

Black recognizes the problem, although a bit late.

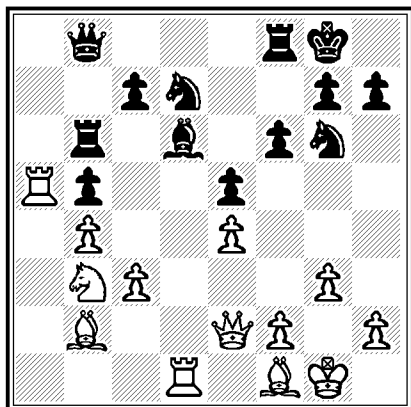
9.b4! a6 10.♖b2 f6 11.♗gf3 b5? 12.a4 ♜b8 13.O-O ♔d6 14.♗h4

Another comment from 1984 is worth repeating: "White's position is so good that not even Duncan can bring himself to play anything but normal, good moves."

14...♗e7

After 14...♖f7 15.♗f5, White threatens to take Black's other bishop, and if Black retreats again with 15...♖f8, White obtains a strong initiative with 16.axb5 axb5 17.♞fd1.

15.♗xg6 ♗xg6 16.axb5 axb5 17.♗b3 O-O 18.♞fd1 ♜b6 19.♞a5 ♝b8 20.♖f1

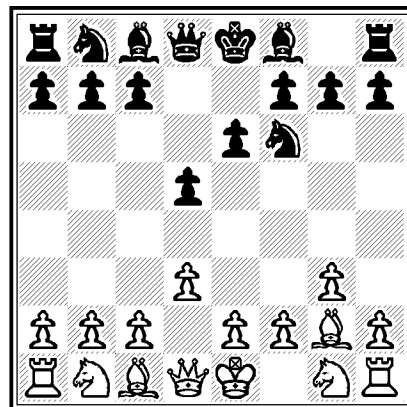


20...c5? 21.♖h3! f5 22.♖xf5 ♗f6 23.bxc5 1:0

A pleasant day at the chess tournament.

Unnamable Opening A00/5
Suttles - Kostro, J
Lugano, Olympiad, 1968

1.g3 ♗f6 2.♖g2 d5 3.d3 e6



4.♗h3!?

It's like a bad advertising campaign: "Anytime's a good time for ♗h3!"

While the reader should realize by this point that Suttles' style is anything but easy to define, there can be little doubt that ♗h3 and ...♗h6 are indeed his trademark moves. Suttles played these moves when they were good (and others might not have seen them), when they were bad (and others would have rejected them) and when they were simply possible (and others would have never considered them).

So is 4.♗h3 a good move in this position? Certainly almost every other player would play either 4.♗f3 or perhaps 4.♗d2, both of which lead to versions of the King's Indian Attack. Similar positions also arise out of the Closed French: 1.e4 e6 2.d3 d5 3.♗d2 ♗f6 4.♗f3, followed by 5.g3 and 6.♖g2. Most players would decline to play 4.♗h3 because it commits White to a specific pattern of development unnecessarily.

Given Suttles' appreciation for the virtues of flexibility in the opening, the only justification for 4.♗h3 is its psychological effect. But even this doesn't answer the question, as one