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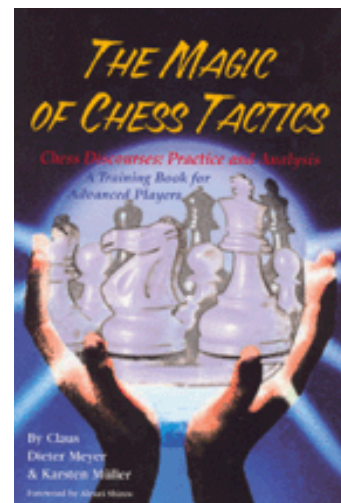
Each week, as a service to thousands of our readers, we send out an e-mail newsletter, *This Week at The Chess Cafe*. To receive this *free* weekly update, type in your email address and click Subscribe. That's all there is to it! And, we do not make this list available to anyone else.



This week **ChessCafe.com** is please to present an excerpt from the new book by German FM Claus Dieter Meyer and German GM Karsten Müller. Although basic tactics are explained in a number good books, complicated tactics – the kind that separate tournament winners from the pack – require intuition, imagination and precision.

Aimed primarily at aspiring chess players from club to master level who seriously want to improve their chess understanding, *The Magic of Chess Tactics* provides examples selected for both their entertainment and instructional value – as well as detailed explanations and exercises. Super grandmaster Alexei Shirov – long known for his amazing tactical talent – has written the Foreword to this book.

Finally, as an added bonus to **ChessCafe** readers, it is also our Special of the Week, January 29-February 4. During that time, this 259-page book, which carries a suggested retail price of \$19.95, may be ordered for \$14.95.



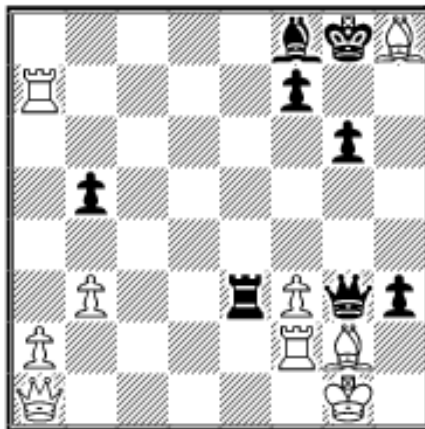
## Excerpt:

### *The Magic of Chess Tactics* *Chess Discourses: Practice and Analysis* *A Training Book for Advanced Players*

by Claus Dieter Meyer & Karsten Müller

The first excerpt is from the section Middlegame Tactics: Tactical Motifs, Comedy of Errors (Pins and Cross-Pins), pp. 15-18:

**G. Fahnenschmidt – L. Gutman**  
**German Bundesliga 1987**



Black to move (-+)  
 (Position after Rd2-f2)

The turbulent finale of the Bundesliga game between Grandmaster Lev Gutman (Koblenz) and Dr. Gerhard Fahnenschmidt (Sindelfingen) was a real “comedy of errors” played amid time trouble. With piece sacrifices to open the enemy king position, Black hoped to get support from Caissa, the goddess of chess. Meanwhile he is down a rook and a bishop with only one pawn (on h3) as material compensation. But that pawn is quite a nuisance:

**1...Rxf3?**

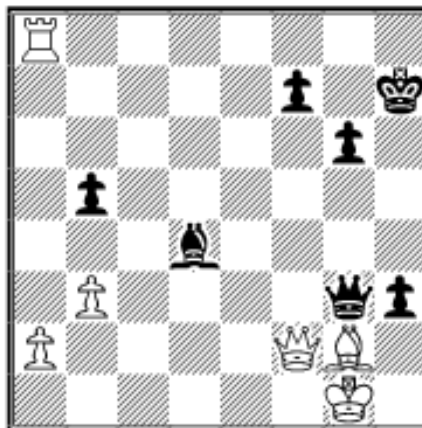
1...h2+ 2.Kf1 (2.Kh1 Qxf2-+) 2...Qh3!-+ with the first pin, but the simple 2...Qh4!-+ is possible as well.

**2.Rc2?**

**I** 2.Re2?/Rd2? transposes after 2...hxg2! (2...Bc5+?) 3.Rxg2 to the game.

**II** 2.Qf1? h2+ 3.Kh1 Rxf2-+

**III** An original way to draw was 2.Qb2!/Qe1! Rxf2 3.Qxf2 Bc5 (3...Qxf2+ 4.Kxf2 Bc5+ 5.Kg3 Bxa7 6.Bc6 Kxh8 7.Bxb5=) 4.Ra8+ Kh7 5.Bd4 Bxd4



### Analysis

White is only apparently overloaded: 6.Rh8+ (The only way out, luring the king onto the a1–h8 diagonal in order to get rid of the bishop on d4 with check) 6...Kxh8 7.Qxd4+ and now both players have to be careful not to end up in a lost pawn ending:

**A)** 7...Kh7 8.Qf2 (For 8.Qd5 see line B) 8...h2+ (With 8...Qxf2+?? 9.Kxf2 hxg2 10.a4+- Black would have blundered badly) 9.Kf1 Qd3+ 10.Qe2 Qb1+ 11.Qe1 Qxa2 12.Qh4+ should be drawn.

**B)** 7...Kg8 8.Qd8+ Kh7 9.Qd5 (9.Qa8??/Qd2?? b4-+) is more or less equal:

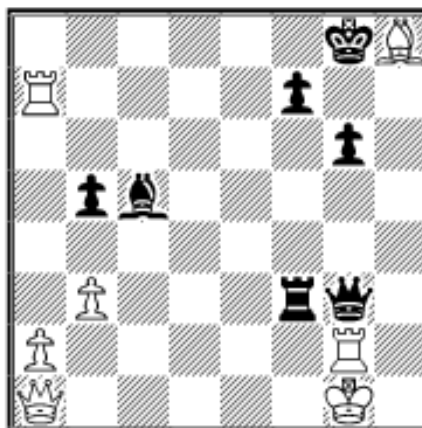
**Ba)** 9...Qe3+ 10.Kh2 hxg2 11.Qxf7+ Kh6 12.Kxg2= (12.Qf8+=)

**Bb)** 9...hxg2 10.Qxf7+ Kh6 11.Qf8+=

### 2...hxg2!

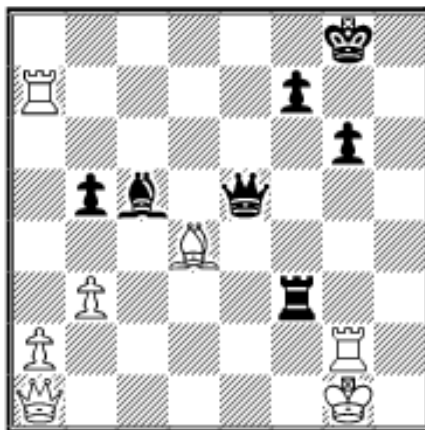
2...Bc5+? 3.Bd4 Bxd4+ 4.Qxd4 Qe1+ 5.Kh2 Qg3+ 6.Kg1 Qe1+=, perpetual check.

### 3.Rxg2 Bc5+



**4.Kh1?**

Dr. Fahnenschmidt makes the last mistake. But what about the absolutely necessary 4.Bd4 ? After the devilish cross pin 4...Qe5!! (4...Rf1+? 5.Kxf1) it is extremely complicated. The attentive reader will explore the situation together with us. Black plays for a win despite being a rook down!

**Analysis**

5.Ra8+ (For 5.Rd7 Rf4 6.Rd8+ see IIA)

**I** 5...Kg7 seems less precise. Some variations may lead to II, but here is an independent example: 6.Rg4!? f6 (6...Rd3? 7.Rd8 Rd2 8.Rd5 Bxd4+ 9.Qxd4 Rxd4 10.Rxg6+ followed by 11.Rxe5=) 7.Rd8!? and extreme complications have arisen. White is still offering strong resistance. Two plausible continuations are 7...Qh5

(idea ...Rh3) and 7...Rd3.

**II 5...Kh7!**

**A)** 6.Rd8 Rf4 7.Rd2 (7.Rh2+ Kg7 8.Rd2 transposes to Cc) 7...Rh4 8.Qf1 Qg3+ 9.Rg2 (9.Qg2 Qe1+ 10.Qf1 Rh1+ 11.Kxh1 Qxf1+ 12.Kh2 Bd6+! 13.Rxd6 Qf4+-) 9...Bxd4+ 10.Rxd4 Qe3+ 11.Qf2 Qxd4 12.Qxd4 Rxd4u. We will see this rook ending, which favors Black, repeatedly.

**B)** After 6.Rg4 Rh3!, 7.Rh8+ is the only playable move, equivalent to a desperate appeasement policy, but Black reaches a very favorable rook ending in any case:

**Ba)** 7...Qxh8 (threatening Kg8 or Qa8) 8.Kg2 Bxd4 9.Qxd4 (9.Rxd4? Rh5+-) 9...Qxd4 10.Rxd4 Rc3u

**Bb)** 7...Kxh8 8.Re4 (8.Kg2 Rh2+ 9.Kf3 Bxd4 10.Qxd4 Qxd4 11.Rxd4 Rxa2u) 8...Bxd4+ 9.Qxd4 Qxd4+ 10.Rxd4 Rc3u as above.

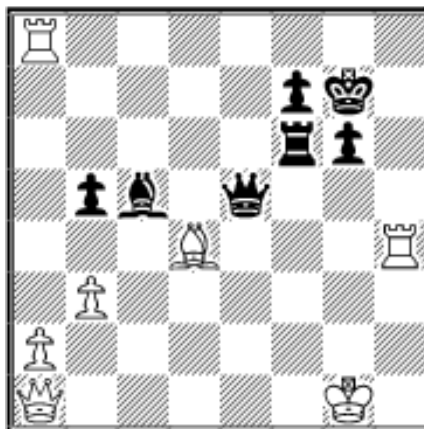
**C)** 6.Rh2+ Kg7

**Ca)** 7.Rd2? f6! (threatening 8...Bxd4+ 9.Rxd4 Qe3+ and mate) 8.Re8 Qf4!  
9.Bxc5 Qxd2 10.Re7+ Kh6 11.Be3+ Rxe3 12.Rxe3 Qxe3+u

**Cb)** 7.Rh4

**Cb1)** 7...f6? 8.Rah8! Bxd4+ (8...g5 9.R4h7+=) 9.Kh1 (9.Qxd4?? Qg3+/Qe1+ followed by mate) 9...f5 10.Qc1! Rh3+ 11.Rxh3 Qe4+ 12.Kh2 Qe2+=, perpetual check

**Cb2)** 7...Rf6!!

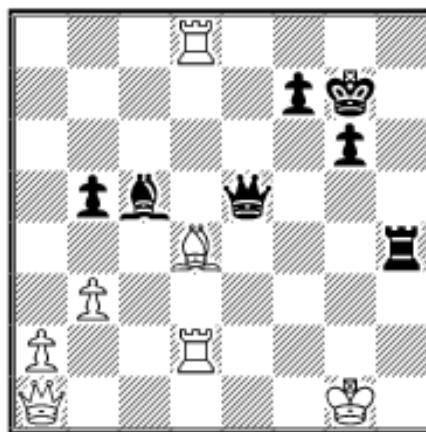


Analysis

**Cb21)** 8.Rah8 Bxd4+ 9.Qxd4 (9.Rxd4 Qg3+ 10.Kh1 Qf3+ 11.Kg1 Kxh8u)  
9...Qxd4+ 10.Rxd4 Kxh8u

**Cb22)** 8.Rg4 Rd6 9.Re4 (9.Re8 Bxd4+) 9...Bxd4+ 10.Qxd4 Qxd4+ 11.Rxd4  
Rxd4u

**Cc)** 7.Rd8 Rf4! 8.Rd2 Rh4! (8...Rg4+? 9.Kf1) Now Black threatens to exchange the bishops and make way for his queen to reach g3.

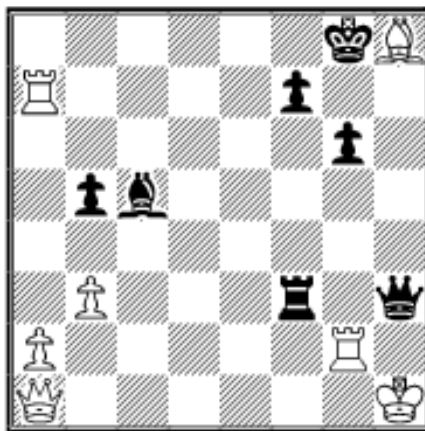


Analysis

If 9.Rd5 (9.b4 Bxd4+ 10.Qxd4 Rxd4 11.R8xd4/R2xd4u; 9.Qd1 Bxd4+

10.R8xd4 Qg3+ 11.Kf1 Rh1+ 12.Ke2 Qg2+ 13.Kd3 Rxd1 14.Rxd1 Qxa2u) then  
9...Bxd4+ 10.Qxd4 (10.R5xd4? Qg3+ 11.Rg2 Qe3+ 12.Rf2 Rxd4-+) 10...Rxd4  
11.R5xd4/R2d4u.

**4...Qh3+ 0-1**



White is mated after 5.Rh2 Rf1+ 6.Qxf1 Qxf1#.

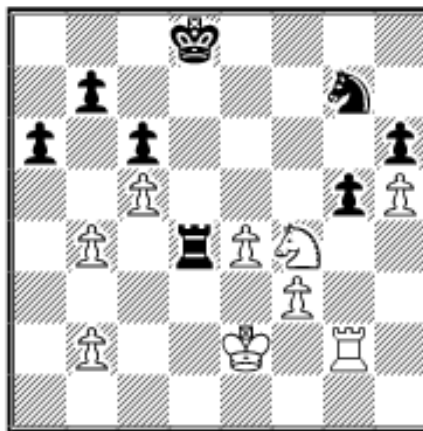
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The second excerpt is from the section Tactical Endgames: Rook +  
Minor Piece Endings, pp. 244-247:

The next game fragment shows a nice promotion theme.

Study-like

**A. Szypulski – F. Silbermann**  
Cologne 1992

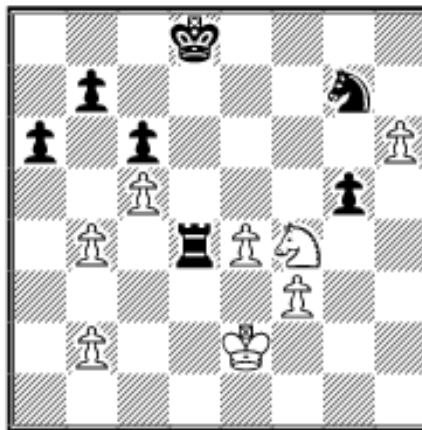


White to move

It's well known that in knight vs. pawn endgames the rook

pawn is the main enemy of the knight. This game shows White uncorking a brilliant sacrificial combination in order to create a mighty passed pawn. But this is only the overture to a greater composition!

**1.Rxg5!! hxg5 2.h6**



**2...Ke7**

The only playable move:

**I** 2...Ne8??/Nh5?? 3.Ne6+

**II** 2...Rd7?? 3.hxg7

**III** 2...Kc8? 3.hxg7 Rd8 4.Ng6!+- threatening the interception 5.Nf8 and the forks 5.Ne7+ and 5.g8Q/6.Ne7+ respectively – a powerful knight!

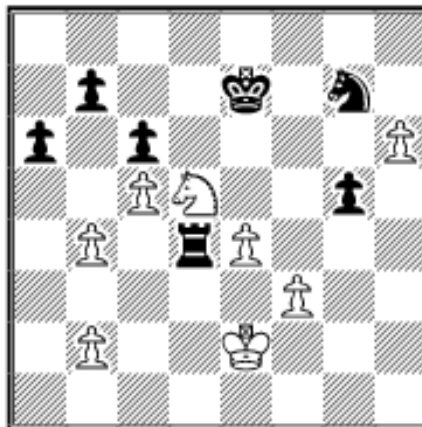
**IV** 2...Ke8? 3.h7 gxf4 4.h8Q+ Kf7 5.Qb8+- (xf4+/xb7+)

**3.Nd5+!**

This second sacrifice is necessary to block the d-file. Clearly mistaken are:

**I** 3.Ng6+?? Kf6 4.h7 Rd8 5.h8Q Rxd8 6.Nxd8+- and the black knight would be cut off (6...Ne6 etc.)

**II** 3.hxg7?? Kf7 4.Nh5 Rd8 plan Kg6-xg7+-



But how should Black capture the doomed knight at d5? Now the deep calculation of variations and correct evaluation are of vital importance!

3...Rxd5?

The wrong choice, which was hard to see. Let's look at the alternatives:

**I** 3...cxd5 4.h7 dxe4 (for 4...Kf7 5.h8Q dxe4 see variation II, next diagram) 5.h8Q exf3+ (5...Kf7) 6.Kxf3 Kf7 leads to variation II.

**II** 3...Kf7 4.h7 cxd5 5.h8Q dxe4



Analysis

**A)** 6.Qb8?! exf3+ 7.Kxf3 Rf4+ (7...Rxb4?? 8.c6+-) 8.Ke2! Re4+ 9.Kd3 Re7

**B)** 6.Qc8? exf3+ 7.Kxf3 Rxb4

**C)** 6.b5!

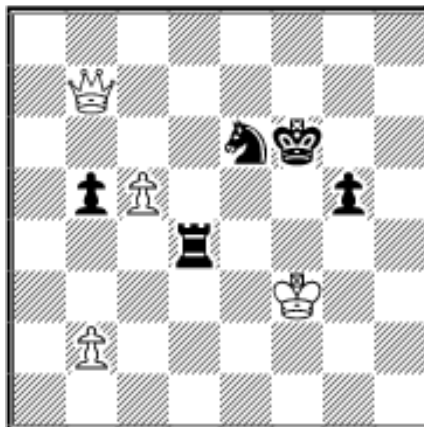
**Ca)** 6...axb5 7.Qc8 exf3+ 8.Kxf3 see Cc



**Cb)** 6...Rb4?! 7.c6 Rxb2+ (7...bxc6 8.bxa6!) 8.Ke3 Nf5+ (8...Rxb5

9.c7 Nf5+ 10.Kxe4) 9.Kxe4 Rxb5 10.c7 Rc5 11.Qh5+ Kf6 12.Qh2!!  
 (threatening c8Q) 12...Kg6 (12...Kf7 13.c8Q Rxc8 14.Kxf5) 13.Qa2!! Ng3+  
 14.Ke3 Rxc7 15.Qe6+ Kh5 16.Qg4+ Kg6 17.Qxg3

**Cc)** 6...exf3+ 7.Kxf3 axb5 8.Qc8 Kf6 9.Qxb7 Ne6



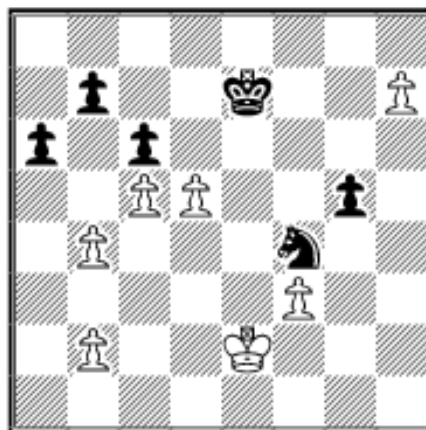
Analysis

This is most likely the crucial test of the whole venture. White still has the upper hand, but a win is open to question:

**Cc1)** 10.c6 Rc4 11.b3 Rc1± [12.Ke3 Rc3+ (12...Nd8?? 13.Qb6 Nxc6 14.Kd2+-)  
 13.Kd2 b4 14.Qxb4 Rxc6±]

**Cc2)** 10.Qxb5 Rd5 11.Qa6 Rxc5 12.b4 Rb5 13.Qd6 Rf5+ 14.Kg3 (14.Ke3 g4)  
 14...Rb5±

**4.exd5 Nh5 5.h7 Nf4+**



Now the splendid winning idea of the Polish International Master Andrzej Szypulski can be realized! There are three

ways for the king to move, so where to go?

## 6.Kd2!

The king march d2-c3-b3-a4-a5-b6-xb7 is the final point of White's play, whereas the routes to the center or to the king's wing come to nothing. Nevertheless both sides have to be very careful, e.g.:

**I** 6.Ke3? Ng6 7.d6+ Kf6 (7...Ke6 8.Ke4 Nh8=) 8.d7?! (8.Ke4=) 8...Ke7 9.Ke4 Kxd7 10.Kf5 Nh8 11.Kf6 Ke8 12.Kg7 Ke7 13.Kg8! (13.Kxh8?? Kf7) 13...Kf6 14.Kf8=

**II** 6.Kf2? Ng6 7.d6+ Kf6 8.Kg3 Nh8 9.Kg4 Nf7 10.f4 (10.Kg3?? Kg6) 10...gxf4 11.Kxf4 Kg6 12.Ke4 Kf6 (12...Kxh7?? 13.Kf5-e6-d7-c8+-) 13.Kf4=

## 6...Ng6 7.d6+ Kf6

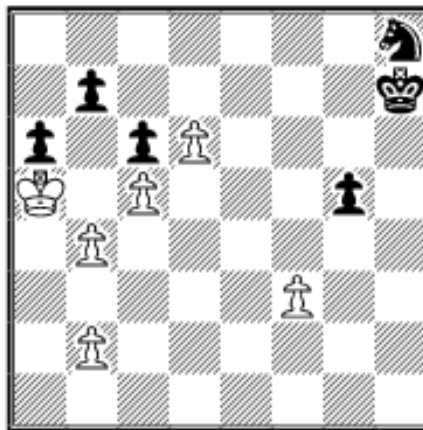
To keep the black king at the queen's wing is no better, e.g.: 7...Kd7 8.Kc3

**I** 8...Kc8 9.Kb3 Nh8 10.Ka4 Nf7 11.Ka5 Kb8 12.Kb6 Kc8 13.d7++-

**II** 8...Nh8 9.Kb3 Nf7 10.Ka4 b5+ 11.cxb6+- (11.Ka5??=)

**III** 8...b5 9.cxb6 Kxd6 10.Kd4 Nh8 11.Ke4+- and here of course the monarch changes to the other wing.

## 8.Kc3 Nh8 9.Kb3 Kg7 10.Ka4 Kxh7 11.Ka5



A final diagram elucidates the fundamental idea of the combination: While the black pieces have been deflected, the white king grabs the pawns on the other side.

## 11...Kg6

To capture the f-pawn as soon as possible, whereas 11...Nf7 would be too slow:

12.Kb6 Kg7 13.Kxb7 Kf6 14.Kxc6 etc. +-

**12.Kb6 Kf5 13.Kxb7 Kf4 14.Kxa6!**

More precise than 14.Kxc6 and 14.d7

**14...Kxf3**

14...Nf7 15.b5 cxb5 16.d7 Ke5 17.Kxb5 Ke6 18.c6 Kd6 19.Kb6+-

**15.b5 g4 16.bxc6 g3 17.c7 g2 18.c8Q g1Q 19.Qxb8+- Qa1+**

19...Qxc5 20.Qc3+

**20.Kb6 Qxb2+?! 21.Qxb2 1-0**

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