

SPOTLIGHT

directed by WALTER VEITCH

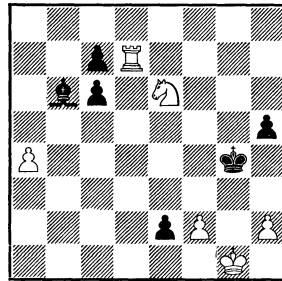
EG 15, No. 740: I. Krieheli. A simple alternative draw, spotted by the veteran Canadian composer, Mr. Rombach, is 1. Rd8. After 1. .. Kf8 2. Rxd4 Bf2 3. Rf4 with check.

EG 19, p. 77, K24: G. M. Kasparyan. After 1. Rd1 Bg2 Mr. Rombach again finds a dual draw in 2. Ke5 (instead of Kf6) f2 3. Bd5 Bxd5 4. Rf1. The bPf2 is now lost, and it is not clear how wPa5 can be captured. E.g.: 4. .. Bc4 5. Rxf2 Ka7 6. Rf6 etc. There are other tries, but none appears successful.

EG 20, No. 1067: V. I. Tjavlovsky. An earlier and sparkling presentation of this idea, also known from several games, is the Troitzky study A. The different use made of the square d4 in the two variations is excellently conceived. Very succinct is Position B by Moravec which shows thrust and parry and counter-thrust in miniature form and in a mere four moves. Very neat. (The 2 studies are re-quoted from Dr. Staudte's '1x1 des Endspiels'.)

A. A. A. Troitzky
Nowoje Wremja 1889

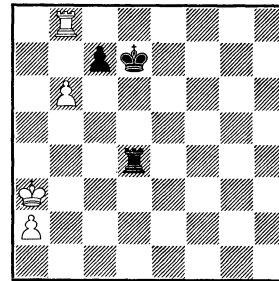
6



Win 6
1. h3† Kf5/i 2. Sd4† Bxd4 3. Re7 Be5 4. Rxe5† Kxe5 5. f4† wins. i) 1. .. Kh4 2. Rd4†! Bxd4 3. Sxd4 e1Q† 4. Kg2 and 5. Sf3† wins.

B. J. Moravec
Leipziger Neuste
Nachrichten 1937

3



Win 4
1. Rd8† Kxd8 2. b7 Rb4 3. Kxb4 c5† 4. Kb5! Kc7 5. Ka6 Kb8 6. Kb6 (or a4) wins, the aP mating just in time.

No. 1083: L. Zoltan. In Note (iii) 10. Qc2† Ka3 11. Qxb1 is unconvincing (11. .. Qg2† etc.), whereas the win can be satisfactorily demonstrated by 10. Qc3† Ka2 11. Qa5† Kb3 12. Sc5†, as pointed out by G. W. Richardson of Leeds.

EG 21, No. 1119: B. Soukup-Bardon. Note (iv) is incorrect, after 3. Ke1 Sh4 White can still draw by 4. Kf1. There are other small duals as well.

No. 1123: A. Herbstman & L. Katsnelson. Black wins. 3. . . d6 (instead of . . Rg3) 4. Ba3 Bd7† 5. Kb7 Rb1† 6. Ka6 Ra1 7. g7 Rxa3† 8. Kb7 Rb3† 9. Ka6 Kd8! 10. f8Q† Kc7 winning wQ or mating. Quite good as busts go.

No. 1125: A. Bondarev. Black wins. After 1. Rf4 Re8† 2. Kd6 Bb3 4. Rf4 another vital variation, given in Thèmes-64 but missed on transcription for EG, is 4. . . Bh5 5. Kc7 Re7† (5. . . Sb2 6. Rb4=) 6. Kb8 Rb7† 7. Kc8 Rxa7 8. Rf6† Kb5 9. Rf5† Kc6 10. Rf6† Kd5 11. Rf5† Kc6 12. Rf6†=. However, in this line 5. . . Ra8 seems unanswerable. If 6. Rf6† Kxa7 7. Rf5 Be2, and if 6. Ra4† Kb5 7. Ra3 Bg6 and bB will occupy the diagonal a8-h1 with an eventual win. This and the next item have been advised to Thèmes-64. It has just been learned (13.xi.70) that the judge, Harold Lommer, has eliminated both pieces from the Award.

No. 1132: J. Kopelovich. A dual draw is 4. Sd3† (instead of 4. Ka2). If 4. . . Kc2 5. Sxe5 d1Q 6. Rxh2† Kc3 7. Rh3† Kc2 8. Rh2† Kc1 9. Sc4 Qf3(d3)† 10. Kb4 Qf8† 11. Kc3=. Therefore 4. . . Kb1 5. Sf2 Kc2, the only new try, but 6. Ka2 Bg3 7. Sg4 with either 7. . . Kc1 8. Rh8 d1Q 9. Rc8†=, or 7. . . Kc3 8. Se3 Kd3 9. Sd1 Ke2 10. Sb2 Be5 11. Rh5=.

No. 1134: E. Dobrescu. A dual win is 17. Qg3 (instead of Bd7) Kf1 18. Bb5† Kg1 19. Bc4 (waiting) h5 (threatening . . Qh4=) 20. Kg5 h4 21. Qe3† Kh2 22. Qf4† Kg1 23. Kg4 Qh2 (23. . . h3 24. Kf3) 24. Qc1† and mate in 2.

No. 1137: J. Pospisil. A digest of the solution will probably be welcome. After 1. Sb5† we have A: 1. . . Kc5 2. Bf3 Kxb5 3. Be5 Kc4 4. Bxh2 Rd2† 5. Kb1 Rxh2 6. Be4= (Book draw). Alternatively after 1. . . Ke6 2. Bxc3 we have B.1: 2. . . h1Q 3. Bg4† Ke7 4. Bxd7 Kxd7 5. Sd4 and 6. Bb2= (Karstedt), or the same thing more neatly 2. . . Rd3 3. Bxf3 Rxf3 4. Sd4† K— 5. Sf3 h1Q 6. Sd4=. Variation B.2 arises here by 2. . . Ra7† 3. Sxa7† h1Q 4. Bg6! Qg2† 5. Bb2 Qb7 6. Bc2 Qxa7† 7. Kb3 Kd5 8. Bd3 Qc5 9. Bc3 Qb6†(e3) 10. Kc2=, or 9. . . Qf2 10. Bc4†= (Lolli). Variation A is supported by Notes iii-vii and xiii, Variation B.1 by Note ix. The other two dozen or so notes relate to Variation B.2.

No. 1140: L. Kopac. Instead of 3. . . Rxb5†, which in one hara-kiri move produces a stock book loss, 3. . . Rb7 is obviously better and a probable draw. Equally unsatisfactory is Note (i), for 2. Kb4 also threatens 3. Kb5 but no refutation is given, moreover 2. . . Be4 which enables the threat to be met by 3. . . Rc6† is ignored for the totally ineffectual 2. . . Bc2.

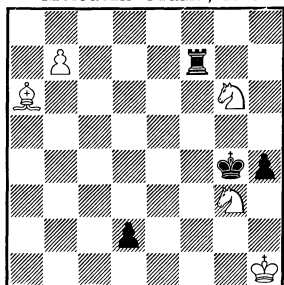
No. 1141: C. M. Bent. Very similar to No. 899 in EG 17, also by Bent, which is the better production.

No. 1144: Al. P. Kuznetsov. bPc5 should be at d5. Even then, however, 7. e8Q† (instead of Rb8†) Kh7 leads to easy dual wins by either 8. Qh8† Kxh8 9. Qf8† Qxf8 10. Rb8, or even 8. Qg6† Kxg6 9. Qxg4† Kh7 10. Qxe2 Qxe2 11. Rxb2 Qxe5† 12. g3 winning comfortably.

Erratum: EG21, p. 145. Lines 9 and 10 should be replaced by 'indignities as this royal Aunt Sally. She can be left helpless when'

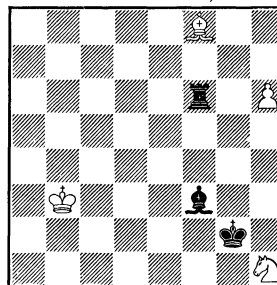
DIAGRAMS AND SOLUTIONS

No. 1146 V. A. Bron
3rd Prize,
'Molodezh Gruzii', 1970 4



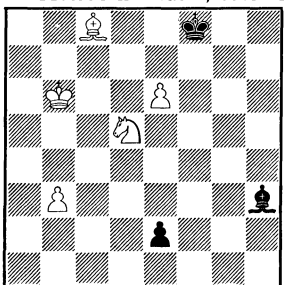
Win 5

No. 1147 V. Yakimchik
2nd Prize,
'Molodezh Gruzii', 1970 3



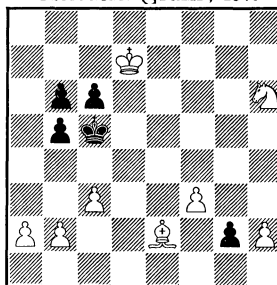
Draw 4

No. 1148 V. Neidze
1st Special Hon. Men.,
'Molodezh Gruzii', 1970 3



Win 5

No. 1149 V. A. Bron
2nd Special Hon. Men.,
'Molodezh Gruzii', 1970 5



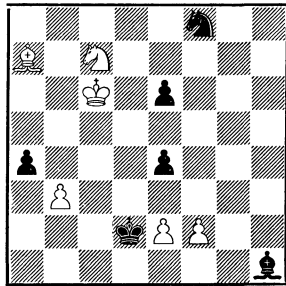
Win 8

No 1146: V. A. Bron. 1. Be2† Kh3 2. Sf5/i Rxf5 3. Kg1 d1Q†/ii 4. Bxd1 Rb5 5. Sf4† Kg3 6. Se2† Kh3 7. Ec2 Kg4/iii 8. Bf5† Kg5 9. Be4 Kg4 10. Sc3 Rb4 11. Sa4 Kg3 12. Sc5 h3 13. Sa6 h2† 14. Kh1 wins, but not 14. Kf1? Rxe4 15. b8Q† Rf4† i) 2. b8Q? d1Q† 3. Bxd1 Rf1† 4. Sxf1 stalemate. ii) 3. .. Rf6 4. Sf4† Rxf4 5. b8R/iv wins. iii) 7. .. Rxb7 8. Bf5 mate. iv) 5. b8Q d1Q† 6. Bxd1 Rf1† 7. Kxf1 stalemate.

No. 1147: V. Yakimchik. 1. Bg7 Bd5†/i 2. Kb4/ii Rf4† 3. Kc5 Rf5/iii 4. Sg3/iv Kxg3/v 5. h7 Bg8† 6. Be5† Rxe5† 7. Kd6/vi Rd5†/vii 8. Kc6 Rd8 9. Kc7 draws! i) 1. .. Rb6† 2. Kc4 Rc6† 3. Kb5 Be4 4. h7, or here 2. .. Be4 3. Sf2 Rc6† 4. Kd4(b5), or 2. .. Be2† 3. Kd4(c3) Rb4† 4. Ke3. 1. .. Bd1† 2. Kb2 Rb6† 3. Kc1. ii) 2. Kb2? Rb6† 3. Kc1 Bg8(e) 4. Sf2 Rc6†. 2. Ka4? Rf4† 3. K-Rh4. iii) 3. .. Bg8 4. Sg3 Rc4† 5. Kb5 Kxg3 6. h7 draws, or here 5. .. Rg4 6. Se2, or 5. .. Rh4 6. Be5. iv) 4. h7? Bg8† and 5. .. Bxh7. v) 4. .. Rg5 5. Bf6. vi) 7. Kd4? Rd5† 8. Ke4 Rd8 9. h8Q Bd5† and 10. .. Rxb8. vii) 7. .. Re6† 8. Kd7.

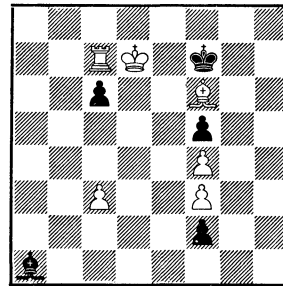
No. 1148: V. Neidze 1. e7†/i Ke8/ii 2. Bxh3 e1Q 3. Bg4 Qe6†/iii 4. Kc5 Qg6/iv 5. b4/v Qc2† 6. Kb6/vi Qg6† 7. Kb7 wins, as Bh5(†) follows. i) 1. Bd7? Bxe6. ii) 1. .. Kf7 2. Bxh3 e1Q 3. Bd7 Qf2† 4. Kb7. iii) 3. .. Qg1† 4. Kb7 Qxg4 5. Sf6† wins. iv) 4. .. Qe5 5. b4 Qg5 6. Be2

No. 1150 A. Sarychev
Special Commend,
'Molodezh Gruzii', 1970 5



Win 6

No. 1151 G. Nadareishvili
1st Prize, 'Molodezh Gruzii',
Award Confirmed 25.vii. 70
Correction 5



Draw 6

with check threats on both flanks. But not here 5. Be2? Qc2†. v) Threat: to queen the pawn. vi) To reach b7, also achieved, if less quickly, by 6. Kd6. While wK is on c5 there is no threat of Bh5 because .. Qxh5 pins wS.

No. 1149: V. A. Bron. 1. b4† Kd5 2. Sg4 g1Q 3. Bf1 c5 4. a3 cb/i 5. ab Qh1 6. f4/ii Qxf1 7. Se3† wins. i) 4. .. c4 5. Bg2 Qxg2 6. Se3†. ii) With the threat of 7. Bg2†, so the other threat of 7. Sf7 mate is rather brutal for Bron!

No. 1150: A. Sarychev. 1. Be3†/i Kc3 2. ba Kb4 3. Bc5† Kxa4 4. Bxf8 e3† 5. f3 Bxf3† 6. ef e2 7. Sa6 e1Q 8. Sc5† Ka5 9. Bh6 Qb4 10. Bd2 wins. i) 1. ba? e3† 2. Kd6 ef 3. Bxf2 Kxe2 draws.

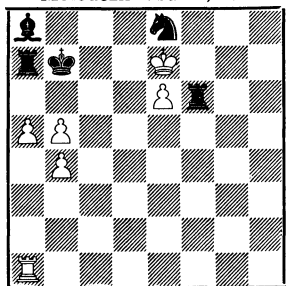
No. 1151: G. Nadareishvili. 1. Bd4 f1Q 2. Kd6† Kg8 3. Rc8†/i Kh7 4. Rh8† Kg6 5. Rg8† Kf7 6. Rg1 Qa6/ii 7. Rg7† Kf8 8. Ra7 Qf1 9. Ra8† Kf7 10. Ra7† Kg8 11. Ra8† draws. i) 3. Rg7†? Kf8 4. Rg1 Qa6 and no check. ii) To continue protecting the bishop. If 6. .. Qxf3 7. Rxa1 Qxf4† 8. Kxc6 draws. As originally published (25.iv.70), wRb7 (not c7), wKc5 (not d7), wBb6 (not f6); bKh8 (not f7) were the differences from the diagram, the introduction being 1. Kd6 f1Q 2. Bd4† Kg8, but the flaw is unspecified.

No. 1152: T. B. Gorgiev. 1. b6 Ra6 2. b5 Rxe6† 3. Kxe6 Sc7† 4. Kd6 Sxb5† 5. Kc5 Sc3 6. Kd4 Se2† 7. Ke3 Sg3 8. Kf4 Sh5† 9. Kg5 Sg7 10. Kf6 Se8† 11. Ke7 Sg7 12. Kf6 and so on. A cook by 6. Kc4 Se2 7. Kb5 Sd4† 8. Kc4, or here 6. .. Se4 7. Kb5 Sd6† 8. Kc5 Sc8 9. Kb5 Sxb6 10. Rd1 eliminated this entry.

No. 1153: V. Neidze. 1. g7†/i Kg8 2. Bb3† Kxg7 3. Bxc2 Rxc2/ii 4. Rb7† Kg6 5. Rg7† Kh6 6. Rh7† Kg5 7. Rh5† Kxh5 drawn. i) 1. Bxc2? Bxc2† 2. Ke2 Bg3 3. g7† Kg8. 1. Rf4? Be3 wins. ii) 3. .. Bxc2† 4. Ke2 Rf5 5. Kd2 Rc5 with a perpetual attack draw.

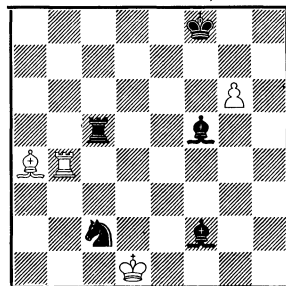
JRH: 'Cf. Prokop (1926), No. 791 in „1234“.' But the confirmed award eliminated this entry because note (ii) has a flaw: it crucially spoils the repetition draw idea that there is a dual after 3. .. Bxc2† 4. Ke2 Rf5 5. Kd2 Rc5, since 6. Rf4! also draws, 6. .. Rf5 7. Rg4† and B1 has blocked his own bishop from interposing on g6, and after 7. .. K- 8. Kxc2 drawn.

No. 1152 T. B. Gorgiev
'Molodezh Gruzii', 1970 5



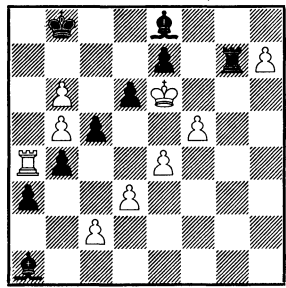
Draw 6

No. 1153 V. Neidze
'Molodezh Gruzii', 1970 5



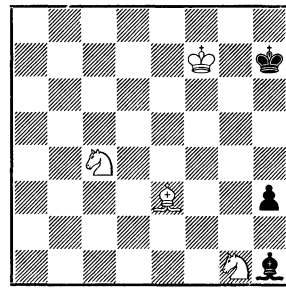
Draw 4

No. 1154 D. Gurgenzidze
4th Prize,
'Molodezh Gruzii', 1970 9



Win 9

No. 1155 A. Alekseyev
'Molodezh Gruzii', 1970 3



Win 4

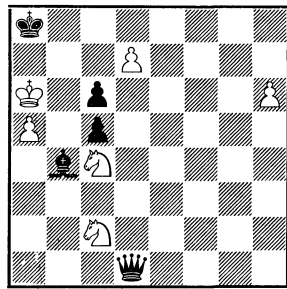
No. 1154: D. Gurgenzidze. 1. Ra8† Kb7 2. Rb8† Kxb8 3. h8Q Rg6† 4. f6 Rxf6† 5. Kd5 Rf5† 6. e5 Rxe5† 7. Kc4 Re4† 8. d4 Rxd4† 9. Kb3 Rd3† 10. c3 Rxc3† 11. Ka4 wins.

No. 1155: A. Alekseyev. 1. Sb6 h2/i 2. Sh3 Bd5†/ii 3. Sxd5 h1Q 4. Sg5/iii Kh6/iv 5. Se6†/v Kh5/vi 6. Sf6† Kh4 7. Bf2† Kh3 8. Sf4† Kh2 9. Sg4 mate. i) 1. ... Bd5† 2. Sxd5 transposes, while 1. ... Bg2 loses to 2. Bf4. ii) 2. ... B- 3. Sg5† Kh6 4. Sf3† and 5. Sxh2. iii) 4. Sf6†? Kh8 5. Bh6 Qb7†. iv) 4. ... Kh8 5. Bd4 mate. v) 5. Se4†? Kh7, but not 5. ... Kh5? 6. Sg3†. vi) 5. ... Kh7 6. Sf8† mates. Eliminated for (unspecified) anticipation.

No. 1156: E. Pogosjants. 1. h7/i Bc3 2. Sd4 Qxd4 3. Se5 Qh4/ii 4. h8Q†/iii Qxh8 5. Sf7 Bf6 6. Sxh8 c4 7. Sg6/iv c3 8. Se7 Bxe7 9. d8Q† Bxd8 stalemate. i) 1. Sxb4? cb 2. h7 Qd4 3. Se5 Qa7 mate. ii) 3. ... Qxe5 4. h8Q† Qxh8 5. d8Q† Qxd8 stalemate. iii) 4. Sxc6? Bf6. 4. Sf7? Qc4† 5. Kb6 Qb5† 6. Kc7 Bxa5† 7. Kd6 Qd3† 8. K- Qxh7 wins. iv) 7. Sf7? c3 8. Se5 c2 9. Sd3 Bd8 10. Sc1 Kb8 11. Sd3 Kc7 12. Ka7 Bg5 wins.

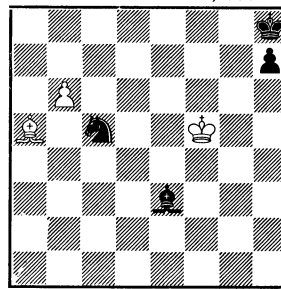
No. 1157: V. Dolgov and Al. P. Kuznetsov. 1. Ke5 Sb7 2. Bc3 Bxb6 3. Kd6† Kg8 4. Kc6 Ba5 5. Bf6 Bd8 6. Bc3 Ba5 7. Bf6 Kf7 8. Bh4 Bd8/i 9. Be1 Ba5/i 10. Bh4. i) A check by bS is met by exchange, leaving the wrong bB, wK reaching h1.

No. 1156 E. Pogosjants
5th Prize,
'Molodezh Gruzii', 1970 5



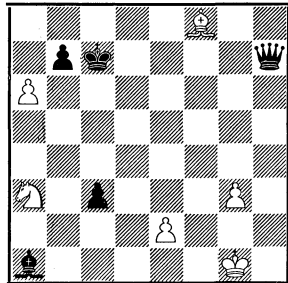
Draw 5

No. 1157 V. Dolgov
and Al. P. Kuznetsov?
Hon. Mention,
'Molodezh Gruzii', 1970 4



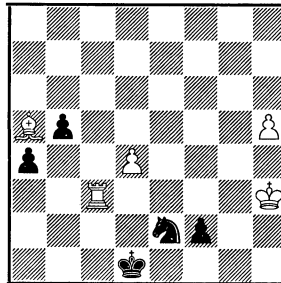
Draw 3

No. 1158 A. Maksimovskikh
1st Prize,
Shakhmatisti Rossii, 1966 5



Draw 6

No. 1159 Y. Zemlyanski
1st Prize,
Shakhmatisti Rossii, 1967 5



Win 5

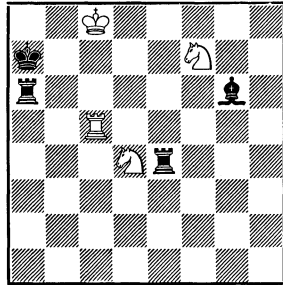
No. 1158: A. Maksimovskikh. 1. a7 c2 2. Sxc2 Bd4† 3. Sxd4 Qb1† 4. Kh2/i Qa2 5. Ba3 Qg8 6. Bf8/ii Qh7† 7. Kg1 Qb1† 8. Kh2 Qa2 9. Ba3 draw. Judge: V. Bron. i) 4. Kg2? Qe4† and 5. ... Qe8. ii) Not possible if wK had played to f2.

No. 1159: Y. Zemlyanski. 1. Rd3†/i Kc1 2. Kg2 Sf4† 3. Kxf2 Sxd3† 4. Ke3 a3 5. Kxd3 a2 6. Bc3 b4 7. Ba1 Kb1 8. h6 Kxa1 9. h7 Kb2/ii 10. d5/iii a1Q 11. h8B† wins. i) 1. Rf3? Sg1†. ii) 9. ... Kb1 10. h8Q a1Q 11. Qh1† and exchanges. iii) The traps are: 10. h8Q a1Q 11. d5† Kb3 12. Qxa1 stalemate, and, more subtly, 10. h8B? b3!
Judge was V. Evreinov.

In the belief that the style of one of the most recently awarded holders of the FIDE Master of Composition title is a popular one, we give a further selection from the young Moscow composer E. L. Pogosjants.

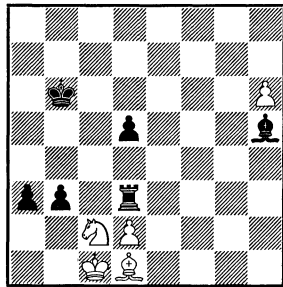
No. 1160: E. Pogosjants. 1. Rc7†/i Ka8/ii 2. Sb5/iii Re8† 3. Sd8/iv Bf5†/v 4. Rd7 Rc6†/vi 5. Sc7† Ka7, model stalemate with active pin of three pieces. i) 1. Sd6? Rxd4 2. Sb5† Kb6 3. Sxd4 Kxc5 wins. 1. Rc4? Re8† 2. Kd7 Bxf7 wins. ii) 1. ... Kb6 2. Rc6† Ka5 3. Sb3† Kb5 4. Rxa6 Kxa6 5. Sc5† or 4. ... Rc4† 5. Kb7 Be4† 6. Ka7 Rc7† 7. Kb8 Rb7† 8. Kc8 Kxa6 9. Sc5†=. iii) 2. Rd7? Bxf7 3. Rxf7 Rxd4 wins.

No. 1160 E. Pogosjants
Special Diploma,
V All-Russian Tourney.
Shakhmatisty Rossii
(No. 6), 1968 4



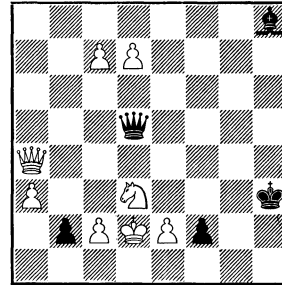
Draw 4

No. 1162 E. Pogosjants
Uchitelskaya Gazeta,
14.vi.64 6



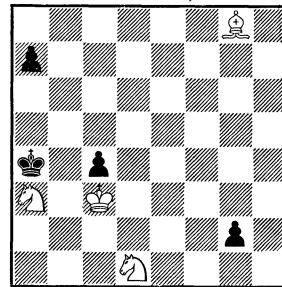
Draw 5

No. 1161 E. Pogosjants
Leninskoye Znamya, 1964 5



Draw 8

No. 1163 E. Pogosjants
Bulletin of Central Chess
Club of USSR, xii.64 4



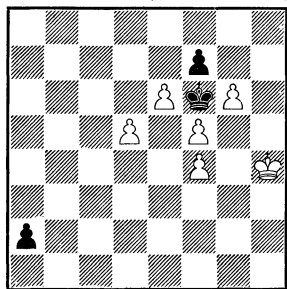
Win 4

2. Sb3? Re8† 3. Kd7 Bxf7 wins, or 3. Sd8 Bf5†. iv) 3. Kd7 Bxf7 wins.
v) 3. .. Re5 4. Sd4=. vi) 4. .. Bxd7† 5. Kxd7 Rh8 6. Sc7†=. 4. .. Re7
5. Sc7† Ka7 6. Sce6†=.

No. 1161: E. Pogosjants. 1. Qh4†/i Kxh4 2. d8Q† Kg3 3. Qxd5 h1S†/ii
4. Ke3/iii f1S† 5. Ke4 Sc3† 6. Kf5 Sxd5 7. c8S=. i) 1. d8Q? f1S†
2. Kd1 b1Q mate. 1. c4? b1Q 2. cd f1S mate. 1. Qb4? f1S† 2. Ke1 Bc3†
3. Qxc3 b1Q† 4. Kf2 Qg2 mate, or 2. Kd1 Bc3 3. d8Q Se3 mate. 1. Ke3?
Bd4† 2. Qxd4 f1S† wins. ii) 3. .. f1S† 4. Kd1 b1Q† 5. Sc1 Se3† 6. Kd2
Sxd5 7. c8Q Bc3† 8. Kd3 Qb5† (Qxc1 9. Qg8†=) 9. Qc4=. iii) 4. Kd1?
f1Q† 5. Se1 Sc3† wins.

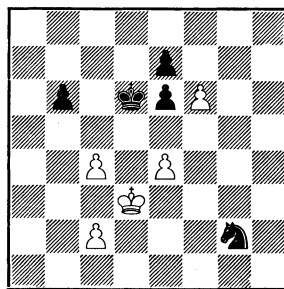
No. 1162: E. Pogosjants. 1. h7/i b2† 2. Kb1 Rb3/ii 3. Sxa3/iii Bg6† 4.
d3/iv Bxd3†/v 5. Ka3 Rxa3/vi 6. Kxa3/vii b1S†/viii 7. Kb4 Bxh7 8.
Bc2 Bxc2 mirror stalemate/ix. i) 1. Bxh5? Rh3 2. Sxa3 Rxh5 wins,
e.g. 3. Kb2 Rh3 4. h7 Kc5 5. h8Q Rxh8 6. Kxb3 Rh3† 7. Kb2 Kd4 8. Sc2†
Kc4 9. Kc1 d4 wins. ii) 2. .. Rxd2 3. Bxh5=. iii) 3. h8Q? a2†
4. Kxa2 b1Q mate. iv) Novotny interference. 4. Bc2? Bxh7 or .. Bxc2.
v) 4. .. Rxd3 5. Bc2= vi) bRook cannot play to h3 as bB
is blocked to way. That is the subtle effect of W's move 4. vii) 6. Kxb2?
Ra8. viii) After 6. .. b1Q 7. h8Q Qxd1, W draws by perpetual, only
avoided at cost of bPd5. ix) There is nothing in 8. .. Be4 9. Bxe4 de
10 Kc4 Sd2† 11. Kd4 and 12. Ke3.

No. 1164 E. Pogosjants
Shakmatny Bulletin,
xii.64 3



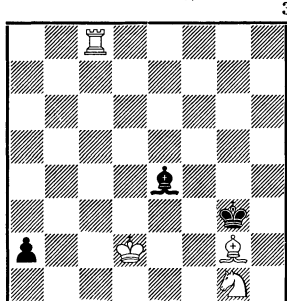
Draw 6

No. 1165 E. Pogosjants
Kraznaya Zvezda, 1965 5



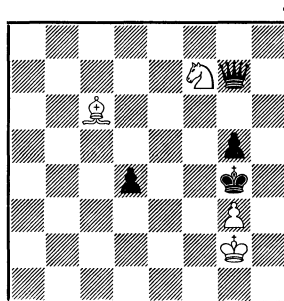
Draw 5

No. 1166 E. Pogosjants
1. Hon. Men.,
Leninsky Putj, 1967 3



Win 4

No. 1167 E. L. Pogosjants
Shakmaty v SSSR, i.70 4



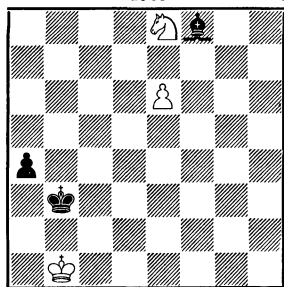
Draw 4

No. 1163: E. Pogosjants. 1. Sb2† Ka5/i 2. Sbxc4† Ka6 3. Be6 Kb7/ii 4. Bd5† Ka6 5. Sb5/iii g1Q/iv 6. Sc7 mate. 3 minor piece models in the solution and a model stalemate in the try. i) 1. .. Kxa3 2. Sxc4† Ka4 3. Bd5 g1Q 5. Bc6 mate. ii) 3. .. g1Q 4. Bc8 mate. iii) Bxg2? stalemate. iv) 5. .. Kxb5 6. Bxg2 wins.

No. 1164: E. Pogosjants. 1. e7/i Kxe7 2. d6† Kxd6/ii 3. g7 a1R/iii 4. Kg5/iv Ke7/v 5. g8S†=. i) 1. g7? a1Q (Kxg7? 2. e7=) 2. g8Q Qh1† 3. Kg3 Qg1† wins; 1. gf(ef)? Kg7 (Ke7 2. d6†) 2. f6† Kf8 and wins easily, as bQ is stronger than the wP's, three of which are doubled. ii) 2. .. Kf6 3. d7=. iii) Or 3. .. a1Q 4. g8Q Qh1† 5. Kg5 Qg1(2)† 6. Kf6 Qxg8 stalemate. iv) 4. g8Q? Rh1† 5. Kg5 Rg1† wins. 4. Kh5? Rg1 5. Kh6 Ke7 6. Kh7 Kf6 7. g8Q Rh1 mate. v) 4. .. Rg1† Kf6=. JRH: 'Lead-in play with R promotion is novel, and this force for wS promotion is also new. See Cozio (1766), p. 60; and Rinck (1915), p. 64; both in Vol IV of Rueb's „Schaakstudie“.'

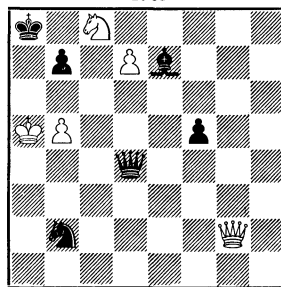
No. 1165: E. Pogosjants. 1. c5†/i bc/ii 2. e5† Kc6 3. f7 Sf4† 4. Kd2 Sg6 5. c4 Kb6 6. Kc2(2) Ka5 7. Kb3 Sf8 8. Ka3 Sd7 9. Kb3, positional draw, in spite of extra bS. W has built a fortress. i) An interesting variation is 1. e5†? Kc6 2. f7 Sf4† 3. Kc3 Sg6 4. Kb4 Sf8 5. Kc3 Kc5 6. Kd3 Kb4 7. Kd4 Sd7 8. c3† Kb3 9. Kd3 Sxe5† wins. ii) 1. Kc6 2. fe Kd7 3. cb and W even wins.

No. 1168 E. Pogosjants
1 H.M., Priokskaya Pravda
1968 3



Draw 3

No. 1169 E. Pogosjants
Shakhmatnaya Moskva,
1968 6



Draw 5

No. 1166: E. Pogosjants. 1. Rc1 Bb1/i 2. Rc5 and now 2. .. Kxg2 3. Rg5† Kh1/ii 4. Sf3 a1Q 5. Rg1 mate or 3. .. Kf1/iii 4. Sh3 a1Q 5. Rg1 mate, or 2. .. a1Q 3. Rg5† Kf4 4. Sh3 mate or 3. .. Kh4 4. Sf3 mate or 3. .. Kf2 4. Sh3 mate, or 3. .. Kh2 4. Sf3 mate. 6 mates, of which 5 are models. The mates are symmetrical. i) 1. .. Kxg2 2. Ra1 Bb1 3. Se2 wins. ii) 3. .. Kh2 4. Sf3† Kh3 5. Ra5 wins. iii) 3. .. Kf2 4. Sh3† Kf3 5. Ra5 wins.

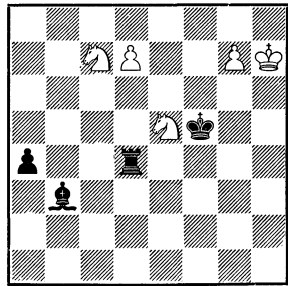
No. 1167: E. L. Pogosjants. 1. Sh6† Kh5 2. Sf5 Qf8 3. Be8† Kg4 4. Sh6† Qxh6 5. Bd7† Kh5 6. Be8† Qg6 7. g4† Kh6 8. Bxg6 Kxg6 9. Kf3 and draws.

No. 1168: E. Pogosjants. 1. Sf6/i a3 2. e7, and I: 2. .. Bxe7 3. Se4 a2†/ii 4. Ka1 Ka3 5. Sc3 Bf6, model stalemate with pin of knight. II: 2. .. a2† 3. Ka1 Bg7 4. e8S Bh8/iii 5. Sg7 Bxg7, second pin-model stalemate. i) 1. e7? Bxe7 2. Sc7 a3 4. Sd5 a2† 4. Ka1 Ba3 wins. ii) 3. .. Bb4 4. Ka1 a2 5. Sd2† Bxd2 stalemate. iii) 4. .. Bh6 5. Sd6 Bc1 6. Sc4=. JRH: 'The stalemate is in Gulyayev (1955), No. 156 in Nadareishvili's „Studies”.'

No. 1169: E. Pogosjants. 1. Sb6†/i Ka7 2. Qxb7†/ii Kxb7 3. d8S† Kc7 4. Se6† Kb7 5. Sd8†/iii Ka7(b8) 6. Sc6† Kb7 7. Sd8† positional draw. i) 1. Sxe7? Sc4† and 2. .. Se3† wins. ii) 2. Sc8†? Kb8 3. Qg3† f4 wins. iii) The try is a study in itself. 5. Sxd4? Bf6 6. Sc8 (Se2 Bd8 wins; Sxf5 Bc3 mate) Bxd4 7. Sd6† Ka7 8. b6† (Sxf5 Bc3 mate) Bxb6† 9. Kb5 f4 10. Sc8† Kb7 1. Sxb6 f3 12. Sd5 Sd1 wins.

No. 1170: E. Pogosjants. 1. Sd5 Novotny interference: I: 1. .. Rxd5 2. g8Q/i Rxd7† 3. Sf7/ii Rxd7 4. Kh8=. II: 1. .. Bxd5 2. Sf3/iii and and A: 2. .. Rd1 3. Sd4†/iv Rxd4 4. d8Q Bg8† 5. Kh8/v Rxd8 stalemate. B: 2. .. Bg8† 3. Kxg8 Rxd7 4. Kh8 Rd8† 5. g8Q Rxd8† 6. Kxg8 a3 7. Sd4†(draw/vi. i) 2. Sf7? Kf6 3. g8Q Rh5† 4. Sh6 Bxg8† wins. ii) After 3. Sxd7? Bxg8† 4. Kxg8 a3 5. Sc5 a2, W lacks one tempo to stalemate. Bl. iii) 2. d8Q? Bg8† 3. Qxg8 Rh4 mate. iv) 3. Sh4†? Kg4 4. d8Q Be4†. 3. d8Q? Bg8† 4. Kxg8 (Qxg8 Rh1† 5. Sh4† Rxh4 mate) Rxd8† 5. Kh7 a3 wins. v) 5. Qxg8 Rh4 mate. vi For example 7. .. Kg4 8. Sc2 a2 9. Kf7 Kf3 10. Ke6 Ke2 11. Kd5 Kd2 12. Sa1 Kc3 13. Ke4 Kb2 14. Kd3 Kxa1 15. Kc2 stalemate. Or 7. .. Ke5 8. Sc6† and 9. Sb4. Or 7. .. Kf4 8. Se2† and 9. Sc3. Or 7. .. Ke4 8. Sb5 a2 9. Sc3†.

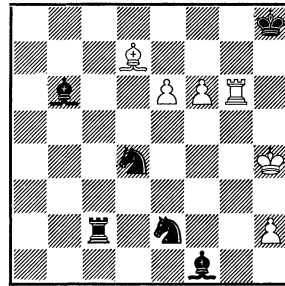
No. 1170 E. Pogojants
Shakhmaty v SSSR, ix.68



Draw

5

No. 1171 E. Pogojants
2nd Prize,
Shakhmaty v SSSR, 1968



Draw

6

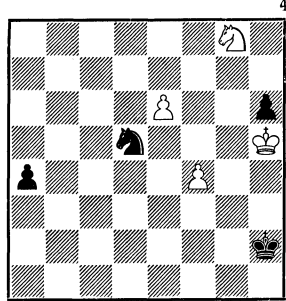
No. 1171: E. Pogojants. 1. Rh6†/i Kg8 2. f7†/ii Kg7 3. Rh7†/iii Kxh7/iv 4. f8Q Sf3† 5. Qxf3 Bd8†/v 6. e7 Bxe7† 7. Kh5/vi Sg3†/vii 8. hg/viii Rh2†/ix 9. Bh3/x Be2/xi 10. g4 Bxf3 model stalemate with active pinning of two pieces. i) 1. e7? Sf3†. ii) 2. e7? Sf3†. iii) 3. Rf6? Bc5 4. Rxf1 Bf8 wins. 3. e7? Sf3†. iv) 3. .. Kg6 4. f8S†, but not 4. f8Q? Sf3† 5. Qxf3 Bf2† 6. Qxf2 Rc4† 7. Qf4 Rxf4 mate, or 6. Qg3 Sxg3 7. hg Rc4 mate. v) 5. .. Rc4† 6. Kh5 Sf4† 7. Qxf4 Rxb4 8. e7=. vi) 7. Kg4? Rc4†. vii) 7. .. Sf4† 8. Kg4 Be2 9. Bf5†=. 7. .. Rc5† 8. Bf5† Kg7 9. Qxf1 Sd4 10. Kg4. viii) 8. Kg4? Rc4† 9. Kg3 Bh4 mate. ix) 8. .. Be2 9. Bf5† Kg7 10. Bxc2 Bxf3 11. g4 Bd5 12. g5/xi Bf3† 13. Kh4. x) 9. Kg4? Be2 wins. xi) 9. .. Bxh3 10. Qf7†. xii) 12. Bg6? Bc6 13. g5 Bf3† 14. Kh4 Kxg6 wins.

No. 1172: E. Pogojants. 1. f5/i a3 2. e7/ii Sxe7/iii 4. f6/iv Sxg8/v 4. h4/vi a2/vii 5. f7 Se7 6. Kh7 a1Q 7. f8Q Qe5† 8. Kxh6 draw. i) 1. e7? Sxe7 2. Sxe7 a3 3. f5 a2 4. f6 a1Q 5. Kg6 Qe5 wins, or 5. Sg8 Qg1 6. Sxh6 (f7, Qg7 wins) Kh3 7. Sf7 Qg4† 8. Kh6 Kh4 wins. ii) 2. f6? Sf4† 3. Kxh6 Sxe6 wins. iii) 2. .. Sc7 3. f6=. iv) 3. Sxe7? a2. v) 3. .. Sf5 4. f7 Sg7† 5. Kg6 Se6 6. Kf6 Sf8 7. Ke7 Sh7 8. Sf6=. vi) 4. f7? Sf6† 5. Kxh6 Sd7 wins. vii) or 4. .. Sxf6 stalemate.

No. 1173: C. M. Bent. 1. Sf5† Kh5 2. Qxe5/i Qf1† 3. Kxc2 Qxe2† 4. Qxe2 fe 5. Sg3† Kh6 6. Bf8† Kh7 7. Se4 g5 8. h5 e1S† 9. Kd2/ii Sf3† 10. Ke3 and mates in 3 at most. i) Threatening 3. Qxh8† mainly, but also 3. Sd6† and 3. Se3†. ii) 9. Kd1? Sf3 10. Ke2 Sd4† and 11. .. Se6 wins for Black. 9. Kc3? Sf3 10. Kd3 g3 11. Ke3 g4 and again Black wins. This is a correction of a study published a week earlier, which had bPe5.

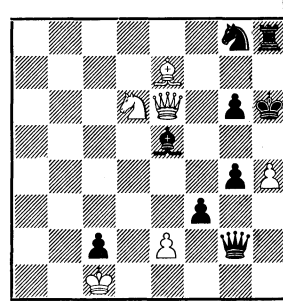
No. 1174: P. O'Brien. The composer is Irish born, a lecturer in economic theory, currently in Geneva, and this is his first study. 1. Sb7 e5/i 2. f5 e4 3. d4 Qg3/ii 4. Sd6 Qd3/iii 5. Kb2 draw, for instance, 5. .. Qd2† 6. Kb3 Qd1† 7. Kb2, or 5. .. e3 6. c4† Qxc4 7. Sxc4 Kxc4 8. Kc2. i) 1. .. Qxf4 2. c4† Ke5 3. Bd6† Kf5 4. Bxf4 Kxf4 5. Sc5 wins. ii) 3. .. e3 4. Sd6 Qxd4 5. cd e2 6. Bb4 e1Q 7. Bxe1 Kxd6 8. Kc4. iii) 4. .. Qxd6? 5. c4 mate.

No. 1172 E. Pogosjants
64, 1969



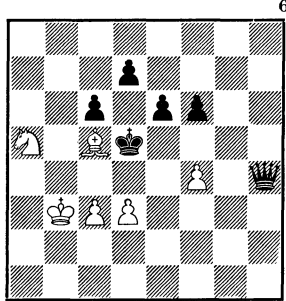
Draw 4

No. 1173 C. M. Bent
New Statesman, 12.xii.69



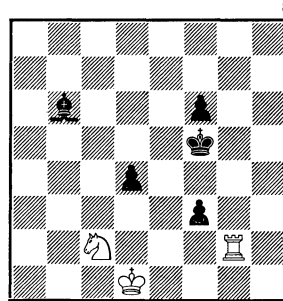
Win 6

No. 1174 P. O'Brien
Original



Draw 6

No. 1175 A. Hildebrand
Schackvärlden, 1945

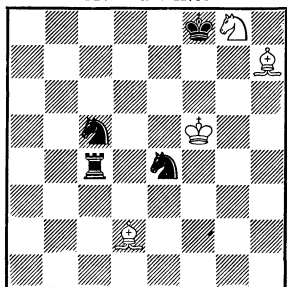


Win 3

No. 1175: A. Hildebrand. 1. Rf2 Ke4 2. Se1 d3 3. Rxf3 d2 4. Kxd2 Ba5† 5. Ke2 Bxe1 6. Ra3 (only) and wins. This is itself an anticipation of the C. M. Bent study (B.C.M. 1951) mentioned on p. 121 of EG20 in connection with the confirmation of the Lommer Jubilee Award. Mr Hildebrand has offered to write an article on 'What is an Anticipation' for EG, and we look forward to its appearance. Apart from being a FIDE Judge for Studies, a noted composer, and of long experience, Mr Hildebrand's knowledge of the Russian language has given him special qualifications in that he has been in correspondence with leading U.S.S.R. authorities (composers and judges) for many years.

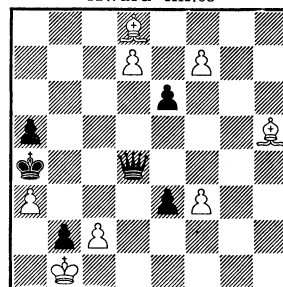
No. 1176: G. M. Kasparyan. 1. Bh6† Kf7 2. Ke5/i Sd7† 3. Kd5 Sb6† 4. Ke5 Sf2 5. Sf6/ii Rc6 6. Bg8† Kg6 7. Be3 Rxf6 8. Bh7† Kg7/iii 9. Bd4/iv Rh6 10. Bf5 Sh1 11. Be6 Sa8 12. Bd5 Sc7 13. Bxh1 Rxh1 14. Kd6† draws. i) Threat 3. Kd5. ii) 5. . . Sg4† was threatened, but if 5. Kf5? Sd7 6. Kg5 Se4† 7. Kf5 Sg3† 8. Kg5 Se5 wins. iii) 8. . . Kf7 9. Bg8† Kg7 10. Bd4 is a symmetrical variation, with play as in the main line. iv) d5 and e4 must remain guarded by a bS. If 9. . . Rf3 10. Be4, or 9. . . Rf8 10. Bf5, or 9. . . Rc6 10. Bf5 Sd1 11. Be4 Rf6 12. Bc2 Sf2, with repetition. A stupendous study. Judge: Dr. Boris A. Sakharov.

No. 1176 G. M. Kasparian
1st Prize, '64', 1967
Award xii.68 4



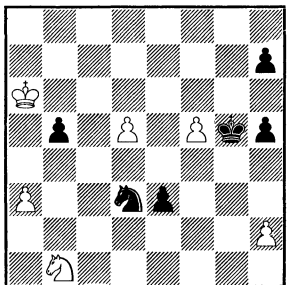
Draw 4

No. 1177 Y. Zemlyansky
2nd Prize, '64', 1967
Award xii.68 6



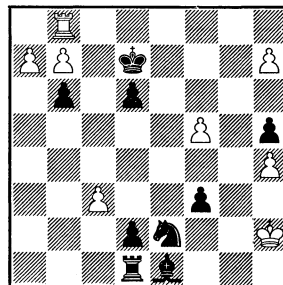
Win 8

No. 1178 V. Yakimchik
3rd Prize, '64', 1967
Award xii.68 6



Draw 6

No. 1179 V. A. Korolkov
4th Prize, '64', 1967
Award xii.68 9



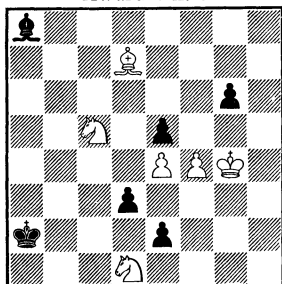
Draw 8

No. 1177: Y. Zemlyansky. 1. Bf6/i Qxf6 2. f8Q e2/ii 3. Qxf6 e1Q† 4. Kxb2 Qe5† 5. Ka2/iii Qxf6 6. Be8 Qd8 7. c4 e5 8. Bg6/iv e4 9. Bxe4 wins. i) 1. f8Q? Qd1† 2. Kxb2 Qd4† 3. Ka2 Qd5†. 1. Bb6? Qxb6 2. f8Q e2 3. Qf4† Kxa3 4. Qg3 Qe3. ii) .. Qxf2 3. Be8 wins immediately. iii) For if 5. Qxe5? this is a sudden stalemate. iv) 8. f4? e4 9. f5 e3 10. f6 e2 11. Bg6 e1S.

No. 1178: V. Yakimchik. 1. Sc3 b4 2. ab Sxb4† 3. Kb6 Sxd5† 4. Sxd5 e2 5. h4† Kh6/i 6. f6 e1Q 7. Se7 Qe4/ii 8. Kc7/iii Qe6 9. Kb7 Qc4 10. Kb8(b6) Qc3 11. Kb7, with a helpless queen draw. i) 5. .. Kxf5 6. Se3† and 7. Sc2. 5. .. Kxh4 6. Sf4 e1S 7. f6 Sf3 8. f7 Se5 9. f8S. ii) (7. .. Qc3 8. Kb7 Qc5 9. Kb8. But with wKb5, 7. .. Qc3 8. Ka4 Qb2 9. Ka5 Qb3 wins. iii) 8. Kb5(c5)? Qe5† 9. Kc4 Qa5 10. Kd4 Qb5 11. Ke4 Qc5 12. Kf4 Qd4† 13. Kf5 Qg4† 14. Ke5 Qd7 wins, for 15. Kf4 Qe6 16. Kg3 Qg4† 17. Kf2 Qh3, or 15. Ke4 Qe6† 16. Kd3 Qg4, and wK will be cornered in al.

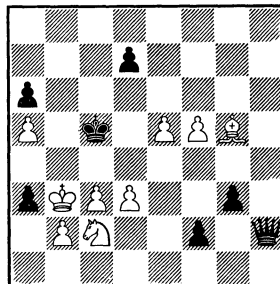
No. 1179: V. Korolkov. 1. Rg8/i Bg3† 2. Rxc3 Rh1†/ii 3. Kxh1 Sxc3† 4. Kh2 Sf1† 5. Kh3 d1S 6. b8S† Kc7 7. Sa6† Kd7 8. Sb8† Ke7 9. Sc6† Kf7 10. Sd8† Ke7/iii 11. Sc6† and draws. i) 1. Rd8†? Kc6 2. Rxd6† Kc5 3. Rg6 Bg3† 4. Rxc3 Rh1† 5. Kxh1 Sxc3† wins. ii) 2. .. Sxc3 3. a8Q Rh1† 4. Kxc3 Rg1† 5. Kf4 Rg4† 6. Ke3. iii) 10. .. Kg7 would lose to 11. Se6† Kxh7 12. Sg5† and 13. Sxf3.

No. 1180 A. V. Sarychev
5th Prize, '64', 1967
Award xii.68 6



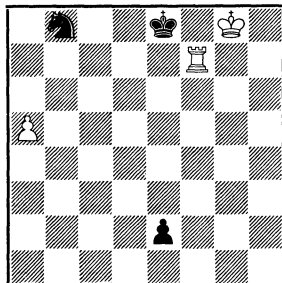
Win 6

No. 1181 V. Klyukin
6th Prize, '64', 1967
Award xii.68 7



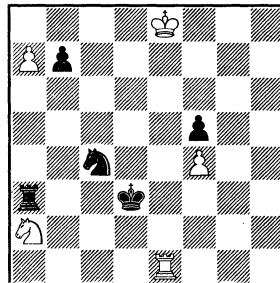
Win 7

No. 1182 F. S. Bondarenko
and Al. P. Kuznetsov
7th Prize, '64', 1967
Award xii.68 3



Draw 3

No. 1183 Z. Kadrev
8th Prize, '64', 1967
Award xii.68 5



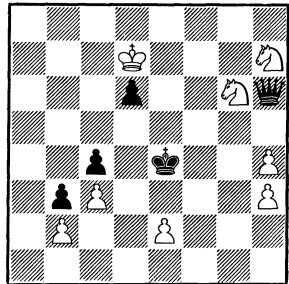
Win 5

No. 1180: A. V. Sarychev. 1. Sc3† Kb2 2. Sxe2/i de 3. Kf3 Kc3/ii 4. Kxe2 Kd4 5. Se6† Kxe4 6. f5 gf 7. Ba4 f4 8. Bc2† and 9. Sc7† wins. i) 2. Sxd3†? Kxc3 3. Se1 Bxe4 draws. ii) 3. .. e1S† 4. Kf2 Sc2 5. fe wins.

No. 1181: V. Klyukin. 1. Sb4/i Qh6 2. Be7† Kb5/ii 3. c4† Kxa5 4. Sd5 Qb6† 5. Kxa3 Qxb2† 6. Kxb2 f1Q 7. Bb4† Ka4 8. Bd2 Qf2 9. Sc3† Ka5 10. Se4† Ka4 11. Ka2 g2/iii 12. Sxf2 g1Q 13. Se4 and wins bQ or mates, similarly to (iii). i) With mating threats, chiefly d4†, c4† and Bd8. Hence the reply, to decoy wB off d8. But it seems to fail to 2. Bxh6 f1Q 3. Ka4. Danny Cohen, who checks the proofs of **EG**, suggests 3. .. Qxd3 4. Sxd3† Kc4 5. Kxa3 Kxd3, but White wins after 6. Bf8 Kc4 9. b4 d5 10. Bc5. (AJR) ii) 2. .. d6 3. d4† mates. iii) bQ must watch c5 but this means staying on the long diagonal. But if wB is unpinned, bQ is lost. 11. .. Qa7 12. Sc3† and 13. Sb5†, while 11. .. a5 12. f6 wins.

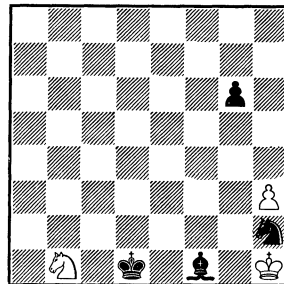
No. 1182: F. S. Bondarenko and Al. P. Kuznetsov. 1. a6/i Sxa6/ii 2. Rf8† Ke7 3. Rf7† Kd6 4. Rf6† Kd5 5. Rf5† Kd4 6. Rf4† Ke3 7. Rf5 Ke4 8. Rf7, but not 7. Rf7? Sc5 wins. i) 1. Rf8†? Ke7 2. Rf7† Kd6 3. Rf6† Kd5 4. Rf5† Ke4 5. Rf6 Sd7 wins. ii) 1. .. e1Q 2. a7 Qg3† 3. Rg7 Qb3† 4. Kh8 draws. Or 1. .. Sc6 2. a7 Sxa7 3. Rf8† Ke7 4. Rf7† Kd6 5. Rf6† Kd5 6. Rf5† Ke4 7. Rf6 Ke5 8. Rf8.

No. 1184 J. Lamoss
1 Hon. Men., '64', 1967
Award xii.68 5



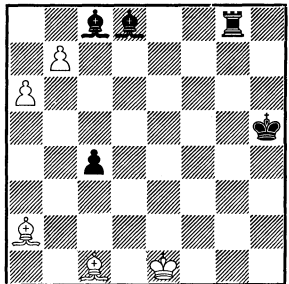
Win 8

No. 1185 E. L. Pogosjants
2 Hon. Men., '64', 1967
Award xii.68 4



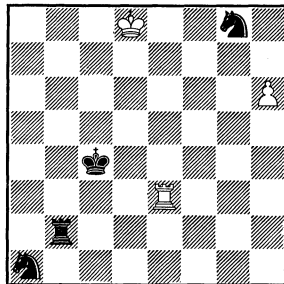
Draw 3

No. 1186 V. E. Kalandadze
3 Hon. Men., '64', 1967
Award xii.68 5



Win 5

No. 1187 A. Sadykov
5 Hon. Men., '64', 1967
Award xii.68 4



Draw 3

No. 1183: Z. Kadrev. 1. Ra1 Ke3 2. Sb4 Rxa1 3. Sc2† Kxf4 4. Sxa1 Sb6 5. Kd8 Ke5 6. Kc7 Sa8† 7. Kb8 Kd6 8. Kxb7 f4 9. Sb3 Kd7 10. Sd4 Kd6 11. Sf3 Kd7 12. Sg5 Sc7/i 13. Se6 f3 14. Sxc7 f2 15. a8Q f1Q 16. Qe8† Kd6 17. Qe6† Kc5 18. Qb6† wins. i) 12. .. Kd6 13. Sh3 f3 14. Sg5 f2 15. Se4†, made possible by the tempo non-capture on move 7.

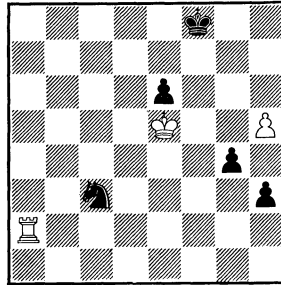
No. 1184: J. Lamoss. 1. Sf6† Kf5 2. Se7† Kf4 3. Kc6 d5 4. Kb5 d4 5. Kxc4 dc 6. Kxb3 bc 7. Ka2(c2) b1Q† 8. Kxb1, and now bQ is lost. JRH: 'Same composer as No. 478 in EG11.'

No. 1185: E. L. Pogosjants. 1. Sc3† Kd2 2. Se4† Ke3 3. Sg3 Sf3 4. Sxf1† Kf2 5. Sh2 Sxh2 6. Kxh2 Kf3/i 7. h4 Kg4 8. h5 Kxh5 9. Kh3. i) 6. .. g5 7. Kh1 Kg3 8. h4 Kxh4 9. Kh2. A modern classic. (AJR)

No. 1186: V. E. Kalandadze. 1. b8Q Bh4† 2. Kd2 Bg5† 3. Kc3 Bf6† 4. Kb4 Be7† 5. Ka5 Bd8† 6. Kb5 Bd7† 7. Kxc4 Be6† 8. Kd3 Bf5† 9. Ke2 Bg4† 10. Kf2 Bh4† 11. Kg2 Rxb8 12. Bf7 mate.

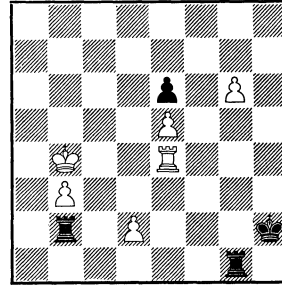
No. 1187: A. Sadykov. 1. h7 Sf6 2. h8Q Rb8† 3. Ke7 Sd5† 4. Kd6 Rxh8 5. Re4† Kd3 6. Ra4 Rd8† 7. Ke5 Sb3(c2) 8. Rd4† Sxd4 stalemate.

No. 1188 B. V. Badaj (†)
6 Hon. Men., '64', 1967
Award xii.68 5



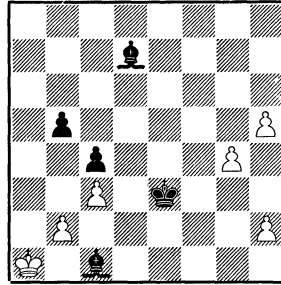
Draw 3

No. 1189 J. Lamoss
1 Commend, '64', 1967
Award xii.68 4



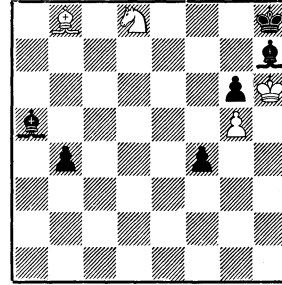
Draw 6

No. 1190 E. B. Belikov
2 Commend, '64', 1967
Award xii.68 5



Draw 6

No. 1191 D. Nikolaev
3 Commend, '64', 1967
Award xii.68 6



Draw 4

No. 1188: B. V. Badaj. 1. Ra8† Kg7 2. h6† Kh7 3. Ra7† Kh8 4. Ra8† Kh7 5. Ra7† Kxh6 6. Kf4 h2 7. Ra1 Se2† 8. Kxg4 Sg1 9. Ra2 Se2 10. Ra1 Sg1 11. Ra2 h1Q 12. Rh2† Qxh2 stalemate.

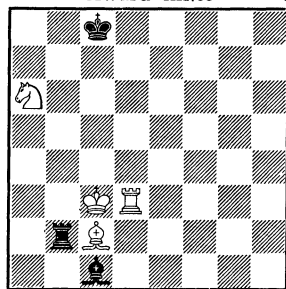
No. 1189: J. Lamoss. Who's the cat and who's the mouse? 1. Rh4† Kg3 2. Rh1 Rg2 3. g7 Kf3 4. Rh3† Kf4 5. Rh4† Kf5 6. Rh5† Kf4 7. Rh4† Kxe5 8. Rh2 Rg4† 9. d4† Rxd4† 10. Kc3, and W wins a R, drawing.

No. 1190: E. B. Belikov. 1. h6 Bf5 2. gf Kd3 3. h7 Kc2 4. f6 Bxb2† 5. Ka2 b4 6. cb Bxf6 7. b5 and each side will queen. Not many solvers, looking at the diagram, would give wPc3 much chance of promotion!

No. 1191: D. Nikolaev. 1. Sc6 Bb6 2. Bxf4 Bc5 3. Se7 Bxe7 4. Bd6 Bxg5† 5. Kxg5 b3 6. Kf6 b2 7. Be5 and discovered mate is avoided only by 7. ... Kg8, when 8. Bxb2 draws.

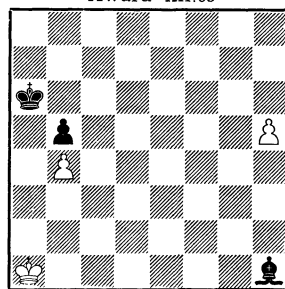
No. 1192: L. Kopac. 1. Rd1 Rb6/i 2. Bf5† Kb7 3. Sc5† Kc6 4. Sa4 Ra6 5. Rxc1 Rxa4 6. Kb3† wins. i) 1. ... Ra2 2. Bf5† Kb7 3. Sc5† Kc6 4. Rxc1 Kxc5 5. Kb3† wins, an echo.

No. 1192 L. Kopac
4 Commend, '64', 1967
Award xii.68 3



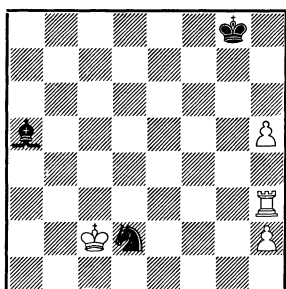
Win 4

No. 1193 G. A. Shmulenson
5th Commend, '64', 1967
Award xii.68 3



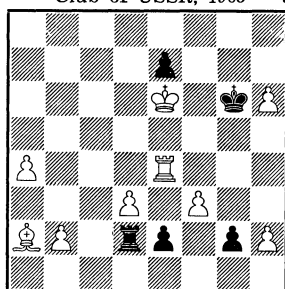
Draw 3

No. 1194 V. N. Dolgov
1st Prize,
Bulletin of Central Chess
Club of USSR, 1968 3



Win 4

No. 1195 A. S. Kakovin
and Al. P. Kuznetsov
2nd Prize,
Bulletin of Central Chess
Club of USSR, 1968 5



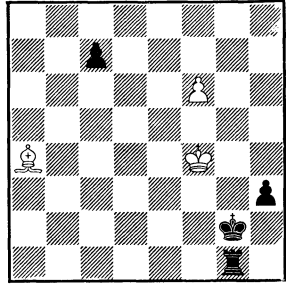
Draw 9

No. 1193: G. A. Shmulenson. 1. h6 Be4 2. Kb2 Kb6 3. Kc3 Kc6 4. Kd4 Bb1 5. Ke5 Bc2 6. Ke6 Bd3 7. Ke5 Bh7 8. Ke6 Bg8† 9. Kf6/i Bh7 10. Ke6 draws/ii. i) 9. Ke5? Kd7 wins. ii) But here 10. Ke5 seems just as good, .. Kd7 being naturally met, now as earlier, by Kd5. (AJR) JRH: 'Cf. Kuznetsov and Sakharov (1958), No. 599 in the appropriate FIDE Album.'

No. 1194: V. N. Dolgov. 1. Rg3† Kh8 2. Ra3/i Sc4 3. Ra4 Se3† 4. Kd3 Bb6 5. Rb4 Sd5 6. Rb5 Sf4† 7. Ke4 Bc7 8. Rc5 Se6 9. Rc6 Sg5† 10. Kf5 Bd8 11. Rd6/ii Sf7 12. Rd7 Sh6†/iii 13. Kg6 Sg8 14. Rh7 mate. i. 2. Rg5? Bc7 and the threat of .. Bf4 is enough to draw. ii) 11. Rc8? Sf7 12. Kg6 Se5† 13. Kh6 Sf7† 14. Kg6 Se5† 15. Kf5 Sf7 16. Ra8 Kg7 17. Ra7 Kf8. iii) 12. .. Kg7 13. h6† wins. 12. .. Kg8 13. h4 Kf8 14. Ke6. Judge: D. N. Banni. A very fine systematic manoeuvre in miniature form. (AJR) JRH: 'But see Havel (1925), p. 69 of Rueb „De Schaakstudie”, Vol. I.'

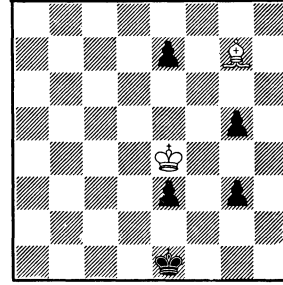
No. 1195: A. S. Kakovin and Al. P. Kuznetsov. 1. h7 Kxh7 2. Kf7 Kh6 3. Rh4† Kg5 4. Rg4† Kf5 (4 .. Kh5? 5. Kg7) 5. Be6† Ke5 6. Kxe7 e1Q 7. Rb4 (7. Rc4? Qe3) 7. .. Rf2 8. Rh4 Rd2 9. Rb4 Rf2 10. Rh4, drawn by repetition.

No. 1196 V. Bulanov
3rd Prize,
Bulletin of Central Chess
Club of USSR 1968 4



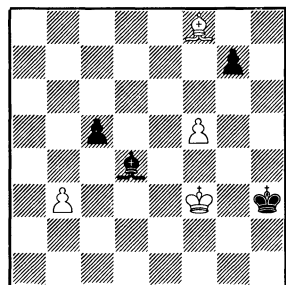
Win 3

No. 1197 Unto Venäläinen
1st Prize,
tourney award in
Suomen Shakki 1969 5



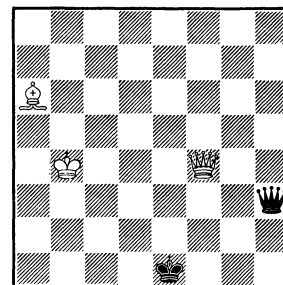
Draw 2

No. 1198 M. Räikkönen
Suomen Shakki, 1969 4



Win 4

No. 1199 A. Rautanen
Suomen Shakki, 1951 2



Win 3

No. 1196: V. Bulanov. 1. Bc6† Kh2 2. f7 Rg8 3. fgS Kg1 4. Ke3 h2 5. Bh1 c5 6. Sf6(h6) c4 7. Se4(f5) 8. Sg3 c2 9. Se2† Kf1 10. Bf3 Kel 11. Sc1 Kf1 (.. h1Q 12. Sd3†) 12. Kd2 Kf2 13. Bc6 Kg1 14. Se2† Kf2 15. Bd5 (for instance) Kf1 16. Sg3† wins. The solution as given to AJR stops at 12. Kd2 Kg1 13. Se2†.

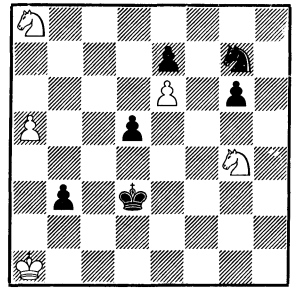
There was also a Special Prize and two Hon. Men.'s, but these positions are not readily available.

JRH: 'See Nyeviczkey (1933), No. 376 in „1234”.'

Now a few Finnish studies taken from recent issues of 'Suomen Shakki.'

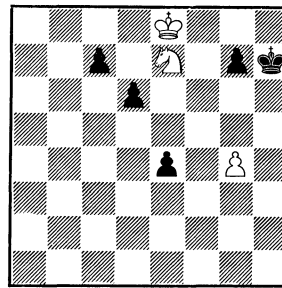
No. 1197: U. Venäläinen. 1. Kf3 Kd2/i 2. Bf8/ii g4† 3. Kg2 e2/iii 4. Bxe7 Kc3 5. Bd8/iv Kb4 6. Ec7/v e1R/vi 7. Kg3 Rg1†/vii 8. Kh4 and 9. Bg3 draws. i) 1. .. Kf1 2. Kxg3 e2 3. Bc3 e1Q† 4. Bxe1 Kxe1 5. Kg4. ii) 2. Be5? g2 3. Kxg2 e2 wins. iii) 3. .. e5 4. Bb4† Kd1 5. Kxg3. iv) 5. Bd6? e1R 6. Kg3 Re6 7. - Rg6 wins. v) 6. Bb6? e1R wins. vi) .. e1Q 7. Ba5† draws. vii) 7. .. Re7 8. Bd6†. 7. .. Re4 8. Bf4 draw.

No. 1200 A. Rautanen
Italia Scacchistica, x.1947



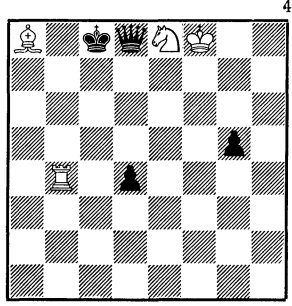
Win 5

No. 1201 A. Rautanen
A. Hinds Jubilee Tourney
1946



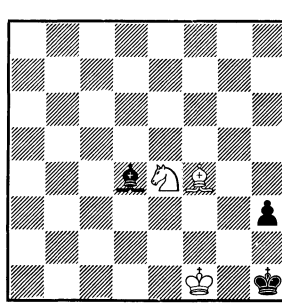
Win 3

No. 1202 Aleksis Rautanen
1947



Win 4

No. 1203 Eino Kämäräinen
Suomen Shakki, 1969



Win 3

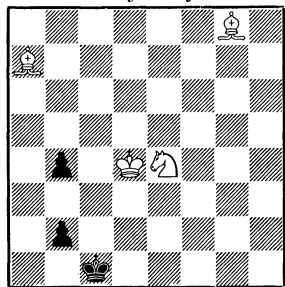
No. 1198: M. Räikkönen. 1. Be7 Bg1 2. Bd8 Bh2 3. Bb6 Bd6 4. Ke4 Kg4 5. Kd5 Bf8 6. Ke5 Kg5 7. Bc7 Kg4 8. Bd8 Kf4 9. Ba5 Ke4 (. . Kg4; Bd2) 10. Bc7 c4 11. bc Kd4 12. Kf7 Bb4 13. Kxg7 Kxc4 14. Bd4 Kd5 15. Bb2 Be7 16. Kg6 Ke4 17. Bc1 and 18. Bg5 wins.

No. 1199: A. Rautanen. 1. Bc4/i Kd1/ii 2. Qd4†/iii Ke1 3. Qg1† Kd2 4. Qf2† Kc1 5. Qe1†/iv Kc2 6. Bd5/v and 7. Be4 wins. i) 1. Bb5? Qe6 draws. ii) bQ has no move to stay on same rank and stop Qe3†. iii) 2. Qf2? Qg4 draws. iv) 5. Bb3? Qd3 draws. v) 6. Qe2†? Kc1 7. Bb3, or 7. Bd3 Qh4† draws.

No. 1200: A. Rautanen. 1. Sc7/i Kc2 2. Se3† Kc1 3. Sd1 Sf5 4. Sb5/ii Se3 5. Sd4 Sc2† 6. Sxc2 bc 7. Sc3/iii d4 8. Sa2† Kd1 9. Kb2 d3 10. a6 Ke1 11. Sc3 Kd2 12. Se4† Kd1 13. Sf2† Kd2 14. Sxd3 wins. i) Kb2? Kc4 2. Sc7 Sxe6 3. Se5† Kc5 4. Sxe6† Kb5 5. Sc6 Kxc6 6. Sd4† Kc5 7. Sxb3† Kb5 8. Kc3 e5 drawn. ii) 4. Sxd5? Sd4 and .. b2†. iii) 7. Se3? d4 draw.

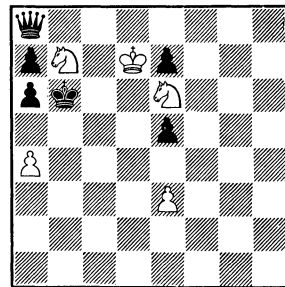
No. 1201: A. Rautanen. 1. g5 e3/i 2. g6† Kh6/ii 3. Kf7 Kg5/iii 4. Sc6 Kf4 5. Sb4 e2/iv 6. Kxg7 Ke3 7. Sc2† Kd2 8. Sd4 wins. i) 1. .. g6 2. Kf7 e3 3. Sxg6 e2 4. Sf8† Kh8 5. g6. ii) 2. .. Kh8 3. Kf8 e2 4. Sc6 e1Q 5. Sd8. iii) 3. .. e2 4. Sf5† Kg5 5. Sd4 wins. iv) 5. .. c5 6. Sd5† K- 7. Sxe3 Kxe3 8. Kxg7 and 12. Qg5†.

No. 1204 G. Sonntag
3rd Prize,
'Leninsky Putj' 1966 3



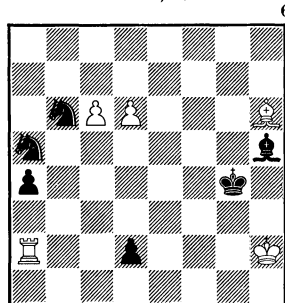
Win 4

No. 1205 G. Sonntag
Schach, x.68 6



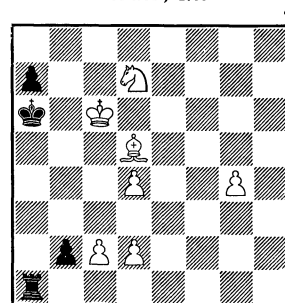
Win 5

No. 1206 P. Hesse
Schach, i.69 6



Win 5

No. 1207 G. Sonntag
Schach, i.69 4



Draw 7

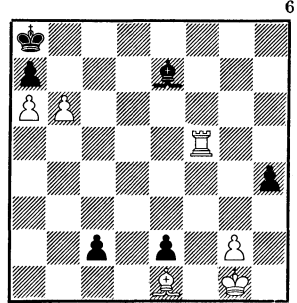
No. 1202: A. Rautanen. 1. Bb7† Kb8 2. Bc6† Ka7 3. Ra4†/i Kb6 4. Ra8 Qxa8 5. Bxa8 Kc5 6. Sf6 d3 7. Bg4 Kd4 8. Bf3 Kc3 9. K-7 Kd2 10. K-6 Ke1 11. Kxg5 d2 12. Se3 Kf2 13. Kf4 wins. i) 3. Rb7†? Ka6 4. Kf7 Ka5 5. Sc7 Qd6 6. Be8 Qe5 7. Rb5† Qxb5 8. Sxb5 d3 9. Sc3 g4 10. Bc6 Kb4 draws.

No. 1203: E. Kämäräinen. 1. Bg3/i Bc5 2. Bf2 Be7 3. Be3 Bh4 4. Bf4 Be1 5. Bg3 Bxg3/ii 6. Sxg3† Kh2 7. Se4 and mates at latest on move 11. i) 1. Sg3† Kh2 2. Se2 Kh1 3. Sxd4 h2 drawn. Alternative wB moves are listed in the solution, but without continuations. ii) 5. ... h2 6. Bf2 wins. JRH: E. Richter (1940) has a related idea, see No. 291 in Bondarenko's 'Gallery'. See also the superior No. 1122.

The next 8 come from the East German monthly 'Schach'. Sonntag, Hesse and Backe are native DDR composers.

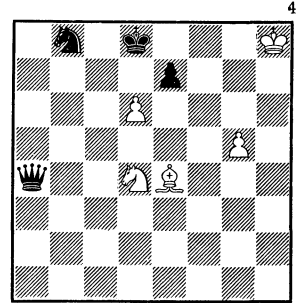
No. 1204: G. Sonntag. 1. Ba2 b3 2. Kc3 ba 3. Be3† Kb1 4. Kd2 Ka1 5. Bd4 Kb1 6. Sc3† Ka1 7. Kc2 b1Q† 8. Sxb1 mate. 7. Sb5 also wins, but was not considered a serious dual: 7. ... Kb1 8. Sa3† Ka1 9. Kc3 b1Q 10. Sc2† Qxc2† 11. Kxc2 mate. JRH: 'See Horwitz (1880), No. 278 in Tattersall, and Prokes (1950), No. 262 in his „623”.'

No. 1208 G. Kutarashvili
Schach, vii.69



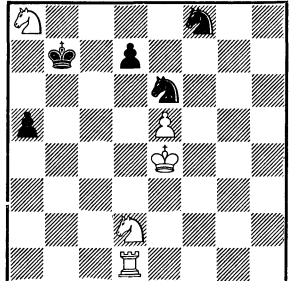
Draw 6

No. 1209 H. Backe
Schach, xii.69



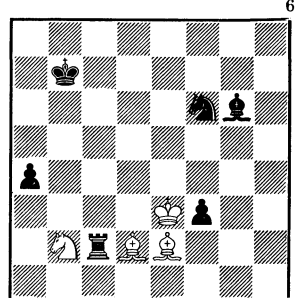
Win 5

No. 1210 Prof. L. Kopac
Schach xii.69
(Correction, iv.70)



Win 5

No. 1211 L. Kopac
Schach xii.69



Draw 4

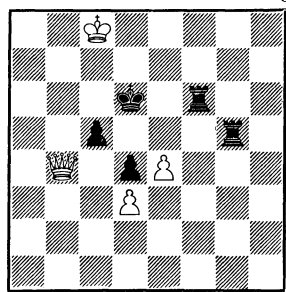
No. 1205: G. Sonntag. 1. a5† Kxb7 2. Sc5† Kb8 3. e4 e6/i 4. Sxa6† Kb7 5. Sc5† Kb8 6. a6 Qd5† 7. ed ed 8. Kd8 d4 9. Sd7† Ka8 10. Kc8 d3 11. - 13. Sc7 mate. i) 3. .. Qb7† 4. Sxb7 Kxb7 5. Kxe7 Kc6 6. Ke6 Kb5 7. Kxe5 Kxa5 8. Kd6 Kb4 9. e5 a5 10. e6 a4 11. e7 a3 12. e8Q a2(Kb3) 13. Qe5.

No. 1206: P. Hesse. 1. Rxa4† Sxa4/i 2. c7 Sb6/ii 3. c8Q† Sxc8 4. d7 d1Q 5. dcQ† Kf3 6. Qf5† Ke2 7. Kg2 wins. i) 1. .. Kf3 2. Bxd2 Sxc6 3. Ra6 Sd7 4. Rxc6, or here 2. .. Sxa4 3. Bxa5. ii) 2. .. d1Q 3. c8Q† Kf3 4. Qf5† Ke2 5. Qxh5† (Kg2? Sc3) 5. .. Kel 6. Qxa5† Kf1 7. Qf5† Kel 8. Qe4† Kf1 9. Qg2† Kel 10. Qg1† Ke2 11. Qxd1† Kxd1 12. d7 wins.

No. 1207: G. Sonntag. 1. Sb8† Ka5 2. Kc5 b1Q/i 3. Sc6 Ka6 4. Sb4† Ka5 5. Sc6† Ka4 6. Bb3† Ka3 7. Se5 Kb2 8. Sd3† Ka3 9. Se5 draw. i) 2. .. Re1(g1) 3. Sc6† Ka4 4. Bb3† Ka3 5. Sa5. Or 2. .. Ra3 3. Sc6† Ka4 4. Se5 b1Q 5. Bc6† Ka5 6. Sc4† Ka6 7. Sxa3 Qb6† 8. Kd5 Qa5† (... Qd8† Kc4) 9. Sb5 Kb6 10. c4 holds the draw.

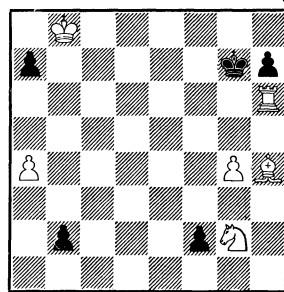
No. 1208: G. Kutarashvili. 1. b7† Kb8 2. Rh5 Bf6 3. Rc5 Bd4† 4. Kh1 Bxc5 5. Bg3† hg stalemate.

No. 1212 O. Strycek
1st Prize, Sach, 1967



Win 4

No. 1213 V. Tacu
Revista de Sah, 1967



Win 6

No. 1209: H. Backe: 1. Se6† Kc8/i 2. Bb7† Kxb7 3. Sc5† Kc6 4. Sxa4 ed 5. g6 Sd7 6. g7 Sf6 7. Sc3 d5/ii 8. Se2 wins. i) Ke8 loses to 2. Bg6† Kd7 3. Sc5 (composer), but also to the neater 2. d7†. ii) This is forced, to stop 8. Se4. (How eliminate this (i) dual?)

No. 1210: L. Kopac. 1. Sc4/i Kxa8 2. Sb6† Kb8 3. Sxd7† Sxd7 4. Rxd7 Sc5† 5. Kf5 Sxd7 6. e6 Sc5 7. e7 Sb7 8. e8Q† wins. i) bPa5 was added to eliminate the cook 1. Ra1.

No. 1211: L. Kopac. 1. Bxf3† Be4 2. Bxe4 Sxe4 3. Sxa4 Sxd2 4. Kd3 Ra2/i 5. Sc3 Rb2 6. Sd1 draw. i) 4. .. Rc4 5. Sc3 draws, but not 5. Sb2? Rb4 6. Kc3 Rb3† 7. Kc2 Rb5 wins. JRH: 'Nearest of 10 studies with similar terminations is Rinck (1938), No. 1306 in his „1414“.'

No. 1212: O. Strycek. 1. e5† Kxe5/i 2. Qxc5† Kf4 3. Qxd4† Kf5 4. Qe4 mate. i) 1. .. Rxe5 2. Qb6† Ke7 3. Qc7† Ke6 4. Qd7 mate.

To the best of my belief, 'Sach' is synonymous with the monthly 'Ceskoslovensky Sach'. (AJR)

No. 1213: V. Tacu. 1. Bf6† Kxh6 2. Sf4 b1Q† 3. Ka7 Qf5 4. g5†/i Qxg5† 5. Bxg7† Kg7 (... Kxg5 Sh3†) 6. Sh5† Kg6 7. Sg3 Kxg5 8. Se4† Kf4 9. Sxf2 and wins. i) But not 4. gf? f1Q and B1 wins.

Review 'A Pocket Guide to Chess Endgames', by David Hooper, Bell, 1970. Hooper's 'Pocket Guide' has many remarkable and original features. Some 800 positions are diagrammed or otherwise featured within the scope of under 200 pages; there are nine chapters (the tenth is a glossary), and references are to positions within chapters; the term 'CP' is introduced for 'Centre' pawn; each diagram carries above it the symbols +, = or —, a pair of them being chosen and separated by '/' to denote the result (a) when White has the move and (b) when Black has the move, so that diagrams carry the minimum of accompanying words (in fact, none - simply the identifying number and the pair of symbols); only endings which commonly occur in practical play are considered, so the value for the pure study enthusiast is doubtful, unless he is hazy on basic theory (and who isn't?); 'z' is used for Zugzwang positions, an asterisk to denote a perpetual check; special

attention is given to rook endings and to queen endings, particularly to the thorny queen versus rook and pawn, which is still not wholly clarified, though the practical cases are certainly catered for. We think nobody will be offended if we call David Hooper the solitary example of a contemporary British endgame theoretician, that rarest of all breeds of chess enthusiast in any country, and we consider the presentation in a systematic manner of section 9.5 (Q v. R + P) to be masterly. We feel the author may agree with us, though, that it is a pity the publishers would not use the algebraic notation. Had they done so, the condensation would have been even more remarkable. As it is, all the basic practical endings up to seven men on the board are covered, and while no early-stage endgames are included, this was not the aim and the book cannot be reproached for it. The effect nevertheless is that the book's usefulness in analysing a **first** adjournment in a practical game must be considered limited.

The book may be especially recommended (and this will surprise the author!) to **composers** who are weak on theory and would like a quick method of checking those side-variations which are a nuisance to analyse and a great danger to soundness.

AJR

Review 'Lehr- und Handbuch der Endspiele', Volume IV, by André Chéron, Siegfried Engelhardt Verlag, Berlin, vi.1970. 328 pages.

Talent cut off by early death is the saddest of tragedies. Leaving a task uncompleted is sad too. Engaging on an enormous undertaking and seeing it through to a triumphant conclusion nearly thirty years later is a correspondingly rare occasion for wonderment and celebration. With this volume the author announces the completion of his life's work on the endgame at chess. He has just passed his 75th birthday.

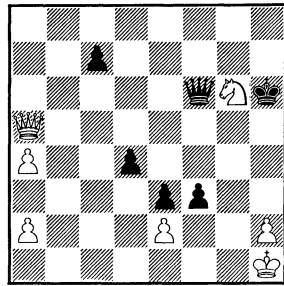
Allowing for corrections, repetitions, deletions and diagrams with no separate identity there are 2336 endings in the four volumes. The present volume contains corrections and additions to the previous volumes, especially the first (rooks) and third (queens). Much original and detailed analysis sheds clarity on these almost impossibly dark and tangled undergrowths of material, while debts are acknowledged to such other great researchers as Grandmaster Averbakh. In the opinion of this reviewer the most significant contribution of the volume is the section, nearly 50 pages in length, devoted to Q against Q with a solitary pawn that has already attained the 7th rank. Chéron does not claim that all the problems of this endgame are solved, but he summarises (p. 39) the current state of the art, if we consider e, f, g and h-pawns (white in all cases), as follows: on e7 and f7 there is normally a win; on g7 there is normally a win when wQ can take up its ideal post, namely d4; on h7 there is a win under certain conditions only, the investigation being due here to Fontana (Switzerland).

Instead of giving examples of such deep theoretical analyses we show Chéron's attention to the purely artistic by quoting world record examples of multiple sacrifices of the same piece, insofar as these are known to the author. The record for the knight is not known.

The author has been kind enough to mention in his preface that **E G** has brought to his attention a number of masterpieces that he would not otherwise have seen.

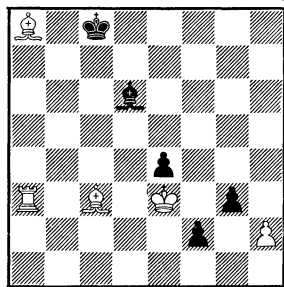
AJR

F. Simkhovich
 Shakhmaty v SSSR, 1939
 Version by Chéron 1969



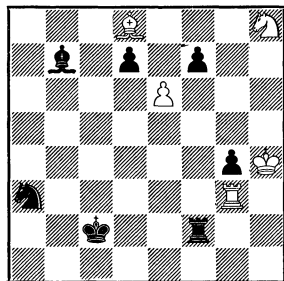
Win

M. S. Liburkin
 1 Hon. Men.,
 Chigorin Memorial
 Tourney, 1949-50



Win

A. Chéron
 Courier de Leysin, 17.ii.70



Win

Eleven sacrifices in all of wQ. The main line shows one offer on d5 and two on g3, e8 and d7; offers on h5 and h7 occur once in the main line and once in the note. 1. Se5 f2 2. Sg4† Kg6/i 3. Qh5† Kg7 4. Qh7† Kf8 5. Qg8† Ke7 6. Qe8† Kd6 7. Qd7† Kc5 8. Qb5† Kd6 9. Qd5† Ke7 10. Qd7† Kf8 11. Qe8† Kg7 12. Qg8† Kxg8 13. Sxf6† Kf7 14. Kg2 wins.
 i) 2. ... Kg7 3. Qxc7† Kg6 4. Qh7† Kg5 5. Qh5† Kf4 6. Sxf2 Qc6† 7. Kg1 e† 8. Kxf2 Qxa4 9. a3 wins, this wPa2 having been added by Chéron to remove any doubt about the win in this line.

Beginning on move 3 there are 7 offers of wBa8. 1. Ke2 f1Q† 2. Kxf1 gh 3. Bb7† Kd7/i 4. Bc8† Ke8 5. Bd7† Kf7 6. Be8† Kg8 7. Bf7† Kh7 8. Bg8† Kg6 9. Bh7† Kh6 10. Bd2† e3 11. Bxe3† Kxh7 12. Ra7† Kg6 13. Kg2 wins.
 i) Capture of wB always allows a check by wRa3, which would then no longer be en prise, and the win by Kg2 would follow. If bK goes to a black square a check from wBc3 frees the rank for Rh3, also winning.

Here we see 12 offers by wRg3. Analysis by the composer covers 3 pages. 1. ed Rd2/i 2. Rc3† Kd1 3. Rc1† Ke2 4. Rc1† Kf3 5. Rc3† Kg2/ii 6. Re2† Rxe2 7. Ba5 wins.
 i) 1. ... Rh2† 2. Kxg4 Bd5 3. Rc3† Kb1 4. Rc1† Ka2 5. Ra1† Kb3 6. Rxa3† Kxa3 7. Be7† wins, or here 2. ... Rxh8 3. Bf6 Ra8 4. Rxa3 Rxa3 5. d8Q wins. Or 1. ... Bc6 2. Rc3† Kb1 3. Rxc6 wins. ii) 5. ... Kf4 6. Bg5† Kf5 7. Re5† Kxe5 8. Bxd2 wins. Each sacrificial offer is denoted by heavy type.

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To magazine and study editors: Please arrange to send the complimentary copy of your magazine, marked "E G Exchange", to: C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire, England.

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