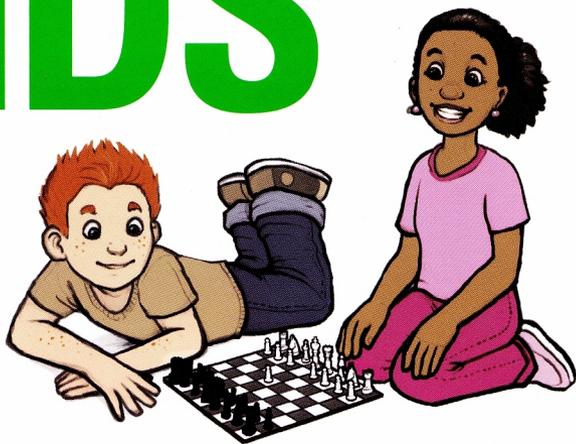


CHESS OPENINGS FOR KIDS



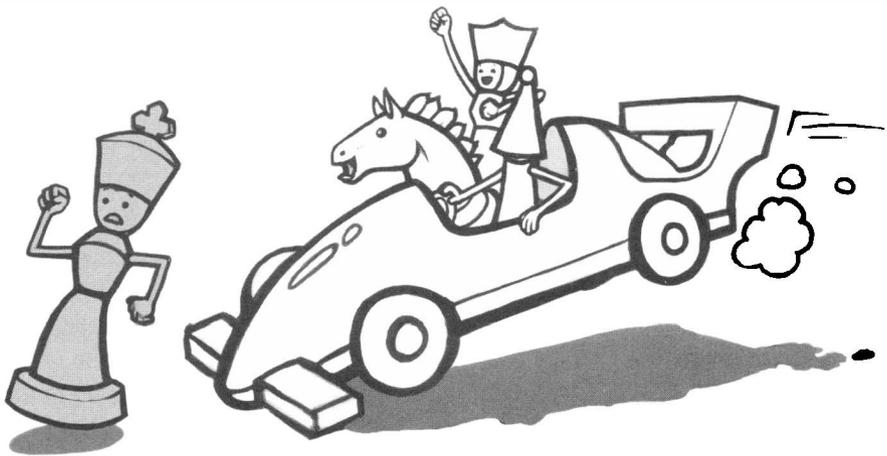
**Featuring 50 Mighty
Opening Systems**

**John Watson and
Graham Burgess**



Chess Openings for Kids

John Watson and Graham Burgess



GRAND PRIX ATTACK

GAMBIT

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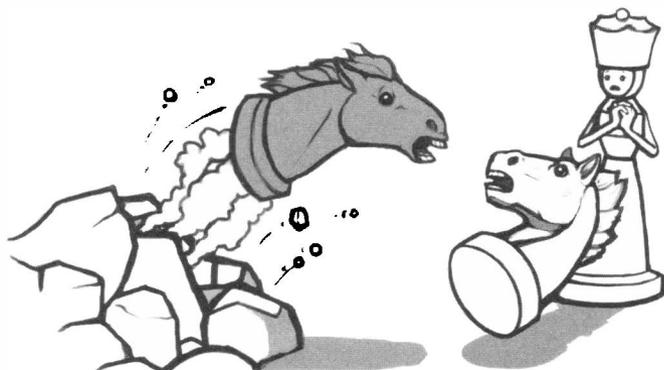


Introduction

Let's face it: it's more fun to win a game of chess than lose, and no fun at all to lose quickly. In fact, there's nothing so frustrating as to sit down, make a few moves, and find out that your pieces are already disappearing and your king is getting chased around! Wouldn't it be nice to have your opponent on the run instead? The first moves of a chess game make up the *opening*, and the opening is often the trickiest and most important part of the game. This book gives you the knowledge you need to get off to a good start. It's not hard: you just need to know the principles of good opening play and get some practice with them.

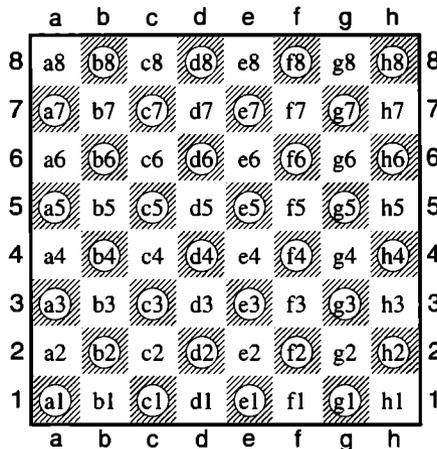
We assume only that our readers know how to play chess, and are familiar with some of the basic tactics. This book follows the same structure as Murray Chandler's *How to Beat Your Dad at Chess* and *Chess Tactics for Kids*, and if you have read those books, you'll be especially well prepared to get to grips with some openings where you can put all those checkmate and tactical ideas to good use.

We're going to show you **50 Mighty Openings**. We call them that because they are the openings which have proven effective after thousands of games by masters over many years. So you can use these openings to win games not only when you're starting out, but also for as long as you play chess. We've chosen our examples to illustrate the most important strategies of chess play, strategies which also apply to later stages of the game. You will learn plenty of tactical ideas which every player should know, which means you can launch powerful attacks at the first opportunity, and be able to defend against impetuous raids by the enemy. Most of all, you'll have more fun playing as you take the next steps towards chess mastery. Enjoy this book and refer to it often!



SIBERIAN TRAP

Algebraic Notation



The chess notation used in this book is the simple, algebraic notation in use throughout the world. It can be learnt by anyone in just a few minutes.

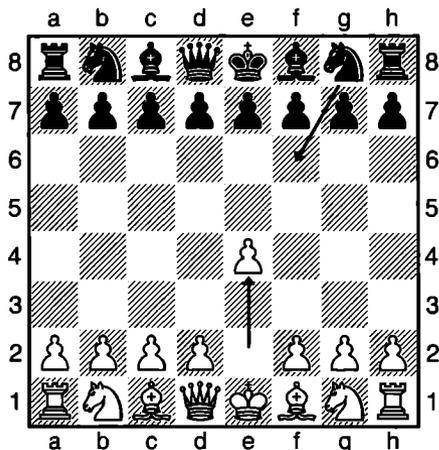
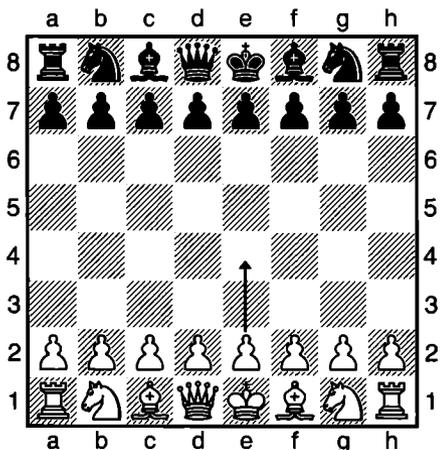
As you can see from the chessboard above, the files are labelled a-h (going from left to right) and the ranks are labelled 1-8. This gives each square its own unique reference point. The pieces are described as follows:

- Knight = 
- Bishop = 
- Rook = 
- Queen = 
- King = 

Pawns are not given a symbol. When they move, simply the *destination square* is given.

The following additional symbols are also used:

- | | | | | | |
|-----------------------|---|-------|------------------|---|----|
| Check | = | + | Good move | = | ! |
| Double Check | = | ++ | Bad move | = | ? |
| Capture | = | x | Interesting idea | = | !? |
| Castles kingside | = | 0-0 | Not recommended | = | ?! |
| Castles queenside | = | 0-0-0 | Brilliant move | = | !! |
| See diagram 2a (etc.) | = | (2a) | Disastrous move | = | ?? |

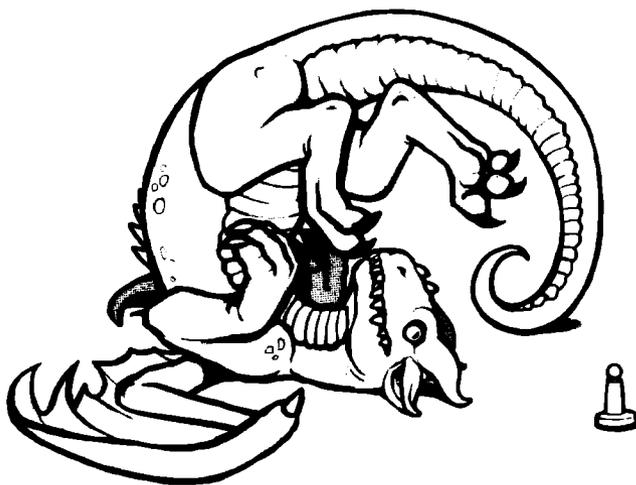


In the left-hand diagram above, White is about to play the move **1 e4**. The **1** indicates the move-number, and **e4** the destination square of the white pawn.

If we mention a move without giving a move-number, then it is an idea that might be played sooner or later depending on what the opponent does. If we put three dots before the move, this means it is an idea for Black.

In the right-hand diagram, White's **1 e4** move is complete. Black is about to reply **1... Nf6** (moving his knight to the **f6-square** on his *first move*).

To check you've got the hang of it, play through the following moves on your chess-board: **1 e4 e5 2 Nf3 Nc6 3 Bb5 a6 4 Ba4 Nf6 5 0-0**. You should now have the position shown in the right-hand diagram on page 34.

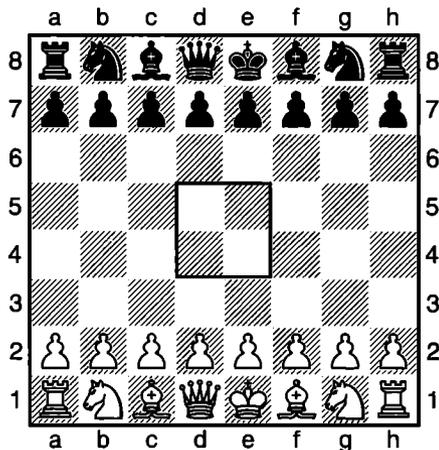


REVERSED DRAGON

How to Play the Opening

Development and the Centre

The first thing you have to do is get your pieces into play quickly. That means bringing the knights, bishops, queen and rooks into the fight, because they have greater range and can do more damage than the slow-moving pawns. But you can't get those pieces out (except for the knights) without first moving some pawns, so the basic idea of most good openings is to move one or two pawns and then get the other pieces into action. This is called *development*. Strong players will always tell you to develop your pieces before launching an attack. The special move castling is also important: it not only attends to the king's safety, but also develops a rook for future use.

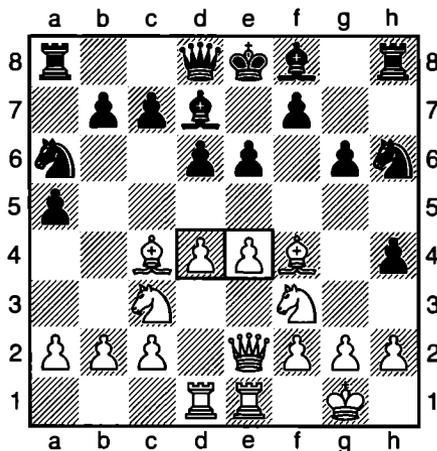


OK, but where should your pieces go? The important thing is to fight for the

centre. The centre consists of the four squares shown in the diagram.

What's First?

From White's point of view, a formation with pawns standing side-by-side on the central squares d4 and e4 is called the *ideal centre*. If you've set up the ideal centre, your pieces will come out easily, without blocking each other. Take a look at the moves 1 e4 a5? 2 d4 h5? 3 ♘f3 d6 4 ♘c3 ♙d7 5 ♙c4 e6 6 0-0 ♘a6 7 ♙f4 ♘h6 8 ♚e2 g6 9 ♞ad1 h4 10 ♞fe1.

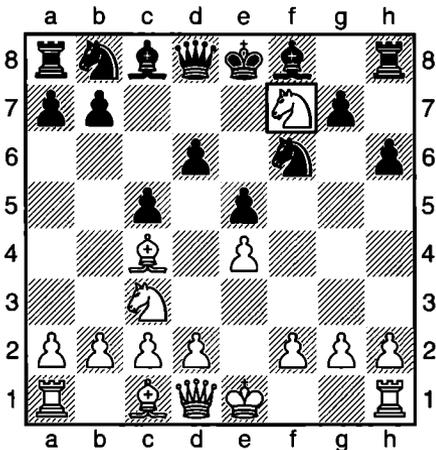


White has the ideal centre and all his pieces aim at the central squares. On the other hand, Black's bishops point away from the centre and his knights are on the side of the board. White can manoeuvre freely and is ready to attack in any part of the board.

This example points to a very important factor in the opening: the *activity* of your pieces. This means the range of squares that they can go to. In the diagram, White's pieces are all active, while Black's activity is sadly limited.

Don't Neglect Development

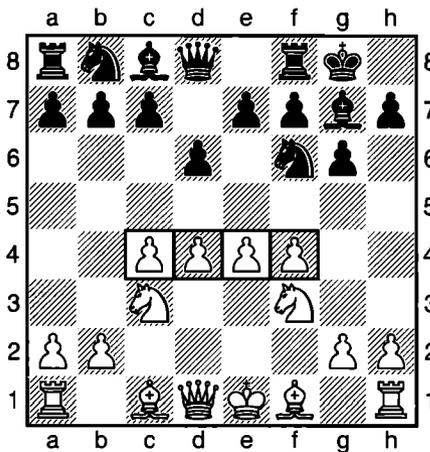
If you move your pawns too much and don't develop your pieces quickly, you will often get in trouble and even lose material. In the previous example, Black made six pawn moves and only three piece moves. Here's another example: 1 e4 e5 2 c3 f6 3 c4 d6 4 f3 c5? 5 g5! h6? 6 fxf7, forking Black's queen and rook.



This is a standard attack on f7 that you will often see in beginners' games. Black made too many pawn moves and not enough piece moves.

Can we ever be 'pawn-pushers' and get away with throwing many of our pawns forward into battle right in the opening? Not usually, but if they help control central squares, a series of early pawn moves

can be justified. Here's an example: 1 d4 f6 2 c4 g6 3 c3 g7 4 e4 d6 5 f4 0-0 6 f3.



Black has developed two pieces and castled, and is now ready for battle in the centre. Meanwhile, White still needs to develop his king's bishop before he can castle. That could easily prove a problem for White, but his massive wall of pawns covers the key central squares multiple times, whereas Black has so far made only one little pawn move to contest e5. White also controls more *space*, which is an advantage in chess. Overall, you can say that although the two sides have applied different philosophies, both have played logically, and they are equally well-prepared for the game to come.

Gambits

In this book we take a look at quite a few *gambits*. These are openings in which White or Black gives up a pawn or two in order to achieve some of the important goals we have talked about: developing