

Something different

I HAVE ALWAYS been rather sceptical of players whose styles are labelled "original". Most of them seem to choose strange moves or weird openings for the sake of being different — rather than any objective belief that these are actually the best ideas. One man who has never had a problem reconciling creativity with world-class play, however, is the famous Russian Grandmaster David Bronshtein. Although his tournament appearances outside the USSR are non-existent these days, he is still quite active internally with lectures, exhibitions, and especially writing.

Bronshtein's latest book to appear, as part of the Pergamon Russian translation series, is entitled *Chess in the Eighties*. He co-wrote it with G. Smolyan, and it contains precisely two games of chess, with no notes. Replacing the usual figurine international notation, hundreds of games scores and specialised symbols are a few curious time graphs — and a lot of words. This whole book is one long thought-provoking attack on the current trends of chess, where pragmatism has replaced romance, and that point on the score-table is the only important goal.

The authors are right, of course. Who these days really cares about the beauty and artistry of the game? Everyone is much more interested in results — who won the latest tournament, who will win the world championship. When we see a brilliant piece of chess it's pleasing, but even in their notes commentators do not use the ecstatic terminology of, say, music to describe the game. An idea is more likely to be called "crushing" than "radiant". Chess is becoming big-time sport: not a bad thing in some ways, but sad when the leading players are no longer concerned with the advancement of chess as an art.

One intriguing concept put forward by the 59-year-old Bronshtein is that of a match whereby the contestants play several games simultaneously against each other. He recently participated in just such a contest with ex-world champion Mikhail Tal. They played over eight boards, at the standard time control of 40 moves in 2½ hours, with each player having four Whites and four Blacks. Tal won the match by four wins to two, with two draws. Bronshtein maintains that, because of equal colour distribution, such contests are fairer than individual games — and more interesting for the public. It also brings a new dimension to chess strategy; a player can sacrifice boards where he is doing poorly in order to concentrate on the more critical struggles.

QUEEN'S INDIAN DEFENCE

M. TAL	D. BRONSZTEIN
1. d4	Nf6
2. c4	e6
3. Nf3	b6
4. a3	d5
5. Nc3	Be7

6. cxd5	exd5
7. Bf4	0-0
8. e3	c5
9. Ne5	Bb7
10. Bd3	Nbd7
11. Qf3	Re8
12. 0-0	a6
13. Qh3	Nf8
14. Bg5	cxd4
15. exd4	Ne4
16. Nxe4	dxe4
17. Bc4	Bd5
18. Qb3!	

Typical Tal. This move sparks off a long series of tactics.

18. ...	Bxc4
19. Qxc4	Ne6

Not 19...Bxg5? 20.Nxf7 Q moves 21.Nh6 dble ch Kh8 22.Qg8 mate.

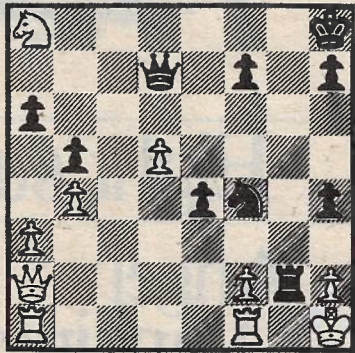
20. Nc6	b5
21. Qa2	Qd7
22. Nxe7 ch	Kh8
23. Bh4	g5!
24. Nd5	gxh4
25. Nb6	

Bronshtein has regained his piece, but at the expense of allowing Tal a knight fork of queen and rook. Whether Black's potential kingside pressure down the g-file is enough compensation for the exchange remains to be seen.

25. ...	Qb7
26. Nxa8	Nf4!
27. b4	Rg8
28. d5!	

It was imperative to block the long diagonal. Instead 28.g3? e3! is strong.

28. ...	Rxg2-ch
29. Kh1	Qd7



With this move Black renounces any materialistic intentions he may have had regarding the White knight on a8, and throws everything into the attack. It requires all of Tal's ingenuity to defuse the multitude of mate threats — the first one being 30...Rxh2 ch 31.Kxh2 Qh3 ch followed by Qg2.

30. Qb2 ch	Kg8
31. Qb3	Nd3
32. Rg1!	Rg4

On 34...Nxj2 ch 35.Kxg2 White's king escapes, but now 33. Rxg4 ch Qxg4 34.Rg1 (pinning the queen) allows 34...Nxj2 mate.

33. Qc2	Kf8
34. f3	Rxg1 ch
35. Rxg1	Qf5
36. Rf1	e3
37. Nb6!	h3
38. d6	Nf2 ch
39. Rxj2	exj2
40. Qxj2	Qd3

After the simplification Tal has emerged a knight up, but he must still be wary. Here Bronshtein threatens 41...Qd1 ch 42.Qg1 Qxj3 ch winning for Black.

41. Nd7 ch	Ke8
42. Nf6 ch	Kf8
43. Nd7 ch	Ke8
44. Ne5!	Qxd6
45. Qe2	Qe6
46. Qe4	Resigns

White's pieces have taken dominant positions, and there is no point in continuing.

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