"THE PHOENIX PRINCIPLE IN THE END-GAME"

by H. M. Lommer (this article is in Tidskrift för Schack 1968)

We are told that, when his hour had come, the mythical Phoenix had the unique prerogative of self immolation on the funeral pyre only to rise again newborn from the ashes to fight another day. This very same principle applies also to the end-game when recurrent pawn promotions to the same piece are made, each of which until the very last sacrificing itself in battle so that a yet unborn generation may prevail. The following examples all show consecutive minor promotions to the same piece - except a few "mutants" - and minor they must be in order to avoid stalemating Bl, the underlying factor of the "Phoenix Principle".

THE KNIGHT . Perhaps the most fascinating of all and certainly the most popular. It is Bl's threat to stalemate that forces the S-promotion. Not to give bK a flight-square but forcing Bl to capture to relieve the stalemate for the moment. This theme is very old and many composers have used it in different forms, such as the following, but others such as R. Richter, V. A. Korolkov, Dehn, Dr. Infantozzi etc., have done similar work.

In No. 1 by N. Grigoriev the bK tries in vain to immure himself twice, whilst No. 2 by S. Herland shows a double S-promotion followed by a "mutant" final Q promotion. In No. 3 H. Geiger goes one better showing a treble S-promotion, whereas No. 4 by V. Novikov achieves for the first time four recurring S-promotions. However, the work of the composer, by some kind of geometrical progression, becomes more and more difficult, as it is far from easy to find a legal position permitting several recurring promotions. For instance in Novikov's ending one must ask oneself: "Whence came bBb1?" Certainly not from its cradle on c8. Therefore this B can only have been promoted by bPh7 either on b1, d1 or f1 but not h1. A good many authors have fallen prey to this error, for even if this B is not needed to self-block it must have been captured on its original square, meaning that, when checking for legality, one must bear in mind that in effect Bl "de facto" played from the beginning with one piece less. Th. C. L. Kok in No. 5 was fully aware that he only achieved the same success by the fact that he had to use a W promoted B - cP promoting on g8. The beautiful all pawn No. 6 by V. Karhia realises a 3-S promotion culminating with a "mutant" Q promotion. Although really there appears to be no great difficulty in composing a fourfold S-promotion in a legal position, many composers must have asked themselves: "What is the record? Is a 5-S position possible?" It has always been a very human and fascinating quest to seek for the maximum, trying to go one better than the man before you, probing for the ultimate possibility.

As far back as 1935 I published a 5-fold effort in the "Journal de Genève", but some time later I received a letter from the great Russian composer M. S. Liburkin telling me that he had found a "cook"

1.   N. Grigoriev
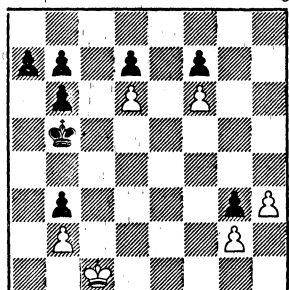Shakhmaty v SSSR, 1945
8
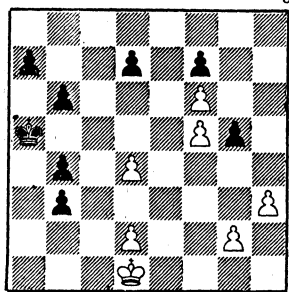
Win   7
1. Kc1 Ka4 2. Kb2 b5 3. g3
a5 4. h4 gh 5. gh d5 6. Kb1
Ka3 7. h5 b2 8. h6 a4 9. h7
b3 10. h8S b4 11. Sg6 fg 12.
f7 gf 13. f8S f4 14. Se6 f3 15.
Sc7 f2 16. Sb5 mate.
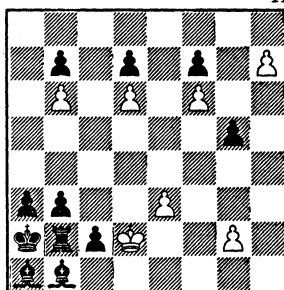
2.   S. Herland
Shakhmatny Vjestnik, 1913
8
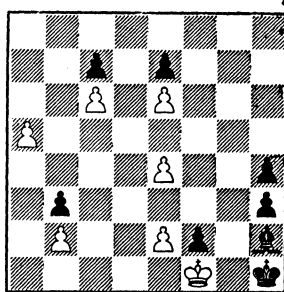
Win   7
1. a6 Bg1 2. a7 h2 3. a8S
h3 4. Sb6 cb 5. c7 b5 6. c8S
b4 7. Sd6 ed 8. e7 d5 9. e8Q
wins.

3.   H. Geiger
Deutsche Schachzeitung,
1920
8

Win   6
1. h4 a5 2. h5 Ka4 3. h6 b5 4.
h7 b4 5. h8S b5 6. Sg6 fg 7.
f7 g5 8. f8S g4 9. Se6 de 10.
d7 e5 11. d8S e4 12. Sb7 e3
13. Sc5 mate.

4.   V. Novikov
Mention, "64" 1930/31
11

Win   7
1. Kc1 g4 2. h8S g3 3. Sg6 fg
4. f7 g5 5. f8S g4 6. Se6 de
7. d7 e5 8. d8S e4 9. d8S e4
9. Sc6 bc 10. b7 c5 11. b8S c4
12. Sc6 c3 13. Sb4 mate.

and had corrected it for me. At that time I was busily engaged in the
publication of "1234 Modern Endgame Studies" and just had the time
to eliminate my faulty version replacing it by Liburkin's under his
own name. I thought I was doing this great composer justice, all the
more as his composition was far superior to mine. Unfortunately I did
this person a great disservice, for later, when I had more time, I
checked it carefully finding two bad cooks (see No. 7) which I publis-
hed in the "British Chess Magazine". Unfortunately this faulty ending
still appears in books - Kasparjan's "2500 Finales" - whilst Dr. C. R.
Lafora wrote in "Problemas" July-December 1963: "This ending ap-
pears to be incorrect, but to my mind easy to correct." Unfortunately
there can be no talk of correction, but it confirmed my belief that the
first promotion could only be achieved by the capture of bR or bQ. I

5.   **Th. C. L. Kok**
Avondpost, 1935

9
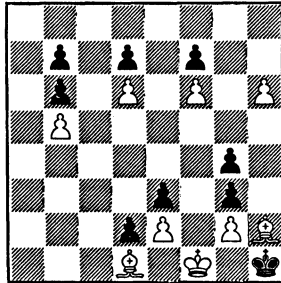
Win   9
1. h7 gh 2. h8S g3 3. Sg6 fg
4. f7 g5 5. f8S g4 6. Se6 de
7. d7 e5 8. d8S e4 9. Sc6 bc
10. bc b5 11. c7 b4 12. c8S b3
13. Sd6 b2 14. Sf5 b1Q 15.
Sxg3 mate.

6.   **V. Karhia**
Finnish Chess Federation
Tourney, 1943/45

8
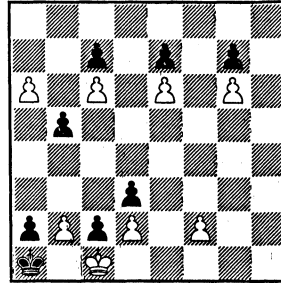
Win   8
1. a7 b4 2. a8S b3 3. Sb6 cb
·4. c7 b5 5. c8S b4 6. Sd6 ed
7. e7 d5 8. e8S d4 9. Sf6 gf
10. g7 f5 11. g8Q f4 12. Qxb3
f3 13. Qxd3 b3 14. Qxb3 d3
15. Qxa2† Kxa2 16. b4 wins.

7.   **M. S. Liburkin**
(No. 564 in) "1234 Modern
Chess Endings", 1938

10
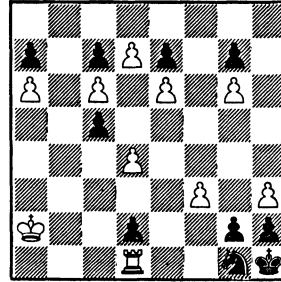
Win   10
1. d8S cd 2. Sf7 d3 3. Sh6/i
gh 4. g7/ii h5 5. g8S h4 6.
Sf6 ef 7. e7 f5 8. e8S f4 9.
Sd6 cd 10. c7 d5 11. c8S d4
12. Sb6 ab 13. a7 b5 14. a8S
b4 15. Sb6 b3† 16. Ka3 b2 17.
Sc4 b1Q 18. Rxb1 d1Q 19.
Rxd1 d2 20. Sb2 d3 21. Ra1
d1Q 22. Sxd1 and 23. Sf2
mate. i) Cooked by 3. Sd6 ed
4. e7 d5 5. e8S d4 6. Sd6 cd
7. c7 d5 8. Ra1 d1Q 9. Rxd1
d2 10. c8S d3 11. Ka3 d4 12.
Sb6 ab 13. a7 b5 14. a8S b4†
15. Ka4 b3 16. Sb6 b2 17. Sc4
b1Q 18. Rxb1 d1Q 19. Rxd1
d2 20. Sxd2 d3 21. Se4 d2 22.
Sf2 mate. ii) A further
cook: 4. f4 h5 5. f5 h4 6. f6
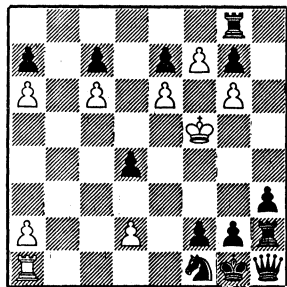ef 7. e7 f5 8. e8S f4 9. Sf6 f3
10. Sg4 f2 11. Sf2 mate.

8.   **H. M. Lommer**
Szachy, iii.65

13
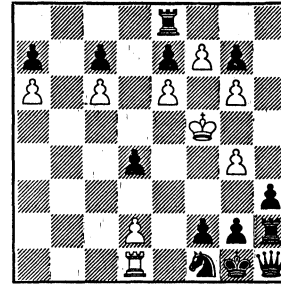
Win   9
1. feS d3 2. Sf6/i gf 3. g5 fg
4. g7 g4 5. g8S g3 6. Sf6 ef
7. Kg6 f5 8. e7 f4 9. e8S f3
10. Sd6 cd 11. c7 d5 12. c8S
d4 13. Sb6 ab 14. a7 b5 15.
a8S b4 16. Sc7 b3 17. Se6 b2
18. Sg5 b1Q 19. Sxf3 mate.
i) 2. Sd6? ed 3. e7 d5 4. e8S
d4 5. Sd6 cd 6. c7 d5=.

367

9.   **H. M. Lommer**
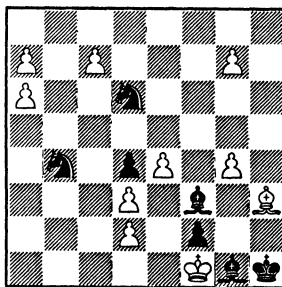Szachy, iii.65

13

Win   9
1. fgS d3 2. Sh6/i gh 3. g7
h5 4. g8S h4 5. Sf6 ef 6. Kg6
f5 7. e7 f4 8. e8S f3 9. Sd6 cd
10. c7 d5 11. c8S d4 12. Sb6
ab 13. a7 b5 14. a8Q/ii b4 15.
Qxf3 b3 16. Qg4 b2 17. Rxf1†
Kxf1 18. Qd1 mate.   i) 2.
Sf6? gf 3. K-f5(†) 4. K-f4
5. g7 f3=.   ii) 14. a8S? b4
15. Sc7 b3 16. Se6 ba=.

10.   **V. A. Korolkov**
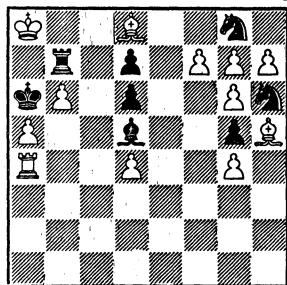"64", 1941

7

Win   10
1. a8B/i Sc4 2. dc d3 3. e5
Bxa8 4. c8B Bf3 5. Bb7 Sc6
6. Bxc6 Bxc6 7. g8B Bf3 8.
Bd5 wins. i) 1. a8Q? Sc4 2.
dc d3 3. e5 Sc6 4. Qxc6 Kh2
5. Qxf3 stalemate.

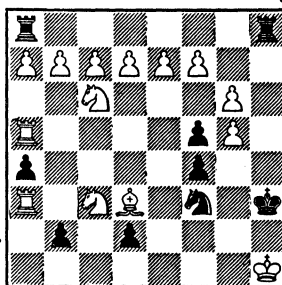**11.**   **H. M. Lommer**
British Chess Magazine,
xii.45

8

Win   12
1. fgB/i Sxg8 2. hgB Bxg8 3.
Bxg5 Bd5 4. g8B Bxg8 5. g7
Bd5 6. g8B Bxg8 7. Bg6 wins.
i) 1. fgQ? Sf7 2. Qxf7 Rxb6†
3. Qxd5 Rb8† 4. Kxb8 stale-
mate, with similar variations
if W promotes to Q later in
the main line.

12.   **H. M. Lommer**
"L'Illustration", 1935

9

Win   14
1. baR/i Rh5 2. Rh8 Rxh8 3.
a8R Rh5 4. Rh8 Rxh8 5. c8R
Rh5 6. Rh8 Rxh8 7. d8R Rh5
8. Rh8 Rxh8 9. e8R Rh5 10.
Rh8 Rxh8 11. f8R Rh5 12.
Rh8 Rxh8 13. Ra7 Kg3† 14.
Rh7 Re8 15. Se7 Rd8 16. Sxf5†
Kg4 17. Sh6† Kg3 18. Se4†
Kh4 19. Sg8† Kg4 20. Sgf6†
Kf5 21. Sxd2† Rxd3 22. Rxd3
wins. i) 1. baQ? Rh5 2. Qh8
Kg3† 3. Qxh5 b1Q† 4. Bxb1
d1Q† 5. Sxd1 stalemate, or
1. f8Q? Rh5 2. Qh6 Rh8 3.
Qxh8 Kg3†=.

tried to clinch these five elusive horses in 1945 and again in 1946 in the
"British Chess Magazine", but both versions were found incorrect. I
cannot remember how many times I have tried to achieve this quest
in the last 30 years (!), but each time I failed dismally. As I dealt with

S-promotions I thought of the stubborn mule and continued working whenever I was in the mood. Do not ask me: "Why?" - a frightful waste of time and energy? - Perhaps so, but in the make-up of any composer worth his salt there is an unbendable will to win and an unhesitating rejection of any thought of throwing in the towel. Or he may be a born masochist and likes to suffer! My ultimate and last (positively the last) is No. 8 and the fifth horse is in the stable... or is it? If Bl adheres strictly to the "Codex" and puts up the best defence, meaning that he will play 2. .., g x f6; then W must promote to 5 S's, but if the black Majesty is a coward of the darkest hue and wishes to die quickly, then he will have the last laugh allowing me only four promotions. Moreover the study has a minor dual with 3. g5 and/or 3. Kf4, but this is of little importance as the only thing that counts is the promotion task. Many difficulties had to be overcome, particularly the fact that the square g3 had to be blocked, for if not, it would allow 15. c8S or 15. c8:Q, b4; 16. Qxf3, b3; 17. Qg4!, b2; 18. RxS†, KxR; 19. Qd1, a possibility of which I availed myself in No. 9 improving on Karhia's ending showing 4-S promotions followed by a Q "mutant".

THE BISHOP: Recurrent B-promotions are much more difficult to compose. The best is V. A. Korolkov's No. 10 with three Phoenix-B's. W must promote to B to allow bK the flight square "h3". No. 11 with a fourfold B promotion is the actual record. Here too W must underpromote to allow Bl the flight square b5, the underlying factor allowing W to win is the release after clearance of wBh5 putting paid to Bl's drawing efforts.

THE ROOK: Surprisingly this allows the maximum number of Phoenix promotions: six rooks. W must promote to R to provide a flight square g4 for bK, but these R-promotions are only incidental to the winning process, which necessitates the clearance of the 7th rank allowing wRa5 access to h7 where it is protected by wPg6. After the first R-promotion the order of the five remaining promotions is immaterial. For those mathematically inclined the number of possibilities of promoting the six rooks are: 5! = 120, probably a record of minor duals (120 - 1 = 119) in an ending.

<div align="right">HAROLD M. LOMMER</div>

Valencia, 26th September 1967.
5! means: 1 x 2 x 3 x 4 x 5 = 120.

SOME ERRORS IN THE STUDY-COLLECTION "100 ENDSPIELE" BY A. S. SELESNIEFF

BY BO GÖRANSSON (Uppsala, Sweden)

Collectors of studies are sometimes faced with the difficulty of confirming the source and year of publication for a given study. If the composer's name is not known this difficulty is often unsolvable. Even if the composer is known, say well-known, there are still problems! Single-composer collections - especially when the composer and the writer are identical - can be of great value to trace the source. Anthologies are of course valuable too, but it seems to me that they often are rather short with notes! Besides the chances are greater that errors slip through an examination. To be quite certain the study in question must of course be checked in the publication where it originally appeared.
Selesnieff's "100 Endspiele" was published early in the second world war. EG2 is in error in ascribing the year 1938. In the famous catalogue "Bibliotheca Van der Linde-Niemeijeriana" item no. 2301, no publishing-year is given. I suppose that Selesnieff did not have much primary mtaerial at his disposal when he wrote the book. I take this as a reasonable explanation for many of the errors in his book. I hope that my work on the sources of some of Selesnieff's studies may be to some help for intending authors of study-anthologies so that some pitfalls can be avoided!
Abbreviations given below are used in the following:

"100" = "100 Endspiele" by A. S. Selesnieff (Ed. L. Tóth, Kecskemét 1941?) (Dr. György Paros of Budapest kindly supplies the information that the German version of this booklet was published in 1941, having been translated by Master L. Asztalos from the Russian original of 1940. AJR).

"35" = "35 Endspielstudien von Schachmeister A. Selesnieff" by Dr. Emanuel Lasker (Berlin 1919, Kagans Verlag).

TfS = Tidskrift för Schack

SV = Schachmatny Vjestnik

S&L = "1234 Modern Chess Endings" by M. A. Sutherland and H. M. Lommer, 1938

It has not been possible for me to check sources of all compositions in "100". This is due to the fact I have not had at my disposal a comprehensive collection of primary material. My own primary material consists of TfS (1910-) and SV (1913-14; in some respects my volumes of SV are incomplete- anyhow they have been of some help). As secondary-primary material I count "35".
I have not been able to check the following compositions given in "100": 2, 7-13, 17, 20-22, 28, 45-46, 53-54, 56-58, 65-66, 72-73, 77, 86-88, 93-94, 97, 99, 100 (32 compositions, as No. 53 is a position from an endgame). Perhaps someone else among EG's readers can help with this task?
On the remaining 67 the following can be said: of those included in "100" as having been originally published in TfS only the following are correct in every detail: 6, 29-30, 41-42, 63-64 and 84. For completeness I might add that No. 42 was dedicated to Grosshandlare (wholesale dealer) R. Herzog and No. 84 to Grosshandlare L. Collijn.
In the following tables I have summarised my findings and also given references to TfS, SV, "35" and S&L.

Number acc. to "100"	Source and year acc. to "100"	Published in TfS	Comments
18	TfS 1921	1920, 206	
19	TfS 1923	1922, 65	
26	"35" 1919	1917, 32	Dedicated to L. Collijn
32	Utro Rassii 1912	1920, 206	Not included in "35"!
43	TfS 1923	1921, 224	
44	TfS 1923	1921, 224	
47	TfS 1923	1922, 132	
48	Original	1922, 132	Selesnieff "100" (p. 50): "Diese für Anfänger bestimmte Studie habe ich schon längst, ungefähr im Jahre 1920, verfasst, habe sie aber nirgends veröffentlicht."
49	TfS 1923	1922, 27	
50	TfS 1923	1921, 67	
51	TfS 1923	1922, 107	TfS has another version: Wh.: Kf7, Ra2, Ps.: c6, g3. Bl.: Kh6, Rg1, Ps.: a7, b7, f6.
52	TfS 1923	1921, 224	
55	Original	1923, 106	In TfS as follows: Wh.: Ke4, Rf1 Ps; e6, g7, h2, h5. Bl.: Kg8, Rd6. Ps; d7, f7, f6.
71	TfS 1922	1921, 224	
76	TfS 1923	1920, 206	
85	TfS 1923	1922, 132	In TfS by misprint both K happened to be black!
91	TfS 1922	1920, 206	In TfS bKb5 instead of a5.
92	TfS 1923	1920, 44	In TfS wPc6 and bBf3.
98	TfS 1923	1922, 66	

Compositions 61 and 89 were published in SV 1913, the former dedicated to O. Duras and the latter to E. A. Snosko-Borowski. The following table gives some further information on Selesnieff's studies.

No. in "100"	No. in "35"	Source and year acc. to "100"	Comments
1	35	Njiva 1912	Appeared in SV 1913, 80 as an original. This source is also given by "35"!
3	–	SV 1913	SV 1914, 136
4	34	Deutsche Schach-Dzeitung 1918	Acc. to "35" and S & L (no. 22) publ. in "Deutsches Wochenschach" 1918.
5	33	"Zbornjik etjudov" (= "35")	Published or composed in 1918 - "35"
14	–	1911, without source	Reproduced in SV 1913, 96 as publ. in "Novoe Vremja" without year.

15	15	"35"	Published or composed in 1918 - "35".
16	16	"35"	"Deutsches Wochenschach" 1917 - "35".
23	10	"35"	Published or composed in 1917 - "35".
24	9	"35"	Another version. Bl.: Ke8, Ba7
25	11	"35"	Published or composed in 1918 - "35".
27	14	"35"	Published or composed in 1915. Another version: Bl. Bc2 Pawns on a4 and a5 missing.
31	-	Rannie utro 1909	Reproduced in SV 1913, 226 giving the same source but no year.
33-34	2-3	"35"	Correct in detail.
35	6	Utro Rassii 1912	In "35" the source is "Rietsch" (the same as Utro Rassii??) and furthermore bRb3 instead of Rb1.
36	5	1914	Acc. to "35" the source is "Berliner Zeitung am Mittag" 1914.
37	1	Schweizerische Schztg. 1915	Correct. Dedicated to Herrn Bogoljubow!
38	4	"35"	Published or composed in 1918
39	7	"35"	Published or composed in 1915
40	8	"35"	Published or composed in 1917
59	-	Schachmatnoje obozrenie 1910	S&L (no. 259) gives it as III-IV Prize winner in S.o. 1911; Reproduced in TfS 1922, 107 with year 1910.
60	31	"35"	Published or composed in 1913 - "35".
62	-	"35"	Not included in "35"! Repr. TfS 1923, 106 from "Deutsche Schachzeitung" 1920.
67	29	Deutsche Schztg. 1916	Acc. to "35" publ. in "Deutsches Wochenschach" 1916. Dedicated to P. P. Saburoff.
68	30	D. Schztg. 1917	Acc. to "35" publ. in "Deutsches Wochenschach" 1917.
69	28	"35"	Publ. or comp. 1915. Another version: wBe4 and bKc8
70	-	D. Schztg. 1920	Repr. in TfS 1923, 24 with the same information.
74	26	SV 1913	As or. in SV 1913, 128 Correct
75	27	Schw. Schztg. 1915	"35" gives the same information.
78	-	D. Schztg. 1920	Repr. TfS 1923, 24 with the same information. Also in A. O. Herbstman "De schaakstudie der nieuw-Russische Grootmeesters" (Lochem 1937) as no. 31, but wrongly with TfS 1920 as the source!

79	25	SV 1913	SV 1913, 32. Correct.
80	18	1916	No. Source given in "35".
81	21	"35"	Published or composed in 1918 - "35".
82	23	"35"	Published or composed in 1918 - "35".
83	22	"35"	Published or composed in 1915 - "35".
90	19	"35"	Published or composed in 1917. Dedicated to A. Aljechin - "35".
96		SV 1913	Another version in SV 1913, 176-dedicated to O. S. Bernstein. Wh. Kb1, Bl. Ka5 Qf2.

No. 95 according to "100" must have been published in another version in SV 1913 (probably as study no. 56 that year) - as the solution goes as follows (reference SV 1914, p. 70) 1. b8Q†, Kxb8 2. Rg8†, Kc7 3. Rg7†, Kd6 4. Rg6†!, Ke7 5. Rg7†, Kf6 6. Rf7†, Kxf7 7. stalemate. Compare "100" p. 69 where Selesnieff himself probably gives the original version from SV 1913.

In S&L a study is included as no. 483 said to be composed by A. S. Selesnieff giving the source "35 Endspielstudien", 1919. S&L give here wrong source as it is not to be found in "35". Perhaps an EG reader knows where it was published - I do not!

Much of what I have given here may seem as petitesses - but on the whole I think that it is as important for the author of an anthology of studies or problems to manipulate his prime material scientifically as it is for the composer to avoid cooks in his compositions.

Uppsala, 25.vii.67

LIST OF FIDE INTERNATIONAL JUDGES FOR ENDINGS

Austria: Dr Alois Wotawa.

Czechoslovakia: Dr Jindrich Fritz, Dr Arthur Mandler, Vladimir Pachman, F. J. Prokop, B. Soukup-Bardon, J. Sulc.

Finland: Aarne Dunder. Visa Kivi, Osmo Kaila.

France: André Chéron, (the late Vitaly Halberstadt).

West Germany: Wolfgang Unzicker, Dr. H. Staudte.

Great Britain: Hugh F. Blandford, Harold M. Lommer, A. John Roycroft.

Hungary: Dr L. Lindner, F. Kovacs.

Israël: Milos Milescu.

Holland: C. J. de Feijter, Jan Selman, Jan H. Marwitz, W. J. G. Mees.

Poland: Dr Gregor Grzeban.

TWO EXTREMES, WITHOUT COMMENT

Bo Lindgren
Tidskrift för Schack, xii.61

2
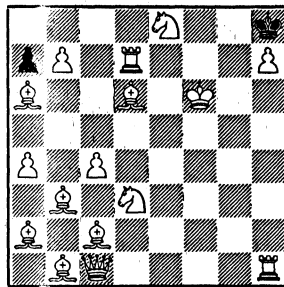
Win 16

1. Bb5 a5 2. Bb4 ab 3. Qa3 ba 4. Sb2 ab 5. Rc1 bcQ and the only way to meet Bl's threat of checks and Q-offers is the quiet 6. Rd3, shutting off protection of h7, and thereby lifting the stalemate. W now wins. Bo Lindgren is chiefly known as a fine composer of problems.

A. J. Roycroft
British Chess Magazine, i.57

16
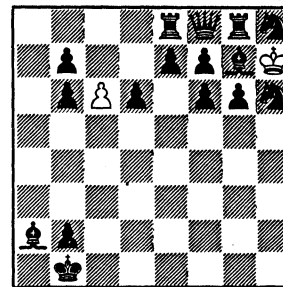
Draw 2

1. c7, threatening of course to queen and sacrifice.
1. ... f5 2. c8Q Bc3 3. Qxf5†=.
1. ... g5 2. c8R/i Ka1 3. Rc2/ii Bc4/iii 4. Rc1† Ka2 5. Ra1† Kb3 6. Ra3† Kc2 7. Rc3† Kd3 8. Rc2†=.
i) 2. c8Q? Ka1 3. Qc1† or 3. Qc2 b1Q(†) and mate next move. ii) Now Bl promotion on b1 to Q or B stalemates. But W must have a threat, else Bl will mate in a couple of moves. The threat is the quiet Rxb2 followed by perpetual R-offer. iii) This meets the W threat, but removes cover from b1. Similarly, 3. ... Sg6 blocks the diagonal, allowing 4. Rc1†=.
1. ... Ka1 2. c8R g5 3. Rc2 transposes.

In the 18, 20, 22 and 23 issues of Schach-Echo in 1967 (it appears twice monthly) the Dutch composer J. Selman conducted a scholarly investigation under the above title into the origins of the famous Réti K + P study. The attempt to identify a game of Schlechter's, which Réti himself in a letter to Kagan's Neueste Schachnachrichten mentions without being able to reconstruct, brought to light only the game Schlechter-Marco, Vienna 1893 (quoted by Milu Milescu in his book Schachpartie und Komposition as reviewed in the FIDE Revue in 1960). As Selman points out, the real truth will almost certainly never be known for certain now, in this and in several similar cases. What is certain is that Réti composed the study in the latter half of 1921 in Vienna, and naturally showed it to chess acquaintances, but did not himself send it for publication because he was vainly trying to find a good introduction. By the time he admitted failure to himself, about xii.21, (in any case he had changed his mind and decided an introduction would not improve the study) it had already been published as an "anonymous game ending" (of course, like the Saavedra and the Joseph compositions!) and Réti had to clear up the errors in his letter to KNS. (A fascinating coincidence is that Joseph's classic was also composed right at the end of the year 1921. AJR.) What, then, after the investigation, is the "official" first publication of the Réti classic? Selman maintains, and his contention will surely be generally agreed with, that the iv-vi.22 issue of Kagan's Neueste Schachnachrichten must be the correct source, as one would be according recognition to chess literary thieving if one accepted the publications, even if unwitting publications, that did not arise from the composer's initial or implied consent.

The editor of Schach-Echo's study column, Dr. H. Staudte, lends the weight of his opinion (2/68) to support the view that Réti probably based his composition on the given Schlechter game, despite some indications that a completely unknown game Marco-Schlechter (1895?) may exist.
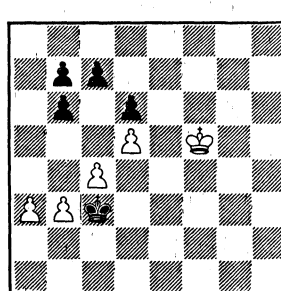
A. J. R.

R. Réti
Kagan's Neueste Schach-
nachrichten iv-vi.22

2
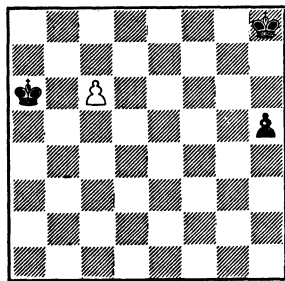
Draw
1. Kg7 Kb6/i 2. Kf6 h4 3. Ke5 h3/ii 4. Kd6 h2 5. c7=.
i) 1. .. h4 2. Kf6 h3 3. Ke7 (e6)=. ii) 3. .. Kxc6 4. Kf4=.

Match-Game:
C. Schlechter - G. Marco
Vienna 1893
(Deutsches Wochenschach ix.1893)

5

White to Move 5
52. Ke6 Kxb3 53. Kd7 Kxc4 54. Kxc7 Kxd5 55. Kxb6 Kc4 56. Kxb7 d5 57. a4 Kb4 58. Kb6=.

ANTICIPATIONS WITHOUT COMMENT

J. R. Harman gives the following.

No. 513: Behting 1893, No. 359 in Tattersall.

No. 519: Prokes 1941, No. 57 in his Kniha Sachovych Studii; Réti on p. 31 of Rueb's Bronnen III.

No. 523: Petroff No. 1011 in "1234".

No. 525: Of interest is Chekhover, No. 481 in Porreca's Studie Scacchistici.

No. 526: Troitzky 1925, No. 355 in his "360"; Horwitz and Kling 1851, No. 185 of Tattersall; Badaj, EG9 p. 242; Duras 1901, No. 170 in "1234".

No. 529: Yakimchik, EG8 No. 309.

No. 541: Vandecasteele, EG10 No. 394.

No. 547: Duras 1905, No. 1 in "1234".

No. 548: Bergvist 1916, No. 1111 in "1234".

No. 550: A well-known mate (Gorgiev 1932, No. 40 in Studi Scacchistici) with new introduction.

No. 552: Prokes 1948, No. 348 in his Kniha Sachovych Studii.

No. 567: Many studies include threat of wS-fork of bK and promoted bP, a wS sacrifice, and a spear check, all in that sequence, but not this setting. See Tjavlovski 1961, No. 627 in 1959-61 FIDE Album.

EXTRACT FROM A SHORT ARTICLE ON SOVIET CHESS CLUBS IN "SOVIET WEEKLY" OF 27.iv.68.

There are a great many chess clubs in the Soviet Union, all of them set up by sports and "trade union" organisations and education authorities. Outstanding is the Central Chess Club in Moscow, which occupies a two-storey mansion on Gogol Boulevard in the heart of the city. . . . . . .
The club publishes books on chess, which bring it an income, and it sells chess periodicals and books. . . . . . .
The club boasts a good library, which keeps on growing and attracts the more seriously-minded members. . . . . . .
A meeting of the circle of chess composers - authors of problems and end-game studies - presents a strange spectacle.
Even a chess master finds it hard to understand what they are talking about, as they exchange a few laconic words, wonder at some things and smile at them - in short, they live in the mysterious world of chess poetry. . . . . . .
(The article was by Chess Master Mikhail Beilin.)

R and B v. 2S's (See EG8 pp.197-8)

W. Proskurowski (Warsaw) has drawn our attention to studies by Amelung and Chekhover, and Hugh Blandford, as well as sending us the positions in his indexed collection, has contributed an original. All these studies follow. We are not sure whether the result is support for our suggestion that this material normally wins, or not!
According to Berger - "Theorie und Praxis der Endspiele", 1922 pp. 228-230 - Amelung investigated the possible pawnless endings with 2 pieces on each side, with the exchange advantage, in Deutsche Schachzeitung 1902 and in Dünazeitung 1908. Amelung, says Berger, regarded the fight by the 2S's as in general hopeless, particularly if the S's do not protect each other. Berger does not go quite as far, but conceded that R and B expert a pressure against 2S's equal to that of a Q.
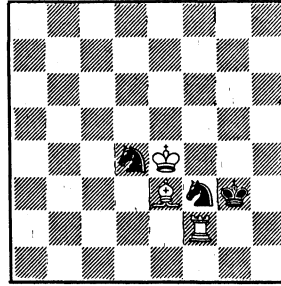E to J are Nos 785-790 respectively from Rinck's "1414" (1952).

AJR

**A.**   **F. Amelung**
as quoted by Berger

3
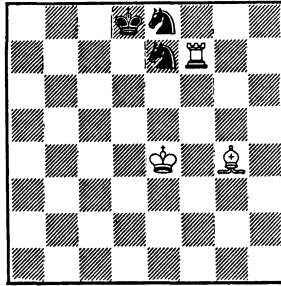
Win   3
1. Ke5 Sc6†/i 2. Kd5 Sb4†/ii
3. Kc5 Sd3†/iii 4. Kd4 Sb4 5.
Rd7† Kc8 6. Kc5 wins. i) 1.
..Sg6† 2. Ke6 Sc7† 3. Kf6
Sf4 4. Rf8† wins (4. Rd7†
Ke8 5. Rxc7?). ii) 2. .. Sb8
3. Kc5 Sc7 4. Kb6 Sd5† 5. Kb7
Ke8 6. Bh5. 2. .. Se7† 3. Kc5
Sc7 4. Rf8† Se8 5 .Bh5. iii)
3. .. Sa6† 4. Kb6 Sec7 5. Rd7†
Ke8 6. Rd1 wins.

B.   **F. Amelung**
quoted by Berger

3

3
1. Rf1/i Kg2/ii 2. Rb1 Se6/ii
3. Rb5 Sh4 4. Re5 Sf8 5. Rg5†
Kh3 6. Bf4 Shg6/iii 7. Bd6
Kh4 8. Kf5 Kh3 9. Bxf8 Sxf8
10. Rg7 wins. i) 1 .Bxd4?
Sxd4 2. Rd2(b2) Se6=. ii)
1. .. Kh3 2. Rh1† Kg2 (2.
.. Kg3 3. Bxd4) 3. Rb1 main
line. 1. .. Sh2 2 Rg1†. 1.
..Kh4 2. Rh1†. 1. .. Kg4 2.
Bf4 Kh3/iv 3. Rf2 Kh4/v 4.
Rb2 (threat Be3) 4. .. Kg4
5. Rg2† K- 6. Rg8 and 7. Be3.
iii) 6. .. Se6 7. Rg3† Kh2 8.
Bd6 Sc5† 9. Kf4 Sg2† 10. Kf3
Sh4† 11. Kg4 Se4 12. Rd3†
Sxd6 13. Rxd6 Sg2 14. Rh6†
Kg1 15. Kf3 Se1† 16. Ke2 Sg2
17. Rh8 with a wellknown,
if lengthy, win dating back
to Al-Adli. iv) 2. .. Kh4 3.
Rf2, or 2. .. Kh5 3. Rf2 trans-
pose. v) 3. .. Kg4 4. Rg2†
and 5. Rg8 and 6. Be3.

C.   **V. A. Chekhover**
1947
"Shakhmatnye Etyudy", 1950

4
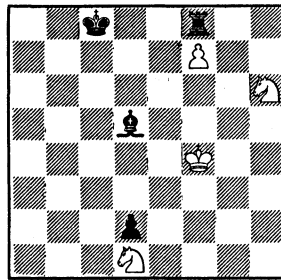
Draw   4
1. Ke3 Rd8 2. Kxd2/i Bb3†/ii
3. Kc1 Rxd1†/iii 4. Kb2=/iv.
i) 2. f8Q? Rxf8 3. Kxd2 Be6
4. Se3 Rf4, when bK reaches

wSh6, very neat, because if
wSe3 moves, .. Rf6 wins at
once. 2. Ke2? Be6 and Bl
wins by bK march to c1 if
W simply marks time. 2.
Sg8? Bxf7. ii) 2. .. Bxf7†
3. Ke3 Be6 4. Sf2 uniting
wS's. 2. .. Bf3† is another
main variation - 3. Ke1
(echo) Rxd1† 4. Kf2=, or 3.
.. Bxd1 4. f8Q Rxf8 5. Kxd1
Rf4 6. Ke2 Kd7 7. Ke3=.
iii) 3. .. Bxd1 4. f8Q as (ii).
iv) 4. .. Bxf7 5. Sxf7 Rd5 6.
Sh6/v Rg5 7. Sf7 Rb5† 8. Kc3
Kd7 9. Kd4 Ke6 10. Sd8† Ke7
11. Kc4 (11. Sc6†? Kd6) 11.
.. Rb6 12. Kc5=. v) 6. Kc3?
Kd7 7. Sh6 Rg5 8. Sf7 Rf5 9.
Sh6 Rf4 10. Kd3 Ke6 11. Ke3
Rh4 wins.
The above is taken from p. 27
of the composer's 72-page
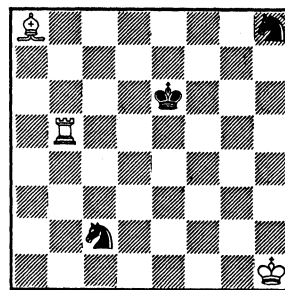1959 collection. The source
quoted is unfamiliar to us
(AJR).

3
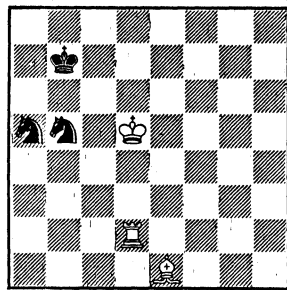
Win   3

1. Rb2 Kb6 2. Rb1 Sb7 3.
Bf2† Ka5/i 4. Ra1† Kb4 5.
Be1† Kb3 6. Kc6 Kb2/ii 7.
Ra8 S(5 or 7)d6 8. Bb4 wins.
i) 3. .. Ka6 4. Ra1† Sa5 5.
Be1 Sc7† 6. Ke4(5) wins. ii)
6. . .S7d6 7. Ra8 Kc4 8. Ra4†
Kb3 9. Rf4 followed by Bb4
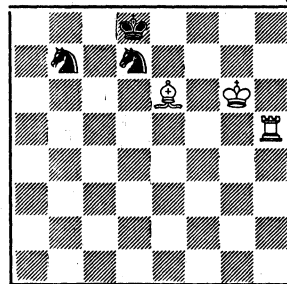winning.

3

Win   3

1. Rh5/i Sf7 2. Bd5†/ii Kf6 3.
Rh2/iii Se3(d4) 4. Rf2†/iv
Sf5 5. Bxf7/v Kxf7 6. Rxf5†
wins. i) 1. Rb8? Sf7 2. Re8†
Kd6 3. Re2 Sd4 4. Rd2 Kc5=.
Or 1. Bd5†? Kf6 2. Rb8 Se3
3. Bb3 Sg6=. ii) 2. Be4? Se3
3. Ra5 Sd6=, or 2. Kg2? Se3†
3. Kf3 Sf5 4. Kf4 Se7=. iii)
3. Rh4? Sg5(e5) 4. Bb3 Se3=.
iv) After 3. .. Se3 4. Be4? Sd6
5. Bd3 Ke5=. v) 5. Be4? S(f7)
d6.
Author's comment: "The de-
cisive move 3. Rh2 leads to a
winning position without the
co-operation of wK."

3

Win   3

1. Rd5/i S(b)c5: 2. Kf7/ii
Kc7/iii 3. Ke7/iv Kc6 4.
Rd6†/v Kb5 5. Bxd7† wins/vi.
i) 1. Kf7? Sd6† or 1. Rh8†?
Kc7 2. Rh7 Sc5=. ii) 2. Kf5?
Kc7= or 2. Bh3(g4)? Ke7 3.
Rd1(d2) Se5† 4. Kf5 Sed7=.
iii) 2. . . Sxe6 3. Kxe6 or 2.
. .Kc3 3. Rxc5†. iv) 3. Bg4?

Kc6 4. Bf3 Kb5 5. Ke7 Sb6
6. Be2† Kb4 7. Rd4† Kc3 8.
Rh4 Sd3 9. Rh3 Sd5† 10. Kd6
Sf4=. v) 4. Bf7? Sb6 5. Rd6†
Kb5 6. Be8† Ka5 7. Rc6
S(b)a4 8. Kd6 Kb4=. vi) 5.
Bg4(h3)? Sb6 6. Be2† Ka5 7.
Rc6 S(b)a4 8. Kd6 Kb4=.
Author's comment: "The de-
cisive move 2. Kf7 blocks Bl
in such a way that bSd7 will
be won by a triple attack
by W pieces."

3
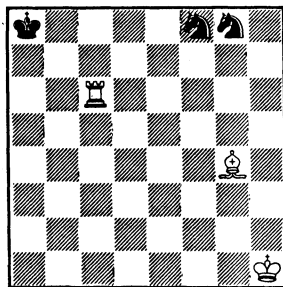
Black to move,   3
White wins

1. . ., Se7/viii 2. Rf6/i S(f)g6/
ii 3. Bf3†/iii Kb8 4. Be4/iv
Se5/v 5. Re6/vi Se7(e5)c6 6.
Bxc6 wins/vii.
i) 2. Rd6? Kb7 3. Rf6(d8) Sg6
4. Bf3† Kc7 5. Be4(h5) Se5 6.
Re6 Sc6= 2. Rh6? Kb7 3 .Rh8
Sg6 4. Rh7 Kc6 5. Bf3† Kd6=.
ii) 2. . . Sg6 3. Bf5 or h5; 2.
. . Sh7 3. Rf7.
iii) 3. Re6? Kb8 4. Bf3 Kc7(8)
5. Be4 Kd7 6. Ra6 Se5=. If
4. Bh5 Sf4 5. Rxe7 Sxh5 6.
Rf7 Kc8 7. Kg2 Kd8=.
iv) 4. Re6? Kc7(8) 5. Be4 Kd7.
v) 4. . . Sh4 5. Kh2 and 6.
Kg3.
vi) 5. Kg2? Kc7 6. Re6 S(e5)
or (e7) c6=.
vii) 6. Kg2? Kc7=.
viii) 1. . . Kb7 2. Bf3 Kb8 3.
Ra6.
Author's comment: "Combi-
ned action by wR and wB
leads in the main line to
an interesting S-winning po-
sition without wK's direct
aid. The variation is cha-
racterised by the precise
move of wR - as in the pre-
vious position, without wK."

3
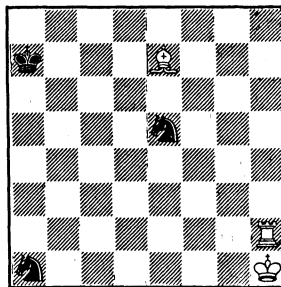
Black to move,   3
White wins

1. . . Sc6/i 2. Bc5†/ii Kb7/iii
3. Rb2†/iv Kc7 4. Rb1/v Sc2
5. Rc1/vi Sc2 or Sd4, b4 6.
BxS wins.
i) 1. . . Sg6 2. Bf6 Sb3 3. Ra2†
Kᴏ 4. Rb2
1. . . Sb3 or Se 2. Ra2† Kb7,8
3. Rb2†
1. . . Kb7 2. Bf6 Sg4 3. Rh7†
1. . ., Kb6 2. Bf6 Sg4 3. Bd4†
Kb5,c6 4. Rh4.
ii) 2. Bd6? Sb3 3. Ra2† Kb6
4. Rb2 Sd4 5. Be5 Kc5.
2. Ra2†? Kb6 3. Rb2†/vii Kc7
4. Bc5/viii Kd7 5. Rd2†/ix
Kc7 6. Rb2 Kd7 7. Kg2 Ke6
8. Rd2 Ke5=.
iii) 2. . . Ka6 3. Rb2 Sa5 4.
Rb6† wins.
.iv) 3. Ra2? Sb3 4. Rb2 S(6)a5
5. Bb4 Ka6 6. Kg2 Sd4 7. Kf2
Sc6 8. Bc5(d2) Sb5 9. Ke3
Sa5 10. Ra2 Sc3 11. Ra1 Kb5
12. Bd4 Sb3=. If here 6. Be1
Sd4 7. Ra2 Sb3 8. Rb2 Sd4
9. Kg2 Sc4 10. Rb4 Sc2 11.
RxS SxB†=.
v) 4. Bb6†? Kd6 5. Kg2 Kd5
6. Kf3 Sd4†=.
4. Kg2? Se5 5. Bd4 Sc6 6. Be3
Kd6 7. Bd2 Sd4 8. Kf2 S(a)
b3=, or here 5. Rb1 Sd3 6.
Bd4 Se2 7. Bc3 Kc6 8. Kf3
Kc5 9. Ke2 S(c)b4=.
vi) 5. Bb6†? Kd6 6. Rd1†
Ke5=.
5. Rb2†? S(c2)d4=.
vii) 3. Bb6 Sb3 4. Rb2 Sa5 5.
Bc3 Kc5 6. Ra2 Sc4=.
viii) 4. Bb6 Sa5 5. Ra2 Sb3 6.
Bc3 Sc4 7. Rc2 Kb6=.
ix) 5. Bb6 Kd6 6. Kg2 Kd5 7.
Kf3 Kc4 8. Ke3 Sb4=.

Author's comment: 'presents a
classic case of domination of
2S's by R and B. Note the
curious position at the cli-
max when all the pieces ex-
cept the remote wK find
themselves on the same file."

379

3

Win   3

4
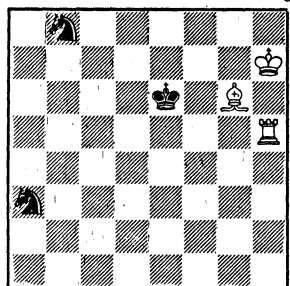
Win   3

1. Rc5/i Sd7/ii 2. Bf5†/iii
Kd6 3. Rc3/iv Sf6†/v 4. Kg6/
vi Sb5 5. Rb3/vii Sd4 6.
Rb6†/viii Ke5 7. RxS wins.
i) 1. Ra5? Sc4 2. Rb5 Sc6 or
d7= 1. Rh3? Sc4 2. Rf3 or
g7 Se5= 1. Rh6? Sc4 2. Bd3†
Kd5 3. Rh5† Se5 4. Bb5 Kd6=
1. Bf5†? Kd6 2. Be4 Sd7 3. Kg7
Sc4=. 1. Be4? Sd7 2. Kg7
Se5 3. Rh6† Ke7 4. Bd5 S(a3)
c4 5. Rh4 Se3 6. Be4 Kd6=.
ii) 1. ..Kd6 2. Rc3/ix Sb5 3.
Rb3/x Kc5 4. Bd3/xi Sd4(c7)
5. Rxb8 wins.
iii) 2. Ra5? Sc4 3. Sf5† Kd6
4. Ra6† S(d)b6 5. Bd3 or Kg6
Kc5=. 2. Rc6†? Kd5 3. Rc3
Sb5 4. Bf7† Kd4 5. Rc1 Se5
or Ke5 6. Rd1† Ke3 7. Bh5
Sd4=. If 5. Rc4† Kd3 6. Rb4
Sd6(e5) 7. Bg6† Kc3=.
iv) 3. Ra5? Sc4 4. Ra6† S(d)
b6=.
v) 3. ...Sf8† 4. Kg8(7) Sb5
5. Rd3† Ke5 6. Kxf8 Kxf5 7.
Rd5† wins. If here 6. Bh3
(g4) Sg6 7. Rg3 Se7† 8. Kf7
Sd5=.
vi) 4. Kg7? Sb5 5. Rb3 Se8†
6. Kf8 S(e)c7=.
vii) 5. Rd3†? Sd5 6. Be4 Sc3
7. Bf3 Kc5=.
viii) 6. Rd3? Ke5 7. Re3† Kf4
8. Re1 Sxf5=.
ix) 2. Rc8? Sc6 3. Be4(d3)
Sd4=.
x) 3. Rd3†? Kc5 4. Be8 Sa6=.
xi) 4. Be8 (or⌒) Sc6 5. Rb1
Sd4=.

Auhor's comment: "Although
1. Rc5 reduces to a large
extent the bS's freedom, the
latter have a defensive plan
requiring precise and com-
bined W play to avoid a
draw. The attacking play
by bK cannot prevent loss of
a bS."
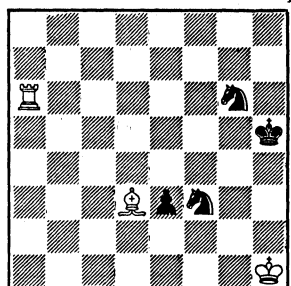
1. Be2/i Sh4/ii 2. Rg7/iii Kh6
3. Rg4/iv Kh5/v 4. Rg3/vi
wins.
i) 1. Ra5†? Kg4 2. Be2 Sh4=
or 1. Rh7†? Kg5 2. Rg7 Se5 3.
Ba6 Kf6 4. Rb7 Sf4 5. Kg1
Sf3†=.
ii) 1. ..Se5 2. Kg2 or 1.
..Kg4 2. Rg7 etc.
iii) 2. Re7? Kg4 3. Rxe3 Kf4
or g3=; 2. Ra4? Kg5 3. Re4
Kf5 4. Rxe3 Kf4=.
iv) 3. Rg3(8)? Sd4 4. B⌒
Pe2=
v) 3. ..Kh7 4. Rf4 wins./vii
vi) 4. Rg8? Kh6 5. Rg4 Kh5
6. Rg1 Kh6 7.Rg4 Kh5 8. Rg3
loses time. 5 .Bd1 Sd4 6.
Rh8† Kg5 7. Rh5† Kf6 8. Rxh4
e2 9. Bxe2 Sxe2 10. Kg2
Ke5=, or if here 6. Rg4 e2
7. Bxe2 Sxe2 8. Rxh4† Kg5=.
vii) 4. Rg3? Se5 5. Rxe3
S(h)g6=.

Author's comment: "After
the pin of the S, W must
prevent, by playing 2. Rg7,
escape of bK to g-file. This
allows W to create a block-
threat position to force win
of a bS."

K.   H. F. Blandford
            Original
                              4

Win   3
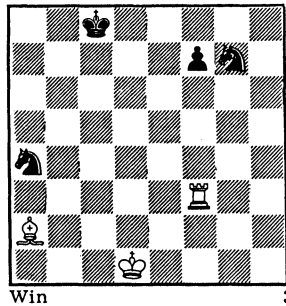
1. Bb3/i Sb6/ii 2. Rxf7 Se8/
iii 3. Be6† Kd8/iv 4. Rb7 Sc8/
v 5. Rd7 mate.
i) 1. Rxf7? Sc3† 2. Kd2 Sxa2
3. Rxg7 Sb4=, but not 1.
.. Se8? 2. Be6† Kd8 3. Rd7†
wins or here 2. .. Kb8 3.
Rf8. ii) 1 .. . Sb2† 2. Kc1, or
1. .. Sc5 2. Rc3 Se6 3. Bxe6†
ie 4. Rxc5†. iii) 2. .. Sh5 3.
Rf5 Sg3/vi 4. Rc5† Kb(d)7 5.
Bc2 Ke6 6. Rg5 Sf1 7. Ke2
Sh2 8. Rg2. iv) 3. .. Kb8 4.
Rf8. v) 4. .. Sa4 5. Rd7† Kc8
6. Rd4(7) . 4. .. Sc7 5. Rxb6
Sxe6 6. Rxe6. 4. .. Sa8 5.
Rb8† Ke7 6. Rxa8 Sc7 7. Ra7
Kxe6 8. Rxc7. vi) 3. .. Sg7
4. Rf8† Kb(cd)7 5. Rf7† and
6. Rxg7.

FROM SHAKHMATY v SSSR, i.68

B. V. Badaj 1911-67.

The well-known study compcser, Boris Vladimirovich Badaj, naval engineer by trade, died suddenly in Baku.

Having published a few studies between 1925 and 1927, he gave up chess for a long time. Only in 1961 did he return to active composing. In recent years he composed more than 60 studies, of which 25 were honoured in tourneys.

Boris Vladimirovich was not a protagonist of any school. He wrote: "When composing studies, I never set myself any favoured themes or material. I give myself to composing the most varied types of studies with equal abandon, as long as I am sure I will be able to express some interesting idea, capable of moving the hearts of chessplayers."
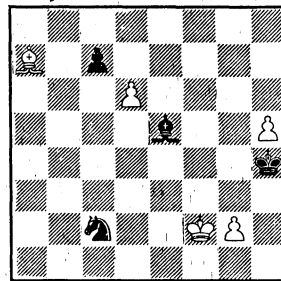
"WALTER VEITCH INVESTIGATES"

No. 316a   An. Kuznetsov
        Corrected Version
    Shakhmaty v SSSR, xii.1967
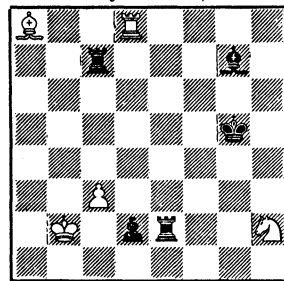
Draw   5
1. Sf3† Kg4 2 .Kc2 Bxc3 3.
Sxd2 Bxd2† 4. Kd1 Rc2 5.
Bf3† Kxf3 6. Rf8† Ke3 7. Re8†
Kd3 8. Rd8† Kc3 9. Rc8†=.
(Not 2. Sxd2? Rxc3 wins).

EG p. 343   Z. M. Birnov
        Corrected Version
        by J. van Reek (1968)

Win   5
1. d7 Bf6 2. h6 Sb4 3. d8Q
Bxd8 4. Bd4 Sd3† 5. Kf3 Sf4
6. Kxf4 Bg5† 7. Kf5 Bxh6 8.
Bf2† Kh5 9. g4 mate.
(bPc7 prevents 5. .. Bc7=).

No. 316: An. G. Kuznetsov. In Shakhmaty xii.67 A. Kopnin improves on a note of the published solution to win for Black. 1. Kc2 Re2 2. Rd8 d1Q† (instead of 2. .. Rc5) 3. Kxd1 Re1† 4. Kc2 Bf6 5. Sh2†/i Kg3/ii 6. Rf8 Rc5† 7. Kd3 Re6 (Kopnin's find) 8. Sf3 Kf2 with the decisive threat of 9. .. Rc3† 10. Kd2 Rd6† 11. Sd4 Rc5/iii.

i) 5. Rd1 Rc5† 6. Kd2 Bc3† 7. Kc2 Ba5† 8. Kb2 Re2† 9. Kb3 (Kb1 Bc3)
Rc3† 10. Ka4 Ra2† 11. Kb5 Rb2† 12. Ka4 (Ka6 Ra3) Bb6 13. Bd5 (Sd2
Bc5 14. Sb1 Rcb3) Bc5 14. Ra1 Rd3 15. Be6† Kf4   ii) Not 5. ..Kh3 6.
Sf3 Rc5† 7. Kd2 Bc3† 8. Kc2 Ba5† 9. Kb2 Re2† 10. Kb1 Bxd8 11. Sg1† =.
iii) It seems now that the alternative draw we gave on p. 244 is the
only one, for after our 2. Rf8 Kh4 3. Rd8 d1Q† 4. Kxd1 Re1† 5. Kc2 Bf6
6. Sd2 draws.
The composer's amendment of the study is diagrammed above.

No. 363: L. Zoltan. The study is sound. On p. 285 we suggested Black
could draw after 1. g5 Kc3 2. g6 a1Q 3. Rxa1 Bxc2† 4. Ke2 Bxg6 but
F. Csiszar refutes this by analysis in Magyar Sakkélet ii.68 with 5.
Ke3/i Kc4 6. Rg1 Bc2 7. Rc1 Kc3 8. Ke2 c6/ii 9. Ke3 c5 10. Ke2 c4 11.
Ke3 Kb2 12. Rg1 c3/iii 13. Rg2 (the move we missed) Kb3 14. Kd4.

i) We doubt whether 5. Rg1, also given, is as good because of 5. ..Bd3†
6. Ke3 Bc4 7. Rc1† Kb4 8. Kd4 c5† etc. The attempt to reach a similar
position after 5. Ke3 Kb4 fails however to 6. Rg1 Bf5 7. Rg5 Be6 8. Kd4
preventing ..c5. ii) Or 8. ..c5 9. Ke3 c4 10. Ra1 Bg6 11. Ra7 Bh5 12.
Rb7 Bg6 13. Rc7 Bh5 14. Ke4 Bg6† 15. Kd5. iii) Or 12. ..Bf5 13. Rg5
Be6 14. Rc5 Kb3 15. Kd4 Kb4 16. Rc6. Or 12. ..Bb3 13. Rg2† Ka3 14.
Kd4 Kb4 15. Rg8. Good, hard analysis of the "practical" kind.

No. 494: J. H. Marwitz. The composer refutes our suggestion on p. 349
that 10. .. Bb6 would draw by 11. Bd3 Ke3 12. Bf1 Kf2 13. c5 Bxc5
14. Bb5 Ke3 15. Kd5 Bd4 16. Kc6 Kd2 (the bB blocks his K!) 17. Kb7
Kc3 18. a7 Bxa7 19. Kxa7 Kb4 20. Kb6 f2 21. a5. On 10. .. Ba7, the
main line, 11. Bd3 would not win for on 13. c5 Kxf1 draws. A nice
point, and we are grateful to Mr. Marwitz for writing.

EG 12 p. 346: Z. M. Birnov. Study A in the commemorative article
can easily be corrected. Our idea was to add a bPf7, but Mr. J. van
Reek of Leiden, Holland, kindly sent us the skilfully economic version
diagrammed above.

No. 528: I. Ignatiev. White can win by 4hg (instead of 4. h8Q). The
threat of g6 is devastating. If 4. ..Sh8 5. Se7 Rb8 6. g6 Sxg6 7. Sxg6
and 8. Sf8 wins.

No. 545: M. Klinkov. Instead of 20. Qg4 White can play 6. Qg4,
winning 14 moves earlier! One of those remarkable blindspots.

No. 546: V. Kovalenko. 3. .. Kg6 is rather too obliging. After 3. .. Rd8
for instance the win seems extremely doubtful.

No. 547: E. Pogosjants. Here too 1. ..c1S (not Q) is a much tougher
defence, especially as wB does not control a8.

No. 553: G. Gribin. After 1. b6 e2† 2. Kxe2 (instead of 2. Kg1) the
black win is far from easy but is achieved by 2. ..Re4† 3. Kd2 Re8
4. fg Rc8 5. Rc5 Sf3†! 6. Ke3 (Kd3 Se5†) Rg8 7. Kxf3 g2 8. Kxg2 Rxg7†
9. Kf3 Kb8 10. Rxc2 Rg6 11. Rb2 Re6 whereafter bK emerges via e7/d6.

No. 555: J. Vandiest. The cryptic final "but..." presumably means
"but 13. ..Qb3 also draws and probably 13. ..Qa2 as well". Other
minor alternatives are 13. Qd6† in the main line and 6. Qe6† in Note
(iii).

No. 556: V. Tjavlovski. Despite Note (iii) 7. Bf5 is an alternative draw
for on 7. ..Sc2 8. c6 Sd4 9. Bg4† (not c7) draws. Then, quite apart
from Note (iv), the line of Note (i) is entirely contrived, 6. Bb1 Kc1
7. Bf5 Sc2 8. c6 b1Q 9. c7 Qb3† 10. Kh2 especially being a much simpler
draw.

No. 562: D. H. R. Stallybrass. As Note (ii) says 3. Rxc8 only draws,
but instead 3. Qf5† Kd8 4. Rxc8† Rxc8 5. Qa5† also wins.

No. 569: Bo Lindgren 1. Sh3† Qe3 2. bc† (2. Kd7? Kxc4) Kxc3/i 3. Bxe3 Rxe3 4. Kd7 Rd3† 5.Ke7 Re3† 6. Kf7 Rf3† 7. Kg7(8) Rg3† 8. Sg5 Rxg5† 9. Kf7 Rf5† 10. Ke7 Re5† 11. Kd7 wins. i) 2. ...Kxc4 3. Bxe3 Rxe3 4. Kd7 Rd3† 5. Ke7 Re3† 6. Kf7 Rf3† 7. Sf4 Rxf4† 8. Ke7 Re4† 9. Kd7 wins.

The Stella Polaris Informal Study Tourney 1966 was judged by Allan Werle, a FIDE International Judge who lives in Stockholm. The Award did not become final until 1.i.1968.

No. 570: C. M. Bent. 1. Sd6/i Sa1† 2. Kc3 Rxg7 3. Sc4† Ka2 4. Se5† Kb1 5. Bg6† Kc1 6. Sd3† Kb1/iii 7. Se5† Ka2 8. Bf7† Ka3 9. Sc4† Ka4 10. Ee8† Bd7 11. Bxd7† Rxd7 12. Sb6† =. i) 1. Bxb3? Bxb7 2. Se6 Rh2† 3. Kc1 Kxc3 4. Sc5† Kc3 wins. ii) 1. ...Sd4† Kd3(c3) =. Or 1. ...Rxg7 2. Bxb3 Rg2† (2. ... Rc7† 3. Sc4† Kb4 4. Kb2 Be6 5. Sd2 =) 3. Kb3 Rg3† 4. Kd4 =. iii) 6. ...Kd1 7. Bh5† Bg4 8. Bxg4† Rxg4 9. Sf2† =. "An unusual idea represented with long practised artistic skill". This is a corrected version of the study given in the FIDE Supplement to EG7 (p. 194). We are delighted that it has received this recognition and congratulate Mike Bent on his success.

No. 569   Bo Lindgren
3 Hon Men,
S. Clausen Memorial
Tourney (1965) - Award in
Stella Polaris 3/66 & 2/67
6
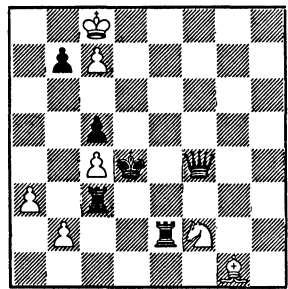
No. 570   C. M. Bent
1st Pr.
Stella Polaris Tny. 1966
Pub: SP 4/66 -
Award: SP 3/67
4

Win   7

Draw   4
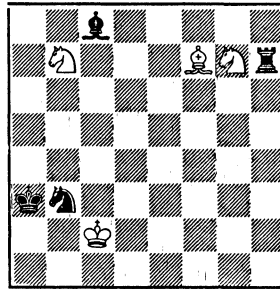
No. 571   H. Källström
2nd Pr. Stella Polaris Tny.
1966 Pub. SP 4/66 -
Award: SP 3/67
6
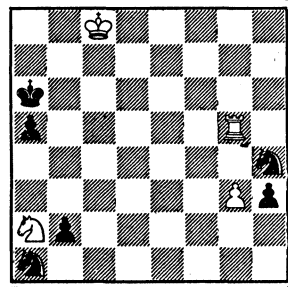
No. 572   H. Källström
Hon. Men. Stella Polaris Tny.
1966 Pub: SP 3/66 -
Award: SP 3/67
4

Draw   4

Draw   5
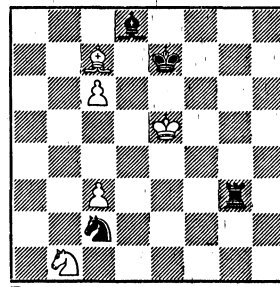
No. 571: H. Källström. 1. Sc3 h2/i 2. Rh5 b1Q† 3. Sxb1 h1Q 4. Rh6†
Kb5 5. Sc3† Kc5 6. Sa4† Kd5 7. Sb6† Ke5 8. Sc4† Kf5 9. Sd6† Kg5 10.
Sf7† Kf5 11. Sd6† Ke5 12. Sc4† Kc5 13. Sb6† Kc5 14. Sa4† Kb5 15.
Sc3† =. i) 1. .. a4? 2. Rg4 a3 3. Kc7 Sb3 4. Ra4† Sa5 5. Rb4 would win.
Cr 1. .. b1Q 2. Sxb1 h2 3. Rh5 etc. as in main line. "A rare perpetual
idea achieved in an individual and interesting form."

No. 572: H. Källström. 1. Bd6† Ke8/i 2. c7 Bxc7 3. Bxc7 Kd7 4. Bd6/ii
Re3†/iii 5. Kf4 Kxd6 6. Sa3 Re2 7. Kf3 Rh2 8. Kg3 Re2 9. Kf3 Re3† 10.
Kf4/iv Re2 11. Kf3 =. i) 1. .. Kf7 2. c7 Bf6† 3. Kd5 Rg8 4. Sa3 Sxa3
5. Bxa3 Rc8 6. Kd6 Ke8 (6. .. Bd7† 7. Kd7 =) 7. Bb4 Bh4 8. Ba5 = ; or
4. .. Se3† 5. Kc6 Be7 6. Sb5 Sc4 7. Bf4 =. ii) 4. Bb8(6)? Rg5† 5. K- Rb5
wins. iii) 4. .. Rg5† 5. Kf4 Rg1 6. Sa3 =. iv) 10. Kf2? Rh3 wins. "The
original positional draw of the main line deserves attention".

No. 573: L. Shilkov. 1. Rf3/i Ke4 2. Rh3 Be6 3. Rh6 Bg8 4. Sc4 Bxc4
5. Rh4† Kd5 6. Sb6† Kc5 7. Sxc4 Rb1† 8. Kc7 Rb4 9. c3 Ra4/ii 10. Re4/iii
Rxc4 11. Re5 mate. The resemblance to No. 264 in EG8 is remarkable.
i) 1. Sf1? Bh7 2. Rf2 Kc3 3. Se3 Bxc2 4. Sxc2 Rb1† 5. K- Rb2 =.
ii) 9. .. Rb3 10. Sd2 Rxc3 11. Se4†. iii) A pretty symmetrical position.
11. Sd2 is the threat, and if 10. .. Kd5 11. Sb6†, or 10. .. Ra7† 11. Kb8
Ra4 12. Sd2 Ra3 13. Re3 (or 13. Re5† Kc6 first) 13. .. Ra2 14. Rd3 wins.
Judges: V. A. Bron and A. I. Kozlov.

No. 574: V. Dolgov. 1. b7/i Ra1† 2. Kf2/ii Ra2† 3. Ke1 Rb2 4. Rxh5
Sf3† 5. Kd1 Se3†/iii 6. Kc1 Rxb7 7. Rh7† Kg7 8. Rh7† Kxh7 stalemate.
i) 1. Rxh5? Ra1† 2. Kf2 Ra2† 3. Ke1 Sf3† 4. Kd1 Se3† 5. Kc1 Rc2† 6.
Kb1 Sd2† 7. Ka1 Sec4 8. Rh3 Rc1† 9. Ka2 Sxb6 wins, or 8. b7 Sb3†, or
8. Rb5 Rc3. ii) 2. Kg2? Ra2† 3. Kf1 Se3† and mates. iii) 5. .. Se7 6.
Rh8† Sg8 7. Rh7 Se5 8. Rc7 =. This study leaves one in little doubt of
the correctness of theory in judging R + 2S's a win v R.

No. 573   L. Shilkov
1st Prize,
Sverdlovsk Tourney 1967

Win
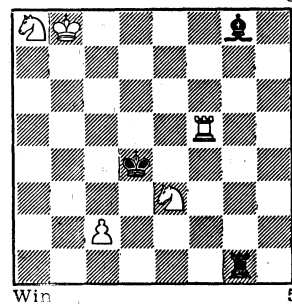
No. 574   V. Dolgov
2nd Prize,
Sverdlovsk Tourney 1967

Draw
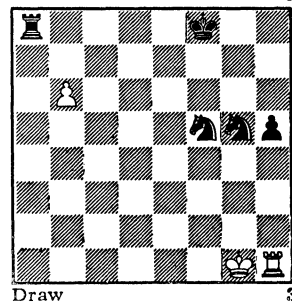
No. 575: V. Dolgov. 1. Rh2/i Rxh2 2. a7 Rh1† 3. Ke2 Rh2† 4. Kf1 Rh1†
5. Kg2 Rg1† 6. Kf3/ii Rf1† 7. Ke4 Re1† 8. Kd3 Re3†/iii 9. Kxe3 Bb6†
10. Ke4 Bxa7 11. h6 wins. i) 1. a7? Rb1† 2. Kc2 Rb2† 3. Kc3 Rb3† and
4. ...Ra3 =. ii) 6. Kxg1? Bb6† =. 6. Kh3? Rh1† 7. Kg2 loss of time.
iii) 8. ...Rd1† 9. Kc2 wins. The check chosen forces W to capture, else
..Ra3 wins for Bl, but it turns out that this is exactly what W wants.

No. 576: A. Korovyanski. 1. Rb4†/i Ka6 2. Kc7/ii b1Q/iii 3. Rb6† Ka7
4. Be3 Qc2†/iv 5. Rc6† Ka8 6. Bc5 Qc4 7. Kb6 wins, for example 7.
...Q:b5† 8. Kxb5 Kb7 9. Bxa3. i) 1. Rxd3? ba loses. ii) 2. Rxb3? b1Q
3. Rxb1 stalemate. iii) 2. ...ba 3. Rb6† Ka7 4. Be3. iv) 4. ...Qe1 5. Re6†
Qxe3 6. Rxe3 wins.

Win `   4

Win   6
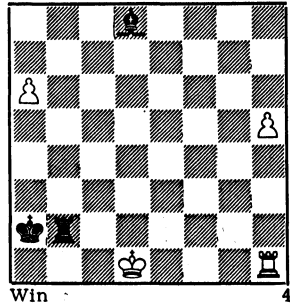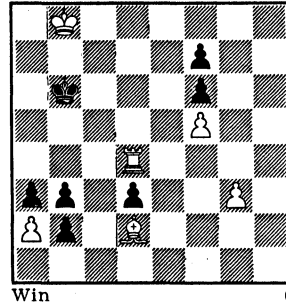
No. 577: J. Aizikowicz. 1. Ke7 Kb7 2. Kd6 Kxb6 3. Ba5† Kb7 4. Kc5
Ka7 (.. Kc8 5. Kc6) 5. Kc6 Ka8 6. Kc7 Ka7 7. Bb6† Ka8 8. Kc8 a5
9. Bxa5 Ka7 10. Kc7 Ka6 11. Bb4 Ka7 12. Bc5† Ka6 13. Kc6 Ka5 14.
Ee3 (f2) b4 15. Bd2 (e1) wins.

No. 578: L. I. Katsnelson. 1. Kf5 g2 2. Rg4†/i Kh5 3. Rg8 Kh6 4. Kf6
Kh7 5. Rg7† Kh8 6. Rg5 h2 7. Rh5† Kg8 8. Rg5† Kf8 9. Ra5 Ke8 10. Ke6
Kd8 11. Kd6 Kc8 12. Kc6 Kb8 13. Rb5† Ka7 14. Ra5† =. i) 1. Kxf4?
Bc1† 2. Kf3 Be3 wins.

Win   4

Draw
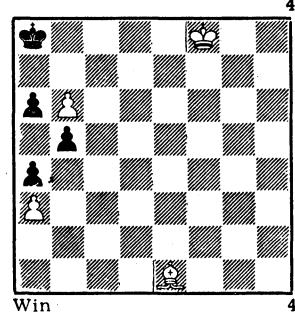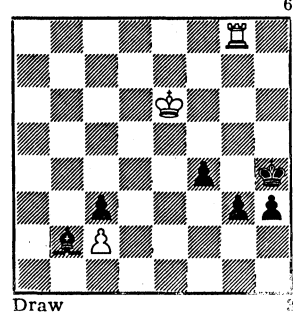
No. 579: E. Paoli. 1. Ke6 Rxc5/i 2. Kd6 Rb5 3. Bh4† Ke8 4. Ed7† wins.
i) 1. . . Rd3 2. Ba5†. But note 1. Bb4? c3 = .

No. 580: P. Klefisch. 1. Bc6/i Re2 2. Be4 Rxe4 3. f3† Kxh3 4. fe Sxh2
5. e5 Bxe5 6. e8Q Bd4† 7. Kh1 Sf1 8. Qe1 Sg3† 9. Qxg3† Kxg3 stalemate.
i) 1 .f3† Kxh3 2. Bxg6 Se3 3. e8Q Bd4 wins. 1. Bxg6? Rc8 wins.

No. 581: P. Rossi. 1. Sh6 a3†/i 2. Ka1 Rf8 3. Ka2 wins. i) 1 . .Rb8† 2.
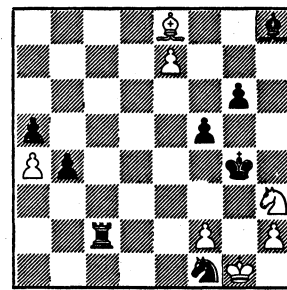Ka3 Rf8 3. Rg3 wins. Eut if 1. . .Rf8 2. Ka3 or Ka2 or Ka1 all win.
Pity.

No. 582: E. Paoli. 1. Sxh2 g1Q 2. f8Q Qxf2† 3. Kb3 Qxh2 4. Qc5† Ka6
5. Qc6† Ka7 6. Qc7† Ka6 7. Be3 Qh6 8. Qa7† wins.

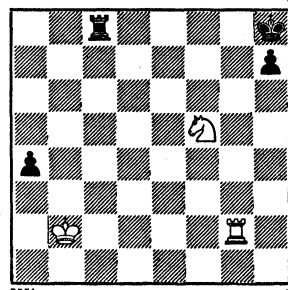No. 579   E. Paoli
Italia Scacchistica, xii.66
3
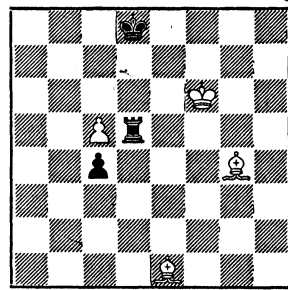
Win   4

No. 580   P. Klefisch
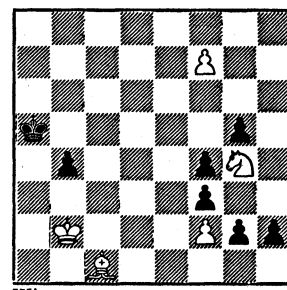Italia Scacchistica, i.67
8

Draw   7

No. 581   P. Rossi
Italia Scacchistica, i.67
4

Win   3

No. 582   E. Paoli
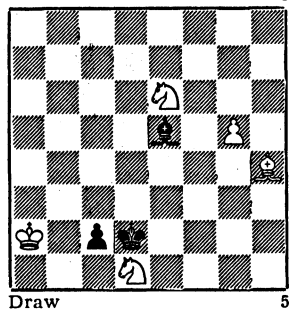Italia Scacchistica, ii.67
7

Win   5

No. 583: P. Rossi. 1. Be1† Ke2 2. Sc3† Bxc3 3. Bd2/i Kxd2 4. Sc5 Bb2
5. Se4† Kd1 6. Sf2† Kd2 7. Se4† =. i) The composer overlooked that
W can reach the standard fortress draw by 3. Bxc3 c1Q 4. Sd4† and
5. Bb2, one of the classic positions. This, of course, cooks the com-
position.

No. 584: C. M. Bent. 1. g6 fg/i 2. Bg5† Kh5 3. f4 Rf8/ii 4. Sxf8 Kg4/iii
5. Sh7 Kf5 6. Sf6 wins. i) 1. .. Rd1 Bg5†. 1. .. f5 2. Sf6 Rd1 3. Be3 f4
4. Pxf4 e5 5. Be3 wins. ii) 3. .. Kg4 4. Sf6† Kf5 5. e4 mate. iii) 4.
.. c1Q 5. Sh7 wins.

No. 585: P. Rossi. 1. Rc2†/i Kb3 2. Rc1 Kb2 3. Ra1 g5/ii 4. hg h4 5. g6
h3 6. Rxa2† Kxa2 7. g7 h2 8. Kc2 h1Q 9. g8Q wins. i) 1. Rc1? a1Q
2. Rxa1 Kxa1 3. Kc1 Ka2 4. Kc2 c5 5. bc b5 6. c7 b4 7. c8Q b3† 8. Kd2
b2 =. ii) 3. .. Kxa1 4. Kc2 g5 5. hg h4 6. g6 wins.

No. 586: M. Tamburini. 1. e7 Kf5 2. Re2 g2 3. Rxe4 g1Q† 4. Kd2 =.
This is a correction of another version (Italia Scacchistica, xi.66) where
bKd4 and wPe5 allowed 1. e6 Rxe6 (1. .. Ke5 leads to the diagram) 2.
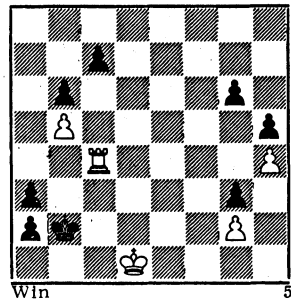Rd2† Ke3 3. Re2† Kf3 4. Rxe6 g2 5. Re1 Kf2 wins.

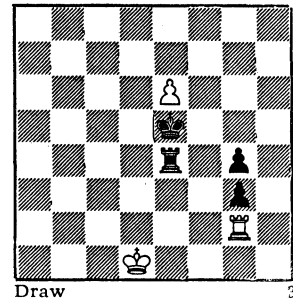No. 583   P. Rossi
Italia Scacchistica, ii.67
                              3

Draw   5

No. 584   C. M. Bent
Italia Scacchistica, iii.67
                              5

Win   6
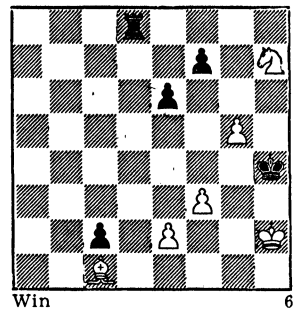
No. 585   P. Rossi
Italia Scacchistica, iii.67
                              8

Win   5

No. 586   M. Tamburini
Italia Scacchistica, iii.67
   4

Draw   3

No. 587: B. V. Badaj. 1. Kf2 g1Q† 2. Kxg1 Sf3† 3. Kg2 Sxh4† 4. Kh3 Sg6/i 5. Kg4 Sf6† 6. Kf5 Kf7 7. Bc4† Kg7 8. Bf7 Kxf7 stalemate/ii. i) 4. .. Sf5 5. Bd3 Sfg7 6. Bg6† = . ii) Alas for another of Mr. Badaj's nice ideas, as in No. 263 the final position is unsound: 8. .. Bc7 9. Bxg6 Ba5 10. Kg5 Bd2† 11. Kf5 Bc1 wins.

No. 858: C. M. Bent. 1. Kf2 Rxe4/i 2. Sdf3† Kh1 3. Sxe4 Sf5 4. Sc5 wins, a short solution, but the domination finale is superbly stage-managed. 1. Bxe7? Rxe7 2. Kf2 Bh3 (2. ..Rxe4?) = . i) 1. ,. Rxg5 2. Sf3† Kh3 3. Sxg5† and 4. Bxe7†.

No. 589: L. I. Katsnelson. 1. h6 Kc2 2. h7 Re8 3. Kf7 Rb8/i 4. a4 Kxb3 5. a5 Ka4 6. a6 Ka5 7. a7 Ra8 8. h8Q wins. i) 3. ..Ra8(c8) 4. ab. Note 1. a4? Re8 2. h6 Kc2 3. h7 Kxb3 4. Kf7 Ra8 = .

No. 590: B. V. Badaj. 1. d6 cd 2. c6 Rxf6/ 3. c7 Rf1† 4. Kb2 Rf2† 5. Kb3 Rf3† 6. Kc4 Rf1/ii 7. Kd3/iii Rf3† 8. Kd4 Rf4† 9. Kd5 Rf5† 10. Kxd6 Rf6† 11. Ke7(e5) Rc6 12. Bd5† wins. i) 2. ..Rc2 3. Bb3 Rc5 4. Be7 Rc3 5. Kb2 Rh3 6. c7 Rh8 7. Bd8. ii) 6. ..Rf5 7. Bd5†. iii) 7. Kd4? Rd1†.
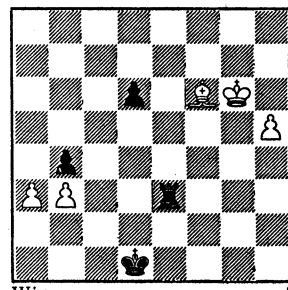
No. 587   B. V. Badaj
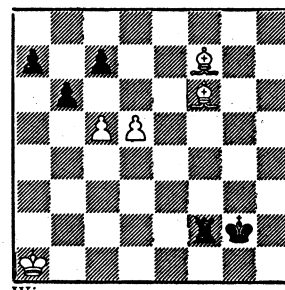Italia Scacchistica, iv.67
                    5

Draw   3
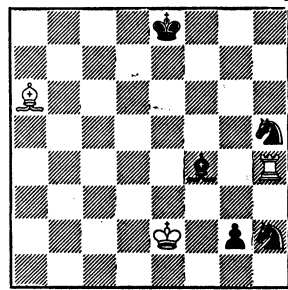
No. 588   C. M. Bent
Italia Scacchistica, iv.67
                    4

Win   5
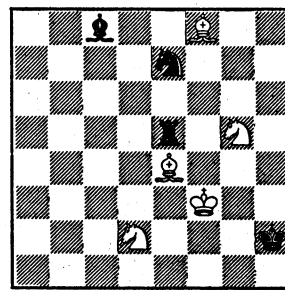
No. 589   L. I. Katsnelson
Italia Scacchistica, iv.67
                    4

Win   5

No. 590   B. V. Badaj
Szachy iv.67
                    5

Win   5

No. 591: F. S .Bondarenko and Al. P. Kuznetsov. 1. Kf2 g4 2. Se5 g3†
3. Kg1 f3 4. Qxg2 fg 5. Sc6 Qxc6 stalemate, or 5. ...Qb8 6. Sxe7†=.

No. 592: G. V. Afanasiev and E. I. Dvizov. 1. Rf7† Kb8/i 2. Sd7†/ii
Kb7/iii 3. Sc5† Kb8/iv 4. Rf8† Qxf8 5. Sd7† wins. i) 1. ...Kc8 2. Rc7†.
ii) 2. Rf8†? Kb7 3. Rxh8? stalemate. iii) 2. ...Kc8 3. Rf8†. iv) 3. ...Kc8
4. Rc7†.

No. 593: A. Kalinin. 1. Qf8† Kh7 2. Qg8† Qxg8 3. g6† Kh8 4. Sf7† Qxf7
5. gf g6† 6. Kh6 wins.

No. 594: C. M. Bent. 1. Kg6 f1Q/i 2. Rh8† Qf8 3. Rxf8† Kxf8 4. Bd6†
Kg8/ii 5. Se7† Kf8 6. Sf5† Ke8/iii 6. Sg7 mate. i) 1. ...Rxc8 2. Bd6 and
mates . ii) 4. ...Ke8 5. Sb6 wins bR through Zugzwang. iii) 6. ...Kg8
7. Sh6† and 8. Be5 mate.
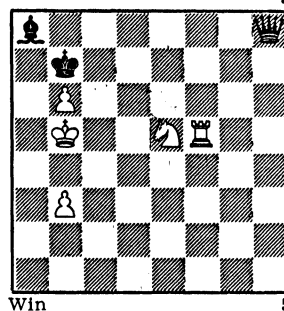
No. 591   F. S. Bondarenko
         and Al. P. Kuznetsov
         Szachy v.67
                              8
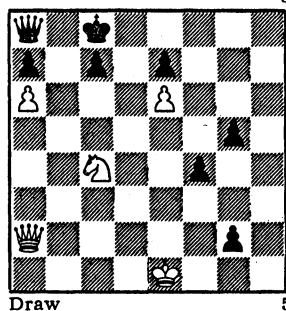
Draw   5
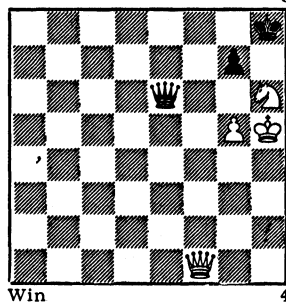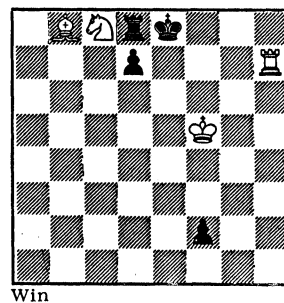
No. 592   G. V. Afanasiev
           and E. I. Dvizov
           Szachy v.67
                              3

Win   5

No. 593   A. Kalinin
        Szachy, v.67
                              3

Win   4

No. 594   C. M. Bent
        Volksgazet, 26.ix.67
                              4

Win   4

No. 595: C. M. Bent. 1. Sd7 Kxd4 2. Sf3† Ke4 3. Kg4 and wins, as the threat of 4. Sf6 mate can be met only at the cost of the bR.

No. 596: C. M. Bent. 1. Sa4 Bh7 2. Kh1 Bg8 3. Kh2 Bh7 4. Kh3 Bg8 5. Kh4 Bh7 6. Kh5 Bg8 7. Kh6 c6 8. Kh5 Bh7 9. Kh4 Bg8 10. Kh3 Bh7 11. Kh2 Bg8 12. Kg1 (h1) Bh7 13. Kh1 (g1) Bg8 14. Kh2 Bh7 15. Kh3 Bg8 16. Kh4 Bh7 17. Kh5 Bg8 18. Kh6 c5 and the manoeuvre is repeated to 28. ...Bg8 29. Kh6 c4 30. Kh5, and 40. Kh6 c3 41. Kh5 to 51. Kh6 and now 51. ...Bh7 is forced, and 52. Kxh7 (52. g8 also wins) Sd2 53. Sxc3 mate.

No. 597: G. V. Afanasiev and E. I. Dvizov. 1. b4† Kb6 2. Be7/i Qxa4/ii 3. Bc5† Kb5 4. Kc7 a5 5. Bc6† Ka6 6. Bxa4 h1Q 7. b5 mate.   i) 2. ba†? Ka7 3. Be4 h1Q 4. Bxh1 = .   2. Bd8†? Ka7 3. Bxa5 Kxa8 4. b5 h1Q. ii) 2. ...Ka7 3. Be4 Qe5 4. Bc5†.

No. 598: G. V. Afanasiev and E. I. Dvizov. 1. Be5†/i Kd8 2. Bd4 Qa3† 3. Kb7 Qc5 4. Bg1 (f2, e3) wins.   i) 1. d6†? Qxd6 2. Be5 Kd8 = .

Win   5

Win   5

Win   8
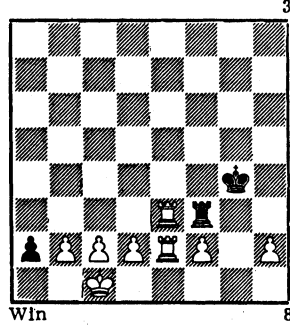
Win   7

No. 599: V. Kalandadze. 1. Re4†/i Rf4 2. h3† Kg5 3. Re5† Rf5 4. h4†
Kg6 5. Re6† Rf6 6. h5† Kg7/ii 7. Re7† Rf7 8. h6† Kg8 9. Re8† Rf8 10.
h7† wins. i) 1. h3†? Rxh3 2. Re4† Kf3 3. R2e3† Kg2 = . ii) 6. .. Kg5
7. R2e5† Rf5 8. Ra6 Rxe5 9. Kd1 wins.

No. 600: A. Motor. 1. Sg1† Kf1 2. Kb6 (c6) Kxg1 3. Bg3 Kf1 4. Ba6†
Kg1 5. Kb5 Kf1 6. Kc5 Kg1 7. Kc4 Kf1 8. Kd4† Kg1 9. Kd3 Kf1 10. Ke3
Kg1 11. Bc8 Kf1 12. Bh3 Kg1 13. Kf4 Kf1 14. Kf3 Kg1 15. Bc7 Kf1 16.
Ba5 Kg1 17. Kg3 Kf1 18. Bb6 Ke2 19. Bg1 Kf1 20. Kh2 Ke2 21. Bc8 Kf1
22. Ba6† Ke1 23. Kg3 Kd2 24. Kf3 and W eventually forces a mate.
A brilliant and beautifully clear series of manoeuvres by W . Its author
is a little-known Russian; a whole new generation of Soviet composers
seems to be emerging, as the names in EG testify (PSV). Judge was
Emil Richter, Prague. 80 compositions by 46 composers. Motor sub-
mitted 8! Mr. B. Formanek advises that No. 600 has been disqualified
(AJR).

No. 601: T. B. Gorgiev. 1. Sc2† Kxa2 2. Sb4† Kb2 3. Rf1 Bh2† 4. Ka7
Be4/i 5. Rf2† Kb3 6. Rxh2 Kxb4 7. Rh4 wins. i) Or 4. .. Bd6 5. Sd3†
Kc3 6. Rxh1 Kxd3 7. Rd1† wins. There is another main line after
1. .. Kb2 2. Rf1 Bh2† 3. Kc8 Bg2 (best) 4. Rf2 Bh3† 5. Kd8 Bg3 6. Rf3
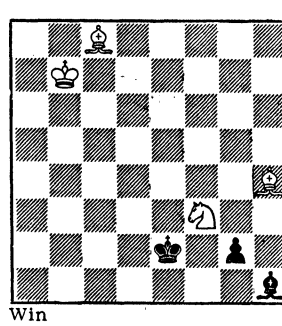
No. 599   Velimir Kalandadze
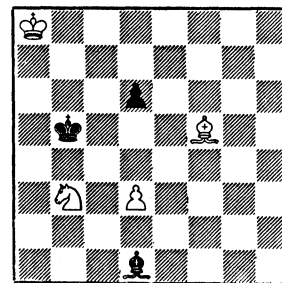Original
3

Win   8

No. 600   A. Motor
1st. Prize,
Czech Sports Committee
Jubilee Ty., 1965
Award xi.67
3

Win   4

No. 601   T. B. Gorgiev
2nd Prize,
Czech Jubilee Ty., 1965
3

Win   4

No. 602   G. M. Kasparian,
G. Popov
3rd Prize,
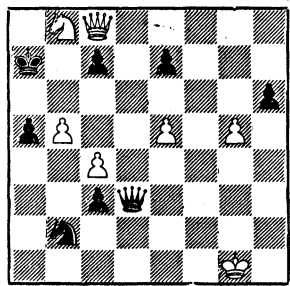Czech Jubilee Ty., 1965
3

Win

391

Bh4† 7. Ke8 Bg4 8. Rf4 Bh5† 9. Kf8 Bg5 10. Rf5 Bh6† 11. Kg8 Bg6 12. Rf2 Kxa2 13. Se1† Kb3 14. Rf6 Bd2 15. Sf3 and at last a bishop is lost. There are many other variations. Gorgiev has long been famed for his ability to put life into the domination theme.

No. 602: Kasparian, Popov. 1. Sd4† Kc5/i 2. Se6† Kd5 3. Kb7 Bc2/ii 4. Sf4† Ke5 5. Se2 Bd1 6. Bg4 Bc2 7. d4† Kd5/iii 8. Bf3† Kc4 9. Kc6 Bd3 10. d5 wins.   i) The active king and threat to win d3 compensate Bl for his piece down.   ii) Threat 4. ..Bxd3.   iii) Or 7. ..Ke4 8 Kc6 Bd3 9. d5 Bc4 10. Sc3† Kd4 11. Be2 Bb3 12. Sb5† Ke5 13. Bf3 wins-a real surprise 11th move. A good minor piece struggle, full of tactical points, by the world's best composer and a Bulgarian collaborator.

No. 603: J. Hasek. 1. b6† Kxb6 2. Sd7† Kc6 3. Qa6† Kxd7 4. e6† Ke8 5. Qa8† Qd8 6. g6 Qxa8 7. g7 Qf3 8. g8Q† Qf8 9. Qg2 forces mate. A nice echo of the queen positions. A pity there are so many plugs etc. on the board.
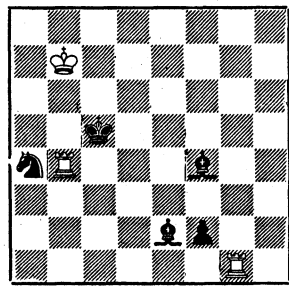
No. 604: V. A. Gorelikov. 1. Rf1 Bf3† 2. Ka6 Be2† 3. Kb7 Bxf1 4. Rxf4 Bg2† 5. Ka6 f1Q 6. Rxf1 Bxf1† 7. Ka5 S any stalemate. A well-known ending to a short but sweet study. We wonder whether the composer's identity is the same as V. A. Korolkov (AJR).

No. 603   J. Hasek
4th Prize,
Czech Jubilee Ty., 1965
8

Win   7

No. 604   V. A. Gorelikov
1st H.M.,
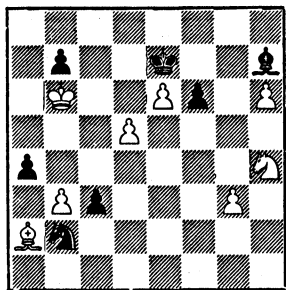Czech Jubilee Ty., 1965
5

Draw   3

No. 605: Dr. F. Kubat. 1. Kc7 c2 2. d6† Kxe6 3. b4† Ke5/i 4. Sf3† Ke4 5. Bb1 cbQ 6. Sd2† wins.   i) If 3. ..Sc4 4. Bxc4† Ke5 5. Sf3† Ke4 6. Bd3† Kxd3 7. Sd1† wins. Two pleasant variations, but again a heavy position.

No. 606: J. Selman. 1. Kd4 Se2†/i 2. Ke3 Sg3 3. Bd3† Ke1/ii 4. Sg5 Sxh1 5. Be2 and 6. Sf3 mate.   i) There are several other lines here, where W crowds Bl into the corner and wins.   ii) After 3. ..Kg2 4. Sg5 Sxh1 5. Be4† Kf1 6. Bxh1 Kg1 7. Se4 Kxh1 8. Kf2 and 9. Sg3 mate. Or 3. .. Kg1 4. Sg5 Sh1 5. Sh3† Kg2 6. Sf4† Kg1 7. Se2† Kf1 8. Sg3† Kg2 9. Sxh1 Kxh1 10. Kf2 and 11. Be4 mate. With cooperation from Bl, corner mates by both wB and wS are achieved. Good variety of play.

392

No. 607: M. Klinkov. 1. Bb5† Kf7 2. Bg3 Ke7 3. Bc7 Ke6 4. Kc3 Kd5
5. Kb4 Kd4 6. Bh2 Kd5 7. Bg3 h4/i 8. Bh2 h3 9. Bg3 Ke6 10. Kc4 Ke7
11. Kd5 Kd8 12. Kc6 Kc8 13. Sc7 and 14. Sa6 mate.   i) If here 7. ...Kd4
8. Bc6 (threat 9. Kb5 etc.) b5 9. Bf2† wins. Very interesting. First W
hems in bB, then has to protect wBb5 with wK, exhausts the moves of
bP, finally forces bK back, with a nice surprise at the end. Like
Motor's a strategical study - a genre to which the B's are specially
suited.

No. 608: C. M. Bent. 1. Sc4† Kd4 2. Sxd2 h2 3. Bg2 Sxg2 4. Sg4 h1Q
5. Sf2 and bQ is trapped. A clear and convincing presentation of what
Judge Emil Richter calls a very original domination of bQ. Our leading
composer continues to be very active (and successful). These tourney
results were published in a brochure accompanying Ceskoslovensky
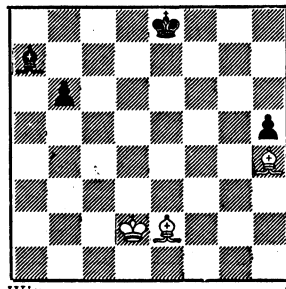Sach, xi/1967.

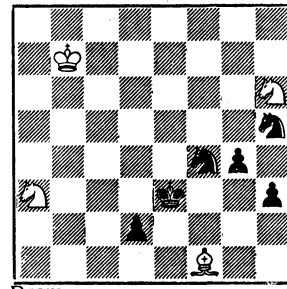No. 605   Dr. F. Kubat
2nd. H.M.,
Czech Jubilee Ty., 1965
7

Win   8

No. 606   J. Selman
3rd. H.M.,
Czech Jubilee Ty., 1965
4

Win   4
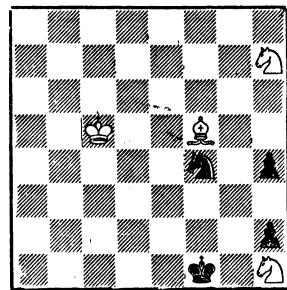
No. 607   M. Klinkov
4th. H.M.,
Czech Jubilee Ty., 1965
4

Win   3

No. 608   C. M. Bent
5th. H.M.,
Czech Jubilee Ty., 1965
6

Draw   4

393

No. 609: C. M. Bent. 1. Sf6† Kf4 2. S7d5† Kf5 3. de† Sxe4 4. g4† Sxg4
5. Sh5 Bf8 6. Kb8/i Bd6† 7. Kc8/ii Bf8 8. Kd8 and mates next move.
i) 6. Ka7? Bc5† 7. Ka6 Sgf6 and Bl will even win - ..Bc5† has
guarded e3. ii) wK can move to a W square because bB has been
decoyed to c6, preventing a freeing check by bS on that square.
Judge: Jeno Ban, Hungary.

No. 610: B. V. Badaj. 1. Sf7/i Sxf7 2. Rxc6 Se5 3. Rc5 Sd3 4. Rg5† Kh8
5. Rg8† Kxh7 6. Rg7† =. i) 1. h8Q? Kxh8 2. Rb8 Kh7 3. Rxd8 Kxh6
4. Rd6† Bg6 wins. The 2nd Prize was cooked.

No. 611: P. Rossi. 1. ..Ra7† 2. Kxa7 Bf2† 3. Ka6 e1Q 4. Rg8† Kxg8
5. e8Q† Qxe8 6. gf† Qxf7 7. Bd5 =.

No. 612: Dr. A. Wotawa. 1. Rxb4/i Re7†/ii 2. Re4 Rxe4† 3. Kxf3 and
now 3. ..Re5† 4. Kf4 Rh5 5. Kg4 = ,or 3. ..Rd4† 4. Ke3 Rd1 5. Kd2 =,
or 3. ..Rc4† 4. Ke3 Rc5 5. Kd4 = . i) 1. Rb2? Bxa2 2. Rxa2 Rf7 3. Kf2
Kg7 4. Rb2 Rf4 5. Rb1 Kf6 6. Ke3 Ke5 wins. (DSZ xii.67, p. 409). The
intention with 1. Rxb4 is 1. ..Bxa2 2. Kxf3 =. But Kf2? Re2† and 3.
..Rxa2 wins, and so does 2. Kf4? Rf7† and 3. ..Bxa2. What can W do?
Heuäcker, however, unearthed an anticipation in No. 612a.

No. 609   C. M. Bent
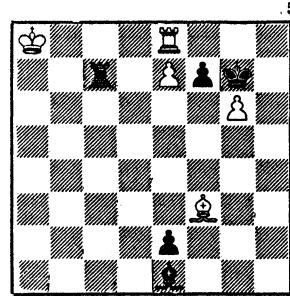1st Prize
Italia Sacchistica 1966
Award viii.67
7
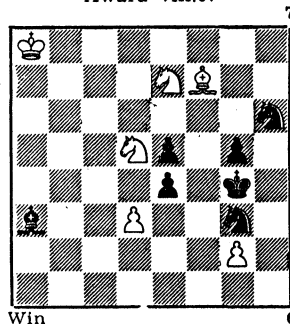
Win   6

No. 610   B. V. Badaj
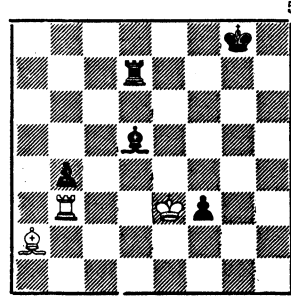3rd Prize,
Italia Scacchistica 1966
Award viii.67
5
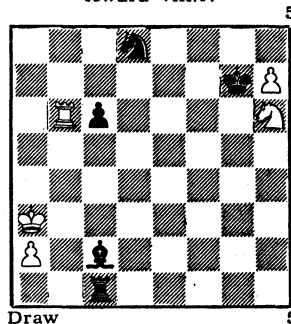
Draw   5

No. 611   P. Rossi
1 Hon Men,
Italia Scacchistica 1966
Award viii.67
5

Black to Move,   5
White Draws

No. 612   Dr. A. Wotawa
Deutsche Schachzeitung,
vii.67
5

Draw   3

394

No. 612a: L. Prokes. 1. Bb1 Rxd5† 2. Kxc6 with three variations as No. 612 Dr. Wotawa's introductory play is masterly, and although the priority is Prokes', it is No. 612 that will live the longer. (AJR)

No. 613: V. Nestorescu. 1. a6/i Bc5†/ii 2. Rxc5/iii Se4† 3. Kd5 Sxc5 4. e7 b1Q 5. e8Q† Qb8 6. Qc6† Sb7 7. Ke4 and mate. i) 1. e7 leads to a draw after 1. .. Sf7†. ii) Best. 1. .. Be4† 2. Ke5 Kb8 3. e7 and 1. .. Kb8 2. Kd7 lose quickly. iii) Not 2. Kxc5? Sxe6† 3. Rxe6 b1Q 4. Re8† Qb8 draws. An attractive point on W's 7th move.

No. 614: Em. Dobrescu. 1. h7 Rc2 2. Bh6 Rh2† 3. Kg5 Rg2† 4. Kf6/i Rf2† 5. Ke7/ii Re2† 6. Kd7/iii Bh3† 7. Kd8 Ra2 8. Bf8 Ra8† 9. Ke7 wins. i) wK must step very carefully. Not 4. Kf5? Bd3† not 4. Kf4? Rf2† 5. Kg3 Rg2† 6. Kf3 Rf2† 7. Ke4 Re2† 8. Be3 Rh2 etc. ii) And not 5. Ke6? Bc4† 6. Ke5 Re2†, drawing. iii) Again, 6. Kd8 Ra2 7. Bf8 Rh2 fails. Good duel between wK and bR.

No. 615: Bondarenko, Kuznetsov. 1. g7/i Bc4 2. c7 Rc1/ii 3. Be7† Kb5 4. a4† Kxa4 5. Bc5 Bd5† 6. Kb6 Rb1† 7. Ka6 Bc4† 8. Ka7 wins. The other main line is 1. .. Rg1 2. Be7† Ka4 3. c7 Bg4 4. Bg5 Be6 5. g8Q wins, with a lovely echo of the shut-off by the wB. i) Not 1. c7? Bf3† 2. Kb6 Ka4† 3. K any Rc1 and draws. ii) But after 2. .. Bd5† 3. Kb6 Ka4† 4. Kc5 Bg8 5. Bc3 Rc1 6. Kd4 White wins. A fine study by these distinguished collaborators.
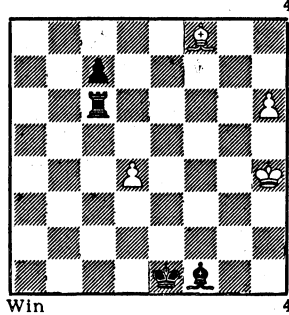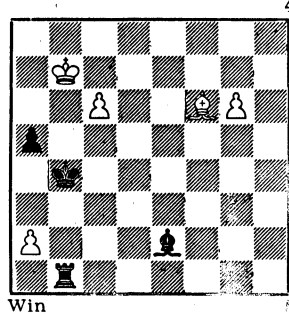
No. 612a	L. Prokes
2nd Prize,	
Prevorovsky Memorial 1944	

Draw
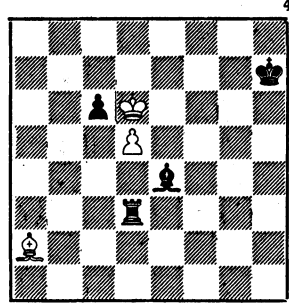
No. 613	V. Nestorescu
3rd-4th Prize ex aequo,	
Szachy, 1965	

Win
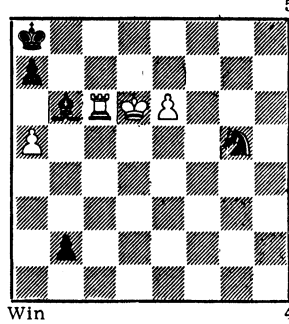
No. 614	Em. Dobrescu
3rd-4th Prize ex aequo,	
Szachy, 1965	

Win

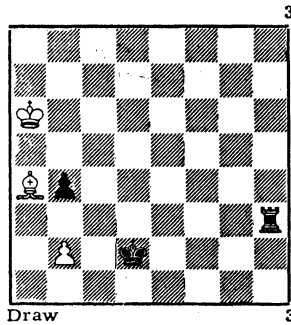| No. 615	F. S. Bondarenko
	and Al. P. Kuznetsov
Ceskoslovensky Sach, v.67	

Win

No. 616: F. Richter. 1. Kb5/i b3/ii 2. Kb4 Kc2 3. Ka3 Re3 4. Bc6/iii
Re5 5. Be4† Rxe4 stalemate. i) Not 1. Ka5? Rh4 2. Bb3 Kc1 and wins.
ii) Now, in this line, 3. Bc4 secures the draw. iii) After 4. Bd7 Re5
5. Ba4 Ra5 B1 wins.

No. 617: Bondarenko, Kuznetsov. 1. Se5† Kh5 2. Sd3 Bh2 3. Qh1 Bg3†
4. Kf1 c4 5. Sc1 a3 6. Qg1 Bf2 7. Qh2 Bg3 8. Qh1 Kg6/i 9. h5† Kh6 10.
Qg1 Bf2 11. Qh2 Bg3 12. Qh1 Kg7 13. h6† Kh7 14. Qh5 wins.'
i) A move here by bB allows the wQ to free herself by 9. g3. By means
of a neat triangulation· wQ breaks the blocade -a favourite theme of
FSB's. In the Ukrainian book recently reviewed in EG, he claims to
have initiated this "activisation" theme in 1941.

No. 618: C. A. Peronace. 1. Bc3 b2 2. Sc2† Kb3 3. Bxb2 Kxb2 4. Sa1
Sf5† 5. Kh3/i Sd4 6. Bh5 Se6 7. Bd1 with a delightful pendulum-draw
on an almost empty board. i) The only alternative is 5. Kg5? but 5.
..Sd4 6. Bh5 Se6† checks and wins. All these 4 studies are taken
from Ajedrez Argentino, ix.67. None are in Mugnos' book "Mis Mejores
Finales", 1957.

No. 619: C. A. Peronace. 1. Rh8† Ke7 2. Rh7† Kd8 3. Bf6 a1Q 4. Rd7†
Kc8 5. Rd2/i Qb1 6. Bd7† Kd8 7. Bf5† wins. i) Other squares on the
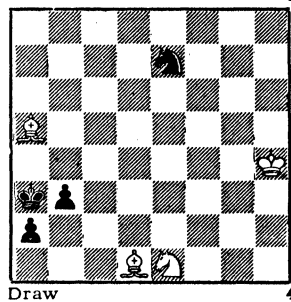d-file can be answered by ..Qb2; now met simply by Rxb2.

No. 616   F. Richter
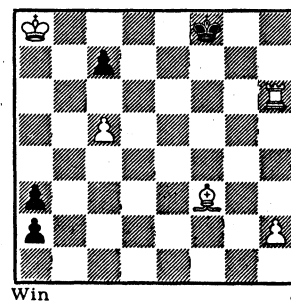Ceskoslovensky Sach, v.67
                              3

Draw   3

No. 617   F. S. Bondarenko
          and Al. P. Kuznetsov
Ceskoslovensky Sach, vi.67
                              8

Win   7
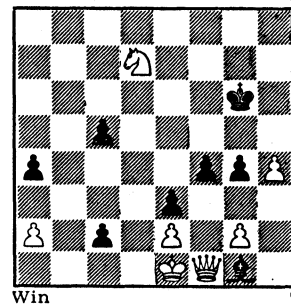
No. 618   C. A. Peronace
Ajedrez Argentino, ix.67
Dedicated to Luis Palau
                              4

Draw   4

No. 619   C. A. Peronace
          3rd Prize,
"Bodas de Oro" Chess
Club Tourney ,1955
                              4


Win   5

No. 620: C. A. Peronace. 1. Sd6 Rxb5 2. f7 Rb8 3. Se8 Ra8† 4. Kb2 Ra2†
5. Kc3 Ra3† 6. Kb4 Rb3† 7. Kc5 Rc3† 8. Kd4 wins.

No. 621: C. A. Peronace. 1. ef Ra2† 2. Kb1 Bf5† 3. Kc1 Rc2† 4. Kd1 Rc8
5. Se8 Rd8/i 6. Kc1/ii Rc8† 7. Kd2 Rd8† 8. Kc3 Rd3† 9. Kb2 Rb3† 10.
Kc1 Rb1† 11. Kd2 Rb2† 12. Ke3 Rb3† 13. Kd4 Rd3† 14. Kc5 Rc3† 15.
Kb6 Rb3† 16. Ka7 wins. Extraordinarily protracted duel conducted
almost unaided by wK. i) 5. ..Bg4† 6. Kd2 Rd8† 7. Kc3 Rc8† 8. Kb2
Rb8† 9. Ka1, back where he started, and wins. ii) 6. Ke1? Bg6 7. f8Q
Rxe8† =, this possibility always preventing wK playing to e-file.

No. 622: V. Kovalenko. 1. Rb7 fe 2. Rxg7 0-0-0 3. Ra7 e5 4. Kd3 (e2)
e4† 5. Ke3 a5 6. Kd2 e3† 7. Ke2 a4 8. Kd1 e2† 9. Ke1, with a position of
reciprocal Zugzwang - Bl must now lose his R - and W wins.
Judge: V. Tiavlovski.

No. 623: Y. Bazlov. 1. c7 Rc8 2. Se7/i Bf4† 3. Ke6 Rxc7 4. Sd5 Rc6†
5. Kd7 Rd6† 6. Kc8 Bh2/ii 7. Sc7† Ka7 8. Sb5† =. i) 2. ..Kb7 was
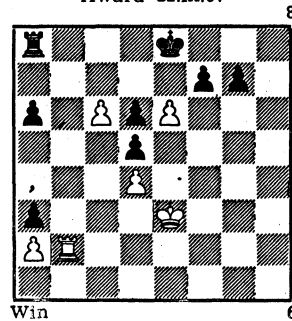simply threatened. ii) 6. ..Rxd5 stalemate, or 6. ..Rc6† 7. Kd7
repeats.

No. 620   C. A. Peronace
8 Hon Men,
Sao Paolo Chess Club
Tourney, 1955-56
3

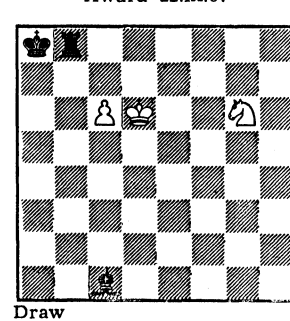Win   4
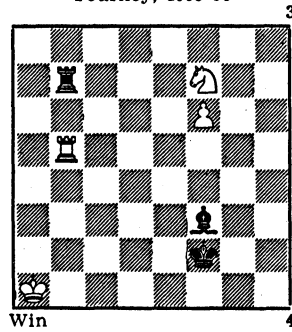
No. 621   C. A. Peronace
1st Prize,
San Paolo Chess Club
Tourney 1955-56
5

Win   4
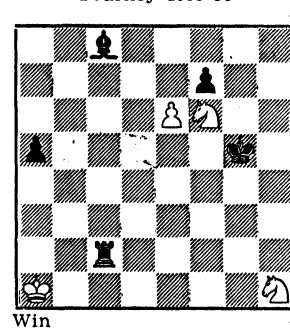
No. 622   V. Kovalenko
1st Pr., "Pacific Ocean
Komsomolets" (Vladivostok)
Award 22.ix.67
8

Win   6

No. 623   Y. Bazlov
2nd Pr., "Pacific Ocean
Komsomolets" (Vladivostok)
Award 22.ix.67
3

Draw   3

397

No. 624: V. Kovalenko. 1. g6/i fg 2. Kf2 Rxh4 3. g3† Kg5/ii 4. f4†
Kxh5 5. Kg1/iii Rh3 6. Kg2 g5 7. f5 Rh4 8. Kg1 Rh3 9. Kg2 = .
i) 1. Kf2? Rxh4 2. g3† Kxg5 wins. ii) 3. . . Kf5 4. gh gh 5. Kg3 = , or
3. . . Ke5 4. gh gh 5. Ke3 Kf5 6. f4 = . iii) 5. gh? Kxh4. 5. Kg2? Rh3.

No. 625: V. Kovalenko. 1. Se6 Sxe6/i 2. Bxe6 Ke7 3. h6 Kf6/ii 4. Bf5
g4 5. Kg3 Kf7 6. Bh7 Kf6 7. Kxg4 wins. i) 1. . . Sxf5 2. Sg7† Sxg7
3. h6 Kf8 4. h7.

No. 626: V. Kovalenko. 1. Sf2/i h2/ii 2. b5 cb 3. Kb4 Ke3 4. Sg4†/iii
Ke2 5. Sxh2 d4 6. Sg4 d3 7. Sf6 d2 8. Sd5(e4) = . i) 1. Kb6? h2 2. Sf2
Kc4 3. Kxc6 d4 4. b5 d3 5. b6 d2 6. b7 d1Q 7. b8Q Qd5† 8. Kb7 Qb5† 9.
Kc7 Qxb8† 10. Kxb8 Kc3 11. Kc7 Kd2 wins. 1. b5? cb 2. Kb4 Ke4 3.
Sf2† Ke3 4. Sxh3 d4 5. Kb3 d3 6. Kb2 d2 7. Kc2 b4 8. Sf2 b3† wins.
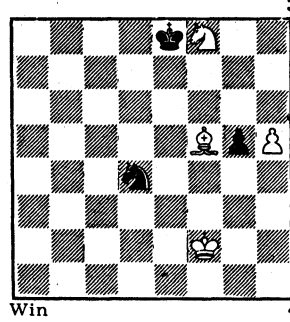ii) 1. . . Ke3 2. Sxh3 d4 3. Ka4 = . iii) 4. Sh1? Kf3 or 4. . . d4.

No. 627: S. P. Pushkin. 1. Bd8 Sf3 2. Kg6 g4 3. Kxf5 g3 4. Kg4 g2 5.
Kh3 g1Q 6. Bb6† Kxb6 stalemate.

No. 624   V. Kovalenko
3rd Pr., "Pacific Ocean
Komsomolets" (Vladivostok)
Award 22.ix.67
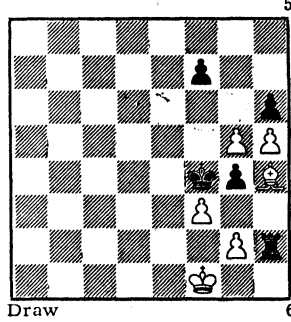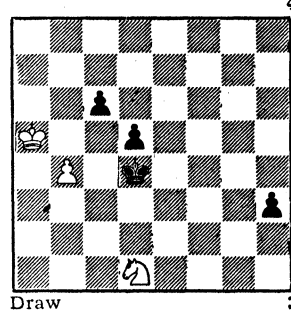

Draw

No. 625   V. Kovalenko
1st Hon Men, "Pacific Ocean
Komsomolets" (Vladivostok)
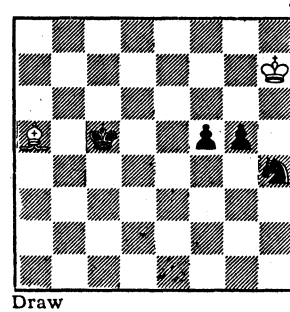Award 22.ix.67

Win

No. 626   V. Kovalenko
2 Hon Men, "Pacific Ocean
Komsomolets" (Vladivostok)
Award 22.ix.67

Draw

No. 627   S. P. Pushkin
Commended, "Pacific Ocean
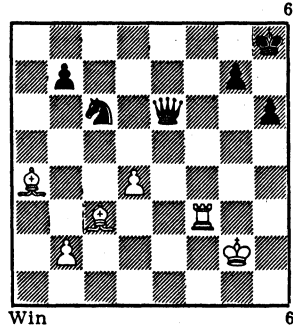Komsomolets" (Vladivostok)
Award 22.ix.67

Draw

No. 628: I. Ivanov. 1. Rf8† Kh7 2. Bc2† g6 3. Rh8† Kxh8 4. d5† Qe5 5. dc Qxc3 6. bc wins.

No. 629: A. Lushchenko. 1. Qg8† Kf1 2. Bg2† Ke2 3. Qg4†/i Kd3 4. Qf5† Kc4 5.Qb5† Kd4 6. Qd5† Ke3 7. Qe4 mate. i) 3. Qc4†? Kd1 4. Bf3† Kc2 = .

No. 630: Y. Bazlov. 1. c7 Sb5 2. Re3 Sxc7† 3. Kc6 Sa6 4. Kb5 Sc7† 5. Kc6 Ba5 6. Rh3†/i Kg7 7. Rh5 Ra8 8. Kb7 Kf6 9. Rc5/ii Se6 10. Rh5 Kg6 11. Re5 Sc7 12. Rc5 Rb8† 13. Ka7/iii Ra8† 14. Kb7 Se6 15. Re5 Rb8† 16. Ka6 Ra8† 17. Kb7 Sc7 18. Rc5 = . i) 6. Re5? Rg6† and 7. ...Bb6. ii) Threatening Rxc7. iii) 13. Kc6? Bb6 and Bl untangles himself. Judges: G. M. Kasparyan and G. Akopyan.

No. 631: T. B. Gorgiev. 1. c5† Ka6 2. Se8 f5 3. Sc7† Ka5 4. Bxa7 f4 5. Bb6†/i Ka4 6. Se6 f3 7. Sg5 f2 8. Se4 f1Q 9. Kb2 Kb5 10. Sd6† Ka6 11. Se8 Kb5 12. Sd6† Ka4 13. Se4 = . i) Moves 5 and 6 may be transposed.

No. 628   I. Ivanov
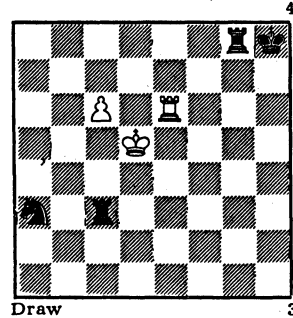Commended, "Pacific Ocean
Komsomolets" (Vladivostok)
Award 22.ix.67
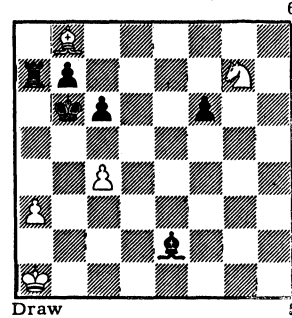6

Win   6

No. 629   A. Lushchenko
Commended, "Pacific Ocean
Komsomolets" (Vladivostok)
Award 22.ix.67
5

Win   3
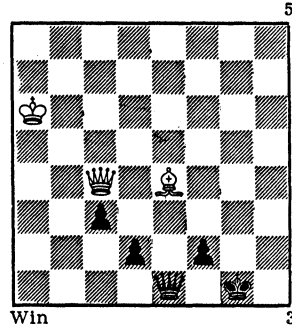
No. 630   Y. Bazlov
1st Prize, Armenian
Chess Federation, 1967
4

Draw   3

No. 631   T. B. Gorgiev
2nd Prize, Armenian
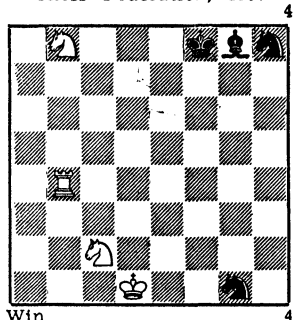Chess Federation, 1967
6

Draw   5

399

No. 632: V. Kalandadze. 1. Rg4 Sh3 2. Sd7†/i Kf7 3. Se5† Kf8 4. Rh4 Sg5 5. Rxh8 Sh7 6. Sd4(e3) Kg7 7. Sf5† Kxh8 8. Sg6 mate. i) A typical study-solution tempo-gaining manoeuvre. At once 2. Rh4? Sg5 3. Rxh8 Sh7 = .

No. 633: A. Sarychev. 1. Sd3† Kc2 2. Sxb4† Bxb4† 3. Kf2 Se4† 4. Ke3 Sd6 5. Bd7 Sdf5† 6. Kf4 Bxf8 7. e7 Sxe7 8. Kg5, and to stop Kg5-f6-f7 Bl can try 8. ...Sg8 9. Kg6 Sh6 10. Kxh6 Se8† 11. Kg5 =, or 8. ...Sd5 9. Kg6 Sb6 10. Bg4 (other squares also) with Kf7 = to follow.

No. 634: E. Pogosjants. 1. Rf1 Kd4/i 2. Sg6 Rxg6 3. Rxf5 Bh7 4. Rf2/ii Ke3 5. Rh2/iii Rh6† 6. Ka1 Rxh2 stalemate. i) 1. ...Rxh8 2. Rxf5† =. 1. ...Rf6 2. Kc2 = . 1. ...Be6 2. Sf7 Rh2 3. Kc1 Kd5 4. Sg5 Bc8 5. Sf3 Ra2 6. Kb1 R- 7. Sh4 (or 6. ...Ra4 7. Kc2) drawn (AJR). ii) Setting a familiar wK-in-the-corner stalemate trap. But W must still be careful. iii) 5. Ra2? Rb6† and 6. ...Rb1 mate, or 5. Rb2? Ra6† 6. Kc1 Ra1† and mates.

No. 635: A. S. Kakovin. 1. Qh2† Kc3 2. Shg3 b2† 3. Qxb2† Sxb2 4. Se4† Kc2 5. Se3† Kc1 6. Sxc5 Qf7 7. Bg6 Qg8 8. Bh7 Qf7 9. Bg6 = .

No. 632   V. Kalandadze
3rd Prize, Armenian
Chess Federation, 1967
4

Win   4

No. 633   A. Sarychev
4th Prize, Armenian
Chess Federation, 1967
5

Draw   5
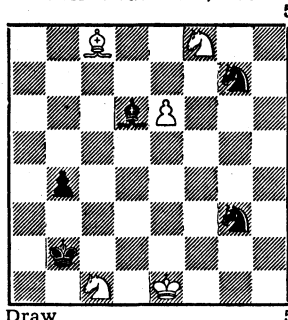
No. 634   E. Pogosjants
5th Prize, Armenian
Chess Federation, 1967
4

Draw   3

No. 635   A. S. Kakovin
1 Hon Men, Armenian
Chess Federation, 1967
6

Draw   6

400

No. 636: V. Kovalenko. 1. h5/i Rg5† 2. Kxg5 g3 3. h6 g2 4. h7 g1Q†
5. Kh5 h2 6. Re8† Kf3 7. Rf8† Kg2 8. Rg2† Kf3/ii 9. Rf8† Ke4 10. Re8†
Kf5 11. Rf8† Ke6 12. Re8† Kd7 13. Rd8† with perpetual check by wR
or, if wR taken, wQ. i) 1. Kxg6? g3 wins as wP reaches h6 only. 1.
h5 wins a vital tempo as 1. ...g3 2. hg draws easily. ii) 8. ...Kh1
would block his own hP.

No. 637: V. A. Bron. 1. e7† Ke8 2. Bxa2 Sxa2† 3. Kb3 Sc1† 4. Kc2 Sxe2
5. bc Sxc7 6. Sf5 Bf4 7. Kd3 Sc1† 8. Ke4 Se6 9. Kd5 Sc7† 10. Ke4 Se2
11. Kd3 Sc1† 12. Ke4 = .

No. 638: T. B. Gorgiev. 1. Be5 Rc5† 2. Kb1 a3 3. Bd5 Rc5 4. Be6† Kg5
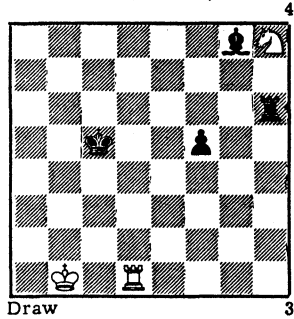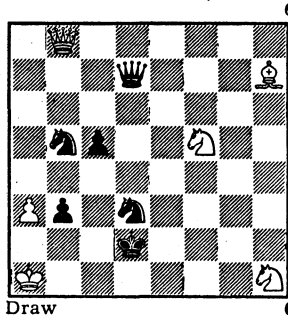5. Bd6 Rc6 6. Be7† Kg6 7. Bd5 wins, as wBe7 can now take bPa3.

No. 639: S. Tikhy. 1. Sf8† Rxf8 2. g6† Kh8 3. g7† Kh7 4. Bd3† Qxd3
5. gfS† Kh8 6. Sg6† Kh7 7. f8S†/i Kg8 8. h7† Kf7 9. h8Q† wins.
i) 7. feQ? Qf5 mate.

No. 636   V. Kovalenko
2 Hon Men, Armenian
Chess Federation, 1967
4

Draw   3

No. 637   V. A. Bron
3rd Hon Men, Armenian
Chess Federation, 1967
8

Draw   8

No. 638   T. B. Gorgiev
4th Hon Men, Armenian
Chess Federation, 1967
3

Win   4

No. 639   S. Tikhy
5th Hon Men, Armenian
Chess Federation, 1967
8

Win   9

No. 640: G. Amiryan. 1. b6/i Sf6† 2. Kxh4 Sd7 3. Bc4 Sxc5 4. Bd5† Sb7 5. Bg3/ii S- 6. Bd5†=. i) If the threat of c6 is met by 1. ..Se7, then 2. Bd3 Sc6 3. Be4 Kb7 (Rc8) 4. Kxh4 draws easily. ii) The choice of square on move 3 is now explained.

No. 641: Zh. Byuzandyan. 1. Kb4 Ra8 2. a4 Rb8 3. Ka3 Ka5 4. b4† Ka6 5. Kb3 Ra8 6. Kc3 Rb8 7. Kd4 Ra8 8. Ke5 Rb8 9. Kf6 Ra8 10. Ke7 Rb8 11. Kd8 Ra8 12. Kc7 Rb8 13. b5† cb 14. Kxb8 ba 15. Kxc8 a3 16. c6 a2 17. cd/i a1Q 18. d8Q Qc3† 19. Kb8 Qe5 20. Ka8 wins. i) 17. cb? would allow perpetual check on h8 etc.

No. 642: E. Pogosjants. 1. Bc6† g2 2. Bxg2† Kg1 3. Bd4† Rf2 4. Bxf2† Kxf2 5. f7 Re3†/i 6. Kh2 Re8 7. feS wins. i) Bl's play has seemed without any point, but suddenly 6. Kh4? Kxg2 7. f8Q Rh3†=, while 6. Kh2 lets Bl try for a stalemate.

No. 643: S. Radchenko. 1. ..d4 2. Ka7/i Kd5 3. Kb6 Ke4 4. Kc5 Kf3 5. Kxd4 Kg2 6. Bg1 Kxg1 7. Ke3 Kh1 8. Ke2 Kxh2 9. Kf2=.
i) Capturing on d4 would actually waste a tempo and lose, bK heading straight for h2. After 2. Ka7, ..d3 is always answered by Be1, when wK reaches f2 in time. Compare No. 643a.
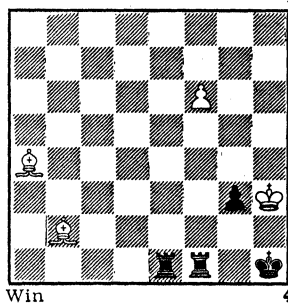
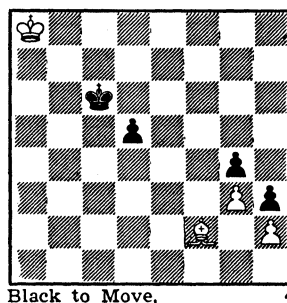No. 640   G. Amiryan
Commended, Armenian
Chess Federation, 1967
                                    5

Draw   7
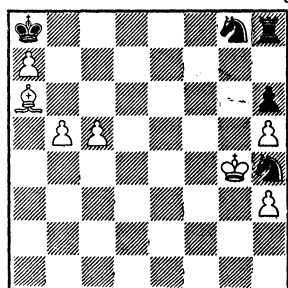
No. 641   Zh. Byuzandyan
Commended, Armenian
Chess Federation, 1967
                                    6

Win   6
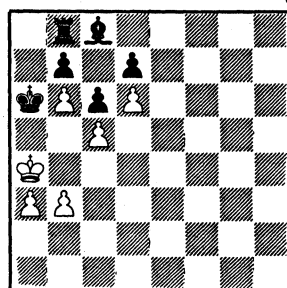
No. 642   E. Pogosjants
Commended, Armenian
Chess Federation, 1967
                                    4

Win   4

No. 643   S. Radchenko
Commended, Armenian
Chess Federation, 1967
                                    4

Black to Move,   4
White Draws

No. 643a: F. S. Bondarenko and M. S. Liburkin. 1. Sh4 Kg1 2. Sf3†
Kg2 3. Sxh2 Kxh2 4. e5 Bxe5/i 5. Ke6 and wins, as bK's shortest route
to c7 is now blocked. i) 4. .. Bc3 5. e6 Bb4 6. Ke5 Kg3 7. Kd5 Kf4 8.
Kc6 Ke5 9. Kb7 Kd6 10. e7 and Bl is compelled to take on e7 (or cover
e8 for a vital move) with bK, whereas in No. 643 he (W in this case)
can save himself by taking with B.

No. 644: G. Schmulenson. 1. b7 Bc7† 2. Kf5 Bxh2 3. Kxg5 Sg7 4. Kf6
Se8† 5. Ke7 Sg7 6. Kf6 = .

No. 645: V. Yakovenko. 1. Bc4 Kxg2 2. Bxe2 Kf2 3. Ba6 g2†/i 4. Ka7
Bf4 5. Bh4† Ke3 6. Be7/ii Be5 7. Bg5† Kd4 8. Bd8 Bd6 9. Bf6† Kc5 10.
Bd8 Kd4 11. Bf6† = . i) Did you see this check coming? And where
should wK go, surely not where he might be checked from bQg1?
ii) Not carelessly 6. Bd8? Kd2. Now .. Kd2 is answered Bxb4†, a small
point perhaps, but not unimportant in countering any charge of
"mechanical" against this fine study. "The systematic movement shown
is distinguished by a fine open position, economy and clarity": Judge
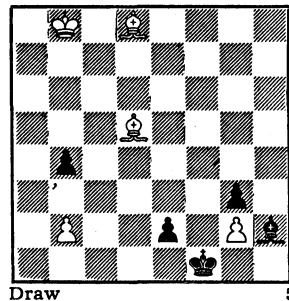G. Shmulenson.

No. 643a   F. S. Bondarenko
            and M. S. Liburkin
        2nd Prize, All-Union
        Committee of Physical
        Culture and Sport, 1950
                                    5

Win   5
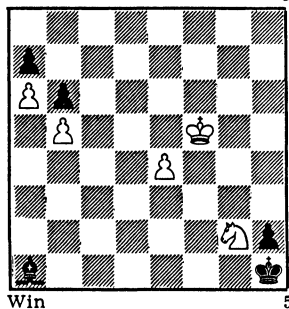
No. 644   G. Schmulenson

        Commended, Armenian
        Chess Federation, 1967
                                    5

Draw   4
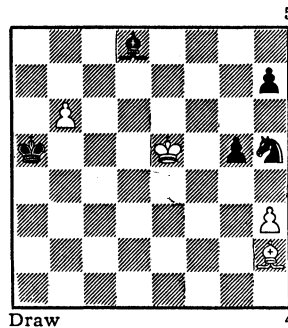
No. 645   V. Yakovenko
            1st Prize,
        "900th Anniversary of
            Minsk" Tourney
        "Minskaya Pravda", 22.xi.67
                                    5

Draw   5

The Chess Endgame Study Circle
Annual subscription due each July (month vii): £ 1 (or $3.00), includes
E G 13-16, 17-20 etc.

How to subscribe.
1. Send money (cheques, dollar bills, International Money Orders**)
direct to A. J. Roycroft.

** If you remit by International Money Order you must also write to
the founder, because these Orders do not tell him the name of the
remitter **

Or

2. Arrange for your Bank to transfer your subscription to the credit of:
A. J. Roycroft Chess Account, Westminster Bank Ltd., 21 Lombard St.,
London EC3.

Or

3. If you heard about E G through an agent in your country you may,
if you prefer, pay direct to him.

New subscribers, donations, changes of address, ideas, special subscrip-
tion arrangements (if your country's Exchange Control regulations
prevent you subscribing directly):

A. J. Roycroft, 17 New Way Road, London N W 9, England.

Study Editor: A. J. Roycroft.

General Editor:
P .S. Valois. 14 High Oaks Road, Welwyn Garden City, Hertfordshire,
England.

"Walter Veitch Investigates" - all analytical comments.
W. Veitch, 7 Parkfield Avenue, East Sheen, London S W 14, England.

To magazine and study editors: Please arrange to send the com-
plimentary copy of your magazine, marked "E G Exchange", to:
C. M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire,
England.

Next Meeting of The Chess Endgame Study Circle
Friday 14th October 1968, at 101 Wigmore St., London W 1 (IBM
Building, behind Selfridge's in Oxford St.). Time: 6.15 p.m.