

JULY 1966

EDITORIAL

In all debate between player and study-enthusiast, or player and prolemist, or player and fairy specialist, it is the implicit assumption of the player that his field - the game - is somehow in a position of priority and superiority. If this implicit assumption of superiority collapses then much of the player's side in the debate collapses also. As all that we claim for studies is equality it is odd that players are unwilling to debate on these terms. A consequence of this is of course the widespread misconceptions about studies that are rife in the player-world.

Leaving aside for the moment any possible arguments that may justify the player's implicit assumption let us examine a few typical points in a game-versus-study debate, and let us see how they appear from the viewpoint of game-study equality. For convenience the first three points are taken from International Master Wade's talk to be found on later pages in this issue.

1. "Players cannot change the position around." Implicit assumption by player: the composer can change the position in the way that the player wants to but cannot. The assumption is false. The composer does not want to win or draw, because he is not playing a game. The composer wants to create something that is interesting, unique, and sound in the strictest study sense (not just sound in the player's sense of a sound combination). If the composer applied his power in the way the player would like to, the composer would logically end up by contemplating in eternal bliss a K en Q mate against a lone K.

2. "Players have opponents." Implicit assumption: the composer has no opponent, so his task is easier. False. The composer has no opponent, so his task is more difficult. This is because the composer, when composing, knows that if there is a move he does not see, and if this move is better than the one he does see, he has composed nothing. The composer's "opponent" is the objectively perfect unknown, which is stronger than any world champion, past, present or future. Linking this to (1) should give some notion of what the composer faces when it is realised that this "opponent" plays for both sides and does so in every trivially changed position. It should be obvious now why so many studies prove unsound, quite apart from the obvious observation, frequently made by players, that composers are not generally the strongest players. It is equally true, and ought to be equally obvious, though in this case the remark is not frequently made, that strong players are rarely composers.

3. "The player does not have the luck to reach sophisticated positions composers reach." Implicit assumption: composers have luck. False.

The sophistication is the result of hard work, hard composing work. If there is also the implicit assumption that the sophisticated positions are desirable in themselves, whether they occur in a game or not, then this assumption is one that study enthusiasts would entirely agree with.

4. The composer can consult his book-shelves, the player cannot. But the player is delighted when he finds he knows a position: the composer is bitterly disappointed if his composition has been anticipated. No one accuses a player of plagiarism! The composer not only may, he must, consult his books. Implicit assumption: the composer's viewpoint is the same as the player's. As always, the viewpoints are in fact different, but equally valid.

5. The player has a clock ticking, the composer has not. Implicit assumption: the composer and player face the same problem, with advantage to the composer. False. The player concentrates on the position in front of him, not on the previous moves, because he is not allowed to. Mistakes are mistakes, in a game, but the game remains a game; mistakes in a study, or even a single mistake, remove all value from the study which as a result no longer retains the right to be classified as a study at all.

6. The composer can have moves back. See (5).

The above 6 points are not exhaustive. Their general prevalence is however sufficient to highlight the magnitude of the propaganda task facing anyone taking up the apparently modest task of dispelling illusions about studies, let alone gaining adherents.

Finally, there are a few useful observations to be made on arguments to justify the superiority of over-the-board chess. The historical argument ("chess was originally a game") is irrelevant. The majority argument ("more people play chess than compose or solve") simply reflects the wider popularity of a game over an art. The fundamental argument ("But chess is a game") is refuted by demonstrating that there is no game element in a composition. All arguments fail to define what kind of superiority is alleged, anyway.

Please show this editorial to as many of your player acquaintances as you can.

A. J. R.

Review: Shakhmaty-in-English.

As its title implies this is a monthly translation of the Russian monthly *Shakhmaty v SSSR* ("Chess in the USSR"). It is produced in the United States some 8 months after the Russian original, to judge from the date issues have been reaching the reviewer. Each issue carries a date 6 months after the original.

Shakhmaty is translated unabridged. If anything is omitted, such as an untranslatable joke, a note is added in explanation. Photographs are reproduced. Only page numbers differ. The text is photocopied typing containing not too many errors. The notation used is religiously the English Descriptive.

The study content of *Shakhmaty* is excellent. There are about 4 originals each month. There is very often an article, by Korolkov or Gorgiev or Bondarenko or one of the 2 Kuznetsovs (who are not related, despite the statement on p. 87 of EG 4), or some other authority. Other snippets are also far from rare. Solvers are strong.

Shakhmaty is of course primarily a player's magazine. But it cannot be ignored by the study specialist who, if he does not read Russian,

would do well to subscribe to this very praiseworthy venture, which, like Sinfonie Scacchistiche, appears to have started in the same months as EG (vii.65). May we all last a very long time!

Subscription: \$11.00 per year.

Address: Shakhmaty-in-English,
P.O. Box 91,
Woodmont, Connecticut,
U.S.A.

A. J. R.

"Skakhuset"

In an article in E G No 2 we recommended that collectors get on the distribution lists of second-hand chess-book dealers if they wish to pick up copies of out-of-print books. It gives us great pleasure to recommend (and this is an entirely unsolicited recommendation) the Skakhuset of Capt. A. Neess in this respect.

The address is: Skakhuset,
Studiestraede 24,
Kobenhavn K,
Denmark.

The street-name is particularly auspicious.

A. J. R.

THE JOSEPH JUBILEE TOURNEY AWARD

Prefatory note by AJR.

David Joseph has generously donated a silver rook as the first prize in his Jubilee Tourney. Some biographical details about Joseph may be found in an article in the ii/66 issue of the British Chess Magazine. The accompanying diagram shows a simple study Joseph composed in 1965, which readers will easily associate with the famous Joseph study.

The second and third prizes are books. All prizes will be despatched as soon as the Award is confirmed.

The tourney was judged "blind" by Harold Lommer, as all positions were transcribed onto anonymous diagrams by Paul Valois before despatch. It is worth emphasising that this common-sense safeguard of impartiality is not always observed, even in formal tourneys.

The Award (written by PSV from HML's advices).

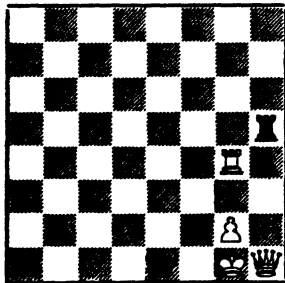
1) 2 Qxh5? b1Q 3 Qh7 Qd1 4 Qh5 Qd4† 5 Kh1 Qc1 wins.

There were 22 entries from a variety of countries, including the USSR, Belgium, Finland, Israel and Italy. It was particularly pleasing to see such a strong (and successful) entry from Great Britain.

We are very grateful to Harold Lommer for finding time to judge the tourney in the midst of illness and much other work. Our thanks and best wishes go to him. He has kindly provided comments to the honoured studies.

Also, our thanks to all those composers who entered their compositions.

D. Joseph
Original 5



Draw 4
1 Rxc3 hg 2 Qh4/1 b1Q 3Qb4†
or 3Qe4†=.

All those that are not honoured are placed at the disposal of their owners. The award will remain open until 31.x.66, before which time comments about the originality or soundness of the honoured studies would be welcome and should be sent to the General Editor. Finally, our congratulations to Mike Bent on reaching first prize (we think it is his first first) against strong opposition.

First Prize: C. M. Bent (Newbury). A beautiful example of the Romantic School showing the "Blocked Chimney Theme" and culminating in a double (left/right) "Paternoster". (HML)

1Sd2† Ke5 2Sf3† Ke- 3Sg5† Ke5 4Bf6† gf 5Re7† Qe6 6Rxe6†/i de 7Sf3† Ke4 8Sd2† Ke5 9Sf2/ii e1S 10Kh4/iii Sg2† 11Kh3 Se1 12Kh2/iv f3 13Kg3 d3 14c3 f4† 15Kg4 d4 16c4 f5† 17Kg5 d5 18c5 S- 19Sxd3(f3) mate/v.

- i) 6Sf3†? Ke4 7Rxe6† Kxf3 wins. Cr here 7Sd2† Ke5 8Rxe6† Kxe6 wins.
- ii) Threatening mate by Sf3 or Sd3.
- iii) The wK prepares to guard f4 after ..f3.
- iv) To avoid the repetition after 12Kh4 Sg2†.
- v) A very fine study by our leading composer. ("Symmetry" - AJR.)

Second Prize: Dr E. Paoli (Reggio Emilia, Italy). The author very cleverly weaves an invisible mating net in a position which looks drawn at first sight. (HML)

1 Sd5† Kb5 2 Sxe7/i Rd6† 3 Kxc1 Rxd7 4 Rh5† Kxb4/ii 5 Sd5† Kb3 6 Rh3† Ka2 7 Sb4† Ka1 8 Ra3 mate (also 8Sc2†)/iii.

- i) 2 Kxc1? Bg5† 3 Kc2 Rd6 4 Rh5 Bd8 5 Kb3 Kc6=. 2 Rh5? Rd6 3 Kxc1 Bd8 4 Kc2 Kc6=. ii) 4..Ka4(c4) 5 Sc6 wins. 4..Kb6 5Sd5†. iii) An unexpected ending; there are good tries at W's move 2.

Third Prize: B. Breider (Helsinki). A very well constructed, neat miniature. One S accounts for the c-pawn, whilst the other, in two echo-variations, eliminates the two remaining passed pawns. (HML)

1 Sb5 c2 2 Sd4/i c1Q 3 Sb3† Kb1 4Sxc1 Kxc1 5 Sh7/ii g4 6 Sf6 g3 7 Sxh5 g2 8 Sf4 g1Q 9 Se2† wins. i) The echo-variation is 2..Kb1 3 Sxc2 (Se2? h4; wins) 3..Kxc2 4 Se6 g4 5 Sg7/iii g3 6 Sf5 g2 7 Se3†=. ii) 5 Se6†? g4 6Sg7 h4 7 Sh5 h3 8 Sg3 Kd2 9 Kc6 Ke3 10 Kd5 Kf3 wins. In this line 6Sg5 and 6Sf4 soon lose to ..h4; and 6Kc6 h4 7S- Kd2 wins. Or 6 Sd4 h4 7 Kc6 Kd2 8 Kd5 h3 9 Sf5 h2 10 Sg3 Ke3 wins. An analyst's paradise! iii) 5 Sf4? g3 6 Kc6 Kd2 7 Kd5 Ke3 8 Ke5 Kf3 9 Kf5 h4 10 Kg5 g2 11 Sxg2 h3 wins.

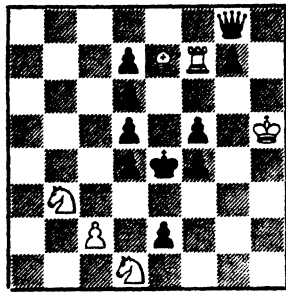
Honourable Mention: A. C. Miller (Oxford). Another fine miniature in classic style, which is of theoretical and didactic value. (HML)

1 Kb8/i Kd3 2 Ba6† Rxa6/ii 3 Re1/iii Kd2 4 d8Q†/iv Kxe1 5 Qd3 Rc6 6 Qc2 wins/v.

- i) B1 threatens 1..Kd3 2 Ba6† Kd4 3 Bb5 Kc5 4 Re5† Kb4=. 1 Re6? Rd5 2 Re4† Kd3=. 1 Re1? c2 2 Kb7 Kd3 3 Kc7 Rxd7† draws. 1 Re8? c2 2 d8Q Rxd8 3 Rxd8† Kc3=. ii) 2..Kd4 3Kb7 wins. iii) 3d8Q† Kxe2=. (4 Qc8 Kd2 5 Qxa6 c2). iv) There is no alternative. v) W will play his K to c1; then he can win the P by the threat of forking K and R. 6 Qe4†? Kd2 7 Qxc6 c2=.

C. M. Bent
1st prize
Joseph Jubilee Tourney
1965-66

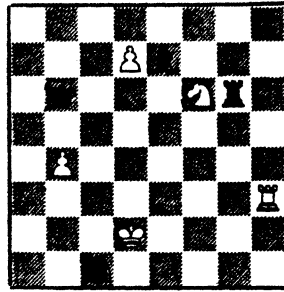
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Win 6

Dr. E. Paoli
2nd prize
Joseph Jubilee Tourney
1965-66

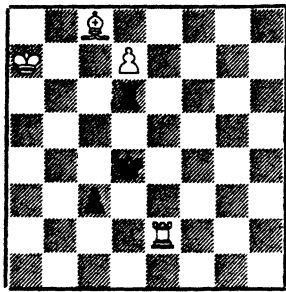
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Win 5

A. C. Miller
Hon. Mention
Joseph Jubilee Tourney
1965-66

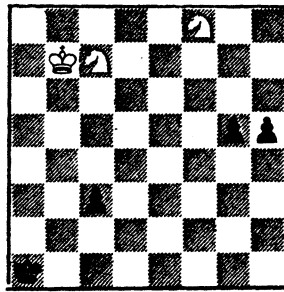
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Win 4

B. Breider
3rd. prize
Joseph Jubilee Tourney
1965-66

4



Draw 3

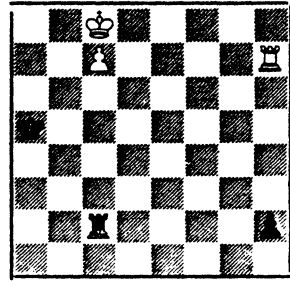
THE BORDERLINE BETWEEN ARTISTIC AND PRACTICAL ENDINGS by R. G. WADE

The following talk was given by International Master Wade to the Chess Endgame Study Circle on 1.iv.66.

In 1890 Dr Emanuel Lasker, the World Champion to be, composed "A"

A: E. Lasker, 1890

3



Win 3

and dedicated it to the reigning champion Wilhelm Steinitz. It contains a then original repetition of a king and rook "squeeze" manoeuvre.

1 Kb7 Rb2† 2 Ka7 Rc2 3 Rh5† Ka4 4 Kb6 (thr. Rxh2) 4... Rb2† 5 Ka6 Rc2 6 Rh4† Ka3 7 Kb6 Rb2† 8 Ka5 Rc2 9 Rh3† Ka2

10 Rxh2 and wins the ending Q v R. Using this same idea, and incorporating many other rook and pawn study ideas

Keres in 1946/47 composed the following study, which is one of my favourites - "B". The solution divides itself into a number of phases. The first is: 1 Kd7 a3 2 Kxe7 a2 3 Ra7 Kh8 4 h7 Kxh7 5 Ke8†

Now W intends e6-e7, followed by Ra3-h3(g3)†, Rh2, Rd2 and Kd7.

5... Kg6 6e7 Kh5

To stop the R-manoeuve, by playing bK to 4th rank.

7 Ra3 Kh4

Now we have a similar position to the Lasker study except that there is an extra file between wP and the edge of the board. This causes greater difficulties. 8 Ra5

This brings bK to the g-file, where it affords wK some shelter, so that the Lasker manoeuvre works.

8... Kg4 9 Kf7 Rf1† 10 Kg6 Re1 11 Ra4† Kh3 12 Kf6 Rf1†

Now we have Keres' original contribution in realising that there is a winning possibility in this position.

13 Kg5 Rg1† 14 Kh5

The wK will not now return easily to defend the pawn.

14... Re1 15 Ra3† Kg2 16 Rxa2† Kf3 17 Ra7 Re6

We have reached a position allied to one published in the Chess Players Companion 1878.

18 Kg5 Ke4 19 Rb7(c7)

And not 19 Rd7?

19... Ke5 20 Rd7 Ke4 21 Rd1 Kf3 22 Rf1† Ke2 23 Rf7 Ke3 24 Kf5 Re4 25 Kf6 and wins by Kg7-f8.

A nice ending but not likely to occur too often in the local league. It has, though, occurred in master play and the ideas and manoeuvrings are now common knowledge to top players.

"C" arose in the 1961 European team championship. It is interesting because it incorporates a neat mating twist.

76... Ke1 77 h6 e2 78 Rf8 Else... Rg7 and... Rf7; after h7.

78... Rh3 79 Rf6 Kd2 80 Rd6† Kc2 81 Re6 Rh4† 82 Kb5 Kd2 83 Rd6† Kc3 84 Re6

If 84 Rc6† Kb3 85 Re6 Rh5† etc. 84... Rh5† 85 Ka4

This is the real difference from Keres.

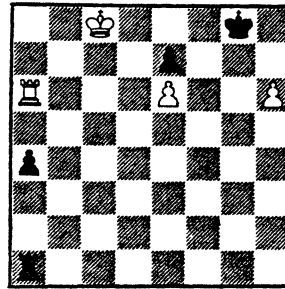
85... Kd3 86 Rd6† Kc4

For if 87 Re6 Rxh6 wins. The game went instead:

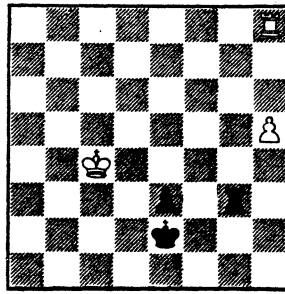
87 Rc6† Kd5 88 Rc1 Kd4 and W resigned.

A lot of systematic investigation and compilation of studies on similar endings was done by the Soviet specialist N. Kopyayev who wrote the R and P section of the Averbakh 3 volumes on the endgame.

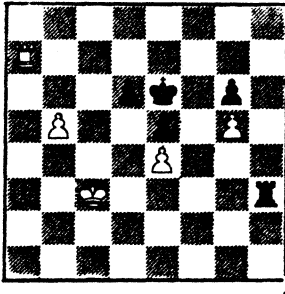
B: P. Keres, 1946



C: Haag (Hungary)



D: R. G. Wade



In these cases we find great practical players furthering our knowledge of the possibilities of a particular type of ending by the medium of endgame studies as the only possible way of having this knowledge passed on. And we find the ordinary practical master clearly benefiting.

As chess has developed - particularly in the last 150 years - we find that the precision as well as the ideas of study composers has become slowly but inevitably part of the technique of the playing master.

To the disgust of my friend Harold Lommer I recommend for the use of average and practical players that the main ideas of studies be picked out and published in order that the ideas should be easily absorbed. The study composer has both the desire and the need to interweave ideas in order that a degree of difficulty be achieved. This probably will always be a boundary between the artistic composer and the player.

I consider (from my own viewpoint, please!) that the first 4 moves of the Keres study are irrelevant to the exposition of the idea though the study expert may like them for merging the idea into the general background.

Practical players reaching study-like positions have difficulties that are obvious. They have an opponent. They cannot change the position around - such as moving all the pieces one file to the right or adding a couple of pawns to stop a flaw.

Against this they have all sorts of positions cropping up in which they must try both to apply and to seek ideas and to supply precision of thought. Much depends on their own talents in this direction. The practical player also has adjournments in which to analyse. The practical player must seek to outgun his opponent with applicable ideas. The practical player needs to be equipped with all ideas remotely practical.

"D" occurred in round 20 of the 1964 Capablanca Memorial Tournament at Havana in Cuba. My opponent sealed a move for White. Now the general key to endings is the possibility and ability and speed in promoting pawns to queens to achieve an increase in material values. White has the passed pawn at b5 and the possible means of shepherding it home by use of K and R. How is Black to obtain counterplay? One common method is to sacrifice one's R for an advanced P after having created one's own passed P or P's and forcing a reciprocal sacrifice. That seemed the best chance here, but did it work?

The main line of analysis ran: 47 Kc4 Re3 48 b6 Rxe4† 49 Kb5 Re1 50 b7 Rb1† 51 Kc6, now B1 must guard against various interpositions by wR on the b-file. Best seemed 51.. Rcl† 52 Kb6 Rb1† 53 Kc7 Rcl† 54 Kb8 but it appears dangerously slow. After 4 hours of analysis reaching to 3a.m. (the game was to be resumed at 10a.m.). I had looked into 54.. Kf5 55 Ka8 Rb1 56 b8Q Rxb8† 57 Kxb8 and seen that by removing the remaining wP with 57.. Kxg5 I had reasonable drawing chances. Position "E".

I went to sleep. At 5a.m. I was awake again. There was a nagging doubt about the position. But so far the approach had been that of the practical player. The endgame composer or theorist would scarcely be politely interested. To stop the pawns wK must move back, for instance: 58 Kc7 Kf4 59 Kxd6 g5. To succeed in drawing B1 must rely on the P furthest from wK. Now there are at this point 3 very interesting possibilities:

i) 60 Rf7† Ke4 (the approach of wK must be impeded) 61 Rg7 g4 62 Rxg4 Kf3 draws, as wR does not work well on squares adjacent to bK!

ii) 60 Rf7† Ke3 (also 61 Rg7 Kf3 (61 .. Kf4? g4 62 Kd5 g4 63 Kc4 g3 64 Kd3 Kf3 65 Rf7† Kg2 66 Ke3 and W wins) with a draw.

iii) 60 Kd5 g4 61 Ra4† e4 62 Rxa4† Kf3 and draws.

Letelier sealed the dull 47 Kd2 when 47 .. Rb3 48 Rg7 Rxb5 49 Rxb6† Ke7 led to a quick draw.

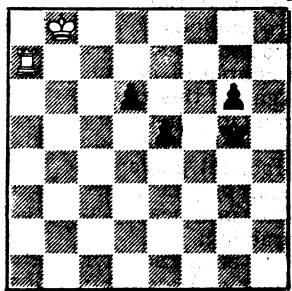
At this stage I should like to pay tribute to the extraordinary hard work linking the world of composition and didactic endings that has developed in the last 30 years or more - in fact since Berger started. It is difficult to single out names as the contributions have been directed at all types. But of course one of the pre-eminent is the Franco-Swiss André Chéron. In his efforts to cover completely the whole endgame field he has found hundreds of gaps which he has filled with his own compositions. At the same time I regret that there is not an all-embracing work in the English language. "Basic Chess Endings" is not as out-of-date as an openings work but nonetheless is no longer an authority.

"F" is a study, one of these positions where one has to take out a piece of chalk and letter the squares inside the W and B1 compounds. It will be known to those who have studied both practical and composed endings. The best known position is the Lasker-Reichhelm composition of 1901. For example W wins by: 1 Kb1 Kg7 2 Kc1 Kg6 3 Kd1 Kg5 4 Kc2 Kh6 5 Kd2 Kh5 6 Kc3 Kg6 7 Kd3 Kf6 8 Kd4 Ke7 9 e5.

The player does not seem to have the luck to reach the sophisticated positions that composers like Rinaldo Bianchetti reached where almost every square on the board needs chalking. "G" is analysis from a game Tartakower-Flohr, London 1932. W has 2 entries, a7 and e6, for his K, either of which, when reached, win simply. B1 has 1 route between the threatened breaches, via d8-c8, and therein lies his weakness. After: 1 Kd4 Ke8 2 Kc3 Ke7 3 Kb4 he must play 3 .. Kd8 and after 4 Kc4 must use up his P-move 4 .. h6, when by 5 Kd5 Ke7 W can repeat the whole process.

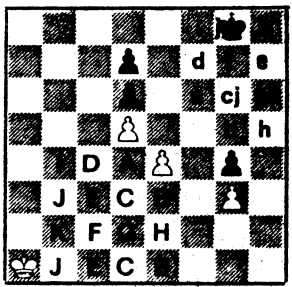
"H", my last position, is culled from a Stockholm club game. It was imperfectly played - as we sneer at our own local league endgame play. 1 .. b4 2 ab a4. How should W continue? If 3 b5 a3 4 b6 Sa4† 5 Kb4 a2 and skewers wQ. The game went: 3 Kd4 Sd1 4 Kc4 Se3† followed by Sd5-b6 and B1 slowly but surely removes P's and wins. Correct is 3 h6 Kf7 4 h7 Kg7 5 h8Q† Kxb8 6 b5 (6 Kd4? Sd1) 6 .. a3 7 b6 Sa4† 8 Kb4 a2 9 b7 a1Q 10 b8Q CHECK.

E: Wade 4



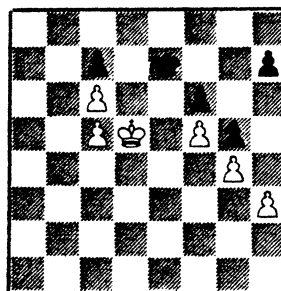
Letelier
Position reached in analysis
after Black's 57th move.

F: C. D. Locoek
British Chess Magazine 1892 4



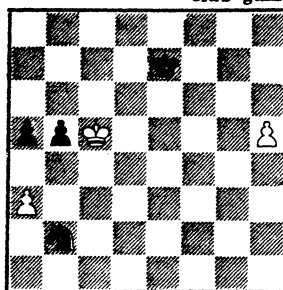
Win 4

G: Analysis from a game
Tartakower-Flohr,
London 1932
5



White to Move

H: From a Stockholm
club game



Black to Move

More slowly but equally surely the ideas of composers are permeating the ordinary game. Less certainly is the artistic composer drawing from the ideas of the players - remember the Tartakower-Botvinnik endgame from the 1946 Groningen tournament, and Bronstein's subsequent improvement incorporated into a study. The future must hold more co-operation - however indirectly - between the first class player and composers. Both types of minds - or rather both approaches - should be needed in the programming of computers for chess, which is a field in which there is scope for much work and thought.

ANNOUNCEMENT OF THE SECOND RETROSPECTIVE FIDE-ALBUM-TOURNEY FOR THE YEARS 1914 - 1944

The studies section ("D") of the above is divided into 2 sections, (a) 1914-1928, and (b) 1929-1944.

Tourney Director for (a):

F. S. Bondarenko, Prospekt Kalinina D3 kv 19, Dniepropetrovsk 9, USSR

and for (b):

V. A. Korolkov, 8 linija 39 kv 6, Leningrad V-4, USSR

The 3 judges in each group will be announced in 1966 after the 10th Meeting of the Standing Committee for Compositions of FIDE.

There is a maximum of 50 compositions per composer.

Selections from the work of composers no longer living will be made by the appropriate national bodies. The British Chess Problem Society has informally asked that the Chess Endgame Study Circle perform this task for British study composers. By letter dated 2.iv.66 to Mr G. W. Chandler of the B.C.P.S. I have accepted this task.

Entries in 4 copies to be sent in by 31.xii.66. Diagram-blanks, as obtainable from the British Chess Magazine, are a convenient size. Solution on the face of the diagram and, if necessary, on a continuation sheet. Will any CESC member who has access to the Chess Amateur and British Chess Magazine for the years concerned, and who is willing to abstract studies by British composers from them, please write to me.

A. J. R.

Review: The Israel Chess Problemist. Published by The Israel Problemists' Association in 1964. 30 studies are contained in this collection of compositions of all kinds by Israeli composers. Hillel Aloni (11), Dov Ehrlich, Itzhak Berenblum, Mordechai Bronstein, Jehuda Gruengard, Yeshayahu Segenreich, Eliahu Zakon. Abraham Luxenburg, Milu Milescu, Jonathan Alon, Gideon Pluznik, Jacob Cirer, Leon Korsky, Arieh Kotzer, Meir Rom, Daniel Rosenfelder and Shimon Shahar are the study-composers' names that occur. The selections are supplemented by profiles of Israeli chess problemists. The solutions are in English algebraic in the non-historical part of the book, otherwise in Hebrew.

Review: FIDE Album 1959-1961

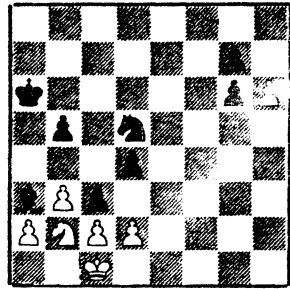
103 out of 738 positions are studies. 67 out of these 103 are by Russian composers. Every single one of the remainder is by a European. There are no Swedish or British studies. It seems more than likely that this Album was not well publicised.

As with previous FIDE Albums the studies suffer, far more than the problems, from enforced brevity of solutions. For the average study-enthusiast this drawback removes most of the value from this collection.

Review: "Studies", by Gia Nadareishvili, Tbilisi 1965. This book is written in Georgian, a minority language of the USSR, which has its own pot-hook script. The text is incomprehensible to the reviewer, who must rely on the diagrams, solutions, an index of composers that is in Russian as well as Georgian, and a short note in English on the back flap. The 266 pages are in 4 sections. Studies by the author (apparently 78 of these) are followed by other Georgian studies, a section on Q v minor pieces, and a 10-page essay on composing a study. The material is fairly well annotated (if only one can understand the annotations) and has the great advantage of being generally unknown - much of it, anyway - in the West. We quote 5 examples from the book. The selections are made to show the wonderful results Nadareishvili can achieve with Q v 2 minor pieces.

A. J. R.

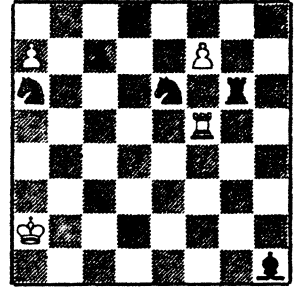
G. Nadareishvili (No. 3)
1947



Win 7

1 h7 cb† 2 Kbl b4 3 h8Q
Sc3† 4 dc dc 5 Qxg7 Kb6
6 Qxg6† Kc7 7 Qa6 Kb8
8 Qc6 Ka7 9 Qc8 Kb6 10 Qa8
Kc7 11 Qa7† Kc8 ...
30 Qe2 Kg1 31 Qa6 Kf2
32 Qxa3 ba 33 b4 wins.

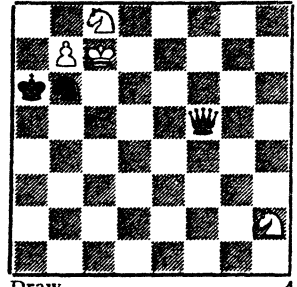
G. Nadareishvili (No. 21)
1956



Win 4

1 Rh5† Kg7 2 Rxh1 Sf8 3a8Q
Sb8 4 Qe4 Ra6† 5 Kb2 Rb6†
6 Kc2 Rc6† 7 Kd2 Rd6† 8 Ke3
Re6 9 Rh7† Kf6 10 Rh6† Kxf7
11 Rxe6 Sxe6 12 Qa4 wins one
S and then wins easily.

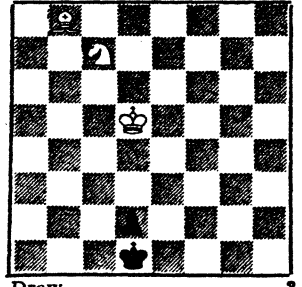
G. Nadareishvili (No. 43)
1962



Draw 4

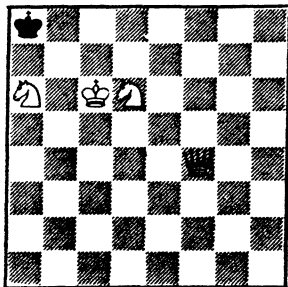
1b8S† Ka5 2Sc6† Ka4 3Sxb6†
Ka3 4 Sf3 Qxf3 5 Sc4† Ka2
6 Sb4† Ka1 7 Sc2† Ka2
8 Sb4†=.

G. Nadareishvili (No. 51)
1964



Draw 3

1 Ke4 Kc1/i 2 Sd5 d1Q 3Bf4†
Kb2 4 Be5† Ka3 5 Be6†=.
i) 1.. Kc1 2 Sd5 d1Q 3 Bg3†
Kd2 4 Bf4† Ke1 5 Bg3†=.



Draw 3

1 Sc7† Ka7 2 Scb5† Ka6
3 Sc7† Ka5 4 Sb7† Ka4 5 Sc5†
Ka3 6 Sb5† Ka2 7 Sc3† Ka1
8 Sca4 Qe5 9 Kb6 Qd6†
10 Kb5=/l. i) 10 Ka5? Qb8
11 Ka6 Qb4 12 Ka7 Qd6 wins.

OBITUARIES

P. E. Collier.

A founder member of CESC. We learn with regret of his death from the iii.66 issue of the British Chess Magazine.

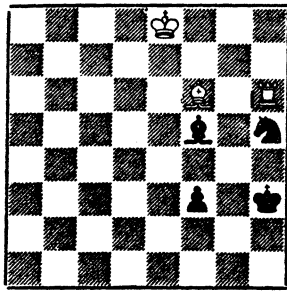
Dr Carlos R. Lafora.

Died 19.iv.66 at La Canada, near Valencia, Spain, aged nearly 82. Dr. Lafora, a retired doctor of medicine, possessed a collection of some 18,000 endings which had been classified by composer's name only. He wrote one book on bishop endings and a second on knight endings, the latter being reviewed in EG 3. He was latterly a FIDE judge of endings, ran columns in Ajedrez Espanol and had just inaugurated one in Jaque Mate. Apparently he was not a composer, an ending in the bishop book dedicated to Harold Lommer having been adapted by a minor amendment from a position that arose in actual play. Chess was Dr Lafora's passion, and it appears that, as with many such people, he was a different person as soon as the subject of his passion was mentioned. He represented Spain in the pre-war Hamburg Olympics. We hope that his books and his collection fall into capable hands.

Prof. Ladislav Prokes.

Tidskrift för Schack 4/66 records the death of Czechoslovakia's most renowned study composer. He was 81. His total output must exceed 700, since his book "Kniha Sahovych Studii" (1951) contains 623 of his compositions. Some people have objected against his studies because of the general brevity of solution, but this is unfair. "Why wrap up a tactical point", one can retort "with additional material and involved play?" In fact, some highly praised studies of the sophisticated modern Russian school are, for all their composers' undoubted virtuosity, just

No. 77: A. J. Roycroft.



Let nothing you dismay, the wPc4 can be explained. Its apparent function of preventing Q-checks on b5 obscures its real purpose which is to stop Ke6-d5! From the memory store of the wPc4 a forgotten and unrecorded study by A. J. Roycroft can be resurrected -see (diagram). Black to play and win. Solution: 1..Bg6† 2 Rxc6 f2 3 Rh6 Kg4 4 Rg6† Kf4 5 Bg5† Kf5 6 Rg8 Ke6 (not 6..Ke4 7 Rh8 Sg7† 8 Kf7=) 7 Rg6† Kd5 (the move prevented by Pc4 in No. 77) 8 Rh6 f1Q 10 Rxc5 Qe2† wins. If 7 Rh8 Sg7† 8 Kf8 f1Q† 9 Kxc7 Qf7† 10 Kh6 Kf5 wins. Other lines draw as in No. 77.

We thank Mr. W. H. Cozens of Ilminster, Somerset, for abstracting from Schakend Nederland the following notes on Nos. 79-82, of which therefore only No. 80 survives in the prize list.

No. 79: J. H. Marwitz. Mr. Schmulenson of Minsk shows that 1 Sd5 Kd7 gives Black a draw. E.g. 2 Sxb6† (if 2 Sf6† or 2 Bd6 Ke6=) Kc6 3 Rf6† Kb5 4 Sd5 Sxf4=. (We think moreover that after 1 Sd5 Re2† 2 Kd1 Sxf4 3 Bc6 Black can again draw by 3..Se6.)

No. 80: V. A. Bron. Here, if 5..Rb3, the pretty drawing line is 6 Be5† Kc6 (or 6..Bxe5 7 Rh7†) 7 Rxc2=.

No. 81: W. J. G. Mees. After 2..h6 3 Sg6 (Schmulenson) wins as well. E.g. 3..Se8 (or 3..Sh5 4 Fe6 etc.) 4 Se5 Sf6 5 Sc6† Ka8 6 Sb4 h5 7 Be6 h4 8 Bh3 etc. On 2..h5, however, the only win is by 3 Bd7.

No. 82: J. H. Marwitz. Mr. Kamenetzky, also of Minsk, with Mr. Schmulenson point out an alternative win by 4 Kg8 Se7† 5 Rxe7 Kxe7 6 Bh4† Kd6 7 Kf8 Bd7 8 Be7† Kc7 9 Bxd7. (Tragic but ingenious.)

No. 97: T. B. Gorgiev. The idea is the same as in No. 55 but again there is a shorter mate in 7. I.e. 1 Se1 Kxe1 2 Kg1 c4 3 Bf6 g5 4 Be5 (not 4 Sd3† as suggested in Note iii) b4 5 Rd3 cxd3 6 Bc3† and 7 Sd3 mate. There is also a different win by 3 Sd5 b5 4 Rc3 Kd2 (or 4..b4 5 Rxc4 mates in 2) 5 Pxe3† Ke1 6 Bf2† Kd2 7 Re3 g5 8 g4 and 12 Bxe1 mate must follow.

No. 101: T. B. Gorgiev. The wK should be on a2 not on b2, else Black can draw, in the main line by 1 a5 Kxa5 2 Sd6 Sa5† 3 Ka3 Rxc7 4 b8Q Rc3†=, and in Note (i) by 3..Sc4†.

No. 104: C. Sansom. White can win simply by 4 R4c4 and 5 Rxa5†. The correction we have suggested is to replace the wPs h2 and h3 by a bPf4. This also adds a little piquancy to the finish after 10..Qd3 11 Rc5 Qa6 12 Re8† Ka7 13 Rb8 f3 14 Rcb5 f2 15 R5b7† winning.

No. 105: C. Sansom. This has several flaws. Black can win with a bang by 2..Qe7†, pointed out by Mr. H. Heemsoth, President of the West German CC federation, or draw by 3..Qe5, indicated by Mr. Sansom himself. We thank Mr. J. C. Bloodworth of the BCCA for advising us of this. In addition, after 3..Qa1, there are alternative wins by 4 R8g6 or 4 Rc2.

No. 107: T. B. Gorgiev. Here Black appears to draw after 1 Sd1 Ka3 (instead of 1..Sb5†), e.g. 2 Sc3 Bh4 3 Sb1† Kxa2 4 Bxd4 Kxb1 5 c3 Be1 6 Sa6 Kb2! 7 Sc5 Kc2 8 Se4 Kd3 (note that with bB on d2 White would win) 9 Sc5† Kc2=.

No. 111: G. A. Nadarieshvili. Note (i) is incorrect. 3 Kh4 would lose to 4 Bxg5† Kxg5 5 Qe3† etc. However 3 Kg2 draws all right.

No. 114: G. M. Kasparyan. It is of interest that 1..Sc2 is met by 2 Bf4, e.g. 2..Sb6 Kxf7 3 Sd4 Be5=. This defence would fail after 1..Sb3 2 Bf4? Sb6 3 Kxf7 Sc5 4 Bd6 Sbd7 when the knights have joined up and win.

No. 118: I. Chuiko. After 1 Ed4 Bb6† White can also win by 2 Rxb6 cxb6 (what else?) 3 Bxb6 etc. Black is quite lost.

No. 40: B. V. Eadaj. A touch of comedy here. Intended was 1 h7† Kxh7 2 Bb7 but, as we said in EG3, this fails to draw because of 2..Kg8. Through Mr. Aloni readers of the Israeli "Shahmat" point out, however, that there is an equally simple draw by 2 Kd8 (2..Rxc2 3 Bf5†). The position is therefore a draw after all, though not as planned.

No. 48: F. S. Bondarenko & A. P. Kuznetsov. In EG3 we suggested that bPs on d7 and g7 might salvage this study, but re-examination shows that Black after 1 Ba6† Kg2 2 Qe8 a2† 3 Ka1 would win by 3..cxd5. E.g: 4 Qb8 Bxf2 5 Qxb3 Bxd4 (5..g5 is also strong) 6 Bb7 Rh2 7 Bxd5 Kh3 8 Qc4 Bxd5 9 Qxd5 Bf6 10 Kxa2 (forced) Rxb2† 11 Ka3 e3 winning.

No. 59: G. N. Zakhodyakin. Confirming the doubts we expressed about this study in EG3, the "Shahmat" readers also draw this position by 3 Re6 h1Q 4 Re1 Qd5† 5 Kc2 Kh6 6 Re2 when Black cannot win because of the strong threat of ..Rg8. Against this line the suggested improvement of adding a bPc6 or d6 is inadequate.

No. 112: P. Perkonaja. After 1 c7 Sd7 there is an alternative win by the shock 2 Bd4, aimed against both ..Rg4† and ..Sb6. Thus if 2..Sb6 3 Bxb6 Rg4† (or 3..exf6 4 c8Q† wins) 4 Kh8 Kd7 5 fxe7 wins. Or 2..Sxf6† 3 Bxf6 exf6 4 c8Q†Rxc8 5 h7 Ke7† 6 Kg7 Kd6 7 Kxf6 wins.

No. 127: J. Fritz. There is a simple dual win after 5..Sh2 by 6 Rc2 when the theme is not realised.

No. 129: K. Runquist. After 1 Rd1 Bxe3 (instead of 1..Bh2) seems to draw simply enough. Black can afford to give up a piece against the Pg2.

No. 137: R. Trautner. The incorrectness, which according to the comments is claimed by "Schwalbe", eludes us. Certain possible transpositions like 5 Bf3† Ka6 6 Be2 a1Q 7 Sxc3† Kb7 etc. seem relatively unimportant.

No. 141: S. Zlatic. Here 1 Ke5 is a dual first move. If 1..c6 2 Ba4 and mate in 5. So 1..cxd6† 2 Kxd6 Sd1 3 Bc6† Sg7 4 Kd5 transposing back to the published line.

No. 142: F. S. Bondarenko & A. P. Kuznetsov. The immolation of the bQ can be avoided by 3..Qe4 when White should not win. Say 4 Sxf6 Qxe7 5 Sh5 f5 6 gxf5 (6 Sxf5 Qe2) Qxe3 7 fxe3 g5† etc. Or 4 Sf5 Qe2 5 e8Q† Qxe8 6 Sd4† Kb7 7 Sxf3 Qe4 8 Sg1 (or Kg2?) f5 etc.

No. 146: F. S. Bondarenko & A. P. Kuznetsov. After 1 Kd2 Rh1 2 Rf4† Kg1 there is an equally quick finish by 3 Ke1 h6 4 Re5 h5 5 Rg5 n4

6 Rf1 mate. Another win is 3 Rf6 h6 4 Rhf5 h5 5 Rxc6 h4 6 Rb6 and mate in 4.

No. 152: I. Chuiko. 9 Kb7 (instead of 9 Kb8) f5 10 Kb8 h5 11 Kb7 saves two moves on the published solution and leads to 23 Kxh5. Now White plays 24 Kg4 25 f5 and 26 h5 whereafter the bK is tied to e8/d8 as Kc8 allows h6 etc. The solution need be taken no further as in view of this Kxa5 etc. must obviously win. At this stage there is in fact even a dual win by playing the wK to b7, ignoring a5, and after ..Ke8 playing h6 and Kxc7.

No. 153: B. Shuropov. After 1 Bh7† Ka8 2 Bg7 e5 3 Rxe5 Rg1 the winning method indicated is not unique nor even efficient. White should play 4 Bf6 Rf1 5 Bf5 and 6 Re2 now wins. E.g: 5..Rh1 6 Re2 Rh8† 7 Kd7 Rh7† 8 Ke(d)6. Further R-checks are answered by BxR lifting the stalemate.

No. 155: V. Neidze. A pretty idea but the setting seems unsound as the wK, confined as he is, appears lost after 3..Bh4. Thus (a) 4 Re6 Qa3, (b) 4 Qe6 Qf8† 5 Qf6 Qc8 6 Qe5† Kh1, (c) 4 Qd8 Qe5, (d) 4 Qb8 Kh1, (e) 4 Rh6 Qa3 5 Rxh4† gxh4 6 Qxg4 Qc1† all win.

No. 157: T. B. Gorgiev. There is a quicker win, a mate in 7, by 1 Bf4† Kb2 2 Qd5 e5 3 Qxe5† c3 (or 3..Ka3 4 Qxa5† Kb2 5 Be5† c3 6 Qxc3† etc.) 4 Bc1† Kxc1 5 Sf4 Kb2 etc. A bPe6 does not help as with a little more trouble 1 Bf4† Kb2 2 Qb7 wins similarly. A bPe5 would however provide a rough remedy.

AN ANNOTATED GAME ENDING

Many members have said that the way to increase the circulation of EG is to cater for players, and that the way to cater for players is to provide annotated games, or at least endings from games. We agree, but there are drawbacks. Space must be available. Priority must go to studies. We must find a master-class player to do the annotations for EG, because it would be morally wrong for us to take the careful notes of other periodicals to build our own circulation.

As an experiment we offer the final 45 moves of a fine game. The annotations are very poor, because they are not by a master-player, and their only justification is in the experiment itself. If readers would like the experiment repeated we shall try to oblige them. The notes were in fact written before any others had been consulted, in fact when the moves were first printed in the Guardian.

The diagram shows the position after B1's 22 move in the 19th match game between Spassky and Petrosian, v.66. The pawn position is unbalanced in an interesting way. 3+ 3 v 2 + 2 + 2 is unusual. W has no weaknesses while the E1 centre-pawns will be under pressure. To advance the eP loses it, while to advance the dP creates a backward eP and a hole at e4. Moreover, b1 has no tactical threats, as ..a5; loses to b5, while ..Sf6; loses to g3, Rd4; Se2. Overall, then, W has a slight advantage. What plan can B1 adopt? Either to sit tight and meet W's threats as they come, or try to create a weakness in W's camp by ..g5-g4. Petrosian chooses the former plan.

23 Rf2 g6 24 Rd2 Sb6 25 Rde2 Sd7

W has improved the position of his KR and has the better B because 5 b1 P's are on W squares, but how should he proceed? The next 4 moves lead to further pressure on the B1 centre without allowing any

counter-chances.

26 Sd1 b5 27 c3 Rf7 28 Bc2 Kg7 29 Bb3 h5

The wP's on c3 and f3 have a classic restraining influence on the B1 centre. In the next few moves Spassky prepares a S-manoeuvre that Petrosian seems to overlook.

30 Se3 Sb6 31 Sc2 Sd7 32 Re3 h4 33 h3 Rf6 34 Sd4

Threatening Sxc6, Rxc6; Bxd5 (note wRe3 protecting c3), but with the real aim of forcing a weakening of the B1 Q-side P-position. If .. Rc8; Sxc6. Rfxc6; Bxd5, Rxc3; Bb7.

34 .. Fb7 35 a4 Rd8 36 Se2

Threatening Rd1, Rd6; f4. B1 decides to play for .. e4; but the net result is that the P there will be weak.

36 .. ba 37 Pxa4 Sb6 38 Bb3 e4 39 Sd4 Kh6

Avoiding the threat fe, de; Se6†, but W's next renews the threatened P-capture. W's 41st move was sealed.

40 Rd1 Rc8 41 fe de 42 Se6

With Sc5 to follow, W is now in sight of the win.

42 .. Sc4 43 Bxc4 Rxc4 44 Sc5

Here (see diagram) B1 could have chosen an active defence .. Bc6; to meet Sxa6? with .. Ba4; while Ra1, Bb5; and although the eP is lost B1 will have counter play against f1 and g2. As .. Bc6; Rd4, Rxd4; cd, Rd6; is not to be feared, one may form the tentative conclusion that Petrosian did not play his best chance at this point.

44 .. Rf7 45 Ra1 Kg5 46 Ra5 Kf4 47 Kf2

Do not overlook the mate Se6.

47 .. Bd5 48 Sb3 Ke5† 49 Ke2 Rc6

Because of Sd2, R any; c4, but Sd2 with a double threat on c4 and e4 follows anyway.

50 Sd2 Ke6 51 Sxe4

Not c4? because .. Exc4; is check.

51 .. Bc4† 52 Kd2 Rd7† 53 Kc2 Kf7 54 Re5

W commands the board (those B1 centre-P's have vanished!) and this move is played to prevent .. Bb5 shutting the wR in on a5. Note how, as if by magic, the bR's are without any effective counter-chances.

54 .. Kg7 55 Sd2 Bb5 56 Sf3 Ba4† 57 Kb2 Rd1

After Sd4, B1 would have even less counterplay than he has now.

58 R5e4 Rf1 59 Re1 Rxe1 60 Rxe1 Rf6 61 Re4 g5 62 Sxg5 Rf2†

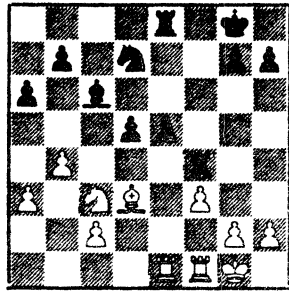
63 Ka3 Bc6 64 Rxh4 Bxg2 65 Se4 Re2 66 Sc5 Bf1 67 Rf4 Re1

If .. Bxh3; Re4, Rf2; Sxa6, Rf3; Kb3, Bf5; Re5, Kf6; Rc5 and the B1 pieces will be no more than nuisance value against the general careful advance of the wP's.

68 h4 and Petrosian resigned, presumably because there is no defence against c4, followed by (at last, the fruit of his labours in the 30's) Sxa6.

Petrosian
19th Match Game, World
Championship 1966

11

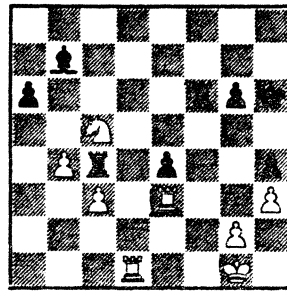


11

Spassky
Position after 22 .. Rf8xQf4.

Petrosian
19th Match Game, World
Championship 1966

8



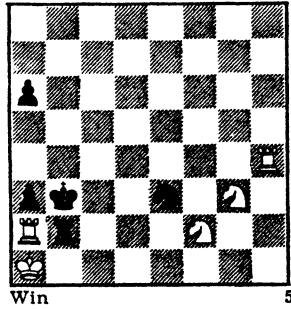
8

Spassky
Position after 44 Sc5.

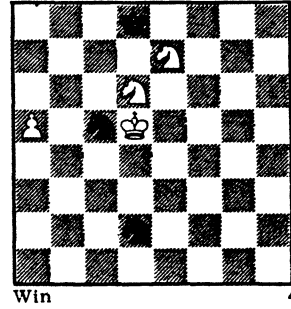
Exchanges

Soon after EG 4 had gone to press we received a package containing almost a year's issue of both Shakhmatnaya Moskva and the Bulletin of the Central Chess Club of the USSR.

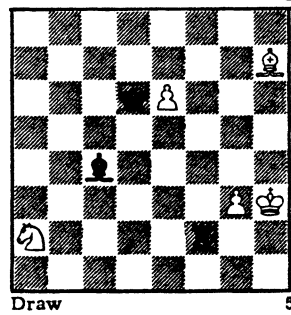
No. 169 T. B. Gorgiev
5 Hon. Men. FIDE IV
Tny. 1965



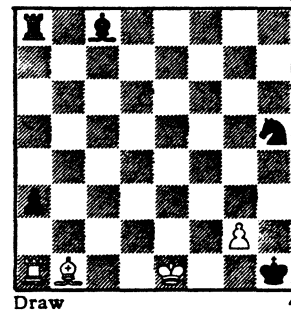
No. 170 G. A. Teodoru
6 Hon. Men. FIDE IV
Tny. 1965



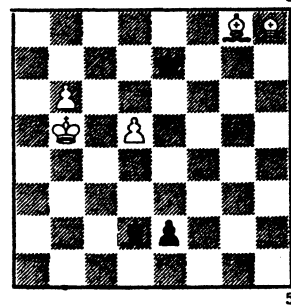
No. 171 B. V. Badaj
7 Hon. Men. FIDE IV
Tny. 1965



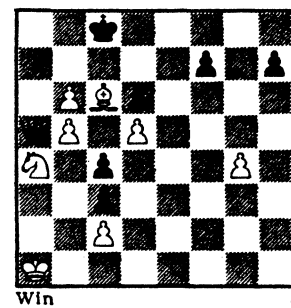
No. 172 A. D. Herbstman
Special Hon. Men.
FIDE IV Tny. 1965



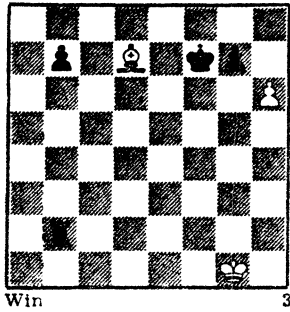
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1 Comm. FIDE IV Tny.
1965



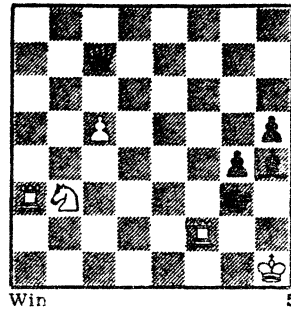
Draw
No. 174 F. S. Bondarenko
Al. P. Kuznetsov
2 Comm. FIDE IV Tny.
1965



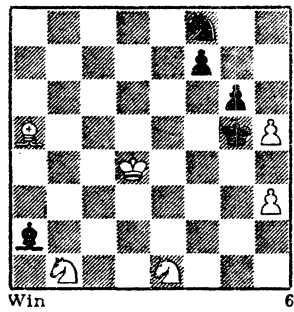
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3 Comm, FIDE IV Tny.
1965



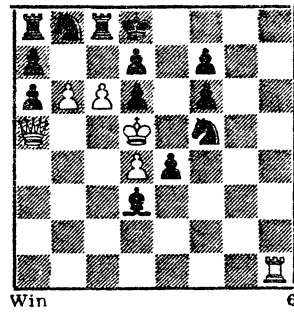
No. 176 A. S. Gurvich
4 Comm, FIDE IV Tny.
1965



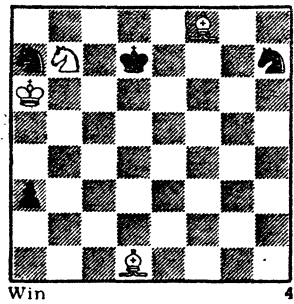
No. 177 J. J. van den Ende
10th Place, 1st Theme,
1962-64 Friendship Match



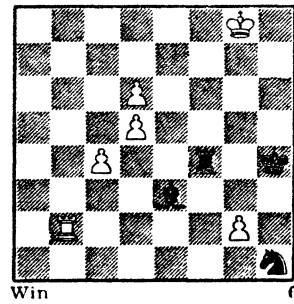
No. 178 A. Koranyi
11th Place, 1st Theme,
1962-1964 Friendship Match



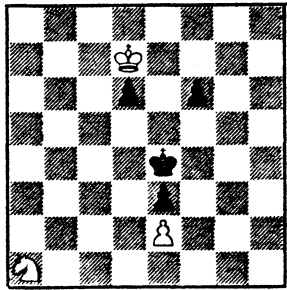
No. 179 E. Paoli
12th Place, 1st Theme,
1962-64 Friendship Match



No. 180 B. Kozdon
13th Place, 1st Theme,
1962-64 Friendship Match

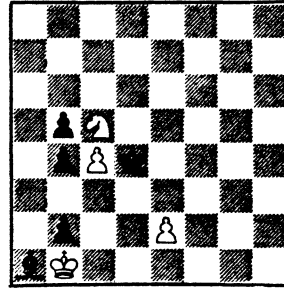


No. 181 W. Proskurowski
14th Place, 1st Theme
1962-64 Friendship Match



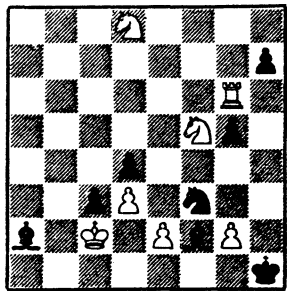
Win 3

No. 182 B. Lindgren
A. Hildebrand
15th Place, 1st Theme
1962-64 Friendship Match



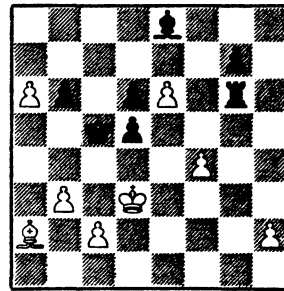
Win 4

No. 183 H. Aloni
D. Rosenfelder
16th Place, 1st Theme
1962-64 Friendship Match



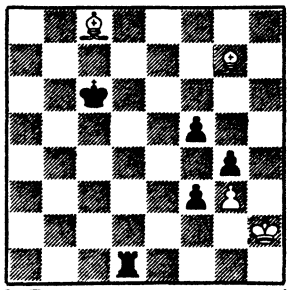
Win 7

No. 184 H. Aloni
M. Kon-Schechter
17th Place, 1st Theme
1962-64 Friendship Match



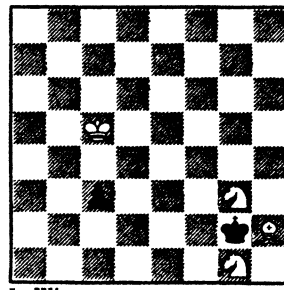
Win 8

No. 185 H. Aloni
7th Place, 2nd Theme
1962-64 Friendship Match



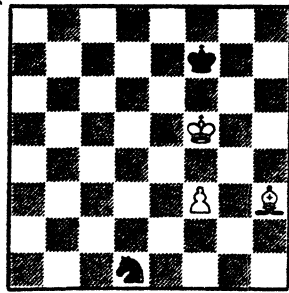
I. Draw
II. c6 to b6: Draw

No. 186 W. J. G. Mees
8th Place, 2nd Theme
1962-64 Friendship Match



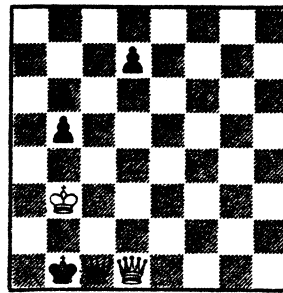
I. Win
II. c3 to h3: Win
III. c3 to b4: Win

No. 187 A. G. Kuznetsov
9th Place, 2nd Theme,
1962-64 Friendship Match



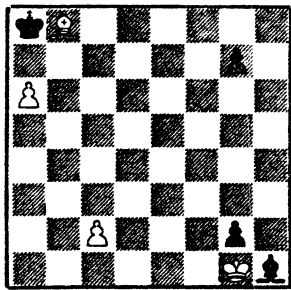
- I. Can W draw? 3
II. h3 to h1: Draw
III. More II one file to left:
Draw

No. 188 J. Buchwald
10th Place, 2nd Theme,
1962-64 Friendship Match



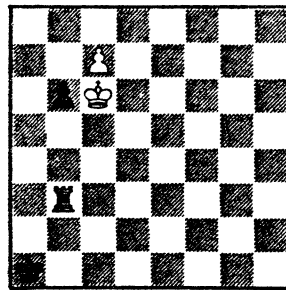
- I. Win 2
II. b5 to b7: Win
III. b6 to a7: Win
IV. d7 to c6: Win

No. 189 A. Hildebrand
11th Place, 2nd Theme,
1962-64 Friendship Match



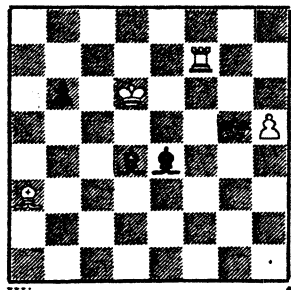
- I. Win 4
II. Add bPg4: Draw

No. 190 E. Ivanow
12th Place, 2nd Theme,
1962-64 Friendship Match



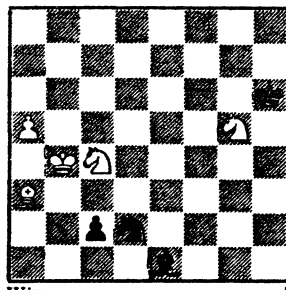
- I. Draw 2
II. b3 to d4: Win

No. 191 A. Trzesowski
8th Place, Theme 3,
1962-64 Friendship Match



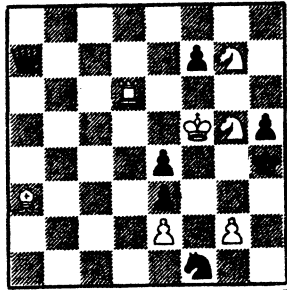
Win 4

No. 192 L. Loewenton
9th Place, Theme 3,
1962-64 Friendship Match



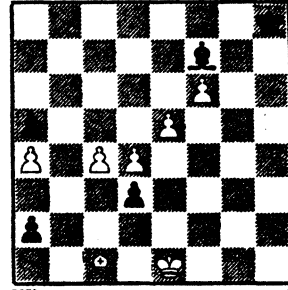
Win 5

No. 193 A. Luxenburg
10th Place, Theme 3,
1962-64 Friendship Match



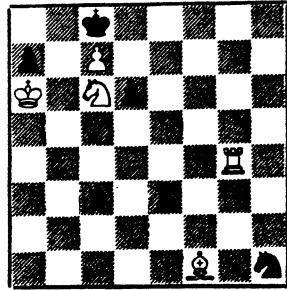
Win

No. 194 J. Knöppel
11th Place, Theme 3,
1962-64 Friendship Match



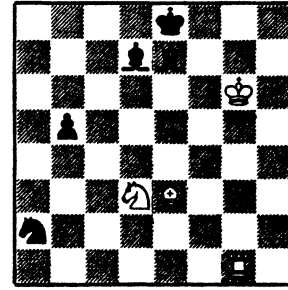
Win

No. 195 L. Prokes
12th Place, Theme 3,
1962-64 Friendship Match



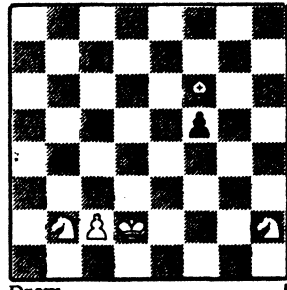
Win

No. 196 E. Thiele
14th Place, Theme 3,
1962-64 Friendship Match



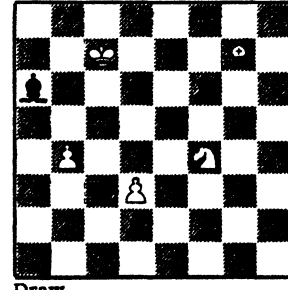
Win

No. 197 A. Sarychev
1st Prize, 40th Ann. Tourney
Shakhmaty v SSSR, 1966



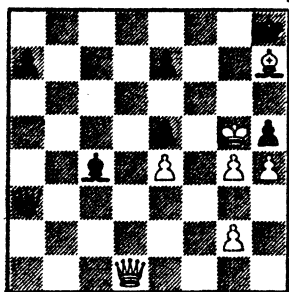
Draw

No. 198 M. Dudakov
2nd Prize, 40th Ann. Tourney
Shakhmaty v SSSR, 1966



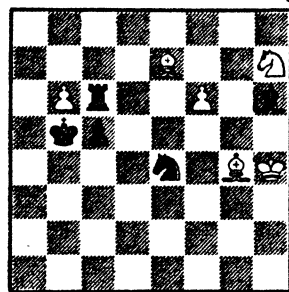
Draw

No. 199 E. Dvizov
3rd Prize, 40th Ann. Tny.
Shakhmaty v SSSR, 1966



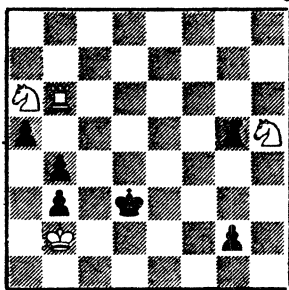
Draw 7

No. 200 A. Byelyenky
4th Prize, 40th Ann. Tny.
Shakhmaty v SSSR, 1966



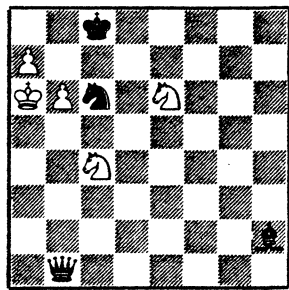
Win 6

No. 201 B. Petren
5th Prize, 40th Ann. Tny.
Shakhmaty v SSSR, 1966



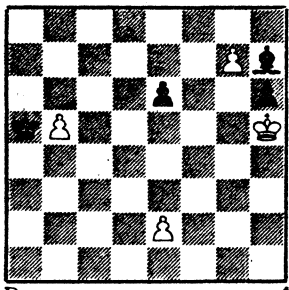
Draw 4

No. 202 T. Gorgiev
A. Kakovin
1st Hon Men, 40th Ann. Tny.
Shakhmaty v SSSR, 1966



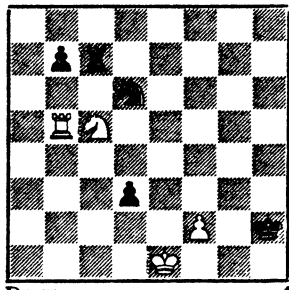
Draw 5

No. 203 E. Dobrescu
V. Nestorescu
2nd Hon Men, 40th Ann. Tny.
Shakhmaty v SSSR, 1966



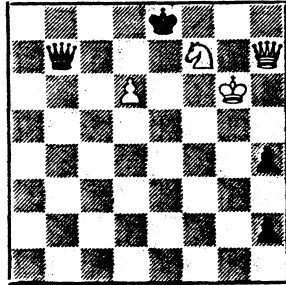
Draw 4

No. 204 B. Badaĵ
3rd Hon Men, 40th Ann. Tny.
Shakhmaty v SSSR, 1966



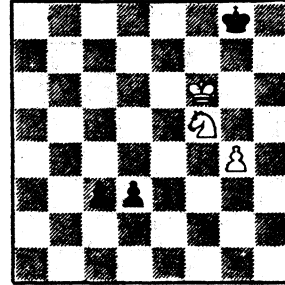
Draw 4

No. 205 J. Vandiest
Original



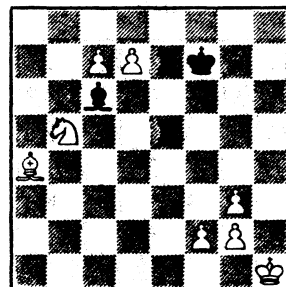
Win 4

No. 206 J. Vandiest
Original
Dedicated to A. J. Royeroft



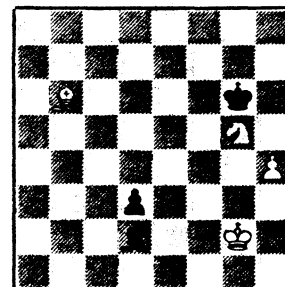
Win 3

No. 207 F. Bondarenko
A. P. Kuznetsov
Schakend Nederland
12/65



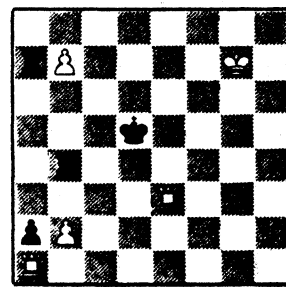
Draw 8

No. 208 I. Vandecasteele
Schakend Nederland
3/66



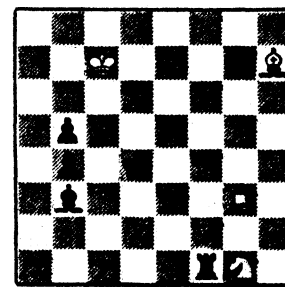
Win 4

No. 209 J. H. Marwitz
Schakend Nederland
4/66



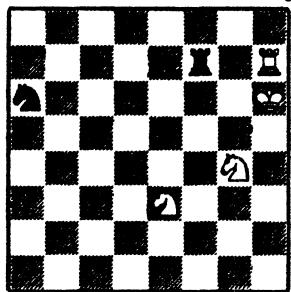
Draw 5

No. 210 C.M. Bent
2nd Hon Men, Italia
Scacchistica, 1964



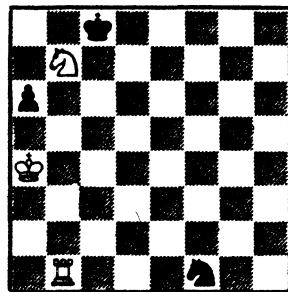
Win 4

No. 211 L. Kopac
 Ceskoslovensky Sach
 11/65



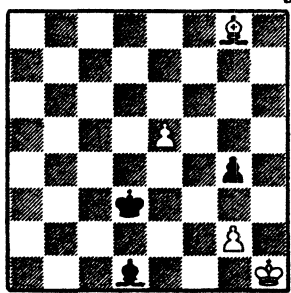
Win 4

No. 212 Y. Bazlov
 Shakhmaty v SSSR
 1/66



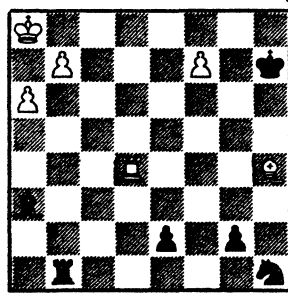
Win 3

No. 213 V. Yakimchik
 Shakhmaty v SSSR
 1/66



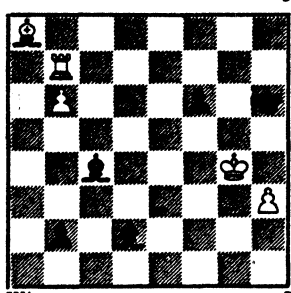
Win 4

No. 214 E. Pogosjants
 Shakhmaty v SSSR
 11/65



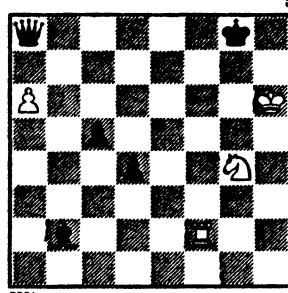
Draw 6

No. 215 A. Maximovsky
 Shakhmaty v SSSR
 11/65



Win 5

No. 216 V. Kiselev
 Shakhmaty v SSSR
 11/65



Win 4

No. 169: T. Gorgiev. 1 Rb4† Kxb4 2 Sd3† Kb3 3 Sxb2 Sc2† 4 Kb1 Sb4 5 Sc4 Sxa2 6 Sd2† Kc3 7 Sde4†/i Kb3 8 Se2 Sb4 9 Sd2† Ka4 10 Sc3† Ka5 11 Sc4 mate. i) 7 Sge4†? only draws as after 7... Kd3 8 Kxa2 W is unable to block the a-file with a S.

No. 170: G. A. Teodoru. 1 Sb7† Sxb7 2 a6 Sc4 3 a7 Sb6† 4 Kc6 Sa8 Bxf5 6 Se3 Rg5† 7 Kh4 Kf6 8 Sd5† Kg6 9 Se7† Kh6 10 Sg8† Kg6 11 Se7† Kf6 12 Sd5† =.

No. 171: B.V. Badaj. 1e7 Kxe7 2Sb4 Be6† 3g4 Rf4 4Sc2 Rxc4 5Bf5 Bxf5 6 Se3 Rg5† 7 Kh4 Kf6 8 Sd5† Kg6 9 Se7† Kh6 10 Sg8† Kg6 11 Se7† Kf6 12 Sd5† =.

No. 172: A. O. Herbstman. 1 Ee4 Ra4 2 Bc6 Ra6 3 g4† Rxc6 4 gh Ra6 5 h6 Bf5 6 h7 Bxh7 70-0-0† K any 8 Rd6 with perpetual attack on the bR, or ... RxR stalemate.

No. 173: V. Tiavlovski. 1d6† Kd7 2 Be6† Kxe6 3 d7 Kxd7 4 b7 e1R 5 b8S† Kd6 6 Sa6 Rb1† 7 Kc4 Rb6 8 Sc5 Rb4† 9 Kd3 =.

No. 174: F. S. Bondarenko and Al. P. Kuznetsov. 1 b7† Kb8 2 b6 f6 3 Kb1 Qb4† 4 Ka2 Qa5 5 Ka3 Qa6 6 Kb4 h6 7 Ka3 Qa5 8 Ka2 Qb4 9 Ka1 Qa3† 10 Kb1 Qb4† 11 Ka2 Qa5 12 Ka3 Qa6 13 Kb4 wins.

No. 175: A. Hildebrand. 1 h7 Rb1† 2 Kg2 Rb2† 3 Kg3 Rb3† 4 Kg4 Rb4† 5 Kg5 Rh4 6 Be8† Kf8 7 Bh5 wins. A new twist (the wB manoeuvre) to obtain a win out of an old drawing idea 6 Kxh4? g5† and 7... Kg7 =.

No. 176: A. S. Curvich. 1 Kg1 Kh3 2 Sd4† g3 3 Rh2† Kg4 4 Rxh4† Kxh4 5 Ra4 Qxc5 6 Kg2 wins. We are surprised that this most attractive idea was not more highly placed. To see the wR and wS battery operate on two ranks, and to conclude with a devastatingly effective mate-plus-queen-domination is highly impressive.

No. 177: J. J. van den Ende. 1 Sc3/i Be6 2 Bb4 Sh7/ii 3 hg fg 4 Se4† Kh5/iii 5 Sf3 Bxh3 6 Sfg5 Sxg5 7 Sf6† and two mates, 7... Kh6 8 Bf8 or 7... Kh4 8 Be1. i) If W can keep his material advantage, W will win. B1 must therefore strive to capture the weak wP's, and W to improve the position of his pieces. ii) 2... Sd7 is less good 3 hg fg 4 Be7† Kh5 (4... Kf4 5 Se2 mate) 5 h4 wins on material as the reply 5... g5, possible after 2... Sh7, simply loses the bP. iii) 4... Kh4 5 Sf3† Kxh3 6 e (or f) Sg5† Sxg5 7 Sxg5† wins. 4... Kh6 5 h4 wins.

No. 178: A. Koranyi. 1 b7†/i Rc7 2 Qxc7† Kxc7 3 baS† Kd8 4 c7† Ke7 5 Re1 Sc6 6 Rxe4† Bxe4† 7 Kxe4 d5† 8 Kxf5 Kd6 9 c8S mate. i) 1 c7†? Ke7 2 Rh3 Sc6 3 Qe1 ab 4 Rxd3 Sb4† at least draws. After B1's actual reply to 1 b7†, B1 threatens mate by dç† 3 Qxc6 Sxc6 wins.

No. 179: E. Paoli. 1 Ba4† Ke6 2 Sd8† Kf6 3 Bxa3 Sc8 4 Bc2 Sg5 5 Kb7 Se7 6 Bb2 mate. One of the classic mates. An excellent study for the less experienced solver to annotate.

No. 180: B. Kozdon. 1 g3†/i Sxg3/ii 2 d7 Rg4† 3 Kh7 Bg5 4 Rh2 mate. i) 1 Rb3? Bc5. ii) 1... Kxg3 2 Rb3 Rg4† 3 Kf7 Rf4† 4 Kg7 Rg4† 5 Kf6 Rf4† 6 Ke5 Kf3 7 Rxe3† Kxe3 8 d7 Rf8 9 c5 Sf2 10 c6 Sg4† 11 Ke6 Sf6 12 d6 Kd4 13 Ke7 Ra8 14 d8Q wins or 13... Sxd7 14 cd.

No. 181: W. Proskurowski. 1 Sc2/i d5 2 Ke6/ii f5 3 Se1 f4/iii 4 Sf3 d4 5 Sg5 mate. i) 1 Kxd6? Kd4 =. ii) 2 Se1? Kd4 3 Ke6 Kc3 4 Sd3 (4 Sf3 d4 =) 4... Kd2 5 Sf4 d4 6 Kd5 d3 7 ed e2 =. iii) 3... d4 4 Sd3 f4 5 Sc5 mate. The theme, a double self-block in a mate study, is most economically presented and doubled by means of symmetrical echo-variations.

No. 182: B. Lindgren and A. Hildebrand. 1 Sb3† Kxc4 2 e4 Kxb3 3 e5 Ka3 4 e6 b3 5 e7 b4 6 e8R Ka4 7 Re5 Ka3 8 Ra5 mate.

No. 183: H. Aloni and D. Rosenfelder. 1 Rh6† Sh2 2 Ra6 Bd5 3 Ra1† Bg1 4 Ra5 Bxg2 5 Sg3 mate. All the moves, except the mate, are dictated by threats to win a piece. 1.. Kxg22 ef wins. 2 Bg8 or 4 Bg8 are answered by Se7, as is 3.. Kxg2.

No. 184: H. Aloni and M. Kon-Schechter. 1 b4† Kc6/i 2 Bxd5† Kxd5 3 a7 Bc6/ii 4 e7 Re6 5 c4 mate. i) 1.. Kb5 2 a7 Bc6 3 e7 wins (possibly 3 Bxd5 Bxd5 4 c4† Bxc4† 5 Kd4 also). ii) 3.. Bb5† 4 c4† Bxc4† 5 Kc3 wins.

No. 185: H. Aloni. I. 1 Ba6 Rd2† 2 Kh1 f4 3 Be5 fg 4 Bxg3 Rg2 5 Bf1 Rxx3 6 Kh2=. II. 1 Bxf5 f2 2 Bd4† Rxd4 3 Kg2 Rd8 4 Bxg4 Rf8 5 Kf1 Kc5 6 Bh3 Kd4 7 Ke2=.

No. 186: W. J. G. Mees. I. 1 Sf3 Kxf3 2 Sf5 c2 3 Sd4† Kg2 4 Bf4. II. 1 Sf1 Kxf1 2 Kd4 Kg2 3 Ke3 Kxh2 4 Kf2 Kh1 5 Se2 and a standard mate (Se2-c3-e4-d2-f1-g3). III. 1 Sf3 Kxf3 2 Sh5.

No. 187: A. G. Kuznetsov. I. 1 f4 e4 2 Kxe4 Sf2† 3 Kf3 Sxh3 4 Kg3 Sg1 5 Kf2 Kg6 or e6 6 Kxg1 Kf5 7 Kg2 Kxf4 8 Kf2 f5 and B1 wins. II. 1 f4 e4 2 Kxe4 Sf2† 3 Kf3 Sxh1 4 f5 Kg7 5 Kg2 Kh6 6 Kxh1 Kg5 7 Kg2 Kxf5 8 Kf3=. III. 1 Bh2 Se2 2 Bf4 Sxf4 3 ef Kd7/i 4 f5 ef 5 Kxd5=. i) 3.. Kf7 4 f5 ef 5 Kxf5=.

No. 188: J. Buchwald. I. 1 Qd3† 2 Qd4† 3 Qe4† 4 Qa8†. II. 1 Qd3† 2 Qd4† 3 Qe4† 4 Qa4†. III. Qd3† 2 Qd4† 3 Qe4† 4 Qf5† 5 Qe5† 6 Qf6† 7 Qg6† 8 Qa6†. IV. 1 Qd3† 2 Qd4† 3 Qe4† 4 Qe5† 5 Qf5† 6 Qf6† 7 Qg6† 8 Qg7† 9 Qh7† 10 Qa7†.

No. 189: A. Hildebrand. I. 1 a7 g5/i 2 c3 g4 3 c4 g3 4 c5 Kb7 5 c6† Ka8 6 c7. i) 1.. g6 2 c4 g5 3 c5 g4 4 c6 g3 5 c7. II. 1 a7 g3 2 c4 g5=, or 2 c3 g6 3 c4 g5 4 c5 g4 5 c6=.

No. 190: E. Ivanow. I. 1 Kb7 Rc3 2 Kxb6=. II. 1 Kb5 Rd5† 2 Kxb6 and wins as in the famous Saavedra study of 1895 (2.. Rd6† 3 Kb5 Rd5† 4 Kb4 Rd4† 5 Kb3 Rd3† 6 Kc2 Rd4 7 c8R (7 c8Q? Rc4†=) Ra4 8 Kb3 wins).

No. 191: A. Trzesowski. 1 h6 Kxh6 2 Rf4 Bg7 3 Bc1 Bg6 4 Rh4 mate.

No. 192: L. Loewenton. 1 Bc1 Sxc4† 2 Kxc4 Bxa5 3 Kb5- domination. 1.. Sf3† 2 Kb3 Sd4† 3 Kb2 Sc6 4 Sf3†.

No. 193: A. Luxenburg. 1 Kf4 Sg3 2 Sf5† Sxf5 3 Bb4 Qa1 4 Rd1 Qxd1 5 Be7 Qf1† 6 Sf3 mate.

No. 194: J. Knöppel. 1 Bb2 Bxc4 2 e6 a1Q†/i 3 Bxa1 Kg8 4 e7 Kf7 5 Kd2 Bd5 6 Kxd3 Bc6 7 Kc4 Kxf6/ii 8 d5† wins. i) 2.. Kg8 3 f7† Kg7 4 d5† wins as now 4.. Kf8 5 Ba3†. 2.. Bxe6 3 d5 Bxd5 4 f7 wins. ii) 7.. Bxa4 8 d5 and wins by marching to d8.

No. 195: L. Prokes. 1 Se7† Rxe7 2 Bh3/i Kxc7 3 Rc4† Kd8 4 Rc8 mate. i) So that if 2.. Sf2 3 Rg8† Kxc7 4 Rc8 mate.

No. 196: E. Thiele. 1 Re1 Kd8 2 Bb6† Ke8 3 Bc5 wins. 1.. Kf8 2 Bh6† Ke8 3 Bg5 wins 1.. Be6 2 Bc5 Kd7 3 Bxe7 wins.

No. 197: A. Sarychev. 1 Sf3/i Se4† 2 Kc1 Sxf6 3 Sd4 Be5 4 Sxf5/ii Sa2† 5 Kb1 Sc3† 6 Ka1/iii Sa4 7 c3 Bxc3 8 Ka2 Sxb2/iv 9 Kb3 Be5/v 10 Sh4 Bg3/vi 11 Sf5 Pe5 12 Sh4/vii=. i) The best way to lose the piece. ii) Not 4 cd? Bxd4 5 cd Sbd5 wins. iii) 6 Kc1? Bf4† and mates.

iv) 8..Bxb2 9 Kb3=. v) 9..Se4 10 Sd6 or 9..Sd5 10 Se3. vi) 10..Kf7 11 Sf3=. vii) A lively skirmish leads to a positional draw.
 No. 198: M. Dudakov. 1b5/i Bxb5/ii 2 Sd5† Kxd3/iii 3 Sb4† Kc4/v 4 Sc2 Kd3 5 Sb4† Ke4 6 Sa2 Kd3 7 Sb4† Kc3 8 Sd5† Kd4/v 9 Sxf6 d1Q/vi 10 Sg4† Kc5 11 Bf8† Kd4/vii 12 Bg7† perpetual check. i) The square b4 must be cleared for the wS. ii) 1..d1Q 2 ab Qf3 3 Bxf6† Kb4 4 Be5 Kb5 5 Kd6 Kxa6 6 d4=. iii) 2..Kd4 transposes to main line after move 8. iv) 3..Ke2 4 Sa2 or 3..Kc3 4 Sd5† repeating. v) Else the pattern continues. vi) If 9..Kd3 10 Sg4 Ke2 11 Se3 Kxe3 12 Bh6†=. vii) A footnote (i) is that b5 must be blocked for bK. 197-204 inclusive have been taken from Shakhmaty v SSSR 5/66.

No. 199: E. Dvizov. 1 Kh6 Qe3†/i 2 g5 Qb6† 3 Bg6 Bf7 4 Qxh5 a5 5 g4/ii Be6/iii 6 Eh7 Bf7† 7 Bg6/iv and a positional draw /v. i) If 1..Qa6† 2 Bg6 Qb6 3 Kxh5=. ii) Threat of stalemate, not 5 g3? a4 6 g4 Qxg6† 7 Qxg6 Bxg6 8 Kxg6 Kg8 9 h5 a3 wins. iii) 5..Qxg6†? now loses. iv) 7 g6? Qf6 8 Qf5 Qxh4† 9 Qh5 Qf6 10 Qf5 Qg7† 11 Kg5 Be8 wins. v) As the judges point out, a much livelier combination of this "incarceration" stalemate and the positional draw than one saw in the thirties.

No. 200: A. Byelyenky. 1 b7 Rb6 2 Bd7†/i Ka6 3 Bc8 Ka7 4 Kh5 Sxf6†/ii 5 Sxf6 Bf8/iii 6 Sd7/iv Rxb7 7 Bxf8 Rc7 8 Bxc5† Ka8 9 Sb6† Kb8 10 Bf5/v wins. i) 2 Bc8? Kc6 3f7 Sd6 4 Bxd6 Kxd6 5 Kh5 Ke7, not 2 Bf3? Sxf6 3 Sxf6 Ka6 4 Sd7 Rb4† 5 Kh5 Bf4 6 Sxc5† Ka7 7 Se6 Rb5† 8 Bc5† Kb8 9 Bc6 Ra5=. ii) 4..Bf4 5 f7. iii) 5..Be3 6 Sd5 Rh6† 7 Kg4 Bg1 8 Bg5 Rh7 9 Se7 Bh2 10 Be3 Kb6 11 Bf4 Bxf4 12 Kxf4 Kc7 13 Sc6 wins. iv) 6 Bxf8? Rxf6 7 Bxc5† Kb8 8 Bd4 Rb6 9 Bxb6=. v) 10 Bd6? Ka7 11 Bxc7=.

No. 201: B. Petren. 1 Sf4† Kc4 2 Sh3/i g1Q/ii 3 Sxg1 Rg2† 4 Se2 Rxe2† 5 Kb1 a4 6 Sxb4 Rh2/iii 7 Sc2 Rxc2/iv 8 Rxc6† Kd3 9 Rxc2 bc† 10 Kc1 a3 stalemate/v. i) 2 Sxg2? Rxg2† 3 Kb1 a4 4 Sxb4 a3 wins. ii) 2..Rh5 3 Rg6 Rxh3 4 Sxb4 Rh2 5 Rg4† Kb5 6 Kxb3=. iii) 6..a3 7 Sd3=. iv) 7..bc† 8 Kc1†. v) A neat, if well-known finish by this Yugoslav composer.

No. 202: T. Gorgiev and A. Kakovin. 1 a8Q† Sb8† 2 Ka5 Qa2† 3 Kb5 Qxa8 4 b7† Kxb7/i 5 Sd8† Kc7 6 Se6† Kb7 7 Sd8† Ka7 8 Sb6 Qg2 9 Sc8† Ka8 10 Sb6† perpetual check/ii. i) 4..Qxb7† 5 Sb6†=. ii) If, in the diagram, the queen was changed to a rook, and the bishop put on h8, then the solution would follow; 5 Sd6† Ka7 6 Sd8 and 7 Sc6(c8) mate.

No. 203: E. Dobrescu and V. Nestorescu. 1 g8Q Bxg8 2 Kxh6 Bf7/i 3 Kg5/ii Be8 4 Kf6 Bd7 5 Ke7 Bc8 6 Kd8 Bb7 7 Kc7 Bd5 8 b6 Ka6 9 e3/iii Bg2 10 Kd6 Bd5 11 e4=/iv. i) 2..e5 3 Kg7 Bd5 4 e4=. ii) 3 Kg7? Bh5 wins. iii) Zugzwang. 9 e4? Bxe4 10 Kd6 Bd5 11 Kc7 Kb5 wins. iv) A fine bishop-chase by the King, reminiscent of a Troitzky study. 11 Kc7 is a dual, a damaging one, unfortunately.

No. 204: B. Badaj. 1 Rb6 d2†/i 2 Kd1 Sc4 3 Rxb7(best) Rxc5 4 Rh7† Kg2 5 Rh4 Kf3/ii 6 Rd4 Rc8 7 Rh4 positional draw/iii. i) 1..Rxc5 2 Rxd6 Rc3 3 Kd2=. ii) 5..Se5 6 Rh5 Kf3 7 Rh3† Kg2 8 Rh5. iii) White keeps his rook on the fourth; if Black played ..Kxf2 and ..Ke3, White would then play Rxc4, Rxc4 stalemate.

No. 205: J. Vandiest. 1d7†/i Qxd7/ii 2 Qh8† Ke7 3 Qf6† Ke8/iii 4 Qe5†/iv Kf8/v 5 Sd6/vi Qg4†/vii 6 Kh7/viii Qg8†/ix 7 Kh6 Qf7/x 8 Sxf7 h1Q 9 Sd6/xi Qc1† 10 Kh7/xii Qb1†/xiii 11 Sf5/xiv Qb7†/xv 12 Kh8/xvi Qb4/xvii 13 Sd6 Qb8(a4) 14 Qg7mate. i) 1 Qh8†? Kd7 2 Qd8† Kc6= or 2 Se5† Kxd6=, if 1 Qg8†? Kd7=. ii) 1..Kxd7 2 Sd8† and 3 Qxb7. iii) 3..Kf8? 4 Se5† Ke8 (..Kg8 5 Sxd7 h1Q 6 Qg7mate) 5 Qh8† Ke7 6 Qg7†

and 7 Qxd7†. iv) 4 Sd6†? Qxd6 h1Q =. v) 4.. Qe7 5 Qb8† Kd7 6 Qb7† Ke6(8) 7 Qc6(8)†. vi) 5 Qg7†? Ke8. vii) If 5.. h1Q 6 Qh8† Ke7 7 Qf6 mate; 5.. Kg8 6 Qd5† Kf8 7 Qa8† Ke7 8 Sf5† Ke6 9 Qe4mate; 5.. Qxd6† 6 Qxd6†; 5.. Qe7 6 Qh8mate; 5.. Qc7, b7, a7 6 Qe8mate; 5.. Qd8, c6, b5, a4 6 Qg7mate; 5.. Qh7† 6 Kxh7 h1Q 7 Qe8mate; 5.. Qf7† 6 Sxf7 h1Q 7 Qd6† Ke8 Qd8mate. viii) 6 Kh6? Qd7 7 Kg6 Qg4 etc. The bP prevents 6.. Qh4†. Why this P should be on h4 will be seen later on. ix) 6.. Qd7† 7 Kh8 h1Q 8 Qf6†, 7.. Qe7 Qf5†, 7.. Qd8 8 Qg7 mate, 7.. Qf7 8 Sxf7 h1Q 9 Sd6 Qa8 10 Qg7mate, 7.. Q-7 8 Qe8mate. x) No other way of preventing 8 Qe8mate as 7.. Qg6† fails on 8 Kxg6 h1Q 9 Qe8mate, and 7.. Qg5† 8 Qxg5 h1Q 9 Qg7mate. xi) 9 Kg6? Qb1† 10 Kany Kxf7 =, 9 Qf6? Qc1† 10 Sg5† Ke8 =, 9.. Sg5? Qc6† 10 Se6† Ke7 =, if 10 Kh5 Qe8†, or if 10 Kh7 Qc2† 11 Kh8 Qg6 12 Sh7† Kf7 14 Qc7† Ke8 =. xii) 10 Kg6? Qg1† 11 Kh7(11 Kf6 Qg7† or 11 Kh6 Qc1†) .. Qb1† 12 Kh8 Qg6 =. xiii) 10.. Qc2† 11 Sf5 and 12 Qe7mate. If 10.. Qc7† 11 Kh8 Qe7 12 Qf5†. xiv) 11 Kh8? Qg6 = xv) The last pitfall, if 11.. Qb4 12 Qe6 Qb7† 13 Kh6 Qa7 14 Qf6† Ke8(14.. Qf7 15 Qd6† Ke8 16 Sg7† or 14.. Qf7 15 Qd6† Kg8 16 Se7† Kf8 17 Sg6† Ke8 18 Qb8† Kd7 19 Se5†) 15 Sg7† Kd7 16 Qf7†, if 13.. Qf7 14 Qd6†, if 13.. Qc7 14 Qf6† Ke8 15 Sg7† Kd7 16 Qe6† Kd8 17 Qe8mate, if 13.. Qb4 14 Kg6 Qg4† (14.. Qb7 15 Qf6† Ke8 16 Sd6†) 15 Kf6 Qh5 16 Qe7† Kg8 17 Qg7mate, if 13.. h3 14 Qf6† Qf7(14.. Ke8 15 Sd6† or 14.. Kg8 15 Se7†) 15 Qd6†. Note that after 11.. Qb4 12 Kh8? threatening 13 Sd6 is met by 12.. h3 13 Sd6 Qh4† and mates. xvi) This is the only square for the King, viz; 12 Kh6? Qc6† 13 Sd6(13 Kh7 Qb7† or 13 Kg5 Qg2† 14 Kf6 Qc6† 15 Sd6 Qf3† perp ch) Qc1†; or 12 Kg6? Qg2† 13 Kf(h)6 Qc6†; 12 Sg7? Qb1† 13 Kh8(13 Sf5 Qb7† or 13 Kh6 Qb6† 14 Se6† Ke7) 13.. Qg6 14 Qb8† Ke7 15 Qc7† Kf6 16 Qd6† Kg5 =. xvii) 12.. Kf7 13 Sd6†; 12.. h3 13 Qf6† Qf7(13.. Ke8 14 Sd6†) 14 Qd6† Ke8 15 Sg7†; 12.. Qf7 13 Qd6† Ke8 14 Sg7†; 12.. Qd7 13 Qf6† Ke8 (13.. Qf7 14 Qd6†) 14 Sg7†; 12.. Qa7 13 Qf6† Ke8 14 Sg7† Kd7 15 Qf7†; 12.. Qe1se 13 Qe7mate.

No. 206: J. Vandiest. 1 g5/i c2/ii 2 g6/iii c1Q 3 Se7† Kf8 4 g7† Ke8 5 g8Q† Kd7 6 Qe6† Kd8 7 Qd6† Ke8 8 Qb8†/iv Kd7 9 Qb7†/v Ke8/vi 10 Qb5†/vii Kd8 11 Sc6†/viii Kd7/ix 12 Sa5†/x Kd8/xi 13 Qd5†/xii Kc7/xiii 14 Qb7† Kd6 15 Qe7† Kd5 16 Qe5mate/xiv. i) 1 Se7†? Kh7 2 g5 c2 3 g6† Kh6 4 Sf5† Kh5 5 g7 c1Q 6 g8Q Qc3† =; 1 Sh6†? Kh7 2 g5 c2 3 g6† Kxh6 4 g7 c1Q 5 g8Q Qf4† 6 Ke7 Qg5† and B1 wins; 1 Sd4(e3)? c2 and B1 wins. ii) 1.. d2 2g6 d1Q 3 Se7† Kf8 4 g7† Ke8 5 g8Q† Kd7 6 Qc8† Kd6 7 Qc6 mate. iii) 2 Se7(h6)†? Kh7. iv) 8 Sf5? Qb2† 9 Sd4(9 Ke6 Qb3† or 9 Kg6 Qg2† 10 Kh7 Qh3† 11 Sh6 Qd7†) 9.. Qf2† 10 Ke6, g6, g7 Qf7† =; 8 Sg6? Qb2† 9 Se5 Qf2† 10 Ke6(10 Kg7 Qg3†) 10.. Qa2† =. v) 9 Qb5†? Kc7 10 Sd5† Kc8 11 Qe8†(11 Qa6† Kb8 12 Qb6† Kc8 13 Se7† Kd7) 11.. Kb7 12 Qd7†(12 Qb5† Kc8) 12.. Ka6 13 Sc7†(13 Qa4† Kb7 or 13 Sb4† Ka5 14 Sc6† Kb6) 13.. Kb6 14 Qd6† Kb7 =. vi) 9.. Qc7 10 Qb5† Kd8 11 Qd5† Ke8 (11.. Qd7 12 Qa8† Kc7 13 Qa7† Kd6 (8) 14 Qb6 (8) and mates) 12 Qg8† Kd7 13 Qe6† Kd8 (13.. Ke8 14 Sd5† and 15 Sxc7) 14 Sc6†; 9.. Kd6 10 Sf5† Kc5 11 Qc7† or 9.. Kd8 10 Sc6†. vii) 10 Sc6? or Sd5? Qh6† =; 10 Sf5? Qa1† 11 Kg6 (11 Ke6 Qa2† 12 Ke5 Qa5†) 11.. Qg1† 12 Kh7 Qh2† 13 Kg8(13 Sh6 Qd6 14 Qc8† Qd8 =, or 13 Kg7 Qe5†) 13.. Qa2† 14 Kg7(14 Kh7 Qf7† or 14 Kh8 Qh2†) 14.. Qe6 15 Qb8† Kd7 =; or 10 Sg6? Qa1† 11 Kg5(11 Ke6 Qa2†) Qc1† =. viii) 11 Sd5? Qh6† or 11 Sf5? Qc7 =. ix) 11.. Ke8 12 Qb8† Kd7 13 Se5mate, or 11.. Kc7(8) 12 Qb8† Kd7 13 Se5mate. x) This is the only dis. ch. that is any use, enabling the wQ to ch. on b7 on move 14. xi) 12.. Kc7 13 Qb7†, 12.. Kc8 13 Qb7† Kd8 14 Sc6†, 12.. Kd6 13 Qe5† Kd7 14 Qe7† Kc8 15 Qb7†. xii) 13 Qb8†? Qc8 or 13 Qb6†? Qc7 14 Sc6(b7)† Kc8 =.

xiii) 13.. Ke8 14 Qf7+ Kd8 15 Qe7+ Kc8 16 Qb7+. xiv) There are alternative wins on moves 15 and 16.

No. 207: F. Bondarenko and A. P. Kuznetsov. Black threatens mate by Rh5+ and Re1. If 1 g4? B1 wins by. Ke6-2 d8S+ Kd7 3 Kh2 Bxb5, or 1d8S+? Kf6 2c8Q Rh7+ 3 Qh3 Rxb3+ and 4.. Relmate. Therefore 1 Sd6+ Ke6/i 2 Bb3+/ii Bd5 3 Bxd5+ Rxd5/iii 4 d8S+ Kxd6 5 c8S+ Kd7 6 Sb6+/iv Kd6 7 Sc8+=. i) 1.. Kg7 2 Sf5+ Rxf5 3 g4=. ii) 2 Sf5? Rh7+ 3 Sh4 Kxd7 wins. iii) 3.. Kxd5 4 Sf5. iv) 6 Sxe7? Kxe7 7 Sc6+ Kd6 8 Sb4 Rd2 9 g4 Kc5 10 Sa6+ Kb6 11 Sb4 Kb5 12 g5 Kxb4 13 f4 Kc5 14 g6 Rd8 15 f5 Kd6 16 g4 Ke6 17 g5 Rd5 wins.

No. 208: I. Vandecasteele. 1 Sf3 Bc3/i 2 Be3 Kh5 3 Kh3/ii Bf6 4 Sg5 Bd8/iii 5 Bd2/iv Bf6 6 Se6 Bxb4/v 7 Sf4+ Kg5 8 Sxd3+ Kh5 9 Sf4+ Kg5 10 Bc1 Bel(f2) 11 Sd3+ and wins the bB. i) .. Bb4 2 Se5+ Kh5 3 Sxd3 Be7 4 Kh3 Bxb4 5 Sf4+ Kg5 6 Sg2 wins, 1.. Bel 2 Be3. ii) 3 Kg3? Bf6 4 Sg5 Bc3 5 Se4 Bel+ 6 Bf2 d2, or 4 Pcl d2 5 Bxd2 Bxb4+ 6 Sxb4 stalemate. iii) 4.. Bc3 5 Se4 Bel 6 Sg3+ Kg6 7 h5+ and 8 Se4. iv) The only winning move, if 5 Se6? Bxb4 6 Sf4+ Kg5 7 Sxd3 Kf5 8 Kxb4 Ke4=, if 7 Sg2+ Kh5 8 Sxb4 d2 9 Bxd2 stalemate, or 7 Pcl d2 8 Bxd2 Bel=. v) Otherwise comes 7 Sf4+ and 8 Kg4.

No. 209: J. H. Marwitz. 1 Kg8/i Rxb2/ii 2 Rd3+/iii and now there are three variations; (a) 2.. Ke4 3 Rxa2 Rxa2 4 Rd2 Kf3 5 Rc2 Ke3 6 Kh8/iv Kd3 7 Rf2 Kc4 8 Rc2+ Kd5 9 Kg8 Ke6 10 Kf8=. (b) 2.. Kc6 3 Rd2 Rxb7 4 Rcl+ Kb5 5 Rb2+ Ka4 6 Rxa2+= (c) 2.. Ke6 3 Rel+ Kf6 4 Rd6+ Kf5 5 Rd5+ Kf4 6 Rd4+ Kf3 7 Rd3+ Kf2 8 Rd2+ Kxe1 9 Rxb2 a1Q 10 b8Q Ra8 11 Rb1+=/v. i) 1 Kf6? Rxb7 2 Rd1+ Kc4 3 Rc3+ Kb4 4 Rd4+ Kb5 5 Rd5+ Ka6 6 Rd6+ Rb6 7 Ra3+ Kb7 B1 wins, the Rd6 being pinned. ii) 1.. Rxb7 2 Rd1+ or 1.. Kd4 2 Ra3 Rxb7 3 Rd1+ Kc4 4 Rc3+. iii) 2 Re2? Rxb7. 2 Rxa2? Rxa2 3 Re2 Kc6, or 2 Rd1+? Kc6 3 Re6+ Kxb7 4 Rd7+ Ka8. iv) 6 Rh2? Rg2+. v) It is clear now why White had to play 1 Kg8 and not 1 Kh8.

No. 210: C. M. Bent. 1 Sf3+/i Kc5/ii 2 Rg5+ Bd5 3 Rxd5+/iii Kxd5 4 Bg8+ Kc5 5 Sd2 wins/iv. i) 1 Se2+? Kc5 2 Rxb3 Rf7+=. ii) 1.. Ke3 2 Sh2+, or 1.. Kd5 2 Bg8+ Ke4 3 Sd2+. iii) 3 Bg8? Rd1=. iv) 5.. Kd4 to stop 5 Sb3 mate, 6 Sxf1 Kc3 7 Kc6 b3 8 Kxb5 b2 9 Bh7 wins, or 8.. Kc2 9 Se3+ Kc3 10 Sc4 wins.

No. 211: L. Kopac. 1 Sf5+ Ke6 2 Sd4+ Ke7 3 Sc6+ Ke8 4 Rh8+ Rf8 5 Kg7 Rxb8 6 Sf6 mate. An amusing blend of S-forks and snap mates.

No. 212: Y. Bazlov. 1 Sd6+ Kc7/i 2 Sf5/ii Sd2 3 Rcl Se4 4 Sg3 Sc5+ 5 Ka3 Bd4 6 Sf5 Pf2 7 Rc2 Bg1 8 Rg2 wins/iii. i) 1.. Kd7 2 Se4 Sd2 3 Sxd2 Bxd2 4 Rd1. ii) Forcing the bS to d2. iii) An elegant miniature.

No. 213: V. Yakimchik. 1e6 g3/i 2 Bf7 Ke3 3 Be8/ii Kf2 4 Bc6 Be2 5 e7 Bf1 6 e8S wins. i) 1.. Ea4 2 Bf7 Bb3 3 Bg6+. ii) 3 e7? Kf2 4 e8Q Bf3 5 Bd5 Bxg2+ 6 Bxg2 stalemate, or 3 Kg1? Bb3 4 Bg8 Ba4=.

No. 214: E. Pogosjants. 1 Rg4 Sg3 2 Rb4/i Rxb4/ii 3 f8Q e1Q 4 Qf7 Kh6 5 Qf6+ perp. ch. i) 2 Rxb3? e1Q 3 Rxa3 Qb4 B1 wins. Instead Wh. tries a Nowotny of his own. ii) 2.. e1Q 3 b8Q Qe4+ 4 Rb7 Rxb7 5 Qg8+ perp. ch. A Double Nowotny+ Perp. check.

No. 215: A. Maximovsky. 1 Rh7+ Kxb7 2 Be4+ f5+ 3 Bxf5+ Kh6 4b7 Be2+ 5 Kg3 Bel+ 6 Kg2 Bf1+ 7 Kh2 Bd3 8 Bxd3 b1Q 9 Bxb1 Bc3 10 b8B wins. Not 10 b8Q? Ee5+. A series of entertaining sacrifices.

No. 216: V. Kiselev. 1 Sf6+ Kf7/i 2 Sd5+ Kg8 3 Se7+ Kh8 4 Sg6+ Kg8 5 Rf8+ Qxf8 6 Sxf8 d3 7 a7 d2 8 a8Q d1Q 9 Sd7+ Kf7 10 Qf8+ Ke6 11 Sxc5+ Ke5 12 Qe7+ Kf4 13 Qg5+ Kf3 14 Qh5+ wins. i) 1.. Kh8 2 Kg6 Qb8 3 a7 wins.

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Next Meeting:

Friday 7th October 1966, 6.15 p.m. at St Bride's Institute, London EC 4
Talk: "Ladislav Prokes - the Player's Composer" - A. J. Roycroft.

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