

### EDITORIAL

Joseph E. Peckover, composer and tireless enthusiast, now 70 years old, has inaugurated monthly meetings in New York of a parallel group to The Chess Endgame Study Circle, called "Endgame Circle New York". Invited to send a message of greeting to be read at their first reunion, I offered the following "apology for the endgame study", based on an article I wrote for the Yugoslav "Problem" issue of vi.60.

"You have all wondered at one time or another whether chess was a game, a science, or an art. Did you come to any conclusion? The answer that is frequently given is that chess is one of the "inexact sciences", but I do not consider this a very instructive answer. A much better answer is to say that chess is a game **and** a science **and** an art, but that no one of these three elements is itself essential. In any given context the game element will predominate, or the science element or the artistic element. In the case of a hard-fought game between imaginative masters all three elements will be inextricably present in high degree to provide an irresistibly attractive chess spectacle. But if the three elements are inextricable in this example they are not beyond definition. The barest recognisable constituents of chess are the board plus the men plus the rules, BMR for short. The scientific approach to EMR is to extract truth from it. This truth is, for a given position, "win" or "draw". The proof of the truth is achieved by analysis. So the scientists in chess are the analysts and theorists, whether they be opening, middle-game or endgame theorists. The game element arises when two players face one another in a live contest. All those rules of chess concerned with the initial game arrangement of chessmen, illegal moves, penalties, clocks, players' behaviour, adjourned games, resumption, resignation, touch and move, recording of moves, and such aspects as the scoring of points, blunders, psychological factors, matches, tournaments, and so on, are all clearly non-scientific elements and equally clearly game elements of chess. Now, if we have adequately accounted for the scientific and game elements in chess, and if chess consists of science and game and art, then whatever in our chess experience remains unaccounted for so far must, logically, be art. And really the only big omission is beauty.

If you accept this analysis, then I ask you to put to yourselves, and to your chess acquaintances, the question whether you put the game element or the science element or the artistic element **first** in your practice of chess. The inveterate tournament competitor, however high his standard, must, whether he likes it or not, put the game element first. If he denies this and says that he puts art first, ask him what he does when there is a conflict between art and game, for instance when in a match he has to make a move, any move, or lose on time. In

such a situation the chess-clock, a pure and characteristic game device, dictates the player's action - he moves.. and to hell with art! And to hell with science too, for that matter.

Well, the player puts the game first. We have seen that the theorist puts science first. And to my knowledge it is only the endgame study enthusiast who puts art first. Only he, whether he be composer, solver, analyst or just friendly enthusiast, only he puts beauty first and foremost. Perhaps I should hasten to add two things. One, that most of us don the other hats with great ease. And two, that chess problems are just as artistic as endgame studies, but I exclude them from the present argument simply because they are based on an additional rule extraneous to the R of BMR, namely the rule of specific restriction of the **number of moves** (mate in 2, mate in 3, and so on) in which the aim is to be achieved.

So, gentlemen, I greet you, you who put beauty first. I beg of you one thing. Do not keep your enjoyment of beauty to yourselves. Never miss an opportunity of appreciating or passing on to others your pleasure. In this way, and in this way alone, will you achieve what I am sure you all desire, namely the creation of a chess climate of opinion in the United States of America where such great talent as unquestionably exists may flourish, compete and triumph in the international arena of the composed chess endgame study."

A. J. R.

**Extract from a letter dated 10.iv.67 from Herbert W. Thorne, New York:**

"... since March 8th - dammit, every day for hours - sometimes till 4 or 5 in the morning - I have been working on composition of my first endgame study - and when I don't work on it, I **think** about it - I've given up practically all reading except on the subway or at the library (I'm a librarian) - this endgame is a White to draw with many lines (long-drawn out) of play possible because the **position**, despite great superiority of black forces, is so balanced that it takes long lines to come to the acception of the draw with many sub-variations to show and proof of wrong choice of line by White that I have experienced a greater embarrassment of riches than I could have conceived possible - but also such a wealth of chessic experiences, all, oh, so pretty! - that I have written already around 25 pages of notes (of course, also for variant initial positions, or lines that are eliminated) - I am writing this disjointed way if you will forgive me deliberately so as to indicate the tumult of this "tremendous" undertaking... reason for not writing sooner is that I always expected that on **that** day I would reach the final version and analyze the best lines of play and proof of soundness and then take a rest and then write the damned thing up and send it... Well, it's been days and days... I do believe I have the finalized version - and much simplified from earlier versions, though still quite complex with long, pretty lines - but I, of course, have to check again and resist the temptation to change just a little in the initial position so as to have some of those pretty variations - BUT, NO! Peckover tells me **simplify!** .... mumble, mumble ...."

## Diagrams and Solutions

No. 386: A. G. Kuznetsov and N. Kralin. 1. Be3/i Sa2/ii 2. Bd2 Sxb4/iii 3. Ke2/iv Ka5/v 4. Bc2 Bd5 5. Kd1 a6 6. Kc1 Bb3 7. Kb2/vi Bxc2 8. Ka3 B- 9. Bxb4 mate. i) 1. Bc3? Kb7 2. Kd1 Sa2 3. Bd2 a5 4. ba Kc6 5. Be3 Sb4 (c3†) =. ii) 1. ... Sb3 2. Bc8† Bb7 3. Pe6 wins. iii) 2. ... Bd5 3. Bc8† Bb7 4. Be6 Bd5 5. Bxd5 Sxb4 6. Be6 wins. iv) A preliminary examination suggests that the study is unsound as the following seems to win: 3. Bxb4 Be4 4. Bc8† Bb7 5. Exb7† Kxb7 6. Bd2 Kc6 7. Be3 a5 8. Kd2 b4 9. Kd3 Kd5 10. Bf2 a4 11. Be3 b3 12. Kc3 Kc6 13. Bf2 wins, or 11. ... a3 12. Kc2 Kc6 13. Kb3 Kd5 14. Bd4 wins (AJR and WV). v) Else mate or bS is lost. vi) 7. Bxb3? stalemate.

"Tries lead to positional draw or stalemate... interesting B1 counter-play... W refusal to capture... subtle choice of squares by wK... interferences... harmonious combination of all these." A. G. Kuznetsov is a journalist and chess writer, a master in USSR of both game and composition. Kralin is a young composer with several recent successes. No. 387: V. I. Kalandadze and R. L. Tavaliiani. 1. Kf5† Kh7 2. Rh6† Kxh6 3. g5† Kh7 4. g6† Kg8 5. Ec5 Qh6 6. Be3 Qh8 7. Bc5 =, or 6. ... Qxe3 stalemate.

"The idea of this joint Georgian study is wellknown, but the spectacular wR sacrifice, action of wB in shutting in bK and attacking bQ, the purity of the stalemate and the lightness of construction deserve a prize." Kalandadze is an engineer in the Computing Centre of the Georgian Academy of Sciences. Tavariiani is mainly known as a problemist; he is a practitioner in curing diseases by physical culture. (This study was later disqualified, because of the serious dual 7. Ke6 Kf8 8. Kd7, as 8. ... Qg8? 9. Bc5 mate.)

No. 388: L. I. Katsnelson and V. A. Korolkov. 1. g7 h1Q† 2. Kc8/i Bxg7 3. fg Qg2 4. Ba4 Qa8† 5. Kc7 Qd8† 6. Kb7 Qb6† 7. Kc8 Sf6 8. b3 Qd8† 9. Kb7 Qb6† 10. Kc8 =. i) Threatening 3. Bg6 mate.

"The basis here is a fresh positional draw, built on the possibility of perpetual stalemate and active incarceration of wB." Katsnelson is a young Leningrad engineer.

No. 389: V. I. Kalandadze. 1. h7 e1Q 2. h8R/i Qa1 3. Rg8 Qxa2 4. Rf8 Qxa3 5. Re8 Qd6 6. e4 c5 7. e5 Qc6 8. Rh8 c4 9. Kd8 wins. i) 2. h8Q? Qh1 3. Qg8 Qg2 4. Qf8 Qf3 5. Qe8 Qe4 6. Qd8 Qd5 7. Kxc7† Qxd8† 8. Kxd8 c5 9. e4 c4 10. e5 c3 11. e6 c2 12. e7 c1Q 13. e8Q Qc8† =.

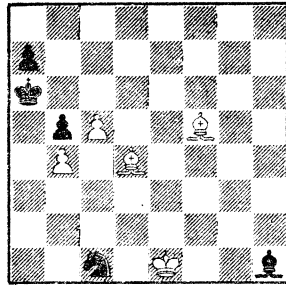
"Against a background of a well-known systematic movement of W and B1 pieces there is an unexpected wR promotion with thematic try."

No. 390: J. Vandiest. 1. Sf3† Kg4/i 2. Qg6† Kf4/ii 3. Qg5† Ke4 4. Qg4† Kd5 5. Qf5† Kc6/iii 6. Sd4† Kc7 7. Qe5† Kb7 8. Qd5† Kc7 9. Qc6† Kd8 10. Qf6† Kc8 11. Qe6† Kc7 12. Qe7† Kc8/iv 13. Qe8† Kc7 14. Se6† Kb7 15. Sc5† Ka8 16. Qc6† Ka7 17. Qa6 mate. i) 1. ... Kh6 2. Qf6† Kh7 3. Sg5† wins. ii) 2. ... Kh3 3. Qh5† Kg2 4. Se1† Kg1 5. Qg4† wins. iii) 5. ... Kc4 6. Se5† Kc3 7. Qd3† Kb2 8. Sc4† Ka- 9. Qa3† Kb1 10. Sd2† Kc2 11. Qd3† Kc1 12. Qc3 mate. iv) 12. ... Kb6 13. Qb4† Kc7 14. Se6† Kc8 15. Qf8† Kb7 16. Sc5† Ka7 17. Qf7† Ka8 18. Qf3† Ka7 19. Qa3† Kb6 20. Qb4† or 20. Sd7† wins.

"5 pieces, an ultra-miniature, with masterly portrayal of mate in all 4 corners." (This study was later disqualified because of the dual 16 Qe4† Ka7 17. Qa4† Kb6 18. Sd7†.)

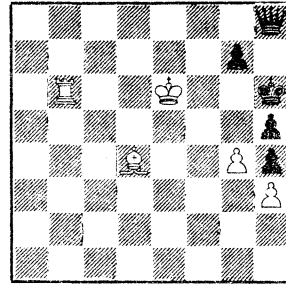
No. 391: A. Hildebrand, V. Korolkov and L. Loshinsky. 1. Sa6 Kb7 2. dc† Kxa6 3. Be6 Qb3/i 4. Bc4† Qb5/ii 5. Be2 f5/iii 6. Sxc7† Bxc7 7. Bxb5† Kxb5 stalemate. i) 3. ... Qxe6 4. Sxc7† Bxc7 =. ii) 4. ... Qxc4 5. Sxc7† =. iii) 5. ... Qxe2 6. Sxc7† =, of course.

No. 386 A. G. Kuznetsov  
and N. Kralin  
4th Prize,  
Vecherny Tbilisi 7.ii.67



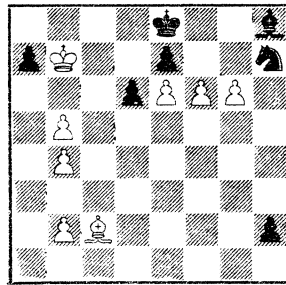
Win 5

No. 387 V. I. Kalandadze  
and R. L. Tavalliani  
5th Prize,  
Vecherny Tbilisi 7.ii.67



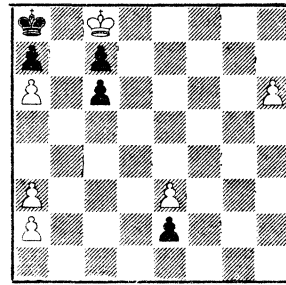
Draw 5

No. 388 L. I. Katsnelson  
and V. A. Korolkov  
6th Prize,  
Vecherny Tbilisi 7.ii.67



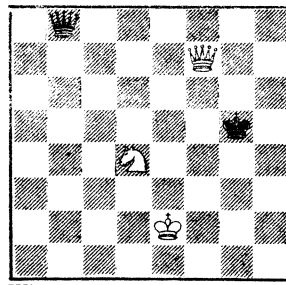
Draw 8

No. 389 V. I. Kalandadze  
1st Special Prize,  
Vecherny Tbilisi 7.ii.67



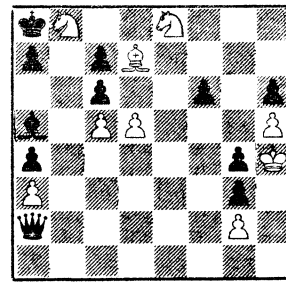
Win 6

No. 390 J. Vandiest  
2nd Special Prize,  
Vecherny Tbilisi 7.ii.67



Win 3

No. 391 A. Hildebrand,  
V. Korolkov  
and L. Loshinsky  
3rd Special Prize,  
Vecherny Tbilisi 7.ii.67



Draw 9

"A 4-stalemate task." Hildebrand is a Swedish journalist and chess writer, composer of studies and problems. Loshinski is one of the great problem composers of all time, many times USSR champion.

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No. 392: V. A. Bron. 1. g7† Bxg7 2. Ba3† Kf7 3. Bd5† Kg6 4. Kf2 Sh1† 5. Bxh1 Bxd4† 6. Kg3 Be5† 7. Kh4 Bf6† 8. Kxh3 h5 9. Be4† Kh6 10. g5† Kxg5 11. Bc1 mate, or 10. . . Bxg5 11. Bf8 mate.

"A splendid version of the finale of an early Zakhodyakin study ("64" in 1931)." Bron composes in all spheres. He is a doctor of technical sciences, USSR master of sport and FIDE Master of Composition.

No. 393: A. P. Kazantsev. 1. Bg1 Kd5 2. Kb2 Be4 3. Sb3 Bh1 4. Ke1 Ke4 5. Kd1 Kf3 6. Ke1 Kg2 7. Sd4 Kxg1 8. Sf3† Bxf3. W is stalemate, or 8. . . Kg2 9. Ke2 and B1 is stalemate.

"A synthesis of line clearance (B1's move 3) and reciprocal stalemate." Kazantsev is a well-known public figure in chess composition, USSR master, and popular writer of science fiction ("The Polar Bridge", etc.).

No. 394: I. Vandecasteele. 1. Sc1 Sa3 2. Sa2† Ka4 3. Sc3† Kb4 4. Sd5† Ka4 5. Sb6† Kb4 6. Bc3† Kb5 7. Sd7 Ka4 8. Sc5† Kb5 9. Sxe4 Ka4 10. Sc5† Kb5 11. Sd7 Ka4 12. Sb6† Kb5 13. Ed4 Kb4 14. Sd5† Ka4 15. Bc3 Sb5 16. Sb6 mate.

"A remarkable miniature by the well-known Belgian composer. A popular mating theme enriched by stalemate on moves 5 and 10."

No. 395: A. G. Kuznetsov and B. A. Sakharov. 1. Ra5 Rb7 2. Rxa3 Sb5 3. Ra6 Sc3† 4. Kd3 Rxb3 5. Kc2 Se4 6. Rxe6† Kf5 7. Rxe4 Rh3 8. Re2 Rxh2 9. g4† wins.

"This study is full of sharp struggle and ends unexpectedly with a discovered attack."

Sakharov is a doctor of technical science, specialist in semi-conductors, and holder of the Order of Lenin. He is currently Chairman of the Central Composition Committee of the USSR Chess Federation.

No. 396: G. N. Zakhodyakin. 1. g7 Qg6† 2. Kh1 Qxg7 3. Rf4† Kh5 4. Rf5† Kh- 5. Ree5 de 6. Rf2 and wins, as bQ is forcibly exchanged and afterwards a4-a5 wins.

"A spectacular R-sacrifice and sharp final position in which bQ cannot break out."

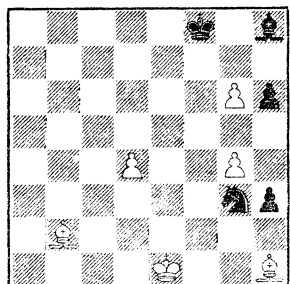
Zakhodyakin is one of the veterans of Soviet composition, the chess study owing much to his individual and subtle art .

No. 397: A. V. Sarichev. 1. Bg2 Rg1 2. Rg4 Bd5 3. Rxg7 Bb8 4. Rg5 Bxg2 5. Rg8† Kc7 6. c6 Rc1† 7. Kb2 Rg1 8. Kc3 Ba7 9. Rg7† Kb8 10. Rg8†=. If B1 fails to capture wBg2 on move 4, then wRg8†-g7†= ensues. 7. Kd2? Ra2. 9. . . Kb6 10. c7 Kb7 11. c8Q†=.

"This pleases by its subtlety and paradoxical finale where B1, 2 pieces ahead, cannot win."

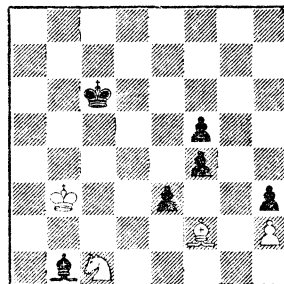
Sarichev is an electrical worker and one of the oldest Soviet composers.

No. 392 V. A. Bron  
4th Special Prize,  
Vecherny Tbilisi 7.ii.67



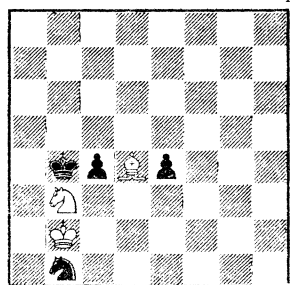
Win 6

No. 393 A. P. Kazantsev  
1 Hon. Men.,  
Vecherny Tbilisi 7.ii.67



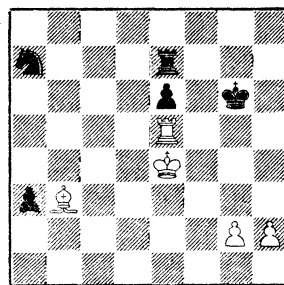
Draw 4

No. 394 I. Vandecasteele  
2 Hon. Men.,  
Vecherny Tbilisi 7.ii.67



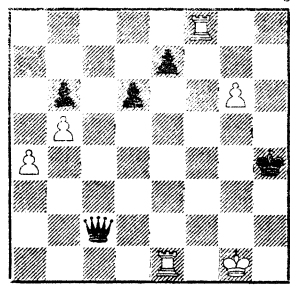
Win 3

No. 395 A. G. Kuznetsov  
and B. A. Sakharov  
3rd Hon. Men.,  
Vecherny Tbilisi 7.ii.67



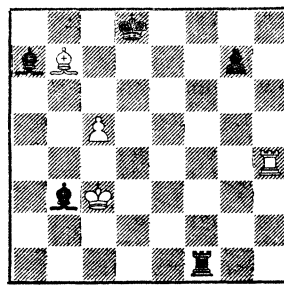
Win 5

No. 396 G. N. Zakhodyakin  
4th Hon. Men.,  
Vecherny Tbilisi 7.ii.67



Win 6

No. 397 A. V. Sarichev  
5th Hon. Men.,  
Vecherny Tbilisi 7.ii.67



Draw 4

No. 398: T. B. Gorgiev. 1. Se3† Kh5 2. Rf1 Rxf1 3. Kxf1 g2† 4. Kxg2 c2 5. Bxc2 Sf4† 6. Kf3 Se6 7. g6 hg 8. h7 Sg5† 9. Kf4 Sxh7 10. Bd1† Kh6 11. Sg4† Kh5 12. Sf6† Kh6 13. Sg8 mate.

“Complex play leads to an interesting mate.”

Gorgiev is one of the founders of Soviet study composing, now enjoying his second childhood in composition. He is a doctor and microbiologist.

No. 399: A. M. Belenky. 1. Rd2/i Be8† 2. Kh7 Bxh5 3. Ra2† Kb7 4. Rxh2 Bf7 5. Rb2† Kc6 6. Rb8/ii Se7 7. Rf8 Bg6† 8. Kh6 Be5 9. Rf6† Bxf6 =. i) After 1. Rh1? Be8† 2. Kh7 Bxh5 3. Rxh2 Bf7 B1 will gradually disentangle his pieces and win. ii) 6. Rb6†? Kd5 and there is neither perpetual check nor draw by 7. Rxf6 Sxf6† 8. Kg7 Ke6.

“A lightweight with beautiful stalemate finale. Various tries.” Author is a Moscow pianist.

No. 400: V. V. Sereda. 1. Rh1 cd 2. Kf3 Sc1 3. c6 Kd6 4. cd Kxd7 5. Rxc1 d2 6. Rxc7† Kxc7 7. Kxe2 wins. Compare p. 164. Z by Prokes.

“Despite ingenious B1 counterplay W wins with a spectacular R-sacrifice.”

No. 401: C. M. Bent. 1. Rh6/i Sf2†/ii 2. Kf4/iii h1Q 3. Rxh1 Bxh1/iv 4. Ke3 Sd1† 5. Kd2 Sb2 6. Kc3 Sa4† 7. Kb4 Sb6 8. Kc5 Sa8 9. Bd5 =, or 8. . . Sa4† 9. Kb4 =. i) 1. Rf1? Sg1 2. Rb1 Sxf7. ii) 1. . . h1Q 2. Rxh8†. 1. . . Bf3† 2. Kg3. iii) 2. Kg3? h1Q 3. Rxh1 Sxh1†. 2. Kf5? h1Q 3. Rxh1 S(B)xh1 4. Ke5 Sxf7†. iv) 3. . . Sxh1 4. Bf5/v Sf2 5. Ke3/vi Sd1† 6. Kd2 Sb2/vii 7. Kc3 Sa4† 8. Kb4 Sb6/viii 9. Kc5/ix Sd5 10. Be4 =. 3. . . Sg6† 4. Kg5 =, not 4. Kf5? Se7†. v) Threat wBe4. 4. Ke5? Sg6† 5. K-Se7. vi) 5. Bc2? Sxf7. vii) 6. . . Bf3 7. Bc2 Sb2 8. Kc3 Sd1† 9. Kd2 Sf2 10. Ke3. viii) 8. . . Bc6 9. Bc2 Sb2 10. Kc3 Sa4† 11. Kb4 Sb6 12. Kc5 =. ix) 9. Kb5? Sd5 10. Be4 Sc3(7)†.

“A small study by this English composer, with active chase of bS by wK”. Michael Bent is a self-employed agriculturalist and handyman. We should not ourselves call this a “small” study. (AJR)

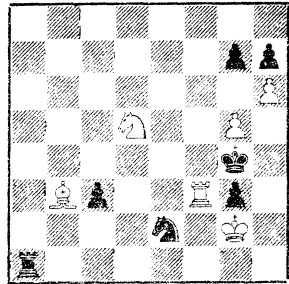
No. 402: F. S. Bondarenko and Al. P. Kuznetsov. 1. Se6 Sc6 2. a7 Bf3† 3. Kg1 Sd8 4. Sxd8 h4 5. a8Q Bxa8 6. Sb7 h3 7. d8S wins. Most attractive.

“A small study by 2 USSR masters, with a fresh motivation for S-promotion.”

No. 403: A. Y. Sadikov. 1. Rd8† Ke1 2. Rh8 Rc5† 3. Kb4 Rh5 4. Rxh5 Sxh5 5. Se5 h2 6. f4 h1Q 7. Bc6 Qh3 8. Bd7 Qg2 9. Bc6 Qf1 10. Bb5 =.

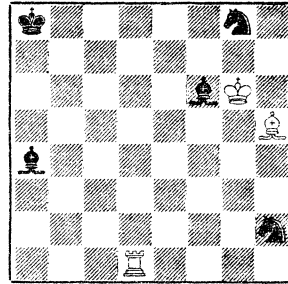
“A very economical perpetual chase of bQ by wB.”

No. 398 T. B. Gorgiev  
6th Hon. Men.,  
Vecherny Tbilisi 7.ii.67



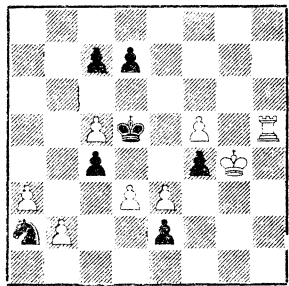
Win 6

No. 399 A. M. Belenky  
1 Commend  
Vecherny Tbilisi 7.ii.67



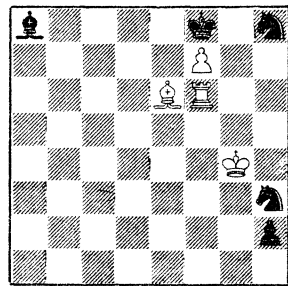
Draw 3

No. 400 V. V. Sereda  
2 Commend,  
Vecherny Tbilisi 7.ii.67



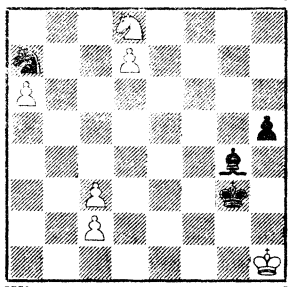
Win 8

No. 401 C. M. Bent  
3 Commend,  
Vecherny Tbilisi 7.ii.67



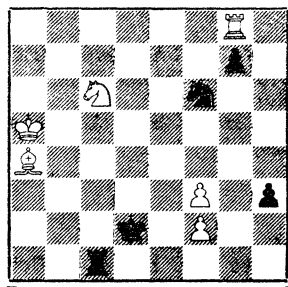
Draw 4

No. 402 F. S. Bondarenko  
and Al. P. Kuznetsov  
5th Commend,  
Vecherny Tbilisi 7.ii.67



Win 6

No. 403 A. Y. Sadikov  
6th Commend,  
Vecherny Tbilisi 7.ii.67



Draw 6



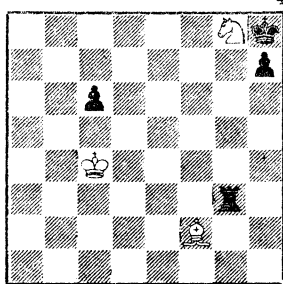
No. 404: B.V. Badaj. 1. Rd5/i Be4/ii 2. Rxd4/iii Re6/iv 3. Bd7/v Kf4/vi 4. Sg5/vii Re7/viii 5. Sxf3/ix Lg7 6. Bc6 Re7 7. Sd2 wins. i) 1. Rc5? Kf4 2. Se5? Rg2† 3. Ke1 Re2† 4. Kd1 Rxe5 wins. 1. Bd7†? Kf4 2. Rh5? Rg2†. ii) 1. ... Kf4 2. Rxd4† Be4 3. Rxe4† Kxe4 4. Bc2† K- 5. Bxg6. 1. ... Ra6 2. Se5† Kf4 3. Sxd3† Ke4 4. Re5† Kxd3 5. Bb5† K- 6. Bxa6. 1. ... Rf6 2. Se5† Kf4 3. Sxd3† Ke4 4. Sb4 Rb6 5. Bb5. 1. ... Rg7 2. Rxd4† Kh5 3. Rxd3 Rxf7 4. Be8. 1. ... Kh3 2. Bd7†. iii) 2. Se5†? Kf5 3. Ra5 Rg2† 4. K- Kf4=. 2. Bd7†? Kf4 3. Rxd4 Rg2† 4. Kf1 Ke3. iv) Seems a blunder, but B1's only chance. 2. ... Kf4 3. Rxe4† Kxe4 4. Bc2† K- 5. Bxg6. 2. ... Kf5 3. Rxe4 Rf6 4. Re7 wins. 2. ... Rf6 3. Rxe4† Kf5 4. Re3 Rxf7 5. Rxf3† Kg6 6. Be8. v) 3. Sd6? Kf4 4. Bc2 Ke5. 3. Bc2? Kf4/x 4. Sd6 Ke5. vi) So that 4. Bxe6? is stalemate. vii) 4. Sd6? Re7 5. B- Ke5. 4. Sd8? Re7 5. Bc6 Kf5. viii) 4. ... Re5 5. Sh3 mate. 4. ... Rg6 5. Sxf3 Rg7 6. Ec6. ix) 5. Sh3(e6)†? Ke5. x) 3. ... Kf5? 4. Bxe4† Rxe4 5. Sd6† Ke5 6. Rxe4 wins. A fine study contributed to make amends for the remarkable flaw in No 263.

No. 405: G. A. Nadareishvili. 1. c8S† Ka6 2. Sd6 Qxd6† 3. Kc8 Kb6 4. e8S Qe6† 5. Kd8 Kc6 6. Sf6 Qxf6† 7. Ke8 Kd6 8. g8S Qxh8 9. Kf7=. The 1 Prize was No. 284. The judge: A. Popandopulo (Leningrad). The solution might be continued to prove it is only a draw 9. ... Qc3 10. f5 Qc7† 11. Kf8 Qc8† 12. Kg7 Qc3† 13. Kh6 Qe3†=.

No. 406: V. V. Yakimchik. 1. Kf3 Bb7 2. Ke4 Ka4 3. Kf5 Ka5 4. Ke6 Kb6 5. Kxd6 Kxa7 6. c4/i Kb8/ii 7. Kd7 Ea8 8. c5/iii Eb7 9. c3/iv Ba8 10. Kd8 Kb7 11. Kd7 Ka6 12. Kc8/v Ka7 13. Kc7 Eb7 14. Kd6 Kb8 15. Kd7=. i) 6. Kc5? Kb8 7- Kc8 wins. 6. Kc7? c5 wins. ii) Threat ... Kc8 to outflank wK. If B1 can force wP's to c4 and c5, B1 will win by ... Ba8 and bK march to capture wP's. With wP's on c3 and c5 this manoeuvre only draws, as bK has to capture on c3 and cannot save bPc6. iii) 8. Kd6? Kc8. 8. Kd8? c5. iv) Again 9. Kd6? Kc8, or 9. Kd8? Ba6 wins. 9. c4? Ba8 wins as (ii). With 9. c3 the key position is reached: W to play would lose. v) It is a blemish that 12. Kc7 is just as good (AJR): 12. ... Ka7 (12. ... Bb7 13. Kb8) 13. Kc8 Bb7† 14. Kc7 Ka8 15. Kd6 Kb8 16. Kd7, the point being that with wKd6 it does not matter whether bK is on a7 or a8.

No. 407: D. F. Petrov. 1. e7 Kxe7 2. Sf5† Kf6 3. Sxh6 Kg7 4. Sg4 Rd3† 5. Kc4 Rg3 6. Rg8† Kxg8 7. Sh6† Kh8 8. Bc5 Rg7 9. Bd6 Rg6 10. Be5† Rg7 11. Sf5 wins. The wR sacrifice and sequel ensure wide reprinting of this fine study. There is an anticipation, however, in Hugh Blandford's 407a: 1. Sh6 Rg7 2. Be1 (2. Eh4? Rg6) 2. ... c5 3. Bd2 (3. Ba5? Rg3 4?) 3. ... Rg3 4. Bf4 Rg7 5. Bd6 etc. wins. (AJR)

No. 407a H. F. Blandford  
British Chess Magazine ii.61

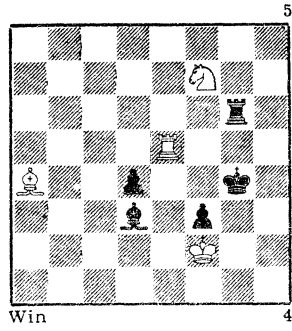


Win 3

No. 408: V. Klyukin. 1. Sc4† Ka4 2. Sb6† Ka5 3. Sc8 b5 4. Kc7 Rb7† 5. Kxb7 b3 6. cb b4 7. Be2 f1Q 8. Se7 Qxe2/i 9. Sc6† and 10. Sd4† wins. i) 8. ... Qc1 9. Bxa6 wins by removing the stalemate defence 9. ... Qh6 10. Sc6† Qxc6†.

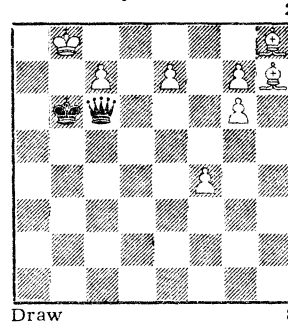
No. 409: E. L. Pogosjants. 1. Rb2† Rb7 2. Rxb7† Ka8 3. Rb8† Kxb8 4. c7† with 3 stalemate avoiding underpromotion variations: 4. ... Ka8 5. c8R†, 4. ... Kb7 5. c8S†. This study is completely anticipated by F. J. Prokop see 1172 in "1234". (AJR)

No. 404 B. V. Badaj  
Original



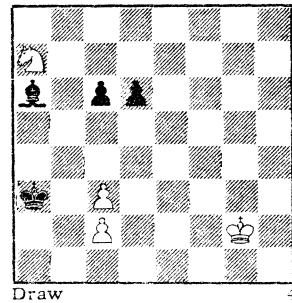
Win

No. 405 G. A. Nadereishvili  
2nd Prize,  
Leninskaya Smena 1966



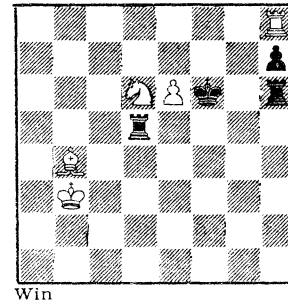
Draw

No. 406 V. V. Yakimchik  
3rd Prize,  
Leninskaya Smena 1966



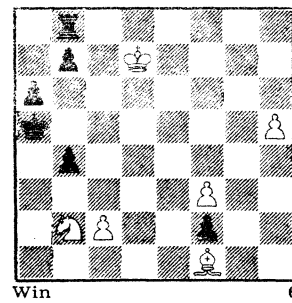
Draw

No. 407 D. F. Petrov  
1 Hon. Men.,  
Leninskaya Smena 1966



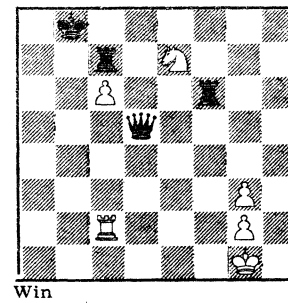
Win

No. 408 V. Klyukin  
2 Hon. Men.,  
Leninskaya Smena 1966



Win

No. 409 E. L. Pogosjants  
3 Hon. Men.,  
Leninskaya Smena 1966



Win

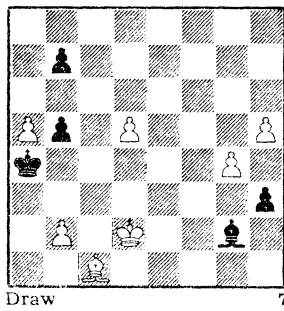
No. 410: G. Sonntag. 1. d6 Bc6 2. a6 ba 3. d7 Bxd7 4. Kc2 h2 5. b3† Kb4 6. Bf4 h1Q 7. Bd6† Ka5 8. Bc7† =.

No. 411: L. I. Katsnelson. 1. Ra5 ba 2. a8Q a1Q 3. Qc6† Kb4 4. Qc3† Kxc3 5. Bxa5† K- stalemate.

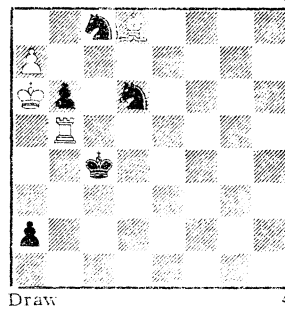
No. 412: G. Afanasiev and E. Dvizov. 1. b4† Kb6 2. ba† Ka7 3. Bd5 h1Q 4. Sc6† Ka8 5. Se7† Ka7 6. Kc7 Qc1† 7. Bc6 wins.

No. 413: V. Klyukin. 1. Sh5† Kg4 2. Bd1† Kh4 3. Sxh6 Kg5 4. Sg4 Ba6† 5. Kc7 Kxh5 6. Kb6 Ec8 7. Se5† K- 8. Sf7(g6)† K- 9. Sd6(e7) wins.

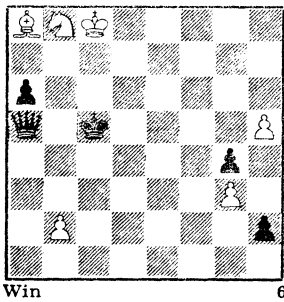
No. 410 G. Sonntag  
4th Hon. Men.,  
Leninskaya Smena 1966



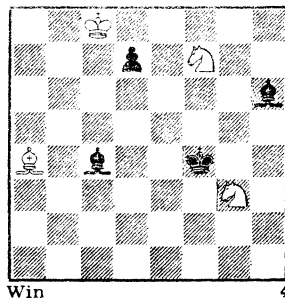
No. 411 L. I. Katsnelson  
1 Commend.,  
Leninskaya Smena 1966



No. 412 G. Afanasiev  
and E. Dvizov  
2 Commend.,  
Leninskaya Smena 1966



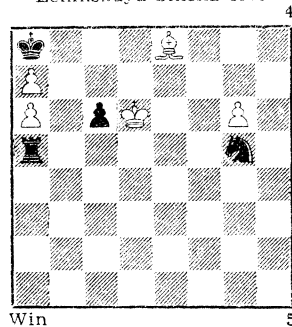
No. 413 V. Klyukin  
3 Commend.,  
Leninskaya Smena 1966



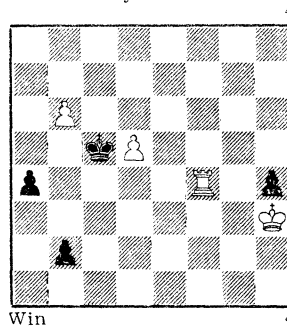
No. 414: M. N. Klinkov. 1. g7 Se4† 2. Kxc6 Sf6/i 3. Kb6 Rxa6† 4. Kxa6 Sxe8 5. g8B Sc7† 6. Kb6 Se6 7. Bf7 Sf4 8. Bc4 wins. i) 2. ... Rg5 3. Kb6.

No. 415: V. I. Kalandadze. 1. Rb4 Kxb4 2. b7 Ka3 3. b8R Ka2 4. d6 b1Q 5. Rxb1 Kxb1 6. d7 a3 7. d8Q a2 8. Qd1†/i Kb2 9. Qd2† Kb1 10. Qb4† Kc2 11. Qa3 Kb1 12. Qb3† Ka1 13. Kg4 h3 14. Qc2 h2 15. Qc1 mate. i) The remainder of the solution is of little interest, being "book" and there being more than one method of wQ reaching b3.

No. 414 M. N. Klinkov  
4th Commend,  
Leninskaya Smena 1966



No. 415 V. I. Kalandadze  
5th Commend,  
Leninskaya Smena 1966



The Tidskrift för Schack Informal International Study Tourney 1963 was judged by Mr. Osmo Kaila of Finland. Mr. Kaila, who was 50 in May 1966, was the first man to hold three FIDE titles, those of international master, international judge and international problem judge.

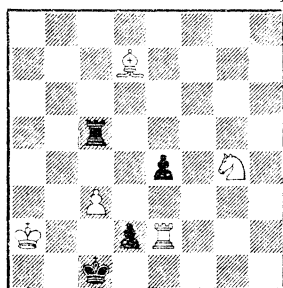
The comments on the TfS prize winning studies are taken from his award. In his report Mr. Kaila also mentions that doubts about the originality of certain studies gave him a headache, because of which he recommends: 1) that sufficient points be awarded in solvers' tourneys to those advising anticipations, and 2) an international study collection to which tourney organisers should have recourse "ex officio". Mr. Kaila observes too that occasionally solvers discover more in a study than did the composer, and his view is that in such a case one should when assessing the content of the position also take into account the extent to which the composer exploited it.

The tourney covered 70 positions published in TfS during 1965. Of these about 30 were found by solvers or the judge to be faulty or anticipated. The final award was announced on p. 26 of TfS i/67.

No. 416: V. Nestorescu. 1. Se3/i d1Q/ii 2. Sxd1 Kxd1 3. Bg4 Rxc3 4. Kb2 Rd3 5. Rxe4† Kd2 6. Re2† Kd1 7. Kbl wins. i) 1. Sf2? Rxc3 2. Ba4 e3 3. Sd1 Rc4 4. Bb3 Ra4† 5. Exa4 stalemate; or 2. Bg4 e3 3. Sd1 Rc4 4. Bf3 Kxd1 =. ii) 1. . . Rxc3 2. Bg4 Rd3 3. Sd1 Kxd1 4. Rxe4† Kc2 5. Rc4† Rc3 6. Bf5† Kd1 7. Rxc3 wins. A study uniting two equally valid and good principal variations and several tries both on the first move and later. Note the main line similarity to Andrew Miller's No. 262, and also to a study by Harold Lommer in the Isenegger Memorial Tourney, in EG11.

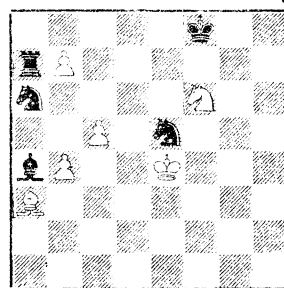
No. 417: J. E. Peckover. 1. b5/i Bxb5 2. c6† Kf7/ii 3. c7 Bc6† 4. Kxe5 Bxb7 5. Se4 Ke8 6. Sf6† Kf7 7. Se4 Kg6 8. Sd6 Sxc7 9. Bc5 Ra5 10. Sxb7 Rb5 11. Kd6 Rxb7 12. Ka6 Rb5 13. Bb6(d6) =. i) 1 Kxe5? Rxb7 2. c6 Re7† 3. Kd6 Kf7; if 2. b5 Rxb5. ii) 2. . . Kg7 3. c7 Bc6† 4. Kxe5 Bxb7 5. Se8† Kg6 6. Sd6 Sxc7 7. Bc5 Ra5 8. Sxb7 Rb5 9. Kd6 Rxb7 10. Kc6 Rb5 11. Bb6(d6) =. An entertaining and many-sided fight first by wP's then by the minor pieces against the B1 preponderance. The dual on the very last move of the principal lines is a small flaw.

No. 416 V. Nestorescu  
1st Pr. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



Win 5

Nr. 417 J. E. Peckover  
2nd Pr. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



Draw 6

No. 418: H. Källström. 1. g7 (1. c7 would be no good as the wK cannot cross the sixth rank without freeing g6) Rd3†/i 2. Kg4 Rd4† 3. Kf5 Rd5† 4. Kg6 Rd6† 5. Kh7 Bxg7 6. c7 Rh6† 7. Kg8 Rh8† 8. Kf7 Rf8† ♀. Kg6 Rf6† 10. Kxg7 wins. i) 1. . . Bxg7 2. c7 Rd3† 3. Kg4 Rd4† 4. Kf5 (h5)wins. wK undergoes a series of checks and a touch of witchcraft precedes the "coup de grâce".

No. 6 (EG1): P. Perkonoja. This study was awarded Fourth Prize, the judge commenting: The problem of ranking studies in an informal tourney is a difficult one. The two consecutive B1 underpromotions and the peculiar play of the 3 w-square B's is flawless.

No. 419: Dr. J. Fritz. 1. Rb4† Kc8 2. Rc4† Kd8 3. Rd4† Ke8 4. Re4† Kd7 (4. . . Kf8 5. Rf4† Rf7 6. Sf5 =) 5. Rf4 Ra4 6. Rxa4 f1Q 7. Ra7† Ke6 8. Rxh7 Qg1† 9. Kh5 Qd1† 10. Kg5 Qd2† 11. Kg6 Qd3† 12. Kh6 Qe3† 13. Kg7 Qd4† 14. Kf8 Qf4† 15. Kg7 Qg4† 16. Sg6 draws, for instance 16. . . Kf5 17. Kh8 Qxg6 18. Rf7† with perpetual check along the seventh rank. A far from new idea represented here multiplied in miniature form.

No. 420: E. Čnate. I: 1. Rd7+/i Kxc6 2. Rd1 Bd3 3. Kg7 h5 4. Kh6 h4/ii 5. Kg5 h3 6. Kh4 Bf5 7. Rf1 Kd6 8. Kg3 Ke5 9. Rd1 Ke4 10. Rb1=.  
 i) 1. Rg1? Bd3 2. c7 Kxc7 3. Kg7 h5 4. Kh6 h4 5. Kg5 h3 6. Kg4 h2 wins.  
 ii) 4. ... Kc5 5. Rel h4 6. Kg5 h3 7. Kg4=.

II: 1. Rd1/i Bd3 2. Kg7 h5 3. Kh6 h4 4. Kg5 h3 5. Kh4 Bf5 6. Kg3 (Rf1) Kxc6 7. Rf1(Kg3) Kb5 8. c6 Kc4 9. Rf4† Kc3 10. Rf3† Kc2 11. Rf2† Kb3 12. Rf3† K4 13. Rf4† with positional draw. i) Not now 1. Rd7? Kxc6 2. Rd1 Ed3 3. Kg7 h5 4. Kh6 h4 5. Kg5 h3 6. Kh4 Bf5 7. Rf1 Kb5 8. c6 Kc4 9. Rf4† Kc3 10. Rf3† Kb4 11. Rf4† Ka3 12. Rf3† Ka2 13. Rxf5 h2 wins.

Shows finely the possibilities for W in his fight for the draw, but unfortunately I and II cannot be regarded as a unit because there are in all three differences in position.

No. 421: B. Soukup-Bardon. W must block hP (with wK!), then capture bP, when a book win is reached. 1. Sfe3? h5† 2. Kh4 Ke6 and W is in Zugzwang. So 1. Kh5 Ke7 (avoiding 1. ... Ke6 2. Sfe3 with Zugzwang on B1) 2. Sfe3 Ke6 (Zugzwang on W again who however has a resource) 3. Kg4 h5† 4. Kh4 Kd7 5. Se5† (5. Sc2? Kc6=) Kd6 6. Sd3 b3 7. Sc1 b2 8. Sc4† and wins as the bP can be blocked by a Sh3. The composer is known for studies with the "Troitzky" material of 2S v 2P and has gained new ground in this difficult field. See, for instance, the ultimate winner of the TFS 1964 Tourney (No. 88 EG3).

No. 422: Dr. A. Mandler. 1. Bxh4/i Bxg2† 2. Sexg2 Sxh4/ii 3. Sxh4 Kxf4/iii 4. Sg6† Kxe4 5. Sxh8 Kxf5 6. Sf7/iv Ke4/v 7. c5/vi Kd5/vii 8. cxd6/viii Ke6 9. Sd8† Kxd6 10. Sxb7† Kd5 11. Sa5 Kd4 12. Sb3† Kc3 13. Sa1 wins.

i) 1. Sxf3? Bxe2† 2. Kxg2 Bxg3= 1. Bxh3? Kxg3 2. Sxf3 Kxf3 3. Sg6 Kg3 4. B any Sf7=. ii) 2. ... Sd2 3. Bxf6 Sf7 4. Sd5 Sxe4 5. Sge3† Kf3 6. Bg7. iii) 3. ... Sf7 4. Shg2 Sg5 5. Sd5 Sxe4 6. Seg3† or 4. ... Kf3 5. Sd5 Kxe4 6. Sge3. iv) 6. Kg2? Ke4 7. Kf2 (7. Sf7 Kd4=) Kd4 8. Ke2 Kxc4 9. Kd2 b5 10. Sf7 d5 11. Sd6† Kc5 12. Sb7† Kc4 13. Sa5† Kb4 or 12. Sf5 Kc4 13. Se3† Kd4 14. c3† Ke4 15. Se2 f5 16. Sd4 (16. Sb4 d4=) b4=. v) 6. ... Ke6 7. Sd8† Kd7 8. Sxb7 Kc6 9. Sa5† Kc5 10. c3 d5 11. Kg2 dxc4 12. Kf3 Kb5 13. Sb7 Kc6 14. Sd8† Kd7 15. Sf7 wins. Or 7. ... Ke5 8. Sxb7 Kd4 9. Sxd6 Kc5 10. Sb5 Kxc4 11. Sa3† wins.

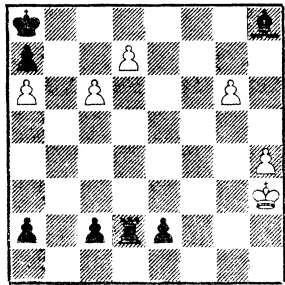
vi) 7. Sxd6? Kd4 8. Kg2 Kc5 9. Se4† Kxc4 10. Kf3 f5= or 9. Sf5 Kxc4 10. Se3† Kc3 11. Kf3 b5=. vii) 7. ... dxc5 8. c4 Kd4 9. Sd6 Kc3 10. Kg2 Kb4 11. Kf3 b5 12. cxb5 Ka5 13. Ke4 wins. If 8. ... b5 9. Sd6† Kd4 10. cxb5 Kd5 11. Sc4 but not 9. cxb5 Kd5 10. Sd8 c4=. viii) 8. Kg2? Kxc5 9. Kf3 Kd4 10. Ke2 Kc3 11. Kd1 d5 12. Sd6 b6=.

The massacre of minor pieces as introduction is of course out of place in an artistic study, but the continuation with the wS gallop from h8 to a1 is interesting.

No. 423: E. Pogosjants. 1. Qa5†/i Kb7 2. Qa8†/ii Kxa8 3. h8Q† Kb7 4. Qxd4 Bd6† 5. Kg1/iii Bc5 6. Be4 Bxd4† 7. Kf1 Qxe4 stalemate.

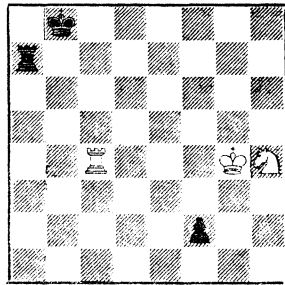
i) 1. h8Q? Bd6† 2. Kg1 Qc1† 3. Kg2 Qb2† 4. Kf3 Rf4† 5. Ke3 Qf2† 6. Kd3 Qg3† 7. Kd2 Rf2† 8. Qe2 Bb4† 9. Kc1 Qg1† 10. Qd1 Ba3† 11. Kb1 Qxd1 mate. ii) 2. Qxa3? Rd2† 3. Kh3 Qg2† 4. Kh4 Rd4† 5. Kh5 Qh2† 6. Kg5 Qf4† 7. Kh5 Qh4 mate. iii) 5. Kh3? Qf3† 6. Kh4 Be7† and mate next move. W at first proceeds by forceful means (Qa8†) and the sixth move comes as a new and pleasant surprise. The refutation of tries however is game-like and the final stalemate position worn out.

No. 418 H. Källström  
3rd Pr. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



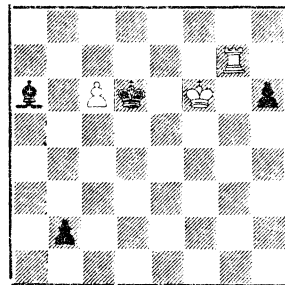
Win 6

No. 419 Dr. J. Fritz  
5th Pr. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



Draw 3

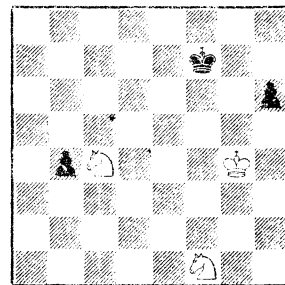
No. 420 E. Onate  
1st H.M. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



Draw 3

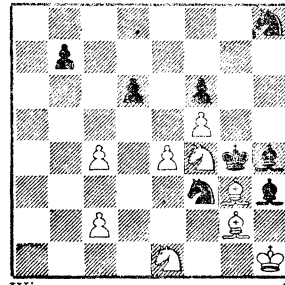
I: Diagram  
II: wRg7 to d5, bKd6 to c7,  
wPs at c5 and c6

No. 421 B. Soukup-Bardon  
2nd H.M. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



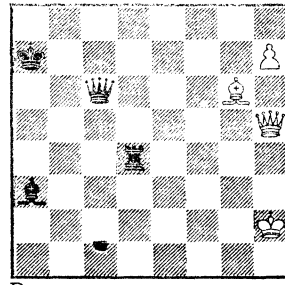
Win 3

No. 422 Dr. A. Mandler  
3rd H.M. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



Win 9

No. 423 E. Pogosjants  
4th H.M. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



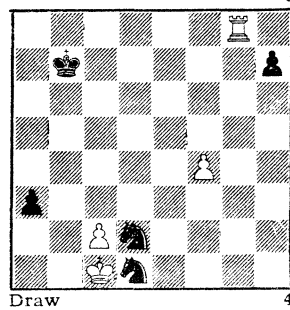
Draw 4

No. 424: K. Runquist. 1. Rg7† Kb6 2. Rg8 Sc4 3. Rb8† Ka7 4. Rb4 a2 5. Ra4† Kb7 6. Rxa2 Sc3 7. Ra1 h5 8. f5 h4 9. f6 h3 10. Ra8= for now if 10. .. Kxa8 it is W who queens with check. A good offering, rich in content, but for a W win to figure in the main line of a drawing study is a serious fault.

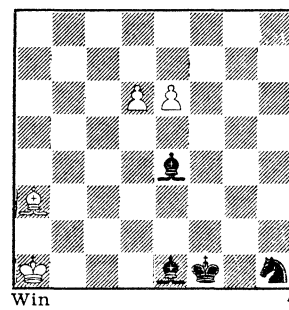
No. 425: H. Källström. 1. d7 Bh4 2. e7 Bf6† 3. Ka2 Bd5† 4. Kb1 Be4† 5. Kc1 Bg5† 6. Kb2 Bf6† 7. Kb3 Bd5† 8. Kc2 Be4† 9. Kd2 Bg5† 10. Kc3 Bf6† 11. Kc4 wins. wK chooses his steps, but a still longer walk in miniature form was successfully shown in No. 425A: M. S. Liburkin: 1. b8Q Bh4† 2. Kd2 Bg5† 3. Kc3 Bf6† 4. Kb4 Be7† 5. Ka5 Bd8† 6. Kb5 Bd7† 7. Kc4 Ee6† 8. Kd3 Bf5† 9. Ke2 Bg4† 10. Kf1 Bh3† 11. Kg1.

No. 426: M. Marysko. 1. Se2 Kb2 2. Sc3 Kc2 3. Se4 Kd3 4. Kb5 Kxe4/i 5. Kxc4 K- 6. Kxc5 wins. i) 4. .. Kd4 5. Sc3 Kd3 6. Sb1 Kd4 7. Kc6 wins.

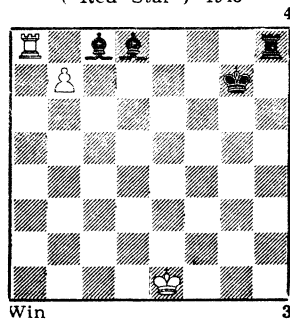
No. 424 K. Runquist  
5th H.M. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



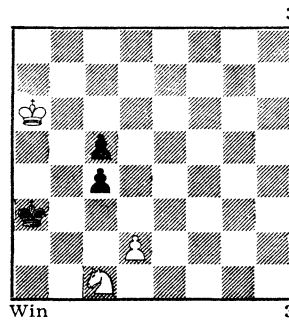
No. 425 H. Källström  
6th H.M. Tidskrift  
för Schack Tny 1965  
Award:  
Tidskrift för Schack, ix.66



No. 425A M. S. Liburkin  
Krasnaya Zvezda  
("Red Star") 1948



No. 426 M. Marysko  
Original

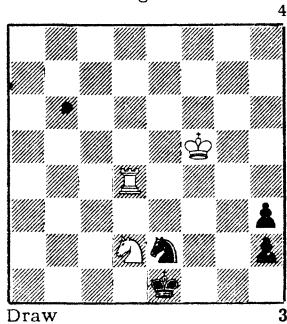




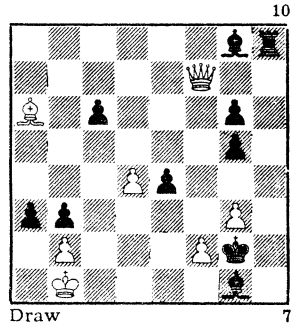
No. 427: A. C. Miller. 1. Rb4/i Kxd2/ii 2. Rb1 Kc2 3. Rh1/iii Sg3† 4. Kg4 Sxh1 5. Kxh3 =. i) 1. Ra4? Kxd2 2. Ra2† Kd1, or 2. Ra1 Sc1 wins. 1. Rf4? Kxd2 2. Rf1 Sg3†. 1. Sf3†? Kf2 2. Sxh2 Sxd4† 3. Kg4 Kg2 4. Sf1 Sf5 wins, or 2. Rd1 Kxf3 3. Ra1 h1Q or 3. ... Sg3†. ii) 1. ... Kf2 2. Rb1 Sg1 3. Se4† Kf3 4. Rb3† Kg2 5. Rb2†. Here 2. ... Kg2 3. Se4, or 2. ... Sg3† 3. Kg4 Kg2 4. Sf3 draws. iii) 3. Ra1? Sc1. 3. Re1? Sg1. 3. Rf1? Sg3†.

No. 428: F. S. Bondarenko and Al. P. Kuznetsov. 1. Qe8 a2† 2. Ka1 Rh1 3. Qxe4† Kh2 4. Bf1 Ed5 5. Qxd5 cd 6. g4 Bxf2 stalemate. No. 48 (EG2) was 4th Prize in New Statesman 1965, but flaws were discovered. See EG3 (p. 56) and EG5 (p. 107).

No. 427 A. C. Miller  
Original



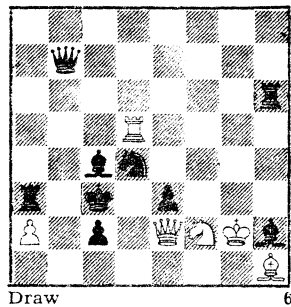
No. 428 F. S. Bondarenko  
and Al. P. Kuznetsov  
Correction of No. 48



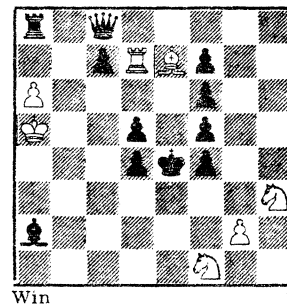
No. 429: K. H. Hannemann. 1. Sd1† with four variations: 1. ... cdQ 2. Qd3† Kb2 3. Qb1† =, or 1. ... cdR 2. Qxc4† Kb2 3. Qc1† Kxa2 4. Qxa3† =, or 1. ... cdB 2. Qc2† Kb4 3. Qa4† Rxa4 4. a3† =, or 1. ... cdS 2. Qd2† =. We have reprinted this study, first published over 27 years ago, because it is not wellknown. Indeed Harold Lommer sent it to us recently as the theme is one he was very keen on achieving himself. The theme is 4 different variations arising out of alternative B1 promotions on the same square. The setting is task-like. W's moves are all checks, but otherwise all is to be admired. 1. ... Kb4? 2. Qe1†.

No. 430: C. M. Bent. 1. Sf2† Ke5 2. Sd3† Ke6 3. Sc5† Ke5 4. Bd6† cd 5. Re7† Qe6 6. Rxe6† fe 7. Sd3† Ke4 8. Sf2† Ke5 9. Sd2 Rxa6† 10. Kxa6/i Bc4† 11. Ka5 Be2 12. Kb4 d3 13. Kc3 f3 14. g3 d4† 15. Kc4 f4 16. g4 d5† 17. Kc5 f5 18. g5 wins. i) 10. Kb4? Rb6† 11. Ka3 Rb3† 12. Kxa2 Re3 13. Kb2 f3 14. g3 Rc3 draw. Out of the same stable as Mike Bent's Joseph Jubilee prizewinner (EG5. p. 97).

No. 429 K. H. Hannemann  
Nationaltidende 3.iii.40  
Dedicated to A. C. White



No. 430 C. M. Bent  
Shakhmaty v SSSR, ix/66



No. 431: V. Tiavlovski. 1. Sb7† Kc6 2. Sd8† Kd6 3. Rf1 Rh7 4. Ke2/i d1Q† 5. Rxd1† Ke5 6. Kf3 Rh3† 7. Kg4 Re3 8. Sc6† Kxe4 9. Rd4 mate. i) 4. Kxd2? Rd7 5. Sf7† Ke6† draws. The battle rages first around wP, then wS, before the P capture leads to a pretty mate with self-block.

No. 432: R. Ashurov. 1. c7 Bd8 2. cdS Sxa6 3. Sc6† Ka8 4. Sd4†/i Ka7 5. Sb5† wins. i) 4. Sb4†? Ka7 5. Sxa6 stalemate. 4. Kb6? Sc7 draws. An attractive little study.

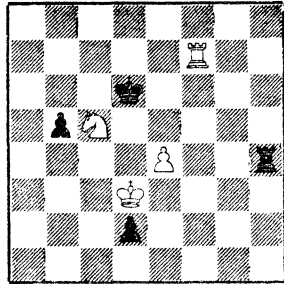
No. 433: Y. Dorogov. 1. Ke7 Bd5 2. Kf8/i c3 3. Ba4 c2 4. Bxc2 Bb3 5. Bd1 Bg8 6. Ba4 Bb3 7. Be8 Bc4 8. g8Q† Bxg8 9. Bf7 Kh8 10. Ke7/ii Bh7 11. Kf6 wins. i) 2. Kf6? c3 3. Bc2 Bf7 4. Ba4 Kg8 5. Bd1 Bc4 6. Kxg6 c2 7. Bxc2 Bd3† 8. Bxd3 stalemate. ii) 10. Bxg6? Ba2 11. Bc2 Bf7 draw.

No. 434: V. Kalandadze. 1. Rb4 Rh4 2. f4 Rxf4 3. e4 Rxe4 4. d4† Rxd4 5. c4 Rxc4 6. Ka3 Rc3† 7. Ka4 Rc4 8. Ka3 Rxb4 stalemate.

No. 435: J. Lamoss. 1. Bh7† Ka2 2. Qf7†/i Ka1 3. Qg7† Ka2 4. Qg8† Ka1 5. Qb8† Bd4 6. Qxd4† Ka2 7. Qf2† Ka1 8. Qf6† Ka2 9. Qf7† Ka1 10. Qg7† Ka2 11. Qg8† Ka1 12. Qh8† Ka2 13. Bg8† wins. i) 2. Qc4†? or 2. Qc2†? Ka1 =.

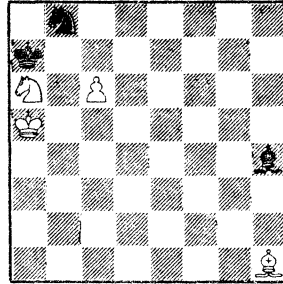
No. 436: E. Szentai. 1. Se4/i Qxe6 2. g4† Rxc4/ii 3. Rh3† Rh4 4. Rg5† Bxc5 5. Bf3† Qg4 6. Sg3 mate. i) Threat 2. g4† Rxc4 3. Rh3† Rh4 4. Rg5† Bxc5 5. Bf3 mate. ii) 2. . . Qxc4 3. Rc5† g5 4. Sf6 mate.

No. 431 V. Tiavlovski  
Shakhmaty v SSSR, ix/66



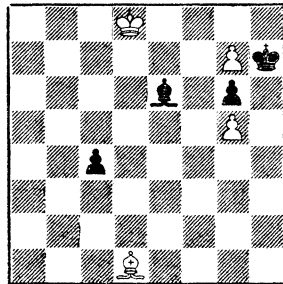
Win 4

No. 432 R. Ashurov  
Shakhmaty v SSSR, ix/66



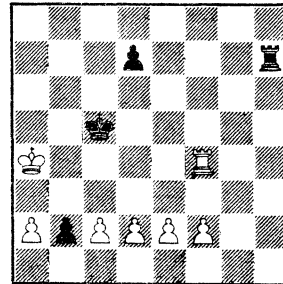
Win 4

No. 433 Y. Dorogov  
Shakhmaty v SSSR, ix/66



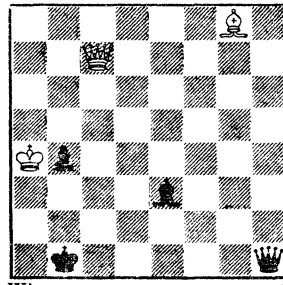
Win 4

No. 434 V. Kalandadze  
Elekes Dezso mem. tny.  
Magyar Sakkelet v.66



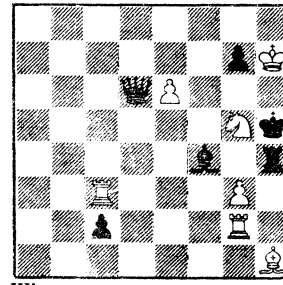
Draw 7

No. 435 Jeno Lamoss  
Elekes Dezso mem. tny.  
Magyar Sakkelet v.66



Win 3

No. 436 Endre Szentai  
Elekes Dezso mem. tny.  
Magyar Sakkelet v.66



Win 7

No. 437: J. Balazs. 1. a7 d4 2. a8R†/i Bg8 3. Ra5 Be6 4. Rb5/ii Bf7 5. Rg5 wins.

i) 2. a8Q†? Bg8 & W cannot prevent stalemate. 2. a8B? g2† 3. Kxg2 Bd5† 4. Bxd5 h1Q† 5. Kxh1 stalemate. ii) 4. Rc5? Bd7=.

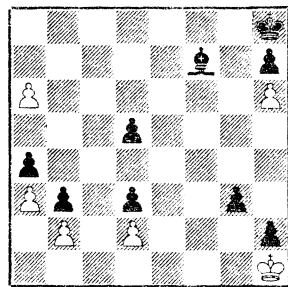
No. 438: M. D. Kaplan. 1. h7 c2 2. Bb2 c1Q 3. Bxc1 Bh8 4. Sf4 Kf5 5. Bb2 Be4 6. Bxh8 Kg4 7. Sd5 Bxh7 8. Sf6† wins. The position after 6. Bxh8 is beautifully neat.

No. 439: M. N. Klinkov. 1. Qe8 Qxh3 2. Kf6† Kg4 3. Qe6† Kh5 4. Qe5†/i Kg4 5. Qf5 mate. i) 4. Qxh3? stalemate.

*page*

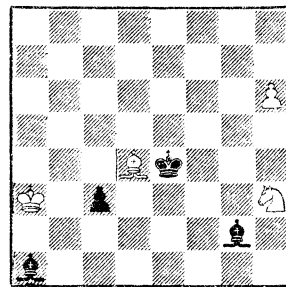
No. 440: H. Aloni. B1's last move must have been ..b5. Therefore 1. ab/i ab†/ii 2. Kc4 b5†/iii 3. Kc5 Ka7 4. Kxb5 Sa6 5. Ka5 Sb8 6. b5 Ka8 7. b6/iv Sxc6† 8. dc cb† 9. Ka6 Kb8 10. Kxb6 wins. i) 1. Kd4? Sxc6†=. 1. d6? cd† 2. Kd5 Sxc6 3. Kxc6 d5 4. Kxd5 Kb7 5. Kd6 Ka6 6. Kc5 Kb7 7. Kxb5 a6†=. ii) 1. ..cb† 2. Kd6 b5 3. c7 wins. iii) 2. ..Ka7 3. b5 Sa6 4. ba Kxa6 5. d6 cd 6. Kd5 or 3. ..Sxc6 4. dc Kb8 5. Kd5 wins. iv) 7. d6? cd 8. Kb6 Sxc6 9. Kxc6 Kb8=.

No. 437 Jozsef Balazs  
Elekes Dezso mem. tny.  
Magyar Sakkelet vi.66



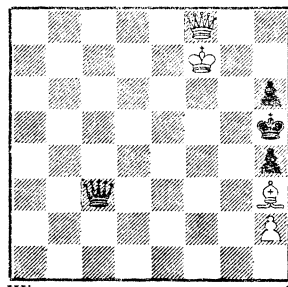
Win 6

No. 438 M. D. Kaplan  
Elekes Dezso mem. tny.  
Magyar Sakkelet vi.66



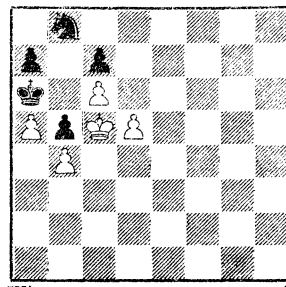
Win 4

No. 439 M. N. Klinkov  
Elekes Dezso mem. tny.  
Magyar Sakkelet vi.66



Win 4

No. 440 H. Aloni  
Elekes Dezso mem. tny.  
Magyar Sakkelet vii.66



Win 5

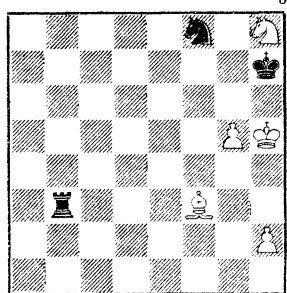
No. 441: B. V. Badaj. 1. Bd1 Rb7/i 2. Sf7 Rxf7 3. g6† Sxg6 4. Bc2 Rf6/ii 5. h4 Kg7 6. Bxg6 Rxg6 stalemate. i) 1. ... Rb2 2. Sf7 or 1. ... Rh3† 2. Kg4 Rxh2 3. Sf7=. ii) 4. ... Rg7 5. Kg5=.

No. 442: J. Lazar. 1. f3/i Kb4 2. Kb6 Kc4/ii 3. Ka5 Kb3 4. Kb5 Kc3 5. Ka4 Kd2 6. Kb3 Kxe2 7. Kc4 Kxf3 8. Kxd4 Kg2 9. Ra1 f3 10. Ke3 wins. i) 1. Kb6? f3 2. ef d3 3. Kc5 Kb3=. ii) 2. ... Ka4 3. Kc5 Kb3 4. Kb5.

No. 443: B. V. Badaj. 1. Rg1† Kf4/i 2. Se6† Kxf5 3. Sxg7† Ke4 4. Rel† Kd4 5. Se6† Kc4 6. Rcl† Kb5 7. Sc7† Ka5 8. Ra1† Kb6 9. Sxd5† wins/ii. i) 1. ... Kh4 2. Sf3† Kh5 3. Rh1 mate. 1. ... Kf2 2. Sn3† Kf3 3. Bd7 b2 4. Kd3 blQ† 5. Rxb1 Bh8 6. Rg1 wins. ii) 9. Ra6† is a dual.

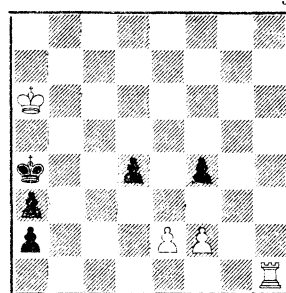
No. 444: C. M. Bent. 1. Qf2† Kh1 2. Qe1† Kg2 3. Qxc3 clQ/i 4. Qxc1 Se5†/ii 5. Kh4 Sf3† 6. Kg4 Sh2† 7. Kh4 Sf5† 8. Kh5 Sg3† 9. Kh4 Sf3† 10. Kg4=. i) 3. ... Se5† 4. Qxe5 clQ 5. Qxg3† Kf1 6. Qf3† Kel 7. Qe4† ll 8. Qd5† and 9. Qxf7=. ii) 4. ... Bxc1 stalemate.

No. 441 B. V. Badaj  
Elekes Dezso mem. tny.  
Magyar Sakkelet vii.66



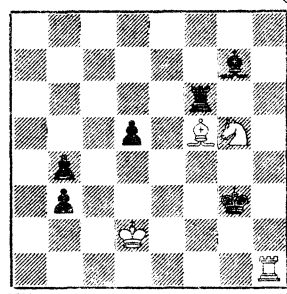
Draw 5

No. 442 Janos Lazar  
Elekes Dezso mem. tny.  
Magyar Sakkelet vii.66



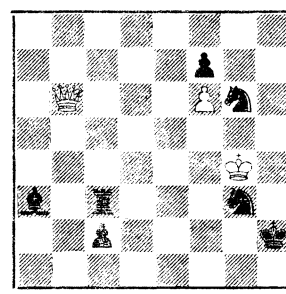
Win 4

No. 443 B. V. Badaj  
Elekes Dezso mem. tny.  
Magyar Sakkelet viii.66



Win 4

No. 444 C. M. Bent  
Elekes Dezso mem. tny.  
Magyar Sakkelet viii.66

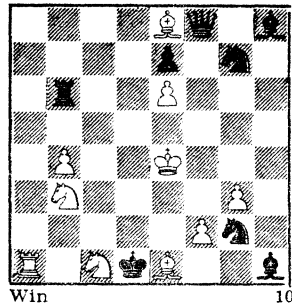


Draw 3

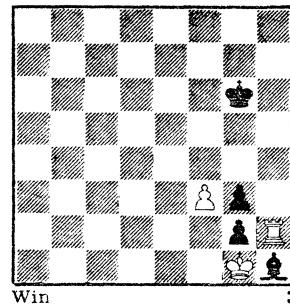
No. 445: V. Stancik. 1. Sa2† Ke2/i 2. Sc3† Kf1 3. Sd2† Kg1 4. Se2†/ii Kh2 5. Sf1† Kh3 6. Sg1† Kg4 7. Sh2† Kg5 8. Sh3† Kh6/iii 9. Sg4† Kh7 10. Sg5† Kg8 11. Sh6 mate/iv. i) 1. ... Kc2 2. Sd4† Kb2 3. Bc3† Ka3 4. Sc1 mate. ii) 4. Sf3†? Qxf3†. iii) 8. ... Kf6 9. Bc3† Kxe6 10. Sg5† Kd6 11. Be5 mate. iv) 11. Bf7† also mates quickly as wR can check on a8.

No. 446: L. Zoltan. 1. Rh8/i Kf5 2. Rf8† Kg5 3. Rf7 Kg6 4. Rf4 Kg5 5. Rf8 Kg6 6. f4 Kh7/ii 7. Re8 Kg6 8. Re3 Kf6/iii 9. Rxc3 Ke6 10. Rf3 Kf5 11. Rf2 wins. i) 1. Rh3? Kg5 2. Rxc3† Kf4 3. Rh3 Ke3 4. Rg3 Kf4=. ii) 6. ... Kh5 7. Rg8 iii) 8. ... Kf5 9. Rf3 wins.

No. 445 V. Stancik  
Elekes Dezso mem. tny.  
Magyar Sakkelet viii.66

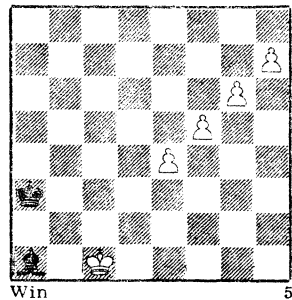


No. 446 Laszlo Zoltan  
Elekes Dezso mem. tny.  
Magyar Sakkelet viii.66

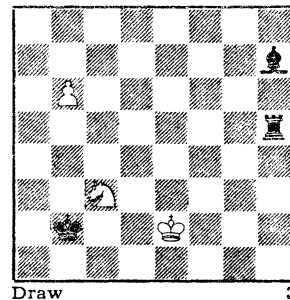


No. 447: M. Kalgin. 1. Kd2 Kb4 2. Ke3 Kc5 3. Kf4 Kd6 4. Kg5 Ke7 5. Kh6/i Kf8 6. g7† Bxc7† 7. Kg6 Zugzwang. i) Not 5. g7? Bxc7 6. Kg6 Kf8 7. f6 Bh8 8. e5 Ke8 9. e6 Kf8=, as W is in Zugzwang. A striking position and a close try.

No. 447 M. Kalgin  
Shakhmaty v SSSR, xi/1966



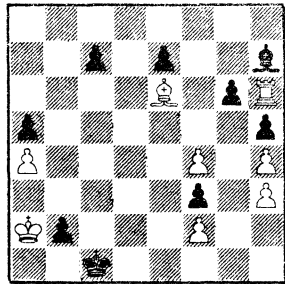
No. 448 A. Kopnin  
Shakhmaty v SSSR, xii/1966



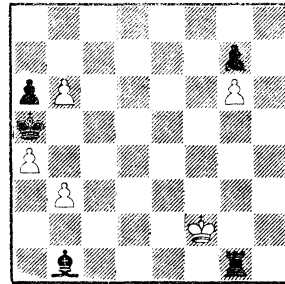
Draw  
I: diagram.  
II: bRh5 to h6. Draw?

No. 448: A. Kopnin. I: 1. b7 Re5† 2. Kd2/i Re8 3. Sa4† Ka3 4. Sc5 Rb8 5. Kc3 Bg6 6. Kc4/ii Be8 7. Kd5 Rd8† 8. Sd7 and draws. i) 2. Kf2? Re8 3. Sa4† Kc2 4. Sc5 Rb8 5. Ke3 Kc3 and wK is held off. ii) Not 6. Kd4? Bh5 7. Kd5 Bf3† 8. Kd6 Bxb7 9. Kc7 Rc8† wins. II: W loses as follows: 1. b7 Re6† 2. Kd2 Rd6† 3. Ke3 Rd3† 4. Kf4 Rd4† 5. Ke5 Rb4 6. Sa4† Ka3 7. Sc5 Rb6 wins. The main point is the original move 8. Sd7; the twin adds a nice extra touch.

No. 449 N. Kralin  
Shakhmaty v SSSR, xii/1966



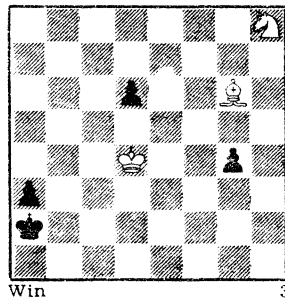
No. 450 G. Popov  
Shakhmaty v SSSR, xii/1966



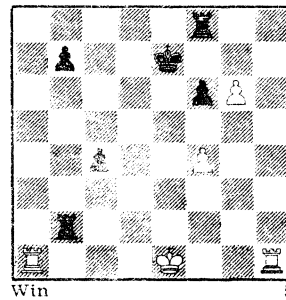
No. 449: N. Kralin. 1. Bf5 Bg8† 2. Ka3 gf 3. Rc6† Bc4/i 4. Rxc4† Kb1 5. Rxc7 Ka1 6. Rd7/ii b1Q 7. Rd1 e6 8. Rxb1† Kxb1 9. Kb3 Kc1 10. Kc3 Kd1 11. Kd3 Ke1 12. Ke3 Kf1 13. Kxf3 Kg1 14. Kg3 Kh1 15. f3 Kg1 stalemate. i) This is necessary to relieve stalemate. ii) This hidden manoeuvre forces e6, which after 6. Rb7? etc., would still be available to give B1 the opposition in the K-traverse across the board.

No. 450: G. Popov. 1. b7 Rg2† 2. Ke1/i Rg1† 3. Kd2 Rg2† 4. Kc1 Rg1† 5. Kb2 Rg2† 6. Kxb1 Rg1† 7. Kb2 Rg2† 8. Ka3 Rg3 9. b8B Rc3 10. Be5 Rc6 11. Bd4 Rc4 12. b4† wins. i) If 2. Kf3? Be4† wins, or 2. Ke3? Rg3†. A remarkably rich study, with flight from check and stalemate prominent features. At the end 12. Bb6† Kxb6 13. bc also wins. (AJR)

No. 451 V. Tiavlovsky  
Shakhmaty v SSSR, xii/1966



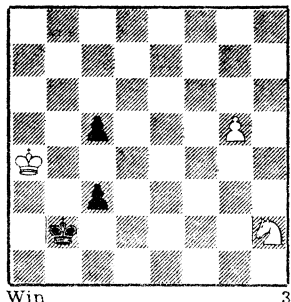
No. 452 S. Sergiev  
Shakhmatn: Misl, vii/1966



No. 451: V. Tiavlovsky. 1. Kc3 d5 2. Sf7 g3 3. Se5(g5) g2 4. Sf3 d4†  
 5. Kc2 Ka1 6. Kb3 a2 7. Ka3 g1Q 8. Sxg1 d3 9. Kb3 d2 10. Bc2 d1Q 11.  
 Bxd1 Kb1 12. Se2 a1Q (a1S† 13. Kc3 wins by Sd4 and winking bK  
 away from bS which is then lost to Kb2: 12. . . Ka1 loses to 13. Sc1) 13.  
 Bc2 mate. A separate line follows 1. . . g3 2. Be4 g2 3. Bxg2 d5 4. Bxd5†  
 Kb1 5. Be4† Ka1 6. Bh7 a2 7. Sg6 Kb1 8. Se5(f4)† Ka1 9. Sd3 Kb1 10.  
 Sb4(c5)† wins. A synthesis of two ideas.

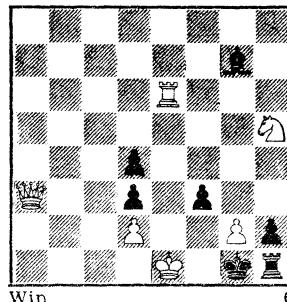
No. 452: S. Sergiev. 1. 0-0-0/i Re2 2.f5 Ke8/ii 3. g7 Rg8 4. Rh8 Kf7  
 5. Rd7† wins. i) Threat 2. Rhe1 mate. ii) Or 2. . . Ra8 3. Rh7† wins.  
 2. . . Rg8 3. Rh7† Ke8 4. Rhd7 mates. A simple but pleasant castling  
 study. 3c

No. 453 S. Sergiev  
 Shakhmatna Misl, viii/1966



Win

No. 454 F. Bondarenko  
 and Al. Kuznetsov  
 Shakhmatna Misl, viii/1966



Win

No. 453: S. Sergiev. 1. Sf3 c2 2. Se1 c4/i 3. Sxc2 Kxc2 4. g6 c3 5. g7  
 Kb2 6. g8Q c2 7. Qb3† Ka1 8. Qc3† Kb1 9. Kb3 c1Q 10. Qd3† Ka1 11.  
 Qa6† Kb1 12. Qa2 mate. i) 2. . . c1Q 3. Sd3† and the c5 pawn falls.  
 No. 454: F. Bondarenko and Al. Kuznetsov. 1. Re2 fe 2. Qa8 Be5/i  
 3. Qg8/ii Bf6 4. Sf4 Bh4†/iii 5. g3 and wins, as if 5. . . Bg5 6. Qg7 Bf6  
 7. Qb7. i) If 2. . . Bf6 3. g3 Bh4 4. Qf3 wins. ii) Avoiding stalemate  
 after Bg3†. iii) 5. Sh3 mate threatened. 4. . . Bg7 5. Qd5 mates next  
 move, 4. . . Bg5 5. g3 is the same as the text. An unusual study, where  
 W must deal with mate and stalemate threats before mating himself. 3

#### ANTICIPATIONS WITHOUT COMMENT

- J. R. Harman gives: No. 337: 538 in "1234" (Lazard).  
 No. 345: 252 in Tattersall (Crum).  
 No. 356: 34 in Fouwmeester's "Schaakstukken  
 Spelen U Voor" (Lommer).  
 No. 377: 4 on p. 235 in EG9.

"Chess Treasury of the Air", published by Penguin Books at 6 shillings,  
 and about the best value in chess literature for a long time, consists of  
 selected talks and similar items broadcast on the B.B.C. from 1958 to  
 1964, when chess was withdrawn. They include two out of some half-  
 dozen broadcast by AJR on the endgame study.



## "WALTER VEITCH INVESTIGATES"

No. 242: Dr. A. Wotawa. By moving the wEg6 to b1 the composer eliminates the dual solution 1. S(6)d4 mentioned in EG9. E1 can now meet it by 3. . . Qe8†. Our thanks to Mr. Brieger for this note.

A .C. Miller (EG7, page 184): Mr. Rombach of Toronto, in response to our comment in EG8, points out that the correct key move is 1. d7 (not 1. Sd4) and only after 1. . . d1Q 2. Sd4 etc.

No. 334: V. Kalandadze. To Note (i) we plead "guilty but not insane". To show that W can scrape a draw by 3. Bg5 is, of course, totally irrelevant in a "White to win" study, but the question was put to us out of context.

No. 335: E. Pogosjants. 1. Sd6 is a dual solution despite Note (i) which gives 1. Sd6 Rxd6 wins. Simply 2. Rb8 and the draw is clear.  
If 1. . . Re7† 2. Kc6 Rxb7 3. Sxb7 Bf8(c3) 4. Sd6 =.

No. 336: F. S. Bondarenko and Al. P. Kuznetsov. There is no win. 1. Rg5† hg 2. Qb1 Bg3 (instead of 2. . . h1Q†) =. The bPh2 renders the wQ ineffective. Probably at one time during composition 2. Qb1 threatened Qh7† and forced . . . h1Q†, but later the need for this was forgotten.

No. 338: G. Afanasiev & E. Dvizov. No win. 1. Qd2 g2† 2. Qxg2 Sxg2 3. h7 Rxe5 4. h8Q Rxg5 5. Qh3 Kf2 6. Kh2 Se1 (gaining a decisive tempo on 6. . . Rg8 given in Note ii) 7. Qh4† Ke2 8. Qc4† Kf2 9. Qa2† Kf1 10. Qxf7 Sf3† with perpetual check. Mroe difficult but still it seems a draw is 5. Qh6 Rg4 6. Qc1† Kf2 7. Qg1† Ke2 8. Qa7 Kf1 9. Kh2 Sf4 =.

No. 341: V. Isarianov :A straightforward dual draw is 1. R6d7† Kc6 2. Rxc8† Kxd7 3. Rf8 Kc6 4. Sd3 =.

No. 343: G. Nadareishvili. The win seems doubtful. 1. a4 Kg2 (instead of 1. . . Sc2). Now if (a) 2. a5 Kf3 3. Kf5 Sc6 =; or (b) 2. Kf4 Sd5† 3. Ke4 Sc3† =, or 3. Ke5 Sb6 4. a5 Sc4† =; or (c) 2. Kf5 Kf3 3. Ke5 Ke3 4. d5 Kd3 5. d6 Kc4 6. d7 Kc5 =.

No. 347: G. Amirkhanov. The only casualty among the beginner entries. There is a dual win by 1. Sa5 (instead of 1. Sb4) fe 2. f7 Kxb2 (2. . . Kbl 3. Sb3 wins) 3. f8Q a1Q 4. Qb4† Kc2 5. Qd2† Kbl 6. Qd1† Kb2 7. Sc4† Ka2 8. Qc2† and mates.

No. 363: L. Zoltan. The kinship with the remarkable No. 357 is unmistakable and interesting. We doubt however whether there is a win. 1. g5 Kc3 (not 1. . . Be8) 2. g6 a1Q 3. Rxa1 Bxc2† 4. Ke2 Bxg6 which seems an easy draw.

No. 364: J. Lazar. A bad dual solution is 1. Sxd2 gh 2. Se4† K- 3. Sf2 winning. There are lesser duals too in the published solution, mainly 6. e4 which is as good as 6. e3.

No. 367: M. N. Klinkov & A. P. Kuznetsov. Black wins. After 1. Bf6† Kxf6 2. d6 Ra3† first (not 2. . . cd) 3. Kf4 (on other moves 3. . . cd transposes into Note ii) Bh7 threatening . . . Ef5 and . . . Rf3 mate, to which there is no satisfactory counter.

No. 371: O. Weinberger. A diagram misprint. The bBf2 should be on g2.

No. 377: Em. Dobrescu. There is an alternative draw by the straightforward 1. Rg2† Kh4 2. Rh2† (instead of 2. Bg3†) Kg4 3. Rg2† Kf2 4. Rf2† Ke3 5. Bf4† Kd3 6. Rf3† Ke4 7. Rf2=.

No. 378: H. Steniczka. A 4-move short-cut through this 17-move tangle is 1. Qe2† Kb7(8) 2. Qb3† Ka8 3. Qf3† Ka7 4. Kxg3 wins as ..Se3 no longer works. The simple remedy to this would be to move the wK to h5, but there is another more fundamental weakness in the position. The win can also be achieved by forcing the bK to the e-file, e.g. 1. Kg5 g2 2. Kf4 Sa3 3. Qg1 Kb8 4. Ke3 Sc4† 5. Ke2 Kc8 6. Qa7 (instead of 6. Qd4) Kd8 7. Kd1 Ke(c)8 (..Se5 would always be met by Qa8† and Qxg2) 8. Kc2 Kf(d)8 9. Qd4 Ke7 10. Kc3 and wins.

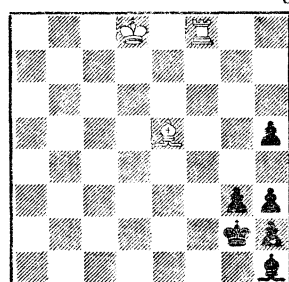
No. 379: F. S. Bondarenko & Al. P. Kuznetsov. A much simpler win is 1. f6 (threatening 2. Kc6 Ke8 3. Ba2 and Ra8 mating) Kd7 2. Ba2 h2 3. Bf7 and mate in 3.

No. 381: L. Kopac. After 1. Sb6† Kb7 2. Sc4 d6 3. Sxd6 Kc6 4. Kg5 (instead of 4. Bc3) Rf3 5. Sf5 wins as quickly and by the same method as used in No. 382, which robs the twin studies of their point. (Kg5 can be played as early as move 3.)

No. 385: V. Neidze. The notes fail to mention 1. Ke2 ef (instead of 1. ..d1Q†) forcing a bQ. The answer to this seems to be 2. Kxf2 d1Q 3. Se2 with 3. ..Rxxg8 4. Sf4† Kg5 5. hgQ† Kxf4 6. Qg4† wins. or 3. ..Qd2 4. Sd3 wins. This leavens 3. ..Qa4. If now 4. Sd3 Qa7† 5. Kf1 Qal† 6. Kf2 Qa7† etc., the g-file is barred to the wK because if 7. Kg2 Rxxg8† 8. hgQ Qf2†=. So after 3. ..Qa4 4. Sg6 Qa7† 5. Kg2 Kg5 (forced either now or after 5. ..Qb7† 6. Kh2) 6. Sxh8† Kf5(6) 7. Rf8† Ke6 (7. ..Ke4 8. Sf7) 8. Sf4† and wins. Just a side line!

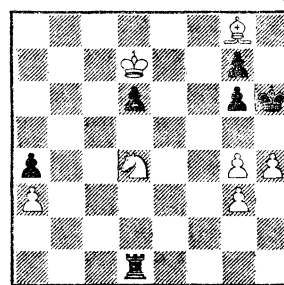
(See Review on p. 287).

A. S. Kakovin  
"Shakhist", 1958



Win 3  
1. Bb8 h4 2. Kc7 Kg1 3. Ba7† Kg2 4. Kb6 Kg1 5. Kb5† Kg2 6. Kc5 Kg1 7. Kc4†... 9. Kd3†... 11. Ke2† Kg2 12. Bf2 gf 13. Rg8 mate.

F. S. Bondarenko  
1st. Hon. Men.,  
"Sahovski Vjesnik" 1947



Win 7  
1. g5† Kh5 2. Bd5 Rxd4 3. Bf3† Rg4 4. Kc6 d5 5. Kb5 d4 6. Kxa4 d3† 7. Kb3 d2 8. Bxg4† Kxg4 9. Kc2 wins.

**Review:** *The Chess Study in the Ukraine*, by T. B. Gorgiev and F. S. Bondarenko. (Kiev, 1966). This 148-page paper-covered volume is written by two composers well-known to readers of EG. It begins with a rather thin section reviewing the history of study composition generally, and illustrating a few maxims of study aesthetics. The book moves on to chapters on the development of composition in the Ukraine from the late twenties till the war, featuring several well-known studies by V. A. Eron, who lived at Kharkov before settling in Sverdlovsk; other names of significance include Aisenstadt, Bogdassariants, and Sevitov. The largest section contains selections from the work of present-day Ukrainian composers; in number and quality Bondarenko, Gorgiev and Kakovin stand out considerably. The other leading names are Godes, Hvalchev, Kopaiev, Kovalev, Lyubchenko, Olmutsky and Rudenko. Most of these feature in the FIDE-Albums and the last-named is the distinguished problemist. The last part gives the results of Ukrainian tournaments, rather dominated by Bondarenko and Kakovin in conjunction. As a whole, the book is necessarily parochial, and in the attempt to represent as many Ukrainian composers as possible, some of the 226 studies are a little weak. However the collection does contain many little-known and worthwhile studies. Anyone who knows Russian will find the Ukrainian text an interesting linguistic challenge. Two attractive studies from the book are given, both showing wK marches.

P. S. V.

**Review:** *Studi Scacchistici*, by Giorgio Porreca. Milan, 1967. 376 pages. As far as I know this is the first major study anthology to appear in the Italian language. It should therefore be a further sign of the growing popularity of studies. The author is an international master over-the-board, which is also encouraging.

The book has many interesting and valuable features. There are 484 studies, every one by Soviet composers or near-Soviet (a fact not hinted at by the title). The selection is particularly useful to anyone who missed the spate of collections that were published in Russia around 1960 and which are now difficult to obtain. The immediate pre-war and post-war periods provide many examples, to such an extent that the book may almost be considered a successor to Sutherland and Lommer's "1234 Modern Chess Endings" (1938), at any rate for Soviet composers.

Unlike "1234", however, "Studi Scacchistici" attempts a classification into seven chapters, each with sub-headings. These are set out below, with the numbers of studies.

I. Checkmate: 94	single W piece on the board two or more W pieces
II. Stalemate: 91	wK on the edge of the board wK not on the edge two or more main variations pinning of W piece W self-immuring

III. Repetition of Moves: 95	perpetual check perpetual attack (chase) immobilisation (of B1) positional draw
IV. Win of Material: 96	combinative play double attack skewer discovered attack S-tour penning domination
V. Promotion: 36	to Q to R to B to S multiple
VI. Tempi: 37	win of a tempo opposition and related squares simple Zugzwang reciprocal Zugzwang
VII. Geometrical Manoeuvres: 35	staircase simple systematic manoeuvre complex systematic manoeuvre

It is interesting (but we have no space) to compare the above classification with Mr. J. R. Harman's as set out in his article in EG7. Other noteworthy features of the Italian book are the biographical footnotes, the detailed sources, the frank bibliography, the useful but not lengthy annotations, the use of bold type to set off the main line against the surrounding variations very effectively, and the book's handy, if rather fat, format. A sufficient understanding of the text can be achieved with a reasonable knowledge of French, or Latin - and chess. A.J.R.

Vecherny Tbilisi 1967 ("Rusthaveli" Tourney)  
Final Award published 27.v.67

- 1st Prize: L. A. Mitrafanov, No. 383.
- 2nd and 3rd Prizes: V. A. Korolkov, No. 384, and V. Neidze, No. 385.
- 4th Prize: A. G. Kuznetsov and N. Kralin, No. 386.
- 5th Prize: L. Katsnelson and V. A. Korolkov, No. 388.
- 6th Prize: A. P. Kazantsev, No. 393.
- 1st Special Prize: V. Kalandadze, No. 389.
- 2nd Special Prize: A. Hildebrand, V. A. Korolkov and L. Loshinski, No. 391.
- 3rd Special Prize: V. A. Bron, No. 392.
- 1 Hon Men: I. Vandecasteele, No. 394.
- 2 Hon Men: A. G. Kuznetsov and B. A. Sakharov, No. 395.
- 3 Hon Men: G. Zakhodyakin, No. 396.
- 4 Hon Men: A. Sarychev, No. 397.
- 5 Hon Men: T. B. Gorgiev, No. 398.
- 6 Hon Men: A. Belenky, No. 399.
- 1 Comm: V. Sereda, No. 400.
- 2 Comm: C. M. Bent, No. 401.
- 3 Comm: V. Tjavlovski, (not in EG).
- 4 Comm: F. S. Bondarenko and A. P. Kuznetsov, No. 402.
- 5 Comm: A. Y. Sadikov, No. 403.

## A SERVICE TO ALL TOURNEY JUDGES

The Chess Endgame Study Circle offers an "anticipations" service to all tourney judges anywhere in the world. Over 4,000 studies are classified in Richard Harman's collection in accordance with the system set out in his article in EG 7. The total of 4,000 is, of course, not all-embracing, nor even large, and there are still large gaps in its coverage. However, it is growing every day, and we are taking advantage of Mr Harman's offer in order to demonstrate the value of his classification system, in which we have great faith.

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As well as being a service to judges, this facility will, if it is used, be the best possible test of the usefulness of the system set out in EG 7. That there has been a need for such a service has long been clear and it is underlined by the remarks of Mr Kaila quoted in the paragraphs preceding the solution to No. 416 in this issue.

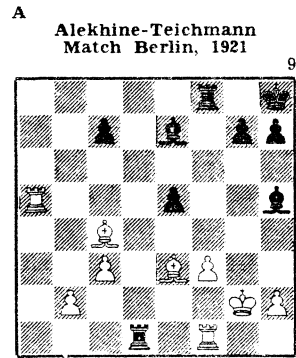
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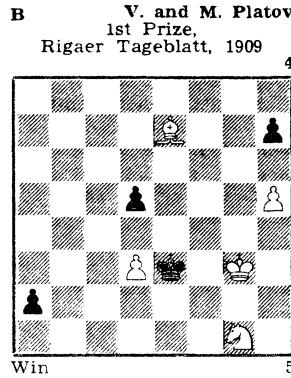
# DECLINING THE DOUBLE ATTACK, AS A STUDY THEME

by G. Afanasiev and E. Dvizov

In practical chess play, it often happens that a move combining a double attack is not the best continuation. For example,

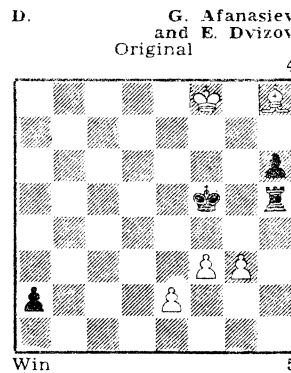
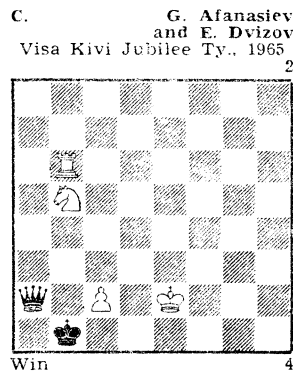


Position after Black's 22nd move (For the full game, won by Alekhine, see Game 91 in Alekhine's "My Best Games of Chess" 1908-1923).



White plays 23. Bc4-d5! ... Alekhine comments on this move: "The only way to maintain the advantage. The capture 23. Rxe5? (with double attack on e7 and h5. Authors' note.) would lead only to a draw, e.g. 23. Rxe5? Rxf1 24. Kxf1 Rxf3† 25. Bf2 Bh4 26. Rxh5 Rxf2† 27. Kgl Rf4 =."

The famous study by the Platov brothers is based on the avoidance of an obvious double attack:



After 1. Bf6 d4 2. Se2 a1Q White avoids playing 3. Bxd4?., attacking both king and queen, and instead wins by 3. Sc1! Qa5 4. Bxd4+. The following study by the authors was aimed at drawing the attention of chessplayers to this new theme:

The double attack 1. Sc3+? fails because of 1. ... Kxc2 2. Sxa2 stalemate. The correct solution is 1. Sa3+! Kc1 (... Kal 2. Rb1+ wins) 2. Rb3! (2. Rb1+? Qxb1 3. Sxb1 Kxc2 =) Qa1 3. Kd3 Qa2 (... Qe5? 4. Rb1 mate) 4. Rb1+ Qxb1 5. Sxb1 wins.

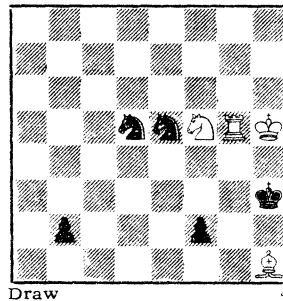
The authors' study given in Diagram D shows the idea of declining the classical pawn fork, quite obvious and seemingly an easy winner:

The double attack 1. g4+ looks right, but fails through 1. ... Kg6! (not 1. ... Kg5 2. gh Kxh5 3. Kf7 Kg5 4. Bf6+ Kf5 5. e4+ Kf4 6. Bb2 h5 7. e5 h4 8. e6 h3 9. e7 h2 10. e8Q h1Q 11. Qe5+ Kxf3 12. Qd5+ wins) 2. ght Kh7! 3. B any a1Q 4. Bxa1 stalemate.

Therefore White must find a better first move: 1. Kf7! Rh3(h1) (... Rg5? 2. e4 mate) 2. e4+ Kg5 3. Bf6+ Kh5 4. g4 mate.

The last study illustrates the avoidance of a series of double attacks, which are subtly refuted by Black:

E. G. Afanasiev and E. Dvizov Original



The solution is 1. Rg3+ (not 1. Bg2+ Kh2 2. Bf1 Sf4+ 3. Kh4 (h6) Sf3 (f7)+ wins) Kh2 2. Rg2+ (2. Rb3? Sf4+ 3. Kg5 f1Q 4. Rxb2+ Kg1 wins) Kxh1 3. Rxf2 Sf6+ (not 3. ... b1Q 4. Sg3+ Kg1 5. Rf1+ draws) 4. Kh4 b1Q 5. Kh3! (avoiding the double attack 5. Sg3+? Kg1 6. Rf1+ Kg2 7. Rxb1 Sf3 mate. Similarly after 5. Rf1+? Kh2 6. Rxb1 Sf3 mates). Se 4(h5) (to control g3) 6. Rh2+ Kg1 7. Rg2+ Kf1 8. Se3+ Ke1 9. Rg1+ draws.

From the examples given above, one can fairly conclude that the avoidance of a double attack, or of a series of them, can constitute the theme of a study, on the same lines as the double attack itself. These avoidance studies, as a rule, contain two separate plays—one in the main line, the other in the thematic try (tries). Thus the theme enriches the content of a study and creates new possibilities in composition.

The authors will feel satisfied if the theme they suggest meets with the appreciation and support of both composers and players.

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Next meeting of The Chess Endgame Study Circle: Saturday 31st De-  
cember 1967, at 8 p.m. in the Falaise Hall, Hastings (venue of "The  
Times-Hastings International Chess Congress").

Talk: Gerald Abrahams on "Chess Endings Didactic and Epicurean".

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