

July 1975

**SPOTLIGHT**

directed by Walter Veitch

EG 34, No. 1909: B. Kampmann. A dual win pointed out by Edward Case of Washington D.C. is simply 1. Rh3 d4 2. Kc4 d3(d5†) 3. Kd3 d4 4. Kd4.

No. 1945: Prof. L. Kopac: The composer writes that Bd2 should be at c1 when my line (EG37, p. 113) 1. ... Bg4† 2. Ke3 Bxh5 is answered by 3. f8S† Kh6 4. Ke4 mate. While this is so, other doubts remain, i.e. after 1. Se8 Bxe8 2: f8S† Kg7 3. h6† Kf6 4. Bb2† seems dubious because of 4. ... Kf5 whereas 4. Bg5† wins. (WV)

EG 36, No. 2086: P. Joita. AJR suggested that after 5. g8Q? Ka1 W might still win, giving 6. Qg1† Ka2 7. Qb6 Qf3†. R. Fontana (Zurich), who has contributed greatly to the knowledge of this type of ending, however disagrees, stating that the basic conditions for a win as defined by him are not fulfilled (wP still on 5th rank with B1 to move, and a2 relatively favourable for bK). He prefers 7. ... Qh3.

No. 2094: J. Roche. No win. After 1. Rh8† Kxh8 2. a8Q† Kg7 Note (i) gives 3. Qa5 Bc4† 4. Ke1 wins, but 4. ... Re2† 5. Kd1 Kg6! achieves safety. (WV)

EG 37, No. 2181: V. A. Korolkov & L. I. Loshinsky. wKc7 should be bK. The identical study was entered by the composers in the informal U.S. Chess Federation Tourney (i.e. studies published in Chess Life & Review) and figured in the July 1974 award of W. Korn who was not aware of the "Solidarity" award.

As the composers indicate, all men involved in the mate reach their

squares in the course of play. AJR writes: Critics may like to ponder that the 7-move solution is the "main line" while 5. ... d2 which "holds out longer" by some 10 moves is just an annotation; this is in tune with but stretches to the limit the Test Tube Chess (p.294) suggestion that the main line "consists of that series of moves resulting when Black chooses moves in accordance with endgame theory. That is, Black is presumed to be more knowledgeable than imaginative". (WV comment: I have never understood this phrase and do so even less now\*. Composers like pretty finishes and so frequently pick them as main lines, and why not? But endgame theory has nothing to say in this, and I certainly know of none according to which one suffers mate when it can be avoided.)

AJR has sent me over 300 individual moves, being the "compressed"(!) supporting analysis to the 7-move solution. To reproduce this seems excessive. About two-fifths of it relates to 5. ... Kxe6 6. Re1† etc. and to the supposedly tougher 5. ... d2 6. Sc5 b2 (b6†: Ka4) 7. Sd3† Kd4 8. Sxb2. Wh's superiority now is massive and the win no real problem, e.g. 8. ... Kc3 9. Sa4† Kb3(c2) 10. Sd5 etc.

Another two-fifths of the analysis is intended to show that after 6. ... b6† W must indeed play the obvious 7. Ka4 because on 7. Kxa6? Sc7† draws. It is nice for composers when this works, but

\* AJR: I shall take a little EG42 space to (try to) explain my meaning more successfully than in TTC.

should it not then 6. ... b6† would simply be omitted from the solution; therefore I am a bit sceptical about the relevance of this particular analysis.

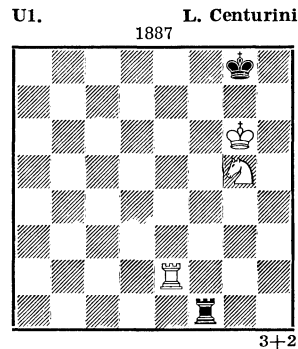
EG 38, p.153-161: E. Umnov's article. The fourth paragraph starts: "In assigning a study to its material group, one must always go by the diagram position", but from what follows one assumes that the word "not" has been omitted. Certainly, there is no "must" about it; theoretically at least there is no problem to reclassification following any change in material.

An article such as Mr. Umnov's is always interesting and welcome, whether one agrees with it or not. In fact, few will probably disagree that there are schools in endings, but I doubt very much whether for endings an adequate definition of schools is possible to establish separate classifications as is suggested except for very special and therefore narrow areas; there is too much interweaving. At best, I think, one might identify school characteristics **within** one general classification and to some extent, I would say, Mr. Harman already does this.

Mr. Umnov makes the analogy with problems, but I doubt whether the two can really be compared. With problems the composer is much more in charge when fashioning his work as he can determine certain rules (mate in 2,3 or 4 etc.). He is therefore far better able to impose a style. With endings the rules of the game are fixed (Retroanalytical Friendship Match notwithstanding!) and so the scope for clearly defined schools of expression is far more limited.

Mr. Umnov writes that "a school exists when of all the varied components of a study one stands out as the most important and the rest are relegated to the role of incidental or auxiliary". This is again

fine as an abstract statement of policy but leaves an endless series of difficult problems unresolved. Of these just one is: Who does the relegating?, and an indication of the difficulties in what Mr. Umnov proposes is his own surprising assessment of the positions **U1** by Centurini: "Not a study, didactic example, lacking precision and subtleties", and **U2** by Kopayev: "A study, unique line of play, moments of domination and echoed mating finishes". However **U2** after 1. Kf6 Rg1 2. Ra2 is absolutely **identical** with **U1** after 7. Ra2, so how can **U2** have all the new virtues claimed for it? It is in fact **U1** which far exceeds in precision and moments of domination as the following will show.



Phase 1 of the winning strategy is to force bR to f4: **1. Re3**. A waiting move, necessarily on the e-file, else ... Kf8=. **1. ... Rf2**. Only choice, so 1st moment of domination. If 1. ... Rf8 2. Sh7 etc. **2. Re1 Rf4**. 2nd moment of domination; Phase 1 is accomplished, but Wh has a further problem. If now 3. Se6 Rg4† 4. Kf6 Ra4 draws as wS blocks Re8†. But **3. Ra1** is now possible (or 3. Rb1 naturally etc., but the winning manoeuvre is unique) **3. ... Rf2**. Now ... Kf8= is threatened, but (3rd moment of domination) the bR position at f2 allows the resource of **4. Se4**, also threatening Sf6†. So **4. ... Rg2† 5.**

**Kf6 Kh8** meeting the threat of **Ra8†**. What is **Wh**'s plan now? It is precisely as before, i.e. to force **bR** to **f4!** **6. Ra5** (or **Ra3**) **Rg1**. Here **Kopayev's U2** limps in with 1. ... **Rg1**, whereas in **Centurini's U1** it is already the 4th moment of domination. **7. Ra2 Rg4**. Forced, for if 7. ... **Rf1** 8. **Kg6 Kg8** 9. **Ra8† Rf8** 10. **Sf6†**. **8. Sg5 Rf4†** **9. Kg6 Kg8** (If 9. ... **Rf8** 10. **Sf7†** 11. **Sh6†** 12. **Rh2**). And here we have it, **bR** is on **f4** with **Wh** to move and **10. Se6** is now effective and the rest is agony. The **Centurini** is therefore a very neat piece, and certainly qualifies as a study, the winning method of forcing **bR** to play **f1-f2-f4-f2-g2-g1-g4-f4** being finely conceived. A small improvement might be to place **bR** on **f4** initially with **B1** to move 1. ... **Rf1** etc., to try and underline even more the critical importance of square **f4**.

But to finish the solution. **Centurini** plays **10. ... Rg4†** **11. Kf6 Kh8** **12. Kf7 Rh4** **13. Kg6 Rg4†** **14. Sg5**, a clean strategic line, leading after **14. ... Rxc5†** to mate in 5. **Kopayev** instead gives **12. Ra8† Rg8??** **13. Sf8** and mate in 3, but all is false glitter for 12. ... **Kh7** 13. **Sg5† Rxc5** and **Wh** mates in 7 only. So even at the finish **Centurini** is the better. (WV)

Two other analytical comments on the **U** series:

**U15**: **E. Pogosjants**. No win. In Note (i) 5. ... **Rd3** 6. **Kc7 Rd5** draws as **AJR** has previously indicated in **EG12**, p.348. Compare this with **U17** by **Kubbel**, who avoids the same pit-fall. **U19**: **A. Troitzky**. 3. **Rf4** also wins. (WV)

No. 2219: **A. S. Kakovin & A. T. Motor**. As given **B1** wins easily by paying **S** to **f6**, then triangulating with **bK**. **Fut Wh** has two simple draws on Move 3. (WV)

No. 2232: **A. Bogomaz**. Re **AJR's** note and enquiry, surely the one definitely **wrong** thing to do was to leave the Italian award uncom-

mented, thus withholding facts from general consideration. (WV)

No. 2233: **A. S. Kakovin & A. T. Motor**. A dual draw, despite Note (i), is 6. **Kf6 Ke8** 7. **Ke6 Sg8** because of 8. **Kd6 Kf7** (**Kd8**; **Ke6** etc.) 9. **Kc7 Kxc7** 10. **Kxb7 Se7** 11. **Kc7 Kg6** 12. **Kd7 Kf7**. **Wh** now does not even need his waiting move **c4** but can play 13. **Kd6 Ke8** 14. **Kc7** and **B1** cannot progress. (WV)

No. 2242: **J. R. Ibran**. To eliminate a dual win by 5. **Bb3 Bb7** 6. **e4 g2** (de; **Bxf7**) 7. **Bxd5 Bxd5** 8. **ed** leading to a won **Q+P** ending, spotted by two Dutch solvers whose names are not known to **EG**, it is necessary to add **bPa4** and **wPa3**. The solution remains unchanged but after 1. **Kc7 Be4** (1. ... **Bd3** 2. **b6 Ba6** 3. **fe** transposes) 2. **Bc2 Bf3** 3. **fe Fe2** 4. **b6 Ba6** 5. **Bd1 B1** should play 5. ... **Bb7** to force 6. **Bf3**. If instead 5. ... **h4** as given **W** can win quickly by 6. **Bh5** as pointed out by **G. Abrahams**. Completing Note (vii) **W** must also avoid 11. **Be6?** **g2** 12. **d5 g1Q†**. My thanks to **Mr. Ibran** for his letters.

No. 2244: **J. Krikheli**. After 1. **Sg8† Kh7** 2. **Sf6† Kh8** 3. **Sxd5 Rg2** 4. **Rh1** **G. Abrahams** proposes 4. ... **Rg1!** This after 5. **hg Rxh1** 6. **Kf2** is likely to lead to an ending of **2S+2P v R+P**, difficult but in my view probably still a win for **W**. (WV)

**EG39**, p.184: **Y Dorogov & Al. P. Kuznetsov**. 9. **Rc8** wins more easily, killing one of the cats.

No. 2248: **V. S. Kovalenko**. After 1. **h4 Bf4** how does **W** win? A good question by **G. Abrahams**. 2. **Rf1 e5** 3. **Ba5** leave **B1** well placed either to advance the **eP** or to block and attack **h4**. What happened to the 6th **H. M. of the N. S. Tourney?**, asks **Mr. Ibran**.

(**AJR** explains: the composer, **W. Naef**, discovered a serious flaw

and withdrew his entry, but his letter apparently went astray and his study did actually appear in the published award.)

No. 2252: C. M. Bent. No draw. G. Abrahams, again, points out 2. ... Bg5! The threats are Rxc4 and Sf3, and 3. Rb5 Rcl† 4. Kh2 Rxh4 fails as does 3. Se5 Rcl† 4. Kh2 Bf4† 5. Kh3 Rh1† 6. Kg4 Bxe5 7. Rh6 Rgl† 8. Kxh4 Rh1† 9. Rh1† Kg5 10. Bf4†. This leaves 3. Sa3 Rf2 4. Sc4 (4. Kg1 Be3) Sf3 5. Rb2 Bd2 and B1 wins.

No. 2256: P. Sadger. Cooked by N. J. Maclean (Edinburgh) who, against 2. ... a1B (or S), mates in 9 by 3. Kg2 (instead of Kg1) Ke1 4. Sf3† Kd1 5. Sg1 Ke1 6. Bd4 d1Q 7. Bf2† Kd2 8. Se4 mate; or if 6. ... Kd1 7. Sf5 and mate in 2. **Assiac** of the **New Statesman** awards Mr. Maclean the prize for

the best demolition of the **NS** award.

No. 2257: J. Fritz. An interesting study. It may not be clear to all that if 7. ... Kb7 8. Rb1† Ka7 9. Rxa6† Kxa6 10. Be2† wins. Also 1. ... Kg7 has its points, as Mr. Ibran shows: 2. Rxd7† Kf8 3. Rd8† Kg7 4. Rg8† Kf6 5. Rxa6† (Rg6† too) Ke7 6. Re8† wins.

Szachy, however, comes back to earth with the next two prize-winners.

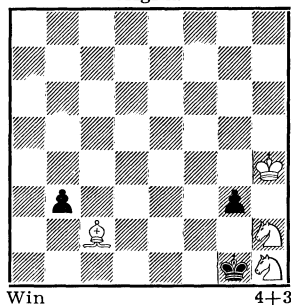
No. 2258: F. S. Bondarenko & Al. P. Kuznetsov. No win. 16. Sc8=!

No. 2259: V. N. Dolgov. A quick dual win is 6. Rb7† Kd8 7. Rg6. (J. R. Ibran).

P: 197: A. Miller. It does not matter much, but in **M1** after 2. Ba3? Rb6 3. Ec5 Rb5 4. Ba3 an alternative to 4. ... a6 is of course repetition by 4. ... Rb6. (WV)

### DIAGRAMS AND SOLUTIONS

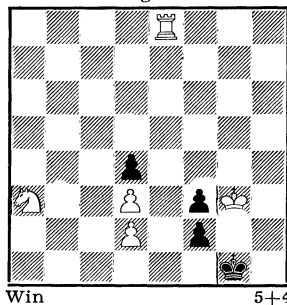
No. 2327 A. S. Kakovin and A. T. Motor original



Win 4+3

No. 2327: A. S. Kakovin and A. T. Motor. 1. Sf3†/i Kxh1 2. Be4 b2/ii 3. Sd2†/iii Kh2 4. Sf1† Kg1 5. Sxg3.  
 i) 1. Bxb3? g2.  
 ii) 2. ... g2 3. Se1 b2 (or K-;Sxg2, b2;Sf4) 4. Kg3 b1Q 5. Bxg2†, but not 4. Bxg2†? Kg1 5. Be4 Kf2 6. Sd3† Ke3 7. Sc5 Kd4 draw.  
 iii) 3. Se1†? Kh2 4. Kg4 b1Q 5. Sf3† Kh1 6. Sd2† Kh2. 3. Kxg3? b1Q 4. Bxb1 stalemate. 3. Kh3? b1Q 4. Bxb1 g2 5. Sh4 g1S† 6. Kg3 Se2†.

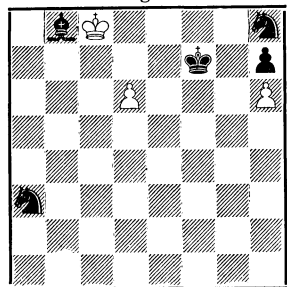
No. 2328 A. S. Kakovin and A. T. Motor original



Win 5+4

No. 2328: A. S. Kakovin and A. T. Motor. 1. Sc2 f1Q 2. Re1 Qxe1†/i 3. Sxe1 f2 4. Sf3† Kh1/ii 5. Sh2 Kg1 6. Kf3.  
 i) 2. ... f2 3. Rxf1† Kxf1 4. Sxd4 Ke1 5. Sf3† Ke2 6. Sh2 Kxd3 7. Sf1 wins.  
 ii) 4. ... Kf1 5. Sxd4 Ke1 6. Sf3† Ke2 7. Sh2.

No. 2329 A. S. Kakovin  
and A. T. Motor  
Original



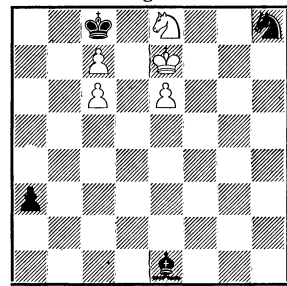
Draw 3+5

No. 2329: A. S. Kakovin and A. T. Motor. 1. d7 Ec7 2. Kxc7 Sb5† 3. Kc8 Sd6† 4. Kc7 Se8† 5. Kc8 Sd6† 6. Kc7 Sb7 7. Kxb7 Ke7 8. Kc7/i Sf7 9. Kc8 Sd8/ii 10. Kc7 draw.

i) 8. Kc8? Sf7 9. Kc7 Sd8 10. Kc8 Se6 wins.

ii) 9. .. Kf6 10. d8Q† Sxd8 11. Kxd8 Kg6 12. Ke7 Kxh6 13. Kf6 draw.

No. 2330 A. S. Kakovin  
and A. T. Motor  
Original



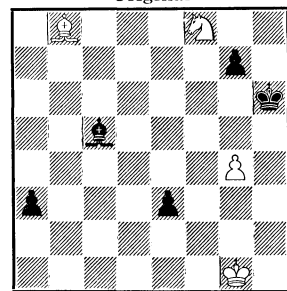
Draw 5+4

No. 2330: A. S. Kakovin and A. T. Motor. 1. Sd6† Kxc7 2. Sb5† Kxc6/i 3. Sxa3 Bb4† 4. Kd8/ii Bxa3 5. e7 Sf7† 6. Ke8 Sg5 7. Kd8 Se6† 8. Ke8 Sc7† 9. Kd8, but not 9. Kf7? Kd7.

i) 2. .. Kc8 3. Sxa3 Bb4† 4. Kf6 Bxa3 5. e7.

ii) 4. Kf6? Bxa3 5. e7 Kd7 6. Kg7 Bb2† 7. Kf8 Sg6† wins.

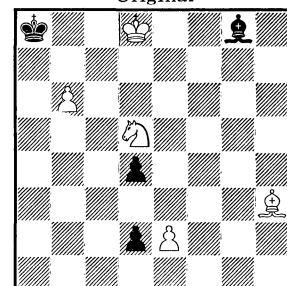
No. 2331 A. S. Kakovin  
and A. T. Motor  
Original



Draw 4+5

No. 2331: A. S. Kakovin and A. T. Motor. 1. Bf4† (Kf1? Bxf8) 1. .. g5 2. Bxg5† Kxg5 3. Se6† Kxg4 4. Sxc5 a2 5. Sb3 Kf3 6. Kf1 e2† 7. Ke1 Ke3 8. Sc1 a1Q stalemate. JRH: Compare Vollmer (1933), No. 97 in '1234'.

No. 2332 A. S. Kakovin  
and A. T. Motor  
Original



Draw 5+4

No. 2332: A. S. Kakovin and A. T. Motor. 1. Se3 de/i 2. Kc7 Bd5/ii 3. Bc8 Bh1/iii 4. Ba6 Bc6 5. Bc8 draw.

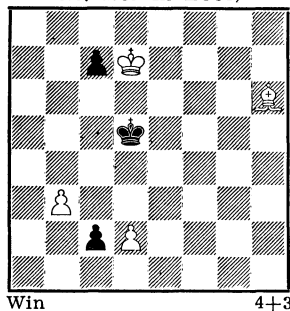
i) 1. .. Bb3 2. Kc7. 1. .. Kb7 2. Sd1, for instance 2. .. Kxb6 3. e3 Bb3 4. Bg4, or 2. .. Bb3 3. Sf2.

ii) 2. .. d1Q? 3. b7† Ka7 4. b8Q†.

iii) 3. .. d1Q 4. Bb7† Bxb7 stalemate.

JRH. for the stalemate, Selesniev (1915), No. 14 in his collection, and Kasparyan (1963) in EG19.

No. 2333 J. Vandiest  
(after I. L. Kovalenko  
No. 1939 in EG34)



No. 2333: J. Vandiest. 1. d3 Kd4 2. Kc6/i Kxd3 3. Kc5 Kc3 4. b4 c6 5. Bc1 Kb3 6. Bd2 Ka3/ii 7. Kc4 Kb2/iii 8. Bf4 Ka3 9. Bc1† Ka2/iv 10. Kc3 Kb1 11. Kd2 Kal (2) 12. Kxc2 wins.

i) 2. b4? Kxd3 3. b5 Kc4 4. Kc6 Kb4 5. Bf4 Kc4 6. Ed2 Kd3 7. Bc1 Kc4 8. Ba3 Kb3 9. Bc1 Kb4=, or 2. Bg7†? Kxd3 3. Bb2 c1Q 4. Bxc1 Kb3=.

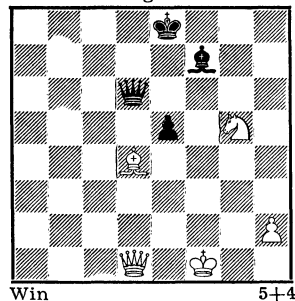
ii) 6. ..Ka4 7. Kc4 Ka3 8. Kc3 Ka4 9. Kxc2 wins.

iii) 7. ..Ka4 8. Bc1 wins.

iv) 9. ..Ka4 10. Bb2 wins.

This original and the next 3 are given with the composer's notes.

No. 2334 J. Vandiest  
Original



No. 2334: J. Vandiest, inspired by a game Petrosian-Simagin, which had b. Rf7 instead of bB, and inactive P's. Moreover, in this 'expurgated' position, bQ is forked twice.

1. Qa4† Kf8/i 2. Qa8†, and now:

A) 2. ..Kg7 3. Bxe5†/ii Qxe5 4. Qh8† Kxh8 5. Sxf7† K— 6. Sxe5 wins;

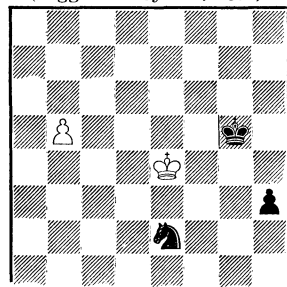
B) 2. ..Ke7/iii 3. Qb7† Kf6/iv 4. Qxf7† Kxg5 5. Be3† Kg4/v 6. Kf2/vi Qd8/vii 7. Qg6† Kh4 8. Qh7† Kg4 9. h3 mate.

i) 1. .. Qd7? 2. Qxd7† Kxd7 3. Sxf7 wins. ii) 3. Qh8†? Kg6! 4. Qh7† Kxg5 5. Be3† Kf6=.

iii) 2. .. Be8? 3. Ec5 Qxc5 4. Se6† wins. iv) 3. .. Ke8 4. Qxf7† Kd8 5. Se6† Kc8 6. Qe8† wins. v) Or 5. .. Kh4 6. Qh7† Kg4 7. Kf2 and 8. h3 mate.

vi) 6. Kg2? Qc6† 7. Kg1 Qe4=. vii) To cope with the double threat of 7. Qf3† Kh4 8. Qg3† Kh5 9. Qg5 mate, and 7. h3† Kh - 8. Qh - †, and mate.

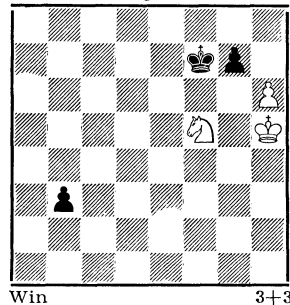
No. 2335 J. Vandiest  
Original  
(suggested by No. 2334)



NO.i 2335: J. Vandiest. 1. Kf3/i Kh4/ii 2. b6 Sf4/iii 3. b7 h2 4. b8Q h1Q† 5. Ke3/iv Qh3† 6. Kd4/v Qd3† 7. Kc5/vi Se6† 8. Kb6/vii Qb3† 9. Ka7 Qa4† 10. Kb6/viii Qb4† 11. Ka7 Qa5† 12. Kb7 Sd8† 13. Kc8 draws. i) 1. b6? h2 2. b7 h1Q†. ii) 1. .. Sd4†? 2. Kg3=. iii) 2. .. Sd4† 3. Kf2 Kg4 4. b7 Sc6 5. Kg1 Kg3 6. Kh1 Sb8 7. Kg1 Sa6 8. Kh1 h2 9. b8Q† Sxb8, stalemate. iv) 5. Kf2? Qh2† 6. Kf3 Qe2†, winning the Q. v) 6. Kd2? Qh2† 7. Kd1 Qe2† 8. Kc1 Sd3† 9. Kb1 Qe1† 10. Ka(c)2 Sb4† 11. Kb3 Qd1† 12. Ka3 Qa1† 13. Kb3 Qa2† 14. Kc3 Qc2† 15. Kd4 Sc6†. Or 6. Ke4? Qd3† 7. Ke5 Kg5! 8. Qa8 (8. Qd6 Qe3 mate, or 8. Qg3† Sg6† 9. Ke6 Qc4†, or still 8. Qb7 Sg6† 9. Ke6 Sf8† 10. Ke5 Sd7† 11. Ke6 Sc5†) Qe3† 9. Kd6

(9. Qe4 Qc5†) Qd4† 10. Kc7 (10. Ke7 Sd5† 11. Kf7 Qf6† 12. Kg8 Se7† 13. Kh7 Qh6 mate) Se6† 11. Kb7 Sc5† 12. Kb6 Qb4† 13. Kc7 Qf4† 14. Kb6 Sd7† 15. Ka(b)5 Qe5† 16. Ka6 (16. Kb4 Qb2†) Qd6† 17. Kb7 Sc5† 18. Kc8 Qd7† 19. Kb8 Qd8† 20. Ka7 Qc7†, and mate on the move. vi) Again, not 7. Ke5? Kg5! vii) After 7. Kc6 Qe4†, W has to play 8. Kb6 anyway (8. Kd7? Sc5† 9. Kd8 Qd5† 10. Ke7 Qe6† 11. Kf8 Sd7†). viii) 10. Kb7? Sc5† 11. Kc8 Qd7 mate. „ Perhaps the most paradoxical feature of the position is that if we add wPc5, W loses! It would prevent 7. Kc5, and after 7. Ke5 Kg5! 8. Qa8 Qe3† 9. Kd6 Qd4† 10. Kc7 Se6† 11. Kb7 Sxc5†, we are back at (v). And if W tries to queen the other P, we get: 1. Kf3 Kh4 2. c6 Sd4† 3. Kf2 Sxb5 4. Kf1 (or 4. Kg1 Kg3 5. Kh1 Sc3 6. c7 Se4 7. c8Q Sf2† 8. Kg1 h2† 9. Kf1 h1Q† 10. Ke2 Qd1† 11. Ke3 Qd3 mate) Kg3 5. Kg1 h2† 6. Kh1 Sc3 7. c7 Se4 8. c8Q Sf2 mate.”

No. 2336 J. Vandiest  
Original

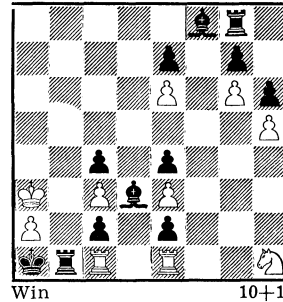


Win 3+3

No 2336: J. Vandiest. 1. h7 b2/i 2. h8Q b1Q 3. Qxg7† Ke6 4. Qg6†/ii Ke5/iii 5. Qd6† Ke4 6. Kg4 Qa1/iv 7. Qe6† Kd3/v 8. Qd5† Kc2/vi 9. Se3†/vii Kb2/viii 10. Sc4† Kb3/ix 11. Qb5† Kc2/x 12. Qf5† Kb3 13. Sd2† Ka(b)4/xi 14. Qe4† Ka3/xii 15. Qd3† Ka2/xiii 16. Qb3 mate. i) 1. . . g6† 2. Kg5 b2 3. h8Q b1Q 4. Qf6† Kg8 5. Qg7 mate. ii) 4. Qe7†? Kd5 5. Qd6† Kc4=. iii) 4. . . Kd7 5. Qh7† Kd8 6. Qe7† Kc8 7. Sd6† Kb8 8. Qe8† Ka(c)7 9. Sb5†

Kb6 (9. . . Kb7 10. Qd7† Kb8 11. Qc7† Ka8 12. Qa7, mate in the first corner) 10. Qd8† Ka6 (10. . . Kc5 11. Qd6† Kc4 12. Sa3†) 11. Qa8† Kb6 12. Qa7† Kc6 13. Qc7† Kd5 14. Sc3†. iv) 6. . . Qd3 7. Qe6 mate, or 6. . . Qg1† 7. Sg3† Ke3 8. Qc5†, or still 6. . . Qb2 7. Sg3† Ke3 8. Sf1† Ke4 9. Sd2† Ke3 10. Sc4†. v) 7. . . Qe5 8. Qc4†. v) 7. . . Qe5 8. Qc4†. vi) 8. . . Ke2 9. Sd4† Kf2 10. Qf3† Kg1 11. Se2† Kh2 12. Qh3, mate in the second corner. vii) 9. Sd4† Kb1=. viii) 9. . . Kc1 10. Qd1† Kb2 11. Sc4† Ka2 12. Qc2†, or 9. . . Kb1 10. Qd1† Ka2 11. Qa4† Kb2 12. Sc4† Kb1 13. Qd1† Ka2 14. Qc2†. ix) Or directly 10. . . Kc2 11. Sd2† Kb2, or still 10. . . Ka2 11. Sd2† Kb2 12. Qd4† Ka2 13. Qa4† Kb2 14. Sc4† Kb1 15. Qd1† Ka2 16. Qc2†. x) 11. . . Kc1(d1) 12. Qf1†. xi) 13. . . Kb2 14. Qe5† Ka2 15. Qd5† Kb2 16. Qd4† Ka2 17. Qa4†. xii) 14. . . Kb5 15. Qb7† winning bQ. xiii) 15. . . Kb4 16. Qc4† Ka5 17. Sb3†, or 15. . . Kb2 16. Sc4† Kc1 17. Qd2† Kb1 18. Qd1† Ka2 19. Qc2†. JRH Cf. Guy, No. 32 in Bouwmeester, and Troitzky, No. 87 in his "500".

No. 2337 M. E. M. Jago  
Original

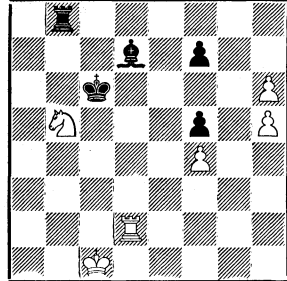


Win 10+12

No. 2337: M. E. M. Jago. The veteran player-composer from Cornwall contributes a typically off-beat position. 1. Sg3 Rh8 2. Sf5 Rg8 3. Sd4 Rh8. Now there is no point in wS heading for f7, as the vital tempo cannot be won. 4. Sxc2† Bxc2 5. Rxb1† Bxb1 6. Rxe2 (any) 7. Re1(†) 8. Rh1 9. Kb4

Kxa2 10. Rh2† Ka1 11. Kxc4 Ba2†. Else wK simply returns to b3; but now wPe6 may go. 12. Rxa2† Kxa2 13. Kb4 and cP queens, winning. Just as playing wS to f7 fails, so does playing it to b3†, since bBd3 will be released, capturing wPe6 to unlock bBf8 and bRg8.

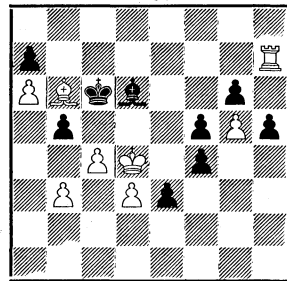
No. 2338 J. Hoch  
Honourable Mention,  
Israel 'Ring'  
Tourney, 1973  
Award in Haproblemai,xii.74



Win 6+5

No. 2338: J. Hoch. The standard of the 14 entries was not high enough for prizes to be awarded, stated the judge, Y. Kopelowitz. „The idea is sacrifice on promotion-line to secure promotion. . . in Bewi-Filip, European Championship 1972.. but double interpretation appears to be new...” 1. Sa7†/i Kc7 2. Rc2† Kd6 3. Sc8† Bxc8 4. Rd2† Ke7 5. Rd8 Kxd8 6. h7 wins. i) 1. h7? Rh8 2. Rd6† Kxb5 3. Rxd7 Rxh7 4. Rd5† Kc4 5. Rxf5 Kd4 draw. 1. Sd6? Rf8 2. h7 Be6 3. Rg2 Rh8 draw. 1. Rd6†? Kxb5 2. Rxd7 Rh8 3. Rxf7 Rxh6

No. 2339 A. Yehudai  
Commended Israel 'Ring'  
Tourney, 1973

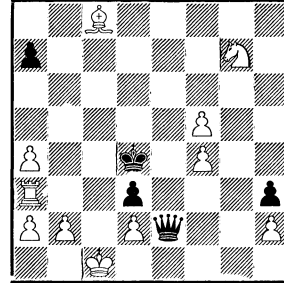


Draw 8+9

4. Rxf5† Kc4 draw. Richard Harman checked the tourney for anticipations.

No. 2339: A. Yehudai. „...rich tries... compensate the somewhat overladen and tiresome construction. as well as the short... manoeuvres. ...most probably it would be possible to find a build-up with less material.” 1. Ba5/i b4 2. Rf7 e2 3. Rf6 e1Q 4. Rd6† Kxd6 5. Bxb4† Qxb4 stalemate. i) 1. cb†? Kxb5 2. Ba5 Kxa5 3. Rxa7 Be5† followed by .. e2, winning. 1. Rf7? Kxb6 2. Rf6 e2 3. Rxd6† Kc7 4. Re6 f3.

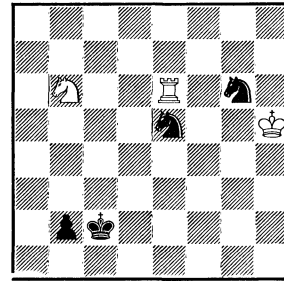
No. 2340 A. Niv  
Mention, Israel 'Ring'  
Tourney, 1973



Win 11+5

No. 2340: A. Niv „...time-honoured fork (Kling and Horwitz, 1851) . . . but I did not find any anticipation of the steam-roller of P's...” 1. Rxd3† Qxd3 2. Ba6 3. Se6† Kc4 4. d3† Kb4 5. a3† Ka5 6. b4† Kb6 7. a5† Kc6 8. b5† and captures bQ.

2341 A. Maksimovskikh  
1st Prize, II All-Russian  
Tourney  
Award: „Young Lenin”  
(Kurgan), 1974



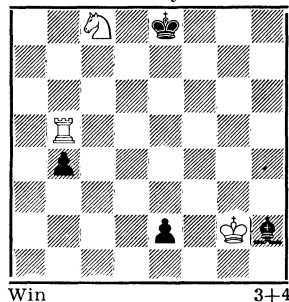
Draw 3+4



No. 2341: A. Maksimovskikh.  
 Judge: Y. Dorogov. 30 of the 87 entries were unsound. Most of the good and correct ones turned out to be miniatures -- no more than 7 men. But 26 entries were in any case miniatures. The All-Russian Tourney had, as is usual in national composing events, other, non-study, sections. 1. Rc6†/i Kd2/ii 2. Rd6† Kel/iv 3. Rd1† Kxd1 4. Sa4 b1S 5. Sb2† Ke2 6. Sc4 Sf4† 7. Kg5 Sed3 8. Se5/v Se6†/vi 9. Kf6/vii Sdc5/viii 10. Sd7 draw. i) 1. Sc4? Sxc4 2. Re1 Sf4† 3. Kg4 Sd3 4. Rg1 Sc1 5. Rg2† Sd2. ii) 1. ... Sxc6 2. Sc4 Sf4† 3. Kg5 Sh3†/iii 4. Kh4. iii) 3. .. Se6† 4. Kf6. iv) 2. .. Kc1 3. Sa4 b1Q 4. Rd1†. v) 8. Sb2? Sh3† 9. Kh4 Sdf2. vi) 8. .. Sh3† 9. Kh4 Sdf2 10. Sg4. vii) 9. Kf5? Sdc5 10. Sd7 Sd4† 11. Ke5 Sf3† 12. Kd6 Sd3. viii) 9. .. Sdf4 10. Sg6.

JHR: Precedent for 3S v S is Pogosjants (Shakhmatnaya Moskva 1966): wKh1, wSf7, wSh6; bKg6, bSf1, bSh4, bPf2. 1. Se5†, Kg5; 2. Sf5, Kxf5; 3. Sg4, Sg3†; 4. Kh2, f1S; 5. Kh3, Sf3; 6. Se3†.

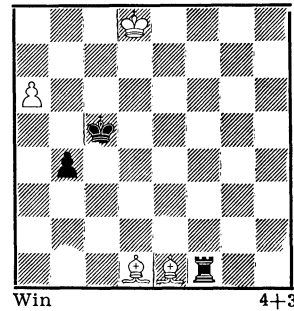
No. 2342 E. L. Pogosjants  
 2nd Prize, II All-Russian  
 Tourney



No. 2342: E. L. Pogosjants. 1. Kf2 Kd7 2. Sa7 Bg1† 3. Kxe2 Kc7 4. Ra5 Kb7/i 5. Sb5 Kb6 6. Ra1 Bc5 7. Sa7 b3/ii 8. Sc8† Kb7 9. Ra5/iii b2 10. Rb5† Kxc8 11. Rxc5† and 12. Rb5. i) 4. .. Bb6 5. Ra4 (but not 5. Ra1? Kb7 6. Sb5 Kc6 7. Sa7† Kb7). ii) .. Kb7 8. Sc8. iii)

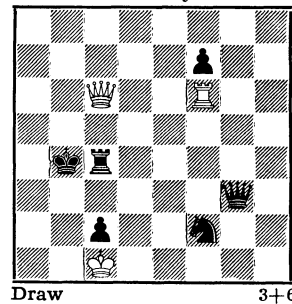
9. Rc1? b2, or 9. Rb1? Bf8 (but not 9. .. Kxc8? 10 Rc1).

No. 2343 Y. Bazlov  
 3rd Prize, II All-Russian  
 Tourney



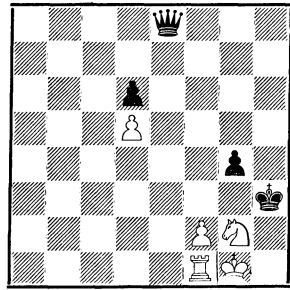
No. 2343: Y. Bazlov. 1. a7 Kb6 2. Ee2 Rf7 3. a8S† Kb7 4. Sc7 Rxc7 5. Bf3† Kb6 6. Bf2† Rc5 7. Kd7 Kb5 8. Be2† Rc4 9. Kd6 b3 10. Kd5.

No. 2344 L. Katsnelson  
 and L. Mitrofanov  
 1 H. M., II All-Russian  
 Tourney



No. 2344: L. Katsnelson and L. Mitrofanov. 1. Qb6† Kc3 2. Qxf2 Qg5† 3. Rf4 Rxf4 4. Qc5† Kb3 5. Qd5† Kc3 6. Qc5† Kd3 7. Qb5† Kc3 8. Qc5†.

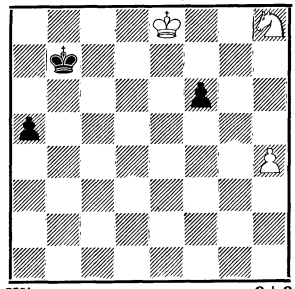
No. 2345 V. Simoshy  
2 H.M., II All-Russian  
Tourney



Win 5+4

No. 2345: V. Simoshy. 1. Re1 Qg8  
2. Re7/i g3 3. f3 Qf7 4. Sf4† Qxf4  
5. Rh7† Qh4 6. Rxh4† Kxh4 7. Kg2  
Kg5 8. Kxg3 Kf5 9. f4 Ke4 10. Kg4  
Kxd5 11. f5/iii Ke5 12. Kg5 d5 13.  
f6. i) 2. Re3†? g3 3. Rxg3† Qxg3  
4. fg Kxg3 5. Se3 Kf4 6. Kf2/ii Ke4  
7. Ke2 Kd4 8. Kf3 Ke5. ii) 6. Sc4  
Ke4 7. Sb6 Kd4 and 8. .. Kc5, or  
6. Sc2 Ke4 7. Sb4 Kd4 and 8. ..  
Kc4. iii) 11. Kg5? Ke6 12. Kg6  
Ke7 13. Kg7 Ke6.

No. 2346 B. G. Olympiev  
3 H.M., II All-Russian  
Tourney

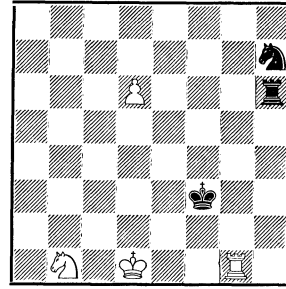


Win 3+3

No. 2346: B. G. Olympiev. „A rare  
type of twin study”, as seen by  
suppressing bPf6. 1. Sf7/i a4/ii 2.  
Sd6† Kc6 3. Sf5/iii a3 4. h5 Kd5  
5. h6 Kc4 6. Sd4 Kxd4 7. h7 a2  
8. h8Q a1Q 9. Qxf6†. i) 1. Sg6?  
a4 2. Sf4 a3 3. Sd3 a2 4. Sc5† Kc6  
5. Sb3 f5. ii) 1. .. Kc7 2. h5 a4  
3. Sg5 a3 4. Se6† Kd6 5. Sd4 Kc5  
6. h6. iii) 3. .. Sc4? Kd5 4. Se3†  
Ke4 5. Sc2 Kf4. Without bPf6: 1.

Sf7/i a4 2. Sd6† Kc6 3. Se4 Kd5 4.  
h5 a3 5. h6 a2 6. Sc3† Ke6 7. Sxa2  
Kf6. i) 1. Sg6 a4 2. Sf4 a3 3. Sd3  
a2 4. Sc5† Kc5† Kc6. So draw.

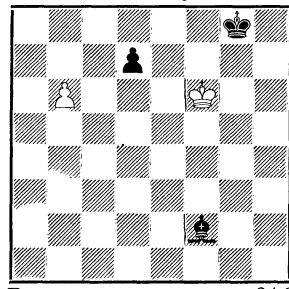
No. 2347 F. Aitov  
1 Commend, II All-Russian  
Tourney



Win 4+3

No. 2347: F. Aitov. 1. Sd2† Kf2/i  
2. Se4† Kxg1 3. d7 Sg5 4. d8Q  
Sxe4 5. Qd4† Sf2† 6. Ke2 Rh2 7.  
Qa1† Kg2 8. Qg7† Kh3/ii 9. Kf3.  
i) 1. .. Kf4 2. Rf1† Ke5 3. Sc4†  
Ke6 4. Rel† Kd7 5. Se5† Kxd6 6.  
Sf7†. ii) 8. .. Kh1 9. Kf1.

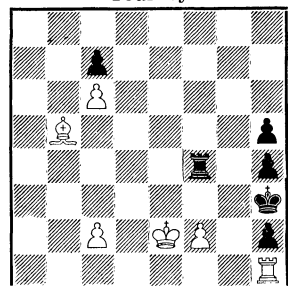
No. 2348 L. Mitrofanov  
2 Commend, II All Russian  
Tourney



Draw 2+3

No. 2348: L. Mitrofanov. „Very  
elegant, but not new”. 1. Ke7 d5  
2. Ke6 d4 3. b7 Bg3 4. Kf5 d3 5.  
Kg4 d2 6. Kxg3 d1Q 7. b8Q†.  
JHR: Completely anticipated by  
Nyeviczkey (1948), see No. 5 in  
Paros & Tivadar’s Hungarian  
booklet of the first (1945-50) com-  
posing championship of post-War  
Hungary.

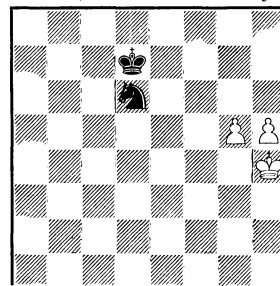
No. 2349 A. Chumakov  
3 Commend, II All-Russian  
Tourney



Win 6+6

No. 2349: A. Chumakov. 1. Kf1 Rb4 2. Bd3 Rb1† 3. Ke2 Rxh1 4. Bf5† Kg2 5. Be4† Kg1 6. f4 h3 7. f5 h4 8. Ke3 Kf1 9. Bxh1 Kg1 10. f6 Kxh1 11. f7 Kg2 12. f8Q h1Q 13. Qf2 mate.

No. 2350 V. Kozirev  
Special Commend,  
II All-Russian Tourney



Win 3+2

No. 2350: V. Kozirev. „...not original but an exquisite setting”. 1. h6 Sf7 2. Kh5/i Ke7 3. g6 Kf8 4. h7 Kg7 5. gf Kxh7 6. f8R. i) 2. h7? Sh8 3. Kh5 Ke7 4. g6 Kf6. JRH: An. G. Kuznetsov (1954) with extra bP has identical underpromotion; No. 2321 in Kasparian's 2500.

### THE ALL-UNION TOURNEY OF KOMUNISTI, 1973

(Nos. 2351-2371 in EG)

by M. Botvinnik and V. Neidze,  
Judges

(Translation by Paul Valois)

Georgian study tourneys have long had a high standing in the study world. The latest tourney, organised by the republic's newspaper 'Komunisti' in honour of the USSR's 50th anniversary, aroused great interest and attracted many leading composers. The standard was high among the 250 studies submitted by 150 composers. It was very difficult to separate the best studies. In addition, there was the possibility of the player and the composer on the panel taking different views. The judges decided to evaluate the entries on a scale worked out by themselves. As such a scale had not been adopted for studies before, the judges proposed the

following as an experiment:

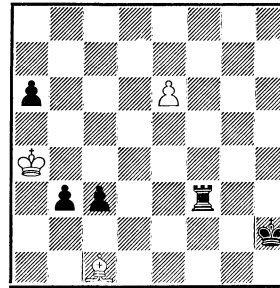
1. **Naturalness of diagram position.** Unnatural - 1 point. Satisfactory - 2. Very natural - 3.
2. **Number of pieces.** Heavy (over 12) - 1. Normal (8-12) - 2. Miniature (7 and under) - 3.
3. **Degree of piece mobility.** Poor (many stationary pieces) - 1. Satisfactory - 2. Full active participation of pieces in play - 3.
4. **Economic use of material.** Too much material - 1. Reasonable amount of material - 2. Full economy of material - 3.

5. **Presence of lead-in play and finale.** Absence of both - 1. One only - 2. Both stages included - 3.
6. **Length of solution.** Short (4-5 moves) - 1. Long (over 15 moves) - 2. Normal (6-15) - 3.
7. **Difficulty of solution.** Easy - 1. Very difficult - 2. Average difficulty - 3.
8. **Originality** (degree of novelty). - Coefficient of 2. Partially anticipated, improvement - 1. Elements of originality - 2. New - 3.
9. **Complexity of theme.** Coefficient of 1½. Simple, light theme - 1. Average - 2. Complex (often a synthesis of themes), difficult to show - 3.
10. **Degree of counterplay** (sharpness of struggle, richness of play, interesting tries). Coefficient of 1½. Forced play - 1. Presence of some counterplay - 2. Double-edged play - 3.
11. **General artistic impression** (Judge's taste). Weak - 2. Average - 3. Good - 4. Outstanding - 5.
12. **Total evaluation** - sum of all 11 features.

The first seven features are mainly formal but none the less significant elements of the composer's technical abilities. The following 3 features deal with the main thematic content of the study; this is why they call for multiplication by coefficients. Feature 11 is the judge's impression of the whole as a work of art. Obviously, this scale of marking is not perfect and other judges might prefer a different one. But it was an interesting experiment, and the difference between this and an ordinary evaluation probably is not very great, as far as final order is concerned.

'A study, composed in the best traditions of Prokop. Three elegant stalemates with Q and R. A masterly composition.'

No. 2351 V. A. Bron  
=1-3 Prize,  
Komunisti, 1973

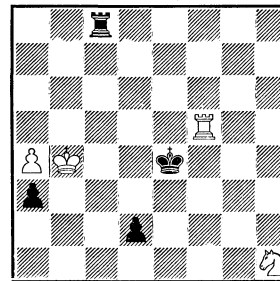


Draw 3+5

No. 2351: V. A. Bron. 1. e7/i b2 2. Bxb2 cb/ii 3. e8Q b1Q 4. Qe2† Kg3 5. Qe1† Qxe1 stalemate. i) 1. Kxb3? Rf2 2. Kxc3 Re2 3. Bf4† Kg2 4. Kb4 Kf3 5. Bc7 Rxe6 6. Ka5 Re4 7. Bb6 Kd5 8. Kxa6 Kc6 draw. ii) 2. ... Rf4† 3. Ka5/iii cb 4. e8Q b1Q/iv 5. Qh5† Kg3(g2) 6. Qg6† Qxg6 stalemate. iii) 3. Ka3? Re4 4. Bxc3 Rxe7 5. Ka4 Kg2 6. Ka5 Re3 7. Bb4 Re6 8. Bc5 Re5 9. Kb6 Kf3 10. Bd4 Re6† 11. Ka5 Ke4 wins. iv) 4. ... Rf5† 5. Kxa6 b1Q 6. Qb8† Qxb8 stalemate.

'A sharp struggle ends with a spectacular Q-trap. Both play and finale create a splendid impression.'

No. 2352 D. Gurgenzidze  
=1-3 Prize,  
Komunisti, 1973

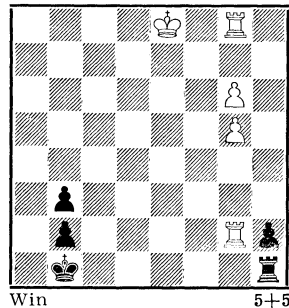


Draw 4+4

No. 2352: D. Gurgenzidze. 1. Sg3†  
Kd4 2. Rf1 a2 3. Rd1/i Re5 4. Se2  
Rb8†/ii 5. Ka3 Rb1 6. Rxd2 a1Q†  
7. Ra2 draw. i) 3. Se2†? Ke3 4.  
Sc3 Rb8† 5. Kc4 Rb1 6. Sd5† Re4  
7. Sc3† Ke5 8. Sxb1 a1Q 9. Sxd2  
Qd4† wins. ii) 4. ... Rc1 5. Sxc1  
a1Q 6. Sd3†.

'Elegant play involving synthesis  
of various themes - geometric move-  
ment, declining to capture,  
stalemate, minor promotion. Spec-  
tacular mutual R-sacrifices ending  
with W promotion to R.'

No. 2353 G. A. Nadareishvili  
=1-3 Prize,  
Komunisti, 1973

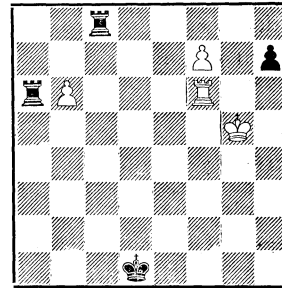


Win 5+5

No. 2353: G. A. Nadareishvili. 1.  
Rh8 Re1† 2. Kd8/i Rd1† 3. Kc8  
Rc1† 4. Kb8 h1Q 5. Rxh1 Rxh1 6.  
g7/ii Ka1 7. Rxb2 Rh8† 8. ghR  
wins. i) 2. Kf8? h1Q 3. Rxh1  
Rxh1 4. g7 Rc1. 2. Kd7(f7)? h1Q  
3. Rxh1 Rxh1 4. g7 Rh7 draw.  
ii) 6. Rxb2†? Kxb2 7. g7 Ka1 8.  
g8Q b2 9. Qg7 Rh3 10. Qa7† Kb1  
11. g6 Rh8† 12. Kc7 Rg8 13. Qa6  
Rg7† 14. Kd8 Kc2 15. Qc4† Kb1 16.  
Qf1† Ka2 draw.

'A grandiose work showing sys-  
tematic movement by a complex  
of pieces (the elements of which  
have been seen before in works  
by the same composer) with an  
unexpected ending.'

No. 2354 V. Kalandadze  
4th Prize,  
Komunisti, 1973

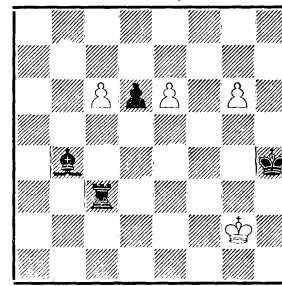


Win 4+4

No. 2354: V. Kalandadze. 1. b7  
Rc5† 2. Rf5/i h6† 3. Kg4/ii Ra4†  
4. Rf4 h5† 5. Kg3 Rc3† 6. Rf3 h4†  
7. Kg2 Ra2† 8. Rf2 h3† 9. Kg1 Rxf2  
10. Kxf2 h2 11. b8Q h1Q/iii 12.  
Qb1† Rc1 13. Qd3 mate. i) 2. Kg4?  
h5† 3. Kg3 Rxf6 4. b8Q Rf5 draw.  
ii) 3. Kf4? Ra4† 4. Kg3 Rxf5 5.  
b8Q Rg5† 6. Kf3 Rf5† 7. Ke3 Ra3†  
8. Ke4 aRf3 draw. iii) A clear  
continuation after 11. ... Rc2† es-  
capes us (JDB and AJR).

'Thrilling play embellished by  
one-move mate threats. Unfortu-  
nately, the finale is less bright.'

No. 2355 B. G. Olympiev  
5th Prize,  
Komunisti, 1973



Draw 4+4

No. 2355: B. G. Olympiev. 1. e7  
Rc2† 2. Kf3/i Bc5 3. g7 d5 4. Kf4  
Bd4 5. Kf5 Rxc6 6. e8S Bxg7 7.  
Sxg7 Rc7 8. Se6 Re7 9. Sf4/ii and  
draws, 9. ... Rd7 10. Ke6, or 9. ...  
d4 10. Sg6† and 11. Sxf7, or 9. ...  
Rf7† 10. Ke5 d4 11. Ke4 Kg4 12.

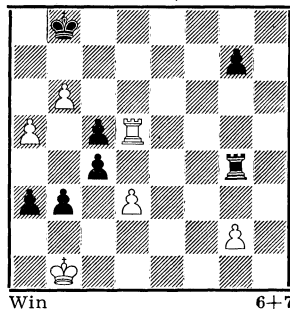
Sd3. i) 2. Kf1? Kg3 3. g7 Kf3 4. Kg1 Bc5† 5. Kh1 Rc1† 6. Kh2 Bg1† wins. ii) 9. Sd4? Kg3 10. Sc6 Re4 11. Se5 Rf4† wins.

No. 2357: A. V. Sarychev. 1. g4 Rxc7/i 2. gf Rc4 3. Sb2 Rh4 4. Bf1 Rh1 5. Ke1 Se3 6. Sd3 Sxf1 7. Sf2 Rg1 8. Sh3 Rg3 9. Sf2 Rg1 10. Sh3 Rh1 11. Sf2 draw. i) 1. ... fg 2. Bxg4 Se3† 3. K - Sxg4 4. Sb6.

'The point is to drive bK to the one bad square. Seemingly pro-saic, but ingenious.'

'A game-like study with good play. wQ unnaturally placed in diagram.'

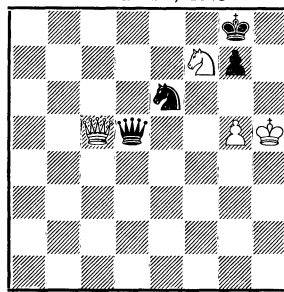
No. 2356 V. A. Korolkov  
1-2 H.M.,  
Komunisti, 1973



Win 6+7

No. 2356: V. A. Korolkov. 1. a6 Rd4 2. dc/i Ka8 3. a7 a2† 4. Ka1/ii g6 5. g3 g5 6. g4 Kb7 7. Rxd4 cd 8. c5 d3 9. c6† Ka8 10. c7 wins. i) 2. a7†? Kb7 3. dc a2† 4. Ka1 Ka8. ii) 4. Kb2? Rxd5 5. cd c4 6. d6 c3† 7. Ka1 c2.

No. 2358 E. L. Pogosjants  
3 H.M.,  
Komunisti, 1973



Win 4+4

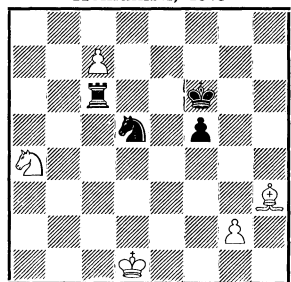
No. 2358: E. Pogosjants. 1. Sh6† Kh7/i 2. Qc2† Kh8 3. Qc8† Sf8/ii 4. Qxf8† Kh7 5. Qg8†/iii Qxg8 6. g6† Kh8 7. Sf7† Qxf7 8. gf g6† 9. Kh6. i) 1. ... gh 2. Qxd5. ii) 3. ... Sd8 4. Qxd8†. iii) 5. Qf5† Qxf5 6. Sxf5 g6†.

JRH: Cf. Kalinin (1967). No. 593 in EG13.

'In the classical style. The presence of wP in the final position spoils the general good impression.'

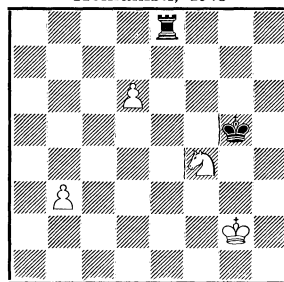
'Miniature with elegant solution and light construction.'

No. 2357 A. V. Sarychev  
1-2 H.M.,  
Komunisti, 1973



Draw 5+4

No. 2359 L. A. Mitrofanov  
and E. L. Pogosjants  
4 H.M.,  
Komunisti, 1973

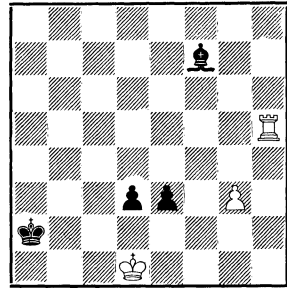


Win 4+2

No. 2359: L. A. Mitrofanov and E. L. Pogosjants. 1. d7 Rg8 2. d8R/i Kh4† 3. Sg6† Rxb3 4. Kf3 Rg3† 5. Kf4 Rxb3 6. Rh8 mate. i) 2. d8Q†? Kh6† 3. Qxg8 stalemate.

'A good example of creative effort on existing work. By moving bK, sparkle is added to a study by O. Dehler.'

No. 2360 N. I. Kralin  
5-6 H.M.,  
Komunisti, 1973

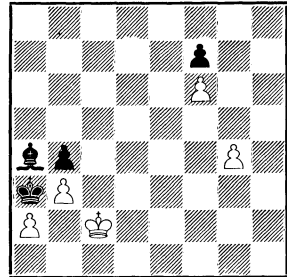


Draw 3+4

No. 2360: N. I. Kralin. 1. Rh2† Kb1 2. Re2 Bh5 3. g4 Bxg4 4. Ke1 Kc1 5. Rxe3 d2† 6. Kf1/i Kc2 7. Re1 Kb2 8. Kf2 draw. i) 6. Kf2† d1S† 7. Kg3 Sxe3 8. Kf4 Kd2.

'Interesting duel between wK and bB using the fortress theme.'

No. 2361 E. L. Pogosjants  
5-6 H.M.,  
Komunisti, 1973



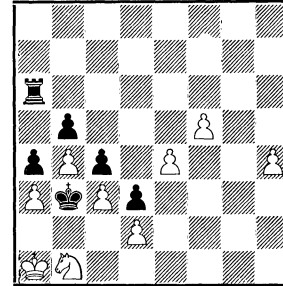
Draw 5+4

No. 2361: E. L. Pogosjants. 1. Kb1/i Bd7 2. g5 Bf5† 3. Ka1 Be6 4. Kb1 Bd5 5. Ka1 Be6 6. Kb1 Bf5† 7. Ka1 Bh7 8. g6 Bg8 9. g7/ii Bh7 10. g8Q

Bxg8 11. Kb1 Bh7† 12. Ka1 Bg8 13. Kb1 draw. i) 1. ba? Kxa2 2. g5 b3† wins. ii) 9. gf? Bxf7 10. Kb1 Be8 11. Ka1 Bg6 12. f7 Bxf7 13. Kb1 Bxb3 wins.

'An original version of the theme of stalemating B1.'

No. 2362 D. Gurgenzidze  
7 H.M.,  
Komunisti, 1973

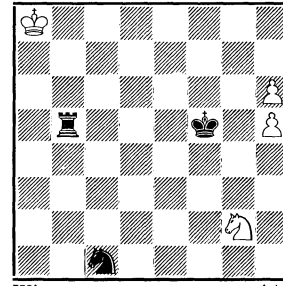


Draw 9+6

No. 2362: D. Gurgenzidze. 1. e5 Ra8 2. f6/i Rg8 3. f7 Rg1 4. f8Q Rc1 5. Qf3 Rc2 6. Qd1 stalemate. i) 2. e6? Re8.

'Interesting and dynamic play, but lacking interest in the finale.'

No. 2363 N. I. Kralin  
8 H.M.,  
Komunisti, 1973



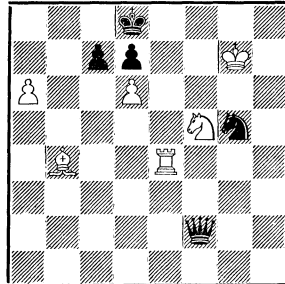
Win 4+3

No. 2363: N. I. Kralin. 1. h7 Ra5† 2. Kb7 Rb5† 3. Kc7 Rc5† 4. Kd7 Sd3 5. Se3† Ke4 6. Sg4/i Rxh5 7. Sf6† Kf5 8. Sxh5 Se5† 9. Ke8(e7) Sg6 10. Kf7 Kg5 11. Sf6/ii Kh6 12. Kg8 Se7† 13. Kf8 Sg6† 14. Kf7

Zugzwang, winning/iii. i) 6. h8Q? Se5† 7. Ke7 Rc7† 8. Kf6 Rc6†. ii) 11. Sf4? Kh6 12. Kg8 Se7 13. Kh8 Sf5 14. Sd5 Kg6 15. Kg8 Sh6† draw. iii) 14. ... Se5† 15. Kg8 Sg6 16. Sg4† Kg5 17. Se5.

'Elegant. Unfortunately, similar finales have been seen before (e.g. A. Herbstman, 2nd Prize, Shakhmaty v SSSR 1956 or S. Belokon, 2nd H. M., Stella Polaris, 1967).'

No. 2364 Al. P. Kuznetsov  
and V. I. Neishtadt  
1-2 Commend,  
Komunisti, 1973

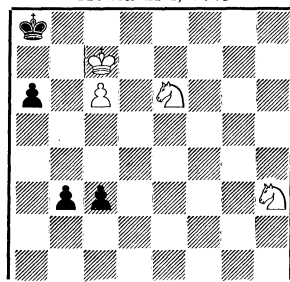


Draw 6+5

No. 2364: Al. P. Kuznetsov and V. I. Neishtadt. 1. a7 Qxa7 2. Re8† Kxe8 3. dc Se6† 4. Kh7 Sxc7/i 5. Sd6† Kd8 6. Bd2 Se6/ii 7. Ba5† Sc7 8. Bd2 draw. i) 4. ... Qxc7 5. Sd6† Kd8 6. Ba5†. ii) 6. ... Qg1 7. Bg5†, or 6. ... Sd5 7. Bg5† Kc7 8. Sb5†.

'The concluding part of the study has theoretical significance.'

No. 2365 E. L. Pogosjants  
1-2 Commend,  
Komunisti, 1973

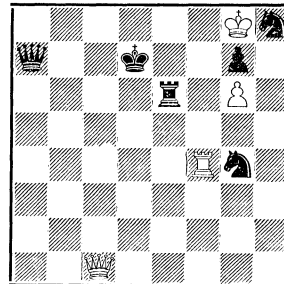


Draw 4+4

No. 2365: E. L. Pogosjants. 1. hSf4 b2 2. Sd5 b1Q 3. Sb6† Ka7 4. Sc8† Ka8 5. Sb6† Qxb6† 6. Kxb6 c2 7. Sc7†/i Kb8 8. Se8/ii c1Q 9. c7† Ka8 10. Sd6 a5 11. c8Q† Qxc8 12. Sxc8 a4 13. Ka6/iii a3 14. Sb6† Kb8 15. Sd7† Kc7 16. Sc5 a2 17. Sb3. i) 7. c7? c1Q 8. c8Q† Qxc8 9. Sc7† Qxc7†. ii) 8. Sd5? c1Q 9. c7† Ka8 10. Se7 Qe3† 11. Kc6 Qe6 wins. iii) 13. Kb5? a3 14. Sb6† Ka7 15. Sc8† Kb8 wins.

'An interesting idea. Unfortunately, the clumsy piece play spoils it.'

No. 2365 L. I. Katsnelson  
and L. A. Mitrofanov  
3 Commend,  
Komunisti, 1973



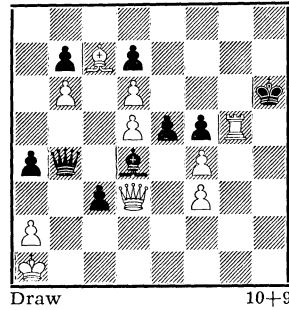
Draw 4+6

No. 2366: L. I. Katsnelson and L. A. Mitrofanov. 1. Qd1† Ke7 2. Qxg4 Qb8†/i 3. Kh7 Sxg6 4. Rf7† Kxf7 5. Qxg6†/ii Ke7 6. Qf7† Kd6 7. Qf8† Kc7 8. Qf7† Kd6 9. Qf8. i) 2. ... Rxg6 3. Re4† Kd6 4. Qd1† Kc6 5. Rc4†. ii) 5. Qf4†? Rf6 6. Qc7† Se7.

'Sharp play ends in a familiar two-sided switchback.'



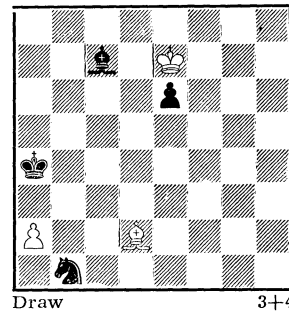
No. 2367 A. S. Kakovin  
4-5 Commend,  
Komunisti, 1973



No. 2367: A. S. Kakovin. 1. Qc2 Qb2† 2. Qxb2 c2 3. Rg1 a3 4. Qxd4 ed 5. Bd8 d3 6. Bf6 d2 7. Bg7† Kh5 /i 8. Rh1† Kg6 9. Rh6† Kf7 10. Rf6† Kg8 11. Rf8† draw. i) 7. ... Kh7 8. Rh1† Kg8 9. Rh8†.

'Unusual miniature with a Q. The play is forced'.

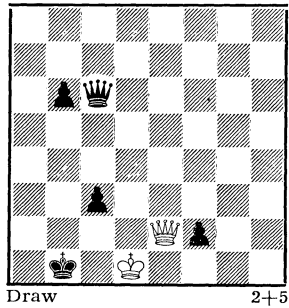
No. 2369 V. N. Dolgov  
and B. N. Sidorov  
6-7 Commend,  
Komunisti, 1973



No. 2369: V. N. Dolgov and B. N. Sidorov. 1. Be3 e5 2. Kd7 Bb8/i 3. Kc8 Bd6 4. Kd7 Bf8/ii 5. Ke6 Bg7 6. Kf7 Bh8 7. Kg8 Bf6 8. Kf7 Bd8 9. Ke6 Bc7 10. Kd7 draw. i) 2. ... Ba5 3. Ke6 Bc3 4. Kd5 Kb5 5. Ba7 Sa3 6. Bb3 Sc4 7. a4†. ii) 4. ... Ba3 5. Ke6 Bb2 6. Bh6 e4 7. Kf5 Sc3 8. Bd2 draw.

'A game-like study, like the spectacular finish of an actual game.'

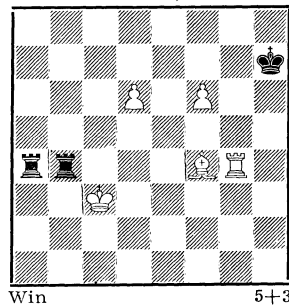
No. 2368 L. A. Mitrofanov  
and E. L. Pogojants  
4-5 Commend,  
Komunisti, 1973



No. 2368: L. A. Mitrofanov and E. L. Pogojants. 1. Qb5† Ka1 2. Qa6† /i Kb2 3. Qb5† Ka2 4. Qxc6 f1Q† 5. Kc2 Qb1† 6. Kxc3 Qc1† 7. Kb4 Qxc6 stalemate. i) 2. Qxc6? f1Q† 3. Kc2 Qb1† 4. Kxc3 Qc1† 5. Kb4 Qxc6 wins.

'Original pursuit of bB by wK. W's play is forced.'

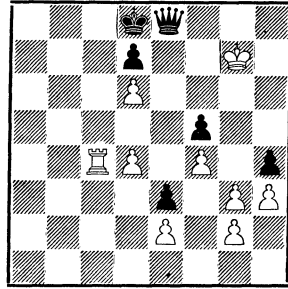
No. 2370 V. A. Evreinov  
6-7 Commend,  
Komunisti, 1973



No. 2370: V. A. Evreinov. 1. f7 Rc4† 2. Kd3 Rc8 3. d7 Rd8 4. Bd6 Ra7/i 5. Rg7†/ii Kxg7 6. f8Q† Rxf8 7. Bxf8† Kxf8 8. d8Q† wins. i) 4. ... Rxc4 5. f8Q Rxf8 6. Bxf8. 4. ... aRa8 5. f8Q Rxf8 6. Bxf8 Rxf8 7. Rd4. ii) Can anyone please tell me why the inversion 5. f8Q Rxf8 6. Rg7† is not as good? (AJR).

'Duel of R and Q in an obviously artificial P-structure.'

No. 2371 A. P. Grin  
8 Commend.  
Komunisti, 1973



Draw 9+6

No. 2371: A. P. Grin. 1. d5 Qh5 2. Rc2 hg 3. Ra2 Kc8 4. Rb2 Qh4 5. Rb4 Qd8 6. Rb5 Qe8 7. Rb4 Qh5 8. Rb2 draw.

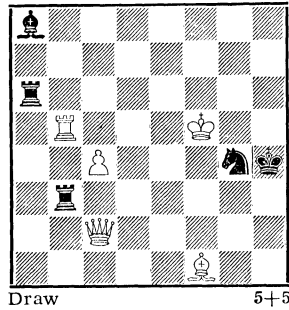
### TOURNEY ANNOUNCEMENT

Suomen Tehtäväniekat (The Finnish Problem Society) celebrates the 70th birthday of **Visa KIVI** (b. 27.vi.05) with a tourney for original endgame studies. Closing date: 29.ii.76. Send to: E. Hinkka, Rapakivenkuja 5 S. 129, 00710 Helsinki 71, Finland. Judge: Visa Kivi. Prizes to total \$ 60.

### SCALE OF POINTS awarded

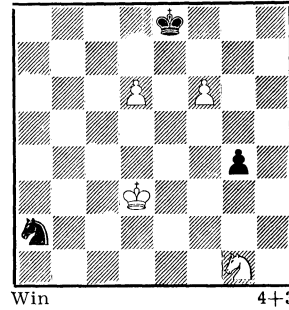
	unde eleven headings (see article by judges)											
	1	2	3	4	5	6	7	8	9	10	11	12
V. Bron (2351)	2	2	3	3	3	3	3	1x2=2	3x1,5=4,5	3x1,5=4,5	4	34
D. Gurgidze (2352)	3	2	3	2	3	3	3	2x2=4	1x1,5=1,5	3x1,5=4,5	5	34
G. Nadareishvili (2353)	2	2	2	2	3	3	3	2x2=4	3x1,5=4,5	3x1,5=4,5	4	34
V. Kalandadze (2345)	2	2	3	2	3	3	3	2x2=4	2x1,5=3	3x1,5=4,5	4	33,5
B. Olympiev (2355)	3	2	3	3	2	3	3	2x2=4	1x1,5=1,5	3x1,5=4,5	4	33
V. Korolkov (2356)	2	1	3	2	3	3	3	2x2=4	2x1,5=3	3x1,5=4,5	4	32,5
A. Sarychev (2357)	3	2	3	2	3	3	3	1x2=2	2x1,5=3	3x1,5=4,5	4	32,5
E. Pogojants (2358)	1	2	3	3	3	3	3	2x2=4	1x1,5=1,5	3x1,5=4,5	4	32
L. Mitrofanov (2359)	3	3	3	2	3	3	1	1x2=2	2x1,5=3	3x1,5=4,5	4	31,5
N. Kralin (2360)	3	3	3	3	3	3	1	1x2=2	1x1,5=1,5	3x1,5=4,5	3	30
E. Pogojants (2361)	3	2	2	3	3	3	3	2x2=4	1x1,5=1,5	1x1,5=1,5	4	30
D. Gurgidze (2362)	1	1	1	2	3	3	3	2x2=4	2x1,5=3	3x1,5=4,5	4	29,5
N. Kralin (2363)	2	3	3	3	2	3	3	1x2=2	1x1,5=1,5	2x1,5=3	3	28,5
Al. P. Kuznetsov and V. Neishtadt (2364)	2	2	3	3	3	3	3	1x2=2	1x1,5=1,5	1x1,5=1,5	4	28
E. Pogojants (2365)	3	2	3	3	1	2	3	2x2=4	1x1,5=1,5	1x1,5=1,5	4	28
L. Katsnelson and L. Mitrofanov (2366)	2	2	2	3	3	3	1	2x2=4	2x1,5=3	1x1,5=1,5	3	27,5
A. Kakovin (2367)	2	1	1	2	3	3	3	1x2=2	1x1,5=1,5	3x1,5=4,5	4	27
L. Mitrofanov and E. Pogojants (2368)	3	3	2	3	3	3	1	1x2=2	1x1,5=1,5	1x1,5=1,5	4	27
V. Dolgov and B. Sidorov (2369)	3	3	1	2	2	3	1	2x2=4	1x1,5=1,5	1x1,5=1,5	3	25
V. Evreinov (2370)	3	2	3	3	2	3	1	1x2=2	1x1,5=1,5	1x1,5=1,5	3	25
A. Grin (2371)	2	1	1	3	3	3	1	2x2=4	1x1,5=1,5	1x1,5=1,5	3	24

No. 2372 N. Kralin  
1st Prize,  
Bulletin of Central Chess  
Club of USSR, 1973  
Award: x.74



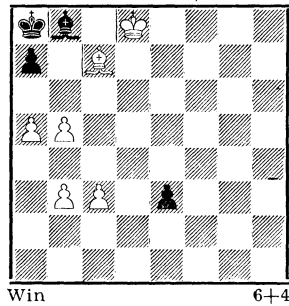
No. 2372: N. Kralin. Judge: V. A. Korolkov. 1. Qf2† Kh5 2. Qh2† Sxh2 3. Rxb3 Ra5† 4. c5 Rxc5† 5. Kf4 Sxf1 6. Rb5 Rd5 7. Ra5 Bb7 8. Rb5 Bc6 9. Rc5 Bb7 10. Rb5 Ba8 11. Ra5 draw.

No. 2374 V. N. Dolgov  
2 H.M.,  
Bulletin of Central Chess  
Club of USSR, 1973



No. 2374: V. N. Dolgov. 1. Kc4 Sc1 2. Kc3 Sa2† 3. Kb3 Sc1† 4. Kc4 g3 5. Kc3 Sa2† 6. Kb3 Sc1† 7. Kc4 g2 8. Kc3 Sa2† 9. Kb3 Sc1† 10. Kc4 Sa2 11. Kc5 Sc1 12. Kc6 Sd3 13. d7† Kd8 14. Kd6.

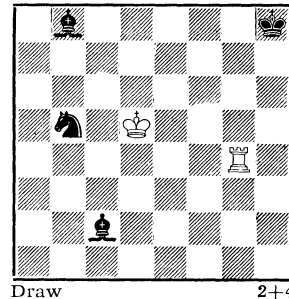
No. 2373 V. E. Khortov  
2nd Prize,  
Bulletin of Central Chess  
Club of USSR, 1973



No. 2373: V. E. Khortov. 1. Kc8 e2 2. b6 ab 3. ab e1Q 4. b7† Ka7 5. Bxb8† Ka6 6. Be5 Qxe5 7. b8S† Kb5 8. c4† and wins.

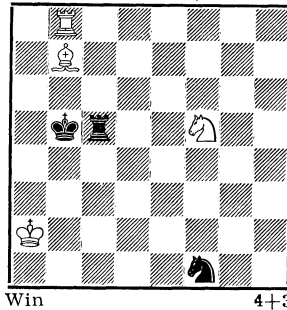
The 1 Hon. Men. position and solution, by G. A. Nadareishvili, are not (yet) available.

No. 2375 A. M. Belenky  
3 H.M.,  
Bulletin of Central Chess  
Club of USSR, 1973



No. 2375: A. M. Belenky. 1. Rb4 Sc7† 2. Kc4 Sa6 3. Rb6 Bd1 4. Kd3 Ba4 5. Kc4 Bd1 6. Kd3 Sc5† 7. Kd2 Ba7 8. Rh6† Kg7 9. Rc6 draw.

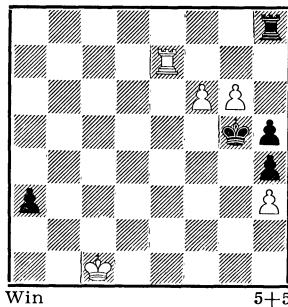
No. 2376 A. G. Kopnin  
1 Comm.,  
Bulletin of Central Chess  
Club of USSR, 1973



Win 4+3

No. 2376: A. G. Kopnin. 1. Sd4† Kc4 2. Sb3 Rc7 3. Ba6† Kc3 4. Rd8/i Sh2 5. Rd3† Kb4 6. Kb2 wins. i) 4. Bxf1? Ra7† 5. Kb1 Rb7 6. Rxb7 stalemate.

No. 2377 D. Gurgenzidze  
1st Prize, 64, 1973  
Award iii.75



Win 5+5

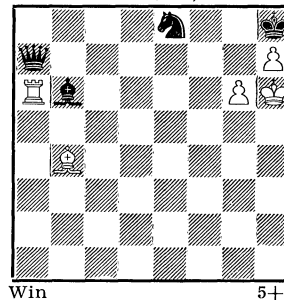
No. 2377: D. Gurgenzidze. This annual tourney of the weekly 64 had 62 entries, "of which 9 were published", we decipher from the award issue. This makes the tourney a curious mixture of formal and informal, which I have not encountered before (ARJ). Presumably any composition sent to the editor was accepted for the competition even if not published because of shortage of space. Studies have low space priority everywhere ... except in EG. Judge:

E. Pogosjants. (Of the 16 studies in this provisional award, only 6 actually appeared, in 1973, before this "1973" award in 1975! ... this is highly irregular). "Homogeneous material, unsophisticated construction, but with artful intent, bound to intrigue the practical player".

1. g7/i Rc8† 2. Rc7 a2 3. Kb2 Rb8† 4. Rb7 a1Q† 5. Kxa1 Ra8† 6. Ra7 Rxa7† 7. Kb2 Rxc7 8. fg Kh6 i) Threatening (in addition to 2. ghQ) 2. g8Q† Rxc7 3. Rg7†, thus making sense of B1's urgent main line play. The try 1. f7? threatening 2. Re8 is tricky: 1. ... Rc8† 2. Rc7 a2 3. Kb2 is given, with 3. ... Rb8†, but 3. ... Ra8 is stronger, so after 1. ... Rc8† 2. Kb1 is best, after which nevertheless B1 draws by 2. ... Kxc7 3. Re8 a2† 4. Kxa2 Rc2† 5. Kc3 Kxf7 (ARJ).

JRH: Although the stalemate avoidance is known in Gorgiev (No. 2325 in '2500'), the foreplay seems to new.

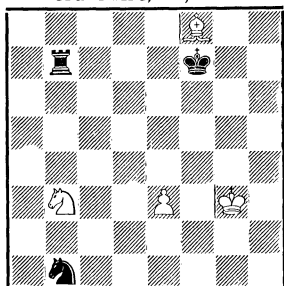
No. 2378 A. Kotov  
2nd Prize, 64, 1973



Win 5+4

No. 2378: A. Kotov. "The author has found a strikingly simple mechanism for expressing a complex romantic idea".  
1. Bc3† Sg7 2. Rxb6 Qb7 3. Rc6 Qc7 4. Rd6 Qd7 5. Re6 Qe7 6. Bf6 Qf7 7. Re8† Qxe8 8. Bxc7 mate.

No. 2379 V. Dolgov  
3rd Prize, 64, 1973



Draw 5+4

No. 2379: V. Dolgov. "A 'perpetual waltz' by bR and wS round the clock. 2. Kh3 in this miniature is effective and hard to find".

1. Sc5 Rb6 2. Kh3/i Rc6 3. Sd7 Ke6 4. Sc5† Kf7 5. Sd7 Rc7 6. Sc5 Sd2/ii 7. Sa6 Rc6 8. Sb8 Rb6 9. Sd7 Rb7 10. Sc5 Rc7/iii 11. Sa6, draw.

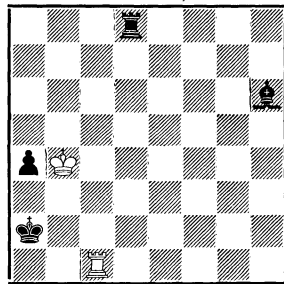
i) 2. Sd7? Rb5 3. Bh6 Ke7 4. Sf8 Rh5 5. Sg6† Kf7 6. Sh8† Kg7. 2. Kf3? Rc6 3. Sd7 Ke8 4. Se5 Rf6†.

ii) 6. ... Sc3 7. Bd6 Rc6 8. Sb7 Rb6 9. Be5 Se4 10. Sa5 Rb5 11. Sc4 Rc5 12. Sd6†.

iii) 10. ... Rb6 11. Sa4 Ra6 12. Bb4.

10. ... Rb5 11. Bd6 Sc4 12. Se4.

No. 2380 G. Nadareishvili  
4th Prize, 64, 1973



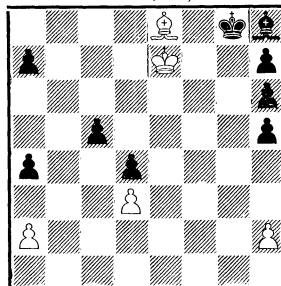
Draw 2+4

No. 2380: G. Nadareishvili. "Not a new finish, but harmoniously contrived."

1. Rc2† Kb1 2. Rh2 Rd4† 3. Kc3 Rd6 4. Kb4 Rd4† 5. Kc3 Bg7 6. Rb2† Ka1 7. Rb1† Ka2 8. Rb2† Ka3 9. Rb3† ab stalemate.

JRH: See Havasi, No. 729 in '1234'.

No. 2381 S. Belokon  
Hon. Men., 64, 1973

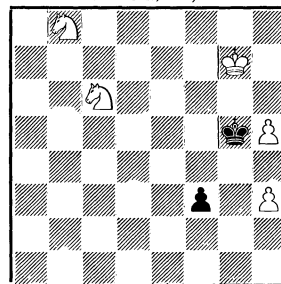


Win 5+9

No. 2381: S. Belokon. "A geometrical study with interesting wB manoeuvre."

1. Bf7† Kg7 2. h4 a3 3. Bd5 Kg6 4. Be4† Kg7 5. Bf5 Kg8 6. Be6† Kg7 7. Bf7 a6, then repeat the Bf7-d5-e4-f5-e6-f7 manoeuvre 8-12, for 12. ... a5, 17. ... a4, 22. ... c4 23. dc d3 24. c5 d2 25. Bxh5 Kg8 26. c6 Be5 27. Kd7 Kg7 28. c7 Bxc7 29. Kxc7 Kf6 30. Kd6 and eventually wins, even though wPh4 is lost.

No. 2382 L. Mitrofanov  
Hon. Men., 64, 1973



Win 5+2

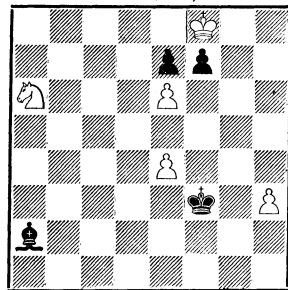
No. 2382: L. Mitrofanov. "Uncomplicated, but mate, stalemate and fork are skilfully interwoven."

1. Se5 Kxh5/i 2. Sg6/ii f2 3. Sd7 f1Q 4. Sf6† Kg5 5. Se4† and 6. Sg3†.

i) 1. ... f2 Sf3† Kxh5 3. Sd7 f1Q 4. Sf6 mate.

ii) 2. Sxf3? stalemate.

No. 2383 A. Sarychev  
Hon. Men., 64, 1973

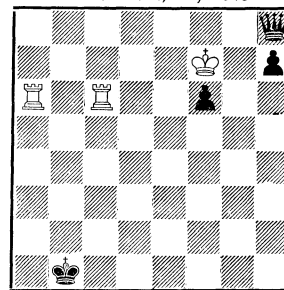


Win 5+4

No. 2383: A. Sarychev. "Amazing, bB+2bP lose all power faced with lone wP."

1. h4 Kxe4 2. h5 Kf5 3. Kg7 Kxe6 4. Sc5† Kd5 5. Se4 Bb1 6. Sc3† wins.

No. 2385 V. Dolgov  
Hon. Men., 64, 1973

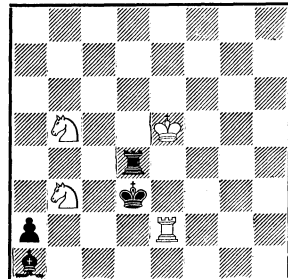


Win 3+4

No. 2385: V. Dolgov. "Protracted RR v Q duel. Some moments in this combat are known from Rinck." 1. aRb6† Ka1 2. Rc1† Ka2 3. Rc7 Qa8 4. bRb7 Qh8 5. Rc2† Ka3 6. Rc5 Qa8 7. cRb5 Qa4 8. Kf8 Qa8† 9. Rb8 Qa4 10. Rb1 Ka2 11. R8b2† Ka3 12. Ra1† wins.

JRH: Cf. Herbstman (1929), No. 1779 in Chéron III.

No. 2384 D. Gurgenzidze  
and V. Neidze



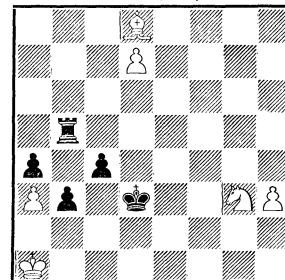
Win 4+4

No. 2384: D. Gurgenzidze and V. Neidze. "A known mate shown in 2 symmetrical echo-variations."

1. Sc1† Kc4 2. Sa3† Kc3 3. Rxa2, with the echo lines: 3. ... Ra4 4. Rxa1 Kb2 5. Rb1† Kxa3 6. Rb3 mate, and 3. ... Rd1 4. Rxa1 Kb2 5. Ra2† Kxc1 6. Rc2 mate.

JRH: cf. Gurgenzidze (1973), No. 2231 in EG38, which may not be earlier.

No. 2386 N. Kralin  
Hon. Men., 64, 1973



Win 6+5

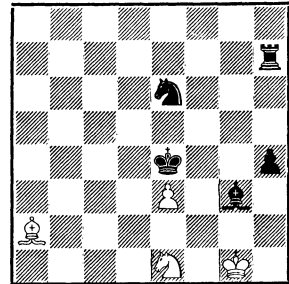
No. 2386: N. Kralin. "...exact play, stalemate in try..." 1. Bf6 Kc2 2. d8R/i b2† 3. Bxb2 c3/ii 4. Bc1 Rb1† 5. Ka2 Kxc1 6. Se2† Kc2 7. Sxc3 Rb2† 8. Ka1 Kxc3 9. Rd3†/iii Kc2 10. Rd2† wins.

i) 2. d8Q? c3 3. Bxc3 Rd5 4. Qxd5 b2 5. Bxb2 stalemate.

ii) 3. ... Rxb2 4. Rd2† Kxd2 5. Kxb2 c3† 6. Ka1 c2 7. Se4† Kd1 8. Sc3† Kd2 9. Sa2 wins.

iii) 9. Rc8†? Kb3 10. Rb8† Ka3 11. Rxb2 stalemate.

No.2387 N. Argunov  
and V. Neishtadt  
Commended, 64, 1973

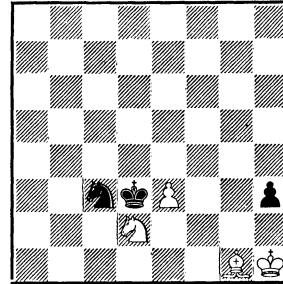


Draw 4+5

No. 2387: N. Argunov and V. Neishtadt. 1. Bb1† Kxe3 2. Sg2† Kf3 3. Bxh7 h3 4. Se1† Bxe1 5. Bf5, with two variations, 5. ... Sf4 (g5) 6. Bxh3 Sxh3† 7. Kf1 B- stalemate. And 5. ... Bf2† 6. Kh2 Bg3† 7. Kh1 Sf4 8. Bxh3 Sxh3 stalemate.

For the finish, cf. Branton (1966), No. 260 in EG8. (AJR). JRH adds: Rinck (1930), on p. 27 of Prokes' '623'.

No. 2389 Al. P. Kuznetsov  
and A. T. Motor  
Commended, 64, 1973



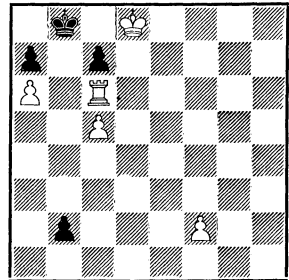
Win 4+3

No. 2389: Al. P. Kuznetsov and A. T. Motor. 1. Sb3/i Kc4 2. Sa5† Kb5 3. Sb7 Kc6 4. Sd8† Kd5 5. Sf7 Ke4 6. Sg5† Kf5 7. Sxh3 Ke4 8. Sf4 Sd1 9. Sg2 -- the given solution stops here, but I find no win (AJR).

i) 1. Sf3? Sd5 2. Se5† Ke4 3. Sg4† Kf3 4. Sh2† Ke4 5. Sf1 Kf3 6. Sd2† Ke2 7. Sc4 Kd3 8. Se5† Ke4 9. Sg4 Kf3 10. Sh2† Ke4 11. Sf1.

Main line and (i) show "large" and "small" S-tour.

No. 2388 E. Asaba  
Commended, 64, 1973

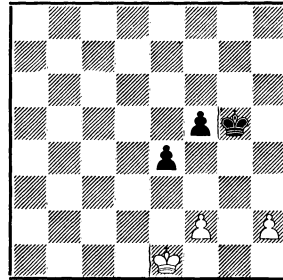


Win 5+4

No. 2388: E. Asaba. 1. Rf6 b1Q 2. Rf8 Qh7 3. c6 Qg7 4. Ke8 Qh7 5. f3 Qg7 6. f4 Qh7 7. f5 Qg7 8. f6 Qh7 9. f7.

JRH: cf. Grin (1972), No. 2029 in EG36, and Bron (1971), No. 1835 in EG32.

No. 2390 V. Pavlovich  
and N. Khulin  
Commended, 64, 1973



Draw 3+3

No. 2390: V. Pavlovich and N. Khulin. 1. h3 Kh4 2. f3 e3 3. f4 Kg3 4. Ke2 Kxf4 5. h4 Kg3 6. h5 f4 7. h6 f3† 8. Kxe3.

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