TRAIN LIKE A GRANDMASTER

ALEXANDER KOTOV

ALGEBRAIC EDITION

POPULAR

THE CLUB PLAYER'S LIBRARY

Train like a Grandmaster

ALEXANDER KOTOV
Translated by Bernard Cafferty

B. T. Batsford Ltd, *London*

First published 1981
Reprinted 1984, 1986, 1990
© Alexander Kotov, 1981
ISBN 0 7134 3609 3 (limp)

Typeset by
W Turner & Son Limited,
Halifax
and Printed in Great Britain by
Billing & Sons Ltd, Worcester
for the publishers
B T. Batsford Limited
4 Fitzhardinge Street, London W1H 0AH

A BATSFORD CHESS BOOK
Adviser: GM R.D. Keene OBE
Technical Editor: Ian Kingston

Contents

	Symbols and Acknowledgements	6
	Preface	7
1	A little history	9
2	How the Opening is Studied	11
3	Objectivity in the Ending	24
4	Competitive or Creative Element?	28
5	Studying the Middle Game	41
6	Annotating Games	63
7	A Philosophy of Chess	68
8	Schools of Chess	70
9	Botvinnik's Chess School	84
10	Kart's Chess School	102
11	Karseladze's Chess School	112
12	Without a School	117

Symbols

+	Check
!	Good move
!!	Very strong move
?	Doubtful move
??	Blunder
W	White to move
B	Black to move

Acknowledgements

NOTE: *Some minor corrections were made to the text at editorial stage* — R.G.W.

Preface

'What a strange state of affairs you have in chess nowadays', remarked a friend of mine. He does not know the finer points of the Kings Indian Defence, but he takes note of all the results of tournaments and matches.

'What do you have in mind?'

'Almost every year there are reports about the emergence of a new outstanding chess talent. In Moscow, Britain, Yugoslavia, the USA'.

'It's the natural progression of the generations'

'Progression! Yet in the Candidates' Matches for over a decade the eight challengers for the world title have almost always been the selfsame 'old men''

'What about Karpov?'

'Karpov has been champion for five years already. Where are the other young talents? Compared to the Candidates' series of 1965 the average age of the challengers in the 1980 series has gone up by almost two years. There is no challenger younger than thirty, yet on the other hand Tigran Petrosian is already fifty-one, and some of the others are getting close to their half century .'

'It sometimes happens that way'.

'Sometimes! Then again Yefim Geller at the age of fifty-four outplays all the young men and takes the gold medal in the 1979 Soviet Championship — another example to youth'.

We discussed this topic, and later I reflected a great deal trying to answer a question which troubles the chess organisations of many countries. Recently in Moscow there was a gathering of experienced grandmasters and young talented players. There were notes of alarm sounded in the speeches of famous chess experts such as grandmasters Smyslov, Polugayevsky, Taimanov and others. Even earlier, serious claims were expressed in an article by Petrosian. We shall get to know his interesting thoughts later, but here we can give a resumé: 'It is easy to play against the young players; for me they are an open book'.

What are the reasons for the slowing down in the development

of young grandmasters both in our country and in others? The author came to the conclusion that an answer can only be given after a careful analysis of the present state of chess theory. How do we play? What is the foundation of modern chess? What plays the leading role in our creative efforts? What are the chief principles of modern chess theory?

My late friend and trainer, grandmaster Simagin, used to stress the need to discuss the philosophy of present day chess, how for example we regard the advantage of White moving first, what are the main guide lines for our research work.

The author has to overcome some diffidence in tackling this most difficult topic, in trying to fill a gap left by theoreticians. I console myself with the thought that the traveller who penetrates the thick forest may have a sad fate, but no worse than that of the irresolute who hesitate at the first clearing.

In examining the current state of chess the author has no choice but to cope with another task — to talk about modern methods of chess coaching, and naturally of the modern Soviet School of Chess. It can hardly be denied that modern chess is to a considerable extent Soviet chess. By a careful examination of chess coaching in the USSR the Western player can learn a lot, and use it in his own attempts to improve. For example how useful it is to become familiar with the organisation and teaching methods of Botvinnik's famous school, the Soviet TV school and others.

Thus we get the main aim of this book:

To describe the features of the modern attitude to chess, as largely worked out by the Soviet School, to try and reveal the philosophy of modern chess, and to indicate how chess is studied in the strongest of the Schools of Chess — the Soviet School.

In the light of this the author has divided the book into two basic parts:

1 How chess theory is studied.

2 Chess schools in the Soviet Union.

1 A little history

Chess players who devote their time to the great and ancient game can be divided into two basic categories. The first simply play in tournaments appropriate to their strength. The second try to find some philosophical sense in chess, to create chess theory, which in our days has become a genuine science. The first become world champions and leading grandmasters, the winners of top tournaments. The second write books on the theory of the three stages of the game. Sometimes leading figures combine both activities and then we get an outstanding person in the world of chess.

The first guiding principles of chess theory were discovered by the inventors of openings and gambits. Amongst these principles the best established is the simplest one: bring out your pieces quickly, seize the centre and go for the enemy king with all your forces. Such *'blitzkrieg'* aims are served by the Evans Gambit, the Danish Gambit, the Kings Gambit and others. Even nowadays the seizure of the centre and speedy piece development are a cornerstone of modern strategy.

André Philidor drew attention to yet another important postulate. 'The pawn is the soul of chess' he stated, and everybody concurred in devoting careful study to pawn chains, the isolated centre pawn and the weakness of a group of pawns.

A significant event in the development of theory was the teaching of Wilhelm Steinitz with his stress on avoiding weak squares, the accumulation of temporary, slight advantages and their transformation into permanent ones. With the arrival of Steinitz theory became a real force; he was the one who originated the scientific approach to chess which is now so well developed.

The proponents of Steinitz's theory — Tarrasch and his supporters — tried to express Steinitz's teaching in the form of laconic rules, and as often happens in such cases, they went too far. The laconic tended to become dogmatic, and chess began to lose its freshness, originality and charm.

The young of that time rose up against this. In the early part of the 20th century Nimzowitsch and Réti in their polemic books and

articles and Alekhine in his practical play started propagandising more and more the creative principles to be found even earlier in the games of Chigorin. Their main postulates were: Get away from dogma, play inventively, even originally, and as Black do not go for equality, as the Tarrasch school taught, but from the first moves try to create your own plan of counter play. These aims, an immediate counter attack by pieces on a seemingly impregnable pawn centre, were served by the invention of their openings — the Alekhine Defence, the Grünfeld Defence, the Nimzowitsch Defence and so on.

More than half a century has gone by since the appearance of Réti's *Modern Ideas in Chess* and Nimzowitsch's *My System* in which the principles of these innovators are laid down (they called themselves the hypermoderns) Since then chess has grown into a massively-popular art and the number of chess books and magazines in the various languages of the world cannot be counted. Yet you will look in vain on the bookshelves for a work devoted to general questions of chess development, for an account of the main postulates of modern chess thought. The bookshelves are piled high instead with books on the openings, tournament books and biographies of the great players.

In this book we try to deal with a number of important points of modern chess theory. What is chess nowadays? How is theory studied by a leading school? How are modern views on this ancient game formed? The reader will also learn how a general theory of chess develops and how the theory of the three stages of the game is studied in the Soviet Union.

2 How the Opening is Studied

How do present day grandmasters play the first stage of the game? What principles do they follow? If we can answer these questions we shall make real progress in understanding all modern theory.

First of all the advantage of the first move Chess experts who seem to allege that White has no advantage in the initial position are wrong. Even in quick-moving sports the starting side nearly always has some advantage, even if very slight — for example the right to serve at tennis, or to bully off in hockey. In chess it is always preferable to be White. The question then arises what sort of strategic plan Black should choose in an attempt to neutralise the right to move first and to seize the initiative.

It stands to reason that the methods of play for White and Black in the initial position are different, so we shall consider them separately.

White

Three main currents of thought may be distinguished in the mind of a modern grandmaster playing White in a tournament game:

1) The method of quiet maintenance of the advantage of first move.
2) The method of the swift strike.
3) The method of the 'coiled spring'.

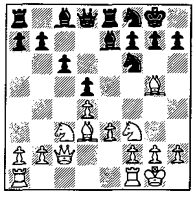
1) In cases when a grandmaster does not have to win at all costs he tends to avoid sharp lines in the opening and sticks to clear sensible lines. This method is also adopted when the opponent is a definite protagonist of sharp play and it is advantageous to 'keep him in check'.

The characteristics of quiet play are obvious — pawn exchanges, the formation of rigid pawn structures White's aim is simple — the maintenance of those admittedly slight benefits conferred by the nature of chess in being White. I am not aiming for too much, but what I have I hold is White's motto as it were.

Examples of such play with White are many formations of the Carlsbad variation of the Queen's Gambit Declined (Diagram 1), the

Slav Defence, the Caro-Kann and so on

1

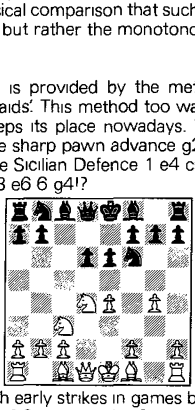


It is peaceful in the centre, comparatively peaceful on the flanks The smoothness of the pawn chains, the limited availability of open lines, the absence of a direct clash is evident:

Such a method of play comes from the previous century, and one might make the musical comparison that such positions are not the shake and the twist, but rather the monotonous waltz, or even the minuet of chess.

2) A sharp comparison is provided by the method of the swift strike, of brisk 'cavalry raids'. This method too was widely adopted in the old days, and keeps its place nowadays. Who will express surprise nowadays at the sharp pawn advance g2-g4-g5 and even on to g6? It occurs in the Sicilian Defence 1 e4 c5 2 ♘f3 d6 3 d4 cd 4 ♘×d4 ♘f6 5 ♘c3 e6 6 g4!?

2



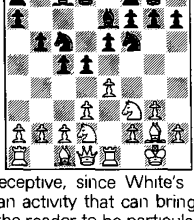
Have we not seen such early strikes in games by Botvinnik in the Carlsbad variation of the QGD and in the Caro-Kann? Other typical attempts to breach the defensive ramparts at an early stage are the bishop sacrifice ♗f1×b5 in the Sicilian and various intuitive knight sacrifices in the same opening such as ♘c3-d5 or ♘d4-f5 (with a black pawn at e6).

3) Sometimes grandmasters will decide to avoid the deeply-studied book lines by using a method that reminds one of a coiled spring. They make just one pawn advance to the centre fianchetto the bishops and allow the opponent to occupy the centre The calm

here is apparent since just one incautious pawn advance by Black and White's pieces will uncoil with great force and inflict damage on the enemy.

Examine the games of recent years. You will find apparent slow play by White in a Kings Indian opening.

3



Yet this slowness is deceptive, since White's bunched pieces often unroll and develop an activity that can bring White an early win. One can only advise the reader to be particularly careful when his opponent develops his forces along the lines of a coiled spring.*

Black

The advantage of the first move by his opponent forces Black to adopt rather different approaches to the opening. One distinguishes in modern praxis three methods for Black.

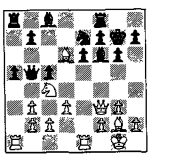
1) Play for equality.
2) The method of carrying out an independent plan.
3) The coiled spring method.

1) We have already noted that in the olden days White often proceeded quietly striving to maintain the advantage of the move. Black in those days used to manoeuvre just as calmly trying to keep it level. This ancient method is applied today too at the highest level. This is easily understandable since Black does not have to go for a win in every game, often being satisfied with a draw. In such cases one has the QGD with Capablanca's simplifying manoeuvre (. d5×c4 and ♘f6-d5) or Lasker's Defence in the same opening.

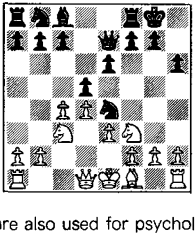
The same purpose tends to be served by the Queens Indian

**Translators Note*

Petrosian-Pachman, Bled 1961 is a particularly striking example. 1 ♘f3 c5 2 g3 ♘c6 3 ♗g2 g6 4 0-0 ♗g7 5 d3 e6 6 e4 ♘ge7 7 ♖e1 0-0 8 e5 d6 9 ed ♕×d6 10 ♘bd2 ♕c7 11 ♘b3! ♘d4? 12 ♗f4 ♕b6 13 ♘e5 ♘×b3 14 ♘c4! ♕b5 15 ab a5 16 ♗d6 ♗f6 17 ♕f3 ♔g7 *(see diagram)* 18 ♖e4 (18 ♕×f6+!! ♔×f6 19 ♗e5+ ♔g5 20 ♗g7 forces mate) 18 ... ♖fd8 19 ♕×f6+! ♔×f6 20 ♗e5+ ♔g5 21 ♗g7 1-0.



4



Defence too.

Such opening lines are also used for psychological reasons. If our opponent is a confirmed supporter of combinational attacks and is easily induced to go in for dubious sacrifices it pays to give him the opportunity to attack formations so sound that he will stub his toe against them. Such a method has always been advisable and will continue to be so.

2) This method was first adopted by Chigorin, developed by the hypermoderns and has lost its air of novelty so widely is it practiced nowadays. Black simply pays no attention to the advantage conferred by the move and does not strive to equalise.

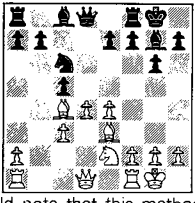
His objective is to carry out his own plan of active play by his pieces and force his opponent to adopt measures to repulse the threats so generated. This in itself should take care of the problem of equalising. The popularity of the method amongst contemporary grandmasters is explained by psychological considerations: Black gets out of being under constraint, acts independently and can partly ignore what his opponent is doing. Such independence is highly valued in modern chess.

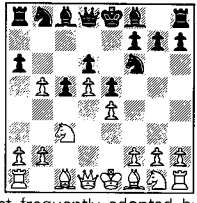
Modern theory notes two types of independent plan. The first is to counter-attack White's pawn centre as in the Grünfeld Defence, the Alekhine Defence, the Nimzo-Indian and so on. The second is to work independently on the flank and is best seen in the Sicilian Defence, especially when Black goes a6 and b5, and in the Modern Benoni Defence where the same moves involve a pawn sacrifice by Black in the Benko Gambit and the Benoni. Such features are seen in Diagrams 5 and 6.

3) If the coiled spring method brings benefit to White then this rather equivocal method can build up potential energy for Black too. It can be successful, but the risks involved have to be clearly borne in mind.

By going in for voluntary passivity in the hope of a subsequent counter-stroke Black may exceed the bounds of the feasible and finish up in a cramped position with no remedy for the cramp. One

5





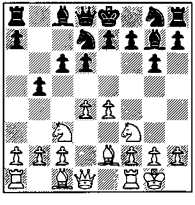
6

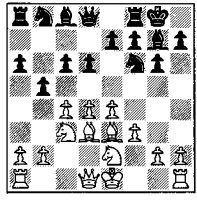
should note that this method is most frequently adopted by the players of the older generation. They are experienced and careful and do not go beyond the line between voluntary and forced passivity. Also this method is often caused by their lack of familiarity with 'the very latest word in theory'.

Openings of this sort are the various forms of the Pirc Defence, and the Kings Indian Defence involving the wing play a6, c6, ♖ab8 and b5.

The next two diagrams show typical situations which then arise.

7





8

Let us move on to opening questions from another point of view and in particular how openings are studied in the Soviet Union.

This work involves experienced players, and through the network of magazines brings in the ordinary player too in the search for new moves, new systems, new ideas.

The search for new moves has always been going on, when preparing for games, at the board, in mutual analysis with the opponent after the game and in subsequent analysis at home. It is often the case that a move long held to be strongest is later rejected in favour of another. This is a process that has no end, an inevitable process in the ongoing development of chess theory

Theory, however, contains many variations in which the initial moves have been checked through so frequently that it has been shown that deviations at the earlier stages are definitely not advantageous. As a result they will be played out with machine-gun -like speed in grandmaster games. For example some variations of

the Chigorin system for Black in the Ruy Lopez, and of the open system of defence (5 ♘×e4) have been worked out almost twenty moves deep.

There are similar long lines in the 8 ♕×b2 Poisoned Pawn line of the Najdorf defence in the Sicilian (see diagram 14), and in the Panov-Botvinnik Attack against the Caro-Kann.

Let us take an example of the development of a long forcing line in the Sicilian Defence.

After **1 e4 c5 2 ♘f3 d6 3 d4 c×d4 4 ♘×d4 ♘f6 5 ♘c3 a6 6 ♗g5 e6 7 f4**, Polugayevsky suggested the move **7 . . . b5.** The ramifications of the line have been worked out in depth and have led to the adoption of the name the Polugayevsky Variation. In fact there is an immense amount of literature on the subject covering various books and many magazine articles

The main line, of course, arises from the energetic continuation **8 e5 de 9 fe** and now the flexible counter **9 . . . ♕c7**

Various attempts have been made at the highest level to refute Black's risky-looking play. 10 ♘f3 was tried, when Black gets satisfactory play by 10 b4. After that most attention was devoted to Simagin's move 10 ♕e2 and for a long time it was held that this was White's strongest continuation.

In various events White tended to score quick wins with this and other lines involving 10 ef, but from time to time the supporters of the variation as Black showed that the suggested improvements were not too formidable for White. The process of re-assessment carried on with it remaining unclear what was White's best.

The latest developments came in 1979. In the USSR Spartakiad of that year the question of first place was decided in the match between the Ukraine and the RSFSR Polugayevsky adopted his line expecting his opponent Belyavsky to adopt 10 ♕e2, but instead the grandmaster from Lvov continued **10 ef ♕e5 11 ♗e2 ♕×g5 12 0-0 ♕e5** and now **13 ♘f3.**

'This move and the subsequent plan was specially prepared for the game with Polugayevsky' writes Belyavsky. The game went on **13 . . . ♗c5+ 14 ♔h1 ♕×f6 15 ♘e4 ♕e7 16 ♘fg5 0-0 17 ♘×f7!** and White realised his positional advantage without too much trouble.

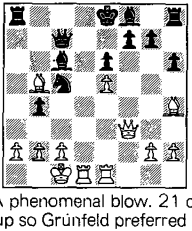
Later that year Polugayevsky once again adopted his variation against Grünfeld in the Riga Interzonal. He was expecting a new line from his opponent, but got in first with his own innovation involving a remarkable tactical stroke found by the Moscow grandmaster in the quiet of his study.

The game went **10 ♕e2 ♘fd7 11 0-0-0 ♘c6 12 ♘×c6 ♕×c6 13 ♕d3 h6 14 ♗h4 ♗b7 15 ♗e2 ♕c7 16 ♖he1 ♘c5 17 ♕h3 b4 18 ♘b5!?**

This move meets with a refutation of the sort that can be found

only after many hours of study. Striking play now follows:
18 . . . ab! 19 ♗×b5+ ♗c6 20 ♕f3

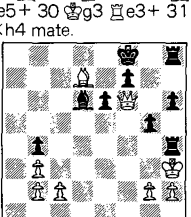
9



20 . . . ♘b3+!! A phenomenal blow. 21 cb ♗×b5 with check leaves Black a piece up so Grünfeld preferred to move his king with the sequel **21 ♔b1 ♘a5 22 ♖d4 ♖c8 23 ♖ed1 g5 24 ♗×c6+ ♕×c6 25 ♕d3 ♗e7 26 ♗e1 0-0** and Black's extra piece soon led to a win.

The grandeur of Polugayevsky's concept becomes apparent in the line which he pointed out straight away after the game: 21 ab ♖a1+ 22 ♔d2 ♕d7+ 23 ♔e3 ♗c5+ 24 ♔f4 g5+ 25 ♔g3 ♖×d1!! The only move, everything else losing, as the reader can check for himself 26 ♗×c6 ♖×e1 27 ♗×d7+ ♔f8 28 ♕f6 ♖e3+ 29 ♔f2 ♖×e5+ 30 ♔g3 ♖e3+ 31 ♔f2 ♖e4+ 32 ♔g3 ♗d6+ 33 ♔h3 ♖×h4 mate.

10



You must concede that this is a fine example of the method of studying an opening by means of ever deeper penetration into forcing lines. This example shows the great practical benefit of preparing before a tournament, or just before a game There are a number of cases in chess history of a game being won without any real play. The researcher amazed his opponent with a new move and won with it. This is easily understood psychologically since the effect of an unexpected innovation in the opening is well known.

However such an approach to the opening has its negative side too. The frequent use of forcing lines becomes known to your opponents. They remember your favourite lines and in their turn prepare convincing rejoinders. As a result the hunter of today may

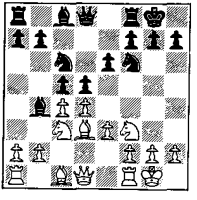
well become the prey of tomorrow, and you may fall victim to such a lightning stroke as you have been accustomed to win by.

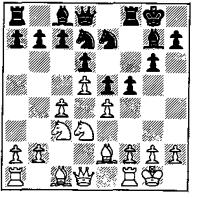
So the player who goes in for forcing variations has to be bold and confident in himself, and most of all must constantly work at theory. There are such players who have contributed many lines to the Ruy Lopez, the Slav Defence, the Tarrasch Defence, the Queen's Gambit Accepted, the King's Indian Defence and other openings

As each tournament goes by these lines become more complicated, and like an oil drill boring ever deeper into the geological strata chess thought penetrates ever deeper into the unknown. Such study, we note, is not new. Once again we have taken it over from great figures of the past, only their analyses dealt with other openings such as the Giuoco Piano and the King's Gambit

By analogy with the lines just described there are many standard positions known which do not arise from forcing variations but into which the modern player will regularly enter without any real thought. Examples are the next two diagrams arising from the Nimzo-Indian and King's Indian Defences.

11

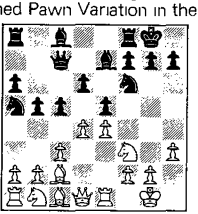


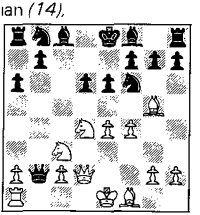


12

These positions are taken as the starting point by theoreticians for their further researches There are quite a number of such positions (**tabiya** to use the Arab word to describe them in ancient chess — 'battle array') For example, one may quote various positions from the Chigorin System in the Ruy Lopez *(13),* or the Poisoned Pawn Variation in the Sicilian *(14),*

13



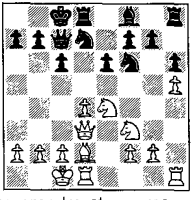


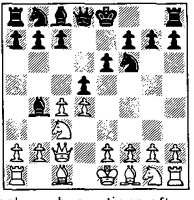
14

or the standard main line position in the Caro-Kann *(15),* or the 4

♕c2 d5 variation in the Nimzo-Indian Defence *(16)*.

15





16

Often grandmaster games will reach such positions after only a few minutes play and then the players will settle down for a long think. Sometimes there is a joke made to the judge that he should set up the position on the board without further ado as the actual starting point of the game.

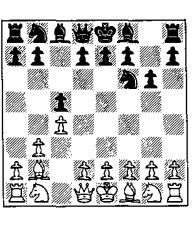
If we concede that the three methods of play in the opening were employed as early as the 19th century the method of looking forward from the opening to plans connected with middle game or even endgame stages must be considered an invention of the present time.

The modern grandmaster does not confine himself to trying for a good build-up in the opening, his far-seeing glance looks forward into the middle game and even the ending. In planning the layout of pieces and pawns he anticipates his actions in the later stages of the game.

To look right to the ending from the opening must be considered a rare phenomenon. There is Tarrasch's well known aphorism 'between opening and ending the gods have made the middle game'. Yet the envisaging of the ending at such an early stage must surely be a method of the future when technique ascends to a new level of achievement and the mind of a grandmaster becomes more developed and far reaching. We can already quote some examples of this foresight looking towards the ending.

In Karpov-Browne, San Antonio, 1972 and after the moves **1 c4 c5 2 b3 ♘f6 3 ♗b2 g6?**

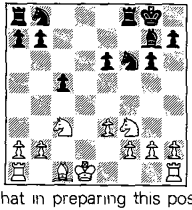
17



White unexpectedly played **4 ♗×f6 ef.** How can one explain the exchange of what is normally a strong bishop for a knight? The calculation is simple: White gets total control over d5 and the chance to use a ♔-side pawn superiority in the ending. By accurate play the coming world champion managed to exploit these insignificant advantages. There followed **5 ♘c3 ♗g7 6 g3 ♘c6 7 ♗g2 f5 8 e3 0-0 9 ♘ge2 a6 10 ♖ac1 b5 11 d3 ♗b7 12 0-0 d6 13 ♕d2 ♕a5 14 ♖fd1 ♖ab8 15 ♘d5 ♕×d2 16 ♖×d2** and White won the endgame without too much trouble.

A significant game is Petrosian-Botvinnik from the 1963 world title match. After **1 c4 g6 2 d4 ♘f6 3 ♘c3 d5 4 ♘f3 ♗g7 5 e3 0-0 6 ♗e2 dc 7 ♗×c4 c5 8 d5 e6,** White went **9 de ♕×d1+ 10 ♔×d1 ♗×e6 11 ♗×e6 fe.**

18



Petrosian relates that in preparing this position with his trainer they assessed the diagram position as 'almost won, not one hundred per cent, but with a very high degree of probability', and in practice White exploited the splitting of Black's pawns into three islands.

One must note that if playing for a wing pawn superiority occurred in the past — in particular Em. Lasker used to exchange on c6 in the Ruy Lopez in order to get an extra pawn on the ♔-side in the ending — yet playing for the opponent to have 'islands' is clearly a product of our days.

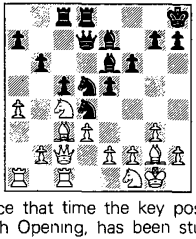
Playing the opening with the middle game in mind is a powerful weapon in the hands of modern grandmasters. The leading representatives of the scientific planning style in chess, Botvinnik and Karpov, have demonstrated impressive examples of such strategy.

Botvinnik very often, both as White and Black, used the pawn formation seen in his game with Lisitsin in the Moscow international tournament of 1935. *(19)*

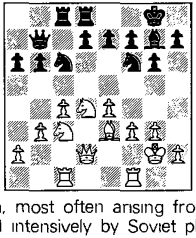
With manouevres clearly planned in advance he exploited this advantage. Then the strategy was repeated in the same event of the next year, this time as White against Lilienthal. *(20)*

Turn the board round and the pawn formation is identical. Here too Botvinnik won elegantly.

19



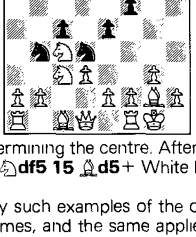
20



Since that time the key position, most often arising from the English Opening, has been studied intensively by Soviet players, following Botvinnik's advice, who also sought the best method of play against the pawn 'cliff' in the centre. The best method is to undermine the most formidable of the pawns — the one at e4 (e5).

Kotov-Furman, USSR Ch 1948 went **1 c4 ♘f6 2 ♘c3 c5 3 g3 d5 4 cd ♘×d5 5 ♗g2 ♘b4 6 ♘f3 ♘c6 7 0-0 e5 8 d3 ♗e7 9 ♘d2 ♘d4 10 ♘c4 f6**

21



and now **11 f4**! undermining the centre. After **11 . . . ef 12 gf 0-0 13 a3 ♘ec6 14 e3 ♘df5 15 ♗d5**+ White had full control of the centre.

One can find many such examples of the opening/middle game link in Botvinnik's games, and the same applies to Karpov. Thus in the Ruy Lopez he has often scored comparatively easy victories by the same plan of suffocating the opponent on both flanks and in the centre.

I am often asked on my travels to different countries how openings are studied in the Soviet Union and whether it is true that computers are used in systematising research on openings Then again I am often posed the question, how many card-index files on openings there are in the USSR.

I can say straight away that the information on which these questions are based is exaggerated. We do not yet have, unfortunately, any opening computers. There is a card index in the Central Chess Club in Moscow, but its scope, to my mind, is clearly inadequate.

The study of openings in the USSR is mainly an individual undertaking. We publish various monographs on individual openings and many magazine articles, yet the main 'reservoir of innovations' is still kept secret — in the homes of the leading grandmasters. These innovations are discovered in their home research and at training get-togethers. Sometimes they are the discovery of one man, sometimes of a group.

Considerable help is given by the hundreds of thousands of chess fans who send their ideas to a chess magazine or straight to a grandmaster. Sometimes these discoveries are remarkable. Thus for a long time the knight sacrifice made by Alekhine in his return match with Euwe, 1937, was considered to be correct:— **1 d4 d5 2 c4 c6 3 ♘c3 dc 4 e4 e5 5 ♗×c4 ed 5 ♘f3.**

22

That was until the amateur I.Goncharov sent his analysis showing that by 6 dc 7 ♗×f7+ ♔e7 8 ♕b3 cb!! Black could refute Alekhine's idea.

Such examples could be multiplied and they show that research in the USSR is conducted by a whole army of well-qualified fans. Yet the main researchers must be considered the leading grandmasters, who can be classified into various groups.

First of all one must point to the great theorists who knew or know everything (or more accurately nearly everything) that appeared in opening articles in all the world's chess magazines, followed up every innovation in games they saw, and most of all did an immense amount of private study on their own or with a few close friends.

These theorists were Vsevolod Rauzer, Isaak Boleslavsky, Semyon Furman and Vladimir Simagin. Nowadays our leading theorist in the opening is Yefim Geller. All these players were deep thinkers whose significance is a product of their great talent, erudition and knowledge.

Then there are those players who have contributed to progress by retaining in their memory everything valuable that has appeared so far in print or in actual games. As examples of these 'computer minds' we may quote Yevgeny Vasyukov, Yuri Balashov, David Bronstein, Mark Taimanov and several of the young generation.

How do grandmasters and masters study openings? How many openings and systems does one need to know? This reminds me of the disputes of my student days when the same question was posed about our professional studies. The final conclusion is the one borrowed from the wisdom of old — 'You have to know everything about something, and a little about everything'. Applied to chess this advice means that you have to know everything about the openings which you are going to use regularly, and also know the general ideas behind all the openings. One has to bear in mind that praxis can come up with some strange things, and you cannot guarantee that you will not suddenly come up against an opening that you have ignored and not studied.

That leading authority Botvinnik has written 'Every great master will find it useful to have his own theory on the openings, which only he himself knows, a theory which is closely linked with plans for the middle game'.

3 Objectivity in the Ending

The concluding part of the game is the most stable of the three stages. The main methods of play in the endgame vary little with the passage of time, so the grandmasters use the methods, on the whole, of the past, and the same will apply in the future.

What does change with time is the technical armament of an individual, his knowledge of the ways to achieve victory in a variety of elementary endings and plans for exploiting advantage in typical complicated ones. We draw attention to the achievements of Soviet researchers in this field while including the work done by Western analysts.

'Computer Endgames'

This heading comprises those endings where the means of forcing a win or achieving a draw have been established 'to the very end' so that they could be put, if required, into a computer programme. It is noteworthy that in some cases computers have actually been used in determining the outcome of certain endings, for example the ending queen and NP against queen.

Here is the list:

1) Two knights against pawn.
2) Bishop and RP against pawn.
3) Pawn endings involving 'conjugate squares'.
4) Queen and pawn against queen.
5) Rook and pawn against rook.
6) Bishop and pawn against bishop.
7) Knight and pawn against knight.
8) Rook and bishop against rook.

Of course the number of such computer endings will keep increasing as time goes on.

'Almost Certain Wins'

Theoretical analyses have established pretty accurately the outcome (win, sometimes draw) in these positions:

1) RP+BP with one rook each.

2) Four pawns against three on one side of the board in rook endings.
3) A range of positions with knight against bishop.

A great deal of work in analysing and systematising engames was carried out in the multiple volume set of books by Soviet writers under the editorship of Averbakh. This is being carried on and I want to draw particular attention to the significant contribution made to the understanding of opposite-coloured endgames made by world champion Karpov in his remarkable games.

One of the main features of endgame questions in the research of Soviet players is the proof that the endgame is not an independent stage but is directly linked with the middle game and even with the opening. The modern grandmaster at some point in the earlier stages often establishes that the quickest way to victory is a series of exchanges so as to go for the ending. Here is a curious example from the 1979 Soviet Spartakiad.

Karpov-Lutikov, Centre Counter

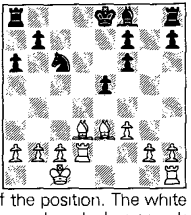
1 e4 d5 2 ed ♕×d5 3 ♘c3 ♕d6 4 d4 ♘f6 5 ♘f3 a6 ♗e3 ♘c6 7 ♕d2 ♗g4 8 ♘g5 e5 9 d5 ♘b4 10 f3 ♗f5 11 ♘ge4 ♕d7 12 0-0-0

Black has obviously played the opening ignoring the basis of theory, not just falling behind in development but, more important, has laid out his forces badly, without system. Now there is the simple threat 13 a3 and Black has to let the centre become open which always favours the better developed side.

12 ... c6 13 dc ♕×d2+ 14 ♖×d2 ♗×e4 15 ♘×e4 ♘×c6 It would be even worse to play 15 ... ♘×e4 16 fe ♘×c6 17 ♗c4! and f7 comes under pressure while Black's king cannot get away from the centre. There would also be another, simpler, way of refuting 15 ... ♘×e4, namely the intermediate move 16 cb when Black's 'formation' would collapse.

16 ♘×f6+ gf 17 ♗d3!

23



A fine resolution of the position. The white squares in the centre and on the ♔-side are weak and a bishop establishes itself on them. The static black pawn mass in the centre is useless and demands

constant defence. Karpov makes the simple accurate plan of simplifying the position further into an ending where the weaknesses become more apparent.

17 ... 0-0-0 18 ♖hd1 ♔c7 19 c3 h5 20 ♗f5!

Threatening rook to the seventh. Black has to concede a fresh disadvantage — the retreat of his knight to the very edge of the board.

20 ... ♖×d2 21 ♖×d2 ♘b8 22 h4 ♗h6 23 ♗×h6 ♖×h6

24

Summing up the results achieved by White in striving for the ending from move 13 onwards we note Black's fixed pawn mass in the centre and White's ♕-side majority which he is about to exploit. Meanwhile Black's pieces are badly placed and Karpov forces a quick win.

24 a4 ♖h8 25 b4 b6 26 b5 ♖g8 27 ♔c2 ab5 28 ab5 ♖e8 29 c4 1-0.

Transposition to the middle game from the opening

As Kan remarked in his book *From the Opening to the Middle Game* a player normally strives to create middle game positions which suit his personal tastes and style, but since the opponent fights against this it is not always possible to get one's way and it is useful to have reserve objectives if the opponent avoids what one has in mind or considers the main line

That is why the ability to play the transitional phase is highly rated by specialists. Botvinnik commented on his opponent in the 1951 world title match that in the transition from opening to middle game Bronstein had no equal.

It is a hopeless sight when a player starts to press on the ♕-side in the middle game when his whole conduct of the opening has been directed towards building up his forces on the opposite side of the board. This sounds exaggerated, but it gives an idea of what the player's task is at the moment of transition. In the middle game he must follow up and build upon those features which have evolved in the opening, he must be absolutely consistent and accurate in using his plusses and denying his opponent the chance to exploit his minuses

How does one study such consistency? The answer must again be the examination of games with good notes and analysis of one's own games from this point of view.

Now the time has come to deal with the middlegame, the stage when the most important part of the struggle takes place. The theory of the middlegame is the theory of chess. This will include a description of the research that has been carried out in the USSR. First however we have to mention certain deviations from a correct understanding of chess, of the mistakes made by certain players who are remiss in their general approach. Having indicated these errors it will be easier to depict the correct path which will lead to progress and a fresh flowering of the art of chess.

4 Competitive or Creative Element ?

We start with a quotation from Petrosian. I admit that I choose him particularly because this calm and solid player cannot possibly be regarded as a player of the sharply-combinative, Tal-like, sort As he once commented of the critics who examined his sporting and creative achievements 'They knock me for my draws, for my style, they knock me for everything I do'

Well then this player who was world champion for six years who has not lost his hopes of winning back the title wrote in 1979 as follows:

A noticeable tendency in modern chess is the predominance of the sporting element over the creative. The fact that nowadays the result is more important than the content is our misfortune, a misfortune which the indiscriminating public applauds. I cannot think that a player genuinely loving the game can get pleasure just from the number of points scored no matter how impressive the total I will not speak of myself, but for the masters of the older generation, from whose games we learned, the aesthetic side was the most important. They too wanted to win, but they didn't just think about how to win a game, but how to win it worthily.

When I started my career there were far fewer chess players than nowadays. Nobody went into chess for the sake of worldly benefits. Nowadays chess has become a popular activity, which has led not only to a devaluation of titles, but also to a professionalism of no great quality Chess is going through a difficult period. On the one hand it has reached a high level, on the other it has given rise to a cold pragmatism. People have to learn to distinguish real art from a substitute for it, to distinguish creativity from hack-work.

Pretty strong words from Petrosian! And it is not just words you hear, dear reader, but a cry from the heart of a man who has given his whole life to the art

You might think that this was the opinion of one man, and that others don't agree. Yet the fact is that such calls to rid ourselves of heartless professionalism can be heard from many authoritative grandmasters. Let us quote just one.

David Bronstein writes that he has to state that the sporting element in modern chess is choking the life out of everything else.

Every day I go down to the ground floor and collect the papers and magazines from my mail box. It is a red letter day when I find there the latest issue of a chess magazine or the newspaper *'64.'* I read through the other papers and leave the chess items 'for dessert' Then I get my chess set out and look at the latest games in the various chess sources. Those which interest me especially once I have 'read through' them mentally are worked through in detail on the chess board

Yet what a sad state of affairs applies now. In recent years fewer and fewer games really catch my attention. Games from even strong tournaments are lacking in deep strategy and logic, and it is a very rare occurrence to find deeply calculated combinations prepared by all the preceding play.

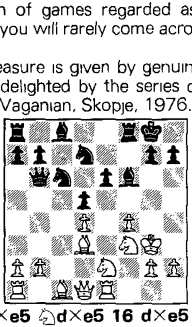
The diagrams in the chess press draw the reader's attention to mistakes, simple tactical strokes and sometimes are just illustrations of rather boring play.

Then again in an attempt to keep up the reader's interest somehow there will be a page of diagrams asking the reader to find a combinational way to victory In the next number the answers are given, indicating that the game was played some time early in our century, sometimes even in the 19th.

Never mind books and magazines. At times you can look through whole games collections of a tournament and still not find anything that you could call attractive, or real art. Look through, for example, the *Informators* of recent years or Matanović's book *Chess is Chess* which is a collection of games regarded as the best of recent decades Even there you will rarely come across combinations with a sparkling finale.

Yet how much pleasure is given by genuine works of art Who could not fail to be delighted by the series of combinative blows played in Reshevsky-Vaganian, Skopje, 1976.

25



14 ... e5! 15 f×e5 ♘d×e5 16 d×e5 ♗h4+!! 17 ♔×h4 ♖×f3 18 ♖f1 ♕b4+ with energetic exploitation of the open position of the enemy king.

19 ♗f4 ♕e7+ 20 ♗g5 ♕e6! 21 ♗f5 ♖×f5 and White soon gave up the hopeless struggle.

How much praise the player from Erevan heard for this game, possibly much more praise than for winning an international tournament of average strength. Yes, it is pleasant to play through such a combination, but how rarely one can nowadays. That is why we are hearing more and more the comment of experts that chess nowadays is losing its creative content, that few consistent games are being played, that deeply calculated impressive sacrifices and combinations are rare.

As V.Baturinsky wrote in *Pravda* just before the start of the 1979 Spartakiad 'The participants of the Spartakiad will take note of the critical comments, addressed in particular at some younger masters, about excessive pragmatism which impoverishes chess. They will play games which will give aesthetic satisfaction to connoisseurs of the ancient game'.

An Attempt at Analysis

Before trying to determine the reason for a certain creative deterioration in modern chess we have to formulate an accurate definition of chess. It has long been held in the chess world that chess is a game, a science and an art. Chess contests can be very sharp and their competitive nature cannot be denied.

In order to prove the scientific aspects of chess it is sufficient to bear in mind how many books on chess theory are published throughout the world, how many magazines there are in various languages. Art is inextricably linked with the production of works of art which remain in the memory of mankind for centuries. Is it not the case that Anderssen's 'Evergreen Game' against Kiezeritsky continues to enthuse the modern chess fan?

One must be fair and admit that the various aspects of chess attract varying contingents of fans, both in quantity and quality. Comparatively few people go in for chess science; as an art chess has more recognition. Yet it is the competitive side which attracts people in their millions. It is sufficient to remember the interest generated throughout the world by the recent world title match in Baguio, even amongst those who don't even know what the King's Gambit is.

So the three aspects of chess draw supporters in unequal number, but does it follow from this that we have to judge the worth of each aspect on numerical criteria alone? Obviously first prize winners are known to many, but one must not ignore the fact that outstanding games enjoy great popularity too.

Thus there must be few real fans who cannot remember a finish such as that in Botvinnik-Capablanca, AVRO, 1938. I trust the reader will not judge me a braggart, but in various countries of the

world on being introduced to me people have said 'What interesting games you played: that queen sacrifice against Averbakh, queen takes h3, check, in the 1953 Candidates Tournament. Or the game against Barcza at Stockholm, 1952'.

The artistic side is very important in chess, is highly rated by fans. It has always been recognised that chess is an art, and its best practitioners have been described as artists. Thus Rubinstein described it as the finest of arts and this grandmaster was considered a great artist by contemporaries. Tartakower was christened 'the rebellious artist', while we also have the words of Alekhine 'I consider chess an art, and accept all those responsibilities which art places upon its devotees'.

'Alright, chess is rated as an art, and as a science', the sceptic might retort 'yet it's the sporting side that draws the crowds. If I win first prize in a tournament I am fêted, the papers write about me with praise, the fans greet me with applause. So why should I go chasing after the creative side with risky complications and complicated sacrifices? I can win in quiet fashion, calmly, with the help of "bare technique".

And that is how we got a 'tribe' of grandmasters and masters who not only don't strive for fine works of art in chess, but even run them down — 'Why go for unnecessary stress? Accuracy, logic, technique, those are the things which will bring success and recognition, and consequently well-being'.

How This Arose

From about the beginning of the 20th century to the end of the Thirties the top chess title 'grandmaster' was never formally awarded to anyone.*

If some master took first prize in a tournament with the participation of the strongest players of the time the press would automatically add grandmaster to his name. Along with this the best games of the event would be noted, and the strategic significance of the play. There were few grandmasters then, but on the other hand doubts were never raised about whether the holder of such a title really deserved it. From about 1950 onwards the idea arose of rating and grading lists in order to assess the tournament performances of the world's best players in numerical fashion. Various methods of calculation were suggested in different countries, and such different systems largely still hold sway today. At international level the so-called Elo coefficients regularly calculated by the American professor became the set norm. Nowadays

---

**Translator's Note* This seems to ignore the use of the title by the last Tsar, Nicholas II, of the finalists of the St Petersburg tournament of 1914 — Lasker, Capablanca, Alekhine, Tarrasch and Marshall

all the world's strongest players are rated in their order by Elo, everybody knows his place, who is ahead of him, who behind. Naturally everyone strives to move up the ladder and certainly not to fall back. Top events are made up on these ratings — if you have a high Elo you are in, if you don't then wait your turn in the queue!

As in every aspect of our complicated present-day world the Elo rating system has its pros and cons. The pros are clear — some order has been brought into being, and at any moment people know where they stand. The players get oriented for a tournament knowing in advance how many points they have to make to raise their rating, or in the event of the absence of success what they need to keep it at par.

Yet, in our view, the drawback to this 'overall spirit of arithmetic' cancels out all these advantages. The people 'waiting their turn in the queue' try to improve their standing by the most practical methods. There is little place here for the beauty and nobility of the game. Get as many points as possible, go up the list, that is the main concern of the majority of modern players and the quality of the games take second place or is even forgotten completely.

Yet who will criticise a grandmaster for his excessive pragmatism since his points score, his rating, determines his standard of living, his invitation to the next tournament depends on it, as do the simultaneous exhibition engagements.

Nowadays in the West there are some talented grandmasters who wander from country to country en route from one tournament to another. They play 'at half throttle' without giving their all. If they do badly in one tournament they will go off to the next one hoping to do better there. They play in Swiss System events and all sorts of weekend tournaments. There is no time left for analysis of their games, since it is already time to be off to the next event.

As a result the top title of grandmaster has been significantly devalued. Once I introduced to Max Euwe a grandmaster who had held the title for over a decade.

'Who was that?' asked the then President of FIDE when the grandmaster had left us. 'An international grandmaster", was my reply, "you yourself awarded him the title'.

Real Harm

One could become reconciled to all this if the arithmetic that drives out creativity did not do real harm to chess. Alekhine wrote that to achieve success in chess you had to make a thorough study of yourself and your opponent, but most important of all you had to 'have a higher purpose than the satisfaction of the moment. This purpose I see in scientific and creative achievements which place chess on a par with other arts'.

The path to the highest achievements is the path of creative

achievement Alekhine is saying. Only the player who sets himself the task of creating games with real content can reach the top. The player who makes chess a game of arithmetic, a game that gives him a reasonable living, will never reach the peak of Mount Olympus. Look around and you will see that the top echelon of chess is filled by those players who score successes by combining the competitive element with the creative. Follow the improvement achieved by the present world title holder Anatoly Karpov. He has a natural gift of accuracy and an ability to think clearly and logically and in his youth often beat opponents by purely technical methods. Nowadays though an element of romanticism and combinative 'filling-out' makes his games more striking and full of content. The trend of a master of positional methods to go for tactics and combinative strikes is becoming ever more marked. This is shown by his increasing friendship with the 'chess magician' Mikhail Tal, it is shown by the pawn sacrifices and exchange sacrifices made by Karpov in the games of his Baguio match.

There is another side to all this, perhaps the most important Once during the 1972 Skopje Olympiad the top officials of a certain Chess Federation asked Botvinnik to give advice that would help along the improvement of one certainly talented player.

Botvinnik asked the player if he wrote notes to his games. The answer was no. 'Perhaps not for a magazine, but for your own benefit?' persisted Botvinnik leading on his collocutor. Then the answer came more decisively, no I don't write notes to my games.

'In that case it is too early for us to talk about improvement. Let us return to that in a few years time'.

The misfortune of young people in chess, including many grandmasters is that they completely neglect analytical work. This work must be properly understood. We do not mean the analysis of this or that variation, we are talking about a deep penetration into the very essence of the chess struggle, about the formation of plans, about seeking the most deeply hidden combinative possibilities. Such 'homework' which all the kings of chess have done gives one the chance to discover the faults in one's play, to go deeper into the secrets of the game and to widen one's erudition in chess.

'In an earlier period the basis of success was research ability, but nowadays there is no approach to a game as a whole. We must, as a matter of urgency, bring back the analytical approach to chess'. (M.Botvinnik).

And here is another quote from Botvinnik. 'I personally never stood out amongst my contemporaries, because I always had to progress by hard work. Tal, on the other hand, there is an example of someone who did not have to work at it'.

I personally cannot agree with the second half of that statement,

since I have often had occasion to see how hard Tal does work. You only have to look at his notes to games to see how much effort he puts in. These variations, full of a web of complicated combinations, could only be produced by many hours of study at home.

Let us sum up our reflections. Our beloved art is becoming unfortunately a more 'arithmetical' game, not just in the reckoning up of the full and half points, but in its very essence — in the process of thinking about moves. This arithmetic is clearly killing creativity and that leads to sad results. Only a few grandmasters have been able to avoid this risky trend, and they find their reward in the achievement of the highest results, in becoming world champions and challengers for this title The majority, alas, including many young grandmasters, have completely rejected the analytical approach. For this they are being punished by chess, the punishment being their gradual transformation into hacks, destroying all the bright prospects due to their natural talent.

This failing is intensified by the Elo system in the form it now takes since it supresses the creative side of talent and forces the player to chase after points in order not to have his rating fall.

We have to answer this question here: is it always possible for a player to restrict his choice of moves to safe ones, and play without risk, restricting himself to purely technical manoeuvring?

If you study the games of the great classic players you must conclude that the combinative method, the search for beauty in chess, the risky path, not only enhance chess but also give chances of victory in positions where the technical approach would most likely lead to a colourless draw.

26

In his well-known game against Réti, Alekhine could have played 26 ♖a3 restricting himself to purely technical play. It is not clear whether he would have won in this case. Yet what a meteor-like progress the beautiful game made throughout the world of chess after the moves **26 ... ♖e3! 27 ♘f3 cb 28 ♕×b5 ♘c3! 29 ♕×b7 ♕×b7 30 ♘×b7 ♘×e2+ 31 ♔h2 ♘e4! 32 ♖c4! ♘×f2 33 ♗g2** and now the startling ten move deep combination **33 ... ♗e6! 34 ♖c2 ♘g4+ 35 ♔h3 ♘e5+ 36 ♔h2 ♖×f3! 37 ♖×e2 ♘g4+ 38 ♔h3 ♘e3+ 39 ♔h2 ♘×c2 40 ♗×f3**

♘**d4 41** ♖**f2** ♘×**f3 42** ♖×**f3** ♗**d5!** and Black remains a piece up.

What Should be Done?

How can we put right the dangerous trend we have described so as to prevent the further deterioration of the game into one of arithmetic. Some people suggest extreme measures, such as getting rid of the Elo system. This is no solution, since the ratings have a part to play in determining comparative strength when arranging that tournaments are filled with players of about equal strength. In the Soviet press where the question has received a lot of attention there have even been suggestions of some new system of ratings for creativity. This would only lead to more confusion, with each player having two numbers to his name. Yet if we generalise from the views already expressed we can suggest various measures.

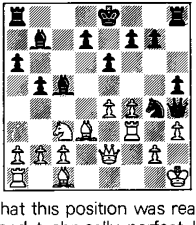
First of all the liquidation of the 'arithmetical' deviation is the social duty of the players themselves, a duty they owe themselves as well as us. Everyone wishes to get the best results, and after all 'The criterion of real strength is a deep penetration into the secrets of a position'. (T. Petrosian).

'How is it that your Karpov came to lose?' was the question or comment addressed to me during the 1979 Spartakiad. My reply was that no-one is insured against loss even the normally unbeatable, and that after this first loss the champion went on to play some first-class games. This was my short answer to not very knowledgeable spectators, and it was only to a few of the people there that I went into greater detail over my reflections on the very interesting loss by the world champion to the talented master I.Ivanov in the Uzbekistan-Leningrad match

It is well known that Capablanca did not always analyse the games he won, but he always devoted a lot of attention to those he lost. This is proof of the fact that the greatest players always had a critical attitude to their play and tried to root out errors and make their play more universal. Alekhine's hard work on his notes is well known and every annotated game by Fischer gives the same impression. When Botvinnik first played in tournament his play was rather dry. Then, when in the 1933 Soviet Championship he beat Rauzer with Black, the demanding Botvinnik who was always hard on himself gave himself praise for his combinative play, stating, 'Finally I have played the sort of game I have been wanting to play for a long time'.

In telling the patient fans of all this I then claimed that in the Ivanov-Karpov game we had seen in a certain sense a new and special sort of Karpov. I feel I am not mistaken in alleging that the world champion tried to play this game in a manner he had not adopted before against top class opposition.

27



Can you credit it that this position was reached as Black by the normally restrained and technically perfect Karpov? Rather does the position remind me of openings played by Tolush with his famous war-cry 'Forward, Kazimirovich!' or by Tal. I would have easily understood if Black had taken a draw by perpetual check after 15 ♗d2, but Karpov mixed things even more by 15 . . . g6 16 ♖af1 ♕e7 17 a3 f5.

A weird position! Black's king is stuck in the centre, he has no safe refuge on the flank. Black played stubbornly to defend this position in what followed and it took all of White's heroic fighting spirit to overcome Black's defence

The world champion's attempt to try out sharp tactical methods, with some slight infringement of strategic principles can only be welcomed. We see here a clear striving to adopt a more universal style, an obvious desire to bring in elements of risk and sharpness to his game.

This should not be taken as meaning that Karpov formerly was slow in spotting tactical chances. Quite the reverse. His team of helpers have often been surprised by the way he can hit upon unexpected moves, often much more quickly than it took a player of sharp combinative style to find them. I have found this swift grasp too when I have shown him complicated positions.

The point to note is this: when players of a sharp style spot combinations or tactical strokes they flare up at once, and describe them in joyful emotional tones. 'I've found it!' Karpov would react differently, speaking of such possibilities without any great enthusiasm. One gains the impression that for him the search for tactical lines is a perfectly normal state of affairs. This means that he works through such lines, but then acts on the well-known principle why should one win by a ten-move combination when there is a win by a quiet line and in a shorter number of moves.

So let not the reader think that we are appealing just for rollicking complications. The beauty of chess is not exhausted by such an approach, but is to be found too in the consistent, logical, technical things such as we tend to associate with Karpov.

Help from Chess Federations

Over many years I have noted the same pattern in a number of countries. A young man of talent progresses quickly to the front rank in his country, wins the national title and goes on to further successes at international level. He is written about enthusiastically in the papers, and the most radiant hopes are expressed in the words used to describe him — our Fischer, or a new Karpov. These comments are not to be condemned outright as they reflect the hidden desires of the chess players of that country.

Yet the years go by, the talented player is an IM and then a GM, but then . stop! He does not turn into a new Fischer or Karpov. He doesn't even make the last eight who qualify for the Candidates Matches. Instead he merely figures in the middle echelon of GM's and soon becomes 'one of the also-rans' of chess.

What are the reasons for this? First of all a failure to measure up to his responsibilities towards his native Chess Federation. The 'star' starts to have a careless attitude towards the interests of his national team, and also stops playing in internal tournaments, carrying this as far as non-participation in the national championship. Why should he? The prizes are not very high, the going is tough. Far more profitable and far more pleasant to play in an international event of average or even mediocre strength. This habit of avoiding the really tough encounters and looking for easy meat leads to a drop in the demands made upon oneself, and thereby to a worsened standard of play.

That is why in the Soviet Union it has become a rule to apply a certain amount of disciplinary pressure on all our grandmasters to take part in the USSR Championship irrespective of their titles or recent achievements.

When I have raised this topic the officials of foreign federations declare 'It's all very well for you. Your players get help from the Soviet Chess Federation and are subordinate to it. Nothing works like that on our players'.

Nothing of the sort! This is only an excuse. If you examine the position seriously you will find that in any country any grandmaster depends to some extent on his federation. He not only plays chess, he writes books, runs a chess column, and is keen to get simultaneous exhibitions for which he is paid. The chess ruling body of a country can certainly have a say in deciding such matters What is needed is a firm hand in this matter, if only because the outcome will be in the interests of the grandmaster himself. Out of character weakness the player may avoid the national championship, but it should not be difficult to prove to him that such participation is essential for the encouragement of young talent.

Do not think that I am only pointing the finger at foreign players. There are quite a few examples like this in the Soviet Union, even

though we try and make our grandmasters play in the Soviet Championship. Using various excuses some of our players get out of this obligation, and this goes on until the 'star' finds that he can no longer get into the Super League of the USSR Championship, and has to start in the First Division or at an even lower stage.

There is no doubt that such talented grandmasters as Savon and Kuzmin have not realised their potential. Bolesiavsky explained the irregular pattern of success of the latter by pointing out that Kuzmin was ready to play chess at any time and under any conditions, but considered that sitting at the board by oneself was a boring business. This is a serious mistake as private study covers not only the mechanical memorisation of opening variations, but also consideration of middle game problems which helps one to find new approaches in actual play.

Botvinnik has his comments on this too 'Along with my retirement from chess analytical work seems to have gone too', was his sad comment at one lecture. We do not agree entirely with these pessimistic words, but there is an element of truth in them. It is the duty of players of the older generation to follow the development of their successors and to encourage them to become erudite, just as this task also falls upon the game's ruling bodies.

I often have occasion to hear from my colleagues the bitter complaint that the younger generation are totally ignorant of the games of former times. Polugayevsky once enthused over the pleasure he got from analysing some games of the Hastings 1895 tournament. You don't hear comments like that from the younger generation. Rather does one tend to hear this sort of thing (not that I quote it from a sense of being offended, but as characteristic): One player once addressed me, clearly wanting to say something pleasant to me, thus:— 'Alexander Alexandrovich, I got to know yesterday that you too are a grandmaster.'

It is a duty of the young player to know the history of chess and to study the best games of the past, just as it is the duty of the older generation to encourage such study of the glorious past.

Possibly the reader can come up with better ideas, but here is a summary of the proposals I and my colleagues have in mind. I am sure that FIDE, now led by the great chess connoisseur Fridrik Olafsson, will give due weight to the comments of those who aspire to see a better future for chess, a more creative approach

1) We must change attitudes. Both official accounts of tournaments and reports in the press should deal more with the leading role of creativity and should criticise those unfortunate people who fail to notice the harm done by the purely competitive point of view

2) We must put on a regular footing the award of recognition for

the best games of the year in much the same sort of way as the chess Oscar is awarded. One could make awards to the most striking combinations and to the games with the most attractive logic in their planning. The 1979 FIDE Congress made a start in this direction. Gold medals would be awarded annually for the best attack, endgame, defence and strategical plan. The practice could be widened by setting up special prizes for the best games in each country, in each tournament. The awards could be made on behalf of magazines or publishing houses. Possibly it should be an obligatory feature of all international tournaments, Olympiads and other team events to have best game prizes and the prizes should be such as to be as attractive as, if not first prize, then the other main prizes.

3) As FIDE has already started (though it has not gone far enough in my view), encouraging the creative element should play a part in qualifying events. Why not lay down that the player winning the prize for the best game of the year gets a seeded place in the next Interzonal tournament? The loss of one or two qualifying places would be insignificant compared to the benefits arising.

4) Then national federations could extend the practice to their own internal events, and in addition to establishing who is the national champion for the year they could also establish who is their 'creative hero'. This would create incentives for fine play in all games.

5) The time has come to stimulate the production of fine chess analysis, of good analysis both of one's own games and of other people's. It is no secret that current grandmasters do not produce much along these lines for chess readers. In their day the great players did their bit. Emmanuel Lasker produced two fine books *Common Sense in Chess* and *A Manual of Chess*. Capablanca had his *Chess Fundamentals* and his *Primer*. Alekhine had his superb notes in his games collections and tournament books. Fischer's book of memorable games strikes one by the depth of the analysis.

Then there is little to say about the many books of the originator of the scientific approach to chess, Mikhail Botvinnik. The first books written by Anatoly Karpov give promise of many such revelations of the secrets of the game and of the mastery of the current champion.

If the proper approach to game notes is encouraged what benefits it will bring chess publications in making their contents more attractive and interesting.

The author has raised here questions which have been discussed for some years in the corridors of chess administration, and most of all in the Soviet Union. It must be hoped that we can carry these

ideas through and thereby increase the numbers of those interested in the creative approach to chess. If it succeeds this movement will turn the talented young grandmasters who are wasting their gifts in endless Swiss System tournaments into outstanding sportsmen and passionate supporters of the creative art of chess.

5 Studying the Middle Game

We now turn to the question of how the middle game is studied in the USSR. This starts with the general question of basic principles, especially as laid down by Steinitz in his theory. Full details of this can be found in other books, we merely summarise the elements which a grandmaster takes into account in analysing and assessing a position.

The most important positional elements, apart from material balance, are strong and weak points, open lines, the centre and spatial advantage and harmonious piece placing. In weighing up the position from the point of view of these factors we get the chance to answer the question which torments the player at every move: Who stands better, White or Black?

Then in accordance with the answer arrived at a plan is formed for future attack and defence.

The questions of analysis and assessment have been dealt with for over a century now. In our day the most important feature seems to be (and it is of growing importance) the preliminary study of all sorts of typical middle game positions, and their classification according to various identifying factors.

As yet this work has not been properly codified in chess literature, and it is possible that my attempt will have errors and omissions, inevitable in such a case.

We start from the premise that all middle game positions can be divided into two basic groups:—

a) Positions which cannot be resolved by analysis but by intuitive decisions.

b) Positions resolvable by means of variations or logic.

Positions requiring intuitive decisions

There are cases when a position cannot be worked out by variations, and the mass of possibilities baffles the human mind. We doubt whether even an advanced chess computer (of the sort we do not yet have available) could cope with such a task.

The main reason for this tends to be that there is a sharp change

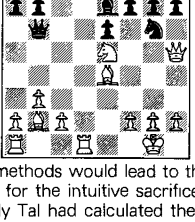
in the material balance as the attacking side sacrifices a piece or pawn, after which the normal methods of assessment recede into the background.

A decisive role is played in such cases by the 'taste' of a player, by his liking or antipathy for 'unclear' positions. In such positions the moves are made not on the basis of calculating variations but on intuition.

The recognised virtuoso of intuitive positions Tal writes 'Calculation is only one side of it. In chess no less important is intuition, inspiration, or if you prefer, mood. I for example cannot always explain why in one position this move is good, and in another bad. In my games I have sometimes found a combination intuitively simply feeling that it must be there. Yet I was not able to translate my thought processes into normal human language.'

Here is an example of his fantasy in Tal-Filip, Moscow, 1967

28



Seeing that slow methods would lead to the petering out of his initiative White went for the intuitive sacrifice **19 ♘×f7!? ♔×f7 20 ♕×h7.** Obviously Tal had calculated the first few moves and weighed up the chances of bringing up his reserves.

20 ... e5 21 ♖×d8 ♖×d8 (21 ♕×d8 is bad, 22 ♕h5) **22 ♕h5 ♕e6.**

What has White achieved? Black threatens to liquidate all the pressure by 23 ♕g4, but Tal had seen a way to keep the initiative.

23 h3!

Simple and convincing. White prevents the queen exchange and gives his king a flight square.

23 ... ♗c5

It is not possible for the finest chess mind to calculate all the possibilities in this position. Black finds it difficult to 'unwind' his pieces and get his king into safety. The possibilities may be illustrated by the following variation 23 ♖d6 24 ♖e1 ♔f8 25 ♖e3 ♘f4 26 ♕×e5 ♕×e5 27 ♗×e5 ♖d1+ 28 ♔h2 ♗d6 29 ♗×d6 ♖×d6 30 ♖f3+ ♖f6 31 ♖c3 and White gets a material advantage.

24 ♔h1

White carries on as if there was nothing special in the position, as if he had not sacrificed a piece. It is the need to keep calm in such intuitive situations that creates the psychological difficulties for both sides. Not everyone will voluntarily agree to take on such difficulties.

24 . . . ♗d4?!

A dubious move. 24 ♖d6! would leave better defensive chances. White could continue 25 f4, but after 25 ef 26 ♕×c5 ♕×e4 27 ♕×d6 ♗×h3! the position is far from clear. However another attacking line would bring White definite gains — 25 ♖e1 ♗d4 26 c3 ♗c5 27 c4.

25 ♖d1 ♖d6

Not 25 ♗b6 26 ♖×d8 ♗×d8 27 f4! with dangerous threats for White.

26 ♗a3 ♖a6

The decisive error, yet the alternative 26 ♖d8 27 c3 ♗b6 28 ♖×d8 ♗×d8 29 f4 also leaves Black in trouble.

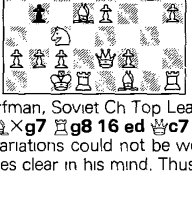
27 ♖×d4! 1-0 (27 ed 28 ♗d5 ♖×a3 29 ♕f5+ finishes it).

One can find many examples like this in Tal's play, especially in his younger period. It was this feature that led his trainer, A.Koblenz, to comment of such positions, 'Never mind about Misha being material down. If there is just one open line on the board he will force mate!'

It is curious to note that nearly every grandmaster sooner or later has to play intuitive positions. The most difficult of all to judge are those which involve the sacrifice of *just a pawn*. As the saw runs: if you can weigh up the chances after a piece sacrifice on ordinary scales you need the most sensitive scales to measure the consequences of a pawn sacrifice.

Intuitive positions are so interesting that they sometimes attract the attention of even such rational players as Anatoly Karpov or Tigran Petrosian.

29



This is Karpov-Dorfman, Soviet Ch Top League, 1976.

14 ♘d5! ed 15 ♗×g7 ♖g8 16 ed ♕c7 17 ♗f6 ♘e5

Although all the variations could not be worked out in advance Karpov had some lines clear in his mind. Thus he intended to meet

17 . ♘b6 by 18 ♖e1 ♘×d5 19 ♗g2, and 17 . ♘c5 by 18 ♖e1 ♖a7 19 ♗h3 with the possible amusing finish 19 ♔f8 20 ♗×c8 ♘×f6 21 ♕e8+ ♔g7 22 gf+ ♔h8 23 ♕×g8+ ♖×g8 24 ♖e8 mate.

18 ♗×e5 de 19 f4 ♗f5 20 ♗h3 ♗×h3 21 ♖×h3 ♖c8 22 fe ♕c4!

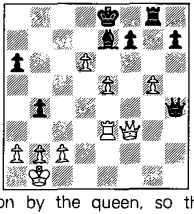
White has two central pawns for the piece and an extra one on the flank. So, material equality, but the position is hard to assess. Black's pieces are fairly active, there are no white minor pieces left, and it is hard to force a penetration with major pieces alone.

23 ♖1d3 ♕f4+ 24 ♔b1 ♖c4!

Black makes a confident counter-attack, putting his pieces on excellent squares, yet Karpov manages to prove the superiority of his position.

25 d6 ♖e4 26 ♖he3 ♖×e3 27 ♖×e3 ♕×h4 28 ♕f3!

30



Forcing penetration by the queen, so that White now gets concrete threats.

28 ... ♕×g5 29 ♖e1 ♕g2 30 ♕f5 ♖g6 31 ♖f1 ♕d5 32 de ♔×e7

Now the material is level, but White's initiative forces a win

33 ♕f4! a5 34 ♕h4+ ♔e8 35 ♕×h7 ♕f3 36 ♕h8+ ♔e7 37 ♕h4+ ♔e8 38 ♕c4! ♕b7 39 b3 ♖e6 40 ♖g1 ♖×e5 41 ♖g8+ ♔e7 42 ♕h4+ ♔d7 43 ♕f6! ♖e7 44 ♕f5+ ♔d6 45 ♕×a5 ♖e5 46 ♕d8+ ♔e6 47 ♔b2! f6 48 ♖f8 ♕g7 49 ♕c8+ ♔d5 50 ♕c4+ 1-0

Resolvable positions

This is a large section which includes almost all chess positions. It can be divided further into:—

1) Positions resolvable by logical plans and precedents — logical positions

2) Positions resolvable by calculation — calculable positions

3) Positions resolvable by 'tacking to and fro' — manoeuvring positions.

Logical positions

Leading players have learned how to resolve many positions by carrying through a logical plan based on exact analysis and assessment After working out the main positional factor in a given position the player carries out operations designed to enhance this factor until the growing advantage lets him 'crush' his opponent or play a combinative blow that leads to mate or great material advantage.

The great specialist in working out such logical plans was Botvinnik. Here is his position against Lilienthal after 15 moves in the Moscow, 1936, tournament. (see diagram 20)

White has control of the centre, harmoniously placed pieces and occupies more space These factors are used to follow through a plan of 'suffocating' the opponent.

16 ♖fd1 ♘×d4 17 ♗×d4 d6 18 a4!

Preventing to the maximum degree the freeing advance b6-b5, which is Black's only way of getting any sort of active play. Botvinnik continues to prevent this, and only permits it when it leads to a quick win for White.

18 ... ♘e8 19 ♘d5 ♖c6 20 ♗×g7 ♘×g7 21 h4

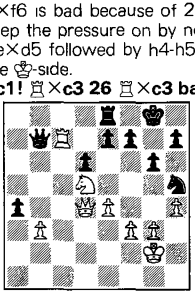
Another link in the plan. Black is given the choice of playing h7-h5 with a weakening of his ♔-side and a later possibility of line opening by White there, or of moving his decentralised knight away from g7 and so permitting h4-h5 Black decides to temporise, but this is no improvement.

21 ... ♖e8 22 ♖c3 ♘h5 23 ♕d4 b5

This looks like some freedom at last, but it has all been taken care of by Botvinnik. There was the alternative 23 ♘f6 when 24 ♘×f6 e×f6 25 ♕×f6 is bad because of 25 . d5! but White could instead just keep the pressure on by not taking on f6. After 24 . ♘×d5 25 e×d5 followed by h4-h5 White would start a winning attack on the ♔-side.

24 cb ab 25 ♖dc1! ♖×c3 26 ♖×c3 ba 27 ♖c7!

31



The crowning of the plan with penetration to the 7th rank and direct threats to the enemy king. If 27 ♕×b3? then 28 ♘×e7+ ♖×e7 29 ♖c8+ mating.

27 ... ♕b5 28 ba ♕e2+ 29 ♔f2 ♕×f2+ 30 ♔×f2

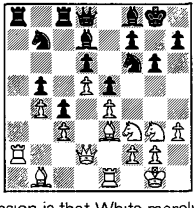
Black has avoided mate but the super-active white pieces combined with the unstoppable pawn at a4 makes it a simple win for White. It must be noted that the possibility of such an ending arose logically in the plan of using his space advantage, and it is possible that it even was envisaged in preparation before the game.

30 ... e6 (Not 30 ♖a8 31 ♖c8+ ♔×c8 32 ♘×e7+) 31 ♘b6 ♘f6 32 a5 ♖b8 33 ♖c8+ ♖×c8 34 ♘×c8 ♘e8 35 a6 ♘c7 36 a7 ♘a8 37 ♘×d6 ♔f8 38 e5 ♔e7 39 ♔e3 f6 40 ♔f4 h6 41 ♘c8+ ♔f7 42 ♔e4 ♔g7 43 ♔d4 ♘c7 44 ♔c5 1-0

This game won first prize for the best played game I draw attention to the fact that in Soviet tradition the best game prize is awarded not just for a cascade of brilliant sacrifices but also for iron logic.

Just such a fine impression of iron consistency comes from this effort by a pupil of Botvinnik in the game Karpov-Unzicker, Nice Olympiad, 1974.

32



The general impression is that White merely stands slightly 'freer' with his centre pawn on the 5th rank giving him rather more space. Yet Black has no weaknesses and is ready to repel an assault at any part of the board.

Karpov forms a plan of strengthening his position further which may be summarised thus.—

Block the a-file by ♗a7 to prevent rook exchanges and a simplification of the position. Under the protection of this bishop concentrate the major pieces on the a-file, then at any moment the retreat of the bishop will threaten to dominate that file. However this is not enough by itself to win. It will have to be combined with threats on the ♔-side and a general cramping of the enemy forces The possibility of alternating play on the ♔-side and on the a-file will stretch Black's defensive resources.

24 ♗a7! ♘e8

Note carefully that Black fails to form a counter plan here. It was obvious that White's ♔-side threats involved the advance f4, since he had no other way of making progress. So Black should have planned the formation ♗e8, ♘d7, ♕e7, when f4 can be met by ef

and Black will establish a knight on the fine square e5. White's possible establishment of a knight on c6 via d4 could be neutralised by ♘d7-b8.

In that case White would probably have to defer f4 until he had prepared it by g3, so as to meet ef by gf. Even then though Black's concentration of forces on e5 would give him a chance to conduct a most stubborn defence, whereas now he gradually slides downhill.

25 ♗c2 ♘c7 26 ♖ea1 ♕e7 27 ♗b1 ♗e8 28 ♘e2 ♘d8 29 ♘h2 ♗g7 30 f4

White gets this in as soon as possible, exploiting the fact that an enemy knight cannot come to e5.

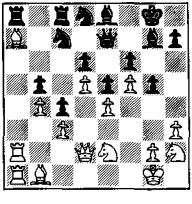
30 . . . f6

A confession of his inability to undertake anything. White now presses the enemy forces back to the last two or three ranks and Black can only wait.

31 f5 g5

This is total capitulation Black still had some slight chances if he kept up the tension on the ♔-side.

33



32 ♗c2

With the simple plan of using h5 as a transfer point for first bishop and then queen to get close to the enemy king. These manoeuvres would probably not be so effective if Black were not tied down all the time by White's threat to switch back to the ♔-side.

32 . . . ♗f7 33 ♘g3 ♘b7 34 ♗d1 h6 35 ♗h5! ♕e8 36 ♕d1 ♘d8 37 ♖a3 ♔f8 38 ♖1a2 ♔g8 39 ♘g4 ♔f8

Obviously Black cannot take twice on h5 because of the knight fork on f6. Sooner or later the weakened white squares will tell.

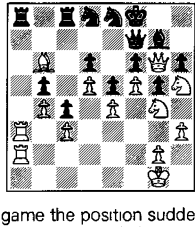
40 ♘e3 ♔g8 41 ♗×f7+ ♘×f7 42 ♕h5 ♘d8 43 ♕g6!

Capturing the queen is bad as the white knights on h5 and f5 in conjunction with the pawn at g6 will create grave threats.

43 . . . ♔f8 44 ♘h5! 1-0

The only chance of holding the f6 pawn is 44 . ♕f7, but then 45 ♘g4 ♘e8 46 ♗b6 would lead to the ideal situation envisaged in Karpov's plan.

34

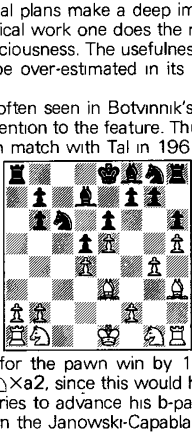


At times during a game the position suddenly reminds the player that he has seen something like this before. This is frequently the case with the more erudite player, and occurs particularly frequently when playing 'logical' positions.

This is quite logical; when we have tough close conflicts with the pieces 'mixing it' and giving blow for blow it is practically impossible to find an exact precedent for the concrete position before one. On the other hand logical plans make a deep impression on the mind and the more analytical work one does the more such precedents are fixed in the consciousness. The usefulness of such a storage of knowledge cannot be over-estimated in its economy of time and mental effort.

This approach is often seen in Botvinnik's games and his game notes often draw attention to the feature. Thus in his 10th game of the world title return match with Tal in 1961 he writes 'Obviously

35



Black does not go for the pawn win by 12 . ♘b4 13 ♕d2 ♖×a2 14 ♖×a2 ♘×a2, since this would hand over the initiative to White. Black hurries to advance his b-pawn in imitation of the plan demonstrated in the Janowski-Capablanca game, New York, 1916.'

That game had opened **1 d4 ♘f6 2 ♘f3 d5 3 c4 c6 4 ♘c3 ♗f5 5 ♕b3 ♕b6 6 ♕×b6 ab 7 cd ♘×d5 8 ♘×d5 cd 9 e3 ♘c6 10 ♗d2** and now came 10 ♗d7!! with Capablanca planning to advance b6-b5 and then transfer his knight to c4.

So with this game in mind Botvinnik treats his position in the

Capablanca manner.

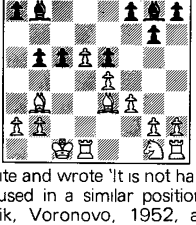
12 ... ♘a5 13 ♘c3 b5 14 ♗f1 b4 15 ♘b5 ♔d8 16 ♘f3 ♘c4

Capablanca's plan has been followed and has brought Black a definite advantage.

17 ♗×c4 dc 18 ♘d6 ♗×d6 19 e×d6 ♗c6 20 ♘e5 ♗×h1 21 ♘×f7+ ♔e8 22 ♘×h8 ♗e4 23 d5 ed 24 ♗d4 ♘f6 25 ♔d2 ♔d7 and Black exploited the extra pawn without much trouble.

Another example in the 13th game of the same match.

37



Botvinnik was White and wrote 'It is not hard to find a plan here. It was successfully used in a similar position in a training game Boleslavsky-Botvinnik, Voronovo, 1952, and consists of the undermining of Black's pawn chain by b2-b3 and a2-a4. It is surprising that although White openly went for this plan my opponent, in essence, did not try to counter it.'

14 ♗c2! ♘d7 15 ♘e2 ♗f8 16 ♘c3 a6 17 b3 ♖ac8 18 ♗d3 ♘b6 19 ♗e2 ♖d6 20 ♔b2 f5 21 ♖dc1 ♖f6 22 a4 ba 23 ba a5 24 ♔c2 c4 25 ♖cb1 ♗b4 26 ♘a2 ♗c5 27 ♗×c5 ♖×c5 28 ♘c3.

White's advantage is obvious. White could have won by 28 f4, but he decided to achieve victory by positional methods and duly did so.

Yet another example of this in Botvinnik's notes to Spassky-Botvinnik, Soviet Team Ch. 1966:—

1 e4 c6 2 d4 d5 3 ♘c3 de 4 ♘×e4 ♗f5 5 ♘g3 ♗g6 6 h4 h6 7 ♘f3 ♘bd7 8 h5 ♗h7 9 ♗d3 ♗×d3 10 ♕×d3 ♘f6

'This well-known variation of the Caro-Kann is a favourite weapon of Spassky's unfortunately for my opponent the whole variation was well known to me, since as long ago as 1928 I had occasion to write notes to a game Grigoriyev-Panov, where this same opening was played!'

Comment is superfluous.

One may find similar examples of the exploitation of past precedents by such specialists of planning as Karpov, Petrosian and Keres amongst others. A careful examination of such examples

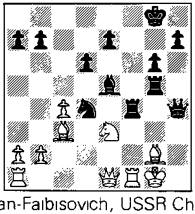
should convince the reader of the need to get to know the games of the past. As the proverb puts it 'Why invent the bicycle all over again?' Another argument in favour of this is the need to avoid the dangers of time trouble. If people are going to devote so much time to the study and memorisation of opening lines let them devote just as great a zeal to the study and building up of a memory bank of logical plans.

Calculable positions

This has three aspects: combinational positions, positions with forced variations and positions with alternating blows.

After quiet manoeuvring or tactical play there often arises a position in which a decision can be forced by a sacrifice. The outcome may be either forced mate or extensive win of material.

38

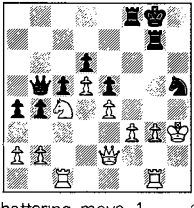


This is Agadzhanyan-Faibisovich, USSR Ch 1977, Swiss System qualifier. Black exploits the open position of the king.

1 ... ♕**h2+ 2** ♔×**h2** ♖×**f1+ 3** ♔**h3** ♖**h5+ 4** ♔**g4** ♖**f4+ 5** ♔**g3** ♖**ff5+ 6** ♔**g4** ♖**fg5** mate.

The following finish from Westin-Karlsson, Stockholm, 1973 is also striking.

39



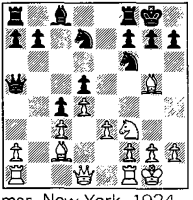
Black made the shattering move 1 ... ♔f7!! running into a knight fork, but after 2 ♘×d6+ ♔e7 3 ♕×b5 came the fresh blow 3 ... ♘f4+ forcing mate next move.

These cases are well covered in existing literature, so we do not need to labour the point.

Wins can often be forced by forcing manoeuvres where the

essential difference from combinations is that the element of sacrifice is missing.

40



From Alekhine-Vidmar, New York, 1924.

12 ♘e5 ♕×c3 (Capturing on e5 would leave the ♔-side too weakened in the face of attack by White's pieces) **13 ♘×d7 ♘×d7 14 ♕b1**

This threatens not just h7, but also ♗-e7-b4 trapping the queen, so Black has to give back the pawn at once.

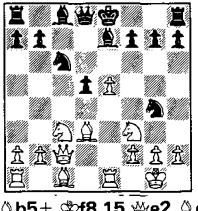
14 ... ♖e8 15 ♗×h7+ ♔h8 16 ♗c2!

With the double threat ♕-d1-h5 and ♗a4 winning a pawn.

16 ... ♘f8 17 ♗a4 ♖e6 18 ♕b5 and White won a pawn

Positions with alternating blows can be illustrated by this play from the 19th match game, Alekhine-Euwe, 1937.

41



13 ... ♘b4 14 ♗b5+ ♔f8 15 ♕e2 ♗c5 16 ♘d1 ♗f5 17 h3 h5 18 ♗g5 ♕b6 19 ♘h4 ♗e4 20 hg ♘c2

With every move the complexities grow in baffling fashion.

21 ♘c3 ♘d4 22 ♕f1 (22 ♕d2 would win) **22 ... hg! 23 ♘a4 ♕c7 24 ♖×e4 de 25 ♕c4 ♖ac8 26 ♖ac1 b6 27 ♘×c5 bc 28 ♗a6 ♕×e5 29 ♗×c8 ♕×g5 30 ♕×c5+ ♕×c5 31 ♖×c5 ♖×h4 32 ♖c4 ♘e2+ 33 ♔f1 ♘f4 34 ♔g1 g3!** and the game finally ended in a draw.

Here there were no combinations, no forcing manoeuvres, just a series of threats, counters, and counter-threats, all move by move.

Manoeuvring positions

What do manoeuvres consist of? Obviously not combinative blows, nor deep, long-term plans. We rarely get forcing variations

either. Instead the play is quite different and consists of tacking to and fro move by move, often combined with separate quickly changing short-term plans. This is best seen from a concrete example.

42

A deep analysis of the position (Alekhine-Feigin, Kemeri, 1937) will indicate that it is a level position. From various points of view, weaknesses, occupation of open lines, space, the centre, piece placing, the sides are about equally placed. As a result there are long regroupings with the aim of achieving some slight benefit. Short term plans are mixed in with play move by move — one player attacks a bishop, the opponent moves it away, one player occupies an open file, the opponent resists this by putting a rook on that file too.

This cat and mouse game goes on until one side gets the advantage as a result of his excellent play and a slip by the opponent.

15 ♖fe1 ♕d7 16 ♗h2

The first short term plan — transferring the knight from c3 to f4. Not that I can see any real advantage in this, but you have to make moves of some sort or other.

16 ... ♘fd5 17 ♘e2 ♖fd8 18 ♘f4 ♗f5 19 ♘×d5

It seems to me that this exchange could have been made with the same effect with the knight from c3, but play in level positions is subject to such comments since it cannot be of an absolute logic.

19 ... ♘×d5 20 ♗c4! ♗e6 21 a4 ♖ac8 22 ♗b3 ♕c7 23 a5

White has achieved a little but not enough to bring about a change in the assessment as level. What follows is minor regrouping and simply waiting. Play in level positions often involves waiting moves. As Tarrasch wrote 'When you can't see what to do it is best to give the opponent a chance to move and you wait for his mistake'.

23 ... ♕d7 24 ♗a4 ♕e7 25 ♗g3 ♖c7 26 ♗b3 ♕d7 27 ♗h4 ♖b8 28 ♗a4 ♕c8 29 ♖ac1

Once again a series of moves and nothing changed in essence. What boring play might be the comment, yet chess is not just pretty combinations and logical plans. It is also hard work, real graft and grind, when you have to work over many tons of ore in order

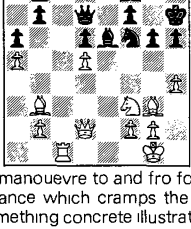
to find the speck of gold that makes up a positional advantage.

29 ... ♖c4?

Black's patience gives out and he makes a bad slip. By 29 b5 30 ♗b3 ♖bb7, or 30 ab ♖×b6 Black could maintain a perfectly reasonable position. Now he gets into difficulties.

30 ♗g3 ♗f8 31 h4! ♘f6 32 ♗b3 ♖×c1 33 ♖×c1 ♕d7 34 d5!

43



White has had to manouevre to and fro for almost 20 moves to make this slight advance which cramps the enemy minor pieces. This long wait for something concrete illustrates both the difficulties and special features of play in level positions.

34 ... ♗f5 35 ♕b4 ♗e4

This too is not best. 35 ♘e4 would offer better chances. Now a pawn sacrifice develops a dangerous initiative as White's pieces get some real scope.

36 ♕d4! ♕f5 37 ♘d2 ♗×d5 38 ♗×d5 ♘×d5 39 ♘e4!

The point The threat of 40 ♕×d5 and 41 ♘f6+ allows penetration of the enemy camp.

39 ... ♗g7 40 ♘×d6 ♕e6 41 ♕d2 ♘f6 42 ♕c2 b6?

Leads to a quick loss. Black had to show inventiveness and find the variation 42 ♘h5 43 ♗h2 b5! 44 ♘×f7 ♖f8 45 ♘d6 ♗d4 46 ♖f1 ♕e7 with some counter chances.

43 ♕c7!

White forces his way in to the 7th rank and it is along this line that White wins.

43 ... ♘d7 44 ♘×f7! ♖f8 (44 ♕×f7 45 ♖d1 etc.) **45 ♘d8 ♕f6 46 ♖d1!** 1-0

I must return here to the question of the dangerous trend towards pure pragmatism which I have already mentioned, marked by regular participation in tournaments but lacking all other positive factors such as study of the creative heritage of the past and the writing of notes to one's games. The point is that such players tend to drift into the 'tacking to and fro, move by move' style of play in practically all positions, whereas the method is only appropriate for level positions. Nor is this a new feature, since Botvinnik criticised it in an article written in 1951 about the Soviet School of Chess.

In order to demonstrate the helplessness of such dry practical

play when employed against an experienced grandmaster we may quote this example — Sokolsky-Botvinnik, from the semi-final of the 1938 Soviet Championship.

1 c4 ♘f6 2 ♘c3 d5 3 d4 g6 4 ♘f3 ♗g7 5 e3

Not a bad move in itself, but here it is the precursor of straightforward passive and stereotyped play

5 ... 0-0 6 ♗e2 e6 7 0-0 b6 8 cd ed 9 b3 ♗b7 10 ♗b2

White develops his pieces on natural squares, but he has no consistent plan ready for the middle game.

10 ... ♘bd7 11 ♕c2

Botvinnik commented 'Gradually it becomes clear that White has no real plan and is occupied with merely 'developing' his pieces Possibly one could play like that 50 or 60 years ago, but in our time when every master forms a plan for the middle game from about the 6th to 8th move onwards there is no 'better' way to get into a cramped and passive position than by just striving for better development.'

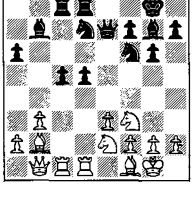
'At this point White could occupy the central point e5 with his knight which would lead to a fight with chances for both sides. A couple of moves later this no longer proves feasible and control over the central squares passes over to Black'.

11 ... a6 12 ♖ac1 ♖ac8 13 ♖fd1 ♕e7 14 ♕b1 ♖fd8 15 ♗f1

White's moves are simple and obvious, but that is what loses him the game!

15 ... c5 16 dc bc 17 ♘e2 (44)

44



17 ... ♗h6!

A concrete attack based on exact consideration of the most minor features of the position. At this point the attack is directed against the weak point at f2.

18 ♗a3 ♘g4 19 ♕d3 ♘de5 20 ♘×e5 ♕×e5 21 ♘g3 ♕f6! 22 ♘h1

Here is the sort of abnormal move that White is forced into. 22 ♖c2 ♕h4 23 h3 ♘×e3 is clearly bad.

22 ... d4! 23 ♕e2 ♘e5 24 ed cd 25 ♘×c8 ♗×c8 26 ♖de1 d3 27 ♕d1 ♗g4 28 ♕a1 d2 and White soon resigned.

Deep Analysis

At this point we wish to demonstrate to the reader to what heights the art of analysis can go, and what pleasure it can give. I trust the examples I quote will inspire the reader to settle down to a really deep analysis of his own games or of those of the leading players.

Players are called upon to analyse at all times, in preparing for a game, throughout the whole of the playing session, but most of all when a game is adjourned. Then in a short period of time one has to put in an immense effort in an attempt to penetrate deeply into the position and examine many possible variations.

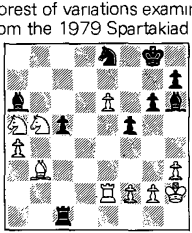
Amongst the various cases of adjournment analysis the most interesting is analysis of games in team events. There is no restriction on the number of people involved in the work, you can have as many helpers as you like, and with the interests of the team being involved every team member is keen to make his contribution.

However it has long been known that the increase in quantity in the participants of analysis does not necessarily lead to improved quality, often the reverse. However sensible organisation can make such group effort very effective.*

I have already described on various occasions how the task was tackled by the Soviet Olympiad side. Our trainer Isaak Boleslavsky never visited the tournament hall; he slept during the playing session (he was always keen on sleep) and then 'with a clear head' he would meet his colleagues who brought him their adjourned positions.

Many Soviet players are past masters of analysis. Please forgive me this high praise, but I can show that this is the case by taking the reader through the forest of variations examined when the Karpov-Romanishin game from the 1979 Spartakiad was adjourned in this position.

45



Igor Zaitsev describes the chances seen by the analytical team trying to find a win for the world champion in a position where he is a pawn up. In accordance with established procedure Black's candi-

**Editor's Note* The English team procedure is that no more than two people should analyse an adjournment together

date moves in this position were established. There are three:— a) 43 ♗f4+, b) 43 ♖a1 and c) 43 ♔g7 which we examine in turn.

a) **43 . . . ♗f4+ 44 g3 ♗c7 45 e7+ ♔h8**

It was established that 45 ♔g7 is worse in view of 46 ♘×c7 ♗×e2 47 ♘×e8+ ♔h6 48 ♗d5 with an easy White win.

46 ♘c6 (46 ♗f7 ♗×a5 47 ♗×e8 ♗b7 with the mate threat at h1 is no good) **46 . . . c4**

Before it was decided that this move was Black's best defence other moves were examined e.g. 46 ♗b7 47 ♗d5 and White should win e.g. 47 . . ♗b6 48 ♘d6 ♘×d6 49 e8♕+ ♘×e8 50 ♖×e8+ ♔g7 51 ♖e7+ winning both bishops, or 47 ♗b6 48 ♘d6 ♗×c6 49 ♗×c6 ♘×d6 50 ♖e6 and Black can resign. 46 . . c4 leads to a sharp struggle, but it is not hard for White to realise his advantage.

47 ♘×c7 ♘×c7 48 ♗c2!

This strong move was adopted only after the analytical team had established that the obvious 48 e8♕+ gets nowhere — 48 ♘×e8 49 ♖×e8+ ♔g7 50 ♗c2 ♖×c2 51 ♘b4 ♖×f2+ 52 ♔g1 ♖f3 53 ♔g2 ♖a3 54 ♘×a6 ♖×a4 and it is practically impossible for White to win.

48 . . . ♘e8 (48 . . ♔g7 49 e8♕ ♘×e8 50 ♘b4! is worse for Black) **49 ♘d4! ♗b7 50 f3**

White has now built a sound fortress out of his minor pieces and his rook will penetrate the enemy rear which must decide.

b) Then came the turn of **43 . . . ♖a1** threatening 44 ♗×b5. It was established that White has three ways of realising his advantage — b1) 44 ♘c6, b2) 44 ♗a2 and b3) 44 ♖a2 which we look at in turn.

b1) **44 ♘c6** ♗b7 45 ♗d5 ♖×a4 (45 . . ♔g7 46 ♖b2!) 46 ♘e7+ ♔f8 47 ♘×g6+ hg 48 e7+ ♔g7 49 ♗×b7. However it soon became clear that 44 ♘c6 can be strongly met by 44 c4! The attempted improvement 44 e7+ ♔g7 45 ♘c4 is met by the quiet move 45 ♗b7 with White's king in a critical position — 46 f3 ♗f4+ 47 g3 ♗×f3 48 gf ♗×e2 49 ♘bd6 ♗×c4.

b2) So, **44 ♗a2** c4! (44 . . ♖d1 45 e7+ is weaker) 45 ♗×c4 ♖×c4 or 45 ♘×c4 ♗b7 and Black has unpleasant threats.

b3) Then the decision was made that White should meet 43 ♖a3 by **44 ♖a2** going into a minor piece endgame of the sort that actually occurred in the game. It is curious that the Ukrainian side did not expect Karpov to go into such a minor piece endgame.

c) Of course the White team did not know which move Romanishin had sealed and had to consider all possibilities The move that caused them most trouble was **43 . . . ♔g7.**

44 ♗d5 (threatening 45 ♗c6) 44 . ♖**a1! 45** ♗c6 ♖×**a4** 46 ♗×e8 ♖×a5 47 e7 ♖×b5.

This is an obvious line, and it was the one looked at in great detail. First of all there was the straightforward

48 ♗×**b5** ♗×b5 49 e8♕ ♗×e8 50 ♖×e8 ♔f7 51 ♖c8 (51 ♖h8 ♗g7! 52 ♖×h7 g5! is bad) 51 ♗f8, or

48 ♗**c6** ♖b8 49 e8♕ ♖×e8. In both cases White's win is doubtful.

Then as Zaitsev puts it 'We managed to find a remarkable resource in the diagram'.

48 ♗×**g6!!** ♖b8 49 ♖b2 winning a vital tempo. Now if **49** . . . ♖**g8** 50 e8♕ ♖×e8 51 ♗×e8 c4 52 ♗a4 and wins without much trouble.

Black also loses after **49** . . . ♖×**b2** 50 e8♕ ♗f4+ 51 g3 ♖×f2+ 52 ♔g1 ♖f1+ 53 ♔g2 hg when there is the simple 54 gf and also 54 ♕e7+ ♔h6 55 ♕f6.

Having dealt with 45 ♖×a4 in answer to 45 ♗c6 the team started looking at other defensive possibilities and were almost stymied by **45** . . . ♘**f6! 46 e7** ♖×a4.

Someone suggested **47** ♖**e6**, but Karpov quickly refuted this by some surprising tactical strokes — 47 . ♔f7!! 48 ♖×f6 ♔×e7 and neither knight can come to the help of the rook e.g. 49 ♘c7 ♗f4+ (not what White hoped for e.g. 49 ♖×a5 50 ♘d5+ ♔d8 51 ♖×e6!), or 49 ♘c3 ♖d4!

On the point of deciding that 47 ♖e6 did not win an improvement for White was found after **46** ♗**c6** ♖×a4, namely 47 ♘b7! Does it force a win? The answer is given by this analytical tree which is based on two candidate moves, 47 ♖b4 and 47 ♖e4!

Then we have other possibilities too:—

47 . . . ♖**b4** 48 ♖e6 ♔f7 49 ♘d8+ with an easy win.

47 . . . ♗×**b5** 48 ♗×b5 ♖b4 49 ♖e6 ♔f7 50 ♖×f6+ ♔×e7 51 ♖b6 ♗f4+ 52 g3 ♗c7 53 ♖c6 ♗b8 54 ♗a6 and White wins.

47 . . . ♗×**b7** 48 ♗×b7 ♖b4 49 ♖e6 ♔f7 50 ♖×f6+ ♔×e7 51 ♖b6 and the rook is now safe (51 ♗f4+ 52 g3 ♗c7 53 ♘×c7 ♖×b6 54 ♘d5+).

The craziest complications arise after **47** . . . ♖**e4.** The persistent analysts found a sure win here too by 48 ♖×e4 (anything else leads to the loss of one of White's minor pieces, his main fighting force in this position).

Then comes 48 fe 49 ♘d8! (49 ♘7d6 is weaker, 49 ♗×b5 50 e8♘+ ♘×e8 51 ♘×e8+ ♔f8 52 ♗×b5 ♗f4+ 53 g3 ♗e5 54 ♔g2 c4 55 ♔f1 c3). After the text, however, Black will have to lose a piece which must result in eventual victory for White.

A superb analysis! Yet in the event Karpov preferred another line of play. Does that mean that the whole night of analysis was wasted? By no means wasted! The world champion gained a clear insight into the possibilities of the position and this helped him find his moves in the adjourned session. The game ended thus:—

43 ♔g7 44 g3 (going into the minor piece ending) 44 ♖a1 45 ♖a2! ♖×a2 46 ♗×a2 ♔f6 47 ♘c6 ♗c8 48 a5 ♗d2 49 ♗c4 h5 50 ♔g1 f4 51 g×f4 ♗×f4 52 ♔f1 ♗a6 53 ♔e2 g5 54 f3 ♘c7 55 e7 ♘e8 56 ♔d3 ♗b7 57 ♘ba7 ♗h2 58 a6 ♗a8 59 ♗d5 ♗g1 60 ♘c8 c4+ 61 ♔×c4 ♘c7 62 ♘b4 1-0

Mastery of analysis by the Soviet School is developed by all possible means. This vital feature is imparted in the chess circles in the Pioneer Palaces by chess coaches. In the chess press there are regular competitions set — find the best way to win or draw in this or that position. The positions set are not just solvable by combinational means, some include planning and analysis.

A feature worthy of note is that sparks of genuine inspiration and analytical talent are seen not only in the central towns and cities, but also in the most isolated settlements. The editors of chess publications receive stacks of mail from such distant spots, some refuting well-known combinations, others finding new paths in the most established opening lines. With such enthusiasm for analysis amongst wide sections of the public it is considered a very worthwhile undertaking. Here are some examples of the fine discoveries made by such analysts.

The X-ray Eye

In the early days of its development the Soviet School went through a serious creative crisis. At the start of the 1930's, apparently under the influence of Capablanca who had lost his world title match to Alekhine and subsequently somewhat lost his interest in chess, some Soviet masters dabbled in stereotyped methods, while some woeful theoreticians even supported Capablanca in his views on the 'draw death' of chess and the need to change the game by introducing new pieces on an enlarged board.

Such trends were bitterly resisted by true lovers of the art of chess. A number of articles appeared in the magazine *Shakhmatny Listok* in which the harm done to chess by such views was shown. War was declared against pot-hunting, arrogance and superficial, ill-thought-out 'reforms'. This battle was taken up by the young Soviet masters of the time who showed in their games that they were supporters of the creative principles of the native school proclaimed by Chigorin and Alekhine.

The movement for a creative boost in the content of chess received mass support, and letters started coming in from the most distant parts with opening analyses, striking new ideas and startling

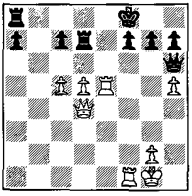
combinative blows.

In *Shakhmatny Listok* number 12, 1931, P Romanovsky, Honoured Master of Sport, published an article *X-rays in Chess* in which he quoted the analysis of a little known Leningrad mathematician B.Baskov concerning his discovery of fantastic combinative possibilities in the game Tartakower-Alekhine, New York, 1924.

Romanovsky commented admiringly that Baskov had achieved a great success by putting in entirely different light a position which had been assessed by a number of authorities. The conclusion of Alekhine himself was put in doubt.

Along with Romanovsky we stress that such positions where long established conclusions are rendered dubious or totally refuted are not rare cases but come in droves. The examination of such crucial positions in the light of concrete analysis freed from the tyranny of general considerations leads to enhanced development of a creative course in chess.

47



Here White played 1 ♕e4 and appended an exclamation mark, as being the only move to maintain his advantage and keep the pressure on Black. He further comments that 1 ♕g4 would lead to a quick draw.

Yet Baskov discovered another line of attack starting with the apparently stupid 1 c6! when the reply

a) **1** . . . ♕×**c6** seeming to win a pawn is met by 2 ♖e7!!

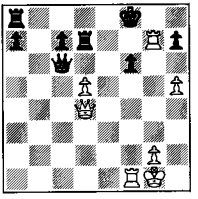
Here is the move which Romanovsky calls the X-ray move, penetrating into the very essence of the position. The variations which now follow and lead to a win for White are exceptionally pretty. Obviously Black cannot capture on e7 with rook or king, since he loses the queen. White gets a simple win after 2 ♔g8 3 ♖f×f7! ♕c1+ 4 ♔h2 and the mate threat on g7 rules out 4 ♖×e7.

The article goes on with the key line 2 f6 3 ♖×g7!! *(48)*

The rook still cannot be taken for the same reasons. If 3 . ♖×d5 then 4 ♖×f6+ ♔×g7 5 h6+ ♔g8 6 ♕g4+

There remains 3 ♖d6, but then comes the fresh blow 4 ♖g8+! winning queen or rook (4 ♔×g8 5 ♕g4+, 4

48



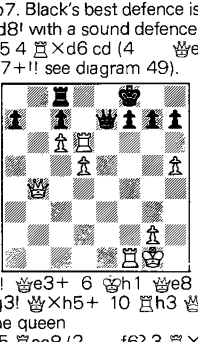
♔f7 5 dc).

Having proved that 1 . ♕×c6 loses Baskov goes on to demonstrate winning methods against the three candidate moves with the rook.

b) 1 ♖e7 2 ♖×e7 ♔×e7 3 ♕e5+ ♔f8 4 ♕×c7 ♕e3+ 5 ♔h1 ♕e7 6 ♕f4! and the two united passed pawns ensure the win.

c) 1 ♖d6 2 ♕b4! Not only pinning the rook, but creating the powerful threat 3 ♕b7. Black's best defence is 2 ♖c8, to meet 3 ♕b7 by 3 ♖dd8! with a sound defence. However White has a win by 3 ♖e6! ♕g5 4 ♖×d6 cd (4 ♕e7 fails to yet another fine touch — 5 ♖×f7+!! see diagram 49).

49



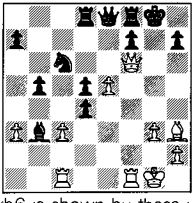
and now 5 ♕b7! ♕e3+ 6 ♔h1 ♕e8 7 ♖×f7+ ♔g8 8 ♖×g7+ ♔f8 9 ♖g3! ♕×h5+ 10 ♖h3 ♕d1+ 11 ♔h2 ♕g4 12 ♖f3+ winning the queen

d) 1 ♖d8 2 ♖ef5 ♖ac8 (2 f6? 3 ♖×f6+ etc.) 3 ♖×f7+ ♔g8 4 ♕e5 ♖f8 (Other moves are no improvement) 5 ♖×f8+! ♖×f8 6 ♖×f8+ ♔×f8 7 ♕f5+! ♔e7 8 ♕d7+ ♔f8 9 ♕d8+ winning.

In the same article Romanovsky quotes yet another analysis by Baskov whose X-ray eye enabled him to find a win in the game Mieses-Bogoljubow, Bad Kissingen, 1928. *(50)*

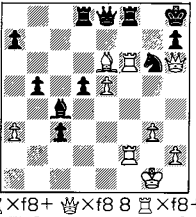
Mieses played 1 cd which led to a draw after Black's best defence 1 . ♗c4. Yet the startling line 1 ♖f5! ♘e7 2 ♕h6!! would give White the chance to successfully crown his attack on the king. Other second moves are weaker e.g. 2 e6 ♘×f5 3 ♗×f5 f×e6 4 ♗×e6 ♖f7 5 ♖f1 ♖dd7 and Black is safe.

50



The win after 2 ♕h6 is shown by these variations,
2 f6 3 ♖×f6 and now
a) **3** ... ♖×**f6** 4 ♕×f6 h5 5 ♕h6! ♘g6 6 ♖f1 ♕×e5 7 ♕×g6+ ♕g7 8 ♗e6+ ♔h8 9 ♕×h5+ ♔h7 10 ♕e5+ ♕g7 11 ♖f6.
b) **3** ... ♘**g6** 4 ♗e6+ ♔h8 5 ♖cf1 ♖×f6 6 ♖×f6 ♘×e5 7 c×d4! ♗c2 8 d×e5 ♗g6 9 h4 with the winning threat 10 h5.
c) **3** ... ♔**h8** 4 ♖cf1 and Black has nowhere to go with his rook.
d) **3** ... ♗**c4!** 4 ♖c2! ♘g6 5 ♗e6+ ♔h8 6 ♖cf2 d×c3!

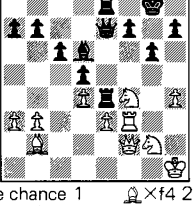
51



7 ♖×g6 (not 7 ♖×f8+ ♕×f8 8 ♖×f8+ ♖×f8) 7 ♕e7 8 ♖×f8+ ♖×f8 9 ♖f6! ♖×f6 10 e×f6 ♕c5+ 11 ♔h1 and mates.

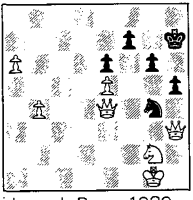
Other Baskov analyses appeared later. For example he found a win for Black in Rubinstein-Yates, Bad Kissingen, 1928.

52



Here Black had the chance 1 ♗×f4 2 ♖×f4 ♖×e3 which Baskov backed up with a large number of complicated variations.

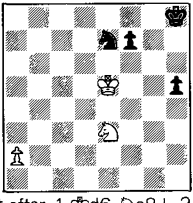
53



This is Koltanowski-Lazard, Paris, 1929, in which Black tried 1 ♕g3 and got nowhere after 2 ♕f4 ♕c3 3 ♕×f7+ ♔h6 4 ♕f8+. Yet Baskov's 1 ♕c3! would force a win.

Then there was the sensational refutation of a study by the Platov brothers who normally composed impeccably accurate studies.

54



Baskov found that after 1 ♔d6 ♘c8+ 2 ♔d7 ♘b6+ 3 ♔c6 ♘c8 4 ♘f5 ♔h7 5 ♔b7 ♔g6 6 ♘h4+ ♔g5 7 ♘f3+ ♔f4 8 ♔×c8 ♔×f3 9 a4 Black has not 9 ... h4? when White queens with check, but 9 ... f5! 10 a5 f4 11 a6 ♔e2 12 a7 f3 13 a8♕ f2 and no series of checks can be found to break Black's resistance.

The author hopes that the examples quoted will induce the reader to sit down himself to find such deeply hidden possibilities. I can claim that nothing else is so effective in encouraging the growth of chess strength as such independent analysis, both of the games of the great players and your own. Try this out and I can assure you that you will soon feel the benefit of it, both in understanding chess and in results against your peers.

One allied topic is the writing of notes to games — your own and that of others. Such practice is also very beneficial and we now turn to how this is done in the Soviet Union.

6 Annotating Games

Your Own Games

A considerable part in chess coaching in the USSR is played by writing notes to games. The best notes are published in magazines and newspapers, but this is not the main aim. A developing player has to write notes to his games in order to develop the habit of having a self-critical approach to his play. By spotting the flaws in his play he will more easily eradicate them.

So we require young players to write notes to their games in their working notebooks. It is of no importance that these notes will be written 'for the drawer' and not see the light of day. The fact they they will not be published is even an advantage since their 'bite' can be enhanced. I can claim that the notebooks containing my game notes in my youth contain very sharp comments indeed. Many of my colleagues can say the same and carried this out regularly after a certain lapse of time when setbacks forced them to carry out an overall survey of their progress, in order to devise means of rooting out persistent failings.

Of course these individual notes vary according to the character of the writer, but there is much in common too.

Four types of game annotations may be mentioned:

1) Descriptive notes.
2) Analytical comments.
3) Positional comments
4) Synthetic comments.

1) *Descriptive notes.* Here the commentator writes out all the moves and then puts down an extended prose description of the course of the game. He notes the turning points in the battle and assesses the accuracy of the ideas shown. Such a verbal account devotes a lot of attention to the psychology of the struggle and the attitudes of the players. Actual variations may be totally absent, or are restricted to just a few moves at certain points. Such a method is best suited to the popular press where the course of the game

has to be explained for non-specialists who are not familiar with the finer points of chess. Such an approach was successfully employed from time to time in the magazine *Shakhmaty v SSSR* by its then editor, former World Correspondence Champion, the late Vyacheslav Ragozin

2) *Analytical comments.* In this case the stress is on actual variations, with all the notes consisting of a mass of variations, some long, some short, which the player considered (or in the opinion of the commentator should have considered) during the game Prose is very slight here, consisting just of links between the variations.

A supporter of such a style of notes in the last century was Chigorin, and in our day this approach predominates in Fischer's notes to his games. This method has become very popular in recent decades, and one may point to the particularly abbreviated style used in the Yugoslav *Informator,* while observing that here the commentator is restricted in his opportunities of describing plans and positional considerations.

It is hard to object to such a style since it is compact and enables one in the restricted space of a book or magazine to quote a larger number of games. However God help the player who tries such a method in trying to improve, or rather restricts himself to this method. There is a grave risk that his play will dry up and the variations he analyses will be short, formal and not really a reflection of the course of an actual game. Unfortunately in modern books one tends to find only such notes and this is one of the reasons for the 'fading' and poverty of style of a number of modern players.

3) *Positional comments.* This method, the mirror image of the previous one, has a long history. The commentator gives a limited number of variations, only using them to underline his view of the game and the value of the plans adopted. It is somewhat reminiscent of method 1, but the prose is not collected together, rather is it spread out throughout the game.

This was the method adopted by many great players — Steinitz, Tarrasch, Lasker and Capablanca. Nowadays too it is a favoured method amongst those grandmasters whose play is marked by a depth of strategy and logic, but who rarely get involved in bitter 'hand-to-hand' struggles.

Naturally enough in view of the diametrically opposed of methods 2) and 3) there have been attempts to bring them together, to produce a synthesis, which leads us to what is in our view the most universal and rational method.

4) *The Synthetic method.* This method of explaining a game combines both many deep variations and verbal descriptions of strategic ideas. The world of chess has come to recognise this method as best, and it is no accident that its principal exponent, Alekhine, was recognised in his time as the best annotator living. The work which gained the most plaudits was his tournament book of New York, 1924. In our days such praise is rightly given to the game notes written by Botvinnik and Karpov, both to their own games and to the games of others. Another example of such excellent synthetic work is Bronstein's book of the 1953 Candidates Match-Tournament in Switzerland, *The Chess Struggle in Practice,* Batsford 1980, recently translated into English.

Annotation Competitions

Recognising the value of annotating games as a means of self-improvement we often see in the USSR competitions for the best set of notes to games. Normally to put all the competitors on a level footing the games set are little-known examples from the past. A good example was the competition arranged as long ago as 1937.

At the end of that year the Soviet Trade Unions chess club announced a contest for first category players living other than in Moscow and Leningrad. All relevant organisations were furnished with the games of unknown players with a set of tasks to be carried out in the course of annotating these games. An authoritative commission consisting of Ruymin, Blumenfeld and Yudovich was set up to monitor the entries and determine which were the best. Of course the demands made on the commentators is what interests us most. These become clear from the report of the commission from which we quote:

'Common faults amongst the entries include a) unsubstantiated allegations, b) reference to too general considerations without reference to concrete assessment of the position, c) justification by means of long abstract variations. Variations should be worked out carefully, and one should not go too long down any variation without having made absolutely sure that the introductory moves are forced.' (As we put it in the book *Think like a Grandmaster* you have to decide on the candidate moves and only then start analysing each in turn.)

The 1937 jury then went on to point out that long unforced variations not only encumber the course of exposition, but are often faulty. A common error was to go in for such long variations which were not all that relevant, so infringing the principle of economy of form and content.

The 1937 experiment was hailed as a new tool in self-improvement and has been used since by the magazine *Shakhmaty v SSSR,* along with quizzes to test readers' knowledge of chess theory and

history. Nowadays every six months the magazine gives the moves of a game without indicating where or by whom it was played. The task of the reader is to provide notes which will illuminate the turning point of the game, and to back this up by an overall description of its course and by variations essential to this account. Readers' letters are worked over by an experienced master who selects the best entries and then the magazine reprints the game with a selection of the best and most relevant comments, as well as the notes of leading authorities. As an example of such a competition we quote the 1979 effort by readers to annotate the Blackburn-Steinitz game played in London, 1863. The notes were checked and synthesised by A.Magergut.

1 e4 e5 2 ♘f3 ♘c6 3 ♗c4 ♗c5 4 b4 (Metlin from Gorky comments 'The Evans Gambit has lost its topicality, but it would be a mistake to write it off since all its attacking possibilities have not yet been fully revealed. It is played very rarely nowadays, but not because it is unsound — in fact many players avoid 3 . ♗c5, just to avoid facing it').

4 . . . ♗×b4 (After 4 . ♗b6 there is the awkward Sokolsky line 5 a4 a6 6 ♘c3 intending 7 ♘d5)

5 c3 ♗c5 (Nowadays preference is given to the retreat to a5 with the follow-up 6 d4 d6 7 ♕b3 ♕d7 8 de ♗b6 — returning the extra pawn at the appropriate moment is the best antidote to a gambit — and if 9 ed then 9 ♘a5 10 ♕b5 ♘×c4 with a level game.)

6 d4 ed 7 0-0 (7 cd ♗b4+ 8 ♔f1 is good for White.)

7 . . . d6 8 cd4 ♗b6 (The normal position of the Evans Gambit. White can press forward by 9 d5 as Anderssen regularly played, or go 9 ♘c3 as introduced by Morphy and then taken up by Chigorin.)

9 ♘c3 ♗g4 (Synthetic assessment — White is a pawn down, but has better development and a strong centre. This central control means White can switch pieces from one wing to the other easily. Black's pieces, for example the bishop at b6, can be transferred to the ♔-side only with considerable loss of time.

So White has to try for an attack on the ♔-side, while Black has to create threats to the enemy centre. Moreover, as is normal in a cramped position Black will strive for exchanges to ease his position. After this general comment the annotators subsequently go over to variations.)

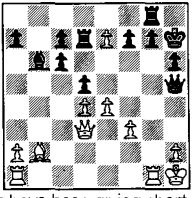
10 ♗b5 ♔f8 11 ♗×c6 bc 12 ♗a3 ♗×f3 13 gf ♕g5+ 14 ♔h1 ♘e7 15 ♘e2 ♘g6 16 ♖g1 ♕f6 17 ♕d3 ♔g8 18 ♗c1 h6 19 f4 ♔h7 20 f5

To save space we do not quote shorter notes concerning individual moves. For example at this point one writer indicated that after 20 e5 Black gets a reasonable game by 20 . d×e5 21

d×e5 ♕d8.

20 . . . ♘e7 21 ♗b2 d5 22 f3 ♖ad8 23 ♘f4 ♖hg8 24 ♘h5 ♕h4 25 f6! ♕×h5 26 f×e7 ♖d7?

55



The commentators have been giving short and long variations to back up their views. At this point many of them indicate the error of Black's last move and express their surprise that White did not notice the tactical stroke 27 ♖×g7+ ♔×g7 28 ♖g1+ ♕g5 29 ♕e3 ♖×e7 30 ♖×g5+ hg 21 ♕×g5+ ♔f8 32 ♕h6+ ♔e8 33 ♕×c6+ and Black is in a bad way.

27 ed+? g6 28 ♖ae1 ♖e8 29 ♖e5 ♕h4 20 ♖f5! ♕×e7 31 dc

The amateur commentators make a fresh assessment of this position compared to exisiting sources* and point out (for the first time in chess literature) the error of this pawn capture. After their suggestion 31 ♗a3! the outcome is far from clear. Black's best move is given as 31 . . . ♕e3 which would leave Black with adequate counter-chances.

31 . . . ♖dd8 32 ♗a3 ♕e6 33 ♖f4 f5 34 ♖h4 h5! 35 ♗b2 ♖d5! 36 ♕c2 ♕e2 37 ♕b3 ♕b5 38 ♕c3 ♖e2 39 f4 ♖×d4 40 ♕f3 ♕d5 0-1.

**Translator's Note* See for example Reti's *Masters of the Chess Board* 1933 or Neyshatadt's 1971 book on Steinitz *Pervy Chempion Mira* Reti missed both tactical lines Neyshtadt gave the first improvement 27 ♘×g7+ which had been discovered in the West many years earlier — See Bruce Hayden's *Cabbage Heads and Chess Kings*

7 A Philosophy of Chess

After our investigation of features of modern chess theory we have the chance now to try to give an answer to the question 'What is chess today?' Or in other words to describe a 'philosophy' of the chess of our time. One thing is already clear. You can no longer restrict yourself to the sort of short formulations that were acceptable in previous centuries. 'The pawn is the soul of chess' or 'Seize the centre and get your pieces out' — such phrases do not express a tenth of the aims that a modern tournament player has in mind during a game.

A chess contest of our days is a very complicated battle of minds, of strategical plans, based on extensive preparation, erudition and deep knowledge of chess theory. In our beloved art we have the same process of additional complication that applies in life and in science. Artificial intelligence, for example, or the structure of matter or cosmology are the product of knowledge in many fields. In chess two thinking beings are armed now with a knowledge of theory, with the experience of previous tournaments and are prepared specially for a given game by concrete plans and even tactical concepts.

If we try to formulate a 'philosophy' of modern chess we might settle on the following formulation:

A modern game of chess is a logical or tactical clash of concepts which have been widely studied and weighed up in preparation made long before the actual game. This preparation takes into account the experience of the best theoreticians of the past, as codified in text books and encyclopedias, as well as taking account of competitive and psychological aspects depending upon special features of the opponent's character. The opening of the game is played according to one of three methods: quiet play aiming for equality, headlong attack or the coiled spring. Moreover the initial stage of the game is played in conjunction with plans for the middle game or even for the endgame. The middle game struggle is carried out by the method of logical plans, of concrete analysis of combinations and variations, or by intuitive pressure.

Rather long-winded, is it not? What can one do about that. Possibly our successors will need whole volumes to express in appropriate fashion the nature of chess of their time!

With this excursion into theory we hope that we have prepared the reader to move on to the question of the educational process in chess in the USSR. In particular we deal with existing chess schools and the relationship between study in such schools and the independent work of the individual player.

8 Schools of Chess

Everything Starts from Childhood

'It's alright for you. You have chess taught in the schools on the same footing as mathematics, physics, geography. That's why a youngster once leaving school is ready to play in top class tournaments'

I have often had occasion to hear such words from the lips of foreigners who are keen on the development of chess in their own country. We have to disillusion such people by pointing out that they are mistaking the desirable for reality, that chess does not figure on our school timetables. Our children basically have the same school programme, and study the same general educational subjects as in schools the world over.

Then we go on to tell how we do have special establishments which do immense good work in coaching our young chess players. Those schoolboys and girls who get interested in the game while at school and show the best results in school tournaments get the right to join the special chess circles in their local Pioneer Palace, just in the same way as their classmates enroll in circles for sport, aircraft modelling, botany or what have you. In these Pioneer Palaces the children have the right conditions for study as chess masters experienced in chess coaching keep an eye on their development. The chess circles of the Pioneer Palaces have been the workshop of our chess development for many decades.

Many of our leading grandmasters have started in these circles right down to Anatoly Karpov, and have happy memories of them even when they have passed on to higher education and got a qualification or profession.

Obviously our youngsters are attracted not just by the chance to study theory but by opportunities to play in events which will develop in them the correct qualities needed in a competition player. After a number of experiments and trials we have established a unified system of tournaments for young players, and this system has now been in operation for quite a long time.

The starting point is the school tournament. Here the best

players are selected to take part in inter-school tournaments and then go on to competitions at local and national level

There are many such events in the USSR The main one is the 'White Rook' competition. Each school fields a team of four boys and one girl from the 3rd to 7th classes (i e. in the age group of about 10-15). This team meets other local ones and the winner keeps going forward to higher levels at city, regional and republic centres.

The final is played at national level for the 'White Rook' prize, and takes place in the capital or in one of the hero-cities of wartime fame. Approximately five million children a year compete in this event. It goes without saying that the rounds are played in out-of-school time and during vacations so as not to interfere with school work

Then there is the competition for Pioneer Palaces. Each team consists of seven boys and a girl up to the age of 18 and in the final they take part in a most unusual type of event. Each team has a captain who is a grandmaster or strong international master and is also a 'graduate' of that particular Palace. The captains give clock simultaneous exhibitions against all the remaining teams. These games are always very sharply contested and the leading grandmasters can be expected to drop points in them. The points scored by the captain and by his team against the other captains are added up to determine the winner. In such an event team spirit between individual members and the captain plays a big role, and useful experience is passed on from one generation to another. The most popular captains are Karpov who heads the Chelyabinsk Pioneer Palace team, Petrosian for Tbilisi, Tal for Riga, Smyslov for Moscow, Bronstein for Kiev and so on.

The sharpness of the contest can be shown by the fact that in 1979 the final winner was Kharkov (V.Savon was captain) coming ahead of a number of teams from the largest cities and republics.

The next stage onwards as the players get older is the USSR Junior Championship for players up to eighteen years old. The champions of the various republics qualify for this event, with the further prospect of taking part in the World Junior and European Junior Championships.

Finally for the highest age group — up to twenty five — there is the annual tournament of young masters. This is the event from which we get most of those who go on to challenge the experienced grandmasters.

This well organised and carefully controlled system of coaching and competitive events ensures that the younger generation gets the chance to perfect its play and get experience in rough and tumble competition against contemporaries The whole system takes in a massive number of players, and the most talented of

them come under even more careful control, since they are enrolled in one of the theoretical schools whose fame has spread throughout the world. First place amongst these is taken by Botvinnik's school.

Television Tuition

More than a decade ago a senior figure in the world of Soviet TV had the excellent idea of starting systematic lessons of chess theory on TV. Since then it has become a popular programme in every home giving entertainment to those who enjoy chess in their leisure time, and instruction and a chance to improve chess status for those who take it more seriously.

After various changes and improvements the TV Chess School now has a set format. The period of instruction is three years and anyone who wants to enroll for formal instruction has to send a postcard before the course begins giving short personal details and his chess qualification (beginner, 4th category, 3rd category etc) This information is needed in assessing the degree to which homework has been done successfully and also in order to make the appropriate entry on the student's qualification ticket.

There are four divisions in the school. The youngest viewers are enrolled in the 'White Rook' school under the direction of chess master Lyudmilla Belavenets (daughter of the famous Moscow master and methodician of the 1930's). Separate lessons apply for beginners where master Boris Shashin is in charge. Of course the main part of the school is that for category players which works under two headings — the endgame with Yury Averbakh and the middle game with Kotov This is for players from 4th up to 2nd category.

Each course is scheduled to last three years and a person who has enrolled for a course may carry on in the next three year cycle. Averbakh deals with simple positions and then goes on to the methods of exploiting material and positional advantage in more complex examples. The middle game course deals with three topics, combinations, analysis and assessment of position and the calculation of variations.

One of the special features is the use of tests. Positions for solving are set on each topic Thus there are ten test positions on the endgame, and the successful solver of six out of the ten is awarded 4th category status by virtue of a special decision of the Soviet Chess Federation. Those who send in eight correct solutions are given 3rd category status and those who solve all ten correctly — 2nd category. At the end of each year documents granting these awards are sent out and some of the most successful solvers receive their qualification certificate in the Moscow studio. This final award ceremony is transmitted widely on various channels.

The TV school has attracted tens of thousands of viewers. Former Women's World Champion Yelizaveta Bykova who answers viewers' letters and deals with the answers to the homework always comes to the studio with a huge case full of readers' letters. Particularly touching are the letters from invalids and the bed-ridden who once again get the chance to participate actively in chess and to try to raise their qualification status.

The programme goes out over various channels and at various different times in order to cover the whole of the vast country with its different time zones. The programme lasts half an hour since after various experiments we came to the conclusion that this is the optimum time for such a programme.

The four levels of instruction are shown in turn, each once a month. So each of the four goes out on different channels at different times but at the rate of once a week. The show lasts all year round with the serious study covering the nine months of autumn, winter and spring and the three summer months given over to rather lighter material and revision. Then there is an attempt at introducing elements of theatre, humour and popular tales.

For example grandmaster Averbakh has often shared with viewers his discoveries in the field of the history of chess in particular the history of the chess pieces. He has also written a screen version of an ancient chess poem.

The author of this book has done several programmes on humour in chess. One particularly successful programme combined instruction and entertainment by calling on actors from the Gogol Theatre in Moscow. This was the theatre which put on the play 'The White and the Black' based on my long novel of the same name and devoted to the life of the great Russian player Alekhine. An extract from the play was shown on TV in summer.

This depicts Alekhine giving a simultaneous exhibition against thirty German officers of the General Staff in occupied Prague in 1943. The last game to finish is against *Obersturbannfuhrer* Spak.

'I resign', declares the German officer, 'My position is hopeless'

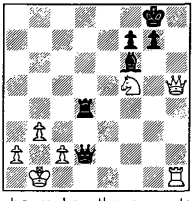
Alekhine turns the board round, and takes the black pieces himself, and says 'Play on!' Two moves follow and the German again declares that, believe it or not, he must resign as White's game is hopeless.

Once again Alekhine turns the board round and now announces mate in three on White's behalf.

An amusing touch — the champion has won with both White and Black, but how can this be expressed in chess language for the TV screen. I must admit it took me two weeks to figure it out, but I got there in the end. *(56)*

It is Black to play and he can see no defence against the threat, since after 1 ... g6 2 ♕h7+ ♔f8 3 ♕h8+ he is mated. When

56



Alekhine takes Black he makes the rejoinder 1 ♖h4! when White can only take the rook with knight — 2 ♘×h4? ♕e1+ mates. So 2 ♘×h4 ♕c3 and White could see no defence to mate at b2, since if 3 ♔c1 ♕a1+ winning the rook and then the pinned knight.

Once again Alekhine takes White and goes 3 ♕h8+! ♔×h8 4 ♘g6+ and mate next move.

The whole value of this example was brought out after the actors had performed the scene when the play was examined from a technical point of view. This is an excellent example of combinative play exploiting open lines. The final combination with the queen sacrifice on h8 is a typical 'ambush' combination. Thus an entertaining episode is used for instruction purposes.*

Before passing on to the topic of special chess schools in the USSR we follow the path of the improving player. When he becomes an adult he passes on into adult competitions which are based on strict competition and qualification. Only in very rare cases does the Soviet Chess Federation make so bold as to try to correct the consequences of bad luck or misfortune.

The main event of the year for all players is the Soviet Championship. No matter what a player's high standing may be a grandmaster can be authorised to miss this event only by the Praesidium of the Chess Federation. On the other hand if the top players find it hard to get out of competing in the championship, aspirants to take part in it find it just as hard to get in.

The qualification system works as follows:—

The list of entrants for the Super League starts with the Otborochnii (Selection) tournament or from special quarter-final groups (The Chess Federation has not yet come to a final conclusion which tournaments are better but more and more protests are being made against the 13-round, 64-man Swiss

---

**Translator's Note* A 254 page book *Chess School* was issued in 1976 to accompany the TV course Apart from contributions by Kotov and Averbakh it contains an 80 page account by Yudovich of the history of chess and the theory of the openings

System used for the Otborochnii).

From here qualifiers move on to the First Division of the Championship with only the winner of the Otborochnii seeded direct to the Top League. Then the leading few from the First Division qualify for the Top League held at the end of the year. Thus a strict principle of promotion and relegation according to actual results is observed.

During the rest of the year there is an extensive programme of events, both individual and team. The chief ones are the Soviet Spartakiad, the USSR Cup and various international tournaments such as the Central Club tournament, the Chigorin Memorial, the Keres Memorial in Tallinn and so on.

As is well known our grandmasters compete in international tournaments throughout the world as well as helping countries that are backward in chess by means of lectures, exhibitions and coaching.

Our top players are doubtless affected by the massiveness of our organisation and the consciousness that they serve the people and so have special obligations. The scale of Soviet chess is immense — more than three million organised players, one million of them category players, spread throughout 148,000 collectives and 1,500 clubs. There are nearly 700 masters, 61 grandmasters and 13 world champions out of 18. The work of popularising the game in the outside world is also immense — more than 25 countries a year are visited by our chess representatives.

Different Nuances of the Word 'School'

In art and literature the word 'school' can be understood as a definite creative trend which unites people throughout the world in their views on the subject in question. Then there is also the meaning of a combined organisation having its own building, head, teaching staff and programme of studies.

In the period of the 1920's to the 1940's there were no organised schools where chess was taught in some form or other, yet from the very first steps along the road to creating a native School of Chess three trends emerged as regards unity of views and principles. These were the Leningrad school, the Moscow school and the Ukrainian school.

A leading role was played at once by the Leningrad school, although in assessing the results of Leningrad-Moscow matches, of tournament performances of the time and even in analytical work we note a prolonged sharp rivalry between the representatives of the capital city and Leningrad.

After the October Revolution Leningrad maintained its mass of strong and theoretically experienced masters. These great connoisseurs and strong practicians raised their research work to a high

level especially since their city was the place where in those days the only chess magazine *Shakhmatny Listok* was published. A leading role was played by players who became Soviet Champions on a number of occasions or took high places in the national championship — Levenfish, Romanovsky, Ilyin-Genevsky, I.Rabinovich and so on.

Naturally with the presence of such pedagogues there emerged a wave of young talents headed by the leader of Soviet chess Mikhail Botvinnik. Here we find Ragozin, Chekhover, Lisitsyn and others. Later on came a fresh generation of grandmasters, graduates of the Leningrad Pioneer Palace who were taught by the trainer Zak — Taimanov, Spassky, Korchnoi and others.

A similar development is seen in Moscow. After the October Revolution chess was supported by Nenarokov, Grigoriyev, and A.Rabinovich. Then in the 1930's we have the emergence of a group of young talented masters — Ryumin, Kan, Belavenets, Yudovich, the theoretician Simagin and so on. They competed successfully with the Leningrad players both in matches and theoretical research

The Ukrainian school provided massive reinforcements. Here a leading role was played by the outstanding theoretician Rauzer who invented many systems in various openings along with another theoretician Konstantinopolsky. These were followed by new names who were to make the Ukraine famous throughout the world — Boleslavsky, Bronstein, Geller, Stein and others.

The Great Fatherland War brought significant changes to the geographical location of our schools of players. By the middle of the 1940's there had been a movement of people to Moscow. Botvinnik, Levenfish and Romanovsky from Leningrad, Bronstein, Konstantinopolsky and Geller from the Ukraine. This rather weakened the two areas mentioned, though they still put up a good resistance to the capital in team matches. We must be honest though and say that the Leningrad school has fallen back from the point of the development of leading players.

In our days The Russian Fedeation has played a big part in producing such names as Polugayevsky, the late Bondarevsky, Tseshkovsky, Sveshnikov, Krogius and others. There has been a growth of talent in the Baltic Republics where the names of Tal and Keres speak for themselves. We shall have occasion later to speak of the special features of the Georgian school with its flowering of female talent.

That is an outline of the various schools from the point of view of territorial distribution On top of this in our days there has been the favourable development of schools in the proper sense of the word without any territorial limitations.

From the 1950's onwards we have had certain schools which

have done an immense amount of good in developing talent. In this respect we must name first of all the schools of Botvinnik, of Karseladze, and of Kart.

Soviet Immortals

Before dealing with these schools of a new type and their 'graduates' we would like to take a look in passing at the recent achievements of those players who may be called veterans or 'candidate-veterans'. These are the players who for almost a quarter of a century have been defending the country's colours and still figure high up in the lists of the best in the world.

We are interested moreover not so much in their sporting results. Age has not dulled their keen thought, or deprived them of their inventiveness and fantasy. They play such deep convincing games that their play still attracts those who esteem the element of art in chess, for whom the question of how a game was played plays as great a part as what its result was.

We trust the games we now demonstrate will act as a compass for the reader in his striving to assimilate the best that there is in chess, will stimulate him to work at improving his play and understanding.

Mikhail Tal remains full of force in his inventive thinking. His games have always been artistic and exciting with their revelation of the struggle of the pieces, yet the keen student will find other hidden facets in them. Certainly his games still get rave notices from his fellow grandmasters. As Taimanov once wrote 'The ex-world champion's combinations often exert a sort of paralysing influence on the opponent's play. It would seem that the element of surprise plays a big part in this'.

How many surprise moves there are in this game from the 1979 Yugoslavia-USSR match.

Tal-Velimirović English Opening

1 c4 c5 2 b3 ♘c6 3 ♗b2 e5 4 g3 d6 5 ♗g2 ♗e6 6 ♘c3 ♕d7 7 ♘f3 ♗h3 8 ♗×h3 ♕×h3 9 ♘d5

Black's opening play cannot be approved of. White has a slight but definite advantage.

9 . . . ♕d7 10 e3 ♘ce7 11 ♘c3!

Avoiding exchanges and maintaining superior development.

11 . . . ♘f6 12 0-0 e4 13 ♘g5 d5 14 cd ♕f5 *(57)*

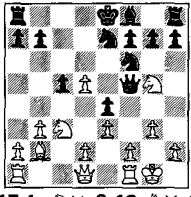
15 ♘×f7!

Tal as ever was! When he has the chance to make an intuitive piece sacrifice he never retreats.

15 . . . ♔×f7 16 f3

Line opening, so that the position of the enemy king in the centre becomes a prime factor.

57



16 ... ♘e×**d5 17 fe** ♘×**c3 18** ♗×**c3** ♕×**e4 19** ♕**h5+** ♔**e6**

Avoiding the nice finish 19 ♔g8 20 ♗×f6 gf 21 ♖×f6 ♕e7 22 ♕d5+ ♔g7 23 ♕g5 mate.

20 ♕**h3+** ♔**d6 21 b4!**

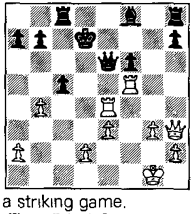
A very cunning move doubtless foreseen by White in assessing his chances after the knight sacrifice. Now files are opened on the ♕-side and the poor black king can find no refuge.

21 ... ♔**c7 22** ♖**c1** ♖**c8 23** ♖**f5!** ♕**g4 24** ♗**e5+** ♔**d7 25** ♕**f1** ♕**e4**

Speeds up the end, but there were no real chances of saving it even after the right move 25 . c4.

26 ♖**c4** ♕**c6 27** ♕**h3** ♕**e6 28** ♗×**f6 gf 29** ♖**e4!**

58



A striking finish to a striking game.

29 ... ♕×**a2 30** ♖×**c5+** 1-0

If Mikhail Tal makes the fan ecstatic with his fine combinations the other ex-champion, Tigran Petrosian, continues to impress with the accuracy of his manoeuvres and his filigree technique The same match against Yugoslavia saw the following interesting game:

Petrosian-Ivkov Slav Defence

1 d4 d5 2 c4 c6 3 ♘**f3** ♘**f6 4 e3 e6 5** ♗**d3** ♘**bd7 6** ♘**bd2 c5 7 b3 g6 8 0-0** ♗**g7 9** ♗**a3 b6 10 cd** ♘×**d5 11** ♘**e4 0-0 12** ♖**c1 f5 13** ♘**d6** ♕**e7 14** ♘×**c8** ♖**a×c8 15** ♖**e1** ♔**h8 16 e4! fe 17** ♗×**e4** ♘**f4 18** ♖**c2** ♕**f6 19 dc** ♘×**c5 20** ♗×**c5 bc**

The exchanges have resulted in a split pawn formation for Black

consisting of three islands Petrosian considers this a considerable positional plus and has frequently exploited such an apparently slight advantage

21 ♖c4 ♕b2 22 ♕c2 ♕×c2 23 ♗×c2 ♗d4 24 ♔f1 e5 25 ♗e4 ♔g7 26 ♖c2 ♖cd8 27 g3 ♘d5

After this Black is left with a 'bad' bishop against White's active knight. Why bad? Because the pawns on black squares in the centre restrict Black's bishop while opening up many white square options for the knight This factor is exploited by Petrosian from now on which is why Black would have done better to retain a knight for the defence of these weak white squares.

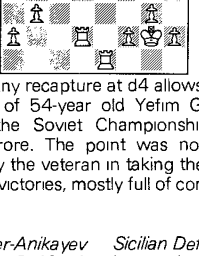
28 ♗×d5! ♖×d5 29 ♔g2 ♔f6 30 ♘d2 ♖b8 31 ♘c4 ♖b4 32 ♖d2 ♖b7

Black permits a striking finish, but other moves would not prolong resistance for long.

33 ♘e3 ♖d7 34 ♘g4+ ♔f5

34 ... ♔e6 35 ♘×e5 ♗×e5 36 ♖de2 ♖d5 37 f4 leaves White a pawn up, whereas now comes a striking finish.

59



35 ♖×d4! 1-0. Any recapture at d4 allows mate in two.

The performance of 54-year old Yefim Geller in winning the Super League of the Soviet Championship at Minsk, 1979, produced a real furore. The point was not just the easy and convincing victory by the veteran in taking the gold medal, but the striking nature of his victories, mostly full of combinative possibilities. Here is one of them.

Geller-Anikayev Sicilian Defence

1 e4 c5 2 ♘f3 e6 3 d4 cd 4 ♘×d4 ♘f6 5 ♘c3 d6 6 ♗e2 ♗e7 7 0-0 0-0 8 f4 ♘c6 9 ♗e3 a6 10 a4

The well-known Scheveningen variation. White tries to slow down Black's expansive activities on the ♕-side while preparing to storm the ♔-side

10 ... ♗d7 11 ♗f3 ♘a5 12 ♕e2 ♕c7 13 g4!

The start of a bold storming operation which is played with youthful vim. Geller considers that Black must now continue 13 ♘c4 14 g5 ♘e8 15 ♘f5 ♗d8. Even then White's attack looks

pretty forceful.

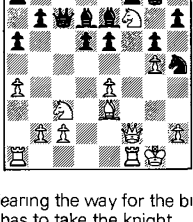
13 . . . ♖fc8 14 g5 ♘e8 15 f5 ♘c4 16 ♗h5 g6 17 fg fg 18 ♕f2 ♘e5

There is no other way of supporting f7, but White's initiative now becomes formidable.

19 ♘f3 ♘g7 20 ♘×e5 ♖f8 21 ♘f7 ♘×h5

A decisive mistake leading to a stormy finish. After 21 gh 22 ♗d4 White's attack remains threatening, but Black has chances of resisting.

60



22 ♘d5!

A piece sacrifice clearing the way for the bishop at e3 to take the long diagonal. Black has to take the knight.

22 . . . ed 23 ♘h6+ ♔g7 24 ♕f7+! ♖×f7 25 ♖×f7+ ♔h8 26 ♗d4+ ♗f6 27 ♖×f6 1-0

Lev Polugayevsky too, alas, is a candidate for the title of veteran In his games you will not find the intuitive sacrifices of a Tal, nor the fearsome attacks of a Geller, but the true chess fan is won over by the accuracy of his manoeuvres and his boldness and decisiveness at the crucial stages of his games Thus the Moscow grandmaster managed to win this game at a key stage of the 1979 Riga Interzonal against an opponent with immense experience of top-level contests.

Polugayevsky-Larsen Slav Defence

1 ♘f3 ♘f6 2 c4 c6 3 d4 d5 4 ♘c3 dc 5 a4 ♘a6 6 e4 ♗g4 7 ♗×c4 e6 8 ♗e3 ♗b4 9 ♕d3 ♗×f3 10 gf ♘c7 11 ♖g1 ♘h5 12 ♔e2

Bold and unusual play in the opening. The white pawn 'fist' is very formidable and sweeps away all Black's attempts to get the initiative in the centre.

12 . . . g6 13 d5!

Not fearing any shadows White opens files in the vicinity of his king. This is Polugayevsky's concrete assessment at work.

13 . . . ♗d6 14 dc bc 15 ♕d4 0-0 16 ♖dg1 ♗×h2

The Danish grandmaster himself hurries to exchange queens since further play in the middle game would be risky for Black.

17 ♕×d8 ♖f×d8 18 ♖×d8 ♖×d8 19 ♗×a7

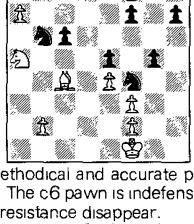
With characteristic judgment White has satisfied himself that the passed pawn at a4 will give him definite advantage in the ending. Observe with admiration how this apparently slight advantage is exploited with amazing accuracy.

19 ... ♗e5 20 a5 ♘f4+ 21 ♔f1 ♖d2 22 ♘d1 ♘a8 23 ♗e3 ♖d7 24 a6 ♔f8 25 ♘c3 g5 26 ♘a4 ♗d4 27 ♖d1 e5 28 ♘c5 ♖d8 29 ♘b3 ♗b6 30 ♖×d8+ ♗×d8 31 a7!

This pawn is now almost a queen, and finally ties down all Black's forces with a decisive breakthrough in the offing

31 ... ♗b6 32 ♗×b6 ♘×b6 33 ♘a5!

61



The triumph of methodical and accurate play in the exploitation of slight advantages The c6 pawn is indefensible and with its fall all hopes of successful resistance disappear.

33 ... ♔e7 34 ♘×c6+ ♔d6 35 ♘b4 ♘e6 36 ♘d5 ♘a8 37 ♘f6 h6 38 ♗d5 ♘ec7 39 ♘e8+ 1-0.

Chess Trainers and their Background

The chess organisation of every country sooner or later comes up against the question of chess coaching and the trainers needed to run it. Where can these trainers be got from, what sort of qualifications and training do they need? Does the trainer have to be a strong player who is now no longer playing in top events because of the age factor? Can a young master cope with such work? The experience of Soviet chess will be helpful in finding the answer to these questions, so we have decided to devote some space to it.

First of all let us define terms and restrict our task to the proper sense of coaching. During top class events, especially those involving the world championship qualifying cycle one sees the players regularly accompanied by a well-known grandmaster or master. This person is the second whose task it is to help the player in his preparation before the event and before each game, often taking part in the choice of opening variations and giving advice after each game is finished and is being analysed. The main task tends to be assisting in the analysis of adjourned games The 'period of service' of such seconds is not long and during the next such

event the player may invite someone else to be his second this time.

What are the qualities of a good second, and is it really essential to have one at all? Possibly it is better to try to do it all on your own? Does a second always help, or can he actually be a hindrance?

The simple answer must be that if a potential second not only knows the game well but is a friend of yours then make use of his services. If you can be sure that you can rely on him for good overnight analysis of an adjourned game while you get your valuable sleep then it is worth having him.

However if you have any fears that as soon as you go to bed your second will not be long in following your example after a quick look through one or two variations for the sake of form and will make out next morning that he has slaved through the night, then such a false helper is better done without.

Moreover can such a helper for one event be called a trainer? Certainly not! A trainer is a person who is concerned with his charge day by day, and pays a lot of attention to the work We certainly need seconds for certain events but they must not be confused with trainers.

It is an interesting feature of chess that the opportunities for building up a group of training personnel are greater than in other sporting activities. In most of the latter a person becomes a trainer or coach after finishing his active career at some time in his thirties In chess on the other hand a trainer may well continue his own career and carry on getting excellent results For example there is the excellent play at Madrid 1973 by the late Semyon Furman who competed there along with his famous pupil Anatoly Karpov. Several of our younger grandmasters have as trainer international master Mark Dvoretsky who is still active in tournament play and has hopes of the grandmaster title for himself. Botvinnik had as trainer for a long time that charming person Vyacheslav Ragozin who combined a big workload with participation as a competitor in the 1948 Interzonal tournament.

Dvoretsky has written thus:— 'I feel that it is no less interesting to be a trainer than to play oneself. I even take greater delight in the tournament successes of my lads than I do in my own However I have no intention of giving up practical play, I enjoy meeting strong players at the board and my impressions as a practical player can be of use to me as a trainer Possibly other strong players from amongst our grandmasters and masters would like to combine the two 'specialities'? After all creative contact with talented, clever and curious youngsters can bring great pleasure!'

Trainer and Pupil

Experience in the Soviet Union has given some guidelines to help a trainer working regularly with one (or several) people under his

charge.

In studying openings it is harmful and too much like rote learning to consider all the openings, but it is also wrong to restrict work to one or two openings which makes it too easy for the opponent to prepare. A good deal of attention ought to be given to typical endgames. As Kasparov recalls, 'When I was preparing for one term's work in the Botvinnik school I had to spend a lot of time on king and pawn endings so when I came to a tricky position in my own games I knew the winning method.'

Yet it stands to reason that the main attention must be focussed on the middle game, the principal phase of the game. In such study it is useful to work through the analysis of all sorts of games and positions and to annotate games, both one's own and those of others.

'In chess as in any other form of sport the guarantee of future success is a properly laid down training programme. There are many habits which have to be inculcated such as the ability to calculate variations, the correct assessment of position, the accurate realisation of advantage, the correct psychological choice of continuation. All these can be, and must be, developed by special training.' (Dvoretsky).

When a trainer has several pupils his task becomes more difficult, since he has to have an individual approach to each. A knowledge of each pupil's strengths and weaknesses is essential in order to be able to build on the one and try to reduce the other.

Here are some other comments by Dvoretsky:— A player's attention should be constantly fixed on the backward parts of his play, and special exercises on these themes should be constantly repeated. To quote a few examples from my own pupils I can point out that Chekhov was poor in endgame technique so I constantly worked on drawing his attention to standard methods of endgame play in varied positions. As a result he made swift and obvious progress.

Then again Dolmatov was lacking in physical stamina, so he had to do a lot of sport (running, football, swimming and so on) and water treatment* in order to strengthen his nervous system. Nowadays he has enough staying-power to last out a full five hour playing session and a whole tournament.

**Translator's Note* Water treatment. A system of strengthening the organism widely recommended in Soviet sports literature. The body is rubbed with cool and later cold water and sponge until it becomes used even to cold baths and swimming in the open air during frosty weather.

9 Botvinnik's Chess School

The chess organisation of Soviet Trade Unions had the excellent idea in 1963 of setting up a small school that would coach some of the most gifted young players of the country. Former world champion Mikhail Botvinnik, our greatest theoretician, and a Doctor of Technical Science expressed the desire to run the school where the studies take place by post. For nearly two decades this school has been turning out 'graduates' who have a fine grasp of chess strategy and tactics, experience of practical play and the routine needed for this. Most important of all they have had developed in them the knack of working independently at chess study.

There can be no doubt that the main feature of the school is its head. Botvinnik's name has figured in the world of chess, and outside it too, for more than half a century. The 'patriarch' of Soviet chess, as we lovingly call him, has gone through an immense experience of match and tournament play. He took part in more than fifty top-class tournaments in his forty years of active play, was world champion for thirteen years, winning or defending the title on five separate occasions, and played for our winning Olympiad side six times.

He is a player who to an unprecedented extent penetrated deeply into the possibilities of the game, more than all the remaining grandmasters of his day. Another world champion Tigran Petrosian has eloquently described the emotions of a player who had to sit on the other side of the board from Botvinnik. He once told how hard he found it to play against Fischer, but then went on, 'Yet it was harder to play against Botvinnik! You got a feeling then of having no way out. This was a very unpleasant feeling. Once in conversation with Keres I told him about this and even drew the comparison of Botvinnik as a bulldozer clearing everything away from its path. Keres smiled and commented 'Just think what it was like for those who had to play him when he was younger"

No less expressive are the words of Geller, describing his feelings as he sat down at the board to play Mikhail Moiseyevich

'Games against Botvinnik, as a rule, are a battle against

monmumental strategy. Just as the visible part of an iceberg makes up only one sixth of its height, so too in this battle the greater part of the ideas are not brought out. In such a case the consequences of the slightest mistake are quite considerable'.

It is easy to understand that the school of such a great expert attracted the best talent from throughout the country. These included what are now very well-known names such as Anatoly Karpov from Zlatoust, Yury Balashov from Schadrinsk, Yury Razuvayev from Moscow. Later on they were joined by Yelena Akmilovskaya from Krasnoyarsk, Harry Kasparov from Baku, Artur Yusupov and Sergei Makarichev from Moscow. All parts of our large country were represented.

It did not take long to settle how the work should be organised It was decided to meet face to face in short sessions two or three times a year. These get-togethers normally took place in Moscow during the school holidays at New Year and in the spring, while in the summer the venue was a holiday resort or health centre. The administration of the school realised how difficult it is to teach chess at a higher level, especially on the basis of a correspondence course. The studies had to be adjusted to the individual features of each student, his character, age, health, style of play and preferences. A great deal had to be taken into account in particular how to develop a love for the game and how to stimulate his strong points and eradicate his weak ones.

The standard study method is simple and convincing. When he goes home from a session each student gets his own individual assignment which has been carefully thought out by the coach. During the long break between sessions the student has to work through this assignment, and at the next session he must make a report on what he has done The principle is thus strictly followed that the assignments are individual but the reports on them are collective

So the days of the session fly by as the keen students give an account of their progress and take part in the group assessment of the others in turn, all the while taking note of the critical comments by the coach. At the end of each session a fresh assignment is set which must be carried out before the next meeting.

The students are not frightened of tough assignments, but rather welcome them, knowing that such hard tasks are a fresh step on the road to perfection.

During his life a pupil has to learn from many teachers. He learns his native language, mathematics, natural sciences. Often teachers will tell how they learned and studied. Yet in the chess school the pupils have a teacher of the highest class who can pass on the lessons learned in top-class tournament play as well as the secrets of theory worked out by the most outstanding researchers in this

field over the last half century. That is why the time spent in Botvinnik's school and the counsel he gives is remembered so vividly by his pupils.

Anatoly Karpov recalls 'My studies with Botvinnik brought me immense benefit, particularly the homework assignments which forced me to refer to chess books and to work independently.'

Harrik Kasparov, a student of the next generation backs him up 'In 1973 when I was still a boy who just liked playing chess Mikhail Moiseyevich invited me to join his school. There is no price I could name for the things I got from it in the course of the five years I was there. He does not use his authority to bear down too hard on the pupils and to impose his views on them. Botvinnik is the person who confirmed in me the view that Alekhine's chess is my sort too. At each stage he suggests his approach. At the beginning of 1977 I became Soviet Junior Champion for the second time scoring 8½ out of 9 and winning the title with a round to spare. I went to Moscow with the idea that everything was going swimmingly for me. There at the school Mikhail Moiseyevich congratulated me on my victory and suggested that I go through my winning games. Here I was severely criticised at some points in them by him, yet to hear from Botvinnik that the quality of my play in the recent event gave him great hopes for me was the height of happiness.'

A point to note here is that the pupil is not automatically permitted to make his report on the assignment. Before this is done his overall profile and progress between sessions is assessed by experienced teachers. These ask themselves what are his results in tournaments, what are his exam results and academic progress at school, is he fit, does he take part in sport, does he know the history of chess? They also check up all his games, assessing their standard. Only if all these things are in good order can the pupil appear before his fellows and relate how he has tackled the tasks assigned to him by Botvinnik.

This superb school is organised by wise pedagogues. It is the dream of thousands of boys and girls to qualify for it. Boys are admitted from the 11-18 age group, girls from 13-18. Only the most promising talents are admitted.

In addition to theoretical assignments there are practical trials such as simultaneous exhibitions.

Here is an example from one such exhibition which will be useful for all chess coaches to work through. The thoughts attributed here to Botvinnik may not be exactly those thoughts that he had at the time, but this is the direction in which they will have gone, as he both tried to discover what his opponent knew and tried to play in such a way that the pupil would extract the maximum benefit from the encounter.

Karpov-Botvinnik Caro-Kann Defence

Clock simultaneous played November 13th, 1963, in Moscow.

1 e4 c6 2 d4 d5 3 ♘c3 g6

Let's get away from standard play to see how he thinks independently of theory.

4 ♘f3 ♗g7 5 ♗f4 ♗g4 6 ed cd 7 ♘b5

Now there is the simple defence 7 ♘a6, but what if we try to pose more difficult problems for the lad. Go deliberately for an inferior position to see how he goes about exploiting an advantage.

7 ... ♔f8 8 h3 ♗×f3 9 ♕×f3 ♘c6 10 c3 ♘f6 11 ♗d3 a6 12 ♘a3 ♕b6 14 ♕e2 ♘h5 14 ♗e3 ♕c7 15 0-0 ♘f4 16 ♕d2 ♘×d3 17 ♕×d3 h5 18 ♘c2

This lad manoeuvres well, as I have noticed earlier. The knight at a3 was away from the centre, so he brings it over there to the real scene of activity.

18 ... ♗f6 19 f4 e6 20 ♘e1 h4 21 ♘f3 ♘e7 22 ♘e5 ♘f5 23 ♗c1 ♔g7

Artificial castling achieved, now it is time to expel his outpost knight by . f6.

23 ♖f2 ♗e7 25 ♕f3 b5 26 ♗d2 b4 27 ♖e2 a5 28 ♖ae1

Aha! Karpik is getting ready to press with all his pieces on e6, so for the time being I do best to avoid f6.

28 ... ♖a6 29 ♕d3 ♕b7 30 ♖c1 ♖c8 31 ♗e1 a4 32 c4?

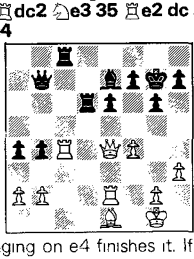
What's he doing? He doesn't see the simple knight capture at d4. Possibly I shouldn't take the pawn? I'd prefer to play the game on to check his play more deeply, yet that move would produce a resignable position. Well, there's nothing one can do about that. The lad makes elementary oversights. I'll exploit it, and after the exhibition I'll give him a telling off. A player aiming at mastery must rule out all slips and chance occurrences from his play.

32 ... ♘×d4

Now he's seen it and is perplexed There are even tears in his eyes. Never mind, he has to toughen up

33 ♖d2 ♘f5 34 ♖dc2 ♘e3 35 ♖e2 dc 36 ♘×c4 ♘×c4 37 ♖×c4 ♖d6 38 ♕e4

62



Well now, exchanging on e4 finishes it. If he takes with the e2

rook then a further exchange on c4 and it is a purely technical matter. What has he shown so far? Calm play in the opening without striving for too much, reasonable manoeuvring play, but then a pawn given away. So the game ends and I haven't learned all that much about him. Possibly I should give him the chance to show a bit more? What if I give up the queen? I could check his technique then. So let's see what the lad from the Urals can do.

38 ... ♖×c4? ♕×b7 ♗f6 40 ♗×b4?

Oh, oh, yet another bad slip. He's losing again, and Tolya has tears in his eyes again. As soon as he got winning chances he blunders away a bishop. Obviously he is still young and inexperienced and his nerves give way.

40 ... ♗d4+ 41 ♔h2 ♖b6 42 ♕e7 ♖c×b4

At this point the game was broken off and adjudicated a draw by the appointed third party.

Such coaching sessions go on year after year, and the staff changes little by little. Sometimes former students of the school are enrolled to be teachers there. Nowadays there are quite young boys and girls studying there. Who knows what will become of them in the course of time?

Our chess fans have become accustomed to seeing the reference 'studied in Botvinnik's chess school' when they read accounts of the tournament performancees of this or that young chess talent. Yes, his students have reached the top in various events and some of them are exerting themselves to reach the final stage — an attempt to take the chess crown from the most distinguished student of them all, Anatoly Karpov.

So we shall try to introduce the reader to the leading 'graduates' of this legendary school. Perhaps their games and biography will stimulate the reader to strive himself to improve his play. You are about to go through a picture gallery of players whose long years of hard study under the guidance of an experienced teacher finally paid off in their mastery of the theory and practice of chess.

Yuri Balashov

With the exception of Anatoly Karpov himself this calm, restrained, taciturn pupil of Botvinnik is the one with the best tournament record over the years.

He has a particularly fine record in qualifying events for the world championship — in the last two cycles he took first place in special USSR Zone tournaments to determine our representatives for the FIDE Interzonals (in 1975 he was in a fourfold tie for first place). The annoying thing is that he has followed these successes up in mediocre fashion, and so has never qualified for a place in the Candidates' Matches that his other results would indicate as a legitimate outcome.

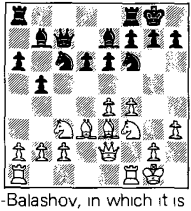
Then there are his results in the USSR Championship where he was second in 1976 and equal third-fourth in 1979 — enviable stability. Finally he has often taken first place in strong international tournaments.

He has a fine knowledge of theory, and by this we do not just mean opening variations. It was not for nothing that Karpov chose him as his chief second in the 1978 world title match at Baguio. I have had occasion myself to see how hard he works at this. In 1970 I was head of the Soviet delegation at the Fischer-Taimanov match in Vancouver and Yuri was there, along with Vasyukov, as Taimanov's second. He had brought with him almost all Fischer's games and for days on end he kept filling his notebook with all sorts of analyses.

So he only has to overcome the final hurdle in perfecting his play in order to make it to the very top. What is this slight detail that holds him back from this? Possibly the answer lies in these words of Botvinnik: 'Yuri Balashov studied with me for eighteen months. I feel that the obstacle which is holding him back is an inadequate natural feel for position. To some extent he has overcome this by hard work. On the other hand he is an excellent tactician and while still in the school he amazed everybody by his tactical conceptions'.

Botvinnik's comment about an excellent tactician has often been echoed. Here is an example from the 1979 USSR Super League which has a firework-like series of tactical blows.

63



This is Romanishin-Balashov, in which it is level for the moment. White decides to go for active play on the ♔-side and opens up files to help this.

13 a3 b4 14 ♘a4 ♘d7 15 c3 ba 16 b4

White's idea is clear. He hopes by ♖×a3 and then ♖fa1 to attack the a6 pawn often enough to win it. However Black has a breathing space and while White takes two moves to re-establish material equality Black can create play in the centre. It is well-known that such centre play is more important than play on the wings. White's misfortune is that Black can soon extend his central play to the ♔-side with threats to the king.

Balashov demonstrates this in most inventive style.

16 ... d5! 17 e5 g6 18 ♕f2 f6! 19 ef ♗×f6 20 ♕a2 ♔h8 21 ♕×a3 e5!

Since several white pieces are stranded on the other side Black can hurry to play on the ♔-side and use his superiority there not worrying about loss of material. Some pretty play is coming up.

22 fe ♘c×e5 23 ♘×e5 ♘×e5 24 ♖ad1

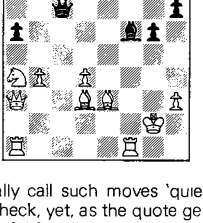
A better chance of successful defence was 24 ♗e2 when Black would continue 24 ♖ae8 creating many awkward threats.

24 ... d4! 25 cd ♘f3+ 26 ♖×f3 ♗×f3

White has to be very careful as the queen entry on g3 can be decisive.

27 ♖f1 ♗×g2 28 ♔×g2

64



28 ... ♗h4!!

Annotators normally call such moves 'quiet' since they do not involve captures or check, yet, as the quote generally goes on, they are often more powerful for all that The ability to find such hidden tactical blows, especially to foresee them long before the event, is given to few.

29 ♕c1

Both 29 ♗f2 ♖×f2+ 30 ♖×f2 ♕g3+ and 29 ♖f3 ♖×f3 30 ♔×f3 ♕h2! 31 b5 ♖e8 leave the king too exposed.

29 ... ♕g3+ 30 ♔h1 ♕×h3+ 31 ♔g1 ♕g3+ 32 ♔h1 ♖f3!

Any experienced player knows that in such positions there is hardly ever a way out for the defender as the attacking piece enjoys such great mobility.

33 ♗f3 ♕h3+ 34 ♔g1 ♕g4+ 35 ♔h1 ♖h3+ 36 ♗h2 ♖×h2+ 0-1

Mate or loss of the queen is inevitable after 37 ♔×h2 ♗g3+.

Yuri Razuvayev

When still very young he had a stroke of luck that many others dream of. He was fortunate enough to turn out on the junior board for the 'Trud' team in the championship of the voluntary sports societies.* Trud's top board was Botvinnik and soon young Yuri became a student in the school, though for various reasons this

period of study was not very long. Many years later Rasuvayev became the friend and helper of Anatoly Karpov. To spend years in the company of two such titans of chess is the sort of thing others can only dream about.

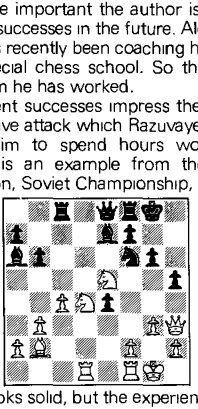
The general opinion of commentators on Razuvayev is that he is an excellent tactician, but that his strategical 'baggage' was inadequate for a long time and this held him back from getting good tournament results and the grandmaster title. However hard work finally brought him into the ranks of our strongest players and in the 1976 tournament in Cuba he gained the long-awaited title.

'Rather belated' was the view of the sceptics, 'Razuvayev gets the title at the age of thirty-one, yet in our day there are even some sixteen year old grandmasters'.

However there are no obstacles for those who really love chess. The new 'old' grandmaster continued and continues to work hard. In particular he has devoted particular attention to the play of the great strategist of the past Akiba Rubinstein. The result of his study is the new book on Rubinstein in the Moscow 'Fizkultura i Sport' series, but even more important the author is still learning and so can reckon on fresh successes in the future. Along with tournament appearances Yuri has recently been coaching himself as an assistant to Smyslov in a special chess school. So this is the third world champion with whom he has worked.

Not just tournament successes impress the true chess fan. The sort of fine combinative attack which Razuvayev produces enthuses him and induces him to spend hours working through their ramifications. Here is an example from the game Razuvayev-Lputyan, First Division, Soviet Championship, Frunze, 1979:

65



Black's position looks solid, but the experienced player will note a whole set of weak squares in Black's camp. This enables the energetic Razuvayev to carry out a combinative attack involving some unexpected moves.

20 ♘f5! gf

**Translator's Note* These include the better known names of Dinamo, Spartak, Lokomotiv, Burevestnik who field teams in all competitive activities

Black is forced to accept the offer. Perhaps he thought White was going for perpetual check, but he is soon disabused.

21 ♕×f5 ♖c5

The rook is badly placed here. Moving it to d8 would give better defensive chances.

22 ♕g5+ ♔h7 23 ♕f5+ ♔g8 24 b4 ♖c7 25 ♕g5+ ♔h7 26 ♕f5+

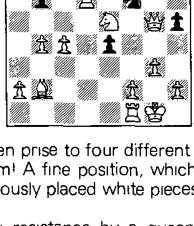
The player who has had such positions himself will forgive White this repetition of moves which helps to keep away the spectre of time trouble However the repetition leads him astray as he could already decide the game in a few moves by 26 ♘g4! hg 27 ♖d5 and the threat of 28 ♕h4+ is killing. Should we deprecate this slip? No, since the inaccuracy gives the opportunity to admire an exceptionally fine finish.

26 ... ♔g8 27 ♕g5+ ♔h7 28 ♕f5+ ♔g8 29 ♖d6!

Another fine stroke. If the rook is captured we get a quick win from the line we already know — 29 ♗×d6 30 ♕g4! So Black has to be reconciled to this strengthening of the attacking forces

29 ... ♗c8 30 ♕g5+ ♔h7

66



31 ♘d7!!

The knight is put en prise to four different pieces, yet cannot be taken by any of them! A fine position, which shows the immense force of the harmoniously placed white pieces.

31 ... ♕×d7

Trying to prolong resistance by a queen sacrifice. If 31 ♖×d7 then 32 ♖×f6 ♗×f6 33 ♗×f6 with forced mate. It is easy to see the win against other moves e.g. 32 ♖g8 33 ♘×f6+ ♗×f6 34 ♕×h5+ ♔g7 35 ♗×f6+ ♔f8 36 ♕h6+.

32 ♖×d7!

Avoiding the trap 32 ♖×f6 which looks a simple win, but then comes 32 ♗×f6 33 ♗×f6 ♕g4!

32 ... ♗×d7 33 ♗×f6 ♗×f6 34 ♕×f6 ♖×c4 35 ♕e7 1-0

Artur Yusupov

The Moscow player Yusupov can probably be considered more

Botvinnik's pupil than anyone else. He worked directly under Botvinnik for three consecutive years, and then the rest of his career since then under Mark Dvoretsky, but you have to bear in mind that international master Dvoretsky is also a pupil of Botvinnik, and in recent years has been assistant to his old coach.

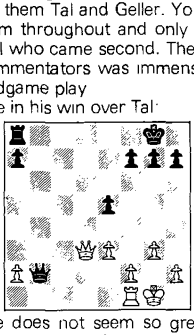
The creative co-operation of Yusupov and Dvoretsky gives great pleasure to both of them, and the coach has often said what a fine pupil he has and what joy he gets from their get-togethers. We have spoken of the friendship of these two, but we really should speak of three, since another Botvinnik pupil Sergei Dolmatov has been a regular companion to Yusupov. The closeness of their careers can be gauged from the fact that at the 1978 World Junior Championship the gold medal went to Dolmatov and the silver to Yusupov, while in the previous event in 1977 Yusupov had been recipient of the gold medal. So the three players are often seen together and the coach can give them the same tasks, especially the key assignment — to play in bold fashion and to continue to learn all facets of chess mastery.

Yusupov began quite early and has only recently left his teens. In 1973 at the age of thirteen he represented Moscow in the all-Union Youth Games and four years later he took the World Junior Championship so becoming an international master. Quite soon after that he began his push to go further and he scored his first grandmaster norm in a tournament in Holland.

A real triumph came his way in the 1979 USSR Super League at Minsk where nine famous grandmasters were in contention for the Soviet title, amongst them Tal and Geller. Young Yusupov kept on level terms with them throughout and only Geller's fine play just outdistanced his rival who came second. The impression made on his teachers and commentators was immense, and they noted in particular his fine endgame play

Here is an example in his win over Tal:

67



White's advantage does not seem so great and you can only admire how Yusupov made use of this insignificant plus.

21 ♖d1! h6 22 ♕c4! ♕b7 23 ♕d5!

One cannot but mark the three parts of the queen manoeuvre

with exclamation marks. White intends to exchange queens since it is in the rook ending that he can best exploit his positional advantage. Black cannot give way with his queen, say to b8, as then White's pieces will occupy the 7th rank with great effect.

23 ... ♕×d5 24 ♖×d5 f6 25 ♖d7 a5 26 a4 e4

There is no doubt that this weakens the e-pawn, but Tal decided on this concession only after a long assessment of this difficult position. To leave the pawn on e5 would let the white king come in via the white squares to e4 and thence either penetrate further on the ♔-side or go over to win the a5 pawn so forming a winning passed pawn.

27 ♖d5 ♔f7 28 g4 g5 29 ♔g2 ♔g6 30 h4!

Once again accurate play. The threat is to force the enemy king back to the last rank and have a strong cramping pawn at h5. So Black has to capture at once and so weaken his ♔-side pawns further.

30 ... gh 31 ♔h3 ♖b8

With heavy heart Tal decides to surrender an important pawn but he had no choice but to go for an active rook position. If he remains passive White takes on h4 and then plays the king round to f4 to force the win of the e-pawn.

32 ♔×h4 ♖b1 33 ♖×a5 ♖h1+ 34 ♔g3 ♖g1+ 35 ♔h3 ♖h1+ 36 ♔g2 ♖a1 37 ♔h2 ♖a2 38 ♔g3 ♖a1 39 ♔g2 ♖a2 40 ♔g3 ♖a1 41 ♖a8!

This was the sealed move. Analysis of the adjourned position enabled White to find a winning plan. First of all he advances his passed pawn as far as possible to reduce the mobility of the enemy king and rook by the threat of queening.

41 ... f5

After many hours of analysis Tal realised that passive play will lose. Thus if Black remains passive White advances the pawn to a6 with the threat of a7 followed by ♖g8+ queening. This forces Black to keep his king on g6 or g7. Then White will go ♔f4, exchange his f2 pawn for the e4 pawn and penetrate with his king either on the ♔-side or by going over to the a6 pawn.

42 gf+ ♔×f5 43 a5 ♖g1+ 44 ♔h3 ♖h1+ 45 ♔g2 ♖a1 46 a6 ♔g4

If the king retreats to g7 or h7 to prevent the standard win (say with Black's king on f7 or e7) of a7 followed by ♖h8 ♖×a7 ♖h7+, then White simply exchanges the a6 pawn for the e4 one and the two united passed pawns ensure an easy win.

47 a7 ♔h4 48 f4!

In this position the simplest winning method. If now 48 . ef+ then the e3 pawn will soon advance and force a win.

48 ... ♖a2+ 49 ♔f1 ♖a1+ 50 ♔e2 ♖a2+ 51 ♔d1 ♖a6 52 f5 ♖d6+

This change of front by the rook to keep the passed pawns under control from the side brings no easing of the situation. White simply plays his freed king to support the passed a-pawn.

53 ♔**c2** ♖d7 54 ♔c3 h5 55 ♔c4 ♔h3 56 f6 h4 57 ♔c5 ♔h2 58 ♖h8 1-0

Although this endgame does not contain any striking moves or manoeuvres it is an eloquent tribute to Yusupov's excellent technique.

Harry Kasparov*

Flohr had the quizzical comment 'As far as I can understand this game if Kasparov cannot yet be called an Academician yet the title of professor is certainly his already'.

This comment referred to a player who was only sixteen at the time yet had already an impressive list of tournament successes. Tal claimed that any success by the lad in the 1979 Super League would be a sensation In the event he shared 3rd-4th place with Balashov, yet it is no secret that some people expected even more from him, especially after his three wins at the start of the event. However the young man has not yet learned fully how to control his emotions and makes slips occasionally.

Botvinnik's comment on this is that everyone makes slips from time to time The hard working Yusupov often has them, so Harry's occasional ones should not worry us especially, he will mature and they will disappear.

In fact Kasparov's play has already made such an impression that his style and his victories are a talking point not just in the USSR but also abroad.

His greatest success abroad was the spring 1979 Banja Luka tournament where he took first place ahead of a field of strong grandmasters including Petrosian, Andersson and Browne. His play was the high spot of the event and the spectators crowded in to watch him. We shall doubtless read many books and articles in the future about his play A guarantee of that is the continuing friendly contact which Kasparov is maintaining with Botvinnik He worked formally in the school for five years, and still regards himself as a pupil, in the sense that after nearly every game he phones up Botvinnik hoping to hear his mentor's praise, but also ready to hear with gratitude any critical comments that may come.

Flohr points out that the young man is full of concentration and serious in his attitude. Some players prefer to walk round when it is the opponent's turn to move, and even chat (though not about the game in progress, of course) with friends and colleagues. Kasparov

---

**Translator's Note* Russian sources give the first name as Gary or Garik but Kasparov has signed himself Harry in letters written in English to a Western publisher

sits at the board and thinks in the way that Botvinnik used to. Only when he has a clear advantage does he permit himself to get up and take a quick stroll round the stage. Then it is noticeable that he is nervous and excited and he has not yet learned how to hide this.

The experts have some admiring comments to make about him though tinged at times with expectation. Petrosian, for example 'Harry is a great talent. In terms of talent I would compare him with Tal,but talent alone does not guarantee the highest achievements. A great deal will depend upon his reaction, especially how he reacts to the 'trial by fame".

Despite his youth Kasparov has already played many fine games. We select one of the latest from the 1979 Spartakiad where his 'marble' style was shown to perfection.

Kasparov-Butnorius, Queen's Indian Defence

1 d4 ♘f6 2 c4 e6 3 ♘f3 ♗b4+ 4 ♘bd2 0-0 5 e3 b6 6 ♗d3 ♗b7 7 0-0 d5 8 a3 ♗×d2 9 ♗×d2 ♘bd7 10 cd ♗×d5 11 b4 c5 12 ♖ac1 cd 13 ♘×d4

White has played the opening unpretentiously, achieving nicely placed pieces without any noticeable advantage. One senses White's desire to make the middle game the scene of the real struggle. Well, that is a normal approach by players who are conscious of their strategical ability. White's confidence is soon justified after some complicated strategical clashes.

13 ... ♘e5 14 ♗a6 ♘e4 15 ♗e1 ♕g5 16 f4!

An accurately calculated pawn thrust. White thereby lifts the piece pressure against g2.

16 ... ♕g6 17 fe ♘c5 18 ♗g3 ♘×a6 19 ♘f5!

Black's chosen line cannot be approved — he has forced his knight to the edge of the board from where it does not get into play to the very end of the game. Possibly Black assumed that the spoiled white pawn formation was compensation for the distant knight. Yet Kasparov has assessed the position more deeply. Apart from the knight at a6 there is the slightly awkward placing of the queen and the general lack of co-operation of the black pieces means that White is able to develop a threatening initiative. In fact the basis of White's pressure is the apparently weak pawns which create sound support for White's pieces.

White could generate his pressure in various ways, one of which would be along the c-file. Instead the young master decides to act in the vicinity of the king and moves all his pieces in that direction.

19 ... ♖ae8

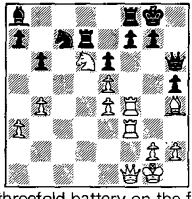
Capturing on f5 would give White all the centre and put the a6 knight in a critical position. The text prepares to retire the poor horse to b8.

20 ♘d6 ♖e7 21 ♖f4!

Now the queen has to be saved from the threat of 22 ♖g4 ♕h6 *23* ♗f4 ♕h5 24 ♖×g7+.

22 e4 ♗a8 23 ♗h4 ♖d7 24 ♖c3! ♕h6 25 ♕f1 ♘c7 26 ♖cf3

68



White has built a threefold battery on the f-file and Black has no counter to this. White has achieved this with simple moves that make no particularly strong impression taken singly. With his defensive scheme refuted Black has to lose material.

26 . . . f5 27 ef!

The simplest as the passed pawn will cost a great deal of material.

27 . . . ♖×d6 28 f7+ ♔h7 29 ♗e7 e5 30 ♗×f8 ef 31 ♗×d6 ♕×d6 32 ♕d3!

The simplest way of realising his advantage. White improves his piece placing, which are in stark contrast to the enemy forces.

32 . . . ♕e7 33 ♕c4 ♔h6 34 ♖×f4 ♘e6 35 ♕c8 ♕d6 36 ♕h8+ ♔g6 37 f8♘+ ♘×f8 38 ♕×f8 ♕d1+ 39 ♔f2 ♕d2+ 40 ♔g3 ♕e1+ 41 ♔h3 1-0

Sergei Dolmatov

After the 1979 Soviet Championship Dvoretsky was asked about the comparative performances of his two charges, Yusupov and Dolmatov. His reply — 'Recently Artur has been working hard at the widening of his opening repertoire, and I was confident that the results would show. As for Sergei Dolmatov I cannot say that he has worked as hard, even though his results up to this event were good and he had just taken first place in the First League. The point is that for the Super League his theoretical 'baggage' was inadequate'.

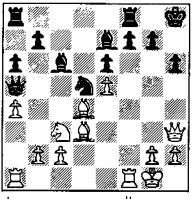
These comments are valuable in their stress on independent work, the sort of critical comment that you rarely hear in the West after a failure by one of their grandmasters. Of course Dolmatov's shared 14th-15th place in the Top League even if shared with Tal was an unpleasant result for him.

Botvinnik has this comment on his former pupil, 'Dolmatov studied with me for a year. He is a good tactician but has a poor understanding of position, and this is what he ought to work hard on'.

One must hope that the talented Muscovite will overcome this

recent failure and get back to his former form, an example of which is this game against Anikayev in the 1979 First League.

69



Obviously the black queen is well away from the ♔-side and cannot help in the defence there. This factor justifies White in playing a sacrificial attack starting with a rook sacrifice.

20 ♖f6! ♔g8

It is not hard to establish that the rook could not be captured without swift fatal consequences, but that very piece persists in his destructive operations.

21 ♖×h6!

Later on analysis showed that the strongest move was the preparatory 21 ♘e4 which would have rendered the rook sacrifice at h6 even stronger, but one cannot really criticise White for his bold line of play.

21 ... gh 22 ♕×h6 f5 23 ef ♖×f6 24 ♗h7+

At first sight it seems simpler to take the rook by 24 ♕h7+ ♔f8 25 ♕h8+ ♔f7 26 ♕×a8, but then Black would get excellent counter-chances by 26 . . ♗c5.

24 ... ♔f7 25 ♗×f6 ♗×f6 26 ♖f1 ♕c5+ 27 ♔h1 ♕f8 28 ♗g6+ ♔e7 29 ♕h7+ ♕g7

With his king under severe pressure it is easy to understand Black's desire to simplify into an endgame, but this is a bad choice since the endgame is hopeless for him. He had to try his chances in the complicated variation 29 ♔d8 30 ♘e4 ♕e7 31 ♕g8+ ♔c7 32 ♕×a8 ♕g7. Would this save him? Hardly, since White could continue the attack by 33 ♘×f6 ♘×f6 (33 ♕×g6 34 ♕g8! is good for White) 34 ♖d1 with unpleasant threats. Then 34 ♔b6 is met by 35 a5+ ♔×a5 36 ♕d8+, while 34 . . ♘d5 35 ♗e4 is also bad for Black. The best defence is 34 . . ♗d5 (not 34 ♗×g2+ 35 ♔×g2 ♕×g6 36 ♔f1 ♕f5+ 37 ♔e1 and the king escapes the checks) when after 35 ♖×d5 White has every justification for hoping for a win.

30 ♕×g7+ ♗×g7 31 ♖f7+ ♔d6 32 ♖×g7 ♘×c3 33 bc ♗×a4

Black's counter-chances on the ♕-side are clearly inadequate for the struggle against two united passed pawns on the other side.

White plays accurately and scores a convincing victory.

34 h4! ♗c6 35 h5 ♖h8 36 ♔h2 a5 37 g4 a4 38 ♗d3 ♔d5 39 ♖f7 a3 40 ♖f1 e5

Although Black has some play the split pawns are not as formidable as White's united ones.

41 ♔g3 e4 42 ♗e2 ♖a8 43 g5 ♗a4 44 g6 ♗×c2 45 g7 a2 46 h6 e3 47 ♖f8! ♖×f8 48 g×f8♕ a1♕ 49 ♗f3+

The fight is finished off by the combined attack of two pieces on the enemy king in the centre. Dolmatov has worked out all the consequences.

49 . . . ♔e6

If 49 . . . ♔c4 then 50 ♕b4+ forces mate next move.

50 ♗g4+ ♔d5 51 ♕d8+ ♔c6 52 ♗f3+ ♔b5 53 ♕d5+ ♔a4 54 ♕c4+ 1-0

Yelena Akhmilovskaya

Botvinnik has had a number of girl pupils as we have already indicated. Here is what one of our strongest lady players has to say about herself, 'I am very fond of classical music, and listening to it is real relaxation for me during a tournament. It is a real delight for me to visit the ballet 'Giselle'. I am also very keen to play tennis, which I play at a high level and love no less than chess. I regret the fact that I became familiar with this form of sport so late on. Generally speaking I devote a lot of attention to physical preparation, and this helps me to play better'.

Lena is now one of our strongest players, and competes not only against women, in which field she has won the grandmaster title, but also against men. She seems to have the ambition to emulate Nona Gaprindashvili who has the grandmaster title not just for her long tenure of women's world champion but also for play against men.

Lena's comment on this, 'I have played in several men's tournaments. I am not satisfied with my results there, but I enjoyed playing. Men rarely make just good simple moves — they try to make moves which, while perhaps not being the very best then at least are really good ones. Playing with men is excellent training'.

Go through this game against Petrovich in the 1979 USSR-Yugoslavia match and in every one of White's moves you will see the triumph of strategic thought, accurate exploitation of insignificant advantages and inventiveness in attack.

In some of the moves you are sure to detect 'the hand of Botvinnik' at work.

1 e4 c6 2 ♘f3 g6 3 d4 ♗g7 4 ♘c3 d6 5 ♗e2 ♘f6 6 0-0 0-0 7 a4 ♘bd7 8 a5 e5 9 ♗e3 ♕e7 10 ♖e1 h6 11 ♗f1 ♘g4 12 d5

White has formed the long term plan of blockade of the white squares on the ♔-side, and in order to carry this out is ready to give

up the valuable black-square bishop for a knight. Closing the centre is part of the plan since there is the consideration that the attacker on the wing must always fear a counter-stroke in the centre.

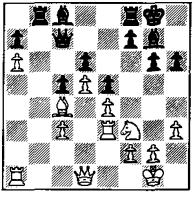
This plan of ♕-side pressure, of course, was regularly adopted by Botvinnik against the best players in the world.

12 ... ♘×e3 13 ♖×e3 c5 14 a6 b6 15 ♘b5 ♘f6 16 h3 ♘e8 17 c3!

For the success of the operation by White's pieces on the ♕-side an open file is needed

17 ... ♘c7 18 b4 ♘×b5 19 ♗×b5 ♖b8 20 bc bc 21 ♗c4 ♕c7

70



22 ♘d2!

The knight aims to get to c6, so that when exchanged on that square further lines will be opened, along which White's pieces will develop winning pressure. Play against weakened squares was a speciality of Botvinnik's, and his pupils carry on this method.

22 ... ♗d7 23 ♘b3 ♖b6 24 ♘a5 ♖fb8 25 ♘c6!

Bold and decisive! The positional gains resulting from the exchange on c6 far outweigh the sacrificed pawn — the bishop at c4 has its scope increased towards f7, the rook at d3 gets the chance to attack d6 as well as f7. Black avoids this for one move, but then realises that the intrusive knight cannot long be tolerated at c6.

25 ... ♖f8 26 ♖b1 ♗×c6 27 dc ♕×c6 28 ♖×b6 ♕×b6 29 ♖d3 ♖d8 30 ♕g4!

White's pieces strike at the opponent's fortifications from all directions. There is the threat of ♕×g6, while if 30 ♔f8 the 31 ♖f3 wins since 31 ♖d7 is now not possible. The only defensive chance was the return of the extra pawn by 30 d5 so that the queen can be brought to bear in the defence of the beleagured ♔-side.

30 ... ♔h8 31 ♖f3!

Now the f7 pawn falls in such a way that all the avenues of attack on the king are open to White.

31 ... ♖f8 32 ♖×f7 ♖×f7 33 ♗×f7

The exchange of rooks has not eased Black's task as the queen and bishop are sufficient mating force, especially as the bishop at

g7 cannot defend the white squares.

33 . . . ♕**d8 34** ♗×**g6** ♕**e7 35** ♕**c8**+ ♗**f8 36** ♗**f5** ♔**g7 37** ♕**b7 h5 38 h4** ♔**f6 39 g6** ♗**h6 40** ♗**d7** ♕**h7 41** ♗**e8** ♕**g8 42** ♗×**h5** ♗**f4 43** ♕×**a7** 1-0

After 43 ♗×g3 44 ♕f7+ White queens on a8.

This game has a great logic about it, and leads to the conclusion that under Botvinnik's tuition the difference in ability between men and women players is reduced to nil.

10 Kart's Chess School

Viktor Emmanuelovich Kart is nowadays a well-known chess trainer and must be considered a surprising and unique phenomenon in chess, the like of which we have not seen before, and may be just as rare in the future. The point is that he is a player who never scored a victory in strong tournaments, never even approached grandmaster level in his playing standard and does not even have the master title. Yet he developed a whole group of outstanding grandmasters who have carried the fame of the Lvov school to all parts of the world.

His pupils speak of him with such admiration. Oleg Romanishin was once asked who coached him now that he had the grandmaster title. His reply: 'My attitude in chess and my whole upbringing in the game are the product of Honoured Trainer of the Soviet Union Viktor Emmanuelovich Kart, and if there are any failings in this upbringing then the fault lies in the pupils, not in the teacher who is a marvellous, generous and outstanding pedagogue'.

Fine words of the sort that every teacher would like to hear from his charges, yet they do not explain fully the fruitful results of his work over the years. After all he has produced in the last decade a whole set of outstanding players, namely grandmasters Oleg Romanishin, Alexander Belyavsky, Iosif Dorfman, Adrian Mikhalchishin, Martha Litinskaya and many other young masters. What are his methods, what does he concentrate on?

His answer: 'The main feature of our work is very likely the development of character and love of hard work. Only strong characters are capable of producing top competitive results'. Confirmation of this is seen in the attitude of tough competition between the two most talented pupils of his Oleg Romanishin and Sasha Belyavsky. When the slightly younger Oleg gained the master title his achievement was soon matched by the then fourteen year old Belyavsky. Later on the same pattern was followed, as the two vied for various titles and top places in tournaments. Yet the spirit of competition between them did not prevent them remaining friends and working on chess together.

This creative competition between themselves is a marked feature of all Kart's pupils.

Junior colleague Dvoretsky has drawn attention to Kart's success in developing the best sides to his pupils despite their different personalities and styles of play.

I can confirm this and must express my admiration for the spirit of friendship, understanding and mutual respect which applies in this famous collective. When talking to Kart's pupils I am invariably struck by the feeling of love, clearly mutual, which is so noticeable among them with regard to their coach.

Let us now examine some of the better known of Kart's pupils, who in recent years have joined the ranks of the strongest grandmasters in the world.

Alexander Belyavsky

Young Sasha feels that he was lucky in his childhood since he was only eight in 1961 when he learned how to play chess and joined the chess circle in the Lvov Palace of Pioneers run by V.L.Kart. The youngster's chess abilities were soon developed and the typical spirit of competition in the circle led to considerable success in events at city and republic level.*

Later on he became a pupil at the Number 2 Specialist School where Kart was on the staff, and then he started scoring successes at national level.

In 1973 Sasha Belyavsky became World Junior Champion at Teesside, England, a great achievement which normally presages entry to the top circle of international tournaments. Sasha soon confirmed his reputation as an outstanding talent by sharing first place in the 1974 Soviet Championship with Tal so winning the grandmaster title.

His successes since then have been numerous and can be attributed first of all to his native talent and his scrupulous hard work at chess. He knows that to last out a tournament which might last getting on for a month you have to have good health and strong nerves. That is why his daily routine includes skiing in winter and tennis or swimming in summer. It is no coincidence that he graduated from the Lvov Institute of Physical Culture.

Possibly his studies in higher education put a brake on his advancement as a player since from 1974 he has had his ups and downs. This decline has recently been halted and he has some recent successes which can only be called record-breaking such as the perfect score of 13 points out of 13 at the 1978 Alicante tournament in Spain, five clear points ahead of the next player!

**Translator's Note* Lvov is the largest city in the Western Ukraine (formerly part of Poland)

Belyavsky spends a great deal of time on private study, so it will be interesting to hear his opinion about this aspect of chess training, especially as it is a weak point in many of the world's juniors and younger players.

He has expressed his opinion thus: 'The difference between working at chess in the quiet of your study and during an actual game is very significant. It is hardly ever the case that you will achieve the level of concentration at home that applies during a game. This is because of the absence of the powerful stimulus supplied by the playing factor. As a result the great advantage of home study — the availability of a lot of time — is largely nullified. In any event, whether it is a question of an actual game or home analysis, it is not useful to work at it more than five to six hours a day. After that the productivity of extra time put in is too low. Also what might take you a day in a tournament to work out takes two or three days at home'.

This comment is very interesting. Let us develop this line of thought further. Has the reader, I wonder, ever had to play games in the absence of an opponent, that is play against himself, making moves first for White and then for Black? Circumstances have been such that I have often found this the only method of training that I could use. How did it work out? No matter how I tried to be objective and forced myself to think as much for one side as for the other I could not easily maintain the right sort of attitude.

Belyavsky has a comment on this too: 'The absence of a 'rejoinder' from an opponent often leads you into assuming things over the best move in home analysis. A chess player is hardly ever impartial. Even in analysis he is trying to find a win for White or a draw for Black. In the course of analysis his sympathies for one side may change, but will not disappear — impartiality is foreign to research.

There is a great deal of interest in these comments and they reveal Belyavsky's common sense, yet he seems to miss the most important point. No matter how you try in joint analysis with a favoured helper or experienced coach you will always see more and figure things out better on your own, than with the best helpers. There are many reasons for this, the greater concentration of thought by an individual, the nature of thought and perception in the human brain. Then there is the factor of responsibility. How many errors have occurred in the analysis of adjourned games, even at the highest level, because the analyst has assumed that if there was anything special in a given position it would be spotted by his collaborator. By resting your faith in a collaborator you reduce the efficiency of your own work, and you fail to realise the simple fact that he is making the same assumption about you, is relying on you in the same facile way.

I always like to quote this example:— in 1967 at the Palma de Majorca tournament three of us, Botvinnik, Smyslov and I, always analysed the adjourned game together, during the ninety minute break. Or rather that is how the first hour was spent. Then Botvinnik would ask us to leave him and in the half hour remaining before resumption of play he would complete the analysis himself. How different at times were the lines he went into by comparison with what the three of us had worked out!

Belyavsky does not get discouraged by the fact that his analysis is not always accurate and that his tournament results are not as good as he would wish. His consolation is the comment that even Botvinnik once said that he learned how to do proper research work in chess only when he had reached the age of about thirty. So Belyavsky at the age of twenty-six still has some time to go.

As to style of play Belyavsky is probably more universal in his approach than his other colleagues. He knows how to conduct a fierce attack on the king without counting the cost in sacrificed material, then next game he can put up a stubborn defence, then again, as in the game quoted below, he can show great mastery in weaving tricky patterns in a tricky endgame.

Belyavsky-Makarychev USSR Super League 1979
Queen's Indian Defence

1 d4 ♘f6 2 c4 e6 3 g3 ♗b4+ 4 ♘d2 c5 5 a4 ♗×d2+ 6 ♕×d2 cd 7 ♘f3 b5

This striving for originality in the final analysis brings Black some trouble. 7 ... d5 was simpler.

8 cb ♗b7 9 ♕×d4 ♕a5+ 10 ♕b4!

An original and accurate decision. Black will have to make considerable efforts to recover the pawn in the ending and in the interim White can consolidate certain positional advantages.

10 ... ♕×b4+ 11 ab a6 12 ba ♘×a6 13 ♗d2 ♘e4 14 b5 ♘c7 15 ♖×a8+ ♗×a8 16 ♗b4 ♘×b5 17 ♗g2 ♘g5

Black hurries to exchange one of White's bishops but thereby loses time. He could get better defensive chances by 17 ... d6 18 ♘d2 f5 19 ♘×e4 f×e4 20 ♔d2 ♔d7, or 18 ♔d7 19 ♖a1 f5 and then 20 ... ♖c8.

18 ♘h4 ♗×g2 19 ♘×g2 ♘e4 20 f3 ♘f6 21 ♔d2 d6 22 ♖a1 ♔d7 23 ♘e3 ♖b8 24 ♔d3

White's positional advantage is insignificant, so it is all the more surprising to see the ease with which Belyavsky duly exploits this minimal plus.

24 ... ♘g8

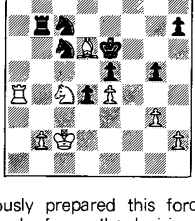
Hoping to drive the bishop from its strong position by ♘e7-c6.

25 ♘c4 ♘e7 26 ♖d1 f6 27 e4 d5 28 ♘e3 ♘c6 29 ♗c5 d4

A double-edged move. It looks sounder to exchange on e4.

30 ♘c4 e5 31 f4 ♔e6 32 ♖a1 ♘c7 33 ♗d6 ♖b3+ 34 ♔c2 ♖b7 35 ♖a4 g5 36 fg fg

71



37 b4!

White has insidiously prepared this forceful advance of his passed pawn and now he forces the decision in just a few moves

37 ... h5 38 ♔b3 d3

The threat of 39 ♗×c7 ♖×c7 40 ♖a6 followed by a swift push of the b-pawn cannot be met. Black decides to try and distract the opponent from this by a pawn offer.

39 ♗×c7 ♖×c7 40 ♔c3

Obviously this is simpler than 40 ♖a6 d2.

40 ... ♘d4 41 ♔×d3 ♘f3 42 b5 1-0

Analysis during the adjournment indicated that it was hopeless to play on.

Oleg Romanishin

A really embarrassing state of affairs occurred at the start of the USSR Super League, 1975, in Yerevan. A 23 year old master from Lvov scored seven wins against famous players. This master was Oleg Romanishin the European Junior Champion of 1973, and the list of his victims is as follows — Petrosian, Furman, Polugayevsky, Balashov, Geller, Alburt and Klovan. Not just the wins were striking, but the manner of their achievement brought repeated bursts of applause from the audience.

Romanishin was to give his own reaction later: 'A win gives one a feeling of self-affirmation, and success — a feeling of self-expression, but only a sensible harmonisation between these urges can bring really great achievements in chess'.

He has not always managed to score victories. His style tends towards the combinational and tactical, and it is well-known that this preference does not always result in first prizes in tournaments So we must concede that he has his ups and downs, greater than in many contemporary leading players, but his style of play and the content which he puts into every move has gained the admiration of fans around the world. He has that rich gift of fantasy that enables him to discover fascinating new possibilities in the depths of

chess.

We will not go through his tournament performances — they are very great even though his supporters were gravely disappointed at his failure in the 1979 Soviet Zonal tournament. He really should have got into the Candidates by now. However he is sure to have many successes in the future, and his fans are confident that what has always delighted them most of all, his creative play, will continue.

I thought a lot about which of his games to present to readers, and then decided simply to ask him what was his favourite game. He nominated his game against Petrosian at the Yerevan, 1975, Soviet Championship that we have already mentioned.

Romanishin-Petrosian Queen's Indian Defence

1 c4 ♘f6 2 ♘c3 e6 3 ♘f3 b6 4 e4 ♗b7 5 ♗d3

Not a new idea, but very effective in this particular position. The bishop will go later to c2 from where it will assist in developing a ♔-side attack.

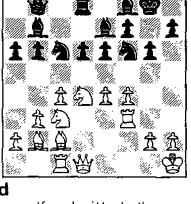
5 . . . d6 6 ♗c2 c5 7 d4 cd 8 ♗×d4 ♗e7 9 0-0 0-0 10 b3 ♘c6 11 ♗b2 a6 12 ♔h1 ♕c7 13 f4 ♖ad8

On the face of it White's moves just look like straightforward developing moves of the sort necessary to get his pieces out from their initial squares, yet this apparent simplicity hides a tricky idea. The unexpected nature of his combinative buildups is one of the marked features of Romanishin's style.

14 ♖c1 ♕b8 14 ♖f3 g6

Black has put his strongest piece on the edge of the board at b8 where it is unable to help in the action which is about to take place on the ♔-side. This factor induces Romanishin to decide on extreme measures in his ♔-side pressure.

72



16 ♘d5! ed 17 ed

As Romanishin himself admitted this move is witness to a moment of weakness. In his opinion a second knight sacrifice 17 ♘f5! would be a quicker way of achieving his aim. Thus after 17 gf 18 ed ♖fe8 19 ♖g3+ ♔h8 20 dc ♗×c6 21 ♗×f5 ♖g8 22 ♕h5 White would have a winning attack, so the knight

could not be captured. Possibly Black would still have some chances by 'muddying the waters' in the variation 17 ♘f5 d×e4 18 ♘×e7+ ♘×e7 19 ♕d4 d5 20 ♕×f6 d4 etc.

17 . . . ♘×d4 18 ♕×d4 ♖de8 19 f5!

The only way. 19 g4 would bare his own king too much and Black could then play 19 . . . ♕a8 20 g5 ♗×d5+ 21 cd ♕×d5+ with unclear consequences.

19 . . . ♗d8 20 ♕h4 ♖e5

It is hard to break through against such a defender as Petrosian. By blocking the main diagonal Black can start looking forward confidently.

21 ♕h6 ♕c7?

'Even the wisest can make mistakes!' That defensive specialist Petrosian slips up here. The correct move 21 . . . ♘g4 would give White a lot to think about, especially if he wanted to avoid the draw by repetition 22 ♕f4 ♘f6 23 ♕h6 ♘g4. After the text the attack breaks through.

22 ♖g3 ♗c8

Black has not only to defend the point g7, but h7 as well, and the choice of defensive moves demands great accuracy. Thus 22 . . . ♘e8 would lose at once after 23 ♖f1 ♗f6 24 ♖h3.

23 ♗×e5 de 24 fg f×g6 25 ♗×g6 ♘g4

This clever attempt will not help as the knight is too vulnerable on the open file.

26 ♗h5 ♖f6 27 ♕d2 ♖f4 28 d6!

Showing that White has yet another attacking resource in his formidable passed d-pawn. White's mastery enabled him to foresee such resources which change the direction of the attack.

28 . . . ♕g7 29 d7 ♗b7

Or 29 . . . ♗×d7 30 ♗×g4 ♖×g4 31 ♖×g4 ♕×g4 32 ♖d1 winning a piece, while White also wins after 29 . . . ♕×d7 30 ♕×d7 ♗×d7 31 ♗×g4 ♖×g4 32 ♖d1 ♗h4 33 ♖×d7 ♗×g3 34 hg ♖×g3 35 ♖d6.

30 ♕×f4 1-0 (30 . . . ef 31 ♖×g4 ♗g5 32 ♖d1 is a simple win).

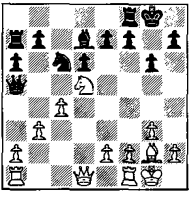
Iosif Dorfman

What can you say about the play of grandmaster Iosif Dorfman was a question I once put to my friend Salo Flohr. His answer was that this was an interesting, tough player, who had somehow recently fallen back. He had shared the gold medal of Soviet Champion and then begun to play unconvincingly.

Well such things do happen from time to time with younger players (and with older ones too, the reader may add). One can only hope that this talented pupil of Kart will be able to overcome the temporary crisis and will regain his best form. Evidence of his

abilities is provided by the following game, Dorfman-Chekhov, Minsk, 1976.

73



White exploits his advantages with a series of simple clear moves.

17 b4! ♕d8 18 c5! ♗e6

Or 18 ... dc 19 bc and the knight gets an excellent outpost on b6 hemming in the enemy rook.

19 ♘f4 ♗c4 20 ♖c1 ♗×a2 21 ♕a4 e5 22 ♕×a2 ef 23 ♖fd1!

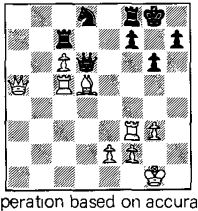
Achieving an ideally harmonious layout of pieces. Black's forces are split and cannot cope with the pressure.

23 ... fg 24 hg d5 25 ♗×d5! ♕g5 26 ♖c4!

Another excellent manoeuvre transferring this piece to the f-file as part of a massed attack on f7.

26 ... ♖aa8 27 ♖f4 ♕e7 28 ♖d3 a5 29 ♖df3 ♘d8 30 b5 ♖c8 31 c6 bc 32 bc ♖c7 33 ♖c4 ♕e5 34 ♖c5 ♕d6 35 ♕×a5!

74



A final sacrificial operation based on accurate calculation

35 ... ♘b7 36 cb ♖×c5 37 ♗×f7+! ♔g7 38 ♕a1+ ♕e5 39 ♕×e5 ♖×e5 40 ♗d5!

A little trick based on line-closing (to rule out ... ♖b5).

40 ... ♖b8 41 ♖f7+ ♔h8 42 e4 ♖ee8 43 ♔g2 1-0

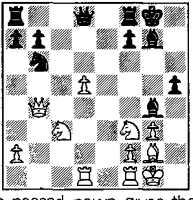
Adrian Mikhalchishin

Yet another Kart pupil, Mikhalchishin, has like Dorfman mixed good results with failures. One must wish him success in his efforts to reduce his variability.

His capabilities are shown by this game against Timoshchenko in

the 1978 Top League at Tbilisi.

75



White's dangerous passed pawn gives the chance to have the initiative for a long time, and he makes accurate use of this.

21 d6 ♖c8 22 ♘d5 ♖c2 (22 ♖c4 was better) **23 ♘e7+ ♔h8 24 ♕e4 ♖c4**

24 ♖×a2 would lose quickly — 25 ♘g5 f5 26 ♘g6+ ♔g8 27 ♕e6+.

25 ♕×b7 ♕d7 26 ♕×d7 ♗×d7 27 ♖fe1 ♖c5 28 ♘d4 ♗f6 29 ♘b3 ♖c2 30 ♘d5 ♘×d5 31 ♖×d5 ♖×a2

This haste to re-establish material equality is fatal. 31 h4 leaves better defensive chances.

32 ♘c5 ♗g4 33 d7

This formidable pawn which has served as the basis of White's manoeuvres now becomes unstoppable.

33 ... ♖e2 34 ♖×e2 ♗×e2 35 ♘b7 h4 36 gh ♗×h4 37 d8♕ ♗×d8 38 ♘×d8 ♔g7 39 ♘c6 a6 40 ♘d4 ♗c4 41 ♖c5 ♗d3 42 ♖c3 ♗g6 43 ♘c6 ♗e8 44 ♖a3 ♖e1+ 45 ♔h2 ♖e2 46 ♔g3 ♖c2 47 ♘e5 ♗f5 48 ♖×a6 and White won.

Marta Litinskaya

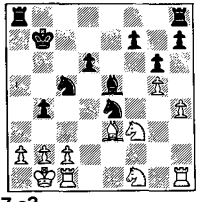
Many countries have had the opportunity of seeing this lady pupil of Kart in action. She has won a number of titles, but of late we have rarely seen her name at the very head of the tournament table. She had seemed to have missed out on the chance of qualifying for the women's Candidate Matches after her fourth place in the 1979 Interzonal in Alicante, but took the chance of coming in as reserve when one of the original qualifiers withdrew, and she won a dramatic match against the West German Giselle Fischdick after being 3-0 down!

Such fighting spirit is perhaps a sign that she is overcoming the crisis and starting to play at her old strength.

Her tactical awareness is seen in this game, Lysenko-Litinskaya, from the 1979 USSR Zonal tournament.

Here grandmaster Litinskaya (the grandmaster title for women players was introduced by FIDE in 1976) carried out a mating attack.

76



26 ... ♖×**a2! 27 c3**

Acceptance of the rook sacrifice leads to 27 ♔×a2 ♕a8+ 28 ♔b1 ♘c3+ 29 b×c3 ♗×c3 and mate on a1. The text is no better since Black's next move blocks the exit of the white king from the first rank and then doubling rooks on the a-file decides.

27 ... **b3! 18** ♗×**c5** ♘×**c5 29** ♘**1d2** ♘**d3** 0-1

11 Karseladze's Chess School

We have already mentioned the remarkable nature of the Kart school in that a player without even the master title developed a whole series of grandmasters. No less surprising is the other chess school which we now deal with, this time in Georgia. This is the school of V.Karseladze.

We must be honest and say that the Caucasian republic has not yet produced a single player of world class, though they have well-known grandmasters in T.Georgadze, B.Gurgenidze and E.Gufeld (who learned his chess in the Ukraine).

Yet in the ranks of the players of the Georgian Chess Federation we find many of the best players in the world amongst women, and the women's world title has been held for almost two decades by a Georgian. In 1962 the famous Nona Gaprindashvili won the world title. As yet she is the only player to hold the grandmaster title both for play against men and against women. Recently she has not had an easy time of it amongst women and her challengers for the world title have been her fellow Georgians. In 1975 she beat off the challenge of Nana Alexandria, but three years later she had to surrender the title to the then sixteen year old Maya Chiburdanidze.

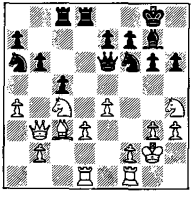
What lies in the future? The present champion is Chiburdanidze while her eight challengers in the 1980 series of knock-out matches include no less than four representatives of Georgia — the legendary Gaprindashvili, Nana Alexandria and the young players Nana Ioselani and Nini Guneli, all four of them grandmasters!

How can one explain this flowering of female talent in the Caucasus republic, and the uneven development as regards men and women players there? There seem to be two reasons — the active and dedicated work of the late Vakhtang Karseladze who brought on Nona Gaprindashvili and then the example of the world champion herself on the next generation. She is very popular in her native land, and it is no surprise that from their earliest years Georgian girls try to follow her example.

Connoisseurs note the special features of the style of the Georgian lady players — the depth of their strategic concepts, their

excellent understanding of position, all reinforced by tactical inventiveness. This is confirmed in the examples we now give from their games.

77



This is Gaprindashvili-Chiburdanidze, 4th match game, 1978. Teenager Maya (Black) plays an interesting pawn sacrifice to exploit White's poor piece placement and the weakness of the central squares.

20 ... ♘**b4! 21** ♗×**b4 cb 22** ♖**fe1**

Refusal of the sacrifice makes White's position even weaker. White should accept even though she would still stand worse in that event.

22 ... ♘**d7!**

An excellent manoeuvre, bringing the knight to c5 from where it will exert great pressure on White's centre.

23 ♕**c2** ♘**c5 24 b3 a6!**

A fresh strategical manoeuvre which is now decisive. By driving the white knight from its strong position Chiburdanidze brings total disorder to White's ranks.

25 ♘c3 b5 26 ab ab 27 ♘e3 ♘a4!

Simple and convincing. Black wins the exchange, whereas the obvious 27 ♘×d3? would give White counter-play after 28 ♖×d3.

28 ♕a2 ♘c3 29 ♕a5 ♘×d1 30 ♖×d1 ♕×b3 31 ♕×b5 ♖c3 32 ♕b7 ♖c×d3 33 ♖×d3 ♖×d3 34 ♘d5 ♖×f3 0-1

Nona Gaprindashvili

The 11th game of the same match saw Nona take her revenge with a fine attack. *(78)*

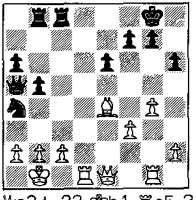
26 ... **b4** (with the threat 27 ♘c3+) **27** ♔**a1** ♖**c5!**

This is a fresh piece of cunning. There is the pretty mate 28 ♘c3 29 bc bc 30 ♖b1 ♕×a2+! 31 ♔×a2 ♖a5 in the offing. White once again finds a temporary defence but the full extent of the unpleasantness threatened cannot be avoided.

28 ♖**b1** ♘**b6 29** ♕**g3** ♖**bc8 30** ♖**bd1** ♘**c4 31 f4**

This allows a simple if elegant tactical stroke, but other moves would not save White either. Thus 31 ♕f4 is met by 31

78



♘×b2! 32 ♔×b2 ♕a3+ 33 ♔b1 ♖a5 34 ♕d6 ♕×a2+ 35 ♔c1 ♖d5! 36 ♖×d5 ed 37 ♗f5 b3 and Black wins.

31 ... ♘d2! 32 ♖×d2 b3! 33 ♕×b3 ♕×d2

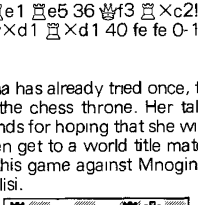
Black's material advantage combined with a never ending series of threats soon force White to surrender.

34 f5 ♕d4! 35 ♖e1 ♖e5 36 ♕f3 ♖×c2! 37 ♗×c2 ♖×e1+ 38 ♗b1 ♕d1 39 ♕×d1 ♖×d1 40 fe fe 0-1

Nana Alexandria

The charming Nana has already tried once, though unsucessfully, to unseat Nona on the chess throne. Her talent and capacity for hard work give grounds for hoping that she will score big successes in the future and even get to a world title match again. Her tactical powers are seen in this game against Mnogina in the 1979 USSR Championship at Tbilisi.

79



Alexandria (Black) now made the interesting piece offer **18 ... ♘d4! 19 cd ed 20 ♘h6+ ♔h8 21 ♘ef5**

It becomes clear that other moves are worse. Thus 21 ♘d1 is met by 21 ♔g7 22 ♘g4 ♖fe8 23 ♔f1 h5 and White is in a bad way.

21 ... d3 22 ♗f3 b4 23 ♗×b7 c3!!

A marvellous position. White's pieces are unable to counter the aggressive spirit of the enemy foot soldiers.

24 ♗×a8 ♖×a8

Not only does the extra rook not offer White winning chances in fact there is no way for White to save this position. The Georgian

player showed in this game a rare gift of imagination based on exact analysis and a rare understanding of positon.

25 bc bc 26 ♘e3 ♗×e3 27 fe ♔g7 28 ♘×f7 ♔×f7 29 ♔f2 d2 30 e4 ♖d8 31 ♔e3 ♗c4 32 ♖hd1 ♔f6 33 a3 ♗b3 34 ♖f1+ ♔e6 35 a5 c2 0-1

Nana Ioselani

This young girl's career is only just starting, but she already has significant successes to her credit. In particular her result in the 1979 Women's Interzonal put her in the last eight to contest the Candidate Matches.

Here is the final part of her game against L.Zaitseva in the 1979 international tournament in Moscow.

80

White carries out a decisive push on the ♔-side.

17 h5 gh 18 ♘×h5 ♘g7 19 ♘f4 c5 20 c3 cd 21 cd ♘b8 22 ♘f3 ♘c6 23 ♘h4 ♗d7 24 ♔h2

To transfer the rook to the important h-file.

24 ... ♖fc8 25 ♖h1 ♗e8 26 ♗f3 ♕e7 27 ♔g2 ♕b4 28 ♘e2 ♘a5 29 a3 ♕e7

After 29 . ♕×b3 30 ♕d2 the Black ♔-side is indefensible.

30 ♕d2 ♘×b3 31 ♕×h6 ♘×a1 32 ♗×f5!

A fine combination — 32 . ef 33 ♗×d5+ ♗f7 34 ♕h8 mate, or 32 . ♘×f5 33 ♕h8+ ♔f7 34 ♗h5 mate.

32 ... ♕f8 33 ♕h7+ ♔f7 34 ♗h5 mate.

Nino Gurieli

The play of this young girl is marked by quite mature technique combined with tactical inventiveness. This is shown in her game against N.Garcia in the 1979 Alicante international tournament. *(81)*

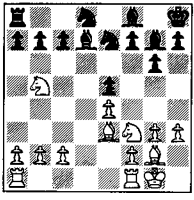
White makes convincing use of her positional advantage on the ♕-side which the bishop at g7 cannot influence.

14 a4! ♘e5 15 ♖fd1 ♖fd8 16 ♘g5! ♘×g5 17 ♗×g5 f6 18 ♗e3 b6 19 ♘×c7 ♖ac8 20 ♘d5 ♘c6

Black would lose quickly after 20 ♘×d5 21 ♖×d5 ♖×c2 22 ♖ad1 ♖c7 23 ♗f1 and Black can resign.

21 c3 ♘a5 22 ♘×b6! ab 23 ♗×b6 ♘c6 24 ♗×d8 ♖×d8

81



25 b4!

The connected passed pawns just roll forward unimpeded.

25 ... ♔g8 26 a5 ♘a7 27 ♗f1 ♔f7 28 ♖d5 ♔e8

The king hurries over trying to help form a blockade, but this cannot be achieved.

29 ♖ad1 ♗f8 30 b5 ♗e7 31 b6 ♘c6 32 ♗b5 ♘b8 33 ♖×d7 1-0

White finishes off elegantly, meeting 33 ♘×d7 by 34 ♖×d7 ♖×d7 35 a6.

12 Without a School

We have described the play of the 'graduates' of the three main Soviet schools. Yet we have two other significant schools which are remarkable by way of the fame of their heads. Some years ago the students' sports association Burevestnik organised a school under the direction of ex-world champion Vasily Smyslov and a similar school for young talents has been created for Spartak headed by another ex-champion Tigran Petrosian. Both schools work on the same sort of basis as the Botvinnik school, but whether this system will suit them and what sort of 'product' we shall have from their endeavours only time will show. As yet their activity has not been going on long enough for us to judge them.

However the obvious desire of our leading figures to pass on their knowledge to the younger generation is there. In this respect Petrosian's comments are worth quoting: 'I consider that in chess it is possible to learn everything. That is what I believe and in my heart of hearts I cherish the dream that some day I will come across a pupil to whom I can pass on all that I know, all that I learned by dint of hard search after truth. I hope to bring on such a youngster who could work jointly with me in various researches and who could then try these out in actual play. Yet though I have not yet come across such a player I am still living in hope and like the work with youngsters. The school has been working for almost three years and there are some successes. Borya Kantser from Frunze has become USSR Junior Champion, while two lads, Kuporosov and Novikov, have reached the master norm'.

We can only wish our veterans good luck in the passing on of their immense experience to the young thereby making a serious contribution to the further development and popularisation of the game.

Obviously studies under such conditions are a serious way of aiming for the top, but there are some of our players who have managed without long formal schooling and still scored top-class results. We devote the remaining part of the book to some of these independent talents who have done it all on their own, or had only

short contact with teachers who are not well known.

In this respect pride of place should probably go to the very talented girl from Leningrad who has three times been Soviet Ladies' Champion

Irina Levitina

What seemed the key game, against world title holder Maya Chiburdanidze, was lost by Irina in annoying circumstances, by a mistake in the adjourned session in what was a comparatively simple position. Then came a 'reaction' — six wins in a row, and not against weak players either. This was the 1979 USSR Championship at Tbilisi, and brought Levitina her third gold medal as USSR Champion, a remarkable achievement at the age of only twenty-five. The first win came in 1971, the second in 1978. There seems little doubt that we shall see her amongst the challengers one day for the world crown.

Her style of play is marked by imagination, bold energetic approach and combinational inventiveness. These natural qualities were partly developed by her long association with mentor Pavel Kondratyev. To see them examine a position together in total harmony is to realise what a future lies before her.

The best side of her fighting qualities is seen in this game against Larisa Muchnik in the 1979 Soviet Championship.

82

To start with an energetic blow against the enemy ♔-side.

19 ♘f5! ♗×f5

Obviously for the pawn to take would lose at once to 20 ♕g5+

20 ef ♘d7 21 h4 b4 22 h5!

White's push cannot be held and Black has to open lines on the ♔-side.

22 . . . gh 23 f6!

And now the Lopez bishop at c2 is opened up.

23 . . . ♗×f6 24 ♘g5 ♘f8 25 ♗×f8 ♔×f8 26 ♘×h7+ ♔e7 27 ♘×f6 ♔×f6 28 ♕h6+ ♔e7 29 ♕g5+ ♔f8 30 ♗f5 ♖b8 31 ♖ac1 b3 32 ab ♘×b3 33 ♖cd1!

White stations her rooks in line with the enemy king which must bring benefits sooner or later.

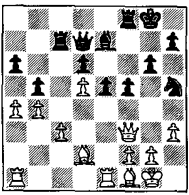
33 ... ♘c5 34 ♕h6+ ♔e7 35 ♖×e5+ ♘e6 36 ♖×e6+ fe 37 ♕×e6+ ♔f8 38 ♕f6+ ♔g8 39 ♖d3 1-0

One might mention various other well-known chess names who are not associated with any school. The Yerevan grandmaster Rafael Vaganyan is one example and we have seen what he is capable of in the fine combination against Reshevsky (see diagram 25).

Two players associated with the Urals and Siberia are grandmasters Vitaly Tseshkovsky (who shared first place in the Soviet Championship of 1978 with Mikhail Tal and just failed to get to the Candidates in the Manila Interzonal of 1976) and Yevgeny Sveshnikov. The aggressive play of both men has won them many supporters.

Vitaly Tseshkovsky

83



This is Tseshkovsky-Belyavsky from the 1978 First League of the Soviet Championship. The grandmaster from Omsk conducted a difficult attack on the ♕-side with real flair.

22 ab ab 23 ♖a6! ♖b8 24 ♖ae1 ♘f6 25 ♖a8! ♖cb7 26 ♖1a7!

A curious position. Black will find it hard to hit upon the right decision here. 26 . ♖×a7 allows 27 ♖×b8+ and 28 ♗×b5.

26 ... ♖e8 27 ♖×b7 ♕×b7 28 ♖a5 e4 29 ♕d1 ♕×d5 30 ♗×b5 ♖d8 31 ♕e2 ♕e6 32 c4! d5 33 cd ♕e5! 34 g3

Anticipating the threatened 34 f4.

34 ... ♗d6 35 ♕e3! ♕×d5! 36 ♗c3 ♕d1+ 37 ♔g2 f4 38 gf ♘h5 39 ♗c4+ ♔f8 40 ♗e5 ♕f3+ 41 ♕×f3 ef+ 42 ♔×f3 ♗×b4 43 ♖a7 ♗e7 44 ♔g4

Although the position has become much simplified White still has formidable pressure.

44 ... ♔e8 45 ♖a6 ♖d2 46 f5! ♘f6+ 47 ♔f3! ♘d7 48 ♖a8+ ♗d8 49 ♗c7 ♘f6 50 ♗b5+ ♔f7 51 ♗f4!

White exploits the activity of his bishops to the maximum. Black has a grim position.

51 ... ♖d4 52 ♖a7+ ♔f8 53 ♗e3 1-0

The final blow comes from this bishop (53 ♖d1 54 ♗h6+

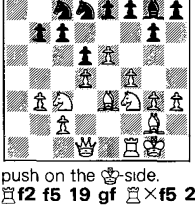
♔g8 55 ♗c4+, and if 55 ♔h8 then 56 ♗g7 mate).

Yevgeny Sveshnikov

Grandmaster Yevgeny Sveshnikov from Chelyabinsk, alas, has combined periods of great success with awful failures, yet this cheerful young man never loses heart. You will often hear him criticising his own play and himself. This is a good sign as self-criticism is the necessary preliminary to putting matters right.

What he is capable of at his best is shown in this game from the Top League, 1978, at Ashkhabad.

84



White starts a big push on the ♔-side.

17 g4! ♗a6 18 ♖f2 f5 19 gf ♖×f5 20 h4! ♘f8 21 ♗h3 ♗c8! 22 ♘e2!

A correct decision not to take the exchange as then Black's white-square bishop would become too strong.

22 ... ♖h5 23 ♕f1 e6 24 ♖h2! ♗a6 25 ♕f2 ♕e7 26 ♘g3 ♖h6 27 f5!

An excellent breakthrough. Lines are opened to enable the white pieces to get at the enemy king and this decides matters pretty quickly.

27 ... ef 28 ♗×f5! gf 29 ♗×h6 ♗×h6 30 ♘×f5 31 ♖g2+ ♔f7

The king has no option but to come out into the open. If 31 ♔h8 then 32 ♘×h6 ♕×h6 33 ♘g5! wins.

32 ♘g5+ ♗×g5 33 ♖×g5 ♘g6 34 h5 ♘e8

Reconciling himself to the inevitable (34 ... ♘e7 35 ♘d6+, 34 ... ♘f8 35 ♘g7+ winning the queen).

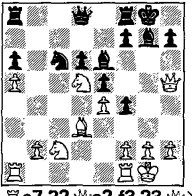
35 hg hg 36 ♕h4! ♘f6 37 ♕h6! ♘e4 38 ♕h7+ 1-0

We conclude our 'portrait gallery' of modern Soviet players with game extracts by two other grandmasters who shared 5-7th places in the last Soviet Super League (December, 1979) just before going to Hastings for the Premier. Both of them are 'self-taught' in the sense that though their early efforts were encouraged by teachers their more recent climb to the top is the result of individual effort.

Sergei Makarychev

The ability of the Moscow grandmaster to conduct a systematic positional squeeze, which is characteristic of his style, is seen in this game against Sveshnikov in the 1978 Super League at Ashkhabad.

85



20 b4 f5 21 ♘b6 ♖a7 22 ♕a2 f3 23 ♕×f3 d5! 24 ♕h3! de 25 ♗×e4 ♘d4 26 ♘×d4 ♕×d4 27 ♗d5!

Though not a complicated move this tactical stroke was hard to foresee.

27 ... ♗×d5 28 ♖ad1 ♕×b4

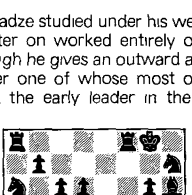
Black would do better by 28 ... ♗×g2 29 ♕b3+ ♗d5 30 ♘×d5 ♕g4+ 31 ♔h1 ♔h8 with some hope of surviving.

29 ♖×d5 ♕e7 30 ♖fd1 ♕f7 31 ♕e3 ♖e7 32 ♖e2! e4 33 ♕×a6 f4 34 ♖d8 e3 35 ♕e2 ♖×d8 36 ♖×d8+ ♖e8 37 ♖×e8+ ♕×e8 38 ♕c4+ ♔h8 39 ♔f1 ♕e7 40 ♕c8+ 1-0

Tomaz Georgadze

In his youth Georgadze studied under his well-known countryman V.Karseladze, but later on worked entirely on his own. He is an excitable player, though he gives an outward appearance of calm. A very ingenious player one of whose most original games is that against V.Kupreichik the early leader in the 1979 Soviet Super League at Minsk

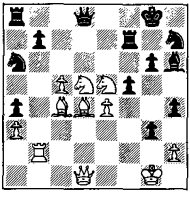
86



White has given up the exchange but now makes a surprising breakthrough in the centre.

22 c5! cd 23 ♘×d5 dc 24 bc h4 25 f4! ef 26 ♘f3 ♕d8 27 ♗c4 ♖f7 28 ♘e5 f×g3 29 ♗d4!

87



A marvellous sight, creating a position that is a tribute to harmonious piece play and centralisation. Black is quite helpless in the face of such a unified host of minor pieces.

29 ... ♘g5 30 ♘×f7 ♘×f7 31 ♖×b7 ♗g5 32 ♖×f7 ♔×f7 33 ♘f4+ ♔e8 34 ♕×a4+ ♕d7 35 ♗b5 ♗×f4 36 ♗×d7+ ♔e7 37 ef ♘c7 38 ♗f6+ 1-0.

Index of Players

Reference is to page numbers for games and game extracts.

Akhmilovskaya 99
Alekhine 22, 34, 51, 52, 59
Alexandriya 114
Anikayev 79, 98

Balashov 89
Belyavsky 16, 105, 119
Bogoljubow 60
Botvinnik 20, 45, 48, 54, 87
Browne 19
Butnorius 96

Capablanca 48
Chekhov 109
Chiburdanidze 113
Dolmatov 98
Dorfman 43, 109

Euwe 22

Filip 42
Furman 21

Gaprindashvili 113
Garcia 115
Geller 79
Georgadze 121
Grünfeld 16
Gurieli 115

Ioselani 115
Ivkov 78

Karpov 19, 25, 43, 46, 55, 87
Kasparov 96
Koltanowski 62
Kotov 21
Kupreichik 121

Larsen 80
Lazard 62
Levitina 118
Lilienthal 45
Litinskaya 110
Lputyan 91
Lutikov 25
Lysenko 110

Makarychev 121
Mieses 60
Mikhalchishin 110
Muchnik 118

Petrosian 20, 78, 107
Petrovich 99
Platov 62
Polugayevsky 16, 80

Razuvayev 91
Reshevsky 29
Reti 34
Romanishin 55, 89, 107
Rubinstein 61

Sokolsky 54
Sveshnikov 120, 121

Tal 42, 48, 48, 77, 93
Tartakower 59
Timoschenko 110
Tseshkovsky 119

Unzicker 46

Vaganian 29
Velimirovich 77
Vidmar 51

Yates 61
Yusupov 93