f4 g6?! 8 e5! dxe5 9 fxe5 1 f7 10 1 f3 i g7 11 1 b1 d8 12 e6 fxe6 13 1 g5 1 f6 14 i b5+ f 15 dxe6 a6 16 i e3! a 170-0 (*30c*) with an overwhelming game for White. However, all is not so clear after 6...e5! 7 f4 d6, as the position remains quite blocked.

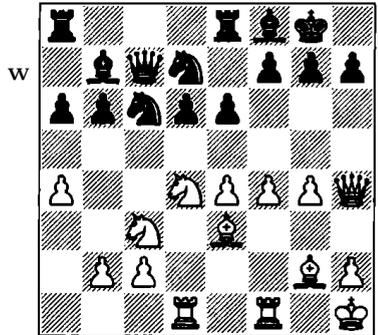
Idea 31 – Approach Play

In some ways the final combination is the easy bit of the game. There are many players who would have absolutely no problem in solving the mate in 6 at the end if only they could get themselves into a position to deliver it. A successful build-up of en requires a great deal of subtlety as well as flexibility, even if the underlying plan is rather crude. The following game is a good example. Basically White just wants to mate Black on the h-file but he has to be careful how he goes about it.

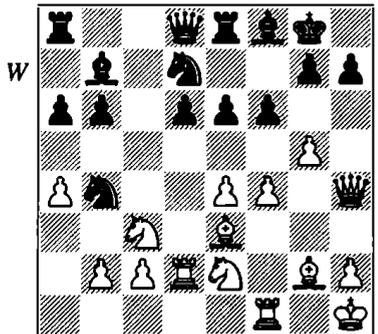
(31a) Anand-Topalov, Dortmund 1996. We pick up the play with Anand about to play 13.g4!, a standard attacking idea in the Classical Scheveningen but, rather surprisingly, a novelty in this particular position. A month earlier, Kasparov had preferred the prophylactic move 13...g1 against Topalov. 13...t d7 (13...t c4 14...el e5 15l f5 exf4 16g5 is good for White- this is why Anand feels there is no need for 13...g1) 14...g2 (getting out of the way of the major pieces) 14...f 15...el b6 16l d1...b7 17...h4 t c6 (31b) 18t de2! (18lf is premature, allowing Black to break out with 18...t xd4 19...xd4 e5!) 18...t b4 19l d2...d8 (on 19...d , 20e5 keeps the centre blocked, while after 19...g6 20lf...g7 21lh3l f8 Black has defended h7 but 22f5 still gives White a strong attack) 20gS f6 (31c) (Black reacts rather than awaiting his fate; Anand points out that 20...g6 21lf l c8 22lh3h5 is just met by 23l g3 and a crushing sacrifice on h5) 21t d4! (it is usually a good idea to ask yourself what the opponent's last move has changed - in this case the e6-square has become weak, so Anand immediately targets it) 21...fxg5 (after 21...l c6 22gxf6 both 22...l xf6 23e5 and 22...l xf6 23l xf6 l xf6 24e5 are good for White according to



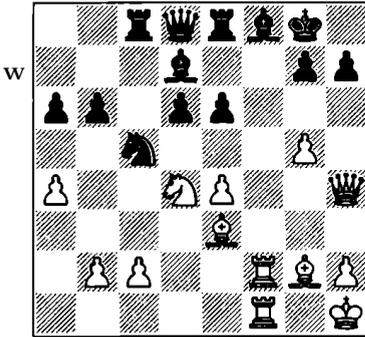
31a: after Black's 12th move



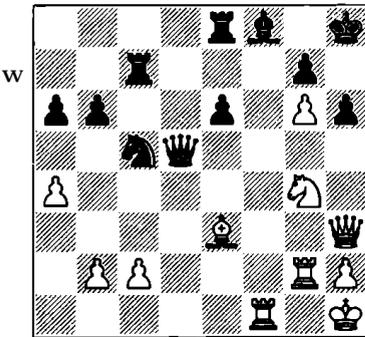
31b: after 17...l c6



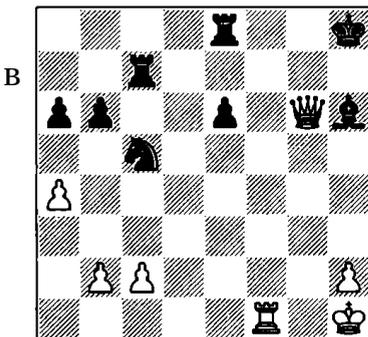
31c: after 20...f6



31d: after 26... d7



31e: after 33...h6



31f: after 38' g6

Anand; note how he is not attacking at all costs but will quite happily take the favourable endgame if it arises) 22 fxc6 23 d4! 24 c8 (Black avoided 23... d4 24... d4 25... e5 25... xe5 dxe5 26 f7 but he is now ready to play this variation as he can meet f7 with ... c7) 2... ce2! (ensuring that a knight remains on d4) 2... c5 (on 24... de5 White could reach a favourable queen vs two rooks position starting with 25 l xe6, but Anand is unsure whether this is stronger than the quiet 25 b3 25 l xc6 . xc6 26 l d4 i d7(31d) ("I don't think either of us looked at 26... xa4 for more than one second. In such a position you just know that Black cannot afford to go pawn grabbing. White would continue with 27 f3 - Anand) 27 e5! (excellent chess; on 27 f3 Topalov had planned 27... e5 28 l f5 g6 29 l h3 h5) 27... dxe5 28 l f3 . c6 (28... d6 29 l d2 leads to serious trouble on the d-f file, while Anand believes that after 28... c7 29 g6 h6 30 l g5 White's attack will eventually triumph) 29 l xe5 . xg2+ 30 l xg2 l c7 31 l g4! h8 (White was threatening l f6+) 32' h3! i5 (the only way to stop White's breakthrough with g6 was to play 32... g6 himself but then Black would capitulate on the dark squares; Anand suggests 33 . f4) 33 g6 h6(31e) (now we get to the easy bit of the game) 3 . xh6! (even if you can't calculate as accurately as Anand, this, or 34 l xh6, which also wins though less convincingly, is an easy move to find) 34... g h6 35 g7+! . xg7 (35... l xg7 36 l xf8+! l xf8 37' xh6+ g8 38 l f6+ and mate next move) 36 l xh6 (threatening 37 l f7+ and 38' h8#) 36... ig2+ 37 l xg2 . xh6 38' g6 (31f) 1-0. A beautifully controlled game from Anand. The key moves which kept it in control were 18 l de2, 21 l d4, 24 l ce2 and 27 e5.

Idea 32 – The King in the Middlegame

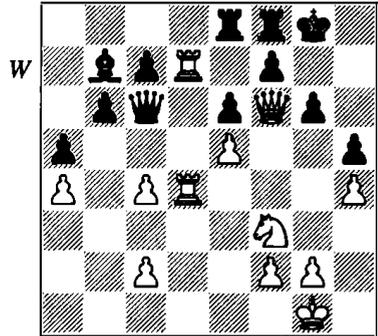
It's not uncommon for the king to participate in a mating attack in the ending, but in the middlegame it is a rare sight.

(32a) Short-Timma, Tillburg 1991. Black is caught in a paralysing grip but how is White to increase the pressure? Short finds a delightful solution: 31 h2! 1 c8 (Black needs both his queen and bishop on the long diagonal; on 31... c8 32 g4! starts a decisive attack, while 31... xa4 is refuted more simply by 32 l g5) 32 g3! (the king is simply waltzing in to h6) 32...1 ce8 33 f4 . c8 34 g5! (32b) 1-0. The only move to stop h6 is 34... h7 but then 35 ' xg6+ h8 36' h6+ g8 37 f6! mates.

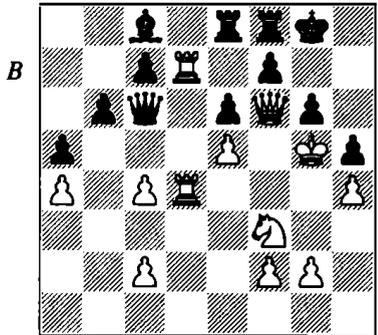
Use of the king before the ending is generally less extreme. In blocked positions it may waddle across the board to safer pastures but even this is less common than fleeing for its life with the enemy in hot pursuit (see Ideas 38 and 39).

When the opponent is tied down, top players often take a time-out to improve their king position (e.g. g3 and g2) while sometimes the king is used to help exchange off a 'bad' fianchettoed bishop, e.g. from diagonal 32c, Spassky-Fischer, Sveti Stefan/Belgrade (28) 1992 continued 12... h7!? 13. e2. h6 14. xh6 xh6 15 0-0-0 g7 and Black has achieved his objective, though White's extra space still gives him an edge.

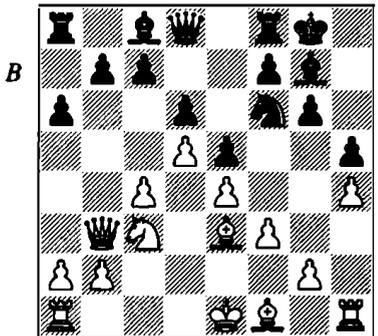
The king may also help support a kingside pawn advance. For example, with a king on g2 and pawns on f3, g3 and h4 against a black knight on f5, the advance g4 may be desirable but first White has to protect his h-pawn, and h3 is one way of doing this. In general, though, the king is best kept under cover in the middlegame.



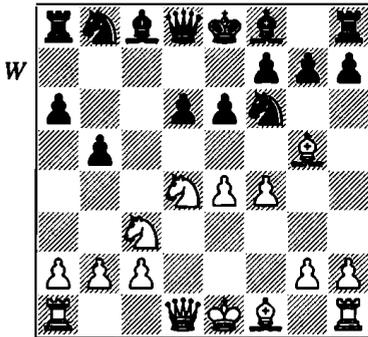
32a: after Black's 30th move



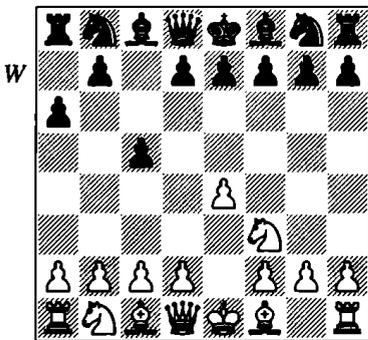
32b: after 34 g5!



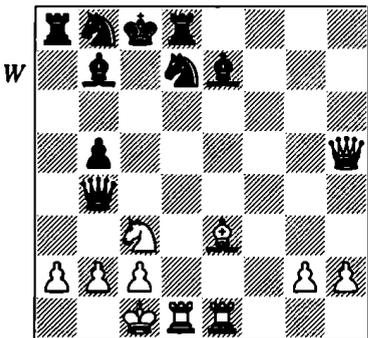
32c: after White's 12th move



33a: after 7...b5



33b: after 2...a6



33c: after Black's 23rd move

Idea 33 – Get Yourself a Pet

Every aspiring player should have at least one opening variation which they adore and which they are willing to suffer for. The more dubious (or at least risky) the variation the better, as then one will have to work harder to repair it after each setback. This sort of analytical work may not always be beneficial in the short term, especially if one is neglecting other variations, but it should instil a healthy (for a chess-player) combination of stubbornness and creativity.

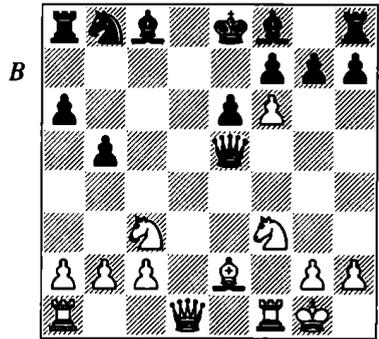
My first pet was the Polugaevsk Variation - 1 e4 c5 2 f3 d6 3 d4 cxd4 4 txd4 t f6 5 t c3 a6 6 . g5 e6 7 f4 b5 (33a). I made its acquaintance not through any of its numerous spectacular games but in a purely scientific manner. Taking my newly acquired copy of *ECO B* I set myself the task of replacing the O'Kelly (33b) variation as my main weapon against 1 e4. I knew what I was looking for - a variation which did not finish with the dreaded symbol; but ofered Black an equal or unclear game. I started at the beginning and worked right through the book, checking every symbol. I had almost given up hope by the time I found it on page 470 out of 502 (at least in the 2nd edition - I no longer have the 1st edition). I had, in fact, stumbled upon one of the most complex of all variations but this was no deterrent to a fourteen-year-old boy who simply learnt the whole thing off by heart (not to mention the rest of the Najdorf). What I hadn't realized was that virtually everyone had given up 6 . g5 against the Najdorf - it was still the main line in all my books. The interminable wait for my first 'Polly' was finally ended by an unsuspecting Tony Kosten. It was a fabulous game. We definitely reached the position in diagram 33c and soon afterwards I had no pawns left and all my pieces for

a protective huddle around my king. I eventually won in a time-scramble, and when the following week I achieved a favourable position against Grandmaster John Nunn I was completely hooked. Over the next few years I spent an incredible amount of time analysing the Polly, refusing to accept, against mounting evidence, that White could achieve the better game. I only gave up when it came under simultaneous fire in three different variations. One, I could always repair ... but then! Anyway, by now I had a new and very demanding part (see Idea 23). There wasn't really room for both of them in my life.

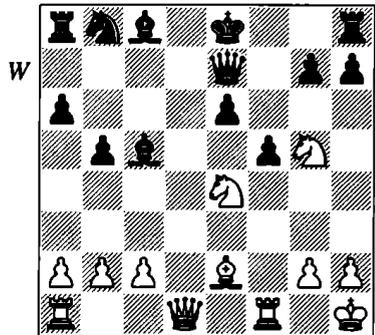
The following trilogy with Jim Plaskett is one of my most vivid memories of my Polly days:

(from diagram 33a) 8 eS dx eS 9 fx eS ' c7! 10 ex f6 (10' e2 is the other mainline) 10... e5+ 11 . e2 ' kgS 12 0-0 ' eS! 13 i f3(33d) and now:

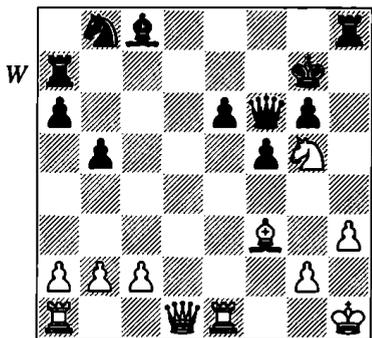
Plaskett-Gallagher, Telford 1982 (January): 13... c5+ 14 h1 ' kf6 15 l e4j e7 16 l fgS fS! (33e) 17 . hS+ g6 18 l xh7 f7! 19 l hgS+ g7 20 l xeS j xcS! 21 . f3 and now the obvious 21..l a7 would give Black the better game. Instead, I played the disastrous *zwischenzug* (see Idea 82 for more on this theme) 21..j eS??, when 22 h3l a7 23 l e1' f6(33f) 24 l xe6+!. xe6 25 l xe6' xe6 26' d4+ and 27' xa7 gave White a decisive advantage, 1-0 in 34. The trilogy continues in the next Idea.



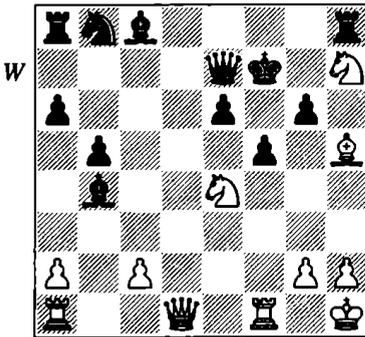
33d: after 13...i f3



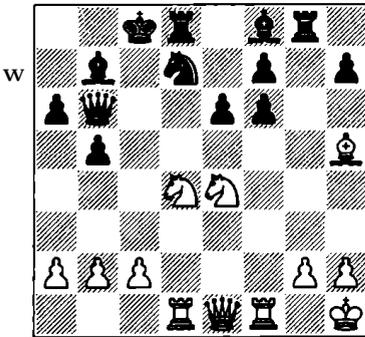
33e: after 16...f5!



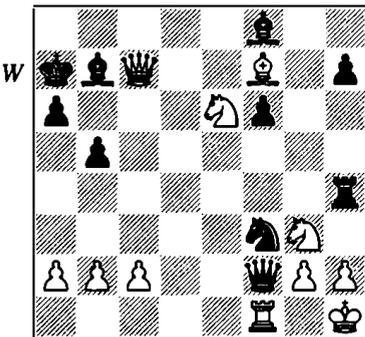
33f: after 23...! f6



34a: after 19... f7!



34b: after 19...0-0-0!



34c: after 27... h4!!

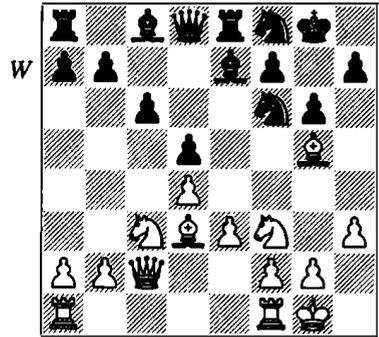
Idea 34 – Get Yourself a Pet (2)

A couple of months later and Plaskett-Gallagher, Chichester ARC Young Masters 1982 followed the previous game until diagram 33e, when White unleashed the surprising move 17 b4!?. Opening the f-file (17...fxe4) looked suicidal so I settled, with some trepidation, for 17...xb4. There followed 18 h5+ g6 191 xh7 f7! (34a) 20 . xf5+ (I certainly hadn't seen that one coming) 20...ex f5 211 eg5+ ' g7? 221 d4+ (oh dear - that's why he played b4) 22...' h6 23 ' xh8 gxh5 2 1 f8+! xg5 25 h4+ 1-0. Black loses his queen. A splendid game, even if analysis showed that Black is better after 21... g8! 221 d5+ e6! 231 xa8 g7!.

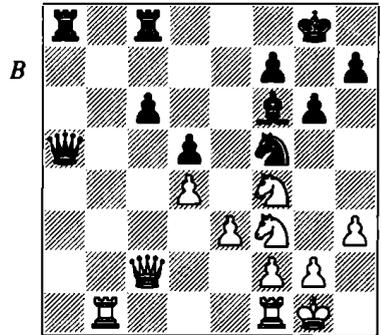
In late summer I got another crack at Jim. This time the setting was a decisive last-round game in the Civil Service Open. Again we reached diagram 33d but this time I got the novelty in first: 13...1 e3+ 14 < b1 gx f6!? (it was not my idea though - it had been played for the first time a few days previously in a club match by my old Polly sparring partner John Ady in the game Gallagher-Ady; the game rapidly ended in a draw and we started to analyse) 15 ' e1? (facing a new move, Plaskett refrains from the critical lines such as 15 t d5 and 15 xb5+; in fact, later analysis showed that White is winning after 15 t d5! exd5 16 1 xd5) 15...t d7 16l d1 1 b6 17t d4. g8 18 h5 b7 19 t e4 0-0-0! (34b) (a real rarity in the Polly) 20 xf7! g4! 21 ' e3+ (to defend the knight on d4) 21... b8 22 t g3t e5! 23l xe6l xd1 24l xd1 ' f ! 25 ' e7+ 1 a7 (the black queen combines defence along the a7-g1 diagonal with a mating attack against the white king) 26 . g1 t f3! 27 . n 1 h4!! (34c) 0-1. Revenge has rarely tasted so sweet.

Idea 35 – Minority Attack

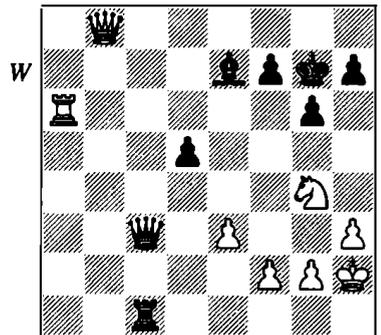
The term 'minority attack' in chess is most frequently used to describe an attack where the player with fewer pawns on the queen-side advances them to try to create weaknesses in the enemy camp. The main reason that minority attacks are successful is that the attacker is more active in this sector of the board - it stands to reason that if you have a pawn missing, there will also be a half-open file to operate on. I don't think this point is stressed strongly enough in many text books. The Minority Attack for White is most closely associated with the Queen's Gambit. Van Wely-I.Sokolov, Belgrade ECC 1999 (35a) is a typical example where White intends to weaken Black's structure by playing b-b5. Play continued 12 ♖ab1 a4. Now, in order to carry out his plan White will have to allow the a-f file to be opened. Black will also be pleased not to have a potentially weak a-pawn to worry about, but on the minus side the a-f file may eventually fall into White's hands. 13 a3 ♗e6 14 ♗h4 ♗g7 15 b4 axb4 16 axb4 ♗f5 17 ♗xf5 ♗xf5 18 ♗xf6 ♗xf6 19 b5 ♖a5 20 bxc6 bxc6 21 ♗e2 ♖ec8 22 ♗f4 (35b). White has achieved his objective and can claim a slight advantage. The remainder of the game is instructive - White doesn't win by picking off the weak pawns but by penetrating to the 7th and 8th ranks and delivering mate. 'Getting round the back' as it's known. 22...♖d8 23 ♗d3 ♗d6 24 ♖a1 ♖xa1 25 ♖xa1 ♗c4 26 ♖a6 ♖e8 27 ♗h1 ♗e7 28 ♗fe5 c5 29 dxc5 ♗xe5 30 ♗xe5 ♖xc5 31 ♖b2 ♖c8 32 ♗g4 ♖c1+ 33 ♗h2 ♖c3 3 ♖b8+ ♗g7 (35c) (after 34...1 c8 35 1 e5!. ♗g5 36! b6! White wins) 35 ♖a7! h5 36 ♗e5 ♖b1 37 ♖xb1 ♖xe5+ 38 ♗g1 ♖d6 39 ♖b7 ♖r 40 ♖a5 1-0.



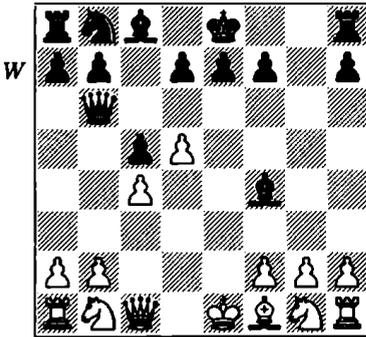
35a: after Black's 11th move



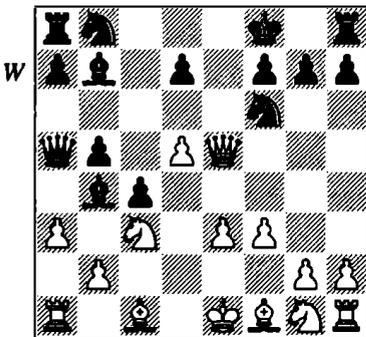
35b: after 22 t f4



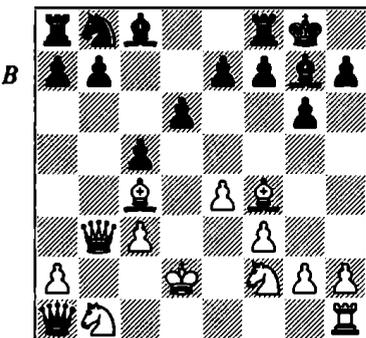
35c: after 34...< g7



36a: after 8... xf4



36b: after 13... b7



36c: after 14 d2

Idea 36 – The Exchange Sacrifice: Hodgson Style

Julian Hodgson's games are a full of interesting exchange sacrifices. One of his favourite ploys is to lure the opposing queen into a corner (by offering a rook as bait) and then crush the opponent while he is exchanging the queen.

Hodgson-Vander Wiel, Amsterdam 1994.
1 d4 d6 2 g5 c5 3 xf6 gxf6 4 d5 b6 5 c1 f5 6 c4? e6 7 e3 f4 8 exf4 xf4 (36a) 9 xf4! (otherwise Black has opened the position for his bishops) **9...xb2 10 e2! xa1 11 c3 b2?!** (now White develops a strong attack; it could have been prevented by 11...d6 but then 12 e2! cuts off the queen's escape route; theory is yet to decide on who has the advantage after 12...g8) **12 d6!** (Black is going to suffer on the dark squares and with his queenside development) **12...c6 13 d3 exd6 14 0-0 e5 15 f6! 0-0 16 d5 e8 17 g5+ dg6 18 f6+ f8 19 h6+ e7 20 d5+ d8 21 xg6 hxg6 22 bc3!** (slamming the door on the queen once again) **1-0.**

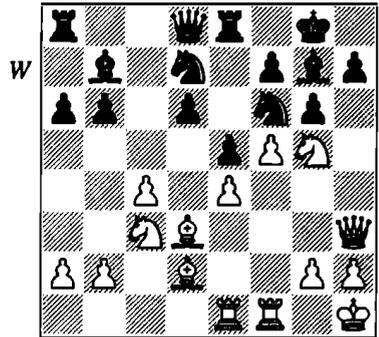
(36b) Hodgson-Stohl, Isle of Man 1995. Black has just met Hodgson's 13 a2-a3 with 13...c8-b7 - no prizes for guessing White's next: **14 axb4! xa1 15 ge2 a6 16 d4 d6 17 f4 b6** and now Hodgson, remaining true to his style, opted for the unclear **18 f5** as **19 xg7**, whereas **18 dxb5 xd5 19 xd6+ xd6 20 xd6 xc3 21 bxc3** is virtually winning.

(36c) Hodgson-D.Gurevich, Berdub 1998. The strategy can also backfire. White has just played **14 e1-d2**, planning to pick up the queen with **1 a3**. There followed **14...b5! 15 d5 e6! 16 c1** (16 l a3 . xd 17 exd5' xc3+! 18' xc3. xc3+ 19 xc3 b +) **16...xd5 17 exd5 b4 18 d1 c4! 0-1** as the black queen escapes.

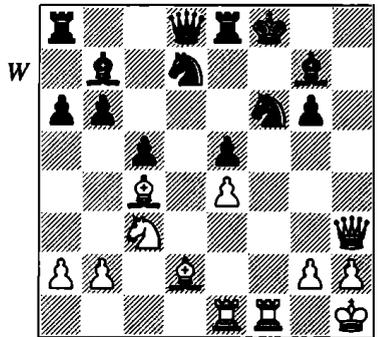
Idea 37 – Line-Opening Sacrifices

(37a) Gallagher-Marcoli, Mendrisio 1998. White has strong kingside pressure but no straightforward breakthrough. The solution is quite simple as long as you are looking to invite everyone to the party: **19 c5!** (now the light-squared bishop takes centre stage) **19...dxc5** (19...bxc5 20. c4. f8 21 l xh7! 1 l xh7 22 fxc6 1 hf6 23 . g5 and White wins; 19...l xc5 can be met by 20. c4 or by 20 fxc6 and 21 l xf6) **20 fxc6 hxc6 21 Qxf7!** ♖xf7 **22 ♖c4+ ♖f8** (37b) (22...r e7 23' ♠6+ and 24' f7#) **23 ♖h7!** (as usual a combination contains more than one of the basic tactical elements - now there is no defence to the threat of ' ♖g8+) **23...♗e7 2 ♖xg7+ ♗d6 25 ♖g5** and Black resigned in a couple more moves.

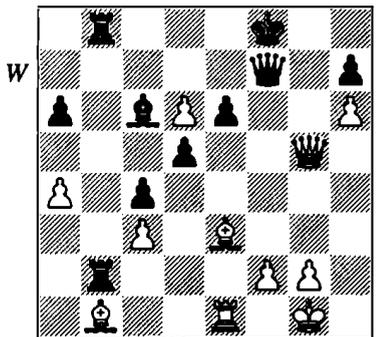
(37c) Gallagher-Fioramonti, Biel 1989. White has sacrificed an exchange for a strong attack but Black's queenside counterplay appears to have a lived in the nick of time. True, I saw that 31. xh7 1 xh7 32' f6+ (?) ' f7 33 1 h8+ ' ♖g8 draws by perpetual check, but this did not satisfy me. However, the bishop is attacked and a lot of squares on the diagonal are out of bounds - except one! The surprising solution is **31 ♖f5!!**, when the bishop captures; 31...l xf5 32 d7! is decisive now that the e-f file is open and the d-pawn has cleared the way for a killing check on c5. In the game Black defended his e-pawn with **31...♖d7** (31...l e8 is better, though White is still winning easily after 32 d7 or 32. g4) but the white bishop performed its second successive piece of magic: **32 ♖xe6!!** (the point is that 32...' ♗e6 fails to 33' ♖g7+ e8 34 . d2) **32...♖xe6 33 d7!** is terminal. Black resigned after **33...♖g6 34 ♖c5+ ♖f7 35 ♖e7+**.



37a: after Black's 18th move

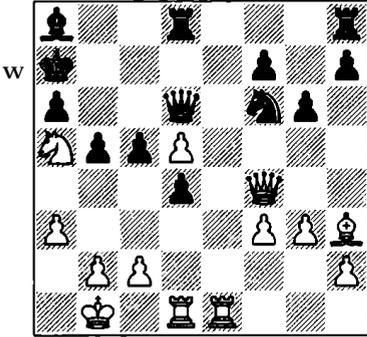


37b: after 22...r f

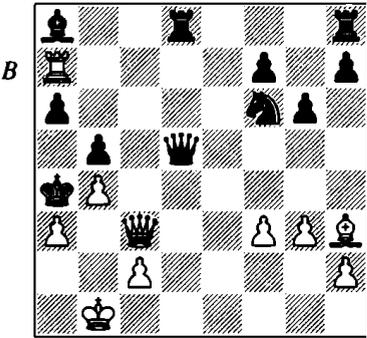


37c: after Black's 30th move

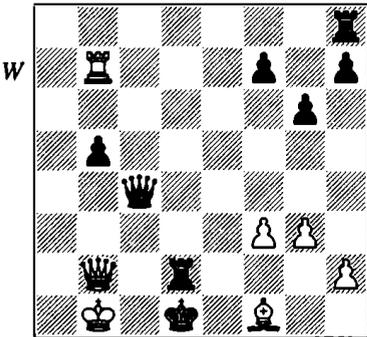
Idea 38 – The Greatest King-Hunt Ever?



38a: after Black's 23rd move



38b: after 29.1 a7



38c: after 36...1 d2

(38a) Kasparov-Topalov, Wijk aan Zee 1999. There have been some legendary king-hunts in the history of chess but few could stand comparison with this game. We pick up the story after Black's 23rd move: **24 ♖xd4!! cxd4?** (sporting; 24... b6! is unclear) **25 ♜e7+!! ♔b6** (Black must advance; taking the second rook leads to mate after 25... ♗e7 26 ♗xd4+ ♗b8 27 ♗b6+ followed by 1 c6+, and retreating with 25... ♗b8 also loses after 26 ♗xd4, leading to mate) **26 ♜xd4+ ♔xa5** (26... ♗c5 27 ♗f6+ ♗d6 is refuted by 28 ♗e6!! according to Kasparov's second Dokoian) **27 ♗b4+ ♔a4 28 ♜c3 ♜xd5 29 ♜a7** (38b) **29...♜b7** (29...1 d6 30 ♗b2! wins as Black can no longer defend with 30... ♗d4 on account of 31 ♗xd4 1 xd4 32 1 xa6#, apparently Topalov had reached as far as 29... ♗b7 in his original calculations and believed that White had to acquiesce to a draw after 30 ♗c7 ♗d1+ 31 ♗b2 ♗d4+) **30 ♜xb7!** (Kasparov calculates that his attack is worth more than a rook) **30...♜c4** (30...1 d6 31 ♗b6! 1 xb6 32 ♗b2! is one beautiful variation) **31 ♜xf6 ♔xa3** (Topalov goes down in flames; after 31...1 d1+ 32 ♗b2 1 a8 33 ♗b6 ♗d4+ 34 ♗d4 1 xd4 35 1 xf7 a 36 ♗e6 axb4 37 ♗b3+ a5 38 axb4+ ♗b6 39 1 xh7 he would just have lost the ending) **32 ♜xa6+ ♔xb4 33 ♔c3+! ♔xc3 3 ♜a1+ ♔d2 35 ♜b2+ ♔d1 36 ♗f!** (an elegant return home; the black queen can't move as it must remain defending c2 and e2 to prevent mate) **36...♜d2** (38c) **37 ♜d7!!** (it's hard to believe this is a real game; everything falls into place so beautifully for White) **37...♜xd7 38 ♜xc4 ♗xc4 39 ♜xh8 ♜d3 40 ♜a8 c 41 ♜a4+ ♔e1 42 f4 f5 43 ♔c1 ♜d2 4 ♜a7 1-0.**

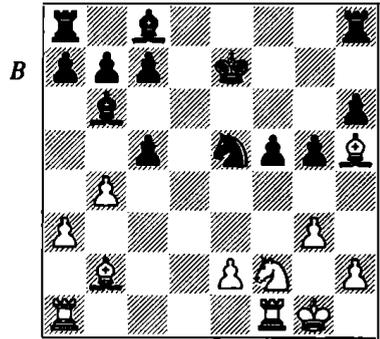
Idea 39 – More About Wandering Kings

In *The King-Hunt* (Nunn & Cozens, Batsford 1996) John Nunn offers some advice to prospective king-hunters. This advice includes not to be too lazy to calculate, not to over-sacrifice and that a quiet move cutting off the king's line of escape may be more effective than continual checking. I would like to add that it is not necessary to have the Doctor's powers of calculation to indulge in a good king-hunt - as long as you're sure the king is driven out into the open then it's usually worth taking a risk - the variations can be calculated later. It is not that easy to mate the king in the middle of the board, though, as one has to control 9 squares to do so - much more than in the corner. Take a look at the following remarkable example:

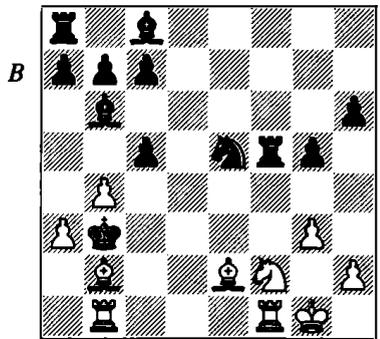
(39a) Timan-I.Sokolov, Dortmund 1999. Admittedly queens have been exchanged, but White's investment is small (two pawns) and all the other pieces apart from a pair of knights remain on a wide-open board. Play continued 23... e6 (forced) 24 e4 f8 25 exf5+ fxf5 26 fxe4 e4 27 fxe4 f8 28 exf5+ fxf5 29 fxe4 e4 30 fxe4 f8 31 fxe4 f8 32 fxe4 f8 33 fxe4 f8 34 fxe4 f8 35 fxe4 f8 36 fxe4 f8 37 fxe4 f8 38 fxe4 f8 39 fxe4 f8 40 fxe4 f8 41 fxe4 f8 42 fxe4 f8 43 fxe4 f8 !! .ch. Black's activity compensates for the pawn.

What an incredible sequence of moves - the king is relatively safe now that a couple of pieces have been exchanged off. White was probably more than happy to get his pawns back while Black was finally getting his queenside out.

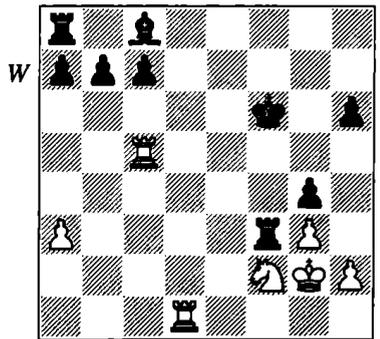
37 fxc7 f5 38 fxb7 fe8 39 fd6+ fe6 40 lxe+ fxe6 41 fxa7 fb3 42 fa6 fe5 43 fa5+ !! .ch. Black's activity compensates for the pawn.



39a: after White's 23rd move



39b: after 29 f1 b1

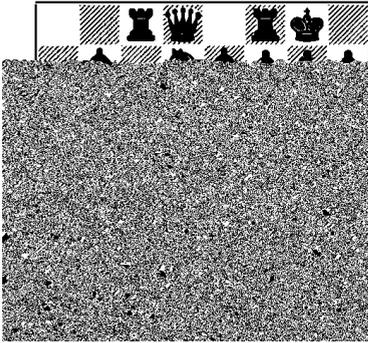


39c: after 36... f6

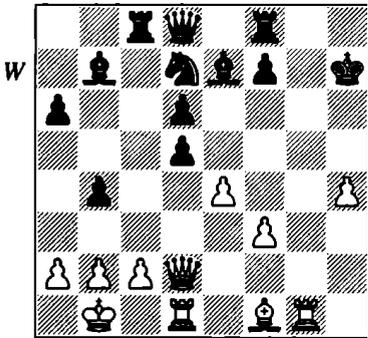
Idea 40 – The Pawn-Storm

When castling on opposite wings has occurred then it is not unusual to find one or both sides fingering their pawns down the board towards the opposing king. Indeed, in many such positions it is even essential to do so. The idea of the pawn-storm is simply to create weaknesses in the enemy king position and to open lines for one's own heavy pieces so they can deliver the knockout punch. The pawn-storm is especially effective if a pawn in front of the opposing king has moved, as then less work is required to open lines. Material often needs to be invested to fuel the attack and one shouldn't hesitate in this area. Pawn-storms often develop into straight races between the respective attacks but occasionally it is the player who takes the appropriate defensive measures who eventually triumphs (such as ...f5 for White or a well-timed ...f5 for Black). The opening most closely associated with pawn-storming is the Sicilian Defence. Here is a typical example.

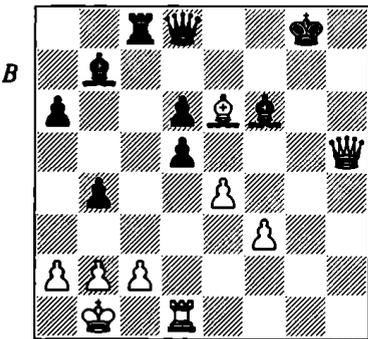
! 0 ♖8♖+♔f



40a: after Black's 14th move



40b: after 19... xh7

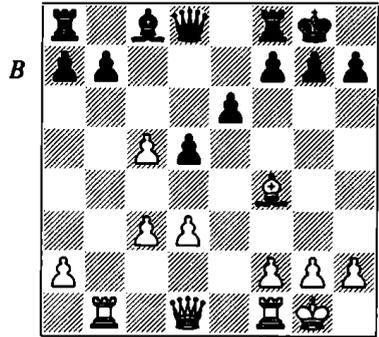


40c: after 28. e6+

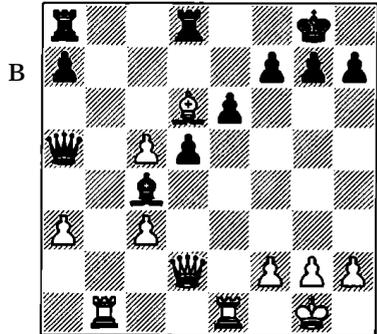
Idea 41 – Opposite-Coloured Bishops can be a Trump

It is hard to shake of childhood tuisms and many players still believe that vtiually all opposite-coloured bishop positions are drawn. This is despite the fact that numerous books teach that while opposite-coloured bishops may have drawish tendencies in the endgame, their presence in the middlegame helps the attacker (he can attack the squares *his* bishop controls). Diagram 41a, for example, may be familiar to those of you who have already consulted Idea 87. There, note '2a' concludes that White has the advantage due to his better bishop. I have an overwhelming score with White from this position but time after time I am amazed to find my opponent claiming that I got nothing out of the opening. I suspect Black can hang on with excellent defence and an appreciation of the potential dangers, but in practice it is more of en something like this:

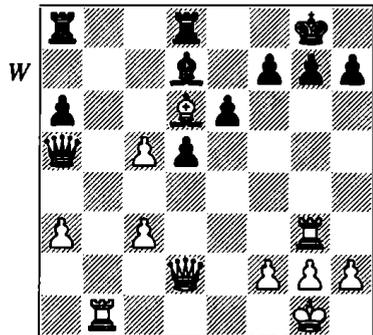
(41a) Gallagher-Hahn, Passau 1993. 13... ♖a5?! (the queen should stay near the kingside) 14 ♔d6 ♜d8 15 ♜d2 b6 (Black releases his bishop but White gets a passed pawn; note that 15... d4 could be met by 16 . b) 16 d4 ♔a6 17 ♝f1 bxc5 18 dxc5 ♔c4 19 a3 (41b). I saw no reason to give up the a-pawn. The difference in power between the bishops is quite striking here. Black's bishop is patrolling thin air with no hope of finding gainf l employment while White's is supporting the dangerous passed pawn, preventing Black's rooks from challenging on the b-f le and is about to participate in a mating attack against the black king. 19... ♔b5 20 ♝e3 a6 (completely hopeless but the position is indefensible) 21 ♝g3 ♔d7 (41c) 22 ♜xg7+ ♔xg7 23 ♜g5+ 1-0. 23... h8 24 . e5+.



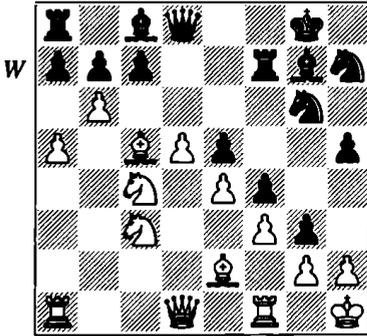
41a: after White's 13th move



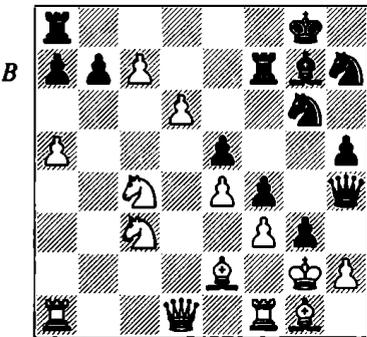
41b: after 19 a3



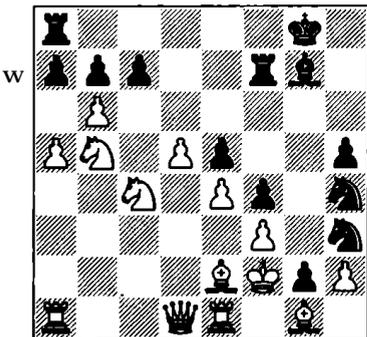
41c: after 21... d7



42a: after 20... h7



42b: after 24... xg2



42c: after 28... h3#

Idea 42 – Blitz Chess: The Perfect Testing Ground

Blitz games are a lot of fun but, taken seriously, they can also provide valuable experience in lines one plans to adopt in future tournament games. Croatian GM and former World Junior Champion Ogrjen Cvitan is a leading blitz player. He likes nothing better than to work hard on his openings and then test his new ideas in lengthy blitz sessions. The combination we shall now test ourselves to achieve fame after a Bundesliga game with Ftacnik. Several months prior to this Cvitan, a fellow King's Indian fan, had taken great pride in demonstrating his five-minute game with Epishin to me where he won with the identical combination. Here are the games:

Ftacnik-Cvitan, Bundesliga 1997/8 1 d4 f6 2 f3 g6 3 c4 g7 4 l c3 0-0 5 e4 d6 6 e2 e5 7 0-0 1 c6 8 d5 1 e7 9 l d2 1 e8 10 b4 f5 11 c5 f6 12 f3 f4 13 c4 g5 14 a4 1 g6 15 a3 1 f7 16 b5 dxc5 17 xes h5 (the first new move of the game) 18 a5 g4 19 b6 g3 20 h1 (to enable the bishop to defend on g1) 20... h7 (42a) 21 d6 Wh4 22 g1 h3! 23 bxc7? (now White gets mated; Cvitan knew that White could defend with 23 gxh3! 1 xh3 24 l f2! gxf 25 xf when White has excellent compensation for the exchange, but he was willing to take a risk for such a wonderful combination) 23... xg2+! 24' xg2 (42b) 24..J h3+!! 25 ' xh3 1 g5+ 26 1 g2 h4+ 0-1 (on account of 27 hl g2#).

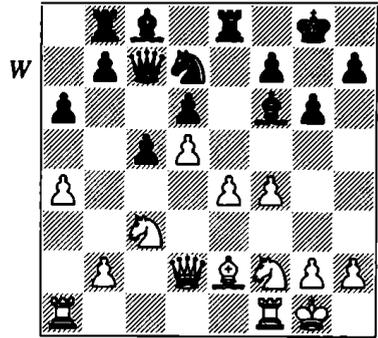
The blitz game with Epishin shows that White can't escape the mate even if he has the f1-square at his disposal. From diagram 42a: 21 b5 ' h4 22 g1 h3! 23 l e1' xg2+! 2 ' xg2 Wh3+!! 25 xh3 1 g5+ 26 g2 t h4+ 21 n g2+ 28 ♖f2 t h3 (42c).

Idea 43 – The Benoni Breakthrough

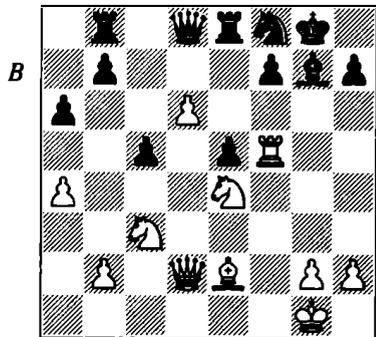
If White can play $e5$ in Benoni type positions and meet $\dots dxe5$ with $fxe5$ then Black is liable to be blown away. If this is not possible, and it usually isn't as Black tends to have $e5$ overprotected, then there is another dangerous attacking idea - to play $e5$, and meet $\dots dxe5$ with $f5$! For his minor investment White usually achieves a strong passed d-pawn, a wonderful blockading square on $e4$ for a knight and attacking chances against the black king either on the f -file with $fxg6$ or by the advance $f6$. It's important for White to play $e5$ first (and not just $f5$) as the pawn that is lured onto $e5$ is a hindrance to Black - it blocks in his bishop and denies him use of the $e5$ -square.

(43a) Adianto-Ru.Gunawan, Ja 1996 is a devastating example. 17 $e5!$ $dxe5$ 18 $d6$ (a nice bonus but the black queen is often on $c7$ in Benoni positions) 18...1 $d8$ 19 $1 f e4$ $J g7$ 20 $f5!$ $g x S$ (horrible, but Black is hoping to manoeuvre his knight to $d4$ and the immediate 20...1 $f8$ is crushed by 21 $f6$) 21 $1 xrs$ 1 $f8$ 22 $1 a ! J xrs$ 23. xrs (43b) (see Idea 25 for similar sacrifices) 23...1 $e6$ 24 $1 d5!$ $d4$ 25 $0 6+$ $h8$ 26 $1 h5!$ $x e2+$ 27 $f i!$ $J x 6$ 28 $1 h6!$ 1-0.

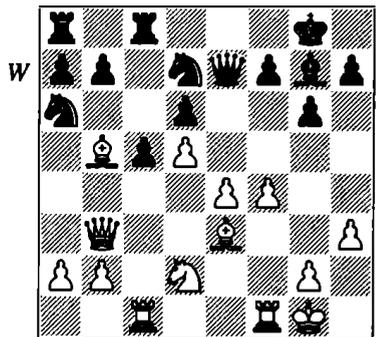
(43c) Bellon-Nunn, Zurich 1984. 19 $e5!$ $dxe5$ 20 $d6!$. Nunn had expected the immediate 20 $f5$, which is also strong. He soon realized, though, that things were pretty dire after 20...1 $Wxd6$ 21 $1 e4$ $W e7$ 22 $f5!$ - in fact the position is completely lost. White just piles up against f with $J g5$ ideas in the air as well. This would have given us a very thematic example but, after 20...1 $xd6$, Bellon preferred the flashy 21 $1 xf7+$?! $xf7$ 22 $fxe5+$ $g8$ 23 $exd6$ with a very good ending but much more work to do than in the above line - and in fact he went on to lose (0-1, 41).



43a: after Black's 16th move



43b: after 23...1 xf5



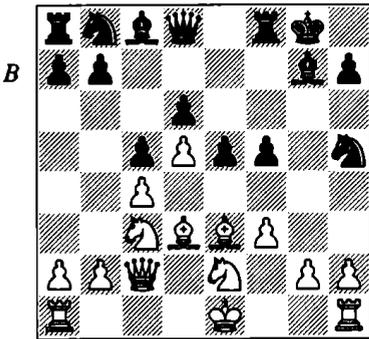
43c: after Black's 18th move

Idea 44 – The King's Indian Blockade

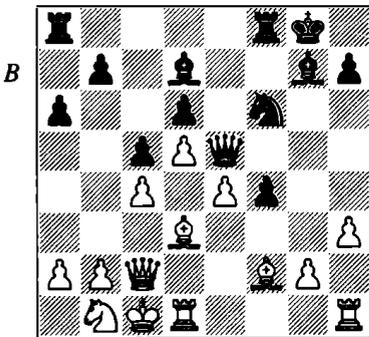
In the King's Indian, there is an extremely closely related idea to the previous one. Black plays ...e4, White captures f3xe4 and then Black advances ...f5-f4 (or occasionally playing ...fxg4) having activated his g7-bishop and secured the e5-square. The soundness of the sacrifice depends on whether White can break the blockade on e5 and this usually means manoeuvring at least two knights (one after the other) into f4. Here is a famous example:

(44a) Kotov-Gligoric, Zurich Ct 1953. 11...e4! 12 fxe4 f4! 13. f1 d7 14 l g1 (the knight heads for f3 14 e5 would be positionally desirable but after 14...l xe5 15 . xh7+ ' h8 White is in great tactical danger) 14...' g5 15. n l e5 16 l f3 ' e7 17 l xe5 ' xe5 18 0-0-0 l f6 19 h3 . d7 (Black prepares his queenside advance) 20 . d3 a6 21 i b1! (44b) 21...f3!! (if the knight had made it to f4 then the blockade would have been history) 22 gxf3 l h5! 23 l d2 l f4 2 . n b5!. In addition to his suffocating blockade Black now has a strong queenside attack. Bronstein, annotating in his legendary book on the 1953 Candidates tournament, couldn't quite understand how Black didn't win from this position (1/2-1/2, 41).

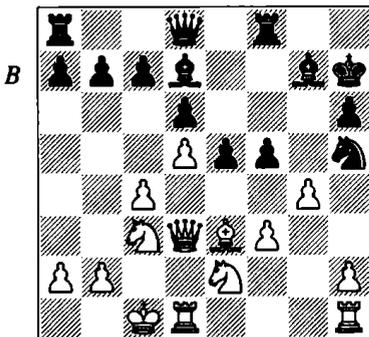
(44c) Petursson-Gallagher, San Bernardino 1992. White has just played the apparently powerful move 16 g2-g4, but Black countered in traditional fashion: 16...e4! 17 fxe4 fxg4! 18 l dfl (18 e5+ . f5 is an important point) 18... e5 (now Black has his blockade) 19' d2l f3! 20 l g3 (20 . xh6 ' f6! is very good for Black) 20...' h4 21 l ce2 l af8 with a dominating position for Black. This time he's not even a pawn down (0-1, 56).



44a: after White's 11th move



44b: after 21... b1!



44c: after 16 g4

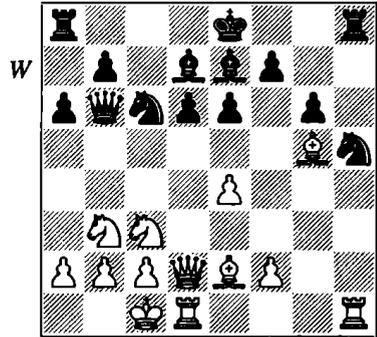
Idea 45 – The Keres Attack

Any attacking player worth his salt must include the Keres Attack (6 g4 against the Scheveningen) in his repertoire. Indeed, many Scheveningen players fear it so much that they have switched to a Najdorf move-order. Not former World no. 3 Andrei Sokolov though. The Scheveningen is *his* pet and after every setback he just retreats to lick his wounds and patch it up.

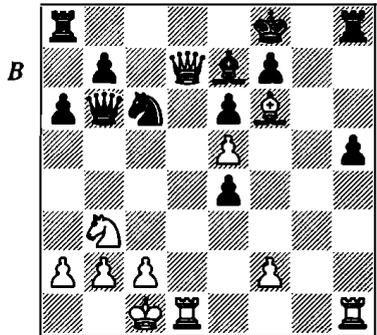
(45a) Gallagher-A.Sokolov, Swiss League 1996. This is one of the main lines of the Keres Attack where Sokolov has just played 16... f8-e7 instead of the well-known capture 16...1 xf2 (met by 17 e5!). Play continued 17 e5! d5 (I was familiar with the game Belotti-Sokolov from the previous round of the Swiss League where Sokolov had been blown away after 17... xg5 18 1 xg5 d5 19 xh5 gxh5 20 1 f6 1 f8 21 . xd5!!) 18 . xh5! gxh5 19 1 e4 d e4 2 1 xd7+ f8. We were still following Sokolov's preparation. At home he had checked 21 e3 1 b5 and 21 xe7+ 1 xe7 22 1 d6 1 xf 23 1 xb7 1 f4+, which are fine for Black, but he had failed to notice the power of 21 f6! (45b).

1) The point is that after 21... xf6 22 ex 6 1 d5, trapping the queen, White has the beautiful 23 1 c5!!.. Now 23...1 xd7? 24 1 xd7+ and 23...1 xc5? 24 1 xd8+! are obviously not on; t at leaves 23...1 g8 as the only move to prevent 1 xe6+; but then 2 1 xh5! ' a (45c) (White was threatening 25 1 h7) 25. b8!!.. xh8 (25...1 xd7 26 1 xd7+ e8 27 1 xg8#) 26 1 xe6+! fxe6 27 ' g7+ e8 28 f7+ a d mate next move.

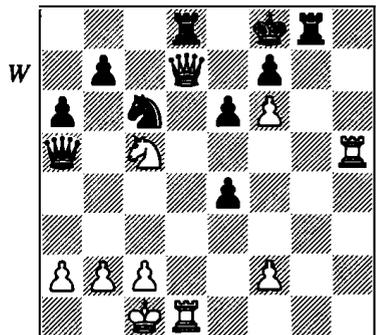
2) In the game, 21...1 b6 22' il !?, gaining a key tempo, was clearly favourable for White, but even better is 22 1 hg1! xf6 23 exf6. d8 24 1 5 1 xf6 25 1 xd8+! 1 xd8 26 1 xd8+ 1 xd8 27 1 d7+ e7 28 1 xf6 xf6 29 d2, with an excellent endgame.



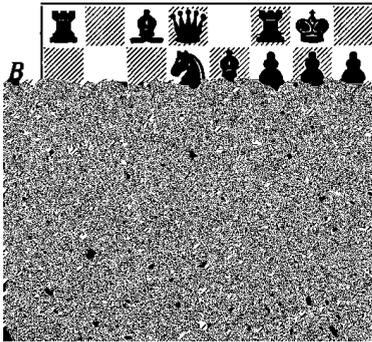
45a: after 16... e7



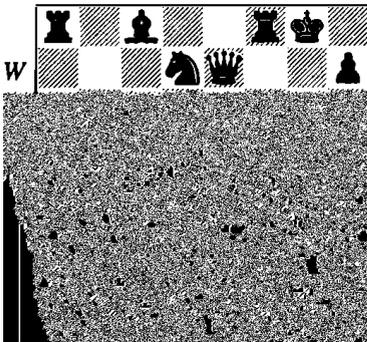
45b: after 21 f6!



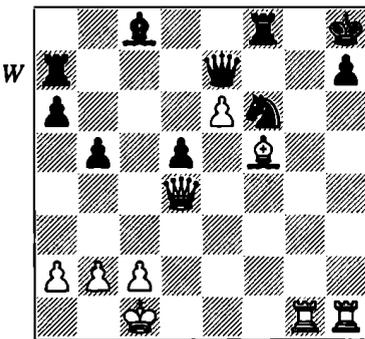
45c: after 24...1 a5



46a: after 13 e5!



46b: after 19...fxg6



46c: after 24... a7

Idea 46 – More Keres Attack

In the Keres Attack Black has two main defensive strategies. Firstly he can play 6...h6 to hold up White's kingside advance (see previous Idea) while, secondly, he can ignore White and seek his own play in the centre or on the queenside. Here is an example of the latter strategy.

Gallagher-Vehi Bach, Biel 1995. 1 e4 c5 2! f3 e6 3 d4 cxd4 4! xd4! f6 5! c3 d6 6 g4! 1 c6 7 g5! d7 8 i e3 i e7 9 h4 0-0 10 ' h5 (10' d2 and 10! e2 are major alternatives) 10...a6 11 0-0-0! xd4 12 . xd4 b5 13 e5! (46a) (at last! I had been waiting over three years to play this move and I had all but given up hope of ever getting it in; the point was that I had felt morally obliged to reveal all in *Beating the Sicilian 3* and that book was now at the printers, just a few weeks from publication) 13...d5? (in *BTS3* I devoted 3h pages to lines such as 13... b7, 13...g6 and 13...dxe5 but had virtually ignored this move; closing the centre when your opponent is attacking on the wing - weren't we worried about that in kindergarten?) 14 i d3 g6 15 ' g4 i c5 16 h5! (help yourself to the g-pawn, sir) 16... xd4 17 ' kd4 1 xg5+ 18 f4 ' e7 19 hxg6 fxg6 (46b) (19...hxg6 20 . h6 g7 21 . dh1 . g8 22 . xg6! wins) 20 f5!! (time to blast open the kingside; 20! xd5 " f7 is less clear) 20...g f5 (20...! xf5 21 i xf5 ' g5+ 22 bl ' xf5 23! xd5!) 21! xd5! exd5 (the rather nice point is that 21...! f7 is now refuted by 22 i xf5!!) 22! dg1+! h8 2 e6+ 1 f6 (23... f6 24 i xf5! " xd4 25 . xh7# and 23... f6 24 exd7 i xd7 25 . xh7+! are how the other interpositions on f6 fare) 2 . xf5 . a7 (46c) (both 24... xe6 25 i xh7! and 24... g8 25 Wxf6+! lead to mate) 25 i xh7! ' xh7 26 ' xa7! 1-0. The wait was almost worth it.

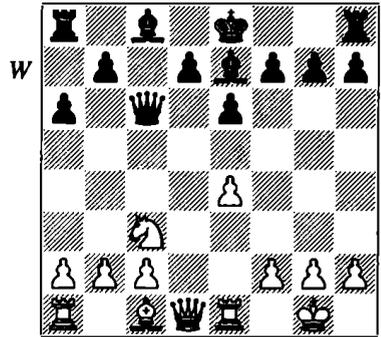
Idea 47 – d5 Sacrifices in the Sicilian

The d5 sacrifice is part of Sicilian folklore. Sometimes it is played to develop an attack on the e-f file or to keep the black king in the centre. On other occasions the aim is to follow up with d4-f5 . The sacrifice may also be played to cut the black position in two, making it difficult for him to transfer his queenside pieces to the defence of the king. Here is a recent game with some analysis which may be of theoretical importance:

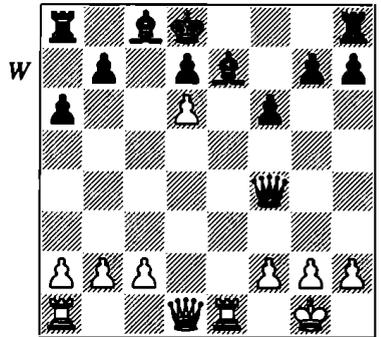
Sadvakasov-Kasimdzhanov, Lausanne 1999. 1 e4 c5 2 f3 c6 3 i b5 e6 4 0-0 g7 5 c3 a6 6 i xc6 xc6 7 d4 cxd4 8 xd4 1 c7 9 xc6 1 xc6 10 l e1 i e7 (47a) 11 d5! (previously 11' g4 had been played) 11...exd5 (11...i d8 12' g4 looks good for White) 12 exd5 1 d6 13 i g5! f6 14 i f4! 1 x 4 15 d6 d8! (47b) (the reason why White forced ...f6 is apparent in the line 15...0-0 16' d5+ h8 17 dxe7 1 e8 18' f7 16 l xe7?!

16 dxe7+ requires serious analysis. After 16... e8 17 1 h5+ g6 18' a I'm not enamoured with Black's survival chances following 18... f7 19 e8 + 1 xe8 20 l xe8 xe8 21 l e1+ f7 22' d8 Black should play 18...b6! to liberate his queenside, when 19' xb6 f 20 e8 + is not so clear now. Alternatively White can take a draw with 20' b3+ e8 21' b6 or play on with something like 20 l ad1.

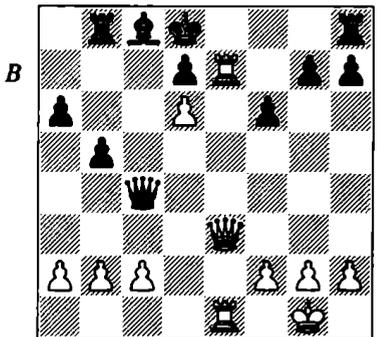
16...b5? (16...a5! would have activated the queen's rook and targeted the pawn on d6; one key point is that 17' d5! a6 18 l dl fails to 18...l xd6) 17' d5 l b8 18 l ae1 1 c4 19' h5 1 g8 (19...g6 20' h6!) 20 1 c5 1 c4 (20...l b7 21' a3!) 21 1 e3 (47c) 21... 1 e6 (21... g8 22' c3!). White now took on e6 and won in a few moves but 22 1 a3! was best.



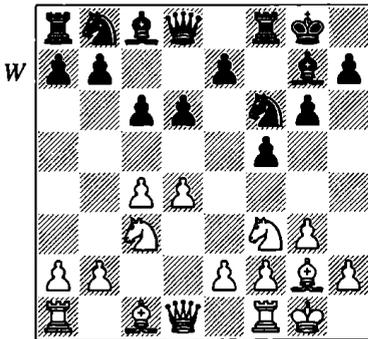
47a: after 10...i e7



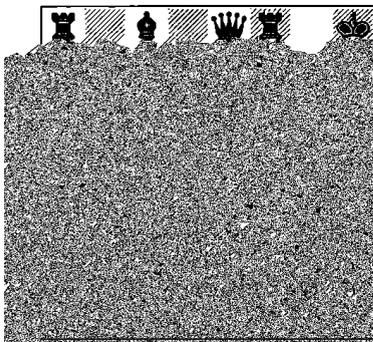
47b: after 15... d8!



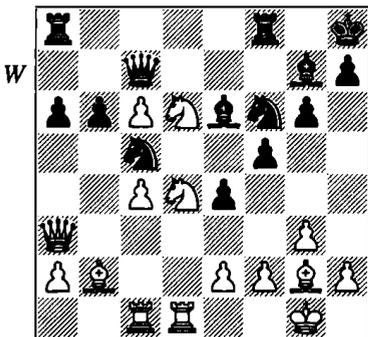
47c: after 21' e3



48a: after 7...c6



48b: after 13...dxe5



48c: after 21...t7

Idea 48 – Originality Pays

At the age of 68, Viktor Korchnoi is still brimming with ideas. Here is one of his games from the 1999 FIDE World Championship.

Korchnoi-Dolmatov, Las Vegas FIDE KO Web 1999: 1 c4 f5 2 l f3! f6 3 g3 d6 4 d4 g6 5. g2. g7 6 0-0-0 7 l c3 c6 (48a).

This is one of the main lines of the Leningrad Dutch, where White usually chooses between 8 b3 and 8 d5. In 1998, Korchnoi experimented with 8 . gS but not liking that, he was ready with another new idea this time.

8' b3!? h8 9. d11 a6 10 l a !

8' b3 had been played once or twice previously but not in conjunction with pa king t e queen on a3. As Black's main idea is to play ...e5, the queen is well-placed to create pressure on the a3f8 diagonal as well as supporting the advance of the b-pawn. Later in the decisive quickplay ga e (won by Korchnoi) he even preferred to play this manoeuvre without developing the queen's knight (7 l b3 8. d1, 9' a3).

10..' e8 (Dolmatov, rather stubbornly, continues to play for ...e5) 11 b4 l c7 (11...e5 12 bS costs Black h s d-pawn) 12 . b2 e5? (this looks simply unplayable) 13 dxe5 dxe5 (48b) 14 l a5! (an unexpected fork) 14...l a6 15 b5! b6 (Black can't have enjoyed playing this, but 15...cxb5 16 cxbS l cS 17 b6! is nasty) 16 i a3 l c5 (this is hopeless but Black didn't like the look of 16...cxb5 17 cxb5 l c7, when White's bish-ops are dominant and tactics are in the air – 18 l xe5!?) 17 bxc6 e4 18 l d4 i f7 19 : act . e6 20 l cb5 a6 21 l d6 i c7 (48c) 22 l b7! 1-0. White's original opening play made Dolmatov, one of the world's leading authorities on the Dutch, look like a rank beginner.

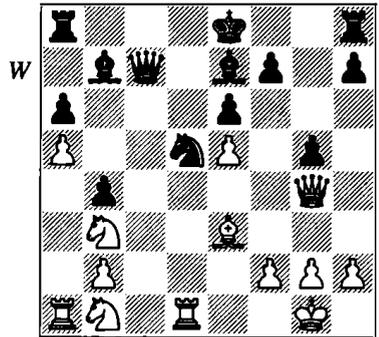
Idea 49 – Surprising Castling

The longer the game progresses without a player having exercised his right to castle, the more likely that castling, if it happens, will have a shock effect. A couple of recent examples:

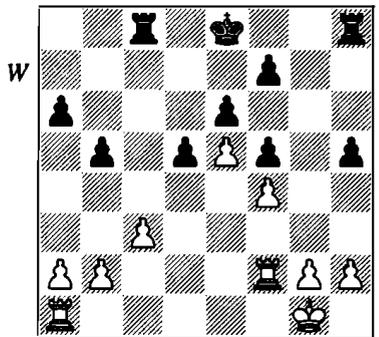
(49a) Berly-Teplitzky, Canada 1999: 18 1 cl?1 e3! 19 1 xc7! 1 xg4 2 1 bb7 0-0!! 0-1.

(49b) O.Jackson-Gallagher, British Ch 1999: 25 a4 b4! 2 cxb4 1 c4 27 b5 axb5 28 axb5 0-0! 29 1 a3 1 b8 30 1 b3: c5 31 b6 1 c6 32 b7 1 c7 33: r 3 1 cxb7 34 1 xb7 1 xb7 35 b3 1 b4 with a clear plus (0-1, 51).

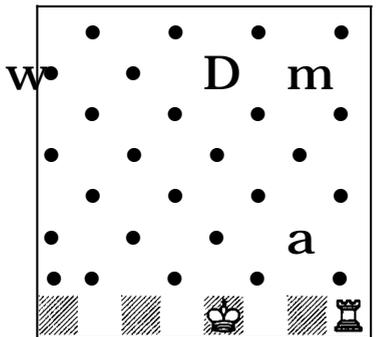
(49c) I first made the acquaintance of Austrian grandmaster Josef Klinger when I roomed with him during a junior tournament in Italy in 1983. The diagram position (or something along those lines) was one of his party pieces. He bet the German delegation that they wouldn't be able to solve a mate in two in 5 minutes. They, of course scoffed at this and the stakes, rather large, were passed to a third party on Klinger's insistence. He was anticipating trouble. The diagram position was set up. They were informed that castling is legal. Five minutes passed. The puzzled Germans gave up. Klinger revealed the solution: 1 e8! ' b1 2 0-0-0-0-0-0#! (king to e3 and rook on e8 to e2). All hell broke loose. The arbiter was called over to adjudicate. He sensibly fetched the Italian version of the FIDE laws of chess, where it stated that castling consists of an unmoved king moving two squares towards an unmoved rook and the rook jumping one square over the king. Klinger pocketed the cash. He is now a professional poker player. FIDE have since added the crucial words 'along the rank'. I have no news of the Germans.



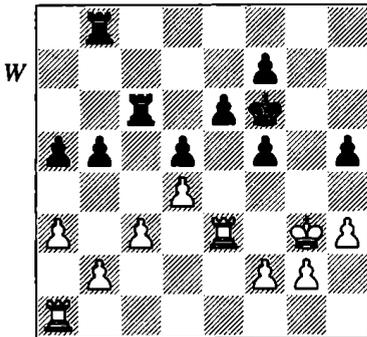
49a: after Black's 17th move



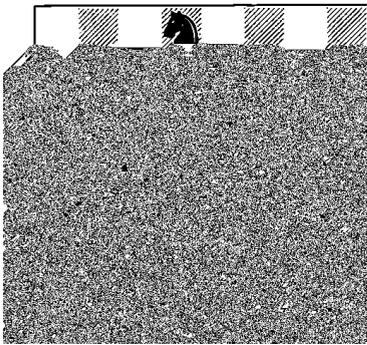
49b: after Black's 24th move



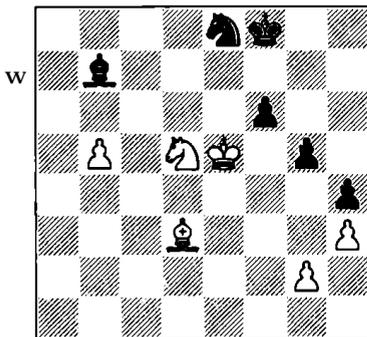
49c: White to play



50a: after Black's 35th move



50b: White to play



50c: after Black's 57th move

Idea 50 – Snap Mates in the Endgame

Although the king has to be actively deployed in the ending, one must still pay attention to its safety. Here is a selection of mates in the endgame:

(50a) McDonald-Cs.Horvath, Zug 1991. White is on the defensive and looking for some counterplay against Black's minority attack but his choice, 36 h4, shows that his sense of danger was out to lunch that day. After 36...b4 37 axb4 axb4 38 l dl l g8 White had to play 39 l gl but he unsuspectingly chose 39 g3, only to resign after 39...l g4+ !! 40 hxg4 (40 xh5 is met by 40...l g8) 40...hxg4 as ...l c8 h8# is unstoppable.

(w b3l d2, a4; b a5. a6,c5,f2) We are nearing the end of Gallagher-Sutovsky, Biel 1996, a game which I played on far too long (it is completely drawn) as I kept on hoping my opponent would fall for l c4#. He had several opportunities but not surprisingly he didn't oblige (1... b6). However, in diagram 50b, Bernstein-NN, 1909 there was no escape for Black: 1 c ! b5 (1...bxc5 2 l c4+ and 3 a4# or 1...l e6 2 l b7+ and 3 a4#) 2 a3! and Black is mated next move.

(50c) Short-Beliavsky, Lina es 1992 features one of the most tragic blunders I've seen. Rather than retaining good winning chances with 58 d4 or 58 l xf6, White boldly advanced with 58 ' e6?? only to be stunned by 58... c8 !

Don't let these examples put you off playing aggressively with the king in the ending - they are the exception rather than the rule. Just remain on your guard.

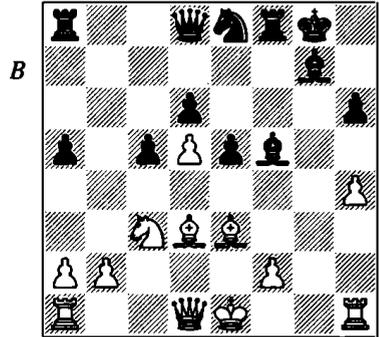
Idea 51 – Liberating the King’s Indian Bishop

The King’s Indian bishop is a potential monster but it is often locked in by its own pawns. Some liberating techniques:

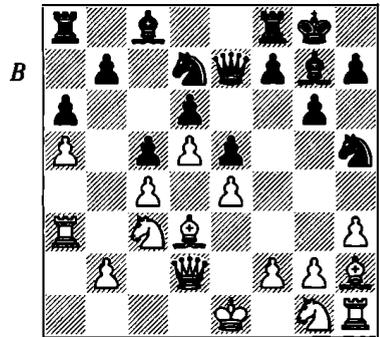
1) Playing ...e4: (51a) Raetsky-Gallagher, Hastings 1993/4. No self-respecting King’s Indian player would hesitate before playing 19...e4!, not only because it frees the bishop but also to prevent White from blocking on e4. After 20 1...xe4 Ab8 21 1...g3 xd3 22...kd3! f6! 23 1...e4! xb2 24 Ad1! eS 25 1...g1 b4! Black had a clear advantage.

2) The sacrifice on f4: (51b) Kiss-Gallagher, Oberwart 1993: 14...! f4! 15...xf4?! (15...f1 is more prudent) 15...exf4 16...xf4 17...d2fS 18f3fxe4 19 1...xe4 fS 20 1...e2 xe4 21 fxe4 1...xc4!?! (I couldn’t resist it) 22...xc4! ke4 23 1...d3! kg2 2 1...g1 f+ 25...d11 ae8 26 1...e1 (the critical line is 26...g3 1...xe2! 27...xe2! d4+ 28 1...d3! xb2, where Black has at least a draw) 26...! f4! 27...t21 d4+ 28 1...d3! %de4 29 b3 f6!?! (29...! xe2 ♣) 30 %g3? ! kg3! 31 1...xg3 1...xe1+ 32...d2 gS+ 0-1.

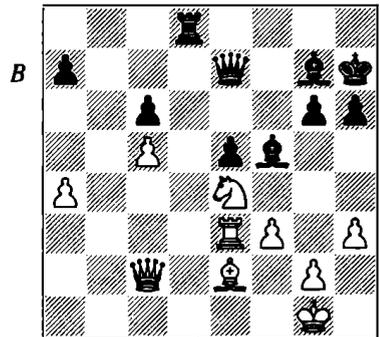
3) Via h6: (51c) Tukmakov-Gallagher, Basle 1999 illustrates another key idea. This time White has his blockade on e4 and black’s bishop on g7 appears very passive. However, having played f3 and h3 the dark squares around White’s king have been weakened and with one little pawn move Black takes control of the game: 29...h5! 30...d3 h6 31 Ae1 AdS! (the rook doesn’t want to be stuck behind a white knight on d6) 32...h1! 4! (... xh3 sacrifices a e in the air) 33 1...e2! i8! (exploiting the weakness of the back rank; note how the bishop on h6 covers crucial squares in the white camp) 34...c4 1...d1+ 35...h2! i4 36 1...f1 c1! 37...b3 xe4 38...g8+! h8! 0-1.



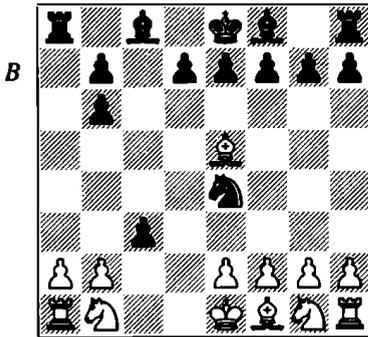
51a: after White's 19th move



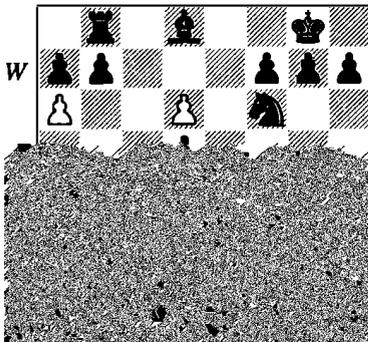
51b: after White's 14th move



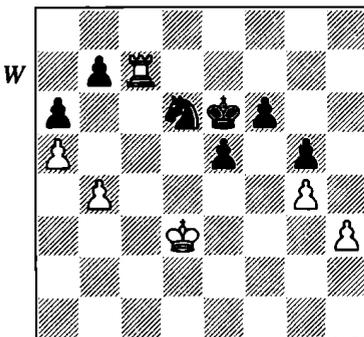
51c: after White's 29th move



52a: after 8 e5?



52b: White to play



52c: after Black's 60th move

Idea 52 – Pawn Promotion

The knight is especially vulnerable to queening combinations and there is even the occasional disaster in the opening, e.g.:

Terentiev-Gallagher, Liechtenstein 1990.
 1 d4! f6 2 g5! e4 3 f4 c5 4 c3! b6 5
 ' b3?! cxd4 6 ' xb6 axb6 7 xb8 (7 cxd4
 1 c6 is promising for Black) 7... dxc3! 8
 e5? (52a). All played instantaneously by
 my opponent, who believed he had every-
 thing under control as 8... c2 9 1 c3 and
 8... cxb2 9 xb2 a e not a wor y. However,
 after 8... xa2!! he should have resigned (9
 1 xa2 c2!). Later, I noticed in *ECO*: 1 d4 d5
 2 c4 c6 3! f3 f5 4 ' b3 ' b6 5 cxd5 ' kb3
 6 axb3 xb1 7 dxc6! e4? 8. xa7!!.

(52b) There are many great studies composed on the theme of pawn promotion - David and Goliath stories always tug at our heart strings - and I would like to show one example from Kotov in *Play Like a Grandmaster* which could easily be used in practical play. The solution is 1. c5! : xe2 2. e5+! 1 xe8 3 d7! d6 4 dxc8 il xc8 5 axb7 and White queens.

(52c) When the passed pawn is a rook's pawn it has even greater tactical value. It would not be easy to make progress in the following ending (Gallagher-Pelletier, Biel 1996) if one was not familiar with the promotion trick used. Play continued 61 ' e2! (escaping the knight's checking range) 61... d5 62 b5! with the point that after 62... axb5 63 . xb7! 1 xb7 64 a6 the pawn is unstoppable (64... e6 65 a7). 'Pawn on a6 beats a knight on b7' has been part of my tactical armoury for many years. After 62 b5 the game concluded 62... 1 xb5 63: xb7! d4+ 64' f 1 c6 65: b6! xa8 66 . xr6 and White soon won. Don't forget the knight is still the ideal blockader of a passed pawn.

Idea 53 – The Magic of Mikhail Tal

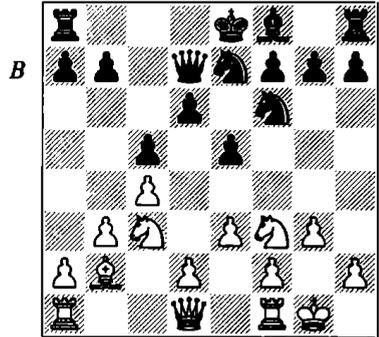
If one is searching for attacking ideas, the games of Mikhail Tal provide an unparalleled source of inspiration. His style became slightly more rounded in the 1970s and 1980s but games such as the following were still the norm:

(53a) Tal-Velimirovic, USSR-Yugoslavia 1979. We join the game, which has begun life as a relatively quiet English Opening, just after Tal castled. 12...e4 (Velimirovic is another player most unlikely to shy away from complications) 13! g5! d5 (13...f5 14! b5!) 14 cxd5! f5 (now 15! b5 can be met by 15...! exd5) 15! xf7! < xf7 16 f3! (in return for his piece Tal achieves either a massive mobile pawn centre or open lines against the black king) 16...! exd5 (16...exf3 17 e4!) 17 fxe4! xc3 18 J xc3 1 xe4 19 1 h5+ ' e6 (19...' g6 20' d5+ makes full use of the pin) 20' h3+ d6(53b)

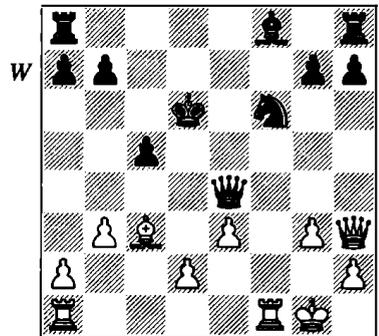
Better was 20...' f , when Tal would have taken the draw with 21' h5+. Sorry, that was a little joke - he, would, of course have continued; 21! f5! was his intention, which he assessed as unclear.

21 b4! (there's going to be no sanctuary on the queenside) 21...< c7 22! ac! . c8 23 . f5! (preventing 23...' b8 on account of 24 J e5+ ' a8 25! xf6!) 23...' g4 24 J e5+ ' d7 25 ' n ' e4? (25...c4 would have staved off immediate defeat though Tal believes that White still has a clear advantage) 26! c4 ' c6 27 ' h3 ' e6 2 . xf6 gxf6 (53c) 29! e4! ' xa2 30! xc5+ 1-0.

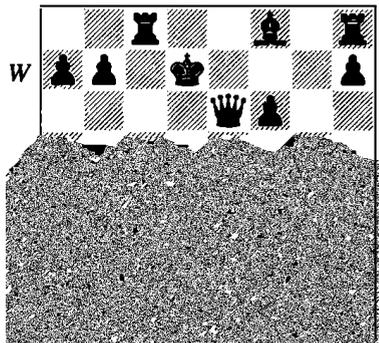
If you can bring half as much energy to your attacks they have a great chance of success.



53a: after White's 12th move



53b: after 20...' d6

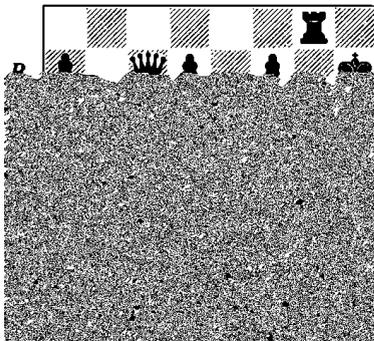
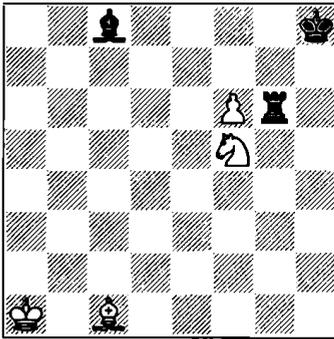


53c: after 28... gxf6

Idea 54 – Develop Your Imagination with Studies

Although this book aims to provide you with ammunition to increase the chances of your attacks being successful, not everything can be categorized. Individual imagination still plays a big role in attacking chess. Most chess tainers agree that solving studies is not only a pleasurable exercise but it can also help the development of one's chess imagination. Here a e a couple of my favour tes:

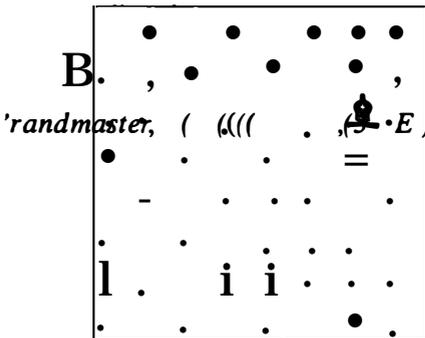
54a: White to play



54b: Black to play

(54a) Study by Korolkov. White to play and win 1 f7! a6+ 2. a3! l xa3+ 3' b2 l a2+ 4' cl! (obviously 4 xa2 fails to 4... e6+, while 4 c3! c2+! is a so a draw) 4...l a1+ (4...l c2+ loses to 5' dl) 5 d2 l a2+ 6' e3 l a3+ 7 f4! l a4+ 8' g5 l g4+! 9' h6! (not 9' f6 because White must cover the h7-square to weave his mating net, while 9 xg4. xf5+ 10 xf5 g7 is drawn) 9..l g8 10 t e7. e6 11 fxg8 ± . xg8 12 t g6#. In *Secrets of Spectacular Chess*, Levitt writes that if you fail to find that exciting you will have no future in chess.

(54b) Composition by Konstantinopolsky. Black to play and win 1..l e1+!! 2 l xe1' xc2+ 3' xc2 4 d4+ 4' b1 (4 dl t xb2#) 4...t c3+! 5 bxc3! b8+ 6' a1 t c2#. I never did come to terms with the fact that it's White and not Black who gets mated. This example can be found in Kotov's *Play like a Grandmaster*, a more joyful book than his famous *ke*,

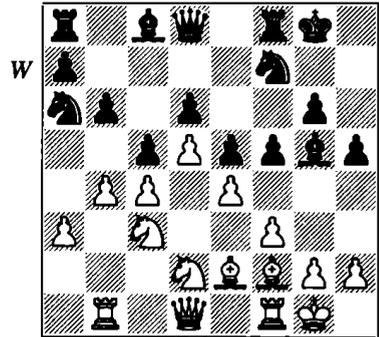


54c: Black to play

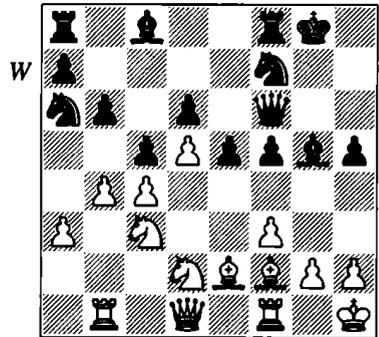
Idea 55 – Be Flexible

In modern chess it is quite rare for a player to formulate and carry out one of those multi-stage plans that the masters of yesteryear were so fond of. Of course it is essential to have a plan of some sort but it is so important to retain a flexible attitude. For example, let us say that a white knight on h3 has spotted a tasty outpost on c6 that he would like to occupy. The planned route is via f-d3-b4 but once he gets to b4 Black lashes out on the kingside with the positionally suspect ...f5. The outpost on c6 may suddenly look rather perilous in the newly sharpened circumstances. If White now judges that the best plan is to play exf5, followed by the manoeuvre c-b4-d3-f6 to keep e4 under control, he should not hesitate in retacing his steps.

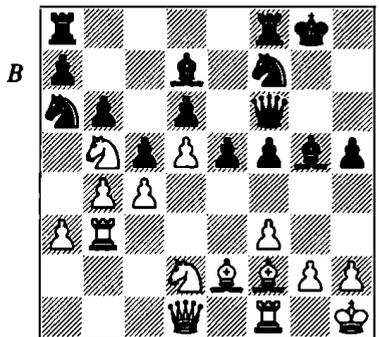
(55a) Smirin-Gallagher, London Mind Sports 1999. If this were not an article on flexibility one would be forgiven for expecting White to continue with a slow queenside build-up and Black to search for a kingside breakthrough. Smirin, who has great experience on the black side of the K D, had other ideas. He proceeded 18 ex S! ? g S 19' h1! ? ' f6 (55b) 20 c b S . d7 21 1 b3! (55c). It was only now that I fully understood White's plan. The third rank has been cleared so that, after a subsequent f4, he can swing his rook to the kingside and deliver mate. There were two reasons why White believed this audacious attempt to muscle in on Black's territory might succeed. Firstly, having played ...h5 Black's king has no pawn-cover. Secondly, the knight on a6, an admirable defender of the queenside, would require a powerful telescope to catch even a glimpse of the new battleground. The game continues in the next Idea.



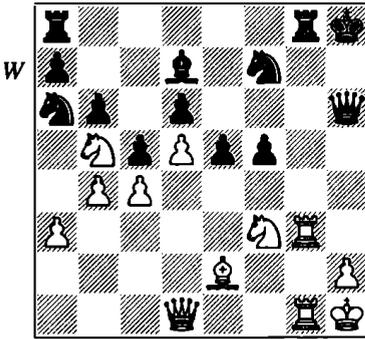
55a: after Black's 17th move



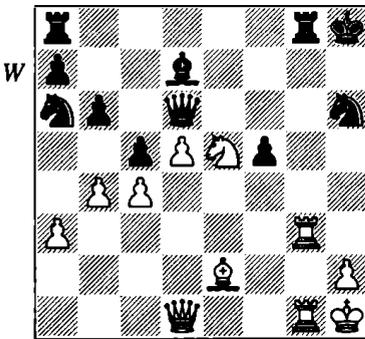
55b: after 19... f6



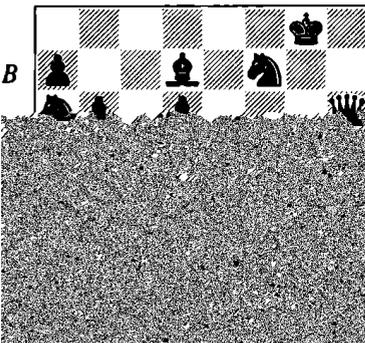
55c: after 21... b3!



56a: after 27...1 g8



56b: after 29...1 h6



56c: after 311 g1

Idea 56 – Attack Where It's Relevant

It's good to attack but one must attack where it hurts. In the second half of Smirin-Gallagher, London Mind Sports 1999 (continued from Idea 55- see diagram 55c) White launched a doomed attack in an irrelevant part of the board: 21...h4 22 f4 . x4! 23 . xh4! ' ih4 24 g3 . xg3! 25 l xg3+ ' h8 26 l f3! h6 27 l fg1! g8(56a). At the cost of a pawn White has achieved his objective of blasting open the kingside. I was most concerned about 28 l xd6! and, although I couldn't see a forced win for White, some of the variations were quite terrifying, e.g.:

1) 28.. ' kd6? 29 l xe5!! (Smirin had missed this move) 29...l h6 (56b) (after either capture on e5, 30 l h3+ mates) 30 l f7+! l xf7 31 . a1+! ' h7 32 l g7+ h6 33 ' il+ f4 34 ' kf4+! ' kf4 35 l 1g6#. A beautiful sequence.

2) 28...l xd6 29 l xe5 l xg3 30 l xg3 During the game I hoped to get away with 30... e8 here but after 31 ' a1 h7 32 ' fl! White has a decisive attack - what's that knight doing on a6? Black does have one saving move, though, 30...l g8!. By returning the piece he can eliminate most of the danger to his king. After 31 ' al h7 32 l xg8 xg8 33 l xd7 ' e3! Black should be able to hold the balance.

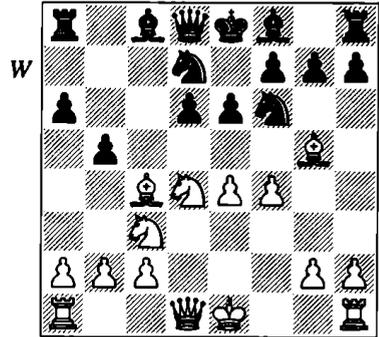
Instead Smirin opted for 2 l xg8+? . g8 29 ' a4 (I simply couldn't believe his queen had deserted the kingside to pick on an irrelevant knight; it never even occurred to me to move it) 29...e4 30 l xg8+ xg8 31 l g1 (56c) 31...f4! 32 ' ka6 (White ploughs on - it is too late to repair the damage) 32...f3 33 ' xa7 (all the defensive trees are equally hopeless) 33...fxe2 (33... h3!) 34 l xe2 . g4 35 l g1 . f3+! 0-1.

Idea 57 – More Sacrifices in the Sicilian

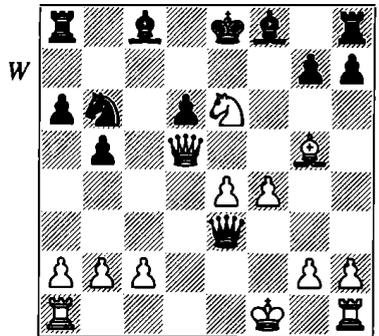
We have already seen examples of $1\ d5$ sacrifices in the Sicilian but there are a number of other typical sacrifices.

(57a) Matanovic-Gufeld, Skopje 1969. Black has just played $8...b5$ encouraging White to sacrifice a piece - he wasn't to be disappointed: $9\ xe6\ fxe6\ 10\ 1\ xe6\ b6?$ ($10...i\ a$, pinning the knight, is better, with unclear play) $11\ 1\ d5!\ 1\ xd5\ 12\ 1\ xd5\ e3+$ (the point of the combination is that after $12... b7\ 13\ 1\ c7+!$ and $14\ 1\ e6+$ Black is mated) $13\ n\ 1\ b6(57b)\ 14\ 1\ c7+\ d7\ 15\ 1\ f7+\ c6\ 16\ 1\ d5!\ 1\ xe4\ 17\ 1\ c7+\ xd5\ 18\ 1\ dl+\ e6\ 19\ 1\ el\ 1\ xel+\ 20\ 1\ xel\ h6$ ($20...1\ d5\ 21\ 1\ i6\ 1\ b8\ 22\ 1\ f$ wins) $21\ 1\ f5+!\ d5$ ($21... xf5\ 22\ 1\ f+$) $22\ 1\ xb6\ hxg5\ 23\ 1\ f\ 1\ h4\ 24\ 1\ dl+\ e5\ 25\ 1\ i6\ 1\ b8\ 26\ 1\ e8+\ 1-0$. The consequences of these $xe6$ sacrifices with the black king in the centre are of an very unclear. In practice Black tends to allow them unless he has already played ... $e7$ as then White can pick up an additional pawn with $1\ xg7+$.

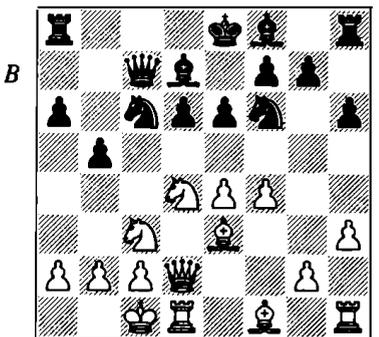
(57c) $12\ 1\ xb5!\ axb5\ 13\ 1\ dxb5\ b8\ 14\ 1\ xd6+\ xd6\ 15\ 1\ xd6\ 1\ xd6\ 16\ 1\ xd6$. There are quite a few similar sacrifices in the Sicilian where White gets three connected passed pawns on the queenside in return for his piece. They usually work out in his favour though in practice White remains strangely reluctant to part with the piece (about 50% played $12\ d3$ in the diagram position). After $16\ 1\ xd6$ Rechel-Lanka, Bundesliga 1994/5 continued $16...1\ a5\ 17\ 1\ d4\ 1\ c8\ 18\ e5\ 1\ d5\ 19\ 1\ xd5\ exd5\ 20\ 1\ xd5\ f5\ 21\ 1\ c5!\ 0-0\ 22\ g4\ e4\ 23\ 1\ el\ 1\ b7\ 24\ 1\ xc8!\ xc8$ and now $25\ 1\ e2$ would have left Black in a hopeless position.



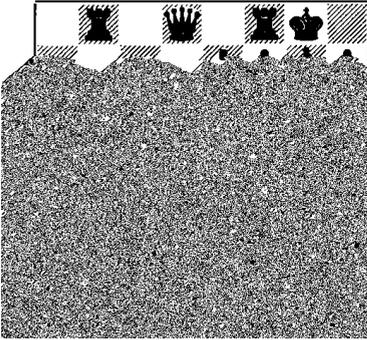
57a: after $8...b5$



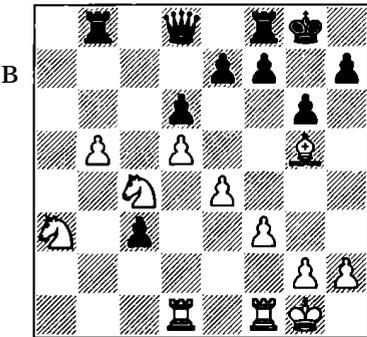
57b: after $13...1\ b6$



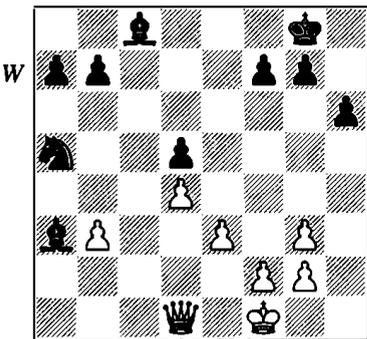
57c: after White's 11th move



58a: after White's 19th move



58b: after 23...bc4



58c: after Black's 28th move

Idea 58 – Three Pieces vs Queen

In Idea 70 we can see how a rook increases in strength against two pieces as the game progresses. The difference is just as marked with three pieces against a queen. In the opening or early middlegame it is normally a considerable advantage to have three pieces against a queen, e.g.:

(58a) Gallagher-Datu, Elista OL 1998. White is threatening to win a second pawn with 20...xc4. Black now carried out his planned combination but misassessed the resulting position: 19...1xb2 20...1xb2 21...1xa4! . 22...1xb2 23...1bc4 (58b). Black had assumed that the c-pawn would cause disruption in the white camp but with the knights cooperating beautifully, the black queen is locked out of the game. Black tried 23...1c7 24...1d f6 25...e3 . 26...1xb5 27...1xc4 27...1xc3 but White eventually won with his material advantage.

In the ending, though, it is a different story and the queen is usually not inferior to the minor pieces. The queen can sometimes catch the minor pieces by switching play from one wing to another and it is also better at punishing exposed kings. It is not uncommon for these endings to end in a draw, either by perpetual check or because the minor pieces are solid but have no chances of active play.

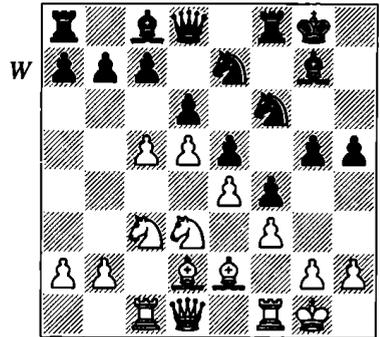
(58c) Ashley-Kacheishvili, Manhattan 1999 shows the queen triumphing against uncoordinated pieces: 29...1a1! . 30...1a4 31...1b5! . 32...1d5 (White's mobile centre gives him a clear advantage) 32...1b4 33...1a5 34...1e4 . 35...1b6 . 36...1g1 . 37...1f3 . 38...1xb7 . 39...1a8 . 40...1g4 . 41...1d5 42...1d6 43...1g3 44...1f4 45...1e5 46...1d5 . 47...1e6 48...1f6 49...1h8 49...1d7 1-0.

Idea 59 – Pawn-Storm Chat

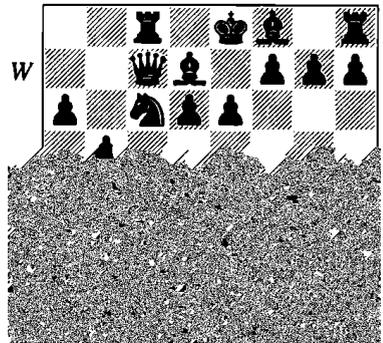
One tends to imagine pawn-storms taking place on the opposite wing to where one has castled, but this is not always the case. The best-known example is the King's Indian, where Black castles kingside and his favoured plan in many lines is the kingside pawn-storm. Diagram 59a shows a typical position.

There are also several variations in the Sicilian where White fings the pawns in front of his king down the board. In diagram 59b, Gallagher-Effov, Mendrisio 1998, it would be almost foolhardy for White to castle queenside, where he has much less protection for his king and where Black's pieces are well-placed to attack. No, the correct move is 15 O-O!, when the white king will be in no immediate danger and White will still be able to continue his kingside attack. Note that he can make preparations for this attack even before Black has castled as the black king is not going anywhere else.

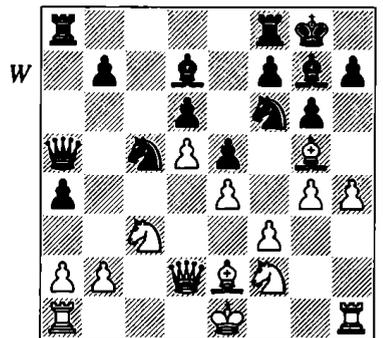
Diagram 59c is a typical position from the Averbak variation of the King's Indian. It looks as if White has started a mating attack on the kingside but it has been well established that such mating attacks rarely pay off for White in the King's Indian. In fact White is really angling to exchange queens and gradually take over the initiative on the queenside. He achieves this with 15. d1!, when Black has nothing better than to accept the slightly worse position that arises after the queen exchange. White's kingside advance is not just bluff. It serves to gain useful space in this sector of the board and makes it difficult for Black to achieve counterplay with the t additional ...f5



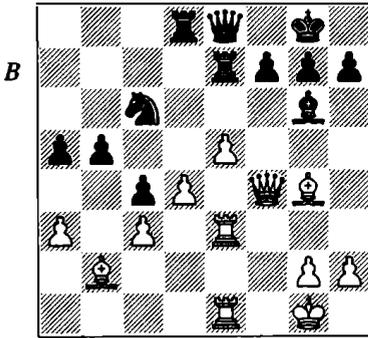
59a: White to play



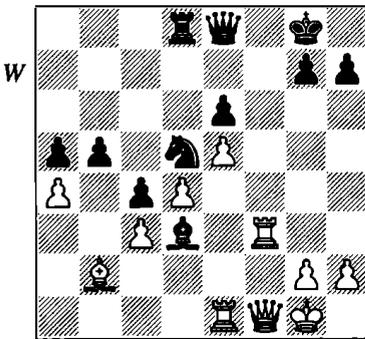
59b: after Black's 14th move



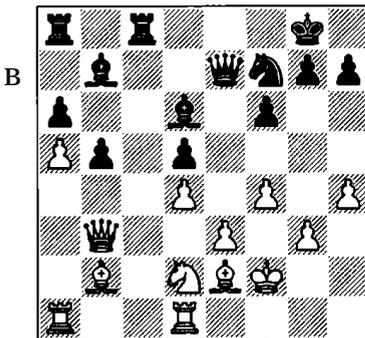
59c: after Black's 14th move



60a: after White's 25th move



60b: after 29...i d3



60c: after White's 30th move

Idea 60 – The Exchange Sacrifice: Petrosian style

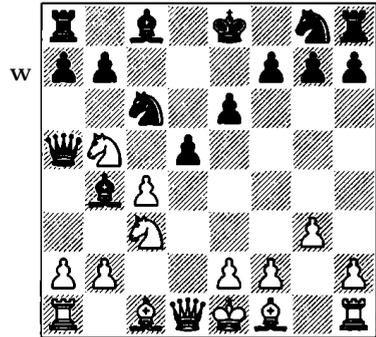
The old masters, on the whole, would only sacrifice the exchange when it brought them immediate gain such as a mating attack. This changed when the Soviet School took control of world chess and brought with them a new understanding of chess dynamics. The hero of the 'positional' exchange sacrifice was Tigran Petrosian. In countless games he would be grovelling a round on the back ranks only for an inspired exchange sacrifice to relieve the pressure on his position and change the complexion of the game.

(60a) Reshevsky-Petrosian, Zurich Ct 1953 is a famous example. White's kingside attacking chances were worrying Petrosian and he desperately wanted to transfer his knight from c6 to d5 but it all looked too slow. Suddenly, the solution struck him. 25... e6! (this clears the e7-square for the knight while White is prevented from advancing e6) 26 a4 (I'm not sure if this helps White) 26...l e7 27 i xe6 fxe6 (Black's light-square control is worth an exchange) 28' f1 (Reshevsky is already preparing the counter-sacrifice) 28...l d5 29 . f3 i d3 (60b) 30. xd3! cxd3 31' kd3b4! 32 cxb4 (32 c4 i b6 is very risky for White as he drops the a-pawn) 32...a b4 and now Black's superior minor piece makes up for the pawn.

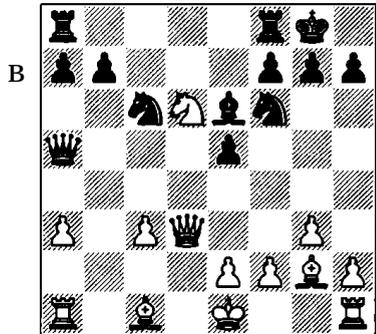
(60c) Spassky-Petrosian, Moscow Wch (11) 1969: 30... c4! 31' il3 (Spassky tolerates the rook in his camp as long as he can, as capturing it would be a positional disaster) 31... e8 32i f3i b4 33i a i xa33 . xa l d6 35: el f5 36 . aal l e4+ 37 i xe4 fxe4 38' bl' il7 39 l a2 . ec8 40 l xc4 dxc4 41 d5 (rooks need open files) 41...i xd5 42. dl c3 43 l c2' h3! 44 l gl' g4 with a decisive advantage for Black.

Idea 61 – Ivanchuk

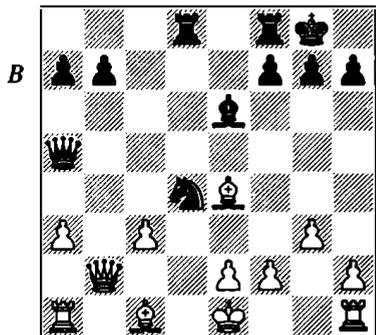
Ukrainian grandmaster Vasily Ivanchuk has been one of the stars of the 1990s. Though he is immensely strong, one is never quite sure what he is going to produce on any given day - brilliantly masterful, elementarily blunder or unexpected resignation. Here is one of his masterpieces: Topalov-Ivanchuk, Linaes 1999. 1. f3 c5 2. c4 t. c6 3. d4 cxd4 4. t. xd4 e6 5. g3. b4+ 6. t. c3' a5 7. t. b5 d5! (61a) 8. a3. xc3+ 9. bxc3 (Ivanchuk relates that Topalov spent a lot of time on this recapture but still chose the wrong way; better is 9. t. xc3 to meet 9...d4 with 10. b4! t. xb4 11. axb4' xa1 12. t. b5 with play for the exchange) 9...t. f6 10. g2 0-0 11' b3 (Topalov must have felt nervous playing such a move but the threat of 11...dxc4 must be dealt with, and lines such as 11. cxd5 t. xd5 12. xd5 exd5 13' xd5. h3 are equally unpalatable) 11...dxc4 12' xc4 e5! 13! 6. e6 14' d3 (61b) 14...e4!! (Ivanchuk realizes that if he can just get his queen's rook into the game with tempo he will be able to launch a decisive attack) 15. t. xe4 t. xe4 16. xe4 l. ad8 17. 1 c2 t. d4! 18' b2 (61c) 18...t. xe2!! (no castling today; 18... c4 19' b4 is not too bad for White) 19. q. xe2 (Ivanchuk had also taken the possibility of 19' b into account - that is refuted by 19...t. xc3!) 19...l. fe8!! (the calm after the storm - the white king will now be ripped to shreds on the central files and light squares) 20' b4 (Ivanchuk also examines other defensive tries: 20. f3 f5!; 20. e3. c4+ 21. f3 l. xe4! 22. xe4' d5+ 23' f4 h5! leads to mate, while Ivanchuk also gives 20. l. e1' h5+! 21. fl. h3+ 22' g1 l. he4) 20... h5+ 21. f3 f5! 22. g4' h3! 23. gxf5. xf5! 2' i4+ ' h8 25. l. e1 l. xe4+! 0-1. 26. fxe4. g4+ 27' f' kh2+ and mate next move.



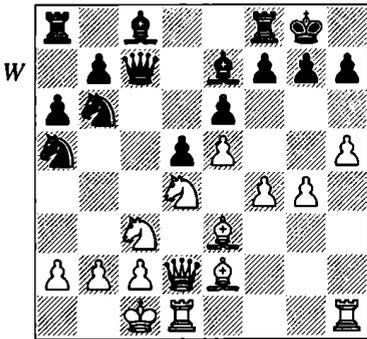
61a: after 7...d5!



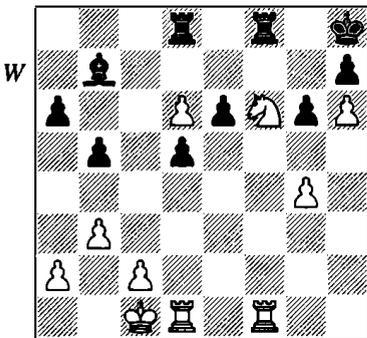
61b: after 14' d3



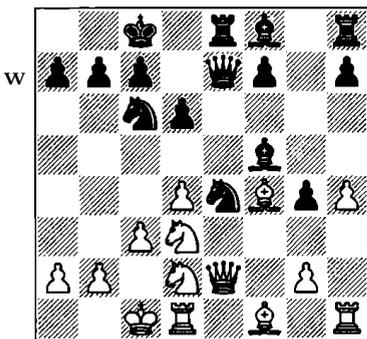
61c: after 18' b2



62a: after Black's 14th move



62b: after 28...1 cd8



62c: after Black's 12th move

Idea 62 – Destructive Knights

(62a) Gallagher-Jansa, Royan 1989. The special properties of the knight lend themselves to surprising moves. In this game White sacrificed a knight four times, and four times the offer was declined. None of the sacrifices was very deep but each helped to improve White's position. The fun started with 15! f5!? 1 bc4 (after 15...exf5 16! i xb6 17! xd5 White regains the piece with interest) 16! xe7+ xe7 17! i xc4! xc4 18! d4 (White has gained from these exchanges as he is planning an attack on the dark squares; if now 18... b4 then 19! e2 a d everything is under control) 18...f6 19! h6 fxe5 20! fe5 g6?! 21! e4! b6 (21...l xe3 22 l f6+!) 22! f6+ h8 23! b3! xe3 24! xe3 (with a powerful knight against a bad bishop, White has a clear positional advantage) 25...b5 25. hfi i b7 26! b6. ac8 27 d6! xd6 28 exd6! cd8 (62b) 29! d7! (forcing an exchange of rooks to weaken Black's back rank) 29...l x 30! xfi g8 31! f6+ h8 32! g5 e5 33! d7! (number 4) 33... g8 34! l xe5 . xd6 35! l f7 . e6 36 l g7+ 1-0.

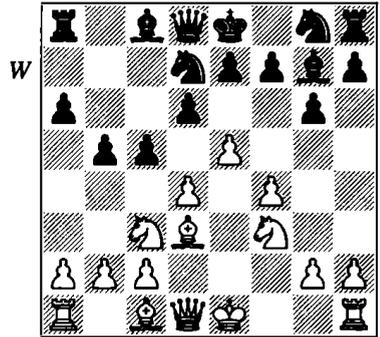
Diagram 62c features the old main line position in the Kieseritzky Gambit. White is struggling here, e.g. D.Holmes-Hebden, British Ch (Plymouth) 1989: 13. e1! e6! 14 a3! a2 15! dl h5 16 g3! g7 17! h2 l xc3! 18 bxc3! xa3+ 19 c2! i xd4! 20! ai l b4+! 0-1. Obviously unsatisfactory for the prospective King's Gambiteer. For a while I thought I had patched this line up with 13d5, but no. A devastating double-act from the black knights decides the issue: 13...l xc3! 14! xe7! xa2+ 15 bl l xe7! 16! ka2! l xd5 and amazingly White must lose back his extra piece, leaving him three pawns down.

Idea 63 – Clogging up Black’s Development with e5-e6

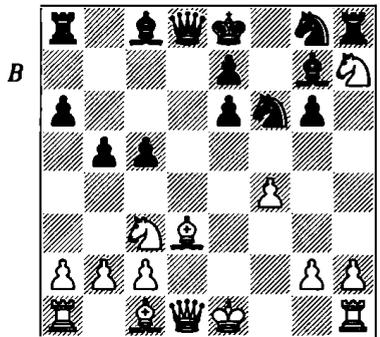
The pawn sacrifice e5-e6 can have a disruptive effect on Black’s development and seriously undermine his king’s safety. The sacrifice is at its most dangerous early in the game before Black has mobilized.

Hodgson-David, French League 1999: 1 d4 g6 2 e4 J g7 3 M a6 4 f4 b5 5 f3 6 J d3 1 d7 7 eS cS (63a). This was not the first time this position had been reached but the first time 8 e6! was ventured. Knowing Hodgson I would be amazed if he even looked at another move. 8...fxe6 9! g5! 6 (I suspect 9...! f 10 dxc5 J b7 { 10...dxc5 11 f7! } is the best Black can do, though Fritz believes Black can get away with 9...J xd4 10! xe6 { 10! xh7! } 10...J xc3+ 11 bxc3 1 a5 10d c d c ?? (after 10...! h6 Black is worse but far from finished) 11 l xh7! (63b) 1-0. 1 xh7 sacrifices are a recurring theme in this type of position. This one is particularly devastating as 11...! xh7 12 J xg6+ costs Black his queen. It was possible to play on, albeit a pawn down with a bad position after 11...! d6 12 J xg6+ d8

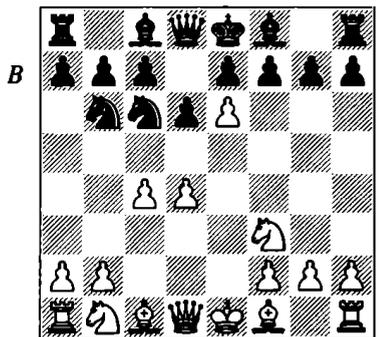
1 e4! 6 2 eS1 dS 3 d4 d6 4 1 f3! c6 5 c4 1 b6 is a variation of the Alekhine that has gone out of fashion because of the reply 6 e6! (63c). After 6...fxe6 (6...J xe6? 7 d5) the sharp 7! g5 is quite dangerous for Black, but NCO considers that White can gain the upper hand in quieter fashion: 7 J e3 (prophylaxis against ...e5) 7...e5 (Black plays it anyway, hoping to gain some freedom by returning the pawn; 7...g6 8 h4! is likely to lead to the disintegration of his kingside) 8 dS1 d4 9! xd4 exd4 10 J xd4 eS 11 dx6 J xe6 12 J d3 with a pleasant game for White.



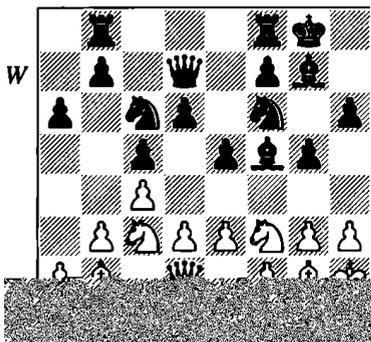
63a: after 7...c5



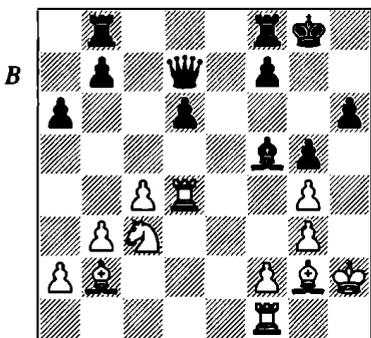
63b: after 11! xh7!



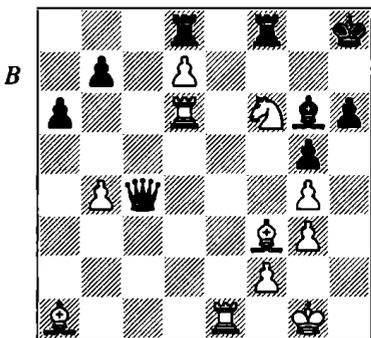
63c: after 6 e6!



64a: after Black's 14th move



64b: after 20...xd4



64c: after 36...f3!?

Idea 64 – Two Pieces Can be Worth a Queen

A queen is generally thought to be worth a touch more than a rook, minor piece and pawn, so one would expect it to win relatively easily against two minor pieces, but this is not always the case. In fact there is a whole body of sacrifices based on giving up the queen for a couple of minor pieces, with the proviso that one also gains control of a colour complex. An extra pawn or two thrown in also helps, and the sacrifice has more chance of success if he has a solid base. GM Jon Spelman is one of the modern-day heroes of such sacrifices so we shall take an example from his play.

(64a) Spelman-Martin, British Ch 1982. This is the position where the sacrifice was conceived. White chose 15 d4!? cxd4 16 exd4 exd4 17i xd4!i xd4 18' kd4i g4+ 19 hxg4 . xd4 20! xd4 (64b). I wouldn't like to assess this position but, given the choice, I would always take White. His minor pieces all have excellent prospects and there are glaring weaknesses around the black king. He is also about to obtain a powerful passed pawn while Black is trying to patch up his kingside. 20... g6 (20... xg4 21i e4 f5 22! xd6 leaves the black king too exposed) 21 c5! be8 22i d5 f6?! (22...! e6 is better) 23i e3' b5 2 cxd6' e2 25. c3' ka2 26 d7! d8 27! d6' h7 28i d5' a3 29 b4' a4 30 l a1' b5 31 l d1' e2 32 i xf6+ ' h8 33 l e1' e4 3 . a1' a2 35 ' g1' e4 36 . f3! (64c) (Spelman finds an elegant human way to finish; a computer would prefer 36... d followed by i g8+) 36... b3 37 q g2' c4 38 i e4+ q h7 39 l xg5+! hxg5 40 l h1+ (the point of . f and q g2 is revealed) 40...q g8 41 l xg6+ q r7 42 l g7+ 1-o.

Idea 65 – The Fantasy Variation

I have a soft spot for the Fantasy Variation (FV) against the Caro-Kann, an underrated line simply drenched in attacking possibilities. Maybe one day I'll write a book on it, but here are a few ideas to keep you going:

After 1 e4 c6 2 d4 d5 3 f3 (65a) there is:

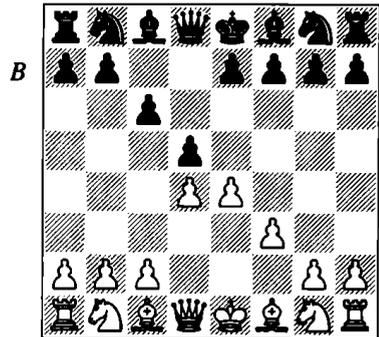
1) 3... dxe4 4 fxe4 e5 5 1 f3 and now:

1a) 5... exd4?! is bad but frequently seen.

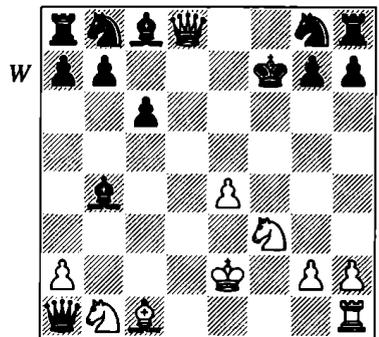
6. c4! . b4+? (6... e6 7. xe6 fxe6 8 0-0 with 1 g5 on the cards is unpleasant for Black; I doubt he can do better than 6... e7 7 0-0 f6 8 1 g5 0-0 9 1 xf7 1 hf7 10. xf7+ q xf7 11 e5, when Black will end up with not quite enough for the exchange) 7 c3! dxc3 8. x7+! xf7 (8... e7 9' b3!+-) 9' xd8 cxb2+ 10' e2 bxa1' i(65b) 11 1 g5+! g6 12' e8+ h6 13 1 e6+ g5 14 . xg5#.

I have won this game three times, with two more opponents playing 8... e7.
1b) 5... e6 is considered to equalize by most sources, though not *NCO* as the section on the Caro-Kann was written by me! 6 c3! 1 d7 (6... 1 f6 7 1 xe5 1 xe4 8 1 f3 is pleasant for White) 7. d3. d6 8 0-0 1 gf6 9 h1 0-0 10. e3 (65c) is a good way for White to get his pieces out and support his centre.

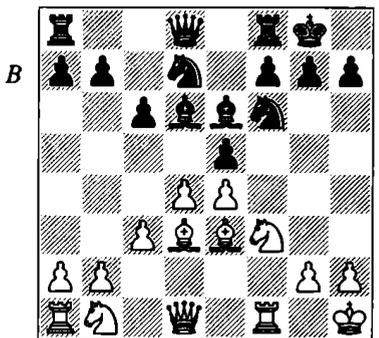
2) 3... g6 4 1 c3 (4 e5!? has been played by Hodgson, while Michael Adams, a recent convert to 3f3 played 4 c3 against Seirawan) 4... g7 5 . e3 dxe4?! (5... b6 is best, when 6 1 ge2' xb2 7 exd5 leads to unclear positions) 6 fxe4 1 h6 7 1 f3 1 g4 8. g5 h6 9. h4 1 e3 10' d2 1 xn 11. xn (that was an awful lot of time spent exchanging of an unmoved piece- Black is now seriously lagging in development) 11 e6 12 0-0-0 ' aS 13 d5! . g4 14' f4 h5 15 1 e5! . h6 16. g5. xg5 17' xg5. xd1 (65d) 18 d6! (18 1 xf7 is the obvious move but the consequences of 18... i c5 19 xg6 d8 are not



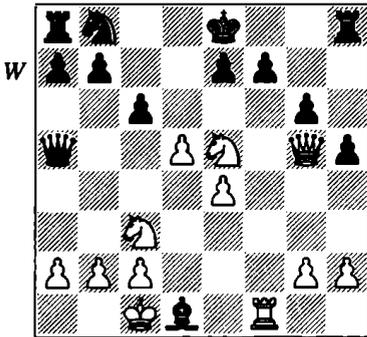
65a: after 3 f3



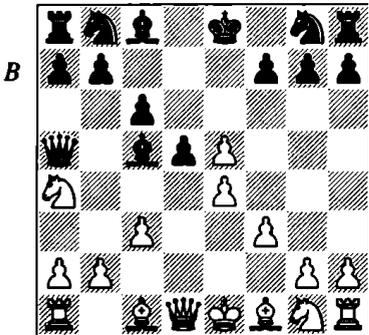
65b: after 10... bxa1'



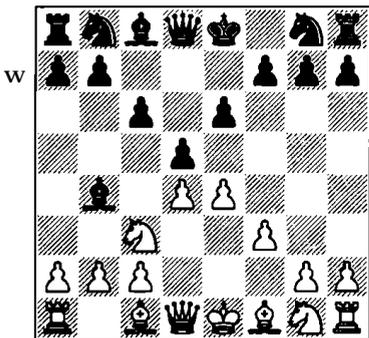
65c: after 10. e3



65d: after 17... xd1



65e: after 7 c3



65f: after 4... b4

completely clear) 18...exd6 19 1 dS! (now the queen's path to e5 is blocked) 19...cxd5 20 1 xf7 1 c6 21 ' f6! 1-0 Gallagher-J.Miles, London Lloyds Bank 1984.

3) A few years back I was delighted to see a survey in *New in Chess* promoting 3...e5 as the refutation of the FV, especially as after 4 dxe5 . c5 they didn't consider the best move, 5! c3!, when in my opinion Black has very little for the pawn. 5... b6 6 1 a4' a5+ (6... f + 7. e2 doesn't help) 7 c3(65e) and now:

3a) 7... xg1 8 1 xg1 dxe4 9 . f4! 1 e7 10 fxe4 0-0 11 b4 ' d8 12 1 xd8 1 xd8 13 1 c5! g6 14. g3 b6 15 1 b3! d7 16 0-0 1 eS 17 e6?! 1 e6 18 1 d4 with advantage to White, Gallagher-Aric, Lyons 1993

3b) 7... e7 8 exd5 b5 9 d6. h4+ 10 g3 bxa4 11 gxh4' xe5+ 12 1 e2±.

3c) 7... f8 8 b ' c7 9 exd5' xe5+ 10 ' e2' xe2+ 11 1 xe2! f6 12 dxc6 1 xc6 13 b5! 1 a5 14 1 d4! d5 15 1 b3! 1 b6 16 1 b2 +- Gallagher-Tukakov, Geneva 1994.

4) 3...e6 is the most solid and popular reply to the FV. 4 1 c3 (4 . e3!?) 4... b4 (4... 1 f6 5 e5 1 fd7 6 f4 c5 is the Steinitz Variation of the Classical French) and now (65f):

4a) 5. e3 is a slightly dubious move; after 5...dxe4 6 a3. xc3+ 7 bxc3' a5 I prefer Black.

4b) 5. f4 has brought White success after 5... 1 f6 6' d3 b6 7 1 ge2. a6 8 1 e3 but recently 5... 1 e7 has been introduced, when the bishop looks misplaced on f4.

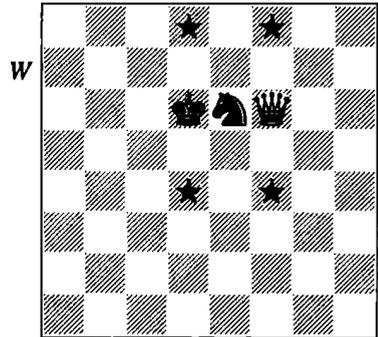
4c) 5. d2!/? is the latest try. Black can win a pawn with 5... xc3 6 . xc3 dxe4 but this is not going to be to everyone's taste. 7 ' e2 is now the most accurate, in order to clarify matters in the centre. Black is more likely to play 5... 1 f6 or 5... 1 e7 with a tense struggle ahead.

Idea 66 – A Knight is Superb Protection for an Exposed King

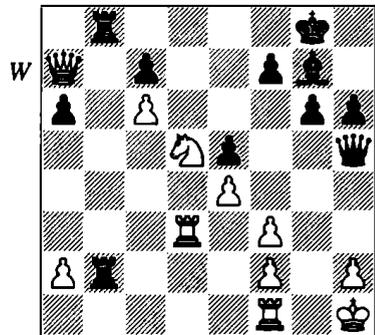
An appreciation of how good a knight is at defending the king may give you the necessary confidence to undertake a risk-losing escapade that normally you would not even contemplate. Before examining a painful practical example, diagram 66a shows a set-up everyone should be familiar with – remarkably, the white queen has no checks.

(66b) Z.Raanan-Gallagher, British Ch (Scarborough) 1999 (after 24...l eb8). Black has just casually offered his crucial c-pawn in the belief that the attack would be strong enough. 25' kc7! l b126l e3!! I had been side-tracked by the variation 26' xb8+? l xb8 27 c7 l f8 28 c8' . xeS 29 l e7+

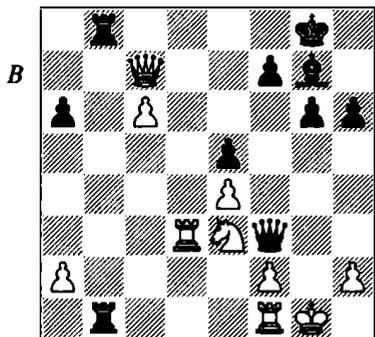
h7 30 l xc8' h3! 31. c1. f6!, when White has serious problems. The text-move had vaguely crossed my mind but I had decided not to look at such rubbish. After 26...' xf3+ 27 g1 (66c) it slowly began to dawn on me that there was not even a saving resource, let alone the knockout blow I had been expecting to deliver. The truth is that the white knight heroically defends key squares around the white king while Black's minor piece is hardly even a spectator, participating neither in the attack nor in the efforts to stop the white c-pawn. 27...l Sb2 (27...' h7 is a better text, though White is still on top after 28' d7!) 28' d8+ h7 29l dd1! . f6 (after 29...l xd1 30' xd1 the c-pawn decides the game) 30 c7. xd8 31 cxd8' i' xe4? (Andy Martin points out in the tournament bulletin that I was too demoralized to make a fight out of it with 31...l xd1 32' xd1' xe4) 32' f6' b733l dS1 xn+ 34l xn 1-0.



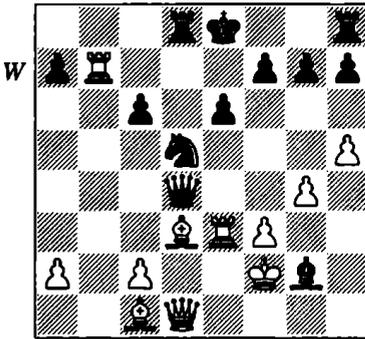
66a: White has no checks



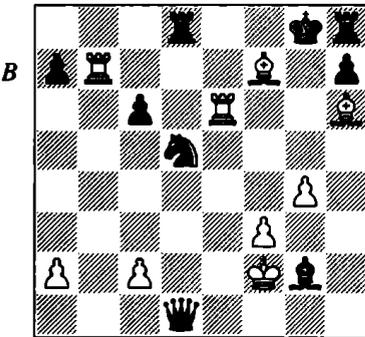
66b: after 24...l eb8



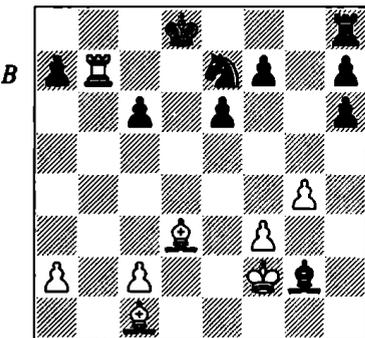
66c: after 27 g1



67a: after 19...l d8



67b: after 24. xf7 #



67c: after 25. d3!

Idea 67 – One Idea Leads to Another

It quite often happens that all the ingredients for a combination are present but nothing quite works. Go back to the beginning and see if you can approach the combination from a different angle. Sometimes small changes make all the difference (see also Idea 80).

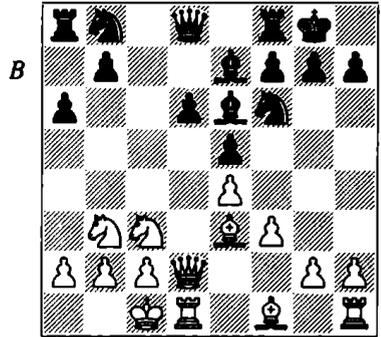
(67a) Anand-Lautier, Biel 1997. Once you have tuned into the incredibly complex diagram position, you will observe that White is a pawn down but if he can pick up the cornered bishop, in return for just an exchange, he will stand well. At least that was the scenario until Black's previous move,

19...l a8-d8, which has boxed in his own king and put the Anand combination scanner on red alert. It produced 20 h6!. Anand relates how at first he concentrated on the immediate 20...g6 but the black king always escaped - the text strengthens the combination by allowing the possibility of l g7+ or... h6+ at key moments 20...g6 21. xg6!!' hd1 22l xe6+ f8 23 l xf7+ ' g8 24 l g7+ f8 25. a3+ with mate to follow is one beautiful variation; Anand gives 20... xe3 as the only move that doesn't lose at once, though 21. xe3 ' e5 22 hxg7l g8 23 ♖c1! is very good for White) 21. g6!! (I was playing in the B-tournament a few yards away and I can assure you that this move created quite a stir in the tournament hall) 21... e7 (21...l xd1 22l xe6+ ' f8 23. xh6+ g8 24. xf7# (67b) is the delightful main line) 22 ' kd4 : d4 23 l d3! (White keeps it simple as Black's bishop on g2 is doomed) 23...l d8 24l xd8+ ' xd8 25 ♕d3! (67c) 1-0. In view of 25... h1 26. b2 followed by... f6

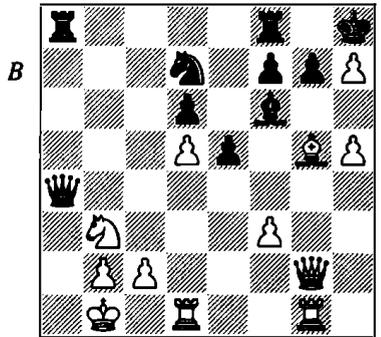
Idea 68 – Mutual Pawn-Storms in Action

(68a) Sax-Gallagher, Mitropa Cup (Baden) 1999. 10..b5 11 g4 b4 12 l d5 . xd5 13 exd5 a5 14 b1' i7! 15 g5 l fd7 16 h4 l b6 17 h5 a4 18 l c1 l c4 19. xc4' ic4 20 g6! l d7 21 gxh7+ (21 h6 fxg6! 22 hxg7 l f7 is f ne for Black) 21... h8?! (using the white h-pawn as a shield is a risky business as Black is denied use of g8 and there a e many tactical possibilities based on this square; 21... xh7 is more accurate) 22 l hg1 b3 (no time to hang a ound) 23 axb3? (an incredibly reckless move opening the a-f le for Black; afterwards we concluded that 23 cxb3 axb3 24 l g4!, gaining a tempo for doubling on the g-f le, gave White such a strong attack that Black has nothing better than 24...' i2+ with some play for the pawn in the ending but, perhaps, not quite enough) 23...axb3 2 l xb3' a4! 25' ig2. f6 2 . g5 (68b) (the black kingside is about to cave in and 26...' a2+ 27 c1 leads nowhere; yet, Black is winning...) 2 ...l c5! 27 . xf6' a2+! 2 cl l xb3+ 29 cxb3 l 8+ 30 d2' a5+! 31 " e3" b6+! 32 e2 (32 e4' b4+ 33 e3' f4+ also catches the king) 32..J c2+ 33 l d2 l xd2+! 34 xd2' il4+ 0-1. In view of 35 e2' kb2+ 36 e3' il4+ 37 e2 l a2+ and 35 c2 l c8+ 36 b1' il3+! 37 a2 l a8#.

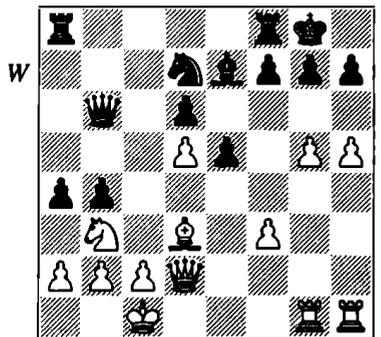
(68c) W.Watson-Kuczynski, Bundesliga 1994/5. The attacks appea to b landing simultaneously. Play continued 20 . xh7+ ' xh7 21 g6+ ' g8 22 h6 a b3 23 hxg7 ' kg1+ !! (an incredible defence to divert the rook from the h-f le) 24 l xg1 bxa2 (this is an important theme in many pawn-storms - the a-pawn can't b stopped) 2 g 7+ xf7 26' g2 a1' i 27 d2' kg1! (again) 2 gxf8' i l xf8 29' kg1 l a5 and Black had emerged with a winning position



68a: after White's 10th move



68b: after 26. g5



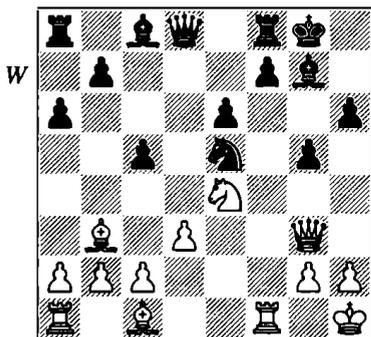
68c: after Black's 19th move

Idea 69 – He Who Dares Wins

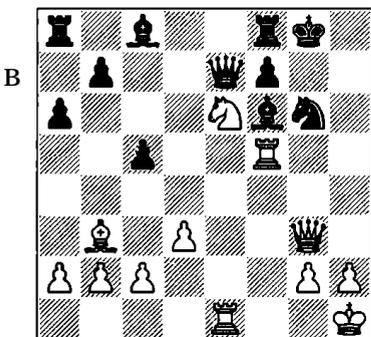
In my experience the more belligerent one's mood the better one's results. I am not advocating reckless chess but if the opportunity arises for a reasonable sacrifice then it should be taken. It is easier to attack in chess than defend. Here are a couple of examples from the World no. 2:

(69a) Anand-Gelfand, Wijk aan Zee 1996. 17...xg5!? ("I didn't think much about this sacrifice ... I just checked that Black had no obvious defence and played it" - Anand) 17...hxg5 18 t xg5 t g6 (to prevent ' h4) 19 1 ael! (obviously the queen's rook is required to participate in the attack) 19...1 e7 20 1 f5!! (a splendid move with the simple idea of defending the knight in order to play ' h3) 20... f6 21 t xe6 (69b) 21...fxe6?? (Black cracks under White's pressure; after 21...1 e8! White has nothing better than 22 1 e4! xe6 23 xe6 fxe6 24 ' xg6+ g7, which Anand considers to be about equal after both 25 1 f3 and 25 1 h5 ' f6 26 ' kf6 xf6 27 1 xc5) 22 1 xe6! r g7 (22... xe6 23 ' xg6+ ' g7 24 xe6+ ' h8 25 1 h5+) 23 1 xe7+ xe7 24 1 xf8 xf8 25 h4! 1-0. 25...' h7 26 h5 1 e7 27 ' f3 f5 28 ' xb7 is completely hopeless.

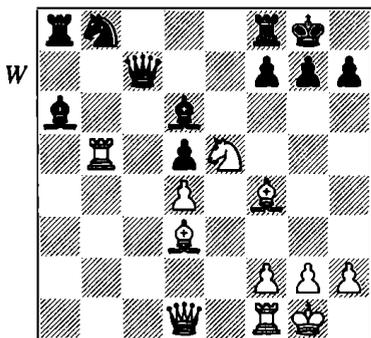
(69c) Anand-Karpov, Las Palmas 1996. 21 xh7+! (White could take a pawn with 21 1 xd5 but Anand was in no mood for a long game; when he saw the text-move he was too excited to analyse, so he just played it) 21...c xh7 22 ' h5+ r g8 23 1 b3! xe5? (the critical 23...f6! is analysed in great depth by Anand in *Vishy Anand: My Best Games of Chess*; he concludes White is better after 24 1 h3!) 24 1 h3! f6 25 dxe5 ' e7 26 ' h7+ r f7 27 1 g3 ' i8 28 1 xg7 ' e6 29 exf6 t c6 30 1 al r d8 31 h4 b7 32 1 cl a6 33: al b7 34 1 dl a6 35 ' bl! 1 xf6 36 g5 1-0.



69a: after Black's 16th move



69b: after 21 t xe6



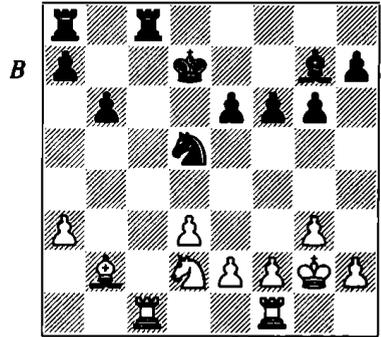
69c: after Black's 20th move

Idea 70 – A Rook Can Defeat Minor Pieces

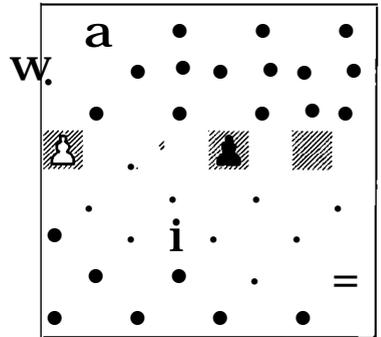
In the middlegame it is unclear how many extra pawns a rook needs to be worth two minor pieces - each position has to be judged on its merits. As the board begins to empty, though, the power of the rook increases. In the endgame it is unusual for a rook + two pawns not to be superior to two minor pieces while rook + one pawn can also be good enough. The bishop-pair is usually the best combination to fight the rook, and if all the pawns are on one side the long-range rook loses some of its effectiveness.

(70a) Hibner-Karpov, Tilburg 1977. 22... h6! 23 e3 xe3! 2 fxe3! xe3+ 25 ' f3! xn 26! xn (minor pieces generally have a better chance if they still have a rook to accompany them, but here 26! xf1 loses to 26...l c2) 2 ...: el 27 xel l c8 2 b2 l e2 29 xf6! a2 30 e3! xa3 31 l d2 bS 32 l e4 b4 33 ' d4 a5 34 ' e4 l a2 35 h4 c6 36 d4 l e2 37 es l el! 38 f6 l bl 39 e7 eS 40 g4 l cl+ 41 ' b3 ' dS and with the black king penetrating, White could not resist for much longer.

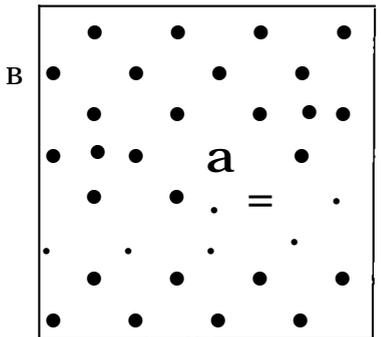
(70b) Smirin-Webster, London Mind Sports 1999. 50 g4! (White is going after the h-pawn - it is essential to create threats on the kingside while Black is dealing with the a-pawn) 50...15 (to increase the scope of his bishop and maximize his chances of stopping a kingside passed pawn) 51 l h8 fxe4 52 l xh7+ ' e6 53 fxe4 bS 54 l e7 ' xaS 55 l xeS bS 56 ' g3 xe4 57 f4 (70c) 57... d3?? (on 57... c2 White's plan would be to sacrifice rook for bishop and g-pawn and defeat the knight with his pawns and active king; deep analysis is required to determine the outcome) 58 e3! e4 (otherwise 59 d4 wins a piece) 59 l xe5+ xeS 60 ' xd3 wit a winning king and pawn ending.



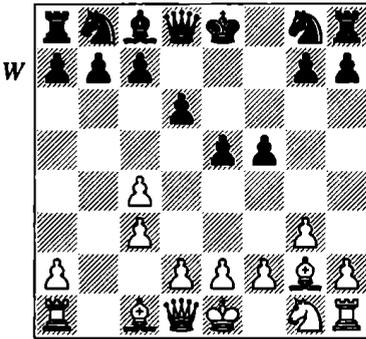
70a: after White's 22nd move



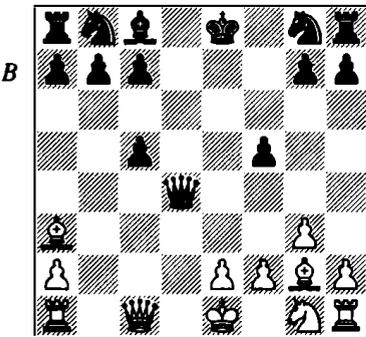
70b: after Black's 49th move



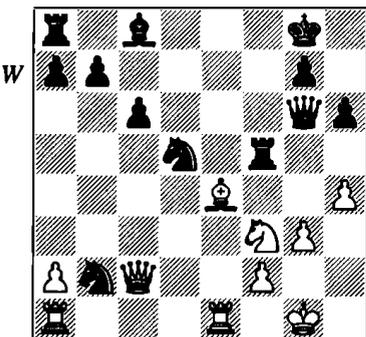
70c: after 57 f4



71a: after 5...f5?!



71b: after 10...c1!



71c: after 22...1xb2

Idea 71 – Get Them Bishops Working

Everyone knows that it's favourable to have the bishop-pair in open positions, but it is generally thought that knights are better in closed positions. This is not always true, as closed positions do not always stay closed, especially if one is willing to invest a little material to open them up. Here is one of my favourite examples:

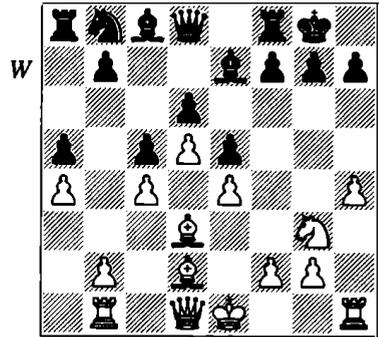
Hodgson-Psa his, Metz 1994: 1 c4 e5 2 l c3i b4 3 g3i xc3 4 bxc3 d6 5 i g2 f5?! (71a) (5...l e7 is more solid; after the text-move, White's light-squared bishop has more scope but look at how Hodgson brings his dark-squared bishop to life) 6 c5! dxc5 (Black didn't like 6...d5 7' b3 c6 8 d4 e4 9 i f4, while after 6...l c6 7 cxd6 cxd6 there is a target for the dark-squared bishop to latch onto on d6, though this line was perhaps the lesser evil for Black) 7 i a3' d6 8 d4! exd4 9 cxd4' xd4 10' c1! (71b) (White has two incredibly powerful bishops but also a lead in development to compensate for his two pawns) 10...f6 11 l h3! l d7 12 0-0! e7 13 i b2' f7 14 e4!/? (now the rooks get their open lines but 14' e3! is strong according to Hodgson) 14...0-0 15 l g5' g6 16 exf5! bf5 17 l e1! d5 18 h4! l 7b6 19' xc5 c6 20 i e4?! (20h5! would have been a neat tactical shot as the queen must stay defending e8 after the compulsory 20...i xh5 21 g4! White wins material and can deal with Black's ticks) 20...h6? (after 20...l a4 21' e2! xb2 22' kb2 h6 23 i xf5 i xf5 White is better but Black has some chances on the light squares) 21 l f3 l a4 22' c2 l xb2 (71c) 23 l d4! (now White gets to keep his bishop) 23...l e7 2 l x5 l xf5 25' xb2' f7 26 i c2! c5 27' b5 i e6 28' xc5 l c8 29' xc8+! 1-0. 29...i xc8 30 i b3

Idea 72 – Swinging Rooks

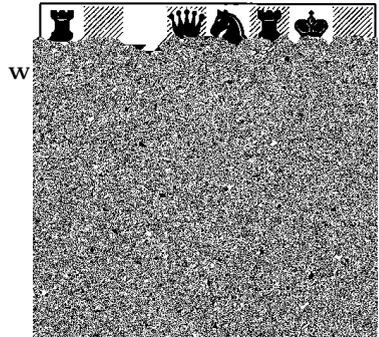
Rooks adore open files but they are also not impartial to open ranks. Countless attacks have received decisive extra weight by the timely arrival of a swinging rook in the battle area. The third rank is their favourite avenue - 1 e1-e3 1 d1-d3 and 1 a1-a3 (or the black equivalent though Black is more likely to have pawns on the third rank blocking the way) followed by a right turn are the most common manoeuvres. I particularly enjoyed the following move:

(72a) Hodgson-Milosevic, Neuchatel 1993. 14! (to find such a move the concept of swinging rooks must be firmly ingrained and even then it is by no means obvious; White could have launched an attack at once but in a blocked position where Black has no counterplay, why not invite everyone to the party?) 14...€ a6 15 l a3 f c7 16. c2€ e8 17 l f5. xf5 18 exf5 b6 19 g4 f6 (72b) 20 g5 f xg5 21 f6! gxf6 22. xh7+ xh7 23 hxg5+ 1-0. Black is mated in a few moves. Although the queen's rook played only a marginal role in the elegant finish, its lurking presence on a3 must have been terribly intimidating for Black.

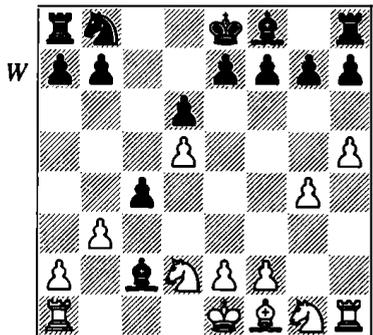
(72c) Hodgson-Emms, London Lloyds Bank 1992. Occasionally rooks swing the other way. Here Black is a pawn up but has just played 11...c4, seeking to extricate his bishop from a sticky situation. He would have taken 12 l c1 into account (12...c3 13 l xc2 cxd2+ 14 xd2 is worse for him but he has exchanged of his problem bishop) but he might easily have missed White's reply, 12 l h3!. Now there is no time for 12...cxb3 13 axb3 h6 as 14 e4! cuts off the bishop's retreat. Therefore Black continued 12.. h6 but after 13 l c3. h7 14 l xc4 € d7 15 l acl d8 16 e4 White held a considerable advantage.



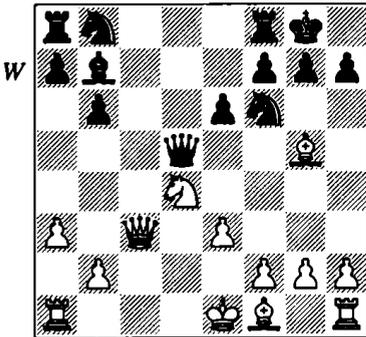
72a: after Black's 13th move



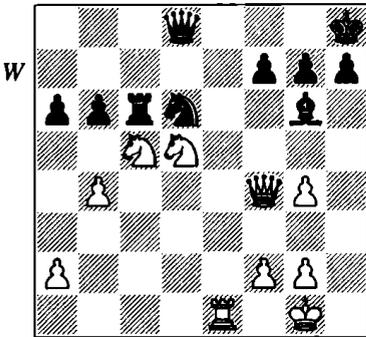
72b: after 19...f6



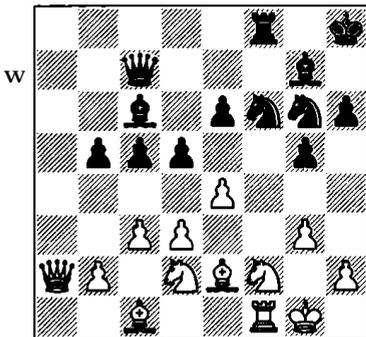
72c: after 11...c4



73a: after Black's 12th move



73b: after Black's 33rd move



73c: after Black's 24th move

Idea 73 – Zwischenzug

This chess term is German for 'in-between move' and refers to situations where the apparently forced move is delayed in favour of a more forcing alternative. Before making even the most obvious recapture, it is worth spending a few seconds to make sure it really is the only possibility. The higher up the chess ladder one goes, the more zwischenzugs one finds.

(73a) I.Sokolov-Adams, Dortmund 1999.

13. ...xg6! (on 13...xg6 White develops with tempo by 14. c4!) 14. 1. b4 gxf6 15. 1. b5! c2 16. 1. d1! c6! (moving the queen would have allowed 17. 1. d8+) 17. 1. g4+ ' 18. 1. xg5+ fxg5 19. 1. d6! b8 20. 1. xb7 1. xb7 21. 1. d2! c1+ 22. 1. d1! c2 23. 1. d2! 1. h.

(73b) Topalov-I.Sokolov, Dortmund 1999.

34. 1. e7! (34. 1. xa6 loses control of the position) 34...1. c7 35. 1. f5!? (35. 1. xg6+ hxg6 36. 1. xa6 is also good; the text-move exploits Black's weak back rank as 35... 1. xf5 is now answered by 36. 1. xd6! and 35...1. xf5 by 36. 1. xc7!) 35...1. bxc5 36. 1. xd6! e7 (36...f6 37. 1. bxc5! xc5 38. 1. b7" 1. i7 39. 1. b4! wins) 37. 1. xe7' 1. xe7 38. 1. bxc5 and White soon won.

And now one which went horribly wrong (see also page 49):

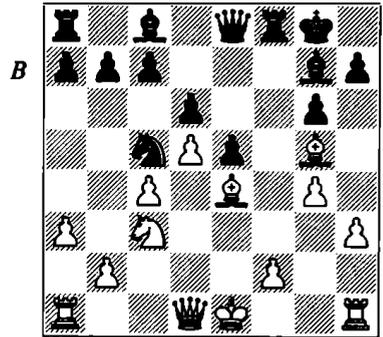
(73c) Timman-Kramnik, Dortmund 1999.

White, under some pressure, played 25. 1. b3, having calculated that after 25...1. dxe4 26. 1. a5, 26... 1. ka5 27. 1. xa5 . 1. d5 28. 1. dxe4 would lead to the b5-pawn dropping, resulting in a drawish ending. Kramnik neatly side-stepped with 26...1. d6!, when instead of collapsing with 27. 1. dxe4?? 28. 1. d1 (28. 1. b6! d7) 2. ...1. b8 0-1, Timman had to play 27. 1. xe4, though White is much worse after 27...1. xe4 28. 1. xf8+ 1. xf8 29. 1. dxe4 c4 30. 1. d2' 1. e5+.

Idea 74 – Pawn Play: More Line-Opening

I enjoyed the following game as at two key moments, just when White thought he had the situation under control, he was hit by surprising pawn moves that opened key lines.

(74a) Zotnikov-Gallagher, Arosa 1996. White cannot be allowed to consolidate in such positions. 15...l f4 is the first move that King's Indian players would examine but here there is another solution: 15...b5!. White's king is planning to take up residence on the queenside so Black forces open the b-file. Now 16 cxb5 l xe4 17 l xe4 ' kb5 is very good for Black so White gives up a pawn to maintain his blockade of e4. 16 e3! xe4 17 l xe4 bxc4 18 l c2 i b5 19 0-0-0 d7 20. he1 \ a6 21 l c3. ae8?! (I haven't got the space to explain my thinking) 22. d2. b8 23' e4. b3 2. c2. l 8 25. ee2 (74b). The old adage about a queen being a bad blockader together with the fact that my attack was going nowhere without bishop participation helped me to find... 25...g5!! 2 xg5 e8! (with the murderous threat... g6) 27 f4 (the only other t is 27' f5 g6 28' e6+ f7! 29' f5, when 29.... xc3! 30. xc3 xd5 is good for Black) 27...exf4 28' kf4 xc3! (one should not play such moves lightly) 29 bxc3' ka3+ 30' d2 (74c) 30.... xc3!? 31. xe8+? (losing by force to a precise sequence of checks; the main line was 31. xc3! b2+ 32. c2. xc2+ 33 xc2' d3+ 34' cl' ke2 35 h6' e7, which should be winning for Black, because 36' g5+ is no good due to 36...' xg5+ 37 xg5 c6!) 31...fxe8 32. c3' a2+! 33! c2 (or 33 dl' e2+ 34' cl' el+ 35' c2 l e2+) 33...' a5+ 34 l c3' kd5+ 35' cl' el+ 36' b2 \ b5+ 37 a2. e2+ 0-1.



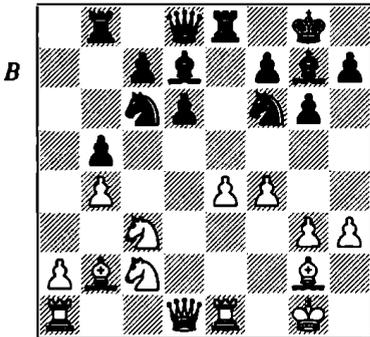
Idea 75 – Don't Wait to be Squashed

In a passive (or bad) position it is often worth investing material to change the course of the game. A well-timed counterattack can be difficult to meet for the player who assumed he had everything under control. Here is an example where White kept his nerve:

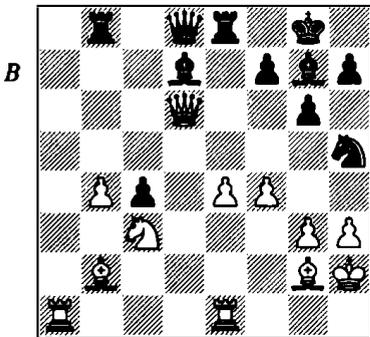
(75a) Baburin-Gallagher, London Mind Sports Olympiad 1999. Black is quite solid but short of space and if White could just consolidate (c3-h2 or a3) Black would be in for an unpleasant afternoon. Therefore... 17...t h5! 18' h2t e5! 19t e3!?

After 19 fxe5 . xe5 I calculated just one short variation: 20! e3t xg3! 21! xg3h5!. On other moves I assumed I would have a strong attack once the g-pawn dropped and my queen could be transported to the kingside. White's life is made more awkward by the pin on the long diagonal. On 19! d5 I suspect Black should play 19...t d3!?

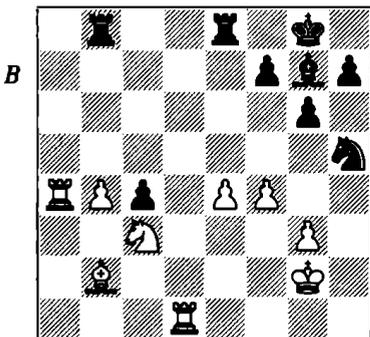
19...t c4 20t xc4 bxc4 21 a c5! (White is given no time to settle - Black has more space without the knight on c6) 22 . xd6 cxb4 23 axb4 (75b) 23... xh3! 2 . xd8 l exd8 25 l ed1! (25 . xh3 l d2+ is obvious, but White also loses back the piece after 25' xh3 l hb4; for example, 26 l e2? l xb2! 27 l xb2 . xc3) 25.... xg2 26 l xg2 l e8 (26...l xdl 27 l xdl f5 wins a pawn but is quite risky after 28 e5) 27 l a4 (75c) and now a fitting conclusion to the game would have been 27...l ed8! 28 l aal ! l e8 with a draw by repetition. Instead after 27.... xc3? 28 . xc3: e 29 . e5! l c8 30 l f f5 31 g4! White won a piece and the game (31...t g7 32 gxf5 gxf5 33 l gl). Black lost his concentration with a dose of what the Russians call 'dizziness due to success'.



75a: after White's 17th move



75b: after 23 axb4



75c: after 27 l a4

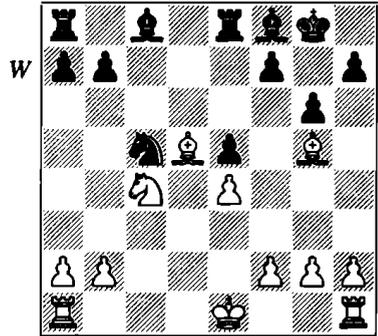
Idea 76 – Draw? Never!

As a King's Indian player, there is nothing that motivates me more than trying to crush the wimps who have just exchanged on e5 and on d8. Take a look at the following:

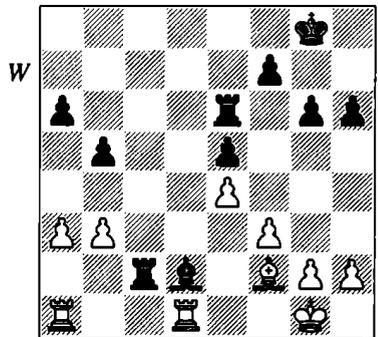
1 d4! f6 2 c4 g6 3! c3 i g7 4 e4 d6 5 l f3 0-0 6 i e2 e5 7 dxe5 dxe5 8 _ xd8 l xd8 9 i g5 . e8 (the old main line - just because we want to crush them doesn't mean we have to do anything silly) 10 l d5 (10 0-0-0 is another story) 10...l xd5 11 cxd5 c6 12 i c4 cxd5 13 i xd5 l d7! (Fischer's choice) 14 l d2! (it's not unusual for White to overlook the threatened ...l f6; for example, 14 l c1 h6 15 i e3 l f6 16 i b3 l xe4 17 . c7 i e6 18 i xe6 . xe6 19 l xb7 . a6 20 a3 l d6! with a better ending) 14...l c5 15 l c4 (15 0-0-0 is supposed to be best; after 15...l e6! 16 i e3 l f4 17 i xf4 exf4 18 f3 i e6 19 l b3 i xd5 20 . xd5 f5! Black is active but White can maintain the balance) 15...i f8 (76a) and now White has castled both ways:

1) 16 0-0 i e6 17 i xe6 . xe6! 18 f b5! 19 l e3 h6 20 i h4 l d3 21 l d5 . c8 22 b3 . c2 23 . fd1 l b ! 24 l xb4 i xb4 25 i f a6 26 a3 i d2! (76b) (White is now totally paralyzed) 27 i c5 a 28 fl . c6 29 b4 a4 30 . ab19 g7 31 . a1 f5 32 g1 f6 33 l fl e6 34 . f ? (a blunder; ...f4 and ...i e3+ was my plan) 34... 6xc5! 35 exf5+ gxf5 36 l xd2 . xd2 37 bxc5 . c2 0-1 Acebal-Gallagher, Candas 1992.

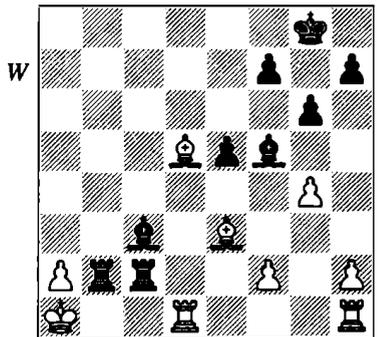
2) 16 0-0-0 i e6 17 b1 l ac8 18 i e3? (18 . he1 is better) 18...l xe4! 19 i xe4 l xc4 20 i xb7 l b8 21 i d5 i f5+ 22 a1 . c2 23 i xa7 (oh dear - only now did White spot that 23 i b3 is met by 23...l xb3! 24 axb3 . c6 forcing mate) 23... bxb2 24 i e3 i b4 25 g4 i c3 (76c) 0-1 Salgado-Gallagher, L'Hospitalet 1992. I still find this game hard to believe.



76a: after 15...i f8



76b: after 26...i d2!



76c: after 25...i c3

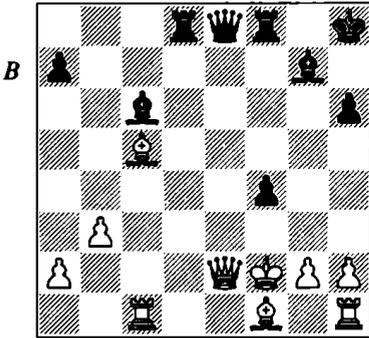
Idea 77 – Under-Promotion

Promoting to a rook is only worthwhile to avoid certain stalemates (or if there is no queen handy and you want to avoid an argument) and promoting to a bishop is virtually irrelevant (though note McShane-Wilhelmi, Lippstadt 1998: $d3! f5! g7, h7; b h5. l a8 d4, f6: 84! g8. xg8 85 hxg8! !$) so we are going to concentrate ourselves with promoting to a knight. This possibility should not be neglected - a large number of games have been decided by the unexpected arrival of a knight on the queening square. Here are a few of my favourite examples:

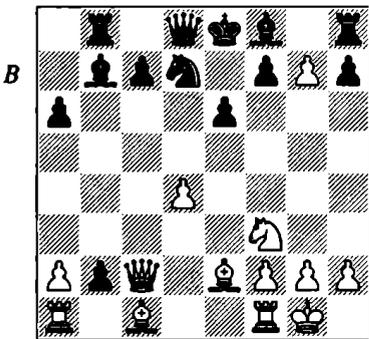
(77a) Atalik-Miles, Ira Lion 1993. Black has been conducting a ferocious attack and he now finishes brilliantly. 28...f3! 29 1 xe8 fxg2+! 30 j xf8 gxh1! +!! 0-1. White has the choice between 31 gl j d4+ and mate next move, and 31 e3! xe8+ with an extra piece for Black.

(77b) Xu Jun-Ivanchuk, Lucerne Wch 1993. The two players are in the middle of an "I take, he takes, you take" sequence and Xu had anticipated 13...bxa1! i 14 gxh8! with an overwhelming position for White. Ivanchuk shocked him with 13...bxa1!! 14 gxh8! il xc2, when White didn't have enough for the piece.

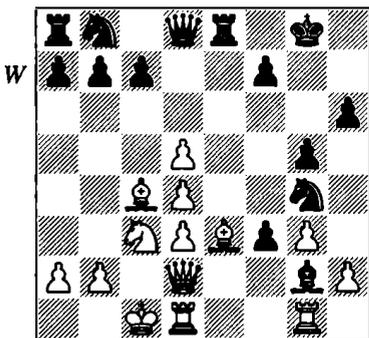
(77c) Gallagher-Lane, Hastings 1990. In this ludicrous position I played 16! ge1 but first I considered the variation 16 l de1 l xe3! 17! xe3f 18! xg2fl' † 19! e1 to see if White had any tactical chances. What has this got to do with under-promotion you may ask? Well, instead of 18...fl' † Black can play 18...fl1!?, forking White's queen and rook. Black will eventually emerge with an extra piece - 3 knights against knight and bishop!



77a: after White's 28th move



77b: after White's 13th move

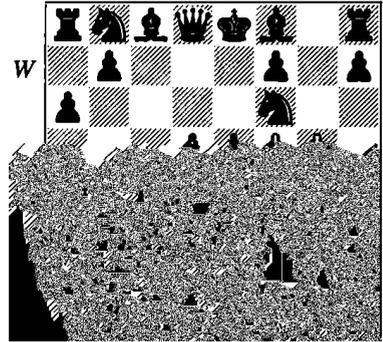


77c: after Black's 15th move

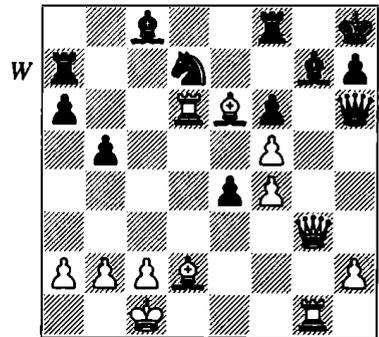
Idea 78 – Tie Them Down

The player who has the courage to sacrifice to restrict the mobility of the opponent's pieces is usually well-rewarded. It is very hard to produce your best chess if all you can do is wriggle around on the back couple of ranks. Here is one of the best games of 1999 to illustrate this point.

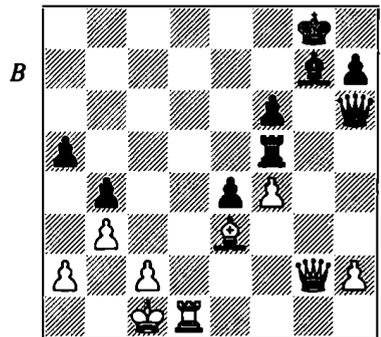
(78a) J. Polga - Anand, Dos Hermanas 1999. This is one of the most hotly debated opening variations of recent times. For the moment White has rather vague compensation for the piece - long-term attacking chances combined with Black's development difficulties. Attention has centred on 11.gxf6 but after a torrid couple of years Black finally seems to be coming to terms with that line - time to open another front... 11...f3!? (the somewhat neglected old line) 11...d4 12.O-O-O 1.bd7 13...d2!? dxc3 (13...e7 is more prudent) 14...xc3.g7 (Black has also been blown away a couple of times after 14...e7) 15.1.g1! O-O?! 16.g.f6' kf6 17...e3 (planning to prise open the a1-h8 diagonal - 1.xg7 sacrifices now enter the local airspace) 17...h8 18.f4' b6 (the position after 18...e7 19.1.xg7! 1'xg7 20.fxe5 makes Seirawan feel queasy; 18...e8 is the best chance according to Polga) 19'g3' h6 20.1.d6! (ensuring that the black queen will be cut off from the centre and queenside) 20...f6 21...d2! e 22...c4! b5 23...e6! a7(78b) 2...c6! (the sta move of the game; Black's only active ideas, ...l.c7 and ...l.c5, are both prevented) 2...a5 25...e3! b7 26...d5! b8 27.1.c7 b4 2...b3! (sadistic and strong; Black can hardly move) 28...l.b5 29...c6: x s 30.1.xc8 (30...xd7 was simpler) 30...l.xc8 31...xd7! cc5 32...xf5: x s 33.1.d1' g5 3'g2(78c) 1-0.



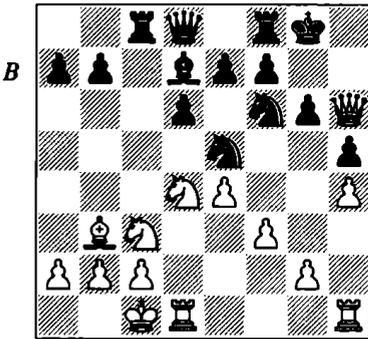
78a: after Black's 10th move



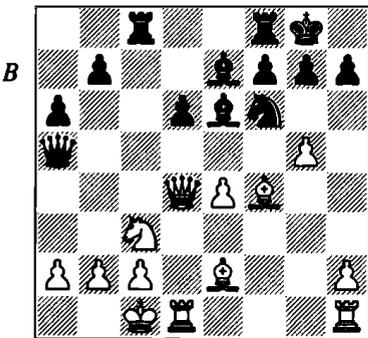
78b: after 23...l.a7



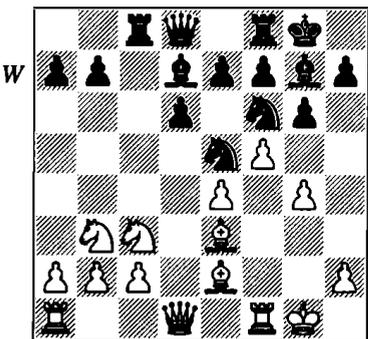
78c: after 34'g2



79a: Black to play



79b: after 15 g5



79c: after 12... e5

Idea 79 – The Exchange Sacrifice: Sicilian Style

(79a) "The true Dragon player will analyse six exchange sacrifices on c3 before breakfast" wrote John Nunn in *Beating the Sicilian 3*. Of course there can be no argument with this but it's not just the Dragon where Black sacrifices the exchange in the Sicilian. I can vouch for the fact that Najdorf players frequently succumb to the temptation, while the exchange sacrifice is also a familiar theme in many other variations.

Black's exchange sacrifice can be divided into two categories - those where White has castled queenside and those where he has castled kingside. When White has castled long Black doesn't require as much immediate compensation, assuming that he gets attacking chances against the white king. For example:

(79b) Riemersma-Van der Wiel, Dutch Ch 1993 White has just played 15 g5 and Black took the opportunity to sacrifice the exchange: 15...! xc3! 16 bxc3 (16...! xc3! 17 bxc3! xe4 is promising for Black) 16...! d7 17! hg1! c5! (note how Black prefers to keep the initiative than waste time on...! ka2) 18... c4! c8 19... b3? (a blunder in a difficult position) 19... xb3 20a b3! e6! 21... e3 (21... f... a+ wins) 21... c3 22... f... a+ 23! d2! xc2+ 0-1.

When White has castled kingside, Black may need a little more than doubling White's c-pawns to provide full compensation for the sacrifice. A centre pawn will usually do nicely (even without doubling the c-pawns) and White can get in serious trouble if he has advanced his kingside pawns.

(79c) Black has just met 12 g2-g4?! with 12...! c6-e5. White has tried three different moves in this position, and each time Black has chopped on c3.

1) 13 g5? 1 xc3! 14 bxc3! xe4 15 fxg6 hgx6 16' el 1 xc3! was dreadful for White in Fuglsang-Petursson, Copenhagen 1997. If Black picks up a second pawn then White had better stop saying his prayers.

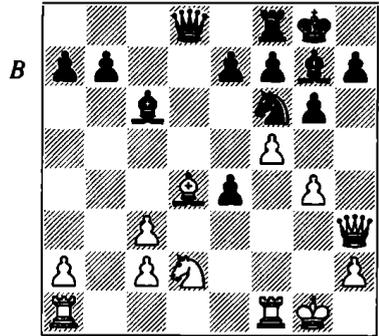
2) 13 1 d2?! 1 xc3! 14 bxc3 . c6 15 . f3?! (15. xa7! xe4 is slightly better for Black) 15...1 xf3+ 16' xf3 d5! 17 . d4 dxe4 18 1 h3(79d) 18...1 xg4! 19. xg7 (19' xg4. xd4+ 20 cxd4' xd4+ 21' g2 e3+ wins) 19... xg7 20 1 xe4? ' b6+ 21 1 f gxf5 0-1 Daniliuk-Malakhov, Russian Ch 1995. Black wins once he gets his queen to the long diagonal or his rook to the g-f file.

3) 13 . d4 1 xc3! 14 bxc3 (14 . xc3 1 xe4 15 . d4 keeps the pawn-structure but loses time) 14...1 xe4 15 1 d2. c6 16 1 xe4 . xe4 17 . d3. c6 with good play for the exchange, Siegel-Gallagher, Arosa 1996.

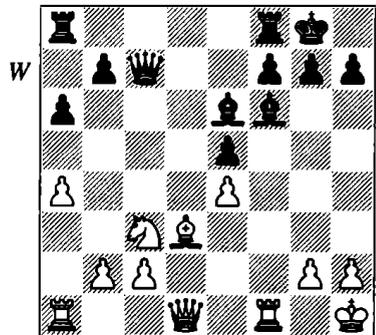
Exchange sacrifices are not Black's exclusive property in the Sicilian. 1 xf6 sacrifices can be an effective way of breaking down the black king's protective cover, especially if there are knights available to jump into d or f5.

(79e) Reinderman-Van Wely, Dutch Ch 1999: 16 1 x 6gxf6 17 1 h5 g7 (17...1 fd8 may be a better defensive try, e.g. Gallagher-Kempinski, Bundesliga 1998 continued 18 1 fl' b6! 19' h6' xb2! 20 1 d5. xd5 21 exd5 e4! 22 . xe4 f5 23. xf5' g7 and the queen saves the day - 1/2-1/2, 32) 18 1 fl hS 19 1 d5! . xd5 20 exd5 (a knight on d5 could not be tolerated but now White's bishop has been activated and his queenside pawn majority is dangerous, at least in a defensive capacity) 20...! d6 21 c4 a (21...b6 is met by 22 a5! - Black is a tempo short since if he had ...b6 and ...a5 in, then he could probably hold the position) 22' g4+!

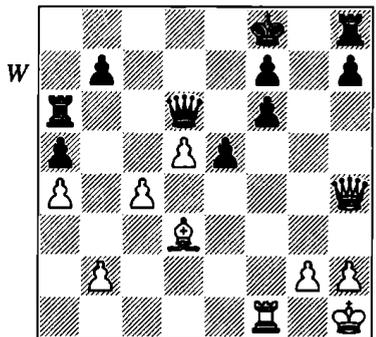
f8 23' h4 1 a6 (79f) 24 c5! ' xd5 25 . c4! \ c6 26' h5! and the black position caved in (1-0, 33).



79d: after 18' h3



79e: after Black's 15th move



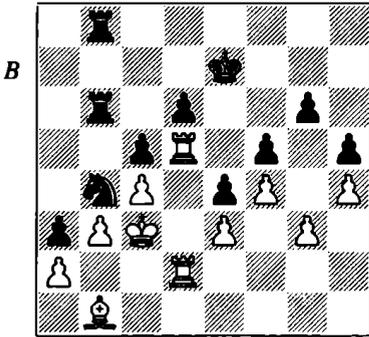
79f: after 23...1 a6

Idea 80 – More About Rooks

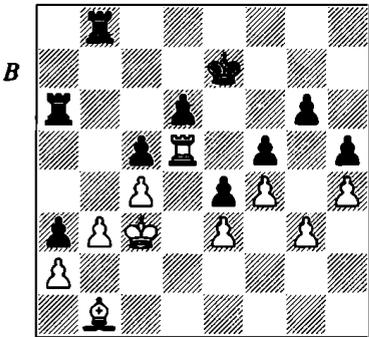
What do rooks like? Rooks like open files, they like swinging along the third rank and they love the seventh rank. They are also quite fond of castling and feel more than at home in the endgame. They feel most comfortable when united with their fellow rooks and they really enjoy the occasional tease with a 'mysterious rook move'.

This last phrase was coined by Nimzowitsch in relation to prophylaxis, and more about this topic can be seen in Idea 34. On other occasions, a mysterious-looking little rook move may disguise the most brilliant combination. This usually happens when one has an idea which almost works and just needs a subtle change to make everything click:

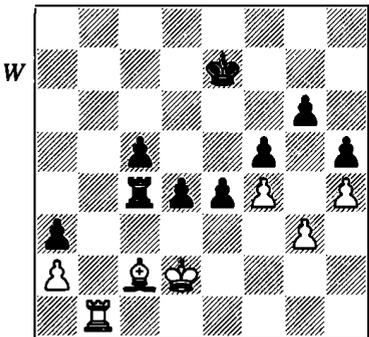
(80a) Brzozka-Bronstein, Miskolc 1963. 46...t xd5+ 47 l xd5 leads nowhere for Black in this completely blocked position but after the innocent-looking 46...l a6!! Black is winning. Even if White now saw what was coming there was nothing to be done. 47 l dl is virtually the only move; there followed: 47...t xd5+ 48 l xd5 (80b) 48...l xb3+!! (the best rook move in the entire history of chess according to a tongue-in-cheek Bronstein) 49 xb3 (after 49 axb3 a2 50. xa2 51. d2 1 a1 Black has a winning rook ending) 49...l b6+ 50 ' i2 l b2+ 51 cl l e2 (it's lunch-time for the black rook) 52 l dl l xe3 53 l gl l c3+ 54 d2 l xc4 55. c2 d5 56 l bl d4 (80c) and the pawn-mass easily defeated the bishop: 57. dl l c3 58 l b3 e3+ 59 ' i2 l cl 60 l xa3 c4 61 l a7+ ' i6 62. a4 l hl 63 l d7+ c5 6 l c7+ ' b4 65 a3+ c3 6. b5 l h2+ 67 ' i d3 68 l xc4 b2 69 gl e2 70 ' kh2 el' i0-1.



80a: after White's 46th move



80b: after 48...l xb3+



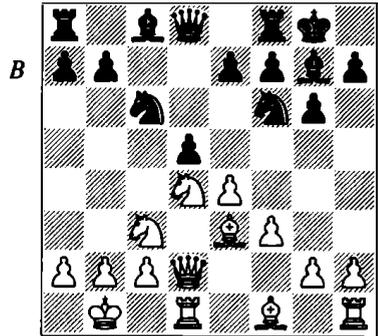
80c: after 56...d4

Idea 81 – Irritating the Dragon

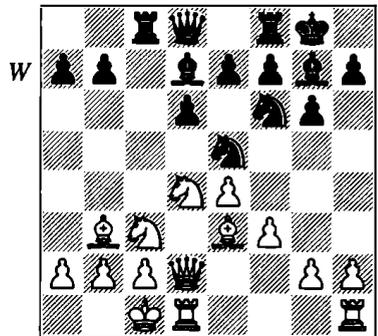
Over the years many attempts have been made to slay the Dragon. The vast majority of these have concentrated on crashing through via the h-f file. Black has experienced many nervous moments but the Dragon still lives. Recently White has changed tack and been testing Black with timely b1's. Of course a move like b1 is not going to refute the Dragon but if White can prove even a small advantage, then Dragon players are liable to get depressed and do something stupid.

In diagram 81a White has just responded to the popular 9...d6-d5 pawn sacrifice with 10 c1-b1!?. The extraordinary idea behind this move is to meet 10...t xd4 with 11 e5!. At first things weren't looking too good for Black. He was unable to prove equality after 11...l d7 or 11...t xf3 while 11...t f5 12 exf6. xf6 13l xd5 was considered just bad for Black; until, that is, the elegant queen sacrifice 13...l xd5!! 14 l xd5 t xe3 15 l d2 t xd1 16 l xd1 . e6 solved all his problems. White has now virtually abandoned this line.

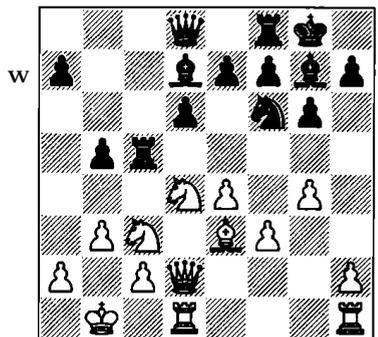
(81b) This is the main line of the Dragon. Instead of the usual 12 h4, 12 b1 has proved quite troublesome for Black. Despite its wimpish appearance, this move disguises a devilish trap which numbers no fewer than seven recent victims on my database. After 12...t c4 (almost universally played) 13 . xc4 1 xc4 14 g4 b5?! 15 b3! 1 c5? (81c) (15...l c8 is the lesser evil though the complications after 16 t dxb5! 1 a5 17 a4 a6 18 t d5! are good for White) 16 t e6!! White wins the exchange. Instead of 14...b5?!, Tiviana ov gives 14...1 a (14...1 c7 comes to the same thing) 15 g5 t h5 16 l d5 l d8 17 t e2 a slightly better for White.



81a: after 10' b1!?



81b: after Black's 11th move



81c: after 15...l c5?

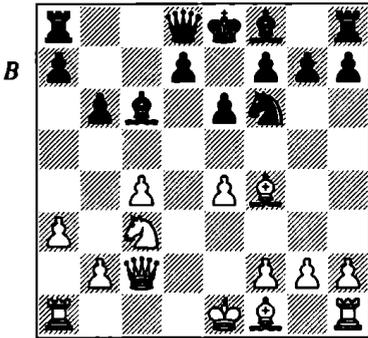
Idea 82 – Develop Your Sense of Danger

Successful chess-players tend to have a highly developed sense of danger. When it deserts them we a e into accident territory.

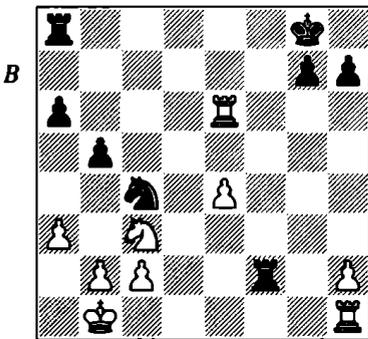
(82a) Chr stiansen-Karpov, Wijk aan Z e 1993 features the most emba ssing move of Karpov's career. He opted for active play on the kingside by 10...l hS 11 i e3i d6?? but 12 ' dl! forked his two unprotected pieces and forced resignation. Such disa - ters a e rare at grandmaster level, where players instinctively tend to arrange their pieces so as to defend one another. One is advised to take special ca e when placing unprotected pieces on the edge of the boa d.

(82b) Berlovich-Gallagher, Regensburg 1998 I had actually sacrif ced a pawn to reach this ending, which is by no means inferior for Black. My opponent, though, was under the impression that he had won a pawn and a ter 23...l d + 2 a2 (24 cl l f3 2 ...l c4 he was loathe to settle for 25 ' bl, when it is up to Black whether to repeat or to play on with 25...l d2+ 26 a2 l f . White boldly played 25 b3??, only to have his rook tragically t apped in the middle of the boa d by 25...' f7! (the point being 26 l c6l a5+). The ga e concluded 26l dS' xe6 27l c7+ d7 28l xa8 f8 0-1.

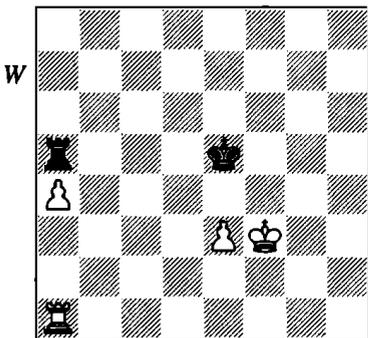
(82c) Kasparov-Short, London PCA Wch (9) 1993. The two players were simply going through the motions- Short had al eady mentally resigned and Kasparov al eady mentally chalked up the point. That explains the sequence of moves 46 e4?? e6??, whereas 46...l c5! would have secured a clear draw as White loses one of his pawns without reaching a winning l +8 vs. position. In my experience anything can happ n when one ceases to concentrate.



82a: af er White's 10th move



82b: after White's 23rd move

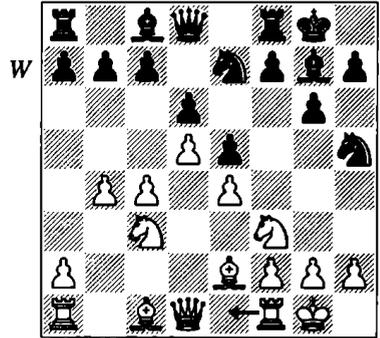


82c: after Black's 45th move

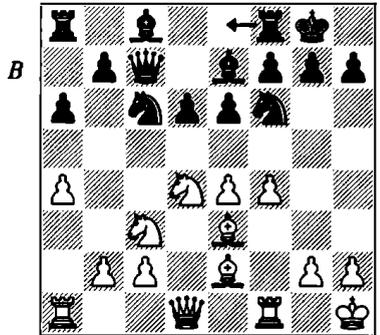
Idea 83 – Queenside Attacks – The Prophylactic ♖e1 (...♗e8)

In positions where both players have castled kingside, it can happen that one side attacks on the queenside while the other hammers away on the kingside (many lines of the Sicilian or King's Indian, for example). Other things being equal, the advantage is with the side attacking the king, as his reward for a successful attack is the greater. The sad fact of life for the queenside attacker is that it is irrelevant whether your proud passed pawn has made it to a6 or a7 when you are mated. This doesn't mean that queenside attacks are less effective - the opponent should be attacked where he is most vulnerable - just that one can't go 'all-in' in the same manner as one can on the kingside. The queenside attacker must keep one eye on the kingside, and he is more likely to be successful if he combines his queenside attack with precautionary or prophylactic measures on the kingside. The little move... e1 (... e8) often confuses the club player (it certainly used to confuse me) but it plays a valuable role in drawing the sting from an opposing attack. The castled position may be defended without creating any weaknesses by freeing f1 (f8) for a minor piece. A bishop on f1 is the best defender against an attack on the g-file, while a knight on f1 is the perfect defender against an assault on h2. It may also jump out to g3 to block the g-file if the attacker switches plan.

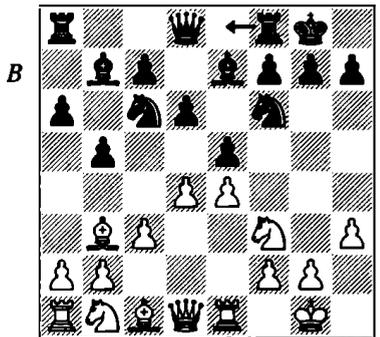
The diagrams show the major openings where... e1 (... e8) has become standard even before the opponent has really begun his attack. A final point: it doesn't have to be the e1- or e8-square. If possible a... fdl or ... fc8 may have the same effect.



83a: White to play

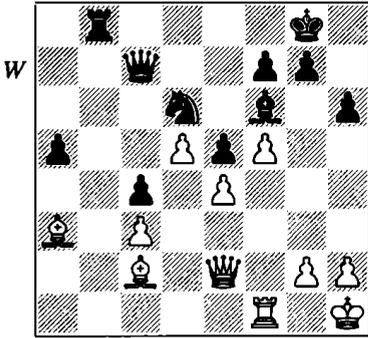


83b: Black to play

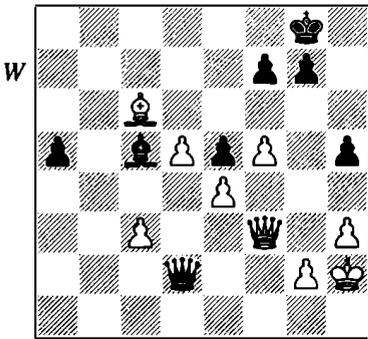


83c: Black to play

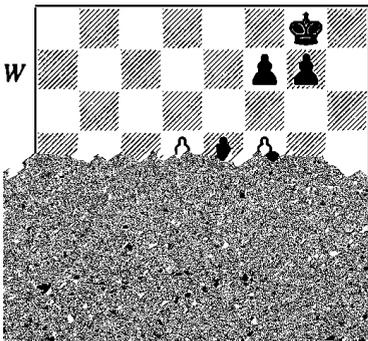
Idea 84 – More About Opposite-Coloured Bishops



84a: after Black's 29th move



84b: after 39...xd2



84c: after 52...a4

(84a) Conquest-Gallagher, Hastings 1990. After something like 30i a4 White could claim some advantage, but he preferred to collect the loose pawn 30i xd6? 31 ' xc4 l b2 32 i a4 i e7 (the bishop transfers to the key diagonal, from where it will simultaneously blockade White's pawns and help to create threats against the white king) 33i c6?! (the bishop is out of play here; 33 ' e6 is better; when 33...' b8 looks best; note that even after a queen exchange Black has little to fear - his pieces are superior and the a-pawn looks at least as dangerous as White's duo) 33...h5! 34 h3 (terribly weakening, but Black was just going to play ...h4-h3- don't forget he also has a powerful rook on the 7th rank) 3 ...' f6 35 ' d3 ' g5 36 ' f3 i c5 37 h2 l c2 38 l dl l d2! 39 1 xd2 ' xd2 (84b) 40 i b5 ' el 41 ' e2 ' gl+ 42 g3 ' el! (threatening... f4#) 43 1 n 1 xc3+ 4 h2 h4! (White's defences will soon be overstretched as he won't be able to fend off both mating threats and the a-pawn) 45 1 dl ' g3+ 46 hl i d6 (not even allowing White to sacrifice his d-pawn to liberate his bishop) 47 1 d2 1 a3 48 h2 i c5 49 1 g5 (49 d6 is met by 49...' al!, so 49' el was the only chance) 49...i f! 50 i fl ' g3+ 51 ' xg3 hxg3+ 52 hl a4 (84c) (the win is trivial with the white king incarcerated) 53 d6 f8 54 i c4 f6 55 h4 a 56 h5 e8 57 i e6 d8 (zugzwang) 58 d7 i e3 59 i a2 xd7 0-1. Note how even with such reduced material on the board White was unable to defend. If the bishops had been of the same colour he probably would have won quite easily.

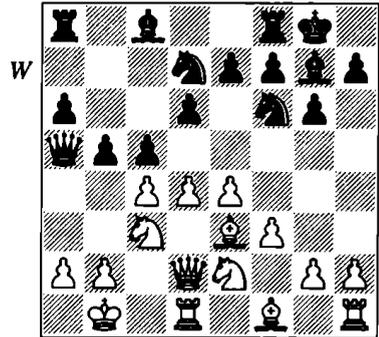
Idea 85 – Queen Sacrifices in the KID

King's Indian players should be familiar with several lines where Black gives up his queen, mostly in order to take over the dark squares.

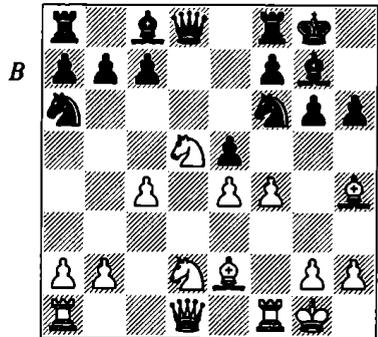
(85a) Bobotsov-Tal, Varna student OL 1958. 11. d5?! (nowadays White prefers 11. dxc5 dxc5 12. d5 1. xd5! 13. cxd5, ignoring the queen, but 13... 1. xd2 14. 1. xd2 f5! is still fine for Black) 11... 1. xd5! 12. 1. xa1 xe3 13. 1. cl (Geller believes the only chance is 13. 1. d3 in order to hold the d4 square) 13... 1. xc4 14. 1. xc4 bxc4 15. . e1 1. b8 16. . xc4 1. b6 17. . b3. . xd4 18. ' il2 . g7 19. 1. e2 c4! 20. . c2 c3 21. ' il3 cxb2 with a winning game for Black.

(85b) Gavrikov-Landenbergue, Silvaplana 1997. 14... 1. xd5! 15. . xd8 1. e3 16. ' il (16. . e7 1. xdl leads to equality, while after 16. 1. b3 1. xfl 17. 1. xfl 1. xd8 Black also has enough play) 16... 1. xd8! 17. 1. f3 exf4 18. 1. xf4 1. b4 19. 1. b3 1. ec2 20. 1. bl a5! 21. a. a4 22. 1. al 1. d4 23. . n 1. bc6 2. 1. c2 1. xc2 25. ' xc2 1. d4 26. ' il c5 and Black is in control. White's bishop is particularly ineffective (0-1, 58).

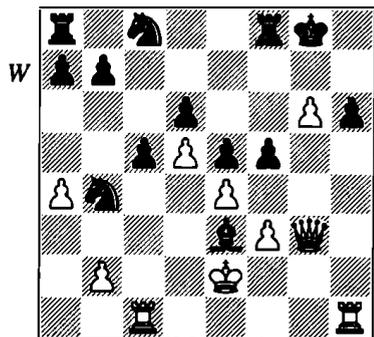
(85c) Levitt-A. Martin, Glasgow 1989. Just in case you were beginning to think the queen is a worthless piece of wood, take a look at this example from Bronstein's famous sacrifice in the Saishch (1. d4 1. f6 2. c4 g6 3. 1. g7 4. e4 d6 5. f3 0-0 6. . e3 e5 7. d5 1. h5 8. 1. d2 1. h4+ 9. g3 1. xg3 10. 1. f1 xfl): 26. 1. xh6!! . x 6 (26... . xcl loses to 27. 1. h3) 27. ' h3! < g7 28. 1. hl . g5 (the main point is that White wins after 28... 1. h8 29. 1. xf5 1. f8 30. 1. h3 1. h8 31. 1. d7+) 29. ' h7+ < f6 30. ' il7! . h6 (30... . xg6 31. 1. h7+ and 32. 1. xf5+ leads to mate) 31. 1. xh6 1-0. Poor old Andy Martin. In Idea 64 he was crushed by Speelman's pieces and now he's destroyed by Levitt's queen.



85a: after Black's 10th move



85b: after White's 14th move

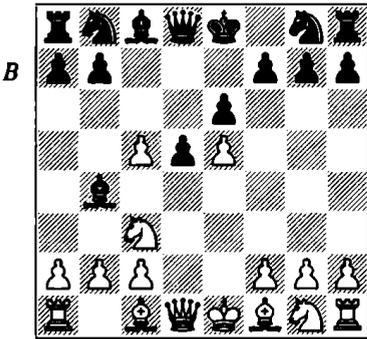


85c: after Black's 25th move

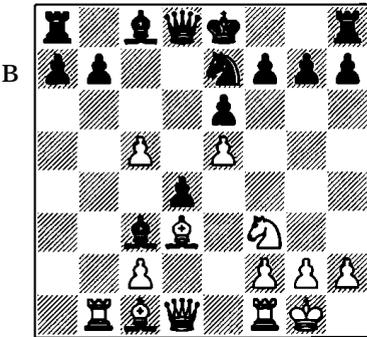
Idea 86 – Fun Against the Winawer

If you're having trouble against the French Winawer then you've turned to the right pages - 5 dxc5!?, a line which has been neglected for too long, is another one of my pet systems which I'm plugging in this book. Diagram 86a is reached after the moves 1 e4 e6 2 d4 d5 3 1 c3. b4 4 e5 c5 (4...l e7 5 l f3 c5 6 dxc5 t ansposes) 5 dxc5. On my database White scores about 70% from this position. Even taking into account all my wins against weaker opposition, it is an amazing score, best explained by the fact that opponents tend to know nothing about 5 dxc5, and if they do, they underestimate it. It's really not that bad. Let's take a look at the main line:

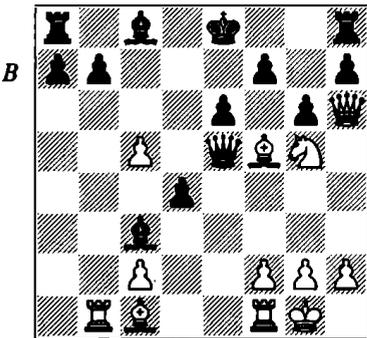
Gallagher-Mira les, Geneva 1987 (from 86a): 5...l c6 6 l f3 l ge7 7. d3 d4 8 a . a5 (8...i a 9 axb4' ka1 10 l b5 is good for White, while after 8...dxc3 9 axb4 cxb2 10. xb2l xb4 White has a choice between 11. e4' f d1+ 12 xd1, with an endgame plus, and the sharper 11l g5) 9 b4 l xb4 10 axb4. xb4 11 0-0. xc3 12 l b1 (86b) (this is the position that first attracted me to this line as I felt White had plenty of attacking potential) 12...l c7 13 l g5!?' ke5 14' h5 g6 15' h6 l r5 16. xr5 (86c) 16...g f5 (16...exf5? 17. b2! . e6 18. xc3 dxc3 19 l fe1' f6 20 l xb7 + is another of my games) 17. f4! (17l xf7!?' xf 18' f5+ is at least a perpetual for White) 17..J xc5! (17...l kf4 18' g7 d3 { 18..l f8 19 l xh7} 19' kf + d8 20 l xb7! wins) 18' h5' e7 19. e5 h6 20 h4?! (speculative- 20 l xe6! . xe6 21. xh8 is good for White) 2 ..l g8 21' kh6 l g6 22' h5 b6 2 l fd1! (White opens the d-f file just in time to prevent the black king escaping) 23... b7 2 . xd4 . xd4 25 l xd4' f6 2 l bd1. c6 27 l d6



86a: after 5 dxc5



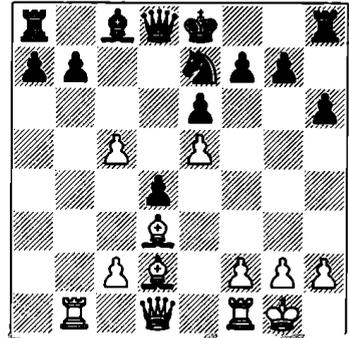
86b: after 12 l b1



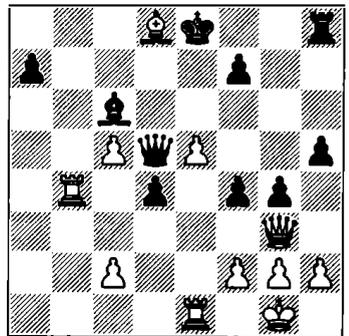
86c: after 16. xf5

1 c8 28 1 e1 r e7 29 ' d1 1 h6 30 ' d3
 1 xh4? (time-touble - 30...♙f8 is still un-
 clea) 31 ' a3! 1 h1+ (Black would have re-
 signed if he had had time to think about it)
 32 r xh1 ' h6+ 33 ' g1 r r6 34 l exe6+
 fxe6 35 l xe6+ r xg5 36 ' g3+ 1-0.

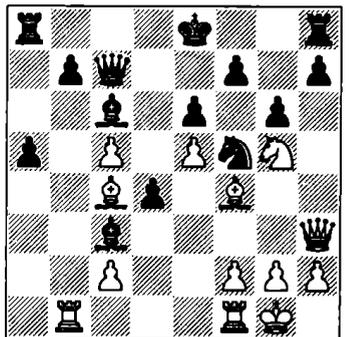
Returning to diagram 86b, theory gives
 12...h6, when White's knight must take another
 route: 13 t d2! . xd2 14. xd2 (86d)
 14... d7! (14...' d5 15. e1 t f5?! 16. e4
 ' d8? 17 c6+- was another game I had) 15
 : xb7 (after 15' g4. c6, 16 l b ' d5 17
 : xd4 ' xe5 18 l e1 ' f6! (18...' xc5? 19
 l xe6! wins) is considered unclear, while 16
 f3!?, to block Black's diagonal, is worth
 looking into) 15... c6 16 l b4 ' d5 (16...a
 17 l b6' d5 18' g4' xe5 19 l e1 ' xc5 20
 l xc6! t xc6 {20...' kc6 21. e4 t d5 22
 ' xg7} 21' xg7 was very unclear in Gallag-
 her-MChess Pro, Simul against Computers,
 Zurich 1995; 11-11, 50) 17' g4 l d8 18 l e1
 g5 19' h3 g4 20' g3 h5 21. g5 t f5 22
 . xf5 exf5 23. xd8 f4 (86e) (White's reply
 really deserves a whole idea to itself 2 c4!!
 d c3 25 l xf4 and White should have won in
 Hodgson-S.A kell, London 1988.



86d: after 14...xd2



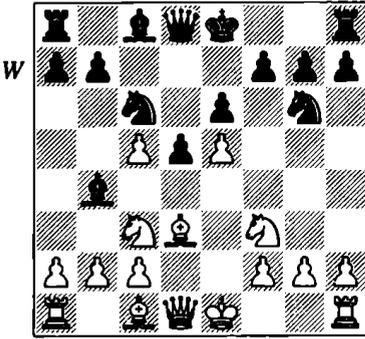
86e: after 23...f4



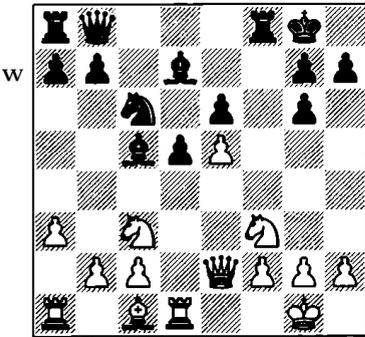
86f: after 17...t f5

Returning once more to diagram 86b, the
 novelty 12... d7!? was introduced in the
 game Gallagher-Sha ed, Cannes 1997. Af-
 ter 13 t g5 . c6 14 ' h5 g6 15 ' h3 (15
 ' h6 t f5 16. xf5 gxf5 17 ' g7 d7! is
 good for Black) 15...' i7 16 . f4 (Shaked
 was worried about 16 t e4 . xe4 17. xe4
 ' xe5 18. xb7 l b8 19. h6) 16...a5 17. c4
 t f5 (86f) a draw was agreed. I can't recall if
 it was because I was being nice to someone
 who needed a draw for a GM nor or be-
 cause I didn't like my position. I'm not
 claiming an advantage for White in these
 lines - just interesting, unclear positions
 where homework and knowledge will pay
 off. For other possibilities, see the next Idea.

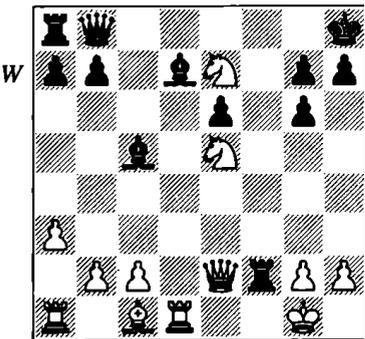
Idea 87 – More About 5 dxc5



87a: af er 7...t g6



87b: after 12...fxg6



87c: after 15... h8

Diagram 87a features 7...t g6, an important alternative to the 7...d4 of the previous Idea. White has:

1) 8. xg6 fxc6 (8...hxg6 9. e3 ±) 9. e3 0-0 10 0-0. xc3 (ECO gives 10...! i7 11t b5±) 11 bxc3! i7 12l b1t a5 (taking the e-pawn would allow White to establish a bind on the dark squares) 13: e1. d7 14. d4 with an edge for White, Hodgson-Adams, London Haringey 1989.

2) 8 0-0 and now:

2a) 8...t cxe5 9 t xe5 t xe5 10. f4. xc3 (10...t xd3 11! kd3 is also unpleasant for Black, while 10...! f6 11. b5+ . d7 12t xd5! exd5 13. xe5! ke5 14. xd7+ xd7 15! g4+ is a nice trap) 11 bxc3t xd3 12 cxd3 0-0 13l b1 with an edge for White as he has the better bishop (see Idea 41).

2b) 8... xc5 9" e2 (9. g5!? has been played by Zelcic) 9...0-0 10a . d7 (10...a6, planning ...! i7, may be more accurate) 11 l d1!? (directed against an annoying ...t 4) 11...! b8?! 12. xg6 fxc6 (87b) 13 t xd5! exd5 (13...t xe5 14 t xe5! l xf 15 t e7+ h8 (87c) 16 h1!! was the beautiful point) 14 l xd5 . g4 (14... xf + 15 xf ! and 14...t xe5 15 l xe5 . d6 16 l d5 . g4 17 ! d3! a e good for White) 15l c5 and Black had very little for his pawns in Gallagher-Libeau, Biel 1993

Let's look at a couple of alternatives to 6...t ge7 (from diagram 86a play 5...t c6 6 t f3):

1) 6...d4 7 a3. a5 8 b4 dxc3 9 bxa! kd1+ 10 xd1t xa5 11t d4 is a rarely-played ending. It looks slightly better for White.

2) 6...! c7!? 7. f4 (7. d2!?) 7...t ge7 8a3! (8. d3 is dodgy on account of 8...d4, while after 8. e2 f6! 9 exf6 1 xf4 10 fxe7 . xc5 John Watson likes Black) 8... xc3+ 9

bxc3. Now 9...f6 10 exf6 11 kf4 11 fxe7 is not so promising for Black without a dark-squared bishop. Other tries are 9... a5 and 9...l g6, but these remain to be tested.

Finally, we need to look at Black's alternatives to 5...l c6 (see diagram 86a):

1) 5...d4 6 a3 a5 7 b dxc3 8 bxa 1 kd1+ 9 xd11 e7 10l e2 favours White.

2) 5...l d7 6' ig4 xc3+ 7 bxc3l xe5 8' kg7' f6 (87d) 9 h6!! (Jacobs-Carton, London GLC 1986) is a wonderful trap. Black loses an exchange (9...l d7 10 b5!).

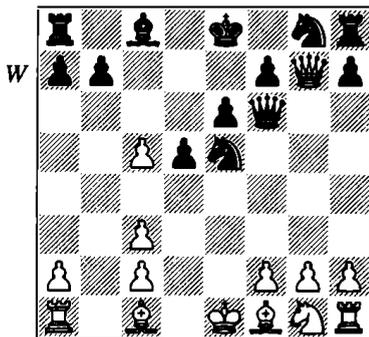
3) 5...l c7 6l f l d77 f4l e78 d3 l xc5 (8...l g6 9 g3' kc5 100-0 is a typical pawn sacrifice) 9 0-0 xc3 10 bxc3 l xd3 11 l xd3 (11 cxd3!?) 11... d7 12 l ab1 a6 13 l d4 l g6 14 g3 b5 15 f4 (87e). White's attacking chances more than compensate for the weakness on c3. Gallagher-Negele, San Bernardino 1994.

4) 5...l e7 6 l f3 l d7 (6... c7 is met by 7 d2!/? or 7 d3 l d7 t ansposing to '4b') 7 d3 (on 7' i4 ECO gives 7... xc5 8' ig4 ±, but 7... a5 is better) and now:

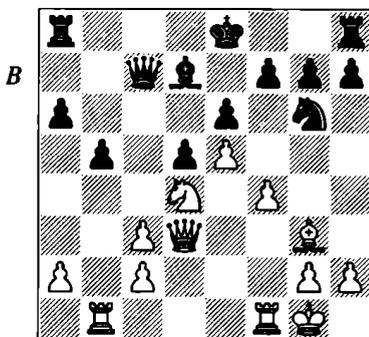
4a) 7...l g6 8 0-0 l gxe5 9 l xe5 l xe5 t ansposes to note '2a' above.

4b) 7...l c7 8 0-0 xc3 9 bxc3 l xc5 (a ter 9...l xe5, 10 f4 l xf3+ 11' kf3 e5 12 b5+ is dangerous for Black; 10 l xe5 ' ke5 11 b5+ l c6 12' i4 is a safe edge) 10: e11 xd3 (10...0-0 invites a Greek Gift; 10... d7 is an alternative) 11" xd3 d7 12 l b1 a6 13 a3 is pleasant for White.

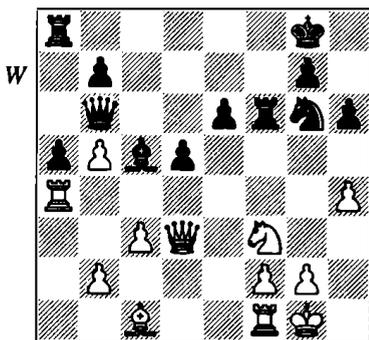
4c) 7...l xc5 8 0-0 d7 9 l b5 l xd3 10 l xd3 l g6 (10...a6 11 l bd4 c5 12 c3 ±) 11 g5 l b6 12 a4 xb5 13 a b5 h6 14 cl! (the queen's rook is intending to swing) 14...0-0 15 l a4 a5 16 c3 c5 17 h4 f5? 18 exf6: xf6 (87f) 19 xh6! gxh6 (19...l e5 20 l xe5 xf + 21 h2 l xh6 22 g3! is good for White) 20 l g4 Gallagher-Reust, Swiss League 1994. White is winning as 20... f7 loses to 21 l xg6!.



87d: after 8... f6



87e: after 15 f4



87f: af er 18...l xf6

Idea 88 – Necessity is the Mother of Invention

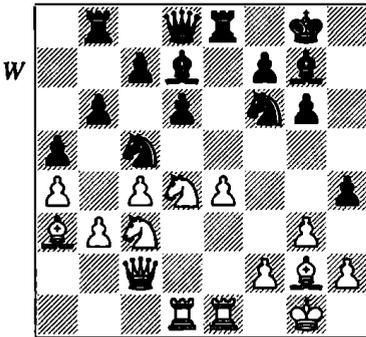
When a1 seems lost, one is permitted to stretch the boundaries of reality in the search for a solution. Very occasionally our creative thinking pays off.

(88a) Rogozenko-Galagher, Bundesliga 1998/9. I have just played the desirable 17...h4, assuming that 18e5 could be met by 18... h5 and failing that 18... g4. My opponent, visibly surprised, hesitated for a while and barged out 18 e5 anyway. I soon spotted that at 18... d h5 19 d ! was a simple art so I turned to the reserve choice, 18... g4. After the obvious 19f4hxg3 20hxg3 I only had eyes for 20...d e5 but 21 c6 (88b) 21...i f6 22 xb8 just seemed good for White. Suddenly, as I was beginning to despair, I was struck by the variation (after 21 c6) 21...exf4!! 22 xd8 d4+! 23. xd4 l xe1+ 24 i fl l xfl+ 25 xfl 3+ 26 ' g1 xc2 and Black wins. When I saw that I had a playable line as well after 23 h1 I was ready to go. Rogozenko did indeed play 23 ' h1! (23 ' fl? h2#) and after 23...l xe1+! 2 l xel f + (88c) I had expected either:

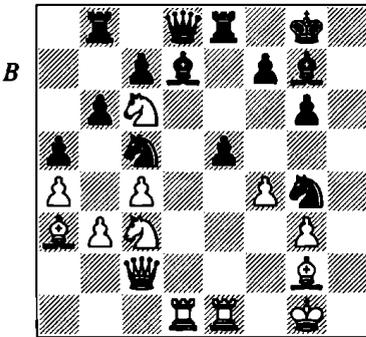
1) 25 h2 g4+ 26 h1 f2+ with a draw by perpetual check; or:

2) 25 g1 fe4+! (after 25... g4+ 26 ' fl h2+ 27. e2 the king escapes) 26 h2 (26 fl xg3#!) 26...fxg3+ 27. h1 f + 28 ' g1 fd3+ (now after 28... fe4+ 29 . fl Black cannot take his own pawn on g3) 29 ' fl xe1 30 ' ke1 l xd8 and I believe Black has sufficient compensation.

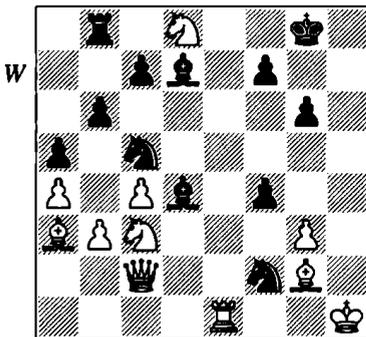
3) Fortunately for me, Rogozenko lost the plot with 25. x ?. After 25... xf 26 l fl fxg3 27 l 6 l e8 28 i b2? d3 29 a l e6! 30 b8 l e5 Black was completely winning (0-1, 47).



88a: after 17...h4



88b: after 21 c6



88c: after 24... f +

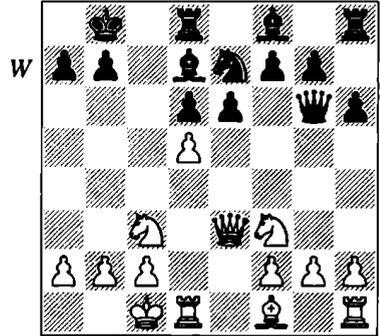
Idea 89 – The Sting in the Tail

If your opponent sets a trap, then check it carefully to make sure that it really works. There's little to rival falling into a supposed trap only to emerge smelling of roses on the other side.

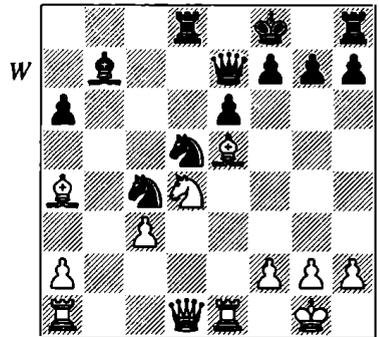
(89a) Hodgson-Howell, British Ch 1991. 13 dxe6 fxe6 (Howell didn't want to recapture with the queen or bishop as this would leave him at a positional disadvantage, but he'd planned the text-move assuming that 141 h6 lost material for White; however...) 141 xd6! 1 f5 (14...1 d5 meets with a similar refutation) 15. xd7!!. The beautiful point is that after 15...1 xe3 16 1 xd8+ 9 c7 17 1 d7+ !! 9 c8 (17...• hd7 18 1 e5+) 17 fxe3 Black still can't take the rook, and thus White has a decisive material advantage. Instead of 15...1 xe3 Howell played 15...1 xd7 but a ter 16 1 e5! 1 e8 (16...1 xe3 17 1 xg6 1 xf1 18 1 xh8 1 d2 19 1 d1 costs Black a whole piece) 17 1 xd7+ ' xd7 18 1 e4 White's combination had netted him a pawn; he went on to win.

(89b) Kramnik-Karpov, Frankfurt Giants rpd 1999. Black has just played 19...1 a5-c4?, allowing the combination 20 xg7+! ' xg7 21 1 f5+ exf5 22 1 xe7 1 xe7 as he has a rook and two pieces for the queen. However, Kramnik continued 23' e2! picking up one of the loose knights.

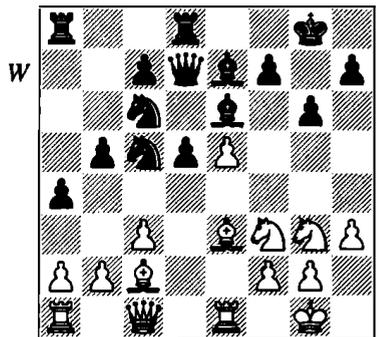
(89c) Bologan-Prasad, Linares 1999. An earlier ' b1 had provoked ...g6 and the queen has just returned to c1 to exploit the resulting dark-squared weaknesses. Now there is a little combination to gain a clear advantage: 19 xe5! xe5 20 1 h5! g h5 (20... e7? 21' h6 forces mate) 21' h6 f5 22 xf5 ' xf5 23' kc6!. Simple, but it all has to be seen on move 19 and many players would stop their calculations after 21... f5, missing the change of direction.



89a: after Black's 12th move

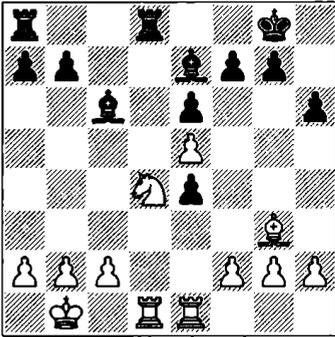


89b: after 19...1 c4?



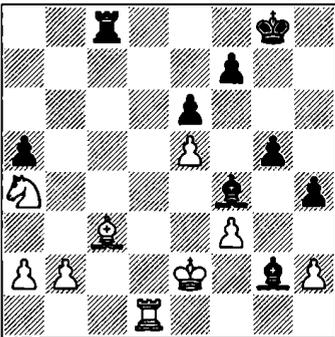
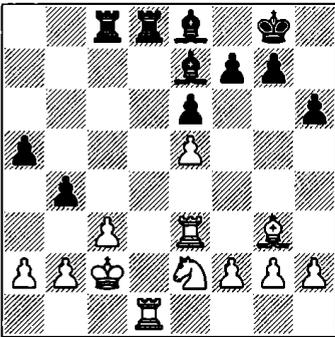
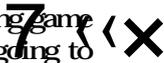
89c: after Black's 18th move

B



Idea 90 – More About the Bishops

Idea 70 featured a wonderful attacking game with the bishop-pair. Now we are going to examine an ending where the bishops gradually took charge of the whole

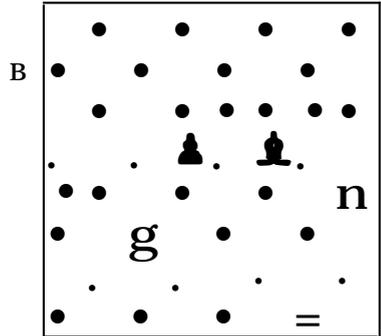


Idea 91 – A Trip to Planet Shirov

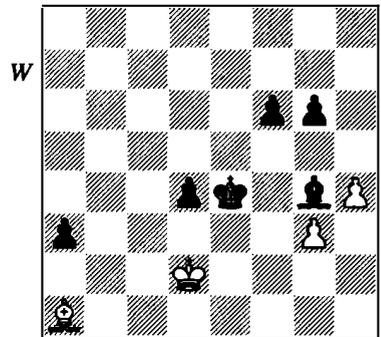
Alexei Shirov has produced some of the most entertaining chess of recent years. Careful, or even casual, study of his games should certainly help to develop your imagination. Here is an example:

(91a) Topalov-Shirov, Linares 1998. Despite having two extra pawns it is difficult for Black to make progress by normal means as the white king makes it to the centre or queenside on time. Shirov finds an astonishing way to defy geometry: 47... h3!!, a move so outrageous that it emerged victorious in BCM's recent competition to find the most amazing move of all time. Once we have recovered from our initial shock, it is not too difficult to come to terms with the move. The scientist points out that the bishop is no longer blocking the king's path to e (via f5), that White will have to spend a valuable tempo capturing the bishop, and that once he takes it (or allows ... xg2) Black will obtain a third passed pawn, which allows him to win even without his bishop.

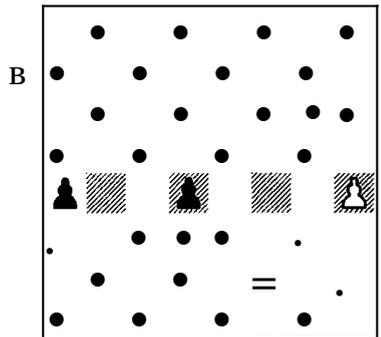
The hardest part is that the move must occur to you. Play continued 48 g h3 (48 f2 f5 49 f3. xg2+! is similar, while 48 g3 {to stop Black getting three passed pawns} 48.. f5 49 f e4 50 e2 a3 51 d2 d4 52. al . g4 (91b) is zugzwang) 48.. 49 f e4 50 . x g6 (after 50 e2 d4 Black will push his f-pawn until White takes it, after which he plays ... d3-c2 and wins a knight) 50... d4 (threatening to queen the a-pawn) 51 . e7 d3 52 ♖c5 (91c) 52... c4! (an important point in the combination - the bishop is forced to an inferior square; on 52... c3? 53 e2 the white king makes it to d1 and Black is probably lost) 53 . e7 b3 0-1. After 54... c2 Black will queen one of his pawns.



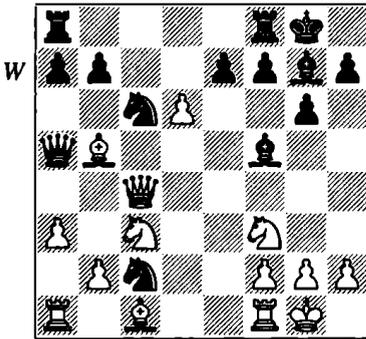
91a: after White's 47th move



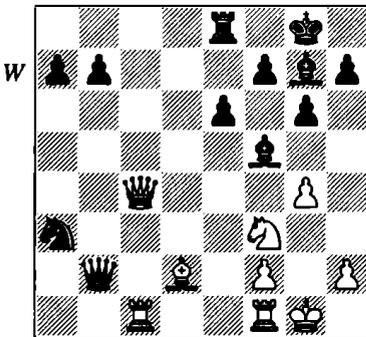
91b: after 52... g4



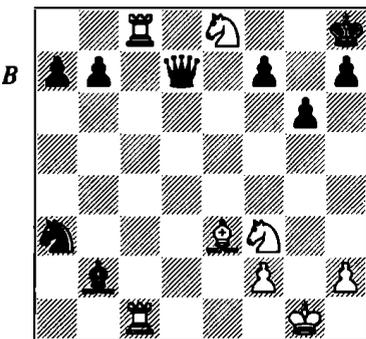
91c: after 52... c5



92a: after 13... xc2



92b: after 21... xa3



92c: after 32... fcl

Idea 92 – The Game That Had it All

Morozevich-Petursson, Reykjavik ECC 1999. A 'new kid on the block' throws everything at an experienced grandmaster in one of 1999's most dramatic games. 1 e4 c2. f3 g6 3 d4 cxd4 4. f6 5 e5. c6 6. f4. d5 7. e4. db4 S. b5 8. a9. c3. g7 (9...d5 10 i e2. g4 is assessed as unclear by NCO) 10 0-0 0-0 11 a3 d5 (of course the a-pawn is pinned but you will notice that attacked pieces rarely move in this game) 12 exd6. f5 13. e4. xc2(92a) 14. d5e (14... xal 15 dxe7. fe8 16 b4 taps the queen) 15. e7+. xe7 16 dxe7. fc5 17. d2. b6 18 e5! f! 19. xe5. xe5 (19... xal is not out of the question) 20. acl (this rook has survived seven moves *en prise*) 20... xb2 21 g4. xa3 (92b) (if you were expecting the game to enter a quiet period after the excitement of the early middlegame then you are to be disappointed) 22. c5! b5 (22...l xc8 23. xc8+. f8 24. h6 b 25. xf8+ f8 26. xf8 wins) 23 gxf5. b2 (threatening to take the queen) 2. h6 (24 i c5. xcl 25. xcl i xc5 should be OK for Black) 2 ... g7 25. e3. b2 26 fxe6!?. xe5 27 l xc8+ r g7 28 e7. d! (now Black can expect to save the day by perpetual check) 29 e5. +! (29 e8 i g4+ 30 hl i xf3+ is a draw) 29... h5 30. d6+ g7 31. e5+ h5 32. rc1(92c) 0-1

White lost on time while making this last-ditch winning attempt. In fact the game is still a draw after 32... g4+ (32... xc1? 33. d4+ f6 34. xf6+ g8 35. d6+ should be winning for White) 33. fl. xf3 34. tc7! when Black has nothing better than to take the perpetual check with 34...i dl+ 35. g2 i g4+. Even in defeat Morozevich confirms his potential.

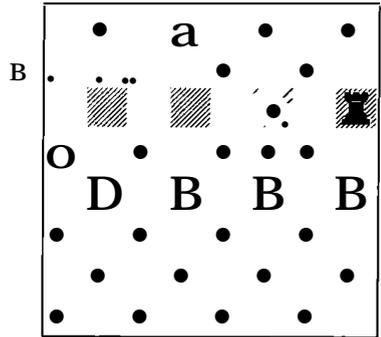
Idea 93 – Stalemates

Stalemate combinations scrape into my definition of an attacking idea: they can be considered a desperate form of attack in a desperate situation.

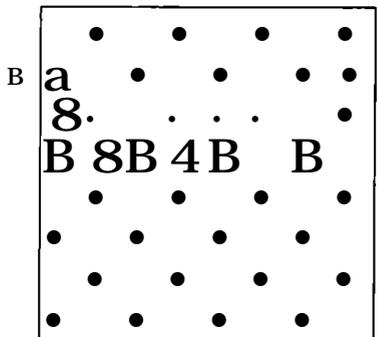
(93a) Gallagher-C. Morison, British Ch (Edinburgh) 1985. Having lost a piece 30 moves previously I was delighted to reach the diagram position, where the win has become problematic for Black. 60 a6 b6 61 : a8 l h7 62 ' c6! e6?! (62...l g4! wins as after 63 b5 Black mates with 63...l e5+ and 64...l d7#, while 63 l xa7 l e5+ 64 ' xb6 l c4+ 65 ' c5 l xa7 66' xc4 l ba6 is a lost rook vs pawn position) 63 b5! (the white king is now in the net, while the pawn is one step nearer the queening square) 63...l d5? (Black should play 63...l e7, threatening...l d5, when 64. a7? l xa7 65 ' xb6 l d7 is lost for White, though after 64 l h8! Black still has work to do, since 64...l e8?? allows White to draw by means of the surprising 65 l h7!) 64 : a7! (93b) 64...l b4+ (64...l xa7 is stalemate, while 64...l e7+ 65 l xe7+ l xe7 66' xb6 is a so a draw) 65 ' xb6 l d5+ 6 ' a5! l xa7 67 b6! with an immediate draw.

Many studies use stalemate as their central theme. The following was the adolescent Dr Nunn's favourite:

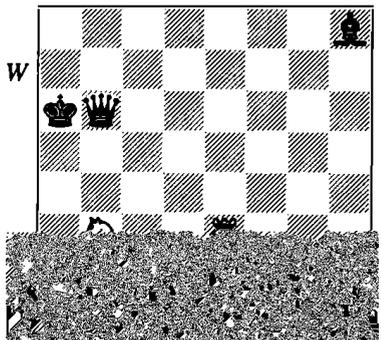
(93c) Study by L. Kubbel 1921, White to play and draw: 1 l d4!! with the double threat of l e6 and l a3+. Therefore l... xd4 can be discounted immediately on account of 2Aa3+ and accordingly, apart from l... xd4, there is no other way for Black to save his queen. The most complicated variation is l... d8 2 l a3+ ' b7 3 l b3+ ' c8 4 l b8+ ! ' xb8 5 l c6+. After l... xd4 2 l a3+ ' b5 3 l b3+ ' c4 4 l c3+ Black can only escape the checks by crossing to the d-file but after 4... d5 there is 5 l d3! l xd3 stalemate.



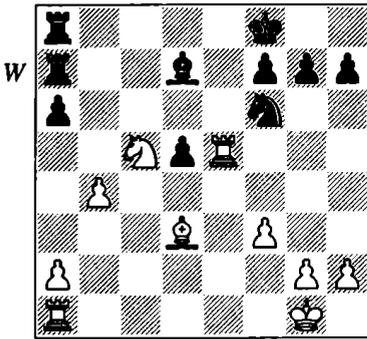
93a: after White's 59th move



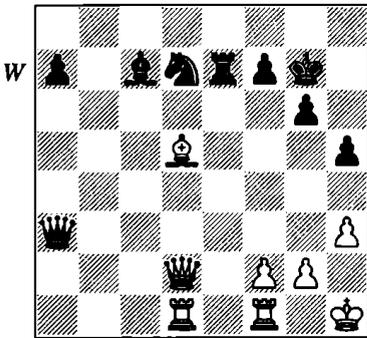
93b: after 64 l xa7!



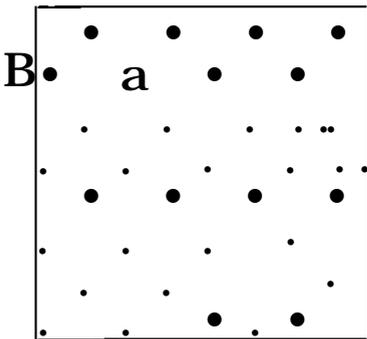
93c: White to play



94a: after Black's 21st move



94b: after Black's 27th move



94c: after 311 xc7

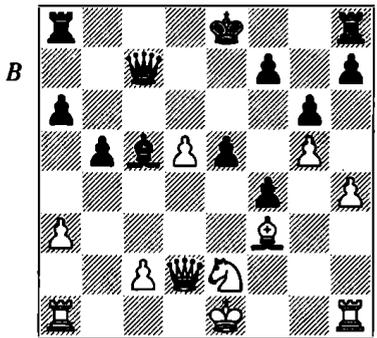
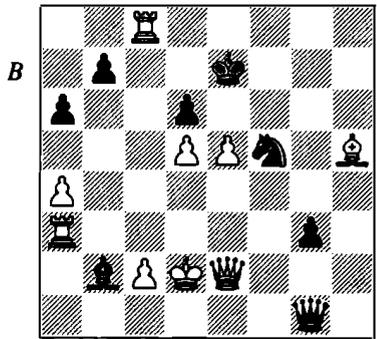
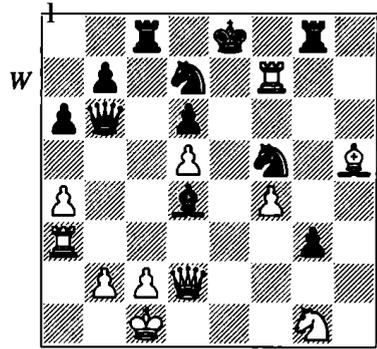
Idea 94 – Transformation of Advantages

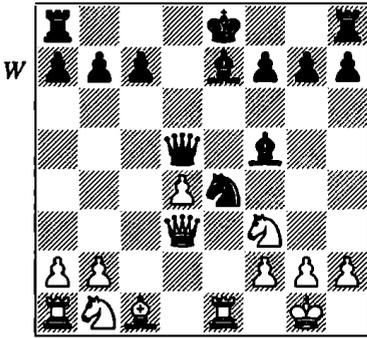
When I hear the expression 'transformation of advantages', the game Fischer-Petrosian, Buenos Aires Ct (7) 1971 (94a) immediately springs to mind. White's knight is undoubtedly a superior piece to Black's bishop and I'm sure many a strong player would just play 22 a4 without much thought in order to keep the bishop bottled up. Fischer, however, found the neater solution: 22 1 xd7+! 1 bd7 23 1 cl, transforming his good knight vs bad bishop position into a dangerous open file for his rook. The game concluded 23...1 d6 2 1 c7 (Black had prevented 1 c6, which he considered to be the greater evil) 24...1 d7 25 1 e2 g6 2 f h5 27 f4 h4 2 f3 f5 29 e3 d4+ 30 d2 i b6 31 1 ee7 i d5 32. f7+ e8 33 1 b7 1 4 3 c4 1-0. Fischer's technique was of course exemplary but Botvinnik commented that Petrosian was unrecognizable in this game.

One of the main reasons for seeking to transform an advantage is to reduce risk. A common way to exploit an extra exchange, for example, is to return some, or all, of the material to reach a favourable endgame. In diagram 94b, Karmnik-Svidler, Linares 1999, White has good winning chances after a very sensible plan, but Karmnik finds an elegant transformation combination which ensures the full point: 28 xf7! 1 xf7 (28... f is similar) 29' xd7!. xd7 30 1 xd7+ h6 31 1 xc7 (94c). In such a position, the two rooks win very easily against the queen - they can simply gang up on the a-pawn, remove it and then repeat the process on the g-pawn, and there is absolutely nothing Black can do. Svidler resigned after 31...! d3 32 g1' d4 33 1 c2 1-0.

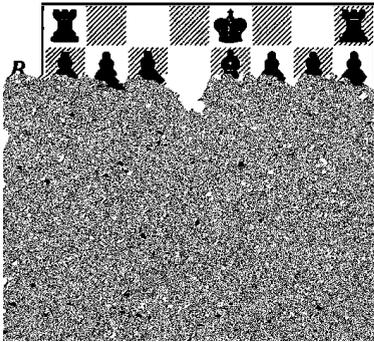
Idea 95 had "Take My Rooks!"

The double rook sacrifice is a romantic part of chess folklore. K

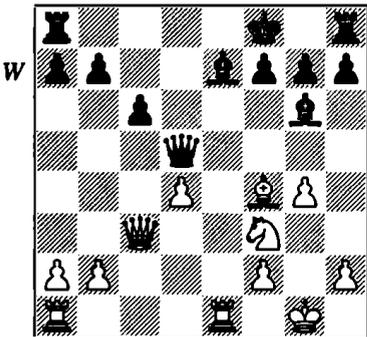




96a: af er 11.... f5



96b: after 14' xc3



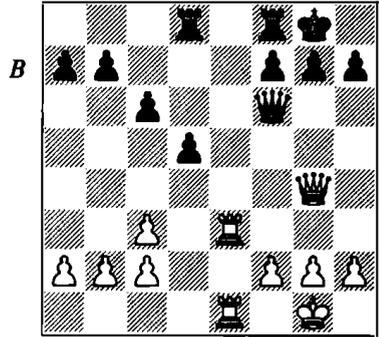
96c: a er 15...f6

Idea 97 – Attacking Empty Squares

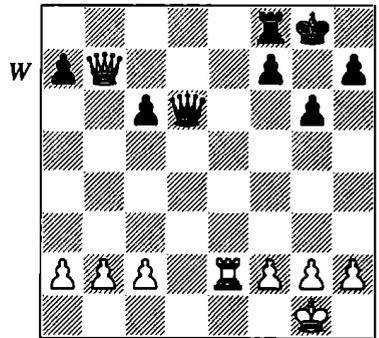
It's much easier to see a tactical trick or combination if it involves taking something. Here are a couple of examples where the sacrifice was had to envisage:

(97a) Gallagher-Komeev, Cannes 1998. Despite the reduced material, White's control of the e-f file gives him a nagging edge. Komeev, naturally, wanted an opening file for his own rooks, and so played 17...d4 18 cxd4 19 xd4 only to be given the fright of his life by the reply 19' ì8!. Fortunately for him that's all it was - a fight. He would never have overlooked the move if it had been 19' xc8. 19...g6! (White was not only threatening the b-pawn but also 20' xf8+!) 20' ìb7 (20 l e5 l xe8 21 l xe8+ q g7 22 l g8+ q h6 23' h3+ ' h4 leads nowhere) 20... d2 21 l Je2 l xe2 22 l xe2 1 d6! (97b). Black wins back his pawn; White retained only a token advantage after 23' ì7 . d1+ 2 l e1 ' ìc2 25 1 e2. In the end 17...d4 probably deserves an '!' but I still enjoyed 19' ì8!.

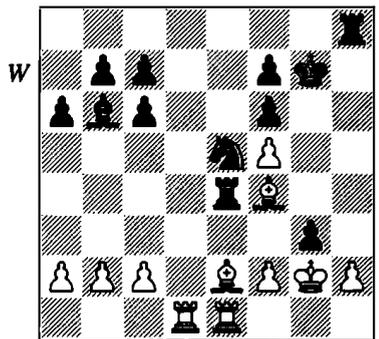
(97c) Kasparov-Short, London PCA Web (17) 1993. Black has just played 23...hxg3 and White has four possible recaptures. 24 q xg3 is stupid (and allows 24... xf+), while 24. xg3! is best, with a clear plus for White according to Short. It's quite possible that Kasparov saw that 24 hxg3? is met by 24... xf2! so he decided to play 2 f xgJ?, only to be shocked by the reply 2 ... f !!. He, like Komeev, was lucky that after 25 q xf2 l xh2+ 26' f l l exe2! 27 l xe2 l b1+ 28 q f2 l xd1 29 b3! that he had a tenable ending, which he duly held with accurate defence.



97a: after White's 17th move



97b: after 22... d6!



97c: after 23...hxg3

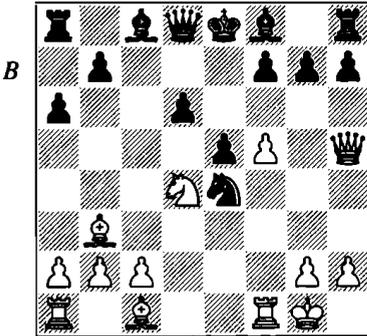
Idea 98 – ♗c4!? Against the Sicilian

If you like to attack, there are a worse ways to spend your time than investigating lines in the Sicilian where White plays an early . c4. Such positions have already been discussed in Idea 16, so here I would like to present a highly original attacking game from Veselin Topalov, a man who has received more than his fair share of drubbings in this book. A victory over the World No. 1 should go some way towards redressing the balance.

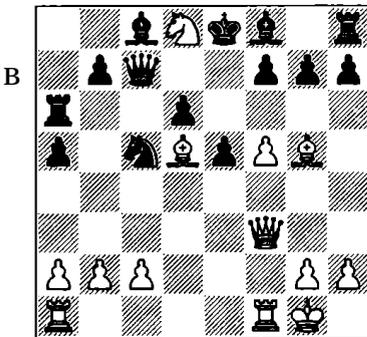
Topalov-Kasparov, Amsterdam 1996: 1 e4 c5 2 f3 d6 3 d4 cxd4 4 f4 xd4 5 f6 5 l c3 a6 6 . c4 e6 7 . b3 1 bd7 8 f4 1 c5 9 0-0 (9 e5 is an incredibly sharp alternative - remember the 1993 Kasparov-Short match?) 9... 1 cxe4!? (9... e7 is more solid) 10 1 xe4 11 f5 e5 12' h5 (98a) 12... e7?

A couple of rounds later in Topalov-Short Black improved with 12...d5!. After 1: 1 e1 . c5 14 1 xe4 . xd4+ 15 . e3 0-0 16 1 xd4 exd4 17 . xd4 f6 18' f3 would have given White adequate compensation for the exchange. In general, I would advise Black to be cautious about grabbing the e-pawn in such positions.

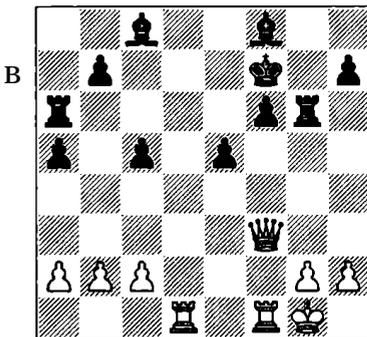
13' f3 1 c5 (13...exd4 14 1 e1) 14 1 c6 1' e7 15 . d5 a5?! (Kasparov plans to expel the knight with his queen's rook) 16 . g5! 1 a6 17 1 d8!! (98b) (this would have made my selection for the most a a ing moves ever played competition; Kasparov must have completely overlooked it; now he is just lost as he can't protect f) 17...f6 18 1 f7 1 g8 19 . e3 g6 20 1 g5! 1 g7 (20...fxg5 is best met by 21 f6!) 21 fxg6 1 xg6! (maximum resistance; 21...hxg6 22' kf6 gives White a decisive attack) 22 . f7+ ' xf7 23 1 xf7 xf7 24 . xc5 dxc5 25 1 ad1 (98c) and White eventually overcame some tough resistance (1-0, 66).



98a: after 12' h5



98b: after 17 1 d8!!

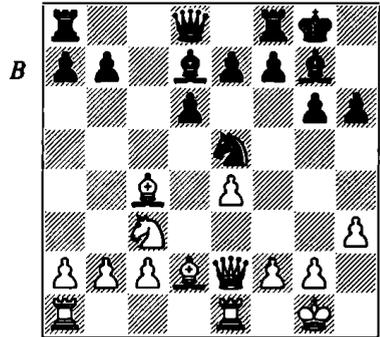


98c: after 25 1 ad1

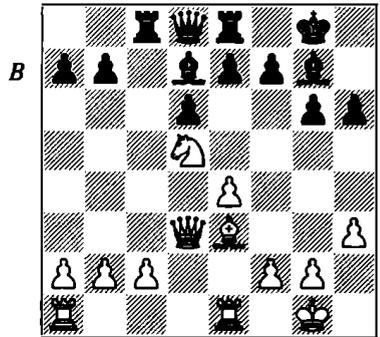
Idea 99 – Use Modern Technology

One of the reasons Kasparov has remained at the top so long is that he has made better use of computers than many of his rivals. It is no good saying that you don't like them, he says, they are here to stay so you had better make the most of them. Computers are particularly helpful for opening preparation. Many risky-looking lines which, in the past, have been avoided on general principle can now be worked out with the aid of cheap commercial programs, as long as these programs are given a pro in the right direction. The famous Anand-Kasparov game from Linares 1999, for example, would probably never have seen the light a few years ago.

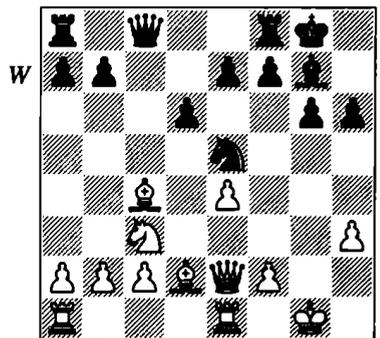
Computer programs can also be used to check established theory for serious errors. There are a surprising number of them. Take diagram 99a, for example. The position after 14...t xc4 15' xc4! e8 16' d3! c8 17 d5 (99b) (Emms-David, Cappella la Grande 1997) is assessed as ; by some guy called Gallagher in *NCO*. In fact, I took some time over this assessment as it seemed quite controversial to allow Black to take the bishop. The problem is not with the assessment, though, but with 14...t xc4. I glossed over this natural move without even a second's hesitation - and a second was all that was needed for a glance at my analysis engine, which was undoubtedly screaming out 14...i xh3!. The point is that Black has a decisive advantage after 15 gxh3' c8! (99c) with a double threat of ...' xc4 and ...' xh3. My apologies, if I was their source, to Luke McShane and Harriet Hunt who both fell victim to this trap in Summer 1999.



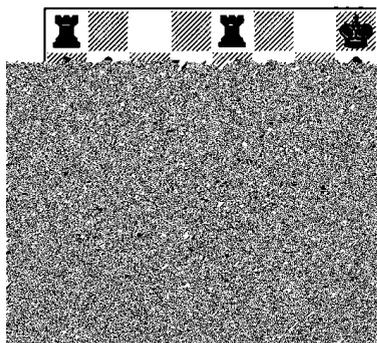
99a: after White's 14th move



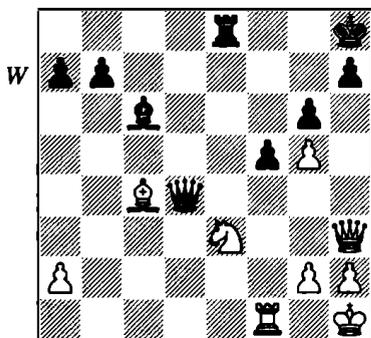
99b: after 17 moves



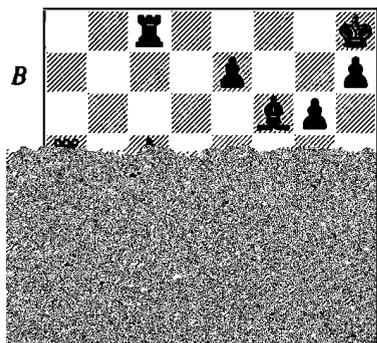
99c: after 15...c8!



10 a: after White's 23rd move



10 b: after 26...l e8!



10 c: after White's 29th move

Idea 100 – Don't Get Dejected

If you've just been f oored by a f ne combination, then pick yourself up, dust yourself down and sta t looking for a way out. Dejection has no place in a chess game. If you don't believe there is a solution, then you are liable to miss the saving idea if it exists. In the first example below the groggy player recovered admirably. In the second ... well, you'll see.

(100a) Nijboer-Van der Ster en, Dutch Ch (Rotterdam) 1999. 23... ' kb2! 2 l xd4 l e3! 25 l dl! (of course 25 ' xe3 ' xg2# was Black's point) 25... ' kd4 26 l xe3 l e8! (100b). Black now app a s to b winning back his piece with a completely won game. Nijboer kept his cool. A dejected player would never have found the brilliant defence 27 ' h6! ' xe3 28 l xf5!! . It's amazing that this works when you take into account the weakness of the back rank. The first point is that 28...gx 5 29 ' f6# is mate and secondly 2 ...i cl+ 29 l fl ' xc4 30 l f8+ l xf8 31 ' xf8+ ' g8 32 ' f6+ leads to perpetual. 2 ... xg2+ is also just a draw after 29 xg2 ' e4+ 30 l f3 ' g4+ 31 f . and meanwhile White is th eateining mate in two. Black tried 28... d5 29. 8+ i g8 but after 30 h3! ' e7 31 l xe8 ' ke8 32 ' h4 ' e5 33. xg8 xg8 34 ' e4+ g7 35 ' a4 the game soon finished in a draw.

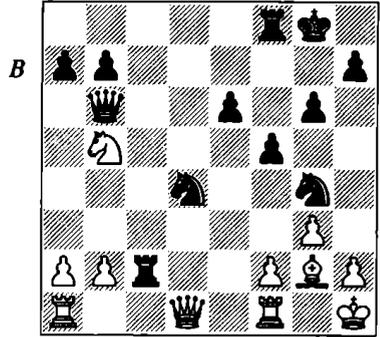
(100c) Tischbierek-Wahls, German Ch (Bremen) 1998. White has just captured a pawn on a and Black now stunned him with 29... c3!. The point is that after 30 bxc3 l bl+ and 30 i d4+ i xd4 31 l xd4 l cl+ White is mated on the back rank. A dejected Tischbierek, not seeing another move to avoid the loss of a rook, resigned! Instead 30 l c2!, with the point 30... xa 31 i d4+, leaves Black to find the accurate 30...l d8! 31 l al i xb2 to hold the balance.

Idea 101 – Knight Time

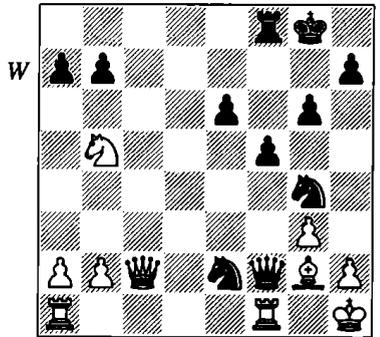
As you will no doubt have noticed during the course of this book, the knight is the tactician's dream piece. Though it can be a bit of a slouch when play is stretched from one wing to the other, it shines extremely brightly when it only has to perform in one sector of the board. As well as being resolute in defence (see Idea 95, for example) the knight can be full of subtlety and delicate touches in attack. Here are a couple that I really enjoyed; the first as a spectator and the second as a player.

(101a) Arkeii-Conquest, British Ch (Scarborough) 1999. White is in a bad way but with Black in his habitual time-trouble Arkeii has just made a spirited attempt to confuse the issue with 26...c3-b5. Though it is not the only way to win, Conquest's choice, 26...1 e2!!, deserves our admiration. The beautiful point is 27...xc2' xf !! (101b), when 28...xf1 xf# is mate and the only way to stop the threatened 28...g1+ 29...1 xg1 f# is by 28...xe2, which is obviously hopeless. The game concluded 27...d3 1...+ 2...1...'k 29...31 d2 0-1.

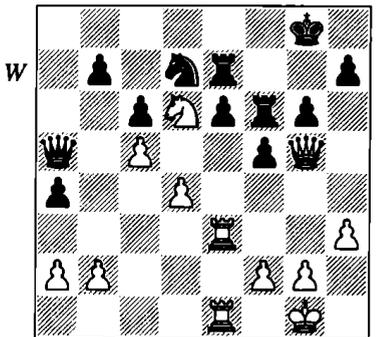
(101c) Gallagher-Klauser, Biel 1991. Black is clearly worse but didn't appreciate quite how bad things were. I'll never forget my opponent's shocked reaction when I calmly removed his f-pawn. After 38...1 xf5! one of the recaptures is illegal and the other two lose material. White soon won. Sometimes one is able to exploit a double pin but blessed indeed is the player who gets the chance to exploit a triple pin.



101a: after 26... b5



101b: after 27...! kf !!



101c: after Black's 37th move

Additional Information

3) Gallagher-Curran, Lyons 1993: 1e4e52f4exf43l f3l f64e5l h55d4 g66. e2. g770-0d68exd6cxd69l c30-0 10l e1l f6 11. xf4l c6 12. g5 h6 13. h4d5 14. b5' il6 15. g3' il7 16. e5l e8 17l d3a6 18. xg7 xg7 19l e5' il6 20. xc6bxc6(3b). Beliavsky-Bacrot, Albert (2) 1999: 1d4d52c4 c63l f3l f64l c3e65. g5h66. h4dxc47e4g5 8. g3b59. e2l bd7 10 d5b4 11dxe6bxc3 12exd7+ ' xd7 13' c2g4 14l d1' b7 15l e5(Jc).

10) 1e4c52l f3d63d4cxd44l xd4l f65l c3g66. e3. g77f30-08 ' d2l c690-0-0l xd4 10. xd4. e6 11 b1(10a).

12) Gallagher-Huss, Bad Ragaz 1994: 1e4c62d4d53l c3dxe44l xe4 l d75l g5e66. d3l gf67l 1f3. d68c30-090-0h6 10l e4l xe4 11 . xe4e5 12. c2l e8 13l e1exd4 14l xe8+ ' xe8 15' xd4. c5 16' h4(12a).

16) 1e4c52l f3d63d4cxd44l xd4l f65l c3a66. c4e67. b3b58 0-0. e? 9f40-0 10e5dxe5 11fxe5l fd7 12. e3(16a).

19) One of the likely routes to Diagram 19b is 1e4c52c3d53exd5' xd54 d4l f65l f3e66. d3l c670-0cxd48cxd4. e? 9l c3' d8 10l e10-0 11 a3b6 12. c2. b7 13' d3(19b).

23) Gallagher-Campora, Biel 1990 was the same as Gallagher-Balashov up until 20.... e6 21l fd1f4 22l xd8+ l xd8 23. e? f3 24 gxf3. c4 25' xe5 . xe5 26. xd8. xb2 27l b1. d4 28l xb7. d5 29l b3. xb3 30 axb3 g8 31 g2 f7 32f4 e6 33 f3 f5 34. e?. g1 35h3. h2 36c4g5 37. b8a6 38 b4gxf4 39b5 axb5 40 cxb5 e6 41b6 d5 42. xf4 1-0.

25) Ka pov-Kasparov, New York/ yons Wch(11) 1990: 1d4l f62c4g63 l c3. g74e4d65l f 0-06. e2e57. e3exd48l xd4l e89f3c6 10' d2d5 11exd5 cxd5 12 0-0l c6 13c5(25a).

26) Ponomov-Babula, Elista OL 1998: 1e4c52l f3l c63c3d54exd5 ' xd55d4. g46. e2cxd47cxd4e68h3. h59l c3' a5 10d5exd5 11l d4 . xe2 12' xe2+ . e? 13l xc6bxc6 14 0-0 f8(26a).

29) Mashal-EdLaker, New York 1924: 1d4d52c4e63l c3c54cxd5 exd5 5l f3l c66g3l f67. g2. e680-0. e? 9dxc5. xc5 10. g5d4 11 . xf6' xf6 12l e4' e7 13l xc5' xc5 14l c1' b6 15l g5. f5(29b).

31) Anand-Topalov, Dortmund 1996: 1e4c52l f3e63l c3a64d4cxd45 l xd4l c66. e2d670-0l f68. e3. e? 9f40-0 10a4' c7 11 h1l e8 12 . f3l a5(31a).

33) Kosten-Gallagher, London (L.A.R.A.) 1979: 1e4c52l f3d63d4cxd4 4l xd4l f65l c3a66. g5e67f4b58e5dxe59fxe5' c7 10' e2l fd7 11 0-0-0. b7 12' g4' xe5 13. xb5 axb5 14l he1h5 15' h4' c5 16l xe6fxe6 17' f4e5 18' f5. e? 19' g6+ d8 20. e3' b4 21' xg7l e8 22' xe5 c8

(22...1 xb2+ !) 23' kh51 d8 (33c). Polugaevsky's excellent book *Grandmaster Preparation* is essential reading for 'Polly' fans.

35) Van Wely-I.Sokolov, Belgrade ECC 1999: 1 d4 f6 2 c4 e6 3 f3 d5 4 c3 bd7 5 cxd5 exd5 6. g5. e7 7 e3 0-0 8. d3 1 e8 9 0-0 f8 10' t2 c6 11 h3 g6 (35a).

38) Kasparov-Topalov, Wijk aan Zee 1999: 1 e4 d6 2 d4 f6 3 c3 g6 4. e3 . g7 5' t2 c6 6 f3 b5 7 ge2 bd7 8. h6. xh6 9' kh6. b7 10 a3 e5 11 0 0 0' e7 12 bl a6 13 c1 0-0 14 b3 exd4 15 1 xd4 c5 16 1 dl b6 17 g3 b8 18 a5. a8 19. h3 d5 20' f4+ a7 21 1 hel d4 22 5 bxd5 23 exd5 ' t6 (38a).

39) Timman-I.Sokolov, Dortmund 1999: 1 c4 e5 2 3 6 3 f3 f5 4 d4 e4 5 g5. b4 6 g3 f6 7 d5 e5 8' b3' e7 9. g2 h6 10 h3' t5 11. f4 xc4 12 a3. a5 13 0-0 g5 14. el xd5 15 xd5' kd5 16' t2 d6 17 f3 exf3 18 . xf3' t5+ 19 f2 5 20. h5+ e7 21' kc5 dxc5 22 b . b6 23. b2 (39a).

40) Socko-Maciejewski, Warsaw 1997: 1 e4 c5 2 f3 d6 3 d4 cxd4 4 xd4 f6 5 c3 a6 6. e3 e6 7 f3. e7 8' t2 6 9 g4 0-0 10 0-0 0 xd4 11. xd4 b5 12 h4. b7 13 g5 d7 14 bl 1 c8 (40a).

45) Gallagher-A.Sokolov, Swiss League 1996: 1 e c5 2 f3 e6 3 d4 cxd4 4 xd4 f6 5 c3 d6 6 g4 h6 7 h4 c6 8 1 g1 h5 9 gxh5 xh5 10. g5 f6 11 ' t2 a6 12. e2' b6 13 b3. d7 14 h5 xh5 15 1 hl g6 16 0-0-0. e7 (45a).

53) Tal-Velimirovic, USSR-Yugoslavia 1979: 1 c4 c5 2 b3 c6 3. b2 e5 4 g3 d6 5. g2. e6 6 3' t7 7 f3. h3 8. xh3' k 39 d5' t7 10 e3 e7 11 c3 f6 12 0-0 (53a).

55) Smirin-Gallagher, London Mind Sports 1999: 1 d4 f6 2 c4 g6 3 3 . g7 4 e4 d6 5 f3 0-0 6. e2 e5 7. e3 a6 8 d5 g4 9. g5 f6 10. h4 6 11 d2 f7 12 f3 c5 13 a3 h5 14 0-0. h6 15 1 bl . g5 16. f f5 17 b4 b6 (55a).

57) Matanovic-Gufeld, Skopje 1969: 1 e4 c5 2 f3 d6 3 d4 cxd4 4 xd4 f6 5 c3 a6 6. g5 e6 7 f4 bd7 8. c4 b5 (57a). 1 e4 c5 2 f3 d6 3 d4 cxd4 4 xd4 f6 5 c3 c6 6. g5 e6 7' t2 a6 8 0-0 0 h6 9. e3. d7 10 f4' t7 11 h3 b5 (57c).

62) Gallagher-Jansa, Royan 1989: 1 e4 c5 2 f3 e6 3 d4 cxd4 4 xd4 c6 5 c3' t7 6 f4 d6 7. e3 f6 8. e2. e7 9' t2 0-0 10 0-0 0 a6 11 g4 d5 12 e5 d7 13 h4 b6 14 h5 a5 (62a). D.Holmes-Hebden, British Ch (Plymouth) 1989: 1 e4 e5 2 f4 exf4 3 f3 g5 4 h4 g4 5 e5 f6 6 d4 d6 7 d3 xe4 8' e2 ' e7 9. xf4 c6 10 c3. f5 11 d2 0-0 0 12 0-0 0 1 e8 (62c).

64) Speelman-A.Martin, British Ch 1982: 1 f3 f6 2 c4 g6 3 g3. g7 4 . g2 d6 5 0-0 0 6 b3 e5 7. b2 c5 8 c3 c6 9 d3 h6 10 e3. f5 11 h3' t7 12 h2 1 ab8 13' t2 g5 14 1 adl a6 (64a).

66) Z.Rahman-Gallagher, British Ch (Scarborough) 1999: 1 c4 g6 2 e . g7 3 d4 d6 4 c3 f6 5 f3 0-0 6. e2 e5 7 0-0 a6 8. g5 h6 9. h4' e8 10. xf6 . xf6 11 c5. g7 12. xa6 bxa6 13 dxe5 dxe5 14 d5' t8 15' t4 1 b8 16 1 fd1 1 xb2 17 1 a3 1 b8 18 c6 1 e8 19' t5. g4 20 1 xa7. xf3 21 gxf3' g5+ 22 hl ' h5 23 1 d3 1 b2 24 1 fl 1 eb8 (66b).

67) Anand-Lautier, Biel 1997: 1 e4 d5 2 exd5' kd5 3l c3' a5 4 d4l f65 l f3c66. c4. f57l e5e68g4. g69h4l bd7 10l xd7l xd7 11h5. e4 12 l h3. g2 13l e3l b6 14. d3l d5 15f3. b4 16 f . xc3 17bxc3' kc3 18 l b1' kd4 19l xb7l d8(67a).

68) Sax-Gallagher, Mit opa Cup (Baden) 1999: 1e4c52l f3d63d4cxd44 l xd4l f65l c3a66. e3e57l b3. e68f3. e79' id20-0 100-0(68a). Watson-Kuczynski, Bundesliga 1995: 1e4c52l f3d63d4cxd44l xd4l f65 l c3a66. e3e57l b3. e68f3. e79' id2l bd7 10g40-0 110-0-0' i7 12 h4 b5 13h5 b4 14l d5. xd5 15 exd5l b6 16. xb6' kb6 17. d3a5 18g5 l d7 19l dg1 a4(68c).

74) Zotnikov-Gallagher, Arosa 1996: 1d4l f62c4g63l c3. g74e4d65 h30-06. g5l a67. d3e58d5' e89g4l d7 10l ge2l dc5 11. c2f5 12a3 fxe4 13l xe4l xe4 14. xe4l c5 15l c3(74a).

75) Baburin-Gallagher, London Mind Sports 1999: 1d4l f62c4g63l f3 . g74g30-05. g2d660-0l bd77l c3e58h3a69b3exd4 10l xd4l b8 11 . b2l e8 12l e1l e5 13e4. d7 14f4l c6 15l c2b5 16cxb5a b5 17b (75a).

77) Xu Jun-Ivanchuk, Lucerne Wcht 1993: 1d4 d5 2 c4 e6 3l f3 dxc4 4 ' a4+ l d75e4l gf66l c3a67. xc4l b88' e2b59. e2. b7 100-0b 11 e5bxc3 12exf6cxb2 13fxg7(77b).

78) J.Polga -Anand, Dos Hermanas 1999: 1e4c52lf d63d4cxd44 l xd4l f65l c3a66. e3e67g4e58l f5g69g5gxf5 10exf5d5(78a).

19) Riemersma-VanderWiel, DutchCh 1993: 1e4c52l f3d63d4cxd44 l xd4l f65l c3a66. e3e57l b3. e78. e2. e69f4exf4 10. xf4l 6 11 l d4l xd4 12' kd4l c8 130-0-0-0 14g4' a5 15g5(79b). 1e4c52l f3d63 d4cxd44l xd4l f65l c3g66. e2. g770-00-08. e3l c69l b3. e6 10 f4l c8 11f5. d7 12g4l e5(79c). Reinderman-VanWely, DutchCh 1999: 1e4 c52l f3d63d4cxd44l xd4l f65l c3a66f4e57l f3l bd78a4. e79 . d30-0 100-0' i7 11 h1exf4 12. xf4l e5 13. g5. e6 14l xe5dxe5 15 . xf6. xf6(79e).

81) 1e4c52l f3d63d4cxd44l xd4l f65l c3g66. e3. g77f3l c68 ' id20-0 and now: a) 90-0-0d5 10' b1(81a); b) 9. c4. d7 100-0-0l c8 11 . b3l e5(81b).

85) Bobotsov-Tal, Varnastudent OL 1958: 1d4l f62c4g63l c3. g74e4 d65 f3006. e3l bd77' id2c58l ge2 a690-0-0' a5 10 b1b5(85a). Gavrikov-Landenbrgue, Silvaplana 1997: 1l f3l f62c4g63l c3. g74e4 d65d40-06. e2e570-0l a68. e3l g49. g5' e8 10dxe5h6 11. h4dxe5 12l d2l f6 13l 5' id8 14f4(85b).

88) Rogozenko-Gallagher, Bundesliga 1998/9: 1d4l f62c4g63g3. g74 . g20-05l c3d66l f3l bd770-0e58e4a69' i2exd4 10l xd4l e8 11 l de2l b8 12a4a5 13b3l c5 14. a3b6 15l ad1h5 16l 4. d7 17l fe1h4 (88a).

90) Svidler-Kasparov, Linaes 1999: 1e4c52l f3d63d4cxd44' kd4l c6 5. b5. d76. xc6. xc67l c3l f68. g5e690-0-0. e7 10l he10-0 11

bl h6 12i h4l e8 13i g3d5 14 e5l e4 15l xe4 dxe4 16l xd8l exd8 17l d4 (90a).

94) Fischer-Petrosian, Buenos Aires Ct (7) 1971: 1e4 c5 2l f3e6 3d4 cxd4 4l xd4 a6 5i d3l c6 6l xc6 bxc6 7 0-0 d5 8c4l f6 9 cxd5 cxd5 10 exd5 exd5 11l c3i e7 12' a4+ ' d17 13: el ' ka4 14l xa4i e6 15i e3 0-0 16i c5 . fe8 17i xe7l xe7 18b f8 19l c5i c8 20f3. ea7 21l e5i d7 (94a).

95) Gallagher-Conquest, British Ch (Blackpool) 1988: 1e4 e5 2f4 exf4 3l f d6 4d4 g5 5h4 g4 6l g1f3 7 gxf3i e7 8i e3i xh4+ 9' d2c5 10 cl cxd4 11l xd4i f6 12l d2l c6 13l c3i e6 14l d5i xd5 15 exd5l e5 16f4 l d7 17l h5l e7 18i e2g3 19a4 a6 20. a3. c8 21i d4l g8 22. xh7l f5 23i h5i xd4 24l xf7' b6 (95a). Klundt-Gallagher, Royan 1988: 1e c5 2l f3 d6 3d4 cxd4 4l xd4l f6 5l c3 a6 6f4' c7 7i e2 g6 8g4 e6 9i e3 b5 10g5 l fd7 11l d2i b7 12a3l c5 13i f3i e7 14h e5 15l de2l bd7 16b4 exf4 17i d4l e5 18i xe5 dxe5 19 bxc5i xc5 20l d5i xd5 21 exd5 (95c).

96) A few weeks later in Anand-I.Sokolov, Dortmund 1999 White could only manage a draw after 14...f6!? 15' xc7 0-0 16l xe7' xf3 17l xg7+ h8 18i h6' xg4+ 19' g3' xd4, etc.

99) 1e4 c5 2l f3 d6 3d4 cxd4 4t xd4l f6 5l c3 g6 6i c4i g7 7 0-0 0-8 . e1l c6 9h3i d7 10i g5l xd4 11' xd4 h6 12i d2l g4 13' d13l e5 14' e2 (99a).

100) Nijboer-Van der Sterren, Dutch Ch (Rotterdam) 1999: 1e4 e5 2l f3 l f6 3d4l xe4 4i d3 d5 5l xe5l d7 6l xd7i xd7 7 0-0i d6 8c4 c6 9 cxd5 cxd5 10' h5 0-0 11' kd5i c6 12' h5 g6 13' h3l g5 14' g4l e6 15i h6 l e8 16l c3l xd4 17 ad1i e5 18f4 f5 19' h3i f6 20i g5i xg5 21i c4+ h8 22 fxc5' b6 23 h1 (100a).

Index of Themes, Players and Openings

Numbers refer to pages.

Themes

- Anastasia's Mate 15
 - Approach play 45, 46
 - Attack at the right place 39, 72
 - Back-rank weakness 10, 11, 61, 65, 78, 90, 112, 117, 120
 - Bishop play 15, 26, 67, 84, 88, 110, 111, 118
 - Bishop sacrifices 17, 18, 19, 23, 26, 28, 46, 53, 56, 58, 73, 86, 107, 109, 111, 117, 119
 - Blitz chess 58
 - Boden's Mate 15
 - Bravery 86, 95
 - Calculation 54, 84, 85, 91, 108, 109
 - Castling 65
 - Computers 119
 - Dark-squared attacks 22, 24, 38, 57, 78, 80, 102, 103
 - Deflection 10, 30, 32, 35, 54, 72
 - Development advantage 79, 81
 - Discovered checks 14, 24, 25, 50, 59, 89, 93, 108, 112, 115
 - Endgames 66, 68, 70, 87, 93, 98, 100, 110, 111, 113, 114
 - Exchange sacrifices 26, 38, 43, 52, 59, 76, 96, 97, 116
 - Fishbone pawn 22
 - Flexibility 71
 - Forks 13, 19, 43, 64, 72, 100, 108, 109, 119
 - Greek Gift 17, 18
 - King-hunt 32, 54, 55, 69, 81, 85
 - King play 33, 37, 39, 47, 66, 70
 - Knight sacrifices 21, 31, 35, 56, 63, 69, 72, 78, 79, 92, 99, 106, 109, 112, 121
 - Legall's Mate 29
 - Line-opening sacrifices 26, 53, 61, 62, 67, 69, 72, 85, 88, 89, 91, 105
 - Lolli's Mate 22
 - Mate on the h-file 16, 30
 - Minority attack 51
 - Opposite-coloured bishops 57, 102
 - Pawn-grabbing 4, 46, 52
 - Pawn promotion 65, 68, 70, 81, 85, 94, 112
 - Pawn sacrifices 10, 34-7, 46, 53, 56, 59, 60, 61, 62, 67, 77, 79, 88, 89, 91, 104, 105, 110, 118
 - Pawn-storm 45, 56, 75, 85
 - Pins 28, 29, 53, 62, 77, 86, 121
 - Powerful knights 21, 31, 38, 58, 78, 83, 118, 121
 - Preventive sacrifices 39, 43, 63, 77
 - Prophylaxis 101
 - Queen sacrifices 10, 11, 12, 13, 15, 20, 22, 24, 25, 26, 29, 30, 33, 58, 59, 61, 70, 74, 80, 84, 85, 99, 103, 108, 112, 117
 - Rook and knight tandem 20, 33, 50
 - Rooks' pawns 40-2
 - Rook play 23, 87, 89, 93, 98, 100, 101
 - Rook sacrifices 11, 13, 16, 22, 25, 27, 31, 32, 35, 50, 54, 57, 61, 66, 70, 98, 103, 115, 120
 - Smothered mate 12, 21, 58
 - Stalemates 113
 - Studies 70, 113
 - Transformation 114
 - Zwischenzug 21, 49, 78, 90, 99, 112
- ## Players
- Acebal 93
 - Adams, E. 10
 - Adams, M. 90, 106
 - Adianto 59
 - Ady 50
 - Anand 32, 45, 84, 86, 95, 116
 - Anić 82
 - Arkell, K. 121
 - Arkell, S. 105
 - Ashley 74

- Atalik 94
 Babula 39
 Baburin 92
 Bacrot 13
 Balashov 34
 Barta 27
 Beliavsky 13, 66
 Bellon 59
 Bergez 24
 Berlovich 100
 Berry 65
 Bobotsov 103
 Boden 15
 Bologan 109
 Botvinnik 28
 Bronstein 11, 32, 98
 Brzozka 98
 Čabrilo 27
 Candela 38
 Capablanca 28
 Carton 107
 Christiansen 100
 Conquest 102, 115, 121
 Curran 13
 Cvitan 58
 Damljanović 14
 Daniliuk 97
 Datu 74
 David 79, 119
 de Firmian 16
 Dizdar 30
 Dizdarević 30
 Dolmatov 64
 Doré 12
 Emms 89, 119
 Epishin 58
 Fioramonti 53
 Fischer 21, 47, 114
 Ftačnik 58
 Fuglsang 97
 Gallagher 11, 13, 14, 23, 24, 27, 34,
 48-50, 53, 57, 60, 61, 62, 65, 66, 67,
 68, 71, 72, 74, 79, 82, 83, 85, 91, 92,
 93, 94, 97, 100, 102, 104-7, 108, 113,
 115, 117, 121
 Gavrikov 103
 Gelfand 32, 86
 Gligorić 60
 Gufeld 73
 Gunawan 59
 Gurevich, D. 52
 Habibi 11
 Hahn 57
 Hall 16
 Hebden 78
 Hodgson 33, 52, 79, 88, 89, 105, 106,
 109
 Holmes 78
 Horvath, Cs. 66
 Howell 109
 Hübner 87
 Huss 23
 Illescas 38
 Ivanchuk 31, 32, 77, 94
 Jackson, O. 65
 Jacobs 107
 Jansa 78
 Kacheishvili 74
 Karpov 10, 38, 86, 87, 100, 109, 116
 Kasimdzhanov 63
 Kasparov 10, 25, 38, 54, 100, 110, 117,
 118
 Kiss 67
 Klauser 121
 Klingner 65
 Klundt 115
 Konstantinopolsky 70
 Korchnoi 28, 6
 Korneev 117
 Korolkov 70
 Kosten 48
 Kotov 60
 Kramnik 14, 90, 109, 114, 116
 Kubbel 113
 Kupreichik 44
 Landenbergue 21, 103
 Lane 94
 Lanka 73
 Lasker, E. 43
 Lautier 84
 Levitt 103
 Libeau 106
 Lutz 11
 Maciejewski 56
 Malakhov 97
 Marco, M. 15

Marcoli 53
 Marshall 43
 Martin 80, 103
 Matanović 73
 McDonald 66
 Mikenas 11
 Miles, A. 29, 94
 Miles, J. 82
 Milošević 89
 Mirallès 104
 Morozevich 112
 Morrison 113
 Neverov 14
 Nijboer 120
 Nunn 59, 113
 on 33
 Pelletier 68
 Petrosian 13, 76, 114
 Petursson 60, 97, 112
 Piket 36
 Plaskett 49, 50
 Polgar, J. 95
 Ponomariov 39
 Prasad 109
 Psakhis 88
 Raetsky 67
 Rahman 83
 Ratner 32
 Rechel 73
 Reinderman 18, 97
 Renet 29
 Reshevsky 76
 Reust 107
 Riemersma 96
 Röder, M. 21
 Rogozenko 108
 Rosenberger 27
 Sadvakasov 63
 Salgado 93
 Sax 85
 Schulder 15
 Seirawan 33
 Shaked 105
 Shirov 18, 111
 Short 25, 36, 47, 66, 100, 117, 118
 Siegel 97
 Smirin 71, 72, 87
 Socko 56

Sokolov, A. 61
 Sokolov, I. 51, 55, 90
 Spassky 13, 21, 47, 76
 Speelman 32, 80
 Stohl 52
 Sutovsky 66
 Svidler 15, 31, 110, 114
 Tal 69, 103
 Tatai 28
 Teplitsky 65
 Timman 47, 55, 90
 Tischbierek 120
 Topalov 45, 54, 77, 90, 111, 118
 Torre, C. 10
 Tukmakov 67, 82
 Vaganian 44
 Van der Sterren 120
 Van der Wiel 52, 96
 Van Wely 51, 97
 Vehi Bach 62
 Velimirović 69
 Wahls 120
 Webster 87
 Xu Jun 94
 Young 12
 Zotnikov 91

Openings

Alekhine 79
 Benoni 59
 Caro-Kann 23, 81, 82
 Dutch 64
 English 12, 69, 77, 80, 88
 French 40, 57, 104-7
 Giuoco Piano 43
 King's Gambit 13, 34-7, 79, 115
 King's Indian 38, 41, 58, 60, 67, 71,
 72, 91, 92, 93, 103, 108
 Nimzowitsch 29
 Petroff 116, 120
 Philidor 19, 29
 Pirc/Modern 19, 41, 79
 Queen's Gambit 51
 Scandinavian 84
 Sicilian 19, 21, 26, 27, 39, 45, 48-50,
 56, 61, 62, 63, 73, 78, 85, 95, 96, 97,
 99, 110, 112, 114, 115, 118, 119
 Trompowsky 4, 52, 68

Do you find yourself in good attacking positions, but then fail to land the killer blow? Or do you find it hard to decide where to attack when you have a promising position? Do you sometimes analyse inefficiently, and so get caught by tricks you could have foreseen?

If so, this book can help. Grandmaster Gallagher, a well-known attacking player, provides a plethora of ideas to help you root out the enemy king whenever you have the chance. He shows how to mate an exposed king, how to and what to sacrifice, and how to spot key weaknesses.

However, there is much more to attacking play than sacrifices and mating combinations. This book contains tips on how to develop your attack, and explains typical aggressive build-ups. Gallagher also reveals when it is wiser to go for a positional onslaught, with guidance on the queenside minority attack and other less violent attacking methods.

Joe Gallagher is an English grandmaster who has lived in Switzerland for many years. He is a regular member of the Swiss national team. He has established a reputation as a top-class chess writer, in particular for his work on aggressive openings such as the King's Gambit, Sicilian and King's Indian Defence.

Other titles from Gambit Publications include:

Secrets of Practical Chess

John Nunn

Vishy Anand: My Best Chess Games

Vishy Anand

101 Chess Opening Surprises

Graham Burgess

101 Chess Opening Traps

Steve Giddins

**Secrets of Modern Chess Strategy:
Advances since Nimzowitsch**

John Watson

John Nunn's Chess Puzzle Book

John Nunn

The Dynamic English

Tony Kosten

The GAMBIT Guide to the Torre Attack

Graham Burgess

£12.99

\$17.95

Gambit Publications Ltd is:

Managing Director: Murray Chandler GM

Chess Director: Dr John Nunn GM

Editorial Director: Graham Burgess FM

For further information about Gambit Publications, write to us at:

Gambit Publications Ltd

69 Masbro Road, Kensington, London W14 0LS, England.

Or send an e-mail to: 100617.2702@compuserve.com

<http://www.gambitchess.co.uk>

ISBN 1-901983-20-X

