

## COZIO!

### Part I

by A. J. Roycroft

Not being a professional researcher, only an amateur, I have been learning, the hard way, some of the reasons why the original 1766 edition (in Italian, in Turin) has never been reprinted. It is not just that the quality of the chess is mediocre, which seems to be true of the first three 'books' as well as of the fourth (the section that relates to endings) but this latter section is fraught with difficulties when one comes to examine it in detail. Aside from the language problem, the book has no diagrams, the 201 positions and moves being laboriously indicated in the longest of long-hand descriptive notations.

Take the first move of 'CAP. CXLI', i.e. Position No. 142: "N. Avando il tratto impattera in questo modo la partita dando Scacco col Rocco alla Casa del Cavallo della Regina contraria". Being interpreted this amounts to Black having the move drawing by 1... Rb1†. There are a few notation errors, some being noted in an errata list which escaped my 'amateur, notice for a long time.

Sometimes White plays first, sometimes Black, this not necessarily implying achieving a successful result for that party. There are game positions "White drew this way, but could have won that way". Interspersed are 40 middle game sacrificial or forcing continuation positions, some elementary

mates, and 5 conditional mate problems. Initially there seems to have been an attempt at order, as C5-27 are all theoretical exercises in mating with a designated pawn aided by various force, but order is missing from the remainder of Book Four. The moves are not numbered. There may be variations (though never many) listed, and the reader may have to play through the second line to find out where the divergence originated. Occasionally the play is either atrocious or incomprehensible, so that one wonders what rules were being used, especially with respect to stalemate. But there is enough good material hidden among the 127 distinct positions that can be called endings to show that Cozio had access to, or compiled, good quality material, even if he was (talking always about Book Four, of course) neither of much chess ability nor discriminating. He never gives his sources. Aside from his introduction and dedication it seems that we know almost nothing about him.

The German Grandmaster Lothar Schmid possesses the original of Cozio's text, dated 1740, 26 years before the Turin volumes (two of them contain the four books and appendix) were published and it would be interesting to learn of any differences in content between the versions. The other difficulty, naturally, was simply ob-

taining a copy of the work. That took ten years, mainly waiting, though I did manage to examine two extant copies in the mean time, which is how the 9 positions quoted in TEST TUBE CHESS were selected.

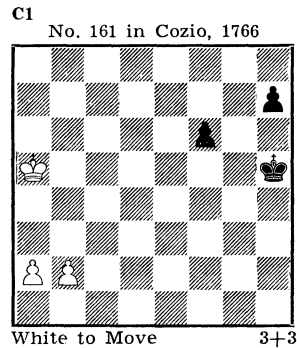
Since Cozio does not group the 201 positions, we must do so, C here denoting Cozio's numbering.	
Elementary didactic (C1-4)	4
'Designated P' didactic mates (C5-26)	22
Conditional mating problems (C122, 137, 152, 169, 177)	5
'Middle game' attacks, often sacrificial	40
Endgames (of which C47 and C183 are identical, C131 and C184 effectively identical, as are C123 and C193, allowing for reversing the colours)	127
Duplicated endings	3
	<hr/>
	201

The distinction between middle and endgame is to a certain extent subjective. Where the pressing force has more than 2 pieces (unless these are minor pieces only) I have called it a middle game, again with the odd exception where the first moves are simply exchanges. To help any later researcher, the 40 middle game positions are: C28, 29, 30, 33, 37, 41, 43, 48, 50, 51, 59, 65, 71, 73, 79, 80, 81, 82, 90, 91, 95, 99, 104, 107, 108, 124, 127, 141, 147, 149, 150, 151, 153, 159, 163, 166, 167, 168, 171.

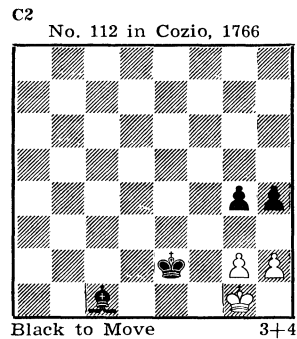
It would be tidy to have a Guy-Blandford index to the 127 residual Cozio positions, and perfectly possible. However, it involves further labour, especially with respect to changing the colours where Black has the initiative for winning or drawing. There is also the thorny question of how to describe the play. It is so easy to intrude judgements while appearing to be describing. One wants the reader to understand and de-

rive some enjoyment from the material, yet one wants also to remain objective in reporting what is actually in Cozio. I intend to tackle this in Part II, but Part II is not yet written, and may never be!

To conclude Part I, 18 Cozio positions not in TTC are given here, with Cozio's (not necessarily complete) solutions, and occasional comment. The C identifications in this group do **not** relate to Cozio's numbering system.

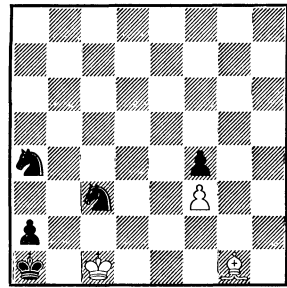


C1 1. b4 f5 2. b5 f4 3. b6 f3 4. b7 f2 5. b8Q f1Q 6. Qb5† Qxb5† 7. Kxb5 Kg4 8. a4 12. a8Q 13. Qh1 wins.



C2 1. Be3† Kh1 2. h3/i gh draw. i) 2. g3 h3 draw. 2. Kf1 h3 3. gh gh 4. Kf2 Kh2 5. Bf4† Kh1 6. Kg3 Kg1 7. Kxh3 Kh1 8. Kg3 Kg1 9. h3 Kh1 10. h2 draw.

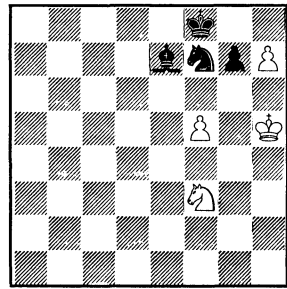
C3 No. 182 in Cozio, 1766



White to Move 3+5

**C3** 1. Bd4 Sb2 2. Kc2 bSd1 3. Bg7 Se3† 4. Kc1 Sd1 5. Be5 Sb2 6. Kc2 Sd1 7. Bxf4 wins (by Be5 and promoting fP).

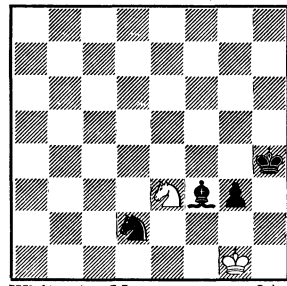
C4 No. 70 in Cozio, 1766



White to Move 4+4

**C4** 1. Se5 Sh8 2. Sg6†. But only a draw if Black replies 1. ... g6† 2. fg/i Sh8 3. Kh6/ii Bg5† 4. Kxg5 Kg7 5. Kf5 Sxg6 6. Sxg6 Kxh7. i) 2. Sxg6† draws, 2. Kxg6 loses. ii) 3. Sf7 Sxf7 4. gf Kg7 draw.

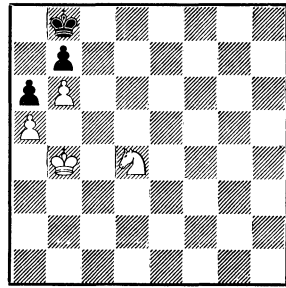
C5 No. 117 in Cozio, 1766



White to Move 2+4

**C5** 1. Sf5† Kh3 2. Sxg3.

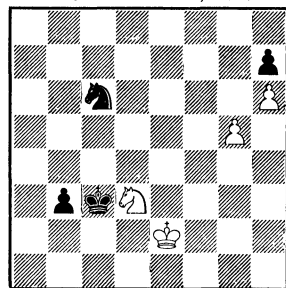
C6 No. 131 in Cozio, 1766



White to Move 4+3

**C6** 1. Kc5 Ka8 2. Kd6 Kb8 3. Kd7 Ka8 4. Sc6, the only way to win. With the pawns reflected on the king's side, and with the pieces on different squares (wKe5, wSd3, bKf8) we have No. 184 in Cozio, with the same solution idea.

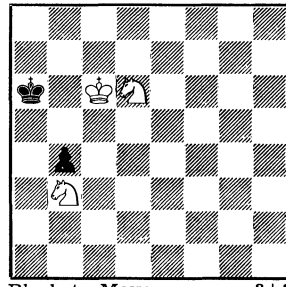
C7 No. 60 in Cozio, 1766



Black to Move 4+4

**C7** 1. S(c6)e5 and Black wins.

C8 No. 45 in Cozio, 1766

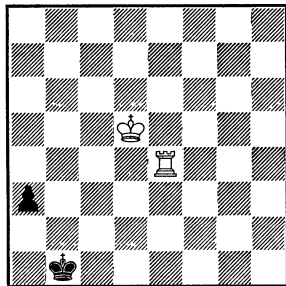


Black to Move 3+2

**C8** 1. Ka7 Kb5 2. Kb8/i Kb6 3. Ka8 Kc7 4. Ka7 Sc5 5. b3 Sb5† 6.

Ka8 Kc8 (sic!) 7. b2 Sa6 8. b1Q aSc7 mate. i) 2. Ka8 Ka6 3. Kb8 Kb6 4. Ka8 Kc7 5. Ka7 Sc5 6. b3 Sb5† 7. Ka8 Sa6 (sic!) 8. b2 Kc8 9. b1Q aSc7 mate.

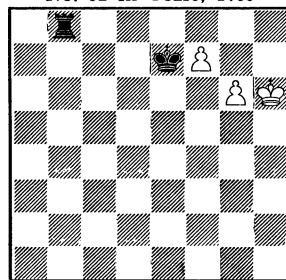
C9 No. 199 in Cozio, 1766



White to Move 2+2

C9 1.Kc4 a2 2. Kb3 a1S† 3. Kc3 Ka2/i 4. Rb4 Ka3 5. Rb1 Ka2 6. Rb5 wins. i) 3. ... Sc2 4. Re2 Sa3 5. Kb3, or here 4. ... Sa1 5. Rg2.

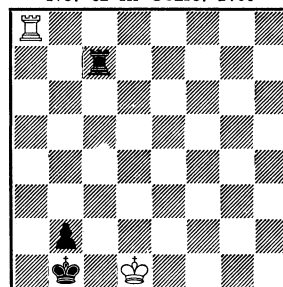
C10 No. 92 in Cozio, 1766



White to Move 3+2

C10 1. Kg7 Rf8/i 2. Kh6 Kf6 3. Kh7 Rb8 4. f8Q† Rxf8 5. g7 Rf7 6. Kh8 Rxc7 stalemate. i) 1. ... Rc8 2. Kh6 Kf8 3. Kh7 Rb8 4. Kh8 Ke7† 5. Kg7 Rc8 6. Kh6 Rh8† 7. Kg7 Rf8 8. Kh6 Kf6 9. Kh7.

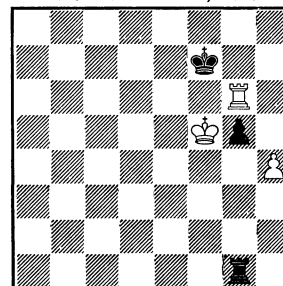
C11 No. 62 in Cozio, 1766



Black to Move 2+3

C11 1. Rc4 Ra7 2. Rd4† Ke2 3. Kc2 Rc7† 4. Kb3 Rb7† 5. Rb4 Rxb4† 6. Kxb4 Kd2 7. Kb3 (sic!) wins.

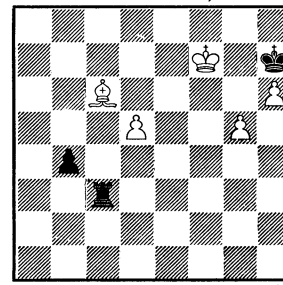
C12 No. 157 in Cozio, 1766



Black to Move 3+3

C12 1. Rf1† Kxg5 2. Rg1† Kh5 3. Rxc6 stalemate.

C13 No. 154 in Cozio, 1766



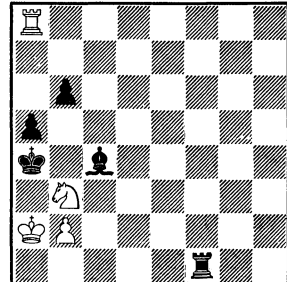
White to Move 5+3

C13 White drew: 1. g6†/i Kxh6 2. g7 Rf3† 3. Kg8 b3 4. d6 Rg3 5. d7

Rxg7† 6. Kf8 Rxd7 7. Bxd7 b2 8. Pf5. i) Win by 1. d6 Rxc6 (b3; Be4†) 2. g6† Kxh6 3. g7 Rc8 (Rxd6; g8Q) 4. g8Q Rxg8 5. Kxg8 b3 6. d7 b2 7. d8Q b1Q 8. Qh4† Kg6 9. Qh7† wins. (This was much enjoyed at the CESC talk on 6.x.72. AJR).

in A's My Best Games 1908-1923). White mates in a few moves, eg 3. ... Rb7 4. Kc6 Rc8 5. Rxc8† Kxc8 6. d7†.

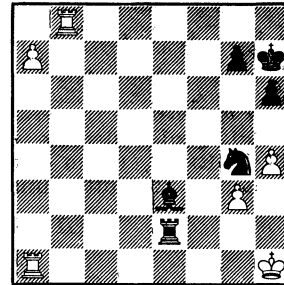
C14  
No. 111 in Cozio, 1766



White to Move 4+5

C14 1. Rxa5† Kb4 2. Ra4† Kb5 3. Rxc4 Kxc4 4. Sd2†.

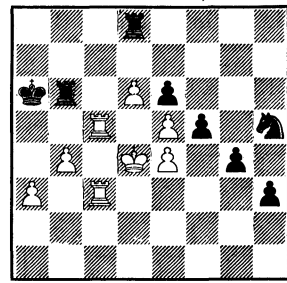
C16  
No. 172 in Cozio, 1766



White to Move 6+6

C16 1. Rh8† Kxh8/i 2. a8Q† Kh7 3. Qe4† g6/ii 4. Qe7† wins. i) 1. ... Kg6 2. Ra6† Kf7/iii 3. Rf8† Ke7 4. Re8† Kf7 5. Rxe3. ii) 3. ... Kg8 4. Ra8† Kf7 5. Qe8† Kf6 6. Ra6† Kf5 7. Qe6 mate. iii) 2. ... Kf5 3. Rf8†. Or 2. ... Kh5 3. Ra5† g5 4. Rxg5† Bxg5 5. hg wins, or in this 3. ... Kg6 4. h5† Kf7 5. Rf8† Ke8 6. Re8† as above.

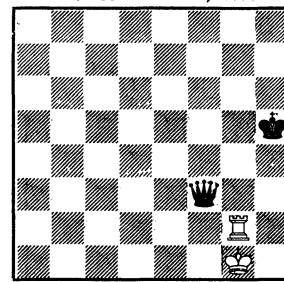
C15  
No. 46 in Cozio, 1766



White to Move 8+8

C15 1. Ra5† Kb7 2. Rc7† Kb8 3. Kc5. A fine attacking move, even reminding the modern reader of the final move of Alekhine v. Yates, London 1922 (Game No. 70

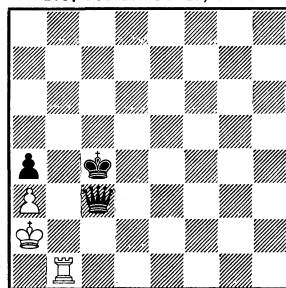
C17  
No. 133 in Cozio, 1766



White to Move 2+2

C17 1. Rh2† Kg4 2. Rg2† Kh3 3. Rh2† Kg3 4. Rh3†, or 2. ... Kf4 3. Rf2 draws.

**C18**  
No. 158 in Cozio, 1766



White to Move 3+3

**C18** 1. Rc1 Qxc1 stalemate, or 1. ... Kd3 2. Rxc3†. Cozio gives 7 more moves of the latter line!

**EG32 ERRATA**

No. 1812. Bishop on e6 is Black.  
No. 1851. Composer is V. N. Dolgov.  
p. 494 Delete 'Ip193' from 1964 column.  
p. 494 Extend '--1608--' to include 1970.  
p. 495 Move '1848' to 1972 column.  
p. 495 Move '1766' down one line.

**THE WANDERING KING**

by T. B. Gorgiev

(Translation by P. S. Valois)

Nowadays, many people, whatever their station in life, are interested, even passionately so, in travelling. It is much easier now to make even a round-the-world tour than in the days of Jules Verne.

Curiously, the same interest in travel is shown by some pieces on the chess board. The greatest energy of course, rests in the pawn, but fate has granted it the power to move only forwards and still forwards; its longest voyage is shown in the Excelsior theme which can only be expressed with elegance in the study. Here is an example in my study No. I.

No. 1. Solution: 1. Sa3† Rxa3 2.

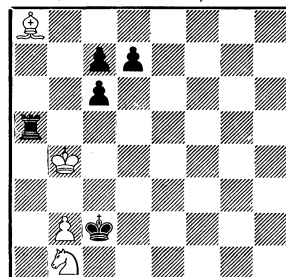
ba c5† 3. Kc4 Kb2 4. a4 Ka3 5. Bc6 dc 6. a5 Ka4 7. a6 Ka5 8. a7 Kb6 9. a8R and the result of the journey is - promotion and victory.

But now I want to talk about King-treks. A. S. Gurvich was almost the first composer to accompany the King in his long travels (White Kh4 Rh2 Pa3 - Black Kh6 Sc3 Ps a2, a5. Draw. Shakhmatny listok, 1927. 1. Kg4† Kg6 2. Rxa2 Sxa2 3. Kf4 Kf6 4. Ke4 Ke6 5. Kd4 Kd6 6. Kc4 Kc6 7. Kb3 Sc1† 8. Ka4 Kb6 draw).

I have shown a King-trek from one side of the board to the other in the pawn study No. 2.

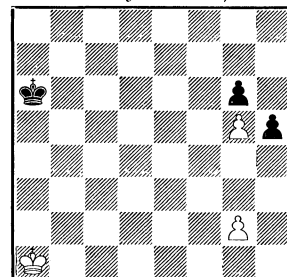
No. 2. Solution: 1. Kb2 Kb5 2. Kc3 Kc5 3. Kd3 Kd5 4. Ke3 Ke5 5. Kf3

1. **T. B. Gorgiev**  
1st H.M.,  
Revista de Sah, 1956



Win 4+5

2. **T. B. Gorgiev**  
Shakhmaty v SSSR, 1936

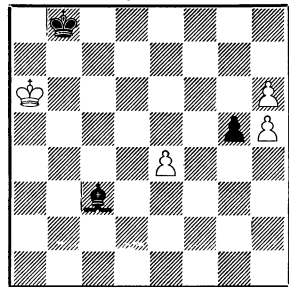


Draw 3+3

Kf5 6. Kg3 Kxg5 7. Kh3 K5  
 Subtle King-manoevres have begun. 8. Kh4 Kf4 9. g4 hg stalemate. Study No. 3 contains a very cunning trek. 1. Kb5 Bh8. This must be played straight away as after 1. ... g4, 2. Kc4 follows and the bishop must retreat. 2. Kc4 Kc7 3. e5 (If 3. Kd3? Kd6 4. Ke3 Ke6 5. Kf3 Kf7 6. Kg4 Bf6 7. e5 Bd8 wins) 3. ... Kc6 4. Kd4 Kd7 5. Ke4 Ke6 6. Kf3 Kf5 7. e6 Kxe6 8. Kg4 Kf6 9. h7 Bg7 10. h6 Bh8 11. Kh5 Kf5 stalemate.

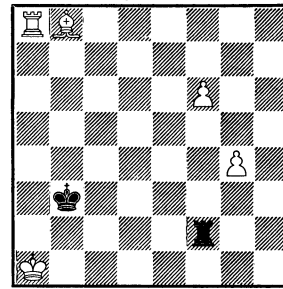
I show one more study, No. 4, where the King travels from a1 to a8 with, as in No. 3, various adventures on the way. The solution

3. **T. B. Gorgiev**  
 2nd H.M.,  
 Shakhmatnaya Moskva, 1967



Draw 4+3

4. **T. B. Gorgiev**  
 1st H.M.,  
 Shakhmaty v SSSR, 1939



Draw 5+2

is: 1. Ra3† Kxa3 2. Kb1 Rb2† 3. Kc1 Rxb8 4. g5 Rf8 5. Kd2 Kb4 6. Ke3 Kc5 7. Kf4 Kd6 8. g6. A pawn sacrifice with hardly anything on the board. Ke6 9. Kg5 Ra8 10. f7 Ke7\* 11. Kh6 Kf6 12. Kh7 Rb8 13. f8Q†. A second sacrifice which Black must accept. Rxf8 14. g7 Rf7 15. Kh8 Rxc7 stalemate. If 8. ... Rxf6 9. Kg5 Ke7 10. g7 Rf1 11. g8S† draws. Many more studies could have been given, but I have restricted it to a few compositions of my own. The trek theme is interesting, especially with different routes and occurrences on the way.

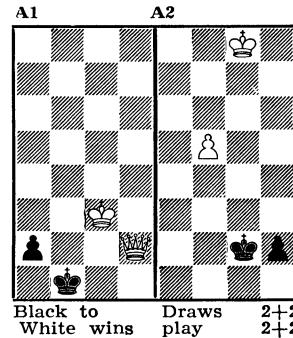
\* (The finish is Cozio! See C10 on page 4. AJR).

### ONE THING LEADS TO ANOTHER (The First Experiences Of A Novice Composer)

by J. D. Beasley

(Summary of a talk for the Chess Endgame Study Circle on 6.iv.73). We have had many talks on composing by experts; the excuse for this one is the hope that the mental processes of a novice might also be of interest.

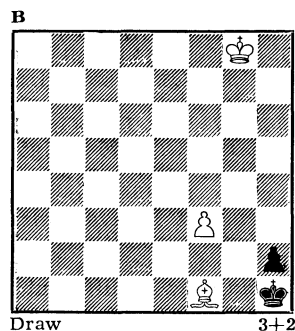
My first, trivial, attempts at composition were made long ago, and I was early fascinated by some of the extreme paradoxes of the chessboard: such as **A1**, where B1 can queen with check but still loses, and **A2**, where he queens while the wP is still on the fifth



A1: Black to play, White wins. A2: Draws, 2+2.

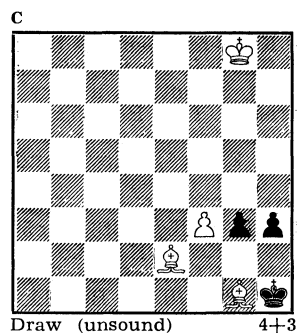
yet cannot win. When, recently, I started composing more seriously, I soon came back to **A2**, and fairly quickly found a possible draw study by moving wP to f4, bK to g1 and adding wBf1: 1. Bg2 Kxg2 2. f5 etc. Or was it! Could W also draw after 1. f5 h1Q 2. f6 Qa8† 3. Kg7 Qa1, since wB can now find safety? Three months of analysis convinced me that B1 could always win this, and in the process I noticed that we can start with wP on f3 and bK on h1, giving B (1. f4 Kg1 etc.).

This went to Adam Sobey for 'The Problemist', and he advised an introduction. If the wK stands on

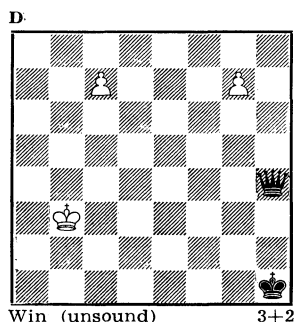


g7 in **B** then 1. f4 Kg1 2. f5 draws though the intended 2. Bg2 loses, and if we start the wP on f2 the long diagonal is open; so I reluctantly left these where they were and produced in turn the rather mundane published introduction (wB to a6, bP to h3, add wRf2 and bPg2 for 1. Rf1† gfQ 2. Bxf1 h2 etc.: Problemist, i. 71) and the unsound **C** which sparked off the next composition.

My first attempt to bust **C** was by 1. f4 Kxg1 2. f5 Kf2 3. f6 Kxe2, and my incompetence in missing 3. ... g2 was rewarded by a pretty B1 win in 4. f7 g2 5. f8Q g1Q† 6. Kh7 (best) Qa7† 7. Kg8 (best) h2 8. Qe8† Kd2 9. Qd8† Kc2 10. Qc8† Kb2 and no more sensible checks. B1 can also win, however, by 6. ... Qb1† or 7. ... Qa2†, while Ce-



dric Sells pointed out a thematic dual by 8. ... Kf2 9. Qf8† Kg2. He suggested getting wK to h8 and bQ to b8 at this point, when Kf2 can be met by Qf7† since Qxf7 now stalemates, but approaching this soundly is not easy and I achieved only a very crude position which is not worth a diagram: set wKd8, wQg2, wBd7, wPa6, bKa1, bQc1 and bRe7 for 1. a7 Rxd7† 2. Kxd7 Qd1† 3. Ke7 Qe1† 4. Kf7. All non-capturing retractions seem to produce cooks, while with wQ on h2 instead there is an alternative win by 4. Kf6.

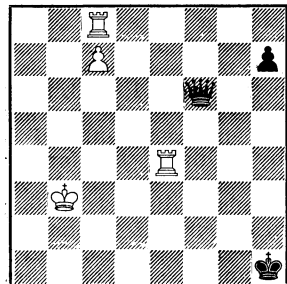


I therefore abandoned this matrix in favour of that of **D**, where the stalemating try is 1. g8Q? and the intention 1. g8R Qh3† 2. Kb4 etc. Unfortunately while there is certainly no sensible check after 5. Kb7 there is a pin and fork by 5. ... Qh7 which is most awkward,



and though I feel sure there is a study to be found in this matrix I have yet to produce it.\*

**E** J. D. Beasley  
The Problemist, i.72

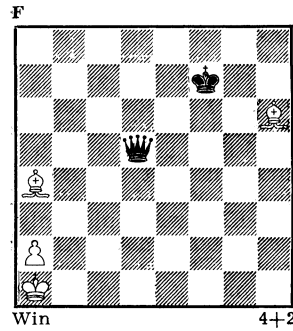


Win 4+3

Finally I blocked h7 with a bP, threw out the stalemate and the underpromotion and produced **E**, with its pleasing introductory sacrifice which more than one good solver has failed to spot: 1. Rh4† Qxh4 2. Rg8 etc. Refuting the W tries took only a fortnight this time.

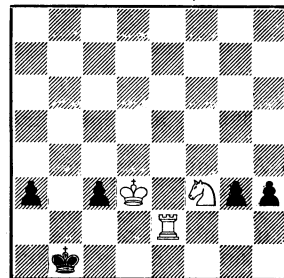
My next attempt started from quite a different viewpoint, the domination of bR by 2wB on an otherwise empty board. This developed into a study of squeeze and stalemate avoidance, but was hopelessly outclassed by the Mat-tison classic (No 135 in 'Test Tube Chess'). It did however lead to another idea, shown in intermediate form in **F**. The pin 1. Bb3 is obvious, but after 1. ... Ke6 W cannot afford the capture since it will leave him with the wrong wB. B1 cannot afford to capture either, however, so that the squeeze 2. Bf4 is available and the bQ can be safely taken next move. If instead 1. ... Qe6 then there is a simple echo by 2. Bg5.

\*Footnote (iii. 73); D came in the end. bQg4, add wRh7, bPh4, wSa2, bPb4 for 1. Rxh4† Qxh4 2. g8R .. 6. Kb7 Qh7 and W wins by 7. Rg4, followed in some order by Rb4, Kb8, Rb7, Sb4-c6-a7 and Ka8. In **The Problemist**, v-vi. 73.



Now to find some sort of introduction. Any added material must come off in the play, and I thought little of my chances of getting bQ to d5 by reasonable means, but moving bK to g8 and adding wPg6 and bPf7 (for 1 g† Kxf7) gave a second echo of the winning squeeze position, though not of the refusal of the bQ, after 1. ... Qxf7 2. Bb3. One would like to start with the bK and bQ off the same diagonal, and great crudity stepped in here: move bK to f8, wBh6 to c1 and add wSg8 for 1. Bh6† Kxg8. Adam Sobey made the final suggestion, that of moving wBa4 to c2 to give the otherwise idle wS something to do after 1. ... Ke8, and thus, after two sessions of midnight oil to prove it still sound, it ultimately appeared (**Problemist**, iii. 72).

**G** F. ben Galuth  
The Problemist, vii.69



Black to play 3+5  
Draw



- p. 52 add to the commentary on 42 'The central idea may be seen in a study by Duras published in 1906.'
- p. 53 at foot, for 'apologie' read 'apologies'.
- p. 76 88 is by a 'patrician of Lucca, a town in Tuscany'.
- p. 95 130 (i) should read '1. ... Kd4 2. Bh7 Sf6† 3. Kg5 wins. If 1. ... Kf6 2. e7.' In the line given, after 1. ... Kf6 2. Bh7 Black draws by 2. ... ed 3. Bxg8 Kg7. Pointed out by Don Stallybrass.
- p. 99 The reasons for the predominance of USSR composers were adapted from a conversation with Prof. Dr. Boris A. Sakharov, whose death is reported elsewhere, while we attended a FIDE Problem Commission meeting.
- p. 105 For Dawson 'he was not interested' read 'his study composing interest was small'.
- p. 107 The Lommers know even more languages!
- p. 115 Peckover's first study appeared in **The Egyptian Gazette** (!) in 1916 (!), at which time he was a patient in the Military Hospital in Zeitoun, Cairo. (A formidable task for a researcher to unearth such facts!) Later, his columns in **The Regina Daily Leader** (1920, Saskatchewan, Canada) and **The Provincetown Advocate** (1937-8, Massachusetts) carried his own originals.
- p. 119 For '411' read '141'.
- p. 125 There is another work attribute to J. S. Bingham which may or may not be evidence that the name is not a pseudonym.
- p. 141 for 'musi' read 'music'.
- p. 158 204 is quoted in an unidentified column run by Lasker in Berlin in 1914.
- p. 165 For 'menaces' read 'menaces'.
- p. 168 224 For '61. Bh2' read '61.Ba7'. Pointed out by Walter Veitch.
- p. 169 See EG29, p.377, for an example of valid B-promotion in play. An older candidate, quoted here from Europe-Echecs iii.72, is Sokolsky v. Ravinsky, 1938 (event, occasion and score not given): //2r1b1k1/P4pPp/1R3P1P/2P5/8/1P6/1K6/8//. Play is reported as 1. ... Rxc5 2. a8B (other choices drawing).
- pp.169 and 362 Novotny also composed studies.
- p. 172 231 Milesco in DSZ v.72 gives an earlier date: Durand, 1860, in **La Régence**.
- p. 184 For 'k ight' read 'knight'.
- p. 193 269 is not the position resigned by Spassky. Pointed out by Robert Pye, Eire
- p. 197 273 For '722' read '272'
- p. 223 327 is not a good example of a cook on the first move, as it is so difficult. I added the reference at a late moment, and now regret it, with belated apologies to Walter Veitch.
- p. 227 Source of 320 is **Lasker's Chess Magazine**, Vol. VIII, No. 6, x.1908, p. 190. Pointed out by E. Umnov (Moscow).
- p. 240 338 is incorrect, according to Chéron, Vol. IV, p. 122.
- p. 247 For 'referred to to' read 'referred to'.
- p. 284 377 is cooked: 1. Sc3 Sc5 2. Be3 Se4 3. Sd1 (by R. Diot). See also 400. Pointed out by Francois Fargette.
- p. 301 At foot, misaligned letters.
- p. 313 406 Mr. Mees writes 'the story differs slightly from what you are suggesting. In fact, I was asked by C. J. de Feijter - at that time leader of the column in Tijdschrift K.N.S.B. - to join him as a judge of the yearly tournament. I accepted, and then thought it to be appropriate to withdraw 406. Perhaps a cowardice of the author. How would 406 compare to, e.g. 345, that won 2nd Prize?

Anyhow, no reason to blame the judge..... my friend de Feijter was not quite happy with your remarks..... he has always tried to be scrupulously fair as a judge'.

- p. 314 For 'Vladimir' Chekhover, read 'Vitaly' Chekhover, correct on p. 315.
- p. 353 A 'Roycroft' improvement on the Guy-Blandford code would make it more easily memorable: count 1 for a W man, 3 for a B1 - this changes the code, but makes it applicable without reference to the table.
- p. 358 Bagdasarian.  
Ban, J. 1919-.  
Belyakin, S.M. 1921-.
- p. 359 Crowl, F. A. 1902-1965.
- p. 361 Lolli, for 'Moderna' read 'Modena'.  
Lucchese, delete (see p. 76 above). Pointed out by Dr. Adriano Chicco, Genoa.
- p. 362 Mouterde, A. 1874-1942.
- p. 364 Valois, P.S. 1946-. (Not 1948).
- pp.365-370 All diagram references should be in bold italic.
- p. 367 judge, insert '291'.

Footnote: At the time of writing, TEST TUBE CHESS has still not been reviewed in either the **British Chess Magazine** or **Chess Life and Review**, the national magazines of Great Britain and the U.S.A. respectively! Other reviews have been highly favourable, if sometimes eccentric. 2.500 copies were printed in England. Sales are slow.

AJR

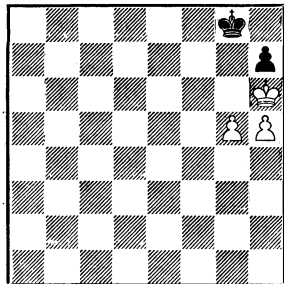
**Review** LEHRBUCH DER SCHA-  
CHENDSPIELE, by J. Awerbach,  
Sportverlag Berlin, 1972.

This is a theoretical, two-volume, 900-plus diagram, coverage of end-game theory, shortened but updated from the 4 volumes previously available by the same author, the Soviet Grandmaster. Stress is severely on the practical side, but this is expounded very clearly, with emphasis wherever possible on reduction to 'zones' and rules, provided the reader knows German. A quantity of typical positions is taken from 'ends of studies', and there is an occasional, seemingly inconsistent, departure into the pure studies realm, such as a set of fortress positions in B+Ps v Q - but then, **EG**-readers will know that the

author is a FIDE Judge of studies and very sympathetic to them. Also in evidence is the historical aspect, appearing in two guises. First, quoting very early examples of positions (S v aP mate known since 12th century, for instance, ante-dating No. 64 in TTC by a century). Second, recording the progress of analysis over decades with respect to a particularly thorny position (117 in Vol. II, wKd2, wRf1, wPd3; bKg7, bRd8 turns out to be a draw after Chéron, Löwenfisch and Smyslov, and Kopaiev have all had a hand in it). It is curious that the 'bridge-building' win in R+P v P is still attributed to Lucena. (See 80 in TTC). A couple of examples give some of the helpful flavour of the work, which is handsomely produced.

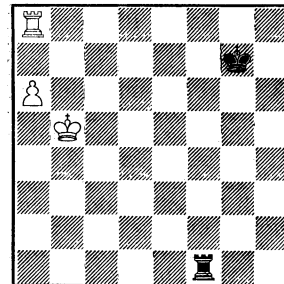
AJR

72 in book reviewed  
(Vol I)



White wins only if  
Black has the move 3+2

After J. Vancura, 1924  
(149 in book reviewed-Vol II)



Black to Move 3+2  
Draws

“This is a position of reciprocal Zugzwang. The game is a draw with White to move, after 1. g6. Black has to concede the win to his opponent if Black moves first: 1. ... Kh8 2. g6. With wPg4 the reciprocal Zugzwang would arise with bKh8, with wPg3 bK then back on g8. From this observation Bähr (1935) drew an important conclusion: if the united P's are on different colours, so must the K's be; with the P's on the same colour, so must the K's be on the same colour as each other. This 'colour rule' considerably lightens the calculation of moves. It enables the position to be quickly judged and the right plan to be formed.”

The text runs, in translation. “W threatens to bring his R into play, so energetic measures are required. If 1. ... Rb1† 2. Kc6 Rcl† 3. Kb7 Rb1† 4. Ka7 Kf7 then it is all over after 5. Rb8. Correct is 1. ... Rf5† 2. Kb4 Rf6! (B1 must not be tempted into further checks) 3. Kc5 Re6 4. Kd5 Rb6 5. a7 Ra6 with a draw. A rook transfer to the 6th rank, where it radiates exceptional activity, is in many cases the only saving resource.”

## NEWCOMERS' CORNER

### “NC 1”

by J. D. Beasley

(An experiment in which we propose to examine a few studies in detail, taking the reader gently through the side variations and the motivations which are normally taken for granted.)

For this first article I have selected four of the simpler studies from the award in the Georgian Republic 50th Anniversary tourney, 1971. The source gave no more notes than do most of EG's

sources, and I hope that not too much of the analysis will ultimately qualify for 'Spotlight'!

No. 1870 (V. Sereda) is a draw. W is a R up, but he must do something about the threat of ... g1Q, and 1. Rg8 loses against 1. ... fe. Hence 1. Rb8† to reach g1 via b1. Try 1. ... Kxc5 for B1: it fails against 2. Rb1, because after B1's resource of 2. ... Be1 3. Rxe1 f2 the wR can retreat with check (4. Rcl†) and W wins with 5.

Kxg2. W can cope similarly after 1. ... Ka6 2. Bc4† K - - 3. Rb1 and after 1. ... Ka4 2. Rb1 Be1 3. Bb3† K - - 4. Bg8† (say) K - - 5. Rxe1, but 1. ... **Ka5** stops him: 2. Rb1? Be1! 3. Rxe1 f2 and wins. (A similar defence beats the other try 1. Bc4†, hoping to get wR to g1 via a1: 1. Bc4†? Kxc5! 2. Ral Be1 3. Rxe1 f2 etc.). So W plays for time with 2. **Ra8†**, and since 2. ... Kb5 would merely repeat the position (which W can afford but not B1) the only reply is 2. ... **Kb4**.

Now 3. **Rb8† Ka3** (3. ... Kc3? 4. Rb1 as before) 4. **Ra8†** follows straightforwardly enough, and the only hope of a B1 win lies in 4. ... **Kb2**. (In the event this almost loses, and from the point of view of taking risks over the board B1 might be better advised to take the repetition; but then there would be no study). Now 5. Rb8† will lose not to the obvious 5. ... Kxa2 (met by 6. Rg8 fe 7. Rxg2 and probably wins) but to 5. ... Ka1! 6. Rb1† Kxa2 7. Rc1 Kb2 and wherever the R goes one of 8. ... fe and 8. ... f2 will win it. However 5. **Rg8†** is now playable: 5. ... fe 6. **Rxg2** and the e-pawn is pinned.

B1 looks hopelessly lost, but another B sacrifice saves the day: 6. ... **Bf2!** 7. **Rxf2 Ka1** and 8. **Rxe2** is stalemate.

B1 also plays well in No. 1871 (E. Pogosjants), also a draw, and indeed there is no good reason why the good play in a study need be confined to W. Where, as here, the stronger side has pawns, an advantage of one minor piece normally wins, so W must do something about the threat of ... ba. The only candidates are 1. ab and attacks on the bB, but 1. ab fails against 1. ... Bc7 (for the d-pawn will cost the wS while the B1 pieces can mop up the W pawns), 1. Ka4 loses to 1. ... Be1 maintaining the threat of ... ba, and 1. b4 can be defeated at least by 1. ... ba Se7 and Kd6/c7/b7 will win the wS (this last variation

not being claimed as unique); so only 1. **Sc6!** is left. It threatens 2. a7, and as we shall see the best B1 defence is indirect: 1. ... **dc**. Now after 2. **a7 Kc4** the mate threat by 3. ... Bb4† 4. Ka4 b5 stops queening. 3. b3† is useless against 3. ... Kc3 maintaining the threat, but 3. **b4** looks better: after any reply 3. ... **Kc3!** W can safely queen. 4. **ba** is now necessary to dispose of the mate threat, but 4. ... **Se3** keeps up the pressure; after 5. a8Q Sc4† 6. Ka4 b5† 7. ab6ep Sxb6† the Q is lost, and after 5. a8S Sd5 the new wS is shut up and the c-pawn will give a B1 win.

There remains only 5. **Ka4 Sc4**, and now that 6. ... Sd5 is no longer possible 6. **a8S** is playable (but not of course 6. a3?!, when 6. ... Sb2 is mate). W can now wriggle out: 6. ... **Sb2† 7. Ka3 c5 8. Sc7** and the pawns can be stopped.

A third draw is No. 1872 (V. Yakimchik). Either 1. ... Kxf2 or 1. ... Bxb5 would win for B1, so 1. Rf5 is automatic, and after 1. ... **Be8** the wR must stay on the f-file. We shall consider the alternatives later, but best is 2. **Rf6**. Now 2. ... **Kg2** threatens 3. ... h1Q 4. Sxh1 Kxh1 5. Rg- h2 and the bB will ultimately reach g2 (allowing Kg1 and winning) either via h3 or via h5 and f3. So W must play 3. **Sh1**, blocking the pawns and so denying the bB the use of h3, and is is time to consider strategy. After B1's inevitable Kxh1 and W's Rg- B1, in order to win, must get his B to g2, and the only ways in are via f3 (or f1 and e2) and either d1, g4 or h5. If W can get his K to e1 and R to g5 in time then all these ways in can be stopped and the draw is certain. The square c1 is however **not** good enough for the wK, for B1 could then play ... Bh5!; Rxh5, Kg2; Rg5†, Kf2; Rf5†, Ke2 and wins. Given is 3. ... **Bd7** (3. ... Kxh1 4. Rg6 Bd7 merely transposes) 4. **Rg6† Kxh1 5. Kc1 Be8** and B1 appears

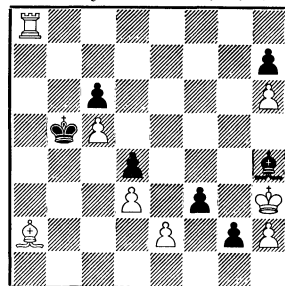
to have won, for 6. Rg5 is met by 6. ... Bh5 as above. Not so, however, for 6. Rg4 holds the position: 6. ... Bh5 7. Kd1! Bxg4† 8. Ke1 and if the bK comes out it is stalemate. B1 can now make no progress; try 8. ... Be2 9. Kf2 Bd1 10. Kf1 Bf3 11. Ke1 Bg2 12. Kf2 and he gets nowhere.

Having worked out the main line, let us look at the alternatives at move 2. 2. Rf4 is hopeless because the bB controls g4. After 2. Rf8 Kg2 B1 no longer threatens 3. ... h1Q 4. Sxh1 Kxh1 because the bB is attacked, but there is another threat of 3. ... Bg4 with which W must cope; hence 3. Sh1 Kxh1 4. Rg8 Be6 5. Rg5 Bf7 6. Kc1 Bh5 and wins as above. Finally, if 2. Rf7 the reply 2. ... Be6 gains a tempo: 3. Rf6 Kg2 (threatening 4. ... Bg4 again) 4. Sh1 Kxh1 5. Rg6 Bf7 6. Rg4 Bh5 and the wK is too far away. If B1 tries 3. ... Bg4 in the main line then 4. Rg6 Kxh1 5. Rxg4 stalemates him.

My last example is one which particularly took my fancy, and I have left it in although JRH pointed out some anticipations. No. 1873 (A. Alekseyev) is a win, and with a R down, no likely mating threat and his P under attack W can only play 1. f7. The reply 1. ... Rf5 loses off-hand to 2. Bc8†, but the subtler 1. ... Rg5, threatening to win the newly-formed wQ, offers more hope. 2. f8S† can be met by 2. ... Kf5 and none of W's other checks seems to lead anywhere, so let us accept the pin: 2. f8Q Rg8. Now after the exchange three minor pieces against two will be only a draw, the stronger side having no pawns, but three against one will win. Hence 3. Qxg8† Bxg8 4. Kf8 attacking the bB. The only escape is by 4. ... Bh7, but the trouble soon gets worse: 5. Kg7 Bf5 6. Bc8† Ke5 (the bK must now continue to stand by his B) 7. Sf7† Ke4 8. Sg5† Ke5 9. Sf3† Ke4, and B1's courageous defence of his B is rewarded by a mate after 10. Bb7† c6 11. Bxc6. There is much

pleasure in watching the mating position being inexorably built up; only the Sd3 and Sg2 are in place from the start.

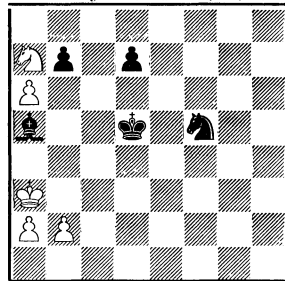
No. 1870 V. Sereda  
3 Comm., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Draw 8+7

No. 1870: V. Sereda. 1. Rb8† Ka5/i 2. Ra8† Kb4 3. Rb8† Ka3 4. Ra8† Kb2 5. Rg8 fe 6. Rxg2 Bf2 7. Rxf2 Kal 8. Rxe2 stalemate.  
i) 1. ... Kxc5 2. Rb1 Be1 3. Rxe1 f2 4. Rcl†. For the leading prize-winners in this tourney, see Nos. 1738-1742 in EG31. JRH: The stalemate is known, e.g. Belenky (1945), No. 773 in Kasparyan's '2,500' and Prokes (1939 and 1940), Nos. 10 and 239 in his collection.

No. 1871 E. Pogosjants  
2 Comm., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72

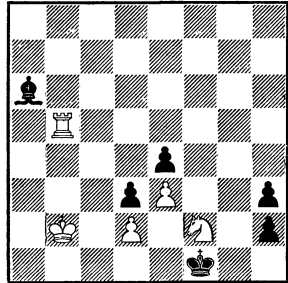


Draw 5+5

No. 1871: E. Pogosjants. 1. Sc6 dc 2. a7 Kc4 3. b4/i Kc3 4. ba

Se3 5. Ka4/ii Sc4 6. a8S Sb2†  
 7. Ka3 c5 8. Sc7 and draws. i)  
 3. a8Q? Bb4† 4. Ka4 b5 mate, ii)  
 5. a8Q? Sc4† 6. Ka4 b5† 7. ab6e.  
 p. Sxb6† 8. Ka5 Sxa8 and wins.

No. 1872 V. Yakimchik  
 1 Comm., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72

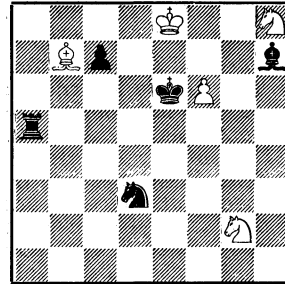


Draw 5+6

No. 1872: V. Yakimchik. 1. Rf5  
 Be8 2. Rf6 Kg2 3. Sh1 Bd7/i 4.  
 Rg6† Kxh1 5. Kc1 Be8 6. Rg4 Bh5  
 7. Kdl Bxg4† 8. Ke1 Be2 9. Kf2  
 Bd1 10. Kf1 Bf3 11. Ke1 Bg2 12.

Kf2 etc. i) 3. ... Bg4 4. Rg6 Kxh1  
 5. Rxg4 stalemate.

No. 1873 A. Alekseyev  
 6. H.M., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72

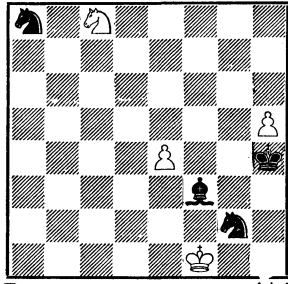


Win 5+5

No. 1873: A. Alekseyev. 1. f7 Rg5  
 2. f8Q Rg8 3. Qxg8† Bxg8 4. Kf8  
 Bh7 5. Kg7 Bf5 6. Bc8† Ke5 7.  
 Sf7† Ke4 8. Sg5† Ke5 9. Sf3† Ke4  
 10. Bb7† c6 11. Bxc6 mate. JRH:  
 Cf. Kaminer (1937), No. 657 in  
 Kasparyan's '2,500', and Kalan-  
 dadze (1965), No. 368 in EG9.

### DIAGRAMS AND SOLUTIONS

No. 1874 Y. Bazlov  
 and V. Kovalenko  
 1 H.M., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72

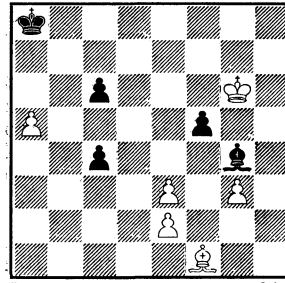


Draw 4+4

No. 1874: Y. Bazlov and V. Ko-  
 valenko. 1. Kf2 Kg4 2. h6 Sf4 3.  
 h7 Sg6 4. Se7 Sh8 5. Sd5 Sf7 6.  
 Sf6† Kf4 7. Sd5† Kxe4 8. Kg3 Bh1

9. Kh2 Bf3 10. Kg3 Sh8 11. Kf2  
 Bh1 12. Kg1 Bf3 13. Kf2 Sf7 14.  
 Kg3.

No. 1875 N. Kondratyuk  
 and V. Yakovenko  
 2 H.M., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72

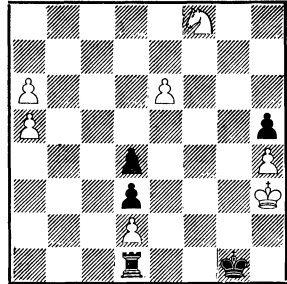


Draw 6+5



No. 1875: N. Kondratyuk and V. Yakovenko. 1. Bg2 Kb7 2. a6† Kxa6 3. Bxc6 Ka5 4. Bd5 Kb4 5. Bxc4 Kxc4 6. Kg5 Kd5 7. Kf4 Bh3 8. e4† fe 9. g4 Bf1 10. Ke3 Bh3 11. Kf4 Ff1 12. Ke3. JRH: Cf Jonsson, (1968), No. 1248 in EG23.

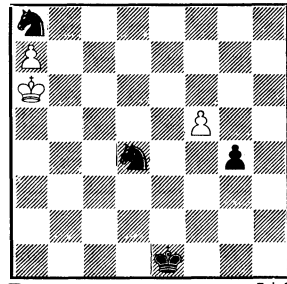
No. 1876 **D. Gizhko**  
3 H.M., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Win 7+5

No. 1876: D. Gizhko. 1. a7 Rf1 2. a8B Rxf8 3. Bc6 Kf2 4. e7 Rg8 5. e8B Rg3† 6. Kh2 Rg4 7. Bed7 Rxh4† 8. Bh3 Rf4 9. a6 Rf8 10. a7 Ke2 11. Bhd7 Kxd2 12. Be8 Kel 13. a8Q d2 14. Ba4 and wins.

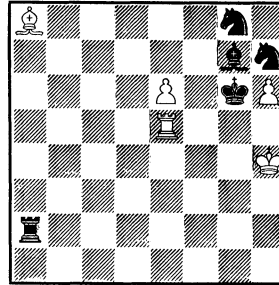
No. 1877 **L. Mitrofanov**  
4 H.M., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Draw 5+5

No. 1877: L. Mitrofanov. 1. Kb7 g3 2. Kxa8 Sb5 3. Kb7 Sxa7 4. f6 Sb5 5. Kc6 Sd4† 6. Kd5 Sf5 7. f7 Se7† 8. Ke4 Sg6 9. Kf3 and draws.

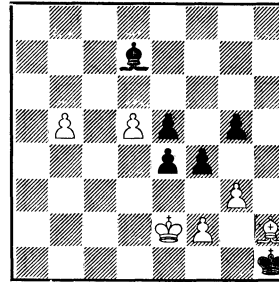
No. 1878 **L. Topko**  
5 H.M., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Draw 5+5

No. 1878: L. Topko. 1. Be4† Kf6 2. Rf5† Kxe6 3. Bd5† Kxf5 4. Bxa2 Bf6† 5. Kh5 Be7 6. Bb1† Ke6 7. Ea2† Kf5 8. Bb1†.

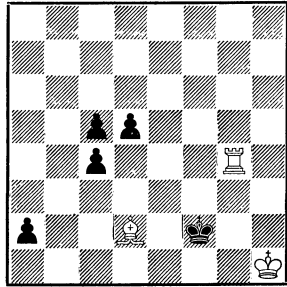
No. 1879 **A. Kazantsev, M. Liburkin and L. Staroverov**  
7 H.M., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Win 6+6

No. 1879: A. Kazantsev, M. Liburkin and L. Staroverov. The great Mark Liburkin died in 1953. 1. b6 Bc8 2. d6 f3† 3. Ke3 g4 4. d7 Bxd7 5. b7 Bb5 6. b8R Bf1 7. Rb1 Kg2 8. Kxe4 Kxf2 9. Kxe5 Kg2 10. Kf4 Bd3 11. Rb2† Be2 12. Ke3 Kxh2 13. Kf2 and wins. This is clearly a version of the study published in 1933 by these composers, and best accessible as No. 2385 in Kasparyan's '2,500', as indicated by JRH.

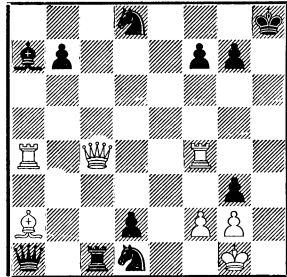
No. 1880 **D. Makhatadze**  
 4 Comm., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72



Win 3+5

No. 1880: D. Makhatadze. 1. Rg2† Kf3 2. Bc3 d4 3. Ba1 c3 4. Rxa2 Ke3 5. Kg2 c2 6. Rxc2 d3 7. Rc3 Ke2 8. Bb2 d2 9. Bc1 d1Q 10. Re3 mate. JRH: Cf. Reti (1929), p. 139/218 of Assiac's **Delights of Chess**; and Prokop (1929), No. 628 in Kasparyan's '2,500'.

No. 1881 **G. Plokhodnikov**  
 and **D. Makhatadze**  
 5 Comm., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72

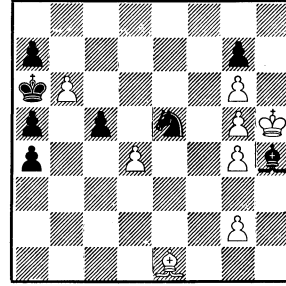


Win 7+11

No. 1881: G. Plokhodnikov and D. Makhatadze. 1. Rh4† Kg8 2. Rh8† Kxh8 3. Qh4† Kg8 4. Qxd8† Kh7 5. Rh4† Kg6 6. Qd3† f5 7. Qxg3† Kf6 8. Qd6† Kg5 9. Rh5† Kxh5 10. Bf7† Kg5 11. Qg3† Kf6 12. Qg6† Ke5 13. Qe6† Kf4 14. g3† Kg4 15. Qe2† Kg5 16. Qh5† Kf6 17. Qg6† Ke5 18. Qe6† Kd4 19.

Qd5† Kc3 20. Qc4† Kb2 21. Qb3 mate.

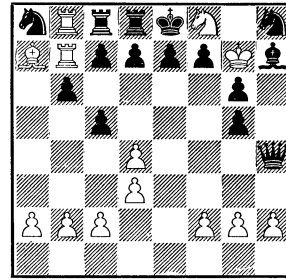
No. 1882 **V. Dadianidze**  
 6 Comm., Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72



Draw 8+8

No. 1882: V. Dadianidze. 1. ba Kxa7 2. Bc3 Bel 3. Bxe1 cd 4. Bf2 Sc6 5. Bh4 Se5 6. Bf2 Sc6 7. Bh4. JRH: I cannot find this particular form of self-internment of wK, though Ginner (1932), on p. 31 of Rueb's Bronnen IV is interesting.

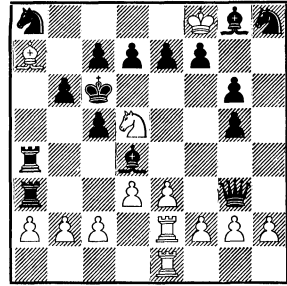
No. 1883 **N. Plaksin**  
 1st Special Prize, Georgian  
 Rep. 50th Anniv. Tny 1971  
 Award in  
 Vecherny Tbilisi 15/22.iv.72



Draw 13+15

No. 1883: N. Plaksin. The play to reach the diagram from No. 1883a requires 50 B1 moves and 49 W moves. Therefore W must play any non-capture, non-P move to invoke the 50-move rule in its composing convention. The only such move available is 1. Se6.

No. 1883a N. Plaksin  
position before last capture  
in play leading to No. 1883



White to play 13+16

No. 1883a:

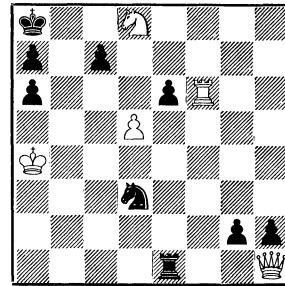
Let us do the analysis first. The wBa7 can only get into the corner while the bPb6 is still on b7, so the order of moves in this corner is bPa7xb6xc5, wB (and bS) in, bPb7-b6. Now the bBc8 can get out. Black must have captured one wB on a white square, and the only possibility is h7xg6; so the crucial moves in this corner are bPh7xg6-g5, bB and bS in, bPg7-g6.

Now bBf8 can come out to provide a hostage for White's e3xd4, which becomes obviously the last pawn move, and only now can the wRs come out from behind their pawn chain. Retracting from the given position, therefore, we must play wK and wS away (to give breathing space), bK, bR, bR and wRb3 to the right, wBa7-b8 and all the Rs out via the a-file; bK to c6 out of the way and the wRs back in; the wRs out again by the h-file and back to e1 and e2; and now we can retract d4 to e3 uncapturing the bB. At this point we have a position in major essentials like No. 1883a.

Playing forward from No. 1883a, it takes us 12 moves (including the initial pawn move) to get the first wR to a5, and a further 12 moves (including Kh6 and two wB moves) to get the second wR to a6. Now the bK can come in:

24. ... Kb7 25. Rb5 Kc8 26. Rb4 Kd8 27. Ra5 Ke8 28. aRb5 Ra7 (Kf8 will be needed ultimately but can be postponed until Black has no other useful move) 29. -- Rb7 30. Ba7 Rb8 31. -- Rd8 32. Bb8 Ra7 33. Ra4 Rb7 34. Ba7 Rb8 35. bRa5 bRc8 36. Bb8 Kf8 37. Ra7 Re8 38. Rb7 cRd8. Now 7 more moves will get the wRs to b7 and c8 and wB to a7, Black merely waiting; and the solution then finishes with 46. cRb8 Rc8 47. Sf4 eRd8 48. Se6† Ke8 49. Sf8 --- 50. Kg7 Qh4.

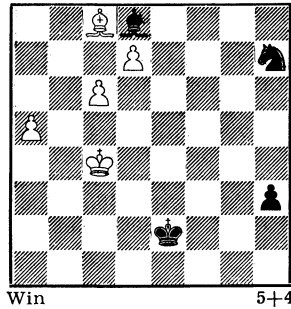
No. 1884 I. Krieheli  
2nd Special Prize, Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Win 5+9

No. 1884: I. Krieheli. 1. Rf8/i Sc5† 2. Ka5/ii Sd7/iii 3. Qxg2 h1Q 4. Qxh1 Rxh1 5. de Sxf8/iv 6. e7 Se6 7. Sxe6/v Rh8 8. Kxa6 Kb8/vi 9. Sf8 Rh6† 10. Kb5 Rh5† 11. Kc4 Re5 12. Sd7† and wins. i) 1. Sc6? Sc5† 2. Ka5 Sd7 3. Qxh2 g1Q 4. Qh8† Kb7. ii) 2. Ka3? Re3† 3. Kb4 Re4† 4. Ka3 Re3† 5. Kb2 Re2† 6. Kc3 Re3† 7. Kd2 Se4† 8. Kc2 Re2† 9. Kb3 Sc5† 10. Kb4 Re4† 11. Kc3 Re3†. iii) 2. ... Sb7† 3. Kb4 a5† 4. Kb5 a6† 5. Kxa6 Sc5† 6. Kb5 Sd7 7. Qxel g1Q 8. Qxa5†. iv) 5. ... Rh5† 6. Kb4 a5† 7. Ka3 Rh3† 8. Kb2 Rh2† 9. Kc1 Rh1† 10. Kd2 Sxf8 11. e7 Se6 12. Sxe6 Rh8 13. Sf8. v) 7. e8Q? Ra1† 8. Kb4 Rb1† 9. Kc3 Sxd8 10. Qe4† Rb7 11. Qd5 Se6 12. Qxe6 Rb6. vi) 8. ... c6 9. Sf8, or 8. ... Rc8 9. Sd8.

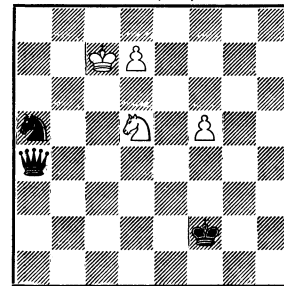
No. 1885. G. Amirkhanov  
7 Comm., Georgian  
Rep. 50th Anniv. Tny 1971  
Award in  
Vecherny Tbilisi 15/22.iv.72



Win 5+4

No. 1885: G. Amirkhanov. 1. c7 Bxc7 2. a6 Sf6 3. d8Q Bxd8 4. a7 Sd5 5. Kxd5 h2 6. Bg4† Kf2 7. Bf3 Kxf3 8. a8Q and wins. JRH: Cf. V. and M. Platov (DSZ 1906), No. 206 in '1234'.

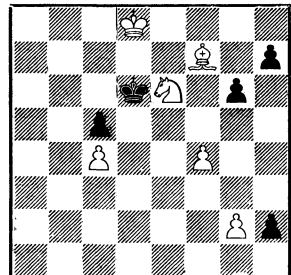
No. 1887 E. L. Pogosjants  
2nd Prize, 64, 1971



Draw 4+3

No. 1887: E. L. Pogosjants. 1. Sb4 Sb7 2. Sd3† Kg3 3. Sc5 Qc4 4. Kxb7 Qb5† 5. Ka8 Qc6† 6. Kb8 Qd6† 7. Kb7 Kg4 8. f6 Kf5 9. f7 Ke5 10. d8Q Qxd8 11. f8Q Qxf8 12. Sd7† and draws. JRH: "Cf. Chekhov (1956), No. 57 in FIDE Album."

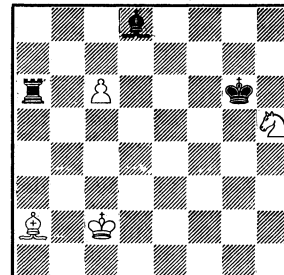
No. 1886 F. Aitov  
and A. Frolovsky  
1st Prize, 64, 1971  
Award 10-16.xi.72



Win 6+5

No. 1886: F. Aitov and A. Frolovsky. Judge: An. G. Kuznetsov. 1. Sg5 h1Q 2. Bd5 Qh4 3. g3 h5 4. Bb7 Qh2 5. f5 gf 6. Bd5 Ke5 7. Sf3† and wins.

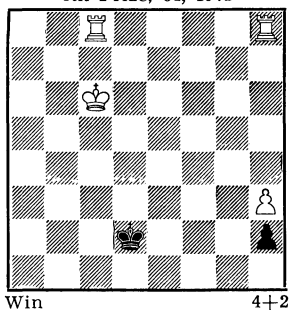
No. 1888 A. G. Kopnin  
3rd Prize, 64, 1971



Draw 4+3

No. 1888: A. G. Kopnin. 1. Sf4† Kf5 2. c7 Bxc7 3. Bc4 Rc6 4. Se6 Rxc4† 5. Kb3/i Rc1 6. Kb2 Rc4 7. Kb3 and so on, i) 5. Kd3? Rc1 6. Kd2 Rb1 7. Sxc7 Ke5 8. Kd3 Rb6 9. Ke3 Rb7 10. Sa6 Kd6 11. Kd4 Rb6 12. Sc5 Rb4† wins.

No. 1889 V. Kalandadze and R. Tavariani  
4th Prize, 64, 1971

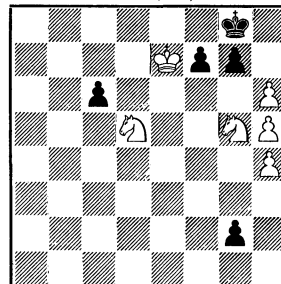


Win 4+2

No. 1889: V. Kalandadze and R. Tavariani. 1. Rhd8† Ke2 2. Re8† Kf2 3. Rf8† Kg2 4. Rg8†/i Kf2 5. Rcf8† Kel 6. Re8† Kd1 7. Rd8† Kc1 8. Rg2 h1Q 9. Rdg8 Kd1/ii 10. R8g3 and wins. i) 4. Rf1? Kxf1 5. Kd6 Kg2. ii) 9. ... Qxh3 10. Rg1† Kd2 11. R8g2† Ke3 12. Rg3†. JRH: "No. 1762 in EG. by Kalandadze, is hereby anticipated. Was the New Statesman entry a correction?"

i) 1. Rxa2? c1S† 2. Kb2 Sxa2 3. Sf2† Kh2 4. Kxa2 Rg2. JRH: "Cf. A. S. Gurvich (1947), No. 312 in '650'."

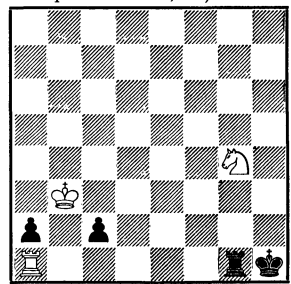
No. 1891 A. L. Bor  
Hon. Men., 64, 1971



Draw 6+5

No. 1891: A. L. Bor. 1. h7† Kh8 2. Sf6 gf 3. Sh3 c5 4. Kxf6 c4 5. Kg5 c3 6. Kh6 c2/i 7. Sg5 c1Q stalemate. i) 6. ... f6 7. Sf4 g1Q 8. Sg6†. JRH: "Kubbel (1910) showed the same stalemate, p. 35 of 'Prokes' Kniba."

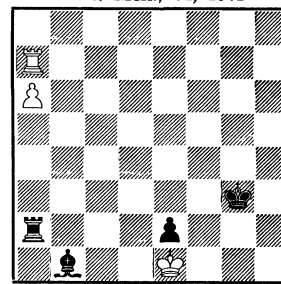
No. 1890 E. L. Pogosjants  
Special Prize, 64, 1971



Draw 3+4

No. 1890: E. L. Pogosjants. 1. Sf2† /i Kh2 2. Sg4† Kh1 3. Sf2† Kg2 4. Rxa2 c1S† 5. Kb2 Sxa2 6. Sd3 Rd1 7. Kc2 Ra1 8. Kb2 Rd1 9. Kc2 Rf1 10. Kb2 Rd1 11. Kc2 Rh1 12. Kb2 Rd1 13. Kc2 and so on.

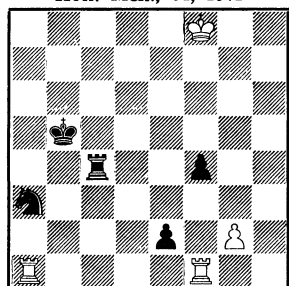
No. 1892 V. A. Evreinov  
Hon. Men., 64, 1971



Draw 3+4

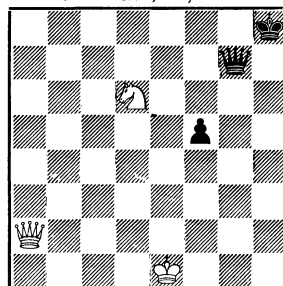
No. 1892: V. A. Evreinov. 1. Re7 Kf3 2. a7 Be4 3. a8Q Rxa8/i 4. Rf7† Ke3 5. Ra7 Kd3 6. Rd7† Ke3 7. Ra7 Rh8 8. Rh7 draws. i) 3. ... Bxa8 4. Re3†.

No. 1893 Y. N. Dorogov  
Hon. Men., 64, 1971



Win 4+5

No. 1895 I. Storozhenko  
Commend, 64, 1971

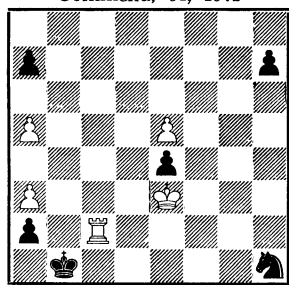


Win 3+3

No. 1893: Y. N. Dorogov. 1. Rf2/i Sc2 2. Rb1† Kc5 3. Rxe2 f3 4. gf Rf4† 5. Ke7 Sd4 6. Rc1† Kd5 7. Re5† Kxe5 8. Rc5 mate. i) 1. Rfe1? f3 2. gf Rf4†. JRH: "Cf. Marwitz (1948) in Rueb's **Bronnen** (I), p. 45."

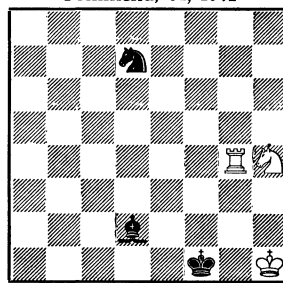
No. 1895: I. Storozhenko. 1. Sf7† Kh7/i 2. Qh2† Kg8 3. Sh6† Kh8 4. Sxf5† Qh7 5. Qe5† Kg8 6. Qe8 mate. i) 1. ... Kg8 2. Sg5† 2. Sg5† Kh8 3. Qh2† Kg8 4. Qb8† Qf8 5. Qb3† Kh8 6. Qh3† Kg8 7. Qh7 mate. JRH: "Combining both winning manoeuvres in one study appears to be original."

No. 1894 T. B. Gorgiev  
Commend, 64, 1971



Draw 5+6

No. 1896 E. L. Pogosjants  
Commend, 64, 1971

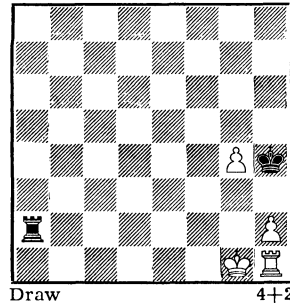


Win 3+3

No. 1894: T. B. Gorgiev. 1. Rg2 a1Q 2. Rg1† Kb2 3. Rxa1 Kxa1 4. Kxe4 Sg3† 5. Kf4 Sh5† 6. Kg5 Sg7 7. Kf6 Se8 8. Ke7 Sc7 9. Kd6 Sb5† 10. Kc5 Sc3 11. Kd4 Se2† 12. Ke3 Sg3 13. Kf4 draws.

No. 1896: E. L. Pogosjants. 1. Rd4 Se5 2. Rxd2 Sf3 3. Rd3 Sxh4 4. Rh3 Sg6 5. Rh6 Se5 6. Rf6† Ke2 7. Re6.

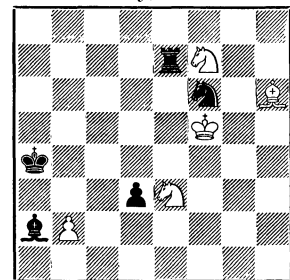
No. 1897 V. S. Kovalenko  
Shakhmaty/Sahs (Riga) x.71



Draw 4+2

No. 1897: V. S. Kovalenko. Mr. Bondarenko of Dnepropetrovsk, who writes the regular column in the twice-monthly Riga magazine, has kindly selected 9 studies which have been published there as originals since the end of 1971. 1. g5/i Kh3 2. g6 Ra1† 3. Kf2 Rxh1 4. g7 Rxh2† 5. Kg1 Rg2† 6. Kh1 Rh2† 7. Kgl. i) 1. Kf1? Kh3 2. Rg1 Kxh2 and wins. JRH: "Cf. Herbstman (1964), Nos. 17 and 45 in his collection."

No. 1898 Y. N. Dorogov  
Shakhmaty/Sahs iv.72

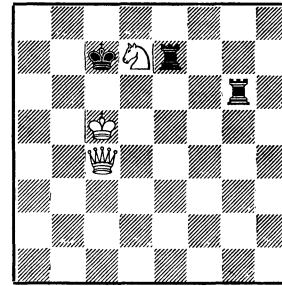


Draw 5+5

No. 1898: Y. N. Dorogov. 1. b3† Bxb3 2. Se5 d2/ii 3. S3c4/ii Rxe5† 4. Kxe5 Sg4† 5. Ke4 d1S 6. Sb6† Kb5 7. Bg7 Kxb6 8. Kf3 Sh2† 9. Kg2 Sg4 10. Kf3 Be6 11. Ke2 Bb3 12. Kf3 draw. i) 2. ... Sg8 3. Bg5

Re8 4. Sxd3. ii) 3. S5c4? Sd5 4. Sxd5 Bxc4 5. Sc3† Kb3 6. Bxd2 Kc2 7. Se4 Bd3 and wins.

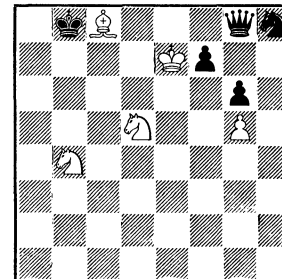
No. 1899 L. I. Katsnelson  
Shakhmaty/Sahs ii.72



Win 3+3

No. 1899: L. I. Katsnelson. 1. Se5 Rxe5† 2. Kd4† Rc6 3. Qf7† Kd6 4. Qf6† Re6 5. Qd8 mate.

No. 1900 S. G. Belokon  
Shakhmaty/Sahs ii.72



Win 5+5

No. 1900: S. G. Belokon. 1. Sc6† Kxc8 2. Sf6 Qg7 3. Sa5/i Kb8 4. Sc4 Kb7 5. Sd6† Kc6 6. Sde8 Qxf6† 7. Sxf6/ii Kc5 8. Kf8 Kd6 9. Kg7 Ke5 10. Kxh8 Kf5 11. Sh7 wins. i) Draws only are 3. Sa7†? /Sd4? Kb7 4. Sb5 Kc6 5. Sd6 Qxf6 and 3. Se5? Kb7 4. Sc4 Kc6. ii) 7. Kxf6? Kd7 8. Sg7 Kd8. JRH: "They did this sort of thing better of old. Cf. Horwitz, No. 857 in Tattersall."

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