

NEWCOMERS' CORNER

'NC7'

by J. D. Beasley

A good P-study is a rarity nowadays, because so much in this field has already been discovered. This makes a piece like No. 2292 (E. Pogosjants, win) doubly welcome. If a position offers no immediate clues, the best procedure is to try the obvious and see what happens. Thus 1. b4 g5 (trying for stalemate by 1. . . a2 is no good, since W can promote on b8 and mate with time to spare) 2. b5 g4 3. b6 (if 3. hg then 3. . . a2 and now W must concede stalemate or worse) 3. . . gh 4. b7 h2 5. b8Q h1Q. If bQ were not now guarding d5, wQ could zigzag in and mate by Qe5†/d5†/d4†/.../b3†/xa3, but with bQ stopping both the zigzag and any first-rank check there is no way in which W can get through.

Let W play 1. h4, however, and Bl has a problem. 1. . . a2 still loses to 2. b4, and after 1. . . Ka2 the preceding line becomes playable since bK is exposed to check from b3: 2. b4 g5 3. b5 gh (or g4) 4. b6 . . . 6. b8Q h1Q (g1Q) 7. Qb3† and mate next move. This leaves 1. . . g5, leading to 2. h5 (2. hg? is met by 2. . . a2 as before) 2. . . g4 3. h6 g3 4. h7 g2 5. h8B†! Ka2 6. Bd4 and the rest is trivial. Why not 5. h8Q? The only possible reason is to avoid stalemate, and indeed we see that after 5. . . Ka2 W has no sensible check and has nothing better than 6. Qg8 (d4) g1Q 7. Qxg1.

No. 2291 (B. G. Olimpiev, draw) is another attractive miniature,

not easy to solve. Bl threatens 3. . . a2† and 4. Bc3 mate and clearly wP cannot promote in time to do anything useful, so wS must be brought across. Not by 1. Se7 because of 1. . . a4 2. Sf5 (if 2. Sc6 then 2. . . Ec3 shuts out wS and bP promotes, while 2. Sd5 fails against 2. . . a3 3. e6 a2† 4. Ka1 Bc1 with mate to follow) 2. . . Bc3 3. Se3 (aiming for c2) 3. . . a3 4. Sc2 a2† 5. Kc1 Bxe5 6. Kd1 (say) 6. . . Kb2 7. Kd2 Bf4† 8. Kd1 Bg5 and wS must abandon its hold on a1. Not by 1. Sb4 a4 2. Sf5 similarly (or 2. Sf3 Bc3). Not by 1. Sf8 a4 2. Se6 Be3. Not by 1. Sf4 because of 1. . . Bxf4. Not by 1. e6 a4 2. Se5, since after 2. . . a3 W cannot command c3 in time.

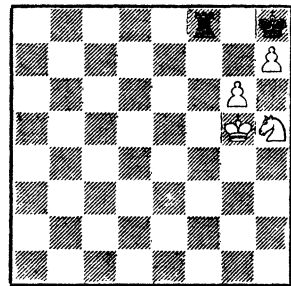
The combination that works is 1. e6 a4 2. Sf4! Now Bl cannot play 2. . . Bxf4, for after 3. e7 a3 4. e8Q a2† 5. Ka1 the intended mating square is e5 instead of c3 and wQ guards it. The main line proceeds 2. . . a3 3. Se2 (W must cover c3 and 3. Sd5 fails against 3. . . a2† 4. Ka1 Fc1) 3. . . a2† 4. Ka1 Ka3 (W threatened perpetual check by Sd4 and Sb5, and if 4. . . Be3 then simply 5. e7) 5. e7 5. . . Bg5 (h6) (Bl must threaten mate to stop e8Q) 6. e8S and draws quickly; W threatens Sc3 and Sxa2, and if 6. . . Bd2 (e3) to stop it then 7. Sd6 with perpetual check on b5 and d4.

It has been said among composers of problems that the simplest way of ensuring a composition's un-

soundness is to dedicate it to somebody, I sometimes feel that selecting a piece for NC comes a good second. My original choice for the next study broke when I was analysing it, and the alternative was badly anticipated, so I thought I would save further thought by using one of the anticipations instead. It was all typed up ready for printing when WV bust it to shreds.

So I have fallen back on an old maxim: when in doubt, quote a lightweight. If you do not know NC7.1 (F. Sackmann) then you should. It is a twin study, W to play and win in both parts. (Solution at end of article.)

NC7.1
F. Sackmann, 1913



Win 4+2
I: Diagram
II: Interchange wK and wS

Rather longer in the unravelling than any of the above is No. 2283 (J. Fritz, draw). This is a piece where any gain of material will be crucial, for R+P vs B is a win unless the weaker side can prove otherwise (so Bl to play could claim a win after as mild a move as 1. ... a5). while R vs B or S is merely a draw unless the stronger side can prove a win. Thus W threatens to draw by Bxa6, though he cannot play this immediately on account of 1. ... Rf5† 2. Sf4 Rf6 3. B.. Sh5 and Bl wins. So 1. Se3 (attacking bR and so giving no time for 1. ... a5) 1. ... Ra5 (stopping Bxa6, so Bl hopes - the advantage of ... Ra5 over ... Rd6 will appear after a couple

of moves) 2. Sg4† Kg1 (to meet Kxg3 with ... Kxf1) 3. Bxa6! and W has drawn first blood.

Now the onus is on Bl to pick up material, and he must somehow get bS to safety; with bR on d6 he would have no useful move at this stage. So 3. ... Ra3† 4. Kf4 (if W loses touch with bS then ... Rxa6 will win 4. ... Sh5† 5. Kg5 Ra5† and again where is wK to go? If 6. Kg6 then 6. ... Sf4† and 7. ... Rxa6. If 6. Kh6 then again 6. ... Sf4 (threatening ... Rh5† and ... Rg5†), and if 7. Bc8 defending wS then 7. ... Rh5† 8. Kg7 Rc5 9. Bd7 (wB must keep guard on wS to avert ... Rg5†) 9. ... Rc7 10. Sf6(e5) Sd5(d3) 11. SxS RxB† and 12. ... RxS. So it must be 6. Kh4 Sf4, and now if wB flees to safety the near-mate by 7. ... Sg6† 8. Kg3 Ra3† forces wS to sacrifice itself (except after 7. Bb7, when 7. ... Sg6† 8. Kg3 Ra3† 9. Bf3 Rb3 10. Sf2 Se5 11. Sh3† Kf1 12. Sg5 Sxf3 13. Sxf3 Ke2 is good enough). So we must try 7. Kg3 and 7. ... Sg6 renews the threat (7. ... Sh5† being of no use to Bl because of the repetition by 8. Kh4). W's only answer to these threats of ... Rxa6 and ... Ra3† is 8. Bd3 and after 8. ... Ra3 9. Sf2 Se5 it looks as if W is helpless; but the tightrope has led to a perpetual check by 10. Sh3† Kh1 11. Sf2†. A long and (to me) enjoyable struggle, with every man moving except bPa6.

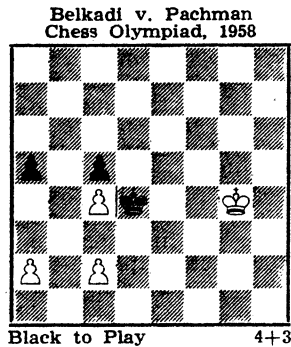
Solution to NC7.1: 1. g7† Kxh7 2. gfB. II: 1. Sf7† Rxf7 2. gf Kxh7 3. f8R.

On 3.i.75 Richard Harman gave a fully illustrated talk to **The Chess Endgame Study Circle**, based on the Novotny and Plachutta studies (numbering nearly 120) in his collection. We hope to print the whole talk as a **Rueb Supplement** in EG40 with the cooperation of the Rueb Foundation. AJR

SPOTLIGHT

by Walter Veitch

EG36, p. 81: NC 4.2. This study reminds me of this game position which I came across a few years ago. Play was brief: 1. .. Kc3 2. Kf4 Kb2 and the Tunisian master resigned. The comments stated that 1. .. Kxc4 would not win as 2. Kf4 Kc3 3. Ke4 draws. Possibilities here are 3. .. a4 4. Kd5 c4 5. a3=, or 4. .. a3 5. Kxc5 Kb2 6. c4 Kxa2 7. Kd6=. Nevertheless Bl in fact wins comfortably by 1. .. Kxc4 but after 2. Kf4(3) not 2. .. Kc3 but either 2. .. a4 or 2. .. Kd4 and the rest is easy.



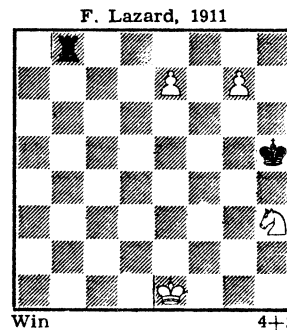
All this is hardly remarkable, Pachman merely chose a different win. But did he? W in fact resigned in a drawn position! For after 1. .. Kc3 2. Kf4 Kb2 3. Ke4 Kxa2 4. Kd5 a4 5. Kxc5 a3 6. Kd6 Kb2 7. c5 a2 8. c6 a1Q 9. c7 Qa6† 10. Kd7 Qb5† 11. Kd8 Qd5† 12. Ke8 Qc6† 13. Kd8 Qd6† 14. Kc8 Ka3 “Avoiding, of course, Bl’s stalemate possibilities”, say the notes, but 15. c4 Kb4 16. Kb7! (not 16. c5 as suggested) and Wh draws as he can never again be forced to c8, a version of the NC 4.2 position. An example of two Homers nodding!

No. 2028: V. N. Dolgov. No win.

The comment to this study prompts one to ask why Rinck had no bPf7. The answer appears to be that after 5. .. f5 6. Be5 Qg1 (instead of .. f4) draws, the previously set win of 7. Qb5† Ka7 8. Bc5† no longer being available.

No. 2036 is marked 4+5. Should be 4+6.

No. 2055: E. Pogosjants. Black wins, must do, with piece and position up. E.g.: 1. .. Sf3† 2. Kh3 Ke2 3. Kg3 Sf2 4. Kf4 Sxd2. Now if 5. g5 Sh3† 6. Kg4 Sxg5 7. Kxg5 Kdl 8. Ba3 Kc7 wins, and if 5. Kf5 Sb3 6. Bf4 Kf3 again wins easily.



1. Sf4† Kh6 2. Se6 Re8 3. g8Q Rxg8 4. Sf8 Rg5 5. Sg6!! wins, but not 5. e8Q? Re5† 6. Qxe5 stalemate.

Nos. 2059 & 2062: M. Sh. Gorbman. In the former position Bl draws easily by 3. .. Ra2. In the latter a third win is 5. Sb7 Re8 6. Sd6. Not good enough. Moreover the idea of No. 2062 has already been shown to perfection in this classic study by F. Lazard.

No. 2084: N. Kralin. Instead of committing ceremonial suicide, Black can win simply by 1. ..

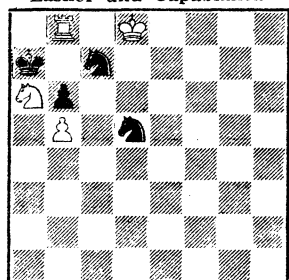
Rb8 (If 2. g7 Bh6, or if 2. Bd5 Bd4). The win .. Rb8 is available till move 6. Black can also win by 1. .. Bc5 or draw by 4. .. Rxe4 5. h8Q Bxg5. Most of this is eliminated if wB is moved to d5, but 1. .. Rb8 2. Bg8 Bc5 is still too strong.

No. 2091: P. Joita. B1 wins by 2. .. Rxh7 3. Bxa8 Kc2!, threatening mate, 4. Ka4 Kxd3 5. Bh1 Kc4 6. Ka5(3) Re7 and bPh2 soon costs a bishop.

A SOURCE IDENTIFIED

David Hooper, researching at the British Museum (Colindale) Newspaper Library for the book **THE UNKNOWN CAPABLANCA** (to be published by Batsford) which he is writing in collaboration with Dale Brandreth (USA), stumbled on the attached diagram. It, and the full text which I have translated, appeared in the "fifth supplement" to the Berlin newspaper **VOSSISCHE ZEITUNG**, on Sunday, 26th July 1914, in the regular chess column edited by Dr. Emanuel Lasker.

Endgame, composed by
Lasker and Capablanca
"Endspiel, komponiert von
Lasker und Capablanca"



White moves and wins 4+4

"The above endgame owes its existence to an accident. A week ago the Cuban master came through Berlin. I was about to travel to Mannheim for the Congress of the German Chess Federation, where the question of the founding of an **international chess federation** was to be discussed,

and this matter was also of interest to Capablanca. We therefore arranged to meet each other. We did meet, and we were able to confirm that our points of view agreed in important respects. In the meantime our encounter in the Café Kerkau had attracted attention and a chess enthusiast took the opportunity to offer a prize for ten quick games ("Schnellpartien") between us. A condition was to be that no move was to take longer than five seconds. Despite this speedy pace we played quite passable games, Capablanca in particular committing hardly any errors even under this constraint ("Insbesondere bezeichnete sich Capablancas Spiel auch bei dieser Fixigkeit noch durch Mangel an Fehlern aus"), while I was the one to go astray more often. The result was C. 6½, L. 3½. In one of the games C. had won very prettily. The idea that C. had hatched on this occasion was afterwards a little stylised ("ein wenig stilisiert") by us both, and in this way the above endgame was created.

The piece is almost nothing but thought ("fast ganz und gar Gedanke"). If you hit upon the basic idea, the solution is easy, otherwise it appears to be quite insoluble. It goes 1. Sxc7 Sxc7 2. Ra8† (and not Kxc7, which gives stalemate) 2. .. Sxa8 3. Kc8 and wins along well-known lines".

A photocopy of the column is in front of me as I type.

It is worth noting that this was

the last column to appear before the outbreak of World War I (hence the "accident" was extremely fortunate indeed), that no games have survived, .. and that

the Newspaper Library is less than ten minutes walk from where I live - and still I did not get the story right in TEST TUBE CHESS, position 204! AJR.

IN MEMORIAM F. J. PROKOP (18.vii.1901 to 21.ix.1973)

One of the last remaining Mohicans of the once dominant, internationally esteemed Czech school of chess composition has passed away.

Prokop was born in the thoroughly Czech countryside of Horovice, into an obediently loyal Czecho-Austrian family who christened him František Josef, in honor of their Austrian emperor Francis Joseph. But they also endowed their son with additional "disciplines" in educational fields and multilingual Prokop studied at Prague's Technical College, added Natural Science and Law at Prague University, and ended up in journalism as his profession. His complex background was to cast a long shadow.

In 1923, at the age of 22 and already a strong player, Prokop started in "28.rijen" a chess column dedicated to endgame studies, one of several to follow in other newspapers under his editorship. With astonishing speed Prokop rose to become an outstanding composer of studies combining strict economical simplicity with great depth of content. With unflinching perseverance he successfully tackled difficult tasks but in 1931 suprisingly switched over to problemdom, specializing in selfmates which he mastered with virtuosity.

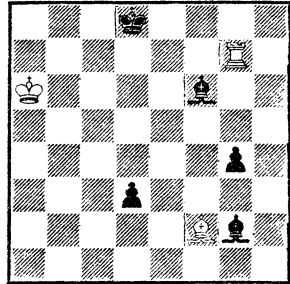
Although somewhat finicky in his likes and dislikes, Prokop displayed impeccable knowledge and objectivity and an attractive prose when it came to literary production. In his historical and bi-

biographical treatise "Ceskoslovensko v svetovém šachu" (Czechoslovakia's role in International Chess), Prague 1935, 321 pages, he renders a brief and accurate self-portrait (p. 96):

"... In output, within a short period, Prokop even surpassed the stature of contemporary Czech composers; moreover, he created a novel and personal style, especially in his stalemate studies. Inspired by /Zdenek/ Mach, he composed studies with stalemate themes in such a fashion that the final combinations included several, always economical, stalemate variations."

In a qualifying footnote, Prokop continues: "It so happened that during a discussion at the Czech Chess Society, between M. Havel, L. Knotek and F. J. Prokop about endgame studies, the problemist Dr. Mach suddenly produced on the empty board something of a stalemate net. As was Mach's habit, he nonchalantly and in a quizzical manner posed the doubting question if a theme as sketched out by him, could ever be worked out in a study showing two variations, on white and black squares alternatively. The participants agreed that it would indeed be extremely difficult or even impossible. But Prokop was intrigued and a week later presented the Society with his first echo stalemate study. It was awarded 3rd-4th prize *ex aequo* (together with one by his compatriot O. Duras) in "Shakhmatny Listok" 1925" (see A).

A. F. J. Prokop
=3-4th Prize,
Shahmatny Listok, 1925



1. Bh4/i Bxh4 2. Rxc4, with two lines:
2. ... Bf2 3. Rxc2 d2 4. Rg5 d1Q 5. Rd5+.
2. ... Bf1 3. Rxc4 d2+ 4. Ka5 d1Q 5. Rd4+.
i) 1. Rg8+? Ke7 2. Be1 Bf3 3. Ka5 Kf7
4. Rb8 Bg5 5. Rb2 Bf4 6. Kb4 Be2 7. Kb3
g3 8. Rb1 g2 9. Bf2 Bd2 10. Kc2 Ke6
wins.

Subsequently Prokop concentrated mostly on selfmates and in 1940 published a collection of his 100 best problems in this field, excelling the hitherto leading Czech composer Knotek in ideas and precision of construction.

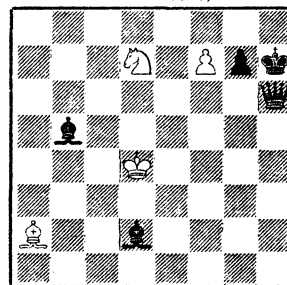
For a "minority" citizen to have a book published in Czech lands under German rule was somewhat an exception, but in 1943 Prokop even followed up with an enlarged edition of his studies: "212 Endspielstudien", published in German.

By environment and by chess tradition, Prokop was native to the core but politically a right-winger and educationally versatile. He seemed to adjust well and unobtrusively to the powers that be, and as the editor of one of the indigenous Czech-language papers permitted to appear during the War, Prokop made no waves (sic). His book of studies contains one diagram prominently dedicated to the German Chess Czar E. Post of Berlin.

No wonder that after the liberation Prokop was under a cloud, in a country freed from domination, and with a new social alignment. J. Fritz' book on the endgame

study (published in 1951) lists all prominent Czech study composers and pointedly omits the "non-person" Prokop. Perhaps as a future blessing, Prokop thus was politically neutralized. But with chess still a sideline in human affairs, he was subsequently permitted to function as the chess instructor in Prague's Central Institute for Youth and to continue putting his phenomenal chess versatility and erudition to productive use. In 1968, in the aftermath of the political thaw, the Institute published Prokop's "Kouzlo Sachového Diagramu - Zauber des Schachdiagramms", a bilingual collection with explanations and

B. F. J. Prokop
3rd Prize, International
'Fizkultura' Tourney,
Moscow 1925
(Diagram 26 in FJP's
Zauber...)



"Perpetual stalemate. Thus the study was defined in the USSR, but it is appropriate to call it a treadmill. Trying to destroy the stalemate net, B1 keeps checking in a rhythmical circle whereas wK keeps abreast in the same direction. The study is cited in almost all Soviet breviaries as a shining example of beauty in chess" (Prokop).

1. Sf8+ Kh8 2. Sg6+ Qxg6 (Kh7? f8S mate) 3. f8Q+ Kh7 4. Bb1 Bc3+/i 5. Ke3 Bd4+ 6. Kd2/ii Be3+/iii 7. Kc3 Bd2+ 8. Kd4, or 7. ... Bd4+ 8. Kd2, draw.
i) 4. ... Qxb1 5. Qf5+ Qxf5 stalemate. If 4. ... Be3+ 5. Kc3. At any point from now on bB can check wK on two squares, but the same stalemate positions arise in either case, in the end.
ii) Whenever wK takes bB. ... Qxb1 would win.
iii) 6. ... Qxb1 7. Qh8+ Kg6 8. Qh7+ (in a rare error Prokop gives 7. Qxg7+, but 7. ... Bxg7 wins).

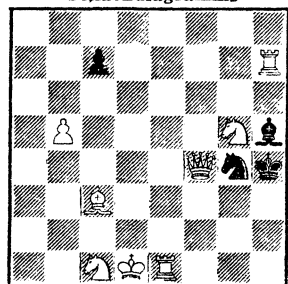
prefaces in Czech and German, of 59 studies and, in juxtaposition, 59 selfmates with corresponding themes. Diagrams No. 26 and 26(a) on page 99 (our **B** and **C**) are given here as examples. (Prokop's only remaining Czech rival, continuing and looking back at composition of first - class echo studies and also of selfmates is Dr. J. Fritz - somewhat younger than Prokop but also in his early 60s). On page 13 of his book, Prokop credits the British with inventing the selfmate about 500 years ago and describes it as typical of dry English humor; that the weaker party is to prevail over the stronger one, but is a reluctant David who has to be compelled to do so. For Prokop, the selfmate is straight orthodox humor incarnate and he refuses to rank it among Fairy Chess, claiming that the basic ingredients are no different from those in orthodox treatment of problems and Prokop's

constructions maintain a strong affinity to practical play, as seen from Diagram C.

Prokop's over-the-board strength was already noteworthy when he started to compose, but thereafter he acquired formidable stature as a practical player. In the third Kautsky Memorial Tournament, Prague 1926, he placed first, together with master Schulz and International Master Dr. Skalička. It is worth noting that almost any of the leading endgame study composers who formed the "Czech School" were strong practical players imbued with love for the artistic endgame study (or vice versa!), as for instance Dedrie, Louma, Soukup, Traxler, Vančura, Votruba, Grandmasters Duras, Foltys and Réti, and masters Hašek, Mandler, Moravec, Prokeš, Prokop, F. Richter, Schubert, Skalička, Vécsey - evidence of the affinity between these branches of chess.

Prokop was a tall, goodlooking and composed personality, elegant and aloof but otherwise most helpful when asked directly for advice by a novice (like myself) during any of his sporadic visits to the Dobrusky Chess Club, the meeting place of Prague's chess elite. The last time I met him was in the summer of 1968 - he was exuberant over the publication of his last book and felt encouraged to proceed working on a history of chess, but retired in 1969 and faded into oblivion, briefly interrupted by I. Mikan's appreciation in "Ceskoslovensky Sach" on his 70th birthday. He must have been lonely in his later years as his death in September 1973 became known only belatedly and was not confirmed in the same periodical until May 1974 when L. Kopač gave Prokop's memory a grand last send-off.

C. F. J. Prokop 1968
Diagram 26a in
FJP's Zauber des
Schachdiagramms



Selfmate in 5 8+4
(W moves first)

"A diagonal battery. wB assumes the main role in preparing a fatal blow administered by B1's double check" (Prokop).

1. Bd4, with two lines:
1. ... c6 2. Bc5 cb 3. Be3 b4 4. Bd2 b3 5. Qf2+ Sxf2 double check and mate.
1. ... c5 2. Bf6 c4 3. Re3 c3 4. Sf3+ (double!) 4. ... Kh3 5. Sel+ Sxe3 double check and mate.

Fascinating compulsion on two different plateaus.

WALTER KORN

East Orange, N.J. USA.

TOURNEY ANNOUNCEMENTS

The 5th Thematic Tourney is announced by **Shakhmaty v SSSR**. The theme is the "copycat" manoeuvre, that is, the same reason for a move by a W man, and a move by a similar B1 man. The moves may be either W first or B1 first, but they must be in the same main line. By 30.iv.75, to Shakhmaty v SSSR, P.O. Box 10, Moscow G-19, 121019 U.S.S.R., with "OBYEZYANYA THEME" on envelope. Judge: Al. P. Kuznetsov. (See attached example.)



The example illustrates "copy-cat" manoeuvres - see B1's 4th and W's 7th moves, and B1's 8th and W's 11th.
1. Sf7+ Kg8 2. Sh6+ Qxh6 3. f7+ Kh8 4. Rb8+ Qf8 5. Rxf8+ Kg7 6. Qxa3 Rd1+ 7. Qc1 Rxc1+ 8. Kb2 Ra1 9. Kxc2 Rxa2+ 10. Kb3 Rxa6 11. Rh8 Kxf7 12. Rxh7+ wins.

The Italian Problemists Association announces an international tourney in memory of Dr Alberto Nardone, a famous analyst and "cook-hunter". By 31.iii.75. To: Sig. Gino Mentasti, Via Grottin 53, 16012 Busalla, ITALY. Judge: R. Ravarini.

The Czechoslovak Chess Federation announces a section for studies in a formal tourney with the

closing date (receipt) of 9.v.75. Send (2 copies) to Josef VOLF, Na vysinach 6, 460 05 Liberec 5, CZECHOSLOVAKIA.

Judge: Miroslav Sindelar. "Valuable book prizes will be awarded."

Incidental items

- from Harold C. Schonberg's **Grandmasters of Chess** we learn that Fischer broods over end-game studies. Can anyone confirm this? I am not aware that the World Champion has ever shown a positive interest in studies but would be delighted to have evidence. Fischer does not subscribe to EG.

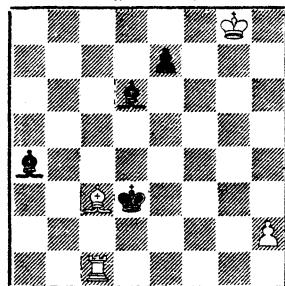
- from **Soviet Weekly**, 11.i.75: "The experts believe that more than 20,000 chess studies and about 100,000 problems have been made public in all countries. Collecting and systematising them is a titanic job and has not been accomplished by anyone so far. Therefore of great interest for chess problem devotees is the collection of 30,000 chess compositions made by a Moscow factory engineer, Igor Slyusarenko. One quickly orientates himself in this mass of problems with the help of Slyusarenko's efficiently prepared filing system." Can one of our Moscow readers enlighten us about the classification method used by Slyusarenko for studies?

Obituary

H. Edson, EG supporter, died in March 1974. He frequently attended the meetings in Wigmore Street when his work in the Post Office permitted.

DIAGRAMS AND SOLUTIONS

No. 2248 V. S. Kovalenko
(No. 82)
4 H.M.,
New Statesman, 1973
Award 1.xi.74

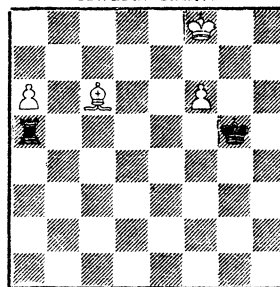


Win 4+4

No. 2248: V. S. Kovalenko. 1. h4 Bb3†/i 2. Kg7/ii Ba3/iii 3. Ral Bd6 4. Bb2 Kc2 5. Bd4 Kd3/iv 6. Rb1 Bc2/v 7. Rc1/vi Ba3/vii 8. Ral Bd6/viii 9. Bb2 wins, as c2 is now blocked for bK. i) 1. . . Ba3 2. Ral Bb3† 3. Kg7 Kxc3 4. Rxa3 e5 5. h5 Kb2 6. Rxb3† Kxb3 7. h6 e4 8. h7 e3 9. h8Q. ii) 2. Kf8? e5† 3. Kg7 Ba3 4. Ral Kxc3 5. Rxa3 e4 6. h5 e3 7. h6 e2 8. Ral Bc2 draw. 6. Kh8(h7)? Ba3 3. Ral Kxc3 4. Rxa3 e5 5. h5 e4 6. h6 e3 7. h7 e2 8. Ral Bc2 9. Re1 Kd2 draw, or in this 5. Ra5 e4 6. Re5 Bc2 7. h5 Kd2 8. h6 e3 draw. iii) 2. . . Bf4 3. Rf1 Kxc3 4. Rxf4 Ec2 5. h5 e5 6. Rf3† Kd2 7. h6 Be4 8. Rg2 and 9. Kf6, or in this 6. . . Kd4 7. h6 Be4 8. Rg3 Bc2 9. Kf6 Bh7 10. Rg7. iv) What is W's continuation now? If 6. Bf2? Be5†. v) 6. . . Kxd4 7. Rxb3 e5 8. Rb6 Bc7 9. Rc6 Bb8 10. h5 e4 11. Re6 Be5† 12. Rxe5 Kxe5 13. h6 e3 14. h7 e2 15. h8Q e1Q 16. Qe8† and 17. Qxe1, and if in this 8. . . Kc5 9. Rb1 e4 10. h5 e3 11. Kg6 Bg3 12. h6 e2 13. h7, while in reply to 11. Kg6 there are three other possibilities:- 11. . . Bf8 12. Kf5 Kd4 13. Kf4 Kd3 14. Kf3 Bh6 15. Rd1†. 11. . . Kd4 12. Rd1† Ke5 13. h6. 11. . . Kc4 12. Rcl† Kb3 13. h6. vi) 7. Rb2? Ba4 8. Ra2 Bb3 9. Rb2 Ba4, with positional draw, 10. Rg2 Bc6 11. Rg4 Bf3. vii) 7. . . Kxd4

8. Rxc2 e5 9. Rd2† Kc5 10. h5 e4 11. Kg6 e3 12. Rd1. viii) 8. . . Kxd4 9. Rxa3 e5 10. Kf6 e4 11. Kg5 e3 12. Kf4 e2 13. Re3 wins. "A curious self-block by B1 is forced to allow W to free his pieces and evaluate the material plus."

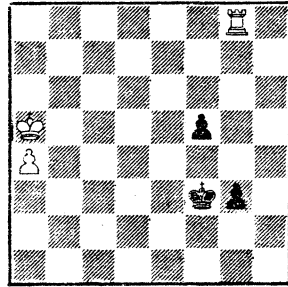
No. 2249 V. A. Bron
(No. 36)
5 H.M.,
New Statesman, 1973
Award: 1.xi.74



Win 4+2

No. 2249: V. A. Bron. 1. f7 Kf6/i 2. Bb5/ii Ral/iii 3. Bc4 Rh1 4. Ke8/iv Rel† 5. Kd7 Kg7/v 6. Kc6/vi Ral 7. Kb6 Rb1† 8. Bb5 Ral/vii 9. Be8 Kf8/viii 10. a7 Ke7/ix 11. Kb7 Rb1† 12. Bb5. The third time on this square. 12. . . Rxb5† 13. Ka6 Rb1 14. f8Q† Kxf8 15. a8Q†. i) 1. . . Rxa6 2. Kg8 wins. ii) 2. Bb7? Rh5 3. Kg8 Rg5† 4. Kf8 Rh5 5. Ke8 Re5† 6. Kf8 Rh5 drawn. iii) 2. . . Rxb5 3. a7 Rh5 4. Ke8 Re5† 5. Kd7 (Kd8? Kxf7) 5. . . Rd5† 6. Kc7 Rc5† 7. Kb7 Rb5† 8. Ka6. iv) 4. Kg8? Rg1† 5. Kf8 Rh1. v) 5. . . Re7† 6. Kd6 wins. vi) 6. Be6? Kf8 7. Kc6 Ral 8. Kb6 Rb1† 9. Kc7 Ral. 6. a7? Ral 7. Ke8 Rel† 8. Kd7 Ral. 6. Kc7? Kf8. 6. Kd6? Kf8 and 7. Kc6 after all. vii) 8. . . Kxf7 9. a7 Ral 10. Ba6 Rb1† 11. Kc5. viii) 9. . . Rb1† 10. Ka5 Ral† 11. Ba4 Rcl 12. a7 Rc8 13. Be8 wins. ix) 10. . . Rb1† 11. Ka5 wins. "Very charming miniature - one of the best of its kind - with a thrice - repeated wB manoeuvre."

No. 2250 V. Korchnoi
v. A. Karpov
19th Match Game,
Moscow 1974
Position after White's
54th move

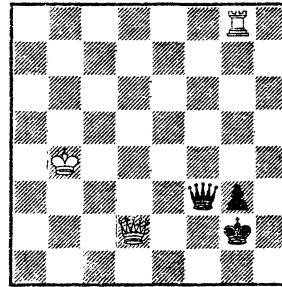


Black to Play 3+3

No. 2250: V. Korchnoi v. A. Karpov. 54. ... f4/i 55. Kb4 Kg2/ii 56. a5 f3 57. a6 f2 58. a7 f1Q 59. a8Q†/iii Qf3 60. Qa2† Qf2 61. Qd5† Qf3 62. Qd2†. See No. 2250a.
i) Genuinely study-like is 54. ... g2 55. Kb4 Kf2 56. Kc3/iv g1Q/v 57. Rxg1 Kxg1 58. Kd3/vi Kh2 59. a5 f4 60. a6 f3 61. Ke3 Kg3 62. a7 f2 63. Ke2 Kg2 64. a8Q†, which is, of course, a well known theoretical conclusion. ii) 55. ... g2 56. Kc3 Kf2 57. Kd4 f3 58. Ke4.
iii) The note in 64 reads: Despite the remoteness of the forces from each other Bl does not succeed in repelling the attack by his opponent's major pieces. iv) 56. a5? g1Q 57. Rxg1 Kxg1 58. a6 f4 59. a7 f3 60. a8Q f2 with a theoretical draw. v) 56. ... f4 57. Kd4 f3 58. Ke4. vi) 58. Kd4? Kf2 59. Ke5 Ke3 60. Kxf5 Kd4, or in this 59. a5 f4 60. a6 f3 61. a7 Kg1 62. a8Q f2.

No. 2250a: Korchnoi v. Karpov. This position appears to break fresh theoretical ground. The game concluded: 62. ... Qf2/i 63. Kc3 Kg1/ii 64. Qd1† Kg2 65. Qd3/iii Qc5†/iv 66. Kb3 Qb6† 67. Kc2 Qh6† 69. Qe3 Qh4 70. Rb8 Qf6 71. Rb6 Qf5 72. Rb2 Kh2 73. Qh6† Kg1 74. Qb6† Kh2 75. Qb8 Kh3 76. Qh8† Kg4 77. Rb4† Kf3 78. Qh1† Kf2 79. Rb2. Bl resigned.
i) There is no comment in 64 but this surely is wrong. It allows

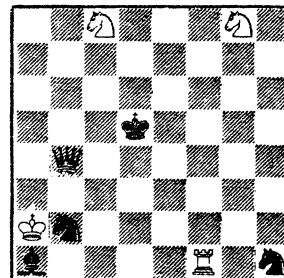
No. 2250a Korchnoi
v. Karpov
Position after 62. Qd2†.



Black to Play 3+3

wK to approach. After 62. ... Kh1 it is clear neither to David Hooper nor AJR how W can make progress. It looks as if Bl should not necessarily aim to advance his P, which could even have a cramping effect on his own movements. ii) 63. ... Qxd2† 64. Kxd2 Kf2 65. Rf8† wins. iii) An alternative given in 64 is 65. Qd5† Kg1/v 66. Re8 Qf6†/vi 67. Re5 g2 68. Qd4† wins. iv) AJR's suggestion of 65. ... Kh1, to answer 66. Rxg3 with 66. ... Qxg3 67. Qxg3 stalemate, and similar bQ-sacrifice lines after 66. Qxg3 Qb2†, is met, David Hooper convincingly suggests, by 66. Rh8† Kg2 67. Rh5 with threat of Rf5. v) 65. ... Qf3† 66. Qxf3† Kxf3 67. Kd2 † 68. Ke1. vi) 66. ... g2 67. Qd1† Qf1 68. Qd4† wins bQ.

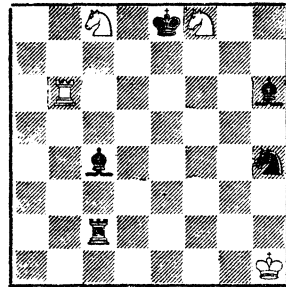
No. 2251 C. M. Bent
(No. 62)
1 Comm.,
New Statesman, 1973
Award: 8.xi.74



Draw 4+5

No. 2251: C. M. Bent. 1. gSe7†/i Ke6/ii 2. Rf6† Kd7 (Kxf6;Sd5†) 3. Sb6† Ke8 4. Sg6. For Rf8†. 4. .. Qa5† 5. Kb1/iii Qe1† 6. Ka2 Qa5† 7. Kb1 Kd8 8. Rc6 Ke8 9. Rf6 Kd8 10. Rc6 draw.
 i) 1. Rxh1? Qa4† 2. Kb1 Qe4† wins. 1. R(K)xa1? Sd3 wins. ii) 1. .. Kc5 2. Rf5† and 3. Rf4† draw.
 1. .. Ke4 2. Rf4† Kxf4 3. Sd5†. iii) 5. Kb3? Qb5 6. Ka2 Kd8 wins. "A brilliantly original final position, but a weak introduction, and static features, rob this of a prize."

No. 2252 C. M. Bent
 2 Comm.,
 New Statesman, 1973
 Award: 8.xi.74

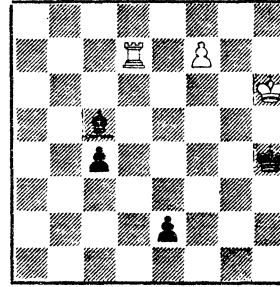


Draw 4+5

No. 2252: C. M. Bent. 1. Sd6†/i Kxf8 2. Sxc4 Rc1†/ii 3. Kh2 Bf4† 4. Kh3 Rxc4 5. Rb8†/iii K-/iv 6. Rb7† Bc7 7. Rb4 Rxb4 stalemate.
 i) 1. Rxh6? Bd5† 2. Kg1 Rg2† 3. Kf1 Bc4† 4. Ke1 Sf3† 5. Kd1 Bb3† 6. Kc1 Rc2† 7. Kb1 (Kd1, Rh2†) 7. .. Sd2† 8. Ka1 Ra2 mate. 1. Rf6? as before, until 4. .. Bd2† 5. Kd1 Bb3 mate. ii) "The capture of wS must wait." iii) "bS cannot be captured with wR on b1 square." iv) 5. .. Bxb8 is stalemate.
 "Drama on the 4th rank. The play throughout is excellent, but only a Commend due to anticipation."

No. 2253: R. Tavariani. 1. Rd4† Kg3/i 2. Rxc4/ii Bf8† 3. Kh7 e1Q 4. Kg8 with 2 positional draws:- -

No. 2253 R. Tavariani
 (No. 63)
 3 Comm.,
 New Statesman, 1973
 Award: 8.xi.74

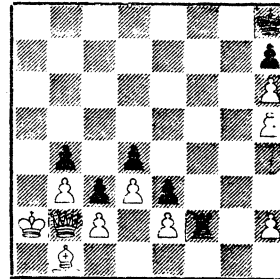


Draw 3+4

a) 4. .. Qe7 5. Re4/iii Qc5 (Qxe4; Kxf8) 6. Re5 Qb4 7. Re4 Qd6 8. Re6.
 b) 4. .. Ba3 5. Ra4 Bc5 6. Rc4 Be7 7. Rc7. Also, 4. .. Bh6 5. Rc6 draw.
 i) 1. .. Bxd4 2. f8Q Be3† (e1Q; Qd8†, Qc8(c7)† draws) 3. Kg6 e1Q 4. Qe7† draw.
 ii) 2. Re4? Kf2 3. Rxc4 (Rf4†, Ke3;) 3. .. Bf8† 4. Kh7 e1Q 5. Kg8 Be7(-) 6. Rc7 Qg1† wins.
 iii) 5. Rc7? Qd6/iv 6. Rd7 (Rc6, Qb8) 6. .. Qh6 7. Rd3† Kf4 8. R† Ke5 wins.
 iv) 5. .. Qb4? 6. Rb7 Qc5 7. Rc7 draws.

"A positional draw with wR and wP holding bQ and bB. The repeated R-offer is piquant."

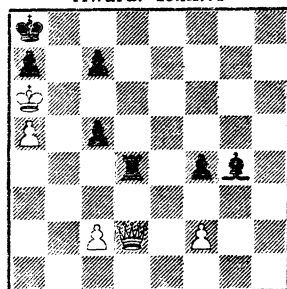
No. 2254 S. Belokon
 (No. 80)
 4 Comm.,
 New Statesman, 1973
 Award: 15.xi.74



Win 10+7

No. 2254: S. Belokon. 1. Qc1 Rf5
 2. Ka1 Ra5† 3. Ba2 Rg5 4. Kbl Rg1
 5. h3/i Rg8 6. Qd1 Rg1 7. Kc1 Rg8
 8. Qe1 Rg1 9. Kd1 Rg8 10. Qf1 Rg1
 11. Ke1 wins. i) 5. h4? Rxc1† 6.
 Kxc1 .. 10. Kg2 Kg4 11. Bb1 Kh4
 12. Kf3?? Kh3.
 "A witty shuffle along the first
 rank."

No. 2255 G. Grzeban
 (No. 71)
 5 Comm.,
 New Statesman, 1973
 Award: 15.xi.74

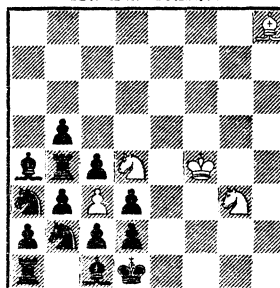


Draw 5+7

No. 2255: G. Grzeban. 1. Qe1 Bd7/i
 2. Qh1† Re4 3. c4 ii c6/iii 4. Qh8†
 Re8 5. Qxe8† Bxe8 6. f3, any, sta-
 lemate. i) 1. .. Bh5? 2. Qh1† f3
 3. Qxh5. ii) 3. Qxe4†? c6 and the
 threat of .. Bc8 mate wins. 3.
 Qh8†? Re8 4. Qh1† c6 wins.
 iii) 3. .. f3 4. Qh8† (Qxf3? c6; and
 no stalemate) 4. .. Re8 5. Qxe8†
 Bxe8 is stalemate, and also a
 draw is in this 4. .. Be8 5. Qe5
 (Qf6 draws, too) 5. .. Rxe5. 3. ..
 Bc6 4. Qh6 draw. 3. .. Kb8 4.
 Qb1†.
 "A short, but piquant, self-stale-
 mate."

No. 2256: P. Sadger (Israel). 1.
 Ke3/i Rb1/ii 2. Kf2 a1B/iii 3.
 Kgl/iv Kel 4. Sf3† Kd1 5. Sh4 Kel
 6. Sg2† Kd1 7. Sf5 Ke2 8. Sd4† Kd1
 9. Sxc2 with 4 possibilities: 9. ..
 Kxc2 10. Se3 mate, 9. .. Sxc2 10.
 Kf1 and 11. Se3 mate. 9. .. bc(dc)
 10. Kf1 and 11. Se3 mate, and 9. ..
 Ke2 10. Sd4† Kd1 11. Kf1 and
 mates. i) 1. Kf3? Kel and 2. ..
 dlQ. 1. Sf3? Rb1 2. Ke3 a1B 3. cb

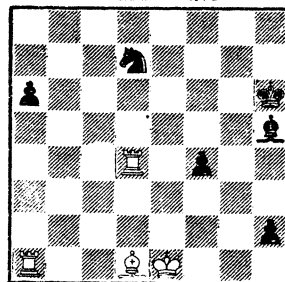
No. 2256 P. Sadger
 (No. 46)
 6 Comm.,
 New Statesman, 1973
 Award: 15.xi.74



Win 5+14

c3 and .. bSc4. ii) 1. .. Sb1 or
 1. .. Kel 2. Sf3(+). iii) 2. ..
 a1Q(R) 2. Sf1(f5), e.g., mating.
 2. .. a1S 3. cb/v c3 4. Se4 and 5.
 Sxc3 mate/vi. iv) 3. Sxc2? Kxc2.
 3. Kg2? Kel 4. Sf3† Kd1 5. Sh4
 Kel g2 is blocked. 3. cb? c3 (this
 worked after 2. .. a1S) 4. Se4
 bSc4 5. Kf1 Se3†/vii 6. Kgl Bb2
 7. Sf2† Kel. v) 3. Kgl? (as af-
 ter 2. .. a1B) 3. .. Kel as main
 line to 9. Sxc2 S(a1)xc2 10. Kf1
 Ra1. vi) 4. Sf1? bSc4 5. Sf5 Bb2.
 4. Se2? de 5. Sxe2 Sd3† 6. Kf1
 Bb2. vii) 5. .. Bb2 6. Sf2† Kc1
 7. Sxd3† Kd1 8. Sf2† Kel 9. Se2
 mate.
 "Bl's move 2 variations provide
 the counterpoint, and W's explo-
 sive 9th the effect, in this 'Pando-
 ra's Box' study."

No. 2257 J. Fritz
 (xii.73)
 1st Prize,
 Szachy, 1973
 Award: vii.74



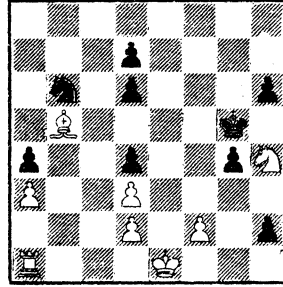
Win 4+6

No. 2257: J. Fritz. Judge: J. Rusinek.

1. Rd6†/i Sf6/ii 2. Rxf6† Kg7 3. Rg6† Kf8/iii 4. Rg8† Ke7 5. Re8† Kd6 6. Re6† Kc7 7. Rc6† Kd7(d8) 8. Bf3 Bxf3 9. Rh6 h1Q† 10. Rxh1 Bxh1 11. 0-0-0† wins.

i) 1. Rxa6†? Sf6 2. Rxf6† Kg7 3. Rd7† Kxf6 4. Rd6† Ke7. ii) 1. ... Kg5 2. Ra5† and 3. Rxh5. iii) 3. ... Kxg6 4. Bxh5† and 5. Kf2. 3. ... Kh7 4. Bc2 h1Q† 5. Rg1†.

No. 2258 F. S. Bondarenko
and Al. P. Kuznetsov
(ix.73)
2nd Prize, Szachy, 1973



Win 8+9

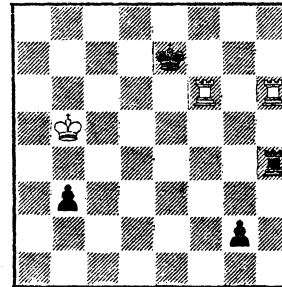
No. 2258: F. S. Bondarenko and Al. P. Kuznetsov. 1. Sf3† gf 2. 0-0-0 Kg4 3. Rh1 Kh3 4. Kd1 Kg2 5. Ke1 Kxh1 6. Kf1 d5 (Sd5;Bxa4) 7. Ba6 Sa8 8. Bc8 Sb6 9. Bb7 h5 10. Ba6 Sa8 11. Ec8 Sb6 12. Bb7 h4 13. Ba6 Sa8 14. Bc8 Sb6 15. Bb7 h3 16. Ba6 Sa8/i 17. Bc8 Sb6 18. Bb7. i) 16. ... d6 17. Bb7 Sd7 18. Bxd5 Se5 19. Be4.

JRH: Earliest of these duels is Weenink (1924), p. 51 of Rueb's Studien III.

No. 2259: V. N. Dolgov. 1. Re6† Kd7/i 2. Rd6† Kc7 3. Rc6† Kb7 4. Rb6† Kc7 (Ka7;Ra6†) 5. hRc6† Kd7 6. Rd6† Ke7 7. Re6† Kf7 8. Rf6† Ke7/ii 9. bRe6† Kd7 10. Rd6† Kc7 11. Rc6† Kd7 12. Rf7† Ke8 13. Rg7 wins.

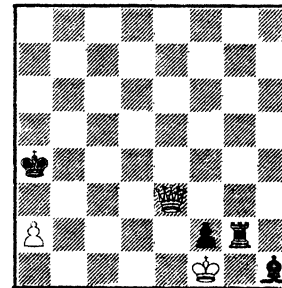
i) 1. ... Kf7 2. hRf6† Kg7 3. Rg6† Kf7 4. eRf6† Ke7 5. Rf2. ii) 8. ... Kg7 9. Rg6† Kf7 10. Rxg2.

No. 2259 V. N. Dolgov
(v.73)
3rd Prize, Szachy, 1973



Win 3+4

No. 2260 E. Dobrescu
(vii.73)
1 Hon. Men.,
Szachy, 1973

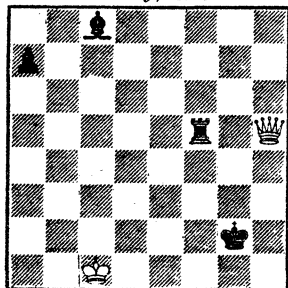


Black to Move,
White wins 3+4

No. 2260: Em. Dobrescu. 1. ... Rg1† 2. Kxf2 Rg2† 3. Kf3 Rxa2† 4. Kf4 Ba8/i 5. Qc3 Ra3 6. Qc4† Ka5 7. Ke5 Ra4 8. Qc5† Ka6 9. Kd6 Ra5 10. Qc4† Kb6/ii 11. Qb4† Rb5 12. Qd4† Ka6/iii 13. Kc7 Rb7† 14. Kc8 Rb5 15. Qd6† and 16. Qa3† wins. i) 4. ... Ra3 5. Qe8† Kb3 6. Qe6† Ka4 7. Qc4† Ka5 8. Ke5 Ra4 9. Qc5† Ka6 10. Kd6 Ra5 11. Qc4† Kb6 12. Qd4† Kb7 13. Qb4† Ka6 14. Kc7. ii) 10. ... Ka7 11. Kc7. 10. ... Kb7 11. Qb4† and 12. Kc7. 10. ... Rb5 11. Kc7 Bd5 12. Qa4† Ra5 13. Qb4 Rb5 14. Qd6†. iii) 12. ... Kb7 13. Qe4† Ka7 14. Qa4†.

White wins
No. 2261 S. Pivovar
(i.73)

2 Hon. Men.,
Szachy, 1973

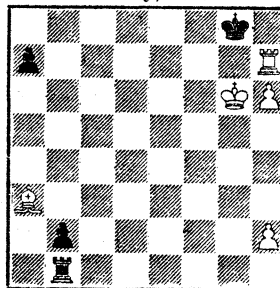


Win 2+4

No. 2261: S. Pivovar. 1. Qg6†/i Kf1 2. Qc6 Rf8 3. Qc5 Rd8/ii 4. Qe7 Rd5 5. Qf7† Rf5 6. Qc4† wins. i) 1. Qg4†? Kh2 2. Qg8 Rf1† 3. Kd2 Bh3 draw. ii) 3. ... Re8 4. Qb5†. 3. ... Rh8 4. Qb5† Kgl 5. Qg5† Kh1 6. Qd5† and 7. Qd4(e5)†.

No. 2263 N. Kralin
(xii.73)

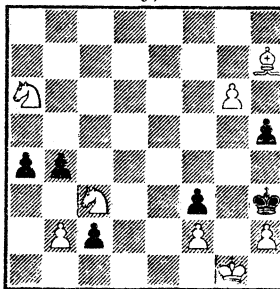
3-4 Hon. Men.,
Szachy, 1973



Win 5+4

No. 2264 S. Pivovar
(vii.73)

5 Hon. Men.,
Szachy, 1973



Win 8+6

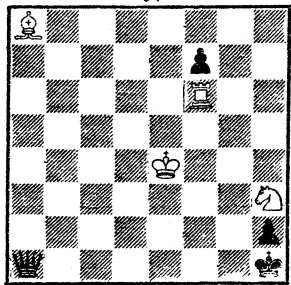
No. 2264: S. Pivovar. 1. Sa2 b3 2. S6b4 a3 3. Sxc2 ab 4. Sa3 ba/i 5. g7 a1Q† 6. Bb1 h4 7. g8B (g8Q? Qxb1†=) 7. ... Kg4 8. gBa2 h3 9. Kf1 Kf4 10. Sc4 wins.

i) 4. ... b1Q† 5. Sxb1 ba 6. g7 a1Q 7. g8Q Qe5 8. Bf5†.

JRH: Almost a "SNAP" is Kovalenko (1936), No. 1575 in Chéron III.

No. 2262 G. Grzeban
(ii.73)

3-4 Hon. Men.,
Szachy, 1973



Win 4+4

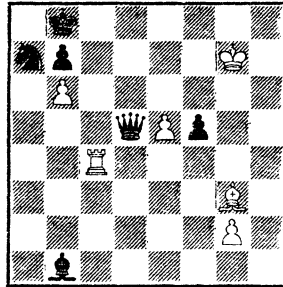
No. 2262: G. Grzeban. 1. Rf1† Qxf1 2. Ke3† Qg2 3. Bf3 f6 (f5; Kf4) 4. Ke4 f5† 5. Kf4 Qxf3† 6. Kxf3 and mates with wS on move 9, (6. ... f4 7. Kf2 f3 8. Kf1 f2 9. Sxf2).

No. 2263: N. Kralin. 1. Rg7† Kh8 2. Rg8† Kxg8 3. h7† Kh8 4. Kh6 a6 5. h3 a5 6. h4 a4 7. h5 wins.

No. 2265: V. A. Bron. 1. e6† f4 2. Bxf4† Ka8 3. Ra4 Qxg2† 4. Kf8 Qa2 5. Rxa2 Bxa2 6. e7 Ef7 7. Kxf7 Sc8 8. e8S Sxb6 9. Sc7† wins.

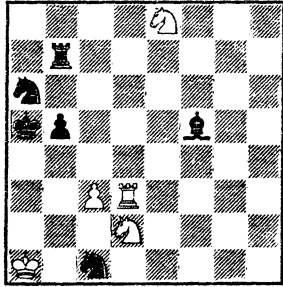
JRH: van Ijperen showed the S-promotion and subsequent moves in 1934.

No. 2265 V. A. Bron
(viii.73)
1 Commend.
Szachy, 1973



Win 6+6

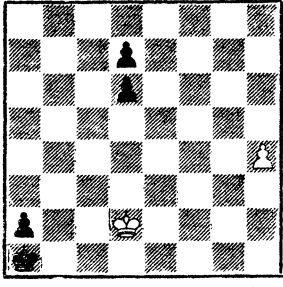
No. 2266 A. Sarychev
(v.73)
2 Commend.
Szachy, 1973



Draw 5+6

No. 2266: A. Sarychev. 1. Rd5 Be6
2. Re5 Sb3† 3. Sxb3 Bxb3 4. Sd6
Rb6 5. Rxb5† Rxb5 6. Sc4† Ka4 7.
Sb2† Ka3 8. Sc4† Ka4 9. Sb2† with
perpetual check or stalemate.

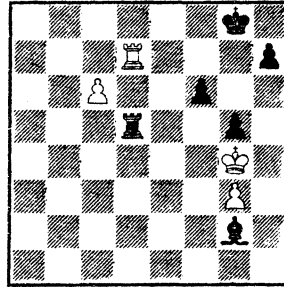
No. 2267 B. G. Olympiev
(ix.73)
3 Commend.
Szachy, 1973



Win 2+4

No. 2267: B. G. Olympiev. 1. Kc1
d5 2. h5 d4 3. h6 d6/i 4. h7 d5 5.
h8R d3 6. Rh1 d2† 7. Kc2† wins.
i) 3. .. d3 4. h7 d2† 5. Kxd2 Kb1
6. h8Q a1Q 7. Qh1† wins.
JRH: Klinkov (**Problem**, 1970):
wKe1, wBe5, wSh6, wPa5; bKg2,
bPe7, h3, h5. 1. Bg1 Kxg1 2. Sf5
h2 3. Sg3 h4 4. Sh1 Kxh1 5. Kf1 e5
6. a6 e4 7. a7 h3 8. a8R e3 9. Ra1
e2† 10. Kf2† e1Q† 11. Rxe1 mate.

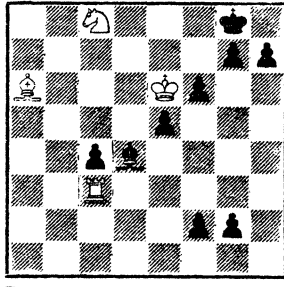
No. 2268 L. Tamkov
(xi.73)
4 Commend.
Szachy, 1973



Draw 4+6

No. 2268: L. Tamkov. 1. c7 Rc5
2. Rd8† Kg7 3. c8Q Rxc8 4. Rxc8
h5† 5. Kxh5 Bf3† 6. g4 Bd5 7. Rg8†
Kxg8 8. Kg6 draw.

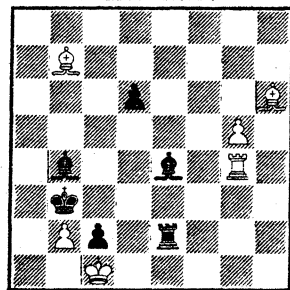
No. 2269 A. Johandl
(xii.73)
5 Commend.
Szachy, 1973



Draw 4+9

No. 2269: A. Johandl. 1. Se7† Kh8
2. Sg6† hg 3. Rh3† Kg8 4. Ke7 f1Q
5. Bb7 Bc5† 6. Ke8 Qd3 7. Bd5†
Qxd5 8. Rh8† Kxh8 stalemate.

No. 2270 A. Sarychev
1st Prize,
Chervony Girnuk, 1973
Award: 20.vii.74



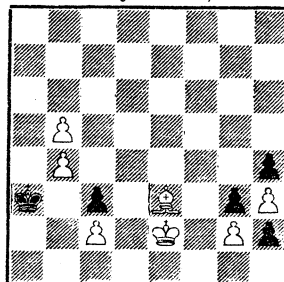
Win 6+6

No. 2270: A. Sarychev. Judges:
G. Shmulenson and D. Kanonik.
1. Rg3† Ka4 2. Exe4 Bd2† 3. Kxc2
Bxg5† 4. Kd3 Rd2† 5. Kc4 d5† 6.
Bxd5† Rc2† 7. Kd3 Rd2† 8. Kc3
Bxh6 9. Rg6 Rxd5 10. Kc4 Ra5 11.
Rg3 Bf8 12. Ra3† Bxa3 13. b3 mate.
If 9. ... Bf4 10. Ra6† Kb5 11. Bc4†
Kc5 12. b4 mates.
JRH: Gorgiev (1960), No. 88 in
"Studies of Ukraine", and Kova-
lenko (1966), No. 708 in EG14.

No. 2271: V. N. Dolgov. 1. Qb8
Kc3 2. Qc7† Kd2 3. Qf4† Kc2 4.
Qb4 f6 5. Qb8 Kc3 6. Qc7† Kd2 7.
Qf4† Kc2 8. Qb4 f5 9. Qb8 Kc3 10.
Qc7† Kd2 11. Qf4† Kc2 12. Qxf5†
Kc3 13. Qe5† d4 14. Qa5† Kc2 15.
Qb4 wins.

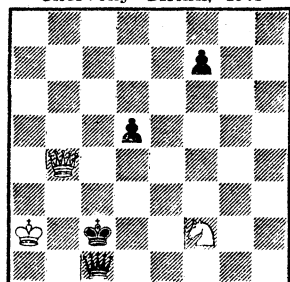
JRH: I have 11 studies terminating
in this mate, but none shows the
repetition manoeuvre. Bron
(1968), No. 678 in EG14 shows Q-
march.

No. 2272 N. Kralin
3rd Prize,
Chervony Girnuk, 1973



Win 7+5

No. 2271 V. N. Dolgov
2nd Prize,
Chervony Girnuk, 1973

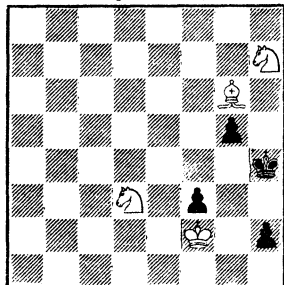


Win 3+4

No. 2272: N. Kralin. 1. Kf1 Ka4 2.
b6 Kb5 3. b7 Ka6 4. b8B h1Q† 5.
Bg1 Kb5 6. Bd6 Kc4 7. Be7 Kb5
8. Bxh4 Kxb4 9. Bf6 Kc4 10. Bg7
(h8) Kb4 11. Be5 Kc4 12. Bxg3
Kb4 13. Be5 Kc4 14. Bh2 Kd5 15.
Bc7 Kc4 16. Ba5 Kb5 17. Bxc3 Kc4
18. Be5 and 19. Bh2 and 20. h4
wins.

JRH has 6 earlier studies with
this idea of enclosing bQ. Kova-
lenko (1936) No. 2171 in '2500';
Korolkov (1947), p. 224 of his
1958 collection.

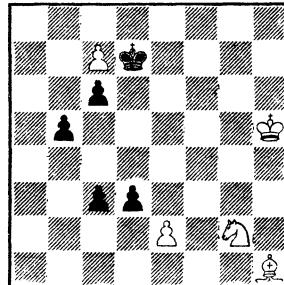
No. 2273 E. Pogosjants
1 Hon. Men.,
Chervony Girn'ik, 1973



Win 4+4

No. 2273: E. Pogosjants. 1. Se1 h1Q 2. Sxf3† Kg4 3. Sf6† Kf4 4. Sd5† Kg4 5. Se3† Kf4 6. Sg2† Kg4 7. Se5† Kh3 8. Bf5† g4 9. Bxg4† Kh2 10. Sf3 mate.

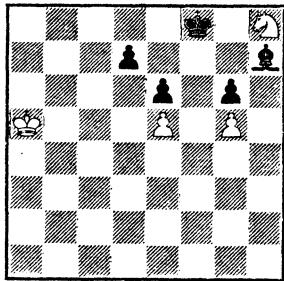
No. 2275 N. Zababurin
3 Hon. Men.,
Chervony Girn'ik, 1973



Draw 5+5

No. 2275: N. Zababurin. 1. Sf4 d2 2. Bxc6† Kc8 3. Sd5 d1Q 4. Sxc3 Qc2 5. Sxb5 Qxe2† 6. Kg5 draw. JRH: van den Ende (1965), No. 84 in EG3; Belokon (1972) No. 2226 in EG38.

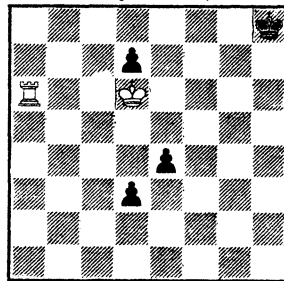
No. 2274 A. S. Kakovin
and A. T. Motor
2 Hon. Men.,
Chervony Girn'ik, 1973



Draw 4+5

No. 2274: A. S. Kakovin and A. T. Motor. 1. Kb6 Kg7 2. Kc7 Kxh8 3. Kd8 Kg8 4. Ke8 Kg7 5. Ke7 Bg8 6. Ke8 draw.

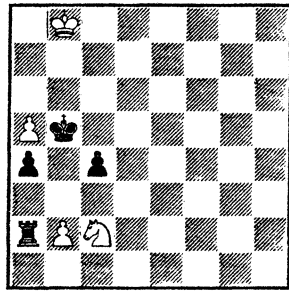
No. 2276 A. Kalinin
1 Commend.,
Chervony Girn'ik, 1973



Win 2+4

No. 2276: A. Kalinin. 1. Ke7 d2 2. Rd6 e3 3. Kf8 Kh7 4. Kf7 e2 5. Rxd2 e1Q 6. Rh2† Qh4† 7. Rxh4 mate. JRH: Yakovenko (1961), p. 416 of EG14. Prokes (1948), No. 34 of his 1951 collection.

No. 2277 A. S. Kakovin
and A. T. Motor
2 Commend,
Chervony Girnuk, 1973

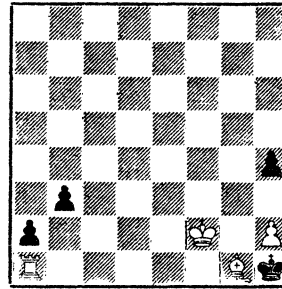


Draw 4+4

No. 2277: A. S. Kakovin and A. T. Motor. 1. a6 Rxb2 2. a7 Ka6† 3. Sb4† Rxb4† 4. Ka8 Kb6 5. Kb8 Ka6† 6. Ka8 draw.
JRH: Cf. T. R. Dawson, Chess Amateur, 1921. wKa8, wQd4, wPa6; bKa3, bQb4, bRb6, bPa4, c4. 1. Qa1† Kb3 2. Qb1† Kc3 3. Qe1† Kd3 4. Qxb4 Rxb4 5. a7 c3.

also Enevoldsen (1966) and Kazantsev (1962), No.s 152 and 153 in Bondarenko's "Gallery". Perhaps nearest; Keres, No. 1616 in Chéron III.

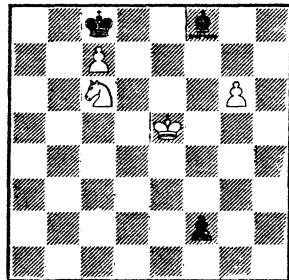
No. 2279 L. Topko
4 Commend,
Chervony Girnuk, 1973



Draw 4+4

No. 2279: L. Topko. 1. Kf3 b2 2. Bd4† b1Q 3. Be5 Kg1 4. h3 Kf1 5. Bc3 Kg1 6. Be5 Kf1 7. Bc3 draw.

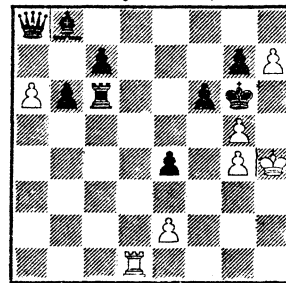
No. 2278 A. S. Kakovin
and A. T. Motor
3 Commend,
Chervony Girnuk, 1973



Draw 4+3

No. 2278: A. S. Kakovin and A. T. Motor. 1. Se7† Bxe7 2. g7 Bf6† 3. Kxf6 f1Q† 4. Ke7 Qc4 5. Kf8 Qc5† 6. Ke8 Qe5† 7. Kf8 Qf6† 8. Ke8 Qxg7 stalemate.
AJR: my memory said "very old", but it took JRH actually to locate 5 similar studies. Earliest is Troitzky (1889), No. 36 in '1234'. See

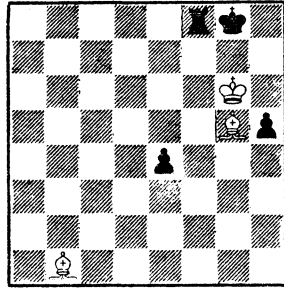
No. 2280 M. Gorbman
5 Commend,
Chervony Girnuk, 1973



Win 7+9

No. 2280: M. Gorbman. 1. h8S† Kh7 2. g6† Kh6 3. g5† fg† 4. Kg4 Rcl 5. Rxc1 e3 6. Rc6 Qxc6 7. Sf7† Kxg6 8. Se5† and wins.
JRH comments on this tourney as a whole: "Either the entry was very poor or the judges quite unaware of the prior art. Out of 10 studies, only 3 are wholly unanticipated, and they include the 4th Commend."

No. 2281 V. Dolgov
1st Prize, Czechoslovak
Chess Federation, 1973



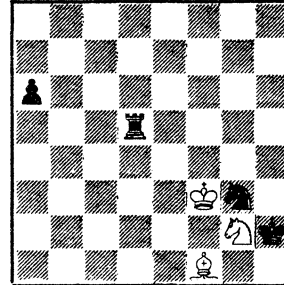
Win 3+4

No. 2281: V. Dolgov. 1. Ba2† Kh8
2. Pe3 Rd8 3. Bf4 Re8 4. Bd6 e3
5. Ec5 Re4 6. Bf8 Rg4† 7. Kh6 Rg2
8. Bd5/i e2 9. Bxg2 e1Q 10. Bg7†
Kg8 11. Bd5† wins.

i) No notes were included in the
hand-prepared award. John
Beasley points out that 8. Bf7 and
8. Be6 also solve, for instance 8.
Bf7 e2 9. Ec5 Rg4 10. Ba3. Judge
was Josef Volf of Liberec, Cze-
choslovakia.

Kxg8 8. f7† Kg7 9. f8Q† Kxf8
stalemate. ii) 6. ... Bxg2† 7. Kxg2
h5 8. Kh1 h4 9. Kg2 h3† 10. Kh1
Kh7 11. g8Q† Kxg8 12. f7† Kg7
13. f8Q† Kxf8 stalemate.

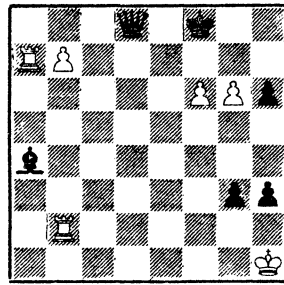
No. 2283 J. Fritz
3rd Prize, Czechoslovak
Chess Federation, 1973



Draw 3+4

No. 2283: J. Fritz. 1. Se3 Ra5 2.
Sg4† Kg1 3. Bxa6 Ra3† 4. Kf4
Sh5† 5. Kg5 Ra5† 6. Kh4 Sf4 7.
Kg3 Sg6 8. Bd3 Ra3 9. Sf2 Se5 10.
Sh3† Kh1 11. Sf2† draw.

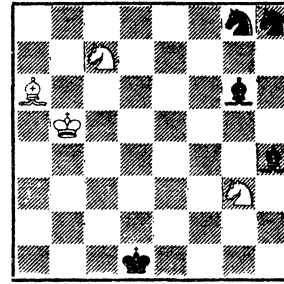
No. 2282 G. A. Nadareishvili
2nd Prize, Czechoslovak
Chess Federation, 1973



Draw 6+6

No. 2282: G. A. Nadareishvili. 1.
g7† Kg8 2. Ra8 Bc6† 3. Rg2
Bxg2†/i 4. Kg1 Qxa8 5. b8Q† Qxb8
6. f7† Kxf7 7. g8Q† Kxg8 stale-
mate. i) 3. ... Qxa8 4. baQ† Bxa8
5. Kg1 h2† 6. Kh1 Kf7/ii 7. g8Q†

No. 2284 J. Fritz
4th Prize, Czechoslovak
Chess Federation, 1973

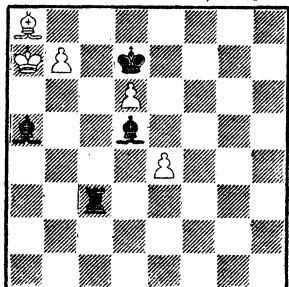


Draw 4+5

No. 2284: J. Fritz. 1. Sf1 Bd3† 2.
Kc6 Fxa6 3. Se3† Ke2 4. Sf5 Bc8
5. Sxh4 Kf2 6. Sd5 Kg3 7. Sg2
Kxg2 8. Kc7 Ea6 9. Kb6 Bc8 10.
Kc7 draw.

JRH: Cf. Perelman (1928), p. 64
of Kasparyan's 'Positional Draws'.

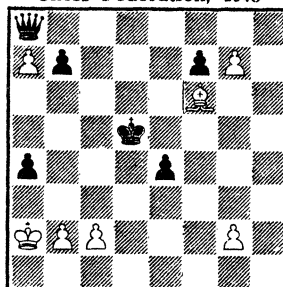
No. 2285 D. Gurgenzidze
1st Hon. Men., Czechoslovak
Chess Federation, 1973



Win 5+4

No. 2285: D. Gurgenzidze. 1. b8Q Bb6† 2. Ka6 Bc4† 3. Kb7 Bd5† 4. ed Bd8 5. Ka6 Ra3† 6. Kb5 Rb3† 7. Kc5 Rxb8 8. Bc6† Kc8 9. d7† Kc7 10. d6 mate.

No. 2287 I. Kovalenko
3rd Hon. Men., Czechoslovak
Chess Federation, 1973

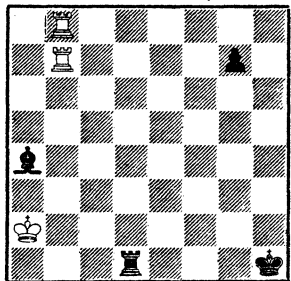


Draw 7+6

No. 2287: I. Kovalenko. 1. Be7 e3 2. Bf8 e2 3. g8Q e1Q 4. Qxf7† Qe6/i 5. c4† Ke5 6. Bg7† Kd6 7. Bf8† Ke5 8. Bg7† draw. i) 4. .. Kc6 5. Qc4† Kd7 6. Qd5† Ke8 7. Qh5† Kd8 8. Qd5† draw.

The point of the composition appears to be that 4. .. Qe6 threatens a discovered check to wK, and there arises a kind of symmetry around the diagonal a2-g8.

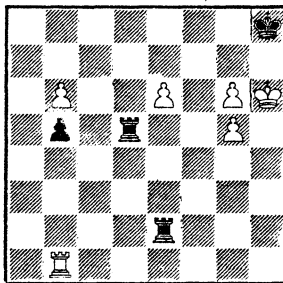
No. 2286 B. G. Olimpiev
2nd Hon. Men., Czechoslovak
Chess Federation, 1973



Win 3+4

No. 2286: B. G. Olimpiev. 1. Rh8† Kg2 2. Rxg7† Kf3 3. Rf7† Ke3 4. Re7† Kd2/i 5. Kb2 Bb5 6. Rh5 Be2 7. Rh2 Re1 8. Rg2 wins. i) But where is the win after 4. .. Kd3 ask JDB and AJR?

No. 2288 V. Kalandadze
4th Hon. Men., Czechoslovak
Chess Federation, 1973



Draw 6+4

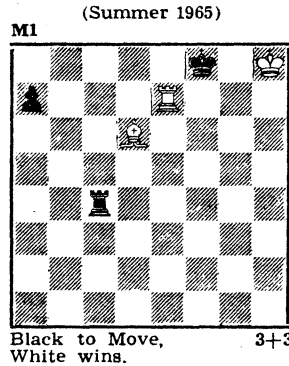
No. 2288: V. Kalandadze. 1. g7† Kg8 2. b7 Rxe6† 3. g6 Re8 4. b8Q Rxb8 5. Rxb5 R5d8 6. Rd5 Ra8 7. Ra5 Re8 8. Re5 Rac8 9. Rc5 Rd8 10. Rd5 draw.

JRH: Cf the same composer in **Chess Life & Review** (1973), a study which has yet to appear in **EG** (it won a 2nd Commendation).

STORY OF A COMPOSITION (No. 262 in EG8)

by Andrew Miller, Oxford

Having had the basic idea, I contrived to set up the position so that it would best be illustrated; I eventually arrived at **M1**,



with the play 1. ... Rc6 2. Bb4! Rb6 3. Ba3 Rf6 and wB moves between c5 and a3 so that aP must move until it is captured on a3. B1 is now in Zugzwang, and must now lose.

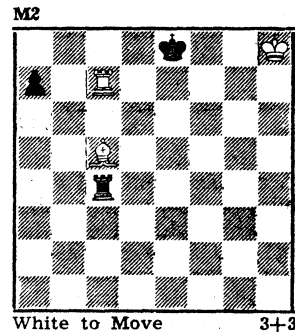
Had W answered 1. ... Rc6 by 2. Ba3? then B1 draws by 2. ... Rb6! 3. Bc5 Rb5! 4. Ba3 Pa6! 5. Bd6 Rd5! 6. Bb4 Rb5 7. Ba3 Ra5 etc. An each move B1 plays the only move that draws.

There is a secondary line 1. ... Pd4 2. Ba3 Rd8 and loses as before. But here there is a dual after 2. Bc5 Rc4 3. Ba3.

In the solution, bR could have moved onto a total of 41 different squares, all of which lose.

Now to get the lead-in play. To make 1. Bd6 the key (e.g. by moving Bd6 to h2, say) is rather second-rate, since it is so obvious. The most promising approach is 1. key move Rc4 2. Bd6. Using this excludes the idea 1. key-move Rc4 2. Rxe7, because (a) this is obvious and (b) the only decent way to make it more

subtle is to start with a position such as **M2**,

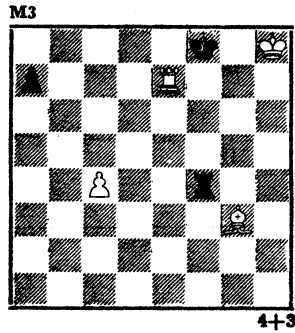


with the introduction 1. Re7† Kf8 2. Bd6. But what with the alternatives 1. ... Kd8 and also 2. Ba3, I soon abandoned this type of approach.

Such experimentation showed me that I couldn't start with wB on the a3-f8 diagonal. So I returned to my original method of 1. key-move Rc4 2. Bd6 (from the h2-b8 diagonal). This immediately posed the question: what's wrong with 1. ... KxR? The only way to prevent this is to **make the key-move attack bR**. I based all further thoughts on this foundation. Now bR has to be forced onto c4. This calls for a capture. So we have the forced play 1. key-move Rxc4 2. Bd6.

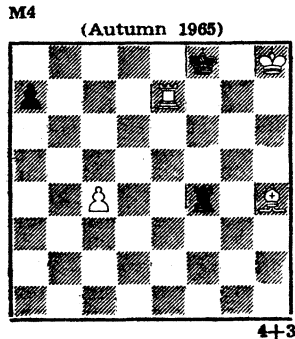
Since I was going to use the b8-h2 diagonal, then bR must come from one of such squares, yet also so that on the move it can get to c4. The only possibilities are for bR to be on c7 or f4. The first is obviously out because here W could play 1. RxR instead.

So, including the white piece on c4 (which for the time being I made wP), I now reached the position **M3**.



I soon realised that wB could not instead be at h2, because then the key-move would have to be Bh2 from g1. This, however, is not feasible since you now have the cook 1. Bc5. Similarly, wB could not in M3 have come from e1 or f2. This makes h4 the only square.

(At this point I must explain why I have used so few pieces. Undoubtedly I could relieve some of the difficulties which present themselves by having other men on the board. But I never compose a study which has more than seven pieces in the initial position; thus I am a miniature composer. Thus I am against more than one or two captures in the course of the solution. This, of course, restricts my field of composition. But I am a great believer in the simplest possible setting, combined with neat and instructive play.) So now my position is M4.



But because the forces are nearly equal, the key is not hard to find. So I now wanted this setting to be the position after B1's first move.

How about the first move then being 1. Bh4? This looked promising. However, since wR is under attack, the only two possibilities were (a) that wB comes from the e1-h4 diagonal - this is out because of cooks like 1. Bb4 or (b) that it comes from f6 or g5. This ties bR down to f1, 2, 3 or 5, otherwise 1. . . RxP straight away is unavailable, if it were on f4.

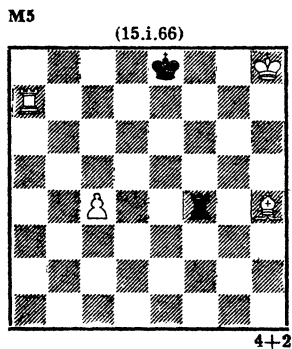
First I tried g5, with bR on one of white squares f1, 3, 5. If bR is on f1 or f3, there is a cook after 1. RxP e.g. 1. . . Rh3† 2. Rh7 Rc3 3. c5! (a move which wins in a lot of situations). With bR f5, there is nothing more than a draw after 1. Bh4 Rc5 because now 2. Re4 is the only way to save P, allowing 2. . . Rh5 mate. bR therefore must be on f2. But this too loses after 1. RxP.

So g5 is out. Now with wBf6, 1. RxP is not a cook because wB is en prise. My hopes rise.

But by this time I was beginning to get suspicions about bPa7. I saw the variation 1. Bh4 Rf4 2. Bg3 Rd4 3. Rc7 and it occurred to me that bPa7 might just allow him to force a draw. Also, because the forces were so nearly even, the solution would be more obvious. Either I could remove bP, or I could replace wPc4 by wS or wB. The latter idea allowed more cooks, and anyway it didn't look neat, so I removed bPe7. However, this course of action cuts out the move . . . Rb6 in the main variation, since have bR is not even temporarily safe. This cuts the total of 41 squares down to 36. Also, it allows a dual in the main line, as will be seen latter. With wBf6, now, there is a dual after 1. Bg5. So I was now back to M4, minus bPa7.

What other introduction could I find? I tried moving wP back to c3, and bR to f3, with the idea 1.

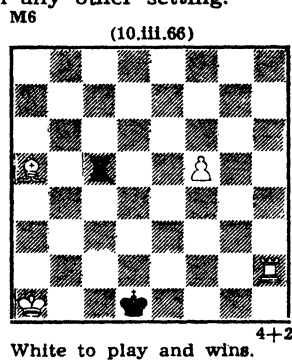
c4 Rf4 etc. But 1. Rc7 Rh3 2. Rc4 also won, just. Still, I didn't give up the idea of wP, threatened by bR, moving to c4. However, even after moving the board around, there was no way on doing this. So I finally settled on the setting M5,



which has the introduction 1. Re7† Kf8. This I found very interesting, because of the other variation 1. ... Kd8 2. Re4† which has the discovered check but with bK on the other side of wR.

So there I was.

As I usually do, some weeks afterwards I thought I'd have a little gloat over it. It then struck me to try turning the board around. (I couldn't do this before because then I had bP on the board.) 180° seemed the best answer, because it gave more tries than any other setting.



Thus the study, and the full solution, became M6.

1. Rd2† (Not 1. f6 Rxa5† 2. Kb2 Rf5 3. Rh6 Kd2 = nor 1. Rf2 Rxa5† 2. Kb2 Ke1 3. Rf4 Ke2 4. f6 Ra8 5. f7 Rf8 6. Kc3 Ke3 and also draws. If 1. B any Rxf5 =) 2. Bb6 (Not 2. Rf2 Rxa5† 3. Ra2 Rxf5 = and on any other move 2. ... Rxf5. If 2. f6 Rxa5† 3. Ra2 Rf5 4. Ra6 Kc2 =) Rxf5 (The other possibilities are 2. ... Kxd2 3. Bxc5 or 2. ... Re5 3. Rf2 and 4. f6 or 4. Be3†. Or else 2. ... Rc3 3. Ka2! so that if 3. ... Kxd2 4. Ba5 or 3. ... Rf3 4. Rf2 or 3. ... Rc6 4. Be3. If 2. ... any other then 3. Be3 wins as in main line.) 3. Be3 3. ... Rf3 4. Bh6 (or g5) Rc3 5. Bg5 (or f4) wins (not 5. Ka2? Rc2†) or 3. ... Re5 4. Bh6 (or f4) Rc1 5. Bg5 (or f4, or Ka2) wins, also by Zugzwang.

(Black has a total of 36 replies by the Rook. These are met by corresponding moves of the white Rook.)

As final touch, but vital to soundness, bPh6 had to be added, to avoid B1 saving himself with stalemate. This gives No. 262 in EG8, which won 4th Prize in the New Statesman in 1966.

A.C. Miller

25.III.66

LULLETIN PROBLEMISTIC, the quarterly composition bulletin of the Romanian Chess Federation's studies and problem committee, runs an annual informal tourney. Address (for original studies): Ing. Constantin Petrescu, Aleea Budacu Nr. 5, Bloc M.3, Sc.3, et.III, ap.54, Bucarest 49, sec.4, ROMANIA. I have accepted an invitation to judge the 1976 tourney.

We hope to publish some of the earlier awards in EG soon. AJR

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