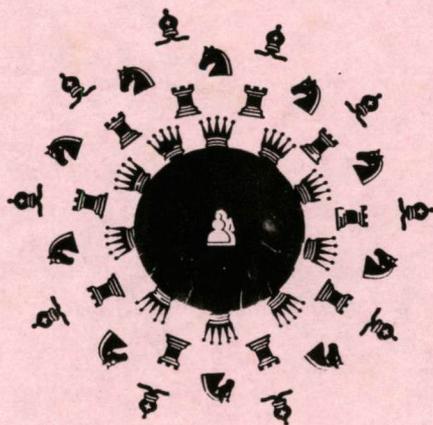
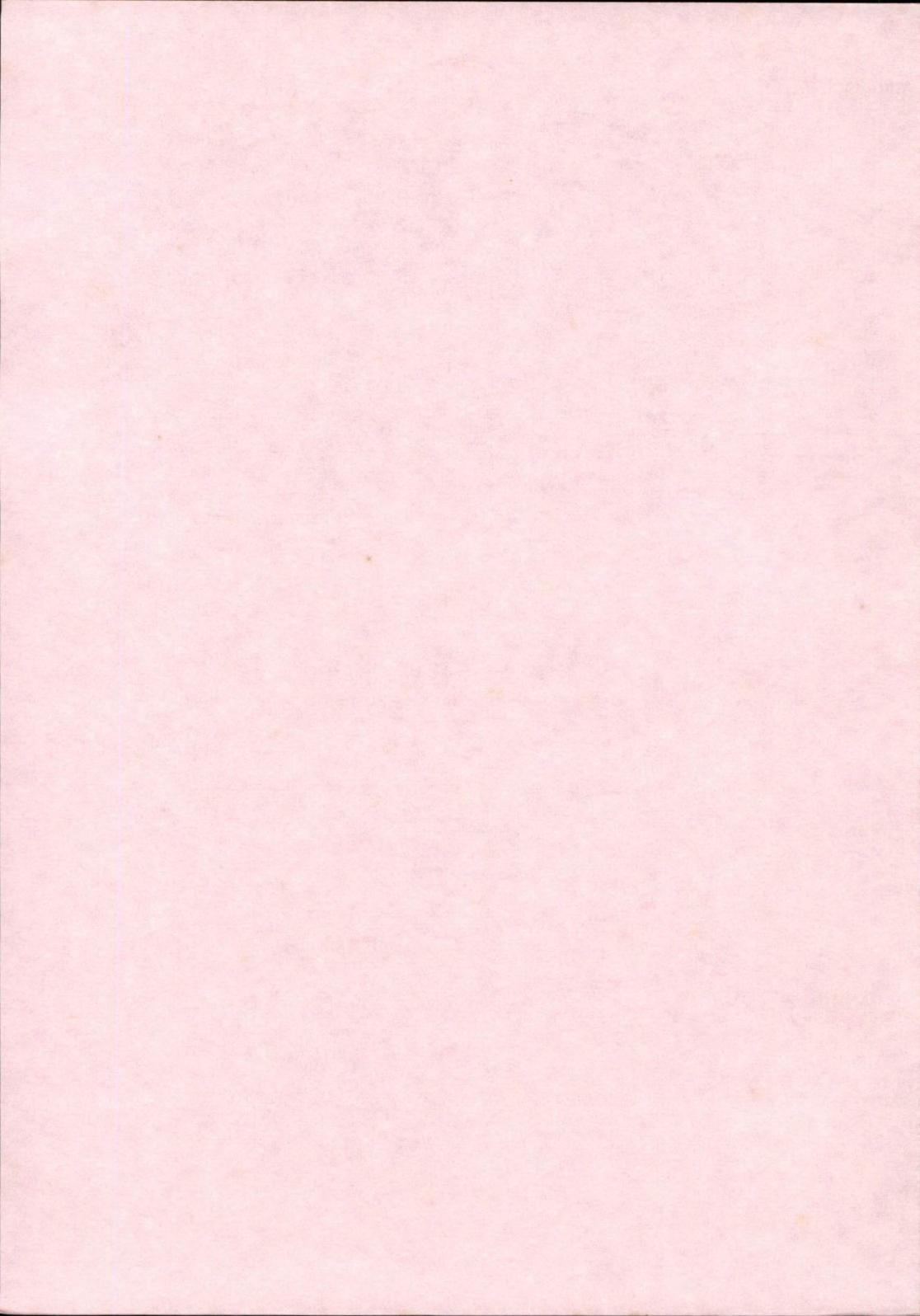




9





EDITORIAL This issue is an analytical one. It is strange that few books and magazine pay attention to this part of the game, except perhaps the book 'Think like a grandmaster', which by its very title sets the reader an impossibly high standard.

We draw your attention to new chess league in the making; proposed teaching sessions in a hotel; and not least the analytical competition with its generous cash prizes.

Readers who still have their bits of cardboard from the last issue can use them on this one too, those who have mislaid them can still derive benefit from reading the magazine, even without setting up board and men, as long as they remember to stop at each diagram and study it for some minutes before continuing with the text.

HASTA LA VISTA!

RABBITS REVIEW is a bi-monthly magazine for modest chess players, available for £3.50 per annum from 7 Billockby Close, Chessington, Surrey KT9 2ED. Editor is Mike Basman. Letrasetting of diagrams by A. Basman.

THE GIUCCO PIANO

At a recent teach in I was horrified and amazed to find none of the class knew any of the lines of the Giucco Piano, that hallowed pathway of the ancients. Perhaps this ignorance is widely spread. At any rate this article sets out to rectify the situation, by introducing you to what might be called 'the first opening'.

Instructional books usually tell us to open P-K4 (it frees queen and bishop), get our pieces of the back rank and post them near the centre; castle early; build a pawn centre.

This last piece of advice the Giucco Piano, and its sister opening the Ruy Lopez, endeavour to follow, by continuing with a later P-QB3 and P-Q4 after the initial P-K4. Some other king pawn games, such as the Scotch, are less interested in building a pawn centre as in opening lines and files by playing a quick P-Q4 and exchanging pawns in the centre.

Lets look at the first moves of the Giucco Piano, and see how white's ambitions - more territorial than overtly aggressive - fare against black's defences.

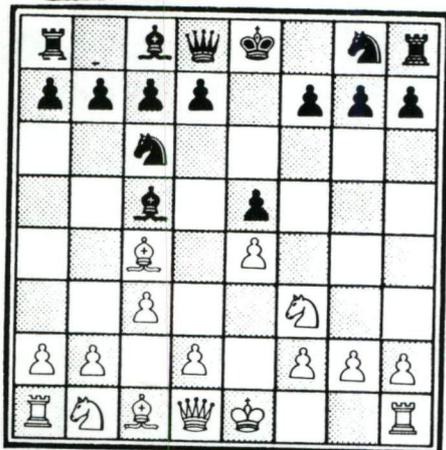
The first moves are:-

- | | |
|-----------|---------|
| 1 P - K4 | P - K4 |
| 2 N - KB3 | N - QB3 |
| 3 B - B4 | B - B4 |

Of course, there is tremendous scope for variation even in these first 3 moves of the game, but the purpose of this article is not to equip with a winning line against anything your opponent can play against you; so we wont go into the alternatives.

Having developed two pieces, white now tries to expand in the centre by playing

4 P - QB3 /



With black's bishop placed a little provocatively at QB4, this move gains in attraction, because white's coming P-Q4 is not only going to set up a broad pawn front on the fourth rank, but he will gain time as well by hitting the black bishop at QB4.

There are, however, some niggers in the woodpile; in the first place white, by making a pawn move, falls slightly behind in development; and furthermore, he makes the development of his queen side pieces more difficult.

The pawn at QB3, needed to support the advance P-Q4, takes away a square from the queen's knight. If this piece comes out at Q2 it will block the bishop, which in turn prevents the queen's rook from moving towards the centre files.

Therefore, in playing the move 4 P-QB3, white is initially asking for a slowish game, a game where he has time to set up his pawn centre, and then gradually bring his queen side pieces into the game. He does not necessarily want a sharp fight. Black can acquiesce in white's desire for a slow game by playing the moves ...Q-K2 ... P-Q3, building a strong point at his own K4; or he can throw his hand into trying to take advantage of his potential lead in development by counterattack with his pieces.

4 ... N - KB3

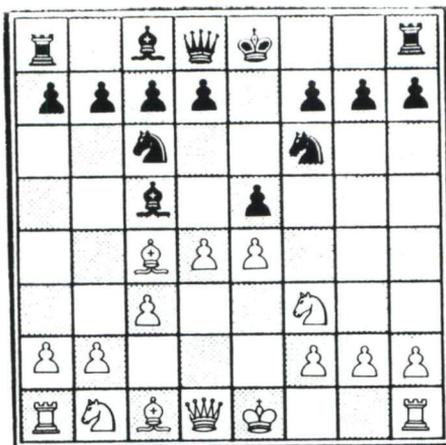
Not only does this move develop a piece (black now has three in action as opposed to white's two) it also hits the king pawn, which is not easy to defend.

If white moves his queen to QB2 or K2, he can say goodbye to his hopes of playing P-Q4 for the moment, as he has not sufficient push for that advance any more.

Nor can he bring his QN to QB3 or Q2 to guard the pawn - both these squares are occupied by pawns. He could of course play 5 P-Q3, hoping for P-Q4 later; but in this article we shall look at the immediate

5 P-Q4

Suddenly things begin to look rosy for white. He has set up his pawn centre, and black's bishop is being pushed back.



If black moves 5...B-N3 now white would play - well, what would he play? Have a think and decide how you would continue in that event.

Write down your own analysis of the position before turning to page 22, where you will find an in depth discussion of the lines arising from black's 5...B-N3.

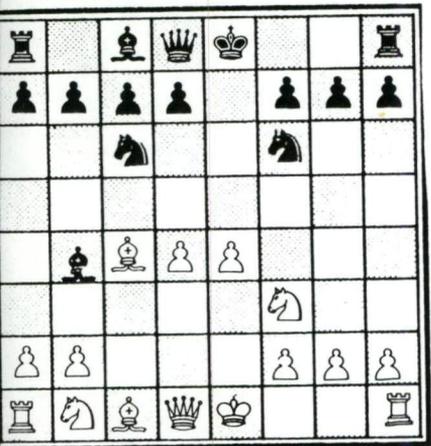
ooooooooOoooooooo

Actually, black has a more active move than 5...B-N3. He plays

5 ... PxP

6 PxP B-N5 CHECK

This check gains him the time he needs, either to capture white's king pawn, or carry out the strategic counter blow ...P-Q4.



In this position white has three moves worth considering, (i) 7 B-Q2 (ii) 7 N-B3 (iii) 7 K-B1

Write down what you think would be the most likely sequels to 7 B-Q2 before continuing with the article.

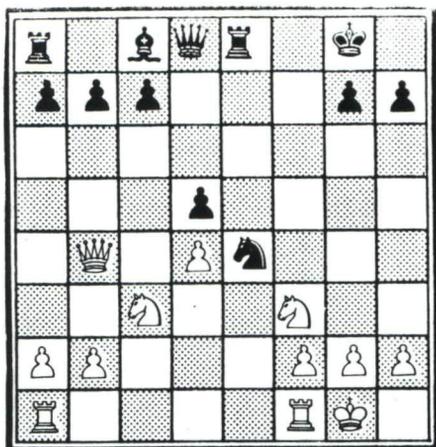
Here are a few tips, by the way, to help you with your analysis.

- (1) Move the pieces as little as possible during analysis.
- (2) Do not stray too far from your initial position. A single line, stretching for ten moves or more, is not analysis. Shorter lines, considering alternatives carefully, will get closer to the heart of the matter.
- (3) Continually re-verify your analysis, attempting to find the best moves for both sides.
- (4) Do not analyse with friends, unless you can be sure it will not degenerate into a games playing session.

ooooooooOoooooooo

After 7 B-Q2 NxKP it is not easy to prove a white advantage. For example 8 Q-N3 (threatening the bishop and the KBP) 8...BxBch 9 N/lxB NxN 10 BxBPch K-B1 and now if 11 NxN NxBP; or if 11KxN Q-B3.

A better try is 8 BxB NxB 9 BxPch KxB 10 Q-N3ch P-Q4 11 QxN R-K1 12 O-O K-N1 13 N-B3

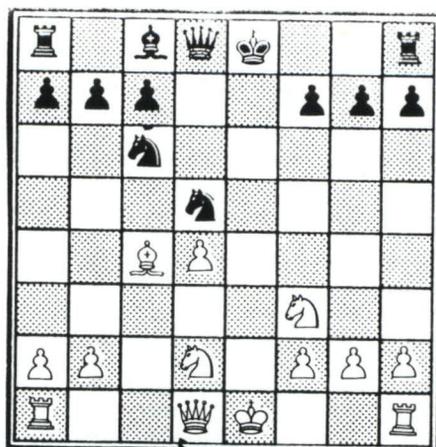


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Black has managed to castle artificially, and material is equal, but white probably has the edge as he has the better minor piece. (Black's bishop at Q1 is on the same colour square as his central pawns, and white should get a secure central knight outpost at K5.

A

After 7 B-Q2, instead of 7...NxxKP, black can play ... BxBch 8 QNxB. Then white has managed to develop another piece and also guard his king pawn. But after the reply 8...P-Q4 9 PxP NxP black upturns the table.



5

We can see how black's last few moves have been a concert of hammer blows against the white position. Black first allowed white to set up his pawn centre, then immediately hit back and cut it in two.

The last move 8...P-Q4 is interesting because it takes advantage of the placing of the white bishop at QB4 to force white into a central exchange, favourable to black. Had the bishop been at Q3, then white could well have answered ...P-Q4 by P-K5, obtaining a threatening spearhead in the centre.

In the present situation, however, white must allow black to establish a knight outpost at Q4, an outpost which will be strengthened by the moves ...N/3-K2 ... P-QB3 and in some cases ... B-K3.

With such an unbreachable beachhead in the centre, black can look with confidence to the further course of the struggle, especially since he may reach a good ending where white's isolated pawn at Q4 will prove a liability.

Looking back to move 4, we can see the sequence 4 P-QB3 N-KB3 tended to weaken white's hold on the Q5 square, and black had only to choose the opportune moment to hit back with ...P-Q4. Had white played instead 4 N-QB3 he would have prevented a later ...P-Q4, but would also have scotched his own chances of building a large centre.

How did you fare in the previous analysis? You may have noticed that different stages of a game require different types of analysis. When you are given a two-move problem, you have to find a mate; if you are given a tactical middle game situation, you look for a winning combination, or some way to gain material. In opening analysis there is not often a mate or concrete gain of material, so the analysis becomes abstracted on to the positional level; the analyst looks a few moves ahead and tries to assess from the resulting position whether it will tend to lead to his advantage or not. Therefore, if the analysis is to be successful, it presupposes that the analyst should have a stock of positional ideas - a memory of which types of position are advantageous or otherwise.

Furthermore, in order that his knowledge should not be

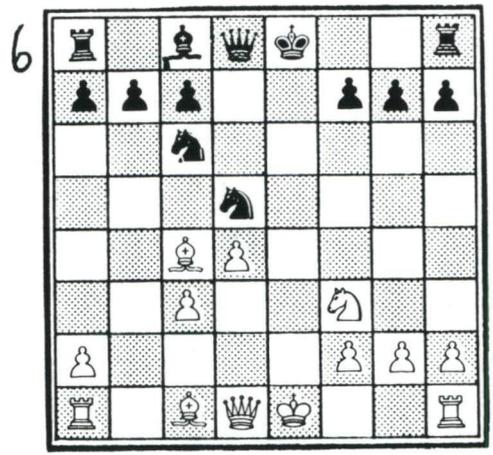
just theoretical, the player needs (a) to be able to exploit the position he has judged to be favourable (b) needs also be aware that most of the positions he will reach will offer sufficient individuality to even make them fall outside his range of existing ideas.

The foregoing shows that opening analysis is not a straightforward matter - it is certainly a long way away from the common notion that all you need is the encyclopedia of chess openings and a good memory. In the analysis in this article, how many distinct positional ideas can you recognise? How many would you feel confident of handling in your own games?

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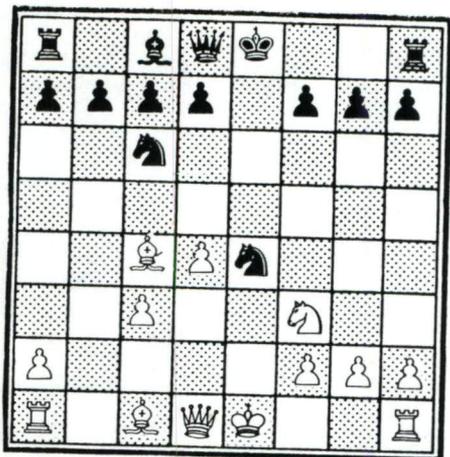
Having looked at 7 B-Q2, we can now turn to a sharper continuation, 7 N-B3. (see diagram 3)

In general, black will be unwilling to play 7...BxNch here, as we can see from the continuation 8 PxB P-Q4 9 PxP NxP



Here black's knight is far less secure than in the previous diagram, because white's pawn may eventually arrive at QB4 and drive it away.

However, the continuation 7...BxNch 8 PxB NxP is interesting, so you may wish to study the diagram overleaf and work out some analysis of your own here.



not possible after 11 Q-Q2
 Q-K2ch 12 K-B1, whereas if
 black retreats by 10 ...N-KB3
 11 O-O O-O 12 P-QB4 gives
 white an impressive looking
 position.

Thus returning to the position
 after 7 N-B3, we shall exam-
 ine the immediate 7...NxBP/

My analysis runs:-

9 O-O P-Q4

9 Q-N3 O-O 10 B-R3

N-R4 or P-Q3, again black
 is okay.

9 B-R3 P-Q3

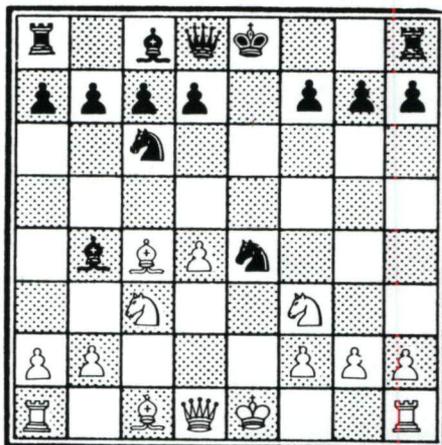
So stronger seems 9 P-Q5
 N-R4 10 Q-Q4!? Q-K2 11
 QxNP N-B3 dis.ch. 12 K-Q1
 NxB 13 R-K1 N-K5 14 QxRP
 NxQBPch 15 K-B2 advantage
 to white; but 10...NxB 11
 QxNch Q-K2

So we come to

9 P-Q5 N-R4

10 B-Q3

when black's knights find
 themselves in awkward con-
 ditions, and 10...NxBP is



Once again, conduct your own
 analysis, write it down, and
 then continue with the text.

Black's threats to the white
 knight at QB3 are less import-
 ant than his positional intent
 of continuing ...BxN and ...
 P-Q4, keeping his extra pawn
 and his knight at K5.

There were several "brilliant" games in the last century which went 8 O-O NxN 9 PxN BxP 10 B-R3!! BxR 11 R-K1ch Gulp but black's play would not have graced Level 1 on a chess challenger computer.

No, after 8 O-O, black should try either 8...NxN 9 PxN B-K2 or more forcefully:

8... BxN

9 PxB P-Q4

10 B-Q3 O-O

11 BxN PxB

12 N-N5 Q-Q4

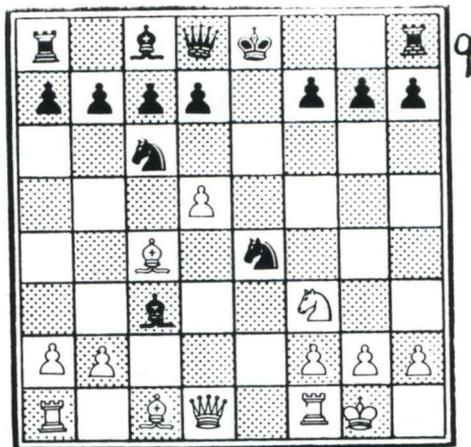
when white is a pawn down.

In an effort to strengthen white's play and cut out that wretched ...P-Q4 move, the white players came up with the thrust 8 O-O BxN 9 P-Q5

8 O-O BxN

9 P-Q5

Once again, study the position in the next diagram, and write down your own analysis before continuing.



There are several alternatives in this very complicated position, and it would be very difficult to deal with them all. As black is a piece and a pawn up, his efforts should centre on either

(a) holding onto the piece

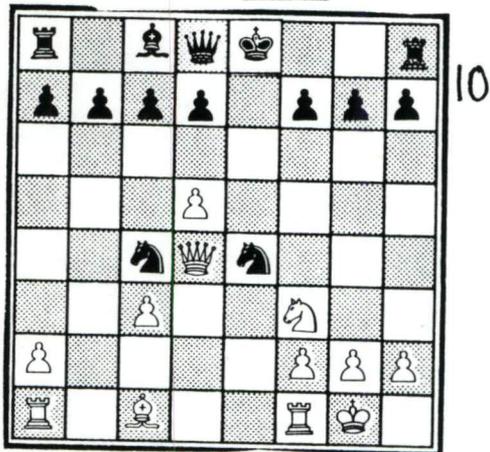
(b) returning it in order

to get castled/developed. If he takes this latter course, he might end up a pawn ahead.

There are many moves such as ...N-K2 ...N-Q3 ...N-B4 ...O-O which are certainly not easy to refute, but we shall concentrate on two 9...N-K4 and 9...B-B3. By the way, 9..N-R4 10 B-Q3 leaves the N offside.

First 9...N-K4. This not only removes the knight from attack, but strikes at white's bishop at Q-B4. White seems to have even difficulty in regaining his piece. For example if 10 NxN BxN 11 R-K1 P-B4 12 P-B3 to exploit the pin on the king file, black starts a crushing attack with 12...Q-R5.

Therefore white tries
10 PxB NxB 11 Q-Q4 /

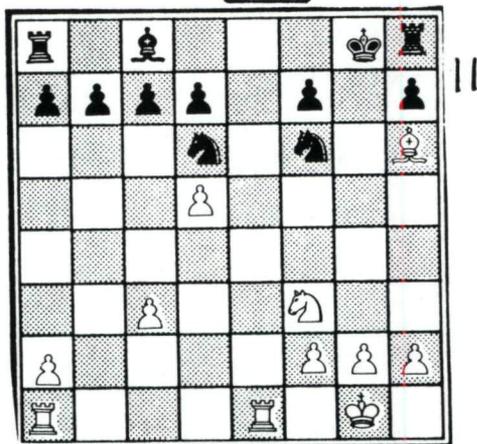


A triple attack on the two knights, and the KNP. If white can't get his piece back, perhaps he can get at the black king.

11 ... N/B5 - Q3
12 QxNP Q-B3!

A standard defensive idea when white has taken the KNP with his queen. Now white is almost forced to exchange queens. Has he any hope in an endgame a piece down?

13 QXQ NxQ
14 R-K1ch K-B1
(14...K-Q1 runs into a crushing pin after 15 B-N5)
15 B-R6ch K-N1 /



What a position! White is still a piece down but most of black's army is either undeveloped or paralysed.

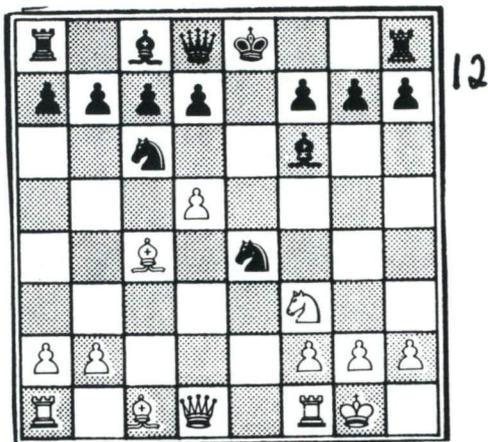
The question remains, can white do anything before black disentangles himself and consolidates his extra piece?

The assessment of this position is left to the reader. Anyone suffering a nervous breakdown trying to resolve it can write to the RR psychiatric unit for a reply (enclose SAE and details of family history).

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Turning back to the critical position at move 9, we shall examine the second alternative.

9 ... B-B3



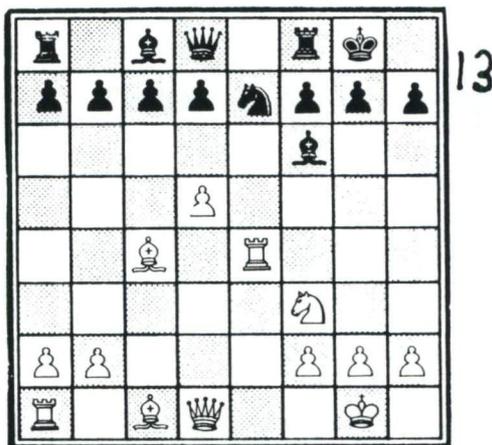
Now white can either regain his piece by the straightforward 10 PxN, or he can pin black on the king file. In both cases he will be looking for compensation for his pawn deficit.

The continuation 9...PxN 10 O-O looks reasonably solid for black. His bishop at KB3 is a good piece, both for defence and attack, and the exchange of central pawns should free his remaining men.

Therefore white, from the diagram, tries to get more with

10 R-K1 O-O

11 RxN N-K2



Has white got enough play for his expended pawn? I should say that he would have to work pretty hard to get anything.

Black's game looks too solid and without clear weaknesses.

Probably white should kick off with 12 P-Q6 which will at least ensure that black ends

up with an isolated queen's
a possible weakness.

Briefly looking at white's
third possible move at move
7 (see diagram 3), which is
7 K-B1, white is prepared to
give up castling rights as he
sees that he can obtain a
powerful attack if black takes
his king pawn by 7...NxKP.
Then 8 P-Q5! followed by Q-Q4
gives white all the play.

However if black falls back
on his standard antidote, 7...
P-Q4 8 PxP NxP he should
obtain a solid game, and white
may eventually regret the in-
harmony of his king side.

So that ends our current
analysis of the Giucco Piano.
Perhaps it has revealed why it
is less played nowadays. Next
time we shall examine ways in
which white's game can be
strengthened after black's
move 4...N-B3.

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COMPETITION

We present two positions for your analysis. Both have arisen from actual play; they are not necessarily winning positions for either side; they have tactical as well as combinational elements, and underlying positional ideas.

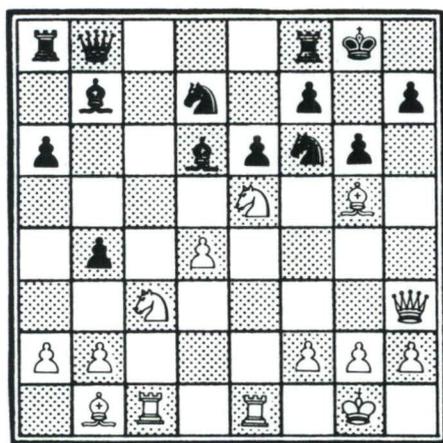
THE TASK is to analyse the positions as well as possible, then send your efforts to Rabbits Review, stating your grade.

THE PRIZES will be three of £5 (or £10 worth of chess cassettes, should you prefer), for the best analysis by (1) under 160 grade (2) under 130 grade (3) by ungraded players.

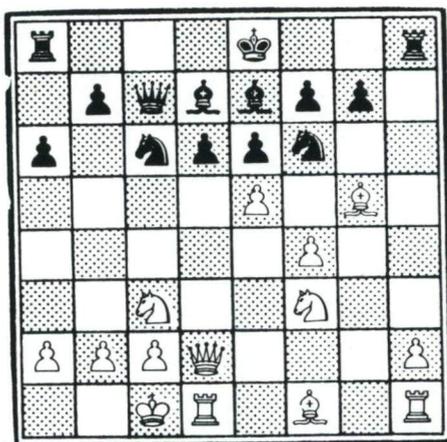
In your analysis you should pay particular attention to material and mundane factors. Often analysis is spoilt, not because it lacks ideas, but because it leaves pieces en prise in some variations.

With that friendly advice we wish you good luck and look forward to hearing from you.

Closing date of entries mid-July 1980.



WHITE TO PLAY



BLACK TO PLAY

Chess in a hotel

How would you like a week, or a week-end away from it all, studying chess under the personal guidance of an expert?

Rabbits Review, pursuing its crusading policy of raising the level of the average player, is organizing sessions in a hotel for keen players.

Week-long sessions are felt to be the best, giving students time to get into a deep study rhythm, but week-ends will also be offered, if there is a demand.

Study will be in groups of not more than 10 players, who will be selected to be of similar grade, supervised by a chess master.

Formal games will be played, which will be later analysed to pin-point the weaknesses of each player. There will be also analytical sessions, and instructional sessions in opening and endgame play. Attention will also be devoted to clock handling. After the session, players will receive a written report of their play and performance, and suggestions for further study.

Price of a week-long session, including full board and all meals, will probably be £95. A week-end would be £35.

If you are interested in this form of tuition, please write to Rabbits Review, stating preference for week, week-end, or both. Send no money at this stage, but give your grade and chess experience. Instructors will be Basman and/or Plaskett. First sessions will probably be later in the year, October and November.

SUDDEN DEATH

at the club

For many years now there have been muffled complaints about the present system of playing club matches. Briefly, there is not sufficient time in an evening to play out a long game, so in most cases the games are arbitrarily stopped after about 30 moves and the position adjudicated by some unknown expert who awards wins and draws on the basis of his assessment of the position.

That this system is unjust any player can see for himself, if he considers that his own games often swing back and forth from advantage to disadvantage, so if his 'period' of the advantage happens to coincide with the 30th move, all well and good, if not...

Some leagues have tried to get round the problem by declaring that unfinished games should be played off on another night, but this can be very inconvenient to those players who have only a limited time at their disposal to play chess.

Perhaps the worst thing about the present system is that you may not know for weeks afterwards who has won any given match; what with appeals, counter-appeals, games played off on different nights, the league tables present a picture of chaos unequalled in any other sport.

THE SOLUTION

To satisfy people who wish for a streamlined, fair (as far as is possible) system of playing matches, Rabbits Review will be setting up its own league in the South West London area, on a pilot basis.

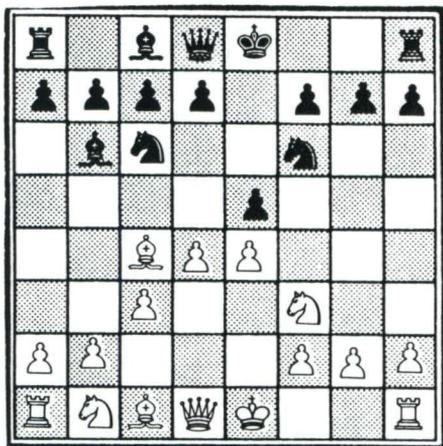
If the league is popular, it will expand; and perhaps other areas of the country will be encouraged to set up their own leagues.

The proposed arrangements are as follows:-

- 1) A playing session of 3 hours, from 7.30 - 10.30. Clocks will be started promptly at 7.30, and if for example, a club or some of its members are slow to arrive, they will have to forfeit time on their clock. Similarly, if a club is unable to stay open until 10.30, due to strict caretakers, etc, they should not join the league.
- 2) A time limit of 35 moves in the first $1\frac{1}{4}$ hours per player. After 35 moves have been made, the clocks will be both set back 15 minutes and the players will have to complete all their remaining moves in the time left to them. This will occasionally lead to blitz finishes, but it will ensure that the match is completed in one evening, and that the players have been responsible for their own games from start to finish.
- 3) GRADING: as the present system stands, games played under the above conditions may not be eligible for grading, due to the fast time limit. Therefore, approaches have been made to the B.C.F. and the National Grading Committee, and from their initial responses, there is every possibility that they will permit these games to be graded. Rabbits Review will keep you informed on this score.
- 4) The league will probably commence in September 1980, and consist of teams of 7.

THE GIUCCO PIANO

Analysis of the continuation 1 P-K4 P-K4
2 N-KB3 N-QB3 3 B-B4
B-B4 4 P-B3 N-KB3 5
P-Q4 B-N3/ (see main
article).



After 5...B-N3 white has a wide choice of moves.

a) 6 P-Q5 which attacks black's knight at QB3 but has some disadvantages in that blocks the position, closes the line of white's king bishop, whilst opening that of the black bishop at QN3. It is good if black carelessly plays 6...N-R4, when the answer 7 B-Q3 will

threaten 8 P-QN4 trapping the knight. If instead black plays 6...N-N1, then white cannot capture black's king pawn because his own is en prise.

b) 6 B-KN5 Develops a piece but it is probably better to wait with this move at least until black has castled, because black might then be wary of weakening his king side with moves such as ...P-KR3 and ...P-KN4. Here black need be less cautious: 6...P-KR3 7 B-R4 (no point in playing 7 BxN QxB which only brings the black queen to a good square) 7...P-KN4! 8 B-N3 PxP 9 P-K5 N-K5 10 PxP P-Q4 11 PxPe.p. NxB 12 RPxN QxP with a rather unclear position; though white appears to be losing his queen pawn.

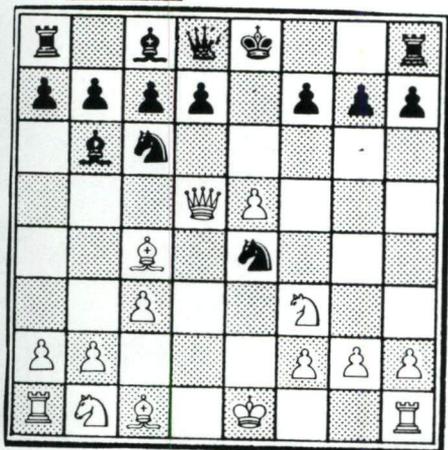
c) 6 O-O ; black can here capture by 6...NxKP, and after 7 R-K1 P-Q4 or 7 P-Q5

N-K2 8 Nxf white may do no more than regain his pawn.

d) 6 PxP This is the sharpest, but there are some tactical points to note. 6...Nxf looks a good answer, because black is now threatening 7...Bxfch or 7...Nxf, forking white's queen and rook.

White can now either play 7 Bxfch KxB 8 Q-Q5ch, winning a pawn, or even more strongly

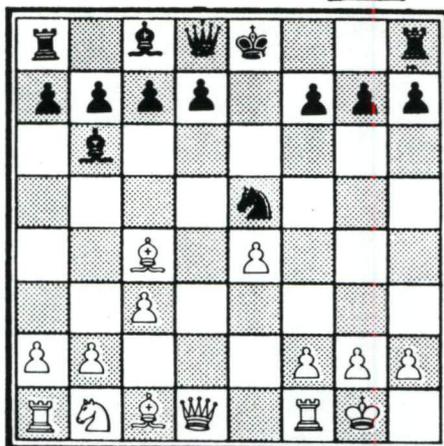
7 Q-Q5 /



This colossal move wins a piece because it threatens mate at KB7 and the knight at K5; and against this black's attack against white's own

KB2 is a mere pinprick.

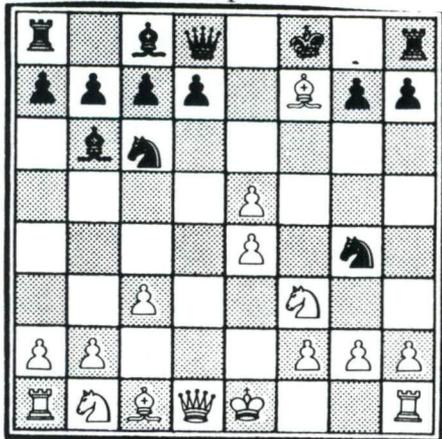
Returning to the original position after 5...B-N3 6 PxP black can try a finesse by 6...N-KN5. This not only keeps the threat of captures at white's KB2, it also, should white now castle, enables black to recapture at his K4 after (7 0-0) N/5xf 8 NxN NxN /



A knight at K4 is always a troublesome beast in this opening, because not only does it hit the white bishop at QB4, it also has the temerity to defend the notorious 'weak spot' of black's position, the KB2 square! So white should try to avoid this occurrence if he can.

Interestingly enough, white does have a good answer to black's 6...N-KN5. He can make use of the tactical stroke 7 BxPch here. This move seeks to take advantage of the fact that black's knight at KN5 is unguarded, for if 7...KxB 8 N-N5ch K-K1 9 QxN, white comes out a pawn ahead, and black has lost castling rights,

If black however declines the bishop sacrifice by 7...K-KB1, white is presented with another problem.



Of course black is not threatening to capture his KB, because the N-N5ch and

and QxN manouvre is still on. But there is still the threat to the KB pawn to be attended to. If white nonchalantly castles here, then he runs into a desperado sacrifice 8...NxBP! 9 RxN BxRch 10 KxB KxB when black comes out the exchange ahead.

So better might be 8 B-N3, leaving the KB pawn in the lurch. If black captures it he may find he has lethally opened up the KB file against his own king; for example if 8...NxBP, forking queen and rook, white has the old standby 9 Q-Q5 (threatening mate) ...Q-K1 10 R-B1, with a concealed pin along the KB file.

On the other hand, if black plays 8...BxBPch 9 K-K2! (to keep the KB1 square clear for the rook). Now black is threatened by 10 P-KR3 when he would lose a piece, so he retreats 10...B-N3, but once again white plays 11 R-B1 with an attack down the KB file.

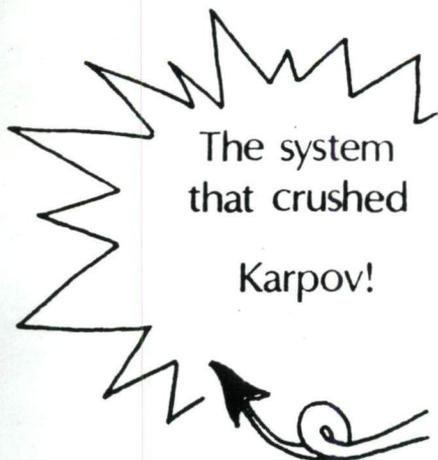
Though the move 5...B-R3 is an 'obviously inferior move', I expect few players under 130 grade to have correctly analysed the continuations. Yet the majority of opening books written nowadays make the implicit assumption that their readers are able to carry out such analysis. How this state of affairs has come about, and why it continues to flourish, I leave for the reader to decide for himself. But if he realises the problems, here are a few suggested remedies.

(1) he should treat opening books with great circumspection, realising that they make unwarranted assumptions regarding his playing strength and understanding

(2) he should endeavour to raise his game to a sufficiently high level such that he is able to analyse positions like the previous one with a reasonable degree of competence.

(3) psychologically, he should not feel aggrieved when his opponent plays a move which is 'not in the book', and he is unable to see a refutation. He should realise that at the level of play he is at, and certainly until he is up to grade 150 plus, this will be the normal state of affairs.

(4) he should enter this month's Analytical Competition!



St. George's Opening

Audio Chess proudly present the **only** analytical survey of the variation developed by Basman in 1979 and then taken up by Tony Miles to score his first win over World Champion Karpov. Four 90 minute cassettes, plus booklet, analyse 40 Basman games and of course, Karpov-Miles. Be the first in your club to play this super opening, named the **St. George** in honour of Miles' victory. Set of 4 cassettes + book **£10.50 post free.**

THE GRADING SYSTEM .

The British Chess Federation (BCF) Grading System was first introduced in 1953. Since that time there have been a number of modifications to it and the purpose of this article is to describe the current version.

Basically, the grading system attempts to assess a players form by summarising his results over a period against a variety of opponents. His form is indicated by the proportion of wins, losses, and draws, which he obtains. As all opponents are not of the same class, this type of information can only be approximate and it is necessary to include some factor in the calculations which takes account of the opponents form. This is done by ascribing a performance to each individual game as follows : For a win score 50 points more than the opponents grading number; for a loss score 50 points less than the opponents grading number; for a draw score the opponents grading number. The average of all such performances during the grading period is the player's grade.

One limitation to the system described above is that wins against opponents graded more than 50 weaker would actually reduce a player's grading. Similarly, losses to opponents more than 50 points stronger would improve his grading.

In the early days of the grading system such games were ignored completely as the majority of games did not come into this category. As the range of games covered became greater, many more examples were met. It was therefore decided that it would be fairer to credit each player in such a game with his own grading number. However, an improving player is still penalised because this rule tends to restrain him to his own grading number. It also means that a player must always win against an opponent graded 50 points below himself. This is clearly unfair because at least an occasional draw must result from a succession of games. The following rule was thus introduced : 'All games between players more than 40 grading points apart must be assessed from each players point of view as if the difference in grades were exactly 40 points'. This means that a player will neither gain nor lose grading points if he averages 90% against players graded 40 points or more below him. He is also expected to average 10% against players graded 40 points or more above him.

Although some players continually improve, the most rapid and consistent improvement is shown by junior players. As a result of various investigations, it was decided that an average junior player should improve at a rate of 10 grading points per year. For the purposes of calculating a players performance against a junior, it was therefore decided that the junior's grade should be taken as being 10 points higher than his published grade.

All games played in the latest year ending on the 30th April are taken into account for the BCF National Grading List. If less than 30 but at least 10 games have been played during that period, sufficient games are included at the previous years average performance to give a total of 30 games, provided at least 30 games were played during the two year period. People who have not played 30 games in the previous 2 years will not be included in the above list. However they will be included in the Union Master List provided they have played atleast 1 game in the previous 2 years. I hope to circulate a list of Basingstoke players included in this list within the next two months.

To conclude I would like to give a hypothetical example of how the gradings are calculated. Consider the case of a Mr.K.Bunn who plays for the Crisp factory. His grading number at the start of the 1977/78 was



114. During the playing season he obtained the following results :
(Any similarity to players living or dead is purely coincidental).

<u>Opponent</u>	<u>Result</u>	<u>Opponent's strength</u>	<u>Individual Performance</u>
R.Boxglove(Petrol Station)	1	145	195
K.Madman(Asylum)	1	202	204
R.Ashcan(Poker Club)	0	152	102
K.Wylpond(Prison Camp)	1	162	204
E.Krankpile(Local Commune)	1	126	176
F.Fraspawn(Crisp factory)	1	128	178
G.Langrumpy(Prison Camp)	0	89	39
J.Spanish(Poker Club)	0	E 56	24
D.Grapork(Borstal)	0	162	104
V.Bovril(Local Commune)	0	127	77
D.Brydale(Prison Camp)	$\frac{1}{2}$	177	154
D.Bunn (Youth hostel)	$\frac{1}{2}$	70J	80
			<u>1537</u>

The average performance of Mr.K.Bunn over this period is $1537/12 = 128$. To qualify for inclusion to the BCF grading list, 18 games at the previous grading (114) must be added to this and the total divided by 30. Thus his new grading is :

$$1537 \div 2052 (18 \times 114) = 3589/30 = \underline{120}.$$

This is acceptable since Mr.Bunn played more than 18 games in the previous season. The games with K.Madman,D.Grapork,K.Wylpond, D.Brydale, and J.Spanish illustrate the inclusion of the 40 point separation rule. J.Spanish was a new player to the area and had no grading number. His grade was estimated as 56. D.Bunn is an improving junior whose grading number must be increased by 10 points for the purpose of grading calculations.

I hope this article will help the reader to understand the grading system. If any of you still have any queries about gradings, outline them in a letter to the address below and I will try to help.

David Corallo - 97, Huntsmoor Road, Tadley.

(I must thank David for a splendidly lucid account of the grading system and it's workings, which I am sure will be welcomed by all Basingstoke players. I would like to raise one small point and that is in the case of a new player to an area, our Mr.Spanish will do. What criteria does a grader use to estimate an unknown players grading strength ? and is this criteria uniform throughout each Union and able to be reviewed before the end of the grading period, should the estimate be somewhat under or overstated in relation to the playing results ? Editor.)

P.S. Since this article went to print, David Corallo has informed me that the qualifying number of games for inclusion in the S.C.C.U. list is 18 in the last two years of which 8 must have been played in the last season.

This article was taken from the Basingstoke Chess Mag.



USE YOUR INITIATIVE

by M.J. Donnelly

The initiative in chess is a word frequently found in literature but it is not so easy to define exactly what it means. When a player has a slight advantage consisting of for example a lead in development, more mobile pieces, or a clear object of attack, then he has the initiative, because he can use this slight advantage to harrass the opponent by a series of threats and so keep him under pressure.

Obviously three possible results can arise from this situation. Firstly the initiative can be retained and converted into a more tangible advantage such as winning material, or an attack with good mating chances and so on to a winning game (illustrated by game 1).

Secondly whilst one side still retains the initiative his opponent defends accurately against the repeated threats and so doesn't allow the advantage to assume large enough proportions for a win - hence a draw results (game 2). Or finally the initiative can be dissipated by over-pressing in such a way that the opponent receives an advantage large enough to win. (illustrated by game 3).

WHITE: M. J. DONNELLY

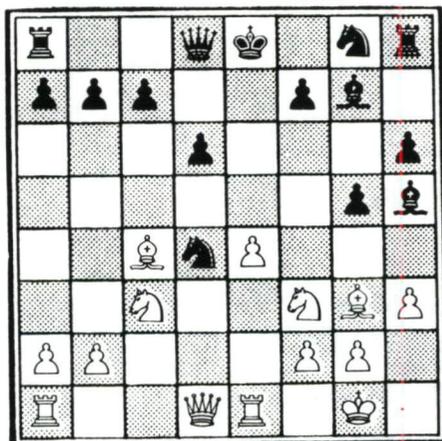
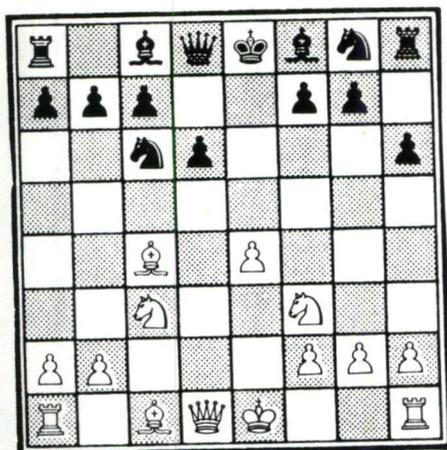
OPENING: CORING GAMBIT

BLACK: D. RATCLIFFE

SALFORD UNIVERSITY CHAMP. 1971

- 1 P-K4 P-K4
- 2 N-KB3 N-QB3
- 3 P-Q4 PxP
- 4 P-B3 PxP
- 5 B-QB4 P-Q3
- 6 NxP P-KR3

- 7 O-O B-N5
- 8 P-KR3 B-R4
- 9 B-B4 P-KN4
- 10 B-KN3 B-N2
- 11 R-K1 N-Q5



White's opening sacrifices a pawn for a lead in development and attacking chances. This lead is accentuated by black's last move, which should have been 6...B-K3. Now white's initiative is converted into a definite advantage.

A further mistake which allows white to smash open the centre and expose the black king. The fact that white's king side is also broken up is irrelevant here as black has no developed pieces to exploit this.

- 12 P-K5 NxNch
- 13 PxN Q-Q2
- If 13...PxP 14 Q-R4ch is too strong.
- 14 PxPch K-B1

GAME 3:

WHITE P. TOWNSEND

BLACK M. J. DONNELLY

NIMZO-INDIAN

INTERCOUNTY Bd.1 1977

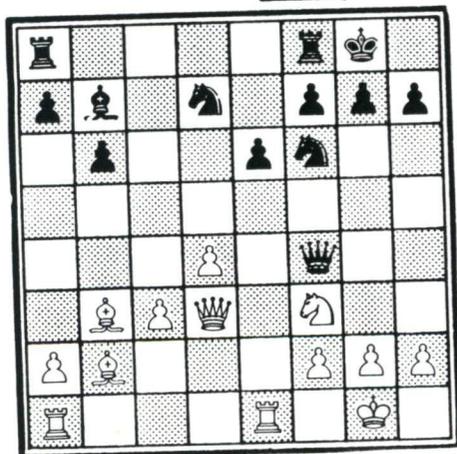
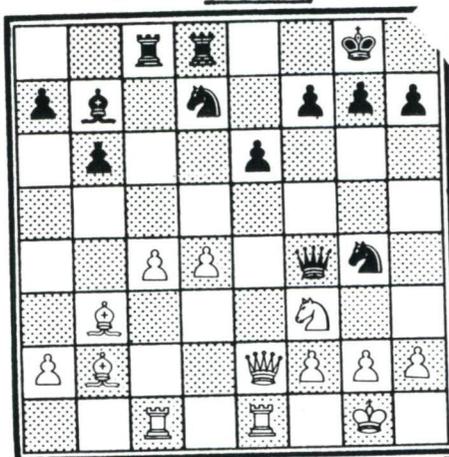
- | | |
|----------|--------|
| 1 P-Q4 | P-Q4 |
| 2 N-KB3 | N-KB3 |
| 3 P-B4 | P-K3 |
| 4 N-B3 | P-B4 |
| 5 P-K3 | BPxP |
| 6 KPxP | B-N5 |
| 7 B-Q3 | O-O |
| 8 O-O | PxP |
| 9 BxP | Q-B2 |
| 10 Q-Q3 | BxN |
| 11 PxB | QN-Q2 |
| 12 B-N2 | P-QN3 |
| 13 KR-K1 | B-N2 |
| 14 B-N3 | Q-B5 / |

Using several transpositions black has been able to steer white into an inferior variation with black having the initiative because of his threats against white's king.

15 P-B4 KR-Q1

16 Q-K2 QR-B1

17 QR-Q1 N-N5? /



A blunder trying to convert a small initiative into an attack. Sounder was ...BxN 18 PxB N-R4. Now white crosses black's plans.

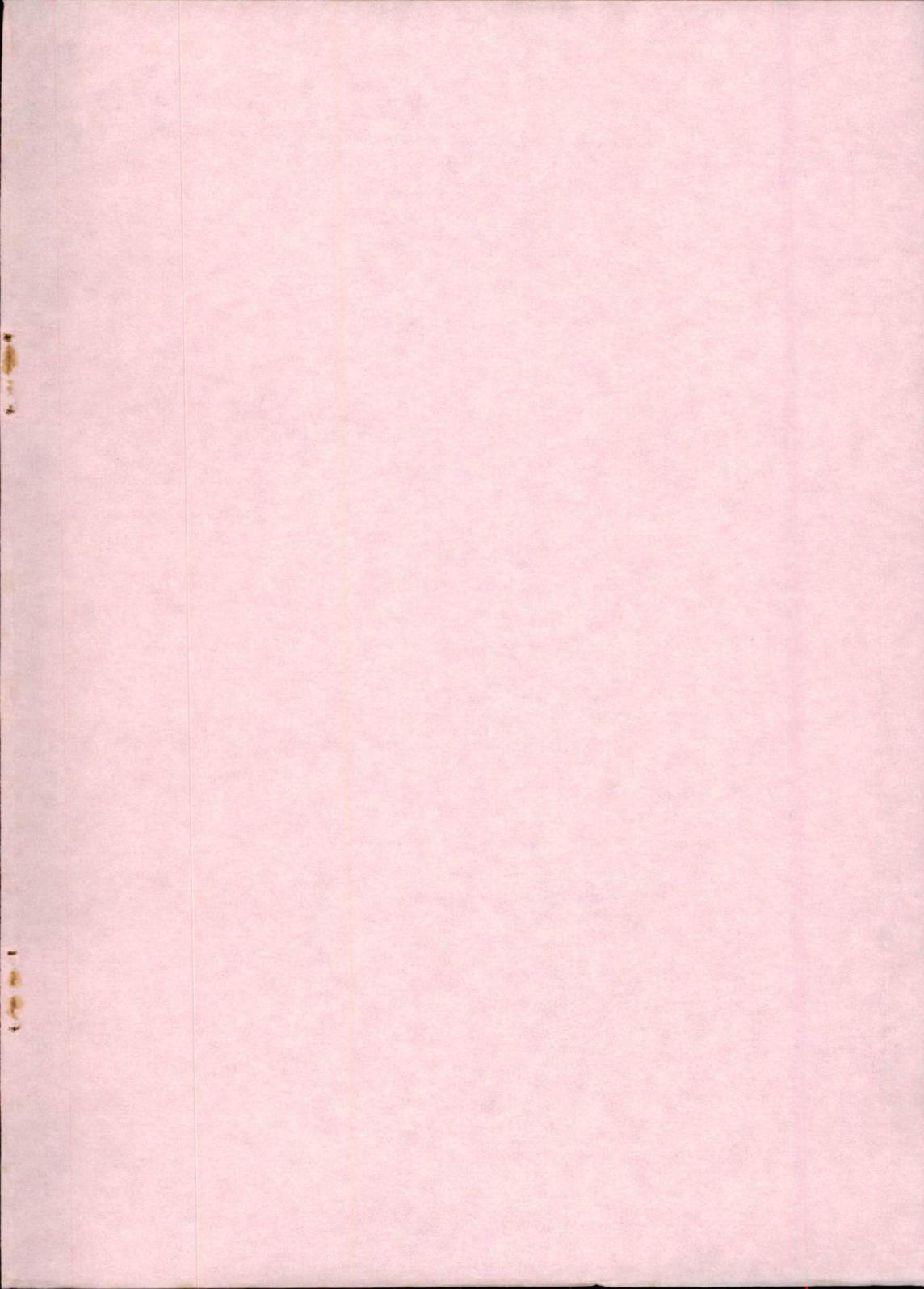
18 P-Q5! N-B4

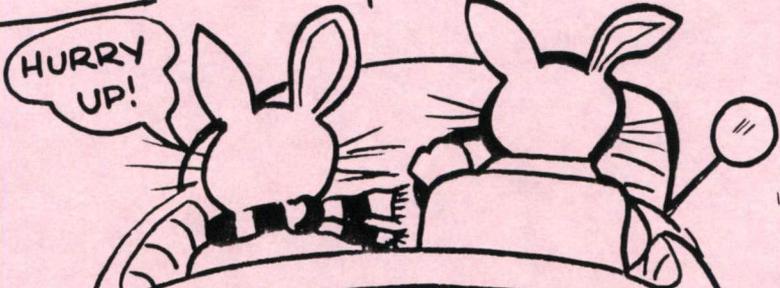
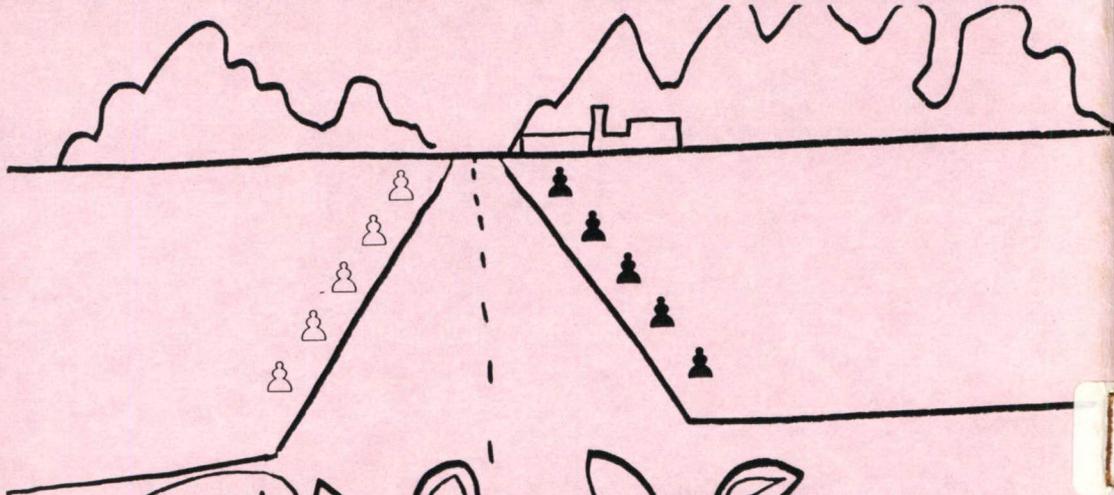
19 R-Q4 Q-B4

20 B-B2 Q-R4

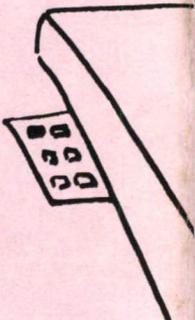
21 P-KR3 Resigned

For if 21 ...N-B3 22 R-R4 traps the black queen.





WE'VE JUST READ
RABBITS
REVIEW



BY
MIKE
GASMAN