



A NOTE ON 2S's v R + B

All supporting variations in studies depend on chess endgame theory, which tells us when material advantage wins and when it does not. Usually these rules are fairly simple: R ahead is a win; R v B or S is a draw; 3 minor pieces win against 1; 2 minor pieces against 1 is a draw; 2 minor pieces and 1 pawn against a minor piece is a win. To be added to these general rules are the known more specific positions where, for instance, R and P win against R; where B and P win against B; and so on. In fact, one useful definition of endgame studies (at least artistic studies) is that they are simply exceptions to the rules. Now the examples of rules given above are clear rules, even if some involve difficult play or have many exceptions. But there are also grey areas in endgame theory, where the general case is itself unclear. One such example is Q and SP against Q. Another which crops up from time to time is 2B's against S (the extreme case of one of the rules above), where the books give only one known drawing position (for example, black Sb7, black Kc7), and even this is not a solid fortress. The importance of this for composers is obvious. If any of these grey areas occur in any part of the analysis of a study the composer should analyse his particular example as exhaustively as possible (a very great labour) before accepting the general verdict, if there is a general verdict. The alternative, the only safe alternative, is to avoid these grey areas altogether. This is a restriction on composing, which one would like to see removed by a clarification of the grey area. On the other hand it is unrealistic to expect all grey areas to be tidied up. Why, in the whole range of possible distributions of force, should there not be one or more where roughly half the positions are wins and half draws, so that the area is permanently "grey"?

P. Joita's 1st prize study in the Rumanian Revista de Sah (No 248 in EG7) seems to me to be an interesting case in point. After 1. ... Rxd6 (not analysed in our source) the ending 2S's against R and B is reached. Chéron (Vol I, second edition 1960, p. 298) and Fine (p. 521) give this material as drawn, under the general class of 2 minor pieces against R and minor piece, but Fine adds "there are quite a few exceptions, especially with R & B vs 2S's". Neither Chéron nor Fine gives any examples of R & B against 2S's, as far as I can discover. Auerbakh (Lehrbuch der Endspiele, 4 vols.) does not seem to mention R & minor piece against 2 minor pieces at all. It seems to me that the 2S case at any rate deserves a little more attention. If this attention has in fact been given elsewhere I am not aware of it and should be grateful for any relevant information.

It is possible to discuss the subject without diagrams, and this is all we intend to do. We have no proof, just observations.

Assume W has R and B. W's weapons are mate, win of S, reduction to a winning case of R against S (by no means rare). Both R and B

are pieces that can pin. Both can also tempo, while this is difficult with S's, so that Zugzwang is a useful tactic also. How should B1 defend? Clearly all his pieces should be kept together. Suppose he tries a hedgehog position with S's supporting each other and bK in between. But then wB can attack one S, and if either S can be pinned by wR then W wins, for wK can obviously approach the more exposed S. (One S will always be more exposed than the other in such situations.) If the exposed S can also be attacked by wB then it can probably be attacked by all 3W pieces, and B1 has only 2 defenders, so that BxS wins automatically. This defence appears ipso facto untenable, and there will only be drawing chances if the exposed S cannot be attacked by wB. To prevent wK approaching it is clear that bS's should be on opposite colours even if they do not defend one another (b3 and c3, for instance), but as in such cases it requires 2 moves for one S to defend the other in an emergency, even though wK cannot approach it is clear that the B1 position is difficult. If bS's are on the same colour, wK can approach; if on different colours, one S is certain to be vulnerable to pins and tempo-manoevres. There really only remains a "running fight" defence, with fluid play by all the participants, but here also the R and B working from a distance are well suited, while the S's, apart from their powerful forking ability, must rely on continuous checking to keep wK away. Such play is of course very complex to analyse. It needs a master player to devote a year to it before any conclusions can be drawn, and masters are naturally in general more interested in practical endings. Has the ending R & B against 2S's without P's ever occurred in master play?

A. J. R.

STUDY ABSTRACTORS WANTED

Exchanges have been arranged with several foreign magazines, many of which carry original endgame studies. CESC members are already extracting material from most of these, but there are gaps in our coverage in Finnish, Hungarian, Italian, Rumanian, Serbo-Croat and Spanish. Volunteers, please.

- Duties:
1. Transcribing positions, authors, solutions, notes and full source onto diagrams and sending to the Study Editor.
 2. All material to be typed in standard EG solution etc., format.
 3. Diagrams to be written with red for W men and black for B1 men.
 4. Other material of interest to be translated (abbreviated if necessary) and sent to the founder. Items include articles, reviews, useful names and addresses, study tourney announcements (full details needed here), news items, biographical snippets.

Consideration: The abstractor may retain the copies of the magazines as his own property.

Note: reserve abstractors are also welcome in Dutch, French, German, Polish and Swedish.

A. J. R.

NEW STATESMAN STUDY TOURNEY 1966
Award by Walter Korn (USA) and John Roycroft (England)

40 studies were received from 26 composers in 8 countries. 18 entries came from the UK, more than twice those from the next country (USSR). Once the weak and unsound studies had been eliminated it was clear that the standard was high, but only in a very few cases were studies outstanding in both conception and execution. The choice was, of course, difficult, and in at least one case the placing was agonising. In the analytic testing of soundness we were greatly helped by Mr Carl E. Diesen of Dallas, Texas. All the unhonoured studies are returned to their authors.

1st Prize: V. A. Bron (USSR). A faultless study by the composer who won first prize in the previous New Statesman competition. In the best classical pattern all the actors move into position and the culmination in a perpetual run-around is more pleasing than a static stalemate or draw by insufficient material.

2nd Prize: A. H. Branton (USA). The three features justifying the position of this study are, (i) great constructional elegance in the sharp introductory play, (ii) a surprising final point, and (iii) a fiendishly subtle variation in which White must not be over-hasty in capturing the a-pawn.

3rd Prize: J. Selman (Holland). As the author states, this is an elaboration of the idea in a study by F. S. Bondarenko (1 Hon Men, Erevan Tourney 1947). But what an elaboration! Despite the checking capture key, the double shunting of the white royalties is phenomenal. It seems churlish to quibble at the key, the eight pawns, and the trite finish.

4th Prize: A. C. Miller (England). Although not difficult to solve, this study has almost every other merit, including, we believe, originality. Bishop and rook batteries are quite common, but an echo-domination of a black rook in a miniature, with a Zugzwang thrown in, is outstanding. A few duals, and a hint of the mechanical, are the only faults.

1 Hon Men: B. V. Badaj (USSR). A complex and difficult study of a high standard. The composer must have spent scores of hours on it. Our only objection is that there is scant reward for the perspiring solver until he reaches the sixth move or so.

2 Hon Men: A. Sarychev (USSR). The economical and delicate setting combines fine technique with logical play and a grand mid-board mate. An extra spark of originality would have placed this composition higher.

3 Hon Men: C. M. Bent (England). Like the preceding study this is an excellent mid-board mate notion, but the setting is less economical.

4 Hon Men: F. S. Bondarenko and Al. P. Kuznetsov (USSR). The joker in the award. We gladly pardon those sixteen pawns because we laugh.

5 Hon Men: G. V. Afanasiev and E. I. Dvizov (USSR). The little bit extra here is in Black's third move.

The award is automatically confirmed three months after the publication of the solutions unless serious flaws or anticipations are proved.
Walter Korn A. J. Roycroft FIDE Judges of Engame Studies 12.xii.66

Informal Tourneys in 1967

Magyar Sakkélet, Budapest 502, Postfach 52, Hungary. 3 Prizes.
Italia Scacchistica, Prof. O. Bonivento, Via Luigi Silvagni 6, Bologna
(811), Italy. 3 Prizes, 3 Hon Men. Judge: A. J. Roycroft.

Gazeta Czestochowska, Czestochowa, Swierczewskiego 5, Poland.
Judge: W. Proskurowski.

Tidskrift för Schack, Dr. E. Uhlin, Ivar Klaessons Gata 7A, Kungälv,
Sweden.

Formal Tourney

New Statesman, Great Turnstile, London W C 1. Closing date 31.xii.67.
5 Prizes. Judges: W. Korn and A. J. Roycroft.

II Retrospective FIDE Album (1914-1944)

As a decision of the X FIDE Problem Commission (Barcelona meeting)
the following are to be the judges for the study sections:

1914-1928: T. B. Gorgiev (USSR), O. I. Kaila (Finland), J. Mandil (Spain).

1929-1944: A. P. Kazantsev (USSR). H. M. Lommer (England),
J. H. Marwitz (Holland).

The extension date for the submission by national bodies of the
compositions of deceased composers is 30.vi.67.

Joseph Jubilee Tourney: No objections were received to the award
published in E G 5. All the prizes have now been distributed.

Magazine Exchanges

Problem	Yugoslavia
Stella Polaris	Scandinavia
Problemista	Poland

We learn that Suomen Sakki (Finland) is now revived and will
replace the intermittent Finnish Bulletins. Endings will be run by
Osmo Kaila. It is hoped to exchange with Suomen Sakki, Italia
Scacchistica, and Haproblemai (Israel).

Tourney announcement: Ceskoslovensky Sach, Prokes Memorial Tourney.
Entries by 15.vi.67 to Ing. Frantisek Macek, Praha 7, Obrancu
Miru 90, Czechoslovakia. Judge: Dr J. Fritz.

"28 RIJEN" - A MYSTERY SOLVED

Lucky owners of Sutherland and Lommer's "1234 Modern Chess
Endings" may have been puzzled as I was by the source "28 Rijen".
What was it? A book? Did it mean "28 composers" or "28 positions"
or "28 themes", or what? And what language was it anyway? Dr
Grzeban answered this question at Barcelona, and was indeed surprised
at our (AJR's and HML's) ignorance. "28 Rijen" is a date, 28.vii, com-
memorating some revolution or other, the language is one of the
Czech group of Slav languages (which one might have deduced from
the names of the composers), and the date is in fact the title of a

newspaper. Its chess column, that seems to have begun in 1923, was edited by the well-known composer F. J. Prokop, who published almost exclusively endings for his column diagram. There is a note in "The Chess Amateur" (the famous monthly 1906-1930) for v. 25 (p.235) as a result of T. R. Dawson receiving a complete set of the columns from Prokop. The "28 Rijen" column is the nearest "anticipation" of E G that I have yet found.

A. J. R.

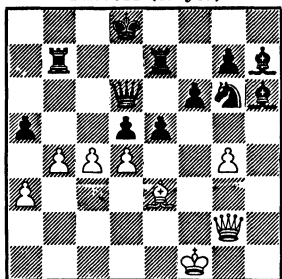
The following appears as "Problem 24" in Caliban's Problem Book published in 1933 by T. de la Rue & Co., Ltd. "Caliban" was Hubert Phillips, and in creating the problems in the book he was assisted by many others, chief among them being S. T. Shovelton and G. Struan Marshall.

END - GAME

Below is the "score" of a game found in A. D. Brunswick's rooms after his death under mysterious circumstances. It was in Brunswick's handwriting. At first it aroused no suspicions, but Inspector Snooper, a keen chess-player, saw at once that it was some sort of cryptogram.

Position after Black's first threat:

"F. M. T. HOYLE
v. A. D. BRUNSWICK
BLACK (Hoyle)



WHITE (Brunswick).

33. B-K3 K-Q sq.
34. Kt-Q6 B-KR2
35. P-QB4 KxB
36. Kt-Q8 P-K6
37. P-Q4 P-Q4
38. Kt-QKt7 Kt-KKt3
39. P-Q5 RxP
40. P-KKt6 P-QR4
41. PxP P-Q4
42. B-K3 R-K2
43. P-QR3 Kt-K6
44. R-KB6 P-KB3
45. Kt-K5 Kt-KKt3
46. RxP R-K2
47. Kt-KKt7 KtxP
48. P-KKt6 P-QR6
49. P-KR7 Kt-QKt5
50. K-KB sq. B-KR2
51. B-Q8 B-KKt2
52. Kt-KR7 Q-Q3
53. P-KB6 Kt-KKt3
Resigns."

What was Brunswick's message?

(The solution of this problem requires a knowledge of chess notation, which can be acquired in a few minutes; but no knowledge of the technique of chess is necessary.)

"S H A K H M A T N Y S L O V A R", A CHESS DICTIONARY

This general chess dictionary is in Russian and appeared in 1964. It contains 6 sections: history, tournament results, biography, organization, theory, and finally, composition. The final section has over 70 pages. It includes brief biographies of composers, explanations of themes and other technical terms and lists of the judges and international masters of composition created by the FIDE. Magazines are listed under "Journals" in the historical section.

Engelhardt's "SCHACH-TASCHEN-JAHRBUCH" 1966

This annual production contains useful names and addresses of composers in many countries, though it is naturally often out of date and unreliable. For instance, my address is given incorrectly as London N.W. 8 instead of the correct London N.W. 9. It has no official status with FIDE.

A. J. R.

Solution to "End-Game" on page 201

There is one small catch in this cryptogram; the notation of a square is double, once as seen by White and once as seen by Black.

The data are these: (1) there are 20 squares with pieces on them; (2) every move made in the "game" (except captures) is a move to one of these squares; (3) there are 20 letters in the caption to the "problem". These 20 letters are the clues that enable the squares to be identified. If the caption is written down, and under its several letters the chess notation, as seen by White ("it was in Brunswick's handwriting"), of the squares on which pieces are shown in the diagram, the following key will result:

F	M	T	H	O	Y	L	E	V		
Q8	QKt7	K7	KKt7	KR7	Q6	KB6	KKt6	KR6		
A	D	B	R	U	N	S	W	I	C	K
QR5	Q5	K5	QKt4	QB4	Q4	KKt4	QR3	K3	KKt2	KBsq

Now write down the notation of the squares to which pieces are moved in the "game", taking care to change the notation, in the case of moves by Black, to that from White's point of view, and apply the key, when the following will result:

K3	Q8	Q6	KR7	QB4	Q8	K3	Q4	Q5	QKt7	KKt6	
I	F	Y	O	U	F	I	N	D	M	E	
Q5	KKt6	QR5	Q5	K3	K7	QR3	K3	KB6	KB6	K5	KKt6
D	E	A	D	I	T	W	I	L	L	B	E
K7	KKt7	KKt6	QR3	KR7	QKt4	KBsq	KR7	Q8			
T	H	E	W	O	R	K	O	F			
KKt7	KR7	Q6	KB6	KKt6							
H	O	Y	L	E							

i.e. "If you find me dead it will be the work of Hoyle".

"WALTER VEITCH INVESTIGATES"

We are indebted to Mr. Gorgiev and Mr. Aloni for some interesting correspondence, to which the first four items below relate. No. 101: T. B. Gorgiev. The composer confirms that the correct placing of the wK is on a2.

No. 107: T. B. Gorgiev. Repentance is due! Our suggestion in EG5 that Black might draw after 1. Sd1 Ka3 is refuted by the composer with 2. Bxd4 Bxd4† 3. Ka6 Kxa2 4. Sc6 Bc5 (there is nothing better) 5. Kb5 Kb1 6. c3 Ba3 7. Kxc4 Kc2 8. Se3† Kd2 9. Kb3 winning. But, as it happens, this is not the end of the story, for Mr. Aloni (apart from giving this line) advises a subtle alternative solution found by readers of the Israeli magazine "Shahmat" in 1. Kb7 (threatening Sc6†) Ka3 (If 1. . . Kc3 2. a4 Kxc2 3. Sxc4. If 1. . . Sxc2 2. Sa6† Kb5 3. a4† Ka5 4. Sxc4†. If 1. . . c3 2. Sa6† Ka3 3. Sc4† Kxa2 4. Bxc3.) 2. Sxc4† Kxa2 3. Bxd4 Bxd4 4. Sc6 Bc3 5. Se7 Kb1 6. Se3 wins. In view of this alternative Mr. Gorgiev is seeking to amend the position.

No. 119: V. Vishnjevsky & Al. Kuznetsov. Mr. Aloni also advises that some "Shahmat" readers tried to draw this study by 4. Sd6† (instead of 4. h8Q) Kf4 5. Sf7 Rh5 6. Sf8, but he rightly points out that after 6. . . Kf5 7. Sxg6 Rxh7 8. Sge5 Ke6 Black will win, as the two wS are tied down permanently, by a line such as 9. Kc6 Rg7 10. Kc5 Sc2 11. Kc4 Rg3 12. Kc5 Rc3† 13. Kb5 Sd4† 14. Kb6 Kf6 15. Kb7 Se6 16. Kb6 Sc7 17. Kb7 Sd5 18. Ka6 Rb3 19. Ka5 Sc3 20. Ka6 Sa4 21. Ka7 Sc5 22. Ka8 Sa6 23. Ka7 Sc7 winning(!).

No. 169: T. B. Gorgiev. The composer, in view of our comment in EG7, agrees the suggested addition of a bPa7 to put the soundness of the study beyond doubt.

No. 207: F. S. Bondarenko & A. P. Kuznetsov. This study is thoroughly bust in that White can play d8Q on either move 2, 3 or 4 whereafter . . Rh7† is met by Qh4. (Culled from Schakend Nederland by Mr. Cozens.) And so to EG7.

No. 221: A. N. Studenetsky. 1. Rxb2? in the given note (i) is illegal. Shakhmaty 8/66 gives the illuminating line 1. . . Bg6† 2. Kd5 Bxd3 3. Kc6 Bb5† 4. Kc7 wins, as bBb5 obstructs bQb1. Compare the main line, instead of 4. Re8†, 4. Kc6? Ba4† and now promotion on b1 does save B1.

No. 222: E. L. Pogosjants. It is interesting to compare this study with No. 8 in EG1 by the same composer, of which it is an obvious antecedent. Note too that after 1. Kf3 Bg2† 2. Kxg2 Ke3 3. Kg3 the interposition of 3. . . Be1† does not win for Black, i.e. 4. Kg4 Bd2 5. Bf4† Ke2 6. Bb5† (not 6. Bf3†) Ke1 7. Bg3† Kd1 8. Ba4=.

No. 226: Al. P. Kuznetsov. Black wins by 1. . . d3 (instead of 1. . . dxe3). e.g. 2. exd3 (If 2. Sg4 Kxf5 wins; not 2. . . Rxf5 3. e3 mate! If 2. Kh5 dxe2 3. g7 e1Q 4. g8Q Qe2† wins.) exd3 3. Kh5 d2 4. g7 Rxf5† 5. Sxf5 d1Q† 6. Kh6(4) Qxd5 7. Se7 Qe6† 8. Sg6† (or 8. Kh5 e4 wins) Kf5 9. g8Q Qxg8 10. Se7† Ke6 wins.

No. 228: F. S. Bondarenko & Al. P. Kuznetsov. The composers' ingenious solution is unfortunately not unique. 1. Rf7† Kd6 2. Sd3 (instead of 2. Bf4) also wins comfortably, e.g. 2. . . e5 (2. . . Re8 3. Be3 e5 4. Bxc5† Ke6 5. Bb6 wins) 3. Be3 Ke6 4. Sxc5† Kd6 5. Kxg7 etc. wins.

No. 234: E. Dobrescu. White does not win, and to demonstrate this one has to do little more than quote Note(v). Here after 8. Qc8† Ke7 9. Qc7† Ke8 10. Kc4 is met by 10. . . Rc6†=. The other possible tries are 10. Kd2 met by . . Sd5 11. Qc5 Kd7= and 10. Kd4 met by 10. . . Rg6 when the S is taboo and will get to permanent safety at c6. The position therewith becomes a drawing study.

No. 238: A. Fred. A minor comment only. In Note (i) after 1. Se5† Kb4 2. Be1 deS (not Q) the White win is far from easy. Better therefore, we think, 2. Sd3† Kc3 3. Be1 (now) deQ 4. Sxe1 a5 5. Sxf7 a4 6. Sc6 a3 7. Sa5 and wins.

No. 239: P. Perkonoja. Again only a minor analytical comment. In Note (i) after 1. Rd7 Be6 seems inadequate in view of 2. Rg7 g4 (or 2.

.. Rc5 3. Be2 Rxe5 4. Rxc7†) 3. Be2 Rc1† 4. Kd2 Rg1 5. Rxc7†=. Correct rather is 1. .. Be8 and Black wins. This is a splendid composition. No. 248: P. Joita. Here the "obvious" 1. Sf5 seems to draw equally well. 1. .. Kb3 is prevented, and on 1. .. Ka3 2. Kb1 Bg6 3. Se7 Bh7 4. Kc1=. If 2. .. Ba4 3. Kc1 Re2 4. Sge7 Rc2† 5. Kd1=.

No. 249: F. S. Bondarenko & A. P. Kuznetsov. There is an alternative and quicker win by 1. Sf4† Ke5 2. Qxa5 (rather than 2. Sd3† given in Note i) b1Q 3. Qd8 Qa2 4. Qe8† Be6 5. Qxb5† d5 (5. .. Bd5 6. Sg6† and 7. Qmates) 6. Qb5 Bxg4 7. Sg6† and mate in two.

No. 253: K. Hannemann. Here too there is an alternative win but a longer one this time by 1. Qb6 Ke2 (i) 2. Ra2† d2 3. Qd4 Rd3 (ii) 4. Qxe4† Re3 5. Qc2 (Q and R exchange places; the only way to progress, it seems) Rd3 (iii) 6. Ra8 f2 (6. .. Re3 7. Rd8 wins) 7. Re8† Re3 8. Qc4† Kf3 9. Rf8† (iv) Kg2 10. Rg8† Rg3 11. Qd5† and wins. i) 1. .. Re2 2. Qg1† Kd2 3. Ra2† Kc3 4. Qc5† Kb3 5. Ra3 mate. ii) 3. .. Kf1 4. Rxd2 Rel† 5. Kb2 e3 6. Qc4† e2 7. Rd3 f2 8. Re3 wins. iii) 5. .. Kf1 6. Qxd2 Rel† 7. Kb2 Re2 8. Kc3 Rxd2 9. Kxd2 wins. iv) Not 9. Rxe3†? Kxe3 10. Qf1 Kf3 11. Kb2 d1Q 12. Qxd1† Kg2=.

No. 258: J. Selman. White does not win, as the bS can control the hP from c5: 1. Sa2† Sxa2 2. h4 Sc1 3. h5 Sd3 4. h6 Sc5 (not Sf4). Now if 5. Kg6 (7) Se6= and if 5. Kg8 Se4=.

A. C. Miller (Study B in Mr. Harman's article): After 1. Sd4 f2, instead of .. d1Q, there is no win for White.

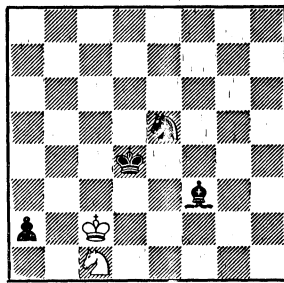
DIAGRAMS AND SOLUTIONS

No. 259: V. A. Bron. 1. Kc3/i Bg2/ii 2. Kc4/iii Kc2 3. e4/iv Bxe4 4. Kxc5 Kc3 5. Kd6/v Kb4 6. b6/vi Kb5 7. e8Q† Sxe8† 8. Ke7 Sg7 9. Kf6 Sh5† 10. Kg5 Sg7/vii 11. Kf6 Se8† 12. Ke7=.

i) 1. Kb3? Bd5† 2. Kc3 Se8 3. e4 Bf7 4. b6 Sd6 wins. ii) 1. .. Bd5 2. e4 Bxe4 3. Kc4=. 1. .. Se8 2. Kc4 Kc2 3. Kxc5 Kc3 4. Kb6 B- 5. Ka7 Kb4 6. b6 Sd6 7. b7 Bxb7 8. e8Q=. iii) 2. e4? Bf1 3. b6 Ba6 wins. iv) 3. Kc5? Kb3 4. e4 Ka4 5. b6 (Kc6, Bxe4†; Kd7, Kxb5;) 5. .. Bxe4 6. Kd6 Kb5 7. Kc7 Ka6 8. Kd8 Bg6 wins, not 8. .. Bc6? 9. Kc7 Ba4 10. b7 Se8† 11. Kd8=. v) 5. b6? Se8 6. Kb5 Bb7 wins. vi) 6. Ke5? Bf3 7. Kf6 Se8† 8. Kf7 Bh5† 9. K- Kxb5 wins. vii) The whole point of 3. e4 is that 10. .. Sg3 11. Kf4=.

No. 260: A. H. Branton. 1. Sd3†/i Kd4 2. Bxf4/ii Bf3†/iii 3. Kd2 Sc4† 4. Kc2 Bd1†/iv 5. Kb1/v Kxd3 6. Bc1/vi Kc3/vii 7. Bxa3 Sxa3†/xiii 8. Kc1 B- Stalemate. i) 1. Sa4†? Kb4 2. Bxf4 Sd5. The key will answer

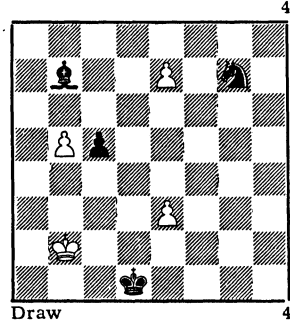
A. H. Branton
Position after 6Sc1 in note
(iv)



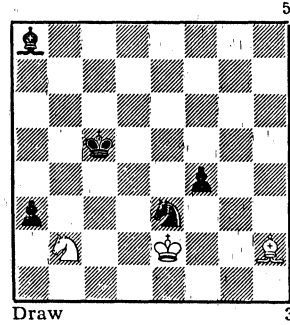
Black to Move

1. .. Kc4 with 2. Bxf4 Sg4 3. Se5† or 3. Bc1. ii) 2. Sc1? f3† 3. Ke1 (else S-fork) 3. .. Bd5 4. Bg1 Ke4 5. Kd2 Sg4 6. Ke1 a2. iii) Simply Be5 is threatened, and if 2. Sc4 at once, 3. Bc1 a2 4. Sb4. If in reply 3. Kxf3? Kxd3 4. Bd6 a2 5. Be5 Sc2 6. Bb2 Se1† 7. Kf2 Kc2 8. Ba1 Kb1 9. Bg7 Sd3† 10. K- Sb2. iv) 4. .. Be4 5. Kb3 Bxd3 6. Bc1. 4. .. a2 is phenomenally deep: 5. Be5† (Sc1? Bd1†; Kxd1, a1Q; and wS is pinned) 5. .. Sxe5 6. Sc1 - see diagram - 6. .. a1S†/viii 7. Kb2 Sc4† 8. Kxa1 Kc3 9. Sa2†/ix Kb3/x 10. Sc1†/xi Kc2/xiii 11. Sa2 Sd2 12. Sb4† Kb3 13. Sc6 Ka3 14. Sd4 Be4 15. Sc2† Kb3 16. Sd4† Kc3 17. Sb5†=. v) 5. Kxd1? a2 6. Sc1 a1Q wins. vi) Threatens Ka2 and Bxa3 to follow. vii) 6. .. Bb3 7. Bxa3 Sxa3† 8. Ka2=.

No. 259 V. A. Bron
1st Prize
New Statesman 1966
30.xii.66



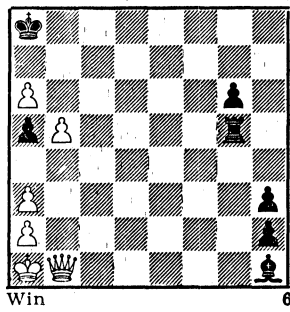
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30.xii.66



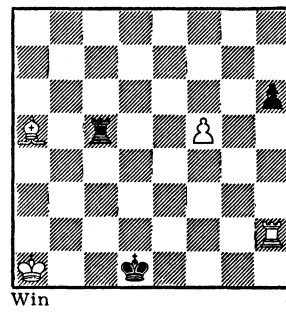
6. .. Bc2† 7. Ka2 Kc3 8. Bxa3 Bb3† 9. Ka1 Sxa3 stalemate. viii) 6. .. Bd1† 7. Kb2 Sc4† 8. Ka1 (what we meant in note (iv) by "phenomenally deep" is revealed in the variation 8. Kxa2? Kc3 9. Ka1 Sd2 10. Sa2† Kb3 11. Sc1† Kc2 12. Sa2 Sb3 mate) 8. .. Kc3 9. Sxa2† Kb3 10. Sc1† Ka3 11. Sa2 Bc2 12. Sc3 Sd2 13. Sb1†=. 6. .. Bd5 7. Kb2 Sd3† 8. Sxd3=, even the B†RP standard draw coming into this rich study. ix) 9. Ka2? Bd1 10. Ka1 Sd2 wins as in the sub-variation within (viii) x) 9. .. Kc2 10. Sb4† Kb3 11. Sa6 Sd2 12. Sc7 Be4 13. Sb5 Bd3 14. Sd4† Ka3 15. Sb5†=, or 14. .. Kc3 15. Sc6 Be4 16. Se7 Kb3 17. Sf5= ... Can anyone bust this? xi) 10. Kb1? Be4† 11. Ka1 Sd2 12. Sc1† Ka3 wins. xii) 10. .. Ka3 11. Sa2 (Sd3? Sd2; Sc5, Bh5; wins) 11. .. Sd2 12. Sc3 and 13. Sb5. xiii) 7. .. Bc2† 8. Ka2 Bb3† 9. Ka1 Sxa3 stalemate, an excellent variation.

No. 261: J. Selman. 1. Qxh1†/i Rg2 2. b6/ii Kb8/iii 3. a7†/iv Kb7/v 4. a4/vi g5/vii 5. Kb1 Ka8/viii 6. Kc1 Kb7 7. Kd1 Ka8 8. Kel Kb7 9. Kf1/ix g4 10. Kel Ka8 11. Kd1 Kb7 12. Kc1 Ka8 13. Kb1 Kb7 14. Ka1/x g3 15. a3 Ka8 16. Qb1/xi Kb7 17. a8Q†/xii Kxa8 18. Qe4† Kb8 19. Qe5† Ka8/xiii 20. Qd5† Kb8 21. Qd8† and mates. i) 1. Qb3? or 1. Qd3? Bd5. 1. Kb2? Rb5†. 1. b6? Bb7. ii) For 3. b7† Kb8 4. Qb1 Rg1 5. a7† Kxa7 6. b8Q†. This is the Leitmotiv of the study. iii) Otherwise the threat operates. iv) 3. Qb1? Rg1 4. a7† Kb7 5. a8Q† Kxa8 6. b7† Kb8 wins. 3. .. Kb8 threatened 4. .. Rg1†. v) 3. .. Ka8 4. Qb1/xiv Kb7 5. Qe4† Kxb6 6. a8Q wins, 6. .. h1Q† 7. Qb1† Qxb1† 8. Kxb1 with a difficult win. vi) 4. Qb1? Rg1 as in (iv). vii) 4. .. Ka8 5. Qb1, so B1 abandons one tempo-move. viii) Now that b1 is not available to wQ, B1 can play to a8. ix) Threatening Qxg2† hgt; Kxg2, a threat B1 meets by 9. .. g4; allowing him to play .. g3; in that line. x) Now W is ready, after .. Ka8; to win with Qb1. xi) As the composer remarks, after 16 moves wK and wQ are home again. xii) 17. Qe4†? Kxb6 18. a8Q h1Q† 19. Qb1† Qxb1 20. Kxb1 Rg1† 21. Kb2 and W must obviously be content with perpetual check. 17. Qh7†? Kxb6 18. Qxh3 Rg1† 19. Kb2 Kxa7=. xiii) 19. .. Kb7 20. Qc7† Ka6 21. Qa7 mate. Note that W would not win if 4. a4 had not "accidentally" prevented 21. .. Kb5. xiv) 4. a4? Kb7 5. Kb1 Ka8 6. Kc1 Kb7 7. Kd1 Ka8 8. Kel g5 9. Kf1 g4 10. Kel Kb7 11. Kd1 Ka8 12. Kc1 Kb7 13. Kb1 Ka8 14. Ka1 Kb7 15. a3 g3=.

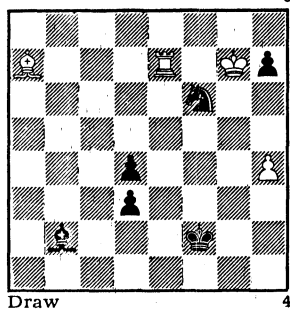
No. 261 J. Selman
3rd Prize,
New Statesman 1966
30.xii.66



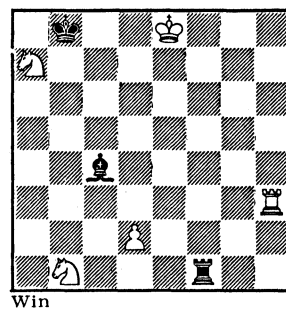
No. 262 A. C. Miller
4th Prize,
New Statesman 1966
30.xii.66



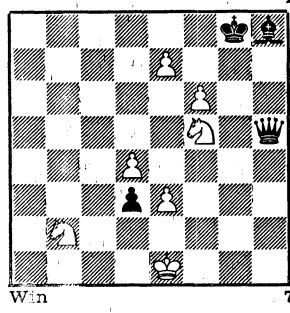
No. 263 B. V. Badaj
1 Hon. Men.,
New Statesman 1966
6.i.67



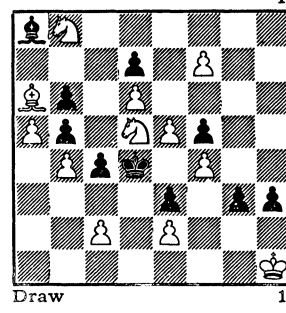
No. 264 A. Sarychev
2 Hon. Men.,
New Statesman 1966
6.i.67



No. 265 C. M. Bent
3 Hon. Men.,
New Statesman 1966
6.i.67



No. 266 F. S. Bondarenko
and Al. P. Kuznetsov
4 Hon. Men.,
New Statesman 1966
6.i.67



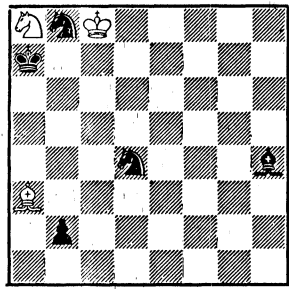
No. 262: A. C. Miller. 1. Rd2† Kc1 2. Bb6 Rxf5/i 3. Be3 Rf3/ii 4. Bxh6 Rc3/iii 5. Bg5(f4) R-/iv 6. R-(†) wins. i) Composer gives: 2. . . Re5 3. Rf2 Re8 (. . . Re7 4. f6 Rf7 5. Be3†) 4. f6 Ra8† 5. Ra2 Rf8 6. Be3† Kd1 7. Rf2 h5 8. f7. 2. . . Rc3 3. Ka2 Rc8/v 4. Rf2 Ra8† 5. Kb3 Rb8 6. f6 Rb6† 7. Kc4 Rb8 8. Rh2 Rh8 9. Kd3 Rh7 10. Ke4 Kd1 11. Kf5 Rh8 12. f7 ii) 3. . . Re5 4. Bxh6 (4. Bf4 also) 4. . . Re1 5. Ka2 (5. Bg5 or 5. Bf4 also). iii) Else 5R† wins. iv) Zugzwang. v) 3. . . Rc6 4. Be3 Ra6† 5. Kb3. 3. . . Rf3 4. Rf2 Rc3 5. f6 Rc8 6. Be3†. 3. . . h5 4. f6 Rc8 (4. . . Rf3 5. Rf2 or 4. . . Rc6 5. f7) 5. Rf2 Ra8† 6. Kb3 h4 7. f7 Rf8 8. Bc5 Rb8† 9. Kc4. Domination on 36 different squares (d2 excluded), some more than once.

No. 263: B. V. Badaj. 1. Rb7/i Sh5†/ii 2. Kh6/ iii Bc1†/iv 3. Kxh5 d2 4. Bxd4/v Ke2/vi 5. Re7† Kd3 6. Re3† Kc4/vii 7. Kxd4/viii 8. Rg3 d1Q†/ix 9. Rg4†=/x. 1) Kxf6? d2 2. Rb7 d1Q 3. Rxb2† Kf3. 1. Rf7? d2 2. Rxf6† Kg2 3. Rb6 Bc1. 1. Rc7? Se8†. ii) 1. . . Se8† 2. Kf8 Bc3 3. Kxe8 d2 4. Rb1 Ke2 5. Bxd4 Bxd4 6. h5 h6 (. . . d1Q; Rxd1, Kxd1; h6. Be3; Kf7, Bxh6; Kg8=) 7. Kf7 d1Q 8. Rxd1 Kxd1 9. Kg6 Be3 10. Kf5 Ke2 12. Kg4 1. . . Bc3 2. Kxf6 d2 3. Rb1 Ke2 4. Ke5 d3† 5. Ke4. 1. . . Bc1 2. Bxd4† Ke2 3. Bxf6 d2 4. Rd7 d1Q 5. Rxd1 Kxd1 6. Kxh7. iii) 2. Kxh7? Bc3 3. Rb1 d2 4. Kg6 Sf4† 5. Kf5 Sd3 6. Rd1 Ke2 7. Rxd2 Kxd2 8. Ke4 Sf2† 9. Kf3 Ke1 10. h5 Kf1 11. h6 d3 12. Bc3 d2 13. Bxd2 Bxd2 14. h7 Bc3. If 3. Rf7† Kg2 4. Re7 Sf4 (. . . d2?; Re2†. K-; Rxd2) 5. Rg7† Kf2 6. Rf7 Kf3 7. Bb8 d2 8. Rxf4† Ke2 9. Re4† Kd3. iv) 2. . . Bc3 3. Kxh5 d2 4. Rb1 Ke2 5. Bxd4 Bxd4 6. Kh6. v) 4. Rf7†? Ke2 5. Re7 Kd3. vi) 4. . . Kg2 5. Rg7† Kf3 6. Rg1 Ke2=, or 4. . . Kf1 5. Rf7† Ke2 (. . . Ke1; Bc3) 5. Rf2†=. vii) 6. . . Kxd4, see main line. 6. . . Kc2 7. Rc3† K- 8. Rd3=. viii) 7. . . Kb4 or 7. . . Kd5 8. Rd3. ix) 8. . . d1R 9. Rg1 Rxg1=, or 9. . . Rd2 10. Rxc1=. x) Both composer and judges completely overlooked 9. . . Ke3 and BP wins. A most extraordinary case of chess blindness amountings in Mr. Bodaj's own words, to "mass hypnosis".

No. 264: A. Sarychev. 1. Sc6†/i Kc7 2. Sd4/ii Re1† 3. Re3 Rxb1/iii 4. Rc3 Kd6/iv 5. Rxc4/v Kd5 6. Ra4/vi Re1† 7. Kd7 Re4/vii 8. d3/viii Rf4/ix 9. Rb4 Rxd4/x 10. Rb5 mate. i) 1. Sa3? Bf7† and 2. . . Kxa7=. ii) 2. Rc3? Bb5=. 2. Se5? Bb5†=. iii) 3. . . Rxe3† 4de is a long-winded book win, see Chéron, Lehr- und Handbuch der Endspiele Vol II, 2nd Edition 1964, No 1318, p. 413. iv) 4. . . Rb4 5. d3 wins by promoting the P, even if it takes 20 moves. The text irrelevantly and irreverently threatens mate. v) 5. Sf5†? Ke5 6. Rxc4 Kxf5 7. Kd7 Ke5 8. Kc6 Rd1=. vi) 6. d3? Rd1=. 6. Sc2? Rb8†=. vii) 7. . . Rd1 8. Sb3. viii) 8. Sb5? Rxa4 9. Sc3† Kd4 10. Sxa4 Kd3=. ix) 8. . . Re3 9. Sc6. x) 9. . . Rf7† 10. Ke8 Rf4 11. Sc2 wins.

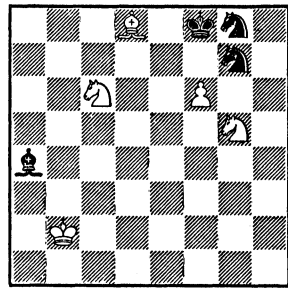
No. 265: C. M. Bent. 1. e8Q†/i Qxe8 2. f7† Kxf7/ii 3. Sd6† Ke6 4. Sxe8 Kd5/iii 5. Sc7† Ke4 6. Sc4/iv Bxd4/v 7. Sd2† Kxe3/vi 8. Sd5 mate. i) 1. Sh6†? Kh7. 1. f7†? Kxf7. 1. Sxd3? Bxf6. ii) 2. . . Qxf7 3. Sh6† Kf8 4. Sxf7 Kxf7 5. Kd2 wins. iii) 4. . . Bxd4 5. Sc7† (ed? Kd5;=) 5. . . Ke5 6. Sc4† Ke4 7. Sd2† Kxe3 8. Sd5 mate, reaching the main line conclusion by a parallel path. iv) 6. Kd2? Bxd4=. 6. d5? Bxb2 7. Kd2 Be5=. WV puts the query whether 6. Sb5 is a cook: 6. . . Kxe3 7. Sd1† and now 7. . . Ke4 8. Sdc3† and 9. d5, or 7. . . K- 8. d5 at once. Much analysis seems unfortunately needed. v) 6. . . d2† 7. Kxd2 Bxd4 8. Sd6† Ke5 9. Sf7† Ke4 10. Sg5† Ke5 11. Sf3† wins. vi) 7. . . Ke5 8. Sf3† Ke4 9ed wins. No. 266: F. S. Bondarenko and Al. P. Kuznetsov. 1. Sc6† Bxc6/i 2. c3† Kxd3 3. Bb7/ii Bxb7 4. a6 Bc6 5. f8S Ke4/iii 6. Sg6 Kd5 7. Sf8=/iv. i) 1. . . Kxd5? 2. Sd8 and the discovered check is harmless since W interposes on b7. ii) 3. f8S? ba wins. iii) Threatening 6. . . Kxf4†. iv) Drawn, because if B1 marks time with bB, W marks time with wK. The study is, however, unsound, as 1. c3† Kxd5 2. ab wins for W.

No. 267 G. V. Afanasiov
and E. I. Dvizov
5 Hon Men.,
New Statesman 1966
6.1.67



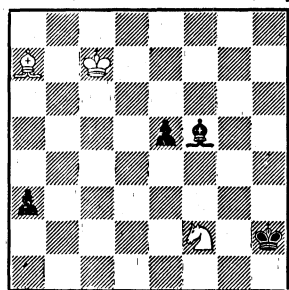
Draw 3

No. 268 † Dr. J. Glaser
Original



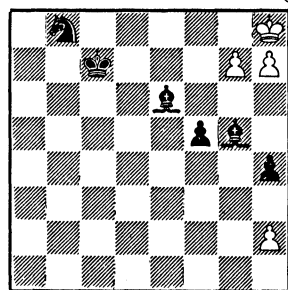
Win 5

No. 269 † Dr. J. Glaser
Original



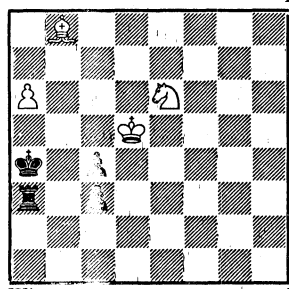
Draw 3

No. 270 E. Pogosjants
1st Prize,
Problemista 1964



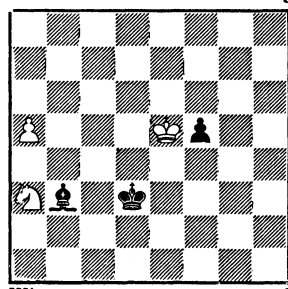
Draw 4

No. 271 E. Pogosjants
2nd Prize,
Problemista 1964



Win 4

No. 272 S. Clausen
and A. Hildebrand
3rd Prize,
Problemista 1964



Win 3

No. 267: G. V. Afanasiev and E. I. Dvizov. 1. Sc7/i b1Q 2. Bc5† Qb6 3. Bxd4/ii Sd7/iii 4. Sb5†/iv Ka6 5. Sc7†/v Ka7/vi 6. Sb5†=. i) 1. Bxb2? Sf5 2. Sb6 Se7† 3. Kc7 Sa6†. ii) 3. Bxb6†? Kxb6 4. Kxb8 Bg3. iii) 3. .. Qxd4 4. Sb5†=. iv) 4. Bxb6†? Sxb6 mate. v) 5. Bxb6? Sxb6† and 6. .. Kxb5 wins. vi) 5. .. Ka5 6. Bxb6†=. This study also is unsound: 1. Sc7 Sd7 and B1 wins. See No 312.

No. 268: Dr. J. Glaser. This study and No. 269 were entries for the New Statesman Tourney. See the obituary on p. 105 in EG5. 1. Be7† Sxe7 2. Se5/i Be8 3. Sh7† Kg8 4. f7† Bxf7 5. Sf6† Kf8 6. Sed7 mate. or 6. .. Kh8 7. Sxf7 mate. i) Threat Sh7† followed by f7†, and it is surprising that no bS move wards off the threat, while bK moves walk into f7† at once.

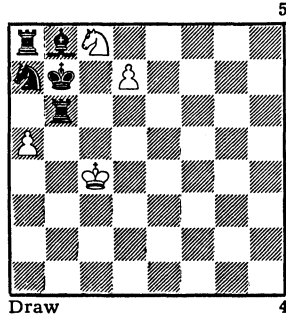
No. 269: Dr. J. Glaser. 1. Bb8/i a2/ii 2. Kd8 a1Q/iii 3. Bxe5† Qxe5 4. Sg4† Bxg4 stalemate. i) 1. Kd8? Kg3 2. Bb8 Kf4. 1. Sg4†? Bxg4 2. Bb8 a2 3. Kd8 a1B wins. ii) 1. .. Kg3 2. Kc6 and if 2. .. Kf4 3. Kd5. iii) 2. .. a1B 3. Ke7 Kg3 4. Kf6 Kf4 5. Bd6 (5. Sd1 also) draws simply by marking time with wB, so that bK or .. Bxf2 moves are answered by Bxe5.

No. 270: E. Pogosjants. 1. g8R Bf6† 2. Rg7† Sd7 3. h3 Bd8/i 4. Rxd7† Kxd7 5. Kg7 Bb6 6. h8Q Bd4† 7. Kf8 Bxh8 stalemate. i) With a wQ on g7 instead of wR a waiting move would win for B1.

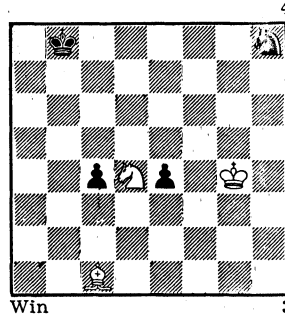
No. 271: E. Pogosjants. 1. Sd4 Ka5 2. Sc2 Ra4/i 3. Kc5 Kxa6 4. Kc6 Ka5/ii 5. Bc7† Ka6 6. Bb6 Ra2 7. Sb4 mate. i) 2. .. Ra2 3. Kc6. ii) 4. .. Ra5 5. Sb4 mate.

No. 272: S. Clausen and A. Hildebrand. 1. a6 Ba4/i 2. Sc2 Bc6 3. Sb4†, or 2. .. Kxc2 3. Kd6, or 2. .. Kc3 3. Sd4, or 2. .. Bxc2 3. a7, all winning. i) With 1. .. Bd1 we have echo, 2. Sc2 Bf3 3. Sel†, or 2. .. Kxc2 3. Kf4, or 2. .. Kc3 3. Sd4, or (as before) 2. .. Bxc2 3. a7.

No. 273 E. Pogosjants
1 Hon Men,
Problemista 1964



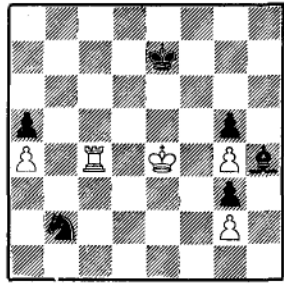
No. 274 A. Ericsson
2 Hon Men,
Problemista 1964



No. 273: E. Pogosjants. 1. d8S†/i Kxc8 2. ab Kxd8 3. b7 Sc8 4. baS Kd7 5. Kb5 Ba7 6. Ka6 Kc6 7. Sb6 Bxb6 stalemate. i) 1. ab? Sc6. 1. Sxb6? Bc7.

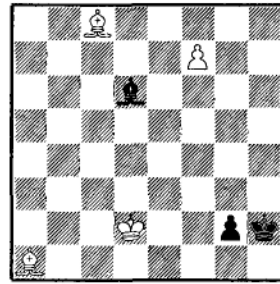
No. 274: A. Ericsson. 1. Kf5 Sf7 2. Ke6 Sd8† 3. Kd7 Sb7 4. Sc6† Ka8 5. Be3 c3 6. Ke6 c2 7. Kd5 wins. See No. 286.

No. 275 H. Källstrom
3 Hon Men,
Problemista 1964



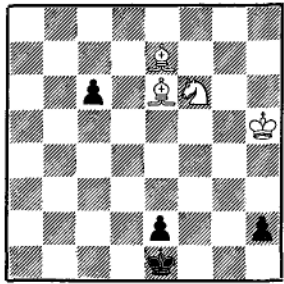
Win 5

No. 276 M. Klinkov
4 Hon Men,
Problemista 1964



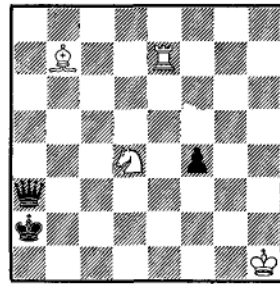
Win 4

No. 277 W. Proskurowski
Comm., Problemista 1964



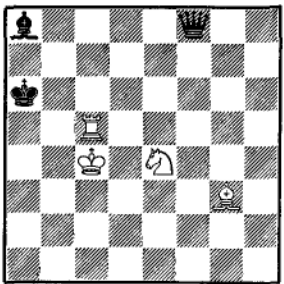
Win 4

No. 278 H. Källstrom
Comm., Problemista 1964



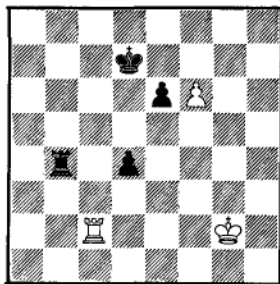
Win 4

No. 279 E. Pogosjants
Comm., Problemista 1964



Draw 4

No. 280 W. Proskurowski
Commended,
Problemista 1964



Win 3

No. 275: H. Källstrom. 1. Rd4/i Ke6 2. Kf3 Kf6 3. Ke2 Ke5 4. Ke3 Kf6 5. Kd2 Ke6 6. Kc2 Ke5 7. Kc3 wins. i) B1 draws fairly easily if he captures a4. All W now needs is to capture the paralysed bS. If in reply 1. ... Kf6 2. Kd5-c5-b5, and Rd2. The main play is based on related squares for the K's, as wR is effectively as immobile as bS.

No. 276: M. Klinkov. 1. Be5† Bxe5 2. f8Q g1Q 3. Qh6† Kg3 4. Qg5† Kf2 5. Qe3† Kg2 6. Bb7† Kh3 7. Qh6† Kg3 8. Qg5† Kf2 9. Qe3† wins. Compagne No. 291.

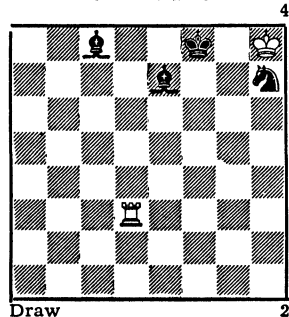
No. 277: W. Proskurowski. 1. Se4 h1Q† 2. Bh4† Qxh4† 3. Kxh4 Kd1 4. Bg4, or 3. ... Kf1 4. Bc4 wins.

No. 278: H. Källstrom. 1. Bd5† Kb1 2. Re1† Kb2 3. Re2† Kc1 4. Sb3† Kd1 5. Bf3 Qb3 6. Re3† Kc2 7. Bd1† Kxd1 8. Rxb3 wins.

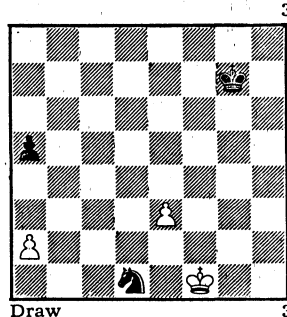
No. 279: E. Pogosjants. 1. Ra5† Kxa5/i 2. Bc7† Ka6/ii 3. Sc5† Ka7 4. Bb6† and 5. Sd7†=. i) 1. ... Kb6 2. Rb5† Kc6 3. Rc5† Kd7 4. Rc7† Kd8 5. Sc5 Qg8† 6. Kb5 Qxg3 7. Se6† Ke8 8. Sg7† Kf8 9. Se6†=, as 9. ... Kg8 10. Rg7†. ii) 2. ... Ka4 3. Sc3† Ka3 4. Bd6† Qxd6 5. Sb5†.

No. 280: W. Proskurowski. 1. Rc8/i Rb2† 2. Kg3 Rb3† 3. Kg4 d3 4. f7 d2 5. Rd8† Kd8 6. f8Q† Kd7 7. Qf7† Kd8 8. Qf6† and wins bPd2 in a few moves. i) Most players would be glad to draw this as W, since B1 is threatening to capture fP while retaining both his own P's.

No. 281 E. Pogosjants
1st Prize,
Problemista 1965



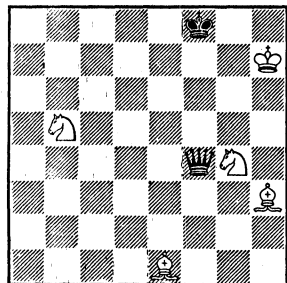
No. 282 W. Proskurowski
1 Hon Men,
Problemista 1965



No. 281: E. Pogosjants. 1. Rd2/i Sg5 2. Rd8† Kf7 3. Rf8† Kg6 5. Rg8† Kf7 6. Rf8†=. i) 1. Rd1? would also achieve the double aim of threatening 2. Kxh7 and preserving the option of playing to d8, but it would fail to 1. ... Bg4 and 2. ... Sf6.

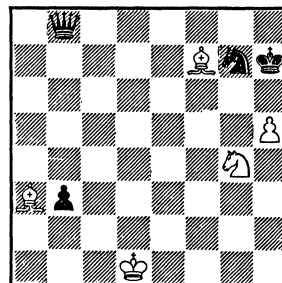
No. 282: W. Proskurowski. 1. Ke2 Sc3† 2. Kd3 Sxa2 3. Kc4 Sb4 4. Kb5 Sc6 5. e4 Kf6 6. Kxc6 a4 7. Kd6=, but not 7. e5? a3 8. e6 a2 9. e7 a1Q 10. e8Q Qa4† wins.

No. 283 E. Pogosjants
2 Hon Men,
Problemista 1965



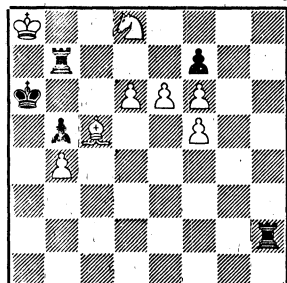
Win 5

No. 284 Y. Zemlianski
1st Prize,
Leninskaye Smena Tourney
1964-5



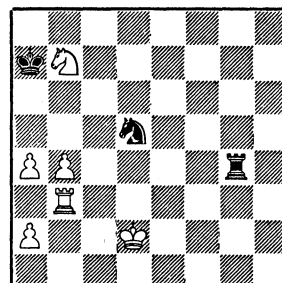
Draw 5

No. 285 A. Visochin
1st Prize,
Komsomolskaya Iskra 1963-65



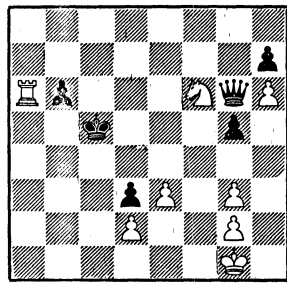
Win 8

No. 286 P. Perkonaja
2nd Prize,
Komsomolskaya Iskra 1963-65



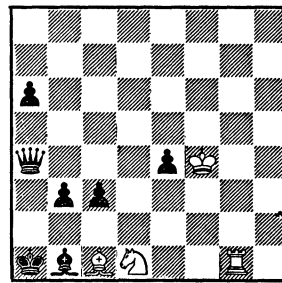
Win 6

No. 287 V. Neidze
3rd Prize,
Komsomolskaya Iskra 1963-65



Win 8

No. 288 M. Gafarov
1 Hon. Men,
Komsomolskaya Iskra 1963-65



Win 4

No. 283: E. Pogosjants. 1. Se5/i Qxe5 2. Bb4† Kf7 3. Sd6† Kf6 4. Bc3 Qxc3 5. Sc4† wins. i) 4 minor pieces win against a Q, but B1 is threatening ..Qe4† or ..Qf7†. 1. Kh8? can be met by 1. ..Qc4. The

text move covers f7 directly, and meets 1. .. Qe4† with a cross-check 2. Sg6† followed by 3. Sd6†. After playing through all the studies by Mr. Pogojants in this issue one is tempted to describe his style as "Prokes with a bit of poison".

No. 284: Y. Zemlianski. 1. Bg6† Kh8 2. Sh6 Qf4 3. Sf7† Kg8 4. Sh6† Qxh6 5. Bc1 Qh8 6. Bb2=. Leninskaya Smena (the "Lenin Relief Guard") is a journal of Alma-Ata.

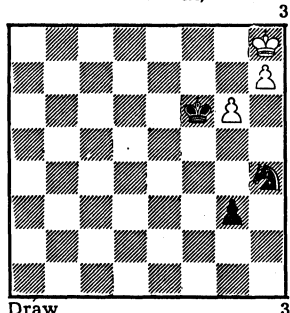
No. 285: A. Visochin. 1. d7 Rh8 2. Bf8/i Rxf8/ii 3. e7 Rxd8†/iii 4. edR Kb6 5. Rb8 Ka6 6. Re8 Rxd7 7. Kb8 Kb6 8. Kc8 Rd6 9. Re6 fe 10. f7 wins. i) 1. e7? would not have allowed this move. ii) 2. .. Rxd7 3. e7 wins, but not 3. ed? Rxf8 4. Kb8 Kb6 5. Kc8 Rh8 and B1 mates with 6. .. Rxd8. iii) 3. .. Rxd7 4. efR wins. or 3. .. Rh8 4. e8R wins, the line 4. e8Q? being here excellently met by 4. .. Rxd7, and whichever bR is captured by wQ the other bR captures wSd8 and Qxd8 is stalemate. The 3 R-promotions on different squares are achieved by a newcomer in a setting that should not offend the protagonists of the "natural" position.

No. 286: P. Perkonaja. 1. Sd8/i Rd4†/ii 2. Ke2/iii Sxb4 3. a3/iv Re4† 4. Kf3 Sa6 5. Rb7†/v Ka8 6. Kxe4 Sc5† 7. Kd5 Sxb7 8. Sc6 and wins bS next move. The final a8-b7-c6-d5 position is not original but the W and B1 play is impressive. i) 1. Sa5? Rg2† 2. Ka3 Rxa2 and draws on the basis of winning another P and sacrificing bS. ii) 1. .. Rg2† 2. Kd3 Rxa2 3. a5 (not possible after 1. Sa5?) 3. .. Sxb4† 4. Rxb4 Ka6 5. Sb7 wins. iii) 1. .. Sxb4 2. Rxb4 wins. iii) 2. Kc1? Rc4† 3K- Sxb4. iv) 3. Rxb4? Rxd8=. 3. a3 Rxd8 4. ab wins as aP's now undoubled. v) 5. a5? Rc4 6. Rc6 Sb8=. See No. 274.

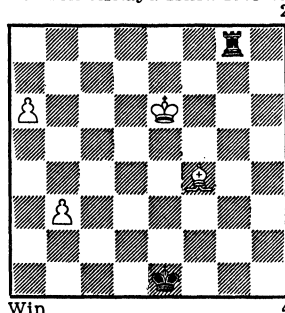
No. 287: V. Neidze. 1. Sd7† Kd5 2. Sxb6† Ke4 3. Sd7 Qf7 4. Ra7 Qe7 5. g4 Qd8 6. Ra4† Kd5 7. Rd4† Ke6(c6) 8. Sc5(e5)† wins. The general theme of R & S against Q is very old, but what is new here is three batteries being set up in the course of play.

No. 288: M. Gafarov. 1. Bb2† cb 2. Sc3 Qa2/i 3. Ke3 a5 4. Rh1 a4 5. Sb5 a3 6. Kf4 e3 7. Sd4 e2 8. Sf3 e1Q 9. Sxel B- 10. Sc2 mate. i) In the hand-written diagram as received wR is on g6, not g1, and this move is therefore not forced.

No. 289 K. Sczala
Komsomolskaya Iskra 1963-65
2 Hon. Men,



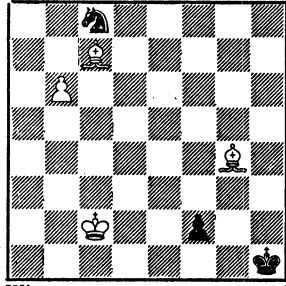
No. 290 E. Pogojants
4 Hon. Men,
Komsomolskaya Iskra 1963-65



No. 289: K. Sczala. 1. g7 g2 2. Kg8/i g1Q 3. h8Q Qg5 4. Qh7 Sg6 5. Qh6 Qd5† 6. Kh7 Qf7 7. Qg5† Kxg5=. i) 2. g8Q? Sg6† 3. Qxg6† Kxg6 4. Kg8 g1Q 5. h8Q Qa7 wins.

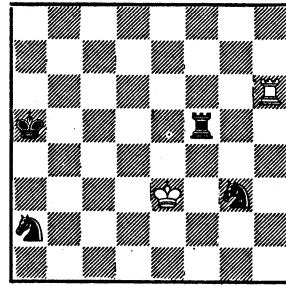
No. 290: E. Pogojants. 1. a7 Ra8 2. Bb8 Kd2 3. b4 Kc3 4. b5 Kc4(b4) 5. b6 Kb5 6. b7 Rxa7 7. Bxa7 Kc6 8. b8R wins.

No. 291 D. Petrov
5 Hon. Men,
Komsomolskaya Iskra 1963-65
3



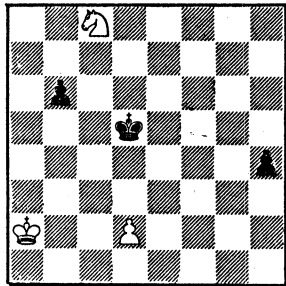
Win 4

No. 292 A. Hildebrand
1 Comm.,
Komsomolskaya Iskra 1963-65
4



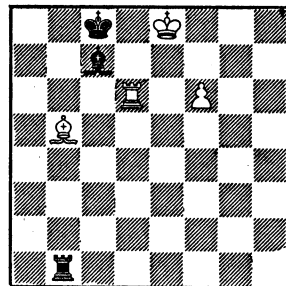
Draw 2

No. 293 G. Zakhodyakin
2 Commended,
Komsomolskaya Iskra 1963-65
3



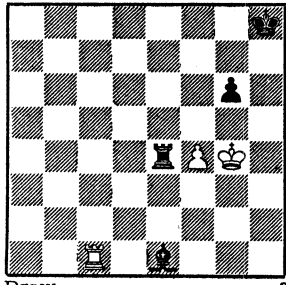
Draw 3

No. 294 S. Belokonj
3-5 Commended,
Komsomolskaya Iskra 1963-65
3



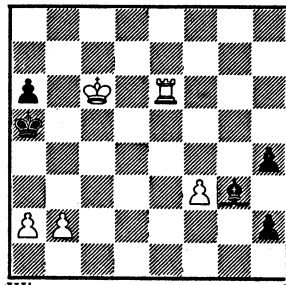
Win 4

No. 295 N. Gallileiski
3-5 Commended,
Komsomolskaya Iskra 1963-65
4



Draw 3

No. 296 A. Ivanov
3-5 Commended,
Komsomolskaya Iskra 1963-65
5



Win 5

No. 291: D. Petrov. 1. Bf3† Kg1 2. Bh2† Kxh2 3. b7 f1Q 4. b8Q† Kh3 5. Qxc8† Kh2 6. Qc7† Kh3 7. Qd7† Kh2 8. Qd6† Kh3 9. Qe6† Kh2 10. Qe5† Kh3 11. Qh5†/i Kg3 12. Qg4† Kf2 13. Qf4 wins, for example 13. .. Qe1 14. Bb7† Kg1 15. Qg4† Kf2 16. Qf3† and 17. Qg2 mate. i) 11. Qf5† is a dual.

No. 292: A. Hildebrand. 1. Rh3 Sf1† 2. Ke2 Sc1†/i 3. Kd1 Rc5 4. Ke1 Rf5 5. Kd1 =. i) 2. .. Kb4 3. Rf3 Sc3† 4. Ke1 Rxf3 stalemate.

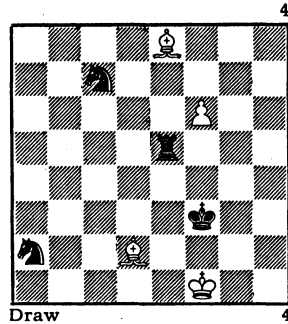
No. 293: G. Zakhodyakin. 1. Se7† Ke4 2. d3† Kf3 3. d4 h3 4. d5 h2 5. d6 h1Q 6. d7 Qh2† 7. Kb3 Qd6 8. Sc6 =.

No. 294: S. Belokonj. 1. Ba6† Kb8 2. Rd8† Bxd8 3. f7 Ka7 4. f8Q/i Kxa6 5. Qd6† Bb6 6. Qd3† Rb5 7. Kd7 Ka5 8. Qa3 mate. i) 4. Kxd8? Kxa6 =.

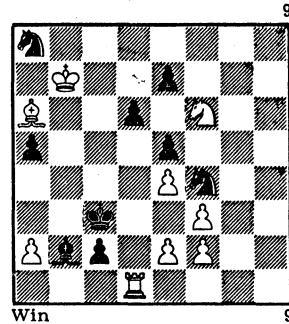
No. 295: N. Galileiski. 1. Kg5 Re6 2. Kh6 Kg8 3. Rc8† Kf7 4. Rc7† Kf6 5. Rg7 Kf5 6. Re7 Rb6 7. Re5†/i Kxf4 8. Rxe1 =. i) 7. Rxe1? g5† 8. Kh5 gh with a won R ending.

No. 296: A. Ivanov. 1. Kc5 Bf2† 2. Kc4 Bb6 3. Re5† Ka4 4. Re1 Bg1 5. Re6 a5 6. Rd6 h1Q 7. Rd3 Bc5 8. Ra3† Bxa3 9. b3 mate.

No. 297 G. M. Kasparyan
1st Prize,
Italia Scacchistica 1965



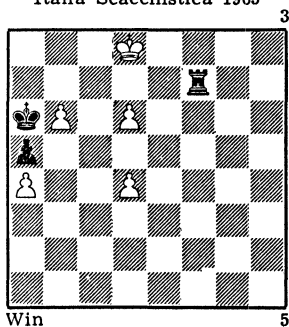
No. 298 J. E. Peckover
2nd Prize,
Italia Scacchistica 1965



No. 297: G. M. Kasparyan. 1. f7 Rf5/i 2. Ke1/ii Se6 3. Bd7 Rxf7/iii 4. Bc6† Kg3 5. Bd5 Ra7 6. Be3 Ra6/iv 7. Bc4 Ra3 8. Bf2† Kf4 9. Bxe6 =. i) 1. .. Se6 2. Ba4 Sf8 3. Bb3 =. ii) 2. Kg1? Kg3 3. Bh6 Se6 4. Bd7 Sc3 5. f8Q Se2† 6. Kh1 Rh5 mate. 2. Bh6? Se6 3. Bd7 Kg3† 4. Ke2 Rxf7 5. Bxe6 Re7 wins. iii) 3. .. Re5† 4. Kd1 Sf8 5. Bc6† K- 6. Bh6 =. iv) 6. .. Ra5 7. Bxe6 =.

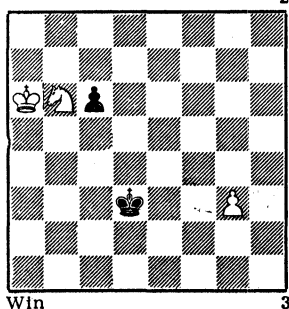
No. 298: J. E. Peckover. 1. Sd5† Sxd5 2. Rd3† Kb4 3. Rb3† Kc5 4. Rb5† Kd4 5. Rxd5† Kc3 6. Rd3† Kb4 7. Rb3† Kc5 8. Rb5† Kd4 9. e3† Kc3 10. Rb3† Kd2 11. Rb2 wins. "The author is known as one of the best composers of miniatures, but here he has given us an excellent piece with many units. The main idea is clear: to win, wR chases bK round twice. If it had been achieved with quiet moves instead of checks, the composition would have had greater value." (Judge Bondarenko.)

No. 299 E. Dobrescu
3rd Prize,
Italia Scacchistica 1965



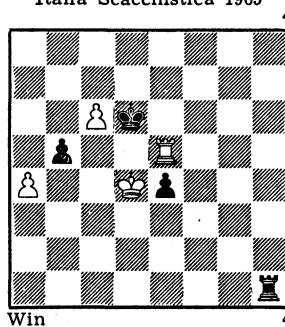
Win

No. 301 J. Tazberik
2 Hon Men,
Italia Scacchistica 1965



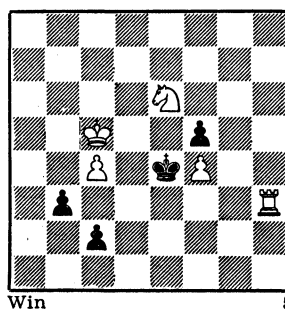
Win

No. 300 M. Tamburini
1 Hon Men,
Italia Scacchistica 1965



Win

No. 302 D. H. R. Stallybrass
Commended,
Italia Scacchistica 1965



Win

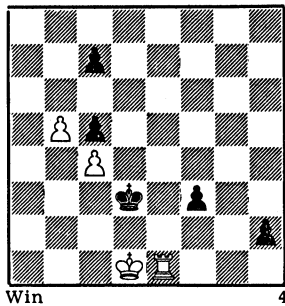
No. 299: E. Dobrescu. 1. d7 Rf4 2. d5/i Rd4 3. Kc8/ii Rxd5 4. b7 Rc5† 5. Kb8 Rd5 6. Ka8 Rxd7 7. b8S†/iii Kb6 8. Sxd7† Kc6 9. Se5† Kc5 10. Sd3† Kc4 11. Sb2† wins. i) 2. Kc8? Rxd4 3. b7 Rc4† 4. Kb8 Rb4 5. d8Q Rxb7† and 6. . . Rb8† 7- stalemate, or 5. d8S Rxa4 6. Sc6 Rh4 7. Kc8 Rh8† 8. Sd8 Rxd8† wins. ii) 2. Kc7? Rxd5 3. b7 Rxd7†=. iii) 7. b8Q? Rd8=. "A successful Roman theme study, in which bR is lured from 4th rank to 5th so that it cannot occupy b-file. W's play is ingenious and is enriched by two tries." (Judge Bondarenko.)

No. 300: M. Tamburini. 1. Rc5 Rd1†/i 2. Ke3/ii Rd3† 3. Ke2/iii Kxc5 4. c7 ba 5. c8Q† Kd5 6. Qd7† Ke5 7. Qxa4 with a difficult book win. i) 1. . . e3 2. c7 e2 3. Rc6† Ke7 4. c8Q wins. ii) 2. Kxe4? Kxc5 3. c7 Re1†. iii) 3. Kxe4? Kxc5 4. c7 Rd4† 5. Ke3 Rxa4 6. c8Q† Kb6, with theory this time on the side of B1,=. "The evident aim of the study is to show the use of theoretical knowledge to the best advantage. This is done with three difficult W moves. It is most interesting that the actual and attempted solutions have similar final positions." (Judge Bondarenko.)

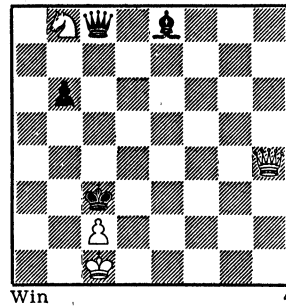
No. 301: J. Tazberik. 1. g4/i Ke4 2. Sc4 Kf4/ii 3. Se3 c5 4. Kb5 wins. i) 1. Sa4? Ke3 2. Sc3 Kf3 3. Se2 Kxe2 4. g4 c5 5. Kb5 Kd3 6. g5 c4=. ii) 2. . . Kd5 3. g5 Ke6 4. g6 Kf6 5. Se5 c5 6. Kb5 wins. "This ultra-miniature with simple solution is remarkable in its three echo positions, one of them a try. Could this material offer more?" (Judge Bondarenko.)

No. 302: D. H. R. Stallybrass. 1. Rf3 Kxf3 2. Sd4† Kxf4 3. Sxb3 Ke3 4. Kb4 f4 5. Kc3 f3 6. Kxc2 f2 7. Sd2 wins. "The beauty of this study derives from the really startling first move." (Judge Bondarenko.)

No. 303 B. Deyev
Shakhmaty v SSSR 6/66



No. 304 A. Ivanov
Shakhmaty v SSSR 6/66



No. 303: B. Deyev. 1. Rf1/i f2 2. Rh1 Ke3 3. Kc2 Kf3/ii 4. Kd2 c6/iii 5. Kd1 cb 6. cb c4 7. b6 c3 8. b7 c2† 9. Kd2 Kg2 10. Rxb2† Kxb2 11. b8Q† wins.

i) Not 1. Rh1? f2 2. Rf1 Ke3 4. Rh1 Kd3, draw. ii) 3. . . Ke2 4. Rxb2 Ke1 5. Rh1† f1Q 6. Rxf1† Kxf1 7. Kd3 Ke1 8. Ke4 Kd2 9. Kd5 Kc3 10. Kc5 Kb3 11. Kd4 Ka4 12. Ke5 Ka5 13. Ke6 Kb4 14. Kd5 wins. iii) 4. . . Kg2 5. Ke2 Kxb1 6. Kf1 c6 7. Kxf2 avoids stalemate and wins.

No. 304: A. Ivanov. 1. Sa6 (threat 2. Qb4) Qxa6/i 2. Qf6† Kb4 3. Qd6† Kb5/ii 4. Qd3† Ka5 5. Qa3† Ba4/iii 6. Qc3† Kb5 7. Qd3† Ka5 8. Qd2† Kb5 9. Qd5† Kb4 10. c3† Kxc3/iv 11. Qd2† forcing win of queen.

i) If 1. . . Qc4 2. Qg3† Kd4 3. Qf4† Kd5 4. Sc7† wins. ii) Other moves transpose into similar variations. iii) 5. . . Kb5 6. c4†. iv) 10. . . Ka3 11. Qd6† and 12. Qb4† or 12. Qd2† wins.

No. 305: D. Mamatov. 1. Kf3 g1Q/i 2. Be4 Qb1 3. Ba8 Qb8 4. Bd5 Qd6 5. Bb7 Qb6 6. Ke2† Qxb7 7. Rxb7 c2 8. Kd2 Kg2 9. Rg7† Kf2 10. Rh7 Kg2 11. Kxc2 wins/ii.

i) 1. . . g1S† 2. Ke3 and 3. Be4 wins. ii) After the B v. Q duel, white just wins the pawnending.

No. 306: V. Dolgov. 1. g7 Rb1† 2. Ka4/i Ra1† 3. Kb5 Rb1† 4. Ka6 Ra1† 5. Kb7 Rb1† 6. Ka7 Bg1† 7. Ka8 Ra1† 8. Kb8 Bh2† 9. g3 Bxg3† 10. Kb7 Rb1† 11. Ka6/ii Ra1† 12. Kb5 Rb1† 13. Ka4 Ra1† 14. Kb3 Rb1† 15. Kc2 Rb2† 16. Kd3/iii Rb3† 17. Ke4 Rb4† 18. Kf5 wins. A classic miniature.

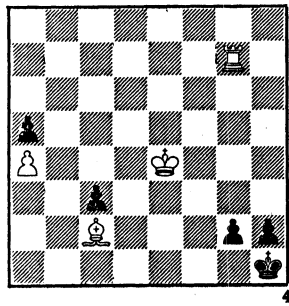
ANTICIPATIONS WITHOUT COMMENT

No. 259: J. R. Harman gives, all from "1234", Nos 288, 289, 290 and 1056. Also No. 110 in E G 3.

No. 260: J. R. Harman gives No. 909 from "1234". J. Selman quotes a Réti (1922) and 3 by Rinck (1930) for similar minor piece stalemate finales.

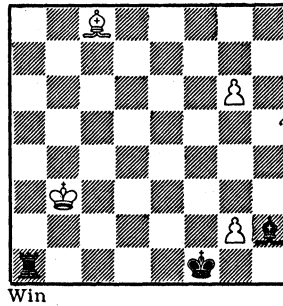
No. 262: W. Veitch gives Nos 755 and 696 from "1234".

No. 305 D. Mamatov
Shakhmaty v SSSR 6/66



4

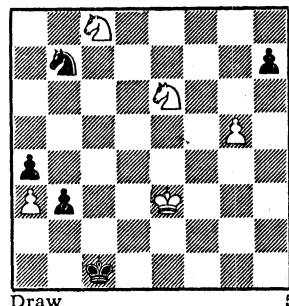
No. 306 V. Dolgov
Shakhmaty v SSSR 4/66



Win

3

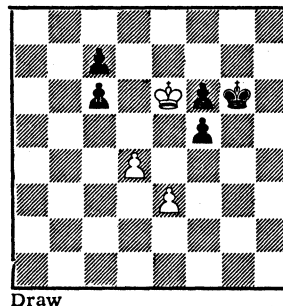
No. 307 Y. Zemliansky
Shakhmaty v SSSR 4/66



Draw

5

No. 308 J. Hasek
Shakhmaty v SSSR 4/66



Draw

3

THE FUTURE OF E G

E G 9-12 will appear. At iii.67 subscribers total 160. This is encouraging, but the warning in E G 7 on p. 178 is still valid, as total running expenses of The Chess Endgame Study Circle are at £200 per annum. You can help avert a crisis at the end of the third year by:

1. Paying your subscription renewal now.
2. Making persistent efforts to persuade your chess acquaintances to subscribe.
3. Sending me names and addresses of likely or possible subscribers, so that I can send a specimen copy of E G.

I should like to thank all readers who have already made a positive response to the p. 178 appeal ... all six of you!

A. J. R.

i) 2. Ka2? Rb2† draws or 2. Kc4? Rc1†. ii) 11. Ka6? Rc1† wins.
 iii) All is now clear - the bishop blocks the g-file.

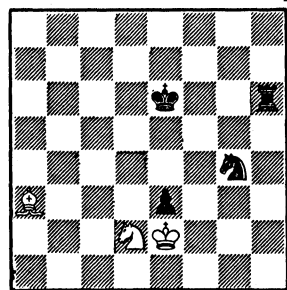
No. 307: Y. Zemliansky. 1. g6/i hg 2. Sb6 b2 3. Sxa4 b1Q 4. Sd4 Qa2
 5. Se2† Kc2 6. Sd4†/ii =.

i) 1. Sf4? (threats Sd3, Sd2†) 1. ... Kc2 2. Sd3 Sc5 3. Sb6 Sxd3 4. Sxa4
 Sc5 wins. 1. g6 blocks a diagonal of B1's Q. ii) The alternative to per-
 petual check is loss of the Q.

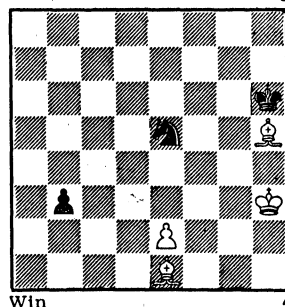
No. 308: J. Hasek. 1. Kd7 f4 2. ef Kf5 3. Kxc7 Ke4 4. f5/i Kxd4 5. Kd6
 c5 6. Ke6 c4 7. Kxf6 c3 8. Kg7 (or Ke7) c2 9. f6 draws.

i) 4. Kxc6? Kxd4 wins.

No. 309 V. Yakimchik
 Shakhmaty v SSSR 5/66



No. 310 A. Bondarev
 Shakhmaty v SSSR 5/66



No. 309: V. Yakimchik. 1. Sf1/i Ke5/ii 2. Sxe3/iii Rh2† 3. Ke1 Rh1†/iv
 4. Sf1 Sh2 5. Kf2 Rxf1† 6. Kg2 Rf3 7. Bc1 Rf1 8. Ba3. A curious
 positional draw.

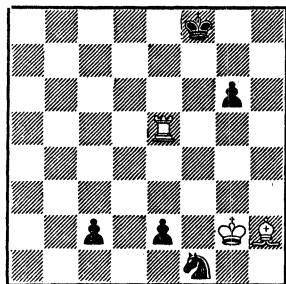
i) 1. Sc4? Rh2† 2. Kd3 Kd5 3. Sb6† Kc6 4. Sc4 e2 wins. ii) If 1. ... Kd5
 2. Sxe3† Sxe3 3. Bc1 draws. Black avoids the check. iii) 2. Bc1? Ke4
 3. Sg3† Kf4 4. Sf1 Rc6 wins. iv) 3. ... Sxe3 4. Bd6†.

No. 310: A. Bondarev. 1. Bc3 b2/i 2. Bxb2 Sc4 3. Bf7 Sxb2 4. Bb3
 Kh5/ii 5. Kg3 Kg5 6. Kf3 Kf5 7. e4†/iii Kf6 8. Ke2 Ke5/iv 9. Ke3 Kf6
 10. Kd4 Kg5 11. e5 Kg6 12. Kd5 Kf7/v 13. Kd6† wins /vi.

i) 1. ... Sc4 2. Bf7 b2 transposes. ii) Taking the opposition. iii) 7. Ke3?
 Ke5 draw. White must take care in preserving the pawn.
 iv) 8. ... Ke7 9. Ke3 Kd7 10. Kd4 Kd6 11. Bc2 wins. v) 12. ... Sd3 13. Bc2.
 vi) White abandons the knight after all.

No. 311 V. Neustadt
Shakhmaty v SSSR 5/66

5

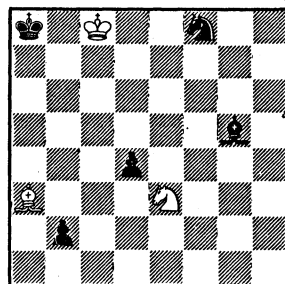


Win

3

No. 312 G. Afanasiev
and E. Dvizov
Correction of No. 267

5

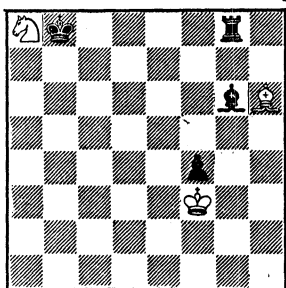


Draw

3

No. 313 B. V. Badaj
Original

4

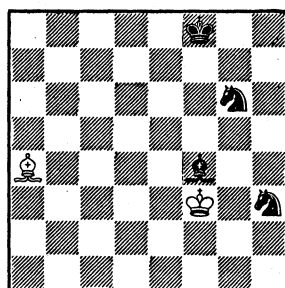


Draw

3

No. 314 B. V. Badaj
Original

4

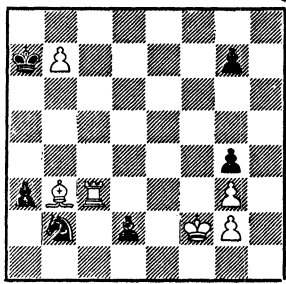


Draw

2

No. 315 Y Zemliansky
1st Prize,
Troitzky Memorial Tny 1966

6

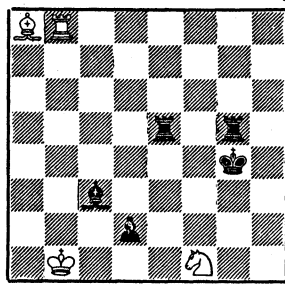


Draw

6

No. 316 An. G. Kuznetsov
2nd Prize,
Troitzky Memorial Tny 1966

5



Draw

4

No. 311: V. Neustadt. 1. Bf4 Se3† 2. Bxe3 e1S† 3. Kf1 Sd3 4. Rd5/i c1Q 5. Bxc1 Sxc1 6. Ra3 wins.
 i) 4. Rd5? c1Q† 5. Bxc1 Sxc1 6. Kf2 Sb3 7. Ke3 Ke7 8. Kd3 Ke6 9. Kc4 g5 10. Rd1 Sa5† 11. Kb5 Sb7 12. Kc6 Sa5† draws.

No. 312: G. Afanasiev and E. Dvizov. 1. Sd5 b1Q/i 2. Sc7† Ka7 3. Bc5† Qb6 4. Bxd4 Sd7/ii 5. Sb5†/iii Ka6 6. Sc7†/iv Ka7/v 7. Sb5 =.
 i) 1. . . Se6 2. Bxb2 d3 3. Bc3 and 4. Sb4 =. 1. . . Bc1? 2. Sc7† Ka7 3. Bc5 mate. ii) 4. . . Qxd4 5. Sb5† =. iii) 5. Bxb6†? Sxb6 mate. iv) 6. Bxb6†? Sxb6† 7. K- Kxb5. v) 6. . . Ka5 7. Bxb6† =.

No. 313: B. V. Badaj. 1. Sb6 Bh5†/i 2. Kxf4/ii Rg6 3. Sd7† Kc7 4. Sf6/iii Rxh6/iv 5. Kg5 Rg6†/v 6. Kf5/vi Rh6 7. Kg5 =. i) Vacating g6 for bR. ii) 2. Kf2? f3 wins. iii) Having just escaped capture wS offers itself! 4. Sf8? Rxh6 5. Kg5 Rh8. iv) 4. . . Rxf6† 5. Kg5 R- 6. Kxh5 =. v) 5. . . Rh8 6. Kxh5 =. vi) 6. Kxh5? Rxf6 wins.

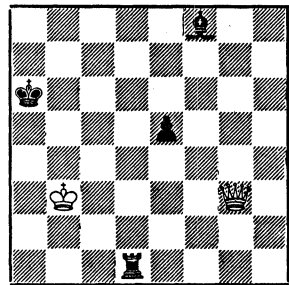
No. 314: B. V. Badaj. 1. Kg4/i Sf2†/ii 2. Kf5/iii Kf7/iv 3. Bb3† Kg7 4. Bf7 Kxf7 stalemate. i) 1. Bc2? Se5† 2. Ke4 (2. Kg4 Sg5) 2. . . Bg3 3. Kf5 Sf2. ii) 1. . . Sg1 or 1. . . Sg5 2. Bc2 =. iii) 2. Kf3? Sd3 (2. . . Sh1? 3. Bc2 =) 3. Bc2 Se1†. 2. Kh5? Se5. iv) 2. . . Kg7 3. Be8.

No. 315: Y. Zemliansky. 1. Rc8/i Kxb7 2. Rh8/ii d1Q 3. Bxd1 Sxd1†/iii 4. Kgl a2 5. Rh1 Sc3/iv 6. Kh2 Sb1 7. Rcl/v g5/vi 8. Rc4 Kb6/vii 9. Ra4 Sc3 10. Ra3/viii Kb5 11. Rxc3/ix =.

i) Threats were 1. . . d1Q 2. Bxd1 Sxd1† and 1. . . a2. 1. Ke2? a2 wins. 1. Rc5? Sd3†. 1. Rc4? a2 2. Rb4 Kb8 3. Bxa2 d1Q 4. Rxb2 Qd4†.
 ii) 2. Rd8? d1Q 3. Bxd1 a2 4. Rd7† Kb6 5. Rd6† Kc5 6. Ra6 Sxd1† 7. Ke2 Sc3† 8. Kd3 Kb5 9. Ra3 Kb4 wins. Or here 3. Rxd1 Sxd1† 4. Ke1 Sc3 5. Kd2 a2 wins, thanks to Pg7. iii) 3. . . a2? 4. Rh1 and Bf3†. iv) 5. . . a1Q 6. Kh2 Q- 7. Rxd1 requires analysis - any offers? v) 7. Rxb1†? abS(B) wins, but not 7. . . abQ? (R) stalemate. Although 7. . . a1Q is not a threat (8. Rxb1† Qxb1 =), against waiting moves B1 marches bK down to b2(c2) and then queens aP with an easy win, as bK can recapture on b1. On c1 wR is ready to play to c8 if bK advances down ab-files. 7. Rd1? Kc6 therefore wins, as wR on 8th rank holds no threat. vi) 7. . . Ka6(b6) 8. Rc8. 7. . . g5 both allows bQ to check on h8 and proves W lacks a waiting move. vii) 8. . . a1Q 9. Rb4† and 10. Rxb1. However, it is not clear why 8. . . Kb6 should not be answered by 9. Rc8, as well as 9. Ra4. viii) See (v) for the B1 threat. ix) The solution provided stops here. But the play is far from simple. After 11. . . a1Q there is no perpetual check. 12. Rc5† Kb4 13. Rxc5/x Qh8† 14. Kgl Qd4† 15. Kh2 and now W can draw if wR reaches f4 (this is the reason for capturing on g5) as then there is no threat of bK reaching f2, which otherwise would be a winning manoeuvre with bQ attacking g3 or threatening mate on h-file. 15. . . Qe4 16. Rg7 Qf5 17. Rb7† Kc4 18. Rb2 (18. Rb1? Qh7†, or 18. Rb8? Qh7† and 19. Qa7†) 18. . . Kc3 (18. . . Qd3 19. Rb7 threatening Rf7-f4. better than 19. Rf2? Qh7† 20. Kgl Qa7 21. Kf1 Kd3 22. Rf4 Qa1† 23. Kf2 Kd2 appears to win, as 23. Rxc4? Qe1† 24. Kf3 Qe3 mate) 19. Re2 Kd3 20. Ra2 =, I hope (AJR). x) 13. Rc4†? Kb3 14. Rxc4 Qh8† 15. Kgl Qe5 16. Kg2 Qf5 16. Rd4 Qh7† 17. Kgl Qa7 and 18. . . Qxd4.

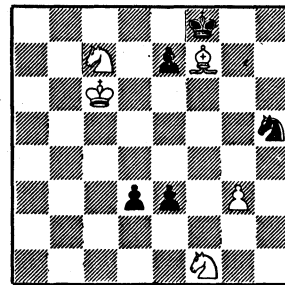
This award was published in the xi.66 issue of the Bulletin of the Central Chess Club of the USSR. The judge was V. Yakimchik of Ust-Kamenogorsk. There were 71 entries.

No. 317 E. Dobrescu
3rd and Special Prize,
Troitzky Memorial Tny 1966



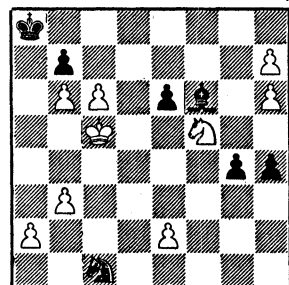
Win 2

No. 318 A. Koranyi
4th Prize,
Troitzky Memorial Tny 1966



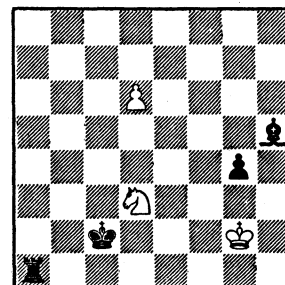
Win 5

No. 319 V. Nestorescu
5th Prize,
Troitzky Memorial Tny 1966



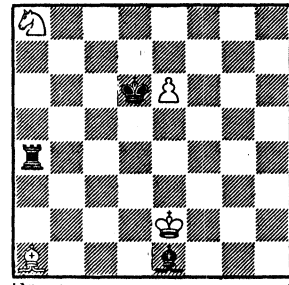
Draw 9

No. 320 A. Kopnin
1 Hon Men,
Troitzky Memorial Tny 1966



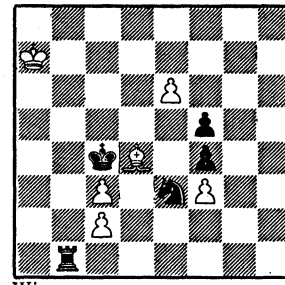
I Draw
II g2 to h2: Draw?

No. 321 A. Kopnin
2 Hon Men,
Troitzky Memorial Tny 1966



Draw 4

No. 322 I. Veldre
3 Hon Men,
Troitzky Memorial Tny 1966



Win 6

No. 316: An. G. Kuznetsov. 1. Kc2/i Re2/ii 2. Rd8 Rc5 3. Sxd2 Bxc2† 4. Kd1 Rc2 5. Bf3†/iii Kxf3 6. Rf8† Ke3/iv 7. Re8†/v Kd3 8. Rd8†/vi Kc3 9. Rc8†/vii Kd3 10. Rd8†=/viii. i) As well as 1. . . d1Q†, 1. . . Re1† was threatened. ii) 1. . . Rc5 2. Kd1 Rg7 3. Rd8=. If, in reply to 1. . . Re2 2. Rb1? Rc5 3. Kd3 Re1 4. Se3† Kg3 5. Sd1 Ba5 wins, with . . . Rcl as threat. iii) 5. Kxc2? Ba5† 6. Kd1 Re1†. 5. Kxe2? Bg5† 6. Kd1 Rcl†. 5. Rd4†? Bf4 6. Bf3† Kg3 7. Bxe2 Rcl mate. iv) 6. . . Bf4 7. Rxf4†=. v) 7. Kxc2? Bb4†. vi) 8. Rxe2? Rcl mate. vii) 9. Kxe2? Bg5†. viii) 10. Rxc2? Re1 mate.

No. 317: E. Dobrescu. 1. Qf3/i Rb1† 2. Kc2/ii Rb8 3. Qc6† Ka7/iii 4. Qc7† Ka8/iv 5. Qd7/v e4 6. Qc6† Ka7 7. Qc7† Ka8 8. Qd7 e3 9. Kd3/vi Rb3† 10. Ke4 Rb4†/vii 11. Kf3/viii Rb8 12. Qc6† Ka7 13. Qc7† Ka8 14. Qd7 e2 15. Kxe2 Rb2† 16. Kd3(d1) wins, 16. . . Bb4 17. Qd5† and 18. Qd4(e5)†. i) 1. Qg6†? Rd6 2. Q- Rb6† and 3. . . Bb4(d6)=. 1. Kc2? Rd6 2. Qa3† (2. Qf3 Be7=) 2. . . Kb7 3. Qb3† (3. Qf3† Rc6†=) 3. . . Kc8=. ii) 2. Ka4? Rb4† wins. 2. Ka2? Rb8 and wK cannot capture eP. 2. Kc3? Rb8 and B1 will be able to play . . . Bb4†=. iii) 3. . . Ka5 4. Kc3 e4/ix 5. Qc7† Rb6 6. Kc4 Bb4 7. Qa7† Ra6 8. Qb7 Rb6 9. Qd5† Ka4 (Ka6 10. Qa8 mate) 10. Qd1† and 11. Qa1† wins. iv) 4. . . Rb7 5. Qa5† Kb8 6. Qd8† and 7. Qxf8. v) This completes the Zugzwang position, as . . . Bb4 is now met by 6. Qa4†. bK cannot move, . . . Re8 6. Qd6†, . . . Rb7 6. Qc8† Rb8 7. Qa6 mate, and all bB moves cost the piece. vi) If wK goes to a B1 square, bB can check, with a draw. W therefore uses Zugzwang to win eP on W square e2 with wK. B1 counters with bR-checks. vii) 10. . . e2 11. Qa4† wins. 10. . . Rb8 11. Kf3 wins. viii) 11. Kxe3? Bh6† 12. Kd3 Rb7 with . . . Bg7= to follow, or 11. . . Bc5† 12. Kf3 Ba7=. ix) 4. . . Ba3 5. Qc7† Rb6 6. Qa7† Ra6 7. Qb7 Bc5 (. . . Rb6 8. Qd5† K- 9. Qa8†) 8. Kc4 Bb6 9. Qc6(d5†). 4. . . Bb4† 5. Kc4 with variations as for 4. . . Ba3.

No. 318: A. Koranyi. 1. Bc4 e2 2. Se6† Ke8/i 3. Bxd3 eFR/ii 4. Bg6† Rf7 5. g4 Sf6 6. g5 Sg4/iii 7. Kd5/iv Se3†/v 8. Kc5/vi Sg4 9. Bh5 Se5 10. Kd4/vii Sc6† 11. Ke4, and g5-g6 wins. i) 2. . . Kf7 3. Sf4† Kf6 4. Sxe2 de 5. Bxe2 and wins, as gP will eventually cost B1 his S. ii) 3. . . efQ 4. Bg6† Qf7 5. Bxh5 Qxh5 6. Sg7† wins. iii) 6. . . Sd7 7. Bxf7† wins. 6. . . Sh7 7. Kc7 (other moves also) 7. . . Sf6 (. . . Sf8 8. Sg7 mate) 8. gf ef† 9. Kd6 f5 10. Sg5 wins. 6. . . Sh5 7. Sc7† Kf8 8. Bxh5. iv) 7. Bh5? Se5† 8. Kd5 Sd7 9. Kd4 Sf6 10. Bg6 Sd7 11. Kd5 Sb6† 12. Kc6 Sc4 13. Bh5 Se5† 14. Kd5 Sd7=. 7. Kc7? Se5 8. Bh5 Sg6 9. Kc8 Se5=. v) 7. . . Sf6† 8. gf ef 9. Kd6 f5 10. Sg5. vi) 8. Ke4? Sg4 9. Kd4 or 9. Bh5 Sf6†=. vii) 10. g6? Kd7 11. gf Kxe6 12. f8Q Sd7†=. 10. Kd5? Sd7=.

No. 319: V. Nestorescu. 1. c7 Rc6†/i 2. Kb5/ii Bh8 3. Se7 Rc2/iii 4. Sg6 Bf6/iv 5. Sf4 Rc6/v 6. Se6 Bh8 7. Sd8 Rc2 8. Sf7/vi Bf6 9. Sd6 Rc6 10. Sf5 Bh8 11. Se7=. i) 1. . . Re5†? 2. Kd6 Re8 3. Kd7 W wins. 1. . . Re8 2. Sd6 Be7 (2. . . Rf8 3. Sf7) 3. Kd5 Bxd6 4. Kxd6 Rh8 5. Kd7 Rxh7†=. ii) 2. Kd5(b4)? Sxe2 3. Sg7 (3. Ke4 Sg3†) Sc3 mate or 3. . . Bd6† 4. Ka5 Rc5† 5. Ka4 Sc3† and sets up a winning R + B battery. W's threat is now 3. Sg7. iii) 3. . . Rc3 4. Sd5 with perpetual attack on bR. iv) 4. . . Bd4 5. e4. v) W's 6. Se6 will threaten Sc5 as well as Sg7. vi) 8. Se6? Sxe2 9. Sc5 Sd4† 10. Kb4 Sc6† wins.

No. 320: A. Kopnin. I: 1. d7 Ra8 2. Sb4† Kc3 3. Sc6 Be8/i 4. Se5 Bh5 5. Sc6 Be8=. i) For 4. d8Q? Bxc6† wins. Or 4. d8S? B1 wins easily, 4. . . Bd7.

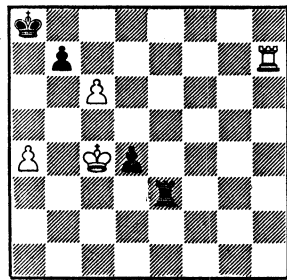
Note also 4. deQ? Rxe8 5. Sa5 Kb4 6. Sb7 Re2† 7. Kg3 Rd2 and 8. . . Rd7. II: 1. d7 Ra8 2. Sb4† Kd2 3. Sc6 Ke2 4. Kg3/i Ra3† 5. Kg2/ii Bg6 6. Sd4† Ke1 7. d8Q Be4† 8. Sf3† gf† 9. Kh2 Ra2† 10. Kh3 Bf5† 11. Kg3 f2

12. Qe7† Re2 13. Qb4† Rd2 14. Qe7† Kd1 15. Kg2 Bh3† or 15... Bd3 wins.
 i) 4. d8Q Rxd8 5. Sxd8 Kf2. 4. Kg1 Bf7 5. d8Q Rxd8 6. Sxd8 Bd5 wins.
 ii) 5. Kf4 or 5. Kh4 Rd3.

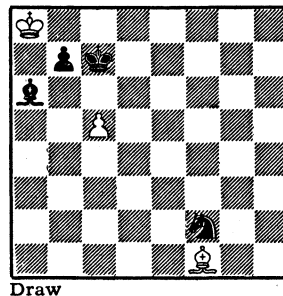
No. 321: A. Kopnin. 1. Bf6/i Ba5/ii 2. e7 Kd7/iii 3. Bc3/iv Ra2† 4. Kf1/v Bxc3 5. Sc7 Ra1† 6. Kg2/vi Ra2† 7. Kf1=/vii. i) 1. Kxe1? Rxa1†. 1. Bb2? Ba5 and captures eP and then wSa8. 1. Bg7? Ba5. ii) 1... Re4† 2. Kd3 Rxe6 3. Bd4=. 1... Kxe6 2. Kxe1= (2. Sb6). iii) 2... Re4† 3. Kd3 Re6 (... Kd5 4. Bc3 Bxc3 5. Sc7†=) 4. Kc4 Kc6 (... Kd7 5. Kb5=) 5. Bg5 Re4† 6. Kd3 Re5 7. Kd4 Re6 8. Kc4 Kb7 9. Kd5 Re2 10. Bf6= (... Kxa8? 11. Be5). Here 5... Be1 6. Bf6 Bf2 7. Bg5 Kb7 8. Kd5 Re2 9. Bf4 with the saving double threat of Be5 and Sc7. iv) So that 3... Bxc3 4. Sb6†. bBa5 is neatly dominated. v) 4. K-3? Ra3. 4. Kd1? Bxc3 5. Sc7 Rd2† wins. vi) 6. Ke2? Kxc7 7. d8Q Rel†. 6. Kf2? Bd4† and ... Kxe7. vii) 7. Kh1? Kxe7 8. Sd5† Ke6 9. Sxc3 Rc2 10. Se4 (Sb5 Kd5 11. Kg1 Rc5 12. Sa3 Rc3 13. Sb5 Rb3) 10... Kd5 11. Sg5 Kf5 12. Sf3 Kf4 13. Sd4 Rd2 14. Sb3 Rd3 15. Sc5 Rc3 16. Se6† Kg3 wins.

No. 322: I. Veldre. 1. e7 Ra1† 2. Kb7 Ra8 3. Kxa8 Sd5 4. Kb7(8)/i Sxe7 5. Kc7 Kd5/ii 6. Bg7/iii Sg6/iv 7. c4†/v Kxc4 8. Bf6/vi Kc5 9. Kd7 Kd5 10. c3 wins/vii. i) 4. e8S? Sc7† 5. Sxc7 stalemate. Or 5. Kb7 Sxe8 6. Be5 (6. Kc6 Sf6 7. Be5 Sg4=) 6... Kd5 7. Bxf4 Sf6 8. Kc7 Sg4 9. Kd7 Sf2 10. Ke7 Sh3 11. Bh2 Sg5 12. f4 Sh3, 13... Kc4 and ... Sxf4. ii) 5... Sd5† 6. Kd6 Se3 7. Ke5 wins. 5... Sg6 6. Bf6 as main line after 8. Bf6 but W has an extra P. 5... Sc6 6. Bg7. iii) 6. Kd7? Sc6 7. c4† Kxc4=, or 7. Bf6 Sa5 and ... Sc4=, as wPf3 is lost. 6. Bf6? Sc6 7. Kb6 Kc4 8. Bg7 Sd8 9. Bf6 Sc6(f7)=. iv) 6... Sc6 7. c4† Kc5 8. Bf8†, a check not possible if wB had played to f5. 6... Ke6 7. c4 Sg6 8. c5 Se7 9. c4 wins, or 8... Sh4 9. c6 Sxf3 10. Kd8. v) 7. Bf6? Ke6 and B1 wins wPf3. vi) Threat Kc7-d6-e6-f7. vii) 10... Se5† 11. Bxe5 Kxe5 12. Ke7 wins. 10... Sf8† 11. Ke7 Se6 12. c4†.

No. 323 A. Herbstman
and E. Pogosjants
4 Hon Men,
Troitzky Memorial Tny 1966
4



No. 324 A. Herbstman
and E. Pogosjants
1 Comm.,
Troitzky Memorial Tny 1966
4

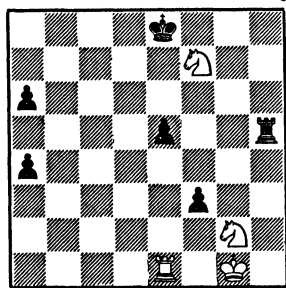


No. 323: A. Herbstman and E. Pogosjants. 1. c7/i b5†/ii 2. ab/iii Kb7 3. b6 Kxb6 4. c8S†/iv Kc6/v 5. Se7† K- 6. Sf5(d5)† wins. i) 1. Kxd4? Re8 2. cb† Ka7 3. Kd5 Re1=. ii) 1... Re8 2. Rd7 wins. iii) 2. Kxd4? Re8 3. Kd5 Kb7=. iv) 4. c8Q? Rc3†. v) 4... Ka6 5. Ra7 mate.

No. 324: A. Herbstman and E. Pogosjants. 1. c6/i Kxc6/ii 2. Bg2† Kc7/iii 3. Ka7 Kc8 4. Bf3 Sd3 5. Bg4† Kc7 6. Bf3 and draws. as the

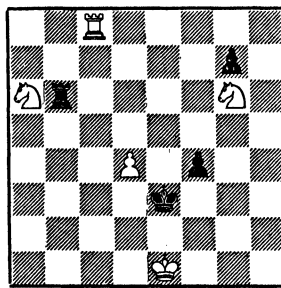
threat of Bxb7 is effective even against ..Sc5. i) A disruptive tempo-gaining move that the experienced solver quickly sees. Note wBf1 and bBa6 attack each other. ii) 1. ..Bxf1 2. cb Bg2 3. Ka7 Bxb7. iii) 2. ..Kb6 3. Kb8 and Bxb7 =.

No. 325 V. Belozеров
2 Comm.,
Troitzky Memorial Tny 1966
6



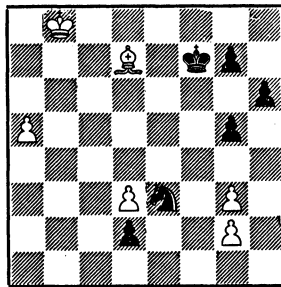
Win 4

No. 326 B. V. Badaj
3 and Special Comm.,
Troitzky Memorial Tny 1966
4



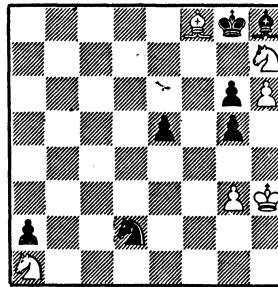
Win 5

No 327 G. Nadareishvili
1st Prize,
Droscha Tny, 1966
Award 23.xii.66
6



Win 6

No. 328 An. Kuznetsov
2nd Prize, Droscha Tny, 1966
Award 23.xii.66
7



Draw 6

No. 325: V. Belozеров. 1. Sf4 Rh4/i 2. Sxe5 f2† 3. Kxf2 Rxf4† 4. Kg3 Rf5 5. Kg4 Rf6/ii 6. Kg5 Re6 7. Rf5 Re7 8. Rh1/iii Rg7 9. Kf6 Rg8 10. Rb1 wins. i) 1. ..Rh7 2. Sg5 and W's material advantage is enough to win (see also the next study). ii) Neatly, the immediate W win by Sg4† is not possible, though it would have been after the 4th move ..Rf6. iii) No dual. 8. Rb1? Rc7 =. Note after 8. Rh1 Rc7 9. Kf6 Kd8 10. Rh8 mate.

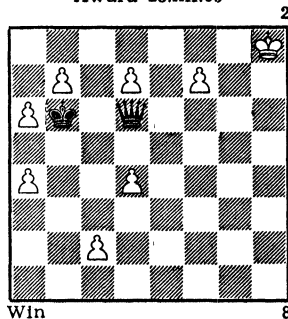
No. 326: B. V. Badaj. 1. Re8†/i Kxd4/ii 2. Rd8† Kc3/iii 3. Rc8† Kd4/iv 4. Sb8 Rxc6 5. Sc6† and wins bR either at once or after 5. ..Ke- 6. Re8† K- 7. S†. i) Both wS's, wP and wK are all threatened. On the other hand R + 2S's win v R because of mating possibilities. Also, 2S's would win against the B1 P's. ii) 1. ..Kd3 2. Re6 Rxe6 3. Sc5† Kxd4† 4. Sxe6† K- 5. Sexf4 wins. 1. ..Kf3 2. Se5† wins. iii) 2. ..Kc4 3. Se5† wins. 2. ..Ke4 3. Sc5† wins. 2. ..Ke3 3. Sc5 Rb1† (3. ..Rxc6 4. Rd3 mate) 4. Rd1 Rxd1† 5. Kxd1 wins, as fP is not dangerous. iv) 3.

..Kb2 4. Rb8 wins. 3. ..Kd3 4. Rc6 wins. The "special" prize was for a "Troitzky" theme: 2S v P in this case.

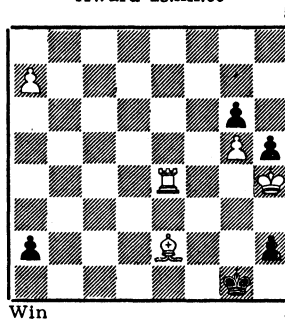
No. 327: G. Nadareishvili. 1. Ba4 Sg4/i 2. Bd1/ii Sf2 3. Bb3†/iii Kg6 4. a6/iv Sg4 5. a7 Kh5 6. a8R g6 7. Ra1 d1Q 8. Rxd1 wins, but wB or wQ on d1 would be stalemate. i) 1. ..Sd5 2. Kb7 Sb4 3. d4 g4 4. a6 Sxa6 5. Kxa6 g5 6. Kb5 h5 7. Kc4 h4 8. gh gh 9. Kd3 h3 10. gh gh (10. ..g3 11. Ke2 wins) 11. Kxd2 h2 12. Bc6. If here 3. ..Ke6 4. Bb3† Kd6 5. a6 Sxa6 6. Kxa6 d1Q 7. Bxd1 Kd5 8. g4 Kxd4 9. Kb5 g6 10. Bf3 Ke3 11. Kc4 Kf2 12. Kd4 h5 13. Ke5 wins. ii) 2. a6? Kg6 3. a7 Kh5 4. a8Q g6 5. d1Q 6. Bxd1 stalemate. iii) 3. Be2? Sxd3=. iv) 4. g4? Sxd3 5. Kc7 Sb4 6. Kb6 Sd5† 7. Kc5 Sc7=. The judges in this tourney of the Georgian Republic newspaper Droscha were A. Herbstman and V. Neidze.

No. 328: An. Kuznetsov. 1. Bb4/i e4 2. Sc2 g4† 3. Kxg4/ii Sc4/iii 4. Sg5 Se3† 5. Sxe3/iv a1Q 6. h7† Kg7 7. Bc5/v Kf6/vi 8. Bb4 Ke5/vii 9. Ba3 Kf6 10. Bb4 Kg7 11. Bc5=. i) B1's threats are to win a piece and/or promote aP. ii) B1 would like to save bS with check and then take wSh7 and promote on a1. 3. Kg2? Sc4 4. Sg5 Se3† 5. Kf2 Bd4 wins - compare the main line. iii) Again threatening ..Kxh7. Note the W reply covers f7. iv) 5. Kh3? Bb2 and bB is the right side of bK. 5. Kf4? Sd5†. v) 7. Be7? Qb2 8. Bc5 Kf6 9. Bb4 Qe2† 10. Kf4 Qf2† 11. Kg4 Qxe3 12. Bc3† Qxc3 13. Sxe4† Kf7 14. Sxc3 Bxc3 15. Kg5 Bd2† 16. K-Kg7 wins. vi) The threat was 8. Bd4† Qxd4 9. Se6†. 7. ..Kh6? is bad because of 8. Bf8† and W wins, as 8. ..Bg7 is answered by 9. h8Q mate. 7. ..Qh1 is also bad after 8. Bd4† Kh6 9. Sf7† Kxh7 10. Sxh8. vii) 8. ..Qa8 9. Bc3 Ke7 10. Sd5† and B1's best is 10. ..Qxd5 11. Bxh8 Qd1† 12. Kf4 Qd2†=.

No. 329 V. Kalandadze
3rd Prize, Droscha Tny, 1966
Award 23.xii.66



No. 330 N Kralin
and An. Kuznetsov
4th Prize, Droscha Tny, 1966
Award 23.xii.66



No. 329: V. Kalandadze. 1. Kg8/i Qg6† 2. Kf8 Qd6† 3. Ke8 Qe6† 4. Kd8 Qf6† 5. Kc8 Qc6† 6. Kb8 Kxa6 7. d8S Qd7/ii 8. f8R/iii Qd6† 9. Ka8/iv Qxf8 10. b8Q Qxd8 11. c4 and wins, as ..Qd5† is prevented, but 11. Qxd8? would be stalemate. i) 1. Kg7? Qd4† does not win, see (ii). ii) 7. ..Qd6† 8. Kc8 wins, but if wPd4 had been captured, as in (i), 8. ..Qc5†=. iii) 8. f8Q? Qxd8† 9. Qxd8=. iv) 9. Kc8? Qxf8 10. b8Q Qf5† 11. Kc7 Qf4†=.

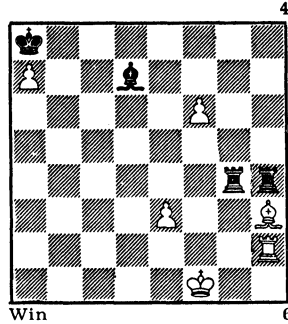
No. 330: N. Kralin and An. Kuznetsov. 1. Bf3/i a1Q 2. a8Q h1Q†/ii 3. Bxh1 Qxa8 4. Re1† Kh2 5. Be4 Qa1 6. Rb1 wins. i) 1. a8Q? h1Q† 2. Kg3 Qh2† 3. Kf3 Qf2 mate. ii) 2. ..Qxa8 3. Re1† Kf2 4. Bxa8 Kxel 5. Kg3 wins.

No. 331: V. Bron. 1. f7/i Rf4†/ii 2. ef Bxh3†/iii 3. Kg1/iv Rg4† 4. Rg2 Rxf4/v 5. Rf2 Rxf7 6. Rxf7 Be6/vi 7. Rc7/vii Bd5/viii 8. Rc5 Bb7 9. Ra5 and wins, as B1 cannot now win aP, and wK marches to b6 at leisure. i) 1. Bxg4? Rxh2 2. f7 Bb5† and 3. .. Rh8, or 2. Bxd7 Rh6=. ii) 1. .. Rh8 2. Bxg4 Rf8 3. Bf3† Kxa7 4. Bd5 wins. iii) 2. .. Rxf4† 3. Rf2 Bxh3† 4. Kg1 transposes. iv) 3. Ke2? Rxf4 4. Rf2 Rxf7 5. Rxf7 Bg2 6. Kd3 Bb7 7. Kc4 Bd5† 8. Kxd5=, but not 4. .. Bf1†? 5. Ke3 Rxf7 6. Rxf7 Ba6 7. Kd4 Bb7 8. Kc5 Kxa7 9. Kb5 wins, and not 7. .. Ka7? 8. Kb5. Note 6. Rf2? Bb7=, as wK prevents Ra2, 3. Ke1? Rxf4 4. Rf2 Re4† 5. Kd- Rd4† 6. K- Rd8=.

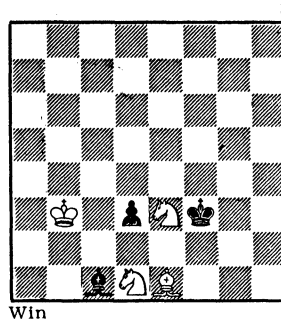
v) 4. .. Rxxg2† 5. Kh1 wins. vi) 6. .. Bd7 7. Rf8† Kxa7 8. Rf7 wins. 6. .. Bg4 7. Rf4 Bd1 8. Rf1 B- 9. Ra1 wins. The struggle revolves around W's efforts to reach the a-file with wR and B1's attempts to get bB to b7 and then to capture wPa7 safely. vii) 7. Re7? Bc4 8. Kf2 (8. Re4 Ba6 9. Ra4 Kxa7=, or 9. Re7 Bb7=) 8. .. Ba6 9. Ke3 Bb7 10. Kd4 Kxa7 11. Kc5 Ka6=, as bB prevents wK obtaining the opposition (see No. 27 on p. 32 of Vol I of Chéron, Lehr- und Handbuch der Endspiele, 2nd edition, 1960). viii) 7. .. Bd7 8. Rc5 Kxa7 9. Rc7†.

No. 332: E. Pogosjants. 1. Sd5 Ke2 2. Bg3/i Kxd1 3. Sc3† Kd2 4. Bh4/ii Ba3 5. Bg5†/iii Kel 6. Kxa3 d2 7. Bh4† wins. i) 2. Bh4? Kxd1 3. Sc3† Kd2=. ii) 4. Sa2? Ke3 5. Sxcl d2=. 4. Bf4†? Kel 5. Bxcl d2=. iii) 5. Sb1†? Kd1=, but not 5. .. Ke2? 6. Kxa3 d2 7. Sc3† wins.

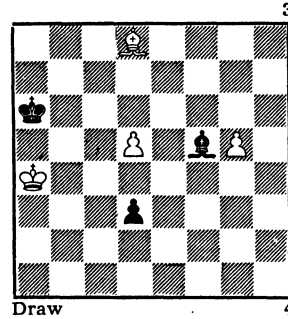
No. 331 V. Bron
5th Prize, Droscha Tny, 1966
Award 23.xii.66



No. 332 E. Pogosjants
1 Hon Men, Droscha Tny, 1966
Award 23.xii.66



No. 333 E. Pogosjants
2 Hon Men, Droscha Tny, 1966
Award 23.xii.66



No. 333: E. Pogosjants. 1. Ba5 Bd7† 2. Ka3/i Kxa5 3. g6 Bf5 4. g7 Bh7 5. Kb2 d2 6. g8Q d1S† 7. Kc1=. i) 2. Kb3? Kxa5 3. d6/ii Bf5 4. d7 Bxd7 5. g6 Bf5 6. g7 d2 7. g8Q d1Q† 8. Kc4/iii Qa4† 9. Kc3 Qb4 mate, or 9. Kc5 Qb4† 10. Kc6 Qb6† 11. Kd5 Qb3† wins. ii) 3. Kc3 Bf5 4. d6 Kb6. iii) 8. Kc3 Qd3† 9. Kb2 Qc2† 10. Ka3 Qc1† 11. Kb3/iv Bc2† 12. Kc4 Bh7† wins. iv) 11. Ka2 Bb1† 12. Kb3 Qc2† 13. Ka3 Qc3† 14. Qb3 Qa1† and mates.

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