

'ALL RIGHT, THEN, SO BLACK MAKES A QUEEN'

by C. M. Bent

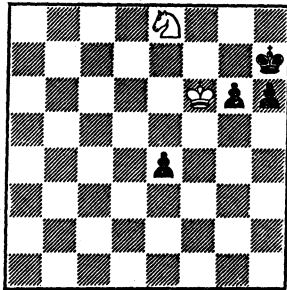
(Talk to The Chess Endgame Study Circle on 3.vii.70.)

There is no disguising the queen. She is there for all to see. Like an enemy battleship her massive presence makes her the instant target of the white pieces who, like ants rallying to repel an intruder will perform miracles of valour. So have pity for the black queen who in the realm of endgame studies plays a most disadvantageous role and is made to appear an ignominious figure. Where the white queen is often a heroine the black queen is invariably the villainess. No piece is more unpopular; no superior personage ever suffered such outrageous inducements the most startling reactions from the affronted opposition. It is with some disdain, then, that on being confronted with such an without the support of her attendants, she may get fatally in the way of her own king, suffer the rigours of confinement, be made to appear overbearingly stupid in the performance of stalemate, and be generally hounded about all over the board. She is the grand tragedienne for whom sadistic composers like myself delight in setting the stage to reveal the full range of her discomfiture. Especially is this so following the metamorphosis from pawn into queen which often induces the most startling reactions from the affronted opposition. It is with some disdain, then, that on being confronted with such an alarming prospect we merely shrug and say, 'All right, then, so Black makes a queen.'

There is a vast storehouse of studies involving black queen promotion and many good examples have appeared recently in **EG**. This selection has been chosen to illustrate the methods of neutralizing the upstart queen and classification can conveniently be made into ten groups. Illustrating diagrams are referred to by their letter.

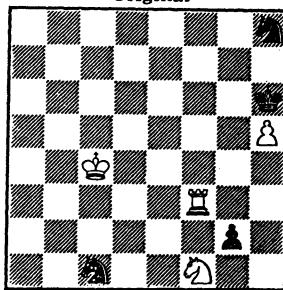
G.	Q fork (skewer)
B.A.	Perpetual check
C. (also EG16, No. 777)	Self-block
I.	Q alone unable to mate
H.	White fortress
J.C.	Containment
O.P.	Staelmate
L.Q. (also EG13, No. 608)	Domination
M.R.	Elimination
D.E.F.K.N.	The powerless Q

A A. S. Selesnev
Shakhmatny Listok, 1930 4



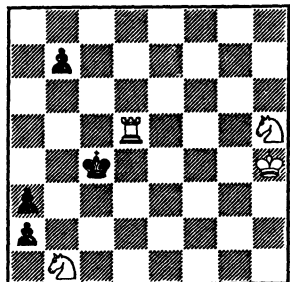
Draw 2
1. Kf7 e3 2. Sf6† Kh8 3. Sd5
e2 4. Sf4 e1Q 5. Sxg6† Kh7
6. Sf8† Kh8 7. Sg6 perpetual
check, draws.

B Original C. M. Bent
4



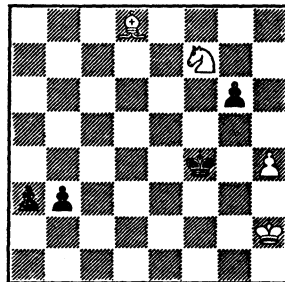
Draw 4
1. Se3/i g1Q 2. Rg3/i Qe1(h1)
3. Sf5† Kxh5 4. Sg7† Kh4 5.
Sf5† perpetual check.
i) 1. Rf6†? Kh7 wins.
ii) 2. Sf5†? Kh7 3. Rg3 Qf1†
win.

C G. M. Kasparyan
Chess in U.S.S.R. 1936 4



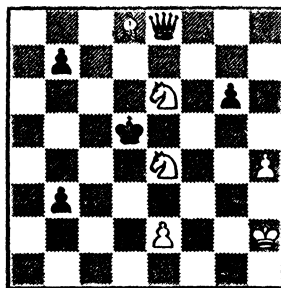
Win 4
1. Rd1 Kb3 2. Sd2† Kc2 3.
Ra1 Kb2 4. Sf4 Kxa1 5. Sd3
b5 6. Kg4 b4 7. Kf3 b3 8. Ke2
b2 9. Sb3† Kb1 10. Kd1 a1Q/i
11. Sb4 Qa2 12. Sd2† Ka1 13.
Sc2 mate.
i) 10. ... a1S 11. Sd2† Ka2 12.
Sb4 mate.

D C. M. Bent
Magyar Sakkélet v.69
Version 4



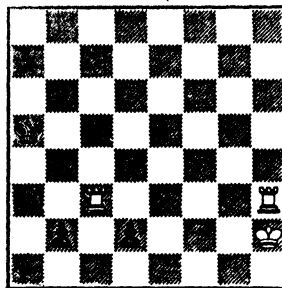
Draw 4
1. Bg5† Kg4/i 2. Kg2/li Kh5/
iii 3. Sh6! ~ 4. Sg8 Kg4 5.
Sh6† Kh5 6. Sg8=
i) 1. ... Ke4? 2. Sd6† Kd3 3.
Sb5 a2 4. Bf6 Kc2 5. Sa3†
Kc1 6. Sc4 wins.
1. ... Kf5? 2. Sd6† Ke6 3. Sb5
a2 4. Sd4† K∞ Sxb3 wins.
1. ... Kf3? 2. Se5† Ke2 3. Sc4
a2 4. Bf6 wins.
ii) 2. Se5†? Kf5 wins.
iii) 2. ... Kf5? 3. Sd6† Ke6 4.
Sb5 a2 5. Sd4† K∞ 6. Sxb3
wins.

E C. M. Bent
Sinfonie Scacchistiche 1967 5



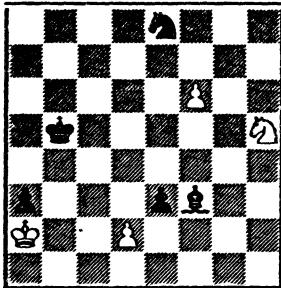
Draw 6
1. Sc7†/l Kxe4 2. Sxe8 b2 3. Sd6† Kf4/il 4. Bg5† Kg4 5. Sc4 b1Q 6. Se3† Kh5 7. Sd5 Kg4 8. Se3† Kh5 9. Sd5=.
i) 1. Sf6†? Kxe6 wins.
ii) 3. ... Kd5 4. Sb5 wins.
3. ... Kd4 4. Bf6† wins.
3. ... Ke5(e3 4. Sc4† wins.

F L. A. Olmutsky
1st Prize, 'Socialist Kharkov', 1963 3



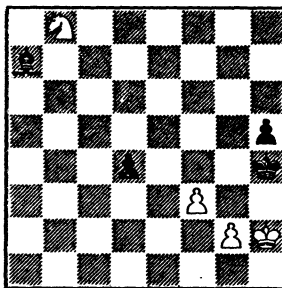
Win 3
1. Ra3† Kb4 2. aRb3† Kc4/l 3. hRc3† Kd4 4. Rd3† Kc4 5. bRc3† Kb4 6. Rc7! b1Q 7. Rd8! d1Q 8. Rb8† Ka3 9. Ra7† wins.
i) 2. ... Ka4 3. bRg3 and mates on 8th rank.

G C. M. Bent
British Chess Magazine viii.51 5



Draw 4
1. f7 Bd5†/l 2. Kxa3 Bxf7 3. Sg3 exd 4. Se4 d1S/il 5. Sd6† Sxd6 stalemate.
i) 1. ... Bxh5 2. fxe8Q† Bxe8 3. dxe3=.
ii) 4. ... d1Q·5. Sc3†=.

H A. A. Troitzky
Tidskrift för Schack, 1910 4



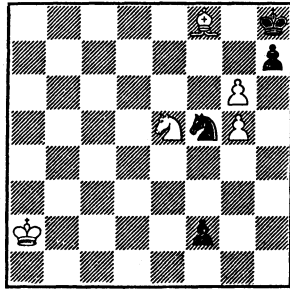
Draw 4
1. Se6 d3 2. Sxa7 d2 3. Sb5 d1Q 4. Sc3 Qd6† 5. Kh1 Q∞ 6. Se4 draws.

Shorthand references to classic study anthologies

There is great convenience in referring to major anthologies and composer collections by the number of studies they contain. In practice there is no ambiguity. The following are the usual examples.

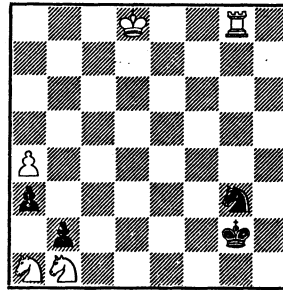
- '1,000' = 'A Thousand End Games' by C. E. C. Tattersall, 1910-1911 (2 volumes).
- '1234' = '1234 Modern Endgame Studies', by M. A. Sutherland and H. M. Lommer, 1938.
- '1414' = '1414 Fins de Partie', by Henri Rinck, 1952.
- '623' = 'Kniha Sahovych Studii', by L. Prokeš, 1951.

I G. N. Zakhodyakin
1930 4



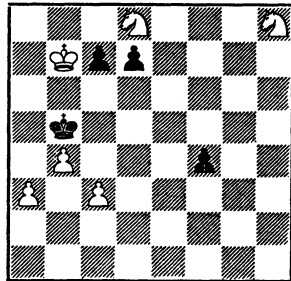
Draw 5
1. g7 Sxg7/i 2. Sf7† Kg8 3. Bc5 f1Q 4. Sh6† Kh8 5. Bd6 draws./ii
i) 1. .. Kg8 2. Sg4 wins.
ii) If the S moves, then Be5† draws as Q cannot capture on e5 or g5. wK need fear nothing from bQ alone.

J C. M. Bent
Schakend Nederland, xi.68 4



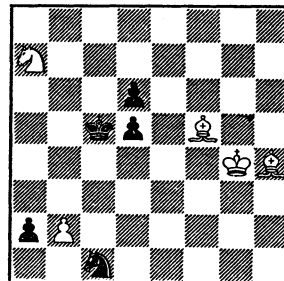
Draw 5
1. Sb3 a2 2. S(b3)d2 a1Q/i 3. Rxc3† Kxc3 4. Se4† Kf3 5. eSc3 Ke3 6. Kc7 Kd3 7. Kb6 Kc2 8. a5 Qxb1 9. Sxb1 Kxb1 10. a6 Kc2 11. a7 b1Q† 12. Kc7=.
i) 2. .. K any 3. Rxc3 a1Q 4. Ra3.

K J. Hasek
La Stratégie, 1929 4



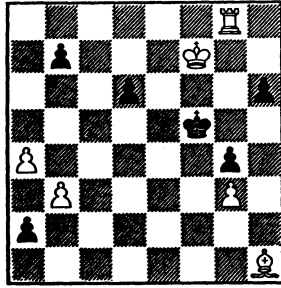
Win 6
1. Sc6 dxc6 2. Sg6 f3 3. Se5 f2 4. Sd3 f1Q 5. Sb2 and mates next move.

L C. M. Bent
Schakend Nederland, i.70 5



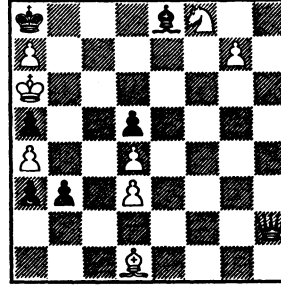
Draw 5
1. b4†/i Kc4 2. Bf6 d4 3. Be6† d5 4. Bxd5† Kxd5 5. Sb5 a1Q /ii 6. Bxd4=.
i) 1. Bf6? Sb3 wins.
ii) 5. .. Se2 6. Bxd4 Kc4 7. Bb2 Kxb5 8. Kf3=.
5. .. Sb3 6. Bxd4 Kc4 7. Bb2 Kxb5 8. Kf3 Kxb4 9. Ke2 Kc4 10. Kd1 Kd3 11. Bf6=.

M V. A. Bron
4 Hon. Men.,
Erevan Chess Club, 1947 6



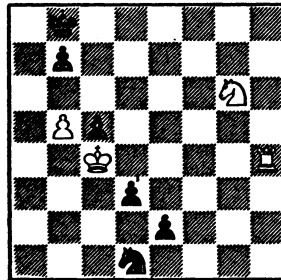
Win 6
1. Ra8/t b6 2. Re8 a1Q 3. Be4†
Kg5 4. Rg8† Kh5 5. Bg6† Kg5
6. Bd3† Kh5 7. Be2 Qd4 8.
Bxg4† Qxg4 9. Rxg4 Kxg4
10. Ke6 d5 11. Kxd5 Kxg3 12.
b4 h5 13. a5 bxa5 14. b5 h4
15. b6 h3 16. b7 h2 17. b8Q†
wins.
i) 1. Be4†? Ke5 2. Re8† Kd4
wins.

N C. M. Bent
British Chess Magazine iii.59
Version 7



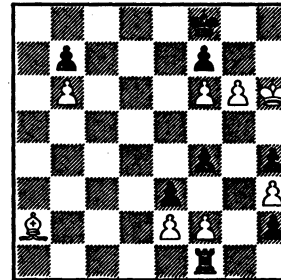
Win 8
1. Sd7/i Qd6† (Qh6†, Qc7)/ii
2. Sb6† Qxb6† 3. Kxb6 b2/iii
4. Bc2/iv a2/v 5. Bb1 a1B/vi
6. g8S/vii Bxa4 7. Se7 Bb3 8.
Sg6 ~ 9. Sf4 and mates in
two moves.
i) 1. g8Q? Qd6† 2. Kxa5 Qd8†
3. Kb4 a2.
ii) 1. .. Bxd7 2. g8Q† wins.
iii) 3. .. Bf7 4. Bxb3 wins.
iv) 4. g8Q? b1Q† 5. Kxa5 a2=.
v) 4. .. Bf7 5. Bb1 wins.
vi) 5. .. a1Q (axb1Q) 6. g8Q
Qxa4 7. Qxd5† Qc6† 8. Qxc6†
Bxc6 9. Kxc6 wins.
vii) 6. g 8Q(R)? stalemate.
6. g8B? Bf7 7. Bh7 Bg6=.

O V. A. Bron
Chess in U.S.S.R. 1934 6



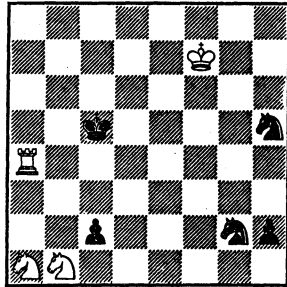
Draw 4
1. b6 Kc8 2. Se5 Kd8 3. Sxd3
Sb2 4. Kxc5 Sxd3† 5. Kd6
e1Q 6. Rh8† Qe8 7. Rg8†/i
Qxg8 stalemate.
i) 7. Rxe8†? Kxe8 8. Kc7 Sc5
9. Kd6 Sb3 10. Kc7 Sa5 wins.

P L. I. K. Kubbel
I - II Prize
Chess in U.S.S.R. 1934 8



Draw 8
1. g7† Kg8 2. Bd5/i h1Q 3. f3
Ra1 4. Be4 Qb1 5. Bf5 Qxf5
stalemate/ii.
i) Threatening 3. Be4 and 4.
Bh7 mate.
ii) or 5. .. Ra5 6. Bxb1 Rh5†
7. Kxh5 stalemate.

Q C. M. Bent
Shahmat, iii.68 5



Draw 4
 1. Sb3† Kd6/i 2. Rd4† Ke5 3. Sld2 c1Q/ii 4. Sxc1 h1Q/iii 5. Sd3† Kxd4/iv 6. Sf2=.

i) 1. .. Kd5 2. Rb4†.
 1. .. Kd5, b5 2. Sc3†.
 ii) 3. .. Kf5 4. Rd5† Kg4 5. Rxh5! Kxh5 6. Sf1 h1Q 7. Sg3†=.

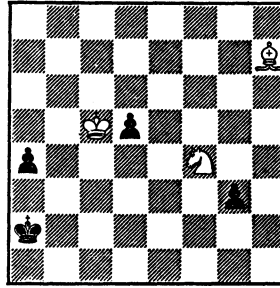
3. .. h1Q 4. Sc4† Kf5 5. Sd6† Kg5 6. Se4† Kh6 7. Rd6† Sf6 8. Rxf6† Kh7 9. Rg6 wins.

iii) 4. .. Kf5 5. Sd3 h1Q 6. Rd5† Kg4 7. Sf2†=.

4. .. Se1, h4 5. Rh4=.

iv) 5. .. Kf5 6. Rd5†=.

R V. I. Tjavlovsky
5th Hon. Men.
Ceskoslovensky Sach 1963 4



Win 3
 1. Kb4 a3 2. Kc3 d4† 3. Kc2 g2 4. Se2/i Ka1 5. Bd3/ii Ka2 6. Sg1 Ka1 7. Sf3 Ka2 8. Be4 (f5, g6, h7) Ka1 9. Kb3 a2 10. Ka3 g1Q/iii 11. Sxg1 d3 12. Kb3 d2 13. Bc2 d1Q 14. Bxd1 Kb1 15. Se2 a1Q/iv 16. Bc2 mate. All the pawns promote to Q.

i) 4. Sxg2†? d3† 5. Bxd3 Ka1 6. Kb3 a2 draws.

ii) 5. Kb3? a2 6. Ka3 d3 7. Sd4 Kb1 8. Bxd3† Kc1 9. Kxa2 g1S draws.

iii) 10. .. d3 11. Sd2 g1Q 12. Sb3† Kb1 13. Bxd3 mate.

iv) 15. .. a1S† 16. Kc3 Ka2 17. Sd4 Kb1 18. Bh5 Ka2 19. Bg6 Ka3 20. Bf7 wins, or 15. .. Ka1 16. Sc1 wins.

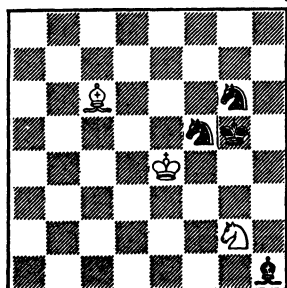
The Society called 'Friends of Chess' was formed in vi.1969 with the objective of 'improving Britain's position in international Chess.' The Society is affiliated to the British Chess Federation. The Chairman's first annual report lists the Society activities to date. Although chiefly concerned with competitive play, it is gratifying to learn that composition is not being ignored. Specifically mentioned among the 'other events' to be supported is the composition 'of problems and end-games.' £50 is already being provided for a 'Friends of Chess' problem composing tourney to be organised in 1971 by The British Chess Problem Society.

One may become a 'Patron' or a 'Friend'. Patrons are entitled to vote, and their annual subscription is £20. A Friend subscribes £5 p.a. The address of the Treasurer:

Ralph C. Hopton
Westholm
Orchehill Avenue
Gerrards Cross
Buckinghamshire.

DIAGRAMS AND SOLUTION

No. 1119 B.-Soukup-Bardon
Original



Draw

Tourney announcement

'Ajedrez' of Argentina announces a major tourney for original endgame studies. Entries in two (2) copies.

Closing date: 31.x.70. 8 Prizes. Judges: B. Soukup-Bardon (Prague) and Francisco Benkő (Argentina). Director: Dr Carlos Skalicka. Address for entries:

Revista 'Ajedrez', (Director del Concurso de Composiciones
Calle 25 de Mayo 195
BUENOS AIRES ARGENTINA.

No. 1119: B. Soukup-Bardon. 1. Kf3/i Se5†/ii 2. Kf2 Sxc6 3. Kg1 Sg3 4. Kh2/iii Kg4 5. Se3† draws, for instance 5. . . Kf4 6. Sf1 Sd4 7. Sxg3, though care will be needed.

i) 1. Kd3? Se5† 2. Ke2 Sxc6 3. Kf2 Scd4 4. Kg1 Sg3 and retains the material advantage to win. ii) 1. . . Sgh4† 2. Kf2 Sxg2 3. Bxg2.

1. . . Sf4 2. Kf2 Sh3† 3. Kf1/iv Sg3† 4. Ke1 draws for 4. . . Kf6 5. Sf4, or 4. . . Kg4 5. Se3†. iii) 4. Kf2? Kg4 5. Se3† Kh3 wins, or here 5. Kgl Sd4 6. Se3† Kh3. iv) 3. Ke1? Sh4 4. Sxh4 Kxc6 wins.

Mr Harman has been in hospital and was therefore unable to check all the studies in EG 19 for anticipations before publication. He is now, I am very glad to say, out of hospital and recovering, and gives the following EG 19 anticipations.

No. 1020. See No. 40 in Nadareishvili's 'Studies' (p. 74).

No. 1026. See No. 284 (Zemliansky) in EG 8.

The Encyclopedia of Chess, by Anne Sunnucks, published by Robert Hale, 1970. Encyclopedia is too heavy a word. With some skipping of lists and tournament tables it is not only possible, it is enjoyable to read straight through the 549 pages from Aaron to Zvorikina. There are illustrations and a beautiful dust cover. Clarity, presentation and choice of type are unexceptionable.

The attempt is made to be thorough without being academic, to be anecdotal without being trivial. On balance, and with exceptions, I think the attempt has succeeded, which is remarkable considering the dangers of mixing extremes. Naturally, there are inconsistencies, oddities, repetitions and errors. About a couple of hundred accents are missing; the definition under pinned pieces is unsatisfactory; there is a curious sense of proportion; much could be compressed with advantage. On the other hand, serious omissions are hard to find. If there is no article on magazines as such, there are many references under individual magazines or countries. Games that have won names for themselves, such as the Immortal and Evergreen, are given, though Najdorf's 'Polish Immortal' is missing. If the total space devoted to

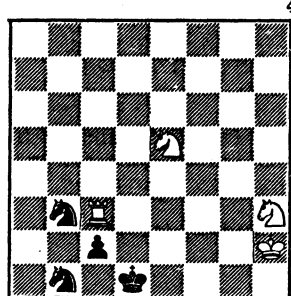
women's chess seems unduly large, at least this has the justification that the information will be found nowhere else. If the bias is British, this shows chiefly in the inclusion of trivia. The total space devoted to endgame studies compares favourably (I should not say more, as the reviewer provided the material) with that in the French 'Dictionnaire' and not badly with that in the 1964 Russian production. Which reminds me - there is no entry under either 'dictionary' or 'encyclopedia'!

AJR

Reviews.

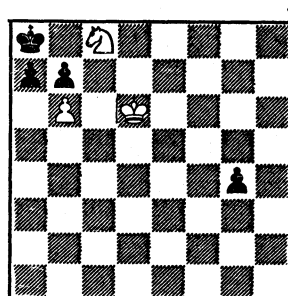
Selected Problems and Studies (in Bulgarian), by V. Rangelov and A. Tanielian, 'Medicine and Physical Culture', Sofia, 1970. This booklet of 112 pages contains 29 studies by Bulgarian composers. The names are: B. Markov, M. Mikhailov, V. Ganchev, G. Popov, Emil Georgiev, K. Stoyanov, Atanas Tatev, M. Balchikliev, Edravko Kadrev, A. Zlatanov, K. Krachunov, D. Obadiya and I. Ignatiev. Two examples of Mikhailov's are given.

No. 1120 M. Mikhailov
Ceskoslovensky Sach, 1952



Win 4

No. 1121 M. Mikhailov
Shakhmatna Misl, 1954



Draw 3

No. 1120: M. Mikhailov. 1. Sf2† Kd2 2. Se4† Kd1 3. Rd3† S(1 or 3)d2 4. Rxd2† Sxd2 5. Sc3† Ke1 6. Kg1 c1S 7. Kg2 and mates next move.

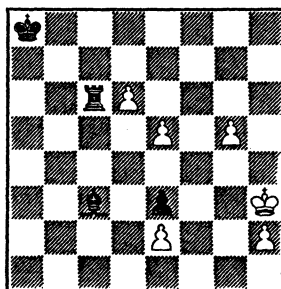
No. 1121: M. Mikhailov. 1. Sxa7 g3 2. Sc6 g2 3. Se5 g1Q 4. Sd7 and draws. Black would lose after 2. ..bc 3. Kc7.

Dr. PAOLI'S COMPETITION FOR COMPOSERS

The eminent Italian player and composer, Dr Enrico Paoli, who is endings editor of *Sinfonie Scacchistiche*, offers 2 prizes for the best correction of the attached study by Barbieri. The conditions are:

1. Place bK (other pieces unmoved) in the diagram to form a sound study to draw.
2. Supply full solution.
3. Send to AJR not later than 3 months after the end of the month that this EG is dated. (If 'October 1970', send by 31.1.71.)

Vittorio de Barbieri
 Revista Romana de Sah, 1938
 4



Draw
 Composer's solution: 1. d7 Ba5 2. e6 Bd8/i 3. g6 Rc5 4. e7/ii Bxe7 5. g7 Rg5 6. d8Q† Bxd8 7. g8Q Rxc8 stalemate. i) 2. .. Rxe6 3. g6 Re7 4. g7 Rxc7 5. d8Q† Bxd8 stalemate. ii) 4. g7? Rh5† 5. Kg4 Rg5† 6. Kh3 Rxc7 7. e7 Rxe7 wins. Demolition by Dr Pirrone: 1. d7 Ba5 2. e6 Rxe6 3. g6 Kb7! 4. g7 Rh6† 5. Kg3 Rg6† 6. Kh3 Kc7 and Black wins.

CHESS PERIODICALS IN THE U.S.S.R.

The following information is incomplete. If any U.S.S.R. reader would like to supply further details, they will be printed.

1. Monthly

(i) **Shakmaty v SSSR** ('Chess in the U.S.S.R.'). This is a general chess magazine, with a section for composition. There may be up to five originals in each issue. There is an annual informal tourney. Several times a year there will be articles of interest for the endgame. Circulation: 45,000.

(ii) **Shakmatny Bulletin** ('Chess Bulletin'). Intended for tournament players, so there is special emphasis on openings. There is no com-

positions section and no tourney. Occasional articles on the endgame when relevant to theory: especially $Q + P \text{ v } Q$ and rook and pawn endings. Circulation 12,750.

(iii) **Bulleten Tsentralnovo Shakmatnovo Kluba SSSR** ('Bulletin of the Central Chess Club of the U.S.S.R.'). In effect a 16-page newspaper with games, articles, photographs and news. One page is devoted to composition. There is a regular informal tourney for originals published in the Bulletin. Circulation: not known.

(iv) **Shakmatisti Rossii** ('The Chessplayers of Russia'). I have seen only one issue, xii.68, which gave the results of the 'All-Russian' (i.e. not 'All-Union') Fifth Study Tourney. Like 1 (iii) it is a 16-page newspaper, but it seems to devote relatively more space to articles. It is not clear whether there is a regular studies section. The Moscow address is different from that of 1 (iii). Circulation: not known.

2. Twice monthly

(i) **Shakmaty** ('Chess'). Published in Riga, capital of the Latvian Republic, this small-format magazine is not to be confused with 1 (i). It has 32 pages, one or two of which are devoted to composition. The study content is variable, often nil. Solutions have been published a year after the diagrams, or, in some cases, apparently not at all. There is a definite interest in studies, however, for issues in 1968 and 1969 mentioned a Behting Memorial tourney (though the award in the studies section has so far eluded my search), while a Mattison Memorial tourney award is excepted late in 1970 (closing date was 1.iii.70). Circulation: 19,450.

(ii) **Sahs** ('Chess'). Apparently the same as 2 (i), but in the Latvian language instead of in Russian. However, Alexander Hildebrand has shown me an issue where the compositions section was partially different. Indeed, that issue is the only one I have ever seen. Circulation: not known.

3. Fortnightly

(i) **Shakmatnaya Moskva** ('Moscow Chess'). 4 or 8 pages. Sometimes appears weekly. Issued by the periodical **Moskovsky Komsomolets** ('Moscow Communist Youth Organisation'). Similar to 1 (iii), but with emphasis on minor competitions (games) and interviews. Informal tourney for studies. Circulation: not known.

4. Weekly

(i) 64. Under the general editorship of ex-World Champion Petrosian, this again resembles 1 (iii). 16 pages. There is a compositions section and an annual informal tourney for studies. Circulation: not known.

5. Other

There must be scores, if not hundreds, of newspapers with chess columns. Some will be familiar to EG readers: **Vecherny Tbilisi**, **Vecherny Leningrad**, **Komsomolskaya Pravda**, **Leninskaya Smena**, **Tikhoookeansky Komsomolets** have all organised study tourneys.

AJR

COMPUTERS

These are again in the news (see EG17, p. 31). Botvinnik holds out a promise (Shakhmaty v SSSR, vi.70) of a strong Soviet contender against the American 'Mac Hack VII' of Massachusetts Institute of Technology, while another U.S. program of considerable power has been developed by programmers of the computer manufacturers Control Data Corporation. This one is decidedly stronger in the endgame than its predecessors. It will play in the Islington Open tournament in xi.70, whose organiser is the English player Stewart Reuben. Here Reuben, who scored 8 in the 1970 Open Championship of Serbia (against winner Farago of Hungary's 10), loses to the CDC program, but Reuben (White) played at under 10 seconds a move, while the computer was controlled to about a minute a move.

1. d4 Sf6 2. c4 Sc6 3. Sc3 e6 4. Bg5 Bb4 5. e3 Bxc3† 6. bc h6 7. Bh4 g5 8. Bg3 d6 9. Bd3 e5 10. h4 Bg4 11. Qa4 Ke7 12. d5 Sb8 13. c5 Sb8 13. c5 Sbd7 14. cd† cd 15. Qb4 Qc7 16. e4 Sc5 17. Bc2 Sa6 18. Qc3(?) Sxd5 19. Qd2 Sb6 20. Bb3 Sxc4 21. Qc3 Sa5 22. Qxc7† Sxc7 23. Rc1 Sb5 24. Se2 Sxb3 25. ab Rxc8 26. Kd2 Bf5 27. hg hg 28. Rh5 Rxc1 29. Sxc1 f6 30. f3 d5 31. f4 Rc8 32. Sd3 Bg6 33. Rh6 gf 34. Rxc6 Kf7 35. Rh6 Kg7 36. Rh3 fg 37. Rxc3† Kh6 38. Sb4 Sc3 39. Rf3 Kg7 40. Rf1 a5 41. Sd3 Se4† 42. Kd1 Rc3 43. Sc1 Rxe3 44. Kc2 d4 45. Rd1 b5 46. Rd3 Rxd3 47. Sxd3 Kf7 48. Kb2 Sc3 49. Sc5 e4 50. Kc2 e3 51. Sb7 e2 52. Kd2 a4 53. ba ba 54. Sd6† Ke6 55. Sc4 f5 56. Sa3 Ke5 57. Sc4† Kd5 58. Sa3 f4 59. Sc2 Ke4 60. Sa3 Kd5 61. Sc2 f3 62. gf Kc4 63. f4 d3 64. Se3† Kb3 65. Sg2 a3 66. Kxd3 a2 67. f5 a1Q 68. Qf1 and Reuben resigned. (Taken from Chess, viii.70).

DIAGRAMS and SOLUTIONS

No. 1122: S. da Silva. 1. Ke2 Kg2/i 2. Sd3 Be5/ii 3. Se1† Kh1 4. Kf1/iii Bd6 5. Sd3 Kh2 6. Sc1 Bg3 7. Bg1† Kh1 8. Se2 Be5 9. Bf2 Kh2 10. Bh4 Kh1 11. Bg3 Bf6/ iv 12. Bf4 Bh4 13. Be3/v Kh2 14. Bg1† Kh1 15. Bf2/vi Be7 16. Sg3† Kh2 17. Se4 Kh1 18. Ba7 Eh4 19. Bb8 Be1 20. Bg3 h2/vii 21. Bf2 and Ws mates next move. The length of the solution is remarkable. The composer is from Brazil.

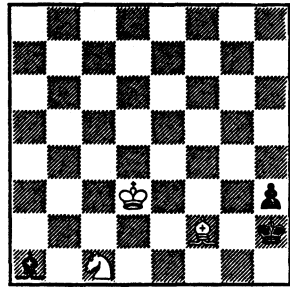
i) 1. . . Bd4 2. Kf1 Bxf2 3. Kxf2 Kh1 4. Se2 with an ancient mate.
 ii) 2. . . h2 3. Sf4† wins quickly. iii) The first stage, confining bK, is complete. Next, wS travels to e2. iv) 11. . . Bxc3 12. Sxc3† Kh2 13. Se4 is the easy line, but how is it to be forced? v) 13. Sc3? Bg3 14. Be3 Bf2 15. Bh6 Be3 draws. vi) This drives bB off the defensive diagonal e1-h4. If 15. . . h2 16. Bg3. vii) 20. . . Bxc3 is (iv).

No. 1123: A. Herbstman and L. Katsnelson. 1. d5/i Sxd5 2. c6 Bxc6† 3. Kc3/ii Rg3 4. g7 Rxc7 5. Ba3† d6 6. Bxd6† Kxd6 7. f8B†/iii Se7†/iv 8. Kd8 Bd7/v 9. Be6 Rh7/vi 10. Bxd7 Rh8 11. Be8 Rxf8 and this time the other wB is pinned in a stalemate.

i) 1. c6? Bxc6† 2. Kc8 Bd5 3. Ba3 Rb1 wins. ii) 3. Ka6? d6 4. Ba3 Ra1. 3. Kb8? Rb1 4. g7 Rxb2† 5. Kc8 Sb6† 6. Kc7 Sa8† 7. Kc8 Bb7† 8. Kb8 Bd5† and 9. . . Bxf7. iii) 7. f8Q? Se7† 8. Kd8 Rxc8 and wins, as it is not stalemate. iv) 7. . . Re7 8. Kd8 draws. v) 8. . . Rxc8 stalemate. The next meets 9. Bxc7 with 9. . . Sc6 mate. vi) 9. . . Bxe6 10. Bxc7.

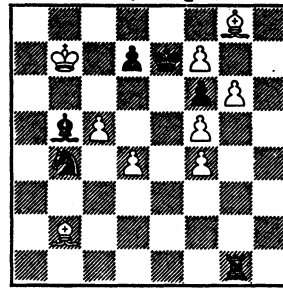
No. 1124: J. Vandiest. 1. Qa8† Kg7 2. Qa1† Kh7/i 3. Qh1† Kg7/ii 4. Qg1† Kf7 5. Be6† Ke8 6. Bf7† Kd7/iii 7. Qa7† Kc6 8. Be8†/iv Kd5/v 9. Qa5†/vi Kc4/vii 10. Bb5†/viii Kc5(d5)/ix 11. Ba6†/x Kc6 12. Qb5†

No. 1122 S. da Silva
Shakhmaty (Riga), 1.68



Win 3

No. 1123 A. Herbstman
and L. Katsnelson
Shakhmaty (Riga), ii.68 6



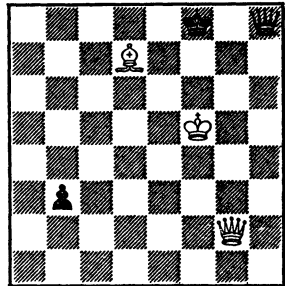
Draw 9

Kd6/xi 13. Qb6†/xii Kd5/xiii 14. Qxb3† Kd6/xiv 15. Qb4† Kc6/xv 16. Bb5† Kb6(b7)/xvi 17. Bc4†/xvii Kc6 18. Qb5† Kc7/xviii 19. Qa5†/xix Kc6/xx 20. Bb5†/xxi Kc5(d5)/xxii 21. Ba4†/xxiii Kc4/xxiv 22. Qb5† Kc3 23. Qb3† Kd2 24. Qd1† Ke3 25. Qc1†/xxv Kf2/xxvi 26. Qd2†/xxvii Kg3 27. Qe1†/xxviii Kh2 28. Qf2† Kh3 29. Bd7 and the threat of a discovered checkmate is immediately fatal.

i) 2. .. Kg8 3. Be6† Kh7 4. Qh1† Kg7 5. Qg1† Kf8 6. Qc5† Kg7 7. Qe7† mates. 2. .. b2 3. Qxb2† Kh7 4. Qh2† Kg7 5. Qg3† Kf7 6. Be6† wins.

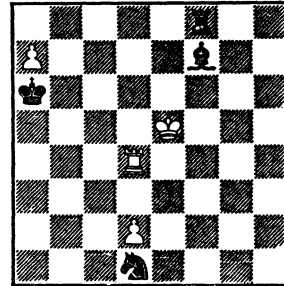
ii) 3. .. Kg8 4. Be6† Kg7 5. Qg1† wins, but not 4. Qg2†? Qg7=. iii) 6. .. Kxf7 7. Qa7† Kf8 8. Qb8† Kg7 9. Qc7† Kh6 10. Qd6† wins. 6. .. Ke7 7. Qa7† Kd6 8. Qb6† Ke7 9. Qc7† Kf8 10. Qd8† Kg7 11. Qf6†. 6. .. Kd8(f8) 7. Qb6(c5)† wins similarly. iv) 8. Qa6†? Kc7(c5) draws. v) 8. .. Qxe8 Qa4†. 8. .. Kd6 9. Qb6† soon mates vi) 9. Qa8† Kc5 draws. vii) 9. .. Kd4 10. Qa1†. 9. .. Kd6 10. Qb6†. viii) 10. Bf7†? Kd3 11. Qb5† Kd2. 10. Qa4†? Kd3 11. Bb5† Kd2. ix) Pb3 prevents .. Kb3; Qa4†, Kb2. x) First of 4 discovered checks in the main line, there also being several in supporting variations. 11. Bd7†? Kc4 12. Be6† Kd3. 11. Be2†? Kd6 12. Qb6† Kd5 13. Bf3† Kc4, or here 12. Qb4† Kc7 13. Qc5† (Qa5†, Kd6; Qb6†, Kd5) 13. .. Kb7 14. Bf3† Ka6 15. Qc6† Ka5 16. Qc7† Kb4 drawn. If at once 11. Ba4†? Kd4 12. Qb6† Kd3 13. Qxb3† Qc3, showing a further function of bPb3, the prevention of 13. Qb1†. xi) 12. .. Kc7 13. Qc5† Kd7 14. Bb5† Kd8 15. Qd6† wins. xii) 13. Qb4†? Kc6 14. Bb5† Kb6 15. Bc4† Kc6 16. Qb5† Kc7 17. Qa5† Kc6 and W is making no progress. xiii) 13. .. Ke7 14. Kc7†. 13. .. Kd7 14. Bb5† Kc8 15. Qc6† Kb8 16. Qd6† Kb7 17. Bc6† Kb6 18. Bd7† Kb7 19. Qc6† Ka7 20. Qc5† Kb7 21. Bc6† Kc7 22. Bd5† (yes, another one!) 22. .. Kd8 23. Qb6† soon wins bQ or mates. xiv) 14. .. Kc5(c6) 15. Qb5† wins. xv) 15. .. Kc7 16. Qc5†. 15. .. Kd7 16. Bb5† Kc- 17. Qc5†. xvi) 16. .. Kc7 17. Qc5†. 16. .. Kd5 17. Qc4†. xvii) 17. Ba4†? Ka7 18. Qc5† Kb8 19. Qb6† Kc8 20. Qc6† Kb8 21. Qd6† Ka7 22. Qc7† Ka6 23. Qc6† Ka7. 17. Be8†? Ka7 18. Qc5 Kb8 19. Qb6† Kc8 20. Qc6† Kb8 21. Qd6† Ka7 22. Qc7† Ka6 23. Qc6† Ka7. 17. Be2†? Kc7 18. Qc5† (Qa5†, Kd6; Qb6†, Kd5; Bf3† Kc4) 18. .. Kb7 19. Bf3† Ka6 20. Qc6† Ka5 21. Qc7† Kb4. xviii) Had B1 played to c7 on the previous move, 18. Qa5† would have been playable. 18. .. Kd6 19. Qb6† Kd7 20. Be6†. xix) 19. Qc5†? Kb7 20. Bd5† Ka6. xx) 19. .. Kd6 20. Qb6†. 19. .. Kb7 20. Bd5†. 19. .. Kb8 20. Qb6†. 19. .. Kd7 20. Bb5† Kd6 21. Qb4(b6)† Kd5 22. Qc4(c6)† wins. xxi) 20. Bd5†? Kd6. 20. Qd5†? Kc7 21. Qc5† Kb7. xxii) 20. .. Kd6 21. Qb6†. 20. .. Kb7 21. Qa6† and

No. 1124 J. Vandiest
= 1/2 Prize,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
3



Win 3

No. 1125 A. Bondarev
= 1/2 Prize,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
4



Draw 4

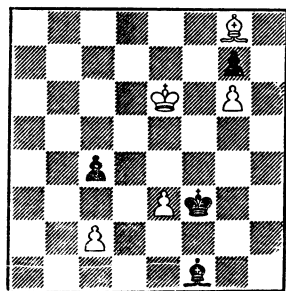
either 21. .. Kb8 22. Qd6† Kb7 23. Bc6†, or 21. .. Kc7 22. Qa7† Kd6 23. Qb6†. xxiii) Compare with the position after Bl's move 11. 21. Ba6†? Kd6 22. Qb4† Kc6 23. Bb5† Kb6 24. Bc4† Kc6 25. Qb5† Kc7 26. Qa5† Kc6 27. Bb5† Kc5. xxiv) 21. .. Kd4 22. Qb4† Kd3 23. Qb1† Kd2 24. Qd1† is the main line, and if here 22. .. Kd5 23. Qb5† Kd6 24. Qc6†. xxv) But not 25. Qe1†? Kd3. xxvi) 25. .. Kd3 26. Bb5† Kd4 27. Qb2†. 25. .. Ke2 26. Bb5† Kf2 27. Qf1† Kg3 28. Qf4† Kg2 29. Bc6† Kg1 30. Qg3† mates. xxvii) 26. Qf4†? Ke2 27. Bb5† Kd1. xxviii) Two other checks also suffice: 27. Qe3† or Qf4†.

Judges: H. M. Lommer and Perkonoja. 77 entries, plus 45 more from a single composer - all draws, of poor quality. The judges praise the First Prize for its theoretical value, long solution, multiple discovered checks, and wB sacrifices. The award is provisional for six months, presumably starting vi.70.

No. 1125: A. Bondarev. 'Finding 3 positional draws in the one study is a remarkable achievement. The slim white force holds the black superiority in check. Note the admirable riposte 12. Rh8 in the 4. .. Bg6 line. A pity that bSd1 is so passive.' (Judges).

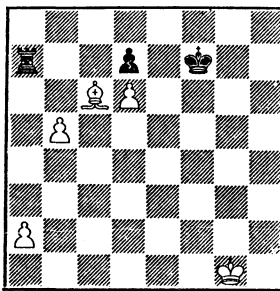
1. Rf4/i Re8†/ii 2. Kd6 Bb3/iii 3. Rb4 Bf7/iv 4. Rf4/v Bg8/vi 5. Ra4†/vii Kb7 6. Kd7 Ra8/viii 7. Rb4† Ka6 8. Kc6/ix Rc8†/x 9. Kd7 Ra8 10. Kc6 with a positional draw.
i) 1. Kd6? Ra8 2. Kc6 Be8† wins. ii) 1. .. Kxa7 2. Kd6 and the threat of Ke7 wins a piece, drawing. iii) Other squares are covered by later variations. iv) 3. .. Bg8 4. Rb8. v) 4. Rb8? Kxa7. 4. Kc6? Rc8† 5. Kd7 Ra8 6. Ra4† Kb6 7. Rb4† Ka5 8. Rb7 Ka6 wins. 4. Kc7? Bd5. 4. Rb1? Bh5 5. Kc7 Ra8 6. Ra1† Kb5 7. Ra3 (Kb7, Bf3†) 7. .. Bf7 8. Ra1 Sb2 9. Rb1 Rxa7† 10. Kd6 Ra2 wins. vi) 4. .. Bg6 5. Kc7/xi Re7† 6. Kd8 Re8† 7. Kc7 Bc2 8. Rc4 Bb3/xii 9. Rb4 Bc2/xiii 10. Rc4 draws, but not 10. Rb8? Re7† and 11. .. Rxa7 wins. vii) 5. Kd7? Ra8 6. Kc6 Kxa7 7. Kc7 Bb3 8. Rb4 Ec2 9. Rc4 Bd3 10. Ra4† Ba6 wins. viii) 6. .. Rf8 7. a8Q† Rxa8 8. Rb4† with perpetual check. ix) But not 8. Kc7? Bd5 and B1 wins. x) Now 8. .. Kxa7 9. Kc7 draws. xi) 5. Rf6? Bh5 6. Rf5 Bg4 7. Rf4 Bh3 8. Rf3 Bg2 and wins straightforwardly as bB now controls a8. xii) 8. .. Be4 9. Rxe4 draws. xiii) 9. .. Bd5 10. Rb8 Re7† 11. Kd6 Kxa7 12. Rh8/xiv and wins a piece, drawing. xiv) Almost a domination of wR. 12. Rc8? Bb7. 12. Rd8? Re2 13. Rd7† Bb7. 12. Rf8? Rf7 wins. 12. Rb5? Bc4 13. Rb4(c5) Re4 wins. 12. Rb1? Re1 13. Kxd5 Sc3(e3)† wins. 12. Rb4? Re4 wins.

No. 1126 W. D. Ellison
3rd Prize,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70



Win 5

No. 1127 I. Vandecasteele
4th Prize,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70



Win 5

No. 1126: W. D. Ellison. 'A very interesting struggle between same-coloured bishops, with a precise path to the win. There is a Q + B v Q theoretical ending, with two variations terminating with mate or win of bQ.' (Judges.)

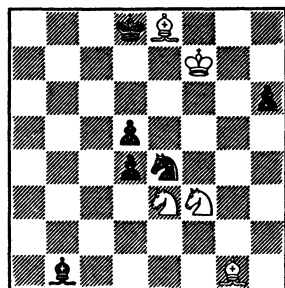
1. Ke7/i Kxe3/ii 2. Kf8 Kd2 3. Kxg7 Kxc2 4. Kf6 c3/iii 5. g7 Kb2/iv 6. Bb3 Bc4/v 7. Bxc4 c2 8. g8Q c1Q 9. Qb8† Ka1/vi 10. Qa7† Kb2 11. Qa2† Kc3 12. Qb3† Kd4 13. Qd3† Kc5 14. Qd5† Kb4/vii 15. Qb7†/viii Kc3 16. Qf3† Kd4 17. Qd5† Kc3 18. Qd3† Kb4 19. Qb3† Kc5 20. Qb5† Kd6/ix 21. Qb6† Kd7 22. Be6† and mates.

i) 1. Kf7? Bd3, a fine riposte impossible after the main line move, when the bB can simply be captured and wB stop the advanced pawn. Similarly 1. e4? Bd3. ii) 1. .. Be2 2. e4/x Kxe4/xi 3. Kf8 Bd1 4. Kxg7 Bxc2 5. Kh8/xii Kd4 6. g7 c3 7. Bf7 Bh7 8. Bb3 wins, another fine line. iii) 4. .. Bd3 5. g7 Kb3(c3) (. . c3; Bb3†) 6. Be6 Bh7 7. Kf7 Kb4 8. Bf5 wins. iv) 5. .. Kd2 6. Bb3 Bc4 7. Bxc4 c2 8. g8Q c1Q 9. Qd5† (or Qg2† with transposition to main line) 9. .. Ke1 10. Qe4† Kf2 11. Qh4† Kf3 12. Qh3† Kf2 13. Qh2† Kf3 14. Be2† Ke4 (else Qh6† wins) 15. Qe5 mate. v) 6. .. Kxb3 7. g8Q† Bc4 8. Qb8† Ka2 9. Qa7† Kb2 10. Qb6† Bb3/xiii 11. Qd4 Ba2 12. Ke5 Kb3 (for a draw after . . c2; Qa1 Bb1) 13. Qf4 Kb2 (. . c2; Qc1) 14. Qb4† Bb3 15. Qd4 and wins, as wK continues to approach. vi) 9. .. Kc3 10. Qb3† is the position in the main line 2 moves later vii) 14. .. Kb6 15. Qb5† Kc7(a7) 16. Qc5† Kb8 17. Qb6†. viii) This unlikely check to force a reversal of bK's march round wB is the only way to win. ix) bQ is lost after 20. .. Kd4 21. Qe5† Kxc4 22. Qc7†. x) 2. Kf8? Bd1 3. e4 (Bxc4, Bxc2=) 3. .. Bxc2 4. Bd5 Bxe4 draws. xi) 2. .. Bd1 3. Bxc4 Bxc2 4. Bd5 wins. xii) It is necessary to control g8(!). Consider 5. Kh6? Kd4 6. g7 c3 7. Bf7 Bh7 8. Bb3 Bg8=. xiii) Alternatives are 10. .. Kc1 11. Qe3† Kb2 12. Qd4. 10. .. Ka2 11. Qa5† Kb2 12. Qb4†, or here 11. .. Kb3 12. Qe5 c2 13. Qa1, with Qc1 to follow.

No. 1127: I. Vandecasteele. 1. b6/i Ra6/ii 2. b7 Rb6 3. Be4/iii Ke6 4. a4 Kxd6 5. a5 Kc7/iv 6. ab† Kb8 7. Bd5 d6 8. Bc6 d5 9. Kf2 d4 10. Bf3 d3 11. Ke3 d2 12. Kd4 d1Q† 13. Bxd1 Kxb7 14. Kc5 and wins.

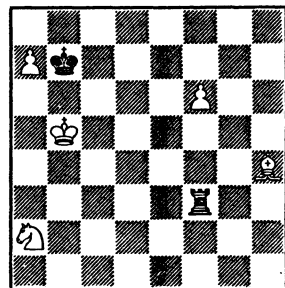
i) 1. Bd5†? Kf6 2. b6 Ra4 3. b7/v Rb4 4. a4 Ke5 5. a5 Kxd5 6. a6 Kc6 draws. ii) 1. .. Ra5 2. b7 Rg5† 3. Kf2 Rf5† 4. Kg3 Rg5† 5. Kf4 Rg8 6. Bd5† and 7. Bxg8. iii) This protects b1. If 3. Bd5†? Kf6 4. a4 Ke5 5. a5 Rb1† 6. Kf2 Kxd5 7. a6 Kc6 draws. iv) 5. .. Rb4 6. a6 Kc7 7. a7 wins. v) 3. a3 Rxa3 4. b7 Ra1† 5. K- Rb1 draws.

No. 1128 V. A. Bron
1st Hon. Men.,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
6



Win 5

No. 1129 I. Krieheli
2nd Hon. Men.,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
2



Win 5

JRH: 'Anticipated finale: Prokop (1924), 316 in Ban's „Tactics”; Prokop (1924), p. 41 in Vol III of Rueb's „Bronnen”; Afanasiev and Dvizov (1967), EG14 No. 646; Mugnos (1946 and 1947), Nos 29, 29A in his „Finales”. Also interesting is the composer's No. 646a on p. 34 of EG18. (AJR)

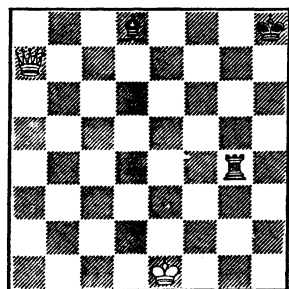
No. 1128: V. A. Bron. 1. Sf5 Sg5† 2. Sxg5 Bxf5 3. Sf3 Bg4 4. Sxd4 Bh5† 5. Kf8 Bxe8 6. Se6† Kd7 7. Sf4 h5/i 8. Bf2 d4/ii 9. Bh4 d3 10. Sxd3 Bg6 11. Se5† wins. i) 7. .. Kd8 8. Bb6† Kd7 9. Bf2 wins. ii) 8. .. h4 9. Bxh4 d4 10. Be1/iii Kd8/iv 11. Ba5† Kd7 12. Bb4 Kd8/v 13. Se6† Kd7 14. Sc5† Kc6 (. . Kd8; Ba5†) 15. Kxe8 Kb5 16. Ba3 Kc4 17. Se4 and wins. iii) 10. Bf6? d3 11. Bc3 Kd8 12. Ba5† Kd7 13. Bb4 Kd8 14. Se6† Kd7 15. Sc5† Kc6 16. Kxe8 e2 (or .. Kb5) draw. iv) 10. .. d3 11. Ba5 is a Zugzwang in White's favour-compare (iii) after 12. .. Kd7. v) 12. .. d3 13. Ba5 is the Zugzwang again.

No. 1129: I. Krieheli. 1. a8Q†/i Kxa8 2. Sb4 Rf5† 3. Kb6 Rf4 4. Sd5 Rxh4 5. f7 Rh6† 6. Ka5(b5) Rh8 7. Ka6, with a remarkable discovery of reciprocal Zugzwang. If now 7. .. Kb8 8. Sf6 Rc8 9. Se8 Rc6† 10. Kb5. Or 7. .. Rf8 8. Sb6† Kb8 9. Sd7† and 10. Sxf8. Or 7. .. Rc8 8. Sb6†. Or 7. Rd8 8. Sc7† Kb8 9. Se8. i) 1. Sb4? Rf5† 2. Ka4 Rf4 3. Bg5 Rf5 draws.

JRH: 'Nearest is Platov, No. 418 in Tattersall.'

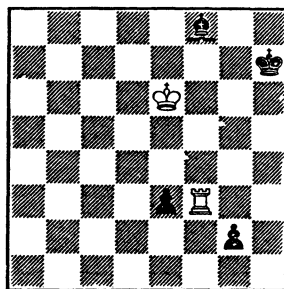
No. 1130: E. Dobrescu. 1. Qf7 Bh4†/i 2. Ke2/ii Rg2†/iii 3. Ke3 Rg3†/iv 4. Ke4/v Rg4† 5. Kf5 Rg5† 6. Kf4/vi Ra5 7. Qf8† Kh7 8. Kg4 Ra4†/vi 9. Kh5 Rd4 10. Qf7† Kh8 11. Qc7 Re4 12. Qb8(c8)† Kg7 13. Qb7† Re7 14. Qg2† Kf8 15. Qa8† Re8 16. Qf3† wins. i) .. Rg8 2. Kf1 Rg7 3. Qf8† Rg8 4. Qh6 mate, or 2. .. Bg5 3. Qh5† wins. 1. .. Ba5† 2. Kf2 Rg5 3. Qf6† Rg7 4. Qf8† Kh7 5. Qf5† and 6. Qxa5. ii) Kf1? Rg5 3. Qf4 Rh5 draw. iii) 2. .. Rg5 3. Qf8† Kh7 4. Qf4 Rh5 5. Qf7† Kh6 6. Kf3 Rg5/vii 7. Qf6† Kh7 8. Qf4 Rh5 9. Qf7† Kh6 10. Kg4. 2. .. Re4† 3. Kf3 Re5 4. Qf4 Rh5 5. Kg4. iv) 3. .. Bf2† 4. Kf3 Rg3† 5. Ke2 Re3† 6. Kf1 Re1† 7. Kg2 Rg1† 8. Kh2. v) 4. Kf4? Rg5 5. ? vi) 8. .. Bg5 9. Qb4 Re5 10. Qd6. vii) 6. .. Bg5 7. Qe6† and 8. Kg4. 6. .. Ra5(b5) 7. Qe6† Kg5(h5) 8. Qg4† wins.

No. 1130 E. Dobrescu
3rd Hon. Men.,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
3



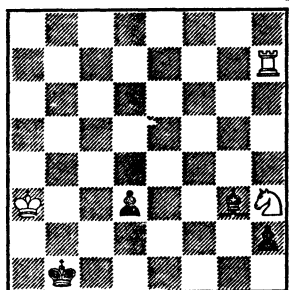
Win 2

No. 1131 G. Afanasiev
and E. Dvizov
= 4/5 Hon. Men.,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
4



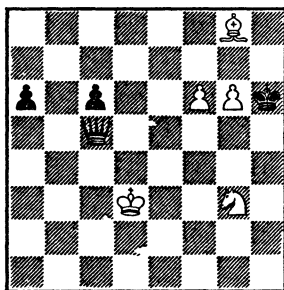
Draw 2

No. 1132 J. Kopelovich
= 4/5 Hon. Men.,
Halberstadt Memorial
Award in Thèmes-64, iv-vi.70
4



Draw 3

No. 1133 E. Dobrescu
and V. Nestorescu
Prize, Revista de Sah, 1966
4



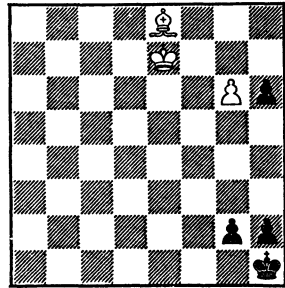
Draw I: Diagram
II: wKb3 5

No. 1131: G. Afanasiev and E. Dvizov. 1. Rh3† Bh6 2. Rg3 e2 3. Kf7 Be3/i 4. Rh3† Bh6 5. Rg3 e1S 6. Rg4 Be3 7. Rh4† draws. i) 3. .. e1Q 4. Rg7† Bxg7 stalemate.
JRH: 'Cf. Sehwers (1923), No. 737 in „1234”.'

No. 1132: J. Kopelovich. 1. Sf2/i d2/ii 2. Sd1/iii Kc1 3. Sb2/iv Be5 4. Ka2 Bxb2 5. Rxh2 d1Q 6. Rc2 and stalemate follows either capture. i) 1. Sg5? Bd6† 2. K- d2 3. Se4 d1Q†. 1. Rb7†? Ka1 wins. ii) 1. .. Bxf2 2. Rxh2 d2 3. Rh1† Be1 4. Rh2 d1Q 5. Rb2† Kc1 6. Rb1† Kxb1 stalemate. iii) 2. Rxh2? Bxh2 3. Se4 Bd6†. iv) 3. Sc3? Ee5. 3. Se3? Bf4 wins.

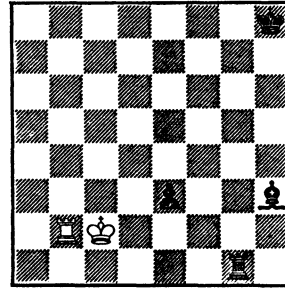
No. 1133: E. Dobrescu and V. Nestorescu. I. 1. g7 Qd6† 2. Ke4 Qxf6 3. Bb3 Qh4† 4. Kf3 Qf6† 5. Ke4 Qe7† 6. Kf3 draws. II. 1. g7 Qe3† 2. Ka4 Qf4† 3. Se4 Qxe4† 4. Ka3 Qg6 5. Bb3 Kh7! 6. Kb4 Qg4† 7. Kc3 draws.
JRH: 'See EG9, p. 236, 9(a) and 9(b).' Judge: R. Voia.

No. 1134 E. Dobrescu
1 Hon. Men.,
Revista de Sah, 1966 4



Win 3

No. 1135 P. Joitsa
2 Hon. Men.,
Revista de Sah, 1966 4



Draw 2

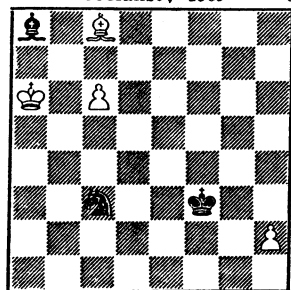
No. 1134: E. Dobrescu. 1. g7 Kg1 2. g8Q h1Q 3. Qg3 Kf1 4. Bb5† Kg1 5. Bc6 Kf1 6. Qf3† Kg1 7. Kf8 Kh2 8. Qf4† Kg1 9. Qg3 Kf1 1.0 Qf3† Kg1 11. Kg7 Kh2 12. Qf4† Kg1 13. Qg3 Kf1 14. Qf3† Kg1 15. Kg6 Kh2 16. Qf4† Kg1 17. Bd7 Qh2 18. Qc1† Kf2 19. Qd2† Kf3 20. Bc6† Kg4 21. Qe2† Kf4 22. Qe4† Kg3 23. Qe5† Kh3 24. Bd7†.

No. 1135: P. Joitsa. 1. Kd3 Rg3 2. Ke4 Bg2† 3. Kf4 Rf3† 4. Kg4 Rf2 5. Rb8† Kg7 6. Re8 Rf3 7. Re7† Kf8 8. Re6 Kf7 9. Re5 Rh3 10. Kf4 Rf3† 11. Kg4 Bh1 12. Kg5 Kf8 13. Re6 Bg2 14. Kg4 Kf7 15. Re5 Kf6 16. Re8 draws, for 16. .. Bh1 is met by 17. Rf8† Ke5 18. Rxf3.

No. 1136: V. Kondratenko. 1. c7/i Se4 2. Bg4† Kf4 3. Bf3 Kxf3 4. c8Q Bb7† 5. Qxb7 pins and wins. i) 1. Bg4†? Kf4 2. c7 Bb7† 3. Kxb7 Sb5 4. c8Q Sd6†. 1. Bb7? Sd5 2. Bxa8 Sb4†.

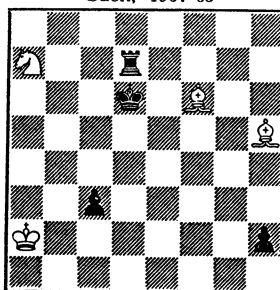
No. 1137: J. Pospisil. 1. Sb5†/i Kc5/ii 2. Bf3 Kxb5/iii 3. Be5/iv Kc4/v 4. Bxh2/vi Rd2† 5. Kbl Rxh2/vii 6. Be4 with a known theoretical draw. i) 1. Sc8†? Ke6 2. Bf3 Kxf6 3. Kbl Rc7 5. Sd6 Ke5 5. Se4 Kf4 6. Bh1 Rg7 7. Kc2 Rg1 8. Sf2 Rxh1 9. Sxh1 Kf3 wins. Or here 3. Sb6 Rd3 4. B- c2 5. Kb2 Rb3 wins. ii) 1. .. Ke6 2. Bxc3/viii Ra7†/ix 3. Sxa7 h1Q 4. Bg6/x Qg2†/xi 5. Bb2 Qb7/xii 6. Bc2 Qxa7† 7. Kb3 Kd5 8. Bd3 Qc5 9. Bc3 Qb6†(e3) 10. Kc2, or 9. .. Qf2 10. Bc4† with another theoretical draw. iii) 2. .. Rf7 3. Sxc3 draws. 2. .. c2 3. Kb2/xiii Kxb5 (. . Rf7 4. Sc3) 4. Be5 Rf7 5. Be2†(a8) and 6. Bxh2 draws. iv) 3. Kb3? Rf7 4. Be5 Rxf3 5. Bxh2 c2† 6. Kb2 Rf1 (6. .. c1Q† also) wins. 3. Bxc3? Rd3 4. Be2 Kc4 wins. v) 3. .. c2 4. Kb2 Rd3 5. Bb7(a8) draw. 3. .. Rf7 4. Be2† and Bxh2 to follow is given as drawn. vi) 5. Kbl? Kb3 5. Bxh2 c2† 6. Kcl Rd3 7. Bg4(h5) Re3 wins. viii) 5. .. c2† 6. Kb2 Rxh2 7. Be4. 5. .. Kd3 6. Bf4(e5) c2† 7. Kb2 Rf2 8. Bh5 draws, as Bl cannot stop checks and loss of bPc2. viii) 2. Bf3? Rd2† 4. Kb3 (Kbl, Kxf6) 3. .. c2 4. Bb2/xiv Rd3† 5. Kxc2 Rxf3 6. Sd4† Kd5 7. Sxf3 h1Q 8. Sd4 Qe4† 9. Kcl Qd3 wins, or 9. Kb3 Qb1 wins. ix) 2. .. Rd3 3. Bf3 Rxf3 4. Sd4† K- 5. Sxf3 h1Q 6. Sd4 with Bb2 to follow. 2. .. h1Q 3. Bg4† Ke7 4. Bxd7 Kxd7 5. Sd4. x) The only one of four options to succeed in drawing. The draw is either by setting up the Karstedt fortress (ix) or the 2B Lolli fortress. 4. Sb5?/xv Qd5† 5. Ka3/xvi Qxh5 6. Sd4† Kd6 7. Ka2 (Bb2, Qd5) 7. .. Qf7† (. . Qd5†? Ka1=) 8. Kbl Qf1† 9. Ka2 Qc4† 10. Kb2 Kd5 wins. xi) 4. .. Kd5 5. Bf7† Kc5 6. Bb3 Qc1 7. Ba5 Qh6 8. Bc3 draw. xii) 5. .. Qxg6 6. Sb5(c6) and 7. Sd4 draw. 5. .. Qd5† 6. Ka3/xvii Qf3† 7. Ka2 Qg2 8. Bbl draws, or here 7. .. Qe2 8. Kb3

No. 1136 V. Kondratenko
Prize, 'The Don Basin
Socialist', 1969 3



Win 4

No. 1137 J. Pospisil
1st Prize, Ceskoslovensky
Sach, 1967-68 4

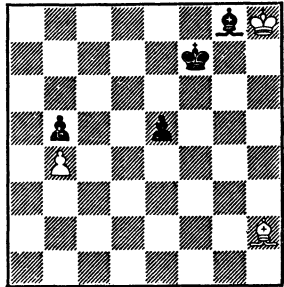


Draw 4

Qe3† 9. Bc3. xiii) 3. Sd4? Rxd4 4. Bxd4† Kxd4 5. Kb2 Ke3 wins. xiv) 4. Kb2 Kxf6 5. Kc1 Rf2 6. Bb7 Ke5 7. Sa3 Kf4 and .. Rf3. xv) 4. Bg4†? Kf7/xviii 5. Bb2/xix Qd5 6. Kb1/xx Qd3† 7. Ka1 Qa6† 8. Kb1 Qxa7 9. Bd1 Qc5 10. Ka2 Qb4 and wins, as B1's control of c3 prevents the formation of the Lolli fortress. bK can advance towards c4. The other defence attempt is 4. Be8? Qa8 5. Bb5/xxi Qxa7† 6. Kb3 Qb7 7. Kc4 Qd5† 8. Kb4 Kd6 9. Bc4/xxii Qb7† 10. Ka3/xxiii Kc5 11. Ba2 (Bb3, Qg2) 11. .. Qb5 12. Bb3 Qe2 13. Ba2 Qc2, or 13 Bb2 Qd2, again with winning control of c3. xvi) 5. Ka1 Qxb5 6. Bg6 Qb3 wins. xvii) 6. Kb1? Qd1† 7. Ka2 Qa4† 8. Kb1 Qxa7 9. Bd3 Qc5, or if here 9. Bc2 Qe3. xviii) 4. .. Kd5? 5. Sb5 Qc1 6. Be2 Qc2† 7. Bb2 Qxe2 8. Sd4 xix) 5. Sb5 Qg2†/xxiv 6. Kb1/xxv Qe4† 7. Ka2(al) (Kc1/b2, Qxg4 wins) 7. .. Qa4† 8. Kb1 Qxb5† 9. Bb2 (else bQ check wins wBg4) 9. .. Qd3† 10. Ka1 Qf1† 11. Ka2 Qc4† wins. xx) 6. Ka3 Qd3† 7. Ka2 Qc4† and 8. .. Qxg4 wins. xxi) 5. Bg6 Qxa7† 6. Kb2/xxvi Qh7† 7. Kc1 Qh1† 8. Kb2 Qg2† 9. Bc2 Kd5 10. Kb3 Qf1 (for a check on b5) 11. Bg6/xxvii Kc5 12. Bb4†/xxviii Kb5 13. Be8†/xxix Kb6 14. Bc3/xxx Qd1† 15. Ka3/xxxi Kc5 16. Ba4/xxxii Qb1 17. Bb3 Qc1† 18. Bb2 Qd2 wins. xxxiii) 9. Ba4 Qc5† 10. Kb3 Kd5 11. Kb2 Qf2† 12. Kb3 Qe2 and B1 wins. xxxiii) 10. Bb5 Kd5 11. Bb2 Qb6. xxxiv) 5. .. Qd5†? 6. Ka3 Qc5† 7. Bb4 Qxb5 8. Bd1 Qd3† 9. Bb3† K- 10. Kb2 draws. xxxv) 6. Ka1 Qf1† 7. Ka2/xxxiii Qc4† 8. Ka3 (Ka1, Qxb5 8. .. Qxg4 9. Sd4 Qg2 10. Bb2 Qd5 wins. Or 6. Bb2 Qd5† 7. Ka3/xxxiv Qxb5 8. Bc3 (Bd1, Qa6†) 8. .. Qc4 9. Bh5† Ke6 10. Bb4 Ke5 wins. xxxvi) 6. Kb3 Qb7† 7. Bb4 Kd5 8. Bc2 Kd4 wins, or here 7. Ka2 Kd5 8. Bd3 Qb6 9. Bb2 Qb4, or 7. Kc4 Qg2 8. Be8 Qd5† 9. Kb4 Qb7† 10. Bb5 Kd5. xxxvii) 11. Kb2 Qe2 12. Kb3 Qb5† 13. Bb4 Kd4. xxxviii) 12. Be8 Qd1†. Or 12. Bc2 Qb5† 13. K- Kc4. xxxix) 13. Bc3 Qc4† 14. Kb2(c2) Qf2† wins. xxx) 14. Bg6 Qh3† 15. Kb2 Qg2† 16. Bc2 Kb5 17. Bc3 Kc4, or here 15. Ka4 Qe6 (this seems better than composer's 15. .. Qg4). xxxi) 15. Kb4 Qd6† 16. Ka4 Qd5 wins. xxxxii) 16. Bb4† Kd4 17. Bg6 Qf3†. xxxiii) 7. Kb2 Qxb5† 8. Ka3 Qc4 9. Bh5† Ke6 10. Bb4 Qc2, wins. xxxiv) 7. Kb1(al) Qxb5 8. Bd1 (to stop .. Qb3) 8. .. Qd3†(f1).

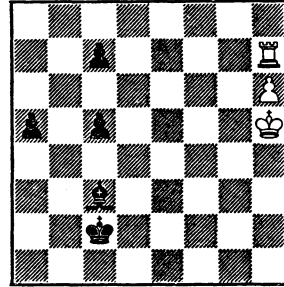
The composer, who is responsible for the analysis above, refers to analysis by F. Dedrle in the Czech journal Sach during the war years 1939 and 1940. This related to Q v 2B's and tended to demonstrate that the sole drawing possibility was the Lolli position. The Pospisil study combines three known drawing positions in the one composition.
Judge: F. J. Prokop.

No. 1138 V. N. Dolgov
2nd Prize, Ceskoslovensky
Sach, 1967-68 4



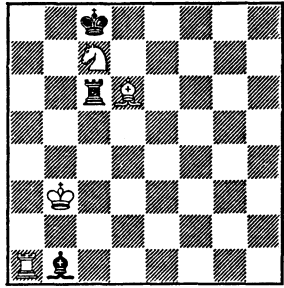
Win 3

No. 1139 L. I. Katsnelson
3rd Prize, Ceskoslovensky
Sach, 1967-68 5



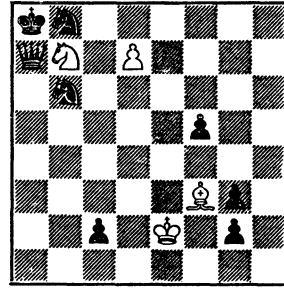
Win 3

No. 1140 L. Kopac
1 Hon. Men., Ceskoslovensky
Sach, 1967-68 3



Win 4

No. 1141 C. M. Bent
2 Hon. Men., Ceskoslovensky
Sach, 1967-68 8



Win 4

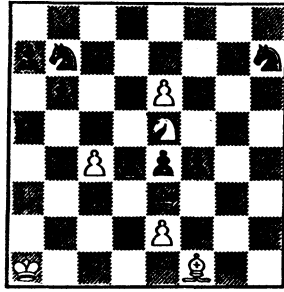
No. 1138: V. N. Dolgov. 1. Bg1 Kf8 2. Bc5† Kf7 3. Be3 Kf8 4. Bh6† Kf7 5. Bg7 e4 6. Bd4 Kf8 7. Bc5† Kf7 8. Be3 Kf8 9. Bh6† Kf7 10. Bf4 Kf8 11. Bd6† Kf7 12. Bc5. A nice example of a rather overworked theme (AJR). JRH: 'Hildebrand (1955), 753 in EG16; Dobrescu and Nestorescu (1968), 752 in EG16.'

No. 1139: L. I. Katsnelson. 1. Rg7 a4 2. Rg4 a3 3. Rc4 a2 4. Rxc3† Kb2 5. h7 a1Q 6. h8Q Qh1† 7. Rh3† wins.

No. 1140: L. Kopac. 1. Sb5 Rb6 2. Kc4/i Bd3† 3. Kc5 Rxb5† 4. Kc6 Rb8 5. Bxb8 Kxb8 6. Kb6 Bc4 7. Ra4 Bb3 8. Rb4 Bc2 9. Rb2 (or any safe square on the 4th rank) wins. i) Threat 3. Kc5. For instance 2... Bc2 3. Kc5 Rb7 4. Re1, and the threat of Re8†, Kd7; Re7†, Kc8; Sa7† wins. If 4... Kd8 5. Kc6 Rh7 6. Bc7†. If 4... Rh7 5. Kc6 Bg6 (... Rh8; Sa7†) 6. Bc7.

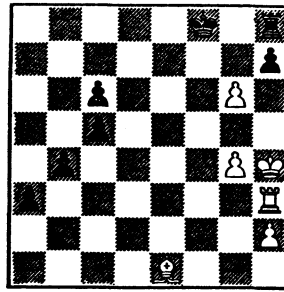
No. 1141: C. M. Bent. 1. Sd6† Qb7 2. Bxb7† Ka7 3. d8S c1S† 4. Kf3 g1S† 5. Kg2 wins.

No. 1142 F. S. Bondarenko
and Al. P. Kuznetsov
3 Hon. Men., Ceskoslovensky
Sach, 1967-68 8



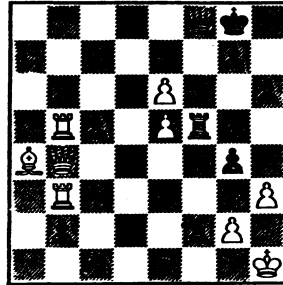
Win 6

No. 1143 F. Kubat
4 Hon. Men., Ceskoslovensky
Sach, 1967-68 7



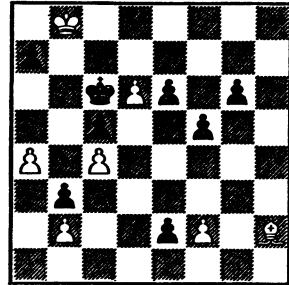
Win 6

No. 1144 Al. P. Kuznetsov
5 Hon. Men., Ceskoslovensky
Sach, 1967-68 10



Win 9

No. 1145 R. Tavariani
1st Special Prize,
'Molodezh Gruzii, 1970 8



Win 7

No. 1142: F. S. Bondarenko and Al. P. Kuznetsov. 1. c5/i bc/ii 2. e7 Sd6/iii 3. Sc4† Kf2 4. Sxd6 Sf6 5. Sxe4†. i) 1. e7? Sd6 2. c5 Se8 draws. ii) 1. .. Sf6 2. Sc4† Kf2 3. c6 wins. iii) The point of the study is the echo. 2. .. Sf6 3. Sg4† Kd2 4. Sxf6 Sd6 5. Sxe4†. Two S-fork sacrifice offers in each variation.

No. 1143: F. Kubat. 1. Kg5 Kg7 2. Rxa3 ba 3. Bc3† Kg8 4. g7 h6† 5. Kg6 Rh7 6. Bf6 (there are other squares) 6. .. c4 7. Bc3 c5 8. h3 a2 9. h4 and wins.

No. 1144: Al. P. Kuznetsov. 1. e7 Rf1† 2. Kh2 Rh1† 3. Kxh1 Rf1† 4. Kh2 Rh1† 5. Kxh1 Qf1† 6. Kh2 Se2 7. Rb8† Kh7 8. Rh8† Kxh8 9. Qb8† Kh7 10. Qh8† Kxh8 11. Rb8† Kh7 12. Rh8† Kxh8 13. e8Q† Kh7 14. Bc2† wins. The Bl sacrifices create a murderous mating threat, against which only checks will prevail. Hence the W sacrifices to ensure that W remains with a Q and opens the wB's diagonal to c2 without loss of a tempo.

No. 1145: R. Tavariani. 1. Kc8 e1Q 2. d7 Qb4 3. d8S† Kb6 4. Bc7† Ka6 5. Sc6 Qb7† 6. Kd7 Qa8 7. Sb8† Kb7 8. a5 a6/i 9. f4/ii Qa7 10. Sc6 Qa8 11. Bb8 wins. i) 8. .. Qxb8 9. Bxb8 Kxb8 10. f4. ii) But not 9. Bd6? g5.

Tourney announcements

'Delo' and 'Tovaris'. Entries to: L. Ugren, Beljaska 22, Ljubljana, Yugoslavia. Judge: Dr T. Petrovic (Closing date not known...)
'Ajedrez!'. Entries (in 2 copies) on diagrams with full solution, to Revista 'AJEDREZ', Director del Concurso de Composiciones, Calle 25 de Mayo 195, BUENOS AIRES, ARGENTINA.
Closing date 31.x.70. Judges: B. Soukup-Pardon (Czechoslovakia) and F. Benkő (Argentina).
Tourney: Original studies (in 2 copies) to Signor Gino Mentasti, Via Grottin 53, Busalla, Italy. Closing date: 31.xii.70.
Judge: Dr E. Paoli. ('Associazione Problemistici Italiana', 2nd International Tourney.)

Anagrams

Received from MICHAEL BENT:
Dear ROYCROFT (COR! FORTY)*,
I was interested in the idea of Harold Lommer's, p. 121 in EG20, concerning anagrams of composers' names.
A pre-requisite of composing is, of course, peace and quiet, so BE IN THE CALM. I'm sure the Scandinavian composers, those BALTIC HE-MEN, would agree. After this ETHNIC AMBLE I must be careful what I say, for if this NIMBLE CHEAT continues much longer in this vein you will have to CANE BELT HIM or at the very least CANE THE LIMB that wields the pen. I'm sorry about all this, and for many of my dreadful studies. When I think of those which end in MATE I BLENCH. My compositions continue unabated, however, being produced as if from a MACHINE BELT. On balance my standard is improving. BECLAIM THEN your well-meaning Circle member and study producer,
MICHAEL BENT (THEME LAB INC.)

P.S. Don't forget to CLEAN THE IBM computer.

* Actually 41 last July; AJR.

From Walter Veitch: editorial exasperation CRY OF ROT! = ROYCROFT.

From AJR: a contorted sequence: ROYCROFT = FORTY OR C = (Roman substitution for FORTY) XL OR C = (a piece of transposition here) XL C OR = (in pronunciation, anyway) 'Excelsior!'
Lommer challenged me to do something with 'HUGH BLANDFORD'. The best I can do is suggest the answer to the question 'What is the most lasting impression composers have of their efforts?'
'H.B.: FUN? GOLD? HARD!)

SPOTLIGHT directed by Walter Veitch

EG 18, No. 929: V. Neidze & V. Kalandadze. Following the comment in EG 19 Mr. Neidze has kindly written, agreeing that the solution should read 6. . . Kf8 7. Qc5† Kg7 8. f8Q† Qxf8 9. Qg5 mate, thus avoiding the duals which would arise after 6. . . Kg6.

Mr. Neidze adds that this study was finally awarded 2nd Prize (not 3rd). Presumably therefore Benko's No. 928 took 1st Prize (not 2nd). No 1st Prize was quoted in EG 18.

EG 19, No. 975: I. S. Prusin. We thank the composer for pointing out that Note (iii) is incorrect. If 3. Sg7? then not 3. .. Bb2 as 4. Se6 draws. The refutation is 3. .. Kf3 4. Sxh5 Bb2 5. Kh2 Kg4 6. Sg3 Be5.

No. 998: L. Maslanka. No win. After 4. Sc1† Black refuses to capture. 4. .. Kal 5. b7 g2 6. Se2 now looks an easy win, but G. W. Richardson of Leeds coolly continues 6. .. d5 7. b8Q d4. The obvious 8. Qxe5 here is met by 8. .. g1Q 9. Sxg1 d3† 10. Kxd3 c2 and if 8. Qc7 g1Q 9. Sxg1 e4 etc.

No. 1042: L. Topko. Bust, again by G. W. Richardson, who shows that the basic assumption of Note (iii) is a delusion. 5. Kf1 Bxe1 6. Kxe1 e3 is not an easy win for Black. 7. Kf1 Kd4 8. Kg2 Kc3 9. Kg3! and now if 9. .. Kc2? 10. Ke5 Kd2 11. Kf3 and White wins. So 5. Kf1 draws also.

EG 20, p. 116 - No. 5: G. Afanasiev. A possible win for Black seems 1. .. Sh7 (avoiding the stalemate trap) 2. g8Q c1Q. Now if 3. Bxd5†? Qc4 4. Kb8 Bxd5 5. Qxh7 Qb5† 6. Kc8 Qxa6† wins wQ. More difficult however is for instance 3. Qd8 Qc6† 4. Kb8 Kb2 5. Qc7 Qxc7† 6. Kxc7 d4 7. a7 Sf6 (7. .. d3? 8. Bg6=) 8. Kd6 (8. Kb8 Sd7† 9. Kc7 Se5 wins) Bf3 9. Ke5 d3 10. Kxf6 d2 11. Bh5 d1Q 12. a8Q Qd4† and Black still wins.

P. 121 - No. 5: A. Wotawa. As Black I should expect to win by 6. .. Rb2 (instead of .. Ra2) 7. Kgl Rhe2 8. Kf1 Rxe7 9. f8Q Rc7 10. Qf3† Ka6 11. Qc3 Rb3 12. Qc2 Rb6 13. Qc3 Rxc6 etc.

No. 1047: E. L. Pogosjants. A dual draw is 7. Sf5† Kg8 8. Kg6 Qe8† 9. Kf(h)5 =.

No. 1059: V. Dorogov & A. Kuznetsov. Seems doubly wrong. In place of 6. .. Qg7, Black can draw by 6. .. Kc7 7. e8S† Kd8 (7. .. Kc8? 8. Re7 wins) 8. Rd1† Ke7. On the other hand a likely win is 1. Kb6 Bd7 2. Bxd7† (instead of c6) Kxd7 3. c6† Kxe7 3. .. Kd6 4. e8S† wins 4. a7. Now if 4. .. Kd6 5. Ra5 Qh4 6. a8Q Qd4† 7. Kb7 Qb4† 8. Kc8 Qg4† 9. Kb8 Qg3† (9. .. Qb4† 10. Qb7) 10. Ka7 Qg1† 11. Ka6 Qf1† 12. Rb5 Qa1† 13. Kb7 Qg7† 14. c7! Qxc7† 15. Ka6. If 4. .. Qe5 5. Rb1 Qd4† 6. Kb7 Kd6 7. Rb6 wins. If 4. .. Qd5 5. Ra4 Kd6 6. a8Q Qc5† 7. Ka6 wins.

No. 1072: V. I. Tjavlovsky. A dual win despite Note (i) is 1. Rxe7† Kc6 for now 2. Ra7 (not Re8) as 2. .. Rxe6 is not playable and if 2. .. Kd6 3. Ra6† Ke7 4. Sc5 wins easily. The dual can be eliminated by moving the pieces one file to the left.

No. 1073: V. I. Tjavlovsky. Note (i) gives 1. a4 Se2 as a win for Black. Yet there is an easy dual draw here by 2. Sb4 (not a5). If 2. .. Rd4 3. Sf6 Rxb4 4. e7† Kxe7 5. Sd5†. If 2. .. Ra3 3. Sd5 Rxa4 4. Kb7 Rxc4 5. e7† Kf7 6. e8Q† Kxe8 7. Sf6†

Nos. 1088/9: L. Anyos. In No. 1088 2. Kc4 is a dual possibility. In No. 1089 in Note (ii) instead of 6. Kf1 a simpler win is 6. b6 axb7 7. a4 b5 8. a5 etc.

No. 1099: P. Perkonoja. 3. Sf6† is a dual win despite Note (ii) because after 3. .. Ke7 4. Sxf3 (not Sg8†) and 4. .. Kxf6 fails to 5. Selt.

SUPPLEMENTARY SPOTLIGHT

directed by Walter Veitch

EG7, No. 249: F. S. Bondarenko & A. P. Kuznetsov. Note (i) gave 1. Sf4 Ke5 as drawing for Bl, which we disproved on p.204. We learn that Mr. Kuznetsov has since shown that Bl can draw instead by 1. ... Kd7 2. Qb7† Sc7 3. Qxb2 f2 4. Qb1 Bc4 5. Sd3 Bxd3 6. cxd3 Ke7 7. Qf1 (7. Qc7 f1Q 8. Qxc7† Ke6 9. Qxa5 Qf7† =) Ra2 8. e4 Se6† 9. Kh6 Sd4 10. g5 Sf3 11. g6 Sh2=. The study is therefore sound.

EG12, p. 330 - I: C. M. Bent. A belatedly discovered dual win, instead of 11. Rb5, is 11. Rg5 (threat Rg7) Sf6 12. Rg7 Se4 13. Bd7 winning a S, for if 13. ... Sd3(5) 14. Bf8 h4 15. Rg4†. The bP is easily stopped at h2. It may be of interest that 10. Rg5 would not win, 10. ... Sc3 11. Rc5 Se4 12. Rc6† Sf6 13. Bxf6 Sxf6 14. Rxf6† Kg5 15. Kg7 h4=.

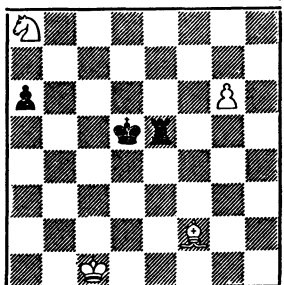
P. 332 - P: C. M. Bent. A dual win here also is 1. Sb4† Kd2 2. Se4† (instead of 2. Bg5†) Kd1 3. Sc3† Kd2(c1) 4. S(c3)d5 winning a piece.

P. 332 - Q: C. M. Bent. After 1. g6 Sxg6 2. Be6† Kg3 3. Bxd7 Se5 4. Bb5 the solution can be rendered more interesting by showing also 4. ... Kf2 5. Kh2 (only move) Sf3† 6. Kh1 Sd4 7. Bd7 (echo of 4th move) Kg3 8. Kg1 Sf3† 9. Kh1 Se5 10. Bd5 positional draw. Or, of course, 7. ... Be4† 8. Kh2 Sf3† 9. Kh3 Bd3 10. Bc8=. In note (ii) 6. ... Sh5 (e1) + should read 6. ... Sg5.

N. 1056: V. Bron. Relative to this study AJR inter alia quoted No. 135 in Bron's recent book. The position and an abbreviated solution are given here. Mr. Chéron, writing to us, states that various duals regrettably deprive this work of its artistic value, in particular 4. Bf6 (or Bg1) instead of 4. Bb2. Now after 4. ... Kf5 5. Bb2 Rg6 6. Bd4!, and because wB controls g1 6. ... Kg5 can still be met by 7. Sd5 Kh6 8. Se7 while 6. ... Ke4 fails to 7. Se6 Kd5(f5) 8. Sf8. (Or here if 7. ... Rg3 8. Bf6; or 7. ... a5 8. Kb2 Rg2† 9. Kc3.) And if 6. ... Rg3 7. Kb2 (7. Kb1? Rb3† and ... Rb8=) Rg6 (7. ... Ke4 8. Bf6 Kf5 9. Bc3 Rg6 10. Ka3) 8. Kb1! Ke4 (8. ... Kg5 9. Sd5) 9. Bb2 Kf5 10. Ka2 Kg5 11. Sd5 Kh6 12. Se7 wins.

No. 1056 in EG is indeed very close to this study, i.e. after 1. Bd4† Kf3 2. hg Rg3 3. g7 Ke4 the only difference is that bP is at b6 (not a6). On the face of it seems that again 4. Bf6 (instead of 4. Bb2) is a dual possibility. If 4. ... Kf5 5. Bb2 b5 (5. ... Rg6 6. Bd4) 6. Kb1 transposing.

V. Bron
2nd Hon. Men.
Shakhmaty in USSR 1964



Win 4

Composer's Solution: 1. Sc7† Ke4 2. g7 Rg5 3. Bd4 Rg3 4. Bb2 (4. Se6? Kd5 5. Sf4† Ke4 6. Sh5 Rg5 7. Bf6 Rg4 8. Kd2 Kf5 - threat ... Rxc7 - 9. Bb2 Ke6 10. Ke3 Kf7 11. Kf3 Rg5=) Kf5 5. Kbl with:
A: 5. ... Rg6 6. Ka2 Kg5 7. Sd5 Kh6 8. Se7 Rxc7 9. Sf5† wins;
Bl: 5. ... a5 6. Ka2 (a long note states that Kd2/e2 only draws) a4 7. Bc3 Rg2† 8. Ka3 Rg4 9. Bd4 Rg3 (or B2 below) 10. Kxa4 Ke4 11. Bc3 (11. Se6? Rg4) Kf5 12. Kb3 Rg4 13. Bd4 Rg6 14. Kc4 Rg5 15. Kb4 Rg6 16. Sd5 Ke4(e6) 17. Se7(f4†) wins;
B2: 9. ... Ke4 10. Bb2(f6) Kf5 11. Bc3 Rg1 12. Kxa4 Rg6 13. Ka3 (Only move - 13. Kb3? Rb6† 14. Kc2 Rb8 will draw) Kg5 14. Sd5 Kh6 15. Se7 wins.

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