No. 19 / Vol II

March 1970

SPOTLIGHT

directed by W. Veitch and W. D. Ellison

A Multiple Phoenix

EG8, No. 289: K. Sczala. This study, White: Kh8, Pg6, Ph7 - Black: Kf6, Sh4, Pg3, was intended to be drawn by 1. g7 g2 2. Kg8 g1Q 3. h8Q Qg5 4. Qh7 Sg6 5. Qh6 Qd5† 6. Kh7 Qf7 7. Qg5† Kxg5 stalemate, but WDE found that 3. . . Sf5 wins for Black by means of an interesting regrouping. Reversing the colours led to A1, solved by 1. Sh5 g2 2. g7 Kg1 (2. . . g1Q 3. Sg3† Qxg3† 4. Kxg3 Kg1 5. g8Q h1Q 6. Qa2) 3. g8Q (or first Sf4) h1Q 4. Sf4 Qh2 5. Qd5 (5. Qg4? Kh1=) Kh1 (5. . . Qh4 6. Se2† Kh2 7. Qd6† Kh1 8. Qd1†) 6. Kg4 Qg1 7. Se2 Qh2 8. Sg3† wins. 1. Sf5? only draws as intended in No. 289.

A. J. Vandiest & WDE
after K. Sczala

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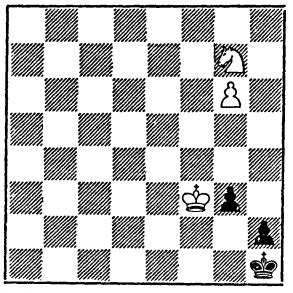

Win 3
1. as set
2. move Sg7 to d6
3. add bPc5 to 2.

By coincidence Mr. Vandiest had also been attracted by No. 289 at about the same time and had evolved twin studies from it. One of these was affected by WDE's discovery, but moving wS from f6 to d6 fortunately put this right to produce A2 and A3. Mr. Vandiest readily agreed to the suggestion that the triplets be united.

Solutions: A2. 1. Se4 (Again not 1. Sf5 of course) g2 2. g7 Kg1 3. g8Q h1Q 4. Qg4 Qh2 (4. . . Kh2 5. Qg3† Kg1 6. Sf6; or 4. . . Kf1 5. Sg3† Ke1 6. Qb4† Kd1 7. Qb1†) 5. Sf2 (not Sg3) Kf1 6. Qc4† and 7. Qc1 mate.
A3. 1. Sf5 (Not now 1. Se4 g2 2. g7 Kg1 3. g8Q h1Q 4. Qg4 Kf1! 5. Sg3† Ke1=, 6. Qb4† being impracticable) g2 2. g7 Kg1 3. g8Q h1Q 4. Qg4 Qh2 (4. . . Kh2 5. Qg3† Kg1 6. Sh4 c4 7. Ke2; or 4. . . Kf1 5. Qc4† Kg1 6. Qxc5† Kh7 7. Qe5† Kg1 8. Qe1† Kh7 9. Qg3† Kg1 10. Sh4) 5. Sg3 Qh8 6. Se2† Kf1 7. Qxg2† Ke1 8. Qg1† Kd2 9. Qc1† Kd3 10. Sf4† Kd4 11. Qb2(a1)† winning.

B. **J. Vandiest**

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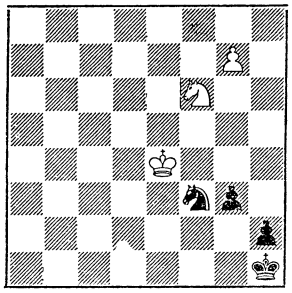

Win 3
1. as set
2. move Sf6 to e5 and remove bSf3

Seeing further possibilities, Mr. Vandiest then composed the more elaborate B1, solved by 1. Sh5 with three lines of play: a) 1. . . g2 2. Kxf3 etc. as in A1. b) 1. . . Sg5† 2. Ke3 g2 (2. . . Kg2 3. Sxg3 Kxg3 4. g8Q h1Q 5. Qxg5† Kh3 6. Qh5† Kg2 7. Qg4† Kh2 8. Kf2) 3. Sg3† Kg1 4. g8Q h1Q 5. Se2† Kf1 (5. . . Kh2 6. Qb8†) 6. Qf8† Sf3 7. Qxf3† Ke1 8. Qf2† Kd1 9. Sc3† and 10. Qd2 mate. c) 1. . . Sd2† 2. Kf4 g2 3. Sg3† (3. g8Q? g1Q=) Kg1 4. g8Q winning, e.g. 4. . . Sf1 5. Se2† Kf2 6. Qa2 and threat of Sd5 wins, or 5. . . Kh1 6. Qd5 etc.; or 4. . . Kf2 5. Qa2 etc.; or 4. . . h1Q 5. Sxh1 Kxh1 6. Qh7† Kg1 7. Kg3 Sf3† 8. Kh3. Unsuccessful tries are: 1. Kxf3? Kg1=; 1. g8Q? g2=; 1. Sg4? Kg1 2. Sxh2 Sg5†=.

Finally, B2 gives independent existence to a dual which at one time bedevilled B. The win now is: 1. Sg4 g2 2. Sf2† Kg1 3. g8Q Kxf2 4. Qa2† (4. Qf8†? Kg1=) Kg1 (4. . . Kg3 5. Qa3† Kh4 6. Qe7† Kh3 7. Kf3 g1S† 8. Kf2) 5. Qa(b)1† Kf2 6. Qb2† Kg1 7. Qc1† Kf2 8. Qe3† Kf1 9. Kf3 g1S† 10. Kg3 h1S† 11. Kh2 Sf2 12. Qc1†.

So Sczala's No. 289 has already far surpassed the legendary phoenix; from its ashes have arisen not one but five new studies!

EG 17, No. 911: V. Kalandadze. The study is correct (see EG 18, p. 35), for after 1. . . Kc5 2. Sb3† wins easily. My worst mistake yet, I expect, and many thanks to the composer writing to point it out. (WV)

P. Heuäcker
Deutsche Schachzeitung, 1953

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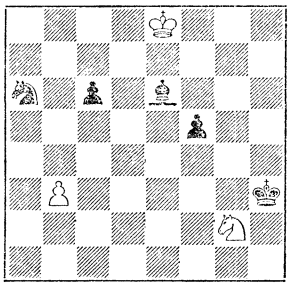

Draw 3
1. Sf4† Kg4 2. Sxe6 Sc7†/i 3. Sxc7 f4 4. Sa8/ii f3 5. Sb6 f2 6. Sc4 Kf4 7. Sd2 draws.
i) 2. . . f4 3. Sxf4 Kxf4 4. Kd7 Sb4 5. Kd6 and 6. Kc5.
ii) This move should figure prominently in a collection of non-capture moves into a corner (which should also exclude checks and replies to checks) made by White or Black. If anyone can make the collection it will be published in E G. (AJR)

P. Heuäcker
Deutsche Schachblätter, 1938

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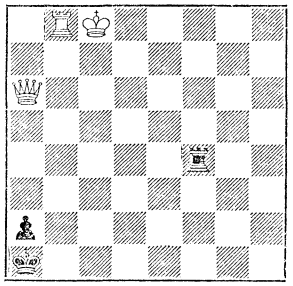
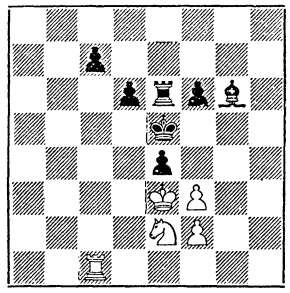


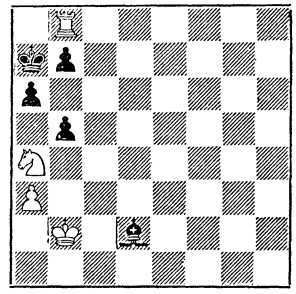
Win 3
1. Qh6/i Rf8†/ii 2. Kc7 Rxb8/iii 3. Qc1† Rb1 4. Qc3† Rb2 5. Qd4 Kb1 6. Qd1 mate.
i) 1. Qe2? Rf8† 2. Kc7 Rxb8 3. Qe5† Kb1 and draws. 1. Qh6 is very startling.
ii) 1. . . Rc4† 2. Kb7 Rb4† (2. . . Rc7† 3. Kb6) 3. Kc6 Rc4† 4. Kb5 Rc5† 5. Kb6 wins.
iii) 2. . . Rf7† 3. Kb6.

C. A. S. Kakovin
Competition to celebrate the Moscow Tourney 1936
Commended 7



Win 5
1. f4† Kd5 2. f5 Bxf5 3. Sf4† Ke5 4. Rd1 c6 5. Rd5† cxd5 6. Sd3† exd3 7. f4 mate.

D. A. S. Kakovin
Shakhmaty 1940
5



Win 4
1. Rd8 Ba5 2. Rd5 bxa4 3. Rxa5 b5 4. Kc3 Kb7 5. Kd4 (5. Kb4? Kb6=) Kb6 6. Kd5 Kxa5 7. Kc5 b4 8. axb4 mate.

EG 18, No. 923: J. Pospisil. A line to note is 1. Kg2 Bb6 2. Re7 Rc2† 3. Kh1 Rc5 when W wins neatly by 4. Re2 Kh5 5. Re6 (not 4. Rh7† Rh5 5. Rb7 Rf5=).

No. 926: F. S. Bondarenko & Al. P. Kuznetsov. This improvement on No. 266 in EG8 is still unsatisfactory as after 2. . . Ba8 W has the dual draw of 3. Bg1 Kc6 4. Bh2=. This is the manoeuvre mentioned in Note (i) where however 2. f8Q is much stronger still.

No. 929: V. Neidze & V. Kalandadze. To avoid a dual, better 6. . . Kf8 immediately. 6. . . Kg6 instead also allows 7. f8S† Qxf8 8. Qh5† Kf6 9. Qxh8† Ke7 10. Qe5† etc., or 6. . . Kh6 7. f8Q† etc.
No. 930: J. Koch. The final position is not stalemate. B1 mates in 3 by 4. . . Kc8 and 5. . . Qa5. One assumes that a bBc8 has been omitted. On the other hand bPb7 is superfluous.

No. 938: P. Joita. I shall try and understand this study some day! (WV).

P. 42, 'S. Kozlowski', in the third line from the bottom the bracket should read "(K7 and K20)", **not** "(K20 and K21)".

P. 59 V: A. P. Kazantsev. No win. 2. . . Kxh7 (instead of 2. . . Qd4) 3. Rg5 Qh1 4. bxc3 d4!=. 23 years lie between studies V and XV, which suggests that Kazantsev worked even longer on this theme than indicated in the comment on the latter. (Yes. 25 years, not 15. AJR). Two further entertaining P-mate studies to end with:- C and D.

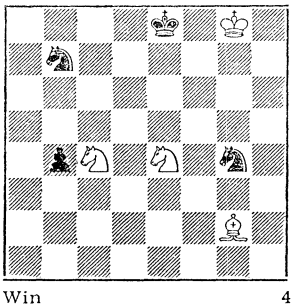
Obituary Paul Heuäcker, probably the best known study composer from Germany since the days of Kling and Horwitz (most of whose composing took place in England) died on 10.vii.69, I learn with great regret from **Schach-Echo** of vii(2).69. He was born in 1899 and his total of studies was well over 100. On p. 66 are two examples, taken from Dr. Staudte's **Aus der Welt der Schachstudie,** of unexpected moves in simple looking positions.

AJR

SOME LESSER KNOWN KASPARYAN STUDIES
Presented to The Chess Endgame Study Circle on 16.i.70 in honour of the composer's sixtieth birthday
by A. J. Roycroft

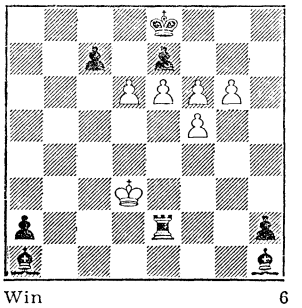
Genrikh Moiseievich Kasparyan was born on 27.ii.10 and appears to have lived most of his life in Tbilisi and Erevan, major towns in the southernmost republic of the U.S.S.R., Armenia, bordering on Turkey and Iran. He has composed about 300 studies, of which some 10 % have won **First** prizes, not to count the many other prizes, honourable mentions and commendeds in awards. Beyond these bare facts it is extraordinarily difficult to say anything about Kasparyan that does not sound trite. 'He is unquestionably the greatest living study composer, and ranks at least equal with the most stylish and deep of past composers, such as Réti, Mattison and Liburkin, all of whom in any case he exceeds in quantities of studies produced.' 'His soundness is nearly absolute, as one would except from a master player who has participated in several U.S.S.R. Championship finals and semi-finals.' If these statements are true, they tell far less than the studies themselves. Can something more constructive be deduced from playing his compositions through? Hardly - at least I find the task beyond me. He has himself written about aspects of composing with great authority and clarity. One may observe that he has, for instance, 'refined the mating study to a new standard of excellence,' or that 'his technique is such that he can conceal imaginative ideas behind quite normal looking settings,' or that 'he has mastered as no other the art of non-capture play.' As regards predilections, one may note a slight preponderance of minor piece studies and Zugzwangs, but there are no holes in his armoury - even to think of such a thing seems absurd! No. These eulogies are shallow and soon become tiresome. There is no alternative to the studies themselves. I have brought along 24, of which only one is taken from the collection of 150 published in 1959 with an introduction by Botvinnik. They are given in chronological order. The analytic notes are nearly all those of the composer, but some of the comments may well be mine. Let us play through as many as we can until we are exhausted!

K1 G. M. Kasparyan
Shakhmaty v SSSR 1934
(Correction 1962)



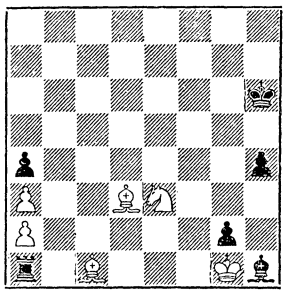
Win 4

K2 G. M. Kasparyan
64 1938



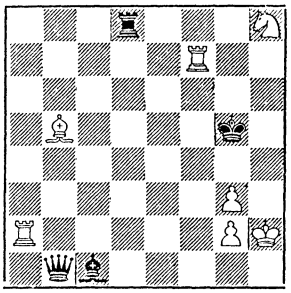
Win 6

K3 G. M. Kasparyan
64 1939
6



Draw 6

K4 G. M. Kasparyan
Commended,
All-Union Tourney 1948
4



Draw 7

K1. **1. Bh3/i Sh6† 2. Kg7 Sf7 3. Bc8 Sbd8 4. Sf6†/ii Ke7 5. Sd5† Kc8 6. Scb6/iii Se5 7. Bd7† Sxd7 8. Sc7† Ke7 9. Sc8 mate.**
i) 1. Kg7? Ke7 2. Bh3 Sh2 3. Bc8 Sd8 4. Se5 Sc6† 5. K- Sd4 drawn. After 1. Bh3, the reply to 1. . . Sh2 is 2. Bc8 Sd8 3. Sf6† Ke7 4. Sd5† Ke8 5. Sc6 mate. ii) 4. Se3? Sc6. iii) 6. Bf5? b3 7. Scb6 Sb7 8. Sd7† Kd8 9. Kxf7 b2. The actual move leads to a beautiful picture of a mate.

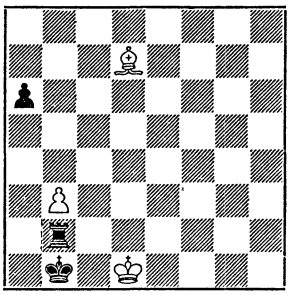
K2. **1. f7†/i Kf8 2. d7** and now, 2. . . **Be4† 3. Kxd2 Bf3† 4. Kd3/ii Be4† 5. Kc4 Bd5† 6. Kb5 Bc6† 7. Ka6 Bb7† 8. Ka7 Bd4† 9. Kb8 Ba7† 10. Kxc7 and wins** (a check on b8 or b6 can be answered by Kxb8 or b6)
-2. . . Rd2† 3. Kxd2 Bc3† 4. Kc3 Bd4† 5. Kf4 Be5† 6. Kg5 Bf6† 7. Kh6 Bg7† 8. Kh7 wins.
i) 1. g7? Re3†/iii 2. Kd2 Bc3† 3. Kxe3 Bd4† 4. Kf4 Be5 5. Ke3 Bd4† 6. Kd3 Be4† perpetual check. 1. d7†? Kd8 2. f7 Be4† and draws because in the first line above the white king will not be able to capture on c7. ii) 4. Ke3? Bd4†. iii) 1. . . Be4†? 2. Kxe2.

K3. **1. Sf5† Kh5/i 2. Sg3†/ii hg 3. Bg6† Kh4/iii 4. Bb1 Kg4/iv 5. Bf5† Kf3 6. Bg4†/v Ke4 7. Bf5† Ke5 8. Bb1 Ke6 9. Bf5† Kf6 10. Bb1 Ke7 11. Bg5† Ke6 12. Bc1 Kd6 13. Bf4† Kd5 14. Bc1 Kc5 15. Be3† Kc4 16. Bc1 Kc3 17. Bb2† Kxb2 stalemate.**
i) 1. . . Kg6 2. Sg3† K- 3. Se2 h3 4. Bc2 h2†/vi 5. Kxh2 g1Q† 6. Kxg1 Bf3 7. Kf2 Bxe2 8. Kxe2. ii) 2. Be2†? Kg6 3. Sxh4† Kf6 4. Sxg2 Rxc1† 5. Kf2 Ke5. 2. Sg7†? Kg4 3. Be2† Kh3. iii) Or stalemate after 3. . . Kxg6. iv) Or stalemate after 4. . . Rxb1. v) 6. Bb1? Ke2 7. Bd3† Kd1. vi) 4. . . Rxa2 5. Bd1 h2† 6. Kxh2 g1Q† 7. Kxg1 Bf3 8. Kf2.

K4. White is well off for material, except that a2 and h8 are both en prise. **1. Rg7† Kh6/i 2. Rg6† Kh7 3. Ra4 Rxh8 4. Rgg4/iii 5. Bd3†/iv Qxd3 6. Rh4† Bh6/v 7. Rd4 Qa6 8. Ra4/vi.**
i) 1. . . Kf6 2. Rg6† Kf5 3. Rf2† Ke4 4. Rg4† Kd5 5. Sf7 Rb8 6. Bd7, with at least a draw. 1. . . Kf5 2. Rf2† Ke4 3. Rg4† Kd5 4. Sf7.
ii) For 5. Ra7† Kh6 6. Rh4† and 7. Rxh8. iii) 4. . . Rb8 5. Ra7† Kh6 6. Ra6† Kh5? 7. Be2. iv) 5. Rh4†? Kg7 6. Rg4† Kf6 7. Rxh8 Qg1† wins. v) 6. . . Kg7 7. Rg4† Kf7 8. Rxh8 Qd1 9. Rf4†, 10. Rff8.
vi) The draw is by endless attack on the black queen, which may go to forty-five different squares.

K5 G. M. Kasparyan
1 Hon. Men.,
Shakhmaty v SSSR,
1955 (second half-year)

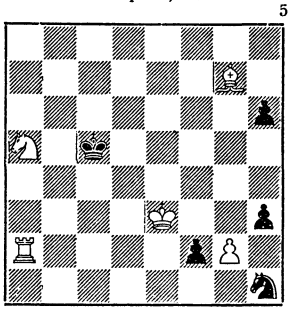
3



Draw 3

K6 A. Gurvich and
G. M. Kasparyan
1st Prize,
All-Union Physical Culture
and Sport, 1955

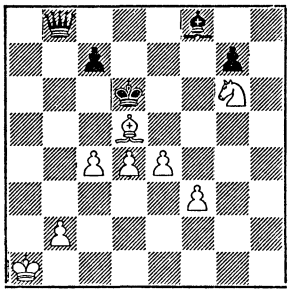
5



Win 5

K7 G. M. Kasparyan
Ceskoslovensky Sach 1959

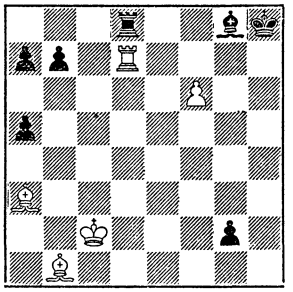
5



Draw 8

K8 G. M. Kasparyan
1st Prize, Szachy 1959

7



Win 5

K5. 1. Bf5† Ka1/i 2. Bd3/ii Ra2/iii 3. Kc1 a5/iv 4. Bc2/v Rb2 5. Kd2 Ka2 6. Kd1/vi Ka3 7. Kc1 Ra2 8. Kb1 Rb2† 9. Kc1 Ka2 10. Kd1 Ka1 11. Kd2 Ra2 12. Kc1 Ra3 13. Bd1 Ka2 14. Bc2 Ka1 15. Bd1 draws.
i) 1. . . Ka2 2. Bd3 a5 3. Bc2, see main line. ii) 2. Bc2? has to be disproved. 2. . . Ra2 3. b4 Kb2 4. Kd2 Ra3 5. Bd3/vii Kb3 6. b5 a5 7. Bc2†/viii Kc4 8. b6 Ra2 9. Kc1 Kc3 10. Be4 Rb2 wins. iii) 2. . . a5 3. Bc2. iv) 3. . . Ra5 4. b4 Ra4 5. Kc2. 3. . . Ra3 4. Kc2 a5 5. Kc3 Ka2/ix 6. Kc2 Rxb3 7. Bc4 a4 8. Be6 Ka3 9. Bd5, and the position is a known theoretical draw, the black pawn being on a4. v) A position of reciprocal, or mutual, Zugzwang. White to move would lose. vi) 6. Kc1? Ka3 7. Kd2 Kb4, or 7. Bd1 Rh2. vii) 5. Bd1 Rh3 6. Be2 Rh6.
viii) 7. b6 Ra2† 8. Ke3 Kc3. 7. Ke3 Kc3. ix) 5. . . a4 6. Bc4 Ka2 7. Kb4 ab 8. Kc3. 5. . . Ra2 6 Bc2.

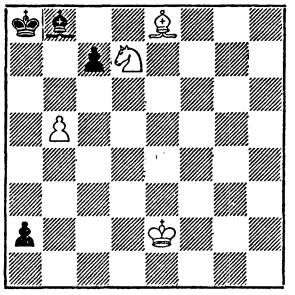
K6. 1. Bd4†/i Kd5 2. Ke2 h2/ii 3. Ra1 f1Q† 4. Kxf1/iii Kxd4/iv 5. g4/v Sg3† 6. Kg2 h1Q†/vi 7. Kxg3 and with eighteen squares to choose from, the black queen is helpless against exchange, at best for the white rook.
i) 1. Ke2? hg wins. 1. Rxf2? Sxf2 2. gh Sxh3 3. Bxh6 Kd5 4. Kf3 Ke5 5. Kg3 Sg1 6. Kf2 Sh3† draws. ii) 2. . . hg 3. Bxf2. 2. . . Kxd4 3. gh,

2. ..Sg3† 3. Kxf2 h2 4. Ra1. The text threatens 3. ..Sg3†. iii) 4. Rxf1? Sg3†. iv) 4. ..Sg3† 5. Kf2 h1Q 6. Rxh1 Sxh1† 7. Kg1. The threat is again ..Sg3†. v) 5. Ra4†? Ke5 6. Rh4 Sg3† 7. Kf2 h1Q 8. Rxh1 Sxh1† 9. Kf3 h5. vi) The position after this check is the point of the whole study. It is a perfect illustration of the principle of balance in a study. The preceding play is quite difficult and deep, with its own attractive points, but unless there is a climax, then the study lacks something. The climax could be a complex manoeuvre, but here it is effectively a single move. Black queens with check, and the queen can be taken by an undefended rook. Surely there is no choice? But the actual move, not capturing the queen, is so stunning that the balance with the lead-in play is perfect.

K7. 1. c5† Kd7 2. Sc5† Kc8 3. Sc6/i Qa8† 4. Kb1 Qa4 5. Be6†/ii Kb7 6. Bb3 Qb5 7. Bc4 Qa4/iii 8. Bb3 Qa6 9. Bc4 Qa8 10. Bd5 Qe8 11. Bf7 Qd7 12. Be6 Qe8 13. Bf7 Qc8 14. Be6 Qa8 15. Bd5 drawn.
i) 3. Be6†? Kb7 4. Bd5† c6 5. Sxc6 Qf4. ii) 5. b3? Qa3 6. Be6† Kb7 7. Bd5 Bxc5 8. dc Qxc5. iii) 7. ..Kxc6 8. Bxb5† Kxb5 9. b3 g6 10. Kc2 Kb4 11. e5 Bg7 12. e6. 7. ..Qxc6 8. Bd5 Qxd5 9. ed Ka6 10. Kc2 Kb5 11. b3, again with a draw.

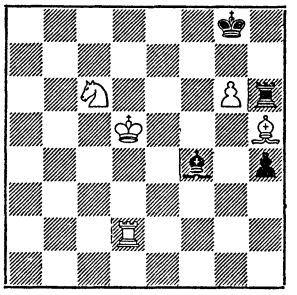
K8. 1. Rxd8? g1Q 2. Bb2 Kh7 escapes, or here 2. f7 Qf2†. 1. Rg7? Bh7† 2. Kc1 Bxb1 3. Rxg2 Be4 4. Rg7 Bd5 5. Bb2 Rf8 6. f7 Rc8† 7. Kd2 Bxf7 draws. 1. f7? Rc8† 2. Kd2 Bxf7 draws. The only move left to try is **1. Bb2 Rc8†/i 2. Kd2/ii g1Q 3. f7† Qg7 4. fgQ† Rxg8 5. Ba1/iii b5 6. Be4/iv a4/v 7. Ke3 a5/vi 8. Rf7/vii b4 9. Kf4/viii a3 10. Bg6 b3 11. Bc3 a4/ix 12. Kg5 a2 13. Rxg7 Rxg7 14. Kh6/x a3 15. Bxg7† Kg8 16. Bd3(e4) a1Q 17. Bc4 mate,** but not 17. Bxa1? b2. Clearly the mate is quite irrelevant to the grandiose idea.
i) 1. ..g1Q 2. f7† Kh7 3. fgQ† Kxg8 4. Ba2† Kf8 5. Ba3† Ke8 6. Re7† Kf8 7. Re1† wins. ii) 2. Kd3? Bf7 3. Bd4 g1Q 4. Bxg1 Bg6† 5. Kd2 Bxb1 6. Bd4 Kg8 draws, but not here 2. ..g1Q? 3. f7† Qg7 4. f8Q wins. iii) Black's queen is immobilised by the concealed threat of Rh7 mate. But Black could evade the bind by a rook check or by ..QxB, provided that were also check. Given that the a- and b-pawns are also menacing, how is White to win? By marching the king to a2? That would indeed win, but Black can prevent it, 5. Bf6? b5 6. Bd3 a6 (else Rxa7) 7. Rc7 b4 8. Kc2 b3† and as White may neither play 9. Kxb3? Rb8†, nor 9. Kb2? Qxf6†, Black draws by ..a4-a3-a2 and ..b2, if necessary preceded by the advance of the remaining a-pawn. No, the win is a spine-chillingly slow preparation of Rxg7, for which purpose the white king must march to g5. iv) 6. Bd3? b4 gaining a tempo with the threat ..Qc3†; Bxc3†, bc also check. v) 6. ..b4 7. Ke3 for 8. Rxa7 gains a tempo for White as the a-pawn must now make a single step move. vi) 7. ..b4 8. Rxa7 causes White no trouble after he puts his bishop on f6, for after ..a3 and ..b2, the reply Re7 wins immediately. vii) 8. Re7? b4. White must cover the f-file against a black rook check when the king plays to f4. viii) Had the white bishop been on f6, then ..Qxf6† would have rescued Black. ix) The threat of ..b2 has forced White to spend another bishop move (with no choice of square). White's attack is agonisingly slow. x) A single tempo decides. Black would even win here with his pawn on a3 by playing 14. ..a1Q 15. Bxa1 b2.

K9 G. M. Kasparyan
1 Hon. Men.,
Tidskrift för Schack 1959



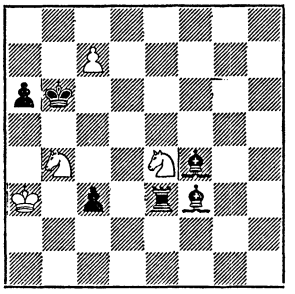
Draw 4

K10 G. M. Kasparyan
3rd Hon. Men.,
Problem 1959-61



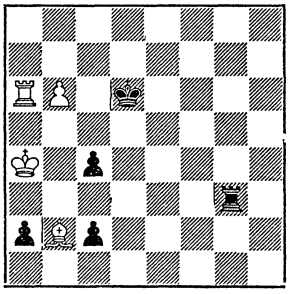
Win 5

K11 G. M. Kasparyan
1st Prize, Szachy 1960



Draw 4

K12 G. M. Kasparyan
1st Place,
3rd Team Composing
Championship of the
U.S.S.R. 1960 (First Board)



K9. 1. Sc5 a1Q 2. Bc6† Ka7 3. Kd3/i Qa3† 4. Kc4 Qc1† 5. Kb4 Qd2† 6. Kc4/ii Qf4† 7. Kc3 Qe3† 8. Kc4 Kb6 9. Sb3 Qe1 10. Kd3 Qb4 11. Kc2 Qa3 12. Kc3 draw.

i) The remarkable theme here is not the imprisonment of the black king but the choice of the maximum security prison. 3. Sd7? Qc3 4. Kf2 Qd3 5. Kg2 Qe3 6. Kh2 Qg5 7. Kh3 Qg7 8. Kh4 Qg6 9. Kh3 Qg5 10. Kh2 Qg4 11. Kh1 Qg3 wins. 3. Sa4? Qd4 4. Kf3 Qe5 5. Kf2 Qe7 6. Kf3 Qe1 7. Kf4 Qe2 8. Kf5 Qe3 9. Kf6 Qf4† 10. Ke6 Qg5, and White's king will be shut in on c8 this time. 3. Sb7? Kb6 4. K- Qa7 5. K- Qxb7.

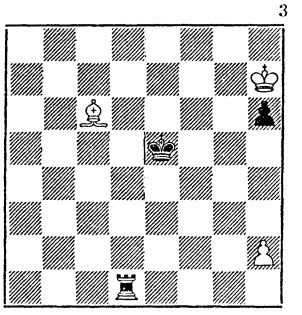
ii) The square b3 is needed for the knight.

K10. 1. Se7† Kf8(h8)/i 2. g7† Kxg7 3. Rg2†/ii Kh7/iii 4. Bg6† Kh8 5. Rf2/iv Bg5/v 6. Rf8† Kg7 7. Rg8† Kf6 8. Sf5 Rxg6 9. Rf8 mate.

i) 1. . . Kg7 2. Sf5† Kf6 3. g7 wins. ii) 3. Sf5†? Kf6. iii) 3. . . Kf8(h8) 4. Sg6† K- 5. Sxf4. 3. . . Kf6 4. Sg8† Kf5 5. Sxh6†. 3. . . Bg3 4. Sf5†.

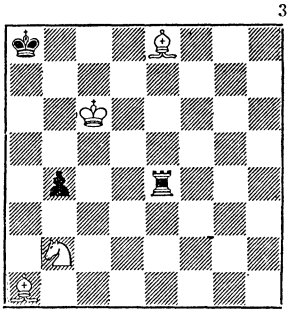
iv) 5. Rc2? Kg7, but not 5. . . Bg5? 6. Rf8†. 5. Sf5? h3 6. Rg1 h2 draws. 5. Ke6? h3 6. Rc2 Kg7. v) 5. . . Bg3 6. Rf8† Kg7 7. Rf7† Kh8 8. Ke6. 5. . . h3 6. Rxf4 h2 7. Ke6.

K13 G. M. Kasparyan
Trud 1961



Draw 3

K14 G. M. Kasparyan
Revista de Sah 1961



Win 4

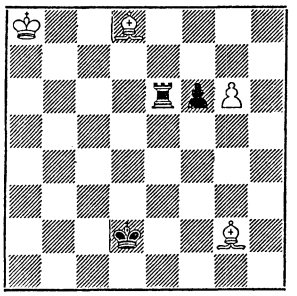
K11. 1. c8Q/i c2† 2. Kb2/ii c1Q† 3. Qxc1 Re2†/iii 4. Sd2 Bxd2 5. Qf1/iv Bxb4† 6. Kb3 Re3†/v 7. Kxb4/vi a5† 8. Kc4 Be2† 9. Kd4/vii Rd3† 10. Kc4 Rd2† 11. Kc3 Rd3† 12. Kc4 Re3† 13. Kd4 draw.
1) 1. Sd5†? Kb7. ii) 2. Ka2(a4)? Ra3† 3. Kxa3 c1Q† 4. Qxc1 Bxc1† 5. K- Bxe4. iii) 3. . . Rb3† 4. Kxb3 Bxc1 5. Kc2 Bh6 6. Sd2 Bf- 7. Sxa6. iv) 5. Qc4? Bxb4† 6. Ka1 Re4 7. Qd3 Re1† 8. Kd2 Bc6 9. Qd8† Kb7 wins. v) 6. . . Bc5(d2) 7. Qxf3 Re3† 8. Ka4 Rxf3 stalemate.
vi) 7. Ka4? Bc3 8. Qb1† Ka7 9. Qh7† Bb7. vii) 9. . . Bxf1 10. Kxe3 a4 11. Kd2 a3 12. Kc2.

K12. 1. b7†/i Kc7 2. Rc6†/ii Kb8/iii 3. Rc8†/iv Kxb7 4. Rxc4 Rg4 5. Rxg4 c1Q/v 6. Rb4†/vi Ka6/vii 7. Kb3/viii Qe1/ix 8. Rd4/x Qe6† 9. Ka3 Ka5 10. Ra4†/xi Kb5 11. Rb4†/xii Kc6 12. Rd4 Kc7 13. Ra4 Kd7 14. Rd4† and so on, drawn.
i) 1. Kb4? Rb3† 2. Kxc4 Rxb2. ii) 2. Rb6? Rg8. iii) 2. . . Kxc6 3. b8Q a1Q† 4. Bxa1 Ra3† 5. Kxa3 c1Q† 6. Bb2. iv) 3. Rxc4? Rg4 4. Rxg4 c1Q 5. Bxc1 a1Q†. v) 5. . . a1Q† 6. Bxa1 c1Q 7. Rb4† K- 8. Bb2.
vi) 6. Bxc1? a1Q† 7. Ba3 Qd1†. 6. Rg7†? Kc8 7. Rg8† Kd7 8. Bxc1 a1Q 9. Ba3 Qd1† 10. Kb4 Qd4† 11. K- Qd5†. vii) 6. . . Kc6 7. Bxc1 a1Q† 8. Kb3 draws. viii) The paradoxical counter to Black's last move, the idea of which is seen in the variation 7. Bxc1? a1Q† 8. Ba3 Qd1† 9. Rb3 Qd7† 10. Kb4 Qd4 mate. ix) 7. . . a1Q 8. Bxa1. 7. . . Qb1 8. Ra4† Kb5 9. Rxa2. x) 8. Ra4†? Kb5 9. Rxa2 Qe6† 10. Ka3 Qc4.
xi) 10. Bc3†? Kb5 11. Rb4† Kc6 12. Bb2 Qe1. xii) 11. Rd4? Qa6† wins.

K13. 1. Be8/i Rd8/ii 2. Bg6 Kf6 3. Kxh6/iii Rh8† 4. Bh7 Kf7 5. h3/iv Kf6 6. h4 Kf7 7. h5 Kf6 stalemate.
i) 1. Bf3? Rd6 2. Bh5 Kf6 3. h4 or Kxh6 Rd4 and Black wins.
ii) 1. . . Rd6 2. Bg6. iii) 3. h4? Rd4 4. h5 Kg5. iv) 5. h4? Kf6 6. h5 Kf7 and wins.

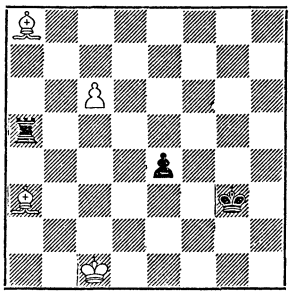
K14. 1. Bh5/i Re6†/ii 2. Kc7 Ra6 3. Bf3† Ka7 4. Sa4 Rxa4 5. Bd4† Ka6 6. Be2†/iii Ka5 7. Bb6 mate.
i) 1. . . Re1 was threatened as well as 1. . . Rxe8. ii) 1. . . Re1 2. Bd1 saves White's material, but not 2. Sd1? Rh1 3. Bg4 Rg1 4. Bf3 Rf1 5. Be2 Re1. iii) 6. Bb7†? Kb5 7. Bc6† Kc4.

K15 G. M. Kasparyan
1-2 Prize
Revista de Sah 1962



Win 4

K16 G. M. Kasparyan
3 Hon. Men.
FIDE Tourney 1961-2



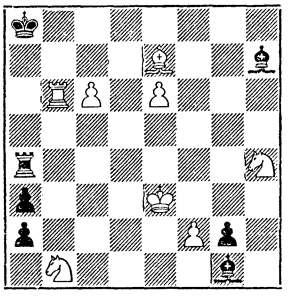
Win 4

K15. Black has two (defensive) threats, 1. ..Re8 and 1. ..f5 2. g7 Rg6. To meet these White plays **1. Ba7† Ke3 2. Bd5/i Re8† 3. Kb7 Re7† 4. Kc6 Rg7 5. Bf7/ii Ke4 6. Bd2 Kf5 7. Kd5 Rxg6 8. Be6 mate.** A model mate from a most natural setting, but the fact that White has threats (Bh6 or a tempo move Bc1 or Bd3) after 8. Kd5 where mere Zugzwang would do, suggests that more might be made of this.
i) To go to f7 and then play g6-g7. This accounts for Black's defence.
ii) If the black king were not so close, White would win simply by playing his bishop to h6 or f8.

K16. 1. Bd6† Kf2 2. Bb7 Ra4/i 3. c7/ii Rc4† 4. Kd2/iii e3† 5. Kd3 Rxc7/iv 6. Bxc7 e2 7. Bb6† Kf1 8. Bc8 e1Q/v 9. Bh3 mate.
i) The threat is 3. c7. If 2. ..e3 3. c7 e2 4. Bb4 wins. ii) 3. Kb2? e3 4. Bc5 Rc4 5. Ba7 Kf3 6. c7† Kg3 draws, or here 6. Kb3 Rc1. iii) The more natural 4. Kb2? only draws 4. ..e3 5. Ba6/vi Rc6/vii 6. Bb5 e2 7. Bxc6 e1Q 8. Bc5† (8. c8Q Qd2†) 8. ..Kg3 9. c8Q Qe5† 10. Kb3 Qxc5 drawn. iv) 5. ..Rc1 6. c8Q Rxc8 7. Bxc8 e2 8. Bb6†. 5. ..e2 6. Kxc4 e1Q 7. c8Q. v) 8. ..e1S† 9. Ke3 Sg2† 10. Kd2 Sf4 11. Be3, or here 9. ..Sc2† 10. Kd2 wins quickly. vi) 5. c8Q Rxc8 6. Bxc8 e2 drawn. vii) 5. ..Rxc7? 6. Bxc7 e2 7. Bd8 e1Q 8. Bh4†. 5. ..e2? 6. Bxc4 e1Q 7. Bc5† Kg3 8. c8Q wins on material.

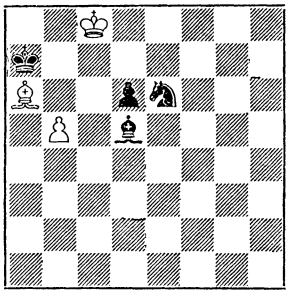
K17. An exhausting study, but the exhilaration equals the exhaustion! **1. c7 Re4†/i 2. Kd2/ii Rc4/iii 3. Bc5/iv Rc2† 4. Kd1/v Rxc5 5. e7 Bc2† 6. Kd2/vi Ba4 7. Rc6/vii Rd5† 8. Ke2/viii Bd1†/ix 9. Ke3(e1) Re5† 10. Kd2 Bg4 11. Re6/x Rd5† 12. Kc2/xi Bd1† 13. Kc1 Rc5† 14. Kd2 Ba4/xii 15. Rc6** and the position is the same as after the 7th move.
i) 1. ..Rc4 2. Bc5 Rxc5 3. e7 is in White's favour. ii) 2. Kf3? Rc4 3. Bc5/xiii Be4† 4. Kc2/xiv Bb7 5. Rb3 a1Q 6. Rxa3† Qxa3 7. Bxa3 Rxh4 wins. iii) 2. ..Rd4† 3. Ke3 and Black must repeat. iv) 3. Rb8†? Ka7 4. Bc5† Rxc5 5. e7 a1Q 6. Ra8† Kb7 7. Rb8† Kxb7 8. Rc8† Kd6 wins. v) 4. Ke3? Bxf2† 5. Kf4 Rc4† 6. Kf3 Be4† 7. Kxf2 Rxc5 8. e7 Rc2† and wins. Black's purpose in driving the king to d1 is less to make it vulnerable to a promotion on b1 than to allow the crucial and thematic manoeuvre on the fifth and sixth moves. vi) 6. Ke2? Ba4 7. Rc6 Bb5† (but 7. ..Re5†? 8. Kd2 Rd5† 9. Ke2 leads to the solution draw) 8. Kd2 Rd5† 9. Kc2 Ba4†, or here 9. Ke3 Bxf2 10. Kf3

K17 G. M. Kasparyan
1st Prize
Shakhmaty v SSSR 1959
1st Place VI USSR
Composing Championship
(1963) 7



Draw 8

K18 G. M. Kasparyan
3rd Prize
Italia Scacchistica 1963
4



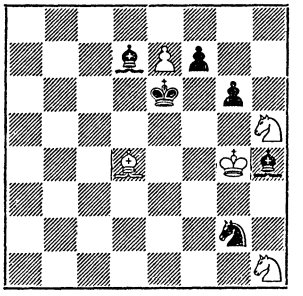
Black to play,
White draws 3

Rf5†. vii) This interference on the cutting-point of the lines of action of a rook and bishop is known as a Novotny, named from a wellknown problemist. It is one of relatively few problem ideas readily adapted to the study. Normally it leads to a win. Kasparyan not only presents it as a fantastic draw, but gives us a double Novotny (see later) and a complete repeating mechanism. viii) 8. Ke3? Bxf2† 9. Kf3 Rf5† 10. Ke2 (10. Sxf5 Bxc6† and 11. . . Kb7) 10. . . Bd1† 11. Kd2 Rd5†. ix) 8. . . Bb5†?? 9. Kf3 Rf5† 10. Kg4 Be2† 11. Kh3 is now possible and wins, with the black bishop on g1 (compare the previous note) preventing a promotion on that square. x) This is the second Novotny. xi) 12. Ke3? Bxf2† 13. Kf4 Rd4† 14. Kg5 Bxh4† 15. Kh6 Bg5† 16. Kg7 Bf6† 17. Kxf6 Rf4† 18. Kg5 Rf5†. This and similar lines are not too hard to follow if one realises that the king must avoid squares where promotion on a1, b1 or g1 would be check. After 18. . . Rf5†, for instance, 19. Kg6 Bh5† 20. Kh6 Rc5 wins, or 19. Kh6(h4) Rh5†. xii) 14. . . Bh5 15. Sg6 Rd5† 16. Kc2 Bd1† 17. Kc1 Rc5† 18. Kd2 Ba4 19. Rc6 Rd5† 20. Ke2 Bd1† 21. Ke1 and so on. xiii) 3. Sd2 a1Q 4. Rb8† Ka7 5. Sxc4 Qd1† 6. Kxg2 Qg4† 7. Kh1 Be4† 8. f3 Bf2 with mate. xiv) 4. Ke3 Bxf2† 5. Ke2 Bb7 6. Rb3 a1Q wins. 4. Kg3 Bxf2† 5. Kxf2 Rxc5 6. e7 Rc2†.

K18. 1. . . Bf3/i 2. Kd7 d5 3. Kxc6 d4 4. Bc8/ii d3/iii 5. Kd6 d2/iv 6. Kc7 d1Q 7. b6† Ka8 8. Bb7† Bxb7 stalemate.
i) 1. . . Kb6 2. Kd7 Kc5 3. b6 Sf8† 4. Kc7 Se6† 5. Kd7. ii) 4. Kd6? Bb7. iii) 4. . . Kb6 5. Ke5 d3 6. Bf5 d2 7. Bc2. iv) Prepared by Black's first move.

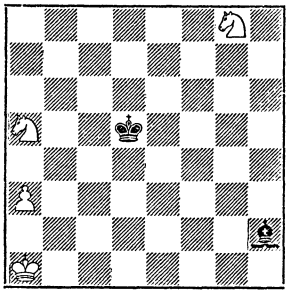
K19. 1. e8Q†/i Bxd8 2. Sg7† Kd7/ii 3. Kh3 Se1/iii 4. Bc3 Sf3 5. Kg2/iv Sg5 6. Bf6/v Sf3 7. Bc3 Be1 8. Bf6 Sd2/vi 9. Bc3 Ke7/vii 10. Bb4† Kd8 11. Ba5† Ke7 12. Bb4† Kd7 13. Bc3 Sf3 14. Bf6 Bh4 15. Bc3.
i) But not 1. e8R†? Kd5† 2. Kf3 Bxe8 and wins. ii) 2. . . Ke7 3. Bc5† Kd7 4. Kh3 wins a piece. 2. . . Kd5 3. Sxe8 Kxd4 4. Kh3 and so on. iii) So that 4. Kxh4? Sf3†. iv) 5. Kg4? Be1 6. Bf6 Sh2† 7. Kf4 Sf1 and must win. v) Reciprocal Zugzwang. The black force is held, but White would have to release his grip if he had to play. vi) 8. . . Sh4† 9. Kf1. vii) 9. . . g5 10. Sg3 Bxg3 11. Bxd2 draws. 9. . . f5 10. Bxd2 Bxd2 11. Sg3 Bf7 12. S7xg5, or here 11. . . f4 12. Se4.

K19 G. M. Kasparyan
1 Hon. Men.
Shakhmaty v SSSR 1963



Draw 5

K20 G. M. Kasparyan
4th Prize Réti Memorial
Tourney 1965



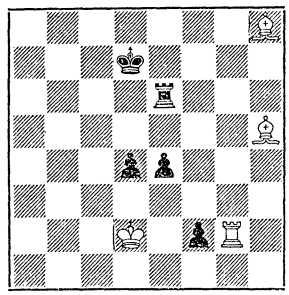
Win 4

K20. 1. Sf6†/i Kc5 2. Ka2/ii Kb5 3. Sb7/iii Kb6/iv 4. Sd8 Bd6 5. a4/v Be7/vi 6. Sd5† Ka5/vii 7. Sc6† Kxa4 8. Sc3 mate, a wonderful achievement by the composer from such a game-like position.
i) 1. Se7†? is a very subtle try. 1. . . Kc5 and now:
2. Sb3† Kb5 3. Sc8(f5) Bd6 4. Sxd6† Ka4 5. Ka2 stalemate.
2. Sf5 Kb5 3. Sb7 Bc7 4. Sbd6† Ka4 5. Ka2 Ba5 6. Sc4 Bb4 7. Sb2† Ka5 8. a4 Bc3.
2. Sb7† Kb5 3. Sf5 transposes to 2. Sf5.
2. Ka2(b2) Kb5 3. Sb7 Bc7 4. Sd5 Be5 5. Sb4 Bc7 6. Sd5 Be5 7. Se7 Bc7, drawn.
2. Sac6 Bd6 3. Ka2 Kb5.
ii) 2. Sb3†? Kb5 3. Se4 Bd6 4. Sxd6† Ka4 5. Ka2 stalemate.
2. Se4†? Kd4 3. Sd2 Bd6 4. a4 Kc3 5. Sb7 Kb4 6. a5 Kb5.
2. Sd7†? Kb5 3. Sb7 Kc6 4. Sdc5 Bg1.
iii) With the black king on b5, the bishop must be kept from d6.
iv) 3. . . Bc7 4. Se8 Bb6 5. Sbd6† Ka4 6. Se4 Ba5 7. Sc5† Kb5 8. Sd3 wins. v) 5. Sd5†? Kb5 6. Sc3† Kc4. vi) 5. . . Kc5 6. Kb3 Be7 7. Se4† wins. vii) 6. . . Kc5 7. Sc6 wins.

K21. 1. Ke2/i d3† 2. Kxf2 e3† 3. Ke1 Rh6 4. Rh2/ii Rb6/iii 5. Rb2 Rh6 6. Bg4† Ke7 7. Rb7†/iv Kd8 8. Rb8†/v Ke7 9. Bf3 Rg6 10. Re8†/vi Kxe8 11. Bh5 and wins.
i) 1. Be2? e3† 2. Kd3 Rh6 3. Bxd4 Rh1 4. Rg7† Ke8 and draws.
1. Rg7†? Kd8 2. Ke2 d3† 3. Kxf2 e3† 4. Ke1 Rh6, see (ii).
ii) 4. Rg7†? Kd8 5. Rg8† Ke7 6. Bf3 Rb6 7. Rg7† Kd8/vii 8. Rb7 Rg6 9. Rb8† Kd7 10. Rb7† Kd8 11. Rg7 Rb6 12. Rg8† Ke7 13. Rg7† Kd8.
iii) 4. . . Rc6 5. Bd1 e2 (5. . . Rc1 6. Rh3) 6. Ba4. The reply to 4. . . Rb6 must not be 5. Bd1? e2 6. Ba4† Ke7 7. Kf2 Rb1 8. Bc3 Rf1†. iv) 7. Bf3? Rg6 8. Rg2 Rb6 9. Rg7† Kd8, see (ii). v) 8. Bf3? Rg6 9. Rb8† Kd7 10. Rb7† Kd8 11. Rg7 Rb6 draws. vi) But not 10. Rb7†? Kd8 as we have seen. vii) 7. . . Kf8? 8. Rb7 Rg6 9. Rb8† Ke7 10. Re8† Kxe8 11. Bh5.

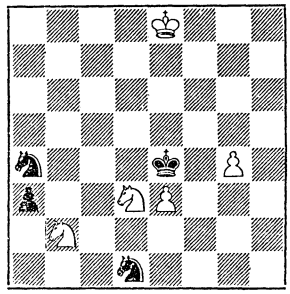
K22. 1. Sc4/i a2 2. Sb4 a1Q 3. Sd2† Ke5 4. Ke7/ii and now:
4. . . Qc3 5. Sf3† Ke4 6. Sg5† Ke5 7. Sf3† draws. 4. . . Sxe3 5. Sd3† Kd5 6. Sb4† Ke5 7. Sd3† draw.
i) A rook's pawn on the sixth attacking a knight cannot normally be stopped. If the black knight on d1 or a4 is taken, 1. . . Kxd3.
ii) White is a whole queen down.

K21 G. M. Kasparyan
Tidskrift för Schack 1965
5



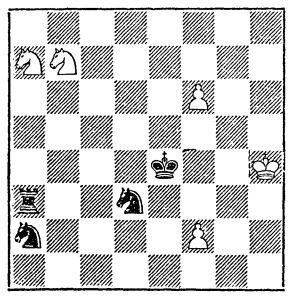
Win 4

K22 G. M. Kasparyan
Problem 1964
=1st Prize, 1962-1965
4



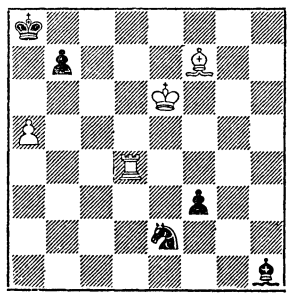
Draw 5

K23 G. M. Kasparyan
Bulletin of Central Chess
Club of USSR 1967
4



Draw 5

K24 G. M. Kasparyan
Shakhmatnaya Moskva 1967
5



Draw 4

K23. 1. f7/i Se5 2. f8Q/ii Sg6† 3. Kg4 Sxf8 4. Sb5 Ra8 5. Sc7 Rb8 6. Sa6 Ra8 7. Sc7 Ra7 8. Sb5 Ra8 9. Sc7 Ra3 10. Sb5 draw.
i) 1. Sd6†? Kd5 2. f7 Se5. ii) 2. Sb5? Ra8 3. Sc7 Rh8† wins.

K24. 1. Rd1/i Bg2 2. Kf6/ii f2 3. Bc4/iii f1Q†/iv 4. Rxf1 Bxf1/v 5. a6 b6 6. Kg5 Sg3 7. Bd5† Ka7 8. Kg4 Se2 9. Bc4 Kb8 10. Bb5/vi Sg3 11. Bc6 Se2 12. Bb5 Ka7 13. Bc4 Sg3 14. Bd5 Se2 15. Bc4 positional draw.
i) 1. Rh4? f2 2. Rxh1 Sg1 wins. 1. Rd8†? Ka7 2. Rd1 would rob White of a bishop check later, see (v), while 2. Rf8 here allows f2 3. Bh5 Bf3 and wins, as a knight check on d4 follows capture with the rook.
ii) 2. Kf5?, see (v). iii) 3. a6? b5 wins, but not 3. . . b6? 4. Bc4, nor 3. . . ba 4. Bc4. iv) 3. . . Sc3 4. Rc1 Se4† 5. Ke5 Sd2 6. Bd3 f1Q 7. Bxf1 Sxf1/vii 8. Kf4 Bh3 9. Rc2 Ed7 10. Rf2 Bb5 11. Rb2 Ba6 12. Kf3 Kb8 13. Kf2 draw. v) Consider 1. Rd8†? Ka7 2. Rd1 Bg2 3. Kf6 f2 4. Bc4 f1Q† 5. Rxf1 Bxf1 6. a6 b6/viii 7. Kg5 Sg3 wins as there is no tempo-gaining check on d5. Or 1. Rd1 Bg2 2. Kf5? f2 3. Kg4/ix Sd4/x 4. a6 b5 5. Bd5† Bxd5 6. Kg3 Bc4 7. Kxf2 Sb3 8. Ke3 Ka7 9. Rd6 Sc5 10. Kd4 Sxa6 and wins. vi) 10. Bd3? Bh3† wins. vii) 7. . . Bxf1 8. Rd1 Sc4† 9. Kd4 Be2 10. Re1 draw. viii) 6. . . ba 7. Bxe2 Bxe2 is a draw.
ix) 3. Bc4 f1Q† 4. Rxf1 Sg3† wins, but not 4. . . Bxf1? 5. a6 b6 6. Kg4 as main line. x) 3. . . f1Q? 4. Rxf1 Bxf1 5. Bc4 Ka7 6. a6 b6.

AT WORK WITH THE J. R. HARMAN INDEX

To spend a weekend at the home of Mr & Mrs Harman is not simply to have the pleasure of unbounded hospitality. It affords a memorable occasion. The following notes are the spontaneous expression of a revelation.

My misfortune in missing John Harman's talk to the CESC on "The Classification of Endgame Studies", reported in EG 7, has been turned to great advantage by the privilege of an invitation to go to see for myself how the index works.

For those uninitiated I will recount that John Harman, having retired after a career in the Patent Office where no doubt his methodical ways were developed, offered in the cause of the endgame to undertake the daunting task of forming a content-classified index of all known studies. So far as was known, or is known, no other such undertaking exists. There were those who thought the task insuperable.

Today after more than four years of patient unremitting application the filing cabinets in the room where he works cover one of the walls to the extent of three men standing side by side. In every one of the forty eight cabinets are cards, each with a diagram, solution and notes and bearing coded tags of many colours. They lie closely packed together, mute symbols of the work of composers past and present the world over. Every definable area of composition has a section to itself, and if their compositions have a factor in common the names of the little known are juxtaposed with the immortals.

Little by little additions are made. Daily the total swells as John works his way through publications of ever increasing rarity. He is as remorselessly absorbing the past as he is keeping up to date with the present. If a source is not immediately available he will go out in search of it. And the cost of all materials, which is considerable, he bears himself. The work itself he finds agreeable. His is the zeal of a man with a mission. Here is a true enthusiast. Here all is order and method such as would delight the heart of Hercule Poirot. Here being performed on a small table in one room is classification as painstaking as the tabulation of finger prints at Scotland Yard.

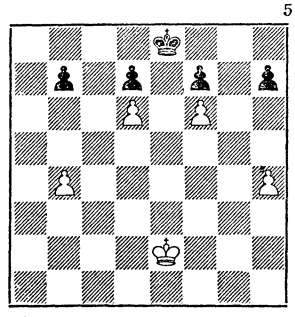
But the test of a system is the efficiency with which it functions. The compiler took from my proffered bunch of originals a random sample to test for anticipation. Murmuring some mystic numbers he pulled out a drawer. His fingers, every one of them an index finger, flashed deftly over the cards with their coloured emblems and within seconds he laid before me seven studies representing five different composers spanning a period of forty-four years. Here was the computer personified. He then gave me and appraisal of the degree of anticipation, pronounced a verdict of absolution and demanded further samples. We discussed the anticipation element at length, agreeing that it is almost always present in some part of every study if not in the main concept, and that it was generally all a matter of degree. Related themes and case histories from the files - all were discussed. He seemed on intimate terms with every card he touched and I marvelled as one does on observing the performance of an expert at work.

Let no one doubt the efficacy of the confidential service John Harman provides. It is offered gratis to anybody anywhere who wishes to avail himself of information relating to matters of precedent in composition. John Harman's work has not yet received the recognition that it deserves. He will not expect our acclaim, nor would he wish to have it, but I cannot let this occasion pass without expressing my admiration for an achievement on an international scale of something which is unique. He has created an institution. C. M. BENT

DIAGRAMS AND SOLUTIONS

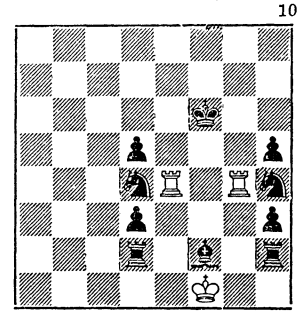
The Championship of Scandinavian Chess Composers, usually dominated by Finland, with Sweden second, had in 1967 one of its four sections devoted to studies. The theme demanded 'Symmetrical Starring Positions with Asymmetrical Solution'. The judge was Dr. H. Staudte, whose award in Stella Polaris March 1968 was confirmed in the December 1968 issue. Finland also won this section; of the 10 places Sweden took Nos. 3 and 8, Norway No. 6, Denmark No. 7, Finland won the other 6. The remarks quoted below are from the award.

No. 940 U. Murtovaara
1st Place -
Scand. Championship 1967 -
Stella Polaris 1/68



Win 5

No. 941 V. Hynönen
2nd Place -
Scand. Championship 1967 -
Stella Polaris 1/68



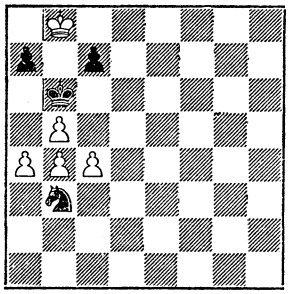
Draw 3

No. 940: U. Murtovaara. 1. Kd3/i b5 2. Ke3 (4) Kd8 3. Kf4 (5) Ke8 4. Kg5 Kf8 5. Kh6/ii Kg8 6. h5! Kh8 7. Kg5 Kg8 8. Kf5 (4) Kf8 9. Ke-Ke8 10. Kd5 (4) Kd8 11. Kc5 Kc8 12. Kb6/iii Kb8 13. h6 wins. i) 1. Ke3? b6 2. Kf4 (2. Kf4 Kd8) Kf8 3. Kg5 Kg8 4. Kh6 Kh8 5. Kg5 Kg8 6. Kf5 Kf8 7. Ke5 Ke8 8. Kd5 Kd8 9. Kc4 Kc8 10. Kb5 Kb7 11. h5 h6 and B wins. Or. 1. Kf3? b6 etc. =. ii) 5. Kh5? Kg8 6. Kh6 Kh8 7. h5 Kg8 =. (However, 5. h5 Kg8 6. Kf5 etc. saves 2 moves of the solution. If here 5. . . h6† 6. Kxh6 Kg8 7. Kg5 Kh7 8. Kf5 Kh6 9. Kg4 Kh7 10. Kg5 Kg8 11. Kf5 Kh7 12. Ke4 etc. wins. WV). iii) If 12. Kxb5? Kb7 =. "A fine pawn ending in classical style and a well-motivated first move. No great difficulty either in the tries or in the solution, leaving samething to be desired."

No. 941: V. Hynönen. 1. Rg6†/i Sxg6 2. Re6†/ii Kg5 3. Rxg6† Kf4 4. Rg4† Ke5 5. Re4† Kd6 6. Re6† Kc5 7. Rc6† Kb4; 8 Rc4† Ka5 9. Ra4 and. . . . Kb6 - c5 - b4 - a3 - b2 - c3 - is answered by Ra6-c6-c4-a4-a2-c2-c4†, never allowing bS to interpose. Draw. i) 1. Re6†? Sxe6 2. Rg6† Ke5 (7) 3. Rxe6† Kd4 4. Re4† Kc5 5. Rc4† Kb5 6. Rb4† Kc6 wins. 1. Rgf4†? Sf5 2. Rxf5† Sxf5 wins. ii) 2. Rf4†? Sf5 wins. "Nearly equivalent to the previous study. The uniformity of the solution - and the choice between 1. Re6 and 1. Rg6 - arises from the fact that W cannot allow the bB's long diagonal to be opened. Even though not really new in comparison with similar stalemate studies, the good construction justifies the 2nd place."

No. 942 **C. Jonsson**
3rd Place -
Scand. Championship 1967 -
Stella Polaris 1/68

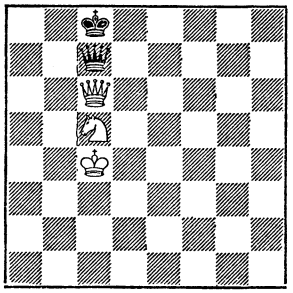
4



Win 5

No. 943 **I. Sarén**
4th Place -
Scand. Championship 1967 -
Stella Polaris 1/68

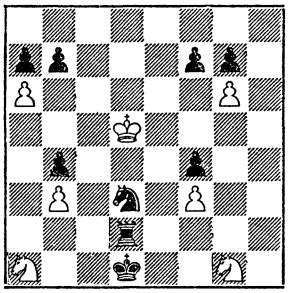
2



Win 3

No. 944 **B. Breider**
5th Place -
Scand. Championship 1967 -
Stella Polaris 1/68

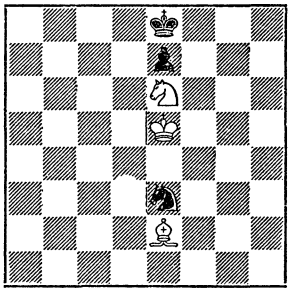
9



Win 7

No. 945 **N. G. G. v. Dijk**
6th Place -
Scand. Championship 1967 -
Stella Polaris 1/68

3



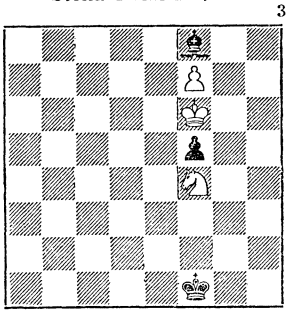
Win 3

No. 942: C. Jonsson. 1. Ka8/i c6 2. a5† Sxa5 3. bxa5† Kxa5 4. Kxa7 cxb5 5. c5 b4 6. c6 b3 7. c7 b2 8. c8Q b1Q 9. Qa6† Kb4 10. Qb6† wins. i) 1. Kc8? a6 2. c5† Sxc5 3. bxc5† Kxc5 4. Kxc7 axb5 5. a5 etc. only draws as bQ will not now be lost. (If here instead 2. bxa6 c5 3. b5 Ka7 4. Kc7 Sa5 draws. WV) "This entry justifies its high placing by its noteworthy originality and the good, far from obvious introduction".

No. 943: I. Saren. 1. Qe8†/i Qd8 2. Qe6† Kc7/ii 3. Qf7† Kc6 4. Qf3† Kb6 (else S-fork) 5. Qb7† wins. i) 1. Qa6†? Kb8 (d8) = ; or 1. Qe6†? Kb8 2. Kb5 Qc8 3. Sa6† Kb(a)7 4. Qb6† Ka8 5. Sc7† Qxc7 = ; or 1. Qa8† Qb8 2. Qa6† Kc7 3. Se6† Kd7 5. Sc5† Kc7 = . ii) If 2. . . Kb8 3. Qc6 Qc8 4. Sa6† Ka7 5. Qxc8 (not 4. Sd7†? Ka7 =). "Though there are endings in plenty with this material, this entry with the four-fold choice at the beginning has a special thematic interest, the three tries providing sufficient content."

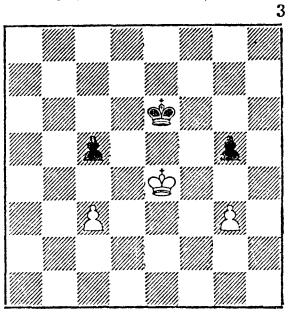
No. 944: B. Breider. 1. gxf7/i Sf2†/ii 2. Ke6/iii Rd8 3. axb7 (3. Ke7? Rb8 =) Rb8 4. Kd6 Sd3 5. Kc7 wins. i) 1. axb7? Se5!† 2. Kxe5 (2. Ke4 Sc6) f6† 3. Ke6 Rd8 4. Sh3 Rb8 5. Sxf4 Rxb7 6. Sd5 Kc1 7. Se3 a5 8. S1c2

No. 946 O. G. Lauritzen
7th Palace -
Scand. Championship 1967 -
Stella Polaris 1/68



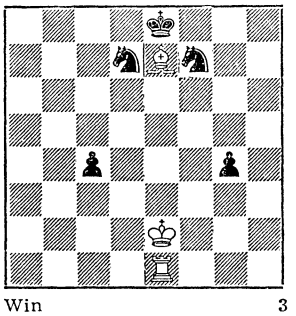
Win 3

No. 947 J. Knöppel
8th Place -
Scand. Championship 1967 -
Stella Polaris 1/68



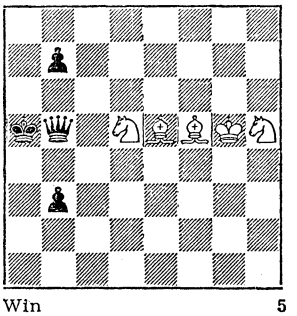
Win 3

No. 948 P. Perkonoja
9th Place -
Scand. Championship 1967 -
Stella Polaris 1/68



Win 3

No. 949 J. Hannelius
10th Place -
Scand. Championship 1967 -
Stella Polaris 1/68



Win 5

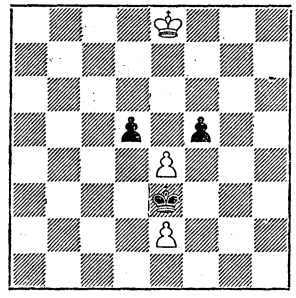
Kd2= or 8. S3c2 Kb2=. ii) 1. . . Sc5† 2. Kxc5 b6† 3. Kc6 Rd8 4. Sh3 Kc1 5. Sg5 Rf8 6. Kb7 Kb2 7. Kxa7 wins. iii) 2. Ke5? Rd8 3. axb7 Sd3† 4. K-Sc5=. "Like the 3rd placed study an original work. The refutation of the try 1. axb7 (Sal lacking the equivalent of the square h3) is in the classic mould."

No. 945: N. G. G. van Dijk. 1. Sd4/i Kf7/ii 2. Ke4 e5 3. Kxe5 Sg2 4. Bh5†/iii Kg7 5. Sf5† Kh7 6. Bf3 Se1 7. Be4 Kg6 8. Kf4 wins, e.g. 8. . . . Kf6 9. Kg3 Ke5 10. Bb1. i) 1. Sf4? Kd7 2. Ke4 e5 3. Kxe5 Kc6 4. Ke4 Sc2 5. Sd3 Sa3=. ii) 1. . . Sg2 2. Sf3 Kf7 (2. . . Se3 3. Se1 e6 4. Kxe6) 3. Ke4 e5 4. Sxe5† Kf6 5. Sf3 wins. Or. 1. . . e6 2. Kxe6 Sg2 3. Kf5 Kf7 4. Sc2 Sh4† 5. Kg5 Sg6 6. Bh5 wins. iii) 4. Kf5? Kg7! =; or 4. Sf5? Kg6 5. Bf3 Se1 6. Be4 Kg5 7. Se3 Kh4 8. Kf4 Kh3 9. Sf1 Sg2† 10. Kg5 Sh4 11. Kh5 Sf3 12. Bxf3 stalemate.

No. 946: O. G. Lauritzen 1. Sg6 Bh6 2. Ke7 Ke2/i 3. Sh4 f4 4. Sf5 f3 5. Sxh6 f2 6. Sf5 Kf3 7. f8Q wins. i) 2. . . Ke1 3. Sh4 f4 4. Sg2† Kf2 5. Sxf4 Kf3 6. Se6 Kg4 7. Kf6 Kh5 8. Sg7† wins; or 2. . . Kg1 3. Ke8 Kh2 4. Sh4 f4 5. Sf5 f3 6. Sxh6 Kg3 7. f8Q wins.

No. 950 H. Hultberg
Tidskrift för Schack 1940
(Amended by WV)

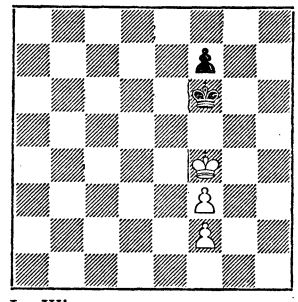
3



Win 3

No. 951 N. D. Grigoriev
Tidningen "64" 1936

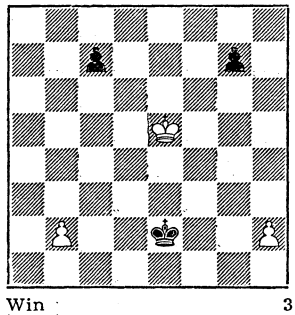
2
3



I: Win
II: wKe2, bKg6. Win

No. 952 H. A. Adamson
Chess Amateur 1924
(Amended by WV)

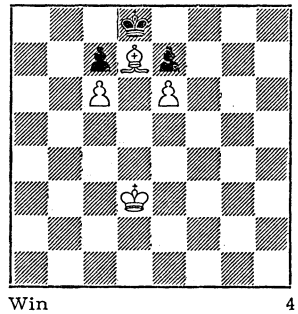
3



Win 3

No. 953 A. Hildebrand
Springaren 1950

3



Win 4

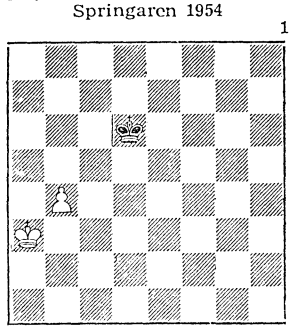
No. 947: J. Knöppel. 1. c4 (1. g4? Kd6=) Kf6/i 2. Kd5 Kf5 3. Kxc5 wins. i) 1. . . . Kd6 2. Kf5 g4 3. Kxg4 (Simpler still 3. Kf6.WV) Ke5 4. Kh5 etc. winning.

No. 948: P. Perkonoja 1. Kf1/i c3/ii 2. Bb4† Kd8 3. Ba5† Kc8 4. Re8† Kb7 5. Re7 c2 6. Rxd7† Ka6 7. Bd2 wins. i) 1. Kd1? g3 2. Bb4† Kd8 3. Ba5† Kc8 4. Re8† Kb7 5. Re7 g2=; or 1. Kf2? c3 2. Bb4† etc. as before, but after 5. Re7 Se5 6. Bxc3 Sd3† 7. Ke3 Sc5=. ii) Any S-move loses a piece.

No. 949: J. Hannelius. 1. Bc7†/i Ka6/ii 2. Bd3 Qxd3 3. Sb4† wins. i) 1. Bc3†? Ka4 2. Bd7 Qxd7 3. Sb6† Ka3 4. Sxd7 b5= (not 4. . . . b2 5. Bxb2† Kxb2 6. Sb6;, nor . . . . b6 5. Sxb6 b2 6. Sc4† winning). ii) 1. . . .b6 2. Bxb6† etc.

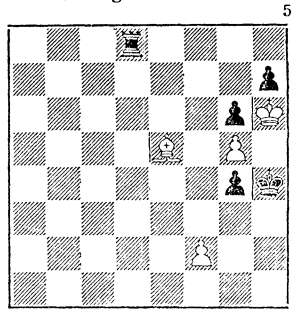
An earlier article by A. Hildebrand in Stella Polaris 1/67 also dealt with the subject of symmetrical studies with asymetrical solution. There are plenty such problems, he wrote, but very few such studies. As it is the modern idea to have "studies with a thematic try", more of the kind might be expected, for the very structure of asymmetry embodies a thematic try. Of 11 samples given, 3 seem to be hopelessly cooked, the rest follows.

No. 954 A. Hildebrand
Springaren 1954



Win 2

No. 955 C. M. Bent
Volksgazet 10.vi.69



Win 4

No. 950: H. Hultberg. 1. exf5 wins. Not 1 exd5? Kxe2 2. d6 f4 3. d7 f3 4. d8Q f2=. (The position quoted in SP has wP (e2) at e3 and bK at e2, but then after 4. . . f2 5. Qd1 wins.) Even simpler, same author and source, W: Ke8, Pe3 B: Ke1 Pd4 Pf4. White draws by 1. exf4.

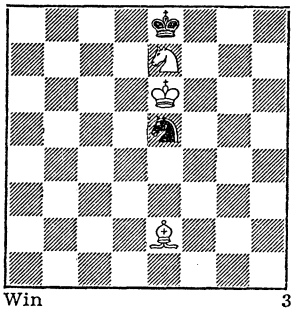
No. 951: N. D. Grigoriev I: 1. Kg4/i Kg6 2. f4 f6 3. f5† Kf7/ii 4. Kf4 (3) Ke7 5. Kf3 (4) and B can no longer stop wK from penetrating either via e4 or g4. i) 1. Ke4? Ke6 2. f4 f6 3. f5† Kd6 4. f3 Kc6 (5) = ii) 3. . . Kh6 4. f3 Kg7 5. Kf4 Kf7 6. Ke4 wins. II: Here the symmetry does not exist initially but arises during the solution. 1. f4 Kf6 2. Kf3 Kf5 3. Kg3! Kg6 4. Kg4 etc. as in I.

No. 952: H. A. Adamson. The original study (2nd/3rd Prize, Chess Amateur 1924) had wK at e4 and bK at e1. The solution: 1. h4 etc. on the lines of the following. The try 1. b4 Kd2 2. Kd5 Kc3 3. b5 Kb4 4. Kc6 g5 5. Kxc7 Kxb5 6. Kd6 Kb6 only draws as bK reaches f8 which is enough against a RP. However W can improve by 2. Kd4 g5 (If 2. . .Kc2 3. h4 and bK will no longer reach f8. If 2. . .Ke2 3. b5) 3. b5 g4 4. Ke4 Kc3 5. Kf4 Kb4 6. Kxg4 Kxb5 7. h4 c5 8. h5 c4 9. Kf4 (The snag, wK is in the square.) c3 10. Ke3 Kc4 11. h6 Kb3 12. h7 c2 13. Kd2 Kb2 14. h8Q check.
The amended setting after 1. b4 allows 1. . . Kd3 preventing 2. Kd4. As a bonus the new symmetric try 1. Ke6? is defeated asymmetrically by 1 . . .Kd3 Not 1. . . Kf3? 2. b4 Kg2 (. . . Kg4 - h3 is too slow) 3. h4 Kh3 4. h5 Kh4 5. Kd7 Kxh5 6. Kxc7 g5. Both sides queen, but 11. Qh8† wins, an added feature.

No. 953: A. Hildebrand. 1. Bc8 (1. Be8?) The wK needs h7.

No. 954: A. Hildebrand. Initially diagonal asymmetry: 1. Ka4 Kc6 2. Ka5 Kb7 3. Kb5 Ka7 4. Kc6 Ka6 5. b5† a7 6. Kc7 Ka8 7. Kb6 Kb8; now vertical asymmetry, well-known of course, 8. Ka6 (not 8. Kc6?) winning. Mr. Hildebrand adds: Primitive, but as far as we know, the only example of double asymmetry in a study.
The last study quoted is E. Pogosjants, No. 867 in EG 17, where asymmetry again arises during the solution, i.e. on the 10th move. Not quoted is A. S. Selesniev, see p. 82 of EG 4, in many ways the best of the kind (W: Ke5 Be6; B: Ke3 Pb4 Ph4; Drawn by 1. Kd6 Kd4 2. Kc6 Kc3 3. Kd5 b3 4. Ke4 b2 5. Ba2=).

No. 956 H. A. Adamson
Chess Amateur 1924 2



Win 3

No. 955: C. M. Bent. A recent other example with asymmetry during the solution. 1 Bg3† Kh3 2. Kxh7 Rd3/i 3. Kxg6 Rxg3 4. fxg3 Kxg3 5. Kf5 wins. Not 5. Kh5? Kh3 6. g6 g3 7. g7 g2 8. g8Q g1Q 9. Qxg1 stalemate. i) 2. . . Kg2 3. Kxg6 Rd2 (f8) 4. Kh5 etc. wins.
It will be appreciated that in all these positions symmetry is, and must be, merely visual. With perfect symmetry there could be no asymmetrical solution, there must be an eccentric factor on which the latter is based. In all but two of the studies above this factor is the limited space that there is to the one side as compared to the other. The peculiarities of the pawns, that they move forward and not sideways and promote etc., motivate the diagonal asymmetry in the Hildebrand study and the Hannelius study. Castling short (0-0) can also readily be made the factor; castling long (0-0-0), possibly not, nor en passant captures. This, I expect, exhausts the possible factors on which asymmetry can be based. (WV)

No. 956: H. A. Adamson. This well-known position was also quoted in SP. The intended solution is 1. Sd5 Sd7 2. Kd6 Kd8 3. Bd3 Kc8 4. Se7† Kd8 5. Sc6† Kc8 6. Ba6 mate. 1. Sf5 should fail because the final mate is not available - see EG4, p. 80, where the comment was made that the study might be defective as it is not in Chéron. In SP 3/67 P. Perkonoja recalls the flaw: A. Fred showed that 1. Sf5 also wins after all. 1. Sf5 Sf7 2. Kf6 Kf8 (2. . . Sd8 3. Bb5† Kf8 4. Sd6 wins) 3. Bf3 Ke8 4. Bc6† Kf8 5. Ba8 (Deliberate loss of a move!) Ke8 6. Sg7† Kf8 7. Se6† Kg8 8. Bf3! Sd6/i 9. Bd5! Sc8/ii 10. Sc7† Kh8 (10. . . Kf8? 11. Bf7) 11. Bb3! Sa7/iii 12. Ba4 Sc8 13. Ke6 Sb6 14. Bb3 Kg7 15. Sb5 Kf8 16. Sd6 Kg7 17. Ke7 Kg6 18. Kd8 Kf6 19. Kc7 Ke7 20. Sf5† Kf6 21. Se3 Sa8† 22. Kb7 wins. i) 8. . . Sh6 9. Bh5 Kh8 10. Sg5 Sg8† 11. Kf7 Sh6† 12. Kg6 Sg8 13. Sf7 mate. ii) 9. . . Se8† 10. Ke7 Sg7 11. Sd8† Kh7 12. Be4† Kh6 13. Kf8 Sh5 14. Sf7 mate. iii) 11. . . Sd6 12. Ke5 Sb7 13. Se6 and 14. Bd5 after which bS is caught.
T. R. Dawson's familiar position (W:Ke1, Re4, Pc6, Pf6; B:Kd8, Rd5, Pc7, Pf7), also quoted in the EG 4 article (p. 84), is most unfortunately also flawed. In the solution, 1. Ra4 Ke8 2. Rh4 Re5† 3. Kd2 Kd8 4. Ra4 Rd5† 5. Ke3 Ke8, the final 6. Rh4 Re5† 7. Kd4 follows so naturally that one may nearly wonder whether any other move need be regarded as a serious dual. Nevertheless 6. Kf4 also wins. The threat is 7. Ra8† Rd8 8. Rxd8† and 9. Kg5 etc., so 6. . . Rd8 7. Ra7 Rc8 8. Ke5 (Zugzwang). If 8. . Kd8 9. Ra1 Rb8 10. Rh1 Rb5† 11. Kd4 Rb4† 12. Kc5 Re4 13. Rh8† Re8 14. Rxe8† Kxe8 15. Kb5 wins; and if 8. . Kf8 9. Rxc7 Rxc7 10. Kd6 Rc8 11. Kd7 Ra8 12. c7 Kg8 13. c8Q† Rxc8 14. Kxc8 Kh7 15. Kd8 Kh6 16. Ke8 Kg6 17. Ke7. (WV)

AWARD in LOMMER JUBILEE TOURNEY

It is a great pleasure to note that Harold Lommer, in honour of whose 65th birthday in xi.69 this tourney was announced, is composing as actively as ever, even if some of his activity has been recently devoted to series helpmates rather than to studies! (The series helpmate is a fairy chess genre in which Black makes every move except the last, with which White delivers the mate.)

The quality of the entries was in general not high, unfortunately, and the quantity, 16 (from 9 composers), was also disappointing. This may be partly because it is only the second tourney that E G has announced, but other contributory factors may well have been the number of other tourneys being run concurrently, and the fact that the announcement in E G 15 was of unusual length, this being due to the set theme of 'Repetition'.

The judge has to thank the following for their invaluable assistance.
J. R. Harman, for vetting the entries for anticipations, and for a generous contribution towards the prize fund.
P. Perkonoja, for testing.
P. S. Valois, for receiving, recording, transcribing and rendering anonymous.

1st Prize. No. 957: A. Hildebrand (Uppsala, Sweden). A beautifully simple-looking display of counter-punching by the white rook, once with a left hook to a3, and once with a right hook to h3, the alternative in either case being neatly blocked.

2nd Prize. No. 958: V. A. Bron. (Sverdlovsk, U.S.S.R.). The repetition mechanism may have a familiar air, but no close anticipations have been identified. The introductory exchanging combination is not very attractive, but the repetition theme of the drawing play is emphatic; one might tell the time from the final quivering quartz crystal clock.

3rd Prize. No. 959: Prof. L. Kopac (Liberec, Czechoslovakia). The gross blemish to be compensated for is the promoted white bishop on g4, but this compensation does exist. It is a gyroscope, or an orbiting satellite. The black king blasts off in the Northern Hemisphere but, in trying to elude the Earth's attraction, he is shunted by two booster rocket discovered checks into a parallel orbit in the Southern Hemisphere!

1st Hon. Mention. No. 960: E. Oňate (Valencia, Spain). Enviably complex manoeuvres in main play and tries. A simpler setting, with in this judge's opinion, richer play, is to be found in K. Raina's 1st Prize in the Rumanian Championship, 1950 (No. 244 in Bondarenko's 'Gallery').

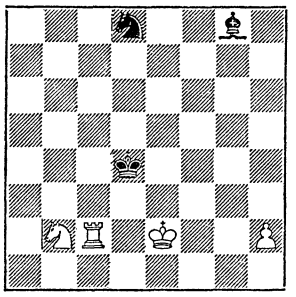
2nd Hon. Mention. No. 961: A. J. Sobey (Hindhead, England). Multiple sacrifices to secure queening of the white pawn. There are partial anticipations by Weenink, 1917 (No. 649 in '1234'), Halberstadt, 1938 (No. 50 in Chéron) and Prokes, 1948 (No. 198 in his 'Kniha').

Commendeds: No. 962: C. M. Bent (Newbury, England), and No. 963: L. Kopac.

Since the studies have already been vetted for soundness and anticipations, the confirmation time for the award will be short. Claims and comments must reach the judge by i.v.70 to have any effect.

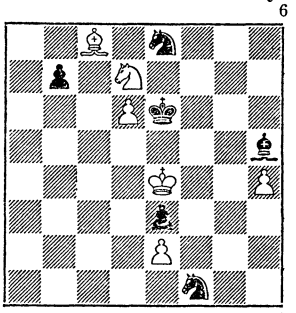
A. J. ROYCROFT
London, 25.1.70.

No. 957 A. Hildebrand
Lommer Jubilee Tourney
1st Prize,



Win 4

No. 958 V. A. Bron
2nd Prize,
Lommer Jubilee Tourney



Draw 6

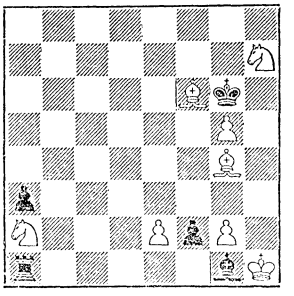
No. 957: A. Hildebrand. 1. Sd1/i Bb3/ii 2. Rxc3 Bxd1† 3. Kd2/iii Sf7/iv 4. Ra3/v Bh5 5. Ra4† K- 6. Ra5† and 7. Rxh5 wins.
i) 1. Sa4? Bc4† 2. K- Bb3 3. Rxc3 Bxa4 draws, but not 1. ..Bb3? 2. Rxc3 Bxa4 3. Rd3† wins. ii) 1. ..Bc4† 2. Ke1 Bb3 3. Rxc3 Bxd1 4. Rc8. iii) Threatening 4. Rd3†. iv) The fine echo is 3. ..Sb7(e6) 4. Rh3/vi Ba4(g4) 5. Rh4(†) wins. v) 4. Rh3? Bg4 5. Rh4 Se5 draws. vi) 4. Ra3? Bh5 5. Ra4† Kd5 6. Ra5† Sc5 draws.

No. 958: V. A. Bron. 1. Sc5† Kxd6 2. Sxb7† Kc7 3. Bh3 Sg3†/i 4. Kxe3/ii Kxb7 5. Kf4 Sxe2† 6. Kg5 Sg3/iii 7. Kf4 Se2† 8. Kg5 Sg7 9. Kf6/iv Se8† 10. Kg5 draws.
i) 3. ..Bxe2 4. Sc5 Sd6† 5. Kf4 Sc4 6. Se6† Kb6 7. Sd4 Bd3 8. Bxf1 Bxf1 9. Sc2 e2 10. h5 Kc5 11. h6 Sd6 12. h7 Sf7 13. Ke3 Kc4 14. Kd2 Kd5 15. Se3† Ke4 16. Ke1 Kxe3 17. h8Q Sxh8 stalemate. ii) 4. Kf4? Sxe2† 5. Kg5 Sc1 wins, or 5. Kxe3 Kxb7 6. Bg2† Kb6 7. Bf3 Sg3 8. Bxh5 Sxh5 wins, or here 8. Kf4 Bxf3 wins. iii) 6. ..Bf7 7. h5 Sc3 8. Bg2† and 9. h6. iv) 9. Kh6? Sf4 10. Bf1 Se6 11. Bc4 Bd1 wins.
v) 9. ..Sf4 10. Bf1 Sg(f)e6 11. Bc4 Bg4 12. Bxe6 Sxe6 13. h5 Sf8 14. Kg7 Se6† 15. Kf6 draws.

No. 959: L. Kopac. 1. Bf3/i f1Q/ii 2. Be4† Kf7 3. Bd5† Ke8 4. Bc6† Kf7 5. Bd5† Kg6 6. Be4† Kh5 7. Bf3† Kh4 8. g6† Kg3 9. Be5† Kf2 10. Bd4† Ke1/iii 11. Bc3† Kd1 12. e3† Kc2 13. Be4† Kb3 14. Bd5† Ka4 15. Bc6† draws.
i) 1. Bxa1? f1Q 2. Bf3 Be3† 3. Kh2 Bf4† wins. ii) 1. ..Bh2† 2. Kxh2 f1Q 3. Be4† draws. 1. ..Kf5? 2. g4† Kf4 3. Bg2 wins. Against other first black moves, 2. Be4† at least draws. iii) One wonders if in any other study the black or white king visits both his own and his opposite number's palace? e8 and e1.

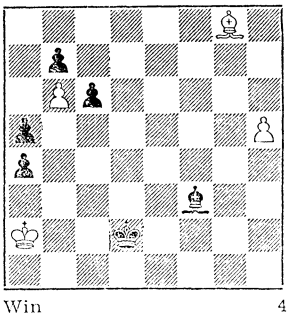
No. 960: E. Oňate. 1. h6 Be4 2. Be6/i Kc3 3. Bd7/ii K-4 4. Bxc6 Bh7/iii 5. Bxb7 Kc5 6. Be4 Bg8†/iv 7. Bd5 Kxd5/v 8. h7 Bxh7 9. b7 wins.
i) 2. h7? Bxh7 3. Bxh7 Kc3 4. Ka3/vi Kd4 5. Kxa4 Kd5 6. Kxa5 c5 7. Kb5/vii c4 8. Bg8† Kd6 9. Bxc4 Kd7 10. Kc5 Kc8 11. Kd6 Kb8 12. Kd7 Ka8 13. Bd5(a6) Kb8 14. Bc6(Kd6) draw only. Or 2. Ka3? Bc2 3. Kb2/viii a3† 4. Kxa3 Kc3 5. Bb3 Bh7 6. Ka4 (6. Ba4 Kc4) 6. ..Kd4 7. Be6 c5 8. Bc8 c4 9. Bxb7 c3 10. Be4 (10. Kb3 Kc5) 10. ..Bxe4 11. b7 c2 12. b8Q c1Q draw. Or 2. Kb2? Kd3 3. h7 Bxh7 4. Bxh7 c5 5. Be6 c4

No. 959 L. Kopac
3rd Prize,
Lommer Jubilee Tourney



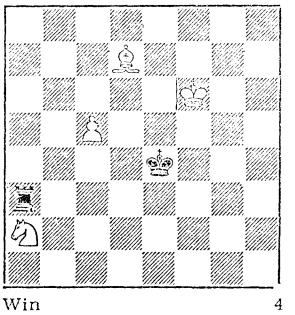
Draw 8

No. 960 E. Onate
1 Hon Men.,
Lommer Jubilee Tourney



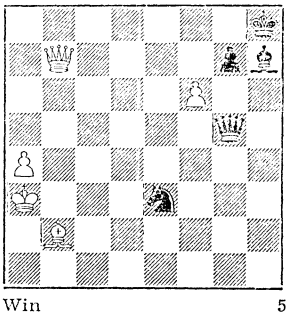
Win 4

No. 961 A. J. Sobey
2nd Hon. Men.,
Lommer Jubilee Tourney



Win 4

No. 962 C. M. Bent
Commended,
Lommer Jubilee Tourney

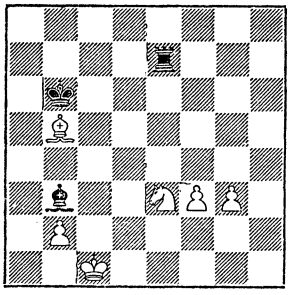


Win 5

6. Bc8 c3 7. Bxb7 c2. ii) 3. Bc8? Kd4 4. Bxb7 Kc5. Or 3. Ka3? Bc2. iii) 4. . . Bxc6 5. h7, or 4. . . bc 5. b7. Or 4. . . Bc2 5. Bxb7 Kc5 6. Be4. iv) 6. . . Bxe4 7. b7 Bxb7 8. h7 wins. v) 7. . . Bxd5† 8. Ka3. The nice point about the main line 7. . . Kxd5 is that 8. b7? fails to 8. . . Kc6† and 9. . . Kxb7. vi) 4. Be4 Kd4 is drawn too. vii) 7. Bf5 c4 8. Bc8 c3. viii) 3. Be6(c4) Kc3 4. Bd7(c8, a6) Kd4 5. Bx- Kc5. Or 3. h7 Bxh7 4. Bxh7 Kc3 5. Kxa4 Kd4 6. Bf5/ix c5 7. Kb5 c4 8. Be6 c3 9. Bb3 a4 10. Bxa4/x Kd5 11. Kb4 Kd6 and the black king reaches a8.
ix) 6. Kxa5 Kd5 comes to the same draw as 2. h7 in (i). x) 10. Kxa4 Kc5 draws.

No. 961: A. J. Sobey. 1. c6/i Rxa2/ii 2. c7 Rf2† 3. Kg6/iii Rg2†/iv 4. Bg4/v Rxg4† 5. Kf7 Rf4† 6. Ke7 wins.
i) 1. Be6? Kd4 2. c6 Ra7=. 1. Sb4? Rb3 2. Sa6 Kd4 3. c6 Rb6 4. Sc7 Kc5 5. Se6† Kd6 6. Sd8 (6. Sd4 not given, but needs analysis) 6. . . Ra6 7. Sf7† (7. Be8 Ra8) 7. . . Kd5 8. Sd8 Kd6. On move 2 here, 2. Sc6 Kd5 (Rc3), or 2. Sc2 Rc3, or 2. Sa2 Rb2 3. c6 Rf2† 4. Kg6 Rg2† 5. Bg4 Rxa2 draws. ii) 1. . . Ra6 2. Sb4 Rb6 3. Be6 Rxb4 4. c7, or here 2. . . Ra7 3. Ke6 Kd4 4. Kd6 Kc4 5. Sd5. iii) To keep Bf5† available. iv) 3. . . Rf8 4. Kg7 wins, but 3. Kg5? Rf8=. v) The last of the piece offers.

No. 963 L. Kopac
Commended,
Lommer Jubilee Tourney
3



Draw 6

No. 962: C. M. Bent. 1. Qc8† Bg8 2. Qh3†/i Qh6/ii 3. Qxh6† gh 4. f7† Kh7 5. f8S mate/iii.
i) 2. f7? Qe7†. ii) 2. . . Bh7 3. fg† Kg8 4. Qe6 mate. iii) The repetition occurs if White promotes to queen, for then Black produces the identical mate: 5. f8Q? Sc2 mate.

No. 963: L. Kopac. 1. Bc4 Rxe3 2. Kd2 Rxf3 3. Ke2 Rxg3 4. Kf2 Rh3 5. Kg2 Re3 6. Kf2 Rh3 7. Kg2 drawn.

No. 964: W. Veitch. 1. Rd8 Kg6/i 2. Kg8/ii Kf6/iii 3. Kf8/iv Kg6 draw.
i) Threat 2. . . Qxf2† 3. Ke8 Qf7 mate, or 3. Kg8 Qf7†. There are some minor duals here. 1. . . Sd7† 2. Rxd7 Kg6 3. Kg8 Kf6 4. b7 Qb1 5. Kf8 wins. ii) Threat 3. Rd6 mate. iii) Threat 3. . . gh† 4. Kf8 Qg7†. 2. . . Qxf2? 3. Rd6† Qf6 4. hg hg 5. h5† Kg5 6. Rxf6 Kxf6 7. h6 queens with check. iv) For Rd6 mate. 3. Rf8†? Ke7 4. Rxb8 gh† 5. Kh8 h2 6. b7 Qb1 wins.

F.I.D.E. Album 1965-1967

E G-readers will be aware that the 'tourney' for selection for a FIDE Album relates only to published work, not to originals. There are two judges for each section, and a third to decide when the first two do not agree on the selection. A key factor is the size of the volume, which, printed in Yugoslavia, is not under the control of the FIDE directly. 111, or 16.6% of the 665 study section entries (from 19 countries and by 133 composers) are to be selected. Over half the submissions in the study section are from the U.S.S.R. The object is to select the best. The study judges are Dr G. Grzeban (Poland) and A. J. Roycroft (England), with Walter Korn (U.S.A.) as referee judge and Harold Lommer as Director.

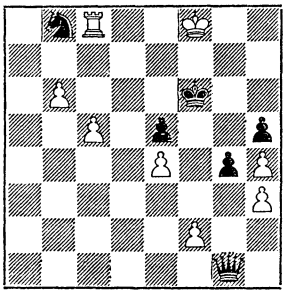
AJR

Leonard Barden in his column in **The Guardian** of 21.xi.69 described **E G** as 'the lively quarterly magazine which is probably the best available source of endgame analysis in the world.'

AWARD for SPECIAL THEME PRIZE, LOMMER JUBILEE TOURNEY

Only three entries were received for this curious theme, which many composers may well have felt was as artificial as retrograde analysis. No entry approached the ultimate of this idea, which is certainly impossible to achieve, namely that every alternative move to each drawing king (whether by White or Black) move is met by mate in one. The judge would have liked to have had the task of choosing between relatively natural positions with rather loose mates (like the mates by Black in the worthy prize winner) and more artificial positions with purer mates. Alas, it was not to be. One entry was quite unsound, and a second succumbed to alternative draws by Black. The prize goes unequivocally to the third entry, which has a most ingenious black queen and pawns mechanism on the king's side. Prize: No. 964, W. Veitch (London).

No. 964 **W. Veitch**
Prize, Special Theme,
Lommer Jubilee Tourney



Draw 8

A. J. ROYCROFT

London, 25.i.70

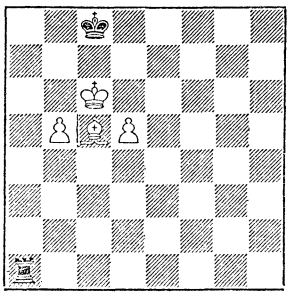
Tourney announcement 'The Problemist' announces an informal tourney lasting two years. Entries to:
A. J. Sobey, "Roseridge", 15 Kingswood Firs, Grayshott, Hindhead, Surrey (England).
Judge: P. Perkonoja (Finland).
Informal tourney of Magyar Sakkélet, 1970. Budapest 502, P.O. Box 52, Hungary. Three Prizes.
Informal tourney of Schakend Nederland, F. A. Spinhoven, Van Kinsbergenstraat 25, Haarlem ZW, Netherlands.
Informal tourney of **Novy Temy**, Georgi Hadzi-Vaskov, Leninova 14a/I-1, Skopje, Yugoslavia.

Study solving as part of an entrance examination!
For over three years there has been a chess faculty in the Central Institute for Physical Culture and Sport in Moscow. Those who pass the course are much in demand as teachers and trainers. To qualify to take the course requires participation in a simultaneous display, an oral examination in chess theory and history, and the solving of three endgame studies.

NOVY TEMY This Yugoslav magazine is the organ of the problemists of Macedonia. It publishes originals and has an informal tourney. Its periodicity is uncertain.

DIAGRAMS and SOLUTIONS

No. 965 W. D. Ellison
Problemist i/69



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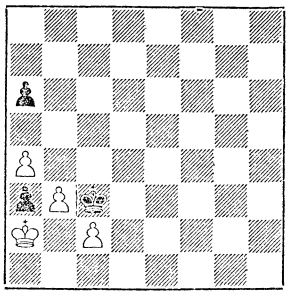
Win 4

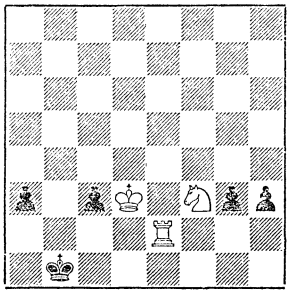
No. 966 W. D. Ellison
Problemist, iii.69



3

Win 4

No. 967 F. ben Galuth
Problemist, vii.69

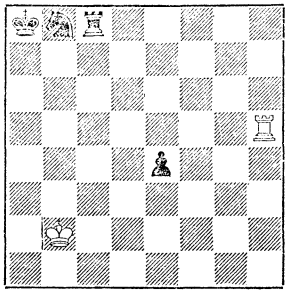


5

3

Black to move, White Draws

No. 968 J. Kricheli
Problemist, vii.69



4

Draw 2

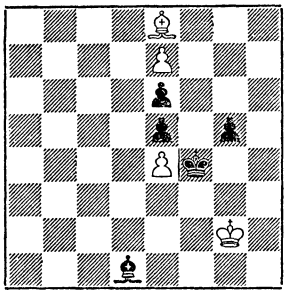
No. 965: W. D. Ellison. 1. b6 Rb1 2. d6 Rb2/i 3. d7† Kd8 4. Bd4 Rc2† 5. Kd6 Rd2 6. b7 Rxd4† 7. Kc5. i) 2. . . Rd1 3. Be3. 2. . . Rb3 d7†.

No. 966: W. D. Ellison. 1. Ka1 a5 2. Kb1 a2† 3. Ka1 Kxc2 4. Kxa2 Kc3 5. Ka3 Kd4 6. b4 Kc4 7. b5. JRH: Cf. p. 268 of Grigoriev's 'Works' (in Russian).

No. 967: F. ben Galuth. 1. . . a2 2. Re1† Kb2 3. Re2† Kb3 4. Sd4† Ka3 5. Sc2† Ka4 6. Re4† Kb5 7. Re5† Ka4 8. Re4†, or 7. . . Kc6 8. Re1.

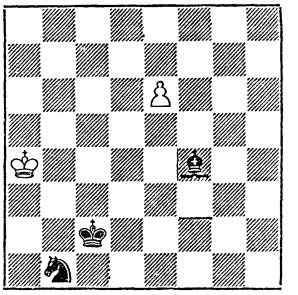
No. 968: J. Kricheli. 1. Ra5†/i Kb7 2. Re5 Rc4 3. Kb3 Rd4 4. Kc3 Ra4 5. Kb3/ii Rd4 6. Kc3 Sc6 7. Re6 Rd3†/iii 8. Kc4/iv Re3 9. Kd5 Sb4 10. Kd4(c4) Sc2 11. Kd5.
i) 1. Re5? Rc4 2. Kb3 Rd4 3. Kc3 Sc6 4. Re8† Ka7 5. Re6 Kb7 (reciprocal Zugzwang) 6. Re7† Kb6 7. Re6 Kb5 8. Rxc6 Rd3†.
ii) 5. Kd2? Sd7. iii) 7. . . Ra4 8. Kd2. iv) 8. Kb2? Rd2† 9. Kc3 Rd4.

No. 969 W. D. Ellison
Problemist, v.69



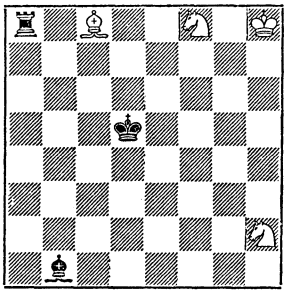
Win 4

No. 970 A. J. Sobey
Problemist, v.69



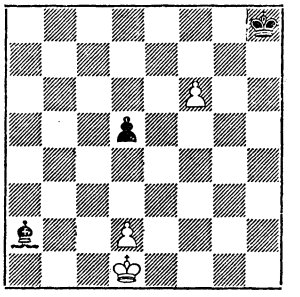
Win 2

No. 971 A. J. Sobey
Problemist, iii.69



Win 4

No. 972 W. D. Ellison
Problemist, v.69



Draw 3

No. 969: W. D. Ellison. 1. Kg1 Ke3 2. Kf1 Be2†/i 3. Ke1 g4 4. Bc6 g3 5. e8Q g2 6. Qg6. i) 2. . . Kd2 seems to need more analysis, 3. Kf2 Be2 4.?

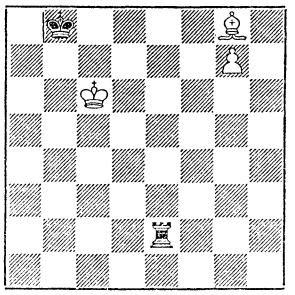
No. 970: A. J. Sobey. 1. e7 Sc3† 2. Ka5 Sd5 3. e8Q Bd2† 4. Ka4 Sc3† 5. Kb4 Se4† 6. Ka3 Bc1† 7. Ka4.

No. 971: A. J. Sobey. 1. Bb7† Ke5 2. Bxa8 Be4 3. Sg4† Kf5 4. Se3† Ke5 5. Sc4† Kf4 6. Se6† Kf5 7. Sd6†.

No. 972: W. D. Ellison. 1. Kc2 Kg8 2. Kb2 Bc4 3. Kc3 Kf7 4. d3 Bb5 5. Kd4 Bc6 6. Ke5 Bb7 7. Kf5 Bc8† 8. Ke5 Be6 9. d4.

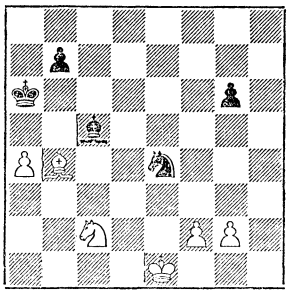
No. 973: W. D. Ellison. 1. Bd5 Re8/i 2. Kd7 Rc8 3. Bf7 Kb7 4. Ke7 Kb6 5. Be8 Rc7† 6. Bd7. i) 1. . . Rc2† 2. Kd6 Rc8 3. Be6 Re8 4. Bf7. JRH: No. 468a in EG11 is typical of many similar processes.

No. 973 W. D. Ellison
Problemist, iii.69



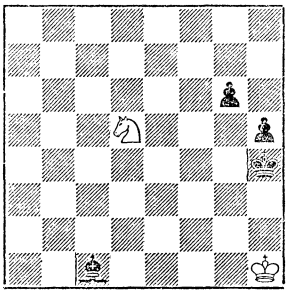
Win 3

No. 974 W. D. Ellison
Problemist, iii.69



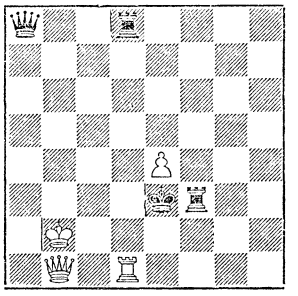
Win 6

No. 975 I. S. Prusin
2nd Place, Ukraina 1965



Draw **2**

No. 976 C. M. Bent
Original



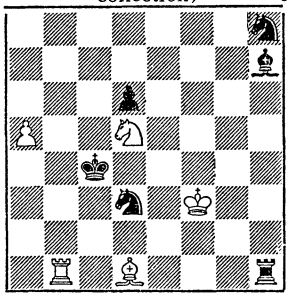
Draw 4

No. 974: W. D. Ellison. 1. f3 Bxb4†/i 2. Sxb4† Ka5 3. Sc6† bc 4. fe.
i) 1. . . Sf2 2. Ke2 Bxb4 3. Sxb4† Ka5 4. Sd5 Sh1 5. g4 Kxa4 6. f4 wins, but 6. Kf1? draws only.

No. 975 I. S. Prusin. 1. Se7/i g5 2. Sf5† Kg4/ii 3. Sd4/iii Kh3 4. Sb3/iv Be3 5. Sc5 g4 6. Se4 draws, for example, 6. . . Ba7 7. Sf2† and 7. . . Kg3 8. Sxg4, or 7. . . Kh4 8. Se4. If 6. . . Bf4 7. Kg1 Bb8 8. Kh1 drawn.
i) 1. Kg2? Kg4 2. Sf6† Kg5 3. Se4† Kf5 4. Sg3† Kg4 5. Se4 Bb2 6. Sf2† Kf5 7. Sh3 Be5 with a slow, sure, win. ii) 2. . . Kh3 3. Sd6/v g4 4. Se4 drawn. iii) 3. Sg7? Bb2. iv) 4. Se2? Bb2/vi 5. Kg1 Kg4 6. Kf2 Kf5 7. Sg3† Kg6 8. Se4 g4 wins. v) 3. Sg7? Bb2 4. Sxh5 Kg4.
vi) 4. . . Bf4? 5. Sc3 and 6. Se4 = .

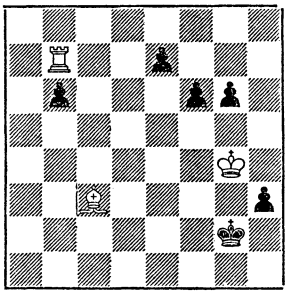
No. 976: C. M. Bent. 1. Rd3†/i Rxd3/ii 2. Qe1† Kd4 3. Qb4† Ke5 4. Qe7† Kf4 5. Qh4† Ke3 6. Qe1†. i) 1. Re1†? Kd4 2. Rd1† Ke5, or 2. Qd1† Rd3. 1. Qc1†? Kxe4 wins. ii) 1. . . Kf4 2. Qc1† Kg4(g3) 3. Qg1† Kf4 4. Qc1†. 1. . . Kf4 2. Qc1† Kxe4 3. Qc4† Ke5 4. Qc7† Ke6 5. Qc4† Kf5 6. Qf7† Kg4 7. Qg6†, and wQxd8 will follow.
There is a Kasparyan (No. 31 in his collection published in 1959) that is related, but with the black queen in the centre and black rooks on the edge.

No. 977 C. M. Bent
After A. and K. Sarychev
(No. 591 in the 1955 '650' collection) 6



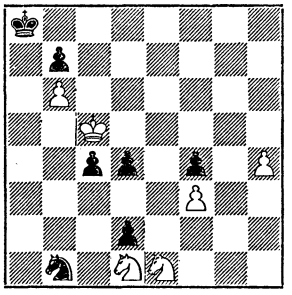
Win 6

No. 978 Dr. J. C. Infantozzi
Original 6



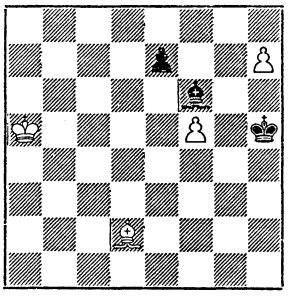
Win 3

No. 979 Dr. J. C. Infantozzi
S.E.P.A. (Barcelona) 1964 7



Win 6

No. 980 Dr. J. C. Infantozzi
S.E.P.A. (Barcelona) 1964 3



Win 4

No. 977: C. M. Bent. 1. Bb3† Kb5 2. Rxh1/i Be4†/ii 3. Kxe4 Sf2† 4. Kf3 Sxh1 5. Ba4† Kxa5/iii 6. Be8 Ka6 7. Kg2 Kb7 8. Kxh1 Kc8 9. Kg2 Kd8 10. Bh5 Kd7 11. Kf3 Ke6 12. Ke4 Sf7 13. Bg4 mate.
i) 2. Ba4†? Kxa4 3. Rxh1 Kxa5 4. Rxh7 Sg6=. Or here 2. . . Kxa5 3. Rxh1 Se5† 4. K- Kxa4 5. Rxh7 Sg6=. ii) 2. . . Sf7 3. Sc7† K- 4. Bxf7 Se5†/iv 5. Kf4. iii) 5. . . Kxa4 6. a6 wins. iv) 4. . . Be4† 5. Kxe4 Sf2† 6. Kf3 Sxh1 7. Sd5.

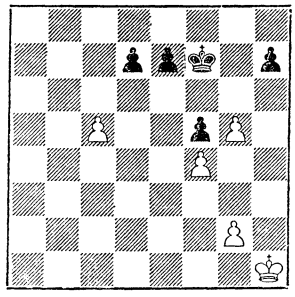
No. 978: J. C. Infantozzi. 1. Be5/i ef 2. Ra7 h2 3. Ra2† Kg1 4. Kh3/ii h1Q† 5. Kg3 wins. i) 1. Rxe7? f5† 2. Kh4 g5† 3. Kxg5 h2 draws.
ii) 4. Kg3? h1S† 5. Kf3 e4† 6. Kxe4 Sg3†.

No. 979: J. C. Infantozzi. 1. Sc2 d3 2. Sa3 c3/i 3. Sxb1 c2 4. Sbc3 c1Q 5. Kb4 Qa1 6. h5 Qa6 7. Sa4 Kb8 8. h6 Kc8 9. h7 Kd8 10. h8Q† Ke7 11. Qb8 Kf6 12. Qa7 wins. i) 2. . . Sxa3 3. h5 wins.

No. 980: J. C. Infantozzi. 1. Kb4 Bh8 2. Bc3 Kh6 3. Bxh8 Kxh7 4. Bf6/i ef 5. Kc5 and wins. i) 4. Bc3? Kh6 5. Bd2† Kh5 6. Kc4 Kg4=.

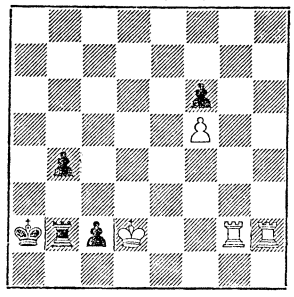
No. 981: J. C. Infantozzi. 1. Kh2 Ke6 2. g4 fg 3. Kg3 Kf5 4. Kh4 Kxf4 5. c6 dc 6. g6 hg stalemate.

No. 981 Dr. J. C. Infantozzi
El Plata (Uruguay) 1967
5



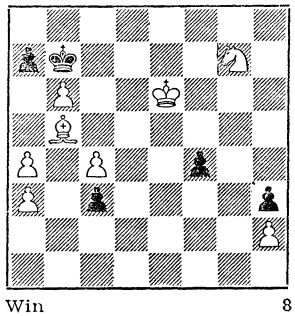
Draw 5

No. 982 V. Kovalenko
1st Prize,
Komsomolskaya Pravda 1968
Award 7.viii.68 5



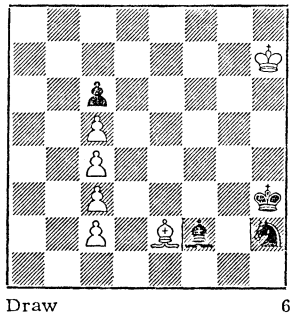
Win 4

No. 983 A. Frolovsky
2nd Prize,
Komsomolskaya Pravda 1968
Award 7.viii.68 5



Win 8

No. 984 N. Kralin
3rd Prize,
Komsomolskaya Pravda 1968
Award 7.viii.68 4



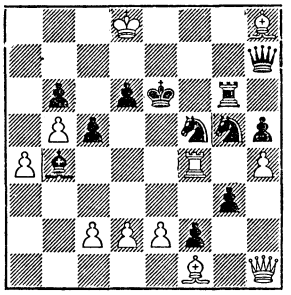
Draw 6

No. 982: V. Kovalenko. 1. Kc1 b3 2. Rxc2 Ka1/i 3. Rce2/ii Rc2†/iii 4. Rxc2 b2† 5. Kd2 b1Q 6. Rh1/iv Qxh1 7. Rc1† Qxc1† 8. Kxc1 Ka2 9. Kc2 wins. i) 2. . . Rxc2† 3. Rxc2† bc 4. Kxc2 wins, or 2. . . bc 3. Rxc2 Ka1 4. Rc6 Ra2 5. Rxf6 wins. ii) 3. Rxb2? stalemate. 3. Rcd2?? Rb1 mate. iii) 3. . . Rxe2 4. Rxe2 b2† 5. Kd2 b1Q 6. Re1 wins. iv) 6. Rc1? Qxc1† draws, or 6. Rh4? Qb4†. Judge: An. G. Kuznetsov.

No. 983: A. Frolovsky. 1. Kd6 c2 2. Se6 c1Q/i 3. Sc5† Kb8 4. Sd7† Kc8 5. b7†/ii Kxb7 6. Ba6† Ka8/iii 7. Kc7 Qh1 8. a5/iv Qe4 9. c5 Qd5/v 10. Bc8/vi f3 11. a6 and wins.
i) 2. . . ab 3. Sd8† Kc8/vii 4. Sc6 Kb7 5. Ba6† Kxb6 6. Sb4† wins.
ii) 5. Ba6†? Kd8 6. b7 Qd1† perpetual check. iii) 6. . . Kxa6 7. Sc5† Kb6 8. a5† Kxa5 9. Sb3† wins. iv) 8. c5? Qd5 9. Bc8 f3 10. a5 Qe4 11. a6 Qf4† perpetual check. v) 9. . . f3 10. c6 Qf4† 11. Kc8 wins.
vi) 10. c6? Qxa5†. vii) 3. . . Ka8 4. Kc7 c1Q 5. Bc6† Ka7 6. Bb7 wins.

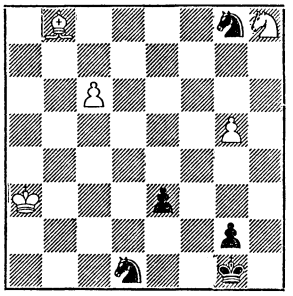
No. 984: N. Kralin. 1. Kg8/i Bxc5/ii 2. Bd1 B- 3. c5 Bxc5 4. c4 B- 5. c5 Bxc5 6. c4 B- 7. c5 Bxc5 8. Ba4/iii and wins the c6 pawn, explaining White's second move!
i) 1. Kg7? Bxc5 2. Bh5 Be7 3. c5 Sg4 4. Be8 Se5 and wins. The same

No. 985 **A. Bor**
4th Prize,
Komsomolskaya Pravda 1968
Award 7.viii.68 12



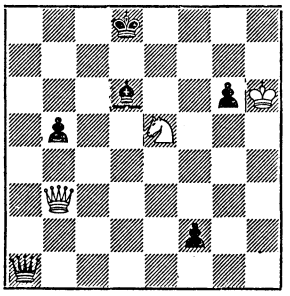
Win 11

No. 986 **Y. Dorogov**
5th Prize,
Komsomolskaya Pravda 1968
Award 7.viii.68 5



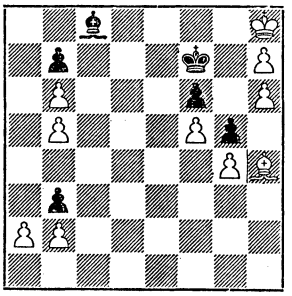
Draw 5

No. 897 **A. Bondarev**
Special Prize,
Komsomolskaya Pravda 1968
Award 7.viii.68 6



Win 3

No. 988 **N. Husainov**
1 Hon. Men.,
Komsomolskaya Pravda 1968
Award 7.viii.68 6



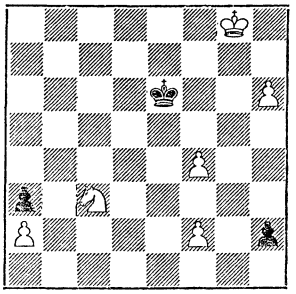
Draw 10

follows 1. Kg6? See also (iii). ii) 1. . . Sg4 2. Bxg4† Kxg4 3. Kf7 Bxc5 4. Ke6 Ba3 5. c5 and 6. Kd7. iii) With wKg7, then 8. . . Bd4† and 9. . . c5 wins, and with wKg6 8. . . Sf3 9. Bxc6 Se5† wins.

No. 985: A. Bor. 1. Qd5† Kxd5 2. e4† Sxe4 3. Bc4† Kxc4 4. d3† Kd5 5. cd† Ke6/i 6. ef† Kf7 7. fg† Kg8 8. Rf8† Kxf8 9. gh f1Q 10. Bb2 Kf7/ii 11. h8Q Ke6 12. Qe8† Kd5 13. Qc6† Ke6/iii 14. Qe4† Kf7 15. Qe8 mate.
i) 5. . . Kc4 6. ef† Kd5 7. c4 mate. ii) 10. . . Qf7 11. h8Q† Qg8 12. Qf6† Qf7 13. Qh6† wins. iii) 13. . . Kc4 14. Qe4 is mate. "A fairytale study." (Judge).

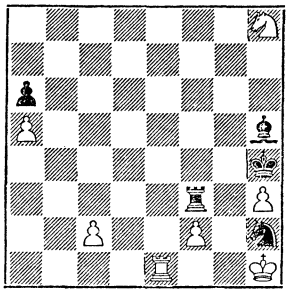
No. 986: Y. Dorogov. 1. Sg6/i Sc3 2. c7 Se7/ii 3. Sxe7 Sb5† 4. Ka2/iii Sxc7 5. Ba7 Kf2 6. g6 f1Q 7. Bxe3† Kxe3 8. g7 and draws/iv.
i) 1. c7? Se7 2. Sg6 Sc8 3. Sf4 e2 5. Sxe2† Kf1 wins. ii) 2. . . Sb5† 3. Ka4 Sxc7 4. Ba7 Kf2 5. Sf4 g1S 6. Bb6 Sa8 (6. . . Se8 7. Sd5) 7. Bxe3† Kxe3 8. Kb5 Kxf4 9. Kc6 and draws. iii) For other moves see note (iv). iv) wKb2 would allow 8. . . Qxg7, while wKb4 loses to 8. . . Sd5†, and wKa4 fails to 8. . . Qa1† 9. Kb3 Qb1† 10. Kc3 Sb5† 11. Kc4 Sd6† 12. Kd5 Se8 13. g8Q Sf6†. With wKa2 there are many checks, after for example 8. . . Kd3 9. g8Q Qa7† 10. Kb2 Qd4† 11. Ka2, but no win.

No. 989 A. Bor
2 Hon. Men.,
Komsomolskaya Pravda 1968
Award 7.viii.68 3



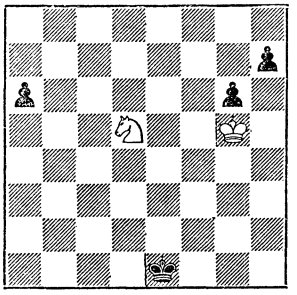
Win 6

No. 990 A. Bondarev
3rd Hon. Men.,
Komsomolskaya Pravda 1968
Award 7.viii.68 4



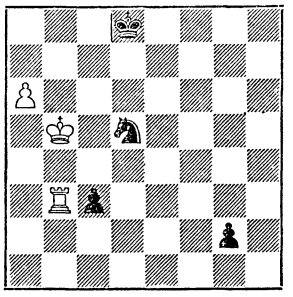
Draw 7

No. 991 V. Pyankov
5th Hon. Men.,
Komsomolskaya Pravda 1968
Award 7.viii.68 4



Draw 2

No. 992 S. Bavarsky
Commend,
Komsomolskaya Pravda 1968
Award 7.viii.68 4



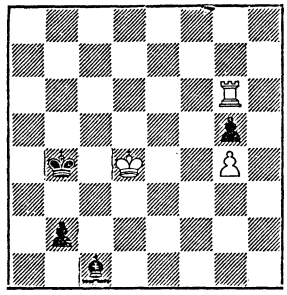
Draw 3

No. 987: A. Bondarev. 1. Qg8† Kc7 2. Qg7† Be7/i 3. Qxe7† Kb6 4. Qf6† Kb7 5. Qc6† Ka7 6. Qc7† Ka6 7. Qc8† Ka7 8. Sd7 Qe5/ii 9. Sxe5 f1Q 10. Qc7† Ka8 11. Sd7 Qh1† 12. Kg7 Qb7/iii 13. Qd8† Ka7 14. Qa5† Qa6 15. Qc7† Qb7 16. Qc5† Ka8 17. Qf8† Ka7 18. Qa3† Qa6 19. Qe3† Ka8 20. Qe8† and mates or wins bQ next move.
i) 2. . . Kb6 3. Sd7† and 4. Qxa1. ii) 8. . . Qh1† 9. Kg7 Qa1† (9. . . Qe5 is less effective now wK is on g7, as new bQ cannot check on h1) 10. Kg8 Qa2† 11. Kh7 wins. iii) 12. . . Qa1† 13. Kg8 Qa2† 14. Kh7 wins.

No. 988: N. Husainov. As printed in Kom. Pr. the 4 wP's f5, g4, h6, h7 are missing. We hope they are correctly restored (AJR). 1. Be1/i ba 2. Ba5 a1Q 3. b4 Be6 4. fe† Kg6 5. Kg8 Qe1 6. h8S† Kxh6 7. Sf7† with perpetual check. i) 1. ab? gh 2. b4 h3 3. b3 h2 4. g5 Bxf5 5. g6† Kxg6 6. Kg8 Be6† 7. Kh8 Bc4 8. bc Kf7 9. c5 h1Q 10. c6, Black mates in 2.

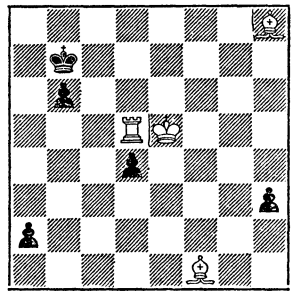
No. 989: A. Bor. 1. f5†/i Kxf5 2. Se2 Kg6 3. Sg3 Kxh6 4. f4 Kg6 5. Kf8 Kf6 6. Ke8 Ke6 7. Kd8 Kd6 8. Kc8 Kc6 9. Kb8 Kb6 10. Ka8 Kc5/ii 11. Kb7(a7) Kd4 12. Kc6(b6) Kc3 13. f5 Kb2 14. f6 Kxa2 15. f7 h1Q(†) 16. Sxh1 Kb2 17. f8Q a2 18. Qb4† Ka1 19. Qe1† Kb2 20. Qd2† Kb1 21. Qd1† Kb2 22. Sf2 a1Q 23. Sd3† Ka2 24. Qa4† Kb1 25. Qb3†.
i) 1. h7? h1Q 2. h8Q Qa8† 3. Kg7 Qg2† draws, and here 2. f5† Kxf5 also leads to a perpetual check.

No. 993 V. Palienko
Commended,
Komsomolskaya Pravda 1968
Award 7.viii.68 4



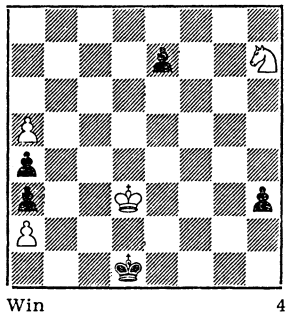
Win 3

No. 994 S. Pivovar
Commend,
Komsomolskaya Pravda 1968
Award 7.viii.68 5



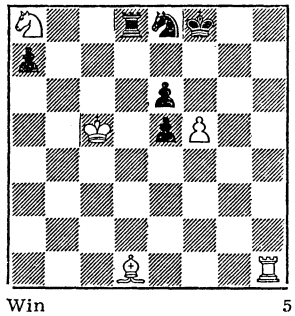
Win 4

No. 995 Y. Rupchev
Commend,
Komsomolskaya Pravda 1968
Award 7.viii.68 5



Win 4

No. 996 V. Voropaev
Commend,
Komsomolskaya Pravda 1968
Award 7.viii.68 6



Win 5

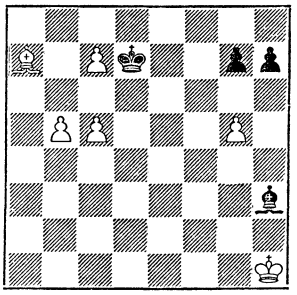
No. 990: A. Bondarev. 1. Kg2 (1. Kxh2? Rxh3† mates) 1. . . Rxh3 2. Re4† Sg4 3. Rc4 Be8 4. Rc8 Sf6 5. Rc4† Sg4 6. Rc8 Bh5 7. Rc4 (repeats position) 7. . . Rh2† 8. Kg1 Kh3 9. Rc3† Kh4 10. Rc4 Rh3 11. Kg2 and the position is drawn, loose though the noose may seem. 11. . . Ra3 12. f3 -- note that wRb4 would allow 11. . . Rc3 12. f3 Rxc2† 13. Kg1 Kg3, or 13. Kf1 Rf2†.

No. 991: V. Pyankov. 1. Sf6 h5/i 2. Kxg6 h4 3. Kf5 h3 4. Sg4 Kd2/ii 5. Ke4 Kc3 6. Kf3 a5 7. Se3(f6) a4 8. Sd5† Kb3 9. Sf4 a3 10. Sd3 with a standard draw.
i) 1. . . a5 2. Sxh7 a4 3. Sf6 a3 4. Sd5 a2 5. Sb4 a1Q 6. Sc2† draws.
ii) 4. . . a5 5. Ke4 a4 6. Kd3 a3 7. Kc3 Kf1 8. Sh2† Kg2 9. Sg4 Kg3 10. Se3 with the same standard draw as in the main line but this time mirrored on the other side of the board.

No. 992: S. Bavarsky. 1. Rb1 c2 2. Re1 Kc7 3. a7 Kb7 4. a8Q† Kxa8 Kxa8 5. Kc6 Sc3 6. Kc7 Sd1 7. Kb6 Se3 8. Kc7 drawn.

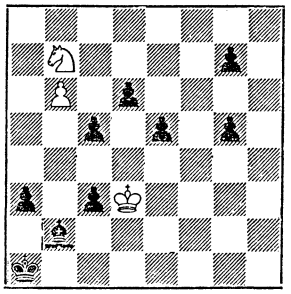
No. 993: V. Palienko. 1. Rb6† Ka3 2. Kc3 Ka2 3. Kc2 Ka3 4. Rb8 Ka4 5. Kc3 Ka5 6. Kc4 Ka6 7. Rb5 Ka7 8. Kd5 Ka6 9. Kc6 Ka7 10. Rb6 Ka8 11. Rb7 B- 12. Rxb2 wins.

No. 997 H. Kallstrom
Prize,
Gazeta Czenstochovska
1967-68 4



Win 6

No. 998 L. Maslanka
1 Commend,
Gazeta Czenstochovska
1967-68 9



Win 3

No. 994: S. Pivovar. 1. Rd7† Ka8 2. Rd8† Kb7 3. Ba6† Ka7 4. Bd3 a1Q 5. Be4 d3† 6. Ke6 Qa2† 7. Ke7 Qa3† 8. Kf6 Qa1† 9. Kg6 Qg1† 10. Kh7 Ka6 11. Bc6 b5 12. Bd4 and wins.

No. 995: Y. Rupchev. As given in Kom. Pr. there are both white and black P's on a4, and nothing on a5. It seems clear thta the diagram is the composer's intention. 1. Sg5 h2 2. Se4 Ke1 3. Sg3 Kf2 4. Sh1† Kg2 5. Ke2 Kxh1 6. Kf1 e6 7. a6 e5 8. a7 e4 9. a8R e3 10. Re8 e2† 11. e1Q† Rxe1 mate.

No. 996: A. Voropaev. 1. Sc7 Sxc7 2. Rh8† Ke7 3. f6† Kd7 4. Ba4† Kc8 5. Be8/i e4 6. f7 e5 7. Bd7† wins.
i) A fine move just when White seemed to be out of steam.

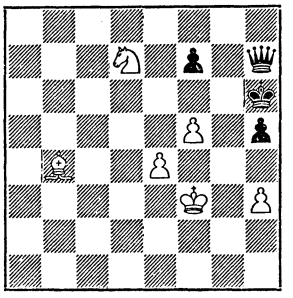
No. 997: H. Kallstrom. 1. Bb8/i Kc8 2. c6/ii Be6 3. Kh2/iii Bd5 4. Kg3 h5 5. gh/iv gh 6. Kf4 h5 7. Ke5 Bg2/v 8. Kd6 Bxc6 9. Kxc6 and wB stops hP without stalemate, but 9. bc? draws only.
i) 1. b6? Kc6. 1. Kh2? Bf1 2. b6 Ba6. ii) 2. Kh2? Bf1 3. b6 Bb5.
iii) 3. Kg2? Bc4 4. b6 Bd5† and 5. . . Bxc6. iv) 5. Kf4? h4. v) 7. . . Bxc6 8. bc h4 9. Ea7 h3 10. Bg1 h2 11. Bxh2 and it is not stalemate, thanks to wK! 11. . . Kxc7 12. Kd5† wins.
Award in Gaz.Cz. 4.ii.69. Judge: S. Limbach.

No. 998: L. Maslanka. 1. Kc2 g4 2. Sa5 g3 3. Sb3† Ka2 4. Sc1† Bxc1 5. b7 g2 6. b8Q Bb2 7. Qg8† wins.

No. 999: L. Maslanka. 1. Kf4 Qh8 2. Bf8† Kh7 3. e5 Kg8 4. h4 f6 5. e6 wins.

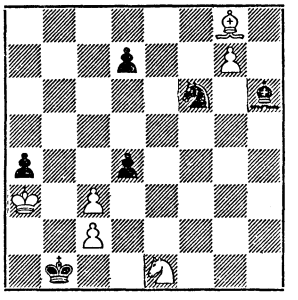
No. 1000: V. A. Bron. 1. Ba2† Kc1 2. g8Q Sxg8 3. Bxg8 Kd2/i 4. Sf3† Kxc2 5. cd d5 6. Kxa4/ii Kd3 7. Kb4 Ke4/iii 8. Sh4 Be3/iv 9. Bh7† Kxd4 10. Sf3 mate.
i) 1. . . dc 4. Bh7 protecting c2 and wins. ii) 6. Bxd5? Kd3 7. Bc6 Ke3 8. Kb4 a3 draws. iii) 7. . . Bf8† 8. Kb3 Ke3 9. Sg5 Be7 10. Se6 and everything is protected, the win being 'book' or 'technique' or 'on material' or 'standard', as one prefers. 10. . . Kd3 11. Bh7†, or 10. . . Bf6 11. Kc3. iv) 8. . . Bg7 9. Bh7† and wins. The supporting variations are refreshingly neat in this study.

No. 999 L. Maslanka
1 Hon. Men.,
Gazeta Czenstochovska
1967-68



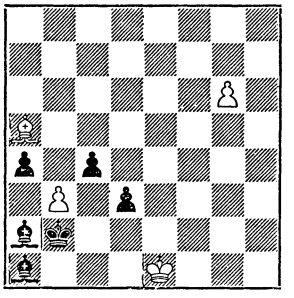
Win 6

No. 1000 V. A. Bron
2nd Prize,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



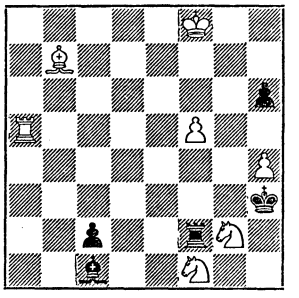
Win 6

No. 1001 V. Kovalenko and Y. Bazlov
3rd Prize,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



Draw 4

No. 1002 M. Bordenyuk
1 Hon. Men.,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



Win 7

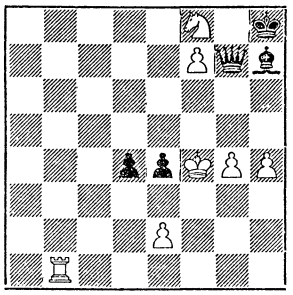
No. 1001: V. Kovalenko and Y. Bazlov. 1. g7 c3 2. Bxc3† Kxc3 3. g8Q d2† 4. Ke2 d1Q† 5. Kxd1 Bxb3† 6. Kc1 Bb2†/i 7. Kb1 Bc2† 8. Ka2 Bb3† 9. Kb1 and draws.
i) 6. . . Bxg8 7. Kb1, and to avoid the wrong-B draw there is only one move, 7. . . Bb2, and this is stalemate.

No. 1002: M. Bordenyuk. 1. Se1 Rxf5† 2. Rxf5 Ba3† 3. Rc5 Bxc5† 4. Kf7 c1Q 5. Bc8† (possible because the wR sacrifice has blocked the c-file) 5. . . Kxh4 6. Sf3† Kh5 7. Sg3 mate.

No. 1003: A. Sadykov. 1. Sg6† Bxg6 2. Rb8† Kh7 3. f8S†/i Kh6 4. g5† Kh5 5. Se6 Qa7 6. Rh8† Bh7 7. Rxg7† Qxg7 8. Kg3 and wins.
i) 3. f8Q? Qc7†.

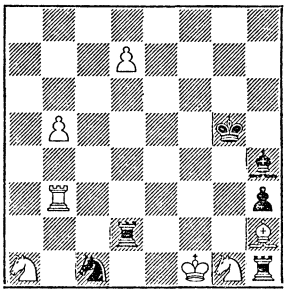
No. 1004: I. Chuiko. Black's threats are . . Rd1 mate, and . . Rf2† followed by . . R2xh2†. 1. d8Q† Rxd8 2. Rxh3 Rd2 3. Bf4† Kxf4 4. Rxh1 Rf2† 5. Ke1 Rh2† 6. Kf1 Rh1 7. Kg2 Rxg1† 8. Kxg1 Se2† 9. Kf1 Sd4 10. b6 Ke3 11. b7 Bg3 12. b8Q Bxb8 13. Ke1 Kd3 14. Kd1 Bf4 15. Sc2 Sxc2 stalemate.

No. 1003 A. Sadykov
2 Hon. Men.,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



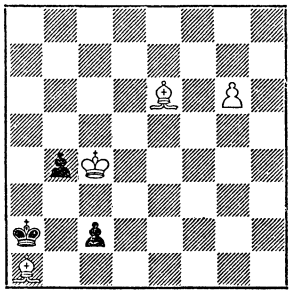
Win 7

No. 1004 I. V. Chuiko
3 Hon. Men.,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



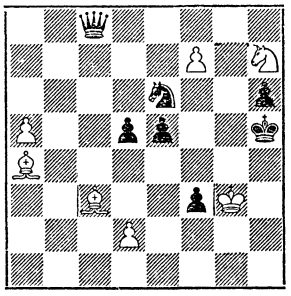
Draw 7

No. 1005 E. L. Pogosants
4 Hon. Men.,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



Win 4

No. 1006 V. Obraztsov
5 Hon. Men.,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



Win 7

No. 1005: E. L. Pogosjants. 1. Kd3† Kb1 2. Ba2† Kxa1 3. Kxc2 b3†/i 4. Kd2 ba 5. g7 and wins the standard Q v Q ending.
i) It seems to me that this, in itself quite simple move, somehow typifies Pogosjants' sharp style. Everything is en prise and in an elementary position originality yet shows through. (AJR)

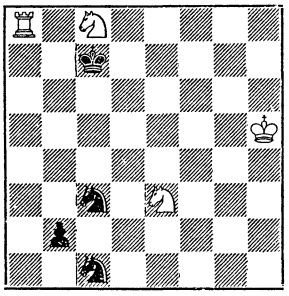
No. 1006: V. Obraztsov. 1. f8Q Sxf8 2. Be8† Sg6 3. Bd7 Qc4 4. d4 Sf4 5. Be8† Sg6 6. Bd2 Qa6 7. de f2 8. Bb5 f1Q 9. Bxf1 wins.

No. 1007: F. Barash. 1. Ra7† Kxc8 2. Sc4 b1Q 3. Sd6† Kd8 4. Sf7† Ke8 5. Sd6† Kf8 6. Rf7† Kg8 7. Kh6 and will draw by perpetual check.

No. 1008: M. Bordenyuk. 1. Kd3 Rg3†/i 2. Ke4 Kh5 3. Se5 Kxh4 4. Rh6† Kg5 5. Rg6† Kh4 6. Sf3† Kh3 7. Rh6† Kg2 8. Rh2† Kf1 9. Ke3 Rg2 10. Rh1† Rg1 11. Rxg1 mate.
i) 1. . . Kh5 2. Sf4† Kxh4 3. Rh6† and wins bR in a couple of moves.

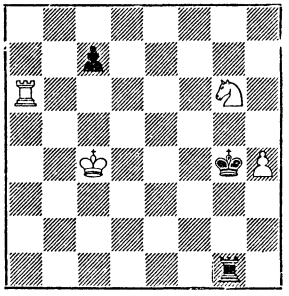
No. 1009: S. G. Belokon. 1. Bd4 cd† 2. Kb4/i Qh6 3. g5 Qh7 4. Ra7† Kc6 5. Rg7 Qh8 7. Rc7† wins, a most original means of setting up a bishop/rook battery to win the queen. 5. Rxh7? is stalemate.
i) 2. Kb5? Qc7†. On the other hand, 2. Kb3? allows 2. . . Kc6 3. Ra6† Kb5.

No. 1007 F. Barash
Commend,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



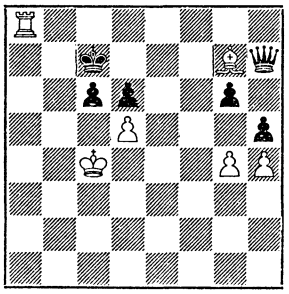
Draw 4

No. 1008 M. Bordenyuk
Commend,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



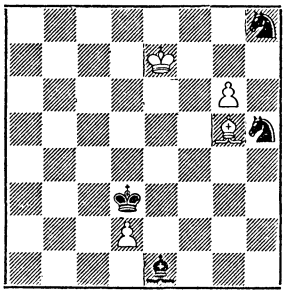
Win 4

No. 1009 S. G. Belokon
Commend,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')



Win 6

No. 1010 T. B. Gorgiev
Commend,
Birnov Memorial Tourney
1969 ('Volgograd Pravda')

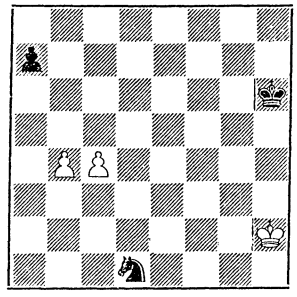


Draw 4

No. 1010: T. B. Gorgiev. 1. g7 Sxg7 2. Bf6 Bh4 3. Bxh4 Sf5† 4. Kf6 Sxh4 5. Kg5 S4g6 6. Kf6 Sf4 7. Ke5 Sg2 8. Kf6 Sh4 9. Kg5 Sg2 10. Kf6 Sf4 11. Ke5 Sh5 12. Kf5 Kd4 13. Kg5 Sg3 14. Kf6 Sh5† 15. Kg5 Sg7 16. Kf6 Se8† 17. Ke7 Sc7 18. Kf6 Se8† 19. Ke7, and that's enough to prove a draw! 13. d3? Kd5 14. Kg5 Sg7 15. Kf6 Se8† 16. Ke7 Sd6 wins, as theory gives a win against a centre pawn not beyond its **fifth** rank.

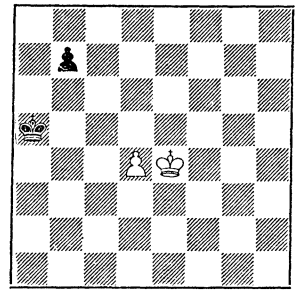
No. 1011: A. van Tets. 1. c5/i Sb2/ii 2. b5/iii Sa4 3. b6/iv Sxb6 4. cxb6 axb6 5. Kg2/v Kg6/vi 6. Kf2 Kf6 7. Ke2 Ke6 8. Kd2 Kd6 9. Kc2 Kc6 10. Kb2 Kd5 11. Kb3 Kc5 12. Kc3=.
i) A. 1. b5? Sc3 2. Kg3 Kg5 3. Kf3 Kf5 4. Ke3 Ke5 5. Kd3 Sa4 6. Kc2 Kd4 7. Kb3 Sb6 wins. B. 1. Kg2? Kg5 2. c5 (for 2. Kf3 Kf5 3. Ke2 Sb2 4. c5 Ke5 5. Kd2 see (iii)) Kf4 3. c6 (or b5) Se3† 4. Kf2 Sd5 wins.
ii) 1. ..Sc3 2. Kg3 Kg5 3. Kf3 Kf5 4. Ke3 Ke5 5. Kd3 Sb5 6. Kc4 a6 7. Kb3 Kd5 8. Ka4 Kc6 9. Ka5 Sc7 (or Kb7) 10. Ka4 with a positional draw. iii) 2. Kg3? Kg5 3. Kf3 Kf5 4. Ke3 Ke5 5. Kd2 Kd4 6. Kc2 Sd3 7. Kb3 Se5 8. Ka4 Kc4 9. Ka5 Sc6† wins. iv) 3. Kg2? Sxc5 wins.
v) 5. Kg3? Kg5 wins. vi) Kg5 6. Kg3 draws.

No. 1011 A. van Tets
Original
3



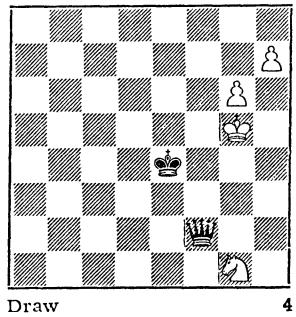
Draw 3

No. 1012 A. van Tets
Original
2



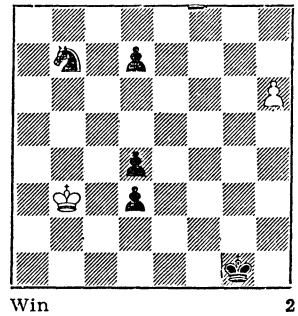
Win 2

No. 1013 A. van Tets
Original
2



Draw 4

No. 1014
A. P. Maximovskikh
and A. I. Malyshkov
2nd Prize, Soviet
Army Jubilee Tourney 1968
5

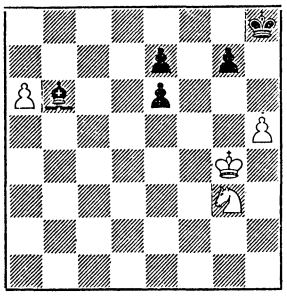


Win 2

No. 1012: A. van Tets. 1. Ke5/i Kb6/ii 2. Kd6/iii Ka7 3. Kc7 b5 4. d5 b4 5. d6 b3 6. d7 b2 7. d8=Q b1=Q 8. Qd4† Ka6 9. Qa4 mate.
i) 1. d5? Kb6 2. Ke5 Kc7 3. Ke6 Kd8 draws. ii) 1. . . b5 2. d5 b4 3. d6 b3 4. d7 b2 5. d8=Q† wins. iii) 2. Ke6? Kc7 3. Ke7 Kc6 4. Ke6 Kc7 5. d5 Kd8 draws.

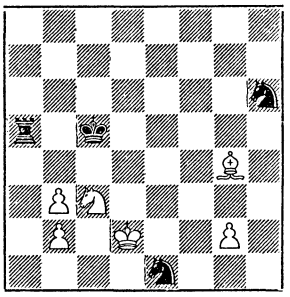
No. 1013: A. van Tets. 1. Se2/i Qxe2/ii 2. g7/iii Qb5†/iv 3. Kh4/v.
i) 1. h8Q? Qf4† 2. Kh5 Qh2† wins. ii) A. 1. . . Qf5† 2. Kh6 Qf8† 3. Kg5 Qf5† 4. Kh6 Qf6 5. Sg3† Ke5 6. Sa5=.
or 3. . . Ke5 4. Sg3 Qf4† 5. Kh5 Qf8 (Qxg3? 6. h8D†) 6. Kg5 Qf6† 7. Kh6=.
or to prevent S→g3→h5 3. . . Kf3 4. Sd4† Ke4 5. Se2 Kf3 6. Sd4† Qe3 7. Sf5† Kf3 8. g7=.
B. 1. . . Qe3† 2. Kf6 Qh6 (Qxe2 3. g7=) 3. Kf7 Ke5 4. Sd4 Kxd4 5. Kg8 Qxg6 6. Kh8=.
C. 1. . . Qh2 2. Kf6 Qe5† (Qh6 see B.) 3. Kf7 Kf5 4. g7 Qf6† 5. Kg8 Kg6 6. h8S† Kf5 7. Sg3† Ke6 8. Sh5 Qg5(h6) 9. Sg6=.
iii) 2. h8Q? loses the queen after Qd2† or Qe3†. iv) 2. . . Qb7† 3. Kf6 Qf2† 4. Ke7 Qh4† 5. Kf8 Qf6† 6. Kg8 Qe6† 7. Kf8=. v) 3. Kg6? Qf5† 4. Kh6 Qf6†.

No. 1015 M. N. Marinov
2 Commend, Soviet
Army Jubilee Tourney 1968
5



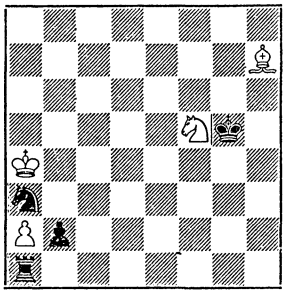
Win 4

No. 1016 V. Zaitsev
1 Commend, Soviet
Army Jubilee Tourney 1968
4



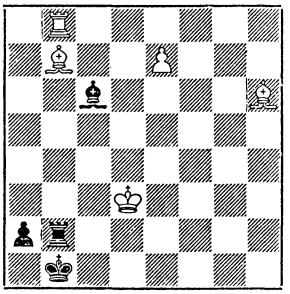
Draw 6

No. 1017 Y. Rupchev
2 Hon. Men., Soviet
Army Jubilee Tourney 1968
4



Draw 4

No. 1018 V. A. Evreinov
3rd Prize, Soviet
Army Jubilee Tourney 1968
4



Win 4

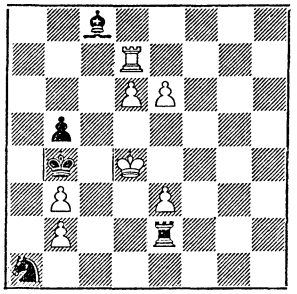
No. 1014: A. P. Maximovskikh and A. I. Malyshkov. 1. h7 Sc5†/i 2. Kb2 d2 3. Kc2 Se4 4. h8Q d3† 5. Kd1 d5 6. Qh5 Kf2 7. Qh3 Kg1 8. Qf3 Kh2 9. Qf1 Kg3 10. Qxd3† wins, only because it is check.
i) 1. . . Sa5† 2. Kb2 d2 3. Kc2 Sc4 4. h8Q d3† 5. Kd1 d5 6. Qh5 Kf2 7. Qh3 Kg1 8. Qf3 Kh2 9. Qf2† Kh3 10. Qg1 Kh4 11. Qd4† wins.
The event was for military composers. Judge: F. S. Bondarenko. Award published in 'The Soviet Soldier' in 1968.

No. 1015: M. N. Marinov. 1. Se4 Kh7 2. Sg5† Kh6 3. Sf7† Kh7 4. Kf4 Bc7† 5. Ke4 Bb8 6. Kd4 g6 7. h6 g5 (a counter-attack is essential, 7. . . Ba7† 8. Ke5 being hopeless) 8. Sxg5† Kxh6 9. Sxe6 Kg6 10. Kd5 Kf6 11. Kc6 Kxe6 12. Kb7 wins. As the composer is from Bulgaria, one assumes that the tourney was open to military personnel anywhere. The black B is obtousive.

No. 1016: V. Zaitsev. 1. b4† Kxb4 2. Bh3 Ra1 3. Sd1 Sd3 4. Se3 Se1 5. Sc1 drawn.

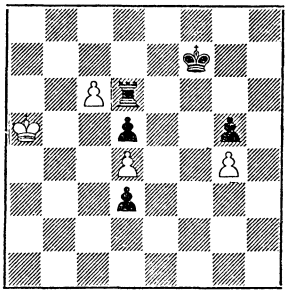
No. 1017: Y. Rupchev. 1. Sd6 b1Q 2. Bxb1 Sxb1 3. Se4† Kf5 4. Kb3 Sa3 5. Sc3 Rc1 6. Kb2 Rc2† 7. Kb3 Rc1 8. Kb2 draw.

No. 1019 A. Hildebrand
Prize, Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney
5



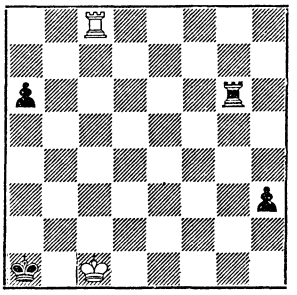
Draw 7

No. 1020 V. Kamensky
1 Hon. Men.,
Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney
4



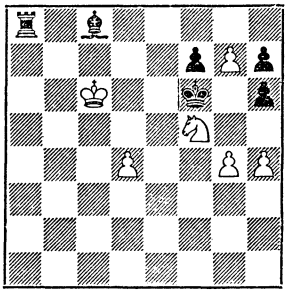
Win 5

No. 1021 V. Kovalenko
2 Hon. Men.,
Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney
4



Draw 2

No. 1022 E. Pogosjants
3 Hon. Men.,
Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney
6



Win 6

No. 1018: V. A. Evreinov. 1. e8Q Bxe8 2. Be4 Rxb8 3. Kc3† Ka1 4. Bg7 Rb7 5. Bh8 Rb2 6. Bc2 Ba4 7. Kd2 Bxc2 8. Kc1 and mates.

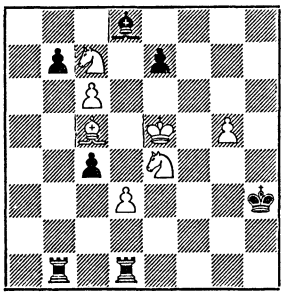
No. 1019: A. Hildebrand. 1. Re7 Sc2† 2. Kd3 Rxe3† 3. Kxc2 Bxe6 4. d7 Bf5† 5. Re4† Rxe4/i 6. d8Q Rd4† 7. Kc1 Rxd8 stalemate.
i) 5. . . Bxe4† 6. Kc1 Rd3 7. d8Q Rxd8 stalemate. Judge: T. B. Gorgiev.

No. 1020: V. Kamensky. 1. Kb6 Re6 2. Kb7 Re7† 3. c7 Ke6 4. Kb8 Re8† 5. c8R Re7 6. Rc6† Kf7 7. Rc7 forcing the exchange of rooks and winning.

No. 1021: V. Kovalenko. 1. Rc3 Rg1† 2. Kc2 Rg2† 3. Kc1 h2 4. Ra3† Ra2 5. Rh3 a5 6. Rh5 a4 7. Rh4 a3 8. Rh3 Rg2 9. Rxa3† Ra2 10. Rh3 drawn.

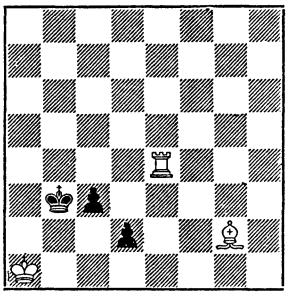
No. 1022: E. Pogosants. 1. g8S† Kg6 2. Sge7† Kf6 3. Sd5† Kg6 4. Sf4† Kf6 5. Sh5† Ke6 6. Shg7† Kf6 7. Se8† Ke6 8. Sc7† Kf6 9. Sxa8 wins.

No. 1023 M. Gordman
1 Commend,
Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney



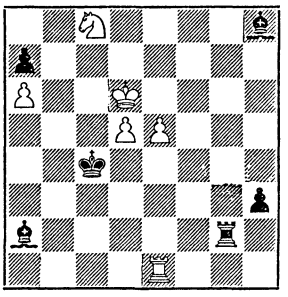
Draw 7

No. 1024 E. Pogosants
2 Commend,
Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney



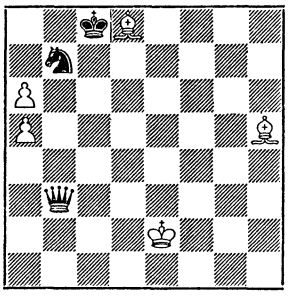
Draw 3

No. 1025 M. Gordman
3 Commend,
Chervony Girnik
(Krivoi Rog) October
Revolution Jubilee Tourney



Win 6

No. 1026 M. N. Klinkov
2nd Prize,
Ukrainian Chess Section,
1966



Draw 5

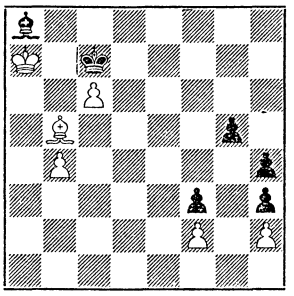
No. 1023: M. Gordman. 1. Sd5 bc 2. Sf2† Kh4 3. Sxd1 Rxd1 4. g6 Re1† 5. Se3 cd 6. g7 d2 7. g8Q d1Q 8. Bxe7† Bxe7 9. Qg4† Qxg4 stalemate.

No. 1024: E. Pogosjants. 1. Rd4 c2 2. Bd5† Ka3/i 3. Ra4† Kxa4 4. Bb3† Kxb3 stalemate.
i) 2. . . Kc3 3. Rc4† Kb3 4. Rxc2†, or 3. . . Kd3 4. Be4† Kxc4 5. Bxc2.

No. 1025: M. Gordman. 1. e6 Bf6 2. Sxa7 h2 3. Rh1 Rd2 4. Sc6 Kb5 5. a7 Bxd5 6. Rxh2 Rd1 7. Rh5 Kb6 8. a8S† Kb7 9. Rh7† Kxa8 10. Ra7 mate.

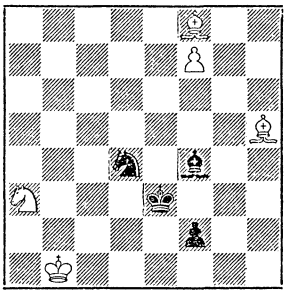
No. 1026: M. N. Klinkov. 1. a7 Qc4†/i 2. Kf2/ii Qd4† 3. Kf1/iii Qxa7 4. Bb6 Qa8 5. Bg4† Kb8 6. Bf3 Qa6† 7. Be2 Qa8 8. Bf3 Kc8 9. Bg4† draw.
i) 1. . . Qb2† 2. Kf1 Qc1† 3. Kg2 Qc6† 4. Bf3. ii) 2. Kd1? Qd5† and 3. . . Sxd8. 2. Ke3? Qc5† wins. 2. Ke1? Qe4† and 3. . . Sxd8. ii) Again, 3. Ke1? Qe4†. The tourney was for Ukrainian composers only.
Judge: F. S. Bondarenko. The First Prize was No. 300 in EG11.

No. 1027 A. S. Kakovin
3rd Prize,
Ukrainian Chess Section,
1966



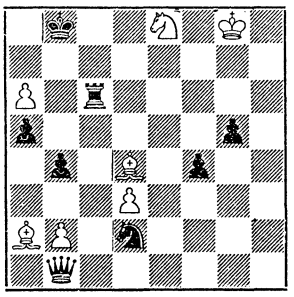
Draw 6

No. 1028 V. A. Yakovenko
1 Hon. Men.,
Ukrainian Chess Section,
1966



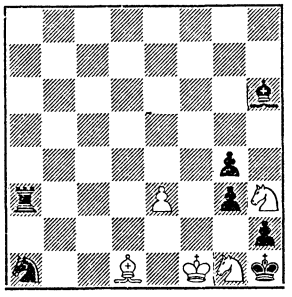
Draw 5

No. 1029 N. V. Rezvov
2 Hon. Men.,
Ukrainian Chess Section,
1966



Draw 7

No. 1030 A. S. Kakovin
3 Hon. Men.,
Ukrainian Chess Section,
1966



Win 5

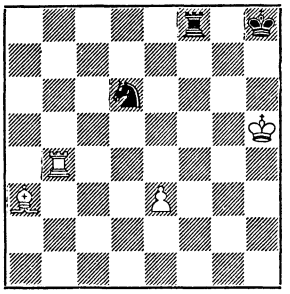
No. 1027: A. S. Kakovin. 1. Bf1 g4 2. Bxh3 gh 3. b5 Bxc6 4. Ka6 Kd6 5. Ka5 Bxb5 6. Kb4 Kd5 7. Kc3, with an old book draw.

No. 1028: V. A. Yakovenko. 1. Sc2†/i Ke4/ii 2. Bg6† Sf5 3. Bxf5† Kxf5 4. Bb4 f1Q† 5. Be1 Qb5† 6. Bb4 Qf1† 7. Be1.
i) 1. Sc4†? Ke4 2. Bg6† Sf5 3. Sd6† Bxd6 4. Bxd6 f1Q† 5. Kb2 Qe2† 6. Ka3 Qd3† wins. ii) 1. . . Sxc2 2. Bc5†. 1. . . Kd3 2. Bg6† Kc4 3. Sa3† Kd5 4. Bd3.

No. 1029: N. V. Rezvov. 1. a7† Kb7 2. Bd5 Qh1/i 3. Sd6† Ka8 4. Se4/ii Qh6 5. Sf6 Qh1/iii 6. Se4 Qc1 7. Sc3/iv Qh1 8. Se4 draw.
i) 2. . . Qa2 3. Sd6† Ka8 4. Sc4. ii) 4. Bxh1? f3 5. Se4 Rc1 6. Sxd2 Rxh1 7. Sxf3 g4, and Black's aP and bP will win. iii) 5. . . Qxf6 6. Bxf6 Kxa7 7. Bxc6 g4 8. Bg5. iv) 7. Sd6? Sb3 8. Bb6 g4 9. Sc4 Qh1 10. Bxh1 f3 11. Be3 Rxc4 12. dc a4 13. c5 Kxa7 14. c6† Kb8 15. Bf4† Kc8 16. Bd6 Sc1 17. Bxb4 Sd3 18. Bc3 Sf2 19. Bxf3 gf wins.

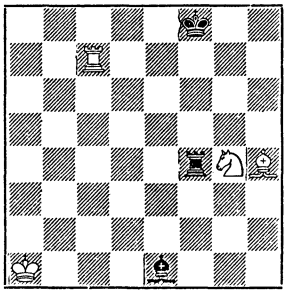
No. 1030: A. S. Kakovin. 1. Sf2† gf 2. Sh3 Bxe3 3. Bxg4 Ba7 4. Bf5 Ra4 5. Be6 Ra5 6. Bd7 Ra6 7. Bc8 Rb6 8. Sxf2 mate.

No. 1031 L. F. Topko
1 Commend,
Ukrainian Chess Section,
1966 3



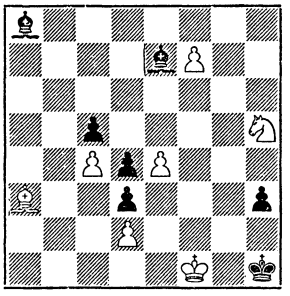
Win 4

No. 1032 L. F. Topko
2 Commend,
Ukrainian Chess Section,
1966 3



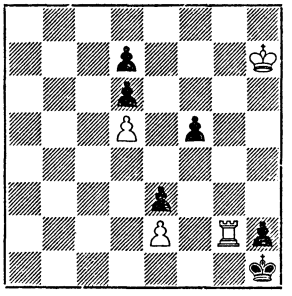
Win 4

No. 1033 A. A. Tutlayants
3 Commend,
Ukrainian Chess Section,
1966 7



Win 7

No. 1034 D. N. Arsenich
4 Commend,
Ukrainian Chess Section,
1966 6



Win 4

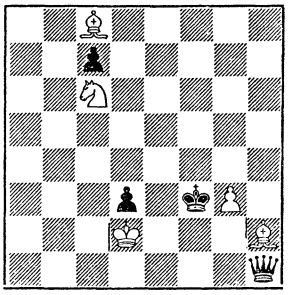
No. 1031: L. F. Topko. 1. Rd4/i Rf3 2. Bxd6 Rxe3 3. Be5† Kh7/ii 4. Rd7† Kg8 5. Kg6 Kf8 6. Rd8† Ke7 7. Bf6† Ke6 8. Re8† and 9. Rxe3.
i) 1. Rg4? Rf5† 2. Kg6 Rf3 is given as drawn, but 3. Bxd6 Rxe3 4. Kf7 Rh3 5. Bf4 Kh7 6. Kf8 (AJR) looks like a win for White.
ii) 3. . . Rxe5† 4. Kg6 Re8 5. Kf7 wins.

No. 1032: L. F. Topko. 1. Be7† Kg8/i 2. Sf6† Kh8 3. Ba3 Bc3† 4. Rxc3 Rxf6 5. Bb2 and wins as in a famous study by Bianchetti, acknowledged by the composer: 5. . . Rf8 6. Rc7† Kg8 7. Rg7† Kh8 8. Ka2 wins, with a symmetrical variation after 5. . . Rh6. If 5. . . Rf7 6. Rh3† Kg8 7. Rh8 mate, and symmetrical echo again after 5. . . Rg6.
i) 1. . . Kg7 2. Bg5 Rf7 3. Bf6† Kg6 4. Se5†. 1. . . Ke8 2. Sf6† Kf7. 3. Bd6†.

No. 1033: A. A. Tutlayants. 1. Sg3†/i Kh2 2. Sf5 Bf8 3. e5 Be4 4. Bxc5 Bxf5/ii 5. Bxf8 Be6 6. Bd6 Bxf7 7. e6† Kh1 8. ef h2 9. Bxh2 (or Ke1).
i) 1. Sf6? Kh2 2. Kf2 Bd6 3. Sd7 Bxe4 4. f8Q Bg3† 5. Kf1 Bg2 mate.
ii) 4. . . Bxc5 5. Sd6.

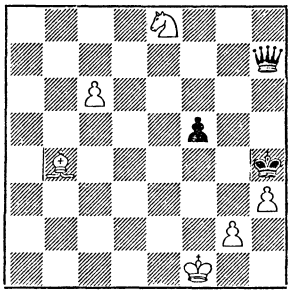
No. 1034: D. N. Arsenich. 1. Rg7/i f4 2. Kg8 f3 3. ef e2 4. Re7 Kg1 5. Rxe2 h1Q 6. Re1† wins.
i) 1. Rg8? f4 2. Kg6 f3 3. ef Kg2 4. Kf5† Kxf3 5. Rh8 e2 wins.

No. 1035 E. L. Pogosjants
Prize, Pravda Severa
(Archangel) 1969



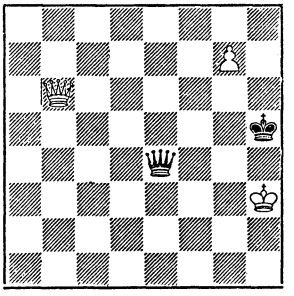
Win 5

No. 1036 V. A. Yakovenko
1 Hon. Men.,
Pravda Severa 1969



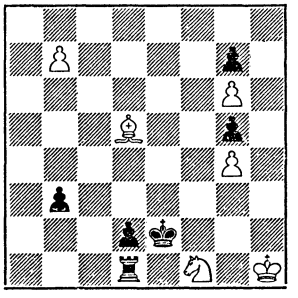
Win 6

No. 1037 E. L. Pogosjants
2 Hon. Men.,
Pravda Severa 1969



Win 3

No. 1038 S. Lissy
1 Commend,
Pravda Severa 1969



Win 6

No. 1035: E. L. Pogosjants. 1. Se5† Kf2 2. Sg4† Kf1 3. Se3† Kf2 4. Sd1† Kg2 5. Bb7† c6 6. Bxc6† Kf1 7. Se3† Kf2 8. Sg4† Kf1 9. Bd5† Qe4 10. Se3† Kf2 11. Bg1† and wins. The tourney had a compulsory theme: avoidance of capture of bQ in a study to win. Judges: V. Kovalenko and Kakovin. The tourney appears to have been informal, which is very rare (unique?) for a theme event. JRH: see Rinck No. 405 in his '1414'.

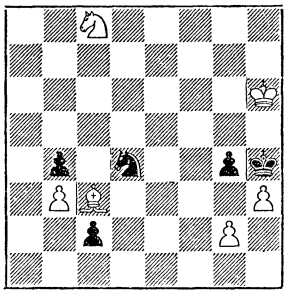
No. 1036: V. A. Yakovenko. 1. c7 Qd7 2. Be7† Kg3 3. Sd6 Qxc7 4. Sxf5† Kh2 5. Bd6† Kh1 6. Sg3† Kh2 7. Se4† Kh1 8. Sf2 stalemate.
JRH: Not anticipated, but Nazanyan 1937, No. 307 in Porreca's "Studi Scacchistici" in nearest.

No. 1037: E. L. Pogosjants. 1. Qf6 Qg4† 2. Kh2 Qg3† 3. Kh1 Qg4 4. Qf7† Kh6 5. g8S† Kg5 6. Qf6† Kh5 7. Qh6 mate.

No. 1038: S. Lissy. 1. Bc4† Kf2 2. Bxb3 Rb1 3. b8Q Rxb3 4. Qxb3 d1Q 5. Qf7† Qf3† 6. Kh2 Ke1 7. Sg3 Qc3 8. Qf1† wins.

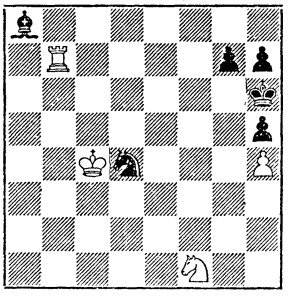
No. 1039: F. S. Aitov. 1. Be1† g3 2. Bd2 Sf5† 3. Kg6 Se3 4. Bxe3 c1Q 5. Sd6 Qc5 6. Sf5† wins.

No. 1039 F. S. Aitov
2 Commend,
Pravda Severa 1969



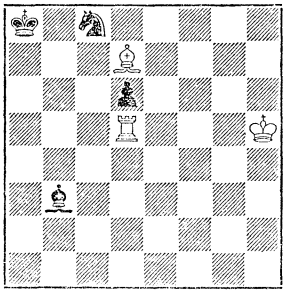
Win 6

No. 1040 I. Prashcheruk
1st Place,
Match Krivoi Rog
v Kazakhstan, 1969 6



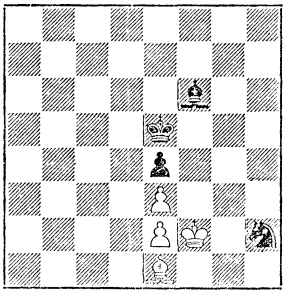
Win 4

No. 1041 V. Yakimchik
2nd Place,
Match Krivoi Rog
v Kazakhstan, 1969



Win 3

No. 1042 L. Topko
3rd Place,
Match Krivoi Rog
v Kazakhstan, 1969



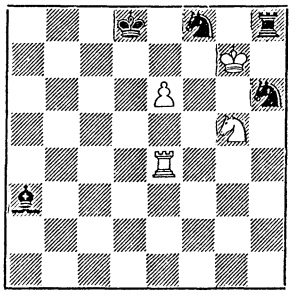
Draw 4

No. 1040: I. Prashcheruk. 1. Rb8/i Bg2 2. Se3 Sc6 3. Rb6 Be4 4. Sd5/ii Bg6 5. Kc5 Se5 6. Se7 Sd7† 7. Kd4 Sf6 8. Ke5 Sg4† 9. Kf4 Sf6 10. Sf5† Bxf5 11. Kxf5 g6† 12. Kxf6 wins. First and third places in this match were taken by Krivoi Rog composers. Judge: F. S. Bondarenko.
i) 1. Ra7? Bg2 2. Se3 Sc6 3. Ra6 Bf3 4. Rb6 g6. ii) 4. Rxc6? Bxc6 5. Sf5† Kg6 6. Se7† Kf6 7. Sxc6 g5.

No. 1041: V. Yakimchik. 1. Rb5/i Bf7† 2. Kg5 Sa7 3. Rb6/ii Bd5 4. Kf6 Sc6/iii 5. Bxc6† Ka7 6. Rb7† Ka8 7. Ke7/iv Bxc6 8. Rb6 wins/v.
i) 1. Ra5†? Sa7 draws. ii) 3. Rb2? Bd5 4. Kf6 Sc6 5. Rd2 Bf3 6. Ke6 Kb8 7. Kxd6 Sd8 and . . Sb7(†) follows, with a draw. iii) 4. . . Bb7 5. Ke7 Kb8 6. Kd8 d5 7. Rb4 d4 8. Rxd4 and the threat of 9. Rb4 Ka8 10. Kc7 is avoided only by 8. . . Sc6† 9. Bxc6 Bxc6, but 10. Rb4† Bb7 11. Kd7 wins. iv) 7. Rc7†? Kb8. v) 8. . . Be4 9. Kxd6 Ka7 10. Kc7.

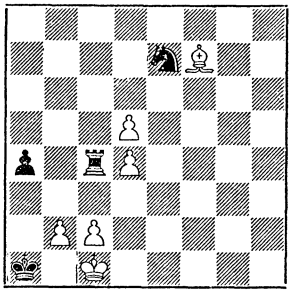
No. 1042: L. Topko. 1. Kg3/i Sf1† 2. Kf2 Sxe3 3. Kxe3/ii Bg5† 4. Kf2 Bh4† 5. Ke3/iii Bg5† 6. Kf2 Bh4† 7. Ke3 Bxe1 stalemate.
i) 1. Bc3†? Kf5 2. Bxf6 Sg4† wins. ii) 3. Bc3†? Kf5 4. Bxf6 Sg4†.
iii) 5. Kf1? Bxe1 6. Kxe1 e3 and Black wins easily, 7. Kf1 Kd4, or 7. Kd1 Kf4.
JRH: "Of interest is Herbstman 1955, No. 2078 in Kasparyan's '2,500'."

No. 1043 L. F. Topko
Prize, Leninskoye Plemya (Nikolaev) Award 2.x.69



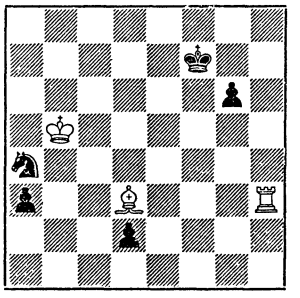
Draw 4

No. 1044 F. S. Aitov
Hon. Men., Leninskoye Plemya Award 2.x.69



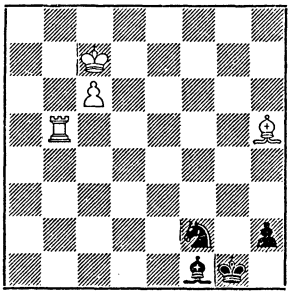
Win 6

No. 1045 E. L. Pogosjants
Hon. Men., Leninskoye Plemya Award 2.x.69



Win 3

No. 1046 E. L. Pogosjants
Hon. Men., Leninskoye Plemya Award 2.x.69



Win 4

No. 1043: L. F. Topko. 1. e7† Bxe7 2. Sf7†/i Sxf7 3. Rxe7 Rh7† 4. Kg8 Sh6† 5. Kxf8 Rh8† 6. Kg7 Rg8† 7. Kf6 Sg4† 8. Kf7 drawn, but not 8. Ke6? Rg6† 9. Kf7 Rf6† wins.
i) 2. Se6†? Sxe6 3. Rxe6 Re8 wins, or here 3. Kxh8 Bf6† 4. Kh7 Sg5† wins. Judge: An. G. Kuznetsov.

No. 1044: F. S. Aitov. 1. d6 a3 2. ba/i Sd5 3. d7/ii Rxd4 4. d8R wins, but not 4. d8Q? Sc3 5. Qxd4 stalemate!
i) 2. b3? Rxd4 3. de Re4 4. e8Q Rxe8 5. Bxe8 a2. ii) 3. Bxd5? Rxd4 4. c4 Rxc4† 5. Bxc4 stalemate.

No. 1045: E. L. Pogosjants. 1. Bc2/i a2/ii 2. Rh1 d1Q 3. Bxd1 Sc3† 4. Kc5 a1S 5. Bf3 Sb3† 6. Kb4(c4) Sd2 7. Kxc3 Sxf3 8. Rf1 wins.
i) 1. Rh1? d1Q 2. Rxd1 Sc3†. ii) 1. . . Sb2 2. Rxa3 d1Q 3. Bxd1 Sxd1 4. Rd3 Sf2 5. Rf3†.

No. 1046: E. L. Pogosjants. 1. Rg5† Sg4/i 2. Bxg4/ii h1Q 3. Bf3† Bg2 4. Rxg2† Kf1 5. Rf2† Kxf2 6. Bxh1 wins.
i) 1. . . Bg2 2. Bf3 h1Q 3. Rxg2† Qxg2 4. Bxg2 Kxg2 5. Kd7.
ii) 2. Rxg4†? Bg2 3. Rh4 Bxc6 draws.

Obituary **Frank Grimoldby**, in ii.69, aged 87. E G subscriber from the beginning.

Eustachy Wolanski, Polish problemist, died aged 65. He composed a few studies, including two First Prizes in "Revista de Sah" before the Second World War. (See No. 1233 in '1234').

Obtaining Secondhand Books

1. V. A. Bron's 1969 'Selected Studies and Problems' is available from AJR at 7s6d. each. Only three copies left.
2. The 1948 Finnish collection '111 Suomalaista Lopputehtavää' is available from British Chess Magazine, 9 Market Street, St. Leonards-on-Sea, Sussex.
3. 'CHESS' (Sutton Coldfield, England) runs postal auctions, with reserve prices and suggested minimum offers. Endgame study books are occasionally available. Titles are advertised on the cover pages of 'CHESS'. For postwar literature the 'minimum offer' suggested prices are very inflated, but for older books they are reasonable. For example, p.v. of the ii.70 issue (597-8) suggests 52s.6d. for Kasparyan's 1959 'Selected Studies and Games'. This is at least twice the price available from other sources (see 4).
4. Monsieur Julien Guisle runs a bookshop specialising in chess, situated by the church of St. Severin, just to the east of the Seine end of the Boulevard St. Michel (13 Rue Saint-Jacques, Paris V) for anyone with the time to spare in the French capital. It is very good indeed.
5. As good as the Librairie Guisle, but a little less accessible, is the 'Skakhuset' of Captain Albert Neess in Copenhagen (Studiestraede 24, 1455 Copenhagen K, Denmark).
6. There is, I am sure, no equivalent in the British Isles for 4 and 5 above.

AJR

Informal tourney of Tidskrift för Schack, entries in duplicate to Eric Uhlin, Ivar Claessons gata 7A, 44200 Kungälv, Sweden.

German Democratic Republic (DDR). This country is even less study-conscious than the German Federal Republic. Therefore it is very encouraging that the governing DDR chess organisation has announced a tourney, apparently a formal one. Originale should be sent to

Turnierleiter Kurt Galke, 87 Löbau, Innere Zittauer Strasse 18, German Democratic Republic - DDR
Closing date: 30.vi.70.
Judge: Hans Vetter.

Entries marked 'Section 6 - Studies', on diagrams with the numbers of the pieces noted.
The judge has been giving examples of studies in his column in **Schach** for over a year following the establishment of an exchange arrangement with **EG**. The result has been a small number of East German originals, which it is hoped this present tourney will improve on.

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Editor: A. J. Roycroft.

Spotlight - all analytical comments.
W. Veitch, 7 Parkfield Avenue, East Sheen, London S W 14, England.

"Anticipations", and anticipations service to tourney judges: J. R. Harman, 20 Oakfield Road, Stroud Green, London N. 4, England.

To magazine and study editors: Please arrange to send the complimentary copy of your magazine, marked "E G E x c h a n g e", to: C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire, England.

Sydney Capsey: "Pawn Mates".

Next Meeting: 3.iv.70, at 101 Wigmore St., London W1 (behind Selfridge's), 6.15 p.m. Solvers' evening: please bring a study to be solved (but **you must** know the solution!).

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