

Foreword

The autobiographical three-volume *Garry Kasparov on Garry Kasparov* is a continuation of the series *My Great Predecessors* (Parts I-V) and *Modern Chess* (Parts 1-4).

Initially I was intending simply to annotate about three hundred of my best games, dividing them into three volumes in accordance with the stages of my competitive career: the pre-champion period (1973-1985), the time when I was champion within the FIDE framework (1985-1993) and the years outside of FIDE (1993-2005). But then I realised that to complete the picture I needed to include not only the best, but also the most memorable games and endings, which became landmarks on my chess career (although some of them have already been annotated in previous books).

Throughout my life it has been said that I won mainly thanks to deep and comprehensive opening preparation. Thereby – deliberately or otherwise – my ability to play creatively at the board itself was disparaged. ‘I don’t know another player who would prepare so thoroughly for a match or a tournament. In this respect he surpasses even the legendary Botvinnik’, Anatoly Karpov once said about me. In fact, without the ability to play creatively at the board, nothing can be achieved, whereas the art of preparation has been a distinguishing feature of many world champions and has always furthered the progress of chess thinking.

In the 1920s Alekhine worked at chess more persistently than anyone before him in history, and as a result the entire culture of the ‘amateur game’ sharply improved. In the 1940s Botvinnik’s methodical mind and scientific approach assisted the transformation of chess into a genuine profession. In the 1970s Fischer’s fantastic enthusiasm for analytical work forced any player who did not want to ‘miss the boat’ to devote more time to theoretical preparation. In the 1980s, when I became the leader of the new opening revolution, the need for such preparation was already axiomatic.

I grew up in an atmosphere of strict discipline, created by my mother. My chess outlook was formed at the school of Mikhail Botvinnik, and my opening repertoire developed under

the influence of my trainers – the outstanding analysts Alexander Nikitin and Alexander Shakarov. Apart from an innate combinative gift, from childhood I possessed an unlimited appetite for analytical work. I studied all the latest games of the leading grandmasters, recorded novelties and analysed critical positions, trying to find improvements. The choice of a particular opening system was always the fruit of deep creative processing, and certainly not blind imitation.

Later, in the period when I was fighting for the world crown, my circle of analytical helpers expanded, but as before I tirelessly generated my own ideas. And when personal computers appeared, I was the first player to include machine analysis in my system of preparation and to make systematic use of playing programs and databases. Soon I discovered how weak some of my earlier preparations had been. A useful, sobering discovery! Under the microscope of powerful computer programs it transpired that at times I had gone along to a game not with a some kind of Excalibur, but with a blunt pen-knife.

Nevertheless, my intensive preparation was invariably rewarded with good results, even when by no means all the ideas were used. Between labour invested and success achieved there always exists if not a direct connection, then some almost mythical one. Probably also a psychological one: after all, every time when beginning a battle, I thought that I possessed some ‘deadly weapon’, and this gave me confidence, even if the weapon was unused or proved to be altogether ineffective.

This volume contains one hundred newly annotated games and endings. It is partly based on my first book *The Test of Time* (1986). In the preface to it Botvinnik wrote:

‘Kasparov is on the right path: analyses of games should be published by a player not only to afford pleasure to the readers, but also, by putting forward the results of his work to their strict judgement, to be able to use the readers’ criticisms to check the objectivity of his searchings. This is an essential step for anyone who wishes to become a researcher in chess. In this way creative and competitive successes can be raised, and the very maximum possible “squeezed” out of his talent...’

The large amount of annotation work done then was, of course, not free of analytical mistakes, and in addition the rapid progress of opening theory has changed the assessments of numerous variations. Therefore a number of annotations had to be significantly refined and amplified, and some shortened. As Botvinnik anticipated, ‘not all the games have survived’. But on the whole my earlier conclusions have withstood the test of time.

I should like to express my gratitude to my former trainers Alexander Nikitin and Alexander Shakarov for their help in preparing the manuscript for publication.

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Chapter Two

Adult Games

Master Class

Sokolsky Memorial Tournament (Minsk, 08.01-02.02.1978): 1. **Kasparov** – 13 out of 17; 2. Kupreichik – 12½; 3. Shereshevsky – 11; 4–6. Kapengut, Klovans and Mochalov – 10½; 7–8. Dydushko and Lutikov – 9½; 9. Yuferov – 9; 10-11. Roizman and Zakharov – 8½; 12–13. Begun and Smirnov – 8; 14–15. Mariasin and Litvinov – 7; 16. Kagan – 4; 17. Veremeichik – 3½; 18. Lyuboshits – 2½.

This tournament in memory of the well-known master, teacher and theoretician Alexey Sokolsky (1908-1969) was the main chess event of the year in Belorussia. From outside only distinguished masters were invited, but for me an exception was made – not so much because I was two-times USSR junior champion, but out of respect for Botvinnik.

Early in January 1978 I flew in with my mother to frosty, snowy Minsk (Shakarov and then Nikitin arrived later). Here everything was unusual: the severe winter, the cold hotel on the outskirts of the city, and the freezing tram in which the players travelled to the playing venue – the republic

chess club. After settling in, we set off to look for a canteen: it was time for dinner. However, no sooner had I made one uncertain step on the pavement, when I fell into a deep hole, covered by a thick layer of snow. I was able to get out only with my mother's help. I was completely soaked, and I had to rush back to the hotel to change. My mother was seriously alarmed, but later she laughed: 'It's better to take a tumble before the start, than in the tournament itself!'

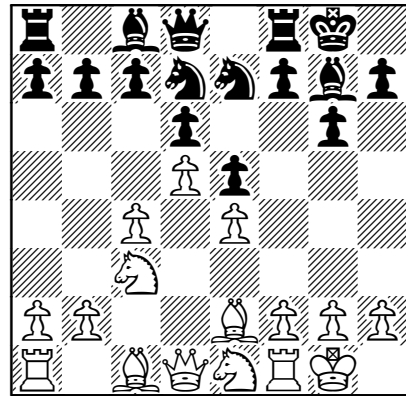
During the drawing of lots I looked round with a certain trepidation at my formidable opponents: Anatoly Lutikov (a grandmaster!), several times a finalist in the championship of the country, Albert Kapengut (an outstanding theoretician and trainer), Viktor Kupreichik, Yanis Klovans and Alexander Zakharov, and, apart from them, a dozen solid masters, practically the entire cream of Belorussian chess. I remember saying to my mother: 'How difficult it will be to score this "plus two"...' (that was the master norm – 9½ out of 17). Our small 'team' was also looked at with

interest: what surprises will be caused by this audacious youth from distant Baku? Nikitin: 'All were expecting something exotic, but that which happened was not anticipated by anyone'.

I prepared well, especially with regard to the openings: I already had my own preparations in the most seemingly well-studied positions, assessed by theory as equal. As a result I was able to create sharp, unusual situations, which were to my taste. Strictly speaking, it was only here that my battle at the board began.

In the first round I was paired with Black against the 1977 Armed Forces champion Sergey Yuferov, who was famed as an opening theoretician and who successfully played the King's Indian Defence with both colours. This was the favourite opening of my youth, which served me faithfully for almost my entire career. And I decided to throw down a challenge to the experienced master! This game opened a new page in my competitive biography – it signified my entry into the world of adult chess.

against Shirov (Olympiad, Manila 1992) and Korchnoi (Debrecen 1992).



10 ♖d3

The main line. Later, largely through the efforts of Korchnoi, the old plan with 10 ♖e3 f5 11 f3 was rehabilitated (Game No.39 in Volume V of *My Great Predecessors*).

10...f5 11 ♖d2 (11 exf5 has long been out of fashion – Game No.64 in Volume IV of *My Great Predecessors*) **11...♖f6** (11...f4? 12 ♖g4!) **12 f3**

Game 21

S.Yuferov-G.Kasparov

Sokolsky Memorial Tournament,
1st round, Minsk 8.01.1978
King's Indian Defence E99

1 d4 ♖f6 2 c4 g6 3 ♖c3 ♗g7 4 e4 d6 5 ♖e2 0-0 6 ♖f3 e5 7 0-0 ♖c6 8 d5 ♖e7

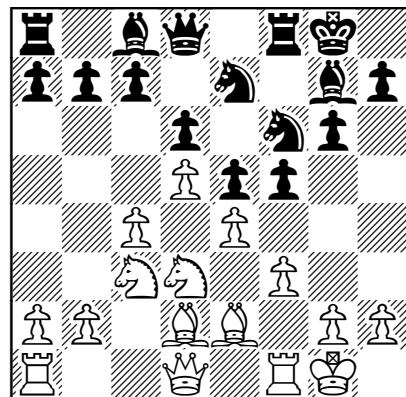
One of the King's Indian *tabiyas*.

9 ♖e1

This continuation was popular in those times, but in the late-1980s 9 ♖d2 came to the fore, and in the mid-1990s – 9 b4.

9...♖d7

Impeding the typical c4-c5 breakthrough. 9...♖e8 is also acceptable, as I played



12...f4

At that time everyone made this direct move with the idea of a pawn storm on the kingside. Later many began to prefer Geller's more flexible plan with 12...♖h8 (or

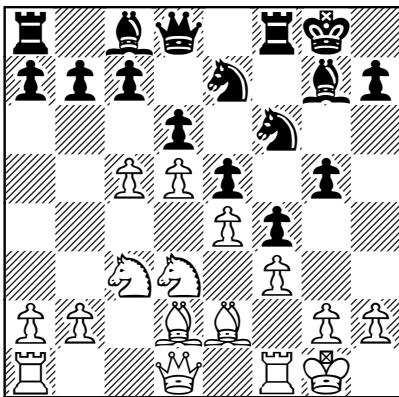
11...♙h8), for example: 13 ♖c1 c5 14 g4 a6!? 15 ♘f2 h6 with the idea of ...♗eg8, ...♘h7 and ...♙f6 (Gelfand-Kasparov, Linares 1990).

13 c5

White must act energetically! The classic game Najdorf-Gligoric (Mar del Plata 1953) went 13 b4?! g5 14 c5 h5 15 ♘f2 ♘g6! 16 ♖c1 ♗f7 17 cxd6 cxd6 18 a4 ♙f8! (defending the 'base' pawn on d6) 19 a5 ♖g7 20 h3 ♘h8!? (the knight goes by a roundabout way to h6, to support the ...g5-g4 breakthrough) 21 ♘b5 (21 ♙e1!?) 21...g4! 22 fxg4 hxg4 23 hxg4 a6 24 ♘a3 ♙d7! 25 ♘c4 ♖c8 26 ♘b6 ♖xc1 27 ♙xc1 ♙e8 28 ♙a3 ♘f7 29 ♗c2 ♘h6, and in the end Black won with a direct attack on the king.

13...g5

This position is topical even today: using the 'Gligoric method' can Black succeed in creating sufficient counterplay to neutralise the opponent's offensive on the queenside?



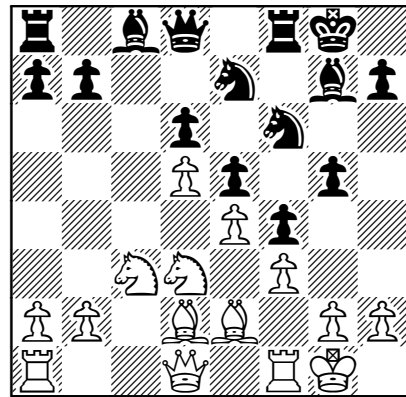
14 cxd6

Now 14 ♖c1 ♘g6 15 ♘b5 is again fashionable, delaying the exchange on d6 and in some cases sacrificing a piece: 15...a6 16 cxd6! (16 ♘a3?! g4! Pachman-Padevsky, Dresden 1956) 16...axb5 17 dxc7 (Shariyazdanov-Klimov, St. Petersburg 1997) or 15...♗f7 16 ♙a5! (the point of White's idea

is to provoke weaknesses) 16...b6 17 cxb6 (17 cxd6 is also possible, since 17...bxa5? 18 dxc7 is bad for Black) 17...cxb6 (17...axb6 18 ♙e1! Najdorf-Uhlmann, Moscow 1956) 18 ♙e1 a6 19 ♘c3 h5 20 ♘b4 – in this way Yuferov defeated Dydysenko (Minsk 1978), but the modern 19...a5! is not so clear.

14...cxd6

To the surprise of the spectators, all these and the next eight moves were made quite quickly by us.



15 ♘f2

Yuferov demonstrates a new plan, which had been successfully employed by Sosonko against Kavalek (Wijk aan Zee 1977). We had both seen this game: it was published in *Informator* Volume 23. White wants to play ♗c2 and ♖fc1, in order to intensify his onslaught on the queenside, and to defend his kingside with minimal forces – by holding the g4-point. The master was apparently hoping that his young opponent would not cope with the difficult problems, but I had prepared, as it seemed to me, a lethal novelty!

The usual continuation is 15 ♖c1 ♘g6 16 ♘b5 ♗f7 17 ♗c2, and since 17...g4?! 18 ♘c7 gxf3 19 gxf3 ♙h3 (Larsen-Tal, 5th match game, Eersel 1969) is dubious because of 20 ♘e6!, the black knight is forced to retreat –

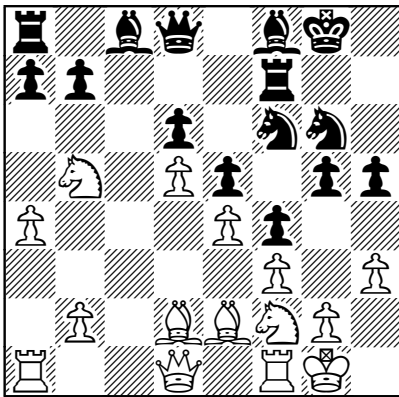
17...♖e8. After 18 a4 h5 19 ♖f2 ♗f8 20 h3 ♗g7 the following continuations are all unclear: 21 ♖xa7 (Averkin-Kasparov, Moscow 1979), 21 a5 (Polugayevsky-Tal, 7th match game, Alma-Ata 1980), and 21 ♖b3 ♖h4 22 ♗c2 (Ivanchuk-Timman, 4th match game, Hilversum 1991; Ivanchuk-Cheparinov, Sofia 2008). At any event, I always happily went in for these complicated positions with Black.

15...♖g6 16 a4

16 ♖c2 ♗f7 (16...h5 17 ♖b5) 17 ♗fc1 is an attempt to refine the move order, hoping to gain an advantage after 17...♖e8 18 a4 h5 19 ♖cd1 ♗f8 20 ♗a3! a6 21 ♖c3 ♗d7 22 ♖a5! b6 23 ♖b4 ♗g7 24 ♗ac3 ♖h4 25 h3 ♗e7 26 ♗e1 (Aronian-Nakamura, Bursa 2010), but 17...a6 18 a4 h5 19 h3 g4! (19...♖h4?! 20 a5!) 20 fxg4 hxg4 21 hxg4 ♗h6! 22 a5 ♗g5 23 ♖a4 ♗h4 gives chances for both sides (my old analysis!).

16...♗f7 17 ♖b5 h5 18 h3 ♗f8

Almost completing the 'Gligoric-style' regrouping. Each side carries out his own plan, and White, while preparing a queen-side invasion, must be extremely attentive to the opponent's threats on the kingside.



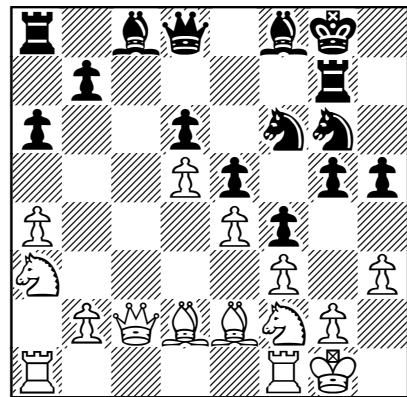
19 ♖c2 a6 (2)

The first step to the side! In the aforementioned Sosonko-Kavalek game Black

immediately rushed into the attack – 19...g4 20 fxg4 hxg4 21 hxg4 a6 22 ♖a3 ♗g7 23 ♗fc1 (after Ligterink's recommendation 23 ♖c4 there follows 23...♖h4 – cf. the note to White's 21st move) 23...♖h4 24 ♖d1 ♗xg4?! (the unclear 24...♗d7 or 24...♖h5!? was better), but after 25 ♖xg4! (not 25 ♗xg4? ♖xg4 26 ♖xg4 ♖xg2! 27 ♖xg2 ♖h4 28 ♖f1 ♗xg4 29 ♗e2 ♗g3! or 28 ♖h1 ♗xg4+ 29 ♖f3 ♗g3+ 30 ♖e2 ♖g4+ 31 ♖f2 ♗e7! and wins) 25...♖xg4? 26 ♗xg4 ♖g5? (26...♖xg2 27 ♖f1! was more resilient) 27 ♗e6+ ♖h8 28 g4! he lost.

25...♖xg2 is stronger (with the idea of 26 ♖xg2? ♖xg4 and ...♖h4), as had occurred in the game Carbrera-Browne (Las Palmas 1977), which Yuferov and I did not know. There after 26 ♗c3?! ♖xg4 (26...♖h4!?) 27 ♗xg4 ♖e3 28 ♗xe3 ♖h4 sharp, roughly equal play developed. But here too the cool-headed 26 ♖f1! (Stohl) would have set Black difficult problems: 26...♖h4 27 ♗e1 ♖xe4 28 ♖d3 ♖c5 29 ♗xc5! etc.

20 ♖a3 ♗g7



21 ♗fc1?

A by no means obvious but serious mistake. 21 ♖c4 was correct, for example:

a) 21...♖h4 22 ♖d1 (Crouch's recommendation 22 ♗a5 ♖e8 23 ♖d1 leads to variation 'b1' after 23...g4! 24 fxg4 hxg4 25

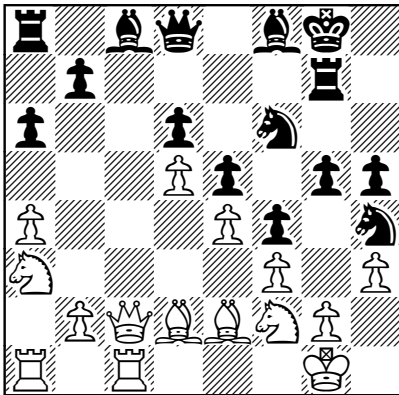
hxg4 ♖g6) 22...g4! (Crouch's idea 22...♖b8 23 a5 g4 24 fxg4 hxg4 25 hxg4 ♗xg4 26 ♗xg4 ♖g5 runs into 27 ♗ce3! ♖g6 28 ♙e1! fxe3 29 ♗f6+ ♙h8 30 g4! or 27...♙e7 28 ♖f2! ♖g6 29 ♖c1 fxe3 30 ♗xe3 with an obvious advantage for White) 23 fxg4 (23 ♙a5?! ♗xf3+! – Crouch) 23...hxg4 24 hxg4 ♗xg4! (Crouch gives only 24...♖b8 25 ♖a3!), transposing into variation 'b2';

b) 21...g4, and White faces a choice – whether or not to include ♙a5, but in both cases Black has sufficient counterplay:

b1) 22 ♙a5 ♖e8 23 fxg4 hxg4 24 hxg4 ♗h4 25 ♖d1 ♖g6 (25...♗xg4!?) 26 ♗b6 ♙xg4 27 ♗xg4 (27 ♙xg4 ♖e8) 27...♗xg2! (27...♗xg4?! is weaker: 28 ♙xg4 ♖e8 29 ♙f3! ♗xg2 30 ♙f2, Chovanec-Lührrig, correspondence 2000) 28 ♙xg2 ♖xe4+ 29 ♙g1 ♗xg4 30 ♙xg4 f3 31 ♙f2 ♖xg4 or 31...♙e7 with equality;

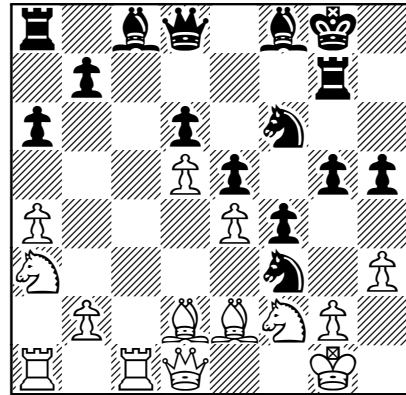
b2) 22 fxg4 hxg4 23 hxg4 ♗h4 24 ♖d1 ♗xg4! 25 ♗xg4 ♖g5 26 ♗ce3! ♙e7! 27 ♖f2 (27 ♖c2 ♗xg2) 27...♖g6 28 ♖c1 fxe3 29 ♗xe3 ♙d7! 30 ♖c7 (30 ♖c4 ♖f8) 30...♙g5 31 ♗g4 ♙xg4 32 ♖xg7+ ♙xg7 33 ♙xg5 ♙xe2 34 ♖b3 (34 ♖c1 ♙f3! – this is not possible with the rook on b8) 34...♖xg5! 35 ♖xb7+ ♙h6 36 ♖xa8 ♖e3!, spectacularly forcing a draw.

21...♗h4 (3)



22 ♖d1 (now Yuferov is intending to play ♗c4, ♙a5 and ♗b6, but – too late!) 22...♙d7?! (4)

This is my novelty (replacing 22...g4 23 hxg4 hxg4 24 fxg4 ♙xg4?! 25 ♗xg4! – cf. the note to Black's 19th move). It could have been regarded as an improvement, had it not been for a fantastic stroke found in the computer era – 22...♗xf3+!!.



Analysis diagram

For the piece Black has a very dangerous attack: 23 ♙xf3 g4 24 ♙e2 gxh3 25 ♙f3 ♙g4! or 23 gxf3 g4 24 fxg4 (24 hxg4 will not do: 24...hxg4 25 ♗xg4 ♗xg4 26 fxg4 ♙xg4 27 ♙xg4 ♖h4!) 24...hxg4 25 ♗c4 g3! 26 ♗g4 ♗xg4 27 ♙xg4 ♙xg4 28 hxg4 ♖h4 29 ♖f3 ♖c8! etc. Well, there is logic in this: for an instant White has weakened his defences, and his forces are stuck on the other side of the board.

23 ♗c4

After the prophylactic move 23 ♙e1 (Stohl) White has to reckon not only with 23...g4, but also 23...b5.

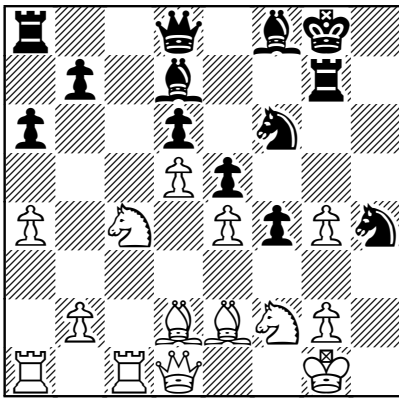
23...g4

Now is the time! Black cannot bring himself to play 23...b6?!, while 23...♗xf3+!? 24 gxf3 g4 no longer promises more than equality after 25 fxg4 hxg4 26 ♙a5! ♖e8!

(26...gxh3+? 27 ♖h1!) 27 hxg4 (27 ♖b6 f3) 27...♙h5! 28 ♖f1 ♗xg4 29 ♖e1 ♗xe2 30 ♙xe2 f3 31 ♙d3 b5 32 ♖d2 etc.

24 hxg4 (if 24 ♗a5 ♙e7 25 ♖b6? Crouch gives 25...♖xg2, although the decisive 25...gxh3! is simpler) **24...hxg4 25 fxg4**

Now the inclusion of the moves 25 ♗a5?! ♙e7! (25...♖xf3+?! 26 ♗xf3 ♙e7(e8) 27 ♗e2 is not so clear) could have proved fatal for White: 26 fxg4 ♖xg4 27 ♖xg4 ♖xg2 28 ♖xg2 ♗xg4 29 ♗xg4 ♙h4 30 ♙h1 ♗xg4+ 31 ♖f3 ♗g3+ 32 ♖e2 ♙g4+ 33 ♖f2 ♗e7! or 33 ♖d2 b5! with irresistible threats.



25...♖xg2?!

This piece sacrifice was the fruit of home analysis, but there was something that I failed to take into account. First 25...♖xg4 was more accurate (but not 25...♗xg4? 26 ♖xg4 ♖xg2 27 ♖f1! – Stohl), for example:

a) 26 ♖xg4? ♖xg2! 27 ♖xg2 ♗xg4 28 ♗xg4 ♙h4. An already familiar situation with the sacrifice of two pieces. With his knight on c4 White has somewhat better chances than before, but even so his defence is extremely difficult: 29 ♙h1 (or 29 ♖f1 ♗xg4 30 ♖e2 ♗g3!) 29...♗xg4+ 30 ♖f3 ♗g3+ 31 ♖e2 ♙g4+ 32 ♖f2 b5! (not now 32...♗e7 in view of 33 ♗a3!) 33 ♖xe5 (if 33 axb5? or 33 ♖b6? there is the decisive 33...♗a7!) 33...dxe5 34 ♗c7 ♗g7, and ‘Black

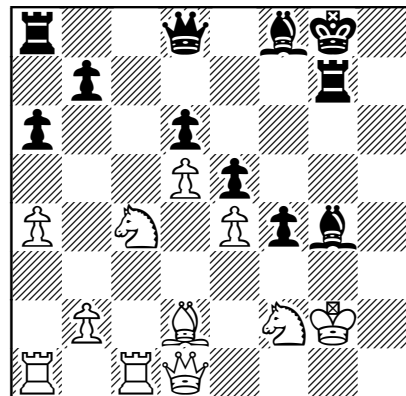
has regained the piece, and still has a strong attack’ (Crouch);

b) 26 ♗xg4 ♖xg2 27 ♖f1! ♗xg4 28 ♖xg4 ♙g5 29 ♖f2 (29 ♖xg2? ♙h4; 29 ♖b6 ♗e8) 29...♖e3+ (29...♖h4 is also not bad) 30 ♗xe3 fxe3 31 ♙f3 exf2 32 ♖xf2 (Crouch) 32...♙h4+ 33 ♖e2 ♙h2+ 34 ♙f2 ♙xf2+ 35 ♖xf2 ♗e7 with a roughly equal ending.

26 ♖xg2

Played after considerable thought; White was wondering whether Black would have been set more problems by the interposition of 26 ♗a5, and only after 26...♙e7 – 27 ♖xg2 ♖xg4 28 ♗xg4 ♗xg4 29 ♙xg4! (Crouch gives only 29 ♖xg4? ♙h4) 29...♗xg4+ 30 ♖xg4 ♙h4 31 ♗g1!. Now Black does not have the defence 31...♙g3+? 32 ♖f1 ♙d3+ 33 ♖f2 ♗g7 (as in a variation from the game; if 33...♙xc4? 34 ♖xe5+) because of the simple 34 ♖xd6, but after 31...♖f7! he is able to neutralise the opponent’s slight plus: 32 ♖f2 ♙g3+ 33 ♖f1 ♙b3 or 32 ♖f3 b5 33 axb5 (33 ♖b6 ♙h3+ 34 ♖e2 ♙b3! with equality) 33...axb5 34 ♖d2 ♙h3+ 35 ♖e2 ♗e7 36 ♖f3 ♗g8 37 ♖f2 ♗xg1 38 ♗xg1 ♙c8 39 ♖d2 ♙c4 etc.

26...♖xg4 27 ♗xg4 (of course, not 27 ♖xg4? ♗xg4 28 ♗xg4 ♙h4) **27...♗xg4**



28 ♙xg4!

An unpleasant surprise – a counter

queen sacrifice! My over-optimistic analysis concluded with a pursuit of the king: 28 $\text{d} \times \text{g}4(?)$ $\text{w} \text{h}4$ 29 $\text{c} \text{f}1$ $\text{r} \times \text{g}4$ 30 $\text{c} \text{e}2$ $\text{r} \text{g}3!$ or 29 $\text{w} \text{h}1$ $\text{r} \times \text{g}4+$ 30 $\text{c} \text{f}3$ $\text{r} \text{g}3+$ 31 $\text{c} \text{e}2$ $\text{w} \text{g}4+$ 32 $\text{c} \text{f}2$ $\text{b}5!$ etc. (as in the note to 25... $\text{d} \times \text{g}2$). This is what I was aiming for, and the opponent's unexpected reply shocked me: now White has chances not only of repelling the attack, but also of converting his material advantage!

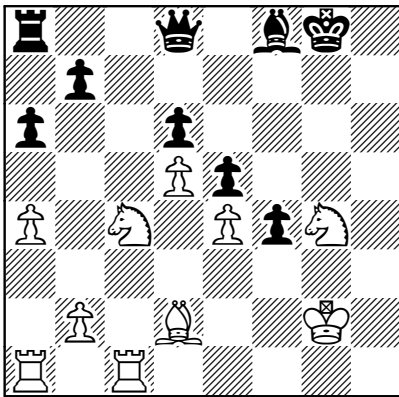
On the preceding moves I had spent only 23 minutes, but now for the first time I stopped to think: my swift attack had not succeeded, and I had to retune myself for a more complicated fight.

28... $\text{r} \times \text{g}4+$ (7)

Things are obviously worse after 28... $\text{w} \text{h}4?$ 29 $\text{w} \text{g}7+$ $\text{r} \times \text{g}7$ 30 $\text{r} \text{g}1!$ (Stohl).

29 $\text{d} \times \text{g}4$

What next?



29... $\text{r} \text{c}8?$ (7)

This seemingly natural, developing move, to which I previously attached an exclamation mark, proves simply to be a loss of time at a critical moment of the battle. The immediate 29... $\text{w} \text{h}4$ would have enabled Black, albeit not without some difficulty, to solve his problems and maintain equality: 30 $\text{r} \text{g}1!$ $\text{w} \text{g}3+$! 31 $\text{c} \text{f}1!$ (Stohl's variation 31 $\text{c} \text{h}1$ $\text{w} \text{h}3+$ 32 $\text{d} \text{h}2+$ is

worse because of 32... $\text{c} \text{f}7!$) 31... $\text{w} \text{d}3+$ 32 $\text{c} \text{f}2$ $\text{r} \text{g}7!$ 33 $\text{d} \text{h}6+$ (33 $\text{b}3$ $\text{w} \text{d}4+$!, but not 33... $\text{w} \text{b}3?$!) 34 $\text{r} \text{a} \text{c}1$ $\text{c} \text{f}8$ 35 $\text{d} \times \text{d}6!$ $\text{w} \text{b}6+$ 36 $\text{d} \text{e}3!$ with a powerful attack) 33... $\text{c} \text{f}8$ 34 $\text{d} \text{f}5$ $\text{w} \text{xc}4$ (it is bad to play 34... $\text{r} \text{c}8?$ 35 $\text{r} \times \text{g}7!$ $\text{r} \text{xc}4$ 36 $\text{h} \text{h}1$ or 34... $\text{r} \text{f}6?$! 35 $\text{r} \text{g}6$ $\text{r} \text{h}4+$ 36 $\text{d} \times \text{h}4$ $\text{w} \text{d}4+$ 37 $\text{c} \text{f}3$ $\text{w} \text{xc}4$ 38 $\text{r} \text{a} \text{g}1!$) 35 $\text{r} \times \text{g}7$, and after 35... $\text{w} \text{c}2!$ 36 $\text{h} \text{h}1$ $\text{w} \text{xd}2+$ 37 $\text{c} \text{f}3$ $\text{w} \text{d}3+$ 38 $\text{c} \text{g}4$ $\text{w} \text{e}2+$ 39 $\text{c} \text{g}5$ $\text{w} \text{g}2+$ 40 $\text{c} \text{f}6$ $\text{w} \text{hx}1$ (Crouch) White has only perpetual check.

30 $\text{d} \text{h}2?$

An error in reply: Yuferov cracks under the pressure and, to his misfortune, decides to switch his knight to the blockading square f3 (although in principle the place for it is at f2 – defending the e4-pawn!). It was also bad to play 30 $\text{r} \text{e}1?$ $\text{w} \text{g}5!$ 31 $\text{c} \text{f}3$ $\text{w} \text{h}5$ or 30 $\text{d} \text{a}5?$ $\text{w} \text{h}4!$ 31 $\text{d} \text{f}2$ $\text{w} \text{g}3+$ 32 $\text{c} \text{f}1$ $\text{f}3$, while 30 $\text{d} \text{f}2$ $\text{w} \text{g}5+$ 31 $\text{c} \text{f}1$ $\text{w} \text{g}3$ 32 $\text{r} \text{a}3$ $\text{f}3$ 33 $\text{d} \text{e}3$ $\text{r} \text{xc}1+$ 34 $\text{r} \text{xc}1$ $\text{r} \text{e}7$ (Stohl) would have given Black sufficient counter-play.

However, with 30 $\text{c} \text{f}3!$ White could have parried the attack and strengthened his position: 30... $\text{r} \text{g}7$ (the queen on its own cannot do anything – 30... $\text{w} \text{h}4?$ 31 $\text{r} \text{g}1!$ $\text{w} \text{h}3+$ 32 $\text{c} \text{e}2$ with the threat of $\text{d} \text{f}2+$ or $\text{d} \text{gxe}5+$), when in the event of 31 $\text{r} \text{c}3$ (Crouch) Black drives the knight to the edge of the board – 31... $\text{b}5!$ (not immediately 31... $\text{w} \text{h}4?$ 32 $\text{r} \text{g}1$) 32 $\text{axb}5$ $\text{axb}5$ 33 $\text{d} \text{a}3$ ($\text{a}5$) $\text{r} \text{xc}3+$ 34 $\text{r} \text{xc}3$ $\text{w} \text{h}4$ 35 $\text{r} \text{g}1$ $\text{w} \text{h}3+$ 36 $\text{c} \text{e}2$ $\text{c} \text{f}8$ with equality, and therefore it is better to play 31 $\text{r} \text{e}1!$ (defending the h4-square and vacating d2) 31... $\text{b}5$ 32 $\text{axb}5$ $\text{axb}5$ 33 $\text{d} \text{d}2$ $\text{r} \text{xc}1$ 34 $\text{r} \text{xc}1$ $\text{w} \text{g}5$ (34... $\text{c} \text{f}7$ 35 $\text{c} \text{e}2!$ and $\text{d} \text{h}2$ - $\text{f}3$) 35 $\text{r} \text{f}2$ and $\text{r} \text{g}1$, with the hope of successfully regrouping and exploiting his superiority in number of pieces.

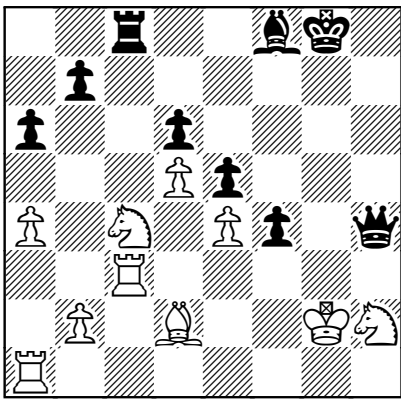
30... $\text{w} \text{h}4$ (9)

The picture has suddenly changed in Black's favour. The bishop on d2 is taking

away this square from the knight, hindering the defence of the weak e4-pawn.

31 ♖c3?

Mistakes come in pairs... 31 ♖e1? (31 ♖a3? ♗h7) is also hopeless in view of 31...f3+! 32 ♖xf3 ♗xe4 33 ♖cd2 ♗e2+ 34 ♖h1 ♖xc1 35 ♖xc1 e4 (Crouch) or 34 ♖g3 ♖e8! etc., but the tension would have been retained by 31 ♖a5! f3+ 32 ♖xf3 ♗xe4 33 ♖cd2, although after 33...♗g4+! 34 ♖f2 ♖xc1 35 ♖xc1 ♗xa4 Black's chances are clearly better.



31...♖c7! (8)

The decisive manoeuvre: a mating attack on the g-file is threatened.

32 ♖g1

A sad necessity: if 32 ♖h1 ♖g7 33 ♖f3, then 33...♗g5 34 ♖f2 ♗g3 35 ♖af1 ♗d3 and wins (Stohl).

32...♖g7+ 33 ♖h1 ♖xg1+ 34 ♖xg1 ♗h7!

It would appear that this 'long' queen move, emphasising the undefended state of the e4-pawn, was not expected by Yufurov: here he thought for nearly all of his remaining time before the control.

35 ♖xf4

A practical chance – a sacrifice of the bishop for the sake of saving the e4- and d5-pawns, which would have fallen in quick succession after 35 ♖f3 ♗xe4 36 ♖f2 (36

♖b6 ♗e2! and ...e5-e4) 36...♗xd5 (Stohl).

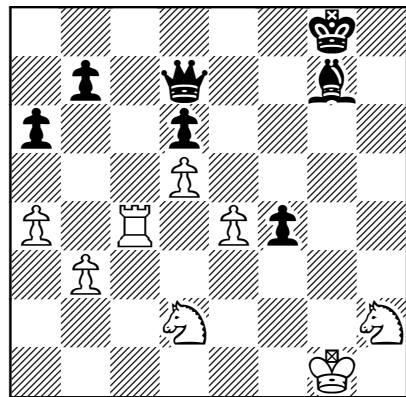
35...exf4 36 ♖d2 ♗d7 (3)

The queen is carrying out an enormous amount of work: it both attacks the a4-pawn and keeps an eye on the c-file and the g4-square. However, 36...♗g7+ 37 ♖f1 ♗d4 (Stohl) was also not bad.

37 ♖c4 ♖g7 (6)

An experienced master would probably have simply captured the pawn – 37...♗g7+!? 38 ♖f1 ♗xb2, but I was carried away by the idea of activating my bishop to continue the attack!

38 b3



38...♖d4+! (11)

This unexpected and spectacular check prevents White from coordinating his pieces.

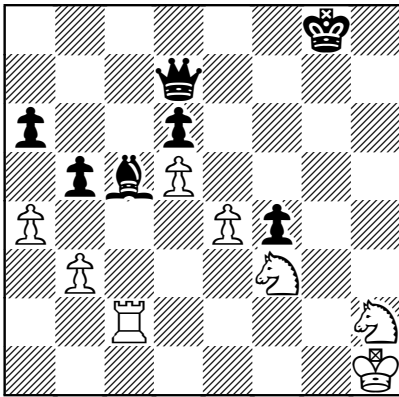
39 ♖h1 (39 ♖xd4? ♗g7+) 39...♖c5 40 ♖df3 (there is nothing better) 40...b5! (22)

I took my time over the last move before the control. Black breaks up the enemy fortifications on the 4th rank.

Here the game was not yet adjourned, since with a time control of 2½ hours for 40 moves I had used just 1 hour 28 minutes, and although I still had more than an hour in reserve, I continued playing very quickly.

41 ♖c2 (if 41 axb5 ♗xb5 42 ♖d2 ♖e3 43 ♖hf3 Black decides matters with 43...♖xd2

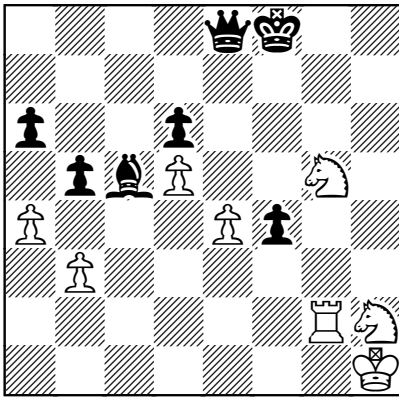
44 ♖xd2 ♜b6 – Stohl)



41...♜e8 (8)

Trying to restrict White's potential activity, although again it would have been simpler to grab material: 41...bxa4 42 ♖g2+ ♜f8 43 ♖g5 (43 bxa4 ♜xa4) 43...♜e8 44 ♖e6 ♜h7 and wins (Stohl).

42 ♖g2+ ♜f8 43 ♖g5



43...♜h5

43...♜e5! (centralisation!) was more forceful: 44 ♖g4 ♜a1+ 45 ♜g2 ♜b2+ or 44 ♖hf3 ♜a1+ 45 ♜h2 ♜h8+ 46 ♖h3 bxa4 47 bxa4 ♜e7 48 ♖fg5 ♜e5! and wins. However, my plan does not greatly lengthen the winning procedure.

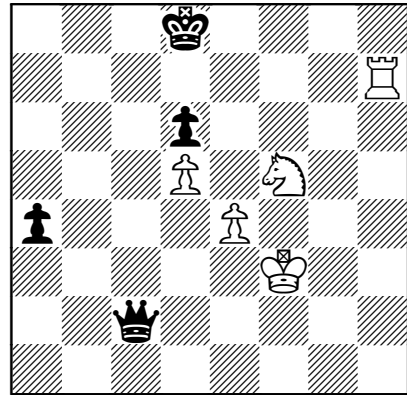
44 ♖e6+ ♜e7 45 ♖g7+ (45 ♖g4 f3!?) 45...♜f6! 46 ♖g4 bxa4 47 bxa4

There was similarly little comfort in 47 ♖xc5 a3! or 47 ♖xf4+ ♜e7 48 bxa4 ♜d1+.

47...♜e3 48 ♖xf4 ♖xf4 49 ♖xf4+ ♜e7 50 ♜g2 (50 ♖g4 a5!) 50...♜d1 (7) 51 ♖g4 ♜xa4 52 ♖e3 a5

The outside passed pawn decides the game.

53 ♖f5+ ♜d7 54 ♖h4 ♜c2+ (54...♜b4! was more accurate) 55 ♜f3 a4 (10) 56 ♖h7+ ♜d8



Before the end of the five hour session the players also managed to reach the second time control!

57 ♖a7

It would not have helped to play 57 ♖h6 ♜c3+ 58 ♜g4 a3 59 ♖xd6+ ♜c7 60 ♖a6 ♜d3 61 d6+ ♜b7 or 57 ♖xd6 a3 58 ♖b7+ ♜c8! 59 ♖d6+ (59 d6 ♜b3+ and ...♜xb7) 59...♜b8 60 ♖h8+ ♜a7 61 ♖b5+ ♜a6 62 ♖a8+ ♜xb5 63 ♖xa3 ♜d1+! 64 ♜f2 ♜g4 65 ♖e3 ♜f4+ 66 ♜e2 ♜c4, destroying the fortress.

57...♜d3+ 58 ♖e3 a3 59 ♜f4 ♜b3 (4) 60 ♖f5 ♜b2 0-1

Times: 3.18–2.30.

Not a bad win with Black, especially for the starting game. Of course, with a computer to hand the mutual mistakes are very apparent, but the character itself of the play – with some Tal-like strokes! – made a great impression on the public. Later events