

They call me Mr. Kasparov

by **Glenn Flear**



Anything the former World Champion puts his mind to becomes big news. Whether it be politics or writing about various subjects (including chess!). His latest project, under the auspices of ChessBase, involves him giving personal insight into opening play. A new direction and an exciting project that will no doubt add further to his long list of achievements in our beloved discipline that he has dominated for so long.

Curiously enough, he is referred to as 'Mr. Kasparov' with a little arrow pointing towards him just in case somebody out there doesn't recognize him! I suppose that one of the benefits of retirement is that the world is suddenly so polite. So please don't refer to him as 'Garry' or 'Kasparov' anymore, from now on it has to be Mr. Kasparov!

Garry Kasparov
How to Play the Queen's Gambit
ChessBase 2004
DVD

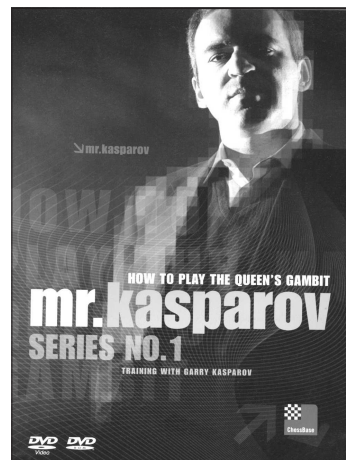
I always have my reservations about the 'training qualities' of a CD (or now a DVD).

Even a good film can never really do justice to the depth attainable in a book. There are always chapters and characters missing, and ideas can be developed only so far.

On the other hand, the great thing about seeing action on a screen is that it stimulates one's emotions and hopefully enhances the pleasure obtained from other sources.

For a chess training DVD to hit the mark, it therefore requires the 'pupil' to watch the film and be sufficiently moved by it to take the hints and search through the relevant lines.

Watching Mr. Kasparov talk for three hours is an experience, but not, in my opinion, the one that it claims to be. I'm not sure that it will teach many people 'How to play the Queen's Gambit', but rather 'The development of theory in the Queen's Gambit Declined'. He spends quite some time on deviations, and emphasizes the points where there is the choice between a 'solid' or 'active' option, but inevitably doesn't have the time to explain each individual move. Indeed in some sequences, particularly in the instructive games at the end, he plays out several moves without explanation or switches between positions rather quickly and this will no doubt oc-



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asionally confuse the lower-strength player amongst the spectatorship.

He overviews each variation in turn where the eternal struggle for Black to liberate his queen's bishop is the dominating feature of early play. Each nuance has its own logic and history and he often refers to a key game that emphasizes a particular point. These are frequently from high level matches of the past, which Kasparov reels off from his exceptional memory.

Sometimes it seems as if Kasparov is restating some of the research undertaken in his *My Great Predecessors* series, but now from the angle of the Queen's Gambit Declined. An opening that has frequently featured at World Championship level. Watching and hearing Kasparov get enthusiastic about this classical opening makes one want to look again at great games from the past. However, I'm not sure that it will help that much in preparing for my next tournament! The fact that he can speak about so much in the first person adds an invaluable angle that won't have been lost on the marketing staff in Hamburg!

I have to admit that as a result of Kasparov's advice I'm now resolved to find the time to play through the 1927 match between Alekhine and Capablanca!

His encyclopaedic knowledge of theory (in his time, for how many hours has GK studied the Queen's Gambit I wonder?) and chess history comes across, as does his passion for this area of the game. Even the hesitations in his monologue are often because he is searching for *the* right word, just as a player will take his time to find *the* best move at an important moment in a game.

His English is adequate but there are some errors, particularly when it comes to articles ('the' or 'a') which is common for many native Russian speakers. However, it somehow feels natural and makes

for far better TV than him reading a bland text.

I don't want to be too picky, but it doesn't always flow smoothly and there are a few occasions where he loses himself in his thoughts. The film crew probably would have asked a lesser player to retake a few cuts, but they were perhaps too embarrassed to ask Kasparov!

So we have an uncut Kasparov, explaining the ideas, how the thinking has evolved, what's the general consensus and where to investigate alternatives. The potential trainee has to understand that this is only a beginning, he then has to get down to some serious study if he is to benefit. So don't expect a DVD with Mr. Kasparov to be a short-cut to great wisdom on the Queen's Gambit. It should really be thought of as a catalyst for your own efforts.

DVDs have the space to offer much more than a mere CD and ChessBase do.

There's a database of 100,000 games, however only 40 or 50 are annotated, and of these only a handful by GK. This is slightly disappointing as I somehow expected them to have offered more 'new' annotations with the aim of including a hundred or so fully annotated games as part of the package.

Fortunately, by using the openings key one can compare ideas from the past and how they are relevant to today. This we do with all openings, it's just that with the QGD we are dealing with the *distant* past!

There's a complete opening book for Fritz which some may find of benefit. How much extra material does this contain for those who already have Megabase 2005 I wonder?

As for the intended market? I don't think it totally fair to put an Elo range in this case. A useful lesson in classical thinking for all, but the

actual opening theory would be more for the 1700-2300 player (I'm doing it anyway!), especially those who would do well to think more about ideas rather than just copying others.

This is obviously intended to be part of a series and I think everyone should listen to at least one of these to see if DVDs can become a part of their own chess experience. For some it may be a useful tool in getting started, always the hardest part of learning theory!

For chess as a whole, perhaps Kasparov's charisma is necessary to kick-start an underdeveloped medium.

Chess players these days aren't exactly queuing up to become members of the QGD fan-club, so I don't expect this particular DVD to make the greatest of waves.

Nevertheless, Kasparov and ChessBase are undertaking a dynamic venture and should be given credit for trying something, if not new, experimental. A promising beginning, but I'll be hoping for more annotations and a more polished production in future volumes.

If the Queen's Gambit isn't generally your cup of tea, then perhaps the Najdorf is more likely to slake your thirst. If that's so, you'll be pleased to hear that (part of) the Sicilian Najdorf is the subject of Volume 2 in the Mr. Kasparov series, so happy listening!

Lev Albur, Roman Dzindzichashvili, Eugene Perelshteyn (with Al Lawrence)

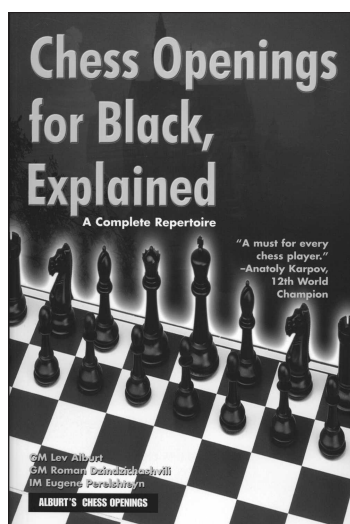
Chess Openings for Black, Explained

Chess Information and Research Center 2005

552 pages, paperback large

It's common knowledge that everything is bigger in the USA. The same can be said of this American publication: The title is long, there are three authors (or is it four?) and even the publishing house requires

a sentence rather than a word. However, the most striking example of American girth is the waistline of the book: 552 pages! Lev Alburt and friends have published a number of books over the years. Although these are perhaps well-known in the States, I haven't seen many of them in Europe. I have a copy of his weighty A4-size *Comprehensive Chess Course: volumes 1 and 2* and his *Pirc Alert* received good reviews. Apart from the latter, most of his books seem



to be training books aimed at lower-ranking players, that is, if the self-advertising at the end of this book is anything to go by. On the cover, the title of *Chess Openings for Black, Explained* is followed by the sub-title 'A Complete Repertoire', which I suppose categorises the book. But this one is different in that it's a combination of a 'training book' and 'a repertoire book'. If we compare with Gary Lane's recent 192-page Batsford book (see my Yearbook 75 reviews) Alburt's has a wider appeal: Gary suggested the Scandinavian with 4...♘d6 and the Chigorin, whereas Lev offers up mainstream openings: The Accelerated Dragon and the Nimzo-Indian. By learning how to play the vari-

ous Anti-Sicilians, The Maroczy Bind and various Nimzo and Bogo-Indian structures, the American trio offer up a richer and more varied portfolio of opening ideas. The lesser openings are well covered. Whereas Lane rather skimmed on the '1.d4 without c2-c4 section', the Americans offer 58 pages.

The whole book is set out in pedagogic style: the thinking and explanations are logical, but most of all it's explained in simple layman's language which makes the book ideal for children, or those with limited English. Variations are kept short, game references are abbreviated to 'Gulko-Rechlis, 2000' or even 'Dzindzi-de Firmian, 1996' (well I did mean *abbreviated!*) and there are summaries, aide-memoires and 'Some important points to look for' everywhere. Teacher/editor/journalist Al Lawrence (the fourth man) has added in lots of clever ways to get the message across. Although I didn't know of him before, he's active in the US and has done a great job in turning a 'chess openings book' into an 'instructional manual *par excellence*'.

The use of colour is interesting. Blue print is widely employed to enhance the appearance and the presentation. It certainly eases navigation and adds a touch of class. There are various types of diagram (of which there are 1400!) and they come in two sizes, some are blue, others clearly labelled with 'Analysis' or 'Marker'. The Memory markers at the end of each chapter are like a mini-quiz of key positions to help the student remember important moves.

I quite like the fact that before launching into the various openings there is ample space devoted to basic questions such as 'How to study openings' or 'Rules of the opening' and there is advice by various masters about the way to study and the choice of repertoire etc. For instance, he advises us to spend only 25% of our study time

on openings. Curious advice in a king size *opening* repertoire book! The openings are explained with plenty of lucid positional comments which should give a solid foundation for the reader. The emphasis is on understanding and planning and is ideal for anyone less than 2200. The higher-rated would certainly gain from reading this book, but would want more variations to back up their repertoire and would be wise to check the sharper variations with their database.

When I write that it's also a 'training book', it's not just for the openings themselves, as I think that Alburt's approach will help a teacher to show his pupil *how* to approach opening study.

As Lev Alburt puts it at the end of the book, 'you haven't just eaten one seafood buffet; you've learned how to fish'. Our attention is then drawn to the order form where one can get hold of the equivalent volume for White (who's doing the fishing now?!).

The whole package comes across as so well presented that I can't help asking myself: Why doesn't everyone put that much effort in? It's certainly renewed my faith in the ability of American chess publications. Yes they can come out with some good stuff if they put their mind to it!

I have been told that adding in coloured printing is quite expensive, but despite this and it being such a large tome, including photos and illustrations, it only costs \$29.95, which is not much more than a typical book a third this size!

Another reassuring point: the book isn't too long! It's spacious and nicely laid out, that's all!

On the front cover Anatoly Karpov is quoted as saying 'A must for every chess player.' Most books don't review themselves on the front cover(!), but these Americans leave no sales angle unturned. Former World Champion AK may

have been very excited about this work but he's right in recognizing that it's rather special.

I would recommend this work to the following: chess coaches and anyone up to 2300 interested in the relevant openings, as well as those who need to 'learn how to study openings' or who need to think more positionally about the early phase. It's exactly what many have been looking for but don't even realize it: a great book for really learning openings without just memorizing variations.

So although this does not mean 'every chess player', it's hard to mention many who wouldn't benefit from it.

In a word, it's excellent.

Tiger Hillarp Persson

Tiger's Modern

Quality Chessbooks 2005

216 pages, paperback large

To non-chess players the name 'Tiger' means Tiger Woods and the world's most exciting golf player. To many chess players it means exactly the same thing!

Fair enough, but those who are familiar with Tiger Hillarp Persson's style and opening ideas will know that he has his own unique way of thinking and playing.

This comes across in this, his first book, where he's wisely chosen to concentrate his efforts on a pet line.

The book outlines a repertoire for Black based on the Modern Defence with an early ...a6. Nobody has dealt with the Modern in quite this way before, so the book is truly groundbreaking.

The title was certainly hatched up to catch one's attention, but is evidently appropriate as something like 40% of the complete games are his own. Indeed, with animals being popular these days for labels, should we henceforth call the ...a6-Modern 'The Tiger'!?

The sharpest chapter (where White plays f2-f4 *à la* Austrian

Attack) should be studied first because if these positions aren't 'your cup of tea' then you won't want to touch your a-pawn so early. So really the first quarter of the book is 'make or break' and it has to be said that the resulting positions get distinctly hairy at times. Here THP (almost on principle!) avoids the Pirc (i.e. he delays ...f6) and in the process adds much to theory, which is not so surprising as two-thirds of the complete games are his.

As the author points out, the problem for Black is what to do about an early c2-c4 by White. Although THP prefers to transpose back to the King's Indian, this isn't ideal for those seeking an off-beat repertoire with limited theoretical preparation required. So Chapter 11 deals with the Averbakh system, where after the opening moves 1.d4 g6 2.e4 g7 3.c4 d6 4.c3 he suggests that Black play 4...e5.

So another 'repertoire' book for Black, but one dealing with these murky systems that force one's opponent to come out and fight. There are no drawish exchange variations here and the precise move order is often (but not always!) less important than general development plans.

The presentation is pleasant, based on complete games and the right balance of theory in the notes to keep everyone happy. The most striking feature throughout the book is the open-hearted way Tiger explains his emotions about his beloved system. It's not just that he explains so poignantly how he likes to place his pieces before making such-and-such a break, he does it with such heart!

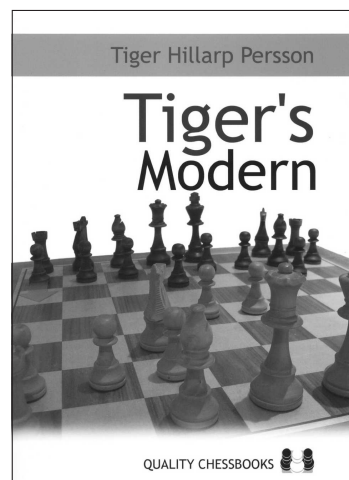
Some examples:

'I am horrified to see a move such as...'

'There I go making mistakes again by allowing White to play ...'

'In my dreams I am allowed to play...'

'...and my opponent showed no mercy in...'



The first person is used quite widely and his own preferences in the choice of plan are based on personal experiences and analyses. He helps the less knowledgeable reader (i.e. just about everybody!) with various 'rules of thumb' and keeps one entertained with a lively style full of humour.

The whole package comes across as very professional and despite the 200-odd pages it's never heavy and will suit players of all standards.

The indices are nicely presented: the one of variations has diagrams and the list of complete games comes in two formats: alphabetical and chronological.

Great stuff!

Edward Dearing

Challenging the Grünfeld

Quality Chessbooks 2005

205 pages, paperback large

This Scottish IM's second book follows hard on the heels of his *Play the Sicilian Dragon*, which was reviewed in Yearbook 75.

The back cover claims that this '...was very well received by the chess public and reviewers alike...', but Tiviakov wasn't happy with it and only gave it 4/10. The author himself told me that he uses my Chesspublishing.com col-

umn, particularly for the Grünfeld, and there it was in the Bibliography. So my general inclination is to give the guy a break and be nicer to him than Sergey was!

Actually it soon became clear that I didn't need to force myself to be complimentary about this work.

In terms of presentation it's clearly laid out. A rich Bibliography is followed by an Introduction that contains mini-summaries of each of the subsequent chapters. A good start!

At the back the Index of Variations (with diagrams!) followed by the Index of Complete Games should enable readers to navigate easily. A good finish, although one or two page numbering errors in the Index of Variations have escaped the proof-reader's attention.

But the crux of the matter comes in the middle...

The author is right in that no one had previously dealt with this important area in one definitive work. I suspect that this is because it's necessary to go into great detail in order to do it properly and no-one has had the courage to do so until now.

Since 8.♖b1 came onto the scene in the 1980's the variations that resulted have remained the height of fashion and at one point it was putting Grünfeld adherents off playing their favourite opening altogether!

Eddie Dearing and Quality Chessbooks have taken the plunge and put in the necessary work to produce a book that leading exponents of the Grünfeld and 8.♖b1 players will just have to get.

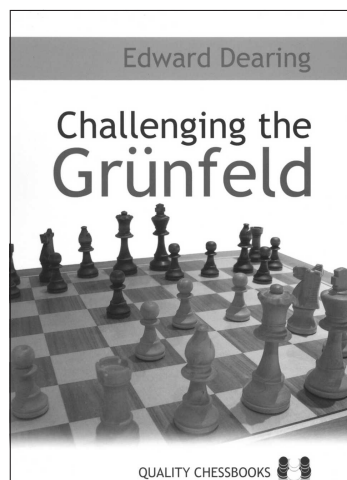
The material is divided into 9 chapters of 50 complete games. However, despite the nature of the position being sharp and often tactical, the author has still found the time and space to explain what the players are trying to achieve etc. He gives credit where it's due, with appropriate references to other players' suggestions and the

sources of these annotations. In this very theoretical line many decisions are made with reference to previous experiences and analogous positions. This all requires space and despite claims of pruning, we end up with a 205-page work. Even so, sensible textual additions and plenty of diagrams keep the heavyweight material from getting out of control.

Dearing has added mini-conclusions at the end of each featured game. A nice touch that enables the reader to judge the state of play before getting too involved in the various analyses. There is a downside to this idea which can be seen in Game 39, where the game conclusion (and indeed the whole tone of the author's text) is that Black is doing fine but this may no longer be so! The game Avrukh-Sutovsky, Ashdod 2004 (I analysed this in my January 2005 Chesspublishing.com column) showed that in fact White's attack is indeed very dangerous. Credit is however due to the author whose instinct told him that something was missing: '...The obvious conclusion is that White has a big improvement that is yet to be unveiled...'. He was proved right and the editor has added in the relevant games (the later Belov-Knott, Hastings 2004/05, only reinforces the revised assessment that White is indeed on top).

A clear illustration of the danger in stating far-reaching conclusions when whole variations rest on a knife-edge! Such hyper-theoretical books as this one inevitably receive such blows and even with the best will in the world it's impossible to stay ahead as something new is always happening! The latest survey in Yearbook 75 also exposes some other small but significant omissions. It's an author's nightmare that although space and time enable you to tell 99% of the story, every so often that 1% turns out to be the crux of the matter.

Dearing generally does get things right though: The important



encounter Avrukh-Harikrishna, Calvia Olympiad October 2004 is not only included, it's one of the featured games!

This gives us a good idea as to when he finished his manuscript as two important games from Ashdod December 2004 (Gelfand-Sutovsky is the other one) aren't. So the book can be trusted (99% of the time!) to cover most developments up to, say, November 2004, but from then on you'll have to keep an eye out for more recent information in Informators, Chesspublishing.com (shameless self-advertising, I know) and of course, last but not least, New in Chess Yearbooks and Magazines!

For the record, here are the games that created problems for Sutovsky last December.

GI 4.15

Boris Avrukh

Emil Sutovsky

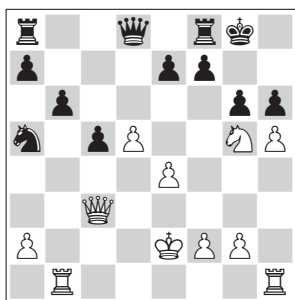
Ashdod 2004 (1)

The key game that makes 14.♗g5 look dangerous again.

1.d4 ♘f6 2.c4 g6 3.♗c3 d5 4.cd5 ♗d5 5.e4 ♗c3 6.bc3 ♙g7 7.♗f3 c5 8.♖b1 0-0 9.♙e2 ♗c6 10.d5 ♙c3 11.♙d2 ♙d2 12.♖d2 ♗a5 13.h4 ♙g4 14.♗g5! ♙e2 15.♗e2 e6!

Van der Tak states: '...it needs to be clarified whether Black can afford

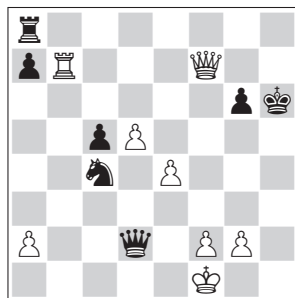
15...h6 instead of 15...e6'. Let's have a closer look then! After 15...h6 Dearing only gives Chernin-Stohl but doesn't mention the clear improvements for Black on move 19 and it looks to me that 16.♘h3 is therefore too slow: 16.♘h3?! (my ?!) 16...♗h7 17.♖c3 b6 18.♙g5 ♗g8 19.h5



In the old game Chernin-Stohl, Austrian Staatsliga 1992/93, Black went down after capturing the knight: 19...hg5 (Van der Tak suggests two possible improvements! Black might even be better after both 19...♖d6! e.g. 20.hg6 ♖g6 and 19...♖d7! e.g. 20.hg6 ♖g4) 20.hg6 fg6 21.♖h8 (a risky affair. A comfortable road to equality seems to be 21.♖bd1 e5 (21...♙b7 22.♖h8 ♗f7 23.♖f3 ♗g7 24.♖c3 ♗f7 is an immediate draw) 22.♖h3 ♗g7 23.♖h7 ♗f6 24.♖d3 g4 25.♖hh3?! (a sly winning try) 25...♖e8! (25...♖g8? loses to 26.♖df3 gf3 27.♖f3 ♗g5 28.♖h3! ♗f6 and now the crushing 29.g4!) 26.♖df3 gf3 27.♖f3 ♗g5 28.♖g3 (here 28.♖h3? is simply met by 28...♖b5!) 28...♗f6, with a draw by perpetual check) 21...♗f7 22.♖h7 ♗e8 23.♖g7 and White is said to have more than enough compensation. Is this really the case? After 23...♗d7 24.d6 (24.♖g6 ♗c7 25.♖g5 ♖e8) and now (instead of the game move 24...♖e8, which for some reason was repeated in Vaissier-Vachier-Lagrave, French Championship 2005) 24...♖g8 25.♖e5 ♖e8 seems to improve Black's chances, viz. 26.♖d1 ♗c6 27.d7 ♖f8 (27...♖g8 is similar) 28.♖e7 ♗b7 29.♖d6 ♙c6

30.♖d5 ♖e7 31.♖c6 (31.♖c6?! allows 31...♖f5! 32.♖e6 ♖d5 33.♖e7 ♗c7 34.ed5 ♖d8) 31...♗a6 32.♖d3 (a winning attempt) 32...c4! 33.♖c4 ♗b7 34.♖d5 ♗a6 35.♖d4 (yet again) 35...♖a3 (no success) 36.♖c4 ♗b7 37.♖d5 ♗a6 and it's a draw after all.

The immediate 24...♖e8!, however, is an even tougher nut to crack, e.g. 25.♖d1 ♗c6 26.de7 ♖c7 27.♖g6 ♗b7 28.♖g5 ♙c6 29.♖d8 ♖e7 30.♖e7 ♙e7 31.♖a8 ♗a8, and Black is clearly on top. Instead 16.h5 is critical. Van der Tak brings our attention to the even older game Mileto-Zadrima, analysed in Yearbook 28 and again in his article in Yearbook 75. 16.h5! (my !) 16...hg5 17.hg6 fg6 18.♖g5 ♖d6 19.♖h6 ♖a6 20.♗e1 ♗g7 and now I believe that White is winning with 21.♖h3! (in the game 21.♖h4?! ♗f7 22.e5 ♖d3 led to a draw. Instead placing the rook on h3 slows down Black's queen invasion...) 21...♙c4 (21...♗f7 22.e5 now leads to a decisive attack for White) 22.♖e7 ♖f7 23.♖h7 ♗h7 24.♖f7 ♗h6 25.♖b7 ♖a5 26.♗f1 ♖d2.

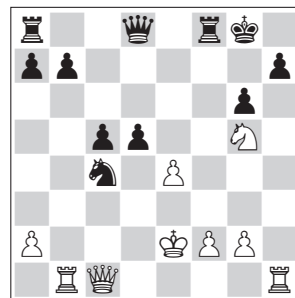


So far as analysed in the annotations in Yearbook 75 when the disappointing 27.♖h7= is given. Instead I propose 27.g3!, which leaves Black in dire straits as after 27...♙e3 28.fe3 ♖d3 29.♗f2 ♖e4 30.♖f4 ♖f4 31.gf4 the rook ending is winning for White, while 27...♖d3 28.♗g1 ♖e4 29.♖e7 (or 29.♖h7 ♗g5 30.♖e7) 29...♖d4 30.♖h7 ♗g5 31.♖e6 ♙e5 32.♖e5 ♖e5 33.f4 is of no use either.

So 15...h6 is after all dubious and 15...e6 remains critical.

16.h5 ♙c4 17.♖c1 ed5 18.hg6 After 18.♙h7?! ♖e8 19.hg6 ♖e4 20.♗f1 ♖h4 Black was at least equal and possibly even better in Bacrot-P.Popovic, Halkidiki 2002, and I don't see how the more recent Ernst-L'Ami, Groningen 2004, changes this assessment.

18...fg6



19.♖h7!

Avrukh's strong novelty that the editor, John eagle-eyed Shaw, had to hastily add in at the last minute.

19...♖f6 20.f4 b6?!

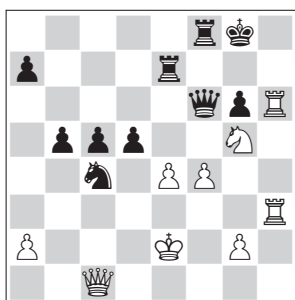
This is criticised by Avrukh, but it remains to be seen if anyone wants to try out his suggested improvement 20... b5!? (20...♖f4? loses



Emil Sutovsky

NEW IN CHESS

the queen to 21. ♖h8! ♜h8 22. ♖h1 ♜g7 23. ♜e6) 21. ♖b3. Avrukh doesn't go any further. If we compare with the game White still has a dangerous attack after 21... ♖ae8 22. ♖bh3 ♜e7 23. ♖7h6



and now 23... ♖fe8! (23... ♜d6? looks insufficient because of 24. ♖h8 ♖h8 25. ♖h8 ♜h8 26. ♖c5 ♖d8 27. ♖c3 ♜g8 28. ♖f6; 23... ♖e4?! 24. ♜e4 ♖e8 also fails due to the exposed nature of Black's king: 25. ♖h8 ♖h8 26. ♖h8 ♜h8 27. ♖c3 ♜g8 28. ♖f6) looks best when I can't see anything better than a draw: 24. ♖h8 (24. ♜f2? de4 25. ♜g3 ♖d8 favours Black) 24... ♖h8 25. ♖h8 ♜h8 26. ♖a1 d4 27. ♖h1 ♜g7 28. ♖h7 ♜f6 29. ♖h4 ♜g7. I doubt very much that this is the end of the story. What has Avrukh up his sleeve for next time I wonder?

21. ♖b3 ♖ae8 22. ♖bh3 ♜e7 23. ♖7h6 ♜d6 24. ♖d2 d4 25. ♖d3 ♜f7 25... ♖fe8 26. ♜d1! also left Black in trouble in Belov-Knott, Hastings 2004/05.
26. ♖c4 d3 27. ♖d3 b5 28. ♖d5 ♖e5 29. ♖e5 ♖g5 30. e6 ♖h6 31. ♖f3?
 31. e7! ♖e8 32. ♖d7 should win according to Avrukh.
31... ♖h2?
 31... ♖g7 should now hold according to Avrukh.
32. e7 ♖g2 33. ♖f2 ♖g4 34. ♜d2 ♖c8 35. ♖f7 ♖f7 36. ♖d8 ♜h7 37. ♖c8 ♖e7 38. ♜e3 1-0

Next day Sutovsky again faced 8. ♖b1...

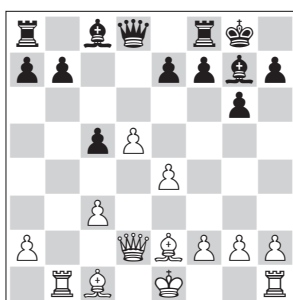
GI 4.15

Boris Gelfand

Emil Sutovsky

Ashdod 2004 (2)

1. d4 ♜f6 2. c4 g6 3. ♜c3 d5 4. cd5 ♜d5 5. e4 ♜c3 6. bc3 ♜g7 7. ♜f3 c5 8. ♖b1 0-0 9. ♜e2 ♜c6 10. d5 ♜e5 11. ♜e5 ♜e5 12. ♖d2 ♜g7!?



Dearing now spends a page going into the complexities of 13. f4 when best is then apparently 13... e6 14. c4 transposing to 12... e6 13. f4. Instead, Gelfand does without f2-f4 (why hit thin air when Black has spent his tempo going back anyway?)...

13. c4 b6

Is there anything wrong with the line 13... e6 14. f4 etc.? Well if you really want to find out, you'll need to study the deeply analysed Game 41 (ten pages!) in Dearing's book.

14. ♜b2 e5 15. 0-0 ♖d6 16. a4 f5 17. a5

and White kept an edge according to Gelfand in Informator 92. The rest was fairly one-sided.

17... ♖e4 18. ♜c3 ♜d7 19. ♖b3 ♖fb8 20. ♖fb1 ba5 21. ♜a5 ♖b3 22. ♖b3 ♖b8 23. ♖b2 ♖f8 24. ♜d2 ♖f6 25. ♜e3 ♜h6 26. ♜c5 e3 27. f3 a5 28. ♖b6 ♖f5 29. ♜f8 ♜f8 30. ♖b8 a4 31. c5 ♜g7 32. g4 ♖g5 33. ♖b7 ♖h4 34. ♖d7 ♜e7 35. ♖b1 1-0

All-in-all a tough couple of days at the office for Emil!

A tremendous effort from ED in sifting through all the material and producing a clear and enjoyable book. He knows the material well

from personal experience and as well as competently compiling the work of others he has made considerable effort to add in many suggestions and personal analyses. Some parts of it may also be out of date, but time (and a sharp theoretical opening) waits for no one!

The fact that it is so detailed and painstakingly analysed also means that the market will be limited as it will appeal mainly to players of 2100 and upwards. On the plus side, it comes across as a convincing repertoire for White and it means that Grünfeld fans had better watch out.

Quality Chessbooks

I was handed a copy of *Experts versus the Sicilian* by one of the co-authors Jacob Aagaard (with John Shaw). Unfortunately it was too late to include a review in my column, but the publicity at the back of Eddie Dearing's book shows that many reviewers have been impressed. The idea of enlisting a group of experts to share with the readership their insights on specialist lines was a stroke of genius.

The result was a powerful weapon against the Sicilian and a best seller, but more than that it was the flagship of a new outfit. Quality Chessbooks had arrived!

The two publications that I've been looking at this time, by Scottish and Swedish authors, show that northern Europeans can write as well as anybody.

It's refreshing to see new types of chess book come onto the market, with new ways of doing things. I sometimes have the impression that the established chess publishers have a tendency to find a profitable formula and then stick to it. With increased competition they'll have to keep standards high and be encouraged to innovate. Look out for Quality Chessbooks in the future, so far they seem to have chosen an appropriate name for their company.