"I am very happy to note that Noam A. Manella & Zeev Zohar are writing a very novel chess book, *Play Unconventional Chess and Win*. For us players, books such as this provide a good repository of games that can be analysed time and again. I am quite honoured that a game of mine against Michael Adams finds a prime place in this book. I wish the authors all the very best and look forward to enjoying the book and its entertaining analysis."

– Viswanathan Anand, World Champion 2007-2013.

"We are living in a time when a huge amount of data is available to chess players, but it is also a drawback because we have too much data! This is the paradoxical reason why the importance of a book, and especially of a good book, grows! That's why I am very happy to note that Israeli authors Noam A. Manella and Zeev Zohar have come up with *Play Unconventional Chess and Win*. This book can be both enjoyable and useful, as it is full of original ideas and great examples. I would like to congratulate the authors on their first book, and I am sure that readers of all levels would benefit from it."

– Boris Gelfand, Vice World Champion 2012.

PLAY UNCONVENTIONAL CHESS AND WIN

Noam A. Manella & Zeev Zohar

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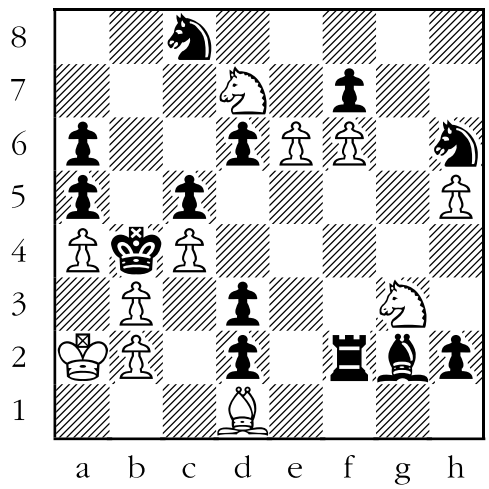
About the Authors

Noam A. Manella works in the field of Attention Management, examining how the human mind inputs, processes and outputs information. He is a well-known expert in the field of creativity and the author of *The Creative Code*. He's a chess study composer whose works have received numerous awards.

Noam Manella and Jan Timman
The Art of the Endgame (Timman) and *New in Chess 2012*
(Following Noam Manella, *The Problemist 1993*)



1 e7 ♖e2 2 ♘e4!! ♗xe4 3 e8♘! ♗b7 4 ♘c7! ♖e6! 5 ♘b8!! d5 6 ♘c6+!

Zeev Zohar, born 1962, is an accountant, a business man, and co-founder of a financial consultancy. An accomplished self-learner, Zeev has been playing chess his entire life. During his recent MBA studies at Tel-Aviv University, Zeev researched and wrote a paper on "The Influence of Computer Software on Top Chess Players' Creativity". His revolutionary findings constitute the basis for this book.

Contents

Acknowledgements

Many people, living in many countries around the world, have accompanied us during our long journey to the completion and publication of this book. Each of them has played their own part in this project. There are those who gave us good advice, those who supported and encouraged us in moments of crisis, those who sent in material which enriched the book, and those who contributed to our ideas about the focus and the character of the book.

Of course, we cannot thank each of them personally. Nevertheless we are grateful for all the support and assistance that brought us to the moment of publication.

First and foremost, we would like to thank our chess adviser and analyst, GM Ram Soffer, who used his wisdom and vast experience to advise and help. In fact, he helped to develop many of the ideas which appear in the book.

Our heartfelt thanks also go:

To (former) world champion Viswanathan Anand, who treated our material sent to him with great affinity and care. Vishy proved that, besides his great chess achievements and creative ideas, he is first and foremost a warm human being and a fascinating person.

To top Israeli grandmaster Boris Gelfand, a member of the chess elite for many years and a contender for the world title. Boris gladly contributed several of his games for this book. As fellow Israeli chess players we are very grateful to him and wish him a lot of success in the future.

To Yochanan Afek, whose connections with chess publishers helped us a lot. He also authorized us to use his name and reputation during the communication. Yochanan, warm congratulations for winning the "Book of the Year" prize with *Invisible Chess Moves*.

To Amatzia Avni, a unique chess author and foremost study composer, who gave us good advice and whose connections helped us as well. More importantly, some examples from his books gave us the inspiration to write this book.

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To IA Shlomo Kandelshine, chess author, arbiter and organizer, who was our chess teacher during our childhood and continues to this day to help new generations of chess players in a thorough and professional manner. Shlomo supported us as well and always helped when we asked him.

To Shay Bushinsky, a world-class expert on artificial intelligence and co-developer of the *Junior* world champion computer program. Shay helped us a lot with instructive explanations about the contribution of computers to the development of creativity. Our cognitions from his explanations form the basis of this book.

To several leading Israeli chess players, namely GM Evgeny Postny, GM Arthur Kogan, GM Gad Rechlis and IM Tal Haimovich, for supplying suitable material from their own games as well from the games of others.

Some personal words from both authors

Zeev Zohar

This book, which is for me one of the highlights of my work, is mainly dedicated with a lot of love to my dear family.

To my humble and wise grandfather Nathan Dafni, may God rest his soul, who taught me the game of chess; to my dear supportive grandmother Perhia Dafni, may God rest her soul; to my dear parents, brother and sister. I thank all of you for your support, encouragement and warmth.

The idea for this book grew out of a large-scale thesis written for the department of Philosophy at Tel Aviv University. In this thesis I researched the influence of technological developments and chess programs on the creativity of top chess players. In this context, I am happy to thank my friend David Zigdon, who gave me the wonderful idea to study philosophy in mid-life beside my work as an accountant. I would also like to thank Professors Eli Friedlander and Yoav Ariel, My colleague and friend Yaron Har-Zvi, and my fellow student Zvia Friedman, who accompanied me during the project.

I wish also to thank those chess players who became my friends and influenced my motivation to grow and develop in the field of chess, despite numerous other activities in my life. Thank you, Zvi Shwartzbard, Ron Eizenstein, Zeev Voloch my good friend who sadly passed away while this book was written, and Neri Strasman.

To Israeli President Shimon Peres, who serves for me as a model of dedication and breaking records, for his wonderful love of books and support of chess.

To my business partner Arik Gold, for your continuous support and our long-standing friendship, and to Meira Mor and Ohad Cohen for your help and good will.

I am deeply grateful, in multiple ways, to my co-author Noam Manella. Without his commitment to the success of the project, the many hours he has dedicated to achieve the final product, his sharpness, experience and, above all, real and bold friendship, this task would not have been completed.

I would also like to thank my three wonderful and loved children, Tomer, Nadav and Nitzan, who support me and teach me a thing or two about life every day.

Finally, I would like to credit and give a big hug to my wife, Yfat, she who gives me all the space in the world and allows me to grow and develop, who is ready to put up with my whims. Were it not for her support, nothing would have been done.

Noam Manella

Thanks to Noki, Dor and Romi, my amazing family members who accompanied me during the long journey of writing this book, showing understanding and empathy when I went deep into the chess positions at the expense of our common time. I thank you and ask you to forgive me.

To my mother and sister I deliver this book as compensation for all those years when I was alone in my room with chess books and didn't communicate with anyone, except for some noble kings and queens (it may be seen that over the years I didn't improve much in this regard).

To Zeev Zohar, my rival on the chessboard and my good friend, who always thinks big, is open to changes and looks for new paradigms. Here we found some, at least on the chessboard. It was so much fun to do such a project with you. Your wisdom, sensitivity and practicality allowed this to happen. We shall meet in future books...

I dedicate my part in this book to my late father, Joseph Manella, who taught me this wonderful game and supported me throughout many years of activity, despite his preference that I would become a soccer player.

Preface

Experienced chess players, those who learned the game some decades ago (or even recently), are sometimes puzzled while being in the tournament hall or watching a live broadcast of a top game. Do they witness a game between two wise and experienced people, having enormous knowledge combined with a unique creative ability, or is it rather a battle between machines, cold, technical, mechanical super-computers which happen also to have bodily needs, feelings and desires?

The influence of technological tools over the game of chess is controversial. Some think that chess players become robotic, lose all creativity and avoid taking any risk. The inevitable outcome is a lot of uninteresting games ending in a draw.

Back in our youth, when chess programs had not yet been used, the players found the moves "over the board". The first impression is that the game was then slightly different, and that nowadays we witness the decay of classical chess. Our intuition suggests that top players find it hard to play creatively, and the computer plays an important role in this situation. The fact that those top players and their seconds spend most of their time preparing while looking at the computer monitor surely contributes to this.

However, others think that technological advances have made a huge amount of information available to chess players. Thus they can solve, within a short time, problems which were hitherto considered too complex. Today's players have more resources to look for new creative ideas, and those emerge in abundance.

One of the co-authors, Zeev Zohar, a chess expert, has investigated this subject deeply as part of his academic work. He looked deeply at the arguments of both sides while interviewing professional chess players as well as chess software developers. Finally he became convinced that technological tools do contribute toward creativity of top human chess players. He shared his conclusions with Noam Manella, who is a well-known expert in the field of creativity, besides being a chess national master and study composer whose works have received many awards. Mr. Manella, author of the best-selling book *The Creative Code*, was highly enthusiastic about the subject. Thus this book was born.

Chess is a game based on patterns, axioms, rules and mathematical calculations. A computer has no psychological barriers. It is "willing" to check moves that most humans, including top players, reject instantly as part of a psychological elimination process based on paradigms. Computer-aided home analyses of top chess players leads to a reassessment of all old axioms, principles and evaluations. Hence one can easily understand why work

with computers adds a new creative layer to the game.

In this book we have put together numerous examples of games, most of them played by leading grandmasters – in which we found some weird moves, apparently contradicting the most fundamental principles. Our litmus test for the choice of games to appear in this book was simple: we only chose moves which look "irrational" at first sight, or "drunk" in our language – moves which violate basic chess rules. Another test applied to our candidate games was: Could the spectator tell immediately whether this move was played by a professional or a beginner? If there is no clear-cut answer to this question, you are likely to find the game in this book.

We were greatly helped in chess analysis by Israeli grandmaster Ram Soffer, former editor of the *Israeli Chess Magazine* and author of several chess books and numerous articles. Mr. Soffer also contributed some ideas which found their way into this book.

Most of our games were played during the computer era, but there are some older examples too. We decided to include games from the pre-computer era, since, in our opinion, one has to know the past in order to understand the future. Those old games form the base of the changes happening in chess right now.

The frequency of the games which incorporate "new chess" – breaking the established patterns – has been increasing recently. There is a fair number of top players, including the new world champion, who may sometimes surprise us with an absurd-looking move. However, careful analysis may reveal the depth of their conception.

Of course, there have always been very creative chess players who played absurd, "against the rules" moves from time to time, but it seems that the frequency of these moves was lower in previous decades. We have found numerous such examples in the games of Vassily Ivanchuk (nicknamed Planet Ivanchuk), and the book includes many more by such well-known names as Carlsen, Anand, Kramnik, Shirov and Morozevich.

In our opinion, this subject may be interesting not only for chess players of all levels, amateurs as well as professionals, but for computer experts and researchers of artificial intelligence as well. We invite you to take a glass of drink and start, together with us, a fascinating journey of release from fixed ideas.

Zeev Zohar, Noam Manella
July 2014

Introduction

I have a veterinarian friend. Last time we met he was complaining about his work, saying that he was fed up with all those animals. "Why are you complaining, you love animals," I stated decisively. "Really?", wondered the veterinarian, "Does your doctor love you?"

This anecdote illustrates to what extent humans think in constant forms, moulds, conventions. A childhood full of Dr. Dolittle stories created in our minds an obvious equation: animal doctor = love of animals.

To illustrate this idea further, here is another example. A ticket to the cinema costs 10 dollars. A person approaches the cashier, giving him 100 dollars. The cashier, without asking anything, gives him back 10 tickets. How did the cashier know that the person was interested in 10 tickets rather than a single ticket? The answer, of course, is that he paid 100 dollars in bills of 10 and 20. Each field of knowledge has its own schemes and "structure". These help to shorten processes and enable us to be oriented in our "neighbourhood" quickly.

It's always fun to see the wondering facial expressions of spectators watching a blitz chess game at the rate of one minute per player. For them, it seems no less than Houdini (the magician, not the chess engine) magic. However, there is no magic here. Those are schemes built over the years, eventually becoming chess intuition. Herbert Simon conducted an interesting experiment, testing the recall ability of chess masters, compared with the general population. First, "logical" positions were put on the board, positions which could arise in a normal game. Both masters and laymen had a few seconds to look at the position. Then they were asked to reconstruct it. Chess masters had little difficulty recalling the position with a high level of preciseness, while normal people were having a very hard time. In the second stage of the experiment, an irrational position was set up on the board, with the pieces randomly placed. Here the chess masters lost their edge. Their success rate became equal to the rest of the population.

It is well known that chess is based upon numerous rules, axioms and mathematical calculations. Every beginner learns that the rook needs an open file, that the queen should not be developed at too early a stage and that one should not be eager to exchange the fianchettoed bishop. Everybody knows that a white knight on d6 is stronger than a black knight on h8. Is it really so?

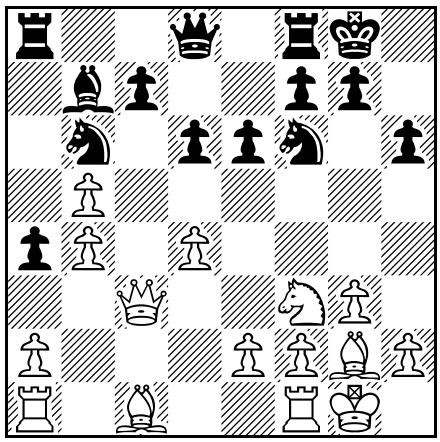
While we make progress at chess, the patterns gradually become more sophisticated, and they turn into a central part of our chess intuition.

Here enters the chess computer. On the one hand chess engines have the chess axioms pre-programmed as well; but on the other hand, contrary to human chess masters, they don't have psychological barriers. They also look at possibilities which seem extremely weird to humans.

Alon Greenfeld, grandmaster and chess coach, told us about a well-known grandmaster preparing for a game with the help of a computer. Inadvertently, he had a mouse slip, and the white bishop was moved to a1 instead of the intended b2. To the grandmaster's great surprise, the computer took this move very seriously, and even confirmed its correctness. Thus an interesting opening novelty was born.

Professional chess players are aware of the defiant attitude of total amateurs. The amateur says: "I shall have no problem beating you, since I'm going to make moves you have never met, and you won't be able to cope with them." Probably this is merely a humoristic statement, but it is well known that any funny statement has a grain of truth. Following the computer's entry into the scene, chess masters have been required to upgrade their flexibility concerning their standard schemes. In this book we will meet a lot of great grandmasters that collapsed in front of "breaking the mould" moves.

Amatzia Avni, a well-known psychologist and chess author, presents the following position as a classic example:



White to play

Here White faced the dilemma: where to develop his dark-squared bishop. According to the established patterns, the bishop needs open diagonals to function ideally. But where should it go? What would you have played?

White played ♗a3. "Well, it's a rank amateur, unaware of the secrets of positional play," the professional will immediately assert. Really? When you reach the first example in this book, you'll find out the identity of the white player and see the eventual consequences of the move ♗a3.

This is a striking example of what the computer does once in a while. It elevates to the stage moves that were once thought weird. Thus the game of chess is fundamentally changed. John L. Watson, an American international master and highly-regarded author, showed that with the development of computer programs, those dogmatic schemes of thought began to change. An interesting example occurred in 2007 in a computer match between *Fritz* (which shortly before defeated the reigning world champion, Vladimir Kramnik, in a match) and *Junior* (world computer chess champion, developed by the Israeli programmers Shay Bushinsky and Amir Ban).

In one of the games *Junior* acted contrary to common principles. The program developed the queen early, snatching some pawns. Such play is supposed to be punished, but it was not to be. By the way, *Junior* is programmed in such a way that the traditional value of a pawn (1 point) has been reduced. Its creators believe that in some positions a pawn is worth merely about half a point.

Anyone working with engines is aware of this phenomenon: the computer recommends a move which looks unfamiliar and even queer to the human eye. The very fact that we do consider such possibilities, shakes off some dust from the game, increases creativity and enriches chess with new ideas and possibilities. The home analyses by the leading players, aided by the computer, lead to a reassessment of all the axioms.

As a consequence of the action of chess engines, assessing openings and various playing methods in a practical manner, without taking into consideration the dominant fashion of the time, some elite players have often decided to use absurd-looking moves. Alexander Morozevich (some of whose games are featured in this book) serves as a classic example.

Talking about creativity, the concept of "thinking outside the box" is very often used (and not only with regard to chess), but what is this box, after all? It seems that "the box" is just the fixed ideas and paradigms of the field that we are dealing with.

Chess history saw some great players who were consistently breaking the moulds. The ninth world champion, Tigran Petrosian, serves as a wonderful example. His unique intuition would have been suitable to the computer age. During his world championship match against Botvinnik, the latter lamented: "I do not understand his moves". In our view, this is one of the biggest compliments a chess player may receive.

This book deals with these absurd-looking moves and their psychological impact on the opponent.

Amazingly, we have observed that certain "outside the box" moves have a tendency to make the opponent go wrong within the next 2-3 moves. Therefore we have decided to include in this book a new symbol: "**^**". It means a **challenging move**, which does not refer to its objective value, but rather to the higher probability of the opponent going wrong within a few moves.

In our opinion, this phenomenon arises from the fact that when an "outside the box" move is played, the opponent has to deal with specific problems which cannot be classified under any known scheme, for which he has no ready-made solutions. Under such circum-

stances, mistakes are frequent.

Previous chess authors have often used "!" or "!!" for such moves, which creates some confusion, as nowadays exclamations marks tend to be associated with objectively strong moves whose merit can be verified by computer checking.

We're going to meet strange piece placing (Anand-Adams), self-blocking (Morozevich-Shirov), voluntary doubling of pawns while entering the endgame (Ivanchuk-Svidler) and much more.

Hence the title of this book. Please take a glass of Beer, Red Wine or Vodka, and join our fascinating journey against intuition.

Chapter One:
Beer:
Evaluate Things Differently

On her way to the Wizard of Oz, in the well-known story by Frank Baum, Dorothy walks on the yellow brick road, on the advice of the witch Glinda, in order to find the mighty Wizard. He is the only one capable of taking her back to her home in Kansas. On her way she meets the scarecrow asking a brain for himself; the tin man asking a pulsating heart, and the lion asking for courage. They join her on her journey. When they finally reach the land of Oz after many adventures and meet the wizard, they find out that he is not in fact a wizard at all, but he does give the group one thing. He makes it possible for them to see that the thing each of them asks for already exists within them.

In this *Beer* section, we have chosen to go out together with the chess pieces on a magical journey in order to discover their latent potential. A journey full of surprises on the "yellow brick road" of chess.

On our way we shall meet... the magic of turning a "dead square" into a lively place for the pieces; a strange rook manoeuvre embarrassing the opponent by moving drunkenly along the fifth rank during the middlegame; a white queen making a huge effort to be incarcerated on the lonely square h1; a heroic effort to double rooks on a file which is completely blocked; and much more. Those meetings on the "yellow square road" will illustrate what the Wizard of Oz wanted to teach Dorothy and her group: Fulfilling our potential is often within the span of an outstretched hand, but we need the courage to observe things in a new way.

We invite you to take a first gulp from the nearby glass of beer and go out, together with us, for an adventure on the magical "yellow brick road" or, shall we say, "black and white brick road"?

First Glass: Dead Squares Come Alive

The chess pieces were "born to be free". They are at their best when their roads are paved

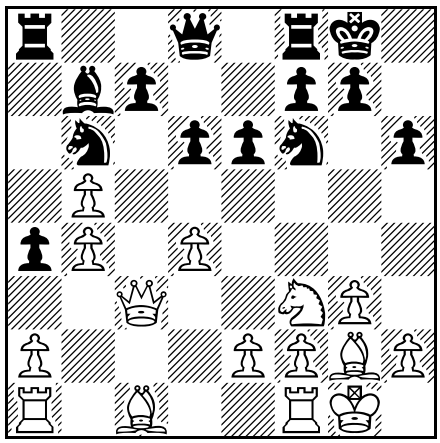
and open. Chess players spend a lot of energy placing their pieces on the board, so that each one of them may utilize its own potential to the fullest extent. A piece which doesn't fulfil its potential should be exchanged and removed from the board at the first opportunity. The primary tendency of every chess player is to look for squares for their pieces where their sphere of action increases.

The Wizard's recommendation:

Be more open-minded and consider squares which seem "less natural" for the pieces. You will be surprised to find out which fascinating possibilities are hidden on those "dead" squares.

So let's start!

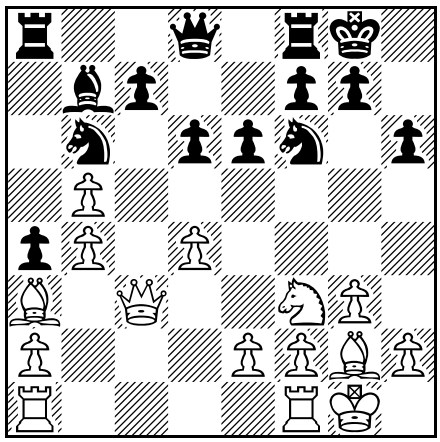
Example 1
V.Anand-Mi.Adams
Madrid 1998



White to play

Black has sacrificed a pawn, gaining freedom for his minor pieces and some control of the central light squares. White's main dilemma is where to put his c1-bishop. At d2? e3? f4? One moment please, didn't the wizard recommend opening our mind to less natural squares?

16 ♗a3!?^



Note: As mentioned in the introduction, in this book we are using the symbol ^ to denote a "challenging move".

A shocking move, severely decreasing the mobility of the bishop. Why did the future world champion play like this? It's interesting to follow the thinking line of Vishy Anand: "I was looking for a good place for my dark-squared bishop, but couldn't find it. Eventually I decided to place it on a3, so that it would not interfere with my other pieces."[1]

Anand believed that White's main trump for the long term is his pair of bishops, even though at the moment they are not very effective. The c1-bishop had to be moved to connect the rooks and enable an attack on c7, but all other destinations (f4, e3, d2, b2) would have allowed the exchange of this bishop for a knight and/or left it vulnerable. So the idea is simple, for the time being the bishop is safeguarded on a3. Later, after some changes to the central pawn structure, it will come back into the game...

16...♖c8?!

Black didn't view White's previous move as very threatening. Adams is not in a hurry to recover his lost pawn. Throughout this game the English grandmaster (known to be a very fine positional player) concentrates on creating outposts for his knights. Yet the correct response would have been the very concrete 16...♘c8!, after which it transpires that even on a3 the bishop is vulnerable! The direct 17 ♖fc1 fails to 17...♘a7 18 ♕xc7 ♕xc7 19 ♖xc7 ♖fb8 20 ♖c4 ♘xb5 21 ♗c1 ♗d5 and Black is slightly better.

17 ♘d2 ♗xg2 18 ♔xg2 ♘fd5 19 ♕d3 f5

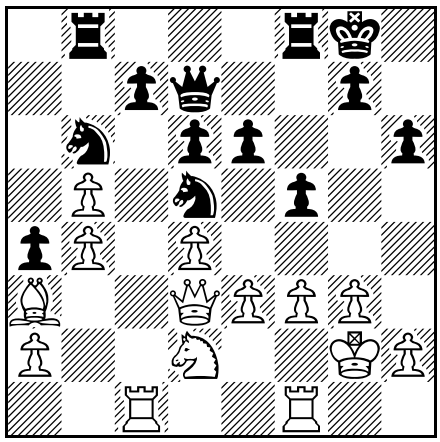
Black seems to be happy with the d5-square, but now White has time to organize his forces.

20 ♖ac1 ♕d7 21 e3 ♖b8

Black has to create threats against b5, otherwise White will improve his position further.

22 f3!

Reminding Black that his control of d5 is only temporary.



22...f4!

Black heats things up.

23 gxf4 ♖xf4

Consistent, but 23...♘c8!? 24 ♘b1 ♘ce7 25 ♘c3 ♘xc3 26 ♖xc3 ♖xb5 27 ♖fc1 ♘d5 28 ♖3c2 is slightly better: Black is a pawn down but, in contrast to the game, the a3-bishop does not have much future.

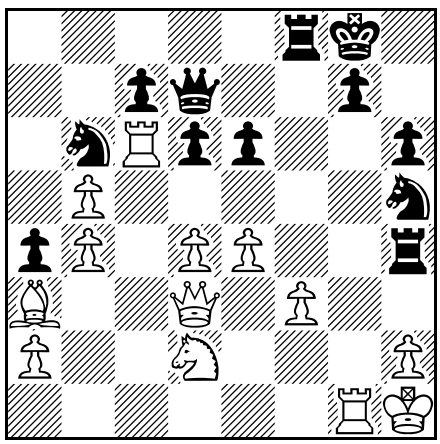
24 e4 ♘f6 25 ♔h1

One can already envision White's strong kingside attack with two rooks on the g-file and, of course, their comrade from a3.

25...♖f8 26 ♖g1 ♘h5

Black concentrates on securing the f4-square for the knight. The queenside battle seems to have been lost.

27 ♖c6 ♖h4



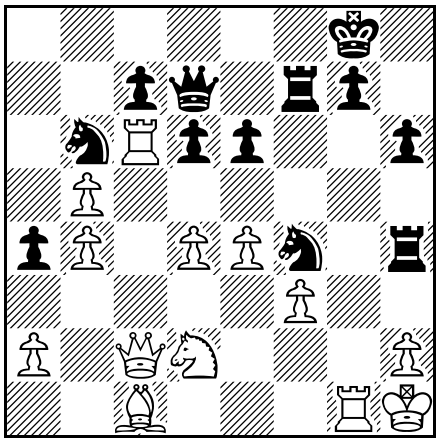
28 ♗c1

Back to business after a long vacation.

28...♘f4 29 ♕c2

White's pieces move quickly to their ideal positions.

29...♖f7?!



Black misses his best chance: 29...♕f7!? 30 ♘f1 ♕h5 31 ♖c3 ♘h3 with counterplay.

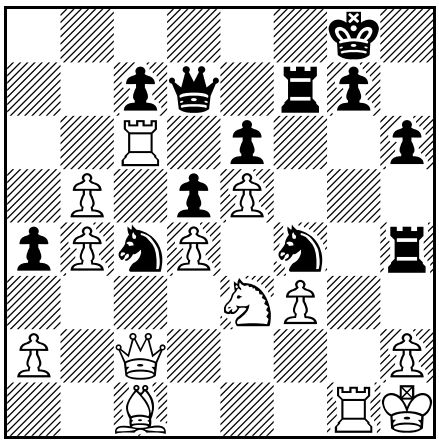
30 ♘f1

30 ♘b1!? was more in the spirit of our book.

30...d5?

Black is tempted by the square c4 for the other knight. 30...♘c8! would have kept White's advantage to a minimum.

31 e5 ♘c4 32 ♘e3



Let's take a look at the position. What do we have so far? Even though Black has faith-

fully followed "positional principles", his position is about to collapse. His two beautiful knights are about to be exchanged, whereas his weaknesses remain, as well as the pawn minus which has not been restored.

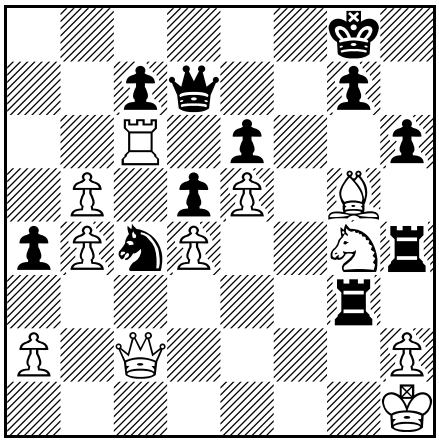
32...♘h3 33 ♖g3 ♘g5 34 ♘g4! ♖xf3?

34...♖f5 was a tougher defence.

35 ♗xg5

The dormant bishop awakens with decisive effect.

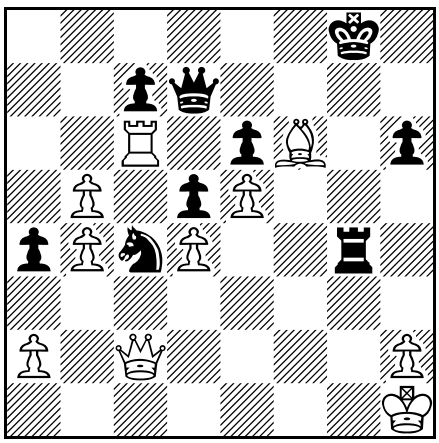
35...♖xg3



36 ♘f6+!

Black missed this trick. 36 ♗xh4?? ♖xg4 was bad for White.

36...gxf6 37 ♗xh4 ♖g4 38 ♗xf6



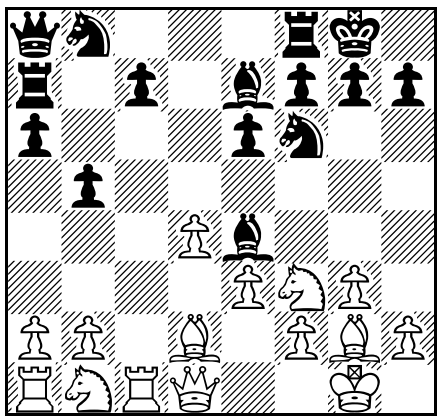
Who could predict 22 moves ago that this bishop would become a powerhouse?!

38...♘e3 39 ♖xc7 1-0

16 ♗a3 – Inspired or Drunk?

A wonderful game, showing us that chess strategy is actually much deeper than the simplified version taught in the textbooks. 16 ♗a3 is an inspirational move, challenging ancient chess conventions.

Example 2
V.Kramnik-V.Anand
Wijk aan Zee 2007



White to play

15 ♗a5

This move, attacking c7, is a normal part of White's arsenal in this fashionable Catalan line.

15...♖c8

This had already been played in B.Gelfand-S.Karjakin, Wijk aan Zee 2006.

16 a3

White has to do something against ...c7-c5. Gelfand tried 16 ♘bd2 ♗d5 17 ♘b3 ♘bd7 18 ♖c2 ♗e4 19 ♖c3 ♘d5 20 ♖cc1, but he got very little and the position was soon repeated for a draw.

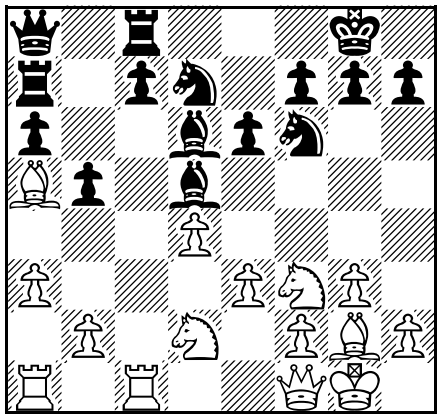
16...♗d6

The immediate 16...c5? is bad due to 17 ♗b6 ♖d7 18 ♘bd2.

17 ♘bd2 ♗d5 18 ♕f1!?

An unusual spot for the queen. Kramnik wants the ♘f3 unpinned, even though it's unclear where this knight is going.

18...♘bd7



19 b4!?

Kramnik uses Anand's own patent against him, resorting to extreme measures in order to prevent ...c7-c5. The former world champion voluntarily imprisons his proud bishop! But matters are not so simple. The black rook on a7 is also handicapped, and trying to free it by ...c7-c6 may help the white bishop back into the game via b6. The question arises: how to penalize White for his risky idea? Black has a real dilemma: play actively on the other wing as in the game, or just wait.

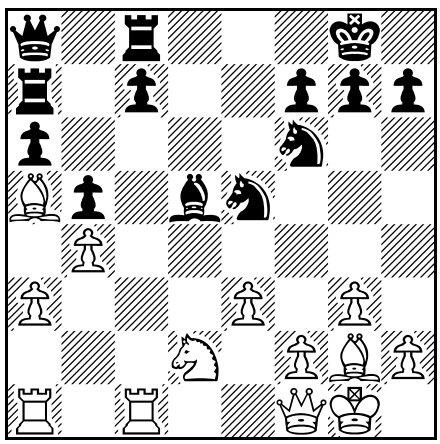
19...e5

Anand chooses the active route, though it involves positional concessions.

20 dxe5 ♗xe5!?

After 20...♘xe5 21 ♘xe5 ♗xe5 22 ♖a2, White is slightly better.

21 ♘xe5 ♘xe5



22 f3!

Kramnik imprisons his other bishop as well. But it's still a pair of bishops, and one day they will get out of jail.

22...♘c4?!

A routine move, taking control of a strong point. But now White is under no pressure and he can simply improve his position. It's hard not to see the paradox: Kramnik plays like Anand, while Anand plays like Adams.

The more one analyses this position deeply, one realizes that Black has no good ideas. Great positional intuition by Kramnik! For example, 22...♘c6 fails to solve all of Black's problems after 23 e4 ♘xa5 24 bxa5 ♗e6 25 ♕f2.

23 ♘xc4 ♗xc4 24 ♕f2 ♖e8 25 e4 c6

Due to a lack of better ideas, Black assists the imprisoned bishop to escape via b6. Surprisingly, the "prisoner" is quite happy to stay on a5.

26 ♖d1

Now that the c-pawn has moved, the bishop controls d8, allowing White to take over the d-file.

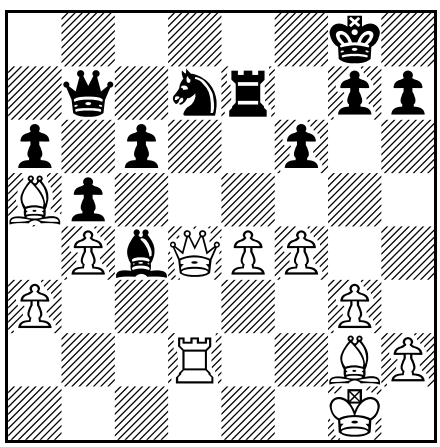
26...♖d7 27 ♖xd7 ♘xd7 28 ♖d1 ♕b7

Preventing ♗c7 and ♗b6, thus keeping the bishop in captivity, but Kramnik doesn't mind.

29 ♖d6 f6 30 f4

Meanwhile the g2-bishop has served its term and is back in town.

30...♖e6 31 ♖d2 ♖e7 32 ♕d4



White's pressure intensifies. Is the "free" bishop on c4 happier than the "captive" one on a5?!

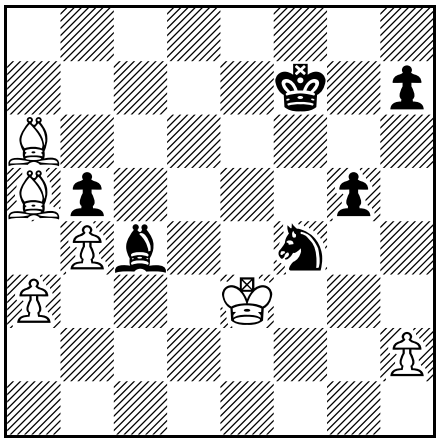
32...♘f8 33 ♕d8 ♖d7

An understandable decision by Anand to ease the pressure by mass exchanges, but now White's bishops are going to shine in the endgame.

34 ♖xd7 ♕xd7 35 ♕xd7 ♘xd7 36 e5!

The recently released bishop now dominates the whole neighbourhood and is about to eliminate two pawns from the opposing gang.

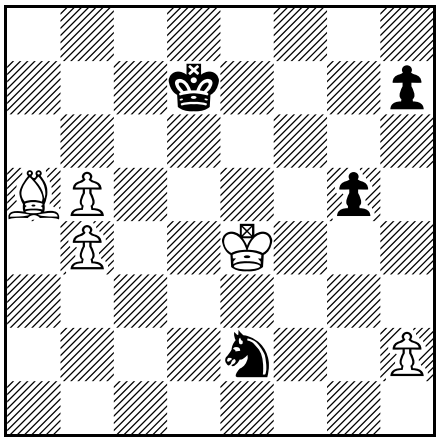
36...fxe5 37 ♗xc6 ♘f6 38 ♗b7 exf4 39 gxf4 ♘d5 40 ♔f2 ♘xf4 41 ♔e3 g5 42 ♗xa6 ♔f7



43 a4!

Once again emphasizing the defects of the bishop on c4. White wins a pawn and the end is not far away.

43...♔e7 44 ♗xb5 ♗xb5 45 axb5 ♔d7 46 ♔e4 ♘e2



47 ♗b6

Look who's coming! This bishop didn't need to move around a lot in order to decisively influence the final result.

47...g4 48 ♗f2 ♘c3+ 49 ♔f5 ♘xb5 50 ♔xg4 ♔e6 51 ♔g5 ♔f7 52 ♔f5 ♔e7 53 ♗c5+ 1-0