

XVIII MEETING OF F.I.D.E. COMMISSION FOR COMPOSITION
Tbilisi, x.75

South of the harsh, bleak and spectacular Caucasus Mountains, half-way between the Black and Caspian Seas, set in an ancient valley, lies the city of Tbilisi, capital of Georgia. North of the snaking river Kura the town is flat, but the southern bank is hilly and dominated by a great bluff reached only by aerial car. The visitor can easily lose his bearings, as few of the streets are straight, but this is one of Tbilisi's attractions. In Gruzia, which we call Georgia, chess is an industry, or so it appears. Imagine a small edition of the Royal Festival Hall and you are imagining the Tbilisi chess pavilion, but the auditorium is not big enough for the Women's World Championship match between Nona Gaprindashvili and Nina Alexandria, both Tbilisi-ennes, and this will be held in the circular concert hall a hundred yards away. Even at the sparsely populated heights of study composing there is an incredible concentration here: Gia Nadareishvili, Vazha Neidze, David Gurgendidze, Revaz Tavariani and Velimir Kalandadze are the composers that I know live in Tbilisi, while Joseph Krikheli, Revaz Dadunashvili, Djemal Makhataidze, Elgudje Kvezereli and others live either there or not far away. And in neighbouring republics, quite close at hand, are the Grand Old Men Alexander Sarychev and Genrikh Kasparian. Such richness cannot be coincidence, but how to explain it? The five mind-bending days I spent there have not provided an answer,

just a very tentative possibility. When a small nation with ingrained artistic traditions has to survive for centuries, and succeeds in surviving, and is further isolated from the rest of the world by a strange language with an idiosyncratic, but very beautiful, curvilinear, scorpion-tailed script (Mkhedruli), cultural miracles may be expected. Israel, too, has these characteristics, and study composing is strong there also. What about the FIDE Commission meeting? Well, it was important enough, with the prestigious and rare title of Grandmaster of Composition being awarded to Korolkov, Bron, Fritz, V. Pachman and N. Petrovic, while the Master title went to Kazantsev, Kopnin and Umnov. (Omitted here are awards with no studies interest.) The award of these titles is linked to publication of the FIDE Album collections every three years, on a points basis. The new rules are that henceforth 25 "points" secures the Master title and 70 "points" the GM title, irrespective of the number of Albums in which the points are gained. We can expect publication soon (the Finns are such superb and methodical organisers) of the WCCT compositions (the USSR was easily the winner of this team event, Britain was tenth of the 27 participating countries). The FIDE Albums will continue to be published, though never easily. Every two years Soviet composers have their own meeting, and this was also held in the "chess pavilion". A "blitz"

composing tourney was held, with 99 entries, and judged on the spot. All remarkable memories. But still as nothing compared to the hospitality and appreciation (I have come away with the impres-

sion that **EG** is genuinely famous in Tbilisi and Georgia - remember those anagrams? What about AN EG ORGY = GEORGYAN ?) of our hosts.

John Roycroft

STUDIES STATISTICS FROM THE FIDE ALBUMS (1914-1964)

Hannu Harkola of Finland has placed all the positions, sources and composers' names in the published FIDE Albums in computer storage. The primary purpose is to aid the FIDE Commission to avoid error in computing the points accumulated towards Master and Grandmaster titles. But this has enabled other statistics to be easily obtained, and he has kindly provided some of them for EG. Of the 7007 compositions, 1141 are studies. The vast majority have from 3 to 6 W men, and from 3 to 6 Bl men. No study has 1, 15 or 16 men, whether W or Bl. The vast majority show the W+Bl total within the range 6 to 11,

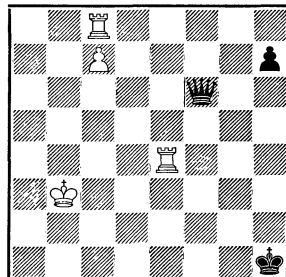
with the "average" study displaying 4.58 W men and 4.63 Bl men, for an "average total" of 9.21 men per diagram. The percentages of studies published in each year are also available (ie 51 years). I observe a peak (3.77%) in 1928 and another peak (5.00%) in 1955. Each of these years is exactly 10 years after the conclusion of a World War. There is, of course, a comparative boom in studies apparent since 1946, with practically every year over the 2.00% mark, but prior to this only 5 years reach this arbitrarily chosen figure (1925, 1927, 1928, 1929, 1936).

AJR

WHEN THE ECHO RESOUNDS

In EG33 John Beasley reproduced a study of his (**G1**) along with

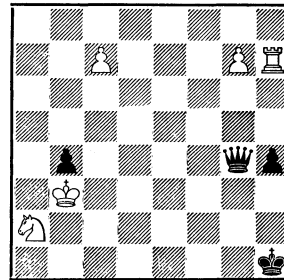
G1 J. D. Beasley
3 H.M., The Problemist,
1972-3



Win 4+3
1. Rh4+ Qxh4 2. Rg8 Qh3† 3. Kb4 Qh4† 4. Kb5 Qh5† 5. Kb6 Qh6† 6. Kb7. "wR sacrifice lures bQ to h-file, where she is confined."

another (**G2**). It was irksome that the author did not succeed in showing the R-promotion in mi-

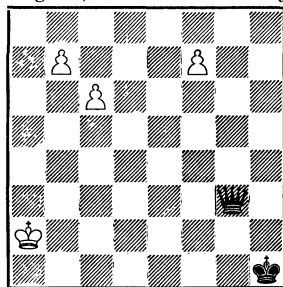
G2 J. D. Beasley
The Problemist, v-vi.73



Win 5+4
1. Rxh4† Qxh4 2. g8R .. 6. Kb7 Qh7 7. Rg4 wins (by wRb4, wKb8, wRb7 and wS march to a7, followed by wKa8).

niature form. A slight modification of the configuration allowed me to incorporate the second variation with echo-play (**G3**). The dual on move 5 (wK to b6 or a6)

G3 **D. GurgeniDze**
Original, after J. D. Beasley



Win 4+2
1. f8R (f8Q? Qf2†) 1. .. Qg2†
2. Ka3 Qg3† 3. Ka4 Qg4† 4.
Ka5 Qg5† 5. Ka6 wins.
Or, the echo line, 1. .. Qh2†
2. Kb3 Qh3† 3. Kb4 Qh4† 4.
Kb5 Qh5† 5. Kb6(a6).
"Very pleasant nice", says
J.D.B.

can be called an inaccuracy, but the addition of the second variation gives the study, I suggest, a right to exist.

David GurgeniDze
Chailuri, Georgia SSR
xi.75

AMERICA: 1
ESPERANTO, anyone?

One of the U.S.A.'s leading study composers would like to corres-

DEMOLITIONS

Why does **EG** not run a series of unsound studies? This is a frequent question from correspondents. Even if there were the space, though, there are, I believe, several strong reasons for not running such a series. First, it would tend to 'take over' the magazine, since there are so many (and horrendous complications of versions, corrections and misprints); second, we have SPOTLIGHT to try to keep abreast of contemporary compositions, in themselves a formidable field; third, 'when is a demolition proved?' is a question to which there is no tidy answer;

pond in Esperanto. Anyone interested, please write direct to: A. H. Branton, 2241 Cayuga Ave., San Francisco, California 94112, U.S.A.

AMERICA: 2

Congratulations to British emigrant Neil McKelvie and other enthusiasts, on the first meeting (of many, we hope) of the **New York Endgame Circle**. This took place on Edmund Peckover's 79th birthday (15.xi.75) at the Manhattan Club. Some 20 Club members were there, which augurs well.

AMERICA: 3

Congratulations also to Walter Korn on the appearance of his new book **American Chess Art**, dealing with study composition in the Americas.

Review on p. 302

My thanks to all and sundry, far and wide, for Christmas and New Year greetings received.

AJR

fourth, who will run the column?; fifth, and to my mind the clincher, **EG** would merely be adding to the diaspora that is characteristic of the subject, when what is really needed is a dedicated multi-lingual, non-composing strong analyst - cum - cook - hunter - cum - friend - of - the - study with time and motivation and access to every source who will begin to compile all cooks and busts in order to put them on a central, computerised data base for access by all. We are many years away from achieving this, alas. It will not be AJR who does it!

AJR

YOU DON'T NEED FORMULAE

by G. M. Kasparian

(translation by Paul Valois)

Recently attempts have been made to evaluate studies and judge tournaments using formulae with points scales. One of these systems is the notorious 15-point scale*. It has failed entirely to justify itself. Another, similar, system is suggested on pages 235-6 of EG41. This system has a scale of 11 points. Like all other attempts to evaluate studies on the basis of contrived formulae using points scales, this one, in my opinion, is also harmful. Let us examine the various points of this system.

1. **Naturalness of position.** Ill-defined: different judges might give different estimates of naturalness or otherwise. 2. **Number of pieces.** You might have a study losing a point for having 8 pieces as opposed to 7, which would be unfair. 3. **Dynamic play.** It is difficult to express this in numerical terms. Here too judges can give different evaluations. 4. **Economy of use of material.** A rather arguable co-efficient if you consider that studies in different styles make different use of material. 5. **Presence of introductory play and finale.** A study might have a feeble introduction with mechanical piece exchanges and score 3 points. 6. **Length of solution.** The division is very formal and does not relate to the idea being expressed in the study. 15 moves scores 3 points, but 16 scores 2. 7. **Difficulty of solution.** Who can say exactly what is average or great difficulty? These very dubious definitions of a study's difficulty or ease of solution and the points awarded might well harm a study's chances. 8. **Originality of conception.** One of the most important points on the scale. But you cannot express originality in figures. 9. **Complexity of theme.** Who can exactly define simplicity

or complexity of theme? I think judges would vary in their opinions here. 10. **Degree of counterplay.** Counterplay by Black is desirable, but not obligatory for all studies. Some studies have no counterplay but are extremely interesting as to content. So one cannot approach all studies equally from this viewpoint. You cannot judge a study's worth on the basis of: counterplay - very good, no counterplay - poor. 11. **General artistic impression.** An important determinant, which depends on the judge's taste. 12. **General evaluation.** The sum of points awarded in sections 1-11. Point 12 is the final sentence on the study. It is the sum of a variety of different determinants. And let us hope that a judge will not deliberately or mistakenly award the wrong mark! A study challenging for a top place might suffer badly from this. The mechanical totting-up of a number of very dubious and varied co-efficients might lead to a distortion of the truth. It borders on an eclectic approach to the question of evaluating the worth of a composition. The conclusion is obvious: no system of evaluating studies with points scales can determine a study's worth, because you cannot judge art using formulae.

The following are the important and real criteria for judging studies: 1. Originality and progressiveness. 2. Beauty. 3. A high degree of technique. These are the criteria (without, of course, any points scale) that judges should use. At the same time, one must not forget that studies on different scales and in different styles will mean varying numbers of pieces, length and difficulty of solution, varying mobility of pieces and so on. And this multitude of varia-

bles should not in any case influence the general assessment of the composition as a whole. This is the only fair way of judging a

study's quality. Formulae are unnecessary - they will only lead to confusion and distort reality.

* Note. This was a system propounded by A. Kalinin in *Shakhmaty v SSSR* (i.71 and x.72). As the table below shows, there are plus and minus scores, the net total being subject to a limit of 15. On top of this it was suggested that points allocated should depend on the number of pieces, the number of exchanges, and so on. Several USSR events, culminating in the 1972 USSR Team Championships and the XI USSR Individual Championship, used the system, in the last case "as an experiment". FIDE Grandmaster of Composition Kasparyan and other leading composers have strongly objected to this system.

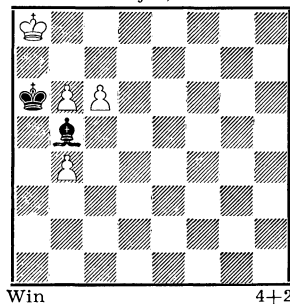
Basic		Scale of points
No. Criterion		
1. Beauty		+4 to -4
2. Originality of conception and construction		+4 to -4
3. Complexity and fullness of expression of theme		+3 to -3
4. Construction		+2 to -2
5. Difficulty of solution		+1 to -1
6. Impression created by first move		+1 to -1
		maximum 15 points
Additional		
7. Economy, crowding of pieces		-1 to -6
8. Threat		-1 to -3
9. Duals		-1 to -2
10. Nuances and defects		+1 to -3

(AJR)

NEWCOMERS' CORNER 'N C 8'

by J. D. Beasley

NC8.1 **J. Moravec**
28 Rijen, 1928

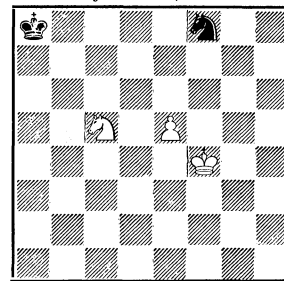


Win 4+2

At first sight **NC8.1** (J. Moravec, win) looks hopeless for W, in view of 1. b7 Bxc6 (pinning wP) or 1. c7 Bc6† 2. Kb8 Bb7 3. c8Q (for the only alternative is 3. b5† Kxb6 with a dead draw) Bxc8 4. Kc7 (hoping for 4. .. Bb7? 5. b5†) Kb5! 5. Kxc8 (nothing better) Kxb6. With so little choice, however, it should not take long to find 1. c7 **Bc6†** 2. b7! Now after

2. .. **Bxb7†** 3. **Kb8** **Kb6** 4. b5 B1 is in zugzwang and W wins. Strategically, the purpose of 2. b7 is to lose a crucial tempo, the P being doomed in any event.

NC8.2 **V. Halberstadt**
Tijdschrift, 1949

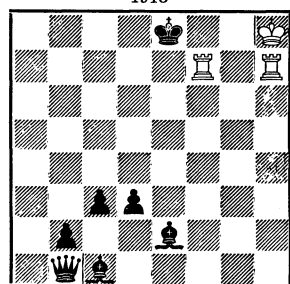


Win 3+2

Zugzwangs are to be expected in S endings, but that in **NC8.2** (V. Halberstadt, win) is better hidden than most. B1 threatens 1. .. Sg6†, and wK must go for bS since lines

like 1. Kg4 Sg6 2. e6 Kb8 give W no hope. So try 1. Kf5 Ka7 (counter-attack on wS) 2. Kf6 (the imaginative solver might try 2. Sd7 Sxd7 3. e6, but 3. . . Sb6 4. e7 Sc8 5. e8Q Sd6† defeats it) Kb6 3. Kg7 Kxc5 4. Kxf8 Kd5 draw, or 1. Kg5 Ka7 2. Kh6 Kb6 and again 3. Sd7† Sxd7 4. e6 fails to win. The main line in fact goes **1. Kg5 Ka7 2. Kf5! Kb6** (2. . . Kb8 3. Kf6 Kc8 - or 3. . . Sh7† 4. Kg6 Sf8† 5. Kg7 - 4. Kg7 Sd7 5. Sxd7 Kxd7 6. Kf7) **3. Sd7! Sxd7 4. e6 Sc5 5. e7 Sb7** (hoping for 6. e8Q? Sd6†) **6. Ke5(6)**, and the point is this. Remove wS, put bS on d7 and wP on e6, and consider what Bl can do. If wK does not control f6 then . . . Sf6 draws. If wK is on f7 or g6 then . . . Se5† and . . . Sc6 draws. If wK is on g7 or g5 then . . . Sc5; e7, Se6†; K--, Sc7 draws. Finally, if wK is on f5 then . . . Sb6; e7, Sc8; e8Q, Sd6† draws unless bK is on b6. So W can play the manoeuvre Sd7, Sxd7; e6 **only when wK is on f5 and bK on b6**, and all is clear.

NC8.3 W. A. Shinkman and O. Wurzburg
Pittsburgh Gazette Times, 1918

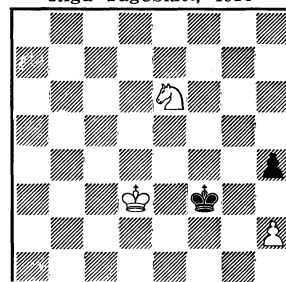


Mate in 16 3+7

Strictly speaking, **NC8.3** (W. A. Shinkman and O. Wurzburg, mate in 16) is out of place here because of the requirement to mate in a given number of moves, but the strategy is that of an endgame study and the fact that the main line takes precisely 16 moves is not of importance. Indeed, if W fails to keep the tight grip on Bl necessary to secure immediate

mate then he may well forfeit the win altogether. I certainly propose to take it for granted that W cannot allow Bl to get either bB into play (a few trial variations should convince on this point), so that he must proceed with checks and with mating threats which cannot be fended off by a bB; and it is simplest to go straight down the main line, since the early Bl alternatives can be easily dealt with by the readers afterwards. So we start with **1. Re7† Kd8 2. Rd7† Kc8 3. Rc7† Kb8 4. Rb7† Ka8 5. Ra7† Kb8 6. hRb7† Kc8** and checks are not going to get us very much further. The most obvious try now, perhaps, is the double threat 7. Rg7, but 7. . . Qa2! kills it and 7. Re7 leads to 7. . . Kb8 8. aRd7 (or aRb7† Ka8) Kc8 and W is making no progress. This leaves only **7. Rf7**. The forced reply is 7. . . Kb8, and now comes **8. aRd7!** (lovely move - 8. aRe7 instead would allow 8. . . Bg4 stopping both mates). There follows **8. . . Kc8 9. dRe7** (same motif) **Kd8 10. Rb7** and W has gained some space. Now comes **10. . . Kc8 11. fRc7† Kd8 12. Rg7** (playable now since bQ can no longer stop both mates) **Kc8 13. bRe7!** (as before - 13. bRf7? Bg5 14. Rxc5 Qh1†) **Kd8 14. eRf7 Ke8 15. Rb7** and bK can resist no longer.

NC8.4 L. I. Kubbel
Riga Tageblatt, 1914

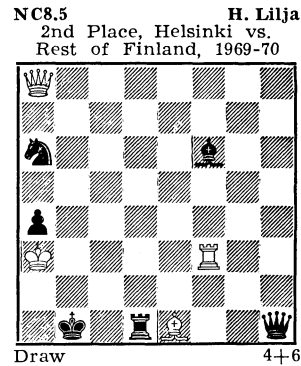


Win 3+2

The first and almost the only problem in **NC8.4** (L. I. Kubbel, win) is to keep bK away from wP. This

leads almost immediately to **1. h3** (1. Sg5†? Kg4 2. S-- Kh3 **Kg3** 2. **Sg5 Kf4** 3. **Se4 Kf3** 4. **Kd4 Kf4** (4. . . Kg2 5. Sg5 Kg3 6. Ke3 etc.) 5. **Kd5 Kf5** (else 6. Ke5 etc.) and W must think of something else. Not 6. Sf2, because of 6. . . Kf4 7. Ke6 Kg3 8. Kf5 Kxf2 9. Kg4 Ke3 10. Kxh4 Kf4 and Bl draws. If, however, wS can get to g1, then bK will have to move one square further. The only route is by the superficially remarkable 6. **Sc3!**, after which comes 6. . . **Kf4** 7. **Se2† Kf3** 8. **Sg1† Kg2** 9. **Ke4!** (W must be able to meet . . . Kxg1 with Kf3, keeping bK out of f2 - care is still necessary even at this late stage) **Kxg1** 10. **Kf3 Kh2** (f1) 11. **Kg4** and wins. Surprisingly forced play in a simple-looking position.

With reference to NC5.1 (Anufriev), Per Olin sends NC8.5 (H. Lilja, draw). **1. Qe4†!** (not 1. Rb3†? ab 2. Qxh1 b2 and a Bl win can be



shown) **Ka1** 2. **Pc3† Bxc3** 3. **Rxc3 Qxe4/i** 4. **Rc1† Qb1** 5. **Rxd1 Sc5** 6. **Re1 Qxe1** stalemate. i) 3. . . **Qh8** 4. **Qd4 Qf8†/ii** 5. **Rc5† Rxd4** stalemate. ii) 4. . . **Qxd4** 5. **Rc1† Rxc1** stalemate. 'Not so economic as Anufriev,' he says, but there are obvious compensations.

EDITOR'S ITEMS

The EG40 "Appeal for Money". Positive response, at times moving, but always gratifying, has come from: UK, Finland, Spain, Holland, France, USA, Switzerland, Sweden, Denmark, Australia, Canada and Jamaica. Let no one doubt that EG is international! The total of money received ensures EG's financial survival until at least EG48, despite the disappointing number of subscribers (a ceiling of 250, a floor of 150) and the total printing of 450. Thank you, everyone! (Why don't you donate an EG subscription to the Chess Club at your local school?)

CODEX
At Tbilisi a new Sub-Committee for Codex matters was formed, with the admirable Bedrich Formanek (Czechoslovakia) as Chairman. Their task is to consider what, if anything, should supersede the Codex of 1958, which was drawn up at the (first) World Congress of Chess Composers at

Piran, that delightful little harbour town on Yugoslavia's Istrian peninsula. The solitary major development since then has been the USSR's preparation, and their adoption in 1974, of the "USSR Code for Chess Composition". It consists of 30 articles, and covers both studies and problems. A certain amount of publicity in the world's problem magazines has been given to the principles behind it. No doubt the Sub-Committee will consider how the USSR Code might be re-drafted as a basis for the full FIDE Commission to make a recommendation to its 22 member countries. If such a recommendation is made I am nevertheless sure that countries will be encouraged to modify (add, delete or alter) the various articles according to prevailing local conditions. I hope that this will happen. Although no mere Code can affect the quality of studies composed, it could well improve the quality of

judging, of accurate writing, and of general understanding. If study composing is no more than a private hobby, then a code is superfluous. If, as I believe, it is potentially an art and science (albeit thinly-populated) that can span the world and bring that world closer together, then a code is far from superfluous.

I believe that there should be **parallel** codes for studies and problems. Experience in the FIDE Commission, in discussions with problemists, in reading the Piran Codex, in SPOTLIGHT (retro compositions, especially), has convinced me that communication between problem and study enthusiasts, however friendly it may be, is strewn with hazards. Decisions may be, and are, taken in good faith, but are wrong. Interpretations are assumed to apply to studies as well as to problems, and frequently they should not. Now we have a great opportunity to reduce future misunderstandings. The opportunity is provided by the 1974 USSR Code. It can provide the basis for two codes. One for studies, and another for problems. These separate codes would, however, each have the same organisation (division into parts, sections and articles) and any proposed change would then be considered separately, and either adopted or not, but separately. Taking the 30 articles of the USSR Code and selecting (sometimes adapting) those that can apply to studies only, and eliminating those that are clearly peculiar to highly organised countries like the USSR, a code that might be considered internationally would have the following general shape. (Headings only are given, but with a few suggestions.)

PART THE FIRST

Nature of, and provisions for, the composition of Studies

Section I: PURPOSE OF STUDY COMPOSING

Article 1: **Definitions** (Relationship with the game; stipulation; solution; main line; other lines; idea; formal and artistic conditions.)

Article 3: **Studies, a department of "orthodox" chess**

Article 6: **Special types.** (Retrograde analysis compositions and those with irregular stipulations should not compete with "orthodox" Studies.)

Section II:

FORMAL CONDITIONS

Article 7: **Essential conditions** (The three as set out in Arts 8, 9 and 10.)

Article 8: **Legality of the initial position**

Article 9: **Existence of a solution**

Article 10: **Uniqueness of the solution**

Section III: ARTISTIC CONDITIONS (as guidelines, not rules)

Article 11: **Fundamental principles**

Article 12: **Quality of expression of the idea**

Article 13: **Economy of form**

Article 14: **Beauty of solution** (This might list, without priority, features frequently observed in studies that have been highly regarded over a long period; the list would not pretend to completeness.)

Article 15: **Duals**

Section IV: PUBLICATION AND PRIORITY

Article 16: **Publication**

Article 17: **Priority**

Article 18: **Anticipations and versions**

PART THE SECOND

Competitions relating to chess
Study compositions

Section V: COMPETITIONS FOR THE COMPOSITION OF STUDIES

Article 20: **Tourneys** (formal, informal, announcement, duties of organisers.)

Article 25: **Rights and duties of competitors**

Section VI: FOR THE SOLVING OF STUDIES

Article 26: **Solving contests**
 Section VII: THE JUDGING OF
 TOURNEYS
 Article 28: **The appointment of
 tourney judges**
 Article 29: **Rights and duties of
 judges**
 Article 30: **Interpretation of this
 Code**

Review

THE CHESS ENDGAME STUDY
 IN THE GEORGIAN REPUBLIC,
 by Ghia Nadareishvili, Tbilisi,
 1975. A short review would me-
 rely record that this was a Rus-
 sian-language collection of 293
 studies, mainly by Georgian com-
 posers. The would be correct, but
 misleading. Personally I have ne-
 ver before encountered a chess
 book from Eastern Europe (rea-
 ders who consider Tbilisi as be-
 longing to Western Asia must for-
 give this slight geographical sole-
 cism) that compares in quality of
 paper and appearance favourably
 with the better Western produc-
 tions. The paper is glossy, the co-
 ver attractive, there are both hard
 and semi-stiff backed editions,
 and it was produced with asto-
 nishing speed as it includes near-
 ly a dozen studies published in
 1975. Indeed this speed may be the
 cause of the occasional smudgy
 diagram. The colophon records

“Delivered for composing 4.vi.75.
 Despatched to print 26.viii.75”.
 The book must have had a high
 priority! It was a worthy show-
 piece during the FIDE and Soviet
 composers’ meeting. The edition
 is in 20,000 copies and the Soviet
 price is half a rouble. (At the “of-
 ficial” rate of exchange that is
 about half the postage to mail a
 copy from England! For the un-
 official rate, if such exists, replace
 “half” by “one-sixth”.)

There is a long and highly infor-
 mative introduction by Vazha
 Neidze, from which one learns of
 the blossoming of Georgian study
 composers in the last 30 years, of
 the part played in this by Nada-
 reishvili, and of the surprisingly
 large number of periodicals and
 organisations that have been pre-
 pared to sponsor tourneys. This
 latter aspect indeed provides the
 background to the first 184 studies,
 all of which were published in
 Georgian tourneys, and in which
 we see both local and non-local
 composers vying for honours. The
 remainder of the studies show
 Georgian composers competing
 abroad.

Quite a few studies will be new
 to even the most assiduous EG-
 reader, and it would be super-
 fluous to say that the quality is
 high, often very high.

AJR

ABOUT AN IDEA

by Ignace Vandecasteele, Belgium

This idea appears for the first time
 in a study **VI** in Schach-magazin
 1948: W offers his B to capture
 bR a few moves later.

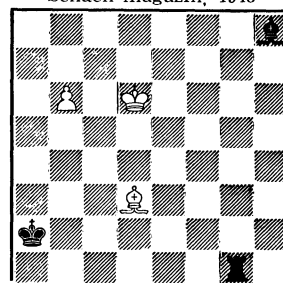
1. b7 Re1 2. Be4 Rxe4 3. b8Q Be5†
 4. Kd5 Bxb8 5. Kxe4 =

Wotawa adds to the value of the
 study by an echo:

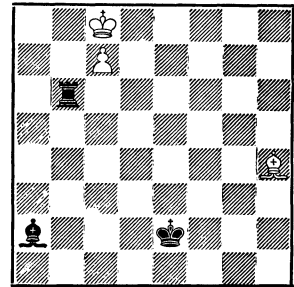
1. b7 Rg5 2. Bf5 Rxf5 3. b8Q Be5†
 4. Ke6 Bxb8 5. Kxf5 =

Ten years later, Peckover received
 1st Prize in Problem 1958-59 for
V2, a study with the same mate-

VI A. Wotawa
 Schach-magazin, 1948



V2 J. Peckover
1st Prize, Problem, 1958-9



Draw 3+3

rial. In this a beautiful repeat of the idea is shown:

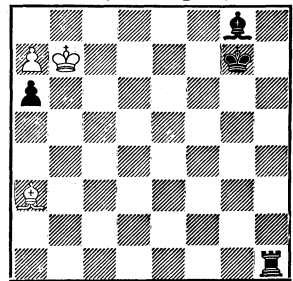
After 1. Kd8 Rd6† 2. Ke7 Rc6 3. Kd7 Rh6 4. Bf6, Bl refuses to take wB because 4. .. Rxf6 gives only a draw: 5. c8Q Bxe6† 6. Ke7 Bxc8 7. Kxf6 =, but Bl plays 4. .. Bb1 5. Ke6 Rh5 and now 6. Bg5 (the repetition) gives the same result: 6. .. Rxf6 6. c8Q Bf5† 7. Kf6 Bxc8 8. Kxg5 =.

The question now arose: is it possible to combine both studies, so that the idea could be repeated in each echo?

The Russian composer A. Grin succeeded with **V3** in 1965.

1. Eb2† Kh6 2. Kc6 Rd1 3. Bd4 (first offer) Bh7 (3. .. Rxd4 4. a8Q Bd5† 5. Kc5 Bxa8 6. Kxd4 =) 4. Kd5 Re1 5. Be3† (second offer) Rxe3 6. a8Q Be4† 7. Kd4 Bxa8 8. Kxe3 =

V3 A. Grin
Vecherny Leningrad, 1965



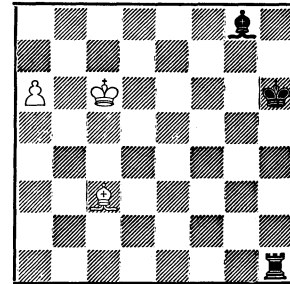
Draw 3+4

And on the other side:

2. .. Rh5 3. Be5 (third offer) Bh7 (3. .. Rxe5 4. a8Q Bd5† 5. Kd6 Bxa8 6. Kxe5 =) 4. Kd5 Rh4 5. Rf4† (fourth offer) Rxf4 6. a8Q Be4† 7. Ke5 Bxa8 8. Kxf4 =.

Very meritorious, but .. there is a bPa6. Why? Well, because 1. Bb2† Kh6 2. Kc6 Bh7 3. Kd5 Re1 4. Bc1† Kh5 5. Be3 would fail on 5. .. Ra1 if there was no bPa6. Bl would win by taking the diagonal a8 - h1 under control with the bB, and pushing wK to the edge with the bK and bR with threats of mate or loss of a piece.

V4 I. Vandecasteele
original

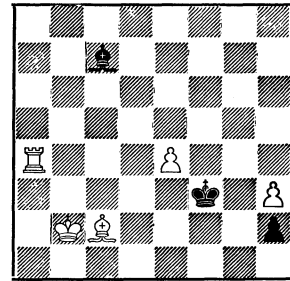


Draw 3+3

Using only the thematic material, I think I have found (**V4**) a better form for the idea. That is, without bPa6.

1. a7 Rd1 2. Bd4 Ph7 (2. .. Rxd4 3. a8Q Pd5† 4. Kc5 Bxa8 5. Kxd4) 3. Kd5 Re1 4. Be3† Rxe3 5. a8Q

V5 V. A. Korolkov
4th Prize, Shakhmaty 1964



Win 5+3

Be4† 6. Kd4 Bxa8 7. Kxe3 =
or:

1. a7 Rh5 2. Be5 Bh7 (2. ... Rxe5
3. a8Q Bd5† 4. Kd6 Bxe8 5. Kxe5)
3. Kd5 Rh4 4. Bf4† Rxf4 5. a8Q
Be4† 6. Ke5 Bxa8 7. Kxf4 =
Fut what happens after 1. a7 Rd1
2. Bd4 Rcl†!? Simply 3. Kd7!!
The wP threatens to promote,
and there is no good check. After

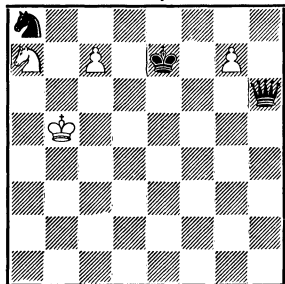
3. ... Bd5 follows the point 4. Be3†
and bR is lost.

To close, a study of Korolkov, **V5**,
where the idea is repeated three
times, yet without a echo.

1. e5 Bxe5† 2. Ka2 Bd4 3. Bb3 Ke4
4. Ra5 Ec5 5. Ba4 Kd5 6. Ra6 Bb6
7. Rxb6 h1Q 8. Bc6† Kc5 9. Bxh1
Kxb6 10. h4 and wins.
Who can do better?

DIAGRAMS AND SOLUTIONS

No. 2457 A. P. Maximovskikh
1st Commend,
Thèmes-64, 1972-3



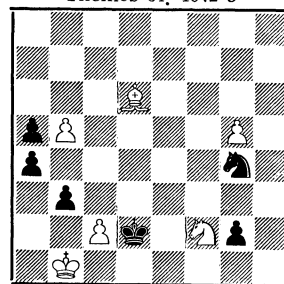
Win I: Diagram 4+3
II: bSa8 to d3.

No. 2457: A. P. Maximovskikh. I.
1. g8S†/i Kd6/ii 2. c8S† Kc7 3.
Sxh6 Kb7 4. Sf7/iii Sb6 5. Sd8†/v
Kc7 6. Se6† Kb7 7. Sc5† Kc7 8.
Sxb6 wins. i) 1. g8Q Qb6† or
Sxc7†. ii) 1. Kf7 2. Sxh6†, or 1.
... K -- 2. c8Q† and 3. Sxh6. iii)
4. Sf5? Sb6 5. Sd6† Kc7 6. Se8†
Kb7/iv 7. Sed6†, draw only. iv)
But not 6. ... Kd7? 7. Scd6 wins.
v) 5. Sd6†? Kc7. II: 1. g8Q/vi Qh5†
2. Kb6/xi Qc5†/xv 3. Kb7/xvi
Qb4† 4. Kc8 and 5. Qd8† wins. vi)
Threatening 2. c8Q. 1. g8S†? Kd6
2. c8S† Kc7 3. Sxh6 Se5 4. Se7/vii
Kb7 5. Sac8/x Se6 6. Sd6† Kc7 7.
Sef5 Sd4† 8. Sxd4 Kxd6. viii)
Threat was 4. ... Sc6. 4. Sb6 Kb7
5. Sac8/viii Sd7 6. Sd6† Kc7 7.
Sbc4/ix Sb6 8. Se8† Kd8. viii) 5.
Sbc8 Se6. ix) 7. Sbc8 Sb6. x) 5.
Sec8 Se6. xi) 2. Ka(c)6? Sb4† 3.
Kb7/xii Qf3† 4. Kb6/xiii Sd5†, or
2. Kc4? Qc5† 3. Kxd3 Qxc7, or

2. Ka4? Sc5† 3. Ka3 Qh3† 4. Kb2
(a2)/xiv Qh2† 5. K -- Qxc7† Kd8.
xii) 3. Kb6 Sd5 4. K ... Sxc7.
xiii) 4. Kb8 Sa6† 5. Kc8 Qa8 mate.
xiv) 4. Kb4 Sa6†. xv) 2. ... Qh6†
3. Sc6†. xvi) 3. Ka6? Qd6†/xvii
4. Kb5/xviii Qc5† 5. Ka6 Qxc7.
xvii) But not 3. ... Sb4†? 4. Kb7.
xviii) 4. Ka5 Qxc7†, or 4. Kb7
Sc5† 5. Kc8/xix Qd7† 6. Kb8 Sa6†
7. Kb7 Qxc7†. xix) 5. Kb8 Sa6†,
or 5. Ka8 Qxc7 6. Qg7† Kd8.

'On top of the aesthetic twin is the
(rare) analysis of 3S v S, first
investigated, I believe, by Troitz-
ky in **Novoje Vremja** in 1895.'

No. 2458 E. Dobrescu
2nd Commend,
Thèmes-64, 1972-3

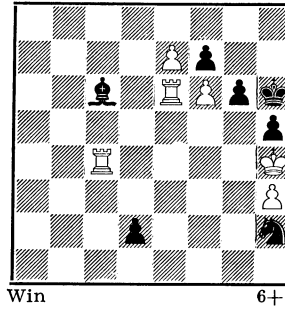


Win 6+6

No. 2458: E. Dobrescu. 1. Bf4†/i
Kc3/ii 2. Sh3 bc† 3. Ka2/iii Sf2
4. Sg1 Sd3 5. Be3/v Se5 6. Ka1/vii
a3/xiii 7. Ka2/xiv Sf3/xvi 8. Sxf3
Kd3 9. Bc1 Ke2 10. Sg1† Kf2 11.
g6. i) 1. Se4†? Kd1 2. Sc3† Kd2
3. Se4† Kd1. ii) 1. ... Kel(2) 2.

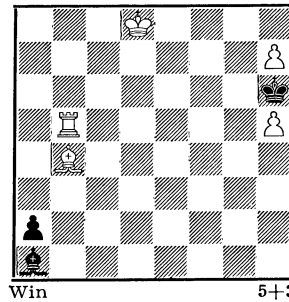
Sh3 Sf2 3. b6 Sxh3 4. Bh2 Sf2 5. b7 Sg4 6. b8Q. iii) 3. Ka1? Sf2 4. Sg1 Sd3 5. Be3 Sc5/iv 6. Bf4 Sd3 7. Be3 Sc5. i) Threatening 6. ... Sb3† and 7. ... Sd2. v) 5. Se2†? Kc4 6. Be3 Se5 7. Bg1/vi Kd3 8. Sc1† Kd2. vi) Sg1 Kxb5 8. Kb2 Sc4† or 7. Sc1 Sd3 8. Se2 Se5 9. Sg1 Kxb5 10. Kb2 Kc4 11. Kxc2 Kd5 followed by ... Ke4 and ... Kf5. vii) 6. Sh3? Sg4 7. Bcl(f4) Sf2 8. Sg1 Sd3 9. Be3/viii Se5, or 6. Bcl? Sd3 7. Ba3 Sb4† 8. Ka1 Sd3, or 6. b6? Sc4 7. Bcl Sxb6 8. g6 Sd5 9. g7 Se7 10. Ka3 Kd4 11. Kb2 Ke5 12. Kxc2 Kf6 13. Bb2† Kf7 and 14. ... Sf5, or 6. g6? Sxg6 7. b6 Se5 8. b7 Sd7 9. Ka3 Kc4 10. Kb2/ix Kd3 11. Bg5/x Sb8 12. Sh3/xii a3† 13. Kxa3 Ke2. viii) 9. Ba3 Sb4† 10. Ka1 Sd3 threatening 11. ... Kb3. ix) The threat was 10. ... Kb5 and 11. ... Kc6; 10. Bf4 Kd3 11. Kb2 a3† 12. Kc1 a2 13. Kb2 Ke4 14. Bcl Kd5 and 15. ... Kc6. x) 11. Bf4 a3†, or 11. Bcl Sb8 12. Sh3/xi a3† 13. Kxa3 Ke2 14. Sf4† Kd1. xi) 12. Bf4 a3† 13. Kxa3 Ke4. xii) 12. Kc1 a3 13. Sh3 a2 14. Bf6 Ke4 15. Kxc2 Kd5 and 16. ... Kc6, or 12. Ka3 Sa6, or 12. Bf4 a3†, or 12. Bcl Sa6 13. Sh3. xiii) 6. ... Sc(g)4 7. Bcl Se5 8. b6 Sd3 9. Ba3, or 6. ... Kd3 7. Bcl, or 6. ... Kc4 7. b6 Kd5 8. b7 Sd7 9. g6 Ke6 10. Bcl Kf6 11. Ba3 Kxg6 12. Kb2 and 13. Bd6, or 6. ... Sf3 7. Sxf3 main line. xiv) 7. Bcl? Sd3 8. Bxa3 Kb3, or 7. b6? Sc4 8. Bcl Sxb6 9. g6 Sd5 10. g7 Se7 11. Ka2/xv Kd4 12. Kxa3 Ke5 13. Kb3 Kf6 14. Bb2† Kf7 and 15. ... Sf5, or 7. g6? Sxg6 8. b6 Se5 9. b7 Sd7 10. Ka2 Kb4 11. Bd2† Kb5 and 12. ... Kb6. xv) 11. Bxa3 Kd2. xvi) 7. ... a4 8. Bcl Sd3 9. Bxa3 Sb4† 10. Bxb4† Kxb4 11. Kb2. 'The bs fights and dies like Porthos in the Dumas novel.' P. Perkonaja adds the interesting variation 5. ... Sb4† 6. Ka3 Sd5 7. Bcl Kc4 8. Kxa4 Sc3† 9. Kxa5 Sxb5 10. g6 Sd4 11. g7 Sc6† 12. Kb6 Se7 13. Kc7 Kd5 14. Kd7 Sg8 15. Bb2 Sh6 16. Sh3(e2) Ke4 17. Bcl Sg8 18. Ke6 Kf3 19. Kf7 Kg3 20. Sf4.

No. 2459 P. A. Petkov
3rd Commend,
Thèmes-64, 1972-3



No. 2459: P. A. Petkov. 1. Rd6/i Sf1/ii 2. Rc5 Bd5 3. Rdx5/iii g5† 4. Rxg5 d1Q 5. Rxh5† Kg6 6. Rc5† Kxf6 7. e8S†/iv Ke7/v 8. Re5† Kf8 9. Rh8 mate. i) 1. e8Q? Bxe8 2. Rd6 Bb5 3. Rc8 g5† 4. Kg3 Be2 5. Rcd8 Sf3, or 1. Rd4? Sf3†. ii) Threat 2. ... g5 mate. iii) 3. Rcx5? d1Q 4. e8Q Qd4† 5. Rxd4 g5 mate. iv) 7. e8Q? Qd4† 8. Rg4 Qf2† and 9. ... Qxg3 mate. v) 7. ... Ke6 8. Re5† Kd7 9. Rd5†. 'A Plachutta - by Black.'

No. 2460 A. Koranyi
1st Prize,
L. Nyevezkey Memorial Ty,
1974
Award: Magyar Sakkélet
ix.74

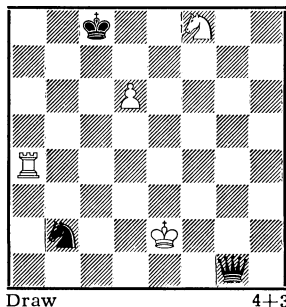


No. 2460: A. Koranyi. Dr Jenő Ban judged this event, which was in honour of the late Dr Lorand Nyevezkey, one of Hungary's eminent composers. JRH vetted the award. This study is a superbly econo-

mical example of one of the two WCCT themes, namely the reversal of a battery.

1. Ke8 Bd4 2. h8Q† Bxh8 3. Bf8† Kh7 4. Rb7† Kg8 5. h6 Bf6/i 6. Bg7 a1Q 7. h7† Kxh7 8. Bxf6† Kg8 9. Rg7† (Bxa1?) 9. ... Kh8 10. Rf7† Kg8 11. Rf8† Kh7 12. Bxa1 wins. i) The main line satisfies the WCCT theme, with the battery operating on moves 8 and 10, but here it goes again: 5. ... Bb2(c3, d4, e5) and continue as in main line until 8. Bxb2 (c3, d4, e5)† and 10. Rg2 (g3, g4, g5)†.

No. 2461 G. M. Kasparyan
2nd Prize,
L. Nyevezkey Memorial Ty,
1974

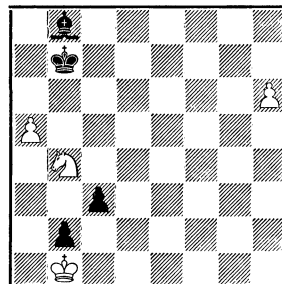


Draw 4+3

No. 2461: G. M. Kasparyan. 1. d7† Kc7 2. Rd4 Qg2† 3. Ke1/i Qg1† 4. Ke2 Qh2† 5. Kf1/ii Qh3† 6. Ke2 Kd8 7. Kd2 Qb3 8. Kc1 Qe3†/iii 9. Kc2, positional draw. i) 3. Ke3? Qg5† 4. Kf3 Qf5† 5. Rf4 Qd5† 6. Kg3 Kd8 wins. ii) 5. Ke1? Qe5† 6. Kf1 Kd8 wins. iii) The pretty alternative back-up lines, echo forks, are: 8. ... Sa4 9. Rxa4 Qxa4 10. Se6† Kxd7 11. Sc5†, and 8. ... Sd3 9. Rxd3 Qxd3 10. Se6† Kxd7 11. Sc5†.

No. 2462: J. Lazar. 1. a6†/i Ka8/ii 2. Sc6 Bd6 3. h7 Bf8 4. h8S/iii wins, for example, 4. ... Bh6 5. Sg6 Bg5 6. Kc2 and wSg6 will reach d5 in a few moves, after which wSc6xbBa5 (d8), Ka7; Sb4 wins. i) 1. h7? Be5 2. a6† Kb6 3.

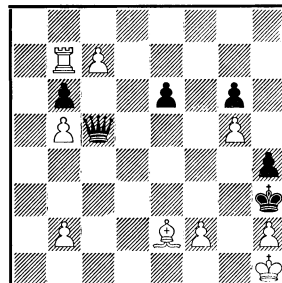
No. 2462 J. Lazar
3rd Prize,
L. Nyevezkey Memorial Ty,
1974



Win 4+4

a7 Kb7. 1. Sd3? Ba7. ii) 1. ... Kb6 2. a7 wins. iii) 4. h8Q(R)? stalemate. 4. h8B? Bg7 5. Bxg7 c2† draws, stalemate again.

No. 2463 G. Grzeban
Hon. Men.,
L. Nyevezkey Memorial Ty,
1974

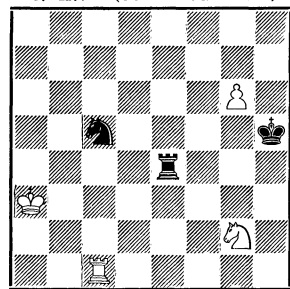


Win 9+6

No. 2463: G. Grzeban. 1. c8R/i Qxc8/ii 2. Rd7 Qa8† 3. f3 Qa1† 4. Rd1 and mate with wB follows. i) 1. c8Q? Qd5† 2. f3 Qd1(xf3)† 3. BxQ is stalemate, as wQc8 immobilises bPe6. ii) 1. ... Qxf2 2. Rc3† wins.

No. 2464: V. Dolgov. 1. g7 Ra4† 2. Kb2 Sd3† 3. Kb3 Ra8 4. Rh1† Kg6 5. Rh8 Sc1† 6. Kb4 Sa2† 7. Kb5 Sc3† 8. Kb6 Sa4† 9. Kb7 Kxg7 10. Rxa8. The tourney was formal, and for

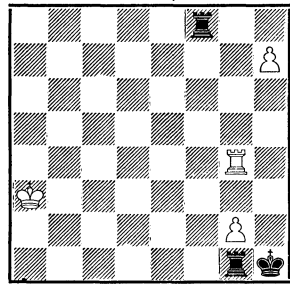
No. 2464 **V. Dolgov**
1st Prize,
 Lokker Memorial Tny
 (Ukraine), 1974
 Award: Sportivna Gazeta
 (Ukraine)
 28.xii.74 (corrected later)



Win 4+3

miniatures. 8 studies in the printed award were later eliminated (including the leading entry, by Belokon), as kindly notified by the judge, Mr T. B. Gorgiev. There were 3 other sections, for problems.

No. 2465 **D. Gurgenzidze**
 and **V. Kalandadze**
2nd Prize,
 Lokker Memorial Tny
 (Ukraine), 1974

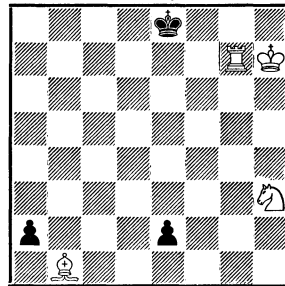


Win 4+3

No. 2465: D. Gurgenzidze and V. Kalandadze. 1. Rg8 Ra8† 2. Kb3 Rb8† 3. Kc3 Rc8† 4. Kd3 Rd8† 5. Ke4 Re1† 6. Kf4 Rf8† 7. Kg5 Re5† 8. Kg6 Re6† 9. Kg7 Re7† 10. Kxf8 Rxh7 11. g4.

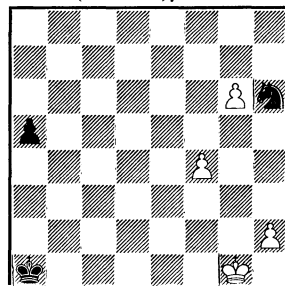
No. 2466: L. Mitrofanov and E. Pogosjants. 1. Rg1 a1Q 2. Bg6† Kf8 3. Rxa1 e1Q 4. Ra8† Ke7 5. Re8† Kf6 6. Sf2 Qxf2 7. Rf8† K -- 8. Rxf2.

No. 2466 **L. Mitrofanov**
 and **E. Pogosjants**
3rd Prize,
 Lokker Memorial Tny
 (Ukraine), 1974



Win 4+3

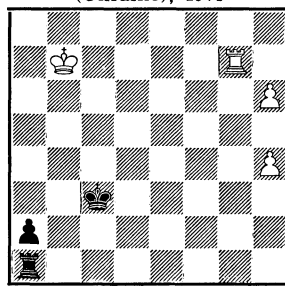
No. 2467 **S. Sakharov**
1 H.M.,
 Lokker Memorial Tny
 (Ukraine), 1974



Draw 4+3

No. 2467: S. Sakharov. 1. g7 Kb2 2. f5 Sg8 3. h4 a4 4. h5 a3 5. f6 Sxf6 6. h6 a2 7. g8Q a1Q† 8. Kh2 Sxg8 9. h7.

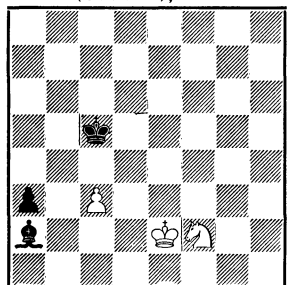
No. 2468 **L. Mitrofanov**
2 H.M.,
 Lokker Memorial Tny
 (Ukraine), 1974



Win 4+3

No. 2468: L. Mitrofanov. 1. h7 Rb1† 2. Ka8 a1Q† 3. Ra7 Rb8† 4. Kxb8 Qb2† 5. Rb7 Qh2† 6. Rc7†.

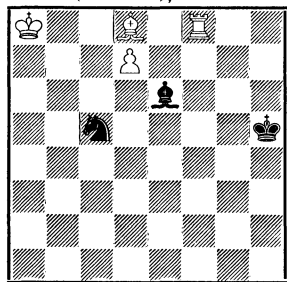
No. 2469 3 H.M., V. Bratsev
Lokker Memorial Tny
(Ukraine), 1974



Draw 3+3

No. 2469: V. Bratsev. (Spelling of composer's name taken from Mr Gorgiev. Printed award gives Batusiev.) 1. Se4† Kd5 2. Sf6† Kc4 3. Se4 Kb3 4. Kd2 Bb1 5. Sc5† Kc4 6. Sb7 a2 7. Sa5† Kb5 8. Sb3 Ka4 9. Sa1 Ka3 10. Kc1 Bd3 11. c4 Bxc4 12. Sc2† Kb3 13. Sd4† Kc3 14. Se2† Bxe2 stalemate.

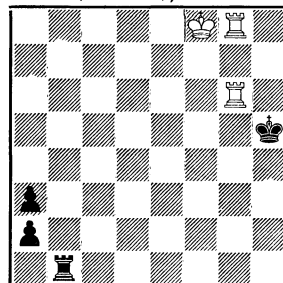
No. 2470 4 H.M., V. Dolgov
Lokker Memorial Tny
(Ukraine), 1974



Win 4+3

No. 2470: V. Dolgov. 1. Rh8† Kg4 2. Rh4† Kf3 3. Rf4† Kg2 4. Rf2† Kh3 5. Rh2† Kg4 6. Rg2† Kf3 7. Rg3† Ke4 8. Re3† Kd5 9. Re5† Kd6 10. Rxc5.

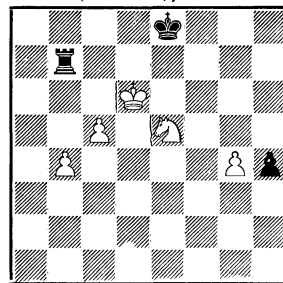
No. 2471 R. Tavariani
and V. Kalandadze
5 H.M.,
Lokker Memorial Tny
(Ukraine), 1974



Win 3+4

No. 2471: R. Tavariani and V. Kalandadze. 1. Rg5† Kh4 2. Rg4† Kh3 3. Rg3† Kh2 4. Rg2† Kh1 5. Rxa2 Rb3† 6. Kf7 Rb7† 7. Ke6 Rb6† 8. Kd5 Rb5† 9. Kc4 Rb4† 10. Kc3 Rb3† 11. Kc2 Rc3† 12. Kd1 Rc1† 13. Kd2 Rd1† 14. Kc2 Rc1† 15. Kb3 Rb1† 16. Kxa3 Rb3† 17. Ka4 Rb4† 18. Ka5 Rb5† 19. Ka6 Rb6† 20. Ka7 Rb7† 21. Ka8.
JRH: cf. Horwitz (1181), No. 412 in '1000'.

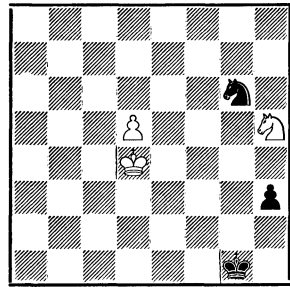
No. 2472 V. Grischenko
Comm.,
Lokker Memorial Tny
(Ukraine), 1974



Win 5+3

No. 2472: V. Grischenko. 1. c6 Rxb4 2. c7 Rd4† 3. Kc6 Rd8 4. Sf7 Ra8 5. Kb7 Kd7 6. Se5† Kd6 7. Sc4† Kd7 8. Sb6†.
JRH: Distinct from Halberstadt (1936) in '1234' Appendix by bP eliminating Zugzwang.

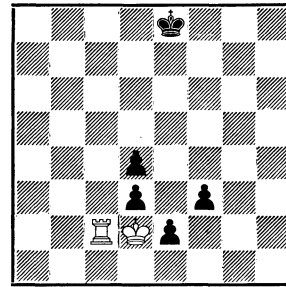
No. 2473 L. Lyubovsky
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,



Draw 3+3

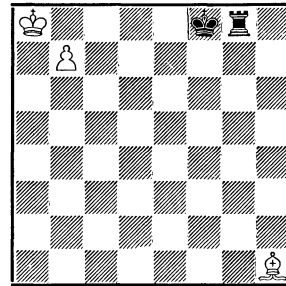
No. 2473: L. Lyubovsky. 1. d6 h2
 2. Sg3 Kg2 3. Sh1 Kxh1/i 4. d7
 Sf8 5. d8Q Se6† 6. Ke3 Sxd8 7.
 Kf2. i) 3. ... Kf3 4. d7 Sf8 5. d8S.

No. 2475 M. Gorbman
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,



Draw 2+5

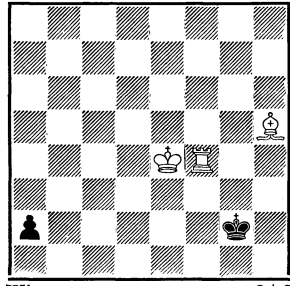
No. 2476 G. Zakhodyakin
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,



Win 3+2

No. 2476: G. Zakhodyakin. 1. Bd5
 Rh8 2. Be6 Ke7 3. Bc8 Rh1 4. b8Q
 Ra1† 5. Ba6 Rxa6† 6. Kb7.

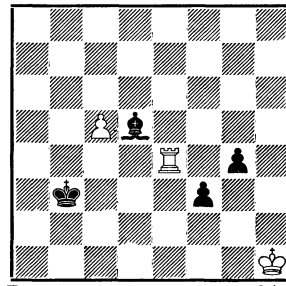
No. 2474 E. Pogosjants
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,



Win 3+2

No. 2474: E. Pogosjants. 1. Bf3†
 Kf2 2. Be2† Kxe2 3. Rh4 a1Q 4.
 Rh2† K -- 5. Rh1†.

No. 2477 V. Evreinov
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,

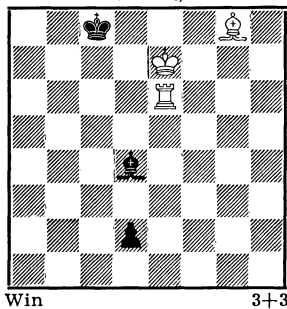


Draw 3+4

No. 2475: M. Gorbman. 1. Rc5 f2
 2. Re5† Kd7 3. Rxe2 f1Q 4. Re7†
 Kc6 5. Rc7† Kb6 6. Rb7†.

No. 2477: V. Evreinov. 1. Re3† Kc4
 2. Kg1 Kd4 3. Re8 g3 4. c6 Bxc6
 5. Re2 Kd3 6. Rg2.
 JRH: Prokes (1941), No. 351 in
 '623'.

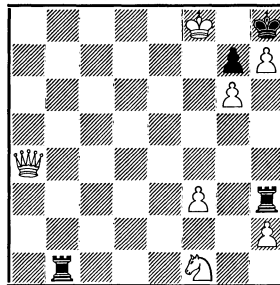
No. 2478 L. Mitrofanov
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,



Win 3+3

No. 2478: L. A. Mitrofanov. 1. Rc6†
 Kb7 2. Bd5 Bc5† 3. Rxc5† Kb6 4.
 Rc6† Kb5 5. Rd6.

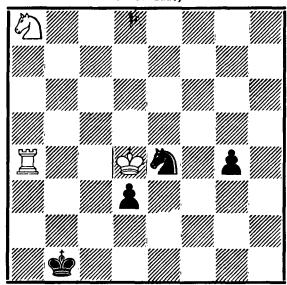
Nr. 2480 D. Gurgendzse
 and V. Kalandadze
 1st Prize,
 Vechernyaya Odessa 1974



Win 7+4

No. 2480: D. Gurgendzse and V.
 Kalandadze. Judge: A. S. Kako-
 vin. 1. Qa8 Ra1 2. Qb8 Rb1 3. Qc8
 Rc1 4. Qd8 Rd1 5. Sd2 Rxd2 6. Qc8
 Rc2 7. Qb8 Rb2 8. Qa8 Ra2 9. Qxa2
 Rxf3† 10. Qf7 win.
 JRH: Gorgiev (1934), No. 122(a)
 in his collected studies (1959)
 shows avoidance of the same stale-
 mate but by a different method.

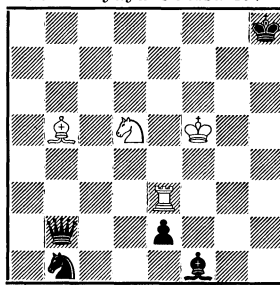
No. 2479 L. Mitrofanov
 Lokker Memorial Tny
 (Ukraine), 1974
 Comm.,



Win 3+4

No. 2479: L. Mitrofanov. 1. Rb4†
 Kc2 2. Rc4† Kd2 3. Kxe4 g3 4. Kf3
 g2 5. Kxg2 Ke3 6. Rc3 Ke2 7. Sb6
 d2 8. Sc4 d1Q 9. Re3 mate.

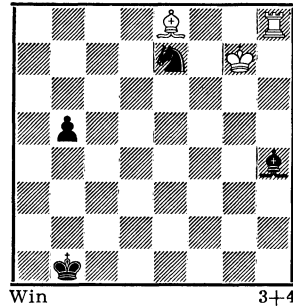
No. 2481 B. Olympiev
 2nd Prize,
 Vechernyaya Odessa 1974



Draw 4+5

No. 2481: B. Olympiev. 1. Re8†
 Kh7 2. Re7† Kh6 3. Re6† Kh5 4.
 Bxe2† Bxe2 5. Rxe2 Qb8 6. Re8
 Qb2 7. Re2 Qb8 8. Re8 draw.
 JRH: Cf. Gurvitch (1927), No. 1201
 in '1234'.

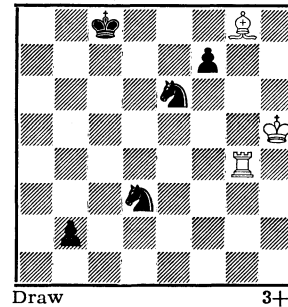
No. 2482 V. Dolgov
3rd Prize
Vechernyaya Odessa 1974



Win 3+4

No. 2482: V. Dolgov. 1. Kf7 Sf5 2. Bd7 Sd6† 3. Ke6 Bg3 4. Rg8 Se4 5. Bc6 Sc5† 6. Kd5 Bf2 7. Rf8 Sd3 8. Bxb5 Sb4† 9. Kc4 Be1 10. Rf1 Sc2 11. Kb3 Sd4† 12. Ka4 Sc2 13. Bd3 wins.

No. 2484 N. Zababurin
2nd Hon. Men.,
Vechernyaya Odessa 1974

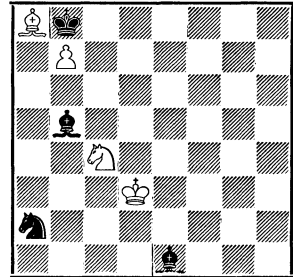


Draw 3+5

No. 2484: N. Zababurin. 1. Rg1 Sg7† 2. Kh6 Sc1 3. Bh7 f5 4. Rxc7 b1Q 5. bxf5† Qxf5 6. Rg8† Kd7 7. Rg7† Ke6 8. Rg6† Kf7 9. Rg7† Kf8 10. Rg8† draw.

JRH: Cf. Troitzky (1906), No. 405 in his '500', Kivi (1959), No. 44 in '123 Suomi' and Prokes (1948/37), Nos. 325/6 in his 'Kniha'.

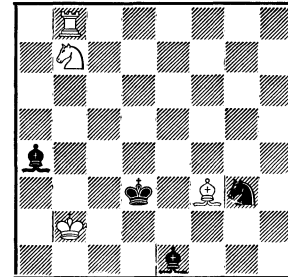
No. 2483 V. Dolgov
and Al. P. Kuznetsov
1st Hon. Men.
Vechernyaya Odessa 1974



Draw 4+4

No. 2483: V. Dolgov and Al. P. Kuznetsov. 1. Kd4 Bf2† 2. Se3 Sc1 3. Ke4 Bc6† 4. Sd5 Sb3 5. Ke5 Bg3† 6. Sf4 Sd2 7. Kf5 Ed7† 8. Se6 Sc4 9. Kf6 Bh4† 10. Sg5 Se3 11. Kg6 Be8† 12. Sf7 Be7 13. Kg7 Sf5† 14. Kg6 Bf6 15. Kh7 Bxf7 stalemate.

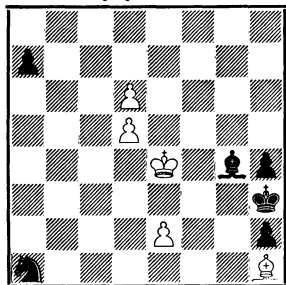
No. 2485 J. Fritz
3rd Hon. Men.,
Vechernyaya Odessa 1974



Win 4+4

No. 2485: J. Fritz. 1. Sc5† Ke3 2. Ba8 Bd1 3. Re8† Kd2 4. Rd8† Ke2 5. Kc1 Sf1 6. Rxd1 Bd2† 7. Kb1 Kxd1 8. Bf3† Ke1 9. Sd3 mate. JRH: Cf. Fritz (1955), No. 1541 in FIDE 1945/55, and Weichert (1969), No. 761 in EG16.

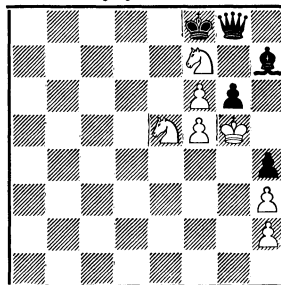
No. 2486 Al. P. Kuznetsov
and A. T. Motor
1st Commend,
Vechernyaya Odessa 1974



Draw 5+6

No. 2486: Al. P. Kuznetsov and A. T. Motor. 1. d7 Bxd7 2. Kf3 Bg4† 3. Kf2 Bxe2 4. Kxe2 Kg3 5. Kd3 Sb3 6. Kc4 Sa5† 7. Kb5 Sb7 8. Kc6 Sd8† 9. Kd7 Sf7 10. Ke6 Sg5 11. Kf5 Sf3 12. Ke4 Sd2† 13. Kd3 draw. JRH: The grand tour of the S is well known, and I have three other examples by these composers (cf. 1990 in EG35 and 1528 in EG28). The earliest grand tour in my collection is Troitzky (1912), No. 994 in '1234'.

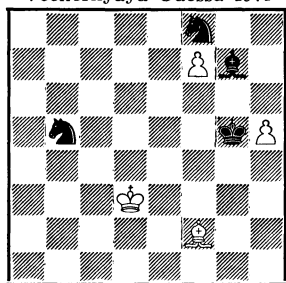
No. 2488 E. Pogosjants
3rd Commend,
Vechernyaya Odessa 1974



Draw 7+5

No. 2488: E. L. Pogosjants. 1. Sd7†/i Kxf7 2. Se5† Kf8 3. f7 Qg7 4. f6 Qh8/ii 5. Sxg6† Bxg6 6. Kxg6 drawn. i) 1. Kh6? g5 2. Sd6 Bxf5 3. Sxf5 Qe6, or in this 2. Sxg5 Bxf5. ii) 4. .. Qxf7 5. Sxf7 Kxf7 6. Kh6 Bg8 7. Kg5 Bh7 8. Kh6 Kxf6 9. Kxh7 g5 10. Kh6 Kf5 11. Kh5 drawn.

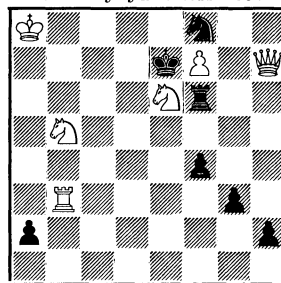
No. 2487 R. Richter
2nd Commend,
Vechernyaya Odessa 1974



Draw 4+4

No. 2487: R. Richter. An East German composer. 1. h6 Kxh6 2. Kc4/i Sd6† 3. Kd5 Sf5 4. Ke4 Sd6† 5. Kd5 Sb5 6. Kc4 Sa3† 7. Kb3 Sb1 8. Bel Kg6 9. Bb4 Bh6 10. Kc2 drawn. i) Richard Harman Suggests 2. Kc5 2. Ec5.

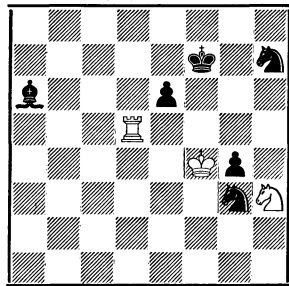
No. 2489 A. Yaroslavtsev
4th Commend,
Vechernyaya Odessa 1974



Draw 6+7

No. 2489: A. Yaroslavtsev. In view of the threats of .. Sxh7; or .. a1Q†; not to mention ..h1Q; to be guarded against, W seems to be in some trouble. 1. Qe4 a1Q† 2. Sa7 h1Q 3. Rb7† Sd7 4. f8Q† Rxf8 5. Sd8† Qxe4 stalemate, or 5. .. Kd6 6. Qe6† Kc5 7. Qc4† drawn.

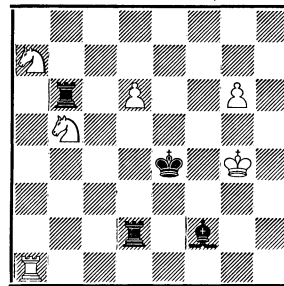
No. 2490 A. Bogomaz
5th Commend,
Vechernyaya Odessa 1974



Draw 3+6

No. 2490: A. Bogomaz. 1. Rd7† Kg6
2. Rxh7 Kxh7/i 3. Sg5† Kg6 4.
Sxe6 Sh5† 5. Kxg4 Ec8 6. Kh4
Bxe6 stalemate. i) 2. . . gh 3.
Rxx3 Sf5 4. Ke5 Bc4 5. Rf3 Bd5 6.
Rf1 Kg5 7. Rg1† Kh5 8. Rg5† Kxg5
stalemate.

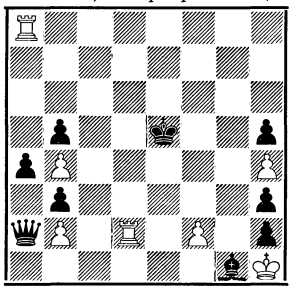
No 2492 S. K. Gerhart
2nd Prize,
Bondarenko Jubilee, 1974-5



Win 6+4

No. 2492: S. K. Gerhart. 1. Ra4†
Kd5 2. Sc8 Rb7 3. Sc7† Kc6 4. g7
Bd4 5. Rxd4 Rg2† 6. Kf5 Rxg7 7.
d7 Rxd7 8. Rc4 mate.

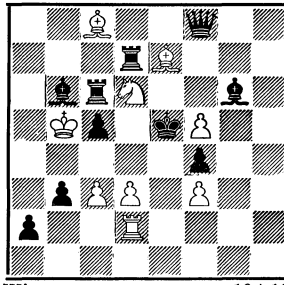
No. 2491 N. I. Kralin
1st Prize,
Bondarenko Jubilee Award,
1974-5 (organised by
Dinamo, Dnepropetrovsk)



Draw 7+9

No. 2491: N. I. Kralin. 1. Re2† Kf6
2. Rf8† Kg7 3. Rf3 Qb1 4. Re7† Kg8
5. Re8† Kg7 6. Re7† Kh6 7. Re6†
Qg6 8. Rc6 Kh7 9. Rc7† Qg7 10. Rb7
Kh8 11. Rb8† Qg8 12. Ra8 Kh7 13.
Ra7† Qg7 14. Rb7 Kh6 15. Rb6†
Qg6 16. Rc6 draw.
Judge: F. S. Bondarenko.
The award is given here in its final
version, as advised to me by the
judge, except that a Special posi-
tion, a retrograde analysis com-
position, is here omitted. (AJR)

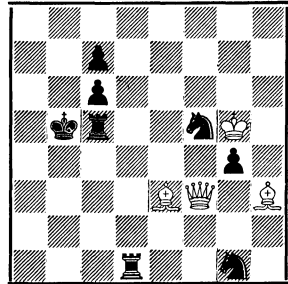
No. 2493 E. L. Pogosjants
3rd Prize,
Bondarenko Jubilee, 1974-5



Win 10+10

No. 2493: E. L. Pogosjants. 1. d4†
cd 2. Re2† Kd5 3. c4† Rxc4 4. Re5†
Kxe5 5. Sc4† Kd5 6. Sxb6† Ke5 7.
Sxd7† Kxf5 8. Sxf8† Ke5 9. Sxg6†
Kd5 10. Sxf4† Ke5 11. Sd3† Kd5 12.
Bb7† Ke6 13. Sc5† Kxe7 14. Sxb3
wins.

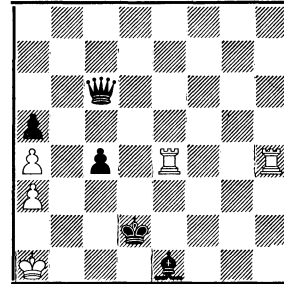
No. 2494 S. A. da Silva
4th Prize,
Bondarenko Jubilee, 1974-5



Win 4+8

No. 2494: S. A. da Silva. 1. Bf1† Rd3 2. Bxd3† Ka5 3. Bd2† Kb6 4. Qh1 Sg3† 5. Kxg4 Sxh1 6. Be3 wins.

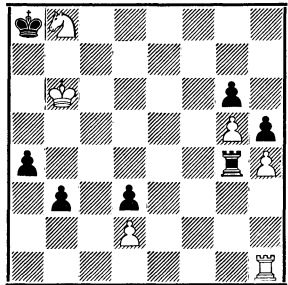
No. 2496 V. V. Anufriev
1st Hon. Men.,
Bondarenko Jubilee, 1974-5



Draw 5+5

No. 2496: V. V. Anufriev. 1. Rh2† Kd1 2. Rd4† Kc1 3. Rxc4† Bc3† 4. Rb2 Qf6/i 5. Ka2 Kd1 6. Rxc3 Qxc3 7. Rb1† Kd2 8. Rb2† Kc1 9. Rb1† Kc2 10. Rc1† Kxc1 stalemate. i) 4. .. Qxc4 stalemate, or 4. .. Qf3 5. Ka2 Qd5 6. Rc2† Kxc2 stalemate.

No. 2495 D. Gurgenzidze
5th Prize,
Bondarenko Jubilee, 1974-5

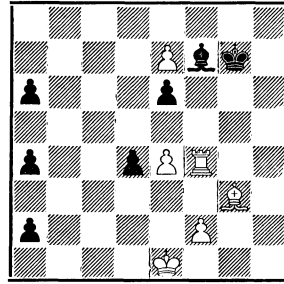


Win 6+7

No. 2495: D. Gurgenzidze. 1. Sc6 b2 2. Rb1/i a3 3. Rf1 Rf4 4. Rxf4 b1Q† 5. Kc7 Qb7† 6. Kd6 Qc8 7. Rf7 Qa6 8. Rf8† Kb7 9. Rb8 mate. i) 2. Rf1? Rf4 3. Rxf4 b1Q† 4. Kc7 Qb7† 5. Kd6 Qg7 6. Rxa4† Kb7 7. Ra7† Kc8 8. Ra8† (Rxc7 stalemate) Kb7 9. Rb8† Ka6 10. Kc5 Qb2 11. Ra8† Kb7 12. Ra7† Kc8 13. Kd6 Qg7 draw. With bP on a3, the stalemate does not work.

JRH: Berger (1888) showed the mate in the **International Chess Magazine**. Nearest seems to be Kasparyan (1955), No. 343 in **TTC**.

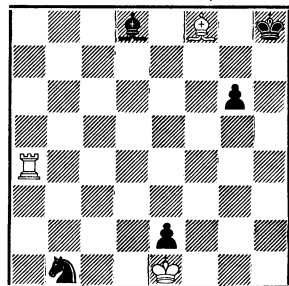
No. 2497 V. V. Yakimchik
2nd Hon. Men.,
Bondarenko Jubilee, 1974-5



Draw 6+7

No. 2497 V. V. Yakimchik. 1. Rg4† Kh6 2. Bf4† Kh5 3. Rg5† Kh4 4. f3 a1Q† 5. Kf2 Qa2† 6. Kg1 Qb1† 7. Kf2 Qc2† 8. Kg1 Qd1† 9. Kf2 Qc2† 10. Kg1 Qb1† 11. Kf2 Qb2† 12. Kg(f)1 a3 13. Rg4† Kh3 14. Rg3† Kh4 15. Rg4† Kh5 16. Rg5† Kh6 17. Rg4† Kh7 18. Rh4† Kg7 19. Rg4† Kf6 20. Bg5† Ke5 21. Bf4† Kf6 22. Bg5† Kg6 23. Bf4† Kh5 24. Rg5† Kh6 25. Rg4† draw.

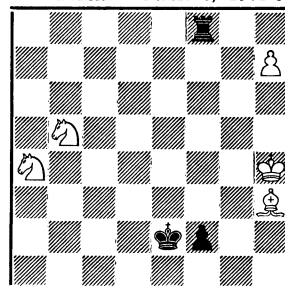
No. 2498 Al. P. Kuznetsov
and V. Dolgov
3rd Hon Men.,
Bondarenko Jubilee, 1974-5



Win 3+5

No. 2498: Al P. Kuznetsov and V. Dolgov. 1. Ra8 Bf6 2. Be7† Kg7 3. Ra7 Be5 4. Bd6† Kf6 5. Ra6 Bd4 6. Bb4† Ke5 7. Rc6 Bb2 8. Rc2 Ba3 9. Bxa3 Sxa3 10. Rc3 Sb1 11. Rb3 wins.

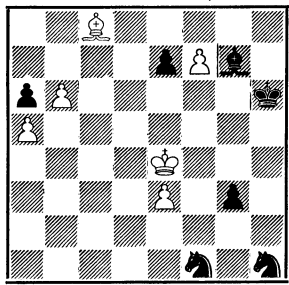
No. 2500 S. P. Sakharov
and L. A. Mitrofanov
5th Hon Men.,
Bondarenko Jubilee, 1974-5



Win 5+3

No. 2500: S. P. Sakharov and L. A. Mitrofanov. 1. Sd4† Ke1 2. Sc2† Ke2 3. Sc3† Kd3 4. Sd1 f1Q 5. Bxf1† Rxf1 6. Sf2† Rxf2 7. Se1† Ke4 8. Sf3 Kxf3 9. Kh3 Rf1 10. Kh2 Rf2† 11. Kg1 Rg2† 12. Kh1 wins.
JRH: Cf. Prokes (1943), No. 139 in his '623'.

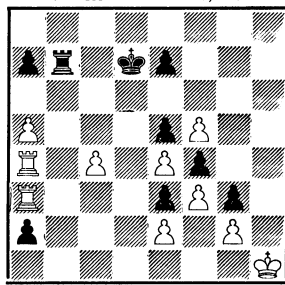
No. 2499 L. I. Katsnelson
and D. Gurgenzidze
6th Hon. Men.,
Bondarenko Jubilee, 1974-5



Draw 6+7

No. 2499: L. I. Katsnelson and D. Gurgenzidze. 1. Bh3 Sf2† 2. Kf3 Sxh3 3. f8Q Pxf8 4. b7 Sg5† 5. Kg2 Sxe3† 6. Kxg3 e6 7. b8Q Bd6† 8. Kh4 Sf5† 9. Kg4 Se3† 10. Kh4 Sf3† 11. Kh3 Sg1† 12. Kh4 Be7† 13. Kg3 Bd6† 14. Kh4 Sg2† 15. Kg4 Se3† 16. Kh4 Sf3† 17. Kh3 Sg5† 18. Kh4 draw.

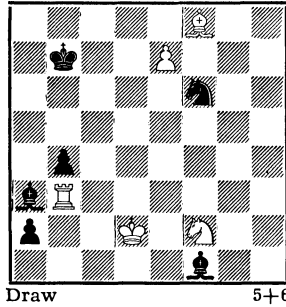
No. 2501 I. L. Kovalenko
6th H.M.,
Bondarenko Jubilee, 1974-5



Win 10+9

No. 2501: I. L. Kovalenko: 1. Rd3† Kc6 2. Rd1 Rb1 3. Rg1 Rb2 4. a6 Kb6 5. Rf1 Rb1 6. Kg1 Rb2 7. Re1 Rb1 8. Kf1 Rb2 9. Rd1 Rb1 10. Ke1 Rb2 11. Re1 Rb1 12. Kd1 Rb2 13. Ra3 Rd2† 14. Ke1 Rb2 15. Rd3 Kc6 16. R3d1 Kc5 17. Rd5† Kc6 18. Rb5 wins.

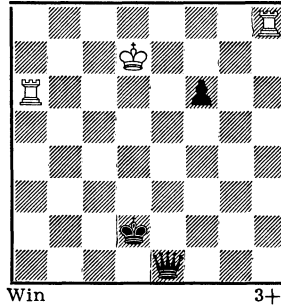
No. 2502 A. I. Ivanov
Commended
Bondarenko Jubilee, 1974-5



Draw 5+6

No. 2502: A. I. Ivanov. 1. e8Q Sxe8 2. Bxb4 Bxb4† 3. Rxb4† Bb5 4. Rxb5† Ka6 5. Rb8 Sc7 6. Sd3 a1Q 7. Sb4† Ka5 8. Sc6† Ka4 9. Rb4† Ka3 10. Sd4 draw.

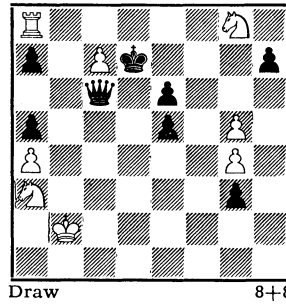
No. 2504 T. B. Gorgiev
Commended
Bondarenko Jubilee, 1974-5



Win 3+3

No. 2504: T. B. Gorgiev. 1. Rd6† Kc3 2. Rc8† Kb4 3. Rb6† Ka5 4. Rb1 Qd2† 5. Ke7 Qe2† 6. Kf8 Qf3 7. Rcb8 Qa3† 8. Kf7 Qa2† 9. Kg7 Qg2† 10. Kf8 wins.
JRH: Cf. Babich (1951) p. 166 of Fritz' **Sachova Studie**, and Platov (1927), No. 1777 in Chéron III.

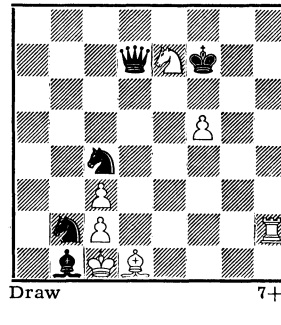
No. 2503 A. M. Bogomaz
Commended
Bondarenko Jubilee, 1974-5



Draw 8+8

No. 2503: A. M. Bogomaz. 1. c8Q† Qxc8 2. Sf6† Kd8 3. Rxc8† Kxc8 4. g6 hg 5. Se4 g2 6. g5 g1Q 7. Sb5 Qe3 8. Sbc3 draw. The commended studies were not further ranked.

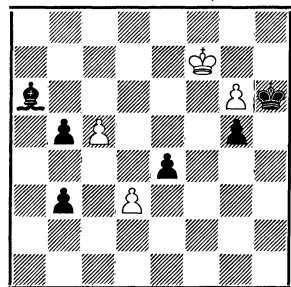
No. 2505 M. Sindelar
Commended
Bondarenko Jubilee, 1974-5



Draw 7+5

No. 2505: M. Sindelar. 1. Rh7† Ke8 2. Rh8† Kxe7 3. Rh7† Kd6 4. Rxd7† Kxd7 5. Bg4 Ba2 6. f6† Ke8 7. Bh5† Kd7 8. Bg4† Ke8 9. Bh5† Kf8 10. Be8 Kg8 11. Pf7† Kh7 12. Bg6† Kg8 13. Ef7† Kf8 14. Be8 draw.

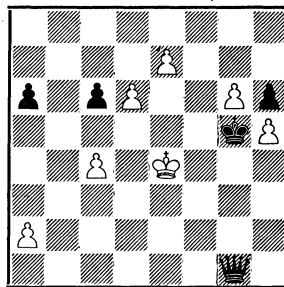
No. 2506 V. A. Razumenko
Commended
Bondarenko Jubilee, 1974-5



Win 4+6

No. 2506: V. A. Razumenko. 1. g7 Bb7 2. de Bxe4 3. g8S† Kh5 4. Sf6† Kh4 5. Sxe4 b2 6. Sd2 g4 7. c6 g3 8. c7 b1Q 9. Sxb1 g2 10. Sd2 Kg3 11. Se4† Kf3 12. Sg5† Kg3 13. Sh3 wins.
JRH: "S-promotion to fork bK + bB was used by Kubbel (1909) p. 40 of Rueb IV, and wS-offer to hold B1 promotion-square and allow wP=Q† is shown by Badaj (1966) in **Problem**.

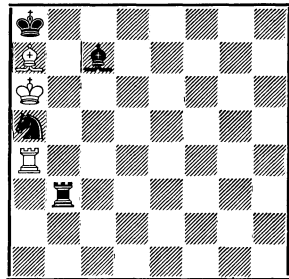
No. 2508 W. Naef
Commended,
Bondarenko Jubilee, 1974-5



Draw 7+5

No. 2508: W. Naef. 1. g7 Kf6 2. e8S† Kf7 3. d7 Qg4† 4. Ke3 Qe6† 5. Kf3 Ke7 6. c5 Qxa2 7. Sf6 Qb3† 8. Ke2 Qc2† 9. Ke1 Qc3† 10. Ke2 Qe5 11. Kd1 Qd4† 12. Ke2 Qc4† 13. Ke1 Qh4† 14. Ke2 Qh2† 15. Kf3 Qh3† 16. Kf2 Qf5† 17. Ke1 Qe6† 18. Kd2 draw.

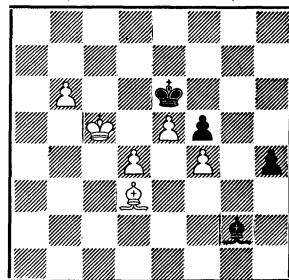
No. 2507 G. A. Nadareishvili
Commended,
Bondarenko Jubilee, 1974-5



Draw 3+4

No. 2507: G. A. Nadareishvili. 1. Bb6 Bxb6 2. Rc4 Bd8 3. Rc8† Rb8 4. Rc7 Rb3 5. Rc8† Rb8 6. Rc7 draw.

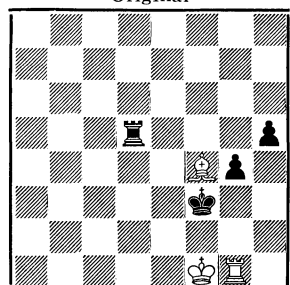
No. 2509 Baker vs. Haldane
Bous' London Championship,
1975-7
(Under-21 section)



Black to Play 6+4

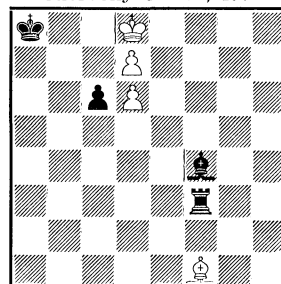
No. 2509: game position Baker vs. Haldane. What actually happened was 59. ... h3 60. Bf1! (Baker was awarded a prize for „a well played endgame“: Judge AJR) Would anyone like to work this idea into a study?

No. 2510 A. J. Roycroft
Original



Draw 3+4

No. 2512 A. Skrinnik
2nd Prize,
Chervony Gornik, 1974



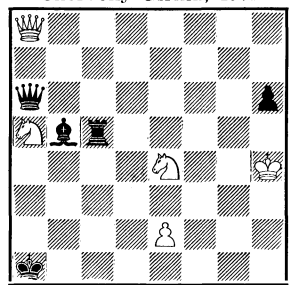
Draw 4+4

No. 2510: A. J. Roycroft. 1. Bg3 Rd1† 2. Be1 h4 3. Rh1 g3 4. Rh3 Rxe1†/i 5. Kxe1 Kg4 6. Rh1 g2 7. Rxh4† Kg3 8. Rg4† Kxg4 9. Kf2 Kh3 10. Kg1 Kg3 stalemate.

i) The alternative 4. . . Kg4 leads to a near-echo stalemate, with bR acting as the „edge” of the board. 5. Kg2 Rxe1 6. Rxg3† hg stalemate.

No. 2512: A. Skrinnik. 1. Kc8 Bg5 2. d8Q Bxd8 3. Bg2 Rf8 4. Bxc6† Ka7 5. Be8 Rxe8 6. d7 Re1 7. Kxd8 Kb6 8. Kc8 Rc1† 9. Kb8 Rd1 10. Kc8 draw.

No. 2511 E. Pogosjants
1st Prize,
Chervony Gornik, 1974



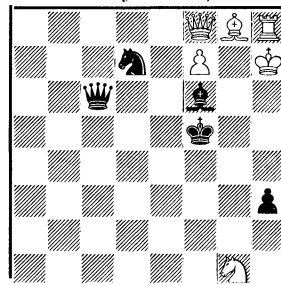
Win 5+5

No. 2511: E. Pogosjants. 1. Sb3†/i Kb1/ii 2. Qxa6 Rh5† 3. Kxh5 Bxe2† 4. Kh4 Bxa6 5. Sbc5 Bc8 6. Sd6 Bg4 7. Kxg4 h5† 8. Kh4 wins.

i) 1. Qh8†? Ka2 2. Qg8† Rc4. ii) 1. . . Kb2 2. Qh8† Kxb3 3. Sxc5† Kc4 4. Sxa6.

This was the 15th tourney, celebrating the 30th anniversary of the journal. Judges: F. S. Bondarenko and D. Kanonik.

No. 2513 E. Pogosjants
3rd Prize,
Chervony Gornik, 1974

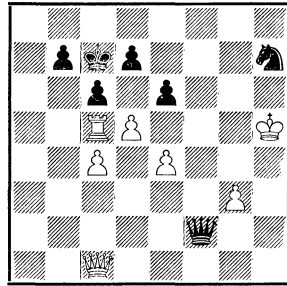


Draw 6+5

No. 2513: E. Pogosjants. 1. Qh6/i Sf8† 2. Qxf8 Be7 3. Qh6 Qxh6† 4. Kxh6 Bf8†/ii 5. Kh7 h2 6. Sh3 h1B/iii 7. Sf4 Be4 8. Sg6 K-- stalemate. i) 1. Qb4? h2 2. Qb1† Qe4. ii) 4. . . h2 5. Bh7† Ke6 6. f8Q h1Q† 7. Kg7 Qxg1† 8. Bg6. iii) 6. . . h1Q(R) stalemate.

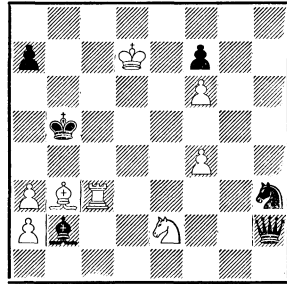
No. 2514: E. Pogosjants. 1. Qf4† Qxf4 2. gf b6/i 3. de bc 4. e7 Kd6 5. e8Q Sf6† 6. Kg6 Sxe8 7. Kf7 Sc7/ii 8. e5 mate. i) 2. . . Kb6 3. dc 4. Re5. ii) 7. . . Kc7 8. Kxe8 d5 9. cd cd 10. ed Kd6 11. f5.

No. 2514 E. Pogosjants
1st Hon. Men.,
Chervony Girnik, 1974



Win 7+7

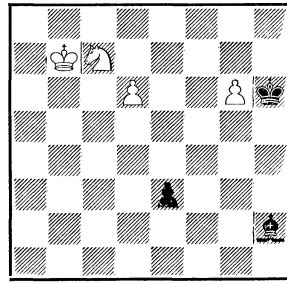
No. 2515 I. Kovalenko
2 Hon. Men.,
Chervony Girnik, 1974



Win 8+6

No. 2515: I. Kovalenko. 1. Sd4† Kb6 2. Rc6† Kb7 3. Bd5 Sxf4 4. Be4 Ch3† 5. Re6† Kb8 6. Sc6† Kb7 7. Sb4† Kb8 8. Sa6 mate.

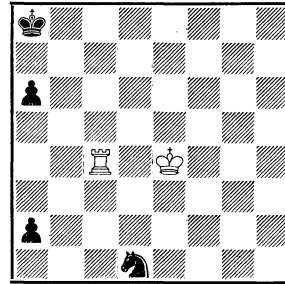
No. 2516 L. Mitrofanov
and V. Razumenko
3rd Hon. Men.,
Chervony Girnik, 1974



Win 4+3

No. 2516: L. Mitrofanov and V. Razumenko. 1. g7/i Kxg7 2. Se6† Kf7 3. d7 e2 4. Sg5† Ke7 5. Kc8 Bc7 6. Kxc7 e1Q 7. d8Q mate. i) 1. d7? Bxc7 2. Kxc7 e2 3. d8Q e1Q.

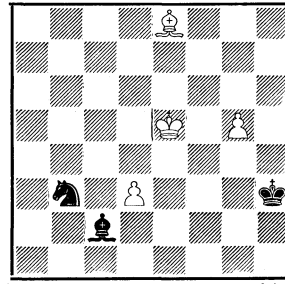
No. 2517 M. Gorbman
1st Commend,
Chervony Girnik, 1974



Draw 2+4

No. 2517: M. Gorbman. 1. Rc8† Ka7 2. Re7† Kb6 3. Rc1 Sc3† 4. Kd3 Sb1 5. Kc2 a1Q 6. Rxb1†. JRH: Cf, the same composer's No. 1826 in EG32 (1970) and Koppelmäki (1961, No. 1691 in EG31).

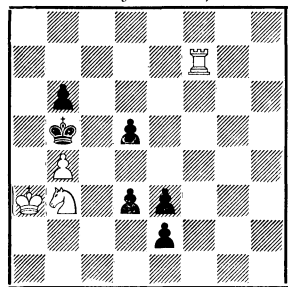
No. 2518 R. Margalitadze
2nd Commend,
Chervony Girnik, 1974



Win 4+3

No. 2518: R. Margalitadze. 1. g6 Bxd3 2. Bd7† Kh4 3. Bf5 Bc4 4. Ee6 Bd3 5. g7 Bh7 6. Bxb3 Kg5 7. Bf7 Bg8 8. Ke6 Kh6 9. Kf6 Kh7 10. Be8 Kh6 11. Bg6 Be6 12. Bf7 wins.

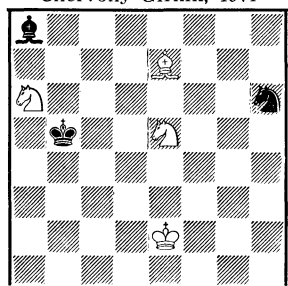
No. 2519 M. Gorbman
3rd Commend,
Chervony Girnrik, 1974



Win 4+6

No. 2519: M. Gorbman. 1. Rc7 Ka6
2. Sd4 b5 3. Rcl d2 4. Sxe2 d4 5.
Rd1 d3 6. Rxd2 ed 7. Sc3 wins
(7. ... Kb6 8. Kb3 Kc6 9. Sd1 Kd5
10. Kc3 Ke4 11. Kxd2 Kd4 12. Sb2).

No. 2520 I. Kovalenko
4th Commend,
Chervony Girnrik, 1974

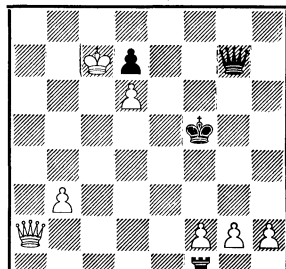


Win 4+3

No. 2520: I. Kovalenko. 1. Sc7† Kb6
2. Sxa8† Kb7 3. Bf6 Sf5 4. Sf7 Sg3†
5. Kf3 Sf1 6. Bg5 Sh2 7. Kg3 Sf1†
8. Kg2 wins.

No. 2521: D. Gurgenzidze. For Pri-
zes 1-4 see EG35 Nos. 1983-6.
1. Qc2† Kg5 2. Qd2† Kh4 3. Qf4†
Qg4/i 4. Qh6† Qh5 5. g3† Kg4 6. f3†
Rxf3 7. h3† Qxh3 8. Qg6 mate.
i) 3. ... Kh5 4. Qf5† Qg5 5. Qh7†
Qh6 6. g4† Kg5 7. f4† Rxf4 8. h4†
Qxh4 9. Qg7 mate.
With many USSR tourneys confu-

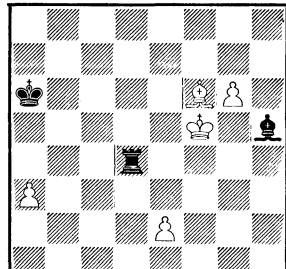
No. 2521 D. Gurgenzidze
5th Prize,
Burevestnik (Tbilisi)
Award: Lelo, 15.ix.73



Win 7+4

sion can easily arise when there is
more than one way to describe the
source: there may be the 'event'
(a jubilee, memorial, anniversary
and so on), the organising body (a
sports club, a 'trade union', and so
on), and the publication in which
the studies are published. In this
case, **Lelo** is the newspaper, but
strictly the tourney should be cal-
led after Burevestnik, the sponsori-
ng body. AJR

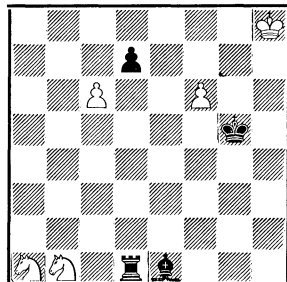
No. 2522 A. Belenky
and E. Pogozjants
1 H.M.,
Burevestnik (Tbilisi), 1973



Win 5+3

No. 2522: A. Belenky and E. Po-
gozjants. 1. g7 Rd5† 2. Ke6 Rd8 3.
Bxd8 Bxe2 4. Kd5 Bd1 5. Kc4 Bh5
6. g8B wins.
JRH: After the R-exchange the
idea is essentially as old as Calvi
(1845), No. 2151 in '2500'.

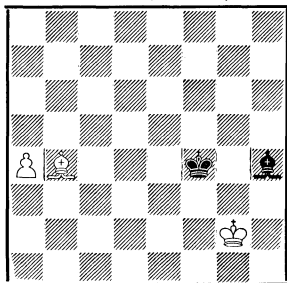
No. 2523 A. Herbstman
and L. Katsnelson
2 H.M.,
Burevestnik (Tbilisi), 1973



Draw 5+4

No. 2523: A. Herbstman and L. Katsnelson. 1. c7 Rcl 2. Sc2 Rxc2 3. Sc3 Bxc3 4. c8Q Bxf6† 5. Kh7 Rh2† 6. Kg8 Rh8† 7. Kf7 Rxc8 stalemate.

No. 2524 N. Megvishvili
1 Comm.,
Burevestnik (Tbilisi), 1973

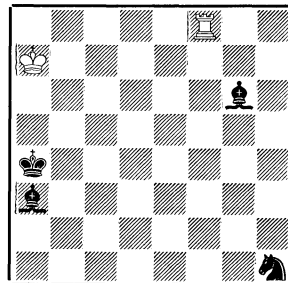


Win 3+2

No. 2524: N. Megvishvili. 1. a5 Bd8 2. a6 Bb6 3. Be1 Ba7 4. Bf2 Ke5 5. Bxa7 Kd6 6. Bb6 Kc6 7. Ba5 wins.

JRH: After B-exchange, cf. Duras (1908), No. 166 in T1000. The foreplay seems new but rather obvious.

No. 2525 A. Grin
2 Comm.,
Burevestnik (Tbilisi), 1973



Draw 2+4

No. 2525: A. Grin: 1. Rf1 Be4 2. Rf4 Sg3 3. Rg4 Kb5 4. Rxg3 Bc5† 5. Kb8 Bd6† 6. Ka7 Bxg3 stalemate.

JRH: This also appeared in **The Problemist** in 1973. Cf. Gorgiev (1929), No. 40 in his own collection.

Review AMERICAN CHESS ART, subtitled '250 portraits of endgame study' (sic), by Walter Korn (Pitman, 1975, £ 5.95).

I approached this book with a high expectation of discovering exciting studies, with a hope of making acquaintance with new facts, figures and faces, and with a vague idea that some more or less

coherent pattern to American studies might emerge. After all, not since AMERICAN CHESS-NUTS appeared over a century ago has there been, I believe, any sizeable collection of American studies, with or without problems. My expectation and hope were in the event satisfied by the diagrammed Sven Almgren study, and by

the sporadic illumination elsewhere of a move or an idea. But my vague idea was probable doomed to disappointment. Walter Korn in effect says just this in his concluding remarks: there are no grand riches buried in the American past, so let us work towards creating riches in the future.

154 of the 200 or so studies in AMERICAN CHESS ART are by: Almgren (6), Branton (13), Brieger (11), E. B. Cook (24), Efron (6), Frink (9), Korn (22, including 3 originals), S. Loyd (9, probably all that there are), Peckover (19), Reichhelm (12), Rombach (Canada, 6), Shinkman (8), and Weinberger (9). Most of the difference between 200 and the 250 'portraits' is made up of either studies by non-Americans or non-studies by Americans. Incidentally, no evidence is given for including H. Otten as an American - surely the 'Boys Own Paper', where a couple of his best studies were first published, is part of England's, not America's, folklore? The author promises that "In this book the basic ingredients of

a composition will be explained gradually and leisurely and the reader will/thus absorb and learn to appreciate the aesthetics of chess artistry." This promise is only partially kept, and the reasons cannot be just the shortcomings of the material. The author's style has self-defeating characteristics. It is strong on metaphor (p.341, "a demoniacal vice in a primeval landscape"), weak on technical description (p.3 confuses maximums, a fairy chess type, with multi-movers), and weak also, alas, on fact (example, the Piran Codex). Layout, with at most one diagram to a page, is uncluttered, but despite evidence of considerable care inexcusable diagram and stipulation errors have been left uncorrected.

(I cannot supply this book).

AJR

Obituary F. Jaeck. **EG** subscriber and **New Statesman** solver, died in 1975. Dr. G. Paros (28.iv 10-15. xii.75), Hungarian problemist, regular attender at FIDE Commission meetings, composer of at least one study, Good friend of **EG**.

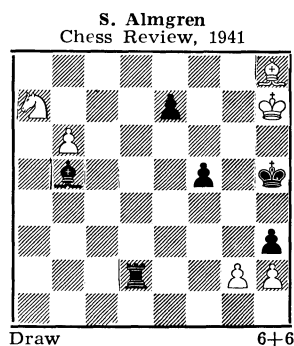
Other British publications

1. **British Chess Magazine.**

From x.73 to i.75 I wrote a studies column, succeeded in the latter month by C.M. Bent, whose first contribution bore the typical heading "Bust 34, Waste 22".

2. **New Statesman.** Not the composing tourney, nor the regular solving ladder, but a special competition for schoolchildren, run in 4 successive weekly columns. Despite nearly 1,000 enquiries, from schoolteachers, there were disastrously few entries. Perhaps the competition was too complex, involving game positions, studies to solve, and comments to be made, over a relatively long period.

3. **The Times.** In vii .75 the "ap-



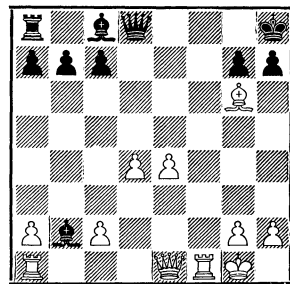
1. g4†/i fg 2. b7 Bd3† 3. Kg8/ii Bc4† 4. Kh7 Bg8† 5. Kg7/iii Rb2 6. Sb5 Rxb5 7. b8Q Rxb8 stalemate
i) 1. b7? Rd8 2. Sc8/iv hg 3. b8Q g1Q wins. ii) 3. Kg7? Rb2 wins. iii) 5. Kxg8? Rd8† and 6. . . Rb8. iv) Not given is 2. g4† at this point (AJR)

pointments pages" of the London TIMES ran a chess competition. With a single prize, a holiday to the maximum value of £500. In view of the prize, the apparent simplicity of the competition, and the wide publicity in posters on London Transport and British Rail platforms, it is not surprising that over 1,000 entries were received. The competition wording was: "Write down on a sheet of paper the continuation moves that force a win for White and accompany it with a composed game or position using a similar checkmating idea. The prize will be awarded to the sender of the entry that in the opinion of the judge contains the complete, correct solution together with a composed game or position with the continuation moves that

best illustrate another application of the idea employed by White in winning from the diagram" The judge: Harry Golombek.

The competition was presumably a great success, and the winning position unquestionably deserved the prize. (It is gratifying that the winner, who is a strong player, is primarily a problemist, indeed he edits the 3-er section of **The Problemist**.) However, from a strictly composer viewpoint the conditions were unclear, especially in one respect: it is not anywhere stated that entries had to be pre-

THE TIMES Chess.
Competition, vii 75
Jesierski vs. Lelczuk,
Smolensk 1950

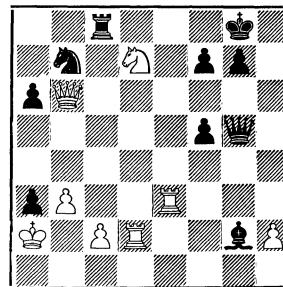


White to Play 11+10

1. Qh4 and B1 resigned, as 1. . . Qg8 2. Rf8 wins, while 1. . . Q(B)xd4† 2. Kh1 makes no significant difference.

Out of the 1,000 entries only some 8% failed to find the exactly correct continuation. (The source was not, of course, identified in the announcement.) Although nowhere stated, the "idea" is presumably a Q-sacrifice in conjunction with an edge-board mate, with all major variations also concluding in checkmate.

P. F. Copping
Prize, THE TIMES, 1975
Award: 6.i.76



White to Play 8+10

"W is in trouble after an exchange sacrifice by B1 but rescues himself by returning the exchange." 1. Rxc2 Qxc2 2. Sf6† Kh8. Not 2. . . Kf8 3. Qb4† Sc5 4. Qxc5†, while after 2. . . gf 3. Rg3† W should win. But B1 thinks he has found a hole in the combination. 3. Qc6. Lovely! If bR takes, then wR mates on the rank. If bQ takes, wR mates on the file.

3. . . Qxc2†. "Now B1 hopes to win the endgame after 4. Qxc2 Rxc2† 5. Kb1 Rb2† and 6. . . gf." 4. Kxa3. "There isn't going to be an endgame now." 4. . . gf 5. Qxf6† Kg8 6. Qg5† and mates.

"The way in which Mr Copping's entry flowed so harmoniously and neatly left me in no doubt that he had won the prize . . ." (Judge)

viously unpublished, though from the judge's remarks in the award it is clear that he discounted published positions that he recognised. (In the event, 2 consolation prizes, each consisting of **The Times Atlas of the World Comprehensive Edition**, were awarded: your editor was one winner, the other was Stephen W. Dilke.)

4. **Games and Puzzles**. This well-produced monthly, edited by David Pritchard (well-known player, married to the pre-war girl prodigy Elaine Saunders), now includes a considerable section on chess, run by W. H. Cozens, who can be relied on to mention studies frequently.
5. **CHESS**. This twice-a-month magazine still has no studies (or problems) section. There is, however, an occasional mention of a study, either at "Christmas Quiz" time or in the correspondence pages.

AJR

Review "Queen and Pawn Endings", by Y Averbakh. Published by Batsford, and hence in English. 143 pages, for £3.75, which makes **TTC** seem cheap. (Not available from me.)

AJR

The **EG42** book auction, p. 249. There were no bids for the Kasparian, and only two other bids, one from France and the other from Spain. These bids were very generous, and thanks to them, and to the initiative of Mr Daniel de Mol (Wetteren, Belgium), **EG** will benefit considerably. But the experiment is hardly one that I shall want to repeat.

AJR

THE PROBLEMIST celebrates its 50th anniversary in 1976 with a celebration day in London on 27. iii.76. Anyone wishing to attend, please write to: A. S. M. Dickins, 6a Royal Parade, Kew.

Obituaries

† **Dr György Paros**, the Hungarian help-mate maestro and tireless protagonist of the genre, died in Budapest (in xii.75) just two months after being present at Tbilisi for the FIDE Commission's award of the Grandmaster title. His name at birth was Gernamic, but he changed it in the war years, deliberately adopting a name that he knew no one else would already possess. He was very proud of his baby grandchild, he was a firm believer in flying saucers -- and had composed at least one endgame study.

† **S. Segenreich**, Israel -- see No. 1411 in **EG26**.

Tourneys

FIDE ALBUM 1971-1973

Submissions of good studies published in these 3 years should be sent to:

HAROLD M. LOMMER,
PINTOR STCLZ 46, 3a
VALENCIA 8
SPAIN

Closing date: 30.vi.76. Whith full solutions preferably in 3 copies.

ISRAEL CHESS FEDERATION announces a tourney for the Olympiad year 1976. There is no set theme. Judges for the studies section: M. Milescu and H. Aloni. Closing date: 30.vi.76. Maximum 3 per composer.

Address:
**THE ISRAEL CHESS
FEDERATION**
P.O. BOX 21143
OLYMPIC TOURNEY FOR
CHESS COMPOSITION
TEL AVIV
ISRAEL

POLISH CHESS FEDERATION announces an informal tourney to celebrate its 50th anniversary. Entries to **SZACHY-PROBLEMY**, 00-687 Warszawa, Wspolna 61, POLAND. Judge: J. Rusinek.

Index to book titles frequently abbreviated in EG by the number of studies the work contains, or otherwise

'111'	111 Suomalaista Lopputehtävää, by A. Dunder and A. Hinds, Finland, 1948
'123'	123 Suomalaista Lopputehtävää, by B. Breider, A. Dunder and O. Kaila, Helsinki, 1972
'123a'	Toiset 123 suomalaista lopputehtävää, a supplement to Suomen Shakki, 1971
'269'	Etyudy, by G. M. Kasparyan, Moscow, 1972
'293'	Shakhmatny Etyud v Gruzii, by G. Nadareishvili, Tbilisi, 1975
'500'	500 Endspielstudien, by A. Troitzky, Berlin, 1924
'555'	555 Etyudov Miniatur, by G. M. Kasparyan, Erevan, 1975
'623'	Kniha Sachovych Studii, by L. Prokes, Prague, 1951
'636'	Etyud v Peshechnom Okonchani, by F. S. Bondarenko, Moscow, 1973
'650'	Sovyetsky Shakhmatny Etyud, by A. P. Kazantsev and others, Moscow, 1955
'1076'	Shakhmatnye Etyudy: Dominatsia, 2 vols., by G. M. Kasparyan, Erevan, 1972 and 1974
'1234'	1234 Modern End-Game Studies, by M. A. Sutherland and H. M. Lommer, London, 1938; revised by H. M. Lommer, New York, 1968
'1357'	1357 End Game Studies, by H. M. Lommer, London, 1975
'1414'	1414 Fins de Partie, by H. Rinck, Barcelona, 1952
'2500'	2,500 Finales, by G. M. Kasparyan, Buenos Aires, 1963
'T1000'	A Thousand End-Games, 2 vols., by C. E. C. Tattersall, Leeds, 1910-11
'Chéron'	Lehr- und Handbuch der Endspiele, 4 vols., by A. Chéron, Berlin, 1960, 1964, 1969, 1970
'FIDE'	Series of FIDE Albums published in Zagreb, in principle every three years: 1956-8 (in 1961); 1945-55 (in 1964); 1959-61 (in 1966); 1962-4 (in 1968); 1914-44 (Vol. III) (in 1975)
'Fritz'	Sachova Studie, by J. Fritz, Prague, 954
'Gallery'	Gallereya Shakhmatnykh Etyudistov, by F. S. Bondarenko, Moscow, 1968 (this could be known also as '508')
'Rueb (B)'	Bronnen van de Schaakstudie, 5 vols., by A. Rueb, 's-Gravenhage, 1949-55
'Rueb (S)'	de Schaakstudie, 5 vols., by A. Rueb, 's-Gravenhage, 1949-55
'TTC'	Test Tube Chess, by A. J. Roycroft, London, 1972

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Spothlight - all analytical contributions:

W. Veitch, Herengracht 596 II, Amsterdam C, Holland.

"Anticipations", and anticipations service to tourney judges: J. R. Harman, 20 Oakfield Road, Stroud Green, London, England, N4 4NL.

To magazine and study editors: Please arrange to send the complimentary copy of your magazine, marked "E G E x c h a n g e", to: C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire, England.

THE CHESS ENDGAME STUDY CIRCLE

Next meeting: Friday 2nd April, 1976, at 6.15 p.m. At: 101 Wigmore Street (IBM building, behind Selfridge's in Oxford Street).