

WORLD CHESS COMPOSITIONS TOURNAMENT OF THE F.I.D.E.

The first WCCT is being organised by the Finnish Problem Society, whose 16-page brochure setting out the rules and 14 themes (with examples) is dated November 1972. This is very commendable, since the details were accepted only in September 1972 at Pula by the Permanent Commission of the FIDE for Chess Compositions. The main details and study themes are set out below.

Closing date: 31.x.73.

The Tournament Director is Jan Hannelius, Lukonrinne 32, SF-36200 Kangasala, Finland. The WCCT is open to all member federations of the F.I.D.E. Each participating country nominates a Team Leader.

Two compositions on each theme are allowed from each Participating Country. Joint compositions are permitted, but each composer may compete once only in each theme section. Twin form, duplex form and multiple solutions are admissible only in accordance with specific theme definitions.

Entries are to be stamped on uniform diagrams with the theme section, author's name and country, and full solution clearly written on the front of each diagram. The algebraic notation is obligatory. Entries will be anonymous to the judges. Countries will have the opportunity to check other countries' entries, and Team Leaders will be informed of claims against their own entries.

The Judges will classify all sound entries in each theme section. In accordance with that classification the TD awards the points. In each theme section the first 30 classified compositions will be awarded points from 30 down to 1. Points will be divided equally among compositions classified as equal. The overall winner is the team with the highest total number of points from all the theme sections. The final award will be published and "made available to every participating composer". The 3 countries with the highest total of points and the composers of the 3 best compositions in each theme section will be awarded a certificate of honour.

The British Team Leader, to whom all U.K. entries should be sent, to reach him by 31.viii.73, is:

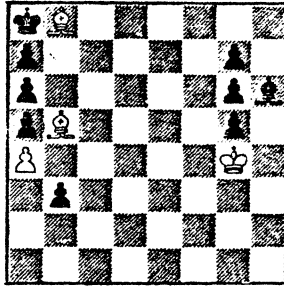
Chris Reeves, 23 Canons Close, Radlett, Hertfordshire.

There are 2 study themes proposed, D1 and D2.

D1: One or more white pieces move away far from the black king. Judge: Harold Lommer (Spain).

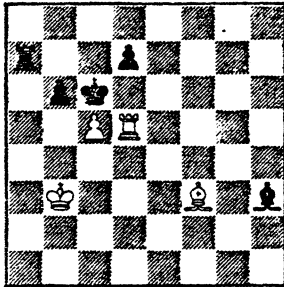
D2: In the course of the solution 2 white pieces form a battery (either directed at the black king or any other black piece) and later the firing piece and the rear piece exchange functions. Judge: Y. Averbakh (USSR).

D1 H. M. Lommer
The Field, 1948



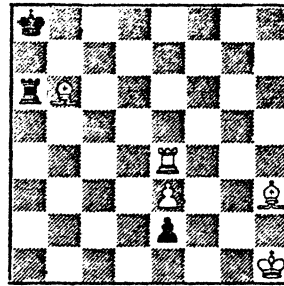
Draw 4+9
1. Bc4 b2 2. Bg3 b1Q 3. Bd5†
Qb7 4. Bg2 Qxg2 stalemate.

D2 An. G. Kuznetsov
and B. A. Sakharov
1957



Win 4+5
1. Rd6† Kb5 2. cb Be6† 3.
Rxe6 Rb7 4. Re5† d5 5. Bxd5
Rxb8 6. Bb7 mate. In this
example both the battery
and the reversed battery are
aimed at the black king.

D2 E. L. Pogosjants
1972



Win 5+3
1. Bg2 e1Q† 2. Kh2 Kb7 3.
Rb4† Kc3 4. Bh3† Kb8 5. Ba5†
Ka7 6. Rb7† Kxb7 7. Bxe1
wins. The thematic pieces
are wRe4 and wBb6. W's
move 5 by wB opens the
battery on bK, and the very
next move, by wR, opens the
reversed battery on bQ.

Review Vladimir Pachman's *Vybrane Sachove Skladby* (Prague, 1972) contains 398 problems by the author (a FIDE Master of Composition) and 27 studies, the latter being mainly composed during his 'study period' from 1960 to 1965. Except where the composition applies a difficult idea from problemdom the solution is always a self-explanatory climax, even if the introductory play may smack of an involved middle-game exchanging combination. It is not surprising that 17 of them were honoured in tournaments. There is an interesting Foreword (in three languages, including English): ".....every composer should stand on his own two feet and should not imitate the style of others..... in my hitherto last creative period 1959-1965 I aimed for maximum scope in both theme and form of the composition. I have never been a fan of one particular school... I consider fairy chess the spice of the chess kitchen. It is necessary in reasonable measure... Today's inflation of fairy chess compositions is definitely not an expression of search for the fantastic and unconventional: it is only laziness or incapacity, the

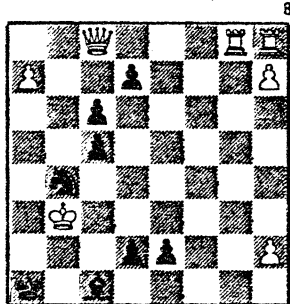
lacking of true fantasy and racing after sensations. This is confirmed by the low popularity of studies (except in the U.S.S.R. where the program of union between chess game and composition is stressed). Especially here it is possible to expand as far as possible the fantastic features of chess, though naturally only by high standards of inventive and constructive mastery by the composer. I had been composing studies for a long time, occasionally and without ambitions, but since 1960 I started paying them more consistent attention. Some of them can give the impression of a problem, but it does not matter, I think it very useful to break rigid barriers between various styles and types of composition and thus obtain new themes and inspirations The style of the composer and his ability to work in various fields is connected with the method of creation, I proceed ... by putting on the board a simple basic structure ... and by continuous change I search for a theme. I can work satisfactorily in all fields, b/t only where I can apply my working method. Obviously many composers would have more success if they were not influenced by apostles of national belief or by reigning fashion, but relied on their own abilities and their own creative method Against the the cramped search for originality I put high the demand for originality of the finished work I went against two currents. At home against the currents of Havel's epigoni. Then there is the fashion prevalent in the world with the cult of the theme and the record, ... catastrophically low demand for quality of work, race after the outer effect ... and after effects whose common denominator is the cessation of creation for the public and instead the preference of competition for its own sake, the only spectators being a handful of specialised interested parties." We give 8 examples of Pachman's studies, in the main Diagrams section of EG, Nos. 1813-1820. The composer was born 16.iv.18.

AJR

After reading certain passages in TEST TUBE CHESS, Harold Lommer writes: I have tried the process of analysing what really goes on in my own head when composing, and it is of course extremely difficult to pin down what does go on, much more difficult than to analyse your heartbeats. I think I am sure more or less of one thing, and I am with Bergson on this, when he says that we "intuit". I am dead sure that I already know, before my head says "I know", that the task is done. There is some excitement just before you "hear the penny drop". I would even go so far as to say that at times I know long before, that it will be O.K. without having any reason to think so. It is all very difficult to express, thought is so diabolically fast. I have also asked myself why I do this work, I cannot say that I love chess, but all the same it is part of me..... a lifelong companion. I also agree with Dawson when he once told me quietly: "Of course we do these things for ourselves only". It did not strike me forcibly at the time, but I was much younger. I do not even make collections of my "children"... In the long run I am forced to admit that what I like is the chase, the grind, the chiselling away, and the kill (an atavistic trait?) - I then look lovingly at my new-born child for some days, and then slowly forget it. If I remember anything about it, it is the fight, the relentless pursuit ... So, 'en resumé, what am I? What makes me tick? An artist? Perhaps, by accident of the result. No. It is the fight, the long trail full of ups and downs, and the kill. If take myself seriously, which I do with a broad smile, I talk like a bloody Red Indian on the warpath.

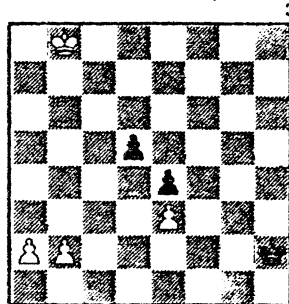
DIAGRAMS AND SOLUTIONS

No. 1668 Al. P. Kuznetsov
(vii.69)
2 Hon. Men.,
Italia Scacchistica, 1969



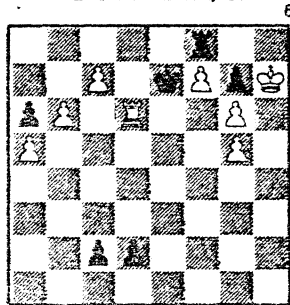
Win 7

No. 1669 M. Fabbri
(ii.69)
3 Hon. Men.,
Italia Scacchistica, 1969



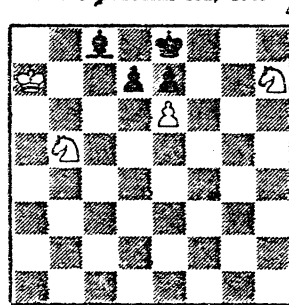
Draw 4

No. 1670 G. A. Nadareishvili
(lx.69)
4 Hon. Men.,
Italia Scacchistica, 1969



Draw 8

No. 1671 C. M. Bent
(vii.69)
5 Hon. Men.,
Italia Scacchistica, 1969



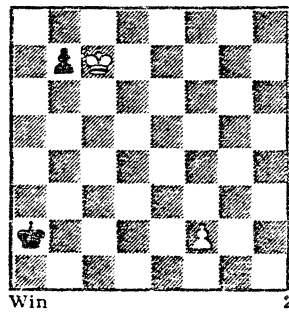
Win 4

No. 1668: Al. P. Kuznetsov. 1. a8Q(R)† Kb1 2. Qa1† Kxa1 3. Qa8† and the solution proceeds mechanically with checks on a8 and sacrifices on a1, until 9. b8Q† and staircase checks until 15. Qe5† Kb1 16. Qxe2 and wins.

No. 1669: M. Fabbri. 1. a3/i d4 2. ed e3 3. d5 e2 4. d6 e1Q 5. d7 Qe5† 6. Kc8 Qc5† 7. Kd8 Kg3 8. b4 Qc6 9. Ke7 Qe4† 10. Kd8 Kf4 11. Kc7 and draws, since bQ cannot occupy c5 to force wK to d8. i) 1. a4? d4 2. ed e3 3. a5 e2 4. a6 e1Q 5. a7 Qe8† 6. Kb7 Qb5† 7. Ka8 Qb6 8. d5 Qc7 wins.

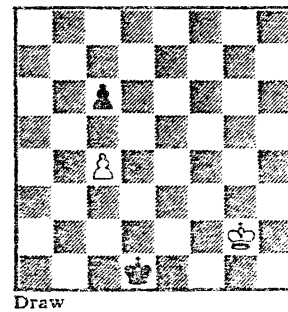
No. 1670: G. A. Nadareishvili. 1. b7/i c1Q/ii 2. c8S† Rxc8 3. bcS† Qxc8 4. Rxd2 Kf8/iii 5. Rd3 Qb8 6. Rd2 Qa8 7. Rd1 Qc8 8. Rd3 Qc7 9. Rd2 Qe7 10. Rd5 with a positional draw. The idea is reciprocal Zugzwang, B1 being unable to gain a tempo by, for example, 10. ... Qc7 11. Rd2 Qb8 because of 12. Re2 (which would win). i) 1. Rxd2? c1Q 2. Re2† Kd7 3. Kxg7 Qc3†. But what is the reply to 1. Rd8 --? Suggested by Adam Sobey at the July EG-meeting, and unrefuted. ii) 1. ... d1Q

No. 1672 A. Mandler
Narodni Osvozeni, 1938



Win 2

No. 1673 A. Mandler
Sachove Urneni, 1949



Draw 2

2. c8S† Rxc8 3. bcQ. 1. ... Kxd6 2. b8Q. Bl must be careful not to lose! iii) 4. ... Qf8 5. Re1† and 6. Re8, or 4. ... Qh3† 5. Kxg7 Qc3† 6. Kg8 ..

No. 1671: C. M. Fent. 1. Kb6 Kd8 2. Sg5 de 3. Sf7† Kd7 4. Se5† Kd8 5. Sc7 Bb7 6. Sxe6† Kd8 7. Sc7† K- 8. Kxb7 wins, the stalemate defence having been eliminated.

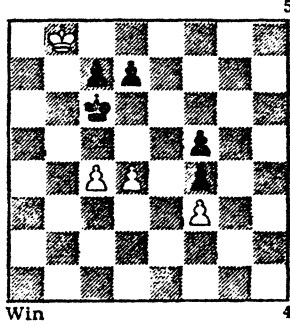
There follow 11 studies by the late Dr Arthur Mandler. All are taken from the book reviewed briefly in EG27 (p. 335). The examples illustrate Mandler's wide range, but even more his adherence to the artistic tenets of the Bohemian school. Here is no depth for depth's sake. Instead, subtlety, beauty and economy combine inextricably and inevitably, so it seems, into one glorious achievement. All the selections are known to be among Mandler's favourites. His own selection (diagram numbers taken from his reviewed book) is, with EG's 11 in bold type in the order in which they appear: 309, **310**, 317, 322, 324, 330, 33, 334, 338, 355, 374, 378, 386, 391, 392, 399, 402, 403, **412**, 415, 420, 425, 426, 430, 431, 513, 514, **515**, **525**, **526**, 537. It was in one of the last letters he wrote that the composer confided this list to Harold Lommer. AJR

No. 1672: A. Mandler. 1. Kd6/i Ka3/ii 2. Kc5 Ka4 3. f4 b5 4. f5 b4 5. Kc4 b3 6. Kc3 Ka3 7. f6 b2 8. f7 b1Q 9. f8Q† wins bQ or mates, in a move or two. i) 1. Kxb7? Kb3 draws, as does 1. Kb6? Kb3 2. Kc5 Kc3 3. f4 b5. ii) Now 1. ... Kb3 is useless, as there is no threat to fP. 1. ... b5 2. Kc5 Kb3 3. Kxb5 Kc3 4. Kc5 Kd3 5. Kd5 wins, but not here 3. f4? Kc3 and draws.

No. 1673: A. Mandler. How does W ensure that he takes the file opposition after the inevitable ... KxP? 1. c5? Ke2. 1. Kf3? Kd2 2. Kf2 Kd3. 1. Kf1? c5 2. Kf2 Kd2. So, 1. Kf2 Kd2/i 2. c5 Kd3 3. Ke1 Kd4 4. Kd2 Kxc5 5. Kc3. i) 1. ... c5 2. Ke3 Kc2 3. Ke2 Kc3 4. Kd1 Kxc4 5. Kc2, but not 3. Ke4? Kc3 4. Kd5 Kb4, the so-called 'trébuchet'.

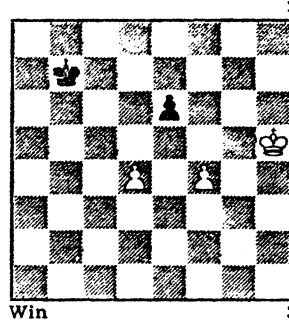
No. 1674: A. Mandler. 1. Ka7/i Kd6/ii 2. Kb7 c6/iii 3. Kb8/iv Ke6/v 4. Kc7 Ke7 5. d5 cd 6. cd with 6. ... d6 7. Kc6, or 6. ... Ke8 7. d6. i) 1. Kc8? d6 2. Kd8 Kb7 3. d5 (Ke7, Ka6) 3. ... Kb6 4. Kd7 Kb7 5. Ke6 Kb6 6. Kxf5 Kc5 7. Kxf4 Kxc4 8. Ke4 Kc5 9. f4 c6=. ii) 1. ... d6 2. Ka6/vi Kd7 3. Kb7/vii Kd8 4. Ka7 Ke7/viii 5. Ka8 Ke6/ix 6. Kb7 Kd7 7. c5 dc 8. dc c6 9. Kb6, or 8. ... Kd8 9. c6 (see end of main line). iii) 2. ... c5 3. d5 Ke5 (... Ke7; Kc7) 4. Kc7 Kd4 5. Kxd7 Kxc4 (e3) 6. Kc6. iv) 3. Kc8? Ke7 4. Kc7 Ke6. v) 3. ... Ke7 4. Kc8. vi) 2. Kb8? Kb6 3. Kc8 Kc6 4. d5† Kb6 5. Kd7 Kb7 6. Ke6 Kb6 7.

No. 1674 A. Mandler
Prace 25.xii.49



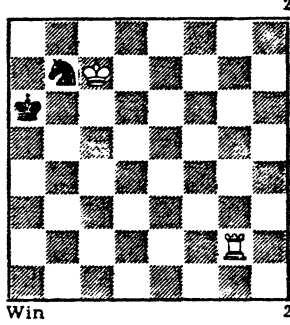
Win 4

No. 1675 A. Mandler
Prager Presse, 1929



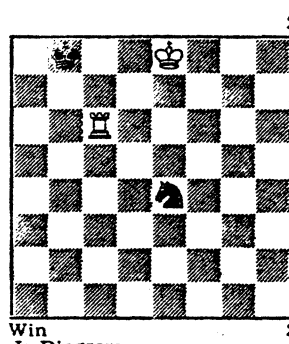
Win 3

No. 1676 A. Mandler
Oesterreichische
Schachrundschaу, 1924



Win 2

No. 1677 A. Mandler
Ceskoslovensky Sach, 1933



Win 2

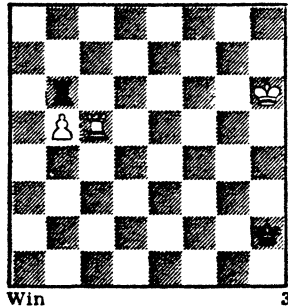
I: Diagram
II: All men 1 rank lower

Kxf5 Kc5 8. Kxf4 Kxc4 9. Ke4 Kc5 10. f4 c6, or here 2. Ka8? Kb6
3. Kb8 c6 4. Kc8 Ka5 5. Kc7 Kb4 6. Kxc6 Kxc4 7. d5 Kd4 8. Kxd6
Ke3 ... 12. d8Q f2. vii) 3. Kb5? Kd8 4. Ka5 Kc8 5. Ka6 Kd7 (b8). viii)
4. ... Kd7 5. Kb8. 4. ... Ke8 5. c5 ix) 5. ... Ke8 6. c5. 5. ... Kd8 6. Kb7.
5. ... Kd7x 5. ... Kf6 6. Kb7 c5 7. d5 Ke5 8. Kc6 Kd4 9.
Kxd6 Kxc4 10. Kc6, or 9. ... Ke3 10. Kxc5. x) 6. Kb8 Kc6/xi 7. Kc8
Kb6 8. Kd7/xii Kb7 9. c5 dc 10. dc 11. Kd6, or 10. ... Kb8 11. c6,
another echo of the main line and note (ii). xi) 6. ... Kd8 7. c5 Kd7
8. Kb7 c6 9. Kb6. xii) 8. d5? c6 9. Kd7 cd 10. cd Kc5 11. Ke6 Kd4
12. Kxd6 Ke3 13. Ke5 Kxf3 14. d6 Kg3 15. d7 f3 16. d8Q f2.

No. 1675: A. Mandler. 1. Kh6/i Kb6/ii 2. Kh7 Kb7 3. Kh8 Kb8 4. d5
ed 5. f5 wins. i) Kg6? Kc6 2. Kg7 Kc7 3. Kg8 Kc8 4. d5 Kd7 =. ii)
1. ... Kc6 2. Kg6 Kd6 3. Kf6 Kd7 4. Kf7 Kd6 5. Ke8, or 2. ... Kc7
3. Kg7 Kd8 4. Kf6 Kd7 5. Kf7 (or in this 3. ... Kc6 4. Kf8).

No. 1676: A. Mandler. 1. Rg6† Ka7 2. Kc6 Sd8†/i 3. Kd6 Sb7† 4. Kd5
Sa5/ii 5. Kc5 Sb7† 6. Kb5 Kb8 7. Kc6 Sd8† 8. Kd7 Sb7 9. Rg5 Ka7
10. Kc8 wins. i) 2. ... Ka6 3. Rh6 Sa5† 4. Kc5† Ka7 5. Kb5 Sb7 and
a position known to be won since the year 1257 (at least!) is reached.
ii) 4. ... Kb8 leads to a host of variations, all meticulously listed by the

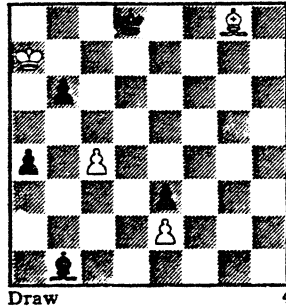
No. 1678 A. Mandler
Prace, 1954



Win

3

Nr. 1679 A. Mandler
Ceskoslovensky Sach, 1964



Draw

4

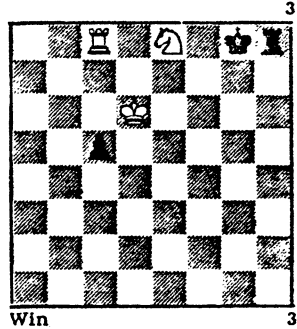
composer, for example 5. Kc6 Sa5† 6. Kb6 Sc4† 7. Kb5 Se5/iii 8. Re6 Sd3/iv 9. Kb6 Kc8 10. Re4 Sf2 11. Rd4 Sh3 12. Kc6 Kb8 13. Rb4† Ka7 14. Rb7† Ka8 15. Kb6 Sf4 16. Rd7 wins. iii) 7. ... Se3 8. Rg5 Kc7 9. Kc5 Kd7 10. Kd4 Sc2† 11. Kc3 Se3 12. Kd3. Here, 8. ... Sd1 (c2) 9. Kb6, or 8. ... Sf1 9. Kc4 Se3 (d2) 10. Kd3. If 7. ... Sd2 8. Rg3 Se4 9. Re3 Sf6 10. Kc6 Sg4 11. Re6 Sf2 12. Re8† Ka7 13. Re7† Kb8 14. Rb7†. iv) 8. ... Sf3 9. Re3 Sd4† 10. Kb6 Kc8 11. Rc3† Kb8 12. Rd3, or here 9. ... Sd2 10. Kb4 Sf1 11. Rf3 Sh2 (d2) 12. Rf4, or 9. ... Sh4 10. Kc6 Sf5 11. Re5 Sd4† 12. Kb6.

No. 1677: A. Mandler. I: 1. Kd7 Kb7 2. Rc4/i Sf6†/ii 3. Ke7 Sd5† 4. Kd6 Sb6 5. Rb4, this now being known since Amelung. The artistic point is that 1. Ke7? fails. 1. ... Kb7 2. Rc4 Sd2 3. Rd4 Sf3 4. Rd5 Kc6 5. Ke6 Se1. i) 2. Rc2? Kb6. ii) 2. ... Sg5 3. Rf4 Kb6 4. Kd6 (Ke7?). 2. ... Sf2 3. Rd4 Kb6 4. Ke6 Kc5 5. Ke5. 2. ... Sg3 3. Ke6 Kb6 4. Ke5 Kb5 5. Rc2 (Kd5? Se2) Kb4 6. Rg2. 2. ... Sd2 3. Rb4† Ka6 4. Kc6. II: The contrast is that here, to win, W must play 1. Ke6. Not 1. Kd6? Kb6 and W does not want to move, 2. Rc3 Sf5†.

No. 1678: A. Mandler. wK is in check. W aims to give B1 the move with wKd5 and bKd3, since the move Ke5 is met by ... Rh6. 1. Kh5/i Kh3/ii 2. Rg5 Rd6/iii 3. Rf5/iv Kg3 4. Kg5 Re6 5. Rd5 Kf3 6. Kf5 Rh6 7. Rd3† Ke2 8. Rb3 wins (8. ... Kd2 9. b6 Kc2 10. b7). i) 1. Kg5? Kg3 2. Rf5 Rd6 3. Re5 Kf3 4. Kf5 Rh6 draws. ii) 1. ... Kg3 2. Kg5 Kf3 3. Kf5 Rh6 4. Rc3† Ke2 5. Rb3 Kd2 6. b6, or here 2. ... Rb8 3. Kf5 Kf3 4. Ke5 Ke3 5. Kd5 Kd3 6. Kc6 wins. iii) 2. ... Rb7 (b8) 3. Kg6 Kh4 4. Rc5 Kg4 5. Kf6 Kf4 6. Ke6 Ke4 7. Kd6 Kd4 8. Rh5 Kc4 9. Kc6 wins. 2. ... Re6 3. Rd5/v Kg3 4. Kg5 Kf3 5. Kf5 Rh6 6. Rd3† wins. 2. ... Rf6 3. Rd5 (e5) Kg3 4. Kg5 Re6 (d6) 5. Kf5. iv) 3. Re5? Kg3 4. Kg5 Kf3 5. Kf5 Rh6=. Or here 4. Rf5 Re6 5. Kg5 Rd6 6. Re5 (Rc5, Rb6) 6. ... Kf3 7. Kf5 Rh6 8. Rd5 Ke3 9. Ke5 Rg6 10. Rc5 Rb6=. v) 3. Rf5? Kg3 4. Kg5 Rd6 5. Re5 Kf3 6. Kf5 Rh6 7. Rd5 Ke3 8. Ke5 Rg6 draw.

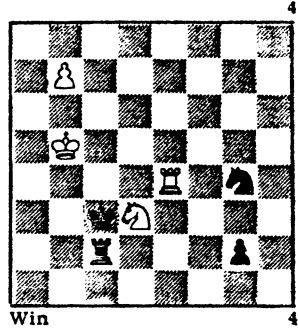
No. 1679: A. Mandler. 1. c5/i bc 2. Kb6/ii c4 3. Bxc4 a3 4. Kc5 Bd3 5. Ba2 Bxe2 6. Kd4 Bc4 7. Kxe3 Bxa2 8. Kd2/iii draw. i) 1. Kxb6? Bd3 2. c5 Bxe2 3. c6 Bg4, or 3. Be6 Bf3. After 1. c5 b5 2. Kb6 b4 3. Be6 suddenly W threatens 4. c6. ii) So that 2. ... Bd3 is met by 3. Kxc5 Bxe2 4. Kd4, the aP now being harmless. iii) Standard, but not 8. Kd3 (d4)? Bb3 9. Kc3 Ba4 (d1). Now 8. ... Bb3 9. Kc1 Ba2 10. Kc2 Kd7 11. Kc3 Kc6 12. Kb4, or 11. ... Bc4 12. Kc2.

No. 1680 A. Mandler
Wiener Abendblatt,
10.xi.27



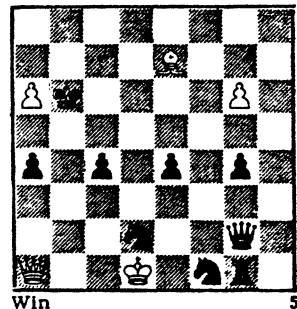
Win 3

No. 1681 A. Mandler
Svobodne Slovo, 27.x.57



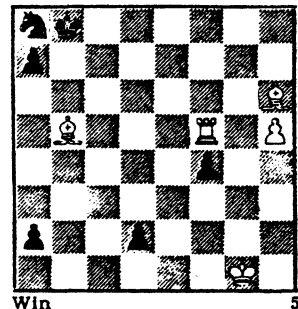
Win 4

No. 1682 A. Mandler
Ceskoslovensky Sach, x.62



Win 5

No. 1683 R. Dadunashvili
1954



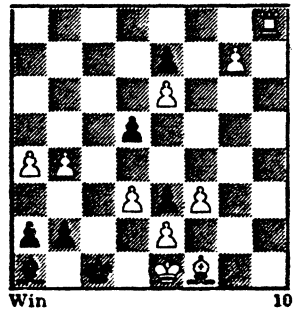
Win 5

No. 1680: A. Mandler. 1. Ke7 Rh7†/i 2. Ke6 Ra7/ii 3. Sf6† Kg7 4. Rg8† Kh6 5. Kf5 mates. i) 1... c4 2. Ke6/iii Kf8/iv 3. Sd6† Kg7 4. Sf5† Kh7 5. Rc7† Kg6/v 6. Rg7† Kh5 7. Ke5 and Kf4, bPc4 protecting wK from checks after 7... Ra8. ii) 2... Rh6† 3. Sf6† Kg7 4. Rg8 mate. iii) 1. Ke6? Kf8 and this line fails, but ... Kf8 is necessary to defend against the threat of Rc7, with Sf6†. iv) 2... Kh7 3. Rxc4. It is important to note that with bPc5 the capture would only be a draw. Now 3... Rxe8† 4. Kf7. Or 3... Rf8 4. Sf6† Kh6 5. Rh4† Kg7 6. Rg4† Kh8 7. Kf5 Rd8 8. Rh4† Kg7 9. Rh7† Kf8 10. Kg6 wins. v) 5... Kg8 6. Rg7† Kf8 7. Rf7† wins.

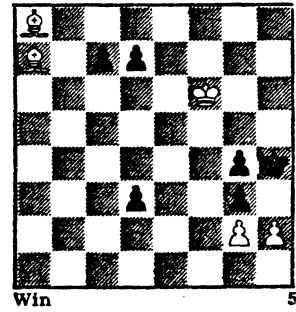
No. 1681: A. Mandler. This is extraordinarily difficult and beautiful for such a short solution. 1. Re1? Kxd3 is no good for winning purposes, but what about 1. Rxc4? Kxd3. This turns out to be reciprocal Zugzwang. Bl to play: ... Rb2†; Kc6, Rc2†; Kd5, Rb2; Rg3†. Or ... Ke3; b8Q, Rb2†; Rb4, Rxc4†; Kxb4, g1Q; Qb6†. Or ... Kc3; Kc6. But W to play cannot maintain all these options, Ka5 being met by ... Rb2. So the solution is 1. Rc4† Kxd3 3. Rxc4 and now the above lines all work. 1... Kd2 2. Rxc2† Kxc2 3. Se1† wins. In the diagram it looks as though wSd3 is to stop bR playing to b2, yet W forces Bl to capture wS.

No. 1682: A. Mandler. 1. Bd8†/i Kb5(c5)/ii 2. Qe5† Kb4 3. Be7†/iii Kb3 4. Qb5† Kc3/iv 5. Qb4†/v Kd4 6. Qd6† Ke3/vi 7. Qb6† Kd3/vii 8. Qd8†

No. 1684 R. Dadunashvili
1957



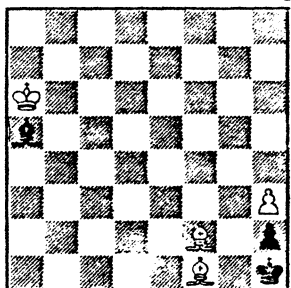
No. 1685 R. Dadunashvili
1963



Ke3/viii 9. Bc5† Kf4 10. Qf6† Kg3 11. Bd6† Kh3 12. Qh8 mate. Although continuous checks are clearly compulsory, wQ and wB weave a delicate repetitive pattern here and in the notes. i) Qf6†? Ka5(b5)/ix 2. Qf5† Kxa6/x 3. Qc8† Ka5/xi 4. Qa8†/xii Kb6 5. Qb8† Ka6/xiii draws. ii) 1. ... Kxa6 2. Qxa4† or 2. Qf6†. 1. ... Kc6 2. Qf6† Kd5/xiv 3. Qf7† Kd4/xv 4. Qd7† Kc3/xvi 5. Bf6† Kb4 6. Qb7†/xvii Kc5 7. Be7† Kd4 8. Qb6†/xviii Kd3 9. Qd8† as main line. Here wQ must not take bPa4: for example, 2. Qxa4†? Kd6 3. Qb4† Kd5 4. Qb7† Kd4 5. Qd7† Kc3 6. Bf6† Kb4 7. Qb7† Ka4 8. Qc6† Kb4 9. Be7† Kc3(a5) draws. iii) 3. Qa5†? Ka3 4. Be7† Kb2 and W has no good continuation. iv) 4. ... Ka2 5. Qxa4† mates. v) 5. Bb4†? Kd3 6. Qd5† Ke3 7. Bc5† Kf4 8. Qf7† Ke5 and draws, as wB has no check (wBb6 would allow winning transposition to the main line by Bc7†). Or 5. Bf6†? Kd3 6. Qd5† Ke3 7. Bd4† (... Kf2 must be prevented) 7. ... Kf4 8. Qf7† Kg3 9. Be5† Kh4 10. Qh7† Kg5 and again wB is too close to bK. vi) 6. ... Kc3 7. Bf6† wins fast. vii) 7. ... Kf4 8. Qf6† and wB check wins next move. viii) Again, 8. ... Kc3 9. Bf6† Kb4 10. Qb6† mates. ix) 1. ... Ka7? 2. Bc5† Kb3 3. Qd8 mate. Nor 1. ... Kc7? 2. Qd6†. x) 2. ... Kb6? 3. Bd8†. Nor 2. ... Kc6? 3. Qc5† Kd7 4. Qd6†. xi) 3. ... Kb6? 4. Bd8† Kb5 5. Qb7† Kc5 6. Be7† Kd4 7. Qb6† Kd3 8. Qd8† main line, or in this 4. ... Ka7 5. Qc7† Ka8 6. Qc6†. 3. ... Kb5? 4. Qb7†. xii) 4. Bd8† Kb4 5. Qb7† Ka3 and the harassed mariner has entered the escape hatch. xiii) 5. ... Kc6? 6. Qc8† Kb6 7. Bd8†, or here 6. ... Kd5 7. Qd7† and 8. Qd6†. xiv) 2. ... Kd7 3. Qe7† Kc6 4. Qc7† Kd5 5. Qd7† Kc5 6. Be7† Kb6 7. Qb7†, or here 5. ... Ke5 6. Bc7† Kf6 7. Qf7†. xv) 3. ... Kc5 4. Qe7†, but not 4. Qc7†? Kb4. xvi) 4. ... Ke3 5. Bb6† (Bg5†? Kf2) 5. ... Kf4 6. Qf7† Ke5/xix 7. Bc7† Kd4 8. Qf6† (Qd7†? Kc3) 8. ... Kd3 9. Qd8† wins. xvii) 6. Qd6†? Kb5 7. Qd5† Kxa6 is a draw. xviii) 8. Qd7†? Ke3 9. Bc5† Kf4 10. Qf7† Ke5 as (v). xix) 6. ... Kg3 7. Bc7† Kh4 8. Qh7† Kg5 9. Bd8† Kf4/xx 10. Qh6† Kf3/xxi 11. Qf8† Kg3/xxii 12. Bc7† Kh4 13. Qh6 mate. xx) 9. ... Kf5 10. Qf7† Ke5 11. Bc7†. xxi) 10. ... Kg3 11. Qh4† Kf4 11. Qf6†. Or 10. ... Ke5 11. Qg7†. Or 10. ... Kf5 11. Qg5†. xxii) 11. ... Ke3 12. Bg5† Kd4 13. Qd6†.

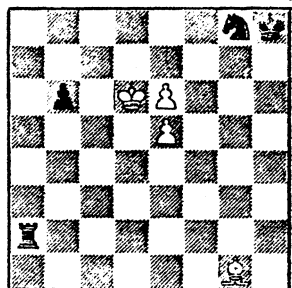
No. 1683: R. Dadunashvili. 1. Bxf4† Kb7 2. Ba6† Kxa6/i 3. Ra5† Kxa5 4. Bxd2† Ka4/ii 5. Bc3 Sc7 6. h6 Sd5 7. Bg7 Se7 8. h7 Sg6 9. Kf2 Kb3 10. Kg3 Kc2 11. Kg4 Kb1 12. Kg5 wins. i) 2. ... Kc6 3. Rf6† and either 3. ... Kc5 4. B† and 5. Rf1, or 3. ... K else 4. Rd6† and 5. Be5. ii) 4. ... Kb5 5. Bc3 Sc7 6. h6 Sd5 7. Ba1 Se7 8. h7 Sg6 9. Kf2 Kc4 10. Kg3 Kd5 11. Kg4 Ke6 12. Kg5 Kf7 13. Bc3.

No. 1686 J. Koppelomäki
(iv.57)
3rd Prize,
Suomen Shakki 1953-7



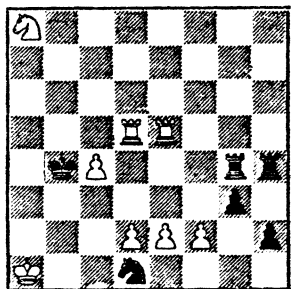
Win 4

No. 1687 J. Koppelomäki
(vi.57)
2nd Prize,
Tidskrift för Schack, 1957



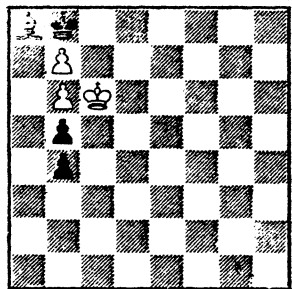
Draw 4

No. 1688 J. Koppelomäki
3rd Place, Finnish
regional tourney, 1959



Win 8

No. 1689 J. Koppelomäki
Schakend Nederland, xii.60



Draw 4

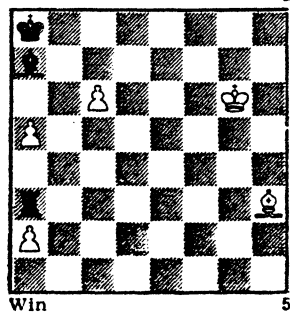
No. 1684: R. Dadunashvili. 1. Rc8† Kb1 2. g8S d4 3. Sf6 ef 4. e7 f5
5. e8B f4 6. Bc6 Kc2 7. Bd5† Kb1 8. Bc4 Kc2 9. Bxa2 mate.

No. 1685: R. Dadunashvili. 1. Be4/i d2/ii 2. Be3 gh 3. Bxd2 Kg3 4.
Bel† Kf4 5. Bd5 h1S 6. g3† Sxg3 7. Bd2 mate. i) hg†? Kxg3 2. Be3
c6 3. Kf5 Kxg2 4. Kxg4 Kf1 5. Bf4 Ke1. ii) 1. ... gh 2. Bf2† g3 3.
Be3.

No. 1686: J. Koppelomäki. 1. Ba7/i Bd8/ii 2. Kb7/iii Bh4 3. Bb6 Bel
4. Kc6 Bh4 5. Bc5 Bel 6. Kd5 Bh4 7. Bd4 Bel 8. Ke4 Bh4 9. Kf3/iv
Bf2 10. Bg2† Kg1 11. Bxf2 mate. i) 1. Bg3? Kg1 2. Bxh2† Kxh2 3.
Kxa5 Kg3. Or 1. Bb5? Kg2 2. Bc6† Kxf2 3. Kxa5 Kg3. ii) 1. ... Bb6
2. Bb5 Bxa7 3. Bc6† Kg1 4. Kxa7. iii) 2. Kb5? Bb6 3. Bb8 Kg1 4.
Bxh2† Kxh2 5. Kxb6 Kg3. iv) Also possible, but a waste of time, is
9. Be3 Bel 10. Kf3 and so on. Judge of that tourney was A. Hildebrand.
All the present studies by Koppelomäki are taken from the recent
"123" reviewed in EG.

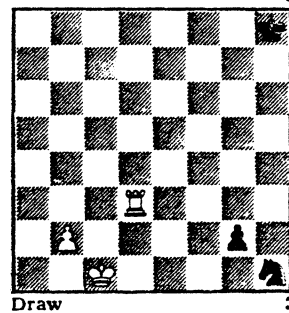
No. 1687: J. Koppelomäki. 1. e7/i Ra8 2. Bxb6 Re8/ii 3. Bd8 Kg7 4.
Ke6 Kg6 5. Kd6/iii Kf7 6. Kd7/iv Sxe7 7. e6† Kf8 8. Bb6/v Rb8
9. Bc5 Rb7† 10. Kd8 Rb8† 11. Kd7 drawn, but not 11. Kc7? Rb5. i)

No. 1690 J. Koppelomäki
(iv.61)
4 Comm.,
Tidskrift för Schack, 1961



Win 5

No. 1691 J. Koppelomäki
(vii.61)
3 Comm., Szachy, 1961



Draw 3

1. Bxb6? Rd2† 2. Kc7 Kg7 3. Bc5 Rc2 4. Kb6 Rc1 5. Ba3 Rc8 and 6. ... Re8. ii) 2. ... Kg7 3. Kd7 Kf7 4. e6† Kg6 5. Bd4, but not 3. Bd8? Kf7. iii) 5. Kd7? Kf7 6. e6† Kg7, or here 6. Kd6 Sxe7 7. e6† Kf8 8. Kd7 Sf5. iv) 6. e6†? Kg7. v) 8. Bc7? Sf5, or 8. Ba5? Sd5.

No. 1688: J. Koppelomäki. 1. Rb5†/i Ka3/ii 2. Ra5† Kb3 3. Reb5† Kc2/iii 4. Ra2† Sb2 5. Rbxb2† Kd1 6. d4 Ke1 7. e4 Kf1 8. f4 wins. i) 1. Sb6? Rxc4 2. Rb5† Ka3. Or 1. Ka2? Sc3†. ii) 1. ... Kxc4 2. Sb6† wins, as it does after 1. ... Ka4 also. iii) 3. ... Kxc4 4. Sb6†.

No. 1689: J. Koppelomäki. 1. Kc5/i b3 2. Kb4 b2 3. Ka3 b1R 4. Ka2 Rh1 5. Ka3 (b3) Rh6 6. Kb3 (a3)/ii Rc6 7. Ka3 (b3) Rxb6 8. Kb4 Kc7 9. b8Q† Rxb8 10. Bg2 Kb6 11. Bf1 and draws. i) 1. Kxb5? would eliminate W's later stalemate defence against the promotion to bQ. ii) 6. Kb4? Rxb6 and must win.

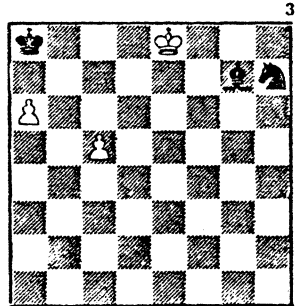
JRH points out that this a 100% anticipation (in fact a mirror image) of a Nadareishvili study honoured by Shakhmatnaya Moskva in 1969 (No. 78 in Nadareishvili's 1970 collection).

No. 1690: J. Koppelomäki. 1. c7 Rg3† 2. Kf7/i Rf3† 3. Ke8 Re3† 4. Kd7 (d8) Rd3† 5. Ke7 Bc5†/ii 6. Ke8 Re3† 7. Kd8/iii Be7† 8. Kd7 Rc3 9. Bg2† Ka7 10. Bc6. i) 2. Kf5? Kb7. Or 2. Kf6? Bd4†. ii) 5. ... Re3† 6. Be6.

No. 1691: J. Koppelomäki. 1. Rd8†/i Kg7 2. Rd7† Kh6/ii 3. Rd6† Kh5 4. Rd1/iii Sg3 5. Kb1/iv Sf1 6. Rd8 Sg3 7. Rd1 with a draw. i) 1. Rd1? Sg3 2. Rd8† Kg7 3. Rd1 Sf1 4. Rd7† Kf6 5. Rd6† Kf5 6. Rd5† Kf4 7. Rd4† Kf3 8. Rd3† Ke2 (e4) wins. ii) 2. ... Kf6 3. Rd1 Sg3 4. Kd2 Sf1† 5. Ke2 g1Q 6. Rxf1†. iii) 4. Rd5†? Kh4 5. Rd1 Sg3 6. Kb1 Sf1 7. Rd8 Se3 wins. iv) Obviously to play 6. Rg1. Not 5. Kc2? Sf1 6. Rd8 Se3† 7. Kb3 Kh4 and bS can cover on g4.

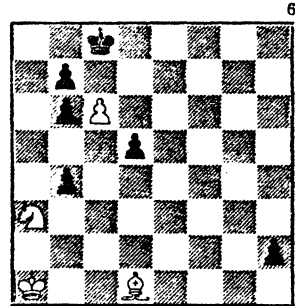
No. 1692: J. Koppelomäki. 1. c6 Kb8/i 2. Kd8/ii Bf6† 3. Kd7 Sf8† 4. Ke8 Bg7 5. Ke7/iii Sh7/iv 6. Kd8 Bf6† 7. Kd7 Sf8† 8. Ke8 Bg7 9. Ke7 draw. i) 1. ... Be5 2. Kd8 Sf8 3. Ke7 Sg6† 4. Kd8 Sf4 5. Kd7 Sd5 6. Ke6, or here 2. ... Kb8 3. a7†. ii) 2. Kd7? Sf6† 3. Kd6/v 4. Kd5 Sc3† 5. Ke4 Be5. iii) 5. Kf7? Bh6. iv) 5. ... Bh6 6. Kf7. v) 3. Kd8 Sd5 4. a7† Kxa7 5. c7 Bf6†. Judges: V. Halberstadt and H. Staudte.

No. 1692 J. Koppelomäki
(1.62)
3-4 Comm., Schach-Echo,
1962



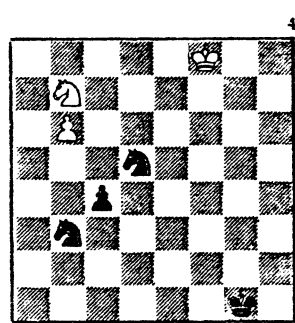
Draw 3

No. 1693 J. Koppelomäki
Commended,
Suomen Tehtävänäikat, xl.65



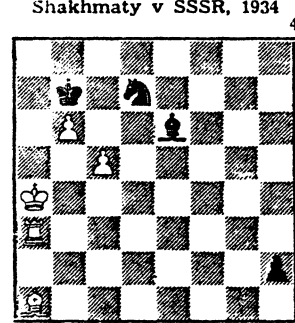
Win 4

No. 1694 V. V. Yakimchik
Shakhmaty v SSSR, 1933



Draw 3

No. 1695 V. V. Yakimchik
4th Hon. Men.,
Shakhmaty v SSSR, 1934



Draw 5

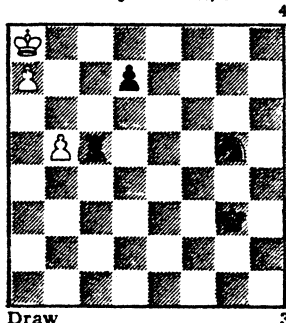
No. 1693: J. Koppelomäki. 1. Bg4† Kb8 2. c7† Kxc7 3. Sb5† Kc6 4. Sd4† Kc5 5. Sb3† Kc4 6. Kb2 Kd3/i 7. Bf3 d4/ii 8. Bxb7 Ke3 9. Kc2 d3† 10. Kd1 Kf2 11. Bh1 Kg1 12. Ke1 b5 13. Sd2 b3 14. Sf3† Kxh1 15. Kf1 and mates. i) 6. ... h1Q 7. Be2 is mate. ii) 7. ... Ke3 8. Bxd5 Kf2 9. Sd2 Ke2 10. Kc1 Kf2 11. Bxb7.

Mr Bondarenko has supplied a selection of FIDE Master of Composition Vitold Yakimchik's studies in addition to the following EG references: 110, 213, 309, 352, 406, 863, 889, 1041, 1147, 1178, 1260, 1349, 1466, 1478, Joint studies: 1270, 1278, 1351.

No. 1694: V. V. Yakimchik. 1. Sd6 c3 2. b7/i Sc5 5. Sb5 c2 4. Sd4 c1S 5. b8S (the sincerest form of flattery!) and draws. i) 2. Se4? c2 3. b7 Sc5 4. Sxc5 c1Q 5. b8Q Qh6† 6. Kg8 Qg6† 7. Kh8 Sf6 and wins.

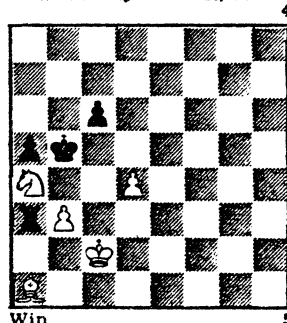
No. 1695: V. V. Yakimchik. 1. c6† Kxc6 2. Rc3† Sc5† 3. Rxc5† Kxc5 4. b7 h1R/i 5. Bb2 Rh4† 6. Ka5 Bb3 7. Ba3†/ii Kc6 8. b8S† and draws. i) 4. ... h1Q 5. Bd4† Kxd4 6. b8Q Qa1† 7. Kb5 Qb2† 8. Kc6 Qxb8 stalemate. ii) 7. b8Q? Ra4 mate.

No. 1696 V. V. Yakimchik
4th Prize.
Shakmaty v SSSR, 1954



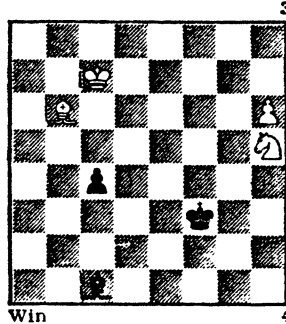
Draw

No. 1697 V. V. Yakimchik
3rd Prize.
Shakmaty v SSSR, 1956



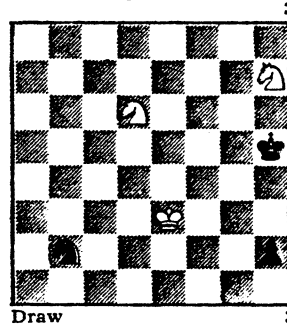
Win

No. 1698 V. V. Yakimchik
1st Prize.
Shakmaty v SSSR, 1957



Win

No. 1699 V. V. Yakimchik
Stet
Shakmaty v SSSR, 1957



Draw

No. 1696: V. V. Yakimchik. 1. b6 Sf7/i 2. b7 Sd6 3. b8B Rb5 4. Bxd6† Kf3 5. Bc7 Ke4 6. Bb6 Rxb6 stalemate. i) 1. ... Se6 2. Kb8 Rh5 3. a8Q Rh8† 4. Ka7 Rxa8† 5. Kxa8 Sc5 6. Kb8 Kf4 7. Kc7 Ke5 8. b7 d5 9. b8S and draws.

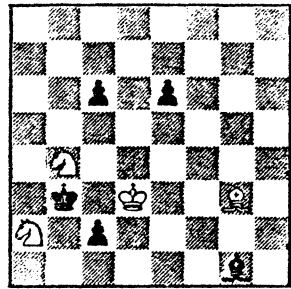
No. 1697: V. V. Yakimchik. 1. Sc3† Kb4 2. Sd5† cd 3. Bc3† Kb5 4. Kb2 Ra4 5. ba† Kc4 6. Bxa5 Kxd4 7. Bb6† Kc4 8. Ka3 d4 9. Bxd4 Kd5 10. a5 Kc6 11. a6 Kc7 12. Ba7 and wins.

No. 1698: V. V. Yakimchik. 1. h7 Bb2 2. Kd6 Bh8 3. Ke7 c3 4. Bc5 Kg4 5. Sf6† Kg5 6. Sd7 c2 7. Ba3 Kh6 8. Sf8 Kg7 9. Ke6 and wins.

No. 1699: V. V. Yakimchik. 1. Se4 Kh4 2. Shg5 Sd1† 3. Kf4 h1Q 4. Sf3† Kh3 5. Sg3 Qg2 6. Sg5† Kh2 7. Sf3† and draws.

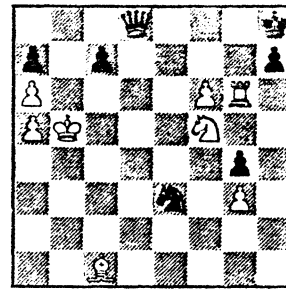
No. 1700: V. V. Yakimchik. 1. Be1 Kb2 2. Bc3† Kb1 3. Be5 c1Q 4. Sxc1 Kxc1 5. Sa2† Kd1 6. Bg3 Ba7 7. Sc3† Kc1 8. Be5 c5 9. Bf4† Kb2 10. Kc4 Kc2 11. Bc7 and wins.

No. 1700 V. V. Yakimchik
3rd Prize,
FIDE Tourney, 1958



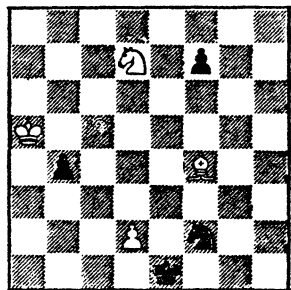
Win 4

No. 1701 V. V. Yakimchik
3th Prize,
Shakhmaty v SSSR, 1959



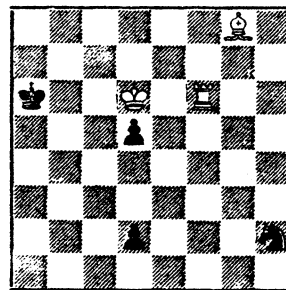
Draw 8

No. 1702 V. V. Yakimchik
2nd Prize,
Shakhmaty v SSSR, 1960



Win 4

No. 1703 V. V. Yakimchik
3rd Prize,
Shakhmaty v SSSR, 1960



Win 3

No. 1701: V. V. Yakimchik. 1. Rg8† Qxg8 2. f7 Qb8† 3. Ka4 Sxf5 4. Bb2† Sg7 5. Ba3 Se6 6. Bg2† Sg7 7. Ba3 c5 8. Bxc5 Se6 9. Bd4† Sxd4 10. f8Q† Qxf8 stalemate.

No. 1702: V. V. Yakimchik. 1. Sc5 b3 2. Sxb3 Sd3 3. Bg5 f5 4. Kb5 f4 5. Kc4 f3 6. Kxd3 f2 7. Kc2 f1Q 8. Bh4† Ke2 9. Sd4 mate.

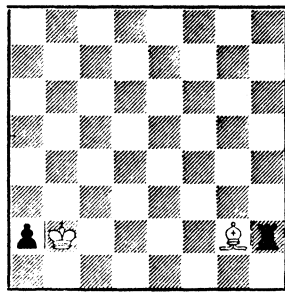
No. 1703: V. V. Yakimchik. 1. Kc5† Ka7 2. Rf7† Ka6 3. Rg7 d1Q 4. Bxd5 Qh5 5. Rg2 Ka7 6. Rg5 and wins.

From EG33 (i.e. Volume III) in July 1973, the annual subscription to EG (4 issues) will be £ 2.00 (\$ 6.00). Although this is double the present amount, it will still not cover the real printing costs, even if we have 200 subscribers. An increase is long overdue, having been unchanged since EG1 in July 1965. We hope to maintain the present quality of both form and content, but to pay more attention to the less expert reader. It will help, it goes without saying, if subscribers will renew promptly, donate subscriptions, and generally publicise EG. The first year of Volume III will be crucial to survival in this age of zooming inflationary costs. AJR

JUDGING STUDIES

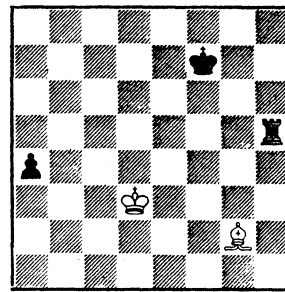
by J. R. Harman

Thematic Aggregation
No. 5



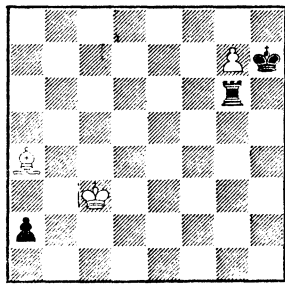
Draw
1. Ka1 RxB stalemate.

T.A. No. 5 (1)
Anon.



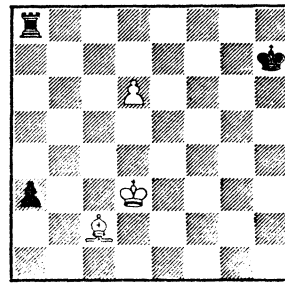
Draw
1. Kc4 a3 2. Kb3 a2 3. Kb2 Rh2 4. Ka1 etc.
This is quoted as No. 800 in Kasparian's "2500".

T.A. No. 5 (2)
A. Selesniev
1913



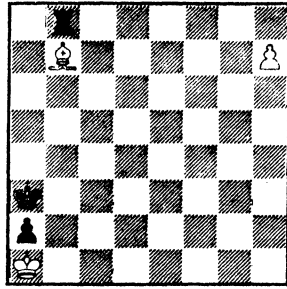
Draw
1. g8(Q)+ RxQ 2. Bc2+ Kh6 3. Kb2 Rg2 4. Ka1.

T.A. No. 5 (3)
A. Selesniev
1919



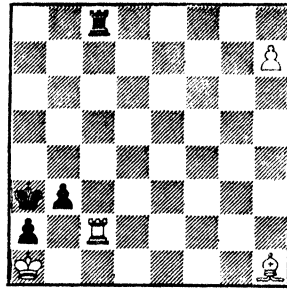
Draw
1. d7 a2 2. d8(Q) RxQt 3. Kc3+ Kany 4. Kb2 Rd2 5. Ka1.

T.A. No. 5 (4)
A. Mouterde
La Nation Belge 1923



Draw
1. h8(Q) RxQ 2. Bd5 Rh2 3. Bg2=.

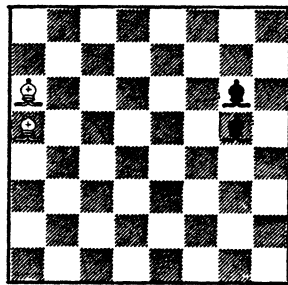
T.A. No. 5 (5)
E. Chvalyev
Shakmaty S.S.S.R. 1939



Draw
1. h8(Q) RxQ 2. RxP† PxR
3. Bd5 Rh2 4. Bg2 Rh5 5. Bd5 Rh2
6. Bg2 Kb3 7. Bd5† Ka3
8. Bg2=.

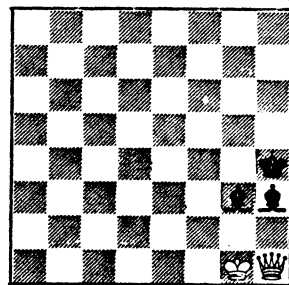
Thematic Aggregation

No. 6



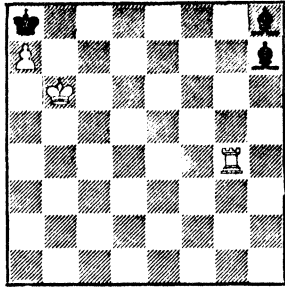
Zigzag B-moves across board

T.A. No. 6 (1)
F. Dedrie
sach 1939



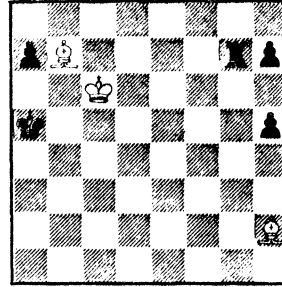
Win
1. Qf3 Bg4 2. Qf6† Kh5 3. Kg2 Bh4
4. Qf4 Bg5 5. Qf7† Kh6 6. Kg3 Bh5
7. Qf5 Bg6 8. Qf8† Kh7 9. Kg4 Bh6
10. Qf6 Bg7 11. Qe7 wins.

T.A. No. 6 (2)
Kvezerell
Shakmaty U.S.S.R. 1957



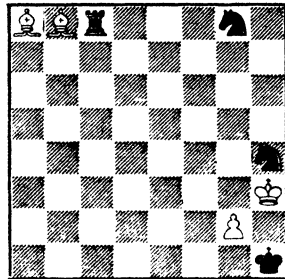
Win 3
1. Rh4 Bg8 2. Rf4 Bg7 3. Rg4 Bf8 4. Re4 Bf7 5. Rf4 Be8 6. Rc4 Bd7 7. Rd4 wins.

T.A. No. 6 (3)
V. Chekhover
Shakmaty U.S.S.R. 1958



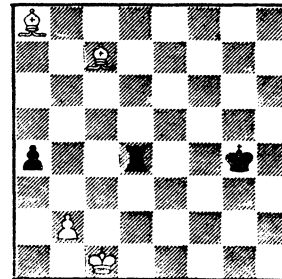
Draw 3
1. Bb8 Rg6† 2. Kc5 a6 3. Bc7† Ka4 4. Bb6 Rg5† 5. Kc4 a5 6. Bc6† Ka3 7. Bb5 Rg4† 8. Kc3 a4 9. Bc5† Ka2 10. Bb4 Rg3† 11. Kc2 a3 12. Bc4† Ka1 13. Bc3† draws.

T.A. No. 6 (4)
T. Gorgiev & V. Rudenko
3rd. Prize 7th. U.S.S.R.
Championship. 1965/66



Draw 4
1. g3† Kg1 2. Ba7† Kf1 3. Bb7 Rc7 4. Ba6† Ke1 5. Bb6 Rc6 6. Ba5† Kd1 7. Bb5 Rc5 8. Ba4† Kc1 9. Bb4 Rc4 10. Ba3† Kb1 11. Bb3 Rc3 12. Bx5 draws.

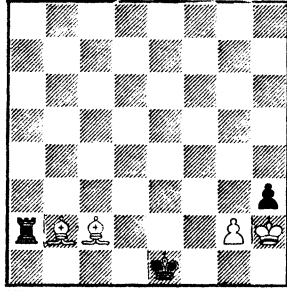
T.A. No. 6 (5)
T. Gorgiev
4th. H.M.
Armenian Chess Fed. 1967



Win 4
1. Be5 Rc4† 2. Kb1 a3 3. Bd5 Rc5 4. Be6† Kg5 5. Bd6 Rc6 6. Be7† Kg6 7. Bd5 wins.

T.A. No. 6 (6)
T. Gorgiev
T.f.S. 1968

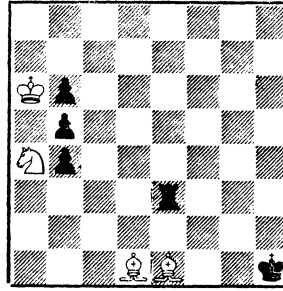
3



Win
1. Bc3† Ke2 2. Bb3 Ra3 3. Bc4† Ke3 4. Bb4 Ra4 5. Bc5† Ke4 6. Bb5 Ra5 7. Bc6† Ke5 8. Bb6 Ra6 9. Bc7† Ke6 10. Bb7 Ra7 11. Bc8† Ke7 12. Bb6 wins.

T.A. No. 6 (7)
T. Gorgiev
"64" 1970

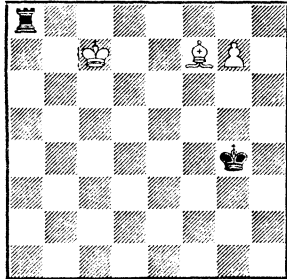
5



Win
1. Bf2 Rd3 2. Be2 Rd2 3. Bf3† Kh2 4. Be3 Rd3 5. Bf4† Kh3 6. Be4 Rd4 7. Bf5† Kh4 8. Be5 Rd5 9. Bf6† Kh5 10. Be6 Rd6 11. Bf7† Kh6 12. Be5 Rd7 13. Be8 Re7 14. Bf4† Kg7 15. Bxb5 wins.

Thematic Aggregation
No. 7

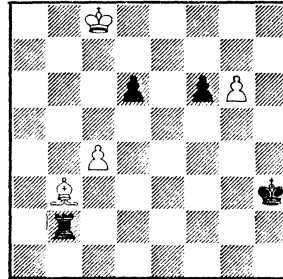
2



Win
1. Be6† Kany 2. Bc8 Ra7† 3. Bb7 wins.

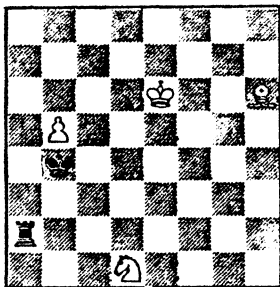
T.A. No. 7 (1)
A. A. Troitzky
Shakmaty Journal 1896

4



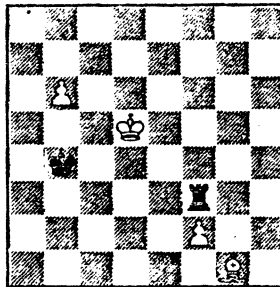
Win
1. c5 PxP 2. Bd5 Re2 3. g7 Re8† 4. Kd7 Rb8 5. Kc7 Re8 6. Bf7 Ra8 7. Be6† wins.
In Troitzky's 1937 collection of Chess Studies, this has a wPh2. (No. 358), and is dated 1908.

T.A. No. 7 (2)
H. Mattison
Rigaer Tageblatt 1913



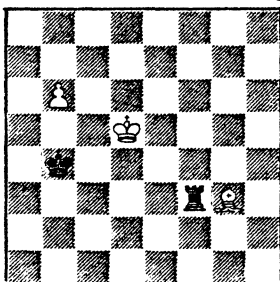
Win 4
1. Bf4 Ra1 2. b6 RxS 3. b7 Rd8 4. Bc7 Rh8 5. Be5 Rd8 6. Ke7 Rg8 7. Kf7 Rd8 8. Bc7 Rh8 9. Bd6† wins.

T.A. No. 7 (3)
H. Mattison
1924



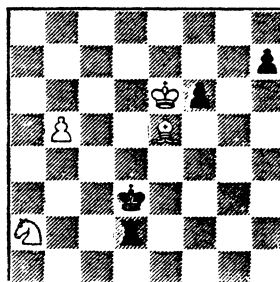
Win 4
1. Bh2 RxP 2. b7 Rd2† 3. Ke6 Rd8 4. Bc7 Rh8 5. Be5 Rd8 6. Ke7 Rg8 7. Kf7 Rd8 8. Bc7 Rh8 9. Bd6† wins.
This is culled from Rueb's "Bronnen" volume 1. p.42.

T.A. No. 7 (4)
H. Mattison
1924



Win 3
1. b7 Rd3† 2. Ke6 Rd8 3. Bc7 and then as in No. 7 (3) above. This is a version by A. Chéron, No. 42 in Lehr- und Handbuch der Endspiele Vol. 1, Second Edition 1960.

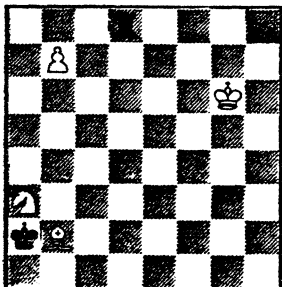
T.A. No. 7 (5)
S. Kaminer
Zadatchy i Etyadi, 1927



Win 4
1. Sb4† Kc4 2. b6 KxS 3. b7 Rd8 4. Bc7 Rg8 5. Kf7 Rh8 6. Bd6† Kany Bf8.

T.A. No. 7 (6)
L. Prokes
Sachove Studie 1941

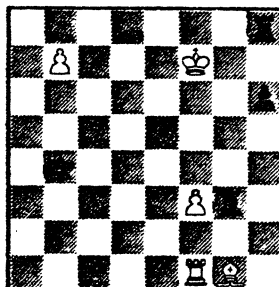
2



Win 4
1. Be5 KxS 2. Bc7 Rh8 3. Kg7
Re8 4. Kf7 Rh8 5. Bd6† wins.

T.A. No. 7 (7)
E. Richter
C.S.T.V. 1960

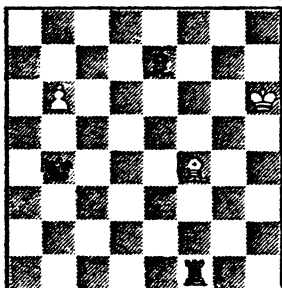
4



Win 5
1. Bh2 RxP† 2. Kg7 RxR 3.
KxR Rf8† 4. Kg7 Re8 5. Kf7
Rd8 6. Bc7 Rh8 7. Bd6† wins.

T.A. No. 7 (8)
V. Kalandažze
Cesko. Sach, 1965

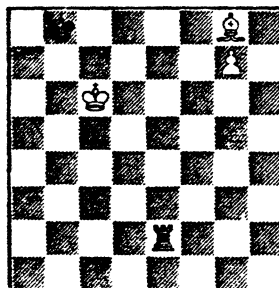
3



Win 3
1. b7 Rh1† 2. Kg7 Bf6† 3. KxB
Rh8 4. Kg7 Rd8 5. Bc7 Re8
6. Kf7 Rh8 7. Bd6† wins.
Or 5. ... Kb5 6. BxR Kc6 7.
b8(R) wins.

T.A. No. 7 (a)
W. D. Ellison
Problemist 1969

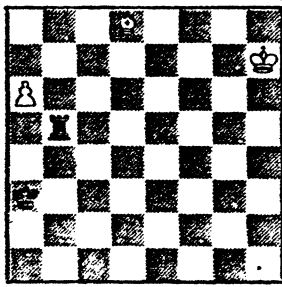
2



Win 3
1. Bd5 Re6 2. Kd7 Re8 3. Bf7
Kb7 4. Ke7 Kb6 5. Be8 Rc7†
6. Bd7 wins.
1. ... Rc2† 2. Kd6 Re8 3. Be6
Re8 4. Bf7 wins.
This study is closely related
to the theme.

T.A. No. 7 (b)
A. A. Troitzky
1924 Collection

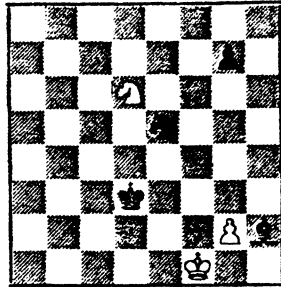
3



Win 3

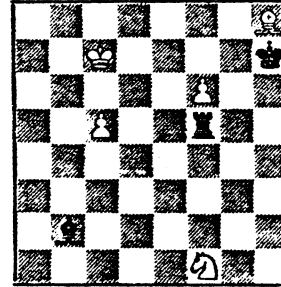
1. Bc7 Rh5† 2. Kg7 Rg5† 3.
Kf7 Rh5 4. a7 Rh8 5. Bd6†
Kany 6. Bf8 Rh7 7. Bg7 wins.
1. ... Rb1 2. a7 Rh1† 3. Kg7
Rg1† 4. Kf7 Rf1† 5. Ke7 Re1†
6. Kd7 Rd1† 7. Bd6† wins.
Again this study is so close-
ly related to the theme that
it is added here.

No. 1704 V. V. Yakimchik
3rd Prize,
Shakhmaty v SSSR, 1961



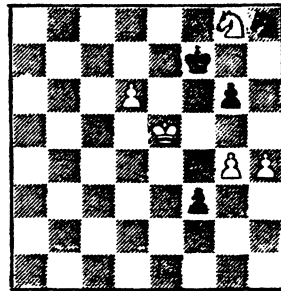
Draw 3

No. 1705 V. V. Yakimchik
1st Prize,
Shakhmaty v SSSR, 1963



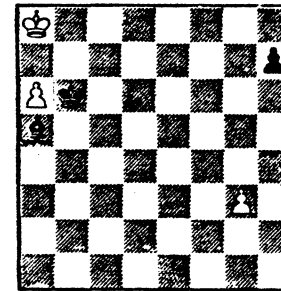
Draw 5

No. 1706 V. V. Yakimchik
3rd Prize,
Shakhmaty v SSSR, 1963



Win 5

No. 1707 V. V. Yakimchik
3rd Prize,
64, 1968



Draw 3

No. 1704: V. V. Yakimchik. 1. g3 Sc4 2. Sf5 Se3† 3. Sxe3 Kxe3 4. Kg2 g5 5. Kh3 Kf3 6. g4 Bg1 stalemate.

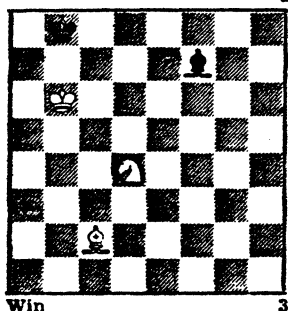
No. 1705: V. V. Yakimchik. 1. Se3/i Rxc5† 2. Kb6 Bd4 3. f7 Bxe3 4. Bd4 Bxd4 5. f8S† Kg8 6. Se6 Rd5†/Rc4† 7. Kc6/Kb5 and draws. i) 1. Kd6? Kxh8 2. Se3 Rxf6† 3. Kd7 Rf7† 4. Ke6 Rc7 5. Kd6 Ra7 and wins.

No. 1706: V. V. Yakimchik. 1. d7 Kg7/i 2. Sh6 Kxh6 3. Ke6 Sf7 4. Kxf7 f2 5. Kg8/ii f1Q 6. d8S and wins. i) 1. ... f2 2. d8Q f1Q 3. Sh6† Kg7 4. Qg8† and mates. ii) 5. d8Q? f1Q† with perpetual check: given is 6. Of6 Qc4† 7. Kf8 Qc8† 8. Ke7 Qc7† 9. Ke6 Qc6† 10. Kf7 Qc4† 11. Qe6 Qc7† 12. Qe7 Qc4† draw.

No. 1707: V. V. Yakimchik. 1. Kb8/i Kxa6 2. Kc8 Kb5 3. Kd7 Kc4 4. Ke6 Kd3 5. Kf5 Ke2 6. g4 Kf3 7. Kg5 Bd2† 8. Kh4 h6 9. Kh3 Bf4 10. g5 Bxg5 11. Kh2 and draws. i) 1. a7? Kc7 2. g4 Bb6 3. g5 Kd6 and wins.

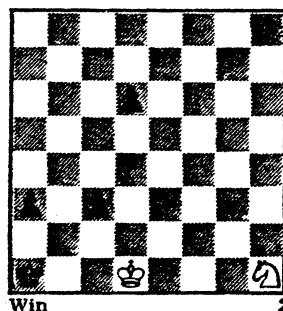
Mr Vandiest has kindly supplied a selection of studies which appeared as originals in his column in the Belgian Volksgazet. Nos. 1708-1716 are by Belgian composers.

No. 1708 R. Missiaen
Volksgazet, 1951



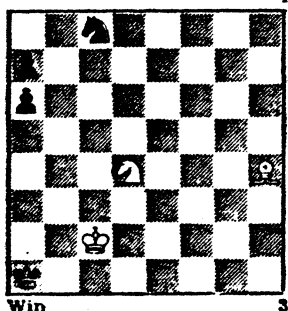
Win 3

No. 1709 R. Missiaen
Volksgazet, 1952



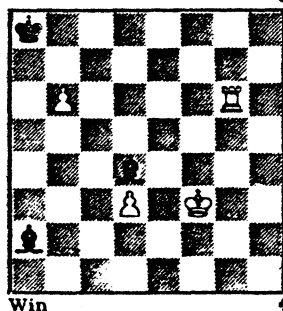
Win 2

No. 1710 R. Missiaen
Volksgazet, 1952



Win 3

No. 1711 R. Missiaen
Volksgazet, 1952



Win 4

No. 1708: R. Missiaen. 1. Sc6† Ka8 2. Sb4 Kb8 3. Bf5 Bc4 4. Bh3 Be2 5. Sc6† Ka8 6. Sd4/i Bd1/Bh5 7. Bg2† Kb8 8. Bb7 Ba4/Be8 9. Se6 Be8/Ba4 10. Sc5 Bb5 11. Kxb5 and wins. i) 6. Bc8? Ba6, or 6. Bg2? Bf3. JRH: This idea goes back to Horwitz and Kling, see No. 307 in Tattersall.

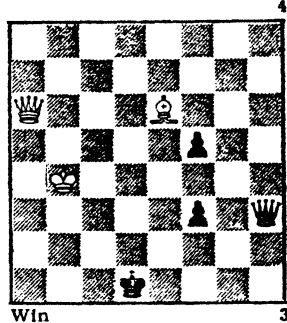
No. 1709: R. Missiaen. 1. Kc2 Ka2 2. Sf2 Ka1 3. Sd3 Ka2 4. Sb4† Kal 5. Kc1 d5/i 6. Sxd5 Ka2 7. Kc2 Kal 8. Sb4 and mates. i) 5. ... c2 6. Kxc2 d5 7. Kc1 d4 8. Sc2† Ka2 9. Sxd4 Kal 10. Kc2 and mates.

No. 1710: R. Missiaen. 1. Se2 Ka2 2. Bf2 Ka3/i 3. Bc5† Ka4/ii 4. Sc3† Ka5 5. Kb3 Sb6 6. Bb4 mate. i) 2. ... Sd6/Se7 3. Sc1† Ka3 4. Bc5†, or 2. ... Sb6 3. Bc5 etc. ii) 3. ... Ka2 4. Sc1† and mates.

No. 1711: R. Missiaen. 1. Ke4 Ba1/i 2. Rg5 Bc3 3. Rc5 Bb4 4. b7† Kb8 5. Rc8† Kxb7 6. Rc2 and 7. Rb2. i) 1. ... Bh8 2. Rh6 Bg7 3. Rh7 and 4. Ra7†, or 1. ... Bc5 2. Rc6 Ba3 3. Rc7 Kb8 4. Ra7, or 1. ... Bc3 2. Rc6 Ba5 3. Rcl. A la Rinck!

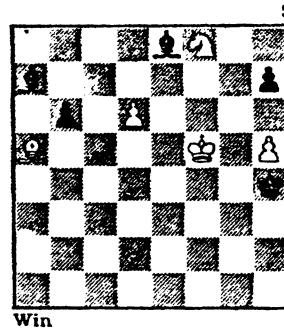
No. 1712: R. Missiaen, after J. Vandiest. 1. Qa1† Kd2 2. Qd4† Ke1 3. Bc4 Qh6/i 4. Qg1† Kd2 5. Qf2† Kc1 6. Qe1† Kc2 7. Bb3† Kd3 8. Qf1† Kd4 9. Qd1† Ke5 10. Qa1† Ke4 11. Bc2† Kd5 12. Qa5† Kd4 13.

No. 1712 R. Missiaen
after J. Vandiest
Volksgazet, 1953



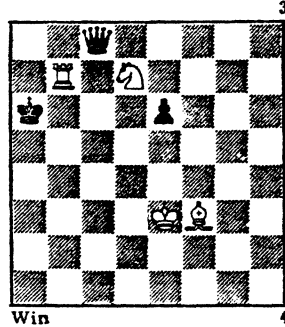
Win 3

No. 1713 R. Missiaen
Volksgazet, 1953



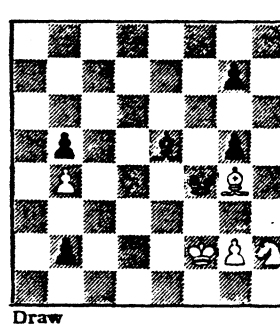
Win 5

No. 1714 R. Missiaen
Volksgazet, 1954



Win 4

No. 1715 I. Vandecasteele
Volksgazet, 1959



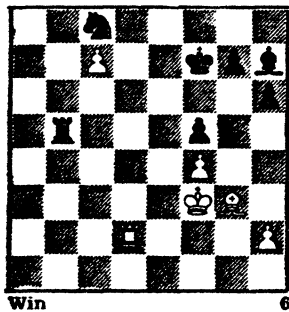
Draw 5

Qc5 mate. i) The threat is 4. Qe3† Kd1 5. Bb3 mate. Other tries for Black are 3. ... f2 4. Qa1† Kd2 5. Qb2† Kd1 6. Bb3† Qxb3† 7. Qxb3† Ke2 8. Qc4† Ke1 9. Qh4 Ke2 10. Qh2 Ke1 11. Kc3, 3. ... Qg4 4. Qe3† Kd1 5. Kc3 Qg7† 6. Kb3 Qb7† 7. Ka2 Qa8† 8. Kb2 Qh8† 9. Kbl Qb8† 10. Bb3† and 3. ... f4 4. Qg1† Kd2 5. Qf2† Kc1 6. Kb3 Kd1 7. Ka3.

No. 1713: R. Missiaen. 1. Be1† Kxh5 2. Bf2 Bg6†/i 3. Kf6 Be8 4. d7 Bxd7 5. Sxd7 Kg4/iii 6. Se5† Kf4/iv 7. Sc6 Kf3/v 8. Be1 Kg4 9. Sxa7 h5 10. Sc6 h4 11. Se5† and wins. i) 2. ... Bb8 3. d7 Bxd7† 4. Sxd7 Bc7/Bd6/ii 5. Sf6† Kh6 6. Be3† Kg7 7. Se8†. ii) 4. ... Bh2 5. Sf6† Kh6 6. Sg4†. iii) 5. ... Kh6 6. Kf5 Kh5 7. Sf6†, for Sd7 and eventual wK march to a7, or 5. ... h6 6. Kf5 and 7. Sf6 mate. iv) 6. ... Kh3 7. Sc6 h5 8. Kg5. v) 7. ... b5 8. Bxa7 wins, but not 8. Sxa7? b4 9. Sc6 b3 10. Bd4 h5 11. Sa5 h4 12. Sxb3 Kf3 and draws.

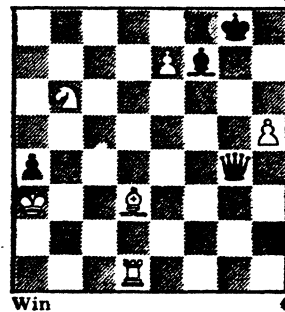
No. 1714: R. Missiaen. 1. Sb8† Ka5 2. Sc6† Ka4 3. Bd1† Ka3 4. Rb3† Ka2 5. Sb4† Ka1 6. Ra3† Kbl/i 7. Bc2† Kc1 8. Ra1† Kb2 9. Rbl† Kc3 10. Sa2† Kc4 11. Bb3† Kb5 12. Bxe6†. i) 6. ... Kb2 7. Ra2† Kbl 8. Bc2† Kc1 9. Sd3 mate.

No. 1716 R. Missiaen
and J. Vandiest
Volksgazet, 1960



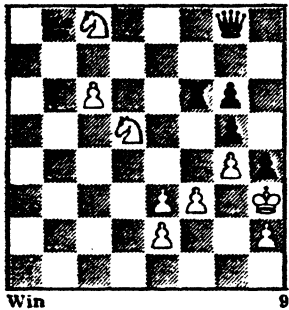
Win 6

No. 1717 V. Halberstadt
after A. O. Herbstman
Volksgazet, 1952



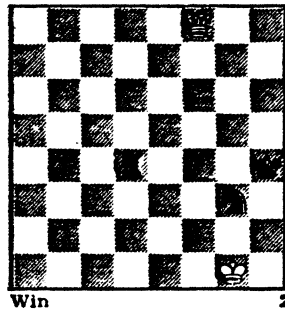
Win 6

No. 1718 V. Halberstadt
after F. J. Prokop
Volksgazet, 1952



Win 9

No. 1719 V. Halberstadt
Volksgazet, 1954

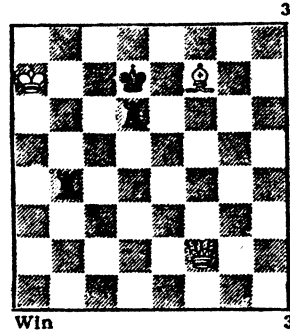


Win 2

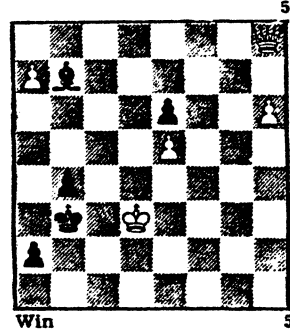
No. 1715: I. Vandecasteele. 1. g3† Ke4 2. Sf1/5 Bc3/ii 3. Bh5 Bel† 4. Kg1 Kf5 5. Bd1 Bf2† 6. Kh1 b1Q 7. Bc2† Qxc2 8. Se3† Bxe3 9. g4† and Black must stalemate. i) 2. Sf3? Bc3 3. Bh5 Kf5 4. g4† Kf6. ii) 2. ... Bd4† 3. Ke2 Be3 4. Bh5 Kf5 5. Sxe3† Kf6 6. Sd5† and 7. Sc3. JRH: The stalemate is known, see Nos. 787 (1922, Kubbel) and 788 (1953/4) in Kasparian's 2500.

No. 1716: R. Missiaen and J. Vandiest. 1. Rd7†/i Kf6/ii 2. Rd8 Se7 3. Bh4† g5 4. Rd6† Kf7 5. Rd7 Rc5 6. fg Ke6/iii 7. Rxe7† Kxe7 8. g6† Kf8 9. Be7† Kxe7 10. gh. i) 1. Rd8? Se7 2. Rd7 Rc5 3. Bh4 Bg6 4. Ke3 Rc3† 5. Kd2 Rc4 6. Kd3 Rc1 7. Rxe7† Kf8 8. Rd7 Be8 9. Be7† Kf7 10. Ba3† draw. ii) 1. ... Se7 2. Rxe7†, or 1. ... Ke6 2. Rxe7†. iii) The other main lines are 6: ... Rc3† 7. Ke2 Ke6/iv 8. Rxe7† Kxe7 9. g6† Kf8 10. gh, and 6: ... hg 7. Bxg5 Bg6 8. Rxe7† Kf8 9. Rd7 Be8/vi 10. Be7† Kf7 11. Bxc5† Bxd7 12. Kf4 Kg6/vii 13. Bb4 Kh5 14. Bel Bc8 15. h4 Bd7 16. Ke5 Kg4 17. Kd6 Bc8 18. Ke7 f4 19. Kd8. iv) 7. ... Rc2† 8. Kd1 Rc4/v 9. gh. v) 8. ... f4 9. Rxe7† Kxe7 10. g6†. vi) 9. ... Rc3† 10. Ke2 Be8 11. Bh6† Kg8 12. Rg7† Kh8 13. Re7 Bh5† 14. Kd2 Rc6 15. Bg7† Kg8 16. Be5 Kf8 17. Rd7 Be8 18. Rd8. vii) 12. ... Ke6 13. h4 Kd5 14. h5 Be6 15. h6.

No. 1720 V. Halberstadt
Volksgazet, 1955



No. 1721 J. Kopelovich
and S. Friedman
1st Prize,
Israeli Ring Tourney 1968



No. 1717: V. Halberstadt, after A. O. Herbstman. 1. Sd7 Qxd1/i 2. efQ mate. i) The other promotions occur after 1. ... Qxd7 2. Bh7† Kxh7/Kg7/Kh8 3. efS†/efB†/efR†. The checks are obviously essential, and Q promotions give a draw after 3. ... Kxh7 4. Rxd7.

No. 1718: V. Halberstadt, after F. J. Prokop. 1. Sce7 Qf8/i 2. c7† Ka7 3. Sxf6 Qxf6 4. c8Q. i) The remaining promotions occur after 1. ... Qxd5 2. c7† Ka7/Kb7/Ka8 3. c8S†/c8B†/c8R†. Q promotions lead to stalemate after 3. ... Ka7 4. Sxd5 Rxf3† 5. Kg2 h3† 6. Kg1 Rf1†. After the B promotion and 3. ... Kb8 White wins by 4. Sxd5 Rd6 5. Se7. For the Prokop, see No. 1172 in '1234'.

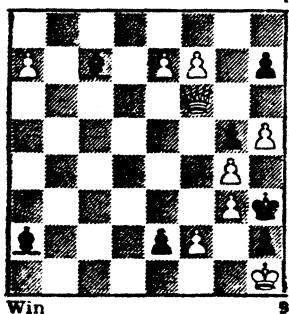
No. 1719: V. Halberstadt. 1. Qh8† Kg5 2. Qg7† Kf5 3. Kg2 Rg4 4. Qf7† Ke5/i 5. Kf3 Rg5 6. Qf4†. i) 4. ... Kg5 5. Kh3 Sh5 6. Qg8†.

No. 1720: V. Halberstadt. 1. Be8†/i Kd8 2. Qf8/ii Rbb6/iii 3. Ba4†/iv Kc7 4. Qe7† Kc8 5. Bb5 and wins. i) 1. Be6†? Kc6 2. Qg2† Kc5 3. Qc2† Kb5 4. Qe2† Kc5 5. Qe5† Kc6 6. Qc3† Kb5 and White can make no progress. ii) 2. Bc6? fails to the splendid defence 2. ... Rbd4 3. Qf8† Kc7 4. Bb5 Ra4† 5. Bxa4 Ra6† 6. Kxa6 stalemate. iii) 2. ... Rdb6 3. Bb5† Kc7 4. Qf7† Kd8 5. Qd7 mate. iv) 3. Bb5†? Kc7 4. Qf7† Kd8 5. Qe8† Kc7 6. Qe7† Kc8 and draws.

No. 1721: J. Kopelovich and S. Friedman. 1. Qc8/i Bxc8/ii 2. a8R/iii Bb7 3. Ra7 (a5) Bc6 4. h7 Ba4 5. Rxa4 Kxa4 6. h8R b3 7. Kc4 Ka3 8. Rb8 wins. i) 1. a8Q? Bxa8 2. Qxa8 a1Q 3. Qxal stalemate, or here 2. Qc8 Bc6/iv 3. Qa6 Bb5† 4. Qxb5 a1Q 5. Qc4† Ka3 6. Qa6† Kb3. ii) 1. ... a1Q 2. Qc4† Ka3 3. a8Q† Bxa8 4. Qa6†. iii) 2. a8Q? Ba6† draws! iv) Not 2. ... a1Q? 3. Qc4† Ka3 4. Qa6† Kb2 5. Qxal† Kxal 6. h7 b3 7. h8Q Bd5 8. Qf8 b2 9. Qa3† Ba2 10. Qc3 wins.

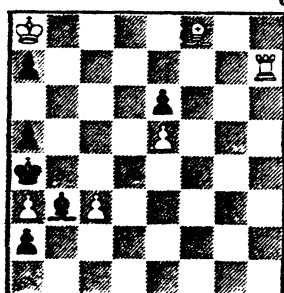
No. 1722: V. Neishtadt. There were 58 entries from 35 composers in this tourney, which seems to have been informal. The judges were: D. Kannonik and G. Shmulenson. The award was provisional for 2 months. 1. e8R/i Bd5† 2. f3 Be5 3. Rxe5 h6 4. a8B Bxa8 5. Qc6 Bxc6 6. f8R

No. 1722 V. Neishtadt
1st Prize,
Chervony Girnuk, 1972
Award 17.v.72



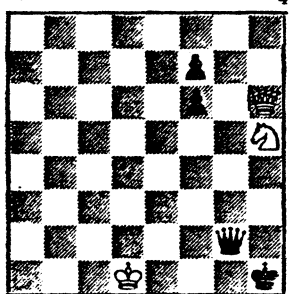
Win 9

No. 1723 N. Kralin
Chervony Girnuk, 1972
Award 17.v.72
2nd Prize,



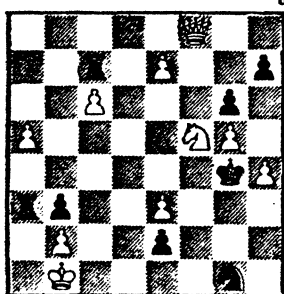
Draw 6

No. 1724 V. Dolgov
3rd Prize,
Chervony Girnuk, 1972
Award 17.v.72



Win 4 3

No. 1725 V. Neishtadt
1 Hon. Men.,
Chervony Girnuk, 1972
Award 17.v.72



Win 8 10

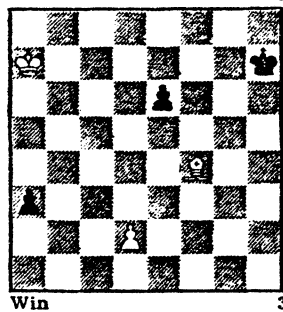
and now the stalemate threat (e.g. of wQ being forced to take on f3) is finally exorcised. i) 1. e8Q? Bd5† 2. f3 Be5 3. Qexe5 h6 4. a8B e1Q† 5. Qxe1 Bxf3† 6. Bxf3 stalemate.

No. 1723: N. Kralin. 1. Rh4† Kb5 2. e4† Bxc4/i 3. a4† Kb6 4. Rxc4 a1Q 5. Bc5† Ka6 6. Bg1 Qxg1 7. Rc6† Qb6 8. Rc7 and draws by stalemate of W (8. ... Qxc7), stalemate by W (8. ... Qb7†), or repetition (8. ... Qb4 9. Rc6†). i) Otherwise W plays Rh1, to be met now, as before, by ... Bd5†.

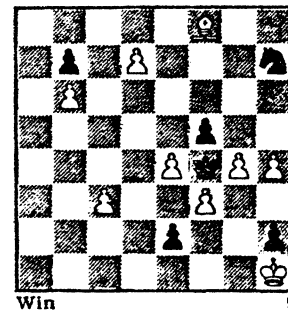
No. 1724: V. Dolgov. 1. Sg3† Kg1 2. Se2† Kf1/i 3. Qh5 f5 4. Qxf5† Qf2 5. Qh3† Qg2 6. Qh5 f6 7. Qf5† Qf2 8. Qh3† Qg2 9. Qh5 f5 10. Qxf5† Qf2 11. Qh3† Qg2 12. Qh5 Qh2 13. Qf3† wins. i) 2. ... Kf2 3. Qh4† mates.

No. 1725: V. Neishtadt. 1. Sh6† Kh5 2. Qf2 Ra1† 3. Kxa1 Rxc6. A stalemate is clearly hovering. 4. Qxg1 Rc1† 5. Qxc1 e1Q 6. Kbl Qh1 7. e8B Qe4† 8. Kal Qh1 9. Qb1 Qe1 10. Ba4 Qxa5 11. Qd1†. Brinkmanship.

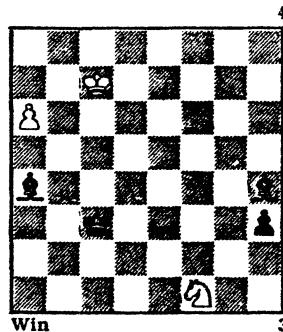
No. 1726 M. Zababurin
2 Hon. Men.,
Chervony Girnik, 1972
Award 17.v.72



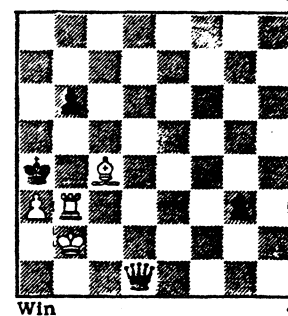
No. 1727 V. Neishtadt
3 Hon. Men.,
Chervony Girnik, 1972
Award 17.v.72



No. 1728 V. Dolgov
4 H.M.,
Chervony Girnik, 1972
Award 17.v.72



No. 1729 L. Mitrofanov
and E. Pogojants
1 Comm.,
Chervony Girnik, 1972
Award 17.v.72



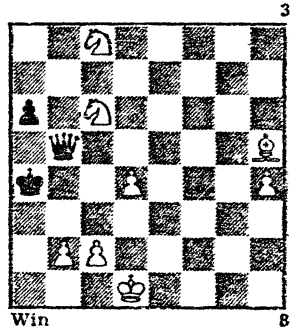
No. 1726: M. Zababurin. 1. Bd6 a2 2. Be5 Kg6 3. Ba1 Kf5 4. d4 Ke4 5. Ka6 Kd3 6. Ka5 Kc2 7. Ka4 Kb1 8. Kb3 Kxa1 9. Kc2 e5 10. d5. Not exactly a climax, but great fun on the way. JHR easily traced many examples of a corner sacrifice linked with a P v. P set-up, but this one with its long K-marches, safeguarding of dP and farsighted 3. Ba1 seems the best of the bunch.

No. 1727: V. Neishtadt. 1. Bh6† Sg5 2. Bxg5† Kg3 3. Bd2 f4 4. d8S Kh3 5. Sc6 bc 6. b7 c5 7. b8R c4 8. Rb1 e1Q† 9. Rxe1 wins.

No. 1728: V. Dolgov. 1. a7 Bd8† 2. Kd6 Be7† 3. Kd5 Bb3† 4. Ke5 Bf6† 5. Ke4 Bc2† 6. Kf4 Bg5† 7. Kf3 Bd1† 8. Kf2 Bh4† 9. Sg3 Bxg3† 10. Kxg3 Bf3 11. Kxf3 h2 12. Kg2 wins. Clearly this is a 'version' of No. 1302 by Kalandadze (see also p. 256 and p. 280).

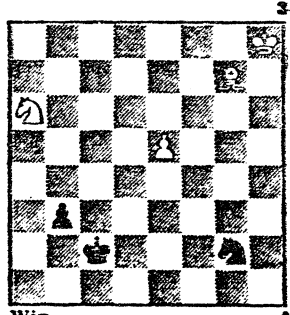
No. 1729: L. Mitrofanov and E. Pogojants. 1. Rb4† Ka5 2. Rb5† Ka4 3. Rd5 Qf3/i 4. Bb5† Ka5 5. Bc6† Ka6 6. Ra5† Kxa5 7. Bxf3. i) 3. ... Qxd5 4. Bxd5 b5 5. Bc6 g2 6. Bxg2 b4 7. Bc6† Ka5 8. a4 wins.

No. 1730 B. Olympiev
2 Comm.,
Chervony Girn'ik, 1972
Award 17.v.72



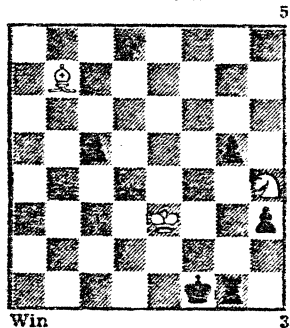
Win 8

No. 1732 F. Aitov
and E. Pogojants
4 Comm.,
Chervony Girn'ik, 1972
Award 17.v.72



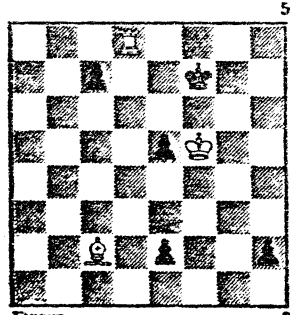
Win 4

No. 1731 A. Sadykov
3 Comm.,
Chervony Girn'ik, 1972
Award 17.v.72



Win 3

No. 1733 V. Sizonenko
5 Comm.,
Chervony Girn'ik, 1972
Award 17.v.72



Draw 3

No. 1730: B. Olympiev. 1. Sb6† Qxb6 2. Be8 Qb5 3. Ke1 a5/i 4. Kd2 Qf1 5. Se7† Kb4 6. Sd5† Kc4 7. Se3†. i) 3. ... Qb6 4. Kd2 Kb5 5. Se5† Kb4 6. c3† Kb3 7. Bf7† Ka4 8. b3† Kb5 9. Be8† Ka5 10. Sc4 mate. The artistic point is the use made of the self-inflicted wound of B1's 3rd move: in the main line a5 is blocked, and in (i) it is b6.

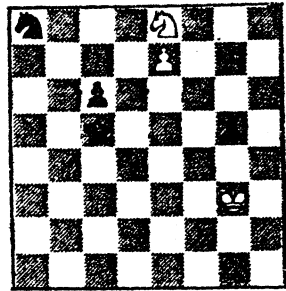
No. 1731: A. Sadykov. 1. Ba6† Ke1 2. Sf3† Kd1 3. Sxg1 h2 4. Sh3 h1S 5. Kf3 Ke1 6. Sxg5 Sf2 7. Kg3 c4 8. Bxc4 Sd1/i 9. Sf3 mate. i) 8. ... Sh1† 9. Kg2 Sf2 10. Sf3† Kd1 11. Kxf2 wins. JRH: Compare Gorgiev (1932), No. 40 in Porreca, for the same mate and not dissimilar lead-in.

No. 1732: F. Aitov and E. Pogojants. 1. Sb4† Kd2 2. e6 b2 3. Bxb2 Sf4 4. Bc1† Kxc1 5. Sd3† Sxd3 6. e7 wins.

No. 1733: V. Sizonenko. 1. Rd7† Ke8 2. Ba4 c6 3. Bxc6 h1Q 4. Rd5† Kf8 5. Rd8† Ke7 6. Rd7† Ke8 7. Rd5† draw by perpetual check.

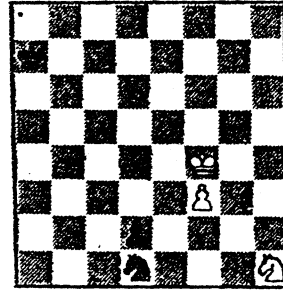
No. 1734: J. Mugnos. 1. Kg4 Kb4/i 2. Kxg5 Kb3/ii 3. Kg6/iii c5 4. Sd6 Sc7 5. Sb5 c4 6. Sxc7 c3 7. e8Q.c2 8. Qe1 or 8. Qb5† wins, with the intervention of wS. i) 1. . . Kd4 2. Sg7. ii) 2. . . c5 3. Sf6. iii) The alternatives

No. 1734 José Mugnos
Jaque, vii.72



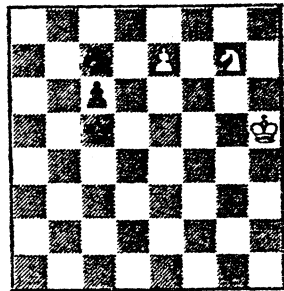
Win 3

No. 1735 José Mugnos
Jaque, vii.72



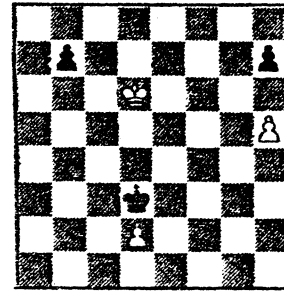
Draw 3

No. 1736 José Mugnos
Jaque, vii.72



Win 3

No. 1737 José Mugnos
La Prensa, 30.i.72



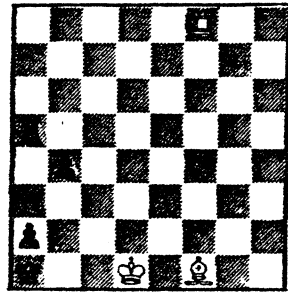
Draw 3

at this point give the study its depth. 3. Kf5? c5 4. Ke6/iv c4 5. Sf6 Sc7† 6. Kd7 c3 draws. Or 3. Kf6? c5 4. Kf7 c4 5. Sd6 Sc7 6. Sb5 c3. Or 3. Sd6? Sc7 4. Kg6 Kb4 5. Sf7 c5 6. Sd8 c4 7. Se6 c3. Or 3. Sg7? Sc7 4. Kg6 c5 5. Se6 Se8 6. Sxc5† Kc4 7. Se4 Kd5 8. Sf6† Ke6. Or 3. Sf6? Sc7 4. Kg6 c5 5. Sd5 Se8 6. Kf7 Sd6† 7. Ke6 Se8 8. Sf6 Sg7† 9. Kf7 Sf5. iv) 4. Sg7 Sc7 5. Se6 Se8 6. Sxc5† Kc4 7. Se4 Kd5 8. Sf6† Kd6 9. Sg8 Kd5 10. Kg6 Ke6. Or 4. Sd6 Sc7 5. Kg6/v c4 6. Sb5 c3. v) 5. Sb5 Sxb5. Or 5. Kf6 Sd5†. Or 5. Ke5 c4.

No. 1735: J. Mugnos. 1. Kg5/i Kb6 2. Kg6/ii Kc5 3. f4 Kd4/iii 4. f5 Se3 5. Sf2 Sg4 6. f6 or 6. Sd1. i) 1. Kg3? Kb6 2. f4 Sc3 3. Sf2 Se4†. Or 1. Ke5? Sb2 2. Sf2 Sd3†. ii) 2. f4? Sc3 3. Sf2 Se4†. iii) 3. ... Se3 4. Sf2 Sg4 5. Sd1 Kd4 6. Kg5 Se3 7. Sf2 Sg2 8. f5. Or 3. ... Sb2 4. Sf2 Kd4 5. f5 Ke3 6. f6. Or 3. ... Sc3 4. Sf2 Kd4 5. f5 Se4 6. f6.

No. 1736: J. Mugnos. 1. Kg6/i Kb4/ii 2. Kf7/iii c5 3. Se6 Sb5 4. Ke8/iv Sd6†/v 5. Kd7 Se4 6. Sc7 Sf6† 7. Ke6 Sh5 8. Kf7 wins. i) 1. Kg5? Kb4 2. Kf5 c5 3. Ke5 c4 4. Kd6 c3. ii) 1. ... Kd6 2. Kf7 Ke5 3. Se6 Sb5 4. Kf8 Sd6 5. Sd8 wins. 1. ... Kd5 2. Kf7 c5 3. Se6 Sb5 4. Sf4†/vi Kd4 5. Ke6 c4 6. Kd7. iii) 2. Se6? Se8 3. Kf7 Sd6† 4. Kf8 c5 5. Sd8 c4 6. Sf7 c3. iv) 4. Kf8? Sd6 as (iii). v) 4. ... c4 5. Kd7 c3 6. e8Q c2 7. Qc8 wins. vi) 4. Kf8? Sd6 5. Sd8 c4 6. Sf7 c3 7. Sxd6 c2. It is a great pleasure to see new studies by the eminent Argentine composer (b. 22. x. 04), in the new Spanish magazine.

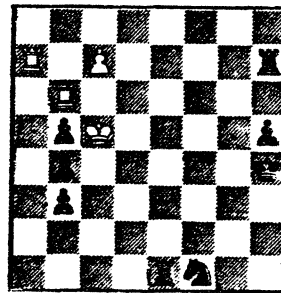
No. 1738 G. Nadareishvili
1st Prize, Georgian
Rep. 50th Anniv. Tny 1971
Award in Vecherny Tbilisi
15/22.iv.72



Draw

4

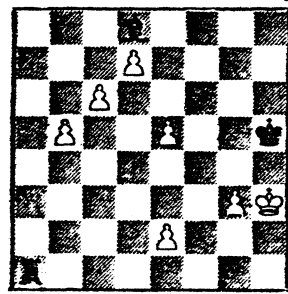
No. 1739 L. Mitrofanov
2nd Prize, Georgian
Rep. 50th Anniv. Tny 1971
Award in Vecherny Tbilisi
15/22.iv.72



Draw

8

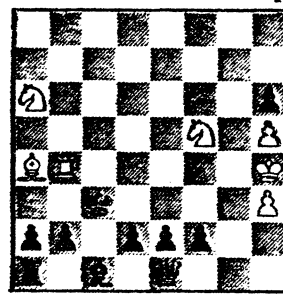
No. 1740 D. Gurgelidze
3rd Prize, Georgian
Rep. 50th Anniv. Tny 1971
Award in Vecherny Tbilisi
15/22.iv.72



Win

7

No. 1741 T. Gorgiev
4th Prize, Georgian
Rep. 50th Anniv. Tny 1971
Award in Vecherny Tbilisi
15/22.iv.72



Draw

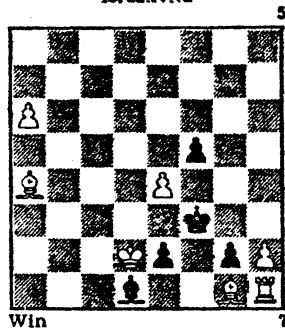
10

No. 1737: J. Mugnos. 1. Kc5/i Kxd2/ii 2. Kd4 h6/iii 3. Ke4 b5 4. Kd4 Ke2 5. Kc5 Kf3 6. Kxb5 Kg4 7. Kc4 draws. i) 1. h6? Kd4 wins by queening bP. 1. Kd5? h6 2. Kc5 Kxd2 3. Kb6 (Kd4, Ke2;) 3. ... Ke3 4. Kxb7 Kf4 wins. ii) 1. ... h6 2. Kb6 is now a tempo ahead of the 1. d5? h6 line, and now W draws. iii) 2. ... Ke2 3. h6 Kf3 4. Ke5 b5 5. Kf6. The source is a national Argentine newspaper. JRH: Compare Chekhover (1950), No. 53 in his 1959 collection.

No. 1738: G. Nadareishvili. Judge: F. S. Bondarenko. 1. Bc4 Rc5 2. Bg8/i Kb1 3. Rb8 Rcl† 4. Rd2 Rc2† 5. Kd1 a1Q 6. Rxb4† Rb2 7. Rc4 Rc2/ii 8. Rb4† Rb2 9. Rc4 draw. i) For the effect of 2. Be6? see note (ii) below. ii) With wB on e6 B1 could now win by 7. ... Rb6 8. Rcl† Kb2 9. Rxa1 Rd6† 10. Ke2 Rxe6†.

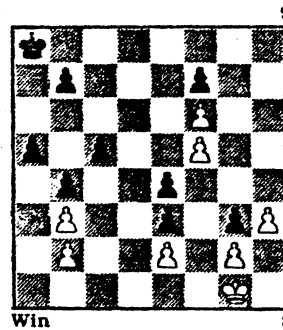
No. 1739: L. Mitrofanov. 1. c8Q Rcl† 2. Kxb4 Rxc8 3. Rxh7 b2 4. Rxh5† Kg4/i 5. Rg5† Kf4 6. Rf5† Ke4 7. Rxf1 Rcl 8. Rel† Kf4 9. Rf1† Kg4 10. Rg1† Kf4 11. Rf1† Ke4 12. Rel† Kf4 13. Rf4† and so on. i) 4. ... Kxh5 5. Rxb5† and 6. Ka3.

No. 1742 A. Herbstman
and L. Katsnelson
5th Prize, Georgian
Rep. 50th Anniv. Tny 1971
Award in Vecherny Tbilisi
15/22.iv.72



Win 7

No. 1743 J. C. Infantozzi
Prize, Belgrade Tourney,
1948



Win 8

No. 1740: D. Gurgenzidze. 1. b6/i Bxb6 2. e6 Rh1† 3. Kg2 Re1 4. Kf3 Rf1† 5. Ke4 Re1 6. Kd3 Rd1† 7. Kc2 Re1 8. Kd2 Ba5† 9. Kd3 Rd1† 10. Ke4 Re1 11. Kf3 Rf1† 12. Kg2 Re1 13. Kf2 and wins. i) 1. e6? met by 1. ... Re1. JHR: No anticipation, but compare No. 1445 in EG27.

No. 1741: T. Gorgiev. 1. Rb3† Kc2/i 2. Rg3† Kb1 3. Bc2† Kxc2 4. Sb4† Kb1 5. Sc2 Kxc2 6. Sd4† Kb1 7. Sb5 Kc2 8. Sd4† Kd1 9. Sf5 f1S 10. Se3† Sxe3 stalemate. i) 1. ... Kc4 allows 2. Se3† - c2† and checks by wR on b-file (almost winning).

No. 1742: A. Herbstman and L. Katsnelson. 1. Bc6 Ba4 2. Bb7 (a8) fe 3. a7 e1Q† 4. Kxe1 ghQ 5. Bxe4† Kxe4 6. a8B†/i Kd3 7. Bxh1 and wins. i) 6. a8Q†? Kd3 7. Qxh1 Bc6 8. Qxc6 stalemate.

No. 1743: J. C. Infantozzi. W has to avoid a self-stalemate defence based on Berger (1889). 1. Kf1 c4 2. Ke1 cb 3. h4 Ka7 4. h5 Kb6 5. h6 Kb5 6. h7 Ka4 7. h8S b5. The Berger set-up. 8. Sg6 fg 9. f7 gf/i 10. f8S and mates on move 12, whereas 10. f8Q? would only draw, still. The composer indicates a curious double stalemate which would occur if wPf5 is removed. Solution as above, to 9. ... g5 10. f8Q g4 11. Qf2?! -xf2† 12. Kf1 e3 (g3). i) 9. ... g5 10. f8Q g4 11. Qxb4† and wins. JRH: Cf. Geiger (1920), No. 2405 in Kasparyan's '2,500'.

ASSIAC JUBILEE TOURNEY of EG. A tremendous entry of 72 was received, so that it has not been possible to prepare the Award in time for EG31. However, it is now complete and is scheduled to appear in EG32. There are many more prizes than originally announced.

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THE CHESS ENDGAME STUDY CIRCLE

A meeting was held on Friday 6th April: John Beasley spoke on "One thing leads to another: the first experiences of a novice composer".

Next meeting: Friday 6th July, 1973, at 6.15 p.m. At: 101 Wigmore Street (IBM building, behind Selfridge's in Oxford Street).

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