# "WALTER VEITCH INVESTIGATES"

We are very grateful to Mr. Chéron, Mr. Nestorescu and Mr. van Reek for their fine contributions featured below.

No. 114: G. M. Kasparyan. Acute analysis by Mr. André Chéron shows that this 1st Prize winner is marred by a dual win. Instead of 12. Bf4 of the solution (EG3 p. 52) he plays 12. Bb4 with 12. ...Sh6 13. Kd5 Kc3 14. Kc6 e3 15. Kb7 Sf5(g4) 16. Kxa8 and no Bl win is to be found.

No. 319: V. Nestorescu. We improved on the line 1. c7 Re8 2. Sg7 Rc8 3. Kd6 g3 4. Kd7 g2 5. Kxc8 g1Q 6. Kd7 Qd4† 7. Ke8 with 7. ...Qg4 and suggested that this won for Black. The author refutes this however with 8. h8Q! (instead of 8. Kf7) Qc8† 9. Kf7 Qxh8 10. Se8 Qh7† 11. Sg7 Qc2 12. h7 Bxg7 13. Kxg7 =. We are pleased therefore to acknowledge the soundness of this study which is also No. 15 in the article "Romanian Composers" (EG9 p. 237).

EG9 p. 236: V. Nestorescu.

V. Nestorescu
Correction (see text)

4

Win   3
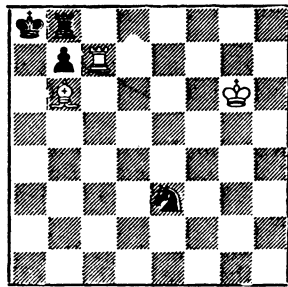
In No. 10 of the article just mentioned we found a dual win. The author has now sent us the diagrammed reconstruction which eliminates the fault and, in our opinion, otherwise improves on the original, which already was a 1st Prize winner. 1. Rc3/i Rh8 2. Kg7 Re8 3. Kf7 Rh8/ii 4. Bd4 Rd8/iii 5. Ra3† Kb8 6. Be5† Kc8 7. Rc3† Sc4 8. Rxc4† Kd7 9. Rc7 mate.
i) 1. Rc1? Re8 2. Kf7 Re7† 3. Kf8 Kb8 =.
ii) Or 3. ...Re7† 4. Kf8 Kb8 5. Rd3 wins; or 3. ...Sd5 4. Ra3† Kb8 5. Ba7† Kc8 6. Kxe8 b6 7. Rd3 Sc7† 8. Kd7 Kb7 9. Rd7 wins; or 3. ...Sc4 4. Rxc4 Rh8 5. Rc3(2/1), but not 5. Bd4, b5 =. 5. ...Kb8 6. Bc7† wins. iii) If 4. ...Rh7† 5. Kg8 etc., not 5. Kg6 Rh6† 6. Kxh6 Sf5† =.

EG12 p.336: Z.M. Birnov. Mr. van Reek points out duals galore. Apart from 7. Se3 already mentioned there is 7. Kf3 Sxg4 8. Rh7†; or 7. Sxf2 Fxf2 8. Kf3; also 6. Kf3 Kh4 7. Rf5 Bd4 (Sf6 was threatened) 8. Rd5.

EG12 p.337: V. Halberstadt. On the positive side Mr. van Reek draws attention to a fine point in No. 11. 1. Bel Qe3 2. Bg3 and now on 2. ...Kb6 3. Rc2! Qxg3 and W draws by perpetual check along the 2nd rank.

No. 528: R. Fontana (Zürich) suggests: "...after 1. h6 Sd6 2. h7 Rc8 W can simply capture the bPg5 and Bl is in greatest difficulties". (AJR)

No. 552: R. Fontana (Zürich) suggests that in note (iv) 7. ...Bxd6 does not lose because after 8. h8Q Kb6 etc., Bl can, if necessary, give up his bPg4 in order to construct a standard drawing position with 2B's. (AJR)

No. 561. Harold Lommer informs us the position is not original as it appeared in Chess Review for xii.67. (AJR)

No. 571: This was misprinted. wK should be on b8. not c8, to prevent bK escaping to a7. This is pointed out by Mr Fontana.

No. 574: V. Dolgov. No draw. 1. b7 Rd8 (not 1. ..Ra1†), threatening 2. Rd1† and mate in 3. Only 2. b8Q Rxb8 3. Rxh5 delays the end. but this is the theoretical win mentioned in the comments.

No. 575: V. Dolgov. We fail to see any win after 3. .. Rxh5 (instead of 3. . .Rh2†) 4. a8Q† Ba5. If 5. Qg8† Kb2 etc. There are plenty of tries but nothing unanswerable.

No. 578: L. I. Katsnelson. We are surprised that the solution does not continue with 14. .. Kb8 15. Rb5† Kc8 16. Ra5 Kd8 17. Kd6 Ba3† (the further attempt not yet covered) 18. Rxa3 Ke8 19. Ke6 Kf8 20. Kf6 Kg8 21. Ra8† Kh7 22. Ra7† Kh6 23. Ra8 Kh5 24. Kf5 Kh4 25. Kxf4 = . Previously Kxf4 was not possible because of . . Bc1†.

No. 585: P. Rossi. Of course 8. g8Q† also wins; and in Note (i) after 1. Rc1? a1Q 2. Rxa1 Kxa1 3. Kc1 Ka2 4. Kc2 the comfortable draw is 4. .. Ka1 (instead of the elaborate . . c5) for if 5. Kb3? Kb1 and Bl wins.

No. 587: B. V. Badaj. More simply the bust is 8. .. Bc1 9. Bxg6 Bd2 and Bl wins.

No. 592: G. V. Afanasiev & E. I. Dvizov. An alternative win, despite Note (ii), is 2. Rf8† Kb7, but now 3. Sd7 (not 3. Rxh8) Qe5† 4. Sc5† etc.

This was also pointed out by R. Brieger (Houston, Texas). The composers correct by moving wPb3 to b2.

No. 593: A. Kalinin. Less efficient, but also a win seems 1. g6 (instead of 1. Qf8†). Now 1. .. gxh6 allows mate in 3. and if 1. .. Qe5† 2. Sf5 Qh2†(?) 3. Kg4 wins.

No. 603: J. Hasek. A dual is 6. gxh6 Qxa8 7. h7 Qf3 8. h8Q† Qf8 9. Qh5† Kd8 10. Qd5† and 11. Qa8 mate. bPh6, which allows the dual, seems wholly unnecessary.

No. 607: M. Klinkov. After 1. Bb5† Kf7 2. Bg3 Ke6 (not Ke7) has to be played to force the solution given. On 2. .. Ke7 the indicated 3. Bc7 is not needed, stronger being 3. Kd3(c3) for if 3. .. Kd8 4. Kc4 Kc8 5. Ba6† Kd7 6. Kb5 winning by capturing bBa7 etc.

No. 615: F. S. Bondarenko & Al. P. Kuznetsov. No win. 1. g7 Rg1 2. Be7† Ka4 3. c7 Rg6 (not .. Bg4) = . Moreover, in the line 1. g7 Bc4(?) 2. c7 Rc1 3. Kb6 first, with Be7/c5 to follow, is simpler.

No. 622: V. Kovalenko. No win. 1. Rb7 Rc8 = . No need to oblige with 1. .. fe .

No. 630: Y. Bazlov. bRc3 should be a bB. Neat and natural. yet remarkably full of play. Don't miss this one, nor the lighter No. 623 which reflects the same refreshing talent.

Tourney Announcement
Vitaly Halberstadt Memorial. Entries by 15.iii.69, in duplicate, to: Monsieur Jean Bertin, 14 Avenue Ledru-Rollin, Paris 12, France. Mark entries "Memorial Halberstadt". Judges: H. M. Lommer and P. Perkonoja.

In EG15 we shall announce the second composing tourney of The Chess Endgame Study Circle. The first was in honour of David Joseph. The second will be in honour of Harold Lommer.

ABOUT "TWO EXTREMES, WITHOUT COMMENT", EG13, p. 374

Fernando Saavedra (Spain)
"Weekly Citizen" (Glasgow)
18.v.1895

2
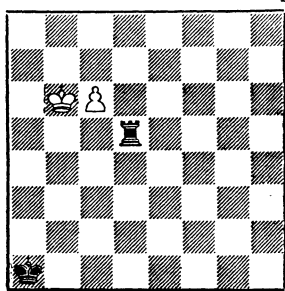
Win   2

1. c7, Rd6†; 2. Kb5, Rd5†; 3. Kb4, Rd4†; 4 .Kb3, Rd3†; 5. Kc2!, Rd4!; 6. c8, R!! (6. c8, Q??, Rc4†!; 7. Qxc4=) 6. . ., Ra4; 7. Kb3 wins.
It is often overlooked that if Bl does not put up the best derence, W promotes to Q.

Whilst Bo Lindgren's is simply a fantasia by a great composer, I cannot let A. J. Roycroft's piece go without some comments. The position is certainly very "romantic" but when I saw it for the first time and understood the fantastic task involved I could not help uttering an exclamation of admiration. In the first place it is a "minimal" (K + P only) and in the second it shows an alternative promotion to Queen or Rook in "White to play and draw". In other words it is so to speak the Barbier-Saavedra in reverse. The latter, with the same white material, showed the same double alternative in "White to play and win". Roycroft was the first to realize this extremely difficult task.

H. M. LOMMER

Valencia, 18th August 1968

FROM CZECHOSLOVAKIA, JULY 1968...

Communications between Great Britain and Czechoslovakia were possible up to the middle of August 1968. One of the last advices received contained, in response to my request, a classification of the sources quoted in Ladislav Prokes' book "Kniha Sachovych Studii" and a guide to the abbreviations used in awards. Communications returned to something like normal in September, when all members of the FIDE Compositions Committee were delighted to welcome Ing. Bedrich Formanek, from Bratislava. to the annual meeting, held this year at Arcachon (near Eordeaux, France). The details kindly supplied are reproduced below. (AJR)

"Among the sources from the Prokeš book there are:

a) Czech newspapers (Svobodné Slovo, Práce, Rudé Právo, Obrana Lidu, Mladá Fronta).
b) Journals (Cesky Svet, Prestry Tyden, Lidová Kultura),
c) Local newspapers (Stráz Severu. Rudy Sever, Kladensky Kovák, Kulturní Zpravodaj. Ostravská Národní Práce),
d) Chess journals (Severocesky Sach, Sachovy Svet, Sachové Umeni),
e) Other: **Parallèle 50** (French newspaper issued in Prague), **Jak rešit šachové úlohy a studie** (booklet), **UJCS** (Czechoslovak Chess Federation), **Clensky** - for Members, **SSR** (Czechoslovak Problem Association), **Cumpe** was the uncle of Vladimír Pachman. - "Zertem doopravdy" contains 50 joke problems, **Ceskoslovensky Sach** started in fact in 1896 but it changed several times its title: **Sach, Casopis Ceskych Sachistú** etc.

And now "a guide" to abbreviations:

VKFS - Soviet Sport Federation
BABY - Thematic Tourneys organized in Banská Bystrica
SVTVS - Czechoslovak Sport Federation
Smer - Local Slovak newspaper

Smena - Slovak newspaper
SOS (Slovenská Okruzná Sútaz) - Slovak Ring Tourney
c. (cena) - prize
c.u. (cestné uznanie) - honourable mention
p.z. (pochvalná zmienka) - commendation
opr. (oprava) - correction."

THE MIDDLE OF THE BOARD FROM THE POINT OF VIEW OF ENDINGS

by Carlos Alberto Peronace (Buenos Aires)

(Translated by Adam Sobey)

The Modern Composer's Plan of Campaign

The artistic ending, recognizing the present time as an advanced period in its historical development, demands that the composer pay due attention to technique, purity of line in the main solution and exhaustiveness of analysis, in order to create an artistic end-game study which will not only delight a small band of specialists but also enlighten and give pleasure to all the enthusiasts and devotees of this fine and noble branch of chess. The present day composer is faced with the rivalry of new composers as well as masters of acknowledged fame in end game composition and in order to outshine them, he must be up to date in novelties as far as endings go, in whatever column or specialist article they appear, and then, once he has got hold of some study collections and acquired some books which have lots of studies from all periods, he must try to select, by the method of classification by theme, those endings which relate to the ideas he has in mind which most appeal to him. All this is necessary as a plan of campaign in order to create a good ending which can feature among the best and foremost of our times. As for endings, it is only possible to achieve one's aims if each composer carries his analysis through to the utmost in his search for the correctness of his sketched study. The exigences of the day demand that the composer's study has clear and precise lines for him to be in the front ranks of world composers.

The influence of past composers

The ideas and themes of endings composed by bygone composers have still today a great freshness of artistic effect for the enthusiasts, for chess players in general, or simply for those who delve into artistic endings only for a moment of entertainment or delight. Once he has completed a few endings or sketches for endings, the new composer will be able to appreciate and compare the identity of the solution of his studies with what has been achieved by others in the past.

Technique and Experience in Composition

Technique is acquired neither solely by getting to know the vast quantity of possible endings nor by working constantly on a single idea. Thus the composer who has produced a few more or less acceptable pieces, worthy of publication. must not squander them by rushing into print but should keep them in a latent state. in his archives. and selected and annotated in such a way that, in a moment of inspiration, he may have the clear and pure vision of the idea and then, for sure, he will evolve an exquisite combination and complete an ending of some originality.

The Middle of the Board from the Endgame Study Viewpoint

I should like, through the medium of EG, to be as didactic as space will allow me, and make certain observations on the artistic effect which the solutions of some studies evoke in the enthusiast, pursuing the themes of struggle, encirclement. stalemate, threat of mate, "snap" mate etc. according as they are evolved in the corner, on the edge, or in the middle of the board, as will be seen later.

Stalemate in the Corner
A.   A. A. Troitzky
"Shakhmaty Journal", 1898
7
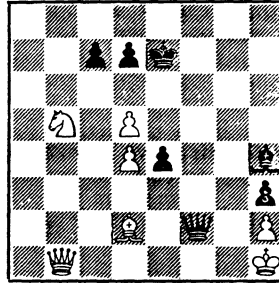
Draw   7
1. Qxe4† Kd8 2. Qxh4† Qxh4
3. Sd6 cd 4. Bg5† Qxg5.

Let us look, then, at A, by the distinguished composer Troitzky. The scheme of its construction derives, undoubtedly, from a naturally talented technique, combinative and simple, but of great importance for the period of its composition, namely 1898. A superficial examination of the series of moves which make up the solution shows without any doubt, that at the time the author was trying to elaborate bit by bit on the original and thematic idea of stalemate which is only revealed when a group of pieces, following the initial moves, disappears from the board, thus producing a sudden impact in the solution which cannot but be very interesting. This piece, belongs, of course, to the classification of stalemate in the corner of the board. B considered as stalemate

Stalemate on the Edge
B.   A. A. Troitzky
Deutsche Schachzeitung, 1912
7
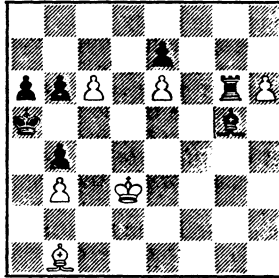
Draw   6
1. h7 Bf6 2. Ba2 Rg3† 3. Kc2
Rc3† 4. Kb1 5. c7 6. h8Q
Bxh8 7. c8Q Rxc8.

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on the edge of the board shows an unquestionable advance in style and construction in the treatment of the composition by the same composer. With the passage of time, composers have improved the methods of construction bringing into fashion the combinative system, achieving the fulfilment of a more perfected school.

Basically the modern stylist, with a dynamic more in keeping with the exigences of our day, has shown that for a study to rank as of modern style, the following elements are all necessary:-

1. Economy consistent with the theme. That is to say that the ending must be composed with the least possible number of pieces for the development of a chosen solution or theme. Even if the solution has only one variation, it is unnecessary to add more pieces to make the solution more difficult, except when the addition allows another variation similar to the main one, with which it establishes an echo or reflection.

2. That White, for the privilege of having the first move, does not produce until the third or fourth move a move that is strong or forcing, or that Black must not make forced moves such as follow continued checks from the first move. From the artistic point of view piece exchanges are barely acceptable as likewise the capture of a black piece on move one.

Such a system of construction allows a straightforward solution. An ending whose solution begins with a quiet or passive move, without any appearance of an immediately killing attack, is much more attractive and pleasing, and if Black can continue at his choice with one or two lines of active play, with initiative which ultimately helps to develop the thematic idea which White wants to bring obscurely about, so much the better. This topic refers to the style or mode which is the preferred form of the best contemporary composers.

3. That the artistic effect be related to the equilibrium between the two parties. It is indisputable that, as in the story of David and Goliath, one cannot but admire the man who, from an inferior and apparently indefensible position, overcomes the giant: likewise in the artistic ending it is both better and worthy of appreciation when the winning (or drawing) side, with the fewest possibilities, pursues his intention in the face of a more or less unfavourable material disadvantage.

4. The square on the board which inspires and sets a Value on the Artistic Effect.
Having spoken boldly about the study from this point of view, one can verify it over the years when one has been working on endings, particularly the revising of studies, that the artistic value of a theme resides mostly on the square on which mate or stalemate is shown, in relation to the degree of mobility with the theme properly shown.

It is thus that I may consider the chessboard from three points of view in judging the artistic effect of mate or stalemate in relation to the amount of king mobility as part of the theme.
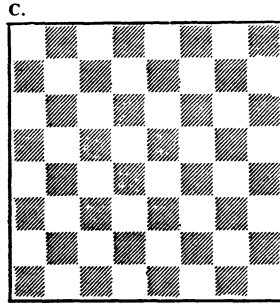
Harold Lommer provides the following statistics concerning the entries for the 2nd part (1929-1944) of the "Retrospective" FIDE Album.
            Total received: 929
Of which, 417 (44.88 %) from the USSR; 132 from Czechoslovakia; 132 from Finland; no other country has more than 36.
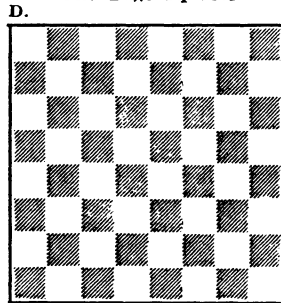
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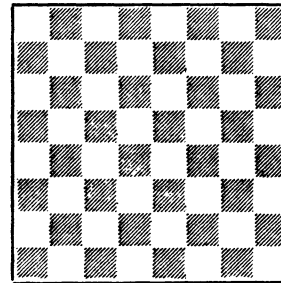A) the squares a1, a8, h1, & h8 allow a king 3 flights (see C);

B) the squares on the side of the board a2, a3, a4, a5, a6, a7; h2, h3, h4, h5, h6, h7; and the lines or edges 1-b-c-d-e-f-g-; and 8-b-c-d-e-f-g-, allowing a king 5 flights and are called edge squares (see D);

The Edge Squares   The Middle
D.   E.

C) All the other interior squares of the square b2-b7-g2-g7, determine the middle of the board (see E).

As a consequence, from the point of view of judging the artistic merit and the degree of mobility, it seems to me that there exists a relation between the value of a square and the artistic effect which establishes the following discrimination: corner squares (4 in all), edge squares (24) and the middle of the board (36).

Having got an idea of what the middle of the board means in endings. from the point of view of construction and the evaluation of effect, the composer will be able to achieve, using a best direction of effort and a work plan, the theme he likes and in consequence an admirable work will come about, be it in the corner, edge or middle of the board. He will be able to pursue his task of construction without the need to deviate significantly from the thematic idea which inspired him and to choose elements which seem to him the most convincing, whether brought off in the corner, edge or middle of the board.

It is well known that working on a threat of mate or stalemate in the corner is not the preferred choice of present day composers. Of course, one must not fail to appreciate the possibilities of composing with that as a base, by grafting it on to another theme.

Stalemates or the threat of mate on the edge of the board are also

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practical prospects for composition and nowadays it has been found possible in a single stalemate theme to produce a triple echo. A very well known example is shown in F.

F.   Al. P. Kuznetsov
2nd Prize,
Shakhmatnaya Moskva, 1965
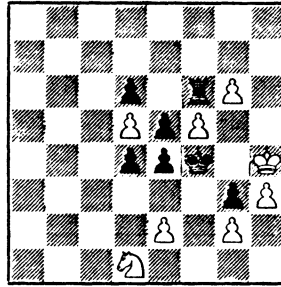
Draw   8
1. Se3 de 2. Kh5 Kxf5 3. h4
Rf8 4. Kh6 Kf6 5. Kh7 Ra8 6.
h5 Ra7† 7. Kh6 Rb7 8. g7 Kf7
9. Kh7 Ra8 10. h6 Rb8 11.
g8Q† Rxg8.

I am not so partisan as to demand that a mate or stalemate must be shown in the middle of the board if it is to rate as highly attractive, but note that one cannot fail to attract the solver, composer or fan if the effects are produced in the middle of the board.
Let us look at, for example, G, which appeals to me because it shows 2 thematic variations on a stalemate theme with echo, in the first case on the edge and in the other in the middle of the board.

G.   C. A. Peronace
El Ajedrez Argentino, 1954
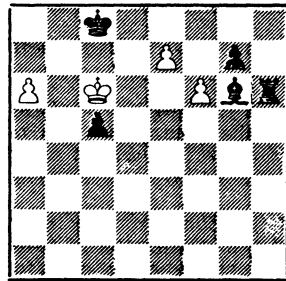
Draw   4
1. a7 Be8†/i 2. Kb6 Rxf6† 3.
Ka5 Kb7 4. a8Q† Kxa8.
(i) 1. .. Be4† 2. Kd6 Rxf6† 3.
Ke5 Kd7 4. e8Q† Kxe8 5.
a8Q† Bxa8.

H.   G. M. Kasparian
3rd Prize,
Shakhmaty v SSSR, 1955
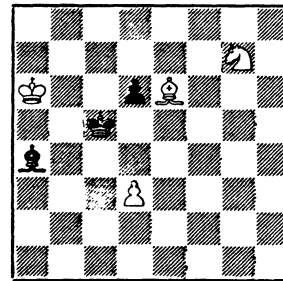
Win   4
1. Bf5 Kd4 2. Se6† Ke5 3. Bh3
Bc2 4. d4† Kd5 5. Kb5 Bh7 6.
Kb4 Bg8 7. Kc3 Bxe6 8. Bg2
mate.

H is an extraordinary example of a work on a mid-board mate achieved by the famous Armenian composer G. M. Kasparian. It seems incredible that in so slight and economical a setting there appears, unsuspected and dramatic, an elegant model mate, which for certain, shows

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the unquestioned constructive ability of the well-known master.
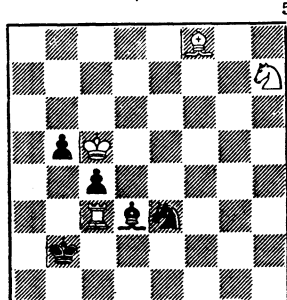
Win   4
1. Bg7 Kb1 2. Sf6 b4 3. Kxb4
Kb2 4. Bh8 Sc2† 5. Ka4 Kxc3
6. Se4 mate.

Another ending of impeccable construction and hypermodern style, which is shown in I, is by the very well known British composer A. J. Roycroft. We note that White, from the first move (of a defensive character) is faced with a somewhat indefensible situation and that Black, to consolidate this advantage, has no better plan than to encircle the rook in the middle of the board and with its capture a surprising and elegant mate in the same area is produced. I believe that this work, impeccably assembled, can serve as a great model of construction, even though it is of a very difficult elaboration.

Outstanding examples of Approaching the Ideal Square

J.   L. I. Kubbel
Shakhmaty, 1923
3

K.   H. Mattison
1/2 Prize,
Shakhmatny Listok, 1927
4
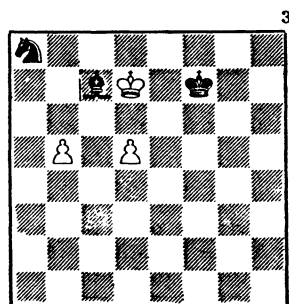
Draw   3
1. d6 Ba5 2. b6 Sxb6† 3. Kc6
Sc8 4. Kd7 Sa7.
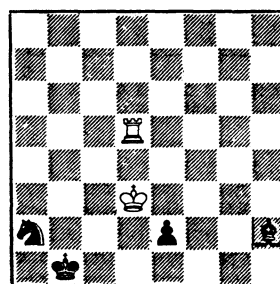
Draw   2
1. Kd2 Sc1 2. Rb5† Ka2 3.
Ra5† Kb3 4. Rf5 Bc7 5. Rf3†
Kb2 6. Rf2 Ba5† 7. Ke3 Bb6†
8. Kd2 Bxf2.

J, K, L are notable examples by famous composers whose names have endured through the years; especially that of Korolkov who is still active today with the freshness and delicacy of composition which have always characterized him.

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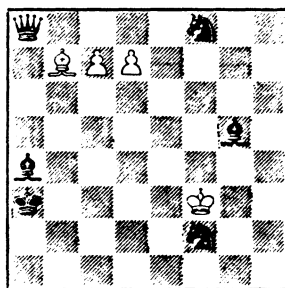
Draw   4
1. c8Q Qxb7† 2. Qxb7 Sd3 3.
Kg4 Be7 4. d8Q Bxd8 5. Qf3
Bd1 6. Kf5 Bxf3.

M and N derive from a new composer of my country, known to me personally, and for whom I have the highest regard, having been able to study, for some years now, the considerable progress he has made since his first chess composition.

M. Ing. Oscar J. Carlsson   N. Ing. Oscar J. Carlsson
  "La Prensa", i.67   Original for E G
           4   4
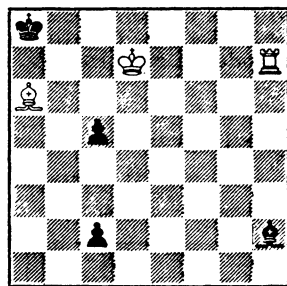
Draw   3   Draw   3
1. Kc8 c1Q 2. Bb5 Qh1 3. Rc7 1. c6 f2 2. c7 Se7 3. Ba2 f1Q
Bxc7 4. Bc6† Qxc6.   4. c8Q† Sxc8 5 .Bxc4† Qxc4.
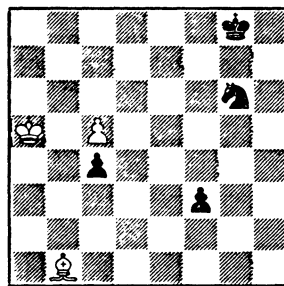
M has been published in an Argentine newspaper and the other, N he has given me to pass on for the consideration of your esteemed readers. With all these asseverations, I must point out to the enthusiastic readers of EG and to new composers that it has not been my intention to make a comparative-historical synthesis of the artistic ending (I do not profess to have kept to a chronological order), but rather to show precisely the aesthetic relation which can be taken as a starting point by the composer or enthusiast in order to plan themes, be they in the corner, on the edge, or in the middle of the board.

                  C. A. Peronace

GALLERY OF STUDY COMPOSERS - V. A. YAKOVENKO
by F. S. Bondarenko

The chess study has received considerable development in Soviet Ukraine. This process is reflected in the books: "Siege of the Black King", by T. Gorgiev and V. Rudenko (1960) and "The Chess Study in the Ukraine", by T. B. Gorgiev and F. S. Bondarenko, (1966), the first in Russian and the second in Ukrainian.

At the present time, there are in the Ukraine, apart from the three with Master of Composition titles - T. B. Gorgiev, who has lived in the Ukraine since 1954, A. S. Kakovin and the present author - some 35 composers who to a greater or lesser degree devote their time to the study art. Among the most active of the younger composers is V. A. Yakovenko.

Victor Afanasievich Yakovenko was born on 6th August 1941. He works as a master of industrial training in a vocational technical school, and lives in Donetsk. He published his first study in 1957, but his most active creative period began in 1961. In all, he has published over 20 studies. His work has been influenced by that of V. A. Korolkov, the outstanding representative of the so-called, paradoxically. romantic school. In Yakovenko too there prevails the tendency towards new, unusual chess ideas, and he has already had some fais success in their treatment. Here are a few examples of his work. (See also No. 159 in EG4).

V. A. Yakovenko
3rd H.M., Ukrainian Chess Fed. Ty., 1961

4

Win 2
1. Qc2† Kd6 2. Qxb2 Rd8† 3. Kh7 Ra8 4. Qb6† Ka5 5. Qb7† Kc4 6. Qxa8 Kb3 7. Qh8 wins. On the third move, wK must leave the long diagonal open.

V. A. Yakovenko
3rd H.M., Ukrainian Chess Fed. Ty., 1962

8
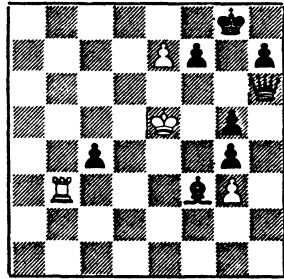
Draw 4
1. Rb8† Kg7 2. e8S† Kg6 3. Rb6† f6† 4. Rxf6† Kh5 5. Rxh6† Kxh6 6. Kf6 c3 7. Sd6 Kh5 8. Se8 Kh6 9. Sd6, positional draw by threat of perpetual check. Not 8. Sf5? Be4 9. Sd4 c2 10. Sb3 Kh6 11. Sc1 Bg6 12. Sb3 Bd3 13. Sc1 Bc4 wins - a good thematic try.

V. A. Yakovenko
2nd Pr., "Socialist Kharkov", 1962

5
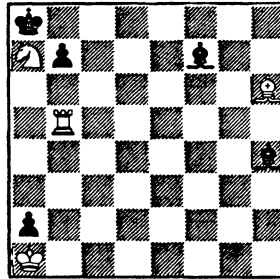
Win 4
1. Rf5 Be6 2. Rf4 Bg3 3. Re4 Bd5 4. Re3 Bf2 5. Rd3 Bc4 6. Rd2 Be1 7. Rc2 Bb3 8. Rc1 Bh4 9. Sb5 Bf6† 10. Sc3 and wins. To stop the mate and save his S, wR chases the bishops to the bottom edge, when wS can be moved. Clear and elegant.

415

V. A. Yakovenko
Shakhmaty v SSSR, ii/1967,
(version)
5

V. A. Yakovenko
2nd H.M., Ukrainian Chess
Fed. Ty., 1961
4
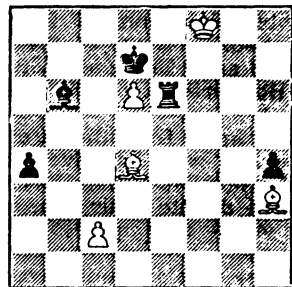
Win   5
1. Be5 Bd4 2. Bh2 Bg1 3. Bxg1 Kxd6 4. Bh2† Rd5 5. Kf7 Kd5 6. Bg2† Re4 7. Kf6 Kd4 8. Bg1† Re3 9. Kf5 wins. An interesting systematic movement. The wP at c2 is the deciding factor - if 4. ..Kd5 5. c4†.
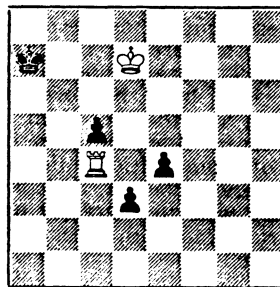
Win   2
1. Kc7 Ka6 2. Kc6 Ka5 3. Kxc5 d2 4. Rd4 e3 5. Rd6 Ka4 6. Kc4 Ka3 7. Kc3 wins. White uses mating threats to stop the pawns. Good fifth move.

Obituary

Mathematics professor, problem and study composer, aesthete, "Hofrat" and gentleman, Josef Halumbirek died in Vienna, where he was born on 7.iii.91 and where he lived all his life, on 22.vi.68. Our acquaintanceship with him was limited to the Barcelona 1966 meeting of the F.I.D.E. Committee for Composition, of which Professor Halumbirek was an active Vice-President for several years. His kindly and indulgent nature was demonstrated when he reacted to a very feeble joke of mine to the effect that he should be nominated as Director of the next F.I.D.E. Album because of his name ("Herr Halbumdirektor"), by saying simply that the joke was not original, but it was clever of me to make it in a foreign language. We do not know Professor Halumbirek's output of studies, but there is no doubt that his first love was problems. He will be missed by many, and we especially regret that a business trip we paid to Vienna in early ix. 68 was too late for us to pay a respectful visit. We are grateful for more than one mention of EG in his Deutsche Schachzeitung column.

AJR

DIE SCHWALBE AND SCHACH-ECHO

Dr H. Staudte has run endings columns in Schach-Echo and in Die Schwalbe for several years, but owing to pressure of work has had to abandon both of them. At the time of writing, the Schach-Echo column is still vacant. but endings in Die Schwalbe are now run by Herr Hans Dieter Weichert of Frankfurt, from whom we have had a friendly letter and an original, which will appear in EG15.

AJR

To the list of FIDE International Judges for Endings (EG13, p. 373) Harold Lommer asks us to add Vitold Yakimchik (USSR).

To hold 12 issues of EG the "Cordex" binders supplied by
British Chess Magazine Limited, 9 Market Street,
St. Leonards-on-Sea, Sussex
are recommended, at 11s 6d. ($ 1.65) each, post free. Also available,
to hold 24 issues, is the "Wiretype" at 17s. 6d. ($ 2.50) each, post free.

AN UNDATED BOOKLET DATED

"A. A. Troitzky, der Begründer der Modernen Endspielstudien" by
A. O. Herbstmann is a 24-page booklet, with no date, published by
Magyar Sakkvilag. the predecessor in Hungary of the present Magyar
Sakkelet.
Dr. György Paros of Budapest, in answer to our query, informs us that
this booklet was issued as a free supplement in i.41 to readers of the
magazine.

ANTICIPATIONS WITHOUT COMMENT

J. R. Harman gives:
p. 381 K: Fritz (1947), No. 219 in his Sachove Studii.
No. 549: Bo Göransson gives clear anticipations in Jean Dufresne's
Manual for Chessplayers 1881 or in Bilguer p. 910 (8th edition. 1922).
Mr Göransson suggests that the idea may be due to Centurini. (AJR).
No. 569: Bernhardt (1949), p. 81 of Prokes' Sachovych Studii.
No. 573: Sarychev (1967), EG8 No. 264.
No. 574: Votruba (1929), No. 574 in "1234".
No. 575: Pigits (1958), No. 188 in Nadareishvili's Chess Studies.
No. 577: Horwitz and Kling (1885), No. 171 in Tattersall.
No. 581: Gurvic (1952), No. 432 in "Studi Scacchistici".
No. 600: Behting (1929), p. 11 of Rueb's "Bronnen", Vol III.
No. 604: Lazard (1923). No. 909 in "1234".
No. 634: Klinkov, "Problemista" vi.67.
No. 642: Herland (1924), p. 38 of Rueb's "Bronnen", Vol IV.
No. 643: Hasek (1928), No. 43 in "1234".

1968 F.I.D.E. Compositions Committee Meeting at Arcachon

This was held from 17.ix to 22.ix, and we attended as an observer.
Due to the generosity of Madame Vve. Daudon. and to the efforts of
Monsieur Eugène Guémard and French composers, fine facilities (a
large hall) and a full agenda were assured for the large attendance.
Among the studies fraternity we renewed acquaintance with Dr.
Crzeban (Poland). Alexander Hildebrand (Sweden), Herr Jensch
(West Germany), Osmo Kaila (Finland), Harold Lommer (Britain and
Spain). and Professor Dr. Boris A. Sakharov (USSR); while it was
delightful to meet Pauli Perkonoja, the young but already remarkable
composer and solver from Finland, for the first time.

AJR

No. 646: G. V. Afanasiev and E. I. Dvizov. 1. b7 Rb6 2. a4 Kd6 3. a5 Kc7 4. ab† Kb8 5. Kg8 g5 6. Kf7 g4 7. Ke6 g3 8. Kd5 wins (8. .. Kxb7 9. Kc5†). "This miniature is technically irreproachable" - Judge Shmulenson. As originally published, there was bKe6 and wÞe4, but the composers have advised this corrected version. (AJR)

No. 647: A. S. Kakovin. 1. f7 Sxf7 2. cb Ra5† 3. Kb4 Rb5† 4. Ka4 Sd6 5. Bc4 Sxc4 6. b8S†/i Kb6 7. Sd7† Kc6 8. Sb8† Rxb8 stalemate.
i) 6. b8Q? Sb2† wins. "A complex of ideas despite paucity of material - bK tied to bR, minor promotion, stalemate and perpetual check": Judge Shmulenson.

No. 646   G. V. Afanasiev
                 and E. I. Dvizov
                 2nd Prize,
          "900th Anniversary of
            Minsk" Tourney
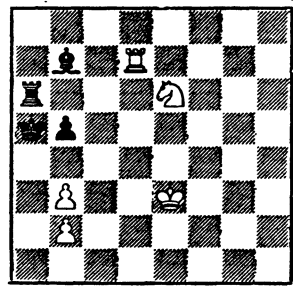   "Minskaya Pravda", 22.xi.67
                 Version
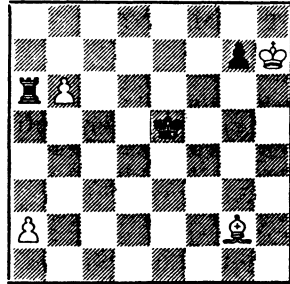
Win   4

No. 647   A. S. Kakovin
                 3rd Prize,
          "900th Anniversary of
            Minsk" Tourney
       "Minskaya Pravda", 22.xi.67
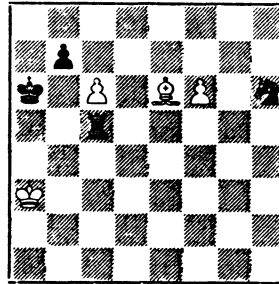
Draw   4

No. 648   V. Evreinov
                 1 Hon Men,
          "900th Anniversary of
   Minsk" Tourney
       "Minskaya Pravda", 22.xi.67
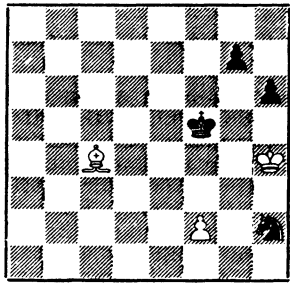
Win   3

No. 649   L. Mitrofanov
                 2-5 Hon Men,
          "900th Anniversary of
            Minsk" Tourney
       "Minskaya Pravda", 22.xi.67
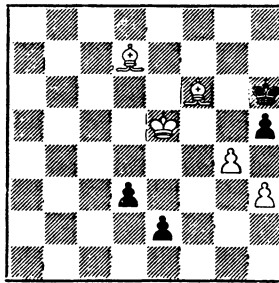
Win   5

No. 648: V. Evreinov. 1. Kg3 Sg4 2. Bd3† Kg5 3. f4† Kh5 4. Bc4/i Sf6 5. Bf7† g6 6. Kh3 Se4 7. Bd5 Sf2† 8. Kg3 Sg4 9. Bc4 wins, but not 9. Ef3? g5 10. Bxg4† Kg6 11. f5† Kf6 12. Kf3 h5 13. Bh3 g4† =.
i) 4. Ee2? g5 5. f5 stalemate, or 5. Bxg4† as 9. Bf3? line. "The stipulation does not initially cause surprise, and it is only as the variations unfold that one becomes aware of the full depth of W's manoeuvres" - Judge Shmulenson.

No. 649: L. Mitrofanov. 1. Bh4 d2 2. Kf6 e1Q/i 3. g5† Kh7 4. g6† Kh8 5. Kf7 Qf1† 6. Bf6† Qxf6† 7. Kxf6 d1Q 8. g7† Kh7 9. Bf5† Kh6 10. g8S mate. i) 2. ...d1Q 3. g5† Kh7 4. g6† Kg8 5. Be6† Kf8 6. g7† wins.

No. 650   V. Klyukin
2-5 Hon Men,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
                              4
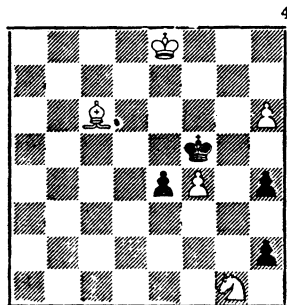
Win   5

No. 651   G. V. Afanasiev
and E. I. Dvizov
2-5 Hon Men,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
                              3
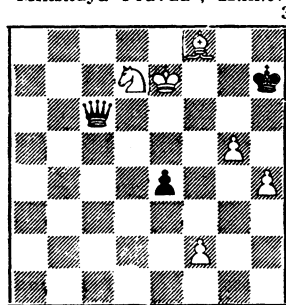
Win   6

No. 652   V. Doskenov
2-5 Hon Men,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
                              5
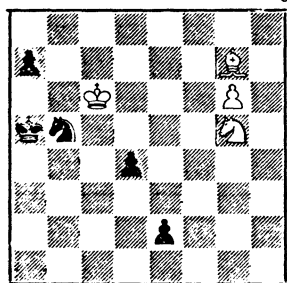
Win   4

No. 653   T. B. Gorgiev
1 Commended,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
                              6
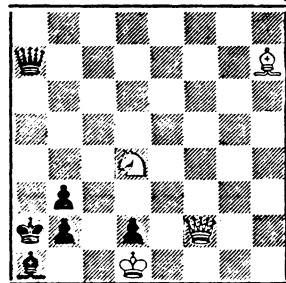
Win   4

No. 650: V. Klyukin. 1. Sh3 h1Q 2. Kf7 Qd1/i 3. Bxe4† Kxe4 4. Sf2† wins. i) 2. ...e3 3. Bxh1 e2 4. Sf2 e1Q 5. Be4† Kxf4 6. Sd3† wins.
No. 651: G. V. Afanasiev and E. I. Dvizov. 1. g6† Qxg6 2. Sf6† Kh8 3. h5 Qg5 4. Kf7/i e3 5. h6 Qxf6† 6. Kxf6 ef 7. Kg6 f1Q 8. Bg7† Kg8 9. h7 mate. i) 4. h6 also seems adequate. 4. ...Qc5† 5. Kf7 Qxf8† 6. Kxf8 e3 7. Se4(g4) e2 8. S- e1Q 9. Sf7† Kh7 10. Bf5 mate. (AJR)

419

No. 652: V. Doskenov. 1. Sf3 d3 2. Bh6 Sd4† 3. Sxd4 e1Q 4. Bd2† Ka6 5 Bxe1 d2 6. Sc2 d1Q 7. Sb4† Ka5 8. Sd3† wins, by mate or bQ-win.

No. 653: T. B. Gorgiev. 1. Bb1† Kxb1 2. Sb5 Qg7/i 3. Qg2 Qf6 4. Qe4† Ka2 5. Qa4† Kb1 6. Sa3† Ka2 7. Sc4† Kb1 8. Sxd2 mate. i) 2. ..Qa5 3. Qc5 Ka2 4. Qa3† Kb1 5. Qxb3 wins, or 4. ..Qxa3 5. Sc3 mate.

No. 654   G. V. Afanasiev
        and E. I. Dvizov
2 Commended,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
6
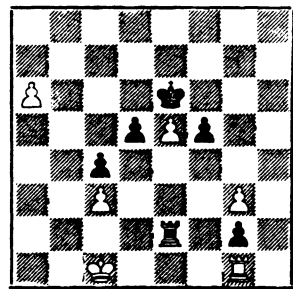
No. 655   M. Klinkov
3 Commended,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
5
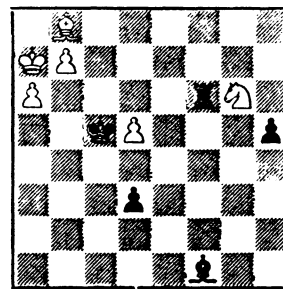
Win   6

Win   6

No. 656   E. Pogosjants
4th Commended,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
4

No. 657   U. Gaba
Special Mention,
"900th Anniversary of
Minsk" Tourney
"Minskaya Pravda", 22.xi.67
4

Win   5
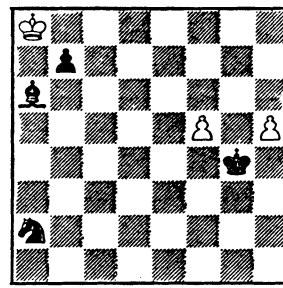
Win   3

No. 654: G. V. Afanasiev and E. I. Dvizov. 1. Kb1 Rf2 2. a7 Rf1† 3. Kb2 Rxg1 4. a8Q Rb1† 5. Kc2 Rc1† 6. Kd2 Rd1† 7. Ke2 Re1† 8. Kf3 g1Q 9. Qe8 mate.

No. 655: M. Klinkov. 1. Bd6† Rxd6 2. b8Q Rxa6† 3. Kxa6 d2† 4. Ka5 d1Q 5. Qb6† Kc4 6. Se5† Kc3 7. Qb4† Kc2 8. Qa4† Kc1 (d2) 9. Qxd1† Kxd1 10. Sg4 wins, as 10. ..hg 11. d6, or 10. ..Bh3 11. Sf2†.

420

No. 656: E. Pogosjants. 1. Sc5 Bc6 2. Rd6 Rb6 3. b4† Kxb4 4. Rd4† and 2 mates, both with 5. b4.

No. 657: U. Gaba. 1. f6/i Kxh5 2. f7 Sb4 3. f8Q Sc6 4. Qg7 Kh4 5. Qg6 Kh3 6. Qg5 Kh2 7. Qg4 Kh1 8. Qg3 wins. The point is not the (unoriginal) Q-manoeuvre but the try (i) 1. h6? Kxf5 2. h7 Sb4 3. h8Q Sc6 and now W can no longer win.

No. 658   V. Neidze
4 Hon Men.,
Shakhmaty v SSSR, 1963
7
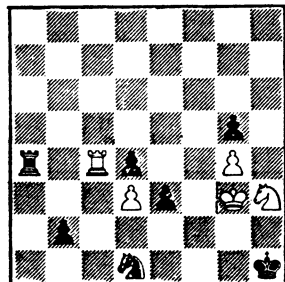
Draw   5

No. 659   P. Hodgson
New Statesman, 16.ii.68
4
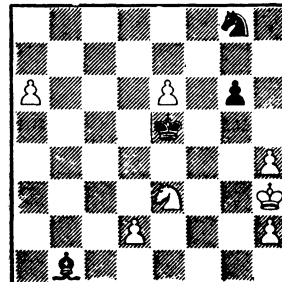
Draw   7

No. 660   E. Allan
New Statesman, 16.ii.68
4
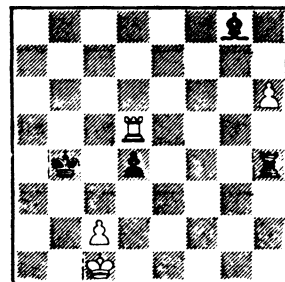
Draw   4

No. 661   Carl E. Diesen
Chess Review, ii.68
4
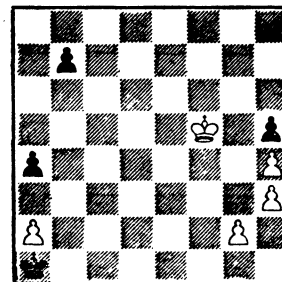
Win   5

No. 658: V. Neidze. 1. Rc2 Sf2 2. Sxf2† ef 3. Rxb2 with 4 variations depending on Bl's choice of promotion on f1.
3. ...f1Q 4. Rh2† Kg1 5. Rh1† Kxh1 stalemate.
3. ...f1R 4. Rh2† Kg1 5. Rg2† =.
3. ...f1B 4. Rh2† Kg1 5. Rg2† Bxg2 stalemate.
3. ...f1S† 4. Kh3 Ra8 5. Rb8 Ra7 6. Rb7 =.
Harold Lommer sent us this study, which was new to both of us, after the re-printing of Hannemann's 429 in EG10, to which the reader is referred.

No. 659: P. Hodgson. 1. h5 gh 2. d4† Kxd4 3. e7 Sxe7 4. a7 Be4 5. a8Q Bxa8 6. Sf5† Sxf5 stalemate.

No. 660: E. Allan. 1. Rxd4† Rxd4 2. h7 i f xh7 3. c3† Kxc3 stalemate.
i) 2. c3†? Kxc3 3. h7 Rh4 wins.

No. 661: Carl E. Diesen. 1. g4/i hg/ii 2. Kxg4 Kxa2 3. h5 b5 4. h6 g4
5. h7 g3 6. h8Q g2 7. Qg8† Ka3/iii 8. Qf8† Ka2 9. Qf7† Ka3 10. Qe7† Ka2
11. Qe6† Ka3 12. Qd6† Ka2 13. Qd5† Ka3 14. Qc5† Ka2 15. Qc2 a3 16.
Kf3 Ka1 17. Qb3 a2 iv 18. Qc3 Kb1 19. Qd3† Kc1/v 20. Ke2 b1S 21. Qd4
wins easily. ii) There is an echo ladder ascent after 1. .. b5 2. gh Kxa2
3. h6 g4 4. h7 g3 5. h8Q a3 6. h5 g2 7. Qg8† Ka1 8. Qg7 Ka2 9. Qf7† Ka1
10. Qf6 Ka2 11. Qe6† Ka1 12. Qe5 Ka2 13. Qd5† Ka1 14. Qd4 Ka2 15.
Qc4† Ka1 16. Qc3 Ka2 17. Qc2 Ka1 18. h6 b1Q 19. Qxb1† and wPh3
decides.   1) 1. a3? b5 2. g4 hg 3. hg Kb2 4. h5 Kxa3 5. h6 g4 6. h7 g3
7. h8Q g2 =, as wK cannot repeat main line . iii) So that 8. Qb8? b1Q
9. Qxb1 stalemate. iv) 17. .. b1Q 18. Qxa3†.   v) 19. .. Ka1 20. Qd4 Kb1
21. Qd1 mate.

No. 662 C. M. Bent	No. 663 M. Marysko
Guardian, 16.ii.68	Original
4	3
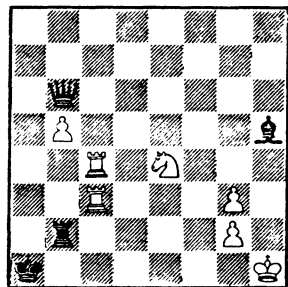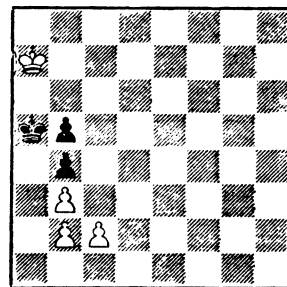
Win 7	Win 4

No. 664 M. Marysko	No. 665 M. Marysko
Original	Original
5	2
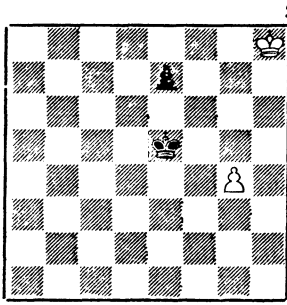
Draw 7	Draw 2

No. 662: C. M. Bent. 1. Rc1† Rb1/i 2. Rxb1† Kxb1/ii 3. Sc3† Ka1/iii
4. Rb4 Bg6/iv 5. Rb2 Kxb2 6. Sa4† Kxb2 7. Sxb6 wins.   i) 1. .. Ka2 2.
Ra4† Kb3 3. Sc5† Qxc5 4. Rxc5.   ii) 2. .. Ka2 3. Sc3†.   iii) 3. .. K- 4.
Sa4†.   iv) 4. .. Qb6 5. Rb1†.

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No. 663: M. Marysko. 1. Kb8/i Kb6 2. c3/ii bc/iii 3. bc Kc5 4. Kb7 b4
5. c4 Kd4 6. Kb6 and wins, cP queening and winning against bP on b2.
1) 1. Ka8 also, a definite blemish, but the study retains some interest.
1. c3? bc 2. bc b4 3. c4 stalemate. 1. c4? bc4 or 1. .. bc3 both draw.
ii) 2. c4? bc4 3. bc b3 wins. iii) 2. .. Kc6 3. Ka7 and Ka6 wins.

No. 664: M. Marysko. 1. Rf7 g1Q 2. Rf1/i Qg3/ii 3. Rf4/iii Kg1/iv 4.
Rf1† Kg2 5. Rf4 Qxh3 6. g6/v Qh1 7. g7 Qb1 8. g8Q Qc2†= perpetual
check. 1) To prevent .. Qa1; for example 2. g6? Qb1 3. g7 Qg6 4. Rxd7
Kxh3 and the Bl hP will win. ii) 2. .. Qg2†? 3. Rf2 wins. iii) Blocking
the diagonal to b8. iv) 3. .. Kxg3 4. Rf3 Kh2 5. Rxg3 hg 6. g6=.
3. .. Kg1 threatens .. Qg2†. v) If W had in fact tried this on move 4,
then 4. g6? Qg2† 5. Kd3 Qa2 6. g7 Qa6† and 7. .. Qg6 wins.

No. 665: M. Marysko. 1. Kg7/i Kf4 2. Kf7 e5 3. Kf6 e4 4. g5=, or 3.
.. Kxg4 4. Kxe5=. i) 1. Kg8? Kf6 2. Kh7 Kg5 wins. 1. Kh7? Kf4 (1.
.. Kf6? 2. Kh6 would win for W) 2. Kg6 Kxg4 wins. The composer
writes: "Simple, but should one expect more from K + P v. K + P ?"

No. 666   N. Littlewood
Schach Echo 11/67
Theme Tourney 1 Prize

Win
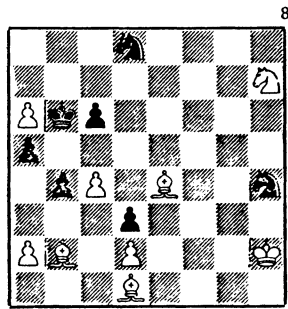
No. 667   G. Afanasiev
and E. Dvizov
Schach-Echo 11/67
Theme Tourney 2nd Prize
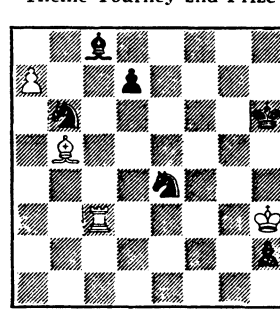
Draw

No. 668   N. Littlewood
Schach-Echo 11/67
Theme Tourney 3rd Prize

Win
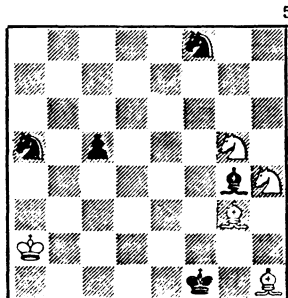
No. 669   G. Afanasiev
and E. Dvizov
Schach-Echo 11/67
Theme Tourney Special Prize

Win

423
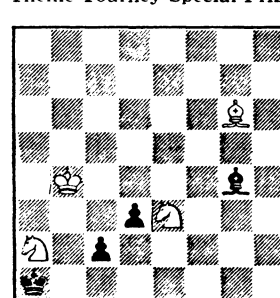
No. 666: N. Littlewood. 1. Sg5 Bf5/ii 2. Bf6 Se6 3. Sf7/ii Sg6 4. Sd6.
i) 1. ..Bg6 2. Bf6 Sf7 3. Se6 Sf5 4. Sf8. An echo. ii) 3. Sxe6? Bxe6
4. Bxh4 (or 4. c5† Kxa6 or 4. Bb3 Sf3†) Bxc4 5. Bb3 Bxb3 6. ab Kxa6
7. Kg2 Kb5 8. Kf3 a4 =. The theme was 2 bS's to move to block bB.
This tourney is the one announced in EG4. p. 91. Judge was A. Hilde-
brand.

No. 667: G. Afanasiev and E. Dvizov. 1. Rc1 h1Q† 2. Rxh1 Sf2† 3. Kh4/i
Sxh1 4. a8Q/ii Sxa8 5. Bxd7 Bb7/iii 6. Bc8 Bc6 7. Bd7 Bd5 8. Be6.
i) 3. Kh2? Sxh1 4. Kxh1 Kg5. ii) 4. Bxd7? Bb7. iii) 5. ..Bxd7
stalemate.
No. 668: N. Littlewood. 1. Bd5 Bc8/i 2. Bd6 Sd7 3. Bc7 Sb7/ii 4.
Bc4†/iii. i) 1. ..Be2 2. Bg2† Kg1 3. Sh3††. ii) 3. ..Bb7 4. Be6 Sf8 5.
Bh3†. iii) Bl can do nothing against 5. Sh7 and then 6. Sg6 (f5) and
7. Se7.

No. 669: G. Afanasiev and E. Dvizov. 1. Sc1/i d2/ii 2. Sb3†/iii Ka2/iv
3. Bxc2 d1Q 4. Sxd1 Bf5 5. Sc1†/v Ka1 6. Ba4/vi Bc2 7. Sb3†. i) 1. Ka3?
Be6 2. Bxd3 Bxa2 3. Sxc2† Kb1 4. Sb4† Ka1 5. Sxa2 stalemate. ii) 1.
..Be2 2. Sxe2 dxe 3. Sxc2† Kb2 4. Kc4 Kc1 5. Kd3 Kd1 6. Bh5 or 1.
..Kb1 2. Sxd3 Bd1 3. Se1 etc. iii) 2. Sxc2†? Kb1. iv) 2. ..Kb2 3. Sc4†
Bd1 4. Sxd4 or 2. ..Kb1 3. Sxd2† Kc1 4. Sb3† and 5. Sxc2. v) 5. Sc3†
Kb2 6. Sd1 Bc2 7. Sa4† Ka2 8. Sc1† Kb1 9. Bxc2† Kxc2 =. vi) 6. Bb3?
Bc2 7. Bxc2 stalemate.

No. 670   N. Littlewood
          Schach Echo 11/67
Theme Tourney I Hon. Men.
                                    5
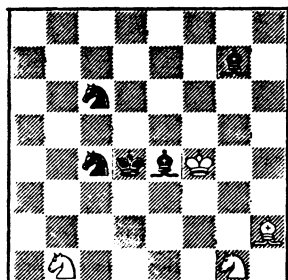
No. 671   H. Steniczka
          Schach-Echo 11/67
Theme Tourney II Hon. Men.
                                    4

Draw   4
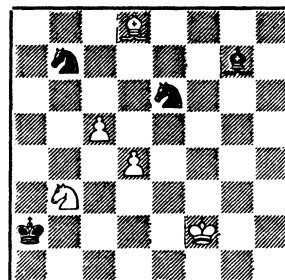
Draw   5

No. 670: N. Littlewood. 1. Se2† Kd3 2. Sc1† Kc2 3. Kxe4/i Kxc1 4.
Sc3/ii Sd2† 5. Kd5 Sb4† 6. Ke6 Bxc3 7. Be5 =. i) 3. Sc3? Bh7 4. S3a2
Bb2. ii) 4. Kd5? S6a5.

No. 671: H .Steniczka. 1. Sc1† Kb1 2. Be7 Kxc1 3. c6 Bd4† 4. Kf3 Sa5/i
5. c7 Sxc7 6. Bd8 Bb6/ii 7. Bg5† and 8. Be3 =. i) 4. ..Sbc5 5. c7 Sxc7 6.
Bg5† and 7. Be3†. ii) 6. .. Be5 7 .Bg5† and 8. Bf4 =.

No. 672   Dr. E. Paoli
Schach-Echo 11/67
Theme Tourney
III Hon. Men.
4
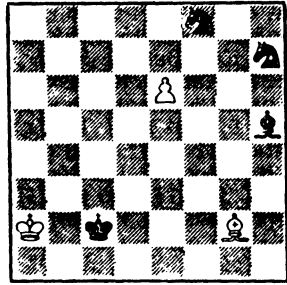
Draw   3

No. 673   N. Littlewood
Schach-Echo 11/67
Theme Tourney Comm.
6
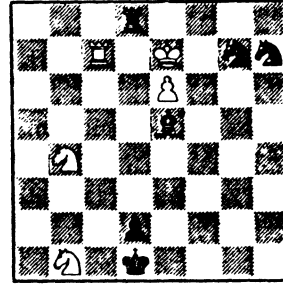
Draw   5

No. 674   P. Perkonoja
and H. Sokka
Schach-Echo 11/67
Theme Tourney Comm.
5
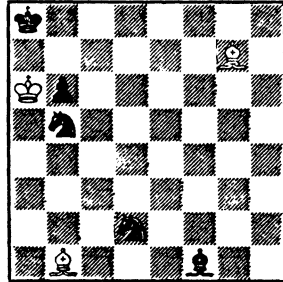
Draw   3

No. 675   V. A. Bron
1st Prize,
Chéron Jubilee Tourney, 1967
Award Thèmes-64, 1-iii.68
2
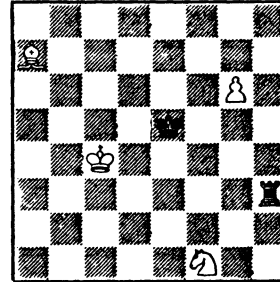
Win   4

No. 672: Dr. E. Paoli.   1. e7/i Bf7†/ii 2. Ka1/iii Sg6 3 .Bc6 Sf6/iv 4. e8Q
Sxe8 5. Bd5 = .   i) 1. Be4†? Kc3 (d1, d2).   ii) 1. . . Sd7(e6) 2. Be4† and
3. Bxh7 = .   iii) 2. Bd5? Bxd5† 3. Ka1 Bc6.   iv) 3. . . Sxe7 4. Be4†.

No. 673: N. Littlewood.   1. Rd7 Bf6/i 2. Kf7 Sxe6/ii 3. Rxd8/iii Sxd8† 4.
Kg6 Be7 5. Sd5 Sf8† 6. Kh5 Bc5/iv 7. Sdc3† Kc2 8. Sxd2 = .   i) 1. . . Re8†
2. Kf7 Sg5† 3. Kg6 Se4 4. e7 Rb8 5. Sxd2 Sxd2 6. Sd3(5).   ii) 2. . . Rb8
3. Rxd2† Kc1 4. Sd3† Kxb1 5. Rh2.   iii) 3. Rxd2†? Rxd2 4. Sxd2 Seg5†
and 5. . . Kd2.   iv) 6. . . Bd6 7. S5c3† or 7. Se3†.

No. 674: P. Perkonoja and H .Sokka.   1. Bg6 Sd4† 2. Kxb6 Sc4† 3. Kc7
Se6† 4. Kd7 Sxg7 5. Ke7 Be2 6. Kf6 Sh5† 7. Kg5 Sg3 8. Kf4 Sf1 9. Be4†
K- 10. Bf3 Bd3 11. Be4 Ee2 12. Bf3 positional draw.

No. 675: V. A. Bron.   1. g7 Rh4† 2. Kd3/i Rg4 3. Se3 Rg5/ii 4. Bd4† Ke6
5. Ke4 Kf7 6. Sf5/iii Kg8/iv 7. Bf6/v Rg1/vi 8. Ke5/vii Rg2 9. Ke6 Rg1
10. Ke7 Re1†/viii 11. Kd7 Kh7 12. Bb2/ix Re2/x 13. Bc3 Rg2/xi 14.
Ke7/xii Kg8/xiii 15. Ke8 Rg1/xiv 16. Be5 Rg2 17. Bd4 Rg5/xv 18.
Sh6†/xvi Kh7 19. Kf8/xvii Kxh6/xviii 20. Be3 Kh7 21. Bxg5 wins.

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i) wK must both guard d4, for indirect protection of wPg7, and approach K-side (see moves 5 and 6). ii) Best square, both to save bR and hinder wK's advance. iii) With threat of wSh6†. iv) 6. .. Rg6 7. Kf4 Ra6 8. Kg4 (8. Kg5? Ra5) 8. ...Rc6 9. g8Q† Kxg8 10. Se7† wins or 8. ...Rg6† 9. Kh5 Kg8 10. Se7†, or 8. ...Re6 9. Kh5 Re8 10. Sh6†. v) 7. Ke5? Rxg7 =. vi) The defensive resource ..Kh7 and ..Rg6 is not possible. 7. ...Rg4†(g2) 8 .Kf3 Rg1 9. Kf2 and bR is dominated on the file. vii) If 8. Kf4(f3) the solution gives 8. ...Rf1† 9. Kg4 Rg1† 10. Sg3 Rb1 11. Kf5(g5) Rg1. viii) 10. ...Rg2 11. Ke8 Re2† 12. Se7†. ix) 12. Bd4? Rd1 (the solution gives Re4), or 12. Se7? Rg1. x) 12. ...Re4 13. Sh6. xi) Bl is in Zugzwang. 13. ...Re4 14. Sh6. 13. ...Rc2 14. Be5 Re2 15. Ke6 Rf2 16. Bf6 Rg2 17. Kf7 (a try!) 17. ...Rg6 18. Ke6 Rg4 19. Ke7 Rg6 20. Kf7 Rg2 21. Kf8 (now possible - not 21. Se7? Rxg7†=) 21. ...Rg6 22. Ee5 Rg4 23. Sd6 Rg1 24. Sf7 Rg2 25. Bf6 Rg6 26. Sg5† Kh6 27. g8Q wins. xii) 14. Ke8? Rg5 15. Kf7 Rxf5† 16. Bf6 Rxf6† =, or 16. ...Rg5 =. 14. Ke6? Kg8 15. Se7† Kh7 16. Kf7 Rxg7† =. xiii) 14. ...Rg5 15. Kf6 Rg6† 16. Kf7 Rg5 17. Bf6 Rg1 18. Kf8 Rg6 19. Ee5 as in (xi). xiv) 15. ..Re2 16. Se7†, or 15. ...Rg4 16. Sh6†. or 15. ...Rg5 16. Sh6† Kh7 17. Kf8 wins, but not 16. Se7†? Kh7 17. Kf8 Rxg7 draw. xv) 17. ...Kh7 18. Kf8 Rg4 19. Sd6 Rg2 20. Sf7 as (xi). xvi) 18. Se7†? as (xiv). xvii) 19. Kf7? Rxg7†=. xviii) Threat was 20. g8Q†. Judges: André Chéron and Harold Lommer. 73 entries, 41 authors, 15 countries. "What is so attractive about this study is the length and subtlety of the solution, and its perfect economy."

No. 676	C. A. Peronace
	2nd Prize,

Chéron Jubilee Tourney, 1967
Award Thèmes-64, i-iii.68

8
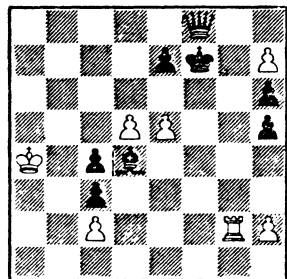
Win   7

No. 677	J. Vandiest
	3rd Prize,

Chéron Jubilee Tourney, 1967
Award Thèmes-64, i-iii.68

5
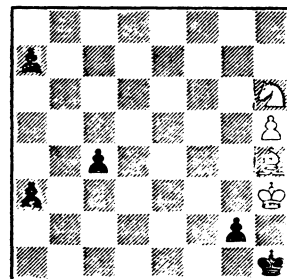
Win   4

No. 676: C. A. Peronace. 1. e6† Ke8/i 2. Rg8 h4 3. Kb5 h3/ii 4. Kc6/iii Ef6/iv 5. Rg1/v Kd8/vi 6. Kb7/vii Qe8 7. Rg8 Bd4 8. Ka6/viii B- 9. Ka5 B- 10. Kb4 B- 11. Kxc4 Bf6(h8) 12. Kd3/ix B- 13. Ke4(e3, e2) Bh8(f6) 14. Kf4(f3) h5/x 15. Kg3 B- 16. Kxh3 Be5 17. Kg2 Bd4 18. Kf3(f1) B- 19. Ke4(e2, e3) Bf6(h8) 20. Kd3 Be5 21. Kc4/xi h4/xii 22. Kd3/xiii B- 23. Ke- B- 24. Kf4(f5, f3) B- 25. Kg4 Bf6 26. Kh3/xiv Bd4 27. Kxh4 Be5 28. Kg4(g5) B- 29. Kf- Bd4 30. Ke4 Bf6(h8) 31. Kd3 Be5(h8) 32. Kc4

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Bf6 33. Kc5 Be5 34. h3/xv Bf6 35. h4 Be5 36. h5 Bf6 37. d6/xvi ed† 38. Kxd6 Be7† 39. Ke5 Bf8 40. h8Q Qb5† 41. Kf6 Qf1† 42. Kg6 Qg2† 43. Kh7 Qe4† (xc2†) 44. Rg6 wins.
i) 1. .. Kf6 2. Rg8 Qg7 3. h8Q Qxh8 4. Rxh8 Ke5 5. Rd8 Bc5 6. Kb5.
ii) 3. .. h5 4. Kc6 Bf6 5. h3 Be5 6. d6 ed 7. Rxf8† Kxf8 8. Kd7, but not 5. Rg1? Qh6. iii) Threat 4. d6, see note (ii). iv) 4. .. Be5 5. Kc5.
v) Threat 6. Ra1. 5. d6? ed 6. Rxf8† Kxf8 7. Kd7 Kg7 8. Kxd6 Kxh7.
vi) 5. .. Qh8 6. Rg8†, or 5. .. Qg7 6. Ra1. vii) 6. Ra1? Qe8†. 6. Rg8? Ke8 . Bl's reply to 6. Kb7 threatens .. Qb5†. viii) After this bB will play on e5, f6, h8 and c4 while wK makes a prolonged manoeuvre. "Some lack of precision in wK's march does not stop us admiring the depth of the winning procedure." ix) 12. Kc5? leads nowhere after 12. .. Be5 13. d6? ed† 14. Kd5 Ke7. x) 14. .. Bd4 15. Kg3 B- 16. Kxh3 Be5 17. Kg2 B- 18. Kf3 B- 19. Ke4 B- 20. Kd3 Be5 21. Kc4 Bf6 22. Kc5 Bc5 23. h3 h5 24. h4 Bh8 25. d6 ed† 26. Kxd6 Bf6 27. h8Q Bxh8 28. e7† Kc8 29. Rxe8†. xi) 21. h4? Bf6 22. Kc4 Bh8 23. Kc5 Be5 24. d6 ed† 25. Kd5 Ke7. xii) 21. .. Bf6 22. Kc5 Be5 23. h4 Bf6 24. d6 ed† 25. Kxd6 Be7† 26. Ke5 see main line. Here 23. .. Bd6† 24. Kd4. xiii) 22. Kc5 h3 23. Kc4 also. In either case wK will capture hP now no longer defended by bQ. xiv) 26. h3 also. xv) 34. h4 also, 34. .. Bf6 35. d6 ed† 36. Kxd6 Be7† 37. Ke5 Bf8 38. h8Q Qb5† 39. Kf6 Qf1† 40. Kg6 Qg2† 41. Kh7 Qe4† 42. Rg6 Qxh4† 43. Kg8. xvi) 37. h6? Be5 =.

No. 677: J. Vandiest. 1. Sf5/i g1Q/ii 2. Sg3† Qxg3† 3. Bxg3/iii c3 4. h6/iv c2/v 5. h7 c1Q 6. h8Q Qb2 7. Qa8†/vi Kg1 8. Qxa7†/vii Kh1/viii 9. Qa8† Kg1 10. Qc6/ix a2/x 11. Be5 Qb3†/xi 12. Bc3 Kf2/xii 13. Qg2† Ke3 14. Qd2† Ke4 15. Qd4† Kf3/xiii 16. Qd3† Kf4/xiv 17. Bd2† Ke5 18. Qxb3 a1Q 19. Bc3† wins. i) 1. Sg4? g1St 2. Kg3 Se2† 3. Kf3 a2 4. Bf6 c3 5. Sf2† Kg1 6. h6 a1Q =, but not 1. .. g1Q? 2. Sf2† Qxf2 3. Bxf2 c3 4. h6 c2 5. h7 c1Q 6. h8Q and mates. ii) 1. .. g1St 2. Kg4 Se2 3. Se3 (threat 4. Sc2) 3. .. Sd4 4. Bf6 Se6 5. Bxc4 a2 6. h6 Sf8 7. Se3 Sh7 8. Bc3 Kg1 9. Sc2 Kf2 10. Sb4. iii) 3. Kxg3? c3 4. h6(Bf6) c2. iv) 4. Be5? c2. 4. Bd6? a2. v) 4. .. a2 5. h7 a1Q 6. h8Q Kg1 7. Qd4† Kh1 8. Qe4†, or here 6. .. Qf1† 7. Kg4†, or 6. .. Qg1 7. Qa8†, or 6. .. Qb2 (a2) 7. Qa8† Kg1 8. Qe4 Qd2 9. Qb1†. vi) 7. Qh4?(h7?) Qg2†. 7. Qh5? Qd2. 7. Qh6? Qc2. vii) bPa7 must be eliminated. Note that bPa7 is necessary, not merely to complicate the solution: without it Bl would draw in the main line by 4. .. a2 5. h7 a1Q 6. h8Q Qa7 (judges' remark). 8. Qc6? Qd2 9. Qc5† Kh1 10. Qc6† Kg1 =. viii) 8. .. Kf1 9. Qa6† Kg1 10. Qc6 as main line. or here 9. .. Qe2 10. Qf6† Kg1 11. Qb6† and 12. Qb1†. ix) 10. Qf3? (e4? d5?) Qh8† 11. Bh4 Qc8† =. x) 10. .. Kf1 11. Qf3†, or 10. .. Qe2 11. Qc5†, or 10. .. Qd2 11. Qb6† Kf1 12. Qb5† Qe2(Kg1) 13. Qb1†, or 10. .. Qh8† 11. Bh4 Qb2 12. Qg6† Kf1 13. Qd3†. xi) 11. .. Qa3† 12. Bc3, or 11. .. Qxe5 12. Qg2 mate, or 11. .. Qf2 12. Bd4 Kf1 13. Bxf2 a1Q 14. Qh1†, or 11. .. Qd2 12. Bd4† Kf1 13. Qf3† Ke1 14. Bc3 a1Q 15. Qe3† Kf1 16. Qxd2, or 11. .. a1Q 12. Bd4† Kf1 13. Bxb2 (threat Qf3†) 13. .. Qxb2 14. Qh1† wins, or 13. .. Qa7 14. Qg2† Ke1 15. Bc3† Kd1 16. Qd2 mate. xii) 12. .. Kf1 13. Qg2 mate, or 12. .. Qg8 13. Bd4† Kf1 14. Qf3† Ke1 15. Bc3 mate, or 12. .. Qc2 13. Bd4† and 14. Qxc2. xiii) 15. .. Kf5 16. Qg4 mate. xiv) 16. .. Kf2 17. Bd4†, but also 17. Be1† Kxe1 18. Qxb3 a1Q 19. Qe3† Kf1 20. Qf3†.
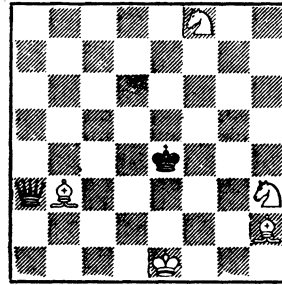"The choice between 2 apparently equivalent key moves, one of which fails for a subtle reason, is a good introduction to a masterly content": judges.

5

Win   4

2
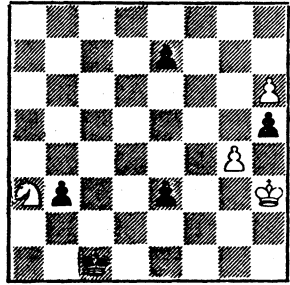
Win   5

No. 678: V. A. Bron. 1. h7 e2 2. h8Q hg†/i 3. Kg2 e1Q 4. Qa1† Kd2 5. Sc4† Ke2 6. Qe5† Kd1 7. Sb2† Kd2 8. Qa5† Ke2 9. Qb5† Ke3 10. Qc5†/ii Kd2 11. Qb4† Ke2 12. Qxe7†/iii Kd2 13. Qb4† Ke2 14. Qxg4† Ke3/iv 15. Qg5† Kd4/iv 16. Qd8†/v Ke3/vi 17. Qe7† Kd2 18. Qb4† Ke2 19. Qf4 wins by a Zugzwang "worthily crowning the subtle wQ manoeuvres".
i) 2. ..e1Q 3. Qa1† Kd2 4. Qxe1† Kxe1 5. gh. ii) Loss of time is 10. Qe5†? Kd2, or 10. Qg5†? Kd4 =, or 10. Qxb3†? Kd2 11. Qb4† Ke2.
iii) Necessary. 12. Qxg4†? Ke3 13. Qg5† Kd4 or here 13. Qe6† Kd2.
iv) 14. ..Kd2 15. Qb4† main line. v) Explains capture of bPe7. vi) 16. ..Kc5 17. Sd3†. 16. ..Kc3 17. Qa5†. 16. ..Ke4(e5) 17. Qe7†.

No. 679: G. M. Kasparyan. "We know but one other important example (Korolkov) - a draw - of this thankless material": judges. 1. Se6 Qc1† 2. Bd1/i Qe3† 3. Be2 Qc1† 4. Kf2 Qe3† 5. Kg2 Qxe2† 6. Sf2† Ke3/ii 7. Bf4 mate. "Splendid and unexpected." i) 2. Kf2? Qe3† 3. Kg2 Qf3† 4. Kg1 Qg4† 5. Kf1 Qxh3†, or 5. Kh1 Qf3†, or 5. Kf2 Qf3† 6. Ke1 Qe3† 7. Kf1 Qxh3†, or here 7. Kd1 Qxb3†. ii) 6. ..Kf5 7. Sd4†, or 6. ..Kd5 7. Sf4†.

5

Draw   3

3
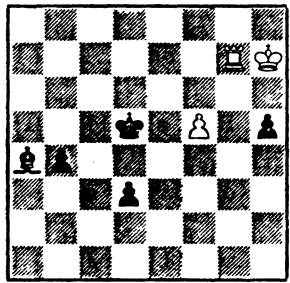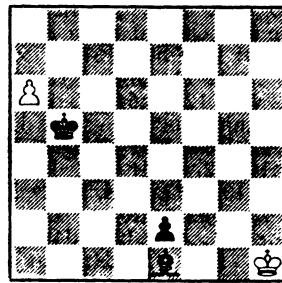
Draw   2

No. 680: E. Onate. 1. f6/i Ke6/ii 2. f7/iii Ke7 3. Rg3/iv Kxf7/v 4. Rxd3 Bc2/vi 5. Kh8 b3/vii 6. Rd5/viii h4/xi 7. Rh5 b2 8. Rb5 h3/x 9. Rxb2

h2 10. Rb1 Bxb1 =. "Pretty repeated stalemate." i) 1. Kg6? Be8†. 1. Rg5 Ke5 2. Kg7 (2. Kg6 Ee8) 2. ..Kf4 3. Rxh5 d2 4. f6 d1Q 5. f7 Qg4† 6. Kh6 Qe6† 7. Kg7 Qe7. 1. Rg3? Ke4 2. f6 Bb3. 1. Rg2? Ke5 2. Rd2 (2. Kg6 Be8†, or 2. Rb2 Bc2) 2. ..Bb5 3. Kg6 Ee8† 4. Kg7 (g5) Ke4. 1. Rg1? Ke5 2. Kg6 Be8† 3. Kg5 Bf7 4. Re1† Kd4 5. Re7 Bd5. ii) 1. ..d2 2. Rg8 Bd7/xi 3. f7 d1Q 4. f8Q Q† 5. Kh6. 1. ..Be8 2. Re7. iii) 2. Ra7? Kxf7 3. Rxa4 b3 4. Ra1 Ke5. 2. Kg6? Be8† 3. f7 Bxe7† 4. Rxf7 d2. 2. Rg3? Kxf7 3. Rxd3 Bc2. 2. Rg6? Kf7. iv) 3. Kg6? Bb3 4. f8Q† Kxf8 5. Rd7 Ec2 6. Kf6 Ke8 7. Ke6 Bb3†. 3. Rg5? Kxf7 4. Rxh5 (4. Rd5 Ec2) 4. ..d2. 3. Kg8? Bb3. v) 3. ..Bb3 4. Rxd3 Bxf7 5. Kh6. vi) 4. ..b3 5. Kh6 . vii) 5. ..Bxd3 stalemate. 5. ..Kf6 6. Rd5 (6. Rd4? b3) 6. ..Kg6 7. Rb5 b3 8. Rxb3 Bxb3 stalemate (echo), here 6. ..h4 7. Rh5. 5. ..h4 6. Rd4. 5. ..Kg6 6. Rb3 Bxb3. viii) 6. Rd6? Ke7. ix) 6. ..Kg6 7. Rb5, see (vi). x) 8. ..b1Q 9. Rxb1 Bxb1 =. xi) 2. ..Ke6 3. Rd8 Kxf7 (3. ..Ed7 4. f7) 4. Rxd2 b3 5. Kh6 Be8 6. Rb2 =.

No. 681: J. Vandiest. 1. Kg2/i Bg3/ii 2. a7 e1Q 3. a8Q Qf2† 4. Kh3 Qh2† 5. Kg4 Qh4† 6. Kf5 Qh5†/iii 7. Kf6/iv Bh4†/v 8. Kg7/vi Qg5† 9. Kf7/vii Qf5† 10. Kg8 Qg6†/viii 11. Kf8/ix Qf6† 12. Kg8 Qe6† 13. Kh7 Qf7† 14. Kh6 Bg3/x 15. Kg5 Qf4†/xi 16. Kg6/xii Qg4† 17. Kf6 Bh4† 18. Kf7/xiii Qf5(h5)† 19. Kg8 and the "roundabout" draw has come full circle.
i) 1. a7? Bf2 2. a8Q e1Q† 3. Kg2 Qg1†. ii) 1. ..Kxa6 2. Kf3 =, or 1. ..Bh4 2. a7 e1Q 3. a8Q=. iii) 6. ..Qf4† 7. Kg6 Qg4† 8. Kf6 Bh4† 9. Kf7 Qf5† 10. Kg8. iv) 7. Ke6? Qe5†/xiv 8. Kf7/xv Qf5† 9. Kg7/xvi Be5† 10. Kh6 Bf4† 11. Kg7 Qg5† 12. Kf7/xvii Qh5† 13. Kf6 Bg5† 14. Kf5(e5) Bh4† 15. Ke4 Qg4† 16. Ke3 (Ke5 Qg5†) 16. ..Qg1† 17. Ke2(d2)/xviii Qe1† 18. Kd3 (Kf3 Qh1†) 18. ..Qf1† 19. Kd4/xix Ef6† 20. Ke3/xx Bg5† 21. Kd4 Qc4† 22. Ke5 Qf4† 23. Ke6 Qf6† 24. Kd7 (Kd5 Qf3†) 24. ..Qe7† 25. Kc8 Qd8† 26. Kb7 Qd7† 27. Kb8 Bf4 mate. v) 7. ..Qe5† 8. Kg6 Qe6† 9. Kg5. 7. ..Be5† 8.Ke6. vi) 8. Ke6? Qg6† 9. Ke5 Qg5† 10. Kd4 Bf2† 11. Kd3 Qe3† 12. Kc2 Qe2† 13. Kc3 Ee1† 14. Kd4 Qb2† 15. Ke3 Qf2† 16. Kd3 Qd2† 17. Ke4 Qg2†, or here 9. Kd7 Qf7† 10. Kc8 Qe8† 11. Kb7 Qd7†. vii) 9. Kh7 also, 9. ..Qf5† 10. Kg8. viii) 10. ..Qe6† 11. Kh7 Qf7† 12. Kh6 Bg3 13. Kg5 main line. ix) "Demonstrating that bBh4 is out of play." x) "The last chance. All checks are guarded, and ..Bf4 mate is menaced." xi) 15. ..Qg7† 16. Kh5 Qf7† 17. Kg5, or here 16. ..Qe5† 17. Kg6 Qe6† 18. Kg5(h7). xii) 16. Kh5? Qf5† 17. Kh6 Bf4† 18. Kg7 Qg5†. xiii) 18. Ke5? Qg5†. xiv) 7. ..Qg6†? 8. Ke7 Bh4† 9. Kf8 =.
xv 8. Kd7 Qd6† 9. Ke8 Qe6† 10. Kf8 Qf6† 11. Kg8 Qg6†. xvi) 9. Ke7 Bh4† 10. Kd6 Qf6† 11. Kd7 Qe7†, or here 10. Ke8 Qe6† 11. Kf8 Be7† 12. Kg7 Ef6† 13. Kg6 Be7† 14. Kg7 Qf6† 15. Kh7 Qf5† 16. Kg7 Bf6† 17. Kf7 Be5†. xvii) 12. Kh7 Qh5. 12. Kf8 13. Kg8 Qg6†. xviii) 17. Kf4 Qg3† 18. Kf5 Qg5† 19. Ke6 Qf6†. xix) 19. Kc2 Qe2† 20. Kc1 Bg5† 21. Kb1 Qd1†, or here 20. Kb1(b3) Qd1† 21. Ka2 Qc2†. xx) 20. Ke4(d5) Qg2†. "Vandiest demonstrates yet again his unsurpassed knowledge of the ending Q and minor piece against Q, without P's." (Judges)

No. 682: G. M. Kasparyan. "Despite a continuous series of checks, W has to play cleverly to win. This is the best study we are aware of with this (pawnless) material.;" (Judges) 1. Qb2†/i Qg7 2. Rh2† Kg8 3. Qa2†/ii Qf7 4. Qg2† Qg7 5. Qg5† Qf7/iii 6. Rg2† Kh7 7. Qe4†/iv Kh6/v 8. Qe3† and mates. i) 1. Qc3†? Qg7 2. Qh3† Qh7 3. Qc3† Qg7 4. Rh2† Kg8 5. Qb3† Rf7 6. Qb8† Rf8 =. ii) 3. Qb3†? Rf7 =. iii) 5. ..Rf7 6. Rg2. iv) 7. Qd3†? Qf5 8. Rf2† Kg6 9. Qg3† Qg5 10. Qd6† Rf6 =. v) 7. ..Kh8 8. Qe5† Qf6 9. Qh2†.


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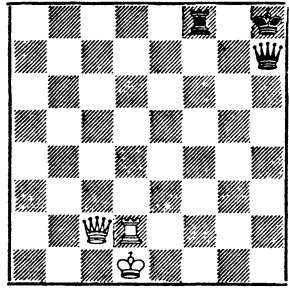
Win   3

Draw   4

No. 683: An. G. Kuznetsov and B. A. Sakharov. "If Bl is to win, bPa6 must at all costs be preserved." (Judges)   1. a5† Kxa5/i 2. Kb7 Se5 3. Bf4 Sc3/ii 4. Bg2/iii Bd6/iv 5. Bd2 Bb4 6. Bf4 Bd6/v 7. Bd2= by repetition. i) 1. .. Kc5 2. Be4 Se7 3. Kb7 Sc3 4. Bd3 wins bPa6. 1. .. Kb5 2. Kb7 Se5/vi 3. Bf4 Bd6 4. Bg2 Sc4 5. Bc6† Kxa5 6. Bg5 (threat Bd8†) 6. .. Se5 7. Bd2† =, but not 7. Bd8†? Kb4 as wK must defend wBc6. ii) 3. .. Sd3 4. Bc7† Kb5 5. Bc6† Kc5 6. Bb6† Kd6 7. Bc7†. iii) 4. Be6? Se4 5. Bxe5 Sc5†. iv) 4. ..Sd3(c4) 5. Bc7† Kb5 6. Bf1 =. v) 6. ..S(e5)- 7. Bc7† Kb5 8. Bc6† =. vi) 2. ..Sc3 3. Bc6† Kxa5 4. Bd2 Bb2 (..Bb4 5. Bg5) 5. Ka7 Se5 6. Bb7 =.
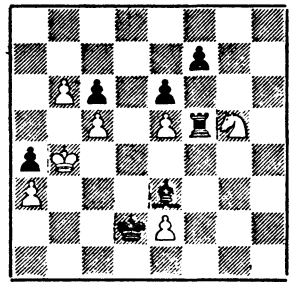
Draw   7
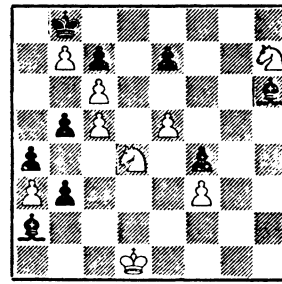
Draw   9

No. 684: R. Heiskanen. 1. b7/i Rf1 2. Sf3†/ii Kc2/iii 3. Se1† Rxe1 4. b8Q Rb1† 5. Kc4 Rxb8 =. i) 1. Ka5? Bxg5, or 1. Kxa4? Rxg5, or 1. Se4†? Kc2 2. b7 Rf1 3. Sc3 Bd2, or 1. Sf3†? Rxf3 2. ef Ff4 3. Ka5 (3. Kxa4 Kc3) 3. ..Bxe5 4. Ka6 Kc3 5. Kb7 Kc4 6. Kxc6 f5 7. b7 Bb8 8. Kb6 Kd5 9. c6 Kd6 10. f4 Bc7† 11. Kb5 Kd5. ii) 2. Se4†? Kc2. iii) 2. ..Kxe2 3. Sd2 Bxd2†/iv 4. Kxa4 Rf4† 5. Kb3 Rf1 6. Ka4(b8Q)/v Rb1(†) 7. b8Q(Ka4) Rxb8 =. iv) 3. ..Kxd2 4. b8Q Rb1† 5. Kc4 Rxb8, or 3.

..Rf4† 4. Ka5/vi Bxd2† 5. Ka6 Rb4 6. ab a3 7. b8Q a2 8. Kb6 a1Q 9. Kxc6 given as drawn. v) 6. Ka2? Ra1† 7. Kb3 Bf4, or here 7. Kb2 Bc3†. vi) 4. Kc3? Bd4†, or 4. Sc4? Bd2† 5. Kxa4 Rxc4† 6. Kb3 Rxc5 7. a4 Rc1 8. Ka2 Bc3.

No. 685: F. S. Bondarenko and Al. P. Kuznetsov. 1. Kc1 b4/i 2. Kb2 ba† 3. Ka1 Bg7 4. Sf8 Bxf8 5. Se6 Bh6 6. Sg7 Bxg7/ii stalemate.
i) 1. ..b2† 2. Kxb2 Bg8 3. Sf5 Bxh7 4. Sxh6 Bg6 5. Sg8 Bh5 6. Sxe7 Bxf3 7. Sg6 =, or 1. ..Bg7 2. Sxb5 Bxe5 3. Sf8 b2† 4. Kd2 Be6 5. Sd7† at least draws. ii) 6. ..b2† 7. Kxa2 Bxg7 8. e6 and there is nothing Bl can do, drawn. 6. ..Bg5 7. Se6 Bh6 8. Sg7 Ka7 9. Se6. 6. ..e6 7. Sxe6 Ka7 8. Sg7 Bg5 9. Se6 Be7 10. Sxf4 Bxc5 11. Se2 (e2 is clearly a most effective defensive square for wS) 11. ..Bb4 12. f4 Bc5 13. f5 Bb4 14. f6 Bc5 15. f7 Bb4 16. f8Q Bxf8 17. Sc3 Bg7 18. Sxa2 and the draw resembles that arising from 6. ..b2†.
Pauli Perkonoja, crack-solver from Turku, Finland, demolishes this study by diverging on W's move 4. W wins by 4. Sf6 ef 5. Se6 Bh6 6. ef Ka7 7. f7, or here 5. ..Bh8 6. Sf8. (Private letter PP to H. M. Lommer.)
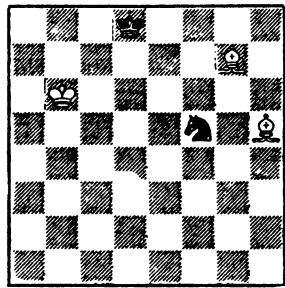
Win   3
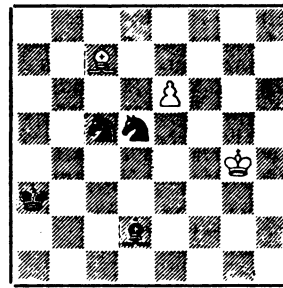
Draw   3

No. 686: A. J. Roycroft. "2B's normally win against 1S, but it has to be proved, as in this well analysed didactic study."
1. Bf6†/i Se7/ii 2. Kc5 Kd7 3. Bg4† Ke8 4. Kd6/iii Sg8/iv 5. Bh5† Kf8 6. Bc3/v Sh6/vi 7. Ke6 Sg8/vii 8. Bb2/viii Sh6 9. Kf6 Sg8†/xi 10. Kg6 Se7†/x 11. Kb7 Sd5 12. Ba3†/xi Se7 13. Kh6/xii Kg8 14. Bxe7 wins.
i) 1. Bf8? Kd7 2. Bg4 Ke6 3. Bg7 Kf7 4. Be5 Sg7 is a known draw.
ii) 1. ..Kc8 2. Bg4 wins. 1. ..Kd7 2. Bg4 Ke6 3. Bc3 (or h8 or b2 or a1) wins. iii) 4. Be6? Kf8 5. Kd6 Sg8 6. Bc3 Sh6 followed by Sf7(†) and Bl has escaped the bind. iv) 4. ..Sg6 5. Bh5 Kf7 6. Be5 wins.
v) Note (vi) shows that this is the best square. vi) 6. ..Se7 7. Ke6 Sc6 (7. ..Sg8 8. Bb2 transposes to main line, while 7. ..Sc8 8. Bd4 wins) 8. Kd7 Sb8† (see note (v) - the only alternative is 8. ..Sa7 9. Be2) 9. Kc7 Sa6† 10. Kb6 Sb8 11. Bb4† K- 12. Bag4 K- 13. Bd6 or 13. Kb7 wins. vii) 8. ..Sf7 9. Bb4† wins (9. Bxf7? stalemate). 8. ..Kg8 9. Kf6 Kh7 10. Bg6† Kg8 (10. ..Kh8 11. Kg5† and 12. Kxh6, a discovered check on a black diagonal) 11. Bd4 (to meet 11. ..Sg4† with 12. Kg5 Sh2 13. Kf4 Sf1 14. Bc3 wins) 11. Kf8 12. Bc5† Kg8 13. Bh5 Kh7 (13. ..Kh8 14. Kg6 Sg8 15. Bd4† wins, or equally well 14. Bf8) 14. Kg5 Sg8 (14. ..Kg7 15.

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Bd4† Kh7 16. Bg6† Kg8 17. Kxh6 wins) 15. Bf8 Kh8 16. Bg6 or 16. Kg6 wins (W could also win with 16. Bf7 or 16. Kf5). viii) 8. Bd4 also wins, with almost identical lines of play. ix) 9. ...Kg8 10. Bc1 Kh7 11. Bg6† K- 12. Bxh6. x) 10. ...Ke8 11. Kg7† and 12. Kxg8, an echo a white diagonal to the sub-variation in (vii). 10. ...Ke7 11. Kg7 also wins. xi) If wB were on c3, then after 12. Bb2 Sf6† draws, for 13. Bxf6 is stalemate, and 13. K- Sxh5 = . xii) 13. Bb4? 13. Bg6? 13. Kh8? stale-mate. J. R. Harman found 3 anticipations of the final position, which was not so bad, but Monsieur F. Fargette has pointed out that one of them (Kling and Horwitz. 1851, No. 1275 in Vol. 2 of Chéron) is, in a secondary variation, a mirror image of the main line here after 4. Kd6. Monsieur Fargette also suggests that the Kling and Horwitz is incor-rect, on previous moves... Anyhow, this study is rightly eliminated from the tourney. (AJR)

No. 687: L. Shilkov. 1. Bd6 Kb4 2. e7/i Sf6† 3. Kf5 Se8 4. Bf4 Bc3 5. Be5 Be1 6. Kg6 Sd7 7. Bf4 Bc3 8. Kf7 Sdf6 9. Bg5 Sd6† 10. Ke6 Sfe8 11. Bf4 Kc5 12. Bxd6† Sxd6 13. Kd7 = . i) 2. Kf5? Se3† 3. Kf6 (3. Ke5 Bc3†) 3. ...Sc4 4. Bc7 Se4† 5. Kf7 Scd6† wins fairly straightforwardly. if 6. Kf8 Kc5 7. e7 Bh6† 8. Kg8 Sf6† 9. Kh8 Sf7 mate.

VI Polish Championship, 1960-1964.
Studies by Polish composers published anywhere were accepted as valid entries. In fact there were 49 entries from 10 authors. The judge was Dr. G. Grzeban, the chess pseudonym for G. Bagdasarjan, Professor of Biochemistry in the Polish Academy of Science. The award appeared in Szachy for x.67. 20 studies were included and points awarded from 20 down to 1. W. Proskurowski became champion with 89 points (see however No. 688), followed by A. Trzesowski and 3rd was A. Lewan-dowski with his single position. For 1st Place see EG9, No. 355. For 2nd Place, see EG5, No. 191, and for 9th Place see EG8, No. 280.

No. 688   W. Proskurowski
Thèmes-64, 1961
3rd Place, VI Polish
Championship 1960-1964
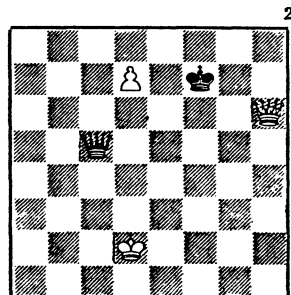
No. 689   W. Proskurowski
2 Comm.,
Galitzky Memorial Tny, 1964
4th Place, VI Polish
Championship 1960-1964

Win   3   Win   5
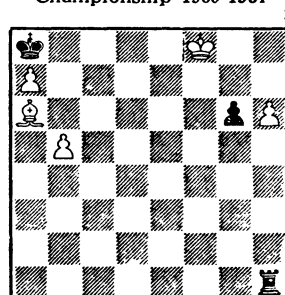
No. 688: W. Proskurowski. 1. Qh7†/i Ke6 2. d8S†/ii Kd5/iii 3. Qg8†/iv Ke4 4. Qg4† Kd5 5. Qe6† Kd4 5. Sc5† wins. i) 1. d8Q? Qc1† = . 1. d8R? Qa5† = . ii) 2. d8Q? Qd4† 3. Qxd4, second stalemate is given, but there is a huge hole in this - 3. Qd3 and wins! (AJR) Shades of No. 263 - this study passed the Thèmes-64, FIDE II Album and VI Polish Cham-pionship judges. It is only fair to Mr Proskurowski to realise that even without this study he retains the Polish championship. iii) 2. ...Kd6 3.

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Sb7†. 2. ...Ke5 3. Qh5† Kd4 4. Se6†. 2. ...Kf6 3. Qf7† Kg5 4. Se6†.
iv) 3. Q(b7, h1, f5, h5)†? Kc4 =. 3. Q(d3,d7)†? Qd4(d6). 3. Q(f7, g8)†?
Ke4 =. Only 1 check out of 8 works.

No. 689: W. Proskurowski. 1. b6?/i Rxh6 2. Kg7/ii Rh1 3. Be2 Rh3 4.
Bc4 Rh5 5. Bf1/iii Rg5 6. Kh6 Rh5†/iv 7. Kxg6 Rh2 8. Bd3 Rh4 9. Bb5
wins. i) 1. Kg7? Kxa7 =. ii) 2. Ef1? Kb7 3. Bg2† Kxb6 4. a8Q Rh8† =,
or here 3. Kg7 Rh2 4. Bd3 Ra2. iii) 5. Kxg6? Rc5. 5. Ba6? Ra5. 5. Bd3?
Re5 6. Kf6 Re8 7. Kf7 Re5 =. 5. Be2? Rh3 repeats. or 5. ...Rf5. iv) 6.
...Rg1 7. Be2 Rg3 8. Bc4 wins. In the main line wB, starting on a6,
occupies every other square in turn, once, on the a6-f1 diagonal.

No. 690   W. Proskurowski
13th Place,
1st Friendship Match,
3rd Theme, 1964 (Version)
5th Place, VI Polish
Championship 1960-1964
5
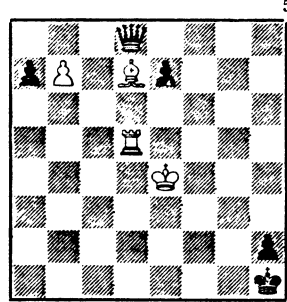
No. 691   A. Trzesowski
3 Comm.,
Magyar Sakkelet, 1963
6th Place, VI Polish
Championship 1960-1964
3

Win   4
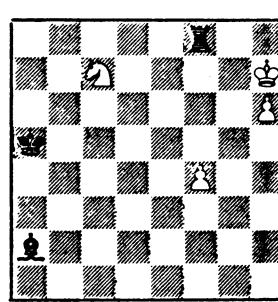
Draw   4

No. 690: W. Proskurowski. 1. Bc6 Qf8 2. b8Q Qxb8 3. Kf3 Qb3†/i 4.
Kf2/ii Qc2† 5. Rd2† Qxc6 6. Rd1 mate. i) 3. ...Qb1 4. Rd1† Qxd1 5.
Kf2†. ii) 4. Rd3? Kg1 wins for Bl.

No. 691: A. Trzesowski. 1. Se6 Bxe6 2. Kg7 Rg8†/i 3. Kf6 Rh8 4.
Kg7/ii Rg8† 5. Kf6 =. i) 2. ...Rf7† 3. Kg6 Rxf4 4. h7 Bf5† 5. Kg5 =.
ii) 4. Kxe6? Kb6 5. f5 Kc7 wins, or here 5. Kf7 Rxh6 wins.

No. 692   E. Iwanow
Shakhmaty v SSSR, 1963
7th Place, VI Polish
Championship 1960-1964
6
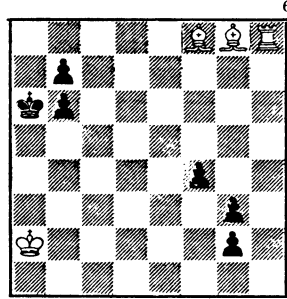
No. 693   W. Proskurowski
Ajedrez Espanol, 1964
8th Place, VI Polish
Championship 1960-1964
3

Win   4
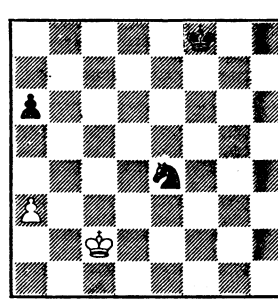
Draw   2

No. 692: E. Iwanow. 1. Bc4† Ka7/i 2. Bd6 g1Q 3. Bb8† Ka8 4. Bxf4† and
so on, to take bQg1 on move 8 - but, there is a nice point: 4. ...Ka7 5.

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Bb8† Ka8 6. Bxg3† Ka7 7. Bh2† Ka7 and now 8. Bxg1? is a pin stale-
mate, so 8. Ra8† Kxa8 9. Bxg1 wins. "Tromboning", as Michael Bent
calls it. i) 1. ...Ka5 2. Rh5†. 1. ...b5 2. Bc5 bc 3. Rf8.

No. 693: W. Proskurowski. 1. Kd3 Sc5† 2. Kc4(d4) Sd7 3. Kd5 Ke7 4.
Kc6 Ke6 5. Kb7 Sc5† 6. Kc6 Sb3 7. Kb6 a4 8. Kb5 Kd5 9. Ka4 Kc4, a
rather unexpected stalemate.

<table>
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Szachy, 1964
10th Place, VI Polish
Championship 1960-1964
　　　　　　　　　　5</td><td>No. 695　　　　J. Sojka
5 Comm., Szachy, 1962
11th Place, VI Polish
Championship 1960-1964
　　　　　　　　　　3</td></tr>
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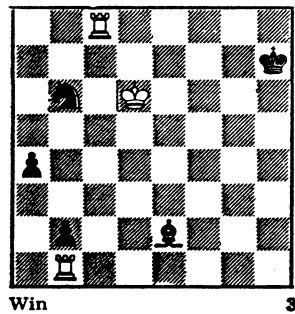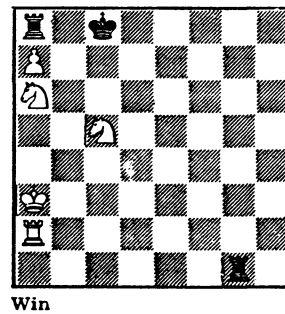
No. 694: A. Trzesowski. 1. Rc6 Sc4† 2. Ke7 Bd3 3. Rh1† Kg7 4. Rg1†
Kh7 5. Kf8 b1Q 6. Rg7† Kh8 7. Rh6† Bh7 8. Rg8 mate. Fascinating to
watch the forging of the L-shaped angle-iron in the top right corner!
(AJR)

No. 695: J. Sojka. 1. Rf2 Ra1† 2. Kb4 Rxa6 3. Sxa6 Kb7/i 4. Kb5 Rg8
5. Rf7† Ka8 6. Sc7† Kxa7 7. Se6† Kb8 8. Kb6 Ka8 9. Ra7† Kb8 10. Rb7†
Kc8 and now given is 11. Rc7† Kb8 12. Sd4, but 11. Sd4 is equally good,
and 11. Ka7 even better (AJR). i) 3. ...Rxa7 4. Rf8† Kb7 5. Kb5 Ra8
6. Rf7† Kc8 7. Kb6 and wins.

<table>
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Schackbulletinen, 1963
12th Place, VI Polish
Championship 1960-1964
　　　　　　　　　　5</td><td>No. 697　　　　W. Proskurowski
Sahs, 1962
13th Place, VI Polish
Championship 1960-1964
　　　　　　　　　　2</td></tr>
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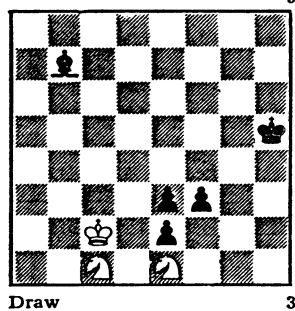
434

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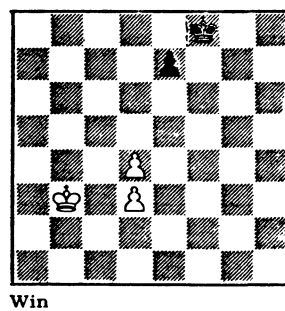
No. 696: A. Trzesowski. 1. Kd3 f2 2. Kxe2 Kg4/i 3. Kf1 Kh3 4. Se2 Kh2 5. Sf4 Bc8 6. Sed3 Ba6 7. Se2 Bxd3 stalemate.

No. 697: W. Proskurowski. 1. Kc4 Ke8/i 2. Kd5 Kd7 3. Ke5 Kc7 4. d5 Kd7 5. d4 wins. i) 1. .. Kf7 2. d5 Kf6 3. d4 Kf5 4. d6 ed 5. Kd5.
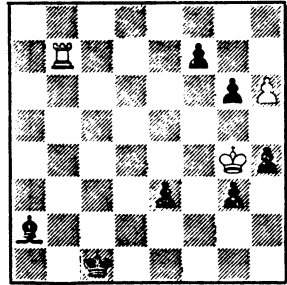
Draw   3

Draw   2

No. 698: J. Sojka. 1. Kf3 g2 2. Kxg2 h3† 3. Kh2 e2 4. Re7 Be6 5. Ra7 Kb1 6. h7 e1Q 7. Ra1† Kxa1 8. h8Q† Kb1 9. Qb2† = .

No. 699: A. Trzesowski. 1. Rb4 Kc3/i 2. Rxa4 b2 3. Ra3† Kc4 4. Ra4† Kc5 5. Ra5† Kc6 6. Ra1 = . i) 1. .. Bc5 2. Rxa4 b2 3. Ra2. An amusing companion-piece, because the mechanism is both similar and different. to the Saavedra.

Win   4

Draw   5

No. 700: W. Proskurowski. 1. f7 Rd8† 2. Kh7/i and now 2. .. fe 3. Bd7† and 4. Be8, or 2. .. fg 3. Sd6† and 4. Se8, a neat echo. i) 2. Kxg7? fe 3. Bd7†? Rxd7 and wPf7 is pinned.

435

No. 701: K. Strzala. 1. Rd5 hg 2. Rxh5† Fh2 3. Rxh2† and now 3.
.. Kxh2 4. Ed6 Kh3 5. Bxg3 Kxg3 and W is stalemate, or 3. .. gh 4. Bd6
g3 5. Bxg3 and Bl is stalemate. Reciprocal stalemate theme.

4

Win   4

5
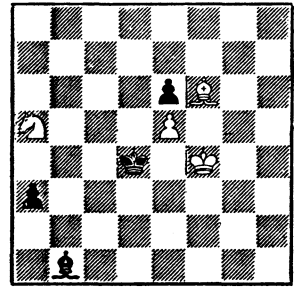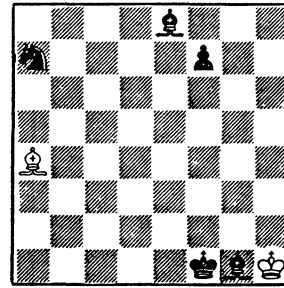
Draw   2

No. 702: E. Iwanow. 1. Be7/i a2 2. Sb3† Kc3 3. Sa1 Kb2 4. Bc5 Kxa1
5. Bd4 mate. i) 1. Sb3†? Kc3 2. Sa1 Kb2 3. Be7 Kxa1 =.

No. 703: B. Serwinski. 1. Bb5† Kf2 2. Exe8 f5 3. Ba4 f4 4. Bd7 f3 5. Ec6
Sc8 6. Bxf3 Sd6 7. Be4 and draws with care; if bS plays to d4. for
instance, threatening both .. Sf5 and .. Se2, W must be ready to reply
wBd3 or wBg4 - Bl has no way of gaining a tempo and putting W in
Zugzwang.

4

Draw   4

4
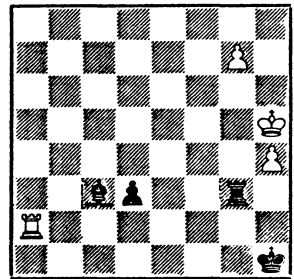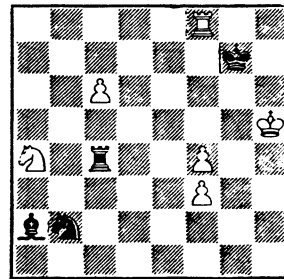
Draw   6

No. 704: S. Wojcik. 1. Rd2 Bxg7/i 2. Rh2† Kg1 3. Rg2† =. i) 1. .. Bxd2
2. g8Q Rxg8 =.

No. 705: B. V. Badaj. 1. Ra8 Rxa4 2. Rb8 Sd3 3. c7 Sxf4† 4. Kh4 Se6†
5. Kg3 Sxc7 6. Rb7 Rc4 7. Rb2 Ra4 8. Rb7, positional draw. This 'trans-
ferred attack' idea is well known, but nicely done here. A good
success for this recently deceased composer.

Most of the studies honoured by judge G. M. Kasparian have appeared in EC. They are:- 1st Prize - Dolgov's 306. 2nd - Yakimchik's 466. 3rd - Yakimchik's 309. Honourable Mentions:- 1st. - Tiavlovsky's 451. 2nd - Eondarev's 310. 3rd - Eazlov's 212. 4th - Tiavlovsky's 431. 5th - Zemliansky's 307. 6th - Yakimchik's 213. Special - Kopnin's 320. Commends:- 2nd - Neustadt's 311. 3rd - Ivanov's 304. 4th - Dorogov's 433. 5th - Kalgin's 447.

No. 706   V. I. Tiavlovsky
5th Prize,
Shakhmaty v SSSR, 1966
3
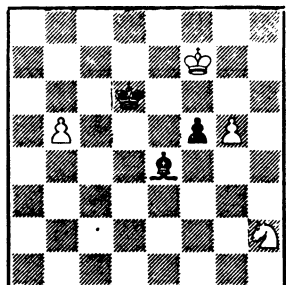
Win   4

No. 707   V. A. Korolkov
Special Prize,
Shakhmaty v SSSR, 1966
9
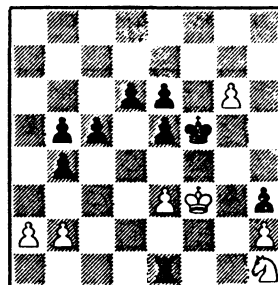
Draw   7

No. 706: V. I. Tiavlovsky. 1. g6 f4 2. g7 Bd5† 3. Ke8 Kc5 4. Sf3 Kxb5 5. Sg5 Ka5 6. Kf8/i Kb5/ii 7. Ke7 Bg8 8. Se6 f3 9. Sd4† Kc4 10. Sxf3 Kd3 11. Sg5 Ke3 12. Kf8 wins. i) A position of mutual Zugzwang, which explains 3. Ke8. ii) Cr 6. .. Kb4 7. Sf7 f3 8. Se5 f2 9. Sd3†. After his sixth move Bl is open to such combinations.

No. 707: V. A. Korolkov. 1. g7 Rf1† 2. Ke2 Rg1 3. Sg3† Rxg3 4. hg h2 5. g4† Ke4 6. g8S Kd5 7. Se7† Kc4 8. Sc8 Kd5 9. Se7†, with perpetual attack on bK. This is a version of a study by Gorgiev in Shakhmaty, v SSSR, 1965, which Korolkov had criticised for being much too heavy. Clearly Kasparian agreed with him.

No. 708   V. S. Kovalenko
1st. Comm.,
Shakhmaty v SSSR, 1966
5
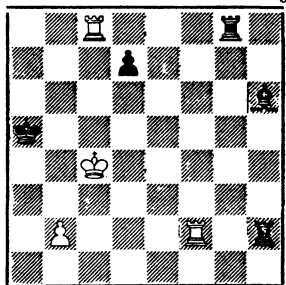
Win   4

No. 709   S. Ivanov
6th. Comm.,
Shakhmaty v SSSR, 1966
3
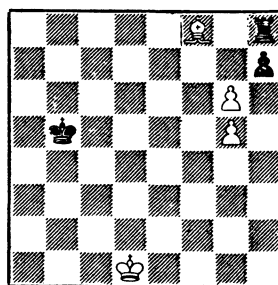
Win   4

No. 708: V. S. Kovalenko. 1. Rf5† d5† 2. Rxd5† Ka4 3. Rxg8 Rc2† 4. Kd3 Rd2† 5. Kc3 Rxd5 6. Kc4 Ra5 7. Rg3 Bf8 8. Ra3† Bxa3 9. b3 mate. Self-explanatory, with a good, if well known, mating device.
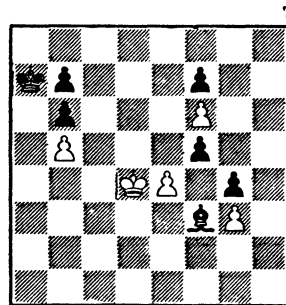
No. 709: S. Ivanov. 1. g7 Rg8 2. Ke2 Kc6 3. Kf3 Kd7 4. Kg4 Ke8 5. Kh5 Rxf8 6. Kh6 Rg8 7. Kxh7 Kf7 8. g6† wins. A neat point on the sixth move.

5

Draw   4

7
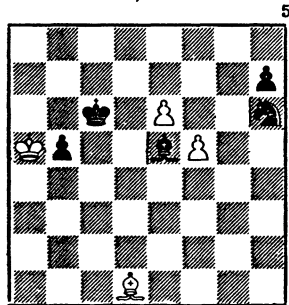
Win   5

No. 710: Kuznetsov, Pogosiants. 1. e7 Bc3† 2. Ka6 Kd7 3. f6 Bxf6 4. Kxb5 Sg8/i 5. Bc2 h6 6. Bf5† Ke8 7. Bg6† Kxe7 8. Bh7 Kf8 9. Bxg8 Kxg8 10. Kc4 h5 11. Kd3 h4 12. Ke2 and draws. i) To save the pawn. A study with no closely defined theme, but with plenty of interesting play. The shutting-in of bS is especially good.

No. 711: E. Pogosiants. 1. e5 f4 2. e6 fg 3. Ke3 Bd5 4. e7 Bh1 5. Ke2 g2 6. Kf2 g3† 7. Kg1 and W avoids the stalemate.

3

Win   4

4
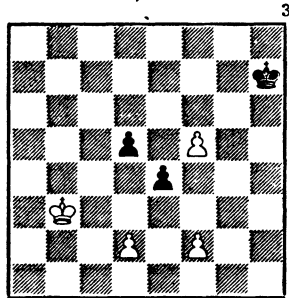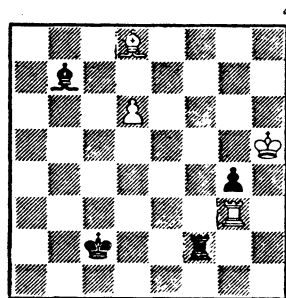
Win   4

No. 712: S. N. Afonin. 1. Kb4 Kh6/i 2. Kb5 Kh5 3. Kc6 Kg5 4. Kc5 Kf6 5. Kd4 Kg5 6. Ke5 and wins. i) A relatively uncomplex conjugate squares study, showing there is still room for originality here. The critical opposition points are d5 and f5, which each side tries to occupy last.

No. 713: B. V. Badaj. 1. d7 Rd2 2. Rc3† Kd1/i 3. Rc1† Ke2 4. Re1† Kf3 5. Re3† Kg2 6. Rf2† Rxf2 7. Bg5 wins. i) Or .. Kb1 3. Rc1† Kb2 4. Bf6† or 3. .. Ka2 4. Ra2†. A remarkable series of Rook sacrifices. This is an improvement on F. M. Simkhovich, Shakhmaty v SSSR, 1940, which showed R checks leading to B ones, but without the idea here of pinning or skewering bR. The chief judge of this tourney, in memory of Leonid Kubbel, was grandmaster A. Tolush.

No. 714   G. Nadareishvili
2nd Prize,
Vecherny Leningrad, 1967
6
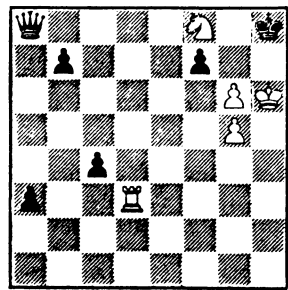
Draw   5

No. 715   E. Velikov
3rd Prize,
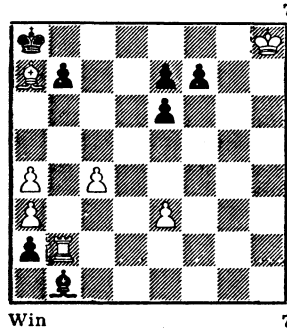Vecherny Leningrad, 1967
4
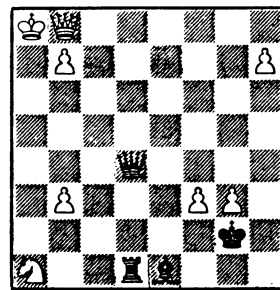
Win   8

No. 714: G. Nadareishvili. 1. g7† Kg8 2. Sg6 Qe8 3. Rd4/i b5 4. Rd6 a2 5. Rb6 fg/ii 6. Re6/iii Qb8 7. Re8† Qxe8 stalemate. i) wR must harass bQ; but he must stay on either the 4th or 6th rank, so that after .. fg; Re4/6, bQ takes wR will be stalemate. ii) Now forced, else 6. Rb8. iii) Finishes off a very polished wR manoeuvre.

No. 715: E. Velikov. 1. Sc2/i Ra1† 2. Sxa1 Ff2 3. h8Q Qb6/ii 4. Qh2† Kxh2 5. g4† Kg2 6. Qh2† Kxh2 7. b8Q† wins. i) W must forestall a very dangerous mating attack. ii) The threat of .. Qa5† seems conclusive, but a spectacular double Q sacrifice saves W.

No. 716: An. G. Kuznetsov. 1. Bd4/i e5 2. Bxe5/ii f6/iii 3. Bd4 e5 4. Bb6 a1Q 5. Rd2/iv Bd3 6. Rxd3 Qh1† 7. Kg7 Qg2† 8. Kf8 wins.
i) To counter .. a1Q by 2. Rg2. ii) Not yet 2. Bb6? as a1Q 3. Rd2 e4† 4. Kh7 Bd3 wins. iii) 2. .. a1Q 3. Rb5 is a nice touch. iv) 5. Rg2? Bg6 and 6. .. Qh1† win. Full of interesting points.
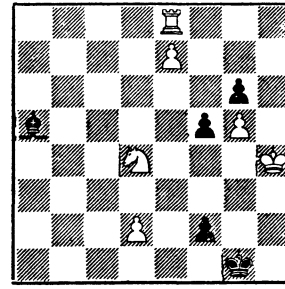
No. 717: Kakovin, Kuznetsov. 1. Rc8/i f1Q 2. Rc1 Qxc1 3. Sc2† Kh2 4. Sxc1 Bb6 5. d4 Bc7 6. Se2 Ba5 7. Sc3 Pc7 8. Se4 Ba5 9. Sd2 Bc7 10. Sf1† and wins, breaking the mating net. i) 1. Se2†? Kg2 2. Sg3 Bc7 3. Sf1 Kxf1 4. Rc8 Kg2 wins. ii) 5. Sd3? Bc7 mates at once. Now follows an intriguing S-B duel with the wS finally out-manoeuvring bB.

439

Win   7   Win   6

No. 718: G. N. Zakhodyakin. 1. Sc8 Ba6/i 2. Rh5†/ii Ke6 3. Rh6† Bf6 4. Sd6 Ke5/7 5. Se8/4 wins a piece- an unusual pin of one B against another. i) The only move, as both B's are under threat. ii) Trying to win h4 with check.
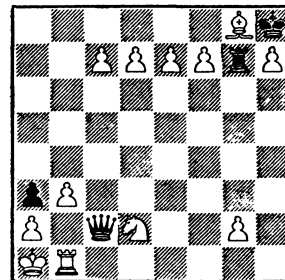
No. 719: A. L. Bor. 1. c8R/i Qxd2 2. d8R Qe2 3. e8R Qf2 4. f8R and wins. i) .. Qc3† is threatened, but White must avoid stalemate. Short and sweet. Harold Lommer's record of six R promotions still stands.

No. 718   G. N. Zakhodyakin
2nd Comm.,
Vecherny Leningrad, 1967
4
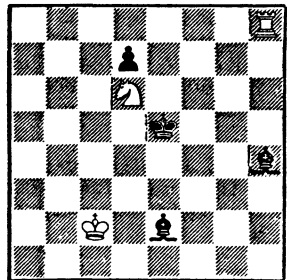
No. 719   A. L. Bor
3rd Comm.,
Vecherny Leningrad, 1967
4

Win   3   Win   12

No. 720: G. Teodoru and C. Niewiadomski. 1. Se5 h5 2. b5 h4 3. b6 h3 4. b7/i h2 5. b8Q h1Q 6. Sd3† Kg2 7. Qb2†/ii Kg3 8. Qe5† Kg2 9. Qe4† Kg1 10. Qe1† Kh2 11. Qh4† Kg2 12. Sf4† Kg1 13. Qe1† Kh2 14. Qf2† wins. i) 4. Sf3? Kxf3 5. b7 h2 6. b8Q Kg2 is given as drawn, but W wins easily due to existence of bS. by continuous checks until Qe4†, Kg1; Qg4†, Kf2; Qh3, Kg1; Qg3†, Kh1; Qf2 and Qf1 mate. ii) There are other routes.

No. 721: F. S. Bondarenko and Al. P. Kuznetsov. 1. e6 Bxe6 2. Qd5/i Bxd5/ii 3. a8S† Kc8 4. Sb6† Kc7 5. Sxd5† Kc8 6. Sxe7† Kc7 7. Sd5† Kc8
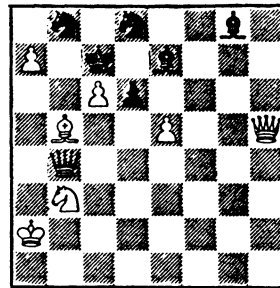
440

8. Sxb4 wins. i) 2. Qd1? Qxb5 3. a8Q Qxb3† 4. Qxb3 Bxb3† 5. Kxb3 Sxc6 =. ii) Not analysed is 2. .. Qa5† 3. Sxa5 Bxd5† 4. Ka3 Bxc6 5. Sxc6 Sdxc6 6. a8Q wins.

No. 720   G. Teodoru
and C. Niewiadomski
Szachy, viii.66
3
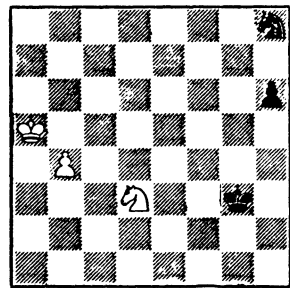
Win   3

No. 721   F. S. Bondarenko
and Al. P. Kuznetsov
Szachy, viii.66
7

Win   7

No. 722: G. V. Afanasiev. 1. Sc3† Rxc3† 2. Kxc3 b4† 3. Kb2 ba† 4. Ka1 Be4/i 5. h7/ii Bxh7 stalemate. i) 4. .. c4 5. h7. ii) 5. fe? f3 6. h7 f2 7. h8Q f1Q 8. Qh2 c4 and wins.

No. 723: J. van Reek. 1. Sxa3† Ka1 2. Bh6 Rg1/i 3. Sxc4 Re1† 4. Kf3 Re3† 5. Kf(g)4 Rxe4† 6. Kf5 Rf4† 7. Kg6 Rg4† 8. Kh7 Rg8 9. Rc6 Rg3 10. Bg7† Rxg7† 11. Kxg7 Kb1 12. Sa3† Kb2 13. Sc2. i) 2. .. Rxe4† 3. Kd3/ii Re3† 4. Kxe3 Rf3† 5. Kd4 Rf4† 6. Kc5 Rf5† 7. Kb4. 2. .. Re1† 3. Kd3 Re3† 4. Kxc4 Rxc4† 5. Kb5 Re5† 6. Ka6 Ra5† 7. Kb7 Ra7† 8. Kc6 Rc7† 9. Kd6 Rd7† 10. Ke6 Re7† 11. Kf6 Rf7† 12. Kg6 Rc7 13. Sc2† Rxc2 14. Bg7†. ii) 3. Kxf1? Rf4† 4. Ke2 Re4† 5. Kd3 Rd4† 6. Kc3 Rc4† 7. Kb3 Rc3† 8. Kb4 Rb3† 9. Kc5 Rxb6 10. Bg7† Rb2 11. Kd4 Rg2 =.

No. 722   G. V. Afanasiev
Szachy, viii.66
7
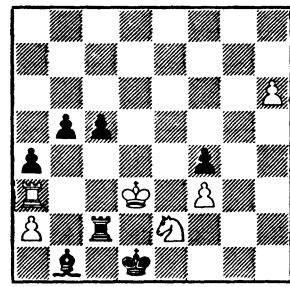
Draw   6

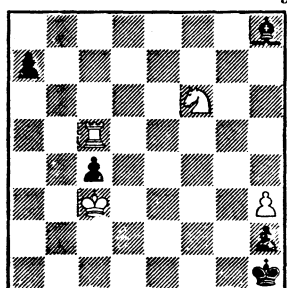No. 723   J. van Reek
Szachy, ix.66
5
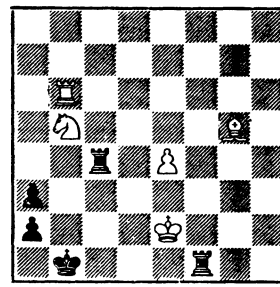
Win   5

No. 724: G. V. Afanasiev. 1. Rf5 Kg2 2. Rg5† Kf2 3. Rf5† Ke2 4. Re5† Kd1 5. Sg4 Bxe5† 6. Kxc4 draws/i. i) For instance 6. .. Ke2 7. Sxh2 Bxh2 8. h4 Kf3 9. h5 Bf4 10. Kb5 Kg4 11. Ka6 Be3 12. h6.
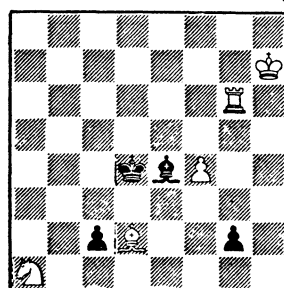
441

No. 725: J. van Reek. 1. f5 Bxf5 2. Kh8 Bxg6 3. Sxc2† Bxc2 4. Ba5 Kc5
5. Bc7 g1Q 6. Bb6†. If 5. . . Kc6 6. Bh2.

Draw   4
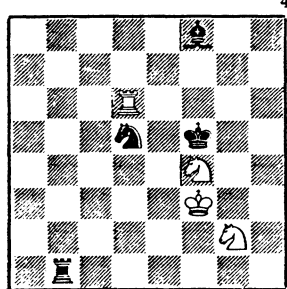

Draw   5

No. 726: B. V. Badaj. 1. Sh4† Ke5 2. Rxd5† Kf6 3. Rf5† Kg7 4. Se6†
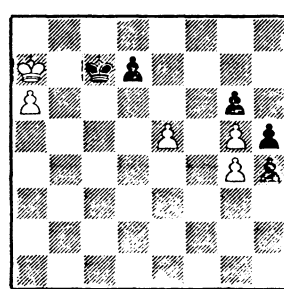Kh6 5. Sxf8 Rf1† 6. Kg4 Rxf5 7. Sxf5 mate.

No. 727: J. Gommers. 1. e6 de 2. gh h3 3. h6 h2 4. h7 h1Q 5. h8Q Qxh8
stalemate. The point being that with wQh8 guarding d4 Bl is unable to
zig-zag bQ to b6, a manoeuvre possible if W had promoted on g8 by
3. hg?

Win   4
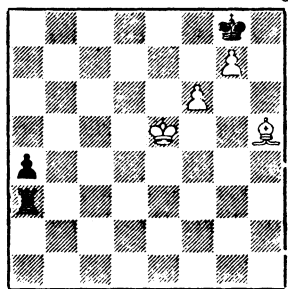

Draw   5

No. 728: M. Banaszek. 1. Kf4 Rh3 2. Kg5 Rxh5† 3. Kg6 Rf5 4. Kxf5 Kf7
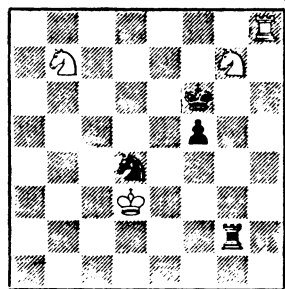5. Kg5 a3 6. Kh6 a2 7. Kh7 a1Q 8. g8Q† Kxf6 9. Qh8(g7)† wins.

No. 729: B. V. Badaj. 1. Sh5† Ke5 2. Re8† Se6 3. Sd8 Rg6 4. Rxe6† Rxe6
5. Sf7† Kd5 6. Sf4† Kc6 7. Sd8† and 8. Sdxe6 wins. One needs to know
that R + 2S's win aginst R, because of the powerful mating threats, and
that if 2S's are to win against fP, the P must not be beyond the 4th
rank.
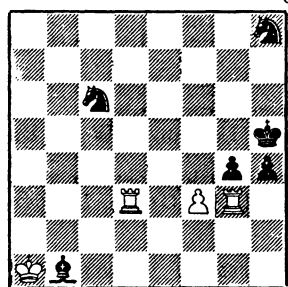
442

Win   4   Win   4

No. 730: S. Belokon. 1. Rd5† Bf5 2. Rg1 Se7 3. fg† Kh6 4 .Rd8 Bh7 5.
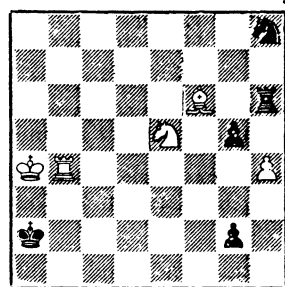Rxh8 Sg8 6. g5† Kg7 7. g6 Kxh8 8. g7 mate.

No. 731: D. Petrov. 1. Sg6 Rxg6 2. Rb2† Ka1 3. Bxh8 Ra6† 4. Kb5 Rb6†
5. Kxb6 g1Q 6. Kb7 Qh1† 7. Kb8 Qxh4 8. Be5 wins.

No. 730   S. Belokon
1st Prize.
II "Pacific Ocean
Komsomolets" Tourney
Award 16.ii.68
6

No. 731   D. Petrov
2nd Prize.
II "Pacific Ocean
Komsomolets" Tourney
Award 16.ii.68
5

Win   4   Win   5

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Next Meeting of The Chess Endgame Study Circle
Friday January 10th 1969, at 101 Wigmore St., London W 1 (IBM
Puilding, behind Selfridge's in Oxford St.). Time: 6.15 p.m.