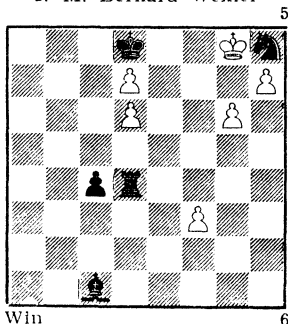


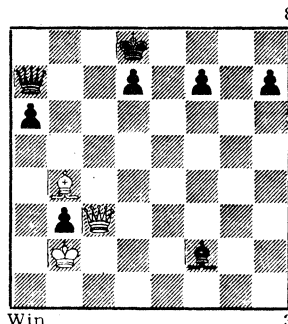
DIAGRAMS AND SOLUTIONS

No.1744 J. C. Infantozzi  
1962  
Dedicated to  
I. M. Bernard Wexler



Win

No. 1745 J. C. Infantozzi  
Mundo del Ajedrez,  
vii.69



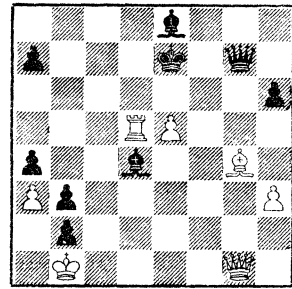
Win

No. 1744: J. C. Infantozzi. 1. g7/i Bh6/ii 2. ghS/iii Bg7/iv 3. Kxg7 Rh4 4. Sf7† Kxd7 5. Se5† Kxd6 6. Sxc4† Kc5 7. Sd2 Kd4 8. h8Q. i) 1. Kxh8? Bb2 2. g7 Rh4 3. Kg8 Bxg7 4. Kxg7 c3 5. f4 c2 6. f5 c1Q 7. h8Q† Rxh8 8. Kxh8 Qg5. ii) 1. ... Sg6 2. Kf7 Se5† 3. Ke6. Or 1. ... Rd2 2. ghQ Bb2 3. Qxb2 Rxb2 4. h8Q. iii) The idea of the composer is, not simply that this is unique, but that a **draw** and a **loss** result from other promotions. 2. ghQ? Rf4 wins, but this is a draw if 2. ghR? Or 2. Kxh8? Bxg7† 3. Kxg7 Rh4 4. f4 c3 5. f5 c2 6. f6 c1Q wins. iv) 2. ... Rf4 3. Sf7† Kxd7 4. h8Q. The composer calls the idea, as set out in (iii), "distinct" promotion.

No. 1745: J. C. Infantozzi. 1. Ba5† Bb6/i 2. Qc5. First cross-pin. 2. ... Qb8 3. Bxb6† Ke8 4. Qe3† Kf8 5. Bc5† d6 6. Qe5. Second cross-pin. 6. ... Qd8 7. Bxd6† Kg8 8. Qg3† Kh8 9. Be5† f6 10. Qg5. Third cross-pin. Wins. i) 1. ... Ke8 2. Qe5† Kf8 3. Bb4† Kg8 4. Qg5† Kh8 5. Qf6† Kg8 6. Bc3 wins, but not here 5. Bc3†? Bd4.

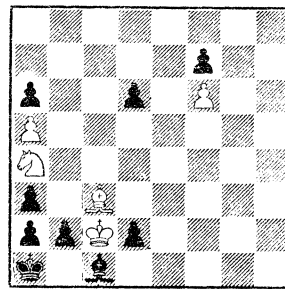
No. 1746: J. C. Infantozzi. 1. Qxd4/i Qh7† 2. Qd3/ii Bg6 3. Rd7† Kf8 4. Rd8†/iii Ke7/iv 5. Re8† Kxe8 6. Bh5 Kf7 7. Kxb2 Kg7/v 8. Qg3 wins. i) 1. Qf1? Bg6† 2. Bf5 Bxf5† 3. Qxf5 Qg1† ii) 2. Kxb2? Qc2†. iii) 4. Rxh7? Bxd3† 5. Kxb2 Bxh7 6. Bd7 Ke7 7. Bxa4 Ke6 8. Bxb3† Kxe5 draw. iv) 4. ... Kg7 5. Be2 Bf5/vi 6. Kxb2 Qg6 7. Qd6 wins. v) 7. ... Qg7 8. Qf5† Ke7 9. Bxg6. vi) With the pretty point 5. ... Bxd3† 6. Bxd3 and bQ is caught.

No. 1746 J. C. Infantozzi  
Mundo del Ajedrez,  
vii.69



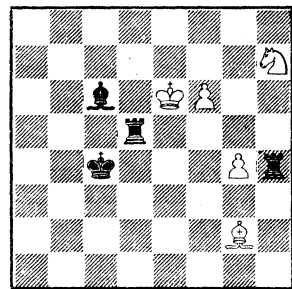
Win 7

No. 1747 Pedro Santos Isain  
6th Prize,  
Club Argentino, 1955



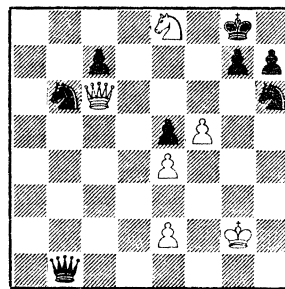
Win 5

No. 1748 P. Perkonoja  
1st Prize,  
Tidskrift för Schack, 1971  
Award iii-iv.72



Draw 5

No. 1749 P. Perkonoja  
2nd Prize,  
Tidskrift för Schack, 1971  
Award iii-iv.72



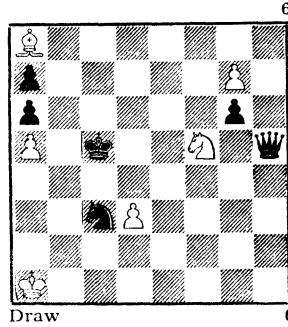
Win 6

No. 1747: P. S. Isain. 1. Kd1 Kb1 2. Bd4 Ka1 3. Sb6 Kb1 4. Sd5 Ka1 5. Sf4 Kb1 6. Se2 Ka1 7. Sg3 Kb1 8. Se4 Ka1 9. Sxd6 Kb1 10. Se4 Ka1 11. Be5 Kb1 12. Sc3† Ka1 13. Kc2 d1Q† 14. Sxd1 Bf4 15. Sxb2 Bxe5 16. Sd3 and mate by 18. Sb3. This Uruguayan composer was born 1.xi.02, died 15.vi.70. In fact he was a great enthusiast for chess generally, his skill over-the-board enabling him to play 14 games blind-fold simultaneously, this being a South American record in 1929. His chief composing forte was the help-mate. JRH points out that this is No. 66 in Kasparian's '2.500'.

No. 1748: P. Perkonoja. The tourney judge, Alexander Hildebrand, reports that the most original entry, by Prascheruk (USSR) was unfortunately unsound. 1. f7 Rh6† 2. Sf6 Bd7† 3. Ke7 Re5† 4. Kd6 Re6† 5. Kxd7 eRxf6 6. g5 Rxf7† 7. Ke8 hRh7 8. g6 Re7† 9. Kf8 hRg7 10. Bd5† Kc5 11. Bf7 draws.

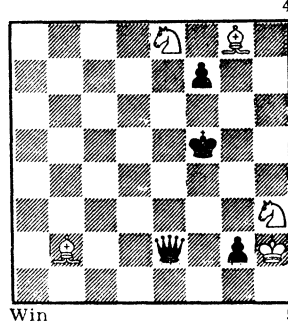
No. 1749: P. Perkonoja. 1. Sd6 Sd7 2. Qxd7 Qb8 3. Sc8 Kh8 4. Qd8† Sg8 5. Sd6 Qb3 6. Qb8 Qa2 7. Qb2 and bQ is overloaded.

No. 1750 A. Maksimovskikh  
3rd Prize,  
Tidskrift för Schack, 1971  
Award iii-iv.72



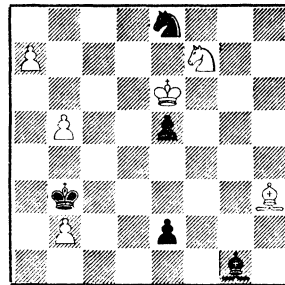
Draw

No. 1751 J. Koppelomäki  
1 Hon. Men.,  
Tidskrift för Schack, 1971  
Award iii-iv.72



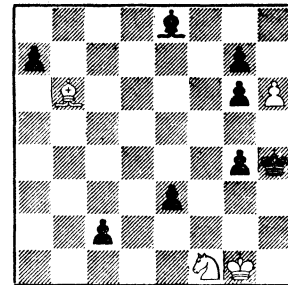
Win

No. 1752 J. H. Ulrichsen  
2 Hon. Men.,  
Tidskrift för Schack, 1971  
Award iii-iv.72



Draw

No. 1753 S. Pivovarov  
3 Hon. Men.,  
Tidskrift för Schack, 1971  
Award iii-iv.72



Win

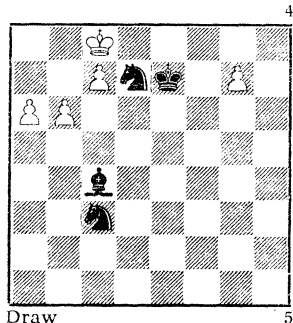
No. 1750: A. Maksimovskikh. 1. g8Q Qd1† 2. Kb2 Qd2† 3. Kb3 Qa2† 4. Kxc3 Qxg8 5. d4† Kb5 6. Bc6† Kxa5 7. Se3 Kb6 8. Sd5† Ka5 9. Se3 with a positional draw or repetition draw, depending on which way one looks at it! The study depends for part of its effect on tries, but no analysis was provided in the award.

No. 1751: J. Koppelomäki. 1. Bh7† Kg4 2. Sf6† Kh4 3. Sg1 Qe3 4. Se4 f5 5. Bxf5 Qf4† 6. Kxg2 Qxf5 7. Sf3† Kg4 8. Sf6† Kf4 9. Bc1 mate.

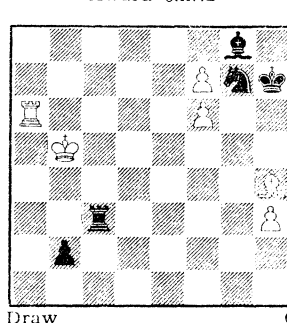
No. 1752: J. H. Ulrichsen. A rare bird indeed, a composer from Norway. 1. b6 Bxb6 2. Sxe5 e1Q 3. a8Q Sc7† 4. Kf7 Sxa8 5. Be6† Kc2 6. Bf5† Kd1 7. Bg4† Kc2 8. Bf5† Kb3 9. Be6† Ka4 10. Bd7† Ka5 11. b4† Ka6 12. Bc8† with a draw. "An old idea with a new insert (11. b4†) and good technical construction."

No. 1753: S. Pivovarov. 1. Bd8† g5 2. h7 c1Q 3. h8Q† Bh5 4. Bc7 Qxc7 5. Qa8 g3 6. Qh1† Kg4 7. Sxe3† and 8. Sd5† and 9. Sxc7.

No. 1754 J. Rusinek  
1st Prize,  
New Statesman (C. 31.xii.71)  
Award 6.x.72



No. 1755 D. Makhatadze  
2nd Prize,  
New Statesman, 1971  
Award 6.x.72

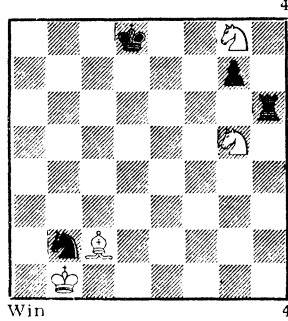


No. 1754: J. Rusinek. 1. a7/i Ba6†/ii 2. b7 Se4 3. g8S† Ke8 4. Sf6† Sexf6 5. a8B/iii Se5 6. Kb8 Sc6† 7. Kc8 Bf1 8. b8R/iv Ba6† 9. Rb7. i) 1. g8Q? Bxg8 2. a7 (Kb7, Bd5†) 2. ... Se4 3. Kb7 Bd5† 4. Ka6 Sd6 wins. ii) 1. ... Se4 2. Kb7 Sd6† 3. Kc6 Bb5† and a draw. iii) Other promotions lose to 5. ... Sd5. iv) 8. b8S? Se7† 9. Kb7 Bg2† 10. Sc6 (Ka7, Sc8†) 10. ... Bxc6† 11. Ka7 Bd7 12. Kb8 Bh3 13. Bb7 Sd7† 14. Ka7 Sc5 wins. Mate follows 8. b8Q? Ba6† 9. Qb7 Se4 10. Qxa6, with 10. ... Sd6. After the rook promotion this line (9. ... Se4) gives the necessary thematic stalemate. Judges (Hooper, Roycroft, Staudte) write: "With a mere 9 men in a simple, almost natural position, the composer has realised 3 successive underpromotions, all different. The S is not surprising, but the wS disappears. Then, with only 3 wP's, we have first wB, then wR. In a study to draw this is a far more difficult to achieve than in a study to win. With attractive and convincing support variations the total picture is of a homogeneous masterpiece miraculously fusing the best of the classic and romantic styles."

No. 1755: D. Makhatadze. 1. f8S† Kh6/i 2. f7† Kh5/ii 3. Rh6† Kxh6 4. fgS† Kh5 5. Sf6† Kxh4 6. Sg6† Kxh3 7. Sf4† Kh2 8. Sg4† Kh1 9. Sf2† Kg1 10. Se2† Kxf2 11. Sxc3 Ke1 12. Kb4 (a4, c4) Kd2 13. Kb3 Kc1 14. Sa2† Kb1 15. Sb4 Se6 16. Sd3/iii Sc5† 17. Sxc5 Ka1 18. Ka3 b1Q 19. Sb3†. i) 1. ... Kh8 2. Sg6† with perpetual or return to the main line. ii) 2. ... Se6 3. Rxe6† Kg7/iv. 4. Re1 Rcl 5. Bf6† Kxf7 6. Bxb2 Rxe1 7. Ba3 draws. iii) All alternatives lose. 16. Ka4? Ka1 17. Sc2† Ka2 18. Sb4† Kb1 19. Ka3 Sc5, or here 19. Kb3 Sd4†. 16. Kc4? Ka1 17. Sc2† Ka2 18. Sb4† Ka3. 16. Kc3? Sc5 17. Sc2 Se4† 18. Kb3 Sd2† 19. Kc3 Kc1. 16. Sa2? Sd4† 17. Ka3 Ka1 18. Sc3 Sb5†. 16. Sc2? Sc5†. iv) 3. ... Kh5 4. Re5† Kxh4 5. Re4† K- 6. Rb4 draws. "The 13 moves of introductory play, a work of art in itself, lead to a basic endgame of S against S+P which, the P being sP on 7th, is of a type which is normally lost; but the composer shows a long and exact sequence terminating in a piquant drawing resource. Position and play after 13. Sxc3 are believed to be new to theory."

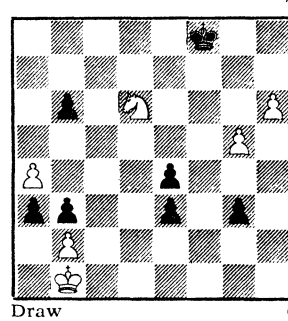
No. 1756: L. I. Katsnelson. 1. Sf7†/i Kc7/ii 2. gSxh6/iii Se4 3. Bd3 Sd2† 4. Kc2 Sf3 5. Be4 Sd4† 6. Kd3/iv Se6/v 7. Bf5 Sf4† 8. Ke4 Sh5†vi 9. Bg6 Sf6† 10. Kf5 Sd5 11. Sg8. i) 1. Kxb2? Rh2 2. Kc3 Rxc2† 3. Kxc2 Ke8 is a draw, and so is 1. Sxh6? gh. ii) 1. ... Ke8

No. 1756 L. I. Katsnelson  
3rd Prize,  
New Statesman, 1971  
Award 6.x.72



Win

No. 1757 C. Bill Jones  
4th Prize,  
New Statesman, 1971  
Award 6(13).x.72



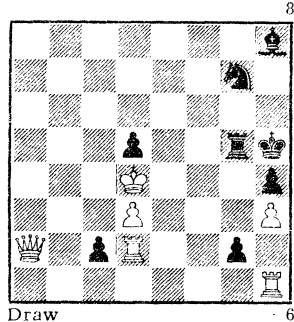
Draw

2. fSxh6 Sc4 3. Ba4† Kf8 4. Sf5 Kxg8 5. Bb3. iii) 2. fSxh6? Sc4 3. Bd3 Se5 draws. 2. Kxb2? Rh2 3. Se7 Rxc2† 4. Kxc2 g5. iv) 6. Kc3? Se2† 7. Kd2 Sg3 8. Bg6 gh 9. Kel h5 10. Kf2 h4 draws. v) 6. ... Sb3 7. Bd5 Sc5† 8. Kd4. vi) 8. ... Se2 9. Bg4 wins. "An impressive systematic manoeuvre shown with economy across the width of the board."

No. 1757: C. Bill Jones (U.S.A.). 1. h7 a2†/i 2. Ka1 Kg7 3. Sf5† Kxh7/ii 4. g6†/iii Kxg6/iv 5. Sxg3/v Kf7/vi 6. Sxe4/vii e2 7. Sg5† Kg6 8. Sf3 Kf6/viii 9. Se1/ix Kf5 10. a5/x ba 11. Sd3 a4 12. Sc1 and, according to B1's choice of promotion piece, stalemate or plain draw. i) 1. ... Kg7 2. Sf5† tranposes. ii) 3. ... Kh8 4. Sxg3 Kxh7 5. Se2 is a draw. iii) Now the real points begin to emerge. 4. Sxg3? Kg6 5. Se2 Kxg5 6. Sc3 Kf4 7. Sd5† Kf3 8. Sc3 e2 wins. iv) 4. ... Kg8 5. Sxg3 Kf8 6. Se2 Kg7 7. Sf4 Kh6 8. Se2 Kg6 9. Sg3. v) 5. Sxe3? Kg5 wins. vi) B1 is now in Zugzwang. 5. ... Kg5 6. Sxe4† Kf4 7. Sc3 Kf3 8. Sb5. Or 5. ... Kh6 (g7) 6. Sf5† K- 7. Sxe3. vii) 6. Se2? Ke6 will win. viii) 8. ... Kh5 9. Se1 or 9. a5. ix) 9. a5? ba 10. Se1 a4 11. Sd3 a3 wins. x) 10. Sd3? Ke4 11. Se1 Ke3 12. a5 ba 13. Sd3 a4 wins. "The main play centres around an unexpected 'reciprocal Zugzwang' after 5. Sxg3, as B1 would win if he did not have the move. The concluding drawing point (12. Sc1) has been seen before."

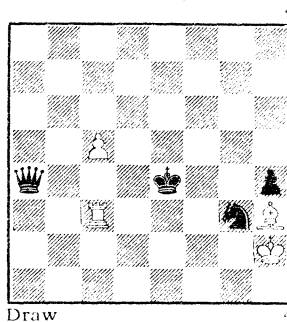
No. 1758: G. M. Kasparyan. 1. Rxc2/i Se6† 2. Ke3 Bd4† 3. Kf3 Rf5†/ii 4. Ke2 Sf4† 5. Kd2/iii Sxg2 6. Kc1/iv Be3† 7. Kb2 c1Q† 8. Rxc1 Bxc1† 9. Kbl and now two parallel variations, the task echo stalemate on different coloured squares, the 'chameleon' echo: (a) 9. ... Se3 10. Qe2† Kg5 11. Kxc1 Rf1† 12. Kd2/v d4 13. Qh2 Rd1† 14. Ke2 Rd2† 15. Ke1 Rxh2 stalemate, or 15. Ke1 Rd1†, but never Kf2? Sg4† wins! And (b) 9. ... Sf4 10. Kxc1/vi Sxd3† 11. Kd2 Rf2† 12. Kd! and again 12. ... Rxa2 stalemate, or perpetual check. i) 1. Rg1 or Rc1? Se6† 2. Ke3 Bd4† wins. ii) 3. ... Re5 4. Rxc2. iii) 5. Kf3? Sxg2† 6. Kxg2 Rf2†. iv) 6. Qa8? Rf2† 7. Kxc1 Be3†. v) 12. Kb2? Rf2. vi) 10. Qb3? Se2. 10. Qf2? Ba3 wins, and lastly 10. Qa7? Bd2 11. Qg1 Kh6 12. Kc2 Ba5 (or ... Rg5) in all cases with theoretical wins on material. "The chameleon echo stalemates using same bR and bS are believed to be original, and a very tough composing achievement."

No. 1758 G. M. Kasparyan  
5th Prize,  
New Statesman, 1971  
Award 6(13).x.72



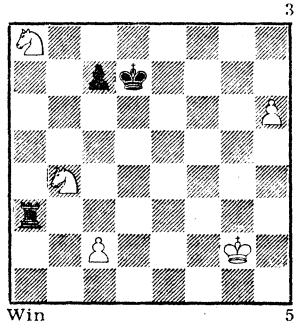
Draw

No. 1759 G. Bondarev  
6th Prize,  
New Statesman, 1971  
Award 6(13).x.72



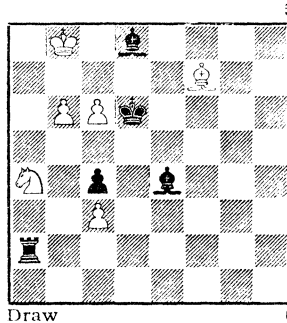
Draw

No. 1760 A. C. Miller  
1st Hon. Men.,  
New Statesman, 1971  
Award 6(20).x.72



Win

No. 1761 C. M. Bent  
2nd Hon. Men.,  
New Statesman, 1971  
Award 6(20).x.72

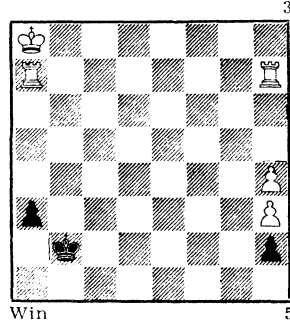


Draw

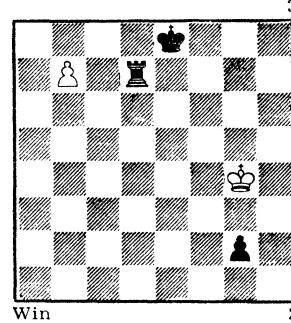
No. 1759: G. Bondarev. 1. c6 Qa1/i 2. Bg2†/ii Kd4/iii 3. Rc4†/iv Kxc4 4. c7 Qh8/v 5. Bb7/vi Qb2†/vii 6. Bg2 Qh8/viii 7. Bb7 positional draw. i) 1. ... Qa2† 2. Bg2† Kd4 3. c7. 1. ... Qa8 (b4) 2. c7. 1. ... Qd1 2. Bg2† Kd4 3. c7. 1. ... Sf5 2. Bxf5† Kxf5 3. c7 Qf4† 4. Kh3. ii) 2. Rc4†? Kd3 3. Bg2 Sf1† 4. Bxf1† Qxf1 5. c7 Qf2† 6. Kh1 h3 7. Rc3† Kd4 8. Rc4† Kd5 wins. iii) 2. ... Ke5 3. Rc5† Kd6 4. c7. iv) 3. Rf3? Qa7. 3. Rc2? Qd1. v) 4. ... Qa6 5. Bh3 Qa2† 6. Bg2. vi) 5. Bh3? Sf1† 6. Bxf1† Kb4 7. Bh3 Qe5† wins. vii) 5. ... Sf1† 6. Kh1 Sg3† 7. Kh2. viii) 6. ... Sf1† 7. Kh1 Qh8 8. Bb7. "An astonishing wR sacrifice leads to a far from elementary pendulum draw."

No. 1760: A. C. Miller. 1. Sb6†/i cb 2. Sd5 Kd6/ii 3. Sxb6 Ra2 (Rc3)/iii 4. h7 Rxc2† 5. Kg3 Rc3† 6. Kg4 wins. i) 1. Sxc7? Kxc7 2. Sd5† Kb7 draws. ii) 2. ... Ra2 3. h7 Rxc2† 4. Kg3 Rc8 5. Sxb6†. 2. ... Kc6 3. h7 Ra8 4. Se7† and 5. Sg8. 2. ... Ke6 3. h7 Ra8 4. Sc7†. iii) Other plausible bR moves met by wS fork. "In a natural position W sacrifices a S, whose colleague exacts a brief but pyrotechnic revenge on the unfortunate bR. It is remarkable that the advance of W hP is delayed until the 4th move."

No. 1762 V. Kalandadze  
3rd Hon. Men.,  
New Statesman, 1971  
Award 6(20).x.72



No. 1763 J. E. Peckover  
4th Hon. Men.,  
New Statesman, 1971  
Award 6(27).x.72



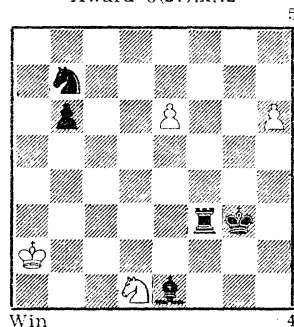
No. 1761: C. M. Bent. 1. e7 Bxc7† 2. bc Rxa4/i 3. c8S† Kc5/ii 4. Bxc4 Rxc4/iii 5. Sb6 Kxb6 with a sudden stalemate, or 5. ... Rxc3 6. Sa4†. i) 2. ... Bf5 3. Bxc4 Rxa4 4. Bb5 Ra5 5. c4. ii) 3. ... Ke5 4. Sb6 Ra6 5. Sxc4† Kf6 6. Bh5, and if 6. ... Kg5 7. Bd1 Ra1 8. Sd2 holds, or 6. ... Bd3 7. Se3. iii) 4. ... Ra8† 5. Kc7 Bf5 6. Sd6 Ra7† 7. Kb8. "The introduction is weak, but a startling denouement on the 4th move sharply raises the level of this short solution study. There are some tough variations, not all of which were supplied by the composer."

No. 1762: V. Kalandadze. 1. Rhb7† Kc2 2. Rc7† Kd2 (d1) 3. Rd7† Ke2 (e1) 4. Re7† Kf2 (f1) 5. Rf7† Kg2 (g1) 6. Rg7† Kf2 (f1) 7. Raf7† Ke1 8. Re7† Kd1 9. Rd7†/i Kc1 10. Rc7† Kb1 11. Rb7† Ka1 12. Rg2 h1Q 13. Rbg7 a2 14. Ka7 Qxh3 15. Rg1† Kb2 16. R7g2† wins. i) 9. Rb7? a2 draws. "How the wR pair, uselessly doubled on the empty 7th rank and remote from the promotion scene, regroup to double on on the g-file while guarding for 11 moves against the looming promotion with check, is fascinating."

No. 1763: J. E. Peckover. 1. b8Q† Kf7/i 2. Qb3†/ii Kf8/iii 3. Qa3†/iv Kg7 4. Qc3†/v Kf8 5. Qh8†/vi Kf7 6. Qa1 Rd6/vii 7. Qa7†/viii Kg8 8. Kf5 and wins /ix. i) 1. ... Rd8 2. Qa7 Rd6 3. Kf5 Ra6 4. Qb8†. 1. ... Ke7 2. Qe5† Kf7 3. Qa1 wins, for 3. ... Kg8 4. Qa8† and 5. Qxg2, a recurring theme, bK blocking bR along the rank. ii) 2. Qh2 (f4†)? Kg8 draws, bR getting ensconced behind. iii) 2. ... Ke7 3. Qa3† Ke6 4. Qe3† Kf6 (... Kf7; Kf4) 5. Qg5† Ke6 6. Kf4. iv) 3. Qb4†? Re7. v) 4. Qa1†? Kh7. vi) 5. Qc8†? Ke7 6. Qc5† Ke8 7. Qe5† Re7 8. Qb8† Kf7 9. Qb3† Kf8 10. Qf3† Rf7. vii) 6. ... Rd3 7. Qa2†. 6. ... Rd8 7. Kf5. viii) 7. Kf5? Ra6. ix) For example, 8. ... Rd2 (... Ra6; Qb8†) 9. Kf4 Kf8 10. Kg3 Ra2 11. Qc5† Kf7 12. Kh2.

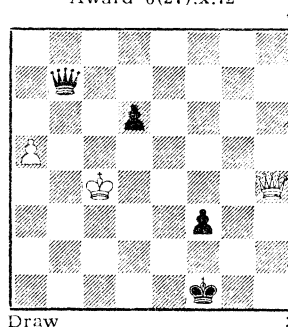
The lines given are deliberately curtailed to the point where endgame theory applies, which hopefully will encourage readers to become familiar with the theory! "B1 draws if he can place bR behind bP. Well analysed with slender didactic material. ... The successful solver will be a strong player."

No. 1764 E. Dobrescu  
5th Hon. Men.,  
New Statesman, 1971  
Award 6(27).x.72



Win

No. 1765 J. Pospisil  
6th Hon. Men.,  
New Statesman, 1971  
Award 6(27).x.72



Draw

No. 1764: E. Dobrescu. 1. e7 Sd6 2. h7 Rd3/i 3. h8Q Rxd1 4. Qe5†/ii Kf2 5. Qf4† Ke2 6. Qg4† Kd2 7. Qf3 b5/iii 8. Qd5†/iv Kc2 (e2) 9. Qb3 (h5)† Kd2 10. Qf3 b4/v 11. Kb2/vi Sc4† 12. Kb3 Sd6 13. Qf1 /vii Rb1†/viii 14. Ka2 Rd1 15. Kb2 Ke3 16. Kc2 Rd2† 17. Kc1 Bf2 18. Qh3† Ke2 19. Qg4†/ix Kd3 20. Qxb4 Rc2† 21. Kd1 wins material. i) 2. ... Bc3 3. Sxc3 Rf2† 4. Ka3 Rh2 5. Se4†. ii) 4. Qg7†? Kf3 5. Qf6† Kg2. iii) 7. ... Kc2 8. Qe2† Bd2 9. Qg2. iv) 8. Qf1? Kc1 9. Kb3 Ba5. 8. Kb3? Rb1† 9. Ka3 Sc4†. 8. Kb2? Se4† 9. Kb3 Rb1† 10. Ka2 Rb2† 11. Ka1 Kc1 12. Qf4† Sd2 13. Qe3 Kc2 14. Qc5† Sc4 15. Qf5† Kb3 16. Qxb5† Bb4. v) 10. ... Kc2 11. Qe2† Rd2/x 12. Qxe1 Rd4 (... Se8; Qe6) 13. Qb1† Kc3 14. Qb3† Kd2 15. Qb2† Ke3 16. Qxb5 Sxb5 17. e8Q†. vi) 11. Qd5†? Kc1 12. Qc5† Bc3. 11. Kb3? Rb1† 12. Ka4 Ra1† 13. Kxb4 Kc2†. vii) 13. Qf4†? Ke2 14. Qg4† Kd2 15. Qxb4† (Qf3, Rb1†) 15. ... Ke3. viii) 13. ... Kc1 14. Qe2 Bd2 15. Qd3. ix) 19. Qh5†? Kd3 20. Qd5† Bd4 21. Qxd6 Rc2† 22. Kd1 Rd2† 23. Ke1 Re2† 24. Kf1 Rf2† 25. Kgl Rf6† 26. Qxd4† Kxd4 27. e8Q Rb6. x) 11. ... Bd2 12. Qg2 b4 13. Qg6† Kc3 14. Qg3†.

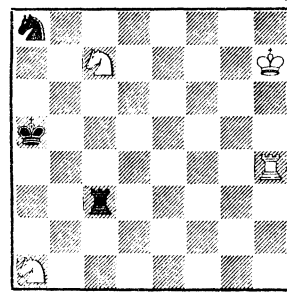
No. 1765: J. Pospisil. 1. Qh3† Kf2/i 2. Qh2†/ii Ke1 3. Qxd6/iii Qe4†/iv 4. Kc3 Qe3†/v 5. Kc2/vi Qe2† 6. Kc3/vii f2 7. Qf4/viii f1Q/ix 8. Qh4† Kd1 9. Qa4†, drawn. i) 1. ... Ke1 2. Qe6† Kf2 3. Qxd6 Qe4† 4. Qd4†. ii) 2. Qe6? d5† 3. Kc3 d4† 4. Kxd4 Qb4† 5. Kd3 Qxa5 wins. 2. Qh4†? Ke2 3. Qg4 Qc6† 4. Kb3 d5 wins. iii) 3. Qg3†? Ke2 4. Qxd6 Qe4† 5. Kc3 f2 6. Qh2 (Qd2†, Kf3) 6. ... Qd5 7. a6 Qd3† 8. Kb4 Qxa6 9. Qh5† Ke1 10. Qe5† Kf1. iv) 3. ... f2 4. Qe6†. v) 4. ... f2 5. Qd2† Kf1 6. a6 Qe5† 7. Qd4 Qa5† 8. Kc2 Qxa6 9. Qd1†. vi) 5. Kc4? f2 6. Qb4† Ke2 7. Qb2† Kf3 wins. vii) 6. Kc1? Qc4† 7. Kb2/x f2 8. Qg3 Qd4† 9. K- Ke2 10. Qh2 Qd5 11. a6 Qd3†. viii) 7. Qg3? Qe4 8. a6 Ke2. ix) 7. ... Qe7 8. Qd2† Kf1 9. a6 Kgl 10. Qd4 Qa3† 11. Kc2 Qxa6 12. Qg4†. Or 7. ... Kf1 8. a6 Qxa6 9. Qc1†. x) 7. Kb1 Qb3† 8. Kc1 Qc3† 9. Kb1 Qxa5. "The material does not lend itself to a series of moves which are both unique and interesting, so the composer's achievement in including a move of quiet beauty (W's 7th) is impressive.

No. 1766: Y. Bazlov. Grandmaster Averbakh, also a FIDE Judge, awarded this young composer from the Soviet Far East the main prize in this annual informal tourney, for which there were 57 entries. 1. Rh5†/i Ka4 2. Sxa8 Rcl 3. Sb6† Ka3/ii 4. Rb5/iii Ka2/iv 5. Sb3 Rb1



No. 1766 Y. Bazlov  
(xii.71)

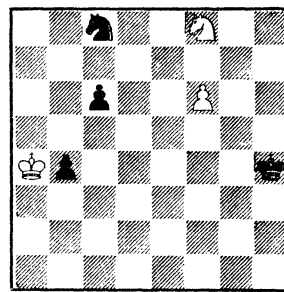
1st Prize,  
Shakhmaty v SSSR, 1971  
Award viii.72



Win

No. 1767 V. Dolgov  
(xii.71)

2nd Prize,  
Shakhmaty v SSSR, 1971  
Award viii.72



Win

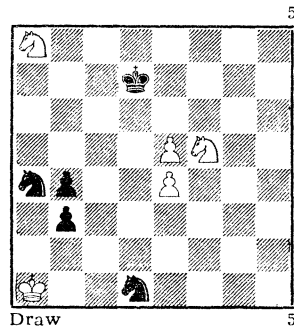
6. Sc4 Rxb3 7. Ra5† Kb1 8. Sd2†. i) No doubt what influenced the judge was the thematic try 1. Sxa8? Rc8?/v 2. Sb3† Ka6 3. Rb4 Ka7 4. Sb6 Rb8 5. Sc5 Rxb6 6. Ra4† Kb8 7. Sd7†, where the play is symmetrical with the actual solution. ii) 3. ... Kb4 4. Sd5† Ka3 (... Kc4; Se3† and wS's will defend each other) 5. Rh3† and 6. Sb3, when the material advantage wins. iii) 4. Rh3†? Ka2 5. Sb3 Rb1. Or 4. Ra5†? Kb2. iv) 4. ... Rxa1 5. Sc4† and 5. ... Ka2 loses the K, or 5. ... Ka4 the R. v) The saving line is 1. ... Ka6 2. Rb4/vi Ka7 3. Sb6 Rc7† 4. Kg8 Rb7 5. Sc8† Kb8 6. Rc4 Rc7. vi) 2. Ra4†? Kb7, with 3. ... Rc8.

No. 1767: V. Dolgov. The position has a practical air. 1. f7 Se7 2. Kxb4. Now bK must exercise caution. 2. ... Kg3/i 3. Kc3/ii Kh4/iii 4. Kd2/iv Kg3 5. Ke1. Now we have a Zugzwang /v. 5. ... c5 6. Kd1 Kf2 7. Kd2 Kg3 8. Ke1 Kh4 9. Kf2. Same again. 9. ... c4 10. Ke1/vi Kg3 11. Kd2 Kh4 12. Kc3 Kg3 13. Sd7/vii Sg6 14. Kxc4 Kf4 15. Kd5 Kf5 16. Kd6 Kg5 17. Ke6 Kh6 18. Se5 wins. i) 2. ... Kh3(h5) 3. Se6 Sg6 4. Sf4†. Or 2. ... Kg4 3. Sd7 Sg6 4. Se5†. ii) 3. Sd7? Sg6 4. Kc5 Kf4 5. Kd6 Kf5 can draw, while 3. Kc5? Kg4 4. Sd7 Sg6 5. Se5† Sxe5 and there's a fork waiting on d7. iii) 3. ... Kf2 4. Sd7 Sg6 5. Kd4 and wK-e4-f5. iv) 4. Kd3? Kg4 5. Sd7 Sg6 and wS would be taken on e5 with check. v) Now if 5. ... Kh4 6. Kf2 c5 7. Kf3, cP must advance again and be lost. So B1 does best to retain some elbow room for his K. vi) 10. Ke3? c3 11. Kd3 Kh5 12. Sd7 Sg6. vii) Precise! 13. Kxc4? Sf5. AJR: Cf Nos 1734-1736 by Mugnos. JRH: Halberstadt, No. 35 in his 'Curiosities' (1938) and No. 121 in 1234.

No. 1768: A. Belenky. 1. e6† Kc8/i 2. Sd6† Kd8 3. Sc4 b2† 4. Sxb2 dSxb2 5. Sb6 b3 6. e5 Ke7 7. Sd5† Kxe6 8. Sc3 Kxe5. Now what? W wants to take bPb3. He achieves this by putting B1 in Zugzwang, with 9. Kb1! Wherever bK plays, wS will reach c1 or d2 or d4 or c5. i) 1. ... Kd8 2. e7† Kd7 3. e8Q† Kxe8 4. Sc7† Kd8 5. Sd5 b2† 6. Kb1.

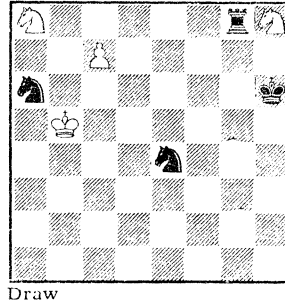
No. 1769: V. Yakimchik. 1. Sf7† Kg6/i 2. Se5† Kf5/ii 3. Sc6 Sd6† 4. Kb6 Rxa8 5. c8Q Sxc8 6. Kb7. Now B1 has an extra R and S, but still fails to win. For example 6. ... Sb6 7. Kxb6 Ke6 8. Kb7, and similarly after 6. ... Sc7. i) 1. ... Kg7 2. Sd8 Sxc7† 3. Sxc7. ii) 2. ... Kf6 3. Sd7† and 4. dSb6.

No. 1768 **A. Belenky**  
(xii.71)  
Shakhmaty v SSSR, 1971  
Award viii.72



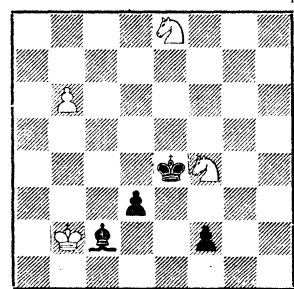
Draw 5

No. 1769 **V. Yakimchik**  
(x.71)  
4th Prize,  
Shakhmaty v SSSR, 1971  
Award viii.72



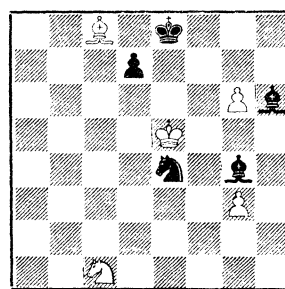
Draw 4

No. 1770 **E. Pogosjants**  
(xi.71)  
5th Prize,  
Shakhmaty v SSSR, 1971  
Award viii.72



Draw 4

No. 1771 **A. Sarychev**  
(xi.71)  
1 Hon. Men.,  
Shakhmaty v SSSR, 1971  
Award viii.72



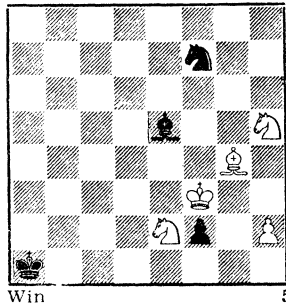
Draw 5

No. 1770: E. Pogosjants. 1. Sf6†/i Kf3 2. Sg4 Kxg4 3. Sd5 Kf3/ii 4. b7 f1Q 5. Sc3 d2 6. b8Q Qc1† 7. Ka2 Bb1† 8. Qxb1 Qxc3 9. Qf1† and it's a perpetual. i) 1. b7? f1Q 2. b8Q Qb1† is clearly no good. ii) 3. ... d2 4. b7 f1Q 5. Se3† Kg5 6. Sxf1 d1Q 6. Sd2! and it would be galling to have to face this in a game and concede the draw!

No. 1771: A. Sarychev. 1. g7 Kf7 2. Sd3 Sf6. To protect both d7 and g4, as otherwise wS threatens a fork on e5 after wKd6. 3. g8Q† Sxg8 4. Kd6 Ke8 5. Se5 Kd8 6. Bxd7 Bf8† 7. Kc6 Se7† 8. Kb7 Bxd7 9. Sf7† and perpetual.

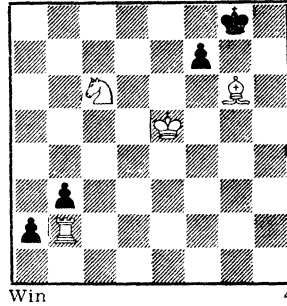
No. 1772: L. Katsnelson. 1. Shg3 f1Q† 2. Sxf1 Bxh2 3. Bh5 Sg5† 4. Kg4 Sh7 5. Bg6 Sf6† 6. Kf5 Sd5 7. Bf7 Se7† 8. Ke6 Sc6 9. Be8 Sd8† 10. Kd7 and wins. The judge draws attention to the difficult win after 5. ... Sf8 6. Bf5, but it seems to me that W can contain bK in the al corner and mount a mating attack (AJR).

No. 1772 L. Katsnelson  
(xi.71)  
2 Hon. Men.,  
Shakhmaty v SSSR, 1971  
Award viii.72



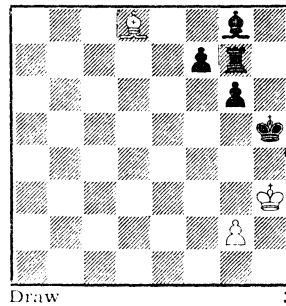
Win 5

No. 1773 V. Shoshorin  
(ix.71)  
3rd Hon. Men.  
Shakhmaty v SSSR, 1971  
Award viii.72



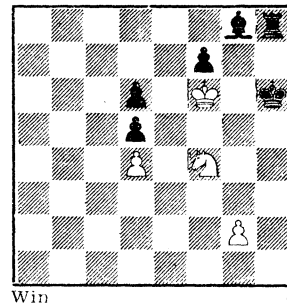
Win 4

No. 1774 A. Ivanov  
(iv.71)  
Commended,  
Shakhmaty v SSSR, 1971  
Award viii.72



Draw 3

No. 1775 R. Romaniv  
(viii.71)  
Commended,  
Shakhmaty v SSSR, 1971  
Award viii.72



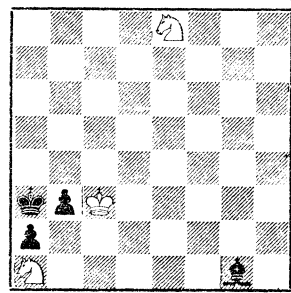
Win 4

No. 1773: V. Shoshorin. 1. Rb1 b2/i 2. Kf6 a1Q 3. Bxf7† Kh7/ii 4. Ba2 Kh6 5. Sb4 and wins by marching wK to b3 and then playing wSc2. i) 1. ... fg 2. Rh1 b2 3. Kf6 and mates, ii) 3. ... Kf8 4. Sd4, the B1 check making not the slightest difference. The judge remarks that the idea is not new. (JRH fails to trace).

No. 1774: A. Ivanov. 1. g4† Kh6 2. g5† Kh7/i 3. Bf6 Kh8 4. Kg3 (g4) Bh7 5. Kf4 Kg8 6. Ke5 Kf8 7. Kd6 Bg8 8. Kd7 Rh7 9. Be7† and, very surprisingly, it's a perpetual check. i) 2. ... Kh5 3. Bf6 Bh7 4. Bxg7 Kxg5 is an opposite-coloured B's draw.

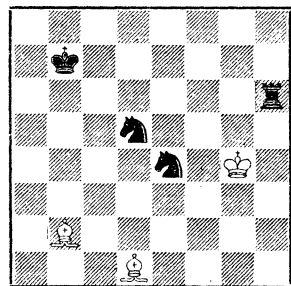
No. 1775: R. Romaniv. 1. g4 Kh7 2. Sh5/i Kh6 3. Sg7 Kh7 4. Se8 Kh6 5. Sxd6 Kh7 (notice the mates if bR or bB play to h7) 6. Se8 Kh6 7. Sg7 Kh7 8. Sh5 Kh6 9. Sf4 Kh7 10. Sxd5 Kh6 11. Sf4 Kh7 12. d5 wins. i) But not 2. Sxd5? Kh6 3. Sf4 d5. The actual solution leads indeed to the capture of bPd5, but only after wS has in the manner of a conjuring trick lost a move, something one is taught is impossible! JRH: Cf. Cortlever (1938), No. 418 in Bondarenko's "Gai-lery".

No. 1776 Y. Dorogov  
(ix.71)  
Commended,  
Shakhmaty v SSSR, 1971  
Award viii.72



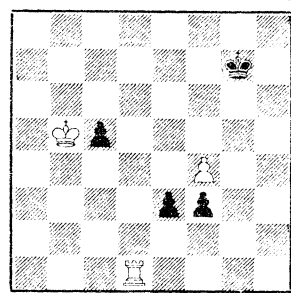
Draw 3

No. 1778 J. Rusinek  
(vi.71)  
1st Prize,  
Italia Scacchistica, 1971  
Award ix.72



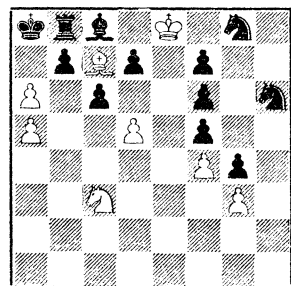
Draw 3

No. 1777 B. Olympiev  
(x.71)  
Commended,  
Shakhmaty v SSSR, 1971  
Award viii.72



Draw 3

No. 1779 Al. P. Kuznetsov  
2nd Prize,  
Italia Scacchistica, 1971



Win 8

No. 1776: Y. Dorogov. 1. Sd6/i Bd4† 2. Kxd4 Kb2/ii 3. Sc4† Kxa1 4. Kc3 b2/iii 5. Sa3 b1S†/iv 6. Kc2 Sxa3† 7. Kc1. Delightful twists. i) 1. Sxb3? Bd4† 2. Kc2 Be5, a fine winning Zugzwang. ii) 2. ... b2 3. Sc4†. iii) 4. ... Kb1 5. Sd2† and 6. Sxb3†. iv) 5. ... b1Q 6. Sc2†. JRH: There are several anticipations - - see "Thematic Aggregations" (later).

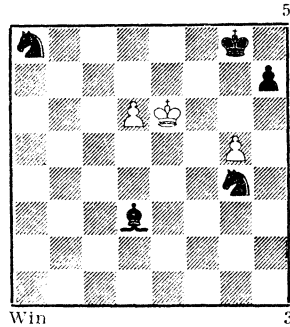
No. 1777: B. Olympiev. 1. Kc4 e2 2. Rg1† Kf6 3. Kd3 f2 4. Rg6† Kxg6 5. Kxe2 Kf5 6. Kf1 Kg4 7. Kg2 Kf5 8. Kf1 Ke4 9. Ke2 Kxf4 10. Kxf4 and W has the opposition, drawing.

No. 1778: J. Rusinek. Another 1st Prize for this young Polish composer. Judge C. M. Bent writes: "A classic miniature with wB's elegantly containing bK and restless activity by bR in a pattern of symmetry". 1. Bf3 Sf2† 2. Kg3 Sh1† 3. Kg2 Kc6 4. Ba3 Rh8 5. Bb2 Rb8 6. Ba3 Rb1 7. Bf8 Ra1 8. Bg7 Ra7 9. Bf8 Rh7 10. Ba3 Bh8 11. Bb2 and so on.

No. 1779: Al. P. Kuznetsov. "A heavily restricted setting which contains a nice triangulation study". 1. a7 Kxa7 2. Bb6† Ka6 3. d6 Ra8 4. - 12. Kf8-g7-h7-h8-g7-f8-e8-d8-c7 12. ... c5 13. Kd8 Rb8 14. Ke8 Ra8 15. Kf8 Rb8 16. - 23. repeats the 'loss of a move manoeuvre' until 23. Kc7 c4 24. - 34. same again to 34. Kc7 and wins.

No. 1780 E. Pogosjants  
(iv.71)

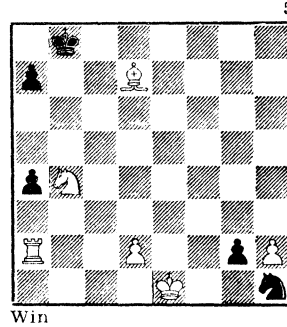
3rd Prize,  
Italia Scacchistica. 1971



Win

No. 1781 C. C. L. Sells  
(vii.71)

1st Prize,  
The Problemist, 1970-71  
Award ix.72



Win

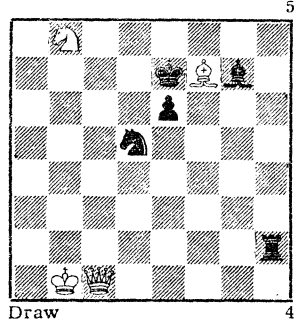
No. 1780: E. Pogosjants. "All of B1's sacrifices are overcome in a surprise finale". 1. d7 Sc7† 2. Kd6/i Se6/ii 3. Kxe6 Bf5† 4. Kxf5 Sh6† 5. gh Kf7 6. d8R and wins. i) 2. Ke7? Sd5† 4. Kd6 gSe3 is a draw only, while here 3. Ke6 Bf5† Se7† 5. K-Sc6 and B1 wins. ii) 2. ... Bg6 3. Kxc7 wins. Or 2. ... Sb5† 3. Kc5 Kf7 4. d8Q Be2 5. Qd5† Kf8 6. Qf5† Kg7 7. Qe4 Sc3 8. Qd4† Kg6 9. Qxc3 Kxg5 10. Qd2† wins. There were 3 Honourable Mentions, but they all appear to have flaws of one kind or another. (AJR)

No. 1781: C. C. L. Sells. 1. Sa6† Kb7 2. Rb2† Kxa6 3. Bb5†/i Ka5/ii 4. Bf1 a3/iii 5. Rb5† Ka4 6. Bxg2 a2 7. Bc6 a1Q† 8. Rb1†. i) 3. Bh3? a3 4. Bxg2 ab 5. Be4 Kb5 6. Ke2 a5 7. Kf3 a4 8. Bb1 Kb4 9. Ba2 Ka3. ii) 3. ... Kb- 4. Bf1†. iii) 4. ... g1Q 5. Rb5† Ka6 6. Rg5†. "The main theme of this study has been performed very effectively. In all, 3 batteries in one study is a remarkable achievement. The building up of the decisive battery by a brave manoeuvre of the Bishop is especially splendid. The play is heightened by the trap 3. Bh3? cancelled by alert play by Black. Altogether a fine master-piece". Judge: P. Perkonaja.

No. 1782: M. R. Vukceovich. 1. Sc6† Kxf7 2. Sd8† Kg8 3. Qg5 Kh7 4. Sxe6 Sc3† 5. Kc1 Bh6 6. Sf8† Kh8 7. Sg6† Kg- 8. Sf4† Bxg5. "A refreshing study with an unusual material. After a difficult to find, but lively introductory play, all pieces except the black Rook are moving, one comes to a surprising stalemate position."

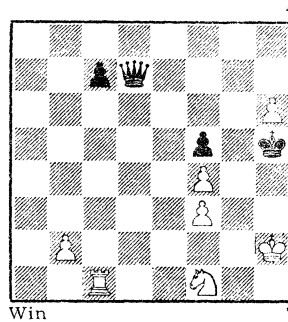
No. 1783: V. A. Bron. 1. h7 Qxh7 2. Rc6 Qg7 3. Re6/i Kh4 4. b4 c6 5. Rd6/ii c5 6. b5 c4 7. b6 c3 8. b7 c2 9. b8Q c1Q 10. Qd8† Kh5 11. Qe8† Kh4 12. Qe7† Qxe7 13. Rh6 mate. i) 3. Sg3†? Qxg3†. ii) 5. Rxc6? Qg3†. "An interesting struggle, where Black defends himself skillfully against the mate threats using the stalemate idea. It is a pity that there is no active counterplay for Black. The Queen sacrifice, leading to an amusing final position is good. There is a minor blemish - certainly not serious - for White can also play (after 3. ... Kh4) 4. Kh1 Kh5 5. Kh2 Kh4 and then 6. b4."

No. 1782 M. R. Vukcevic  
(ix.71)  
2nd Prize,  
The Problemist, 1970-71  
Award ix.72



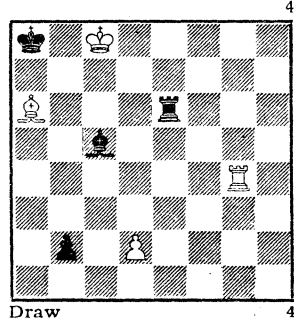
Draw

No. 1783 V. A. Bron  
(vii.70)  
3rd Prize,  
The Problemist, 1970-71  
Award ix.72



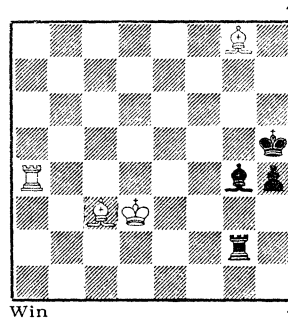
Win

No. 1784 C. M. Bent  
(i.71)  
1st Hon. Men.,  
The Problemist, 1970-71  
Award ix.72



Draw

No. 1785 V. Tiavlovski  
(xi.70)  
2nd Hon. Men.,  
The Problemist, 1970-71  
Award ix.72



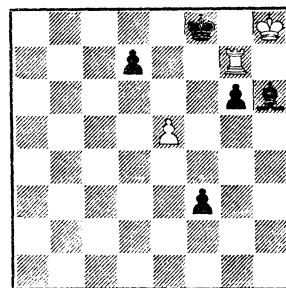
Win

No. 1784: C. M. Bent. 1. Bd3 Rc6† 2. Kd7 Rd6† 3. Kc8 Rxd3 4. Ra4† Ba7 5. Rb4 Bd4 6. Ra4† Ba7 7. Rb4 Rxd2 8. Rb8† Bxb8. "A little study with well-controlled play. However, except for the repetition of moves, the stalemate position is hardly new."

No. 1785: V. Tiavlovski. 1. Ra5† Kg6 2. Ra6† Kg5 3. Bd2† Kf5 4. Be6† Ke5 5. Bc3† Kf4 6. Ra4† Kg5 7. Rxc4† Rxc4 8. Bd2† Kh5/i 9. Bf7† Rg6 10. Ke4 h3 11. Kf5 h2 12. Bg5 h1Q 13. Bxc6 mate. i) 8. ... Rf4 9. Bh3. "An evaluation of the end-game of 2 B's vs. R, which leads to a neat mate. The run of checks in the introductory play is an obvious weakness."

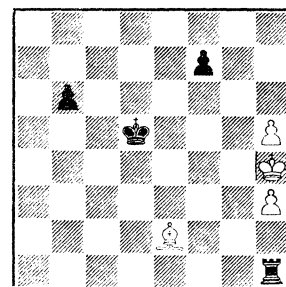
No. 1786: G. Afanasiev and E. I. Dvizov. 1. Rxc6 Bg7† 2. Rxc7 f2 3. e6 f1Q/i 4. Rf7† Qxf7 5. e7†. i) 3. ... dxc6 4. Rg8† Kf7 5. Rg7† Kf6 6. Kg8. "In spite of the short solution of this neat study - taking into account the material used - there is an extremely surprising and enjoyable final position."

No. 1786 G. Afanasiev (+)  
and E. I. Dvizov  
(ix.70)  
3rd Hon. Men.,  
The Problemist, 1970-71  
Award ix.72



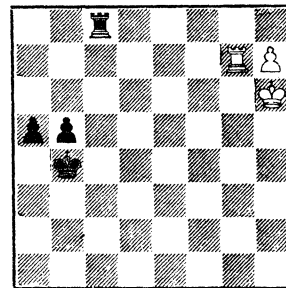
Draw 3

No. 1788 A. Koranyi  
(xii.71)  
2nd Prize,  
Magyar Sakkelet, 1971  
Award vi.72



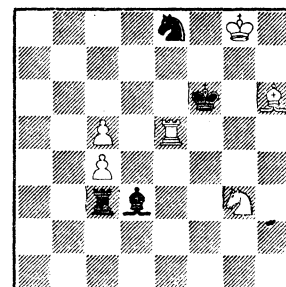
Win 4

No. 1787 I. Bilek  
(vi.71)  
1st Prize,  
Magyar Sakkelet, 1971  
Award vi.72



Win 3

No. 1789 G. M. Kasparyan  
(xii.71)  
3rd Prize,  
Magyar Sakkelet, 1971  
Award vi.72



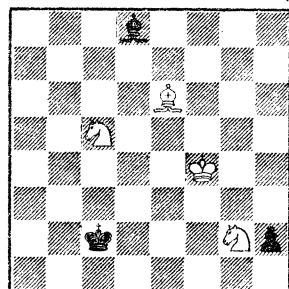
Win 6

No. 1787: I. Bilek. 1. Rg8 Rc1 2. Rg4† Ka3 3. Kh5/i Rc8 4. Rg8 Rc1  
5. Rg3† Ka2/ii 6. Kh4 Rc8 7. Rg8 Rc1 8. Rg2† Kb1 9. Kh3 Rc8 10.  
Rg8 Rc1 11. Kh2 wins. i) 3. Rg5? Rc8 4. Rxb5 a4 5. Rg5 Rh8 draws.  
ii) The typical manoeuvre in the background is 5. ... Ka4 6. Rg4† and  
7. h8Q. Judge: Arpad Földéak.

No. 1788: A. Koranyi. 1. h6/i Rc1 2. Bg4 Re1/ii 3. Bh5 Re4†/iii 4.  
Kg3 Re3† 5. Kg2/iv Kd6/v 6. Bxf7 Re2† 7. Kg3/vi Re3† 8. Kg4  
Re4† 9. Kg5 Re5† 10. Kf6 Re4 11. Bh5 Ra4 12. h7 Ra8 13. Bf7 wins.  
i) 1. Bf3†? Ke6. ii) 2. ... f5 3. h7 Rc8 4. Bxf5 Rf8 5. Kg5. iii) 3. ...  
Re6 4. Bxf7 Ke5 5. Bxe6 Kf6 6. Kh5. iv) 5. Kh2? Re6 6. Bxf7 Ke5  
7. Bxc6 Kf6 8. Bf5 Kf7 9. Bh7 b5 draws. v) 5. ... Re6, to follow line  
(iv), leads later to 9. ... b5 10. Kf3 Kf6 11. h4. vi) 7. Kf3? Re7.

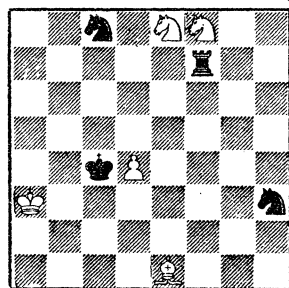
No. 1789: G. M. Kasparyan. 1. Bf4 Sg7 2. Rd5 Rxc4/i 3. Bg5†/ii Kg6  
4. Rxd3 Sf5/iii 5. Sxf5 Rxc5 6. Sg7/iv Rd5 7. Rd2 Rxc5 8. Rd6 mate.  
i) 2. ... Bxc4 3. Se4† and 4. Sxc3. ii) 3. Rxd3? Rxf4 4. Rd6† Ke5 5.  
Kxc7 Rc4 draws. iii) 4. ... Rxc5 5. Rd6†. iv) 6. Sg3? Rd5 7. Rd2 Re5  
and draws!

No. 1790 E. Paoli  
(xi.71)  
1 Hon. Men.,  
Magyar Sakkelet, 1971  
Award vi.72



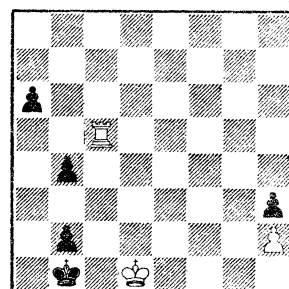
Win 4

No. 1792 G. M. Kasparian  
(xi.71)  
3 Hon. Men.,  
Magyar Sakkelet, 1971  
Award vi.72



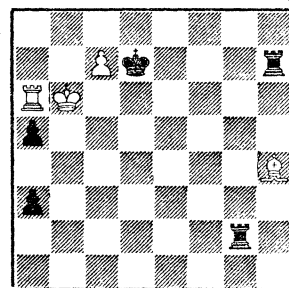
Draw 5

No. 1791 V. S. Kovalenko  
(ix.71)  
2 Hon. Men.,  
Magyar Sakkelet, 1971  
Award vi.72



Win 3

No. 1793 V. S. Kovalenko  
4 Hon. Men.,  
Magyar Sakkelet, 1971  
Award vi.72



Draw 4

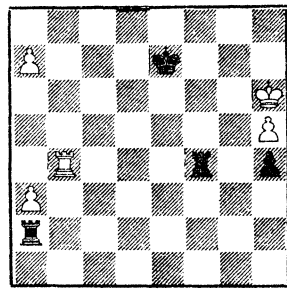
No. 1790: E. Paoli. 1. Se3†/i Kd2 2. Sf1†/ii Kel/iii 3. Sxh2 Bc7† 4. Ke3 Bxh2 5. Sd3† Kf1 6. Bh3† Kg1 7. Se1, not, as one suspected, a domination of bB, but a mating net taking advantage of bBh2 blocking an escape square: 8. Sf3† Kh1 9. Ke2 and mates in 2 more moves. i) 1. Bd5? Bc7† 2. Kg4 h1Q 3. Se3† Kd2 4. Sc4† Kc3 draws. ii) 2. Bd5? Bc7†. iii) 2. ... Ke2 3. Sg3† Kf2 4. Sh1† Kg1 and 5. Bd5 wins. JRH: I have 17 examples of the mate, especially Paoli (1947/8) No. 10 in his own collection, where with wSc5 (instead of b4) the position is identical with the one here after move 4. Also Joitsa No. 937 EG18.

No. 1791: V. Kovalenko. 1. Ra5 b3 2. Ke2/i Kc2 3. Rc5† Kb1 4. Rc6 a5 5. Rc4 Ka2 6. Ra4† Kb1 7. Rxa5 Kc2 8. Rc5† Kb1 9. Kd2 Ka1 10. Ra5† Kb1 11. Kc3 Kc1 12. Rf5 b1S† 13. Kxb3 Sd2† 14. Kc3 wins. i) 2. Ra3? a5 3. Rxb3 a4 4. Rxh3? Ka2 and Black wins.

No. 1792: G. M. Kasparian. 1. Sg6/i Rf3† 2. Kb2 Re3/ii 3. Se5† Kxd4 4. Bc3† Rxc3 5. Sg7 and draws, bS's serving the double purpose of square-blocking and supplying adequate force to win in supporting lines. i) 1. Se6? Rf3† and 2. ... Re3 wins. ii) 2. ... Rb3† 3. Kc2 Re3 4. Se5† Kxd4 5. Bd2 Re2 6. Sf3† saves both wS's and draws.

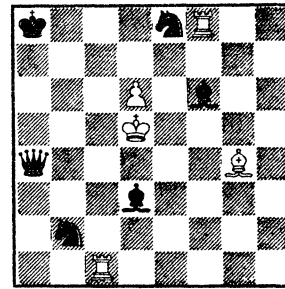


No 1794 A. Koranyi  
(viii.71)  
Magyar Sakkelet, 1971  
Award vi.72  
5 Hon. Men.,



Black to Move, Draw 5

No. 1795 C. M. Bent  
(vi.71)  
Commend,  
Magyar Sakkelet, 1971  
Award vi.72



Draw 6

No. 1793: V. S. Kovalenko, AJR: Temporarily missing the issue of MS that gave the solution, I tried solving (a rare event for me, these days) - I recommend readers to do the same. 1. c8Q† Kxc8 2. Ra8† Kd7 3. Ra7† Kd6/i 4. Rxh7 Rb2†/ii 5. Ka6/iii a2 6. Bg3† Ke6 7. Rh1/iv Rb1 8. Rh6† Kf5 9. Rh5† Kg4 10. Rxa5 a1Q 11. Be5/v. i) My solving note: covering f6 against wB. ii) 4. ... a2 5. Bf6. So far I had solved correctly, but now what? I wrote: How W finally meets and beats 5. ... a2 defeats me. iii) 5. Kxa5? a2 6. Bg3† Ke6 7. Rh6† Kf5 8. Rh1 Rb1 9. Rh5† Kg4 wins. iv) 7. Rh6†? Kf7. v) Worth solving for!

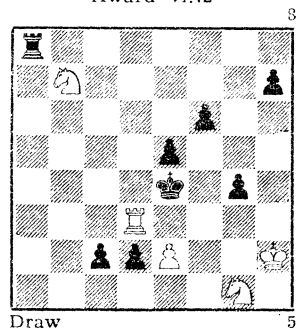
No. 1794: A. Koranyi. 1. ... Rf6† 2. Kg5/i Rf8 3. Rb8/ii Rxa3 4. Rb7† Kd6 5. Rb8 Ke7/iii 6. Rb7† Ke6 7. Rb6† Kf7 8. Rb7† Kg8 9. h6 Kh8 10. h7 Rg3† 11. Kh5/iv Rg7 12. Rb8 Rxh7† 13. Kg4 Rg7† 14. Kh3 draw. i) 2. Kg7? Rf7† 3. Kg6 Rf8 4. Rb8 Rxa3 5. Rb7† Kd6 6. Rb8 Rg3† 7. Kh6 Rf6† 8. Kh7 Rf7† 9. Kh6 Rxa7 10. Rb6† and bK escapes the 'perpetual' by 10. ... Kd7 11. Rd6† Kc8 12. Rd8† Kb7 13. Rb8† Ka6 and down to a3. ii) 3. Rb7†? Kd6 4. Rb8 Rg2† 5. Kxh4 Rfg8 6. Kh3 R2g3† 7. Kh2 R3g5 wins. Or here 4. Rb6† Kc7 5. Rb8 Rg2† 6. Kxh4 Rxb8. iii) 5. Rg3† 6. Kxh4 Rfg8 7. h6 R3g4† 8. Kh3 draws, for 8. ... R4g6? 9. Rb6† wins! iv) 11. Kh6? Rf6† 12. Kh5 Ra6 13. Rb8† Kxh7 14. a8Q Rh6 mate! Always something different! And if 11. Kxh4? Rg7 12. Rb8 Rxh7† 13. Kg3 Rg7† 14. Kh4 Rfg8 and again the mate threat wins for Black.

No. 1795: C. M. Bent. 1. Rc8† Kb7 2. Rf7† Kb6 3. Rb8† Ka5 4. Ra7† Ba6 5. Rxa6† Kxa6 6. Ra8† Kb7 7. Rxa4 Sxa4 8. Bd7 Sb6† 9. Ke6 Sxd7 10. Kxd7 Sg7 stalemate. JRH finds Kubbel (1923) and Reti (1927), Nos. 1310 and 1311 in Kasparian's '2500'.

No. 1796: C. M. Bent. 1. Sd6† Kf4 2. Sh3† gh 3. Rf3† Kg5 4. Rg3† Kh5 5. Sf5 Ra7 6. Rg8 Ra3 7. Rg1 Ra7, with an oscillating draw, the alternatives at the end being the standard perpetual checks by wS.

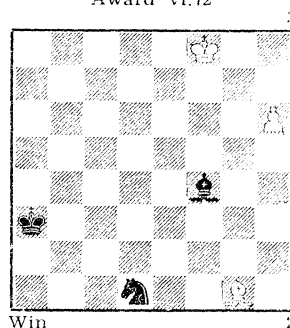
No. 1797: K. Gavrilov. 1. h7 Be5/i 2. Bh2 Bd4 3. Bf4 Sc3/ii 4. Bh6 Bh8 5. Bg7 Se4 6. Bxh8 Sg5 7. Bb2† wins, but a note says that B1 would draw with bKa5 (by 1. h7 Bd6†). i) 1. ... Bd6† 2. Kf7 Be5 3. Bc5† Kb3 4. Bf8 and 5. Bg7. ii) 3. ... Sf2 4. Be3.

No. 1796 C. M. Bent  
(vii.71)  
Commend.  
Magyar Sakkelet, 1971  
Award vi.72



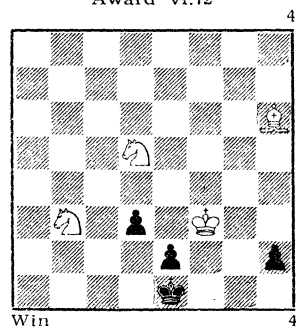
Draw 5

No. 1797 K. Gavrilov  
(ix.71)  
Commend.  
Magyar Sakkelet, 1971  
Award vi.72



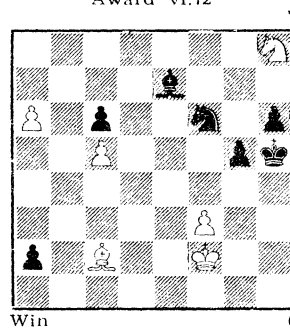
Win 2

No. 1798 A. Kakovin  
(xi.71)  
Commend.  
Magyar Sakkelet, 1971  
Award vi.72



Win 4

No. 1799 V. Kichigin  
(viii.71)  
Commend.  
Magyar Sakkelet, 1971  
Award vi.72



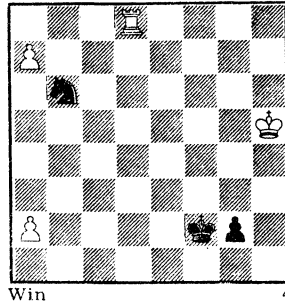
Win 6

No. 1798: A. Kakovin. 1. Kg2 h1Q† 2. Kxh1 Kf2/i 3. Be3† Kg3/ii 4. Bd2 Kf2 5. Be1† Kxe1/iii 6. Kg1 Kd1/iv 7. Se3† Ke1 8. Kg2 d2 and now 9. Sd4 only is given, but 9. Kg1 is just as good: it depends which wS one wishes to mate with! An unfortunate blemish. i) 2. ... Kd1 3. Se3†, or 2. ... Kf1 3. Sd2† Kf2 4. Be3† Kg3 5. Se4† Kf3 6. Bd2. ii) 3. ... Kf3 4. Bd2 Kf2 5. Be1† transposes. iii) 5. ... Kf1 6. Se3†. iv) 6. ... d2 7. Se3 and 8. Sg2 mate. JRH: Troitzky (1938), No. 62 in the 1959 book by Korolkov and Chekhover.

No. 1799: V. Kichigin. 1. Kg3 Se4†/i 2. Bxe4 g4 3. f4 Bh4† 4. Kg2 Bf6 5. Bg6† Kh4 6. Bf7 a1Q 7. Sg6† Kh5 8. Se7† Kh4 9. Sf5 mate. i) 1. ... g4 leads to a mate in 2 by 2. Bg6† and 3. f4.

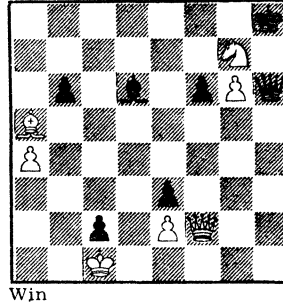
No. 1800: N. Kralin. 1. Rd2† Kf3 2. Rd1 Kf2 3. Kg6/i g1Q† 4. Rxg1 Kxg1 5. Kf7 Kf2 6. Ke8 Ke3 7. Kd8 Kd4 8. Kc7 Kc5 9. Kb7/ii Kb5 10. a3 Ka5 11. a4 wins. i) 3. Kg4? g1Q† 4. Rxg1 Kxg1 5. Kg3 Kh1 6. Kf3 Kh2 draws. ii) 9. a4? Sa8† 10. Kb7 Kd6 draws. JRH: Cf. A. Kakovin (1967): wKe6, Pa7, b2; bKf2, Sb6. 1. Kf7 Ke3 2. Ke8 Kd4 3. Kd8 Kc5 4. Kc7 Kb5 5. Kb7 Ka5 6. b3 Kb5 7. b4, wins.

No. 1800 N. Kralin  
(xi.71)  
Commend,  
Magyar Sakkelet, 1971  
Award vi.72



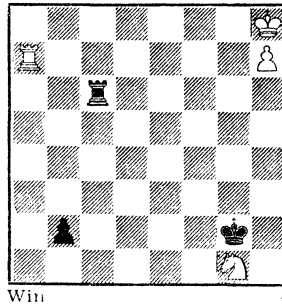
Win 4

No. 1801 J. Lamoss  
(ix.71)  
Commend,  
Magyar Sakkelet, 1971  
Award vi.72



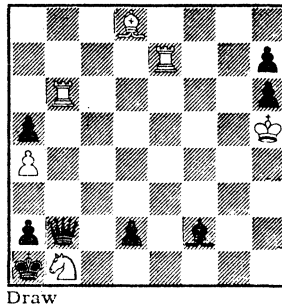
Win 7

No. 1802 J. Lazar  
(vi.71)  
Commend,  
Magyar Sakkelet, 1971  
Award vi.72



Win 4

No. 1803 S. Pivovar  
(vii.71)  
Commend,  
Magyar Sakkelet, 1971  
Award vi.72



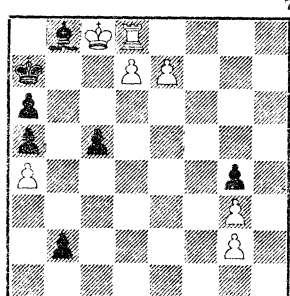
Draw 6

No. 1801: J. Lamoss. 1. Qxf6 Qh1† 2. Kxc2 Qe4† 3. Kb2/i Be5† 4. Qxe5 Qxe5† 5. Bc3 wins, for example 5. ... Qb8 6. Se8† Kg8 7. Sf6† and 8. Sd7†, or 5. ... Qh2 6. Sh5† Kg8 7. Sf6† Kf8 8. g7† Kxg7 9. Sg4†. i) 3. Kc1? Ba3†, or 3. Kb3? Qd5†.

No. 1802: J. Lazar. 1. Rg7†/i Kf1 2. Rb7 Rc8† 3. Kg7 Rc7† 4. Rxc7 b1Q 5. Rf7† Kxg1 6. h8Q Qb2† 7. Rf6 Qb7† 8. Kg6 Qg2† 9. Kh7 Qh2† 10. Rh6 wins. i) 1. Rb7? Rc8† 2. Kg7 Rc7† 3. Rxc7 b1Q 4. h8Q Qb2† 5. Kh7 Qb1† draws. The key-move prepares a gain of time on the 5th move to allow the winning interposition (7. Rf6).

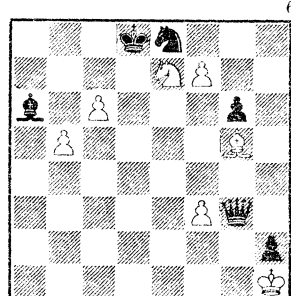
No. 1803: S. Pivovar. 1. Sxd2/i Qxd2/ii 2. Re1† Bxe1 3. Bf6† Qc3 4. Bg7/iii Bd2 5. Bd4 Be1 6. Bg7, with attractive alternation of B1 coverage of h6 and h4 by bQ and bB, effective when bQ captures wB (and Rb1† leads to stalemate). i) 1. Rxb2? d1Q† 2. Kxh6 Kxb2. ii) 1. ... Bxb6 2. Re1† and 3. Bf6†. iii) 4. Bxc3†? Bxc3 followed by 5. ... Bb2 and 6. ... Kb1.

No. 1804 N. Moldovyanu  
7th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



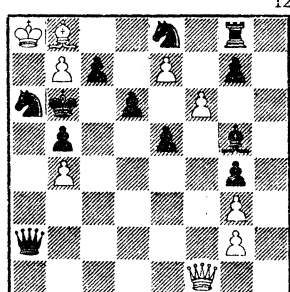
Draw 7

No. 1805 A. Dreiers  
3th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



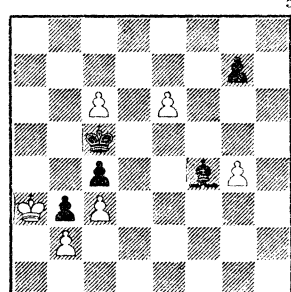
Draw 6

No. 1806 M. Bordenyuk  
9th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



Draw 9

No. 1807 E. Asaba  
10th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



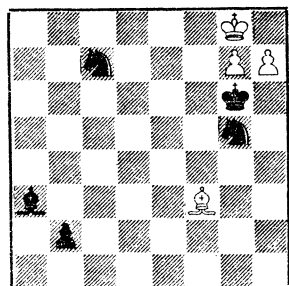
Draw 6

No. 1804: N. Moldovyanu. 1. Rf8 b1Q 2. d8S/i Qb6 3. e8S/ii Qg6 4. Rf7† Ka8 5. Rf6 Qxe8 6. Rb6 Ba7/iii 7. Rb8† Bxb8 stalemate. i) 2. Kd8? Qb3 3. e8Q Bd6. ii) 3. Kd7? Qd6† 4. Ke8 Qd5 5. Sc6† Qxc6† 6. Kf7 Be5. iii) 6. ... Qe5 7. Rxa6† Ba7 8. Rxa7† Kxa7 9. Sc6†. We publish these studies by kind permission of the Judge, V. Neidze. The first 6 positions of 'Board 1' were in EG No. 1591-6. The theme set was at least 2 underpromotions in a study to draw. Although the winners' names have been published before, apparently the positions and solutions have not. AJR.

No. 1805: A. Dreiers. 1. c7† Kd7/i 2. f8S†/ii Kd6/iii 3. Bf4† Qxf4 4. c8S† Bxc8 5. Sxc8† Kd5 6. Sb6† Kd6 7. Sc8† draw. i) 1. ... Kxc7 2. Bf4† Qxf4 3. Sd5†, or 1. ... Sxc7 2. Sf5† Qxg5 3. f8Q† Se8 4. Qe7† Qxe7 5. Sxe7. ii) 2. c8Q†? Bxc8 3. f8S† Kd8. iii) 2. ... Kxc7 3. Bf4† Qxf4 4. Sd5†.

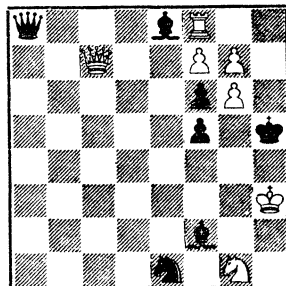
No. 1806: M. Bordenyuk. 1. Ba7† Kc6 2. f7 Bxe7 3. Qc1† Kd7 4. Qc6† Kxc6 5. b8S† Sxb8 6. feB† Kd5 7. Bf7† Ke4 8. Bg6† Kd5 9. Bf7† Kc6 10. Be8† Sd7 stalemate.

No. 1808 L. Mitrofanov  
and L. Tolmachov  
11th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



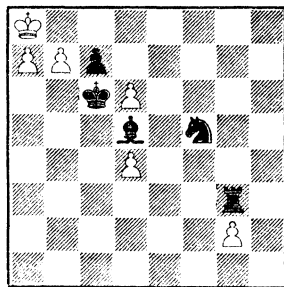
Draw 4

No. 1809 V. Yakimchik  
12th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



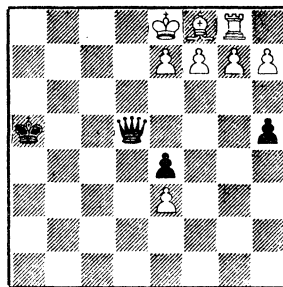
Draw 7

No. 1810 R. Skuya  
13th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



Draw 6

No. 1811 E. Pogosjants  
14th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



Draw 8

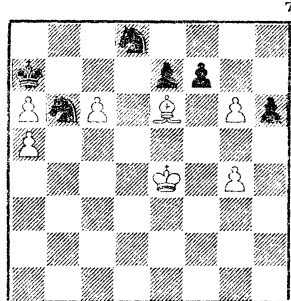
No. 1807: E. Asaba. 1. e7/i Kb5 2. e8S Ka5/ii 3. c7 Bg5 4. Sd6 Be7  
5. c8S Bf8 6. g5 g6 7. Se7 Bxe7 stalemate. i) 1. c7? Kb5 2. c8S Ka5  
3. e7 Be3. ii) 2. ... Kxc6 3. Kb4 Be5 4. Kxc4 Kd7 5. Kd5 Bxc3 6.  
Sd6 Bxb2 7. Se4.

No. 1808: L. Mitrofanov and L. Tolmachov. 1. Bh5†/i Kf5 2. Bg6† Kxg6  
3. h8B Bf8 4. gfS† K -- 5. Bxb2 draw. i) 1. h8Q? b1Q 2. Qh5† Kf6  
3. Kh9 Bb2 4. Qh2 Be5.

No. 1809: V. Yakimchik. 1. Rh8† Kg5 2. Qf4† Kxf4 3. Se2† Kg5/i 4.  
Rh5† Kxh5 5. Sf4† Kg5 6. Se6† Kh5 7. Sf4† Kh6 8. g8S† Kg7 9.  
Se6† Kh8 10. g7† Kh7 11. Sxf6† Kh6 12. g8S† Kg6 13. feQ† Qxe8  
14. Sxe8 draw. i) 3. ... Kf3 4. feQ Qa3 5. Qa8†.

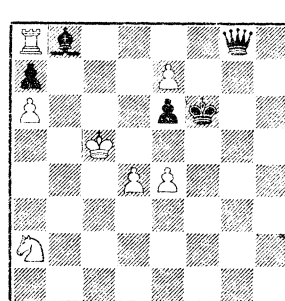
No. 1810: R. Skuya. 1. dc Se7 2. Kb8 Kd6 3. c8S†/i Sxc8 4. bcS†/iii  
Ke6 5. a8S Bxa8/iv 6. Kxa8 Rb3 7. Ka7 Kd7 8. Sb6† Kc6 9. Sc4  
Rb4 10. Sa5† Kc7 11. Ka6 draw. i) 3. c8Q? Rg8 4. Qxg8/ii Bxg8 5.  
Ka8 Bd5 6. Kb8 Sc6† 7. Ka8 Kc7. ii) Or 4. g4 Be6 5. Ka8 Bc8 6.  
b8Q† Kc6. iii) 4. a8Q? Se7 5. Ka7 Sc6†. iv) 5. ... Rb3† 6. Sab6 Kd6  
7. Kb8. John Beasley suggests 7. Ka7 here.

No. 1812 A. Sadikov  
15th Place, Board 1,  
VII U.S.S.R. Team  
Championship, 1970-71



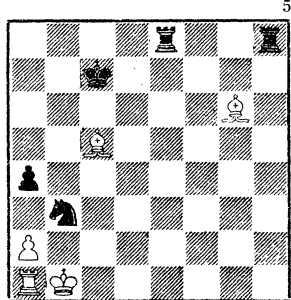
Draw 6

No. 1813 V. Pachman  
Prace 1952



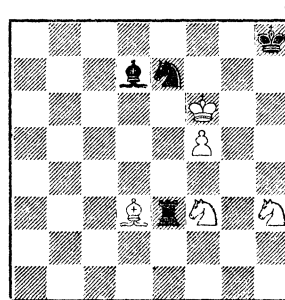
Draw 7

No. 1814 V. Pachman  
1st Prize,  
Shahmaty v SSSR, 1960



Draw 5

No. 1815 V. Pachman  
=2/3 Prize,  
Ceskoslovensky Sach, 1960



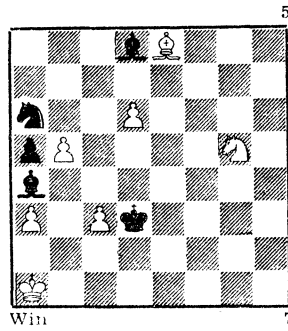
Draw 5

No. 1811: E. Pogosjants. 1. h8B Qb7 2. Kd8 Kb6 3. e8S Kc6 4. Sf6 Qb8† 5. Ke7 Qd6† 6. Ke8 Qxf6 7. Be7 Qg6/i 8. Kd8 Qg3 9. Ke8 Qb8† 10. Bd8 Qb7/ii 11. f8S and draws (for example 11. ... Kd6 12. Bh4 Qc8† 13. Kf7 Qf5† 14. Ke8 Qc8† etc.). i) 7. ... Qe6 8. f8S Qxg8 9. Bh4. ii) 10. ... Qc8 11. Ke7.

No. 1812: A. Sadikov. 1. c7/i Sb7 2. ab6† Kxb6 3. c8S† Bxc8 4. g7/ii Be6 5. ab7 Kxb7 6. Ke5 Bb3 7. g8S f6† 8. Sxf6 ef† 9. Kxf6 draw. i) 1. g7? Sd5 2. c7 Sxc7, or 1. ab†? Kxb6 2. a7 Kxa7 3. c7 Sb7 4. c8S† Bxc8 5. g7 Be6 6. Ke5 Bb3 7. g8S f6†. ii) 4. ab? Bxb7† 5. Kf5 gf† 6. Kxg6 Kc5. JRH: For the final wS promotion see Herbstman (1969), No. 69 in his book of that year, and, earlier, Roycroft (1957), No. 600 in the 1956-58 FIDE Album.

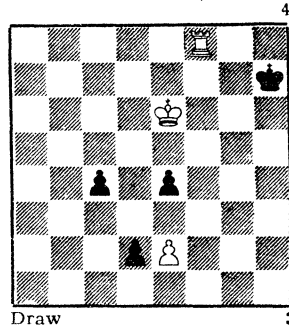
No. 1813: V. Pachman. 1. Sb4 Bd6†. Else Sc6 follows. 2. Kxd6 Qxa8 3. Sd5†. And not Sc6 now, because ...Qe8 wins. 3. ... ed. For otherwise wS plays to c7. 4. e5† Kf7 5. e6† Ke8 6. Kc7 Kxe7. Stalemate.

No. 1816 V. Pachman  
Magyar Sakkelet, 1960



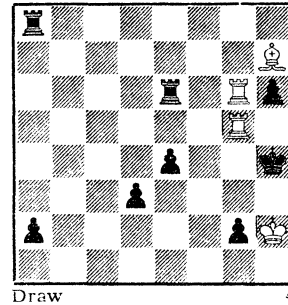
Win 7

No. 1817 V. Pachman  
1st Prize,  
Havel Memorial, 1961



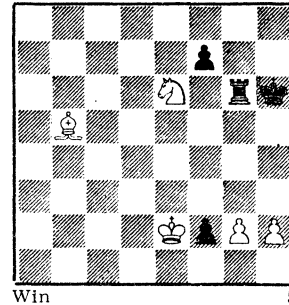
Draw 3

No. 1818 V. Pachman  
1st Prize,  
Ceskoslovensky Sach, 1961



Draw 4

No. 1819 V. Pachman  
2nd Prize,  
Ceskoslovensky Sach, 1963



Win 5

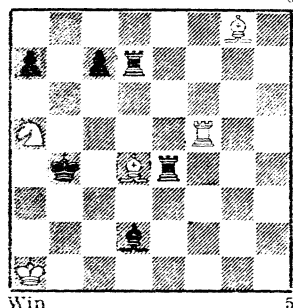
No. 1814: V. Pachman. The best known, and rightly, of the composer's studies. As wBc5 is lost, it is sacrificed at once, with the effect seen only on B1's 7th, when bS cannot play to b6 as bK occupies that square! 1. Bb6† Kxb6 2. Bxe8 Sc5/i 3. Bg6 Rh1† 4. Kb2 a3† 5. Kxa3 Rxa1 6. Bb1 Sa4 7. Bc2. Now it can be seen that ...Sb6 would win. 7. ... Sc5 8. Bb1, or 7. ... Sc3 8. Kb2. i) 2. ... Sxa1 3. Bxa4 Rh1† 4. Kb2 when wB can manoeuvre to b1 and the trapped bS is then captured.

No. 1815: V. Pachman. 1. Bc4 Sg8† 2. Bxg8 Rxf3 3. Be6 Bxe6 4. Sg5 Rxf5† 5. Kg6 Re5 6. Kf6 Rf5† 7. Kg6 Bc8 8. Sf7† Kg8 9. Sh6† and 10. Sxf5.

No. 1816: V. Pachman. 1. Se6 Bf6 2. d7 Sb8 3. Sc5† Kxc3 4. Sxa4† Kb3† 5. Kb1 Kxa4 6. d8Q Bxd8 7. Kb2 Bb6 8. Ka2 wins, but not 7. Ka2? Bb6 8. Kb2 Bd4† drawn.

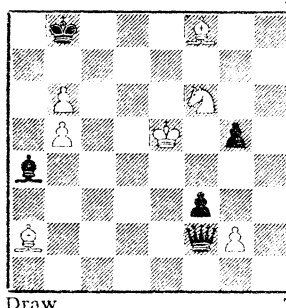
No. 1817: V. Pachman. Only a draw! 1. Rf1 c3 2. Rh1†/i Kg6 3. Rg1† Kh5 4. Kf5 Kh4 5. Kf4 Kh3 6. Ke3 Kh2 7. Rf1/ii Kg2 8. Ra1 Kh2 9. Rf1 with a repetition draw. i) 2. Kf7? Kh6 3. Kf6 Kh5 4. Kf5 Kh4 5. Kf4 Kh3 6. Ke3 Kh2! 7. Ra1 Kg2. The thematic try. ii) In note (i) wR was already on f1 when it was hustled along the rank by bK (... Kh2) leaving only a1 available, when W gets into Zugzwang. Now he can avoid it (2. Rh1†!).

No. 1820 V. Pachman  
2nd Prize,  
Schakend Nederland, 1963



Win

No. 1821 E. Dobrescu  
1st Prize,  
Italia Scacchistica, 1970



Draw

No. 1818: V. Pachman. 1. Rg4† Kh5 2. Kh3. The first of a series of W threats to mate in one, of which Reti would have been proud. 2. ... g1S† 3. Rxg1 a1Q 4. Rxa1 Rxc6. An attempt at winning with the centre P's. 5. Rxa8 d2 6. Rd8 e3 7. Rd5† Rg5. Now that both bP's are advanced to B1 squares, wB cannot stop them, so B1 offers to exchange R's. 8. Rd4. For mate on h4. 8. ... Re5 9. Rg4. For mate with wB. 9. ... Re6 10. Rf4. For mate on f5. 10. ... Rg6 11. Rf5† Rg5 12. Rf4. For the h4 mate again. Draw by repetition. For Réti reference, see No. 511 in '1234'.

No. 1819: V. Pachman. 1. Sf4 f1Q† 2. Kxf1 Rf6 3. g3 Kg5 4. h4† Kg4 5. Kg2 Rxf4. Black's play is directed towards leaving hP with wB of wrong colour. 6. Bd7† f5 6. Bc6 and one has to take repeated looks to make absolutely sure that B1 loses in all variations, either by mate or by W remaining with at least the gP With his wB.

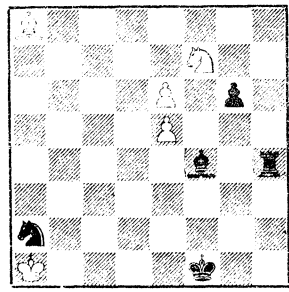
No. 1820: V. Pachman. 1. Sc6† Ka3 2. Bb2† Ka4 3. Ka2 Re3. And now the remarkable problem idea in study form begins to emerge. The square d3 is critical to the black lines defending the two mates on a5 and b3. But d5 is also critical to W maintaining the threats. In fact 4. Bc3? fails to ... Rd5! 5. Rxd5 Bxc3, or 5. Bxd5 Rxc3. So W crosses the critical square d5 with his wBg8, gaining time with another mate in one threat. 4. Bc4! a6 (only reasonable defence) 5. Bc3! and now capture on c3 by bB or bR allows the mate by wB or wR, while ... Rd5 now achieves nothing (wRxd5).

No. 1821: E. Dobrescu. The award by Dr. E. Paoli appeared in x. 71. The 4th Prize results from a faulty demolition and was added in ii. 72. 1. Bd6† Kc8 2. Be6† Kb7 3. Bd5† Kxb6 4. Bc5†. This is the first of two related (i.e. thematic) ideas, all in the main line. 4. ... Qxc5 5. Sd7† Kxb5 6. Sxc5 f2 7. Se4 f1Q 8. Bc4†. The second. 8. ... Qxc4 9. Sd6†, and after 10. Sxc4 Kxc4 11. Kf5 the draw is clear. It is not only an echo, but a chameleon echo, the same idea on different colours, generally agreed to be more difficult of achievement.

No. 1822: L. Mattei. 1. Bg2†/i Kxg2 2. e7 Bxe5† 3. Kxa2 Ra4† 4. Kb3 Ra8 5. Sd8 Rb8† 6. Kc4 Rc8† 7. Kb5/ii Rb8† 8. Ka6 Ra8† 9. Kb7 Rb8† 10. Ka7 Bc7 11. e8Q wins, i) 1. e7? Bxe5† 2. Kxa2 Rh2† 3. Kb3 Rb2† 4. Kc4 Rc2† 5. Kd5 Rc8 6. Kxe5 Rxa8 7. Sd8 Ra2 draws. ii) 7. Kd5? Bf6.

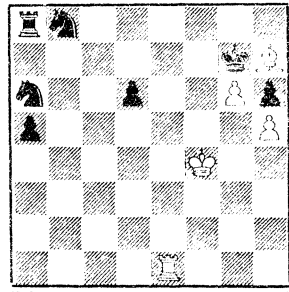


No. 1822 L. Mattei  
2nd Prize,  
Italia Scacchistica, 1970



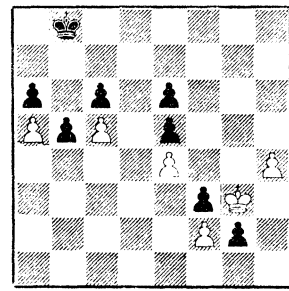
Win 5

No. 1823 Al. P. Kuznetsov  
3rd Prize,  
Italia Scacchistica, 1970



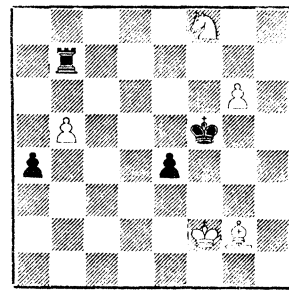
Win 7

No. 1824 G. A. Nadareishvili  
4th Prize,  
Italia Scacchistica, 1970



Draw 8

No. 1825 L. Mattei  
1 Hon. Men.,  
Italia Scacchistica, 1970



Win 5

No. 1823: Al. P. Kuznetsov. 1. Re7† Kh8 2. Re8† Kg7 3. Kf5 Sc6 4. Rxa8 Sab8 5. Ke6 d5 6. Kxd5 Kh8 7. Kd6 Kg7 8. Ke6 Sd4† 9. Ke7 Sdc6† 10. Ke8 wins.

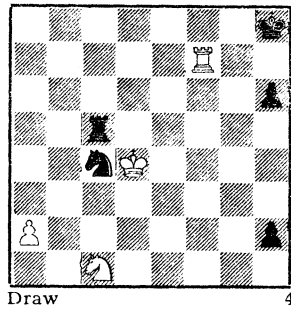
No. 1824: G. A. Nadareishvili. 1. Kh2 b4 2. h5 b3 3. h6 b2 4. h7 b1Q 5. h8Q† Ka7 6. Qh7† Ka8 7. Qh8† Qb8 8. Kgl Ka7/i 9. Qg7† Qb7 10. Qh7 Ka8 11. Qg8† Qb8 12. Qh8 Ka7 13. Qg7† draw. i) 8. ... Kb7 9. Qf6 draws, but not 9. Qg7†? Qc7 10. Qh7 Kb8 11. Qg8† Ka7 12. Qh7 Qb7.

No. 1825: L. Mattei. 1. Sd7 Rxd7 2. Bh3† Kxg6 3. Bxd7 Kf7/i 4. b6/ii a3 5. Ba4 Ke7 6. b7 a2 7. b8Q a1Q 8. Qe8† Kd6 9. Qd7† Kc5 10. Qc6† Kb4 11. Qb5† Kc3 12. Qe5† wins. i) 3. ... a3 4. Be6 Kf6 5. Bc4 Ke5 6. Ke3 Kd6 7. Kd4 e3 8. Kc3 wins. ii) 4. Bc6? Ke6 5. Bxe4 a3 6. Bb1 Kd5.

No. 1826: M. Gorbman. 1. Rf8† Kh7 2. Rf7† Kg6 3. Rf1 Sd2 4. Rh1 Rxc1 5. Rxc1 Sf3† 6. Ke3 Sg1 7. Kf2 h1Q 8. Rxc1†.

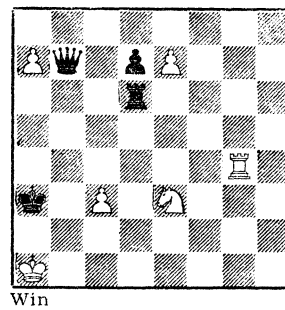
No. 1827: G. Afanasiev and E. Dvizov. 1. Rb4 Rd1† 2. Sxd1 Qd5 3. a8Q† Qxa8 4. Se3 Qh1† 5. Rb1 Qe4 6. e8Q Qxe8 7. Sc4† Ka4 8. Rb4 mate.

No. 1826 M. Gorbman  
2 Hon. Men.,  
Italia Scacchistica, 1970



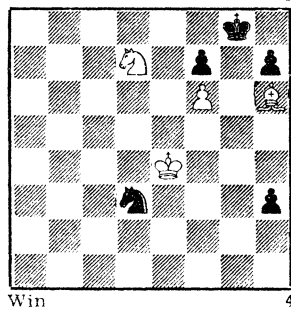
Draw

No. 1827 G. Afanasiev  
and E. Dvizov  
3 Hon. Men.,  
Italia Scacchistica, 1970



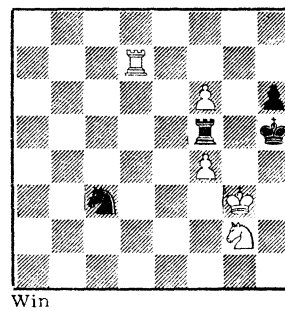
Win

No. 1828 E. L. Pogosjants  
(vii.70)  
1 Comm.,  
Italia Scacchistica, 1970



Win

No. 1829 L. Mattei  
2 Comm.,  
Italia Scacchistica, 1970



Win

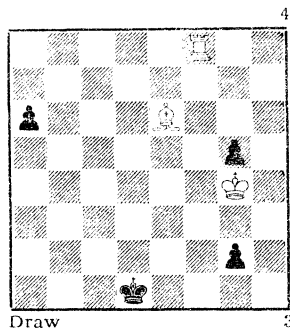
No. 1828: E. L. Pogosjants. 1. Kf3 h2 2. Kg2 Sf2 3. Kxh2 Sg4† 4. Kg3 Sxh6 5. Kf4 Kh8 6. Se5 and whichever B1 man moves to g8 (bK or bS), the other is lost.

No. 1829: L. Mattei. 1. Re7 Sd5/i 2. Sh4 Sxe7 3. fe Rf7 /ii 4. e8S Rxf4 5. Sg7† Kg5 6. Se6† Kf6 7. Sxf4 wins. i) 1. ... Rxf6 2. Sh4 Rxf4 3. Re5†. ii) 3. ... Rf8 4. Sf5 Rg8† 5. Kh3 (f3) Kg6 6. Sd6 wins.

No. 1830: B. G. Olympiev. 1. Bb3† Kc1 2. Rc8† Kb1 3. Ba2† Kb2 4. Rb8† Kxa2 5. Kh3 g1Q 6. Rb2† draws (6. ... Ka1 7. Ra2† Kb1 8. Ra1†, for instance).

No. 1831: J. Rusinek. Yet another First Prize for this composer. "Together W and B1 tot up all 4 promotions!" Provisional award by AJR and F. A. Spinhoven. 1. Ra2 Sg3† 2. fg h1Q /i 3. b8R/ii Qc1 4. Rc8† Kb6 /iii 5. Rb2† Ka7/iv 6. Rc7† Ka8 7. Bc6 mate. i) Minor promotions 2. ... h1S 3. b8B complete the picture, as here 3. b8Q? leads to stalemate after 3. ... Qxg2† 4. Rxg2. ii) 3. b8Q? Qxg2†. iii) 4. ... Kd6 5. Rd2†, or 4. ... Kb6 5. Rc2 or 5. Rb2†. iv) 5. ... Qxb2 6. Rb8†.

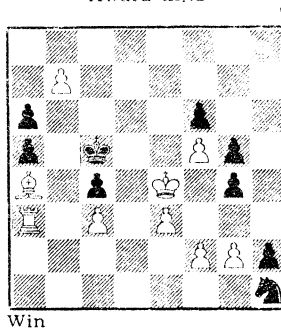
No. 1830 **B. G. Olympiev**  
3 Comm.,  
Italia Scacchistica, 1970



Draw

3

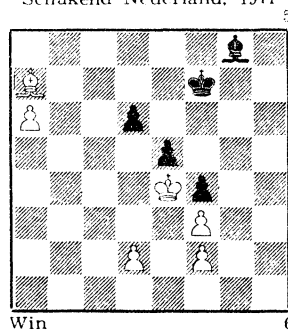
No. 1831 **J. Rusinek**  
(iv.71)  
1st Prize,  
Schakend Nederland, 1971  
Award ix.72



Win

9

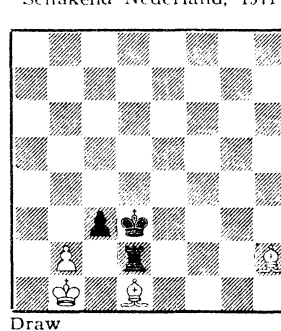
No. 1832 **G. J. van Breukelen**  
(v.71)  
2nd Prize,  
Schakend Nederland, 1971



Win

6

No. 1833 **J. Pospisil**  
(vii-viii.71)  
3rd Prize,  
Schakend Nederland, 1971



Draw

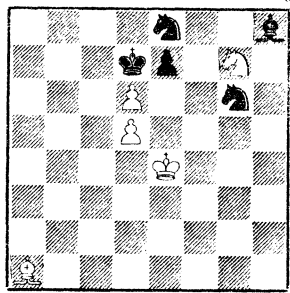
4

No. 1832: G. J. van Breukelen. "A hard study with surprising variations." 1. Be3/i fe/ii 2. de/iii Ke6/iv 3. f4/v Bh7† 4. f5†/vi Bxf5† 5. Kf3 Kd5/vii 6. e4† Bxe4† 7. Ke3 Bg2/viii 8. a7 Kc5 9. f3 wins. i) 1. Bb8? Ke6 2. Kd3 Kd7. ii) 1. ... Ke6 2. Bxf4 breaks the counter-mating threat. iii) 2. Kxe3? Ke7 3. Ke4 Bh7† 4. Kd5 Bg8† 5. Ke4 draw/ix. iv) With the mating threat ... Bh7. v) 3. Kd3? Kd7. vi) 4. Kf3? Kd5 5. f5 Kc6 6. f6 Bg8. vii) 5. ... d5 6. Ke2/x d4 7. f3 wins. viii) 7. ... Kc6 8. Kxe4 Kb6 9. Kd5 wins with fP. ix) 5. Kc6? Bc4 6. a6 Be2. x) 6. Kg2? d4 7. f3 d3 8. Kf2 d2 9. Ke2 Bd3†.

No. 1833: J. Pospisil. "By virtue of its variety, some variations of which are known to theory, an interesting study." 1. Bh5/i Rxb2†/ii 2. Kc1 Rc2† 3. Kd1 Rg2/iii 4. Kc1 c2 5. Kb2 Rxh2 6. Bg6† Kc2 7. Bxc2 drawn. i) 1. Bg4? Rxb2† 2. Kc1 Rc2† 3. Kd1 Rf2 4. Bh3 c2† 5. Kc1 Rxh2 wins. Or 1. Ba4? Rxb2† 2. Kc1 Rxh2 3. Bd5† Kd4 4. Be8 Rg2 5. Bd7 Rf2 6. Be8/iv Kc4 7. Bd7 (c6)/v c2 8. Kb2 Kd3 9. Ba4 Rg2 10. Bb3 c1Q† 11. Kxc1 Kc3 wins. ii) 1. ... Rxh2 2. Bg6† and 3. bc, or 1. ... c2† 2. Kc1 Rxh2 3. Bg6†. iii) Stops Bg6† and threatens ... c2† and then ... Rxh2. iv) 6. Bb5 c2 7. Kb2 Ke3 8. Kc1 (Ba4, Kd3); 8. ... Rh2

No. 1834 B.-Soukup-Bardon  
(i.72)

4th Prize,  
Schakend Nederland, 1971

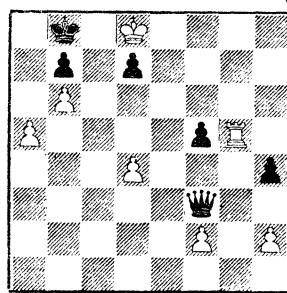


Draw

5

No. 1835 V. A. Bron  
(xii.71)

1 Hon. Men.,  
Schakend Nederland, 1971



Win

7

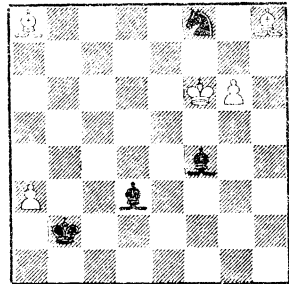
9. Ba6/vi Rh6 10. Bb5 (Bc4, Kd4;) 10. ... Rh5 11. Be8 (Ba4, Kd3;) 11. ... Rc5 12. Bg6 Kd4 13. Bxc2 Kc3 wins, 14. Kbl Rb5† 15. Kc1 Rg5. Much of this is a study by W. Keym (1964), No. 1961 in Chéron, Vol. IV. v) 7. Bh5 Kb3 8. Bd1† c2 9. Be2 Kc3. vi) 9. Ba4 Kd3 10. Kb2 Rf2 11. Bb3 c1Q†.

No. 1834: B. Soukup-Bardon. "A tough piece." A threat is ... ed. Therefore not 1. Kf5? Sh4† 2. Kg5 Sf3† 3. Kg6 ed, nor here 2. Kg4 Sxd6 3. Kxh4 Bxg7 4. Bxg7 Sf5†. No better is 1. Sxe8? Bxa1 2. Sc7 -xd6. 1. de Sxe7/i 2. d6/ii Sxd6† 3. Kf4 Se8 4. Kg5/iii Sxg7/iv 5. Kh6 Sgf5†/v 6. Kh7 Bxa1 stalemate. i) 1. ... Sxg7 2. d6 Sh4 3. Kd5 Sg6 4. Ke4 draw, or here 3. ... Shf5 4. Be5 and W easily holds the bind. ii) 2. Sxe8? Bxa1 3. d6 Sc8 4. Sc7 Sxd6† wins. iii) Threatens Sxe8, Bxa1; Sf6 with a draw. iv) 4. ... Sg8 5. Kg6 and Kh7 is a drawing threat. v) 5. ... Sef5† 6. Kh7 and 7. Kxh8. Or 5. ... Ke6 6. Kh7 (Bxg7? Sf5†) 6. ... Kf7 7. Bxg7 Bxg7 is given, but 7. Kxh8 looks just as good, wB occupying the d8-h4 diagonal to draw, with care, against 2S's.

No. 1835: V. A. Bron. JRH finds No. 389 in EG10, by Kalandadze (1967), so the judges placed this lower than it would otherwise be. 1. Rg8 with 2 lines: - - 1. ... Qd5 2. Rf8 (against ... Qf7) 2. ... Qd6 3. Re8 with incipient zugzwang eventually forced by 3. ... h3 4. f3 Ka8 5. f4 Kb8 6. d5 Ka8 7. Kc8 and bQ has to give up its post. 1. ... Qb3 2. Rf8 Qb4 3. Re8 Qd6, when bQ has taken one more move to reach d6. 4. f4 h3 5. d5 Ka8 6. Kc8.

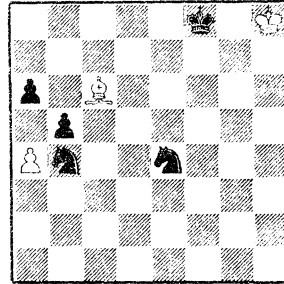
No. 1836: G. J. van Breukelen. In this, the bB's are like starlings mobbing an owl (wK), but the owl has the last word. 1. g7/i Bg5†/ii 2. Ke5/iii Sg6†/iv 3. Kd6/v Bf4†/vi 4. Kc5 Be3† 5. Kb4 Bd2† 6. Ka4 Bc2† 7. Kb5 Bd3† 8. Kb6 Be3† 9. Kb7/vii Be4† 10. Kc7 Bf4† 11. Kd8/viii Bg5† 12. Ke8 and the promotion (with discovered check) wins. i) 1. Kf7†? Kxa3 2. g7 Bc4†. ii) 1. ... Sh7† 2. Ke7/ix Bg5† 3. Kd6 Bf4† 4. Kc6/x Be4† 5. Kc5 Be3† 6. Ke4, a pendant to the main line. iii) 2. Kxg5? Se6† and 3. ... Sxg7. 2. Kf7? Bg6† 3. Kxf8 Bh6. iv) 2. ... Sd7† 3. Kd6, or 2. ... Bf4† 3. Kxf4 or 3. Kd5 (small dual in unimportant variation). v) 3. Kd4? Bf6† 4. Kxd3 Se7 is given as a draw, as is 3. Ke6? Kxa3 4. g8Q Bc4† 5. Bd5 Bxd5†. vi) 3. ... Be7† 4. Kc7 wins. vii) 9. Kc7? Bf4† 10. Kd8? Bg5† 11. Ke8 Kxa3 12. g8Q Bb5†, or here

No. 1836 G. J. van Breukelen  
(vii.-viii.71)  
2 Hon. Men.,  
Schakend Nederland, 1971



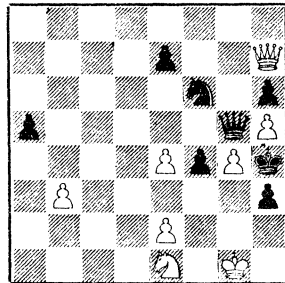
Win 5

No. 1837 B. Soukup-Bardon  
(xii.71)  
3rd Hon. Men.,  
Schakend Nederland, 1971



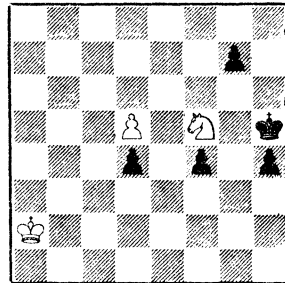
Draw 3

No. 1838 A. S. Kakovin  
(xii.71)  
1 Commend.,  
Schakend Nederland, 1971



Win 8

No. 1839 A. P. Maximovskikh  
(vi.71)  
2 Commend.,  
Schakend Nederland, 1971



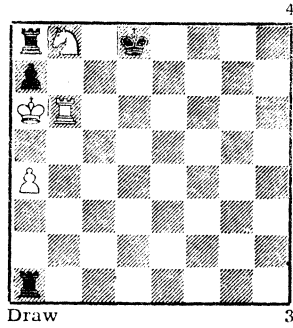
Win 3

12. Bd5 Se7. viii) 11. Kd7? Se5† and 12. ... Bh7. ix) 2. Kf7 (e6) Bc4†. x) Also, and this dual is a little more serious, 4. Kc5 Be3† 5. Kb4 Bd2† 6. Ka4 Bc2† 7. Kb5 Bd3† 8. Kc6 Be4† 9. Kc5 Be3† as in (ii), but may this not just be a 'waste of time'?

No. 1837: B. Soukup-Bardon. "Carries the hall-mark of the composer." 1. ab/i Sxc6/ii 2. ba Sa7 3. Kh7 Kf7 4. Kh6/iii Kf6 5. Kh5 Kf5 6. Kh4 Kf4 7. Kh3, draw, wK now occupying the theoretical drawing zone (for example, see Chéron II, p. 232, No. 965). i) 1. Bxe4? ba and B1 will win. ii) 1. ... a5 2. Bxe4 draw. iii) See Chéron II p. 242/3 for table of squares occupied by K's and free S to win against RP on sixth rank. Work by Pierre Bridier. 4. Kh8? loses, as does any subsequent return towards the h8 corner in the solution.

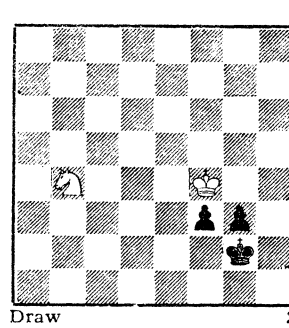
No. 1838: A. S. Kakovin. "The longest way round is the shortest way home." 1. Sf3† Kg3 2. Sxg5 h2† 3. Kh1 Sg4/i 4. Sh3 Kxh3 5. Qf5 Kg3 6. Qg6 Kh3 7. Qe6 Kg3 8. Qg8 Kh3 9. Qc8 Kg3 10. Qc3† wins. i) 3. ... Sxh7 4. Sxh7 wins easily.

No. 1840 A. van Tets  
(vii.-viii.71)  
Schakend Nederland, 1971  
3 Commend.



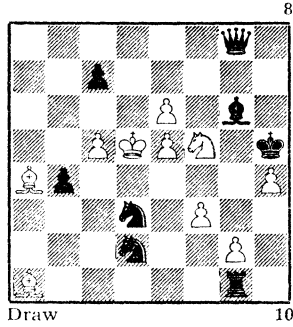
Draw

No. 1841 Milenko Dukic  
Original



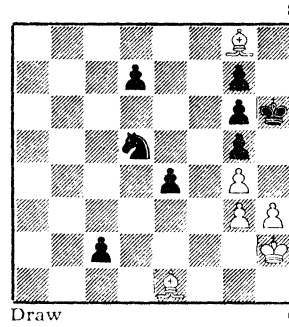
Draw

No. 1842 C. M. Bent  
1st Commend.  
New Statesman, 1971  
Award 1.xii.72



Draw

No. 1843 C. M. Bent  
2nd Commend.  
New Statesman, 1971  
Award 1.xii.72



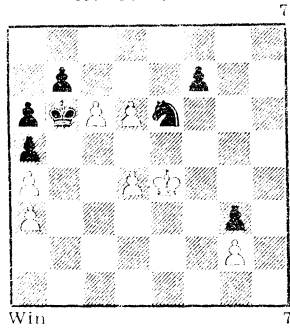
Draw

No. 1839: A. P. Maximovskikh. 1. d6/i f3/ii 2. d7 f2 3. d8Q f1Q 4. Qxh4† Kg6 5. Qg4† Kf6 6. Qxg7† Ke6 7. Qe7† Kd5 8. Qd6† Kc4 9. Qa6†. i) 1. Sxh4? Kg5 draws, but not 1. ... Kxh4? And also not good is 1. Sxd4? h3 2. Sf3 Kg6 3. Kb3 Kf6 4. Kc4 g5 5. Kc5 Ke7 6. Kc6 Kd8 7. d6 g4 8. Sd4 h2 9. Se6† Ke8 10. d7† Kf7 11. d8Q h1Q†. ii) 1. ... h3 2. d7 h2 3. d8Q h1Q 4. Qh8†. The tries certainly make the interest.

No. 1840: A. van Tets. "Short solution, rich content." 1. Rb5/i Kc7/ii 2. Rc5† Kxb8/iii 3. a5 with a surprising positional draw, for 3. ... Rh1 4. Rh5 Rxb5 is stalemate, as is 3. ... Ra2 4. Rb5† Kc7 5. Rb2 Rxb2, not to mention 3. ... Rb1 4. Rc8† Kxc8. i) 1. Rd6†? Kc7 2. Rd7† Kc8 wins. Or 1. Sc6†? Kc7 2. Sxa7 Rxa4†. Or 1. Rb4? Kc7 2. Rc4† Kxb8 3. a5 Rh1 4. Rc6 Rh7 wins, and if here 2. Rb7† Kc8 3. Sc6 Rxa4†. ii) 1. ... Rxa4† 2. Kb7. iii) 2. ... Kd6 3. Rb5 Rxa4† 4. Kb7 Rxb8† 5. Kxb8 Kc6 6. Rh5 is a draw.

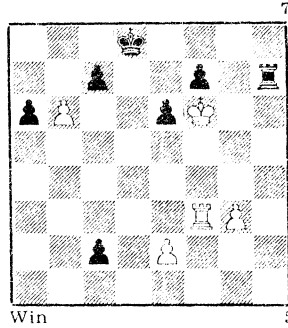
No. 1841: M. Dukic. 1. Sc2/i f2/ii 2. Se3† Kh2/iii 3. Sf1† and 4. Sxg3. i) 1. Sd3? f2. 1. Sd5? Kf2. ii) 1. ... Kf2 2. Sd4. iii) 2. ... Kh3 3. Kf3 f1Q†/iv 4. Sxf1 g2 5. Kf2. iv) 3. ... Kh2 4. Sf1†. 3. ... g2 4. Kxf2.

No. 1844 E. Allan  
3rd Commend,  
New Statesman, 1971  
Award 1.xii.72



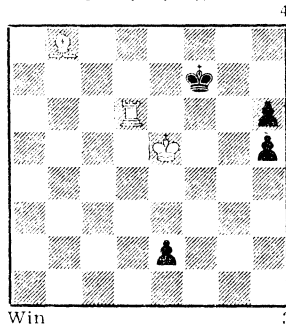
Win

No. 1845 P. Perkonioja  
4th Commend,  
New Statesman, 1971  
Award 1.xii.72



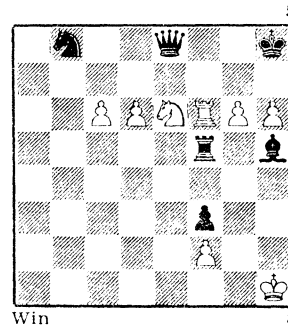
Win

No. 1846 H. F. Blandford  
5th Commend,  
New Statesman, 1971  
Award 1.xii.72



Win

No. 1847 V. A. Bron  
6th Commend,  
New Statesman, 1971  
Award 1.xii.72



Win

No. 1842: C. M. Bent. 1. g4† Rxc4 2. fg† Kxc4 3. Sh6† Kf3 4. Sxg8 Be4† 5. Kd4 Sf4 6. Bd1† Kf2 7. Bg4 with a real barn-dance (on and on, too, late into the night) 7. ... Bd3 8. Bd1 Bc4 9. Bg4 Bd5 10. Bd1 Be4 11. Bg4. "Amazing jewel-levered watch mechanism, but over-compensated by a heavy casing and too many non-moving parts!"

No. 1843: C. M. Bent. 1. Bd2 e3 2. Bc1 e2 3. h4 Sf4 4. Bxf4 gf 5. g5† Kh5 6. Kh3 fg 7. Bd5 e1S 8. Bc4 c1S 9. Be2† Sxe2 stalemate. "The prison of bK is partially dismantled and the bricks used to build a hermitage for his W counterpart."

No. 1844: E. Allan. 1. c7 Sxc7 2. d5 Se8/i 3. Ke5 Sg7/ii 4. Kf4/iii Sh5†/iv 5. Kf5/v Sg7†/vi 6. Kg5 f5 7. Kf4/vii Sh5† 8. Kxf5 Sg7† 9. Kg5 (g6) wins. i) 2. ... Sb5 3. ab ab 4. Ke5 b4 5. ab ab 6. Kf6 b3 7. d7. ii) 3. ... Sd6 4. Kxd6 f5 5. Ke7. 3. ... f6† 4. Ke6 Sg7† 5. Kxf6 Se8† 6. Ke5 Sg7 7. Kf4. iii) 4. Kf6? Se8† 5. Ke7 Sg7 6. Kxf7 Sf5. iv) 4. ... f6 5. Kg4 f5† 6. Kf4 (g5). v) 5. Kg5? Sg7 6. Kf6 Se8† 7. Ke5 is a loss of time. vi) 5. ... f6 6. Kg6 Sf4† 7. Kf7 Sxd5 8. d7. vii) 7. Kg6? f4 draws.

No. 1845: P. Perkonoja. 1. b7/i Kd7/ii 2. Rd3†/iii Kc6 3. b8S† Kb7/iv 4. Rb3† Kc8 5. Sc6 c1S/v 6. Rb1 Sxe2/vi 7. S7† Kd8 8. Rd1† Ke8 9. Sc6 Rh6† 10. Kg7 Rg6† 11. Kh7. i) 1. Rd3†? Kc8 2. Rc3 c6. ii) 1. ... Rh6† 2. Kg7 c1Q 3. b8Q† K7 4. Rxf7† Kd6 5. Qd8† Ke5 6. Rxc7 Qe3 7. Rc4. iii) 2. b8Q? c1Q is a draw. 2. Rc3? Rh8. iv) 3. ... Kb5 4. Rc3 Rh3 5. Rxc7 Rxc3 6. Rxc2 a5 7. Sc6 a4 8. Kxf7 Re3 9. Ke7 a3 10. Kd6 Ka4 11. Kc5 e5 12. Kc4 Re4† 13. Kd3. v) 5. ... c1Q 6. Rb8† Kd7 7. Se5† Kd6 8. Rd8† Kc5 9. Sd3†. vi) 6. ... Rh1 (h6†) 7. Ke7.

No. 1846: H. F. Blandford. 1. Rf6† Kg7 2. Ke6 e1Q† 3. Be5 Qa5/i 4. Rf7† Kg8 5. Rg7† Kf8 6. Rg2 Qe1 7. Rb2 (c2) Kg8 8. R8† Kh7 9. Rh8† Kg6 10. Rg8† Kh7 11. Rg7† Kh8 12. Rg1† wins. i) 3. ... Kh7 4. Rf7†, but not 4. Rf8? h4.

No. 1847: V. A. Bron. 1. d7/i Sxd7 2. cd Qe7/ii 3. Rf8†/iii Rxf8 4. g7† Kh7 5. g†S† Kxh6 6. d8B Q- 7. Bg5†. i) 1. Rf8†? Rxf8 2. g7† Kg8. 1. g7†? Kh7. ii) 2. ... Qxd7 3. g7†. iii) 3. g7†? Kh7.

**Provisional Award** No's 1848 - 1869

### **ASSIAC JUBILEE TOURNEY of EG, 1972**

Closing date was 30.xi.72

Judges: ASSIAC and A. J. Roycroft

This, the third 'jubilee' tourney of **EG**, surpassed its predecessors in both the quantity and the quality of entries. In retrospect this can be seen to have been the combined consequence of: better planning, a long time ahead; the international renown of Heinrich Fraenkel's ASSIAC column in the **New Statesman** and its regular biennial formal tourneys; and the offer of rare books as prizes. Planning involved not merely the publicity in **EG**, but sending details immediately to all known magazine editors: this led, for example, to a notice in **Shakhmaty v SSSR**, a magazine which is 'frozen' (i.e. no more text can be added) two months ahead of distribution (a fact which incidentally explains why its ix.72 number contains no mention of the Spassky-Fischer match which began in early vii.72). Of the fine total of 72 entries, 28 came from the U.S.S.R., 16 from Israel (8 from one young composer), 7 from Belgium (all from Mr Vandiest), 4 from the Netherlands, 3 from England, 2 from Czechoslovakia, Finland and Romania, and 1 from Bulgaria, Eire, Hungary, Italy, Poland, Spain, South Africa, Switzerland and U.S.A. (That these total 73 is accounted for by one cooperative effort from Finland and the U.S.S.R.).

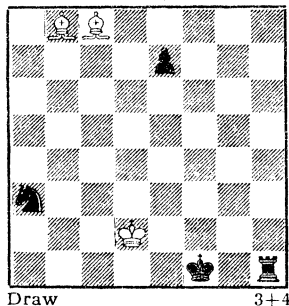
'At least 3' prizes were announced, but Mr Fraenkel has generously donated further books (not all of them rare) to reflect the standard of entries and to allow the event to assume major proportions. It has given him special pleasure that a number of young composers, mostly new to study composing, have entered the lists, and accordingly there are 4 prizes in the 'new young composer' special category. A great deal of work has been entailed, by ASSIAC himself, by Richard Harman (whose hidden influence on the award - the studies which do **not** appear - was considerable) and by the co-judge (who was also director, anonymiser and general adviser).



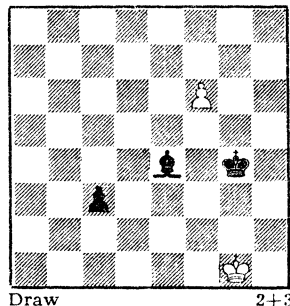
The honoured studies have not been subjected to rigorous analytical scrutiny, so it is to be expected that there will be casualties. Claims (serious anticipation or unsoundness) should reach **AJR** within **2 months** of the last day of the month of issue of **EG32**. There are no reserve entries. All unsuccessful entries have already been returned to the composers.

AJR  
London, May 1973

No. 1848 J. Rusinek  
(Poland, 60)  
1st Prize,  
Assiac Jubilee Tourney  
of EG, 1972  
Award v.73 (in EG32)



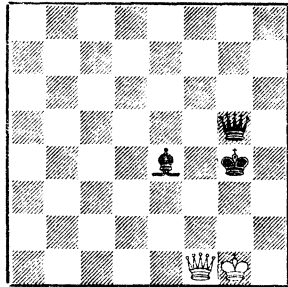
No. 1849 J. Vandiest  
(Belgium, 55)  
2nd Prize,  
Assiac Jubilee Tourney  
of EG, 1972



No. 1848: J. Rusinek. 1. Ba6† Kf2 2. Ba7† Kg3 3. Bc5 Sbl† 4. Kc2 e5/i 5. Bd6 Kf4 6. Bd3/ii Rg1 7. Bc5 Rg3 8. Bf8/iii Rf3/iv 9. Bd6/v Rh3 10. Bb4 Rh6/vi 11. Kb3 Rh3 12. Kc2 Rf3 13. Bd6, positional draw. i) 4. ... e6 5. Bc4 e5 6. Bd6 Kf4 7. Bd3 transposes. ii) This is actually Zugzwang, for if W were to play B1 would win. iii) 8. Bb4? Rh3 will put W in Zugzwang, for 9. Bd6 Rh1 10. B- e4, or 9. Bf8 (e7) Sc3 8. Bd6? Rf3 9. Bb4 Rh3, or here 9. (else) Sc3. 8. Be7? Rg7. i) 8. ... Rg8 9. Bh6†. v) Restoring the precarious bind. vi) Threatening ... e4. "A positional draw masterpiece of startling originality, in miniature form, and of flawless construction. The whole board is used, there are no captures, the play is the opposite of flashy, and the central Zugzwang is extraordinary."

No. 1849: J. Vandiest. 1. f7 c2 2. f8Q c1Q† 3. Qf1/i Qc5†/ii 4. Qf2/iii Qcl†/iv 5. Qf1 Qe3†/v 6. Qf2/vi Qc1† 7. Qf1/vii Qg5 8. Qc4/viii Qe3†/ix 9. Kf1 Kh4/x 10. Qg8/xi Bd3†/xii 11. Kg2 Qe2† 12. Kg1/xiii Qf1† 13. Kh2 Qf2†/xiv 14. Qg2 Qf4†/xv 15. Kg1/xvi, draw. i) 3. Kf2? Qd2† 4. Kf1 Bd3† 5. Kg1 Qe1† 6. Kh2 Qg3† 7. Kh1 Be4†. ii) 3. ... Qg5 4. Qc4 as main. 3. ... Qe3† 4. Qf2. 3. ... Qd2 4. Qe2†. iii) 4. Kh2? Qe5† 5. Kg1 Qg3†. iv) 4. ... Qg5 5. Kf1 Bd3† 7. Kg2 v) 5. ... Qg5 shortens. vi) 6. Kh2? Qg3 mate. vii) 7. Kh2? Qh1 mate. viii) See No. 1849a for analysis of the remarkable number of failing alternatives. ix) 8. ... Kf3† 9. Kf1 Qd2 10. Qf7† Ke3 11. Qa7†, or here 9. ... Qg2† 10. Ke1 Qf2† 11. Kd1. 8. ... Kg3 9. Qc3† Kf4† 10. Kf1 Qg2† 11. Ke1. x) Tempo 9. ... Kg3 10. Qg8†. 9. ... Kh3 10. Qe6† Kh2 11. Qe5†. xi) Only! 10. Qe2 (b5, a6)? Bd3(†). 10. Qa2? Qh3† 11. K - Qh1†. 10. Qb4? Kh3. 10. Qa4? Kg3. 10. Qe6? Bd3†. 10. Qf7? Fd3† 11. Kg2 Qg3† Kh1 Be4†. xii) 10. ... Qd4

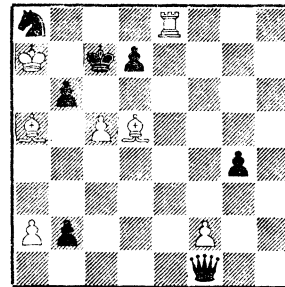
No. 1849a J. Vandiest  
(Position after 7. ... Qg5  
in No. 1849)



Draw 2+3

No. 1850 V. A. Bron  
(USSR, 27)

3rd Prize,  
Assiac Jubilee Tourney  
of EG, 1972



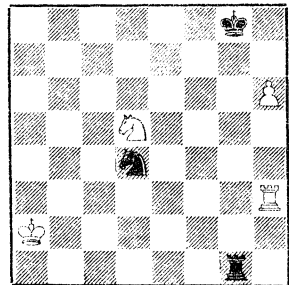
Win 7+7

11. Ke1 (e2). 10 ... Qc3 11. Qd8† Kg3 12. Qg8†. xiii) 12. Kh1? Be4†  
12. Kg1 Qe1† 14. Kh2 Qf2†. xiv) 13. ... Qf4† 14. Kg1 (g2). xv) 14. ...  
Qe3 allows 15. Qg8 (g7). xvi) But 15. Kh1? Be4. A last trap for W to  
avoid. "The notes are mainly as supplied by the composer. What im-  
pressed the judges was the main line with not a single check by the  
drawing W force in 15 moves in a setting and with material where the  
natural expectation is a perpetual check draw at some stage. Of course,  
perpetuals occur in supporting lines. The composer's other entries,  
which illustrated similar material, all suffered from anticipations and/  
or duals."

No. 1849a: J. Vandiest. The draw by 8. Qc4 is shown in No. 1849. Here  
we list the moves that fail.

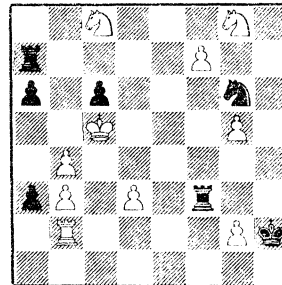
(i) 1. Kh2? Qh4† 2. Kg1 Qg3†. (ii) 1. Kf2? Qc5† 2. Ke1 (Ke2, Bd3†)  
2. ... Qc3† 3. Kf2 (Ke2/d1, Bd3†/f3†) 3. ... Qg3† 4. Ke2 Bd3†. (iii)  
1. Qf7 (f8)? Kh3† 2. Kf1 Bd3† 3. Ke1 Qe3† 4. Kd1 Qe2†, or here 2.  
Kf2 Qd2† 3. Kf1 Bg2† 4. Kg1 Qe1†. (iv) 1. Qf2? Kh3† 2. Kf1 Bd3† 3.  
Ke1 Qe1 mate. (v) 1. Qe1? Kf3† 2. K- Qg2 mate. (vi) 1. Qa1? Kf3†.  
(vii) 1. Qa6? Qe3† 2. Kf1 Bd3†. (viii) 1. Qd1†? Kf4† 2. Kf1 Qg2† 3.  
Ke1 Qg1† 4. Kd2 Qe3 mate, or here 4. Ke2 Bf3†, or 2. Kf2 Qg3† 3. Kf1  
Bd3†. (ix) The composer comments that 1. Qe2†? makes for 'a study  
within a study'. 1. ... Kg3 2. Kf1/x Qf4† 3. Ke1/xi Qc1† 4. Qd1 Qe3†  
5. Qe2 Qg1† 6. Qf1/xii Qd4 7. Qe2/xiii Bf3/xiv 8. Qc2/xv Qb4† 9.  
Kf1/xvi Qb5† 10. Kg1 Qb6† 11. Kf1 Qa6† 12. Ke1 Qa5† 13. Qd2 Qa1†  
and mate next move.  
x) 2. Qf2† Kh3† 3. Kf1 Bd3†. 2. Qh2† Kf3† 3. Kh1 Ke3†. 2. Qxe4  
Qc1†. 2. Qf1 Qe3†. 2. Qe1† Kf3† and 3. ... Qg2 mate. 2. Qc4 (b5, a6)  
Qe3†. 2. Qd1 Qe3† 3. Kf1 Bd3†. 2. Qb2 (a2) Qe3†. AJR: Alas, the one W  
move not given, 2. Qg2†, draws, not noticed while judging. ... xi) 3. Kg1  
Qe1† 4. Qf1 Qe3†. xii) 6. Kd2 Qd4† 7. Ke1 Bf3, or here 7. Kc1 Qc3† 8. Kd1  
Bf3. xiii) 7. Qf7 (f8) Qc3† 8. Ke2 Bf3† 9. Kf1 Qc1 mate. 7. Qb5 (a6)  
Qc3† 8. Ke2 (Kf1, Bd3†) 8. ... Bf3†. xiv) 7. ... Bd3? 8. Qxd3† Qxd3  
stalemate. xv) 8. Qa2 (b5, a6) or other wQ moves are met by mate.  
xvi) 9. Qd2 Qb1† wins. The composer comments: "The idea in (ix) can-  
not be turned into a winning manoeuvre (i.e. by inverting the colours)  
without adding some distasteful duds."

No. 1851 V. Dorogov  
(USSR, 20)  
4th Prize,  
Assiac Jubilee Tourney  
of EG, 1972



Win 4+3

No. 1852 A. Maksimovskikh  
and P. Perkoneja  
(USSR and Finland, 16)  
5th Prize,  
Assiac Jubilee Tourney  
of EG, 1972

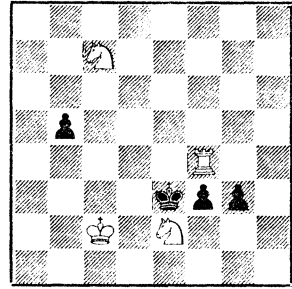


Win 10+7

No. 1850: V. A. Bron. "Superb tempo play supported by sacrifices by W and B1., not to mention difficult supporting lines. Missing is only a neat conclusion." 1. Rc8†/i Kxc8 2. cb Qa6†/ii 3. Kxa6 Sc7† 4. Ka7/iii Sb5† 5. Ka8/iv Sc7† 6. bc b1Q 7. a4 Qb2 8. Bh1/v Qb1/vi 9. Bg2 Qb3/vii 10. Be4! Qb2 11. Bd5 Qb1/viii 12. Ka7/ix Qb2 13. Bb6 and the threat of 14. Bb7 mate wins. i) 1. Bb7? d5/x 2. Rc8† Kd7 3. c6† Ke6 4. Rxa8 ba 5. c7 Qxf2† 6. Kb8 Qf4 7. Ra6† Ke7 8. Rb6 d4. ii) 2. ... Sxb6 3. Bxb6 Qa6† 4. Kxa6 b1Q 5. Ka7 d6 6. Be6 mate. 2. ... Kd8 3. b7† Ke7 4. b8Q b1Q/xi 5. Bd8† Kf8 6. Bb6† Kg7 (Ke7; Qe5†) 7. Bd4† Kg6 8. Qg8†. iii) 4. bc? b1Q 5. Bg2 Qd3† 6. Kb6 (Ka7, Qb5) 6. Qb1† 7. Ka6 Qd3†. iv) 5. Ka6? b1Q is stronger than 5. ... Sc7† simply repeating. v) The tempo play is to reach the same position as before this move, but with B1 to move. The tactics supporting this are not obvious. 8. Bg2? g3! Or 8. Be4? Qb3 9. Ka7 g3 10. fg Qe3†. vi) 8. ... Qb3 9. Be4 shortens the solution. vii) 9. ... Qb2 10. Bd5 achieves the loss of a move. W's reply stops ... d5 (mate by Bf5). viii) Now the winning manoeuvre, playing wK to a7, is possible without either ... Qx f2† or ... d5 being on. ix) 12. f4? g3 13. f5 g2 14. Bxg2 Qb3 15. f6 d5 and bQ covers h3. If here 13. Ka7 g2 14. Bxg2 Qg1† (or 14. Bb6 Qxb6†). x) 4. ... Qxf2† 5. Kxa8 Qc5 6. Bd8†.

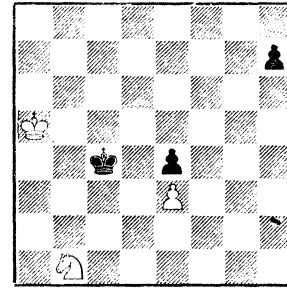
No. 1851: V. Dorogov. 1. Sf6† Kh8/i 2. Re3/ii Rg2† 3. Kb1 Rg1† 4. Kb2 Rg2† 5. Kc1 Rg1† 6. Kd2 Re1/iii 7. Rc3/iv Rcl/v 8. Ra3/vi Ral/vii 9. Rxa1 Sb3† 10. Kc3 Sxa1 11. Sg4 wins. i) 1. ... Kf7 2. h7 Rg2† 3. Ka3 Sb5† 4. Kb3. ii) 2. Rc3? Rg2† 3. Kb1 Rg1† 4. Kb2 Rg2† 5. Kc1 Se2†. Or 2. Ra3? Rg2† 3. Kb1 Rg1† 4. Kb2 Rg2† 5. Kc1 Rg1† 6. Ke2 Rg2† 7. Ke1 Sc2†. iii) 6. ... Sf3† 7. Kc2 Sd4† 8. Kd3. iv) 7. Ra3? Re2† 8. Kd3 Re3† 9. Kxe3 Sc2†. Or 7. Rg3? Sf3† 8. Kc2 Rg1 9. Rxf3 Rg2† 10. Kd3 Rg3, or here 8. Rxf3 Re2† 9. Kd3 Re3†. v) 7. ... Sf3† 8. Kc2 Sd4† 9. Kd3. vi) 8. Rg3? Rg1 or ... Rc2† (for checking on ranks until Kg2, Rg1†). vii) 8. ... Rc8 9. Ra7 Sf3† 10. Ke3 Sg5 11. Kf4 Rc4†/viii 12. Kxg5 Rc5† 13. Kg6 Rg5† 14. Kf7 Ra5 15. Re7 Ra7 16. Sg4. viii) 11. ... Se6† 12. Kf5 Sc7 13. Kg6. "The manoeuvres, and the tries, speak for themselves, and speak loudly."

No. 1853 Dr A. van Tets  
(South Africa, 32)  
6th Prize,  
Assiac Jubilee Tourney  
of EG, 1972



Win 4+4

No. 1854 A. H. Branton  
(USA, 10)  
1 H.M.,  
Assiac Jubilee Tourney  
of EG, 1972

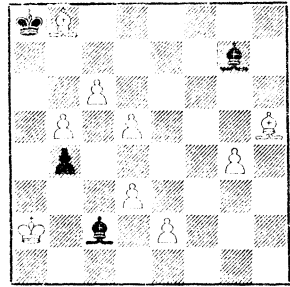


Draw 3+3

No. 1852: A. Maksimoskikh and P. Perkonaja. 1. Ra2/i Rf5† 2. Kd6/ii aRxf7/iii 3. Sh6/iv Rd5† 4. Kxc6 fRd7 5. Sg4† Kg3/v 6. Sf6 Se5† 7. Kb6 Rb5†/vi 8. Kxa6 dRb7 9. Se4† Kg4 10. eSd6 wins/vii. i) 1. Rc2? Rf5† 2. Kd6/viii aRxf7 3. Sh6 Rd5† 4. Kxc6 Rd8 draws. Or 1. Rd2? Rf5† 2. Kd6 aRxf7 3. Sh6 Rd5† 4. Kxc6 Rxd3 draw. Or 1. Re2? Rf5† 2. Kd6 aRxf7 3. Sh6 Rd5† 4. Kxc6 fRd7 5. Sg4† Kg1 6. Re1† Kxg2 7. Se3† Kf2 draw. ii) 2. Kxc6? aRxf7 3. Sh6 Se5† 4. Kd. Rf2 5. Rxa3 Rf8 6. Kxe5 Re2† 7. K- Rxc8. iii) 2. ... Rd5† 3. Kxc6 aRd7 4. Sf6 Se5† 5. Kb6 Rb5† 6. Kxa6 wins. iv) 3. g4†? Rf2 and a draw. v) 5. ... K1 6. Ra1† Kxg2 7. Se3† K- 8. Sxd5 wins. vi) 7. ... Sxd3 8. Sxd7 Sxb4 9. Rxa3 Rb5† 10. Kc7 Rxg5 11. Sd6 Kxg2 12. Ra4 Sd5† 13. Kb7 Rg3 14. Sc5 wins, or in this 9. ... Rxd7 10. Ra4 Sd3 11. Rxa6 Rg7 12. Ra5. vii) For instance 10. ... Rxb4 11. Sxb7 Rxb3 12. Sc5 Sxd3/ix 13. Sxb3 Sb4† 14. Ka5 Sxa2 15. g6. viii) 2. Kxc6 aRxf7 3. Sh6 Se5† 4. K- Rf2. ix) 12. ... Re3 13. d4 Sc6 14. g6. "No miniature this time, but an intimidating repetition performance."

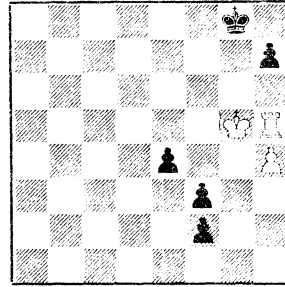
No. 1853. A. van Tets. 1. Rf6/i Kxe2/ii 2. Sxb5/iii f2/iv 3. Sd4†/v Kf1/vi 4. Sf5/vii g2 5. Sg3†/viii Kg1/ix 6. Se2† Kf1/x 7. Sf4/xi Kg1/xii 8. Kd2 (d3)/xiii f1Q/xiv 9. Se2† Qxe2†/xv 10. Kxe2 Kh2 11. Rh6†/xvi Kg1 12. Rg6/xvii wins. i) 1. Rf8? Kxe2 2. Sxb5 f2 3. Sd4† Kf1 4. Sf5 g2 5. Sg3† Kg1 6. Se2† Kf1 7. Sf4 g1Q 8. Rb8 Qg6† 9. Sxg6 Kg1. 1. Sd5†? Kxe2 2. Sc3† Ke3 3. Re4† Kf2 4. Sd1† Kg1 5. Kd2 (Re1†, Kh2 or Se3, g2) 5. ... g2 6. Ke3 Kf1. ii) 1. ... fe 2. Sd5† Kd4 3. Kd2. iii) 2. Se6? f2 3. Sf4† Ke3 4. Sg2† Ke2 5. Re6† Kf3 6. Sh4† Kg4 7. Re4† Kh3 8. Rf4 g2. iv) 2. ... Ke3 3. Sd4 f2 4. Sf5† Kf4 5. Sxg3†. v) 3. Sc3†? Ke1 4. Re6† Kf1. vi) 3. ... Ke1 4. Sf3† Ke2 5. Sd2 f1Q (g2; Re6 mate) 6. Rx11 g2 7. Ra1 Kf2 (Ke3; Ra3†, K-; Sf3) 8. Se4† K- 9. Rg1. vii) 4. Sf3? g2 5. Kd2 g1Q 6. Sxg1 Kg2 7. Rg6† Kf1 8. S- stalemate, or here 5. Kd3 g1Q 6. Sxg1 Kg2 7. Rg6† Kh1 8. Rh6† Kg2. viii) 5. Kd2? Kg1 6. Sd4 Kf1 7. Sc2 Kg1 ix) 5. ... Ke1 6. Re6 mate. x) 6. ... Kh2 7. Rh6 mate. xi) For 7. Kd2 or Kd3, see (vii). xii) 7. ... g1Q 8. Rb6 Qg6† 9. Rxg6, or 7. ... g1S 9. Rb6 Sf3 9. Rb1† Se1† 10. Kd2 Kg1 11. Sh3† Ke2 12. Sxf2. xiii) 8. Sh3†? Kh2 9. Rxf2 Kxh3. xiv) 8. ... Kh2 9. Sxg2 Kxg2 10. Ke3 wins. xv) 9. ... Kh2 10. Rh6 mate. xvi) 11. Kf3? g1S† draws. xvii) 12. Kf3? Kf1 13. Ra6 g1S† draws. "It is not extraordinary that W wins, seeing his material preponderance, but the do's and don'ts on the way are as complex as traffic control in a city."

No. 1855 D. Gurgenidze  
(USSR, 70)  
2 H.M.L.  
Assiac Jubilee Tourney  
of EG, 1972



Win 9+4

No. 1856 Yakoli Benjamin  
(Israel, 33)  
3rd H.M.L.  
Assiac Jubilee Tourney  
of EG, 1972



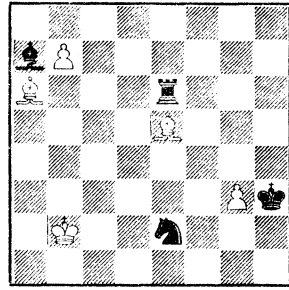
Draw 3+5

No. 1854: A. H. Branton. 1. Ka4/i Kd3/ii 2. Kb3 h5/iii 3. Sc3/iv Kxe3/v 4. Kc2/vi h4 5. Kd1/vii h3 6. Kel h2/viii 7. Sd1† Kf3 8. Sf2 e3 9. Kf1/ix Kg3/x 10. Sh1†/xi Kf3 11. Sf2/xii Kg3 12. Sh1† Kh3 13. Ke2 Kg2 14. Kxe3 Kxh1 15. Kf2 draw. i) 1. Sd2†? Kd3 2. Sf1 Ke2 3. Sh2/xiii h5 4. Kb4 Kf2 5. Kc4 Kg2 6. Kd4 Kxh2 7. Kxe4 Kg2 8. Kf4 h4 wins. Or 1. Kb6? Kd3 2. Kc5 h5 3. Kd5 h4 wins. ii) 1. ... h5 2. Sd2† Kd3 3. Sf1 h4/xiv 4. Kb3 h3 5. Sh2 Kxe3 6. Kc2 (e3) Kf2 7. Kd2 Kg2/xv 8. Sg4 Kg3 9. Se3 Kf3/xvi 10. Sf1 e3† 11. Kd3 (Sxe3? h2) 11. ... e2 12. Sh2† Kf2/xvii 13. Sg4† Kf3 14. Sh2† Kf2 15. Sg4† Kf1 16. Sh2† (Se3†? Kg1) 16. ... Kel 17. Sg4/xviii Kd1 18. Sf2†/xix Kel 19. Sg4 (Sxh3? Kg1) 19. ... Kf1 20. Sh2† draw. iii) 2. ... Kxe3 3. Sc3 h5 4. Kc2 as in main line. iv) 3. Sa3? h4 4. Sc4 h3 5. Se5† Kxe3 6. Sg4†/xx Kf3 7. Sh2† Kg2 8. Sg4 h2 9. Sxh2 10. Kc2 Kg2 11. Kd2 Kf2 wins. v) 3. ... h4 4. Sd5 Kd2 5. Sf4 Kxe3 6. Sg2† Kf2 7. Sxh4 e3 8. Sg6 e2 9. Sf4 e1Q 10. Sd3† and 11. Sxe1, vi) 4. Sd5†? Kf3 wins. vii) 5. Sd1†? Kf3 6. Kd2 h3 7. Kel e3 (... h2; Sf2 as main line) 8. Kf1 e2† wins. viii) 6. ... Kf3 7. Sxe4 Kxe4 8. Kf2 drawn. ix) 9. Sh1? Kg2 10. Ke2 Kxh1. x) 9. ... ef stalemate. xi) 10. Se4†? Kf4. xii) 11. Kel? Kg2. xiii) 3. Sg3† Kxe3 4. Kb4 Kf3 5. Sf5/xxi e3 6. Kc4 e2 7. Sd4† Kf2 8. Sc2 e1Q 9. Sxe1 Kxe1 10. Kd3 Kf2 11. Ke4 Kg3 12. Kf5 h5 13. Kg5 h4 wins. xiv) 3. ... Ke2 4. Sg3† Kxe3 5. Sxh5 Kf3 6. Sg7 (Kb3?) e3 7. Sf5 e2 8. Sd4† and 9. Sxe2. xv) 7. ... e3† 8. Kd3 e2 9. Sg4† as in (ii). xvi) 9. ... h2 10. Sf1† and 11. Sxh2. xvii) 12. ... Kg2 13. Kxe2 14. Kf2 drawn. xviii) 17. Sf3†? Kd1 18. K- h2 wins. xix) 18. Se3†? Kc1 19. Kxe2 h2 wins. xx) 6. Kc3 Kf4 7. Sg6† Kg3 wins. xxi) 5. Sxe4 Kxe4 6. Kc3 h5 7. Kd2 Kf3 8. Kel Kg2 wins. Or 5. Sf1 e3.

"Yet another miniature. In the style that **EG**-readers came to associate with W.D. Ellison in his short association with the magazine." AJR: Composer's letter of 10.v.73 reports discovery of a cook, despite note (i), by 1. **Kb6**.

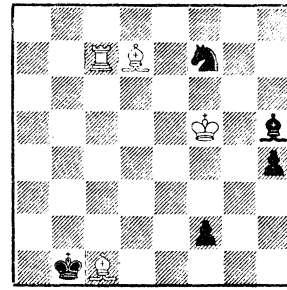
No. 1855: D. Gurgenidze. 1. c7 b3† 2. Ka3 Bf8†/i 3. Kb2/ii Bg7† 4. Kel Bh6† 5. g5 Bxg5† 6. Kb2 Bf6† 7. Ka3 Bc7† 8. d6 Bxd6† 9. Kb2/iii Be5† 10. Kel Bf4† 11. e3 Bxe3† 12. Kb2 Bd4† 13. Ka3 Bc5† 14. Ka4 b2† 15. Ka5 b1Q 16. Bf3 mate, or 15. ... Bb4† 16. Ka6. i) 2. ... Kb7 3. g5 b2 4. Bg4. ii) 3. Ka4? b2† 4. Ka5 b1Q 5. Qb4† 6. Kb6 Qd4† 7. Kc6 Qc5† 8. Kd7 Qe7†. iii) 9. Ka4? b2† 10. Ka5 Bxc7† 11. Bxc7 Kb7 12. b6 b1Q and a draw. "The first in the award that could be said to be in a popular style, but well deserving its place."

No. 1857 A. S. Kakovin  
(USSR, 24)  
4th H.M.,  
Assiac Jubilee Tourney  
of EG, 1972



Draw 5+4

No. 1858 A. S. Kakovin  
(USSR, 23)  
5th H.M.,  
Assiac Jubilee Tourney  
of EG, 1972



Draw 4+5

No. 1856: Y. Benjamin. 1. Kf6 f1Q 2. Ra5/i h5/ii 3. Ra8† Kh7 4. Ra7† Kh6 5. Ra8 Qa1†/iii 6. Rxa1 f2/iv 7. Ke5 e3 8. Ra6† Kg7 9. Ra7† Kf8 10. Ra8† Ke7 11. Ra7† Kd8/v 12. Kd6 Kc8/vi 13. Kc6 Kb8 14. Rf7 e2 15. Rf8† Ka7 16. Rf7† Ka6 17. Rxf2/vii e1Q 18. Ra2† Qa5 19. Rxa5† Kxa5 draw. i) 2. Rg5†? Kf8 3. Ra5 Ke8 4. Ke6 Q† wins. ii) 2. ... Qa1†? 3. Rxa1 h5 4. Kg6 Kf8 5. Rf1. 2. ... Qa6†? 3. Rxa6 h5 4. Kg6 Kf8 5. Re6. iii) 5. ... Qa6† 6. Rxa6 f2 7. Ke7† Kg7 8. Rf6 e3 9. Rf7† draw. iv) 6. ... e3 7. Ra8 Kh7 8. Ra7† Kh6 9. Ra8. v) 11. ... Ke8 12. Ke6, as below. vi) 12. ... Ke8 13. Ke6 Kf8 14. Rf7† Kg8 15. Ke7 as in (iii). vii) 17. Rf8? Ka5. "It is the setting and the length and several new points that bring this basically hackneyed idea to life."

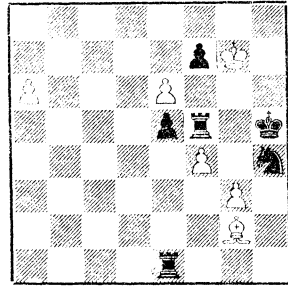
No. 1857: A. S. Kakovin. 1. b8Q Bxb8 2. Bc8 Bxe5† 3. Kb3/i Sd4†/ii 4. Kc4 Kg4 5. Kd5 Kf5 6. g4† Kf6 7. g5† Kf5/iii 8. Bd7 Bg7 9. Bc8 Bh8 10. Bd7, positional draw. i) 3. Kc2? Kxg3 4. Bxe6 Sd4† 5. Kd3 Sxe6. ii) 3. ... Kxg3 4. Bxe6 Sd4† 5. Kc4 Sxe6 6. Kd5. iii) 7. ... Ke7 8. Bxe6 Sxe6 9. Kxe5. "Draws with a lone bishop maintaining a paralyzing pin are well known, but to achieve it against bB and bS when they support the pinned bR is quite new."

No. 1858: A. S. Kakovin. 1. Kf6/i f1Q† 2. Bf5† Ka2 3. Rc3 Qa6† 4. Be6†/ii Kbl 5. Ba3 Qf1† 6. Bf5†/iii Ka2 7. Bc1 Qa6† 8. Be6† positional draw. i) 1. Bb5? Sd6†. 1. Bf4? f1Q 2. Rc1† Qxc1 3. Bxc1 Kxc1. ii) 4. Kg7? Sh6. 4. Ke7? Qd6†. iii) 6. Ke7? h3. "An attractive mechanism."

No. 1859: V. Pachman. 1. a7/i Ra1 2. e7 Rxa7 3. Bh3/ii Rg5† 4. fg Rxc7 5. Kf6 Sg6 6. Kf5 Sh4† 7. Kf6 draw. i) 1. Bh3? ef. ii) 3. e8Q? Sxg2. "A problemist's hand shows in the self-block on h4."

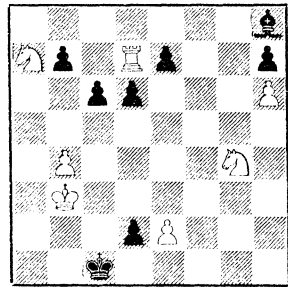
No. 1860: V. Kalandadze. 1. Kb7 Rb3† 2. Kc7/i Rc3† 3. Kd7 Rd3† 4. Ke7 Re3† 5. Kf7 Rf3† 6. Kg7 Rg3† 7. Kh7 Rxh3† 8. Kg7 Rg3† 9. Kf7 Rf3† 10. Ke7 Re3† 11. Kd7 Rd3† 12. Kc7 Rc3† 13. Kb7 Rb3† 14. Ka6 a3 15. a8Q a2 16. Qh8† Kg2 17. Qa1 wins/ii. i) 2. Ka6? a3 3. a8Q a2 4. Qh8 Ra3†. ii) 17. ... Ra3† 18. Kb5 Ra8 19. Qg7† Kf2 20. Qf6† Ke2 21. Qe5† Kd2 22. Qd5† Kc2 23. Qxa8 Kb2 24. Qg2† wins.

No. 1859 V. Pachman  
(Czechoslovakia, 22)  
6th H.M.,  
Assiac Jubilee Tourney  
of EG, 1972



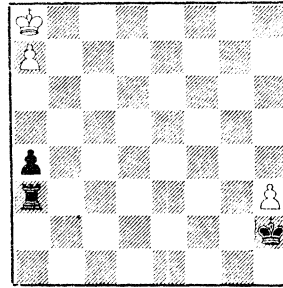
Draw 6+6

No. 1861 W. Naef  
(Switzerland, 49)  
2 Comm.,  
Assiac Jubilee Tourney  
of EG, 1972



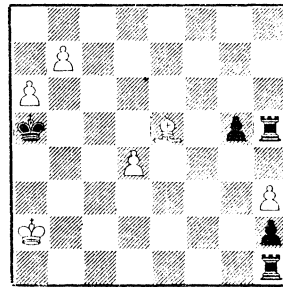
Draw 7+8

No. 1860 V. Kalandadze  
(USSR, 47)  
1 Comm.,  
Assiac Jubilee Tourney  
of EG, 1972



Win 3+3

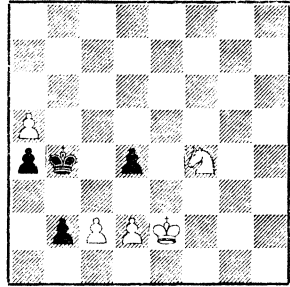
No. 1862 D. Gurgenzidze  
(USSR, 71)  
3 Comm.,  
Assiac Jubilee Tourney  
of EG, 1972



Win 6+5

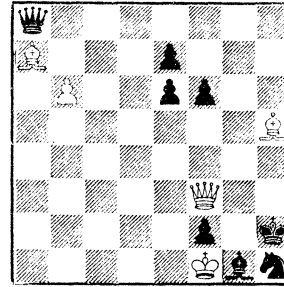
No. 1861: W. Naef. 1. Sf2/i Bd4 2. e3 Bxe3/ii 3. Sd3†/iii Kbl/iv 4. Sb2 Bd4/v 5. Sd1/vi Kc1 6. Sb5/vii cb/viii 7. Sb2/ix Bxb2/x 8. Rc7† Kbl/xi 9. Rc2 d1R/xii 10. Rxb2† Kc1 11. Rc2† Kbl 12. Rb2† Kal 13. Ra2† perp. check. i) 1. Se3? Bd4 2. Rxe7 Bxe3 3. Rxe3 d1Q† 4. Ka3 b5 5. Rc3† Kbl 6. Rb3† Kal wins. ii) 2. ... Bxa7 3. Rxe7 and 4. Kc3. iii) 3. Sb5? Bxf2 4. Sc3 Bd4 5. Se2† Kbl 5. Sxd4 d1Q†. iv) 3. ... Kd1 4. Rxe7. v) 4. ... Bxa7 5. Rxe7 Bd4 6. Re2 Bxb2 7. Rxd2, or here 6. ... Kc1 7. Sd3† Kd1 8. Rg2. vi) 5. Sb5? Bxb2 and B1 wins. vii) 6. Rxe7? Kxd1, or 6.Sc8? Kxd1 7.Sxd6 Kc1. viii) 6. ... Kxd1 7. Sxd4. ix) 7. Rc7†? Kxd1 9. Rxe7 Kc1. x) 7. ... d1Q† 8. Sxd1 Kxd1 9. Rxe7. 7. ... Bf6 8. Rc7† Kbl 9. Sd1. xi) 8. ... Kd1 9. Kxb2 Ke2/xiii 10. Rxe7† Kd3 11. Rd7 d1Q 12. Rxd6† Ke2 13. Rxd1 Kxd1 14. Kc3 b6 15. Kd3. xii) 9. ... d1Q(B) stalemate. 9. ... d1S 10. Rd2 Kc1 11. Rc2† Kbl 12. Rd2 or here 10. ... Se3 11. Rxb2† Kc1 12. Rf2 and 13. Rf7. 9. ... Bc1 10. Rb2†. 9. ... Bc3 10. Rb2†. 9. ... Be5 (f6) 10. Rxd2 Kc1 11. Rd5 b6 12. Rxb5 Bd4 13. Kc4. xiii) 9. ... e5 10. Rg7 e4/xiv 11. Rg1† Ke2 12. Kc2 e3 13. Rh1 d5 14. Rh2† Kf3 15. Rh3† Kf2 16. Rh2† Kg3 17. Rh5 d4 18. Rh1 Kg2/xv 19. Rh5 d3 20. Kd1 Kf3 21. Rf5† Ke4 22. Re5† Kd4 23. Rd5† Kc3 24. Rxd3† Kxd3 stalemate. xiv) 10. ... Ke2 11. Rg2† Kd3 12. Rg3†. xv) 18. ... Kf4 19. Rh4† Ke5 20. Rh5† Ke4 21. Rh4† Kd5 22. Rh5† Kc4 23. Rh4 draw.

No. 1863 **J. Lazar**  
(Hungary, 13)  
4 Comm.,  
Assiac Jubilee Tourney  
of EG, 1972



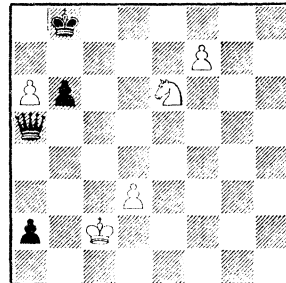
Draw 5+4

No. 1864 **A. Grin**  
(USSR, 30)  
5 Comm.,  
Assiac Jubilee Tourney  
of EG, 1972



Win 5+8

No. 1865 **V. Neidze**  
(USSR, 69)  
6th Comm.,  
Assiac Jubilee Tourney  
of EG, 1972



Win 5+4

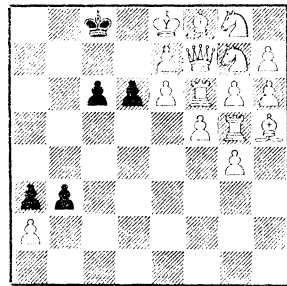
No. 1862: D. Gurgenidze. 1. a7/i Ra1† 2. Kb2/ii Rb1† 3. Kc2 Rc1† 4. Kd2 Rd1† 5. Ke2 Re1† 6. Kf2 Rf1†/iii 7. Kg3 Rxb3†/iv 8. Kg4 Rh4† 9. Kxg5 Rh5† 10. Kg6 Rh6† 11. Kg7 Rh7† 12. Kg8 Rg1† 13. Kf8 Rf1† 14. Ke8 wins. i) 1. b8Q? Ra1† 2. Kxa1 h1Q†. ii) 2. Kb3? Rxb3†. iii) 6. ... h1Q 7. a8Q† Kb5 8. b8Q†. iv) 7. ... Rf3† 8. Kxh2 Rhxh3† 9. Kg2.

No. 1863: J. Lazar. 1. Sd3† Kb5/i 2. Sxb2 a3 3. c4†/ii dc/iii 4. Sd1 c2 5. Sc3† Kb4/iv 6. Sa2† Kb3 7. Kd3 draw -- if 7. ... Kb2? 8. a6 wins. i) 1. ... Ka3 2. Sxb2 Kxb2 3. a6. Or 1. ... Kxa5 2. Sxb2 a3 3. Sc4†. ii) 3. a6? a2 and B1 wins. iii) 3. ... Kxa5 4. Sd3 a2 5. Se1 a1Q 6. Sb3†. Or 3. ... Kc5 4. Sd3† Kxc4 5. Se1 wins. Or 3... Ka6 (c6) 4. Sd3 a2 5. Sb4† wins. iv) 5. ... Kxa5 6. Sa2 Ka4 7. d4 Kb3 8. Sc1† Kb2 9. Kd2 W wins.

No. 1864: A. Grin. 1. b7/i Qxb7/ii 2. Bb8† e5 3. Bxc5† fe 4. Qxh1† Qxh1/iii 5. Bf3 e4/iv 6. Bxe4 e5/v 7. Bf3. i) 1. Bb8†? e5 2. Bxe5† fe 3. b7 Qa6†. ii) 1. ... Qg8 2. b8Q†. iii) 4. ... Kxh1 5. Bf3†. iv) 5. ... Qxf3 stalemate. v) 6. ... Qxe4 stalemate.

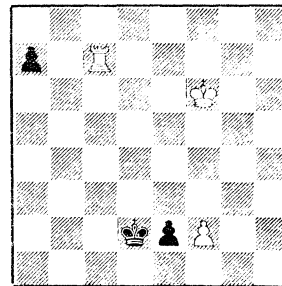


No. 1866 Paul Sadger  
(Israel, 3)  
Prize for a new composer,  
Assiac Jubilee Tourney  
of EG, 1972



Draw 16+5

No. 1867 Jehuda Hoch  
(Israel, 35)  
Prize for a new composer,  
Assiac Jubilee Tourney  
of EG, 1972



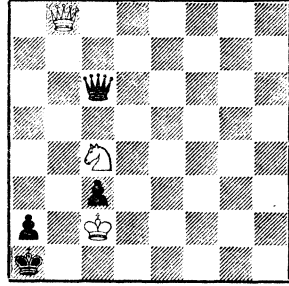
Win 3+3

No. 1865: V. Neidze. 1. f8Q† Ka7 2. Qe7†/i Kxa6 3. Sc7† Kb7 4. Sb5†/ii Ka6/iii 5. Qe4/iv a1S† 6. Kd1 and now 6. ... Kxb5 7. Qc4 mate, or 7. ... Qxb5 7. Qa8 mate. i) 2. Qg7†? Kxa6 3. Qa1 Qa4† 4. Kd2/vi Qb4† 5. Ke3 Qb1. ii) 4. Sd5†? Ka6 5. Sb4† Qxb4 or 5. Qe4 Kc7. iii) 4. ... Kc6 5. Qc7† Kd5 6. Qd6 mate. 4. ... Kb8 (a8) 5. Qd8† Kb7 6. Qc7† Ka6 7. Qc8†. iv) Threat 6. Sc7† Ka7 7. Qa8 mate, and putting B1 also in Zugzwang. v) Zugzwang. vi) 4. Kb2 Qb5† 5. Kxa2 Qxd3. 4. Ke1 Qe6†.

No. 1866: P. Sadger. 1. h8R/i b2/ii 2. h7 b1S/iii 3. Sh6 Sd2/iv 4. Rg8/v Sc4 5. h8B d6 stalemate, B1 having no time to checkmate. i) 1. h8Q? b2 2. h7 b1S 3. Sh6 Sd2 4. ... Sc4 and B1 mates after 5. ... d6. 1. ab? a2. 1. h8S? b2 2. h7 b1S 3. Sh6 Sd2 4. Qg8 Sc4 5. S8f7 d5 and dP queens while wSf7 has to stay put. ii) 1. ... ba? 2. h7 a1Q 3. Sh6 a2 4. Qg8 Qxf6/v 5. Qf7 a1Q/vii 6. Qxf6 Qxf6 7. Sg8 Qxg5 8. Kf7. iii) 2. ... b1Q 3. Sh6 and 4. Qg8. iv) 3. ... Sc3? 4. Qg8 (Rg8? Sb5) 4. ... Se4 5. Kf7 Sxg5† 6. Ke8 d5 7. Sf7 Se5 8. g5 wins. v) 4. Qg8? Sc4 5. Kf7 Se5† 6. Kd8 d5 7. Sf7 Sc4 8. S- Sd6 mate. vi) 4. ... Qb2 5. Kf7 a1Q 6. e8Q†. vii) 5. ... Qb2 6. f6 a1Q 7. Rf5 c5 8. Qg8 wins, or 6. ... c5 7. Qg8 Qxf6 8. Rf5 wins.

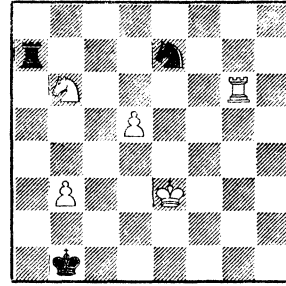
No. 1867: J. Hoch. 1. Rd7†/i Kc2/ii 2. Re7 Kd2 3. Re3/iii e1Q/iv 4. Rxe1 Kxe1 5. f4 a5/v 6. Ke5 Kd2/vi 7. Kd4/vii Kc2 8. Kc4 Kb2 9. f5/viii a4 10. f6 a3 11. f7 and a standard win with Q v. Q. i) 1. Re7? a5/ix 2. f4 a4 3. f5 e1Q. ii) 1. ... Ke1 2. f4 a5/x 3. Rh7-a4 4. Rh1† Kd2/xi 5. Ke5 a3 (Kd3; Ra1) 6. Kd4 a2 7. Ra1 e1Q 8. Rxa2†. iii) 3. f4? a5. 3. Rxe2†? Kxe2 4. f4 a5 5. Ke5 Kd3. 3. Re4? a5 4. Ke5 a4 5. Kd4 a3 6. Re3 e1Q (a2? Ra3) 7. Rxe1 Kxe1 8. Kc3 Kxf2. iv) 3. ... Ke1 4. f4 Kf2 (a5; Ke5) 5. Rxe2† Kxe2 6. Ke5 a5 7. Kd4. 3. ... a5 4. Ke5 a4 5. Kd4 a3 6. Rxa3 e1Q 7. Ra2†. v) 5. ... Kd2 6. Ke5 Kc2 7. Kd4 (d5) a5 as main line, or here 6. ... Kc3 7. f5 a5 8. f6 a4 9. f7 a3 10. f8Q a2 11. Qa3†. vi) 6. ... a4 7. Kd4 Kd2 8. Kc4. vii) 7. Kd5? Kd3. viii) 9. Kb5? Kb3 10. Kxa5 Kc4. ix) 1. ... e1Q? 2. Rxe1. x) 2. ... Kf2 3. Rd2 Ke3 (a5; Ke5) 4. Rxe2† Kxe2 5. Ke5 a5 (Kd3; f5) 6. Kd4 Kd2 7. Kc4 Kc2 8. f5 a4 9. Kb4. Or 2. ... Kf1 3. Rh7 Kg2/xii 4. Re7 Kf2 5. Rxe2† Kxe2 6. Ke5 a5 7. Kd4 wins. xi) 4. ... Kf2 5. Ke5 a3 6. Kd4 a2 7. Kc3 e1Q 8. Rxe1 Kxe1 9. Kb2 wins. xii) 3. ... e1Q 4. Rh1† Kf2 5. Rxe1 Kxe1 6. Ke5 a5 7. Kd4 wins, or 3. ... a5 4. Rh1† Kf2 5. Ke5 a4 6. Kd4. Although the composer is known, the judges believe he has not successfully competed in an **international** tourney before.

No. 1868 P. C. Goedbloed  
(Holland, 40)  
Prize for a new composer,  
Assiac Jubilee Tourney  
of E.G., 1972



Win 3+4

No. 1869 Robert Pye  
(Eire, 42)  
Prize for a new composer,  
Assiac Jubilee Tourney  
of E.G., 1972

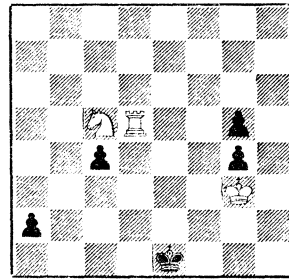


Win 5+3

No. 1868: P. C. Goedbloed. 1. Qh8/i Qf3/ii 2. Sd2/iii Qf5†/iv 3. Kxc3/v Qf6†/vi 4. Kc2/vii Qxh8 5. Sb3 mate. i) 1. Kxc3? Qxc4†. 1. Qe5 (f4)? Qe4†. 1. Qg3 (h2)? Qg2†. 1. Qb4(b3)? Qxc4. ii) 1. ... Qe4† 2. Kxc3 Kbl (Q-; K†) 3. Sa3† Kc1 4. Qh6† Kd1 5. Qd2 mate. iii) 2. Kb3? Kbl 3. Qh7† Kal 4. Qc2 Qb7† 5. Kxc3 Qb3†. 2. Qh7 (h4, e8, d4, e5)? Qe4†. 2. Qh2 (g7, g8)? Qg2†. 2. S-? Qe2† 3. Kxc3 Qb2†. iv) 2. ... Qc6 3. Sb3 mate. v) 3. Kb3? Qc2†. vi) 3. ... Qc5† 4. Kb3†. vii) 4. Qxf6? stalemate.

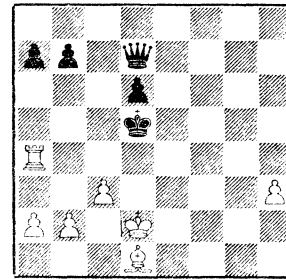
No. 1869: R. Pye. 1. Re6/i Sxd5† 2. Sxd5 Ra3 3. Kd4 Rxb3 4. Sc3† Kal/ii 5. Re1† Kb2 6. Re2† Ka3/iii 7. Ra2† Kb4 8. Ra4 mate. i) 1. Rg5? Sxd5† 2. Rxd5 Ra3 3. Rd3 Kc2. 1. Rf6? Sxd5†/iv 2. Sxd5 Ra3 3. Kd4 Rxb3 4. Sc3† Kc1 5. Kd3/v Kb2/vi. 1. d6? Sxg6 2. d7 Rxd7. ii) 4. ... Kc1 5. Re1† Kd2 6. Re2† Kc1 7. Kd3 Rb2 8. Re1 mate. iii) 6. ... Kal 2. Ra2 mate. 6. ... Kc1 7. Kd3 Rb2 8. Re1 mate. iv) 1. ... Kb2? 2. d6 Kxb3 3. Ke4 wins, but not 3. d7? Rxd7 draw. v) 5. Rf1† Kd2 6. Rf2† Ke1, or here 6. Rd1† Kc2, in both cases with a draw. vi) 5. ... Rb8? 6. Rf1† Kb2 7. Rb1†.

A A. A. Troitzky  
Source?



Draw 3+5

B. J. Schwers  
1922 (?)



Win 7+5

At the end of the book **Capablanca's Last Chess Lectures** are two positions called **Problem A** and **Problem B**, each with the stipulation "White to Play. What is the result?" No source or composer is given in either case, so the unwary reader may assume that Capablanca was the composer. This is not so. The first is by Troitzky, the second by Seh-

wers. More curious still, the solution given to the Troitzky is false. The Capa line in **A** runs 1. Re5† Kf1 2. Rf5† Kg1 3. Sb3 cb 4. Rd5 a1Q 5. Rd1† Qxd1 stalemate, but 4. ... Kf1 wins for Black. However, this is only a try. White does draw by 1. Sd3† cd (... Kf1; Sb2) 2. Re5† Kf1 (... Kd1; Ra5) 3. Rf5† Kg1 4. Ra5 d2 5. Rxa2 d1Q 6. Rg2† Kf1 7. Rg1† Kxg1 mate. **B** is No. 6 in the real composer's **Endspielstudien**, the solution running 1. Ra5† Ke4 2. Rf5 with the mate threat winning bQ, or 1. ... b5 2. Rxb5† Ke7 (not given by Capa, who allows merely for 2. ... Qxb5 3. e4†) 3. Ba4 and wins bQ in short order (The information on **A** is taken from **Shakhmaty v SSSR** ii.73.).

AJR

**Obituary.** We learn, with both personal and professional shock, of the death of Prof. Dr. Boris Andreyevitch Sakharov (1914-12.iv.73). His offices included the direction of the scientific research institute Giredmet (i.e., metals), his special interest being semi-conductors, member of the USSR chess presidium, First Vice-President of the FIDE Problem Commission, and correspondent for "AN" in the USSR. Having served at the front throughout World War II (4 years, dating from Hitler's invasion of Russia in 1941), he held the Order of Lenin, and although he was reluctant to talk about it, no doubt the experience accounted for his prematurely silver hair. He died after a short, severe illness. He was married, with a son. His output was about 70 studies. A full-page obituary is in **64** (iv.73). The Barcelona and Arcachon FIDE meetings (1966 and 1968) gave me the opportunity for several illuminating conversations with him, since he spoke excellent English.

I set down afterwards one of these in detail, and asked his permission to publish it in **EG**. He did not say 'no', but said he was a simple man and did not want publicity, so it has not appeared. My opinion is that he was a far from simple man, having witnessed him in committee forcefully present his Federation's dissent from a FIDE Commission's decision. However, my main memory of him will always be of something entirely different. After the Arcachon meeting, in fact we were waiting at Bordeaux airport for our separate flights home, the conversation suddenly fell silent, after we had been talking about his life in Moscow in an apartment block. Suddenly, and very quietly, almost thinking aloud, he said he had a hamster as a pet, and rather than keep it in its cage he often let it run around the floor. But hamsters always run behind objects, such as heavy furniture, so after a few seconds one has no idea where they are. How was this problem to be solved, the recapture of the vagrant hamster? Quite simply. Hamsters utter tiny squeaks. And they suffer from curiosity, no doubt aggravated by loneliness in captivity. So Professor Sakharov recorded the squeak on a tape recorder, and whenever it was time to retrieve the rodent he played the recording, and the hamster immediately showed itself.

AJR

Footnote: Who will replace Professor Sakharov as USSR representative on the FIDE Problem Commission? Of course, we do not know. This is important, as he provided a much-needed studies counter-weight to the problem-loaded Commission.

Hans Vetter, compositions editor of the East German **SCHACH**, has also died, after illness. His 'herzliche Grüsse' written on each copy of the magazine he forwarded to me, amounted to a personal link, but I never met him.

AJR

**Survey of the 'lesser' magazines.**

Thanks to the friendly way in which most magazine editors are willing to exchange, I have been able to examine most of the world's chess magazines over the last 8 years from the viewpoint of the endgame study. The following survey deals only with the magazines that devote only occasional space to studies.

CANADIAN CHESS CHAT (1969-72). Section run, first by Harry Rombach (good friend **EG**), then by C. Hess, apparently a genuine name. Mike Bent supports the column with originals, and there is a solving ladder. Strong on enthusiasm, weak on sources, spelling and style. (I have, however, not seen the magazine, now, for a number of months).

CHESS DIGEST MAGAZINE U.S.A.) (v70-72). Practical articles on simple otb endings. In 1970 there were quotes from Canadian Chess Chat. Editor Ken Smith is **EG's** agent in USA.

DEUTSCHE SCHACHZEITUNG (1970-72). Studies were edited by Prof. J. Halumbirek until his death, since then apparently by Dr. W. Speckmann or editor Rudolf Teschner. The column was supported by Dr. Wotawa and Heuäcker, but these too are now deceased. There is an occasional contribution 'Game and Composition' by M. Milescu, now in Israel. About 3 studies (usually quoted) per issue. In ii. 70 the player Dueball wrote an interesting article on RvBBP, and in x. 70 there appeared a Gorgiev article on 'Studies illustrating non-chess events'.

EUROPE-ECHECS (France) (1970-72). Occasional mention, usually among O'Kelly's otb positions, but no column. Incidental intelligence may be picked up from the pot-pourri of 'En Passant', 'Coin des Chercheurs', 'Analyse Retrograde', 'Pêle-Mêle'. For example: Lamare (d. 1937) possessed an enormous collection of compositions: where is it now? Answer: in the hands of G. Balbo. In i. 71 a Chéron article on promotion records appeared.

FERNSCHACH (vii.70-72). Correspondence games, among which are naturally some finely played endings. No column or theory.

SCHACH (1970-72). Until 1973 a column was run by Hans Vetter (†), who tried to foster composition in the DDR. There is an informal tourney, generally over 2 years. 3 or 4 studies per month, maybe 1 original. The rest of the magazine is a rich source of entertaining positions. Composers: Gunter Sonntag, Gottfried Steckbauer, Erich Thiele.

SCHWEIZERISCHE SCHACHZEITUNG (1970-72). Sometimes 3 studies (quotes) appear, and occasional articles (Bondarenko, Lommer on Saavedra, xii.70). Associated names are Fontana, Issler, Naef. Journalists' article celebrating Chéron's 75th birthday. Other articles of general interest (iii.70 on the 'Swiss' system, xii.70 on 'Chess in Holland').

SHAKHMATNY BULLETIN (1968-72). Almost exclusively games and theory of openings. Occasional analysis and comparison of instructive otb endings. Q + SPvQ is, however, treated at length in 2 theoretical articles in vii.70 and ii.71. A systematic review of USSR chess literature published between 1967 and 1971 appeared in v.72. The magazine is a tantalisingly needle-in-haystack source of fascinating otb positions (e.g. a QQvQQ draw, xii.71).

SKAKBLADET (Denmark) (1970-72). There may be a study position on the cover, but otherwise no studies, except at Christmas when anonymous positions (often disguised by reversing the colours, etc.) are given for solving, or in a 'student corner'. The editor (Hans Rasmussen) and problem editor (Jan Mortensen) are personally sympathetic to studies. (EG receives occasional mention). With Grandmaster Bent Larsen annotating there are frequently enthralling games and positions analysed.

SOUTH AFRICAN CHESSPLAYER (1970-72). No column. No studies. Some otb items of interest to **EG**: photo of Van Tets; a pawn breakthrough (viii.70); QvBB (no P's) otb recalled (no position); references to endgame theory; David Friedgood's interest in studies may ensure space, WCCT already mentioned (xii.72).

P.S. I may be running a column in the **British Chess Magazine**, though not permanently, to replace Hugh Blandford. But it will not be a major column, and, like the other British magazine **CHESS**, the BCM will remain one of the 'lesser' magazines from the studies angle.

AJR

**EG** and its appearance dates. We regret, as on previous occasions, the lateness of **EG31**, this leading also to the lateness of **EG32**. This was due in part to illness, affecting not only our printer, Mr. Th. Van Spijk (who had to have an operation to remove a tumour), but members of his staff, who suffered an epidemic. We have every confidence that all is now straightened out, and that we can look forward, in Vol III, to the regular appearance of **EG** at its scheduled times, i.e. July, October, February and April. We hope you like this mammoth issue (the size will remain exceptional).

#### **RENEWAL SUBSCRIPTIONS**

Remember: these are £ 2.00 or \$ 6.00, from **EG's** Volume III. So, your renewal, if not already paid, is due now. Early renewal is important to us (and to the continuance of the whole venture) for two reasons: first, it saves sending out reminders, when I should much prefer to spend my time preparing material for the magazine (I believe, too, that that is what you would want me to do); second, with the increase in printing costs, a larger printer's bill has to be paid, and we are in serious trouble if there is not sufficient in the bank to pay for **EG33**, that is, in July 1973. So, even if you have a principle of not paying bills until the last moment, please play it differently with **EG**! Thank you.

#### **BOOK-BINDING**

A long-standing reader, Mr. Robert Smith of Buckfastleigh, S. Devon, recommends the following for excellent quality binding of old books at reasonable cost: \_ Mr. J. Hawker, 55 Iolanthe Road, Whipton, Exeter.

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