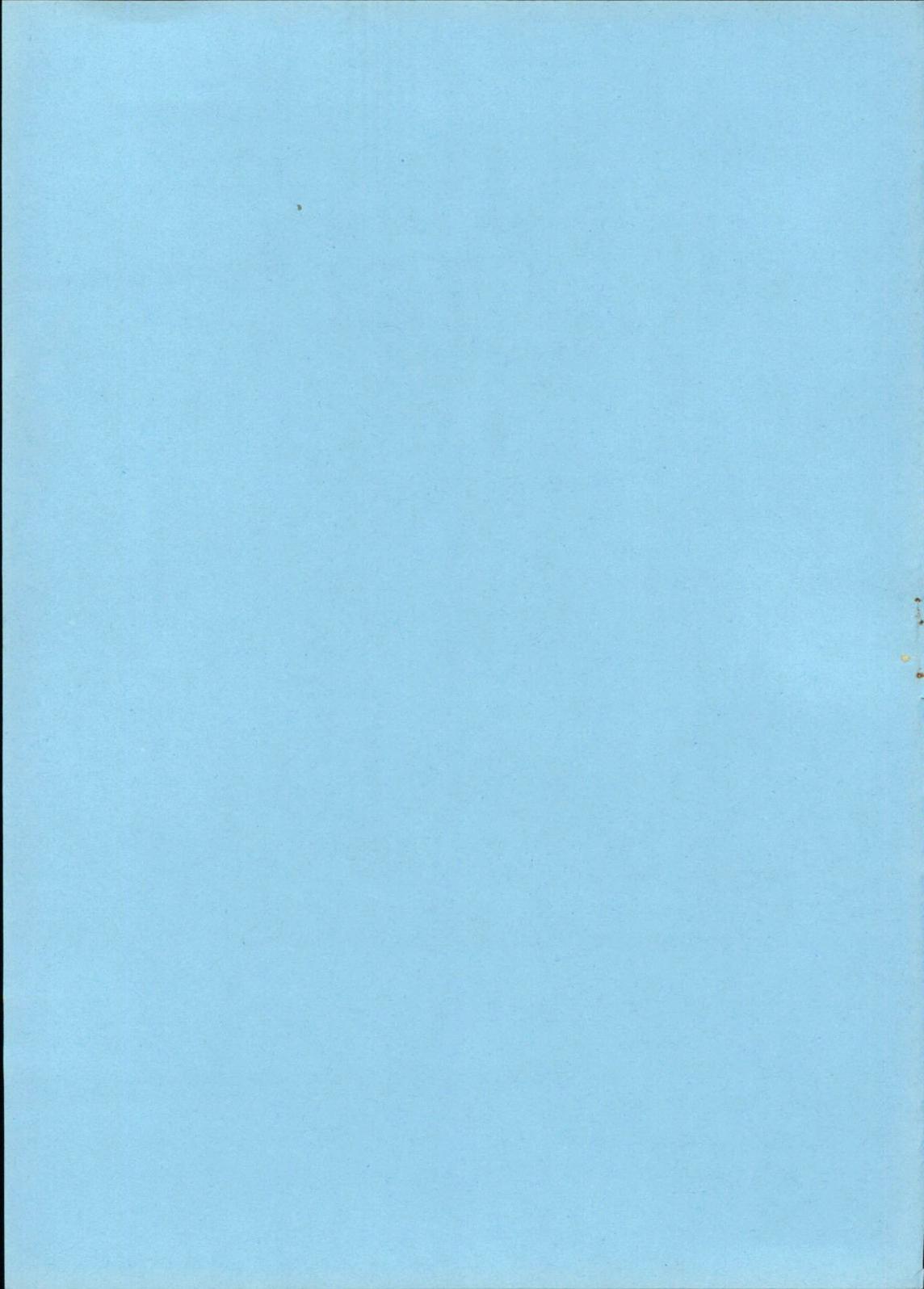


# RABBITS REVIEW

NO.

7



## EDITORIAL

A slight hiccup in production, a palace revolution, and B.P. Floyd has been deposed, his place taken by Basman, who is now running the show despite protests from the U.S. and the rest of the world.

Let me state my editorial policy while I can.

- (1) Rabbits Review will appear bi-monthly (every 2 months)
  - (2) It will cost more (annual subscription £3.50).
  - (3) I will be editor.
- 

## THE MAGAZINE OF TODAY

The average "life" of a magazine (or book) is two days, from the time it is bought to the time it is put on the shelf. It follows from this that it is quite valueless to fill it up with hundreds of game scores etc., which hardly anyone will ever play over. Therefore the requirements of the chess magazine of today is readability. Not just gossip, it must be possible to follow games and analysis immediately, without having to set up board and men. Hence there must be many diagrams and few long variations. These requirements Rabbits Review will undertake to supply.

## THE REQUIREMENTS OF THE READER

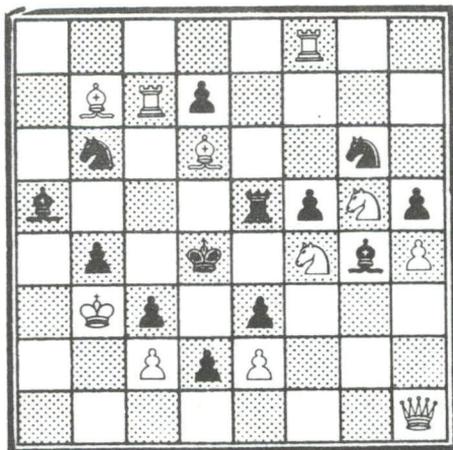
Ordinary magazines ask no more of their readers than their subscription money. But this is not enough! The requirement of the reader of RR is that he should stop at each diagram and study it at least five minutes before continuing with the text. This is an important requirement - so I shall be repeating it each month.

# PROBLEMS

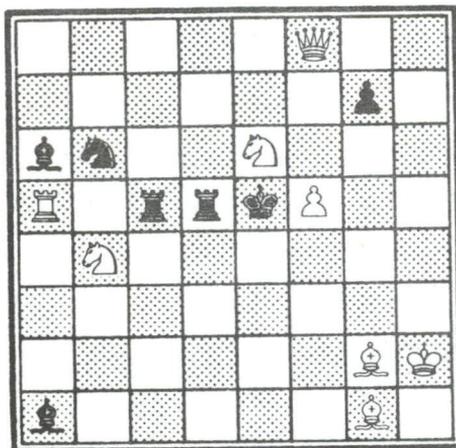
by M.J. DONNELLY

The tremendous response to the recent Lloyd's Problem solving competition by "Rabbit's Reviewers" has prompted me to think that readers may like to become more involved in problems and get to know a little more about their aims and themes.

A chess problem is not only a puzzle but also an attempt to create something which is aesthetically satisfying to composer and solver. As such the problem needs a central idea or theme which gives the composition coherence. The following efforts of my own show some of the more common themes and are all White to Play and Mate in Two moves. You may like to solve them before looking at the solutions.

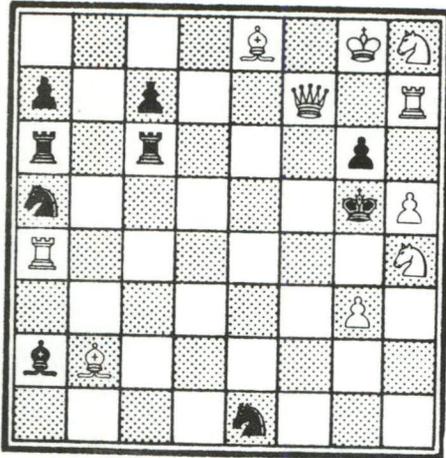


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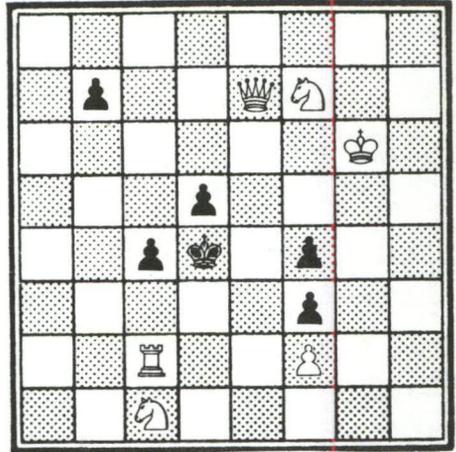


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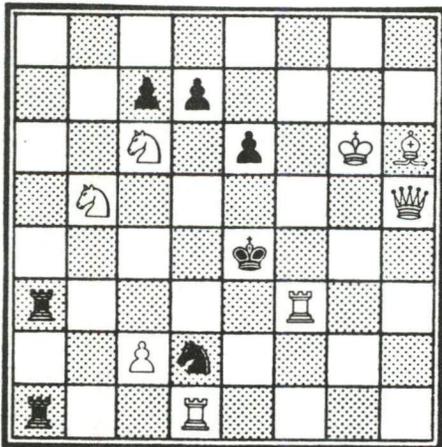
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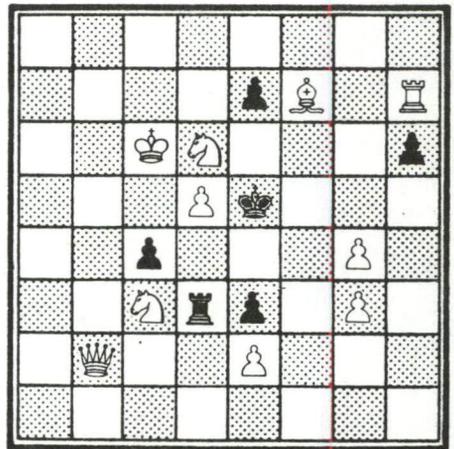
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5



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## SOLUTIONS

No 1. A quick perusal of the position shows that black has few useful moves and nearly all result in immediate mate. This usually indicates the theme called "INCOMPLETE BLOCK!" White merely has to find a waiting move and the key move of 1. RxKBP (no threat) overloads black's defences by removing a guard from K4. Now every black move leads to mate.

No. 2. The prominent feature about this position is the alignment of 3 rooks on the fifth rank. Each black rook is half pinned, that is, if one of them moves then the other becomes fully pinned and therefore immovable. This is exploited by the KEY MOVE of 1. B-B2 (threat 2. B-N3 mate). If 1... R-B5 2. N-Q3 mate; 1...R-B6 2. B-Q4; 1...R-Q5 or 1...R-Q6 then 2. N-B6 mate. The first two variations also show black's pieces getting in each other's way (INTERFERENCE). Thus we have the theme of half-pin plus two bishop interferences.

No. 3 Black interference is also the theme of this problem, but here it is a special kind called a GRIMSHAW. This is when a rook and bishop mutually interfere on a certain square. The first GRIMSHAW occurs on black's K3 after the key 1. B-Q7 threat 2. R-KN4, eg 1...R-K3 2.Q-KB4 or 1...B-K3 2.B-B6. A second Grimshaw occurs on black's B5 by 1...R-B5 2 Q-Q5; 1...B-B5 2. B-B1. These lines are supplemented by the further idea of UNPIN of the white queen. Other mates are 1...PxP 2.RxP; 1...BxQch 2. NxQ.

No. 4 Here again black has few moves and after the key 1. QxP (no threat) he is given enough rope to hang himself. The key gives two FLIGHT SQUARES to the black king but on each square he SELF-PINS one of his own pawns. ie. 1...K-K5 2. RxP; 1...K-B4 2. N-N3. Each mate involves all the white pieces, thus the theme is SELF-PIN MODEL MATES. A further mate involving LINE OPENING by black for white is 1...P-B6 2. Q-N4.

No. 5 In order to extend the content of problems, composers have introduced the idea of VIRTUAL PLAY. If one considers obvious black moves in the diagram ie. 1... RxR and 1...NxR then we find white has mates ready for these moves in 2.Q-K5 and 2Q-N4 respectively (called virtual or set play). However, after the key 1. Q-R1 threat 2.R-K3 these possibilities are abandoned and new mates substituted. For example, 1...RxR 2. N-B3; 1...NxR 2. R-Q4 (actual play). A further self-pin mate arises after black takes the flight square offered by the key ie. 1...K-Q4 2. R-B3 mate. The theme is called change of mate.

No. 6 Also illustrates change of mate from virtual to actual play. Again obvious black moves in the diagrammed position have mates ready for them from the direct queen and knight BATTERY. ie 1...K-B3 2. N(B3)-K4; 1...K-Q5 2. N(B3)-N5. Another set mate is 1...RxN 2. QxR. Again the key abandones these mates by 1 Q-N8 threat 2. Q-R8mate. The key sets up an indirect Q and N battery which operates after 1...K-B3 2. N(Q6)-K4; 1...K-Q5 2. N(Q6)-N5 mate.

# out of the hutch

The fame of Rabbit's Review stretches far beyond the narrow confines of the chess world, as shown by this recent article in the Manchester Guardian:-

" A certain amount of lettuce leaf is being wiped off the Diary's face this morning after references in the column to Rabbit's Review. As you may remember, this involved speculation about a possible link between rabbit breeding and chess expertise after the Review came out 9th equal in a national chess problem solving contest.

Well, it turns out that the Rabbits Review has nothing to do with the furry kind of bunny, as several of its readers have kindly written in to explain. The sort of animal that reads it is a "chess rabbit", a term used within the game to describe the novice or weaker player.

"Rabbits are bad players forever struggling to improve", writes David Watts, of Pinner, who describes himself as a 'retired bunny'. And Ron Pettit, of Hampton, Middx, praises the Review's articles as 'splendid', with their titles like Chain Combinations and Laid Back Bishops.

So apologies to the Rabbits for misunderstanding their journal and may they all soon turn into Tigers, the name, apparently, for chess experts."

---

In the articles that follow, a move written like like this:  means a diagram follows.

# NOT SO EASY

by M. Basman

When you go over games in books and magazines, everthing looks easy. The winning side gains a 'clear positional advantage'. He then converts this into a 'crushing attack'. If the hapless opponent manages to survive to the endgame, he is there downed by 'faultless technique'.

This sets up an unfortunate psychological syndrome when the amateur sits down to play one of his own games. His head full of countless examples of superb chess, he now comes down with a bump. As he begins to study the positions before him, he sees difficulties, real and imagined, which prevent him from playing anything like a good game of chess. What is wrong? Is he so weak, or is chess more difficult than appears at first sight?

Most players believe the first, which leads to depression, suicide, or even a desire to abandon the game altogether. However, I believe that the second reason is nearer the mark. Whilst there are general principles which underlie chess positions, most of them have individual characteristics which make the task of analysing them a difficult one. A grandmaster understands this and is prepared to do creative work in each of his games; but an amateur is often ill prepared because at the back of his mind he expects the position to play itself.

The game I would like to analyse was played between two amateurs recently. White won in 19 moves with a crushing attack. But was it that easy?

### 1. P-QB4

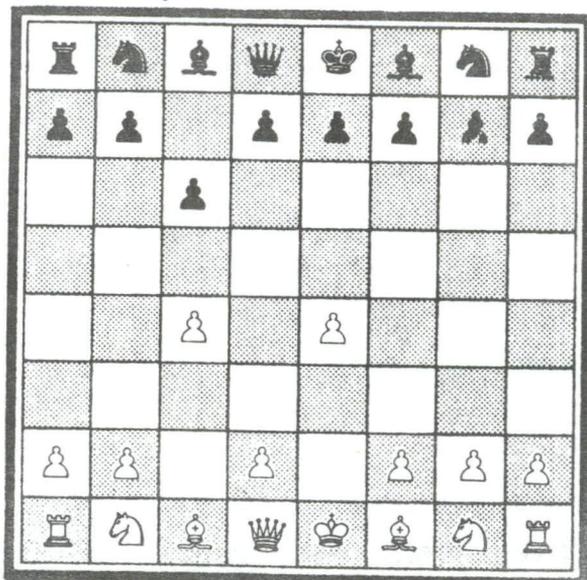
The opening begins as an English, which is nowadays very popular. It has a lot of sense behind it. White moves a pawn which gives him some central control, whilst at the same time he avoids moving a pawn near to his own king, which might have the effect of exposing it too early.

### 1... P-QB3

Black has many replies to the English Opening, the more popular being 1...P-K3, 1...N-KB3 and 1...P-QB4. Other moves such as 1...P-Q3 or 1...P-KN3 tend to transpose into the King's Indian. Black's choice of move in the present game (1...P-QB3) offers to transpose into the very reliable Slav Defence should white continue 2. P-Q4 P-Q4.

### 2. P-K4/

This move seems aimed against black's threatened P-Q4. Can black still play this?



If black plays here 2...P-Q4 white can transpose into the Panov variation of the Caro-Kann in this way: 3 KPXP PXP 4 P-Q4 N-KB3 5 N-QB3. In this position black has a wide choice of moves all of which give him a fair enough game - 5...N-QB3, 5...P-K3 and even 5...B-K3.

Alternatively, after 2...P-Q4 white can decide to exchange all the centre pawns like this: 3 KPXP PXP 4 PXP. Now black can recapture with the queen, which loses a not very important tempo after 4...QXP 5 N-QB3, or he can try to recapture with the knight by 4...N-KB3 5 N-QB3 NXP 6 P-Q4 leading to a typical isolated queen pawn position, the strategical implications of which are well dealt with in Nimzovich's 'MY SYSTEM' and Pachman's 'Modern Chess Opening Strategy'.

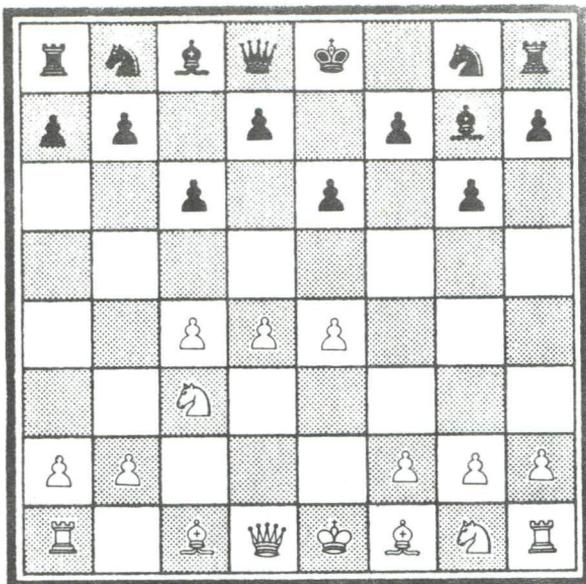
Back to the game, Besides the direct 2...P-Q4, black can revert to a formation where he plays ...P-K4 himself and supports the central pawn with ...P-Q3. For example by 2..P-Q3 3 P-Q4 N-Q2 4 N-QB3 P-K4 after which black can either fianchetto his bishop at KN2 or develop it at K2.

### 2... P-KN3

Black decides to develop his bishop to strike along the central diagonal. A good idea as long as white is not allowed too great a control of the centre in the meantime.

3 P-Q4 B-N2  
4 N-QB3 P-K3/

This sort of position for black is frowned on in the text books because it creates 'holes' (that is, squares which are weak because they can never be guarded by pawns and have



to be guarded by pieces). Here black's KB3, Q3, KR3 are weak. However, the whole theory of holes is not such a simple one. In the first place, to exploit the holes, to get an advantage, you have to be able to get a piece into the vicinity of the weak square. In the second place, as far as holes go, there are plenty enough in the position already. For the squares on the first and second ranks of both sides can never be guarded by pawns any way!

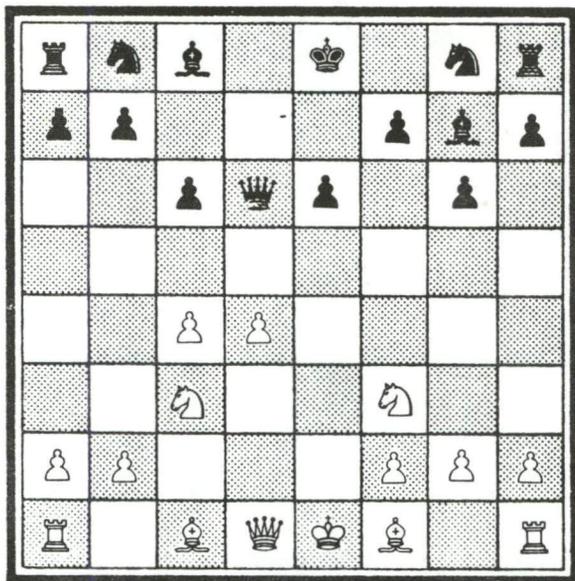
#### 5 P-K5

White advances his pawn to put under surveillance the weak squares at Q6 and KB6. He also, bearing in mind a remark made in the previous note, clears a pathway for the knight to invade one of the squares by the manouvre N-K4-Q6.

Is 5P-K5 strong or premature? Is white taking advantage of a self-weakening move on black's part or advancing into the enemy's half of the board too soon?

Naturally, black does not want to allow N-K4-Q6, so he can try to undermine the white centre by 5...P-Q3. Then if white plays 6 P-KB4 PxP 7BPxP black can make a further undermining move 7...P-QB4 since if 8 PxP BxP, or if 8 N-QN5 PxP 9 N-Q6ch K-B1 10 QxP N-QB3 and white's king pawn falls.

After 5...P-Q3 white can capture with 6 PxP QxP 7 N-KB3 (see diagram)



White probably has the edge, as his QP is now guarded and he is threatening to play N-K4 with further attacks on black's weak dark squares. One logical sequence might be 7...N-KR3 (threatening to play to KB4 attacking the QP) 8 N-K4 Q-Q1 9 B-KN5. Now 9...P-KB3 is not good as white has the combination 10 NxPch BxN 11 BxN winning a pawn, so black tries the saving check 11...Q-R4ch 12 B-Q2 Q-Q1. Then if white does not wish to repeat moves with 13 B-KN5, he can put this piece on the other diagonal with 13 B-N4. To stop

the knight check black must now oppose bishops by 14...B-B1.

oooooooo000oooooooo

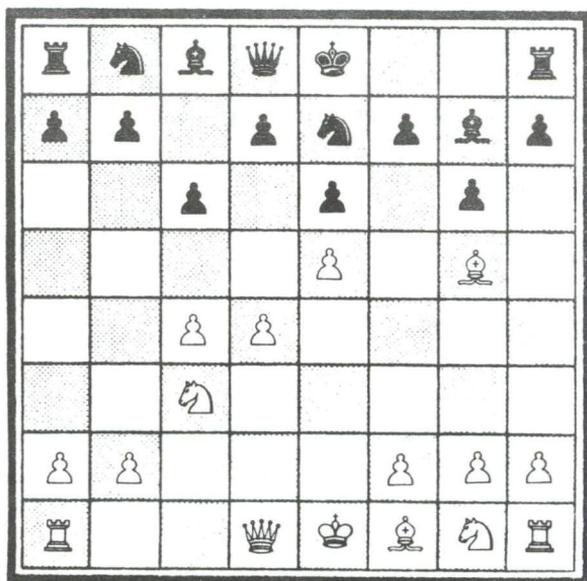
In the game after 5 P-K5, black had other ways of challenging white's centre, with 5...P-QB4 or 5...P-KB3.

5... N-K2

This looks too slow, as white can now bring his knight to K4 and there is very little black can do to prevent it from settling on Q6, severely cramping his position. Furthermore, the knight at KN1 had been defending the weak squares KR3 and KB3, but now they might come under fire as well if white plays a later B-KN5.

6 B-KN5/

Another logical move, to take advantage of black's dark square weaknesses, but not as strong as 6 N-K4. Now black is going to be able to take steps against this knight manouvre.



6... P-Q4

Giving white the choice. If he leaves the pawn at Q4, then N-K4 is ruled out, and hence white's immediate attacking chances diminish. On the other hand, if he captures en passant at Q6, black is able to counterattack against the QP: 7 PxP e.p. QxP 8 N-KB3 N-B4. This position is similar to that of two pages back, except that black has already got his knight to KB4, attacking the white QP. If white now wishes to play for an advantage, he must go 9 N-K4, but here 9...Q-N5ch must be considered; for example, 10 B-Q2 QxNP.

White therefore decides not to capture en passant, but leave black's pawn at Q4 - a partial success for black.

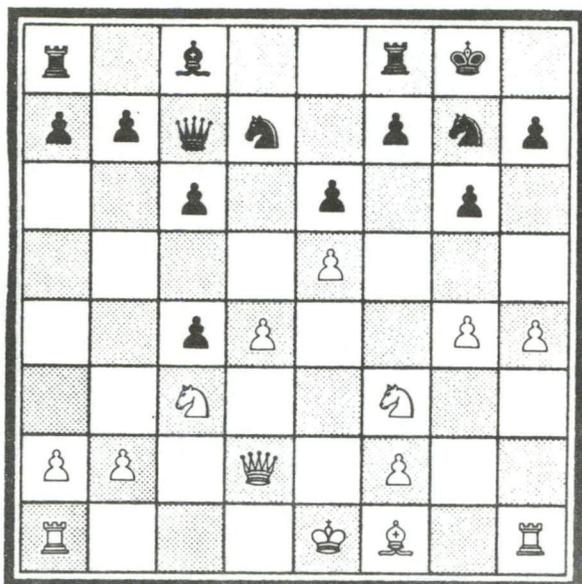
7 Q-Q2

White continues to play against the king side weaknesses, but with his knight unable to get to K4, his strength is less. It is probably a good idea for black to reinforce his KR3 square now with 7...P-KR3, and after 8 B-R4, play QN-Q2.

7... O-O

Looks a little dangerous to put the king on the king side when white has such a large space advantage there, due to his supported pawn at K5. But with the king out of the centre black will be better able to strike against white's pawn centre with ...P-QB4.





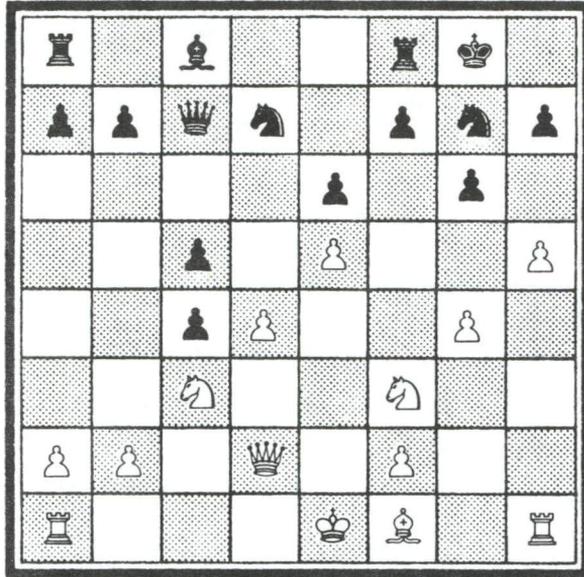
In view of the previous notes, the reader can understand that this is probably the losing move, as it lets go of control of the white K4 square. An alternative plan for black, of counterattacking in the centre while white is offside after his king, consists in playing 13 ... P-QB4. However, analysis shows that white is not offside enough, and he can squash this breakout attempt by 14 BPxP BPxP 15 QxP! So best for black, instead of ...PxP, was still to undermine with the KB pawn (13...P-KB3).

From the diagram position, a quick attack by 14 Q-R6 P-KB3 (to stop 15 N-KN5) 15 N-K4 should prove decisive. The point is that black cannot now play 15...PxP because of 16 N/3-N5 N-KB3 17 NxNch RxN 18 QxRPch and the attack breaks through.

14 P-R5

A slower, but also dangerous attacking plan.

14 .... P-QB4



15 PxNP (?)

When attacking the enemy king side with the moves P-KR4-5, to open the king rook file, it is often a good idea to delay the exchange for a little, while the other pieces are positioned more strongly. The reason is that after 15 PxNP BPxP, black's position has been freed somewhat, in that he has the use of the KB file, and he can sometimes use the KB2 square for putting a rook on, thus guarding the KR2 square sideways; or he can make a bolt with his king via KB2.

In this game white's strongest move would have been 15 Q-R6 when it is pretty hard for black to defend against the twin threats of 16 PxNP and 17 Q-R7ch, and 16 N-KN5 and 17 QxRP mate (to say the least).

In the game white plays for this sort of attack, but gets his moves in the wrong order.

15 ..... BPxP

16 Q-R6 RxB!

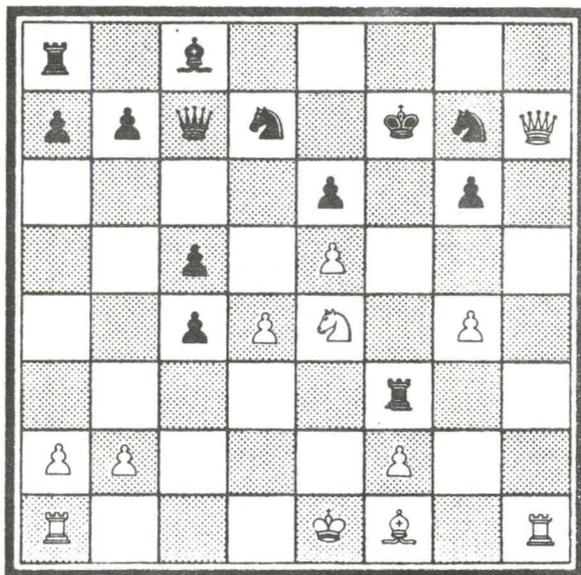
Thank goodness. Now at least black has an extra piece for his troubles.

17 QxRPch K-B2

18 N-K4

Study the position before continuing.

Study



From the diagrammed position it is clear that despite his extra piece, black is in great difficulty. He is threatened by 18 N-N5ch winning the rook at KB3 and also by 19 N-Q6ch K-B1 20 Q-R8ch K-K2 21 QxNch and a quick mate.

However, black does have two promising lines of defence.

In the first place he can play 18... NxKP, hoping for 19 PxN QxKP when the tables are completely turned. White's attack has evaporated and he is going to lose his knight at K4, pinned against his centrally exposed king.

Fortunately for white, after 18 ... NxKP he does not need to capture, but plays 19 N-N5ch. Where does black now put his king? Not on K2, which loses the knight at N2 by 20 QxNch; nor on KB1 which does the same after 20 Q-R8ch K-B1 21 QxNch. The other retreat 19... K-B3 looks rather dicy after 20 Q-R4. That leaves 19 ...K-K1, which seems to hold for a while, since 20 Q-N8ch is answered by 20...R-KB1.

Another defensive idea for black in the diagram position is to play 18...N-B1. This attacks white's queen, and has the idea of answering 19 N-Q6ch? by 19... QxN 20 PxQ NxQ, when black is a piece up.

After 18...N-B1, if white plays 19 N-N5ch, black has 19...K-K1. Once again his position holds because the queen at QB2 guards the knight at KN2, and the pawn at KN3 is guarded by the knight at KB1

The game continued otherwise:

18 .... Q-Q1?                      19 N-Q6ch Resigns

So white won crushingly. But it wasn't that easy, was it?

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# LETTERS

Thank you for six entertaining issues of Rabbit's Review and I have pleasure in enclosing a postal order for £2.50 being a further subscription.

May I take the opportunity to offer a few words of criticism, to question the analysis of your contributors, give you my opinion on the most interesting article and submit one of my brevities for publication.

Firstly I must object to your giving 14 precious pages (nearly half of issue 6) to Mike Basman's 'study of the French'.

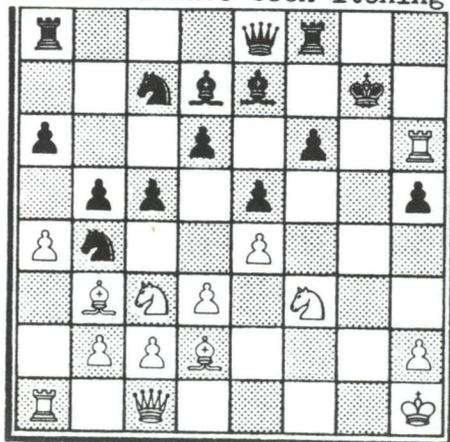
Although Mr. Basman insisted he was not giving, I quote "the standard theoretical essay", I fail to see how this complicated analysis can possibly help an ordinary player like me to improve his game. I say this on the premise of once a rabbit, always a rabbit and feel that space could have been given to a more amusing article.

Secondly, with reference to the piece on laid back bishops in issue 6, Mr. Holmes and his opponent appear to have made a glaring oversight after move 21 and I have been itching

to draw your attention.

From the position in the diagram, surely white wins by 22 Q-N1ch B-N5 23 N-R4 with the double threat of 24 N-B5 mate and 24 P-R3 winning the pinned bishop.

Even 23 P-R3 picks up the bishop with an easy win.





Of course 6...P-Q3, 6...P-Q4 or better still 6...N-N3 leave black with no real problems. Had he been mesmerised by the threat of B-B4 and played 6...P-K4 to prevent it?

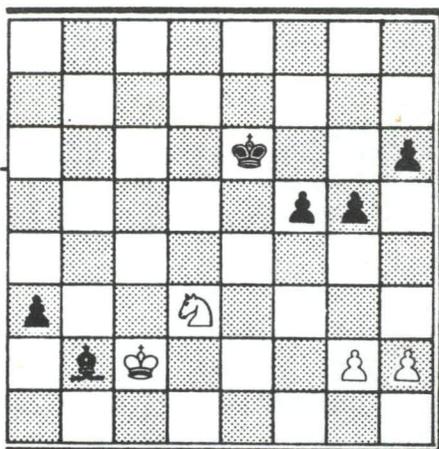
I would be interested to hear of a similar game played in competition.

May I wish you all the best for next 12 months and may your subscriptions continue to increase.

(signed) P. THOMAS, Worcs.

## BRIGHT EYES

...As a definite 'rabbit' (grade 112), can I be the one millionth reader (perhaps a little optimistic for your circulation) to comment on R.Kelly v. Gostelow, "More about the Maroczy". I refer of course, to the continuation for black on move 41 (see diag). After move 41 NxB what was wrong with P-R7 for black? I am arrogant enough to think this should have been spotted very easily in play over the board. PxN must have been a pure reflex action.



(signed) M.J. DOW, LEEDS

WELL SPOTTED. IT SHOWS YOU KEEP YOUR EYES OPEN. -ED.

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# look before you leap

by M. J. Donnelly

An interesting psychological state, described by former World Championship Challenger, Grandmaster Kotov, in his book "Think like a Grandmaster", is "Dizziness due to Success". Here a player after working hard to gain an advantage becomes over-confident, relaxes and ends up throwing away the advantage or even the whole game. This fault is not so common at Grandmaster level, but at Club level is extremely familiar - over 15 years of club experience has given me the chance to observe more games lost for this reason than any other. The moral is to concentrate all the time and enjoy the combinations after the game. I certainly learnt this lesson in the following game:-

White: B. WERBICKAS

Opening: CARO-KANN

Black: M. DONNELLY

Middlesbrough Club Champ. 1968

1. P-K4 P-QB3

2. P-Q3 P-Q4

Instead of the common 2. P-Q4 white prefers a King's Indian Attack favoured by Fischer.

3. N-Q2 P-K4 /

4. P-KN3 B-K3

5. B-N2 Q-B2

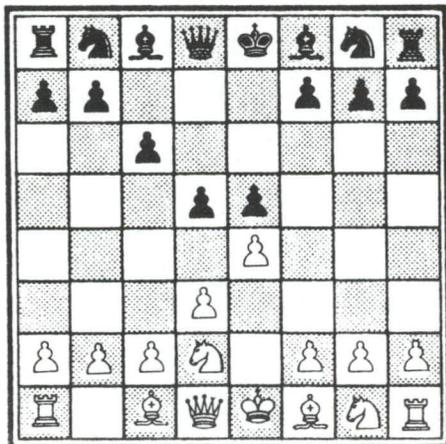
6. KN-B3 N-B3

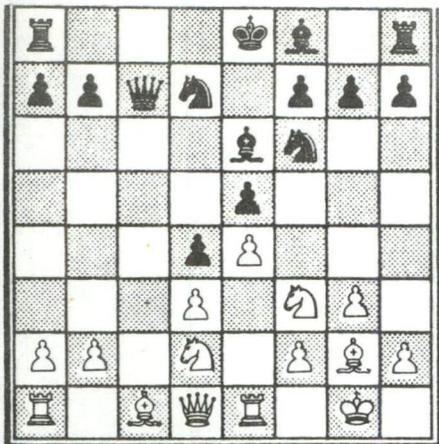
7. O-O QN-Q2

8. R-K1 P-Q5

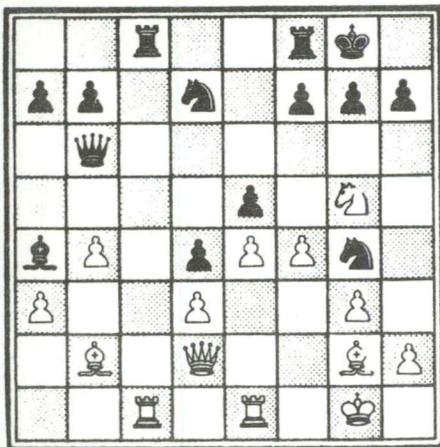
9. P-B3 P-B4

10. PXP PXP /

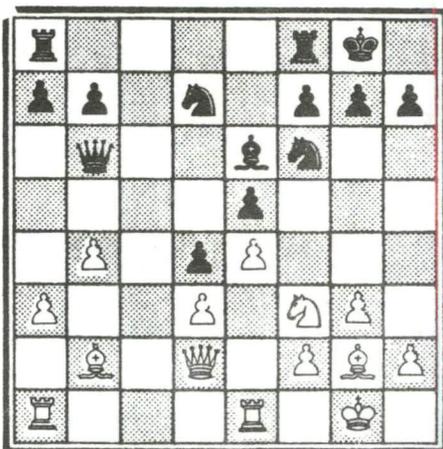




- 11 P-N3 B-QN5
- 12 B-N2 Q-R4
- 13 P-QR3 BxN
- 14 QxB Q-N3
- 15 P-QN4 O-O
- 16 N-N5 B-N6
- 17 QR-N1 B-R5
- 18 P-B4 QR-B1
- 19 QR-B1 N-N5

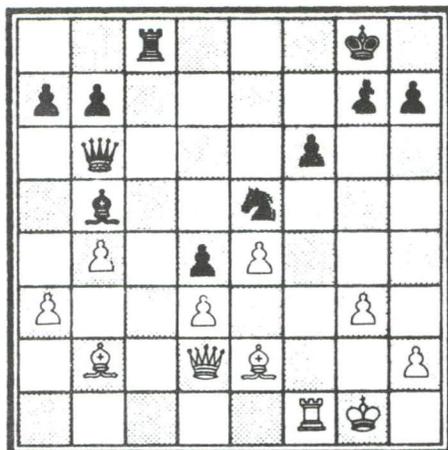


At the cost of a retarded development, black has gained a space advantage in the centre. Hence white should now continue 11 N-N5 B-KN5 12 Q-N3 N-B4 13 Q-B4 with a double-edged game. White's next creates weak squares on the queen side.



Black can count on the advantage because of white's weak white squares; K3 square and backward pawn on Q3.

20. PxP N(5)xkP
21. N-B3 NxNch
22. BxN N-K4
23. B-K2 B-N4
24. RxR RxR
25. R-KB1 P-B3



All black's pieces are posted better than the corresponding white piece, as shown by 26. R-B1 RxBch 27. BxR BxQP 28. BxB N-B6ch and wins.

26. B-R1 R-B6!

Looks good and is good, but is followed up badly - black was enjoying the position too much! Of course if now 27. BxR PxBch wins the queen.

27. Q-R2ch B-B5?

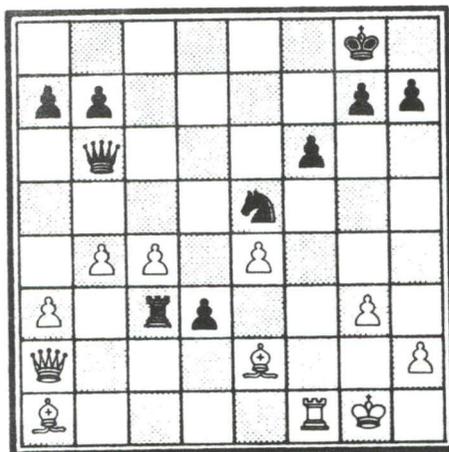
A blunder, correct is 27...K-R1 28. BxR PxBch 29. K-R1 Q-K6 with a winning advantage.

28. PxB P-Q6ch

The idea of black's last move which fails miserably.

29. P-B5ch!!

Winning the queen by discovered check. Black Resigned.



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- (1) Letters that are written the same as in English and sound the same.
- (2) Letters that are written the same but sound different.
- (3) Other letter.

(1) the letters A, E, K, M, O, T.

(2) B sounds like	V	H sounds like	N
P sounds like	R	C sounds like	S
Y sounds like	U	X sounds like	Kh
W sounds like	Sh		

(3) Б =	B	Г =	G	Д =	D
Ж =	zh			И =	I
З =	Z	Л =	L	П =	P
Ф =	F	Ц =	Ts	Ч =	CH
Ы =	Y	Э =	E	Ю =	Yu
Я =	Ya				

Now try and read some of these words:-

КОРЧНОЙ, ПЕТРОСЯН, КАРПОВ

They were of course, Korchnoy, Petrosian, Karpov.

Here are some more names to decipher using the information we have supplied you.

СПАСКИЙ , КАСПАРОВ

БОТВИННИК, ШОРТ

РОМАНИШИН, МАИЛЗ

БАСМАН , ПОРТИШ

ЛАСКЕР , КАПАБЛАНКА

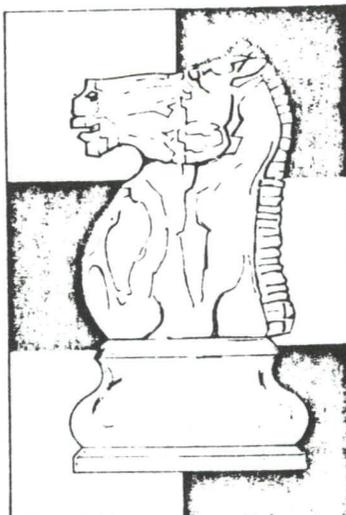
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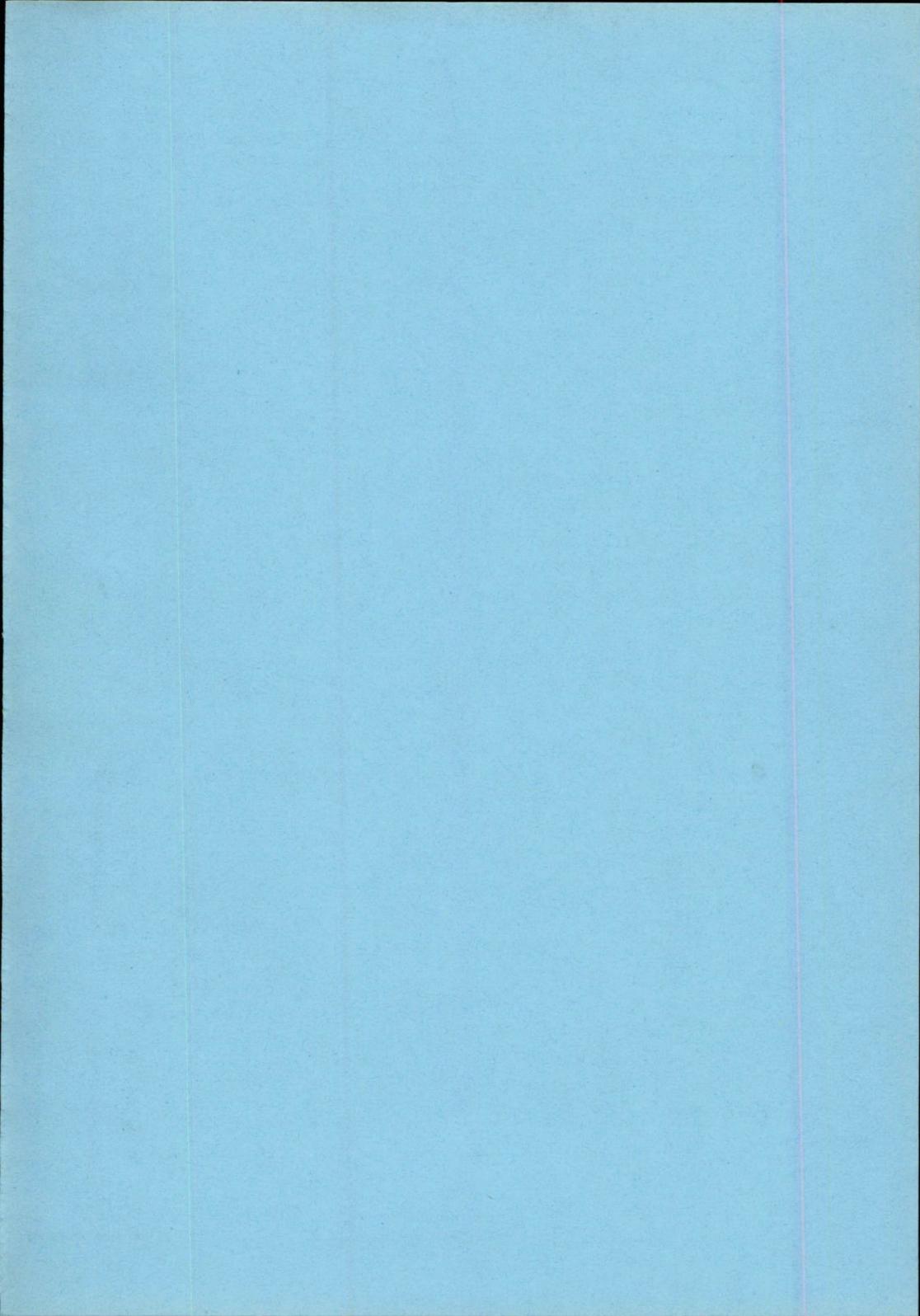
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