



SVETOZAR GLIGORIC

A complete Report - including all
of the 24 games - on the simultaneous
display given by the Yugoslav Grandmaster
in Glasgow's Christian Institute on
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CONTENTS

Page	Contents
1.	Games one, two and three.
2.	Games four and five.
3.	Games six, seven and eight.
4.	Games nine, ten and eleven.
5.	Games twelve, thirteen, fourteen.
6.	Games fifteen, sixteen and seventeen.
7.	Games eighteen, nineteen and twenty.
8.	Games twenty-one and twenty-two.
9.	Games twenty-three and twenty-four.
10.	GLIGORIC IN GLASGOW by C. M. Malcolm.
12.	NOTES.
16.	Index to Games.

GAME 1.

Black: G. Bonner.
Opening: Ruy Lopez.

- | | | |
|-----|----------|-----------|
| 1. | P-K4 | P-K4 |
| 2. | N-KB3 | N-QB3 |
| 3. | B-N5 | P-QR3 |
| 4. | B-R4 | P-Q3 |
| 5. | P-B3 | B-Q2 |
| 6. | P-Q4 | P-KN3 (a) |
| 7. | O-O | B-N2 |
| 8. | QB-N5 | N-B3 (b) |
| 9. | PxP | PxP |
| 10. | QN-Q2 | O-O (c) |
| 11. | P-QN4 | Q-K2 |
| 12. | B-N3 | QR-Q1 |
| 13. | Q-B2 | B-N5 |
| 14. | P-KR3 | B-K3 |
| 15. | N-B4 | P-KR3 (d) |
| 16. | B-K3 | N-Q2 |
| 17. | P-QR4 | P-QN4 |
| 18. | PxP | PxP (e) |
| 19. | N(4)-Q2 | R-R1 |
| 20. | BxB | QxB |
| 21. | N-N3 | Q-B5 |
| 22. | N(B3)-Q2 | Q-K3 |
| 23. | Q-Q3 | R(R1)-N1 |
| 24. | Q-K2 | P-B4 (f) |
| 25. | P-B3 | P-B5 |
| 26. | B-B2 | R-B3 |
| 27. | KR-Q1 | B-B1 |
| 28. | Q-B1 (g) | P-N4 |
| 29. | R-R6 | Q-B2 |
| 30. | R(1)-R1 | P-R4 |
| 31. | R-R8 | Q-K1 |
| 32. | RxR | QxR |
| 33. | N-R5 | NxN |
| 34. | RxN | P-B3 |
| 35. | Q-R1 | Q-Q3 (h) |
| 36. | Q-R2ch. | K-N2 |
| 37. | R-R7 | Q-Q6 |
| 38. | N-N3 | Q-Q8ch. |
| 39. | K-R2 | P-N5 |
| 40. | N-Q4 (i) | P-N6ch. |
| 41. | BxP | PxBch. |
| 42. | KxP | Q-K8ch. |
| 43. | K-R2 | PxN |
| 44. | RxNch. | K-R1 |
| 45. | PxP | P-R5 |
| 46. | P-K5 | Q-N6ch. |
| 47. | K-R1 | |

DRAWN.

GAME 2.

Black: C. H. Brisebois.
Opening: Sicilian Defence.

- | | | |
|-----|---------|-----------|
| 1. | P-K4 | P-QB4 |
| 2. | N-KB3 | P-Q3 |
| 3. | P-Q4 | PxP |
| 4. | NxP | N-KB3 |
| 5. | N-QB3 | P-QR3 |
| 6. | B-KN5 | P-K3 (a) |
| 7. | P-B4 | QN-Q2 (b) |
| 8. | Q-B3 | B-K2 |
| 9. | O-O-O | Q-B2 |
| 10. | P-KN4 | P-QN4 |
| 11. | BxN | BxB (c) |
| 12. | BxP | BxN (d) |
| 13. | BxNch. | BxB |
| 14. | RxB (e) | B-B3 |
| 15. | KR-Q1 | R-Q1 |
| 16. | Q-Q3 | K-K2 |
| 17. | K-N1 | P-QR4 |
| 18. | P-B5 | P-K4 |
| 19. | N-Q5ch. | BxN |
| 20. | RxB | P-B3 |
| 21. | P-KR4 | R-Q2 |
| 22. | P-N5 | R-QN1 |
| 23. | Q-KN3 | K-B1 |
| 24. | PxP | PxP |
| 25. | R-N1 | R-B2 |
| 26. | R-Q3 | P-R5 |
| 27. | R(1)-Q1 | R-N3 |
| 28. | Q-K3 | K-K2 |
| 29. | P-N3 | P-R6 |
| 30. | R-B3 | Q-N2 |
| 31. | R-B4 | Q-R2 |
| 32. | Q-QB3 | R(N3)-N2 |
| 33. | R-B6 | R-N2 |
| 34. | R(6)xP | R-N8 |
| 35. | Q-B8 | RxRch. |
| 36. | RxR | Q-R3 |
| 37. | Q-Q8ch. | K-B2 |
| 38. | R-N1 | Q-N4 |
| 39. | Q-N8ch. | K-K2 |
| 40. | Q-K6ch. | Resigns. |

GAME 3.

Black: J. Campbell.
Opening: Ruy Lopez.

- | | | |
|----|-------|-------|
| 1. | P-K4 | P-K4 |
| 2. | N-KB3 | N-QB3 |
| 3. | B-N5 | P-QR3 |
| 4. | B-R4 | N-B3 |
| 5. | O-O | NxP |
| 6. | P-Q4 | P-QN4 |

7.	B-N3	P-Q4
8.	PxP	B-K3
9.	P-B3 (a)	B-QB4 (b)
10.	Q-K2 (c)	B-B4 (d)
11.	B-K3	BxB
12.	QxB	O-O
13.	QN-Q2	R-K1
14.	N-Q4	N(5)xN
15.	QxN	NxN
16.	PxN	R-K3
17.	QR-B1 (e)	P-QB3
18.	B-B2	BxB
19.	RxB	R-QB1
20.	KR-QB1	Q-N3
21.	R-B5	R-K2
22.	P-B4 (f)	P-N3
23.	P-B5	PxP
24.	Q-N5ch.	K-B1
25.	QxP	R(1)-B2
26.	QxRP (g)	R-K3
27.	R-KB1	Q-R2
28.	R-B6	RxP
29.	Q-R8ch.	K-K2
30.	RxPch.	KxR
31.	QxR	Q-N3
32.	R-B3	R-K2
33.	R-B3ch.	K-K1
34.	Q-R5ch.	K-Q2
35.	Q-N4ch.	K-B2
36.	P-KR4	Q-R4
37.	Q-B4ch.	K-N3
38.	Q-N8ch.	R-N2
39.	Q-Q8ch.	R-B2
40.	R-B7	K-N2
41.	RxRch.	Resigns.

GAME 4.

Black: E. Davis.

Opening: Sicilian Defence.

1.	P-K4	P-QB4
2.	N-KB3	N-QB3
3.	P-Q4	PxP
4.	NxP	N-KB3
5.	N-QB3	Q-B2
6.	B-K2	P-QR3
7.	O-O	P-KN3
8.	B-K3	P-Q3
9.	P-B4	B-N2
10.	Q-Q2	N-KN5 (a)
11.	BxN	BxB
12.	P-B5 (b)	PxP
13.	PxP	BxN (c)
14.	BxB	P-B3
15.	N-Q5 (d)	Q-Q1
16.	QR-K1	O-O
17.	R-B4	B-R4
2.		

18.	R-R4	B-K1
19.	Q-R6	R-B2
20.	R-N4ch.	K-R1
21.	NxKP	Resigns.

GAME 5.

Black: M. J. Freeman.

Opening: Sicilian Defence.

1.	P-K4	P-QB4
2.	N-KB3	N-QB3
3.	P-Q4	PxP
4.	NxP	P-K3
5.	N-QB3	P-QR3
6.	B-K2	Q-B2
7.	O-O (a)	N-B3
8.	P-QR3	NxN
9.	QxN	B-B4
10.	Q-Q3	O-O
11.	B-N5	Q-K4 (b)
12.	B-R4	N-R4
13.	K-R1	B-Q3
14.	B-N3	NxBch.
15.	RPxN	B-K2
16.	P-B4	Q-B3 (c)
17.	P-KN4	Q-R5ch.
18.	Q-R3	QxQch.
19.	PxQ	P-QN4 (d)
20.	B-B3	B-N2
21.	QR-Q1	KR-Q1
22.	P-K5	BxBch.
23.	RxB	P-Q4
24.	PxP e.p.	RxP
25.	RxR	BxR
26.	N-K4	B-K2
27.	P-B5	PxP
28.	PxP	R-QB1
29.	P-B3 (e)	R-B5
30.	R-K3	R-B3
31.	K-N2	P-N3
32.	R-B3	K-N2
33.	K-B2	PxP
34.	RxP	K-N3
35.	R-Q5	P-B4
36.	N-Q2	R-Q3
37.	RxRch.	BxR
38.	N-B3 (f)	B-B5
39.	N-K1	B-Q7
40.	N-Q3	K-N4
41.	K-B3	K-R5
42.	N-B5	B-B8
43.	NxP	BxP
44.	N-B7	BxBP
45.	NxP	B-Q7
46.	K-N2	P-B5
47.	N-Q4	B-B6
48.	N-B3ch.	K-R4

49.	K-B2	K-N3
50.	K-K2	K-B4
51.	K-Q3	B-R4
52.	P-QR4	P-R4
53.	K-Q4	B-N3ch.
54.	K-Q5	B-R4

DRAWN.

GAME 6.

Black: M. Gavrilovic.

Opening: Sicilian Defence.

1.	P-K4	P-QB4
2.	N-KB3	N-QB3
3.	P-Q4	PxP
4.	NxP	N-KB3
5.	N-QB3	P-Q3
6.	B-K2 (a)	P-K4 (b)
7.	N-N3	B-K2
8.	B-K3	P-QR3
9.	P-QR3	O-O
10.	O-O	B-K3
11.	P-B3	N-Q2 (c)
12.	N-Q5	P-B4
13.	NxBch.	QxN
14.	N-Q2	P-B5 (d)
15.	B-B2	K-R1
16.	B-B4	N-B3
17.	BxB	QxB
18.	P-B3	P-QR4
19.	Q-K2	P-KN4
20.	Q-B4	Q-K2
21.	QR-Q1	P-R4
22.	KR-K1	P-N5
23.	B-R4	Q-N2
24.	K-R1	N-K1
25.	Q-K2	N-K2
26.	BxN	QxB
27.	N-B4	R-KN1
28.	N-N6	R-R3
29.	N-Q5	

DRAWN. (e)

GAME 7.

Black: J. M. Glendinning.

Opening: Ruy Lopez.

1.	P-K4	P-K4
2.	N-KB3	N-QB3
3.	B-N5	P-QR3
4.	B-R4	N-B3
5.	O-O	NxP
6.	P-Q4	P-QN4
7.	B-N3	P-Q4
8.	PxP	B-K3
9.	P-B3	B-QB4
10.	Q-K2 (a)	B-N3 (b)

11.	B-K3	BxB
12.	QxB	N-R4 (c)
13.	N-Q4	P-QB4
14.	NxB	PxN
15.	P-B3	P-B5
16.	B-B2	N-N4
17.	QN-Q2	N-B2
18.	P-B4	N-N2 (d)
19.	N-B3	Q-B2
20.	N-Q4	N(N2)-Q1
21.	QR-K1 (e)	P-N3
22.	Q-R3	Q-K2
23.	P-KN4	R-QB1
24.	K-R1	N-B3
25.	P-B5	NxN
26.	PxN	R-B3
27.	PxKP	RxP
28.	Q-B3	Q-N2
29.	R-K2	R-B1
30.	R(2)-B2	Q-B3
31.	Q-R3	P-R3
32.	R-B6	P-N4
33.	Q-R5	Resigns (f)

GAME 8.

Black: D. B. A. Hunter.

Opening: Sicilian Defence.

1.	P-K4	P-QB4
2.	N-KB3	N-QB3
3.	P-Q4	PxP
4.	NxP	P-K4 (a)
5.	N-N5	P-QR3
6.	N-Q6ch.	BxN
7.	QxB	Q-B3
8.	Q-B7 (b)	KN-K2
9.	B-K3 (c)	P-Q4
10.	B-B5	O-O
11.	N-QB3	PxP
12.	NxP	Q-N3 (d)
13.	P-B3	N-Q4
14.	Q-Q6	B-K3 (e)
15.	B-B2 (f)	KR-Q1
16.	Q-B5 (g)	QR-B1 (h)
17.	P-QB3 (i)	N-Q5
18.	BxN (j)	RxQ
19.	BxR	N-B5
20.	R-KN1	B-B4
21.	N-B2	P-QN3
22.	B-K3	Q-R3 (k)
23.	N-Q1	QxP
24.	B-B2	Q-R3
25.	N-K3	N-Q6ch.
26.	BxN	BxB
27.	R-Q1	Q-KB3
28.	R-KR1	P-K5 (l)

29.	PxP	BxP
30.	RxRch.	QxR
31.	R-R5	Q-Q6
32.	R-K5	Q-N8ch.
33.	N-Q1	P-KR3
34.	BxP	BxP
35.	Resigns (m)	

GAME 9.

Black: P. Jamieson.

Opening: Sicilian Defence.

1.	P-K4	P-QB4	
2.	N-KB3	P-Q3	
3.	P-Q4	N-KB3	
4.	N-QB3 (a)	PxP	
5.	NxP	P-QR3	
6.	B-N5	P-KN3 (b)	
7.	BxN	PxB	
8.	B-B4	N-QB3	
9.	O-O	B-N2	
10.	N(3)-K2	B-K3	
11.	BxB	PxB	
12.	N-B4 (c)	Q-K2	
13.	R-K1	K-B2	
14.	Q-B3	P-KR4	
15.	QR-Q1	N-K4 (d)	
16.	Q-K2	P-B4	
17.	PxP	NPxP	
18.	N-Q3 (e)	QR-K1	
19.	NxNch.	BxN	
20.	Q-B3	Q-R5 (f)	
21.	P-KN3	Q-N5	
22.	QxPch.	R-K2	
23.	Q-N2	P-R5 (g)	
24.	P-KB3	Q-R4	
25.	P-KN4	P-R6	
26.	PxQ	PxQ	
27.	N-K2	P-Q4	
28.	P-B3	RxP	
29.	N-N3	BxN	
30.	PxB	R-N2	
31.	P-N3	R-B2	
32.	P-B4 (h)	PxP	
33.	PxP	RxP	
34.	KxP	R-B7ch.	
35.	K-N1	R-R6	
36.	R-Q7ch.	K-B3	
37.	R-Q6	RxPch.	
38.	K-R1	RxRP	
39.	P-B4	K-N3 (i)	
40.	R(1)xPch.	K-R4	
41.	RxP	RxR	
42.	RxR		

DRAWN.

4.

GAME 10.

Black: J. Johnstone.

Opening: Sicilian Defence.

1.	P-K4	P-K3	
2.	P-Q4	P-QB4 (a)	
3.	N-KB3	PxP	
4.	NxP	N-KB3	
5.	N-QB3	P-Q3 (b)	
6.	P-KN4 (c)	P-KR3 (d)	
7.	B-N2 (e)	P-KN3 (f)	
8.	P-KR3	P-QR3	
9.	B-K3	Q-B2	
10.	Q-Q2	N-B3	
11.	O-O-O	B-K2	
12.	P-B4 (g)	B-Q2	
13.	K-N1	O-O-O	
14.	N-N3	K-N1	
15.	N-R4	P-K4 (h)	
16.	B-N6	Q-B1	
17.	BxR	QxB	
18.	N-B3	Q-B2	
19.	N-Q5	NxN	
20.	PxN	N-R2	
21.	PxP	N-B1	
22.	KR-B1	R-R2	
23.	PxP	NxP	
24.	QR-K1	B-QN4	
25.	R-B3	B-KR5	
26.	R-Q1	B-N4	
27.	Q-Q4	B-K7	
28.	R-B3	Q-K2	
29.	R-K1	N-N4	
30.	Q-B2	Q-N5	
31.	QxB	NxRch.	
32.	PxN	QxBP	
33.	Q-K5ch.	Resigns.	

GAME 11.

Black: M. M. King.

Opening: Ruy Lopez.

1.	P-K4	P-K4	
2.	N-KB3	N-QB3	
3.	B-N5	B-B4	
4.	P-QB3	P-QR3 (a)	
5.	BxN	QPxB (b)	
6.	NxP	Q-N4	
7.	P-Q4	QxP	
8.	Q-B3	QxQ	
9.	NxQ	B-K2	
10.	B-B4	N-B3 (c)	
11.	QN-Q2	P-B4	
12.	BxP	PxP	
13.	NxP (d)	B-Q2	
14.	B-N3	O-O	
15.	O-O	KR-K1	

16.	KR-K1	B-QB4
17.	P-B3	N-R4 (e)
18.	K-N2	NxB
19.	PxN	QR-Q1
20.	N(2)-N3	P-QN3 (f)
21.	QR-Q1	B-Q3
22.	N-B5	B-N1 (g)
23.	N(3)-Q4	R-K4 (h)
24.	N-B6	R(4)-K1
25.	NxR	RxN
26.	N-K7ch.	Resigns (i)

20.	Q-R7ch.	K-B1
21.	N-N4	K-K2
22.	NxB	KxN
23.	R-K3	PxP
24.	R-N3	PxP
25.	QxPch.	K-K2
26.	R-K1	P-B7
27.	QxRP	R-Q8 (e)
28.	Q-R4ch.	K-B1
29.	Q-R8ch.	

DRAWN.

GAME 12.

Black: G. W. G. Livie.
Opening: Sicilian Defence.

1.	P-K4	P-QB4
2.	N-KB3	P-Q3
3.	P-Q4	PxP
4.	NxP	N-KB3
5.	N-QB3	P-KN3
6.	P-B3 (a)	B-N2
7.	B-K3	O-O
8.	Q-Q2	N-QB3
9.	B-QB4	NxN (b)
10.	BxN	P-QR3 (c)
11.	B-N3	B-Q2
12.	P-KR4	R-B1
13.	P-R5	NxP (d)
14.	BxB	KxB
15.	P-N4	N-B3
16.	Q-R6ch.	K-R1
17.	N-Q5 (e)	Resigns.

GAME 13.

Black: C. M. Malcolm.
Opening: Caro-Kann Defence.

1.	P-K4	P-QB3
2.	P-Q4	P-Q4
3.	N-QB3	PxP
4.	NxP	N-Q2
5.	N-KB3	KN-B3
6.	NxN	NxN
7.	N-K5 (a)	P-K3
8.	P-QB3	B-Q3
9.	B-Q3	Q-B2
10.	Q-K2	O-O
11.	O-O (b)	P-KR3
12.	B-KB4	P-QN3
13.	B-N3	B-N2
14.	QR-Q1	QR-Q1
15.	B-N1	Q-B1 (c)
16.	KR-K1	P-B4
17.	B-R4	B-K2
18.	Q-B2	KR-K1
19.	BxN (d)	BxB

GAME 14.

Black: P. Messer.
Opening: French Defence.

1.	P-K4	P-K3
2.	P-Q4	P-Q4
3.	N-QB3	N-KB3
4.	B-N5	B-N5 (a)
5.	P-K5	P-KR3
6.	B-Q2	BxN
7.	PxB	N-K5
8.	Q-N4	P-KN3
9.	B-B1 (b)	P-QB4
10.	B-Q3	NxQBP
11.	PxP	N-Q2 (c)
12.	N-B3	Q-B2
13.	Q-Q4 (d)	QxBP
14.	B-K3	QxQ
15.	BxQ	N-R5 (e)
16.	O-O	N(5)-B4
17.	B-N5	K-K2 (f)
18.	P-B4	PxP
19.	QR-B1	P-N3 (g)
20.	RxP	B-N2
21.	BxN(7)	NxB
22.	R-B7	BxN (h)
23.	PxB	KR-QB1
24.	KR-QB1	RxR
25.	RxR	K-Q1 (i)
26.	R-B3	R-B1
27.	R-R3	R-B2
28.	P-B4	K-B1
29.	P-KR4	P-KR4 (j)
30.	K-N2	K-N2
31.	K-B3	R-B5
32.	R-Q3	K-B3
33.	B-K3	R-B7
34.	P-R3	R-B5
35.	R-Q6ch.	K-B2
36.	R-Q3	N-B4
37.	BxN	RxB
38.	K-K3	P-QN4
39.	K-Q2	R-Q4 (k)
40.	Resigns.	

GAME 15.

Black: K. B. McAlpine.

Opening: Sicilian Defence.

1.	P-K4	P-QB4
2.	N-KB3	P-Q3
3.	P-Q4	PxP
4.	NxP	N-KB3
5.	N-QB3	P-QR3
6.	B-KN5	QN-Q2 (a)
7.	B-QB4	Q-R4
8.	Q-Q2	P-K3
9.	O-O-O	P-N4
10.	B-N3	B-N2
11.	KR-K1	B-K2 (b)
12.	P-B4	P-R3 (c)
13.	BxN	BxB
14.	P-K5 (d)	NxP (e)
15.	BxP (f)	O-O (g)
16.	N-Q5 (h)	QxQch.
17.	RxQ	B-R5 (i)
18.	P-KN3	N-B5
19.	PxB	NxR
20.	N-K7ch.	K-R2 (j)
21.	B-B5ch.	P-N3
22.	KxN	PxB
23.	N(4)xBP (k)	B-B1
24.	N-Q4	R-K1
25.	P-B5	K-N2 (l)
26.	P-B6ch.	K-B1 (m)
27.	N(4)-B6	B-N2
28.	R-KN1	RxN
29.	PxRch.	K-K1
30.	R-N8ch.	K-Q2
31.	R-Q8ch. (n)	Resigns.

GAME 16.

Black: G. McGowan.

Opening: French Defence.

1.	P-K4	P-K3
2.	P-Q4	P-Q4
3.	N-QB3	B-N5
4.	P-K5	P-QB4
5.	P-QR3	BxNch.
6.	PxB	N-K2
7.	P-QR4 (a)	Q-B2 (b)
8.	N-B3	QN-B3
9.	B-Q3	N-B4
10.	O-O	B-Q2
11.	R-K1	R-QB1
12.	PxP	N(4)-K2
13.	B-KB4	N-N3
14.	B-N3	QN-K2
15.	P-R4	P-KR4
16.	P-B4	PxP

6.

17.	BxP	QxBP
18.	B-N5	B-B3 (c)
19.	N-N5	N-B4
20.	N-K4	Q-K2
21.	N-Q6ch.	NxN
22.	PxN	Q-Q1
23.	Q-Q4 (d)	R-R2
24.	B-Q3	B-Q2
25.	P-R5	Q-B3
26.	QxP (e)	B-B3
27.	P-R6	PxP
28.	RxP	B-Q2
29.	Q-N7	R-KR1
30.	R-R8	Q-Q1
31.	R(1)-R1	P-B4
32.	B-N5	Resigns.

GAME 17.

Black: V. A. Nye.

Opening: Ruy Lopez.

1.	P-K4	P-K4
2.	N-KB3	N-QB3
3.	B-N5	P-QR3
4.	B-R4	N-KB3
5.	O-O	B-K2
6.	BxN (a)	QPxB
7.	P-Q3 (b)	N-Q2
8.	QN-Q2	O-O
9.	N-B4	P-B3
10.	N-K3 (c)	N-B4
11.	P-QN3	N-K3
12.	N-B5	B-B4
13.	B-K3	BxB
14.	PxB	P-KN3
15.	N-N3	P-QB4
16.	R-B2	Q-K2
17.	Q-Q2	B-Q2
18.	QR-KB1	N-N2
19.	Q-B3	B-N5
20.	P-KR3	BxN
21.	RxB	P-QN4 (d)
22.	N-R1 (e)	P-B4 (f)
23.	N-N3	PxP
24.	NxP	N-B4
25.	QxBP	QxQ
26.	NxQ	KR-Q1
27.	P-KN4	N-Q3
28.	N-K6	KR-QB1
29.	R-B6	P-QR4
30.	NxP	RxN
31.	RxN	RxP
32.	R-B2	R-B8ch.
33.	K-N2	P-R5
34.	R-Q5	PxP
35.	PxP	R-K8
36.	RxP	Resigns.

GAME 18.

Black: J. Robertson.

Opening: Caro-Kann Defence.

- | | | | | |
|-----|---------|-----|---------|-----|
| 1. | P-K4 | | P-QB3 | |
| 2. | P-Q4 | | P-Q4 | |
| 3. | N-QB3 | (a) | PxP | |
| 4. | NxP | | B-B4 | (b) |
| 5. | N-N3 | | B-N3 | |
| 6. | P-KR4 | | P-KR3 | |
| 7. | N-B3 | (c) | N-Q2 | |
| 8. | B-Q3 | | BxB | |
| 9. | QxB | | Q-B2 | |
| 10. | B-Q2 | | KN-B3 | |
| 11. | O-O-O | | P-K3 | |
| 12. | K-N1 | (d) | O-O-O | |
| 13. | P-B4 | | B-Q3 | |
| 14. | N-K4 | | NxN | |
| 15. | QxN | | N-B3 | |
| 16. | Q-K2 | | KR-K1 | (e) |
| 17. | B-B3 | | P-B4 | |
| 18. | PxP | | QxP | |
| 19. | N-K5 | | R-K2 | (f) |
| 20. | P-QN4 | (g) | Q-N3 | |
| 21. | N-Q3 | | R-B2 | |
| 22. | P-B5 | | BxP | |
| 23. | NxB | | RxRch. | |
| 24. | RxR | | RxN | |
| 25. | Q-N2 | | R-Q4 | |
| 26. | R-QB1 | (h) | K-Q2 | |
| 27. | P-B3 | | Q-N4 | (i) |
| 28. | P-R3 | | P-K4 | |
| 29. | Q-QB2 | | K-K3 | (j) |
| 30. | B-N2 | | Q-Q6 | |
| 31. | QxQ | | RxQ | |
| 32. | R-B7 | | R-Q2 | |
| 33. | R-B8 | | R-Q8ch. | |
| 34. | K-R2 | | R-Q7 | |
| 35. | P-N4 | | N-Q4 | (k) |
| 36. | R-K8ch. | | K-B3 | |
| 37. | K-N1 | | R-K7 | |
| 38. | R-QR8 | | P-R3 | |
| 39. | R-R7 | | R-K6 | |
| 40. | RxNP | | RxBP | |
| 41. | R-R7 | | R-B8ch. | |
| 42. | K-R2 | | N-B5 | |
| 43. | RxRPch. | | N-K3 | |
| 44. | P-N5 | (l) | R-K8 | |
| 45. | R-B6 | | K-K2 | |
| 46. | P-N6 | | N-Q1 | |
| 47. | R-B7ch. | | K-Q3 | |
| 48. | P-R4 | | N-B3 | |
| 49. | B-R3ch. | | K-Q4 | |
| 50. | P-N7 | | R-K7ch. | |
| 51. | B-N2 | | N-N5ch. | |

and WHITE WINS.

GAME 19.

Black: J. Smail.

Opening: French Defence.

- | | | | | |
|-----|-------|-----|--------|-----|
| 1. | P-K4 | | P-K3 | |
| 2. | P-Q4 | | P-Q4 | |
| 3. | N-QB3 | | N-KB3 | |
| 4. | B-KN5 | | B-K2 | (a) |
| 5. | P-K5 | | KN-Q2 | |
| 6. | BxB | | QxB | |
| 7. | P-B4 | | O-O | |
| 8. | N-B3 | | P-QB4 | |
| 9. | PxP | | N-QB3 | |
| 10. | B-Q3 | | P-B3 | |
| 11. | PxP | | RxP | (b) |
| 12. | Q-Q2 | | NxP | |
| 13. | O-O-O | | NxBch. | |
| 14. | PxN | (c) | B-Q2 | |
| 15. | K-N1 | | Q-N5 | (d) |
| 16. | P-KN3 | | R-QB1 | |
| 17. | KR-K1 | | P-QR4 | |
| 18. | N-K5 | | NxN | |
| 19. | RxN | | R-B3 | |
| 20. | N-K2 | | Q-R5 | (e) |
| 21. | R-QB1 | | R-QN3 | |
| 22. | N-B3 | | Q-N5 | |
| 23. | K-R1 | | P-R5 | |
| 24. | P-R3 | | Q-Q5 | (f) |
| 25. | N-K2 | | Q-B7 | |
| 26. | P-KR4 | | R-N6 | |
| 27. | Q-K3 | (g) | QxQ | |
| 28. | RxQ | | R-QN3 | |
| 29. | N-Q4 | (h) | K-B2 | (i) |
| 30. | R-K2 | (j) | K-K2 | |
| 31. | R-B5 | | K-Q3 | (k) |
| 32. | R-B1 | | R-KN3 | |
| 33. | R-K3 | | R-QR3 | (l) |
| 34. | K-N1 | | R-R4 | |
| 35. | R-QB3 | | P-N3 | |
| 36. | K-B2 | | R-B4 | |
| 37. | K-Q2 | (m) | R-KB3 | |

DRAWN.

GAME 20.

Black: Mrs. S. M. Steedman.

Opening: Kotov-Robatch Defence.

- | | | | | |
|----|-------|-----|-------|-----|
| 1. | P-K4 | | P-KN3 | (a) |
| 2. | P-Q4 | | B-N2 | |
| 3. | N-KB3 | (b) | P-Q3 | |
| 4. | N-QB3 | | P-QB3 | |
| 5. | B-K2 | | N-Q2 | |
| 6. | O-O | | P-K3 | |
| 7. | B-K3 | | KN-K2 | |
| 8. | Q-Q2 | (c) | P-QR3 | |

9.	B-R6	O-O
10.	BxB	KxB
11.	QR-Q1	P-Q4
12.	KPxP	BPxP
13.	KN-K5	NxN
14.	PxN	P-QN4
15.	B-Q3	(d) B-N2
16.	N-K2	N-B3
17.	Q-K3	R-B1
18.	N-Q4	NxN
19.	QxN	Q-B2
20.	P-KB4	Q-B4
21.	P-QB3	QxQ
22.	PxQ	R-B2
23.	R-QB1	KR-B1
24.	RxR	RxR (e)

DRAWN.

35.	K-B2	N-B3
36.	P-B3	(i) Q-KR1
37.	Q-K2	P-R4
38.	P-R3	Q-R6
39.	P-KN4	Q-N6
40.	K-N2	Q-B5
41.	K-B2	N-Q5ch.
42.	BxN	QxB
43.	Q-K1	Q-B5
44.	Q-K2	Q-Q5
45.	P-R4	Q-R8
46.	Q-K3	Q-R7ch.
47.	K-B1	Q-R8ch.

DRAWN (j).

GAME 22.

Black: D. R. Thomson.
Opening: Ruy Lopez.

1.	P-K4	P-K4
2.	N-KB3	N-QB3
3.	B-N5	P-QR3
4.	B-R4	P-Q3
5.	P-B3	B-Q2
6.	P-Q4	KN-K2 (a)
7.	QN-Q2	(b) N-N3 (c)
8.	N-B1	B-K2
9.	N-K3	O-O
10.	O-O	R-K1
11.	PxP	NxP
12.	NxN	NxN
13.	B-N3	Q-B1 (d)
14.	N-Q5	B-Q1
15.	P-KB4	N-N3
16.	B-B2	P-KB4
17.	R-K1	P-B3
18.	N-N4	P-QR4
19.	PxP	B-N3ch.
20.	K-R1	RxRch.
21.	QxR	BxP
22.	N-Q3	Q-B1 (e)
23.	Q-B1	R-K1
24.	B-Q2	N-R5
25.	N-K1	BxB
26.	NxB	Q-B2
27.	R-K1	N-B4
28.	Q-B3	RxRch.
29.	NxR	Q-K3 (f)
30.	P-QN3	B-K6
31.	BxB	QxB
32.	QxQ	NxQ
33.	P-QB4	N-Q8 (g)
34.	N-Q3	P-R5
35.	PxP	N-B6
36.	P-R5	NxP
37.	K-N1	N-B6
38.	K-B2	P-B4

GAME 21.

Black: L. J. Stirling.
Opening: Caro-Kann Defence.

1.	P-K4	P-QB3
2.	P-Q4	P-Q4
3.	N-QB3	PxP
4.	NxP	B-B4
5.	N-N3	B-N3
6.	N-B3	N-Q2
7.	P-KR4	P-KR3
8.	B-Q3	BxB
9.	QxB	P-K3 (a)
10.	B-B4	KN-B3
11.	O-O-O	N-Q4
12.	B-Q2	B-Q3 (b)
13.	N-K4	B-B2
14.	KR-K1	N(Q2)-B3
15.	P-B4	NxN
16.	QxN	N-B3
17.	Q-K2	Q-K2
18.	N-K5	O-O-O (c)
19.	B-B3	N-Q2
20.	N-B3	B-B5ch. (d)
21.	K-N1	N-B3 (e)
22.	N-K5	N-Q2
23.	P-KN3	BxN
24.	PxB	N-N3
25.	P-N3	RxRch.
26.	RxR	R-Q1
27.	R-Q6	P-N4 (f)
28.	PxP	PxP
29.	Q-Q2	N-Q2 (g)
30.	Q-Q4	(h) P-QB4
31.	Q-Q2	K-B2
32.	Q-K3	P-N3
33.	Q-K4	N-N1
34.	RxR	QxR
8.		

39.	K-K3	K-B2
40.	P-N4	N-N8
41.	K-K4	N-B6ch.
42.	K-K3	N-N8
43.	P-B5	N-R6
44.	N-N2	N-B7ch.
45.	K-K4	N-N5
46.	P-N5	P-R3
47.	P-R4	K-K2
48.	N-Q3	PxP
49.	PxP	N-B3
50.	K-Q5	N-N5 ch.(h)
51.	NxN	Resigns.

GAME 23.

Black: J. D. Wheeler.
Opening: Robatch Defence.

1.	P-K4	N-QB3 (a)
2.	N-KB3	P-Q3
3.	P-Q4	N-KB3
4.	N-B3	P-KN3
5.	B-K2	B-N2
6.	O-O	O-O
7.	P-Q5	N-N1
8.	B-KB4	P-K4
9.	PxP e.p.	BxP
10.	Q-Q2	N-B3 (b)
11.	B-R6	Q-K2
12.	BxB	KxB
13.	KR-K1	QR-Q1
14.	B-B1	N-K4
15.	N-Q4	P-B4 (c)
16.	NxBch.	PxN
17.	P-B4	N-B3
18.	B-Q3	N-Q5
19.	N-K2	NxN
20.	QxN	N-R4 (d)
21.	P-KN3	P-K4 (e)
22.	P-B5	Q-N4
23.	R-KB1	R-B3
24.	Q-N2	R(1)-KB1
25.	R-B2	PxP
26.	RxP	Q-K6ch.
27.	K-R1	R-R3 (f)
28.	R-KN1	N-B3
29.	R(1)-KB1	R-N3
30.	Q-B3	Q-Q7
31.	Q-B2	QxQ (g)
32.	R(1)xQ	N-Q2
33.	RxR	NxR
34.	B-B4	R-B3
35.	K-N2	N-Q2
36.	R-Q2	P-QR3
37.	B-Q5	P-N3
38.	P-QR4	P-QR4 (h)

and WHITE WINS.

GAME 24.

Black: A. G. Wilson.
Opening: Petroff's Defence
(in effect).

1.	P-K4	P-K4
2.	N-KB3	P-Q4 (a)
3.	NxP	N-KB3
4.	P-Q4	NxP
5.	B-Q3	B-Q3
6.	N-QB3 (b)	BxN
7.	PxB	N-B4
8.	O-O	NxB
9.	PxN	O-O
10.	Q-R5	P-KB3
11.	PxP	RxP
12.	QxQPch.	QxQ
13.	NxQ	R-B2
14.	R-K1	K-B1
15.	B-B4 (c)	N-R3
16.	QR-QB1	B-B4 (d)
17.	NxP	NxN
18.	RxN	RxR
19.	BxR	BxP (e)
20.	B-Q6ch.	K-N1
21.	R-K7	R-QB1
22.	P-KR4	R-B5
23.	B-K5	R-KN5
24.	P-B3	R-QN5
25.	RxPch.	Resigns (f).



GLIGORIC IN GLASGOW.

BY C. M. MALCOLM.

Born 2nd. February, 1923 in Belgrade, Svetozar Gligoric has been for almost two decades the leading chess player of Yugoslavia and consistently among the best half dozen or so in the Western world. His first significant international success was at Warsaw, 1947 where he took first prize a clear two points ahead of Smyslov and Boleslavsky. This was significant in the sense that, throughout his career, Gligoric has redoubled his efforts against the Soviet masters and has been particularly successful against them, scoring striking wins over such players as Keres and Tolush in his representative matches for Yugoslavia against the U.S.S.R. It has been said that, with the possible exception of Bobby Fischer, no opponent is more greatly feared by the Russians than the 'Red Giant Killer' from Belgrade.

Gligoric is one of that small and select group of grandmasters who have qualified for two candidates tournaments (Zurich 1953 and Bled 1959), while his supremacy in Yugoslavia is shown by his record of 8 firsts or equal firsts in national championships.

Regarding style, Gligoric is sharp, aggressive and incisive. He has a wide and profound knowledge of theory and that secure endgame technique which characterises the true Grandmaster. His weakness is a tendency to vacillate when attacked violently - a weakness that Geller and Kotov were quick to seize upon at Zurich in 1953.

That courage which he has so often shown over the chess board also stood Gligoric in good stead during the War when he fought as a partisan, earning some of the highest awards for bravery.

10.

Indeed, Gligoric remains something of a popular hero in Yugoslavia and must be the only chess player ever to be voted 'Sportsman of the Year' in any country. A fine linguist, Gligoric worked for a time as a journalist and also free-lanced for Belgrade radio. Away from chess, he is fond of swimming (even in mid-winter!) and has a weakness for jazz.

Although Gligoric has played several times in England, notably at Hastings where he has piled up an enviable record of five firsts or equal firsts and the Staunton Centenary Tournament of 1951 which he won ahead of Stahlberg, he had never been to Scotland.

As may readily be imagined, his visit aroused great interest amongst the Glasgow players - everyone wanted to play Gligoric! The 24 finally selected included almost all the leading players of the West of Scotland - McAlpine, runner-up in two consecutive Scottish championships; the present British Boys Champion Peter Jamieson and former Champion Derek Thomson; three players who had represented Scotland in the British championship in the shape of Bonner, Freeman and Malcolm; Mrs. S. M. Steedman, one of Britain's leading lady players; two of Scotland's most promising young players, Messer and Hunter and the Cathcart expert Robertson who had made such a good impression in the preceeding Scottish championship.

All awaited the Grandmaster, wearing confident expressions that didn't fool anyone. Punctually, at 7.30, Gligoric appeared, looking cool, immaculate and ominously business-like. After a few introductory remarks, he set off on his first circuit - playing 1. P-K4 on each board.

Those of us who had hoped for P-Q4 tried not to look too disappointed, and I, for one, consoled myself with the thought that, in Breyer's opinion at least, white's game was now in its last throes. This was but cold comfort as I suspected I lacked the technical equipment to prove the point.

Remembering that Smyslov had recently beaten Gligoric with a Caro-Kann, I tried this defence but the Yugoslav grandmaster was having none of it; he deviated on the 7th. move. I lit up a cigarette and tried to build up a smoke screen. This didn't bother Gligoric either.

Other people were looking worried round about me. The ever affable George Livie was still smiling but a faintly glassy look had come into his eyes. Messer had his head down and his hands over his face. I couldn't make out if he was smiling or not. Across the room, Bonner - looking paler than usual - also had his head down, supported by both hands. Brisebois threw me one of these "It shouldn't happen to a dog" looks then his head went down too. Freeman was moving his eyebrows up and down and wriggling his ears. Distress signals all over the place. I couldn't see Mrs. Steedman. She, too, was trying the smoke screen idea. Amongst the spectators, I noticed Tom Hutton prowling around with his camera. He had plenty of material.

I looked at my watch. In 30 minutes Gligoric had whizzed past me 15 times which meant we were moving at a faster rate than is usual in Glasgow league games. So far, he hadn't paused long enough at my board for me to confirm that it was Gligoric but the moves being made didn't leave me in much doubt.

Fortunately, at this stage, the spade work done, as it were, he slowed down and those of us still capable of doing so were

given a chance to think. Making the most of this, Hunter won a queen for a rook and a bishop, while McAlpine, on the other hand, may have thought too much, for he turned a win into a loss - much to the disappointment of the spectators. My own chances looked good at this point, for Gligoric had over-reached himself and was about to lose a piece, but - alas - next move, I blundered and the ensuing perpetual check prevented my capturing it! Meanwhile, the other games started to clear up, as did Mrs Steedman's smoke screen, revealing that the lady had a draw. Messer won and was at last enabled to take his hands away from his face which turned out to be smiling right enough - and broadly too. Bonner and Freeman shed their anxious expressions. They too had draws. Finally, at 10.30, Robertson laid down his king and the battle was over. The score from Gligoric's point of view was 14 wins, 2 losses and 8 draws and the grandmaster concluded his all too short visit to Glasgow with a characteristically courteous and sporting little speech. I felt sure that Edinburgh and Aberdeen would echo the Glasgow cries of "Haste ye back".



PORTRAITS OF GLIGORIC.

Glossy, 12" x 10" photographs of SVETOZAR GLIGORIC are available at 1/6 each (post free) from Mr. A Glendinning, 70 Bothwell St., Glasgow C.2. (please order as soon as possible).

NOTES.

THE GAMES AND THE NOTES.

One of the interesting points of the games played in this display is that Gligoric opened with 1. P-K4 on every board. As he generally continued with the strongest lines of play known to theory and his opponents, not unnaturally, employed their favourite defences (in which, the reader will appreciate, most are well versed in the latest master practice), we frequently see the amateur enter the middle game on level terms with the master.

Furthermore, many players showed themselves fully at home with the ideas behind the resulting positions, and in these games occurs some of the finest chess of the night. Thus, for example, much can be learned from the handling of the Ruy Lopez by Bonner and Thomson; the Sicilian by Freeman, McAlpine and Hunter; the Caro-Kann by Robertson and Malcolm; and the French by Messer.

Throughout, I have attempted to indicate where the games diverge from accepted master practice and also to outline at critical stages the plans pursued by the players. The notes have been intended to stimulate thought and not to exhaust the analytical possibilities of the positions.

I hope that the reader will enjoy playing through the games and that they will give him cause to wonder at the genius of Svetozar Gligoric.

ACKNOWLEDGEMENTS.

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H. D. Holmes.

Annotations by H. D. Holmes except where otherwise stated.

Game No. 1 - G. Bonner.

(a) This system of defence is not so popular as 6. ... KN-K2 (see game 22). One of the principal games on this system is Gligoric-Sliwa, Moscow 1956.

(b) White normally exchanges pawns before playing 8. QB-N5. A recent game Tal-Brinck-Claussen (Hastings 1963/64) continued (after 8. PXP PxP; 9. QB-N5) 9. ... P-B3 when the a2-g8 diagonal is very weak. E.g. 10. B-K3 N-R3; 11. QN-Q2 N-B2; 12. P-QN4 O-O; 13. B-N3 R-K1; 14. P-QR4 B-K3; 15. BxB RxB; 16. Q-N3 Q-Q2; 17. N-B4 R/3-K1; 18. P-N5 and a strong attack has resulted. An interesting idea is 8. ... P-B3 (in lieu of the text); 9. B-K3 PXP intending ... KN-R3-B2, ... O-O, ... R-K1 with pressure on the K-file

(c) Black reverses the normal order of his 10th. and 11th. moves. Now 11. BxQN BxB; 12. NXP BXP; 13. NxBP and white has won a pawn.

(d) This position is very similar to Gligoric-Sliwa (ibid.); there, however, black had his rooks on QR1 and Q1 and white had his KRP on KR2.

(e) White has created strong points at QR5 and QB5 and has the open QR file. The next few moves revolve round these facts.

(f) Black has thoroughly prepared for his K-side attack and this move sets it in motion.

(g) The queen is brought to this square to enable it to support the rooks on the QR-file as soon as possible. At the same time it is still usefully employed on the fl-a6 diagonal.

(h) Moving back to the attack.

(i) This move seems to make the eventual perpetual check inevitable.

Game No. 2 - C. H. Brisebois.

(a) The usual move. For 6. ... QN-Q2, vide game 15.

(b) Black's order of moves 7 to 9 is inaccurate. Q-B2 should be played before QN-Q2 to prevent

white's B-QB4. Gligoric is clearly content to transpose back to the main line. Nowadays, 7. ... Q-N3 is more popular.

(c) Quite wrong. Both 11. ... NxB and 11. ... PxB have been tried here.

(d) Or 12. ... PxB; 13. N/4xP Q-N1; 14. NxPch. K-B1; 15. P-K5 B-K2; 16. Q-B6 winning.

(e) The Grandmaster emerges a pawn to the good with a strong attack.

Game No. 3 - J. Campbell.

(a) The traditional method, as opposed to 9. Q-K2.

(b) With this move, black accepts a backward pawn for attacking chances.

(c) Unusual, but quite satisfactory. 10. QN-Q2 leads to very complicated play.

(d) Black's strategy henceforth is not good. 10. ... O-O followed by ... Q-K2 is more in keeping with the position.

(e) Gligoric gives a demonstration of how to play against a backward pawn on an open file.

(f) Now that black's pieces are tied to the defence of the QBP, white has a free hand on the K-side.

(g) Winning a pawn and the game.

Game No. 4 - E. Davis.

(a) Black is playing his own peculiar variation of the Sicilian defence: a method which, incidentally, has gained Davis several important points in recent tournaments. Its defects are highlighted by this plan, a thematic idea of the Dragon variation. Consider: in this position black has played ... Q-B2 and P-QR3 whereas in the Dragon he has played O-O, and white has already played P-KB4. Each of those differences, as will be seen, is in white's favour.

(b) The white-square bishop cannot return to Q2.

(c) White threatens to trap the black QB by P-KR3 and P-KN4. Thus black is forced to exchange the all-important KB for an opposing N.

(d) The start of a deadly attack.

Game No. 5 - M. J. Freeman.

(a) Gligoric employs a quiet line against a new and popular form of the Sicilian Defence.

(b) Vigorous play.

(c) Threatening 16. ... Q-R3ch. and 17. ... B-B4ch.

(d) Black has obtained a fine game.

(e) This position is worth some study: has black any advantage?

(f) Gligoric's handling of the N in the ensuing ending is superb.

Game No. 6 - M. Gavrilovic.

(a) 6. B-KN5 (the Richter attack) is the alternative.

(b) The Boleslavsky system, in which black normally expands on the queen side in conjunction with ... P-Q4.

(c) Black prepares to advance on the K-side. The main difficulty of this line of play is that his QP is permanently weak.

(d) Throughout, black faithfully follows his policy of K-side attack.

(e) There is much play left.

Game No. 7 - J. M. Glendinning.

(a) See game no. 3 for another example of this set-up.

(b) Black loses valuable time with this move.

(c) 12. ... Q-K2 should preface this plan: the N at K5 is driven to bad squares.

(d) This places the QN in a poor position. 18. ... N-B3 is called for.

(e) White brings his last piece into play and is now ready to attack. The remaining moves form a study in converting an advantage into a win.

(f) The knight is lost.

Game No. 8 - D. B. A. Hunter.

(a) Lowenthal's "hunting play".

(b) Until recently, this line was considered to be the best. Nowadays both 8. Q-Q1 and 8. Q-R3 are regarded as equally satisfactory. It is clear that 8. QxQ NxQ gives black a considerable

lead in development.

(c) The usual move here is 9. N-B3 E.g. 9. ... Q-K3 (To force ... P-Q4); 10. B-K3 P-Q4; 11. B-B5 and white is better off than in the game.

(d) The Q is effectively placed.

(e) Black threatens 15: ... KR-Q1 winning the queen.

(f) Making an escape route for the queen.

(g) 16. Q-R3 N/4-N5; 17. Q-B3 QR-B1 (threat - 18. ... N-Q5) winning.

(h) Black's pieces are beautifully developed.

(i) To prevent 17. ... N/3-N5.

(j) White's only chance. With his next moves, however, Hunter reduces white to passive defence.

(k) An audacious plan.

(l) This forces the endgame.

(m) A memorable game.

Game No. 9 - P. Jamieson.

(a) 4. P-Q5 transposes to a form of the Yugoslav Indian.

(b) 6. ... P-K3 (game 2) and 6. ... QN-Q2 (game 15) are the main lines of this variation of the Najdorf. The text is not to be recommended as the pawn structure is shattered by white's next move.

(c) NxKP on this or the succeeding move wins an important pawn.

(d) Taking his chances.

(e) 18. N/Q4xKP still looks good.

(f) Vigorous play.

(g) 23. ... BxN; 24. P-KR3 Q-N2 wins a piece.

(h) 32. R-QB1 R-R8ch; 33. KxP RxR; 34. RxR RxP; 35. R-K2 is in black's favour. The text ensures a draw.

(i) 39. ... R-QN6 is interesting. E.g. 40. R/6xPch. K-N2; 41. R-K7ch. K-R3; 42. R/7-K5. If now 42. ... R-N4; 43. RxR PxR; 44. R-K5 drawn.

Game No. 10 - J. Johnstone.

(a) An unusual method of entering the Sicilian. 3. P-Q5 leads to a Benoni.

(b) The Paulsen System.

(c) A sharp method of play. 6. B-K2 and 6. B-K3 are also good.

(d) 6. ... N-B3 seems to be best. E.g. 7. P-N5 N-Q2; 8. B-K3 P-QR3 (Tarasov-Petrosian, U.S.S.R. 1960) 14.

(e) Keres-Clarke (Leipzig, 1960) continued 7. B-K3 N-B3; 8. P-KR3 P-Q4; 9. B-QN5 B-Q2; 10. PxP NxQP; 11. QNxN with advantage.

(f) This weakens black's pawn structure too much.

(g) White's development is the much superior.

(h) Overlooking white's reply. It is difficult, however, to find a satisfactory plan for black.

Game No. 11 - M. M. King.

(a) If black wishes to play a system with ... B-B4 and ... P-QR3 (e.g. Moller defence), the order should be reversed. Black has three plausible ideas at this stage, (1) 4. ... N-B3, (2) 4. ... KN-K2 and (3) 4. ... P-B4.

(b) 5. ... NPxB gives a more satisfactory set-up; after the text, white's centre is very powerful.

(c) There is no good method of defending the QBP.

(d) This N is very strong.

(e) 17. ... BxNch; 18. PxP QR-B1 seems to be black's best.

(f) Inviting 21. NxB PxN. After 22. N-N3 R-QB1; 23. QR-Q1 B-R5 with good chances. Simply 22. N-K2 is good, however; white's plan would be to have the N on Q5 with the rooks on the Q-file.

(g) 22. ... BxN; 23. PxP B-B1; 24. N-Q4 followed by 25. R-K4.

(h) This loses a piece.

(i) 27. N-B6 is threatened.

Game No. 12.- G. W. G. Livie.

(a) The anti-Dragon or Yugoslav system. White intends to exchange the black-square bishops, castle Q-side and attack by advancing the K-side pawns.

(b) This continuation is seldom played nowadays as a convincing way for black to equalise is not known (Euwe). More usual are the manoeuvres (i) ... B-Q2, ... R-QB1, and ... N-K4, and (ii) ... N/KB3-Q2-N3 followed by N/QB3-R4.

9. ... R-K1 to avoid exchange of the KB has been suggested by W. A. Fairhurst.

(c) The stock game, Tal-Portisch, 1961, on this position runs 10.

... B-K3; 11. B-N3 Q-R4; 12. O-O-O P-QR3; 13. P-KR4 P-QN4; 14. K-N1 KR-QB1; 15. KR-K1 BxB; 16. BPxB P-N5; 17. N-Q5 and white soon had a winning advantage.

(d) White has a forced win after this move. It is difficult to find a good plan e.g. 13. ... Q-R4; 14. PxP RPxP; 15. O-O-O with a terrific attack.

(e) Brilliant - the black knight is overworked.

Game No. 13 - C. M. Malcolm.

(Notes by C. M. Malcolm).

(a) Against Smyslov (Moscow, 1963), Gligoric tried B-QB4 first. The text is rather sharper.

(b) 11. B-KN5 is more active.

(c) To get off the QB's diagonal, but it might be better to keep on the second rank.

(d) This over-presses the attack but it is difficult to find anything leading to a definite advantage.

(e) Simply 27. ... PxB wins. After the text, black is unable to transfer the king to the Q-side on account of Q-QR4ch followed by QxBPch.

Game No. 14 - P. Messer.

(a) The MacCutcheon variation - one of the liveliest defences at black's disposal.

(b) This method of keeping the two bishops is thought to be the best plan of campaign.

(c) Recommended by Barden.

(d) Here Barden gives 13. B-Q2 N-K5; 14. BxN PxB; 15. QxKP NxBP; 16. Q-KB4 P-QN3; 17. O-O P-KN4 with equal chances. White's method allows black to keep the sacrificed pawn in return for the two bishops.

(e) Cleverly returning the N to the centre of the board.

(f) The king is perfectly safe in the centre.

(g) Developing the 'bad' bishop.

(h) Eliminating the danger of the opposite coloured bishops and shattering white's pawns.

(i) Chasing the white rook from the seventh rank.

(j) Removing white's chances on the K-side.

(k) The resulting king and pawn ending is a win for black.

A well-played game by Messer.

Game No. 15 - K. B. McAlpine.

(a) More usual is 6. ... P-K3.

(b) 11. ... R-B1 (Gipslis-Gurgenidze U.S.S.R. championship, 1958) is better. If 12. P-B4, RxN etc.

(c) 12. ... N-B4 (Spassky-Polugayevsky, U.S.S.R. championship, 1958) is to be considered.

(d) The start of a long series of explosions.

(e) If 14. ... PxP; 15. NxKP PxN; 16. QxNch. K-B1; 17. QxKP Q-B2; 18. R-Q7 winning.

(f) A remarkable counter sacrifice. If 15. PxN, B-N4 wins the queen.

(g) After 15. ... PxB; 16. NxKP and white threatens 17. PxN regaining his piece with advantage.

(h) Despite the proffered exchange of queens, this leads to further complications.

(i) Black, not unnaturally, plays to win and this nets him the exchange. However, 17. ... PxB seems to give him an equal game.

(j) Again 20. ... K-R1; 21. KxN PxB; 22. N-N6ch. K-N1; 23. NxR RxN should probably be drawn.

(k) Although he is the exchange down, white proceeds to win.

(l) 25. ... RxN is worth consideration.

(m) 26. ... KxP; 27. N-Q5ch. wins the rook.

(n) Beautiful.

Game No. 16 - G. McGowan.

(a) 7. Q-N4 is much more popular at the present day. The text, however, is a good alternative.

(b) 7. ... Q-R4 is sharper.

(c) 18. ... BxB seems satisfactory.

(d) Occupying the weak black square diagonals.

(e) Taking the pawn now that black no longer has ... R-QR1.

Game No. 17 - V. A. Nye.

(a) A delayed form of the Exchange variation. The reason for retreating and then exchanging the bishop becomes apparent only after some consideration. In the Exchange variation proper, black aims to have his KB on Q3 and his KN on K2; as both pieces have been committed to different posts (K2 and KB3 respectively), black can hardly regroup. In practice, the tempo loss seems to balance the more awkward piece set-up.

(b) 7. Q-K1 and 7. N-B3 are alternative plans.

(c) 10. P-Q4 PxP; 11. NxP N-K4 is Trifunovic-Gligoric (Yugoslavia, 1949). The quiet text line presents black with tremendous difficulties inasmuch as he is liable to play a series of 'grey' moves.

(d) This leaves the QRP weak. The best plan of defence seems to be the doubling of the rooks on the KB-file and transferring the N to K3.

(e) En route to KN4.

(f) Impatience. Again, ... R-B2, ... R/l-KB1 with ... Q-Q3 is required. White has, however, P-QR4 at his disposal.

Game No. 18 - J. Robertson.

(a) More popular at the moment than the once dreaded Panov Attack (3. PxP PxP; 4. P-QB4).

(b) Capablanca's favourite line.

(c) A more modern plan is B-QB4 followed by KN-K2-KB4 (See Keres-Petrosian, Los Angeles, 1963).

(d) Fischer-Steinmeyer, New York, 1964 continued 12. P-B4 O-O-O; 13. B-B3 Q-B5ch; 14. K-N1 N-B4; 15. Q-B2 N/4-K5; 16. N-K5 NxP; 17. QR-KB1 Resigns.

(e) Maroczy-Keres (Zandvoort, 1936) continued 16. ... K-N1.

(f) Protecting the KBP and having his eye on the QB-file.

(g) Contemplating a pawn sacrifice which is hardly sound.

(h) If 26. RxR PxR (26. ... NxR; 27. BxP) and black is a good pawn up.

16.

(i) Accurate play.

(j) Black has consolidated and still has his extra pawn.

(k) Cutting off his own rook from the defence. As the rook has successfully forced forward the white K-side pawns, it should be retreated to Q2 and the N used to harness the pawns. After the text, Gligoric quickly demonstrates that the white Q-side pawns are worth more than the black K-side pawns.

(l) White now has a lost game.

Game No. 19 - J. Smail.

(a) The Classical defence - a tremendous weapon in the hands of a good defender. Stahlberg and Yanofsky are its chief exponents.

(b) Both 11. ... QxP (Compare with Capablanca-Reti, New York, 1924) and 11. ... PxP (Compare with Bronstein-Yanofsky, Saltsjobaden, 1948) are probably superior.

(c) This isolani is very useful: Q4 beckons to the white N, while QB4 is denied to the black pieces.

(d) An enterprising move.

(e) Black wishes to retain his attacking pieces. In addition, a N v bad B ending would be quite hopeless.

(f) Intending ... R-N6 and ... Q-N3.

(g) Forcing off the queens.

(h) The knight arrives.

(i) Centralising the king.

(j) White intends to double on the QB-file when the time is ripe.

(k) Black has to be careful. 32. RxQP is threatened.

(l) A splendid idea.

(m) RxR will always be met with ... PxR.

Game No. 20 - Mrs. S. M. Steedman

(a) The Robatsch Defence.

(b) A very quiet line of play.

(c) Forcing black to exchange bishops or weaken her K-side with P-KR3.

(d) White brings his B to its most effective post and prepares N-K2-Q4.

(e) There is little left for either side.

Game No. 21 - L. J. Stirling.

(a) Deviating from game 18. The text allows the white B on to the b8-h2 diagonal. If black lets the bishop remain there, it will be a thorn in his flesh; on the other hand, to chase it will cost tempi.
(b) If 12. ... Q-B2; 13. P-B4 KN-B3 and compare with Fischer - Steinmeyer (see game 18, note (d)) when the loss of the tempo is evident.

(c) Black has obtained equality.
(d) This move achieves little.
(e) Retaining the bishop by 21. ... B-B2 is desirable.
(f) 27. ... P-N3 and 28. ... P-KB4 is safer.

(g) White's threat is 30. RxxRch. QxR; 31. QxQch. KxQ; 32. B-Q4! (32. B-R5 leads to nothing). After 32. ... N-B1 or 32. ... K-K1 comes 33. P-KN4 and 34. B-K3. After 32. ... P-N5; 33. BxNch. PxB; 34. K-B2 winning.

(h) With his next moves, Gligoric tries to weaken the black pawn structure and to force the black pieces to bad squares.

(i) The positions are quite even: throughout the remainder of the game, white is merely attempting to trip up his less experienced opponent.

(j) An unnerving finale!

Game No. 22 - D. R. Thomson.

(a) This is the most popular method at the moment of the Steinitz deferred defences. In the usual lines black intends such manoeuvres as ... KN-KN3-R5 and ... B-K2-B3 or ... KN-KN3, ... B-K2, ... P-R3 and ... B-N4. The idea is the eventual establishment of a N on KB5.

(b) A very quiet line. The attacking 7. B-N3 (threat - N-N5) P-R3; 8. N-R4 (threat - Q-B3) and 7. B-K3 (to meet ... N-N3 with P-KR4) are more usual.

(c) 7. ... P-KN3 is recommended by Barden at this stage as white no longer has B-KN5 at his immediate disposal (Compare game 1).

(d) Black has achieved equality. The text plans ... P-KB4 in some

instances and ... B-K3 in others.

(e) Good play. The QR is brought to the K-file.

(f) 29. ... QxP wins a valuable pawn.

(g) Black intends to smash white's Q-side pawns. 33. ... K-B2 is worth consideration.

(h) A tragic mistake. 50. ... NxP leaves the game quite drawn. E.g. 51. P-B6ch. PxP; 52. PxPch. KxP; 53. KxP NxPch; 54. KxP.

Game No. 23 - J. D. Wheeler.

(a) The first move of the Nimzovitch defence: black, however, intends to combine it with the Robatsch set-up (see game 20).

(b) 10. ... R-K1 to prevent the exchange of the black-square bishops seems better.

(c) Gravely weakening his Q P. 15. ... B-Q2; 16. P-B4 N-B3; 17. N-B3 B-N5 and 15. ... B-Q2; 16. N-Q5 NxN; 17. PxN Q-B3; 18. P-B4 N-N5 with ... N-R3 are to be considered.

(d) Better would be 20. ... Q-KB2 to force ... P-Q4.

(e) This gives black counter-chances against the white K. The QP is a fatal weakness.

(f) Threatening 28. ... NxPch.

(g) Black's attack is over.

(h) The remaining moves were indecipherable.

Game No. 24 - A. G. Wilson.

(Notes by A. G. Wilson).

(a) An inferior line which has, however, some tricky points.

(b) White has transposed into a satisfactory variation of Petroff's defence.

(c) White's positional play is simple and effective.

(d) What else?

(e) Black is only a pawn down and the bishops are of opposite colours but now white makes full use of the seventh rank.

(f) If 25. ... K-B1; 26. B-Q6ch. KxR; 27. BxR and black cannot stop white's K-side pawns.

INDEX TO GAMES

Game No.	Player	Result	Opening	For notes, see page -
1.	G. Bonner.	Draw	Ruy Lopez	12.
2.	C. H. Brisebois.	Loss	Sicilian Defence	12.
3.	J. Campbell.	Loss	Ruy Lopez	13.
4.	E. Davis.	Loss	Sicilian Defence	13.
5.	M. J. Freeman.	Draw	Sicilian Defence	13.
6.	M. Gavrilovic.	Draw	Sicilian Defence	13.
7.	J. M. Glendinning.	Loss	Ruy Lopez	13.
8.	D. B. A. Hunter.	Win	Sicilian Defence	13.
9.	P. Jamieson.	Draw	Sicilian Defence	14.
10.	J. Johnstone.	Loss	Sicilian Defence	14.
11.	M. M. King.	Loss	Ruy Lopez	14.
12.	G. W. G. Livie.	Loss	Sicilian Defence	14.
13.	C. M. Malcolm.	Draw	Caro-Kann Defence	15.
14.	P. Messer.	Win	French Defence	15.
15.	K. B. McAlpine.	Loss	Sicilian Defence	15.
16.	G. McGowan.	Loss	French Defence	15.
17.	V. A. Nye.	Loss	Ruy Lopez	16.
18.	J. Robertson.	Loss	Caro-Kann Defence	16.
19.	J. Smail.	Draw	French Defence	16.
20.	Mrs. S. M. Steedman.	Draw	Robatsch Defence	16.
21.	L. J. Stirling.	Draw	Caro-Kann Defence	17.
22.	D. R. Thomson.	Loss	Ruy Lopez	17.
23.	J. D. Wheeler.	Loss	Robatsch Defence	17.
24.	A. G. Wilson.	Loss	Petroff's Defence	17.

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