

SPOTLIGHT

directed by Walter Veitch

Although I indicated in EG26 that I would not be able to continue this column regularly I must apologise to those who wrote during 1973 but have not their contributions presented until now. WV.

EG19, No. 1004: I. V. Chuiko. A Black win was shown in EG20. H. Aloni (Israel) advises another by 2. . . Kg4 3. Rxh4† (3. Kg2 Rxcg1† 4. Bxcg1 Rd2†) Kxh4 4. Kg2 Rxh2† 5. Kxh2 Rd2† 6. Kh1 Kg3 and mates in 3.

EG27, Nos. 1467-74: The final award in Ajedrez ii.72 confirmed 6 prizes. Cooks found by G. A. Shmulenson (USSR) eliminated No. 1469 by Asmolov (see EG30 p. 394), also No. 1471 by Erieger. Here there is a dual win by 10. Sb6 (as well as 10. Sf6) Qa3 11. Sba4 Qa1 12. Rb2 Qc1 (12. . . Qa3 13. Rxd2) 13. Ra2 with Zugzwang. No. 1474 by T. B. Gorgiev gained 6th place, a claim that 1. Sf7 also solves failing because of 1. . . Bd3. EG28, No. 1540: Z. Warwaszynski. After 1. f5 gf, how does White win? An unanswerable question posed by W. A. Fromhead, a possible continuation being 2. Kf3 Ke7 3. Kf4 Ke6 4. h3 h6 5. g4 fg 6. hg f5 (or . . . Ke7) 7. gf† Kf6 8. Ke4 h5=. (Moreover, in the solution (after 1. f5 Ke7?) 2. fg would win, whereas the given 2. Kf3? again allows . . . fg, drawing. WV.)

No. 1543: Al. P. Kuznetsov. No win after 6. . . d4. If 7. Sa6† Kb5 8. Sxb8 d3. If 7. Se6† Kd5. WV.

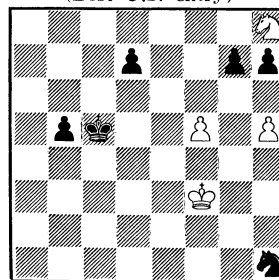
No. 1558: R. Tavarani & V. Kalandadze. 2. . . Qf4 draws. If 3. g8Q g1Q† 4. Kxcg1 Qf2†. WV.

No. 1564: J. Rusinek. Again no win is apparent after 1. Rd6† Ke8, as pointed out by H. Aloni.

EG30, No. 1636: J. Vandiest. A dual win is 23. Kf4† Kg7 24. Bf2 Kf6 25. d5 Rg4† 26. hg4 Kg7 27. Ed4† Kg8 28. Bxh8 Kxh8 29. gh Kg8 30. Ba2 (preventing . . . Bg7) Kh8 31. Kf5 Kg7 32. g4 Kh8 33. d6 ed 34. Kf6 d5 35. Bxd5 Ba3 36. e7 Exe7 37. Kxe7 Kg7 38. Be4 Kh8 39. Bxh7 and wins. WV.

No. 1663: C. B. Jones. EG30 commented: "No notes given, but the immediate 1. Sg6 is also possible with the straight inversion dual 1. . . Kd6 2. h6 gh". But the composer from California points out in reply that 1. . . h6 wins, adding that it is sad that P. Benko does

Chess Life & Review
1970-71 - 3 Comm.
(Best U.S. entry)



not publish composers' notes for any of the studies he publishes. One can but agree, and here again is the solution with various notes to No. 1663: 1. h6/i gh 2. Sg6 (2. Sf7? see Note i) Now 3. f6 is threatened. 2. .. Kd6 3. Sf4/ii Ke5/iii 4. Kg2 (or f6) Kxf5 5. Sd5/iv Ke5 6. Sc3 b4 7. Sa2 b3 8. Sc1 Kf4 9. Kxh1 b2 10. Sd3† =.

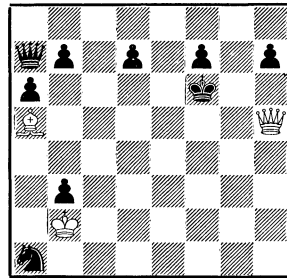
i) 1. Sg6? h6 wins. 1. Sf7? (threat 2. f6) Kd5 2. h6 gh 3. Sd8 (3.f6 Ke6 4. Se5 d6) Ke5 (3. .. b4? 4. f6 Kd6 5. Kg2 b3 6. Sb7† =) 4. Sb7 b4 5. Sc5 Kxf5 wins.

ii) 3. Sf8? Ke7 wins. Not 3. .. b4 4. f6 b3 5. f7 Ke7 6. Sxd7 =.

iii) 3. .. b4 4. Sd3 b3 5. f6 h5 6. Kg2 =. Cr 3. .. h5 4. Kg2 etc.

iv) The key position. S-forks exclude bK approach via e8/e6/e4, leaving .. Ke5, the main line. Penetration via e2/f2/e1 would also fail, e.g. 5. .. Kg4 6. Kxh1 Kg3 7. Kg1 h5 8. Kh1 h4 9. Kg1 h3 10. Kh1 h2 11. Sb4 Kf2 12. Sd5 Ke1 13. Sc3 b4 14. Sa2 b3 15. Sc1 b2 16. Sd3† =. Unfortunately this line is never forced as 6. Sf6† Kh4 7. Kxh1 b4 8. Sxd7 b3 9. Se5 b2 10. Sf3† also draws as the composer himself indicates.

V. A. Bron
Lidova Demokracie, 1963
1st Prize,



Win 3+9
1. Bc3† Ke7 2. Qe5† Kd8 3. Ba5† b6 4. Qc5 Qb8 5. Bxb6† Ke8 6. Qe3† Kf8 7. Bc5† d6 8. Qe5 Qd8 9. Bxd6† Kg8 10. Qg3† Kh8 11. Be5† f6 12. Qg5 wins (The function of bSa1 is not clear to me. WV)

EG32: No. 1745: J. C. Infantozzi. This study, as V. Kos (Czechoslovakia) reminds us, is virtually

completely anticipated by V. A. Bron's 1963 composition shown here.

No. 1812: A. Sadikov. Bishop at e6 should be Black.

No. 1851: V. Dolgov is the composer (not Dorogov).

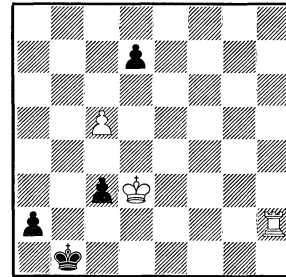
No. 1856: Benjamin Yakobi is the composer.

No. 1867: J. Hoch technically is not new to international competition, having with H. Aloni received 2nd Prize in the Swedish Springaren Tourney 1965, also 14th place in the 2nd "Friendship" Tny 1965-7.

EG32, p. 490: Re Diagram A see EG34 p. 34. J. P. Toft (Copenhagen) has also traced Diagram B, the Sehwers, to the Rigaer Tageblatt, 1901.

EG33, p. 3, C3: C. Cozio. Bl draws by 6. .. Scd1 7. Bxf4 Sd3, e.g. 8. Bd2 Se3† 9. Exe3 Se1† 10. Kc1 Sd3† etc. (Another Cozio calamity is No. 210 in TTC where 1. .. Bd4 may well win, while 5. .. Bc3 draws with ease.) WV.

J. Behting
1893



Win 3+4

EG33, p. 9-10: J. D. Beasley, relative to Positions G (faulty: see EG20, p. 113) and H, hopes that a very basic decoy manoeuvre is unanticipated. At the very least there is the study here featuring the device. 1. c6 c2 (the decoy)/i 2. Rh1† (decoy declined!) c1Q 3. Rxc1† Kxc1 4. c7 a1Q 5. c8Q† with

a quick Polerio win. i) 1. .. dc 2. Kxc3 a1S (2. .. a1Q† 3. Kb3 wins thanks to c6 being blocked, else .. Qa8) 3. Rg2 c5 4. Re2! c4 5. Kxc4 Sc2 6. Kc3 winning. WV.

No. 1870: V. Sereda. A dual draw is 5. Rb8†. J. D. Beasley seeks to refute this on p. 14 by 5. .. Ka1, continuing 6. Kb1†. Instead however 6. ef3 g1Q 7. Rb1† Qxb1 8. Bxb1 draws. WV.

EC34, No. 1902: Al. P. Kuznetsov. 1. Ke2 seems an easy dual draw. WV.

EG27. No. 1481: H. Lilja. 5. e6 also wins as pointed out by H. Rombach (Toronto).

EG34. No. 1919: A. Belenky. Add wP at f5.

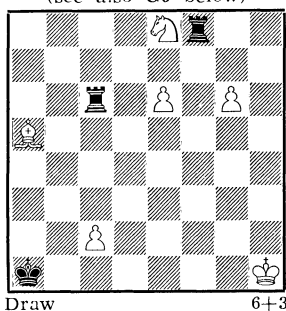
EG34. No. 1950: E. L. Pogosjants. Add bP at f7.

(Note: For items marked WV the blame is wholly mine.)

THE STUDY WITH THE VANISHING PAST!

by International Master T. B. Gorgiev

G 1
T. B. Gorgiev, 1964
(see also G5 below)

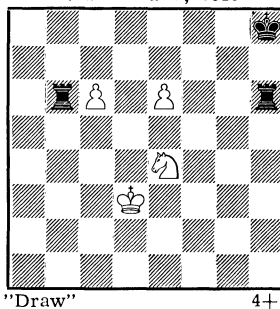


In 1964 I composed study **G1**, which had the following solution: 1. Sf6 Rxf6 2. e7 Rfe6 3. g7 Rh6† 4. Kg2 Rhg6† 5. Kf3 Rce6 6. Bc3† Ka2 7. Bf6 Rexf6† 8. Ke4 Re6† 9. Kf5, or 7. .. Rgxf6† 8. Kg4 Rg6† 9. Kf5 and draws. The study was not entirely original and had a story behind it.

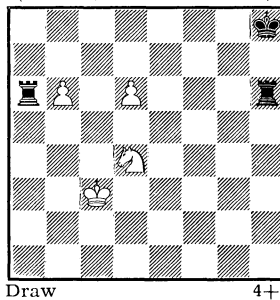
The final combination was first shown in 1910 by F. Sackmann in his well-known study **G2**, with the solution 1. c7 Rc6 2. e7 Rhe6 3. Sd6 Rxd6† 4. Ke4 Rc6† 5. Kd5 draws. 35 years after publication, in 1945, A. Chéron discovered the refutation 4. .. Kg7 5. Kb5 Rb6† 6. Ke5 Rbc6† 7. Kd5 Kf7 and B1 wins. Naturally, Chéron could not

remain indifferent to a study which had become a classic and his attempt to correct it was pu-

G 2
F. Sackmann, 1910



G 3
F. Sackmann
Correction by A. Chéron,
1945, of G2.
(See No. 450 in Chéron I)



blished as **G 3**. 1. **b7 Rb6** 2. **d7 Rhd6** 3. **Sc6 Rbxc6†** 4. **Kb4 Rb6†** 5. **Kc5** or 3. ... **Rdxc6†** 4. **Kd4 Rd6†** 5. **Kc5** draws. In this form Sackmann's study remained alive and continued to delight chessplayers.

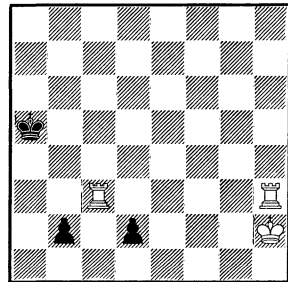
The studies by Sackmann and Sackmann-Chéron anticipated my own, in which I introduced a double sacrifice on the critical square and slightly enlivened the play. I had the pleasure of writing an article about my study and its ancestry for "Shakhmaty v SSSR". Here I also looked into the future and gave as an example a recent study (**G4**) by L. A. Olmutzky, which, although showing a new theme, contained motifs from that by Sackmann-Chéron. 1. **Ra3† Kb4** 2. **Rab3† Kc4** 3. **Rhc3† Kd4** 4.

Rd3† Kc4 5. **Rbc3† Kb4** (if 5. ... **Kb5** 6. **Rd8 Ka4** 7. **Rc7** wins) 6. **Rc7 b1Q** 7. **Rd8!** wins, or 2. ... **Ka4** 3. **Rbg3! b1Q** 4. **Rh4† Kb5** 5. **Rg5† Kc6** 6. **Rh6† Kd7** 7. **Rg7†** wins.

What was my surprise when readers wrote to me saying that if one adapts the winning idea in the Olmutzky to the Sackmann-Chéron study, then the latter ceases to exist. Thus 1. **b7 Rb6** 2. **d7 Rhd6** 3. **Sc6 Kh7** 4. **Kc4 Rbxc6†** 5. **Kb5 Rc2** 6. **b8Q Rd1** 7. **d8Q Rb1†** wins. The studies which had preceded my own had disappeared. That is why I call it the study with the vanishing past. But I still hope that Sackmann's study will be corrected and that my study will not stand alone in the archives as representing his idea.

TEG 4.ix.73

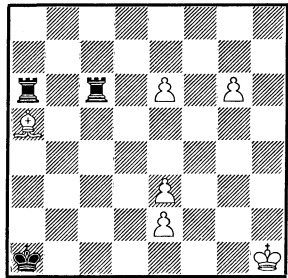
G 4
L. Olmutzky, 1964



Win 3+3

Curiously enough, I subsequently discovered a demolition in **G 1**, as follows: 7. ... **Rexf6†** (capture by the other bR draws only) 8. **Ke4 Rg4†** 9. **Ke5 Rf2(f1)** 10. **e8Q Re2†** 11. **Kf5 Rxe8** 12. **Kxg4 Rg8** wins.

G 5
T. B. Gorgiev, 1974
Correction of **G1**
(original)



Draw 6+3

I have endeavoured to effect a correction and offer it as **G 5**. The solution now unfolds as in **G 1**: 1. **e7 Re6** 2. **g7 Rh6†** 3. **Kg2 Rhg6†** 4. **Kf3 Rae6** 5. **Bc3† Kb1!** As will be seen later, not to a2. 6. **Bf6! Rgxf6†**. Not with the other bR on account of **wPe3/e2**. 7. **Kg4 Re4†** 8. **Kg5 Rf2** 9. **g8Q**. With **bKa2** W would win now. 9. ... **Rg2†** 10. **Kf5 Rxc8** 11. **Kxe4 Re8** 13. **Kd5** and B1 cannot win.

TBG 8.x.73

Study Tournaments in the U.S.S.R.

With the assistance of Mr F. S. Bondarenko, the following picture emerges. There are 5 regular informal tournaments: Shakhmaty v SSSR, Shakhmaty/Sahs (Riga), Bulletin of the Central Chess Club, Shakhmatnaya Moskva, and "64".

These are all published in Moscow, except for Shakhmaty/Sahs. All remaining competitions are irregular. These may be at Republic/Federation level ("All-Russian", "All-Ukrainian", etc.), individual club level (by town), while towns, districts and provinces have newspapers that may conduct tourneys. Examples of the latter are: **Lelo** (a sports journal), **Akhalgazrda Komunisti** (youth gazette from Tbilisi, capital of the Georgian Republic), **Nakhodkinsky Rabochy** (worker journal of Nakhodka in the Far East). Then there are the general sporting organisations of the various towns. These seem to have "trade union" nomenclature, as there are **Spartaks**, for instance, in Riga, Tbilisi and Dniepropetrovsk, and a **Dynamo** in the latter town, all chess-conscious. Individual championships at Republic, Federation and All-Union levels also take place from time to time, run, apparently, like the FIDE Album Tourneys, for already published material, while team composing events are, of course, when they occur, for originals. One has also come across matches between areas, generally adjacent ones, and there may even be composing events in the armed forces.

Obituary

C.H.O'D. Alexander (1909-1974), one of the strongest and internationally most successful over-the-board players ever born in the British Isles. He was a good friend of **EG**, and unfailingly courteous and helpful. His wonderful paean to chess, **A Book of Chess**, only recently published, I had the honour to review in the **British Chess Magazine** in ii. 74, too late, alas, for him to see it.

W. Anthony Broomhead of Newcastle-upon-Tyne, a contributor to **Spotlight**. Tragically, of viral pneumonia, at the age of 33, on 2. ii. 74.

AJR

FIDE COMPOSITIONS
COMMITTEE meeting at Imola
(Italy), x.73.

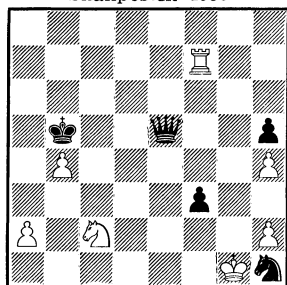
Contrary to the note in EG34 (p. 27), certain matters of study interest were in fact decided/discussed.

1. The title of FIDE Master of Composition was awarded to Alexander P. Kuznetsov, A. P. Grin, and R. Kofman (all U.S.S.R.), and to K. Hanne-mann (Denmark) and Dr E. E. Zepler (Britain). Apart from the first-named they are all better known as problemists, but all have composed studies.
2. For a tourney judge to be appointed the national body must submit the name to the Committee President (currently Herr G. W. Jensch, West Germany) at least 6 months before the next meeting, together with "details and leading problems from at least 6 major awards made by the candidate". (AJR: As study tourneys, certainly "major" ones, are relatively rare, the figure of 6 seems unduly onerous for study judges.)
3. Standards for source presentation, to apply, most probably, to the FIDE Albums, were discussed.
4. Hannu Harkola (Finland) reported on computers used for solving (and composing). Even study enthusiasts may be interested to know that 2-ers can be solved on a very fast computer in under 3 seconds (all solutions), even if a "high-level" language is used. 3-ers take from 50 to 100 times longer. Some countries are using computers to test WCCT problem entries.
5. Revisions to the 1958 Piran Codex with respect to retrograde analysis were adopted. Walter Veitch will be commenting separately.

Obituary

Simon Krenzisky (1.v.1893 - ? 1973), Swedish player, author, composer's death reported in Tidsskrift för Schack (xi.73). Some of his studies are available in the rather rare booklet "Schackstudier av E. Holm, G. Ling och S. Krenzisky" (1921). The study given here is taken from Hildebrand's article in TfS (xii.73), with acknowledgment.

S. Krenzisky †
Sydsvenska Dagbladet
Snällposten 1936



Win 7+5
1. Rf5 f2† 2. Kf1 Sg3† 3. hg
Ka4 4. g4/i and wins!
i) 4. Rxe5? stalemate.
4. Rg5? Qe2† forces stalemate.

Reviews

PRAKTISCHE ENDSPIELE, by P. Keres, 1937. The major endgame groups are covered in a friendly 'That wasn't so hard, then was it?' bedside manner. It still takes 332 pages. Since the author feels compelled to refer the reader wishing for fuller analysis to other treatises (Chéron, Averbakh, but they are not explicitly named) the justification for this otherwise excellent work is obscure. There is no difficulty in using Averbakh and ignoring the depth. On the other hand, this work is published in West Germany, while his fellow Soviet Grandmaster's is published in East Germany..... A final cavil: for a Grandmaster with unequalled international experience the author betrays surprising ignorance, here and there,

in source identification. Examples: 'Del Rio, 1831' (No. 161); 'A. Philidor, 1903' (No. 64); while 'H.' Walker and 'I.' Kling ('G.' and 'J.' are correct) can only be explained by thoughtless transliteration from Russian sources which are already derived; and the 'Dedrlé' and 'Lucena' ascription errors (Nos. 14 and 100) are unfortunately perpetuated. I genuinely hope Keres' book will find an appreciative audience, but my fear is that its size is too large to be popular, too small to be thorough. Have I misjudged the West European German-speaking chess public?

AJR

Review

ZNAMENITYE KOMPOZITZIE (famous compositions), by A. P. Grin. This 87-page booklet, a paperback, holds an assortment of 149 diagrams with accompanying text. It's a delightful collection. It perpetuates at least one myth (that the American composer E. B. Cook was the origin of the word "cook" - this is false (see TTC, p. 289)), and starts another (that the famous Joseph study version with bP a6, b7; wPb5, h2 Ks a7/d8, was by Joseph - it is in fact "author unknown", see TTC, 146), but I did meet some studies that were new to me, and learn two things: i) why the famous Turton 3-er (/2r5/7p/8/1pp5/2p5/2E3QK/1p1S4/k7//, 1856, 1. Eh8 b4 2. Qg7) was unsound (1. Bb4!) needing wPg2 to correct, ii) the list of USSR individual composing championships: of the 10 so far, Kasparyan has won 6, Liburkin 2, Korolkov 2, Gurvich 1 and Yakimchik 1 (in 1947/8 Korolkov and Liburkin shared, and in 1965/6 Kasparyan and Yakimchik).

AJR

CHESS STUDIES - DOMINATION (Vol. 1), by G. M. Kasparian, dated 1972 (in Russian), though the author's dedicatory copy bears the handwritten date 14.vii.73. There were probably printing delays. The author is pursuing the publication of his methodical classification of artistic studies according to their gross thematic content. **EG** readers are familiar with the '2,500' mates, stalemates and stalemate avoidances which appeared (and is still available) in Buenos Aires (Argentina) in 1963. That large group lent itself naturally to organisation based on the mating/stale-mating force allied to the corner/edge/middle square finally occupied by bK. I have frequently asked myself how this classificatory effort could be pursued. We now have Kasparian's authoritative answer. It is 'domination' in the widest sense, including Zugzwang. By means of tables (as in the 1963 twin volumes) one may identify a consecutive batch of studies (solution abbreviated) where the 'pursued' black piece is caught by a given combination of white force. In this volume (the second and final volume covering queens and miscellaneous is clearly in an advanced state of preparation) minor piece and rook victims are covered. There are 1,076 diagrams.

How useful is the method for anticipation retrieval? Well, where domination is clearcut it is very efficient. However, Richard Harman's reason for rejecting it from his system, namely that it is very often **not** clear-cut, carries considerable weight. Now, of course, we shall be well situated to compare the systems in this respect. Of course, the Harman system is a deliberate attempt to be all-embracing, and it is not known whether Kasparian has in mind the pursuit of his grandiose scheme into the more nebulous realms of didactic, or theoretical, studies, and mixed-theme compositions,

not to mention tasks of various kinds. In the meantime it certainly is sensible, not to say essential, for all FIDE and non-FIDE tournament judges to acquire both this and the previous '2,500' classified anthologies and learn how to use them. I have only one request of the eminent author: that he will **not** make the grand total 2,500, but some other number, so that editors and others can refer unambiguously to the work by the shorthand method of the number of studies it contains.

AJR

(The above review was written before receipt of GMK's EG34 articles.)

Mysterious letters and figures have appeared on the back page of **EG**. Two correspondents (but only two!) have asked what "UK ISSN 0012-7671" means. The **ISSN** stands for International Standard Serials Number, the UK is United Kingdom, and the figures distinguish **EG** from any other periodical. For several years **EG** has appeared in Ulrich's Directory of Serials (which is well worth consulting in your Public Library), and the introduction of ISSN through Ulrich's is now proceeding steadily, though some time behind the standardisation of books with International Standard Book Numbers (ISBN). The ISBN of TEST TUPE CHESS is "ISBN 0 571 09573 9". The classification system is of special value to professional librarians, and may be of use, eventually, for ordering purposes. For more information, find a tame librarian, or badger your local library.

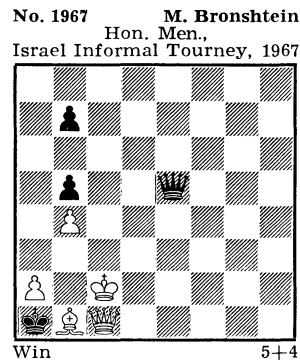
AJR

FIDE ALBUMS. No studies volumes have appeared for some time. One of the chief reasons appears to be that the viability of publishing (in Yugoslavia, under the impetus of Nenad Petrovic) depends crucially on advance orders, especially on the order (about 2000 copies) placed by the USSR. Despite our reservations on these Albums, reservations relating chiefly to the inadequacy of the solutions, we welcome the projects gladly, involving as they do an enormous amount of work, not least by International Judges in selecting. For example in the 1968/70 Album (not published yet) 541 endings were submitted (by individual composers) and the judges (Kivi of Finland and Mees of the Netherlands, with a third to

sort out the balance) are allowed to choose only about 135, for overriding space reasons, the Album in total (ie, all problem sections) having a ceiling of 850 diagrams. Harold Lommer (due for a 70th birthday celebration on 18.xi.74), who is endings expert (non-voting) on the FIDE Compositions Commission, tells me the 1968/70 Album is not likely to appear before 1976, while the 1914/44 studies volume, and the 1965/67 normal volume, are also outstanding. As the FIDE Master titles depend on the Albums, in a strict mathematical sense, a number of titles (I'm sure Lommer's, for one) cannot be awarded.

AJR

DIAGRAMS AND SOLUTIONS



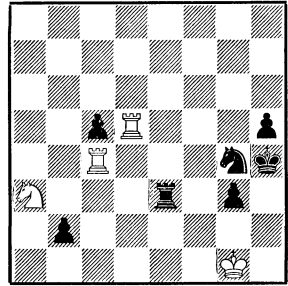
No. 1967: M. Bronshtein. "A rare and original example of anti-stalemate long-range play, the object being to secure a tempo (4. Bd3 and 5. Bb5). The win is delicate and exact in spite of the fact that W is a piece ahead..." H. Aloni was the judge, his opinion being that the average level of the 14 submissions was "mediocre". The award calls itself an "informal" tourney, presumably

because, in contrast with the preceding year, all the entries were published in a single source - the magazin **Shamat**. The award is in **Haproblemai**, occasional publication of the Israeli Problem Association. A 'ring' tourney is for a single set of prizes whatever the source.

1. a4/i Qc7†/ii 2. Kd1 Qxc1†/iii 3. Kxc1 ba 4. Bd3/iv a3/v 5. Bb5/vi b6 6. Kc2 a2 7. Kb3 Kb1 8. Bd3† Ka1 9. Ka3 b5 10. Bxb5 Kb1 11. Bd3† Ka1 12. Bc4 wins. i) 1. Kb3? Qe6† 2. Ka3 Qa6† 3. Kb3 Qe6† draw. ii) 1. ... Qe4† 2. Kb3 ba† 3. Ka3 Qxb1 4. Qc3† and mates. iii) 2. .. Qd6† 3. Bd3† Ka2 4. Qd2† Ka3 5. Bxb5 wins. iv) The only way: for example, 4. Be4? a3 5. Kc2 a2 6. Bd5 b5 7. Kb3 Kb1 8. Fe4† Ka1 draw. v) 4. .. Ka2 5. Kc2 etc. vi) 5. Kc2? b5 6. Bxb5 a2 draw.

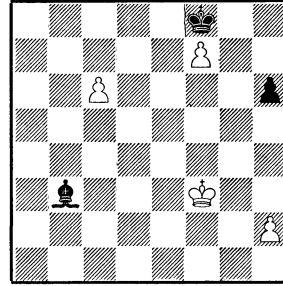
J.R.H. Cf. Perkonaja (1959) No. 1096 in EG20.

No. 1968 A. Branton
and H. Rombach
Israel Informal Tourney, 1967



Draw 4+7

No. 1969 J. Hoch
Commended
Israel Informal Tourney, 1967

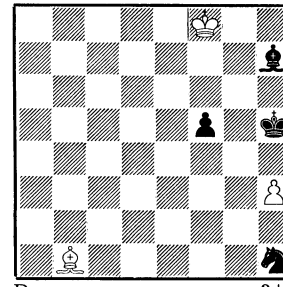


Draw 4+3

No. 1969: A. Branton and H. Rombach. "A definite improvement on an earlier study by Rombach (in Shamat, 1964). Good play by both sides. 9. Rh2? adds to the rich content". 1. Sb1/i Re1† 2. Kg2 Rxb1 3. Rd1 Ra1/iii 4. Rb1/iv Kg5/v 5. Rxc5† Kf4 6. Rc4†/vi Ke5 7. Rxb2 Se3† 8. Kxg3 Sxc4 9. Rb5†/vii and Rxh5 draws. i) 1. Kg2? Rxa3 2. Rd1 b1Q/ii 3. Rxb1 Ra2† 4. Kgl Kh3 and ... Rg2† wins, or 1. Rd1? Rxa3 2. Rb1 Kh3 3. Rxc5 h4 4. Rc2 Sh2 5. Rcxb2 Sf3† 6. Kf1 Re3 and ... Re4, ... Kg4 and ... h3 wins, or 1. Rxc5? Rel† 2. Kg2 Se3† 3. Kf3 Sxd5 4. Rxd5 b1Q 5. Sxb1 Rxb1 wins. ii) But not 2. ... Ra1? 3. Rb1 as in the main line. iii) 3. ... Rxd1 4. Rxg4† and stalemate. iv) 4. Rxa1? baB wins, or 4. Rel? b1Q 5. Rxb1 Ra2† etc. v) After 4. ... Ra2 5. Rc3 B1 cannot win. vi) 6. Rxh5? Se3†. vii) 9. Rh2? Rgl† 10. Kh4 Se3 11. Kxh5 Kf6 12. Kh4 Sf5† 13. Kh3 Rg3 mate.

No. 1969: J. Hoch. "...not original, but the thematic try (2. Kh5?) coupled with the tempo-winning variation (5. ... Bh3) are refreshing novelties". 1. Kg4 Kxf7 (best) 2. c7/i Be6† 3. Kh5 Kg7 4. h4 and draws by stalemate. i) 2. Kh5? Kg7 3. c7 Bf7†/ii 4. Kg4/Kh4 Be6 (†) 5. Kh5 Bh3 6. Kh4 Bc8 7. Kh5 Bb7/Ba6 8. h3 Ba6/Bb7 9. h4 Be2/Bf3 mate. ii) And not 3. ... Be6?, when 4. h4 leads back into the main line. JRH: Cf. Selesniev (1940) and Gurvich (1927), No. 919 and 917 respectively in Kasparyan's '2,500'; and Kivi (1935), No. 883 in Chéron, Vol. II.

No. 1970 J. Kopelovich
Commended
Israel Informal Tourney, 1967

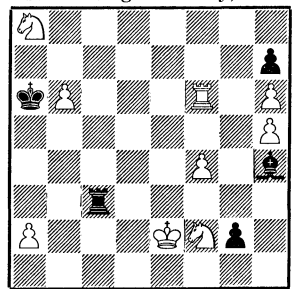


Draw 3+4

No. 1970: J. Kopelovich. "Another rather luke warm mechanism of securing a draw by a single piece v. 2. Exact play". 1. Kg7 Bg6 2. Ec2/i Sf2 3. h4/ii Sg4 4. Bd3/iii

Se3/Sh6/iv 5. Be2†/v Sg4 6. Bd3 draw. i) Threatens Bd1† and h4†. If 2. Bd3? then 2. ... Sg3 and 3. ... Be8. ii) 3. Kf6? Se4† 4. Ke5 Kh4 wins. iii) 4. Bb1? Se3 5. Kf6 Sd5† 6. Kg7 Se7 7. Bd3 f4 8. Be2† Kxh4 9. Kf6 Bh5 wins. iv) 4. ... Se5 5. Bxf5. v) 5. Kf6? Sd5†/Sg8† 6. Ke5 Se7 7. Kf6 f4 8. Be2† Kxh4 9. Kxe7 Bh5 with a theoretical win.

No. 1971 2nd Prize, H. Aloni
Israel 'Ring' Tourney, 1968



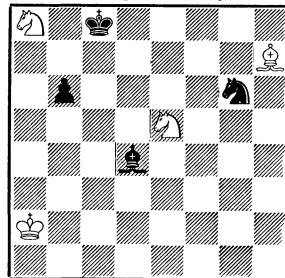
Draw 9+5

No. 1971: H. Aloni. The 1st Prize was No. 1721. Judge: Yeshayahu Segenreich. "The final draw is original and impressive. Likewise 5. a2-a3! which prevents the pawn reaching a7 at an inconvenient moment". All the honoured studies appeared in Shahmat. 12 studies only qualified. The judge was assisted by M. Miclescu and his rich collection.

1. b7† Kxb7 2. Rf7†/i Kxa8 3. Rg7 Rc2†/ii 4. Ke3/iii Rxf2/iv 5. a3/vi Kb8/x 6. a4 Ka8/xiv 7. a5 Kb8 8. a6 Ka8/xv 9. a7/xvi Ra2 10. Kf3 Rf2† 11. Ke3 Ra2 12. Kf3 and a draw by repetition. i) 2. Rb6†? Kxa8 3. Rb1 Rc2† 4. Kd3 Rxf2 5. Rg1 Be7 etc. ii) 3. ... Bg3 4. Sh3. iii) After 4. Kd3? Rxf2 the threat of ... Rf3† and ... Rg3 costs W a crucial tempo. iv) 4. ... Bxf2† 5. Kd3 Rc8/v 6. Rxc2 Bh4 7. Rg7 Rh8 8. f5 Bf6 9. Ke4 etc. v) 5. ... Rc7 6. Rxc2 Rd7† 7. Ke4 Bd4 8. Rd2. vi) This position is almost reciprocal zugzwang: 5. Kd3? Rf3† and ... Rg3, or 5. Ke4? Be7

6. f5 Bf8 7. Rg8 Kb7 and ... Bxh6, or 5. f5? Rxa2 6. Kf3 Rf2† 7. Ke3 Kb8 8. f6 Rxf6 9. Rxc2 Rxc2 with a theoretical win, or 5. a4? Kb8 6. a5/vii Ka8/Kc8 7. a6 Kb8 8. a7†/viii Ka8 and B1 wins. vii) 6. f5 Rxf5 7. Rxc2 Bf6 and the threat of ... Rxc2 wins. viii) 8. Rb7† Kc8 9. Rg7/ix Ra2 10. Kf3 Rxa6 11. Rxc2 Rxc2 and wins because bK is near enough. ix) 9. Rb1 Rf1 10. a7 g1Q†. x) 5. ... Rf1 6. Rxc2 Bf6 7. Rg8† and Rf8, Rf7† etc., or 5. ... Rc2 6. Kf3 Bf6/xi 7. Rxc2 Rc7 8. Ke4 Kb7 9. Kd5 Kc8 10. f5 Kd8/xii 11. Kd6 Be7† 12. Kd5 Rc5†/xiii 13. Kd4 Rc6 14. Rg8† Kd7 15. Rg7 Rxc2 16. f6 draw. xi) 6. ... Rc6 7. Rxc2 Rxc2 8. Rg8† Kb7 9. Kg4 Bf6 10. Re8 Kc7 11. Re6 Kd7 12. f5 draw. xii) 10. ... Kd7 11. Rg7† Bxc7 12. hg Rc8 13. f6. xiii) 12. ... Bf8 13. Rg8 Ke8 14. f6 and Rh8. xiv) 6. ... Rc2 7. Kf3 Rc6 8. Rxc2 Rxc2 9. Rg8† Kc7 10. Kg4 Bf6 11. f5 Kd7 12. a5 Bd4 13. f6 Ke6 14. a6 Kxf6 15. Rd8 Ke5 16. Rd7 draw. xv) 8. ... Ra2 9. a7† Ka8 10. Kf3 Ra6 11. Rxc2 Rxc2 12. Rg8† Kxa7 13. Kg4 Bf6 14. Re8 Kb7 15. Re6 draw. xvi) The same position as at the end of the 5. a4? line of (vi), but with B1 to move.

No. 1972 3rd Prize, J. Kopelovich
Israel 'Ring' Tourney, 1968

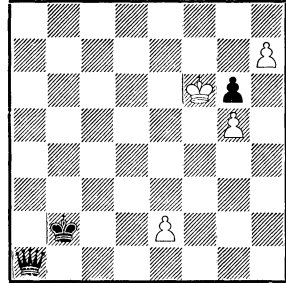


Win 4+4

No. 1972: J. Kopelovich. "The excellent introductory play and the final happening with the unexpected mate in the middle of the board make this a valuable com-

position". 1. Sf3/i Sf8 2. Bf5† Kb8 3. Sxd4 Kxa8 4. Sb5/ii Kb7 5. Kb3 Kc6 6. Kc4 Sd7 7. Be4 mate. i) 1. Sxg6? Kb8 2. Se7 Bc5 draw (but not 2. ... Kxa8? 3. Be4† etc), or 1. Sc6? B -- 2. Bxg6 Kb7 3. Bf5/Bd3 Kxc6. ii) 4. Kb3? b5 5. Sxb5 Kb7 6. Kc4 Kc6 draw.

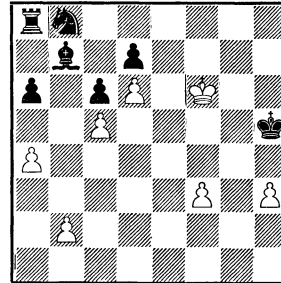
No. 1973 A. Yosha
1 Hon. Men.,
Israel 'Ring' Tourney, 1968



Draw 4+3

No. 1973: A. Yosha. "An impressive endgame of a special practical value. The successive advance of eP with its sacrifice on e6 stands out". 1. e4/i Kb3†/Kc2†/ii 2. e5 Qa8 (best) 3. Kg7/iii Qb7† 4. Kxg6/iv Qc6†/v 5. e6/vi Qe4†/vii 6. Kh6/viii Qh4†/ix 7. Kg6 draw. i) 1. Kg7? Kb3† (to keep in touch with wPe2) 2. Kg8 Qa8† 3. Kg7 Qb7† 4. Kg8 Qb8† 5. Kg7 Qe5† 6. Kg8 Qxg5 7. h8Q Qd8† 8. Kg7 Qxh8† 9. Kxh8 g5 10. e4 Kc4 11. Kg7 g4. ii) 1. ... Qa8 2. Kg7 and will draw. iii) 3. Kxg6? Qh8 4. e6 Kc4 5. e7 Kd5 6. e8Q Qxe8† 7. Kg7 Qe7† 8. Kg8 Ke6 and will win. iv) 4. Kg8? Qb8† 5. Kg7 Qxe5† and ... Qxg5 wins. v) 4. ... Qe4† 5. Kg7 Qxe5† Kg8 draw, or 4. ... Qb8 5. e6 Kc4 6. e7 Kd5 7. Kf7. vi) 5. Kg7? Qd7† 6. Kg8 Qe8† 7. Kg7 Qe7† 8. Kg8 Qxg5† 9. Kh8 Kc4 10. e6 Kd5 11. e7 Qxe7 12. Kg8 Ke6. vii) 5. ... Qe8† 6. Kg7 Qe7† 7. Kg6 Qf8 8. e7. viii) 6. Kg7? Qe5† 7. Kg6 Kc4. ix) 6. ... Qe5 7. e7.

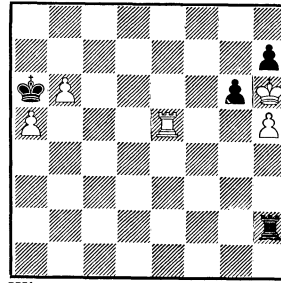
No. 1974 C. M. Bent
2 Hon. Men.,
Israel 'Ring' Tourney, 1968



Draw 7+7

No. 1974: C. M. Bent. "An interesting endgame, but the theme was already extensively exploited (Horwitz, 19th Century). However, the trap (1. ... Kh4) where B1 wins after 20 moves, justifies the placing". 1. a5 Ra7/i 2. Ke5 Bc8/Ba8 3. Kd4 Rb7 4. Kc3 Rb5 5. b4 Kh4 6. f4 Kh5 7. Kc4/Kb3 Kg6 8. h4/ii Kf5/Kh5 9. h5/f5 Kf6/Kh6 10. K -- Kg7 11. f5/h5 Kf6 12. h6 Kf7 13. K -- Kg8 14. f6 draw. i) 1. ... Kh4 2. f4 Ra7 3. Ke5 as main line, but not f5? Ba8 4. Ke7 Rb7 5. f6 Rxb2 6. f7 Re2† 7. Kd8 Rf2 8. Ke8 Kxh3 9. f8Q Rxf8† 10. Kxf8 Kg4 11. Ke7 Kf5 12. Kd8 Ke5 13. Kc7 Kd5 14. Kxb8 Kxc5 15. Kxa8 Kxd6 16. Kb7 c5 17. Kxa6 c4 18. Kb5 c3 19. a6 c2 20. a7 c1Q 21. a8Q Qc5† and wins. ii) 8. Kc3? Kf5.

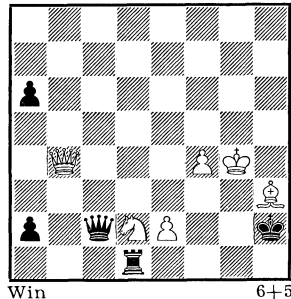
No. 1975 A. Yosha
1 Comm.,
Israel 'Ring' Tourney, 1968



Win 5+4

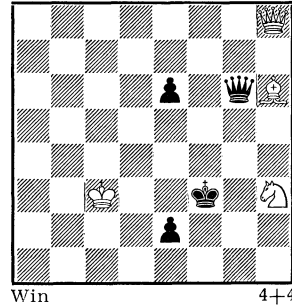
No. 1975: A. Yosha: "... the point is revealed on move 1, but the following play is of practical worth". 1. Rb5/i Kxb5/iii 2. b7 Rxh5† 3. Kg7 Kxa5 4. b8Q Ka4 5. Qb2/iv Ka5 6. Qb3/v and wins. i) 1. Rg5? Rh1 2. Kxh7 Rxh5† 3. Kxg6 Rh1 4. Kf6 Rc1 5. Ke6 Rc2 6. Rd5 Rc1 7. Kd7/ii Rc2 8. Ke8 Rh2 9. Rd8 Rh5 10. Ra8† Kb7 11. Ra7† Kb8 12. Kf8 Rh1 13. Rf7 Ra1 14. Rf5 Kb7 draw, or 1. Kg5? Rg2† 2. Kf6 gh. ii) Or 7. Kd6 Rc6† (a fairly constant threat). iii) 1. ... Kb7 2. a6†. iv) 5. Kf6? Rf5† 6. Ke6 Rh5 7. Qb2 Rf5 does not win, while 5. Qb6? Ka3 6. Qb1 Ka4 7. Qb2 wastes time. v) 6. Kf6? Ka4, but after 6. Qb3 Ka6 both 7. Qb4 and 7. Kf6 win.

No. 1976 A. Koffman and H. Aloni
2 Comm.,
Israel 'Ring' Tourney, 1968



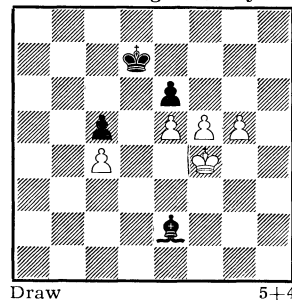
No. 1976: A. Koffman and H. Aloni. "... not a new idea... wQ sacrifice on e1 is the attractive moment". 1. Sf3† Kh1 2. Qe1†/i Rxe1 3. Bg2† Kxg2 4. Sxe1† Kf2 5. Sxc2 Kxe2 6. f5/Sa1 Kd2 7. Sa1/f5 and the rest is routine. i) 2. Qb7? Rd7 3. Qxa6 Rg7† 4. Sg5 Kh2.

No. 1977 J. Hoch and H. Aloni
Israel 'Ring' Tourney, 1968
3 Comm.,



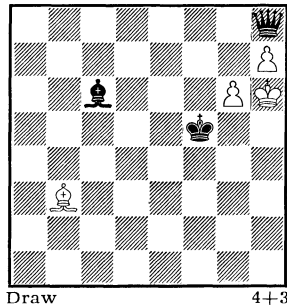
No. 1977: J. Hoch and H. Aloni. "wS sacrifice and the order of moves to 12. Qa4 mate are interesting. 11. Bf2†, a minor dual, is a pity". 1. Sg1†/i Qxg1/ii 2. Qa8† Kg3/iii 5. Qg8† Kh2 4. Bf4† Kh1 5. Qa8† Qg2 6. Qh8† Kg1 7. Be3† Kf1 8. Qf6†/iv Kel 9. Qh4† Kf1/v 10. Qf4† Kel and mate by either 11. Bd2† Kd1 12. Qa4 or 11. Bf2† Kf1 12. Bd4† Kel 13. Qc1. i) 1. Kd2? e1Q† 2. Kxe1 Qg3† and ... Qxh3, or 1. Sg5† Qxg5, or 1. Bd2? Qg3 2. Sg1† Kf2†, or 1. Qf8†/Qa8† Kg3 and W cannot win. ii) 1. ... Kf2 2. Be3† Kxe3 3. Qd4 mate. iii) 2. ... Kf2 3. Be3† and either 3. ... Kxe3 4. Qa7† or 3. ... Kf1 4. Qf3†. iv) 8. Qf8†? gives nothing. v) 9. ... Kd1 10. Qa4† and Qa1 mate.

No. 1978 A. Koffman
Shahmat, 1970
2nd Hon. Men.,
Israel 'Ring' Tourney



No. 1978: A. Koffman. "In order to obtain ... a positional draw W has to sacrifice an additional pawn ... it is only surprising that the nice idea presented in this endgame was not known hitherto". 1. f6/i Bh5/ii 2. g6/iii Bxg6 3. Kg5 Be8/iv 4. Kh6/v Bf7 5. Kh7/vi Ke8/vii 6. Kg7 Bh5 7. Kh6/viii Be2 8. Kg7 Bh5 9. Kh6 Bf7 10. Kg7 etc. i) 1. g6? ef and 2. ... Bxc4 wins. ii) 1. ... Bd3 2. g6 as main line; 1. ... Bxc4 2. g6 Ke8 3. g7 Kf7 4. Ke3, positional draw. iii) B1 threatened ... Bg6 which would win. iv) For 3. ... Bf7 4. Kh6 etc. see later. v) 4. Kf4? Bf7 5. Kg5 Ke8 6. Kh6 Kf8 wins. vi) 5. Kg7? Ke8 and ... Kf8. vii) 5. ... Kd8 6. Kh6 etc., or 5. ... Bh5 6. Kh6. viii) 7. Kg8? Bg6 8. Kg7 Bf7.

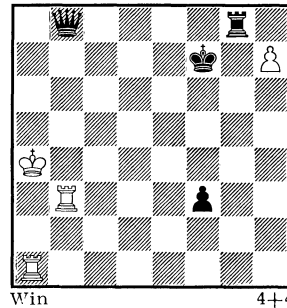
No. 1979 J. Kopelovich
Shahmat, 1970
1st Hon. Men.,
Israel 'Ring' Tourney



No. 1979: J. Kopelovich. Judge: H. Aloni. No prizes were awarded. "An original contribution to the world of miniatures in general ... The exact and rich play ... after 2. ... Ke5 in the variation 1. ... Qd8 ... adds a special exactness...". 1. g7 Qb8/i 2. Be6†/vii Kf6 3. g8S† Kxe6 4. h8Q Qh2 (f4)† 5. Kg7 Qe5 (b2, d4)†/viii 6. Kf8 Qxh8 stalemate. i) 1. ... Qe8 2. Bc2† Kf6/ii 3. g8S†, or 1. ... Qd8 2. Be6†/iii Kf6/iv 3. g8Q/

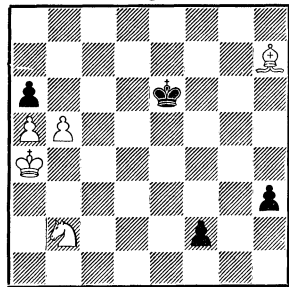
g8S†. ii) 2. ... Be4 3. g8Q Qc6† 4. Kh5. iii) 2. Bc2†? Kf6 3. g8S† Kf7 4. Bg6† Kf8 5. h8Q Qh4† and soon mates. iv) 2. ... Ke5 3. g8Q/v Qh4† 4. Kg6 Be4†/vi 5. Kf7 Qf6† 6. Ke8 Be6† 7. Bd7. v) 3. h8Q? Qh4† 4. Kg6 Be4† 5. Kf7 Qf6† 6. Kg8 Qxe6† and mate after 11 more checks. vi) 4. ... Qf6† 5. Kh5 Bf3† 6. Bg4. vii) 2. g8Q? Qf4† and mates. viii) 5. ... Qc7† 6. Kh6.

No. 1980 J. Hoch
Shahmat, 1970
3rd Hon. Men.,
Israel 'Ring' Tourney



No. 1980: J. Hoch. "... A new and original execution of a classical 'winning' endgame (K+R+P vs K+R)...". 1. Rxf3†/i Ke6 2. Re1† Kd5 3. Rd3† Kc5/ii 4. Rc1† Kb6 5. Rb3†/iii Ka6 6. Rc6†/iv Ka7 7. Rxb8/v Rxb8 8. Ka5 Rh8/vi 9. Rc7† Kb8 10. Rg7 wins. i) 1. hgQ†? Qxg8 2. Rxf3† Ke6 3. Re1† Kd5 4. Rd3† Kc5 and W cannot win, or 1. Rxb8? Rxb8. ii) 3. ... Kc4 4. hgQ† Qxg8 5. Rd8 Qg5 6. Rc1† Qxc1 7. Rc8†. iii) 5. Rb1†? Kc5 6. Rxb8 Rxb8 7. Rh3 Rh8 draw. iv) 6. Rxb8? Rxb8 7. Rc6† Kb7. v) 7. Rc7†? Qxc7 8. hgQ Qa5† 9. Kxa5 stalemate. vi) 8. ... Kb7 9. Rb6†, or 8. ... Ka8 9. Rg6.

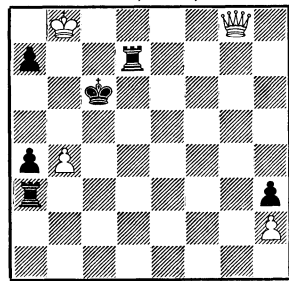
No. 1981 J. Hoch
Shahmat, 1970
Commended,
Israel 'Ring' Tourney



Win 5+4

No. 1981: J. Hoch. "A new and 'clean' execution of the wellknown winning endgame of K+S+P vs K+P ...". 1. Bf5† Kxf5 2. Sd1 ab† 3. Kb4/i f1Q/ii 4. Se3† Ke6 5. Sxf1 Kd7 6. Kxb5/iii Kc7/iv 7. Ka6 Kc8(c6) 8. Ka7 Kc7 9. a6 Kc8 10. Kb6 Kb8 11. a7†/v Ka8 12. Se3 h2 13. Sd5 h1Q 14. Sc7 mate. i) 3. Kxb5? f1Q†. ii) 3. ... h2 4. Sxf2 Kf4 5. a6 wins, or 3. ... f1S 4. a6 h2 5. Sf2 Se3 6. Kc5. iii) 6. Sh2? Kc6 7. Sf3 Kb7 8. Kxb5 Ka7 9. a6 Kb8 is a draw. iv) 6. ... Kc8 7. Kc6 is as later in main line. v) Unfortunately also 11. Sh2 Ka8 12. Sf3 Kb8 13. Sd4, a very bad dual.

No. 1982 V. N. Dolgov
and Al. P. Kuznetsov
1st Prize, Lelo, 1972

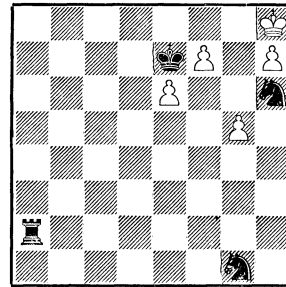


Win 4+6

No. 1982: V. N. Dolgov and Al. P. Kuznetsov. 1. Qc4† Kd6 2. Kc8 Re7 3. Qd4† Ke6 4. Kd8 Rf7 5. Qe4† Kf6 6. Ke8 Rg7 7. Qf4† Kg6 8. Kf8 Rh7 9. Qg4† Kf6 10. Kg8

Re7 11. Qf4† Ke6 12. Kf8 Rd7 13. Qe4† Kd6 14. Ke8 Rc7 15. Qf4† Kc6 16. Qc1† and 17. Qxa3. Judge: V. Kalandadze.

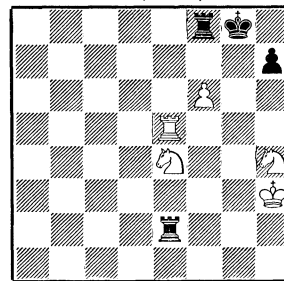
No. 1983 D. Gurgenzidze
and R. Tavariani
2nd Prize, Lelo, 1972



Draw 5+4

No. 1983: D. Gurgenzidze and R. Tavariani. 1. f8Q† Kxf8 2. g6 Rh2 3. g7† Ke8 4. e7 Sf7† 5. Kg8 Rg2 6. h8Q Sxh8 7. Kh7 Rh2† 8. Kg8 Rg2 9. Kh7 draw. The bR pinning in echo-fashion on h-file and g-file was much enjoyed at the CESC meeting in vii.73.

No. 1984 V. A. Evreinov
3rd Prize, Lelo, 1966



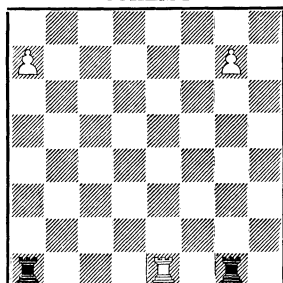
Win 5+4

No. 1984: V. A. Evreinov. 1. Sf5 Rxe4 2. Sh6† Kh8 3. Rg5 Re3† 4. Kh4 Re4† 5. Kh5 Re5 6. Rxe5 Rxf6 7. Re8† Kg7 8. Rg8 mate. Note that wK marches to h5 because stepping onto g-file would be met by ... Re1; after which the 'mate in 2' by Rg8† and wSf7 is not on, the recapture by B1 on g8 being with check.

THE RUEB SUPPLEMENT - No. 4

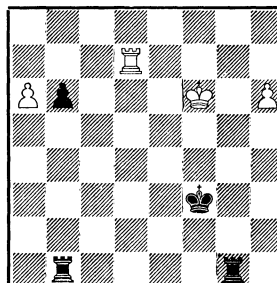
(pages 63 tot 66)

THEMATIC AGGREGATION
NO. 8
SCHEME



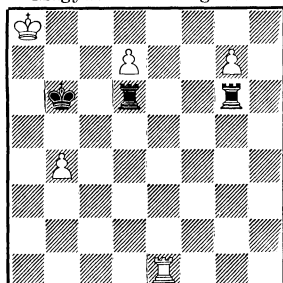
Black to Move 3+2

T.A. No. 8 (3)
H. RINCK
Italia Scacchistica 1929



Win 4+4

T.A. No. 8 (1)
S. GRUBER
Magyar Sakkvilag 1926

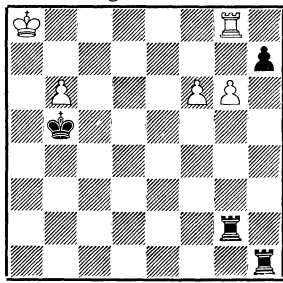


Win 5+3

1. Re6 Kc7 2. Rxd6 Rxd6 3. b5 Rg6 4. b6† Rxb6 5. d8Q† Kxd8 6. g8Q† wins.

1. h7 Rh1 2. a7 Ra1 3. Rd1 wins.

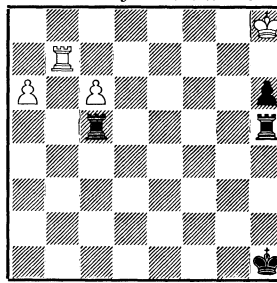
T.A. No. 8 (2)
S. CLAUSEN
Sveriges S.F. 1927



Win 5+4

1. f7 Rf1 2. gh Rh2 3. Bf2 Rxf2 4. Rg2 wins.

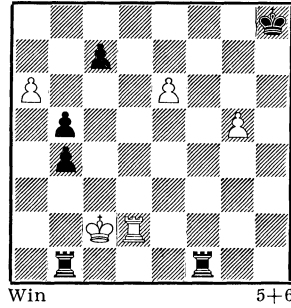
T.A. No. 8 (4)
L. PROKES
Shakhmaty S.S.S.R. 1937



Win 4+4

1. a7 Ra5 2. c7 Rhc5 3. Rb5 wins.

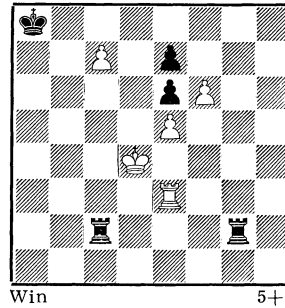
T.A. No. 8 (5)
P. JOITA
Revista de Sah 1956



Win 5+6

1. e7 Rfe1 2. a7 Ra1 3. Rd1 Ra2†
4. Kb3 Ree2 5. Rd2 Ra3† 6. Kxb4
Ree3, 7. Rd3 Ra4† 8. Kxb5 Ree4
9. Rd4 wins.
But, unfortunately bust by 2. ...
Rbc1 3. Kb3 Ra1 4. Ra2 Re3† 5.
Kb2 Rael 6. a8Q† Kh7 7. g6† Kh6.

T.A. No. 8 (7)
P. GRONDI
Schakend Nederland 1970

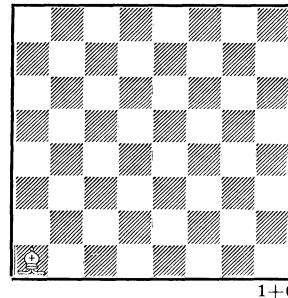


Win 5+5

1. f7 Rgf2 2. Re2 Rf4† 3. Ke3 Rcc4
4. Rc2 Rce4† 5. Kd2 Rd4† 6. Kc1
Rf1† 7. Kb2 Rb4† 8. Ka2 Rb8 9.
c8Q wins.

T.A. No. 8 (8)
V. A. BRON
Magyar Sakkélet 1972,
No. 2013 in EG

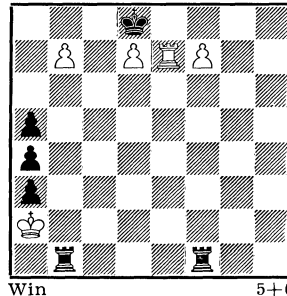
THEMATIC AGGREGATION
No. 9
SCHEME



1+0

1. Bb2 2. Ba3 3. Bb4 4. Ba5 5. Bb6
6. Ba7 7. Bb8; or, 1. Bb2 2. Bc1 3.
Bd2 4. Be1. This aggregation is
also characterised by the follow-
ing features:
(1) avoids stalemating B1 by re-
fusing to take the offered bR and
(2) offers itself continuously to
displace b or avoid B1 mating W.

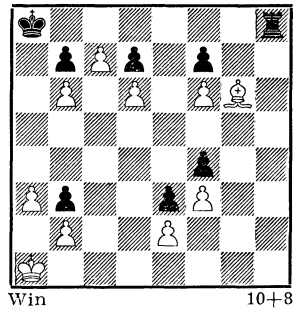
T.A. No. 8 (6)
V. KALANDADZE
1965



Win 5+6

1. Re1 Rb2† 2. Kxa3 Rff2 3. Re2,
Rb3†, 4. Kxa4 Rff3 5. Re3 Rb4†
6. Kxa5 Rff4 7. Re4 wins.

T.A. No. 9 (5)
R. HEISKANEN
T.f.S. 1966



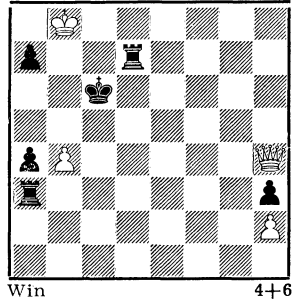
1. Bh5 Rg8 2. Bg4 Rh8 3. Bh3 Rg8
4. Bf1 R any 5. Kb1 R any
6. Kc1 R any 7. Kd1 R any 8. Ke1 Rg8
9. Bg2 Rh8 10. Bh3 Rg8 11. Bg4 Rh8
12. Bh5 Rg8 13. Bg6 Rh8 14. Kf1 Rg8
15. a4 Rf8 16. Kg1 Rg8 17. Kh2 Rh8†
18. Kg2 PxB 19. f7 g5 20. a5 Rf8
21. Kh3 Rh8† 22. Kg4 Rh4† 23. Kf5 wins.

Qg4† Kf6! (Kh6; Kg8) 10. Kg8 Re7 11. Qf4† Ke6 12. Kf8 Rd7 13. Qe4† Kd6 14. Ke8 Rc7 15. Qf4† Kc6 16. Qc1† and picks up the other bR. Originally wQ on g8 allowed the cook 1. Qe6† Rd6 2. Qc4† Kd7 3. Qf7†, as 3. ... Kd8 loses bR and 3. ... Kc6 allows mate. However, this is clearly a domination theme, with wQ versus 2xbR. Quick consultation of the new Kasparyan **Domination** volume showed 7 studies with this theme, one of them being the one by Olmutzky (1961) Did the judges (Bondarenko and Neidze) know of this earlier effort?

Danny Cohen rightly points out that in the later study the manoeuvre ravel across the board **and returns**, so perhaps the anticipation is not so serious. It is an interesting question to debate. We hope these examples will encourage discussion of important aspects of judging. AJR.

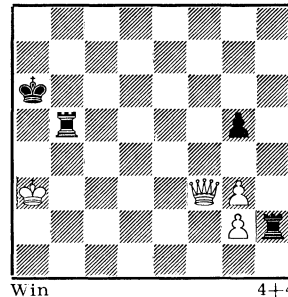
S N A P !
or Some Notably Anticipated
Prizewinners

SNAP No. 1
Al. P. Kuznetsow
and V. N. Dolgov
1st Prize, Lelo, 1972
(Correction)



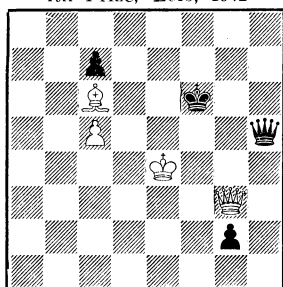
1. Qc4† Kd6 2. Kc8 Re7 3. Qd4† Ke6
4. Kd8 Rf7 5. Qe4† Kf6 6. Ke8 Rg7
7. Qf4† Kg6 8. Kf8 Rh7 9.

SNAP No. 1A
L. Olmutzky
2nd Prize, Shakhmaty/Sahs,
1961



1. Qa8† Kb6 2. Ka4 Rc5 3. Qb8† Kc6
4. Kb4 Rd5 5. Qc8† Kd6 6. Kc4 Re5
7. Qd8† Ke6 8. Kd4 Rf5 9. Qe8† Kf6
10. Ke4 wins.

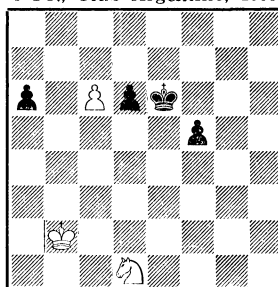
No. 1985 V. Neidze
4th Prize, Lelo, 1972



Win 4+4

No. 1985: V. Neidze. 1. Qf2† Ke6
2. Qxg2 Qe5† 3. Kd3 Qxc5 4. Qg6†
Ke7 5. Qg7† Ke6 6. Bd7† Kd6 7.
Qf8† Kd5 8. Qf5† Kd6 9. Qe6 mate.
There is also mate after 4. ... Ke5
5. Qg5† Kd6 6. Qf6.

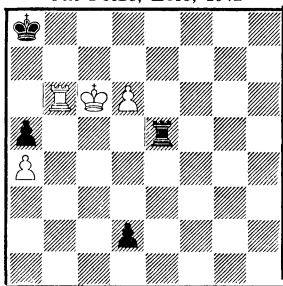
No. 1987 O. J. Carlsson
5 Pr., Club Argentino, 1955



Win 3+4

No. 1987: O. J. Carlsson. 1. Se3/i
f4/ii 2. Sd5 f3 3. Sf6 f2 4. c7 f1Q
5. c8Q† Ke5 6. Sg4† Kd4 7. Qc3†
Ke4 8. Qb4† Kd3 9. Qxd6† Ke4
10. Qe5† Kd3 11. Qd5† Ke2 12.
Qe4† Kd2 13. Qe3† Kd1 14. Sf2†
wins. i) 1. Sc3? d5 2. Sxd5 f4 3.
Kc3 f3 4. Kd3 f2 5. Ke2 a5 draw.
ii) 1. ... Ke7 2. Sxf5† Kd8 3. Kc3
Kc7 4. Sd4 d5 5. Kb4 Kb6 6. Ka4
a5 7. Kb3 Kc7 8. Ka3 Kb6 9. Ka4
Ka6 10. Sb3 wins, or ... 1. d5 2.
Sxf5 etc.

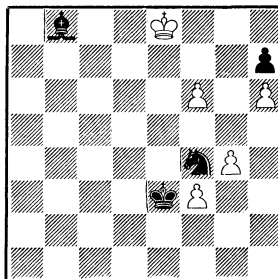
No. 1986 L. Mitrofanov
5th Prize, Lelo, 1972



Draw 4+4

No. 1986: L. Mitrofanov. 1. d7 d1R
/i 2. d8Q† Rxd8 3. Kc7 Ka7 4.
Rb7† Ka6 5. Rb6† Ka7 6. Rb7†
Ka8 7. Rb6. i) Surely all except
the newest of newcomers to the
endgame study see that 1. ... d1Q
leads to stalemate after 2. d8Q†
Qxd8 3. Ra6† Kb8 4. Ra8†. 1. ...
Rd5 is also a draw after 2. Kxd5
d1Q† 3. Kc6 Qxa4† 4. Kc7.

No. 1988 O. J. Carlsson
Ajedrez, 1970
R. G. Grau In Memoriam

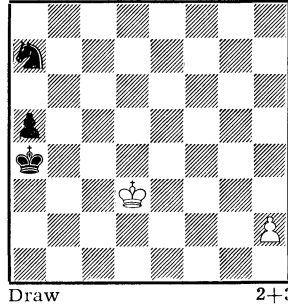


Draw 5+4

No. 1988: O. J. Carlsson. 1. Kf8/i
Sh3/ii 2. f7 Bd6† 3. Kg7 Sg5 4.
Kf6 Kf4/iii 5. f8Q Bxf8 stalemate.
i) 1. g5? Sg6 2. Kf7 Bd6 3. Kg7
Sf8 4. g6 hg 5. h7 Sxh7 6. Kxh7
g5 7. Kh6 Kf4 8. Kg6 Be5 9. f7
Bd6 10. Kh5 Kf5 11. Kh6 Bf8†

wins, or 1. f7? Bd6 2. f8Q Bxf8 3. Kxf8 Se6† and 4. ... Sg5, or 1. Ke7? Sg6† 2. Kf7 Bd6 3. Kg7 Sf8 4. g5 Kf4, or 1. Kf7? Sh3 2. Kg7 Sg5 3. f7 Be5† etc. ii) 1. ... Se6† 2. Ke7 Sg5 3. f7 Bd6† 4. Kf6 (Kxd6) draw. iii) 4. ... Sxf3 5. g5 Sxg5 6. Kxg5 and draws against RP and wrong B.

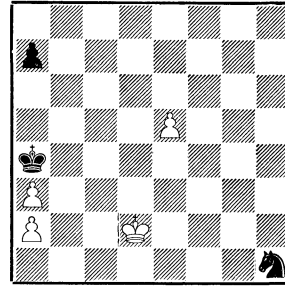
No. 1989 O. J. Carlsson
Ajedrez, 1972



Draw 2+3

No. 1989: O. J. Carlsson. 1. h4/i Sc6 2. h5/ii Kb3/iii 3. h6/v Se5† 4. Kd2/vi Kb2/vii 5. h7 Sf7 6. Ke3 /ix a4 7. Kf4 a3 8. Kf5 a2 9. Kf6 Sh8 10. Kg7 draw. i) 1. Kc2? Sb5 (say) 2. h4 Sd4† 3. Kb2 Sf5 4. h5 Kb4 wins, or 1. h3? Sc6 2. h4 Se5† 3. Kc3 Sg4 4. h5 Ka3 5. Kc2 Kb4. ii) 2. Ke4? Se7 3. h5 Kb3. iii) 2. ... Se5† 3. Ke4 Kb3/iv 4. Kf5 Sf7 5. Kg6 Sh8† 6. Kg7 draw, or 2. ... Se7 3. h6 Kb3 4. h7 Sg6 5. Ke4. iv) If bS moves then wK chases it and draws. v) 3. Ke4? Se7 4. Ke5 a4 and wins. vi) 4. Ke4? Sg4 5. h7 Sf6†, or 4. Kd4? a4 5. h7 Sf7 6. Kd5 a3 7. Ke6 Sg5†. vii) To keep wK from c1/b1. 4. ... a4 5. h7 Sf7 6. Kc1 draws, but not 5. Kc1? a3 6. h7 (Kb1, a2†; Kal, mate in 3) 6. ... a2 7. h8Q a1Q† 8. Kd2 S† wins. 4. ... Sf3† 5. Ke3/ viii Sg5 6. Kf4 Sf7 7. h7 a4 8. Kf5 a3 9. Kf6 Sh8 10. Kg7 draw. viii) Not now 5. Kc1? Sg5 6. Kb1 a4 7. Kal a3 8. Kb1 a2† 9. Kal Se6(f3) and will mate. ix) 6. Kd3? a4 7. Kd4 a3 8. Kd5 a2 wins.

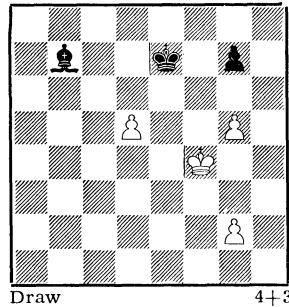
No. 1990 Al. P. Kuznetsov
and A. T. Motor
Original



Draw 4+3

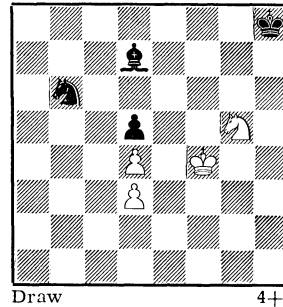
No. 1990: Al. P. Kuznetsov and A. T. Motor. 1. Ke3 Sg3 2. Kf4/i Se2† 3. Ke3/ii Sc3 4. Kd4 Sb5†/iv 5. Kc5 Sc7/v 6. Kd6/vii Se8†/ix 7. Ke7 Sg7 8. Kf6 Sh5† 9. Kg5 Sg3 10. Kf4/x and draws. i) 2. e6? Kxa3 3. Kd4 Sf5† 4. Kc5 a5 5. Kb5 a4 6. Ka5 Sd4 7. e7 Sc6† wins. ii) 3. Ke4? Kxa3 4. e6 Sg3† 5. Ke5/ iii Sh5 6. e7 Sg7 7. Kd5 Kb4 8. Kc6 a5 9. Kb6 a4 wins. iii) Or 5. Kd5 Sf5 6. Kc5 a5 7. Kb5 a4 8. Ka5 Sd4 9. e7 Sc6†. iv) 4. ... Sb1 5. e6 Sxa3 6. Kc5 Sb5 7. Kc6 Sd4† 8. Kb7. v) 5. ... Sxa3 6. e6 Sb5 7. Kc6 Sd4† 8. Kb7 a5 9. e7 Sf5 10. e8Q† and wins, or 5. ... a5 6. e6 Sc7 7. e7 Se8/vi 8. Kb6 Sf6 9. Ka6 Se8 10. Kb6 draw, or 5. ... Ka5 6. e6 Sc7 7. e7 Se8 8. Kc6 Ka4 9. Kd7 Sg7 10. e8Q Sxe8 11. Kxe8 Kxa3 12. Kd7, or 5. ... Sc3 6. e6 Se4† 7. Kd5 Sf6† 8. Kc6. vi) 7. ... Kxa3 8. Kb6. vii) 6. Kc6? Se6 7. Kb7 a5 8. Kb6/viii Sf4 9. Ka6 Sd3 10. e6 Sc5†. viii) Or 8. Ka6 Sc5† 9. Kb6 Sd7†. ix) 6. ... Sa8 7. e6 Sb6 8. e7 Sc8† 9. Kd7 Sxe7 10. Kxe7 Kxa3 11. Kd6 Kxa2 12. Kc5 Kb3 13. Kb5. x) 10. e6? Se4† 11. Kf5 Sd6† 12. Ke5 Se8 13. Kd5 Kxa3 14. Kc5/xi Ka4 15. e7 Sg7 16. Kc6 Kb4. xi) Or 14. Kc6 Kb4. JRH: Almost identical main play to No. 1894. But given here on account of the variations and greater economy.

No. 1991 Al. P. Kuznetsov
and A. T. Motor
Original



Draw 4+3

No. 1993 Al. P. Kuznetsov
and A. T. Motor
Original

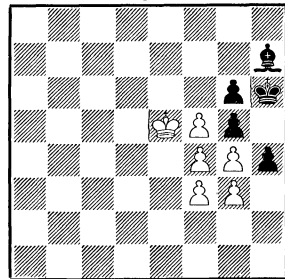


Draw 4+4

No. 1991: Al. P. Kuznetsov and A. T. Motor. 1. d6†/i Ke6 2. d7 Kxd7 3. Kf5 Ke7 4. Kg6 Kf8 5. Kh7 Bxg2 6. g6 Be4 7. Kh8 Bd3 8. Kh7 Be4 9. Kh8 Bxg6 stalemate. i) 1. Kf5? Kf7 2. d6 Bc8† wins.

No. 1993: Al. P. Kuznetsov and A. T. Motor. 1. Ke5 Bc6/i 2. Kd6 Ba8 3. Kc5 Sa4†/ii 4. Kb4 Sb2 5. Kc3 Sd1† 6. Kd2 Sf2 7. Ke3 Sg4† 8. Kf4 Sf6/iii 9. Ke5 Sd7†/iv 10. Kd6 Sb6 11. Kc5 and round and round and round. i) 1. ... Ba4 2. Kd6 Bb3 3. Kc6 Sa4 4. Kb5 Kg7 5. Se6† Kf7 6. Sc7 Ke7 7. Sxd5† draw. ii) 3. ... Sc8 4. Se6 Se7 5. Sc7 Bb7 6. Kd6 Sf5† 7. Ke5. iii) 8. ... Sh2 9. Se6 Sf1 10. Ke5 Se3 11. Kd6 Kg8 12. Sc7 Bb7 13. Kc5 Kf7 14. Kb6 Be8 15. Kc5 Be6 16. Kd6 Sf5† 17. Ke5 draw, or 8. ... Sh6 9. Ke5 Kg7 10. Se6† Kg6 11. Sc7. iv) 9. ... Kg7 10. Se6† Kg6/v 11. Sf4† Kg5 12. Se6† Kg6 13. Sf4† Kf7 14. Kd6, or 9. ... Se8 10. Se6 Kg8 11. Sf4 Sc7 12. Kd6. v) 10. ... Kf7 11. Kd6 Kg6 12. Ke5.

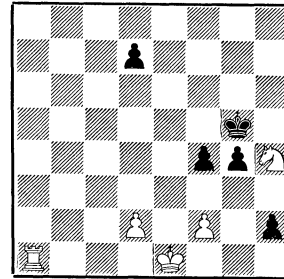
No. 1992 F. S. Bondarenko
and Al. P. Kuznetsov
Original



Win 6+5

No. 1992: F. S. Bondarenko and Al. P. Kuznetsov. 1. Kf6 Bg8 2. fg5† Kh7 3. fg6† Kh8 4. g7† Kh7 5. g6† Kh6 6. g5† Kh5 7. g4 mate.

No. 1994 F. S. Bondarenko
and Al. P. Kuznetsov
Original

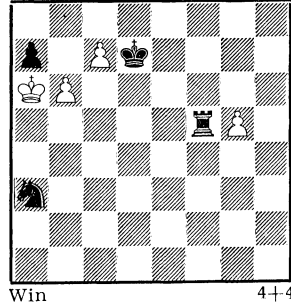


Draw 5+5

No. 1994: F. S. Bondarenko and Al. P. Kuznetsov. 1. Sf3†/i gf 2. 0-0-0 Kg4 3. Rh1 Kh3 4. Kd1 Kg2 5. Ke1 Kxh1 6. Kf1 d6 7. d3 d5 8. d4 stalemate. i) 1. Ke2? Kxh4 2. Rh1 Kh3 and 3. ... g3 wins.

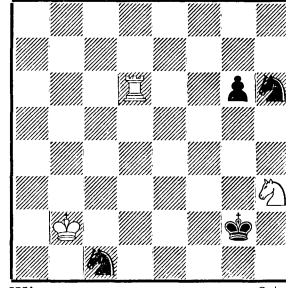
Kd6 wins. iii) 3. ... Rd4 4. Ra8† Rd8 5. Rxd8† Kxd8 6. Kf7. JRH: Cf Selesniev (1919). No. 197 in Kasparyan's 'Positional Draw', but here the K's oscillate as well as the R's.

No. 1995 M. N. Klinkov and Al. P. Kuznetsov Original



Win 4+4

No. 1997 Y. V. Bazlov 1st Prize, Nakhodinsky Rabochoy, 1972 Award: 16.vi.73

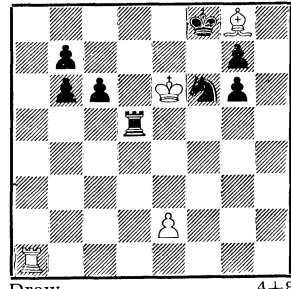


Win 3+4

No. 1995: M. N. Klinkov and A. P. Kuznetsov. 1. c8Q† Kxc8 2. ba Ra5†/i 3. Kxa5 Kb7 4. a8Q† Kxa8 5. g6 Sc4† 6. Ka6 wins. i) 2. ... Sc4 3. a8Q† Kc7 4. Qb7† Kd8 5. Kh7 4. Sg5† Kh6 5. Rh8† Qh7 wins.

No. 1997: Y. V. Bazlov: Judges: F. Bondarenko and V. Neidze. 1. Sf4†/i Kf3/ii 2. Sxg6 Sf5 3. Rf6 Sd3† 4. Kc3 Ke4 5. Re6† Kd5 6. Re8/iii Sd6 7. Re2 Sc5 8. Se7 mate. i) 1. Rxg6†? Sg4. ii) 1. ... Kg3 2. Rd4 g5 3. Sh5†. iii) 6. Re2? Sg3 7. Re3 Sf2 8. Rxg3 Se4†. A notable improvement in presentation of the mate shown by Fritz in 1951 (EG12, p. 336), though the last 2 moves are effectively the same. (AJR/JRH).

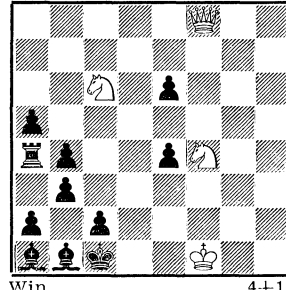
No. 1996 Al. P. Kuznetsov Original



Draw 4+8

No. 1996: Al. P. Kuznetsov. 1. Bf7 /i Se8 2. Bxe8 Kxe8 3. e4/ii Ra5/iii 4. Rh1 Rh5 5. Ra1 Kd8 6. Kd6 Ke8 7. Ke6 draw. i) 1. Ra8†? Se8 2. Bh7 Rd6† 3. Ke5 Kf7 4. Rb8 Rd7 5. Bxg6† Kxg6 6. Rxe8 Kf7 7. R -- b5 wins. ii) 3. Ra8†? Rd8 4. Rxd8† Kxd8 5. Kf7 Kd7 6. e4

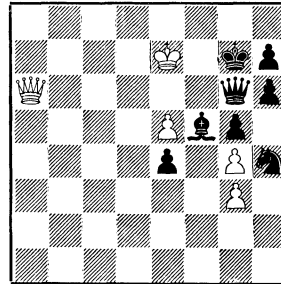
No. 1998 Al. P. Kuznetsov 2nd Prize, Nakhodinsky Rabochoy, 1972



Win 4+11

No. 1998: Al. P. Kuznetsov. 1. Se2† Kb2 2. Qf4 Ka3 3. Qc1† Bb2/i 4. Se5 a1Q 5. Sc4† Ka2 6. Kg2 Ra3 7. Kh3 Ra4 8. Kg4 Ra3 9. Kh5 Ra4 10. Kg6 Ra3 11. Kf7 e5/ii 12. Ke6 Ra4 13. Kd6 Ra3 14. Kd5 Ra4 15. Kc6/iii Ra3 16. Kb5 e3 17. Kc6 Ra4 18. Kd6 Ra3 19. Kd5 Ra4 20. Kc6 Ra3 21. Kb5 e4 22. Kc6 Ra4 23. Kd5 Ra3 24. Kxe4 Ra4 25. Kf3 Ra3 26. Kg2 Ra4 27. Kf1 Ra3 28. Kg1 Ra4 29. Kg2 Ra3 30. Kf3 Ra4 31. Ke4 Ra3 32. Kd5 Ra4 33. Kc6 Ra3 34. Kb5 Bc3 35. Qxa3† ba 36. Sc1 mate. i) 3. ... b2 4. Qe3†. ii) 11. ... Ra4 12. Kxe6 Ra3 13. Kd5 Ra4 14. Kxe4 Ra3 15. Kd5 Ra4 16. Kc6 Ra3 17. Kb5. iii) 15. Kxe4? Ra3 16. Kd5 Ra4 17. Kc6 Ra3 18. Kb5 e4 and draws as wK has no safe black square for triangulation.

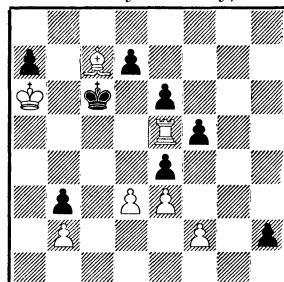
No. 2000 V. S. Kovalenko
2 Hon. Men.,
Nakhodinsky Rabochy, 1972



Draw 5+8

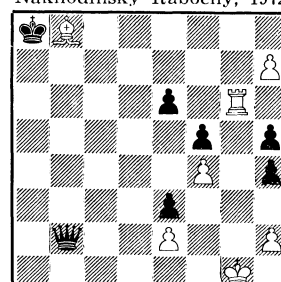
No. 2000: V. S. Kovalenko. 1. Qf6† Qxf6† 2. ef† Kh8 3. gh Bg6 4. h5 Bf7 5. Kxf7 e3 6. Kf8 e2 7. f7 e1B/i 8. Ke8 Bb4 9. f8Q† Bxf8 10. Kxf8 stalemate. i) 7. ... e1Q is stalemate.

No. 1999 P. Perkonoja
1 Hon. Men.,
Nakhodinsky Rabochy, 1972



Win 7+8

No. 2001 A. S. Kakovin
3 Hon. Men.,
Nakhodinsky Rabochy, 1972

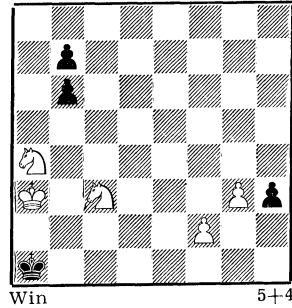


Win 7+7

No. 1999: P. Perkonoja. 1. d4/i d6 2. Rc5† dc 3. Bxb2 c4 4. Be5 Kd5 5. Kb5 c3 6. bc a6† 7. Kb4 b2 8. c4† Kc6 9. d5† and 10. Bxb2 wins. i) 1. Rc5†? Kxc5 2. d4† Kc4 3. Bxb2 Kd3 4. Bd6 Ke2 5. Bg3 Kd3 6. Bd6 Ke2 7. Kb5 Kxf2 8. Bf4 d6 9. Kc4 e5 10. Bg5 Kf3 draw. JRH: Cf. Wotawa (1963), No. 91 in his book.

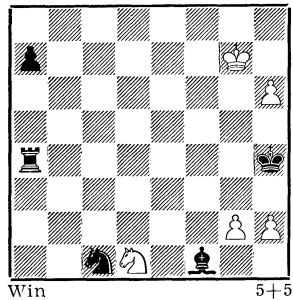
No. 2001: A. S. Kakovin. 1. Be5/i Qb1† 2. Kg2 Qb7† 3. Kh3 Qxh7 4. Rg7 Qh6 5. Kxh4 Qh7 6. Kg5 Qh8 7. Ra7†. i) 1. Rh6? Qa1† 2. Kg2 Qg7† 3. Kh3 Qxh6, or 1. Rg8? Qb1† 2. Kg2 Qb7† 3. Kh3 Qxh7. JRH: Clearly a companion piece to Belokon (1969), No. 1009 in EG19.

No. 2002 P. Benko
1st Prize,
Hungarian Chess Federation,
1972
Award: Magyar Sakkelet, i.73



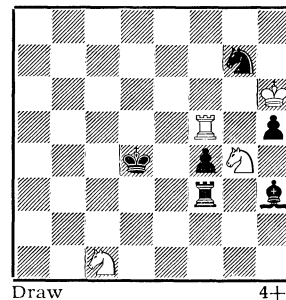
No. 2002: P. Benko. Judge: J. Ban.
1. Sb5/i Kb1/ii 2. Sac3† Kc2/iii
3. Sd4† Kd3/iv 4. Sd1/vi h2 5. f4
Kxd4/vii 6. Sf2 Kc3/viii 7. f5 b5
8. f6 b4† 9. Ka2 Kc2 10. f7 b3† 11.
Ka3 b2 12. f8Q b1Q 13. Qf5†. i)
1. Se2? h2 2. Sac3 b5 3. Sd4 b4†
4. Kxb4 Kb2. ii) 1. ... h2 2. Sac3
h1Q 3. Sd4 Qc1† 4. Kb3 Qb2† 5.
Kc4 b5† 6. Kd3 and bQ must go.
iii) 2. ... Kc1 3. g4 h2 4. Se2† and
5. Sg3. iv) 3. ... Kxc3 4. Se2† Kd3
/v 5. Sf4†. v) 4. ... Kd2 5. Sg1 h2
6. Sf3†, or 4. ... Kc4 5. g4 h2 6.
Sg3 Kc3 7. Ka4 Kc4 8. g5. vi) 4.
f4? Kxc3 5. Se2† Kd3 and f4 is
blocked, or 4. Sf3? Kxc3 5. Ka4
Kc4 6. g4 b5† 7. Ka5 b6† 8. Ka6
b4 9. g5 Kd5 10. g6 Ke6 11. Sg5†
Kf6 12. Sxh3 b3 13. Sf4 b2 14.
Sd5† Kxg6. vii) 5. ... h1S 6. f5.
viii) 6. ... Ke3 7. Sg4†.

No. 2003 J. Balazs
and A. Koranyi
2nd Prize,
Hungarian Chess Federation,
1972



No. 2003: J. Balazs and A. Ko-
ranyi. 1. h7/i Rg4† 2. Kf8/ii Rf4†
3. Ke7/iii Re4† 4. Kd8 Rd4† 5. Kc7
Rc4†/iv 6. Kb8 Rb4† 7. Kxa7 Ra4†
8. Kb8 and back to 12. Kf8 Rf4†
13. Kg7 Rg4† 14. Kh6 Rg6†/v 15.
Kxg6 Bd3† 16. Kh6 Bxh7 17. Sf2/
vi Se2 18. Kxh7 Sg3 19. Kg6 Sf1
20. h3 Se3/vii 21. g4 Kg3 22. g5
Sg2 23. Kf7/viii Kxf2 24. g6 Sh4
25. g7 Sf5 26. h4 Kf3 27. h5 Kf4
28. Kf6 Sh6 29. Kg6. i) 1. g3†? Kg5
2. h7 Rb4. ii) 2. Kf6(h6)? Rg6† 3.
Kxg6 Bd3†. iii) wK must avoid
W squares. iv) 5. ... Rxd1 6. h8Q†
Kg5 7. Qe5† Kh6 8. Qf6† Kh7 9.
Qh4† and 10. Qg4†. v) 14. ... Rxc2
15. h8Q Rxh2 16. Kg6† Kg3 17.
Qe5† Kh3 18. Qh5† Kg3 19. Qg5†,
or 14. ... Bd3(Rg5) 15. g3†. vi)
Threatens g3 mate. 17. Kxh7? Sd3
18. Se3 Se1 19. g4 Sf3 20. Kh6 Kh3.
vii) 20. ... Kg3 21. Se4†. viii) 23.
Kf6? Kxf2 24. g6 Sf4 25. h4 Kg3,
or 23. Kh6? Kxf2 24. g6 Sh4, or 23.
Kh7? Kxf2 24. g6 Sf4 25. g7 Sh5
26. h4 Kf3.

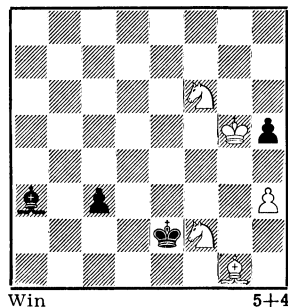
No. 2004 G. M. Kasparyan
3rd Prize,
Hungarian Chess Federation,
1972



No. 2004: G. M. Kasparyan. 1. Se2†
Kd3/i 2. Sxf4†/ii Ke4 3. Rxh5
Sf5†/iii 4. Kg5/iv Bxg4 5. Rh1/v
Rxf4 6. Ra1 Sd4 7. Ra4 Ke5 8.
Ra5† Ke4 9. Ra4 Ke3 10. Ra3† Ke4
11. Ra4 and so on. i) 1. ... Ke4 2.
Re5† Kd3 3. Sf6. ii) 2. Rxf4? Bxg4.
iii) 3. ... Sxh5 4. Sxh3 Kf5 5. Sg5,

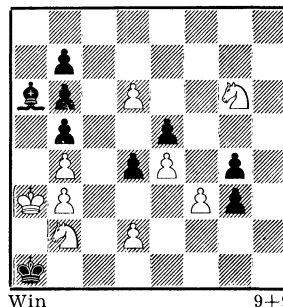
or 3. ... Bxg4 4. Kxg7. iv) 4. Rxf5? Kxf5 5. Sg6 Rg3 6. S4e5 Kf6 7. Kh5 Bf5. v) 5. Kxg4? Rg3 mate, or 5. Rh8? Rxf4 6. Ra8 Kf3(Bd1).

No. 2005 A. Koranyi
1 Hon. Men.,
Hungarian Chess Federation,
1972



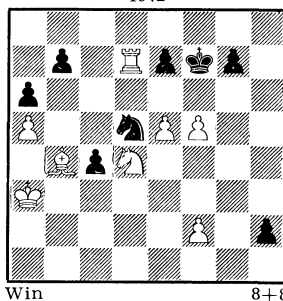
No. 2005: A. Koranyi. 1. S2e4 c2 2. Sc3† Kf3 3. Sa2 c1Q† 4. Sxc1 Bxc1† 5. Kh4 Bd2 6. Ba7/i Bel† 7. Kxh5 Kg3 8. h4 Kh3 9. Sd5 Bg3/ii 10. Sf4†/iii Bxf4 11. Bf2 with a book win: say 11. ... Bd2 12. Kg6 Kg4 13. h5 Bc1 14. Bd4 Bd2 15. Bg7 Bc1 16. Bh6 Bb2 17. Bg5 Bg7 18. Be7. i) 6. Bf2? Ba5 7. Bg3 Bd8 8. Be5 Kg2; for 6. Bb6 (c5, d4)? see note (ii). ii) 9. ... Bxh4 10. Sf4† Kg3 11. Bb8; but if 6. Bb6? had been played this would fail, for 11. Bc7 can be met by ... Bd8. 6. Bg5? and 6. Bd4? fail similarly. iii) 10. Bb6 (c5, d4)? Bxh4 as above, and while 10. Bb8? defeats 10. ... Bxb8? it fails against 10. ... Bxh4 11. Sf4† Kg3 12. Sg6† Kh3 since 13. Sxh4 is stalemate. JRH: Among many anticipations at move 7 are Halberstadt (1937), Solokov (1938), Prokes (1943) and Bron (1966), see p. 60 of Prokes' '623', and Kubbel (1936) is on p. 36 of Kasparyan's first GMK collection.

No. 200 6 V. A. Bron
2 Hon. Men.,
Hungarian Chess Federation,
1972



No. 2006: V. A. Bron. 1. Sh4 g2 2. Sxg2 gf 3. Se3 de 4. de f2 5. d7 f1S/i 6. d8R/ii and wins. i) 5. ... f1Q 6. d8Q Qb1 7. Qd1 Qxd1 8. Sxd1 Kb1 9. Sf2 Kc2 10. Sg4 Kd3 11. Kb2 Kxe4 12. Kc3 Kf3 13. Kd3 Kxg4 14. Ke4. ii) 6. d8Q? Sxe3 7. Qd2/iii Sc2† 8. Qxc2 stalemate. iii) 7. Qd1† Sxd1 8. Sxd1 Kb1 9. Se3 Kc1 10. Sg4 Kd2 11. Kb2 Kd3 12. Kc1 Kc3 and 13. ... Kxb4. JRH: "Another form of the final theme is shown by Selman (1939), p. 34 of Rueb's **Bronnen IV**".

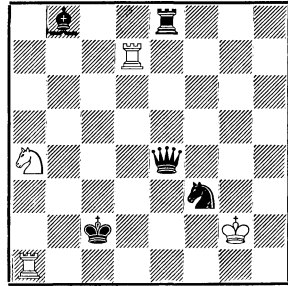
No. 2007 G. M. Kasparyan
3 Hon. Men.,
Hungarian Chess Federation,
1972



No. 2007: G. M. Kasparyan. 1. e6† Kf6/i 2. Rxd5 h1Q 3. Bc3 Qxd5 4. f4 and bQ is lost: try 4. ... Qd6†

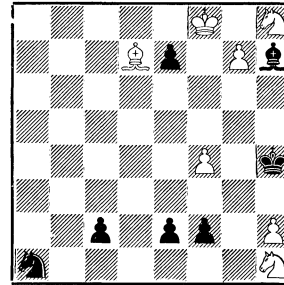
5. Kb2 Qxf4 6. Se2† Kxf5 7. Sxf4 Kxf4 8. Bxg7 Kf5 9. Kc3 Kxe6 10. Kxc4 Kd6 11. Bd4 Kc6 12. Bc5 e6 13. Bb6 Kd6 14. Kd4 Kc6 15. Ke5 Kd7 16. Kf6 Kd6 17. Kf7 Kd7 18. Kf8 Kd6 19. Ke8 e5 20. Kf7 e4 21. Kf6 e3 22. Bxe3 b5 23. ab a5 24. Bc5† Kc6 25. Ke5 a4 26. Kd4 and wins. i) 1. ... Kg8 2. Sf3 h1Q 3. Rd8† Kh7 4. Sg5† Kh6 5. Rh8†.

No. 2008 C. M. Bent
1. Comm.,
Hungarian Chess Federation,
1972



No. 2008: C. M. Bent. 1. Ra2† Kb3 /i 2. Sc5† Kxa2 3. Sxe4 Sh4†/ii 4. Kh3 Rxe4 5. Rd2†/iii Kb1 6. Rd1† Kc2 7. Rd2† Kc3 8. Rd3† Kc4 9. Rd4† K(R)xd4 stalemate. i) 1. ... Kc1 2. Ra1† etc. ii) The final position of the main line is echoed after 3. ... Se1† 4. Kf1 Rxe4 5. Ra7† Bxa7 stalemate. iii) 5. Rd4? Sf3.

No. 2009 C. M. Bent
2 Comm.,
Hungarian Chess Federation,
1972



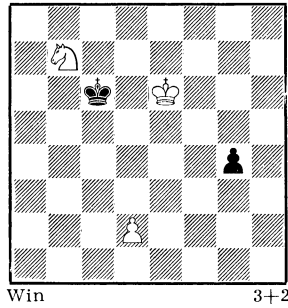
No. 2009: C. M. Bent. 1. g8Q/i Bxg8 2. Sg6† Kh5 3. Kg7 e6(f1S) 4. h3 f1S(e6) 5. Bc6 e1S 6. Bb5 c1S 7. Bxf1 and mates. i) 1. Sg6†? Bxg6 2. g8Q f1Q 3. Qh8† Bh5. JRH: "I have only 2 examples of 3xbS underpromotion: Bondarenko/Kakovin (1956), N. 67 in **Ukraine Studies** (1966); and Mari (1914), p. 47 of Rueb's **Bronnen II**."

NEWCOMERS' CORNER "NC 3"

by J. D. Beasley

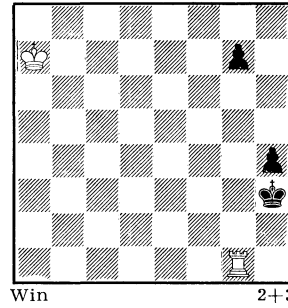
Endgame theory says that B is normally to be preferred to S, and a position like No. 2009a (G. M. Kasparyan, win) shows why, for if wS were to be replaced by a wB almost anywhere W would have an easy win. As it stands, however, wS will take three moves to reach g3, four to reach g2 and five to reach g1, so we will need at least one check on bK to give it time to catch bP. W must also prevent the loss of wP: 1. Sd6? g3 2. Sf5 g2 3. Sd4† Kc5 4. Sf3(e2) Kc4 and wS cannot both stop bP and save wP. 1. Sa5† Kb5 2. S- Kc4 is no better, and 1. d4 and 1. Kf5 are hopeless, so we must play **1. Sd8†**. In reply, **1. . . Kc5** is best, for 1. . . Kb5 allows 2. Kd5 g3 3. Se6 g2 4. Sd4† and no other first bK move threatens wP. **2. Ke5** is now necessary to stop . . . Kd4, so after **2. . . g3** we need another time-winning check. **3. Se6†** provides it, but now after **3. . . Kc4 4. Sf4 g2** the attack on wP stops Sxg2. The wP can move, however: **5. d3† Kc3** (bK must keep in touch with wP to save

No. 2009a G. M. Kasparyan
Soyetskaya Rossiya, 1972



No. 2009: G. M. Kasparyan. 1. Sd8† Kc5/i 20. Ke5 g3 3. Se6† Kc4 4. Sf4 g2 5. d3† Kc3 6. Ke4 g1S 7. Ke3 wins, a reciprocal Zugzwang .
1. . . Kb5 2. Kd5 etc.;
i) 1. . . K else is met 2. Sf7 and reaches f3 without imperilling dP.

No. 2010 G. Nadareishvili
Dedicated to the
participants of the Moscow
Composers' meeting
Shakhmaty v SSSR, 1961



No. 2010: G. Nadareishvili. 1. Rg5/i g6 2. Kb6 Kh2 3. Kc5 h3 4. Kd4 Kh1 5. Ke3 h2 6. Rg3 g5 7. Kf2 g4 8. Ra3 g3† 9. Kxg3 and wins. i) 1. Rxg7? Kh2 2. Kb6 h3 3. Kc5 Kh1 4. Kd4 h2 draw, or 1. Rg6? Kh2 2. Kb6 h3 3. Kc5 Kh1 4. Kd4 h2 5. Rg3 g5 6. Ke3 g4.

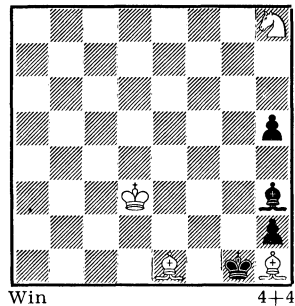
bP), and now 6. **Ke4** is playable since . . g1Q can be met by Se2†. 6. . . g1S still gives apparent hope to Bl, since S+P vs S is basically a draw (on the grounds that the weaker side can normally not be prevented from sacrificing S for P); but 7. **Ke3** (zugzwang) finishes it, for 7. . . Kc2 allows 8. d4 and promotes while bS is penned in, while 7. . . K else allows 8. Kf2 Kc3 9. Kxg1 Kd4 10. Kf2 Ke5 11. Ke3 and so on. The position after 7. Ke3 is in fact reciprocal zugzwang, though no use is made of this in the study.

In No. 2011 (E. Janosi, win) 1. . . Kxh1 is a threat and 1. hB-- h1Q 2. Bxh1 Kxh1 no answer, so W's effective moves are reduced to 1. Ke2 and 1. Ke3. Both of these meet 1. . . Kxh1 with 2. Kf2, after which wS will mate on g3 in due course: say after 2. . . Pf5 3. Sf7 B-- 4. Sd6 B-- (but on b1-h7 diagonal to stop Se4 and Sf5) 5. Sc4 (unless bB is on d3, when 5. B-- will force it to move or bPh5 to advance) B-- 6. Se3 Bd3/h3 (to stop Sf5 and Sf1) 7. Bc3 h4 8. Bf6 B-- (8. . h3 is no better) 9. Exh4 Bd3/h3 10. E-- and bB must give way. This is a W threat which persists and normally prevents . . Kxh1.

Bl must do something, though, for with wBh1 safe from capture (after 1. Ke2 or Ke3) W has a nominally winning material advantage, and if allowed to will bring up wS and either lever bK out of the corner or force mate. One such positive Bl move is 1. . . Bg2, intending 2. . . Bxh1. 1. Ke2 allows this to be met with a neat mate in 2. Sg6 Bxh1 3. Bf2† Kg2 4. Sf4, but 1. Ke3 fails because of the bolthole on f1; so 1. **Ke2** it must be.

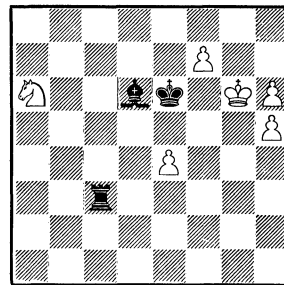
Now let us consider the main line 1. . . Bf1†. W must keep in touch with f2 to prevent 2. . . Kxh1, and 2. Ke3 allows 2. . . Bg2 transposing into the non-winning 1. Ke3 line, so 2. **Kf3** is the only move. Now 2. . . Bd3 is given, to keep wS from g6 and to threaten 3. . . Be4† (since after 4. Kxe4 wK would be out of range of f2 and Bl could play

No. 2011 E. Janosi
(xii.72)
1st Prize,
Magyar Sakkélet, 1972
Award: vi.73



Win 4+4

No. 2012 O. Komai
(xii.72)
3rd Prize,
Magyar Sakkélet, 1972



Draw 6+3

No. 2011: E. Janosi. Judge: J. Ban. 1. Ke2 Bf1+! 2. Kf3!ii Bd3 3. Sf7!iii Be4+ 4. Ke2 Bxh1 5. Bf2+ Kg2 6. Sg5 h4 7. Bxh4 Kg1 8. Sh3+ Kg2 9. Sf4+ Kg1 10. Bf2 mate. i) 1. ... Kxh1 2. Kf2 and mate by Sg3 sooner or later, or 1. ... Bg2 2. Sg6 Bxh1 3. Bf2+ Kg2 4. Sf4 mate. ii) 2. Ke3? Bg2 3. Sg6 Kf1. iii) 3. Bf2+ Kxh1 4. Ba7 Bg6 5. Sxg6 h4 draw. JRH draws attention to Kasparyan (1964/5), No. 224 in his 1972 book. The 2nd Prize, a Kasparyan, is badly cooked.

No. 2012: O. Komai. The composer lives in Israel. 1. Sc7+ Rxc7 2. e5 Bc5/i 3. h7 Rc8 4. Kg7!ii Bf8+ 5. Kg6 Bc7!iii 6. f8Q/iv Rxf8 7. Kg7 Rh8 8. h6 Ba3 9. Kxh8 Kf7 10. e6+ Kf8 11. e7+ Bxe7 stalemate. i) 2. ... Kxe5 3. h7 Rc8 4. f8Q Rxf8 5. Kg7 draw. ii) 4. f8Q? Rxf8 5. Kg7 Rh8. iii) 5. ... Bh6 6. f8Q Rxf8 7. h8Q Rxh8 stalemate. iv) 6. Kg7? Kxe5 7. h8Q Bf6+.

.. Kxh1). It also provides a trap in 3. Bf2+? Kxh1 4. Ba7 (to meet 4. ... Be4+ with 5. Kf2) Bg6! 5. Sxg6 h4 and stalemates before wS can mate. Hence 3. Sf7, and after 3. ... Be4+ 4. Ke2 Bxh1 wS is just near enough: 5. Bf2+ Kg2 6. Sg5 and f1 is paralysed. Mate is now at hand; given after 6. ... h4 is 7. Pxf4 Kg1 8. Sh3+ Kg2 9. Sf4+ Kg1 10. Bf2, which is certainly simplest, but the reader may verify that 7. Be1 leads to mate just as quickly.

Most of Bl's other positive moves lead into one of the above lines, for example 1. ... Bg4+ 2. Ke3 (since bB is temporarily out of range of g2) Bh3 3. Sg6 Bg2 4. Ke2 and we are back in the 1. Ke2 Bg2 line. A minor trap not thought worthy of mention in the source is 2. ... Pe2+ (instead of 2. ... Bd3) in the main line; 3. Kxe2? Kxh1 4. Kf2 h4 and stalemate as before, but 3. Ke3! wins.

No. 2012 (O. Komai, draw) also has an initial Bl threat, of 1. ... Rg3+ 2. Kh7 Kxf7 and either 3. e5 Bxe5 4. S-- Rg8 5. S-- Rh8 mate, 3. Kh8 Rg8+ 4. Kh7 Pe5 5. S-- Rh8 mate or 3. S-- BxS and bK and bR can force mate on their own. 1. f8Q Bxf8 2. Sb8 does not help (2. ... Rg3+ 3. Kh7 Kd6 and bK and bB can remove wS before Bl turns his attention to wK), and 1. h7 allows mate in two, so we must divert bR by 1. Sc7+. The reply 1. ... Ke5 is not trivially refuted, and indeed my original idea proved unsound and the second choice 2. Se8 is beyond my rigorous checking in the time available; I can only hope that lines like 2. ... Bf8 3. Kh7 Ke6 4. Kg8 Pxf6 5. f8Q Bxf8 6. Kxf8 Rc8 (else wS will draw against bR) 7. h6 Kd7 8. h7 Rxe8+ 9. Kg7 (drawing since hP will cost bR) and 2. ... Rg3+ 3. Kh7 Bf8 4. Sg7! Kf6 5. Kg8 Bxg7 6. e5+ (winning!)

are typical. 1. . . Bxc7? obviously fails against 2. f8Q, so the main line accepts the diversion by 1. . . **Rxc7**.

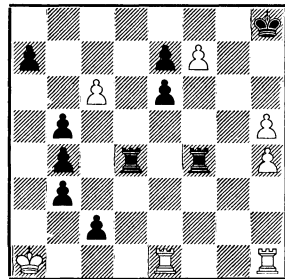
Now W must play h7 sooner or later, but not straightaway: 2. h7 Rc8 and neither 3. Kg7 Be5† nor 3. f8Q Rxf8 4. Kg7 Rh8! 5. Kxh8 Kf7 gives W any hope. That long diagonal is much too strong, hence 2. e5! to close it. If now 2. . . Kxe5 then 3. h7 Rc8 4. f8Q Rxf8 5. Kg7, so bB must move; try first 2. . . **Bc5** (b4, a3), the position after 2. . . Be7 3. h7 Rc8 being reached later in the main line. Now W can play 3. **h7 Rc8** 4. **Kg7**, but not 4. f8Q Rxf8 5. Kg7 Rh8 6. h6 Ke7! 7. Kxh8 Kf8 8. e6 B mates, a line whose relevance will appear later on. B1 can now only play 4. . . **Bf8†**, and after 5. **Kg6** where is bB going to retreat to? Not to a3, b4 or c5, when W can repeat previous play by 6. Kg7; and though 5. . . Bh6 sets a neat trap in 6. Kxh6? Kxf7 it fails against 6.f8Q Rxf8 7.h8Q RxQ stalemate. There remains only 5. . . **Be7**. This certainly stops 6. Kg7 (6. . . Kxe5 7. f8Q (or 7. h8Q Bf6†) Bxf8† 8. Kf7 Bd6 9. Kg7 Ke6 10. h8Q Be5†), but it blocks e7 and so allows the previously unsuccessful f8Q line: 6. **f8Q Rxf8** 7. **Kg7 Rh8** 8. **h6!** (not Kxh8 straightaway - 8. Kxh8 Kf7 9. e6† (h6) Kf8 10. h6 (e6) Bf6 mate) **B--** (nothing better) 9. **Kxh8 Kf7** 10. **e6† Kf8** 11. **e7†** and draws.

No. 2010 (G. Nadareishvili, win, no. 33 in his 1970 collection) is another last-minute substitution, though this time it was the study that broke and not my analysis. Here we have the stalemate/mate K-in-the-corner battle reduced to its simplest, as we see from a few random tries: 1. Rxc7 Kh2 2. Kb6 h3 3. Kc5 Kh1 4. Kd4 h2, or 1. Rg6 Kh2 2. Kb6 h3 3. Kc5 Kh1 4. Kd4 h2 5. Rg3 g5! 6. Ke3 g4. If W lets bK out on to the g-file the draw is of course assured unless wK is much nearer than it is here.

The move that works is 1. **Rg5!**, forcing bPg7 to take two moves to reach g5. E1 must still try for the stalemate: 1. . . **g6** (the order of his moves does not matter) 2. **Kb6 Kh2** 3. **Kc5 h3** 4. **Kd4 Kh1** 5. **Ke3 h2** (we leave the mopping-up after 5. . . Kh2 to the reader) 6. **Rg3! g5** 7. **Kf2 g4** 8. **Ra3** (why do composers always quote the longest move in positions like this?) 9. **Kxg3 Kg1** 10. **Ra1 mate**. I must confess that I often get more pleasure from a good lightweight like this than from the more massive piece that competes for a major award.

DIAGRAMS AND SOLUTIONS

No. 2013 V. A. Bron
(vii.72)
1 Hon. Men.,
Magyar Sakkelet, 1972

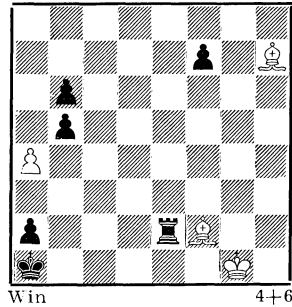


Win

7+10

No. 2013: V. A. Bron. 1. c7 Rc4 2. Re4 c1Q† 3. Rxc1 Rxc1† 4. Kb2 Rff1/i 5. Re1/ii Rc2† 6. Kxb3 Rff2 7. Re2 Rc3† 8. Kxb4 Rff3 9. Re3 Rc4† 10. Kxb5 Rff4 11. Re4 wins. i) 4. . . Rxf7 5. Kxc1 Rf8 6. Rd4. ii) 5. f8Q? Rxf8 6. Kxc1 Rc8. JRH indicates Kalandadze (1965), p. 49 of his recent '100'.

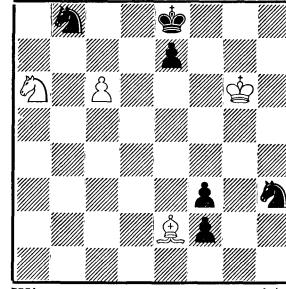
No. 2014 D. Gurgenzidze
(x.72)
2 Hon. Men.,
Magyar Sakkélet, 1972



Win 4+6

No. 2014: D. Gurgenzidze. 1. Bd4† Rb2 2. Bf6 ba/i 3. Bc2 b5 4. Kf2 b4 5. Ke3 a3 6. Bd3 b3 7. Bc3 f5 8. Kd4 f4 9. Kc4 f3 10. Kb4 f2 11. Kxa3 f1Q 12. Bxb2 mate. i) 2. ... b4 3. Bd3 b3 4. Kf1 b5 5. a5 b4 6. Bd4 wins. JRH: "The comparison with Havasi (1923), No. 735 in '1234' shows the point clearly".

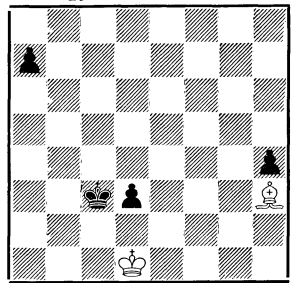
No. 2016 E. Janosi
and J. Mayer
(iii.72)
Commended,
Magyar Sakkélet, 1972



Win 4+6

now the defence 8. ... Se3 fails to 9. Sc3 mate. i) To meet Q-promotion with 2. ... fe. ii) As soon as B1 has breathing space he will play ... Sf4† and, depending on where wB stands, land on e2, e3 or g3. No notes are given.

No. 2015 J. Lazar
(vii.72)
3 Hon. Men.,
Magyar Sakkélet, 1972

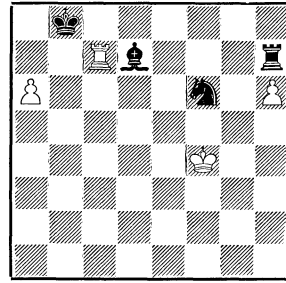


Draw 2+4

No. 2015: J. Lazar. 1. Kc1/i a6/ii 2. Bc8 a5 3. Bd7 d2† 4. Kd1 Kd3 5. Bf5(b5)† Kc3 (e3) 6. Bd7 draw. i) The position after (say) 1. Bc8? a5 2. Bd7 d2 is reciprocal zugzwang, and 1. Bd7? a6 2. Bc8 a5 3. Bd7 d2 is no better. ii) 1. ... d2† 2. Kd1 a5 3. Bd7.

No. 2016: E. Janosi and J. Mayer. 1. c7 Kd7/i 2. cbS† Ke6/ii 3. Sc7† Kd6 4. Sb5† Ke5 5. Sc6† Ke4 6. Bf1 Sf4† 7. Kh6 Sd5 8. Kg5 and

No. 2017 J. Rusinek
(iii.72)
Commended,
Magyar Sakkélet, 1972

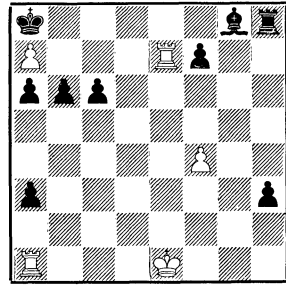


Draw 4+4

No. 2017: J. Rusinek. 1. Rb7† Ka8 /i 2. Kg5 Sg8 3. Kg6 Rxh6†/ii 4. Kg7 Be6 5. Rb6 Rf6 6. Rc6/iii Ka7 7. Rd6 Rh6 8. Rc6 Rf6 9. Rd6 drawn. i) 1. ... Kc8 2. Kg5 Sg8 3. Rb6 and the analysis stops, but after 3. ... Be8 4. Rb7 Se7 5. Kf6 Sg8† and 6. ... Rxh6, does not B1 win? AJR: ii) Slipping out of one bind, into another. iii) The catch is in 6. Rd6? Ka7 7. Rc6 Rh6 8. Rd6 Se7, and a check on the seventh is not available.

No. 2018 A. Johandl
(iv.72)

Commended,
Magyar Sakkelet, 1972

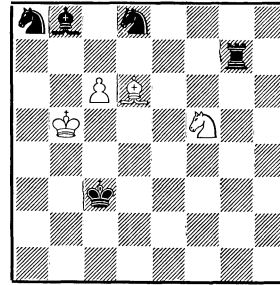


Draw 5+9

No. 2018: A. Johandl. The Austrian composer is famous as a problemist. 1. Re8† Kxa7 2. Re7† Kb8 3. 0-0-0 Bh7 4. Rdd7 Bf5 5. Rd8† Rxd8 6. Rb7† draw. JRH: "Herbstman (1937), p. 38 of Rueb's **Bronnen** III, and (1965), EG5, No. 172".

No. 2020 C. M. Bent
(x.72)

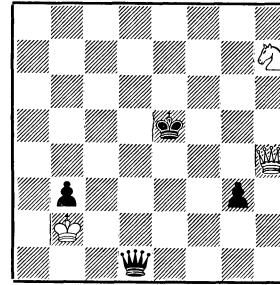
Commended,
Magyar Sakkelet, 1972



Draw 4+5

No. 2021 E. Janosi
(xii.72)

Commended,
Magyar Sakkelet, 1972

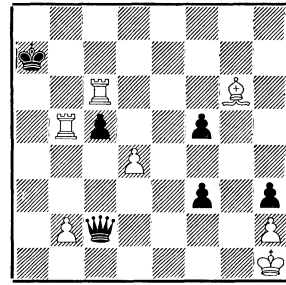


Win 3+4

No. 2021: E. Janosi. 1. Qf6† Ke4 2. Sg5† Kd3/i 3. Qc3† Ke2 4. Qf3† Ke1/ii 5. Qh1† Ke2 6. Qg2† Ke3 7. Qe4† Kf2 8. Sh3† Kf1 9. Qh1† Ke2 10. Sf4† Kd2 11. Qd5† Ke1 12. Sd3† Kf1 13. Qh1† Ke2 14. Sc1† Kd2 15. Sxb3† Ke2 16. Sc1† Kd2 17. Qd5† Ke1 18. Sd3† Kf1 19. Qh1† Ke2 20. Sf4† Kd2 21. Qd5† Ke1 22. Sg2† Ke2 23. Qh5† Kd2 24. Qg5† Kd3 25. Qf5† Kd2 26. Qd7† Ke2 27. Qg4† Kd2 28. Qc4 (not check!) and wins, by Zugzwang. i) 2. ... Ke3 3. Qe5† Kf2 4. Se4† Kf1 5. Qf4† wins. If 3. ... Kd3 4. Qe4†, or 3. ... Kd2 4. Se4†. ii) 4. ... Kd2 5. Se4† Ke1, then either 6. Qxg3† or 6. Qh1†. JRH: Well-known mate, as Mann (1911), p. 78 of Rueb's **Studien** V, and the mode of effecting is foreshadowed by Bron (1968), No. 678 in EG14.

No. 2019 A. S. Kakovin
(iv.72)

Commended,
Magyar Sakkelet, 1972



Draw 7+6

No. 2019: A. S. Kakovin. 1. Ra5†/i Kb7 2. Rb5† Kxc6 3. Rxc5† Qxc5 4. dc f2 5. Be8† Kxc5 6. b4† Kb6 7. Bb5 Kxb5 stalemate. i) The other way round fails: 1. Rc7†? Ka6 2. Rc6† Kxb5 3. Rxc5† Qxc5 4. dc f2 and the wB check is met by ... Kb4.

No. 2020: C. M. Bent. 1. Bb4† Kb3 2. Sxg7 Sc7† 3. Kc5 (Ka5? Ba7) 3. ... Sa6† 4. Kb5 Sxb4 5. c7 Bxc7 6. Se6 Sxe6 stalemate. JRH: See the EG18 article, by the composer.

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