

April 1979 (2 months late)

AJR Notes:

1. The October 1978 issue of EG should have been numbered EG54 (not EG53).
2. The FIDE General Assembly in xi.78 made a change to the so-called '50-move rule' in the **Laws of Chess**. In the GBR class **0002.01** (and, of course, its mirror-image **0006.10**) the limit of 50 moves is now extended to 100 moves, "if the following conditions are met:
 (a) the P is safely blocked by a S
 (b) the P is not further advanced than -
 bp: a4, b6, c5, d4. e4. f5, g6, h4
 wp: a5, b3, c4, d5, e5, f4, g3, h5."
 So, the 'Troitzky line' is now the law, about 68 years after his results were first published. Such is the pace of progress.
3. Canterbury postscript. The full details of the 1971-3 FIDE Album were not known at the time of the FIDE Commission Meeting in ix.78. As a result, several FIDE Master of Composition titles can now be confirmed: Filipp S. Bondarenko, Alexander V. Sarychev. Also, two problemists who sometimes compose studies: Baldur Kozdon (West Germany) and Milan Vukcevic (U.S.A.). We congratulate them all!
4. Neil McKelvie's 'Analytical Notes' have not appeared yet. But the first part has been compiled. Unfortunately, they have been lost in the post from the U.S.A. to myself. Luckily Neil took a copy, and we hope to print the first batch in EG57...
5. ...which will also give the award in the 'Roycroft Jubilee' tourney, for which a world record 286 entries were received. For all who have supported this event, my heartfelt thanks.
6. We welcome a new regular informal tourney, that of **Schweizerische Schachzeitung**. The judge of the first tourney will be V. Nestorescu of Romania. Originals

- to: W. Naef, Jägerweg 6, 4900 Langenthal, Switzerland.
7. **Tourney Announcement:** "Paros Memorial", closing date 15.x.79. Entries (max. 3 per composer) to W.A. Földeak, Petröczy utca 55. H-1103 Budapest, Hungary. Judge: Dr. J. Ban. The award will be published in **Magyar Sakkelet** in 1980.
 8. Due to circumstances beyond my control, the closing date of the theme tourney of **Die Schwalbe**, announced elsewhere in this issue, has already passed.
 9. We are saddened to learn of the recent death of the great endgame analyst Ilya Lvovich Maizelis (b.1894), in Moscow. Best known for his P-endings analyses (in the 'Averbakh' volumes) he also authored or co-authored many other books, and translated some of the works of Em. Lasker, Nimzovich, and Berger.

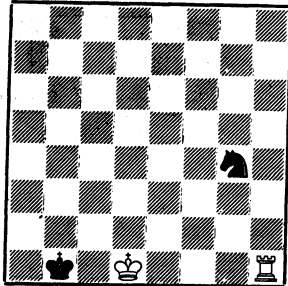
***C* THE GBR CLASS 0103**

by A.J. Roycroft

R1 and **R2** show the two positions with maximum length solution, namely 27 moves. The solution to **R1** is as given by Ströhlein in his mathematical paper in 1970.

- R1**
- | | |
|----------------------------|---------------|
| 1. Rh4 Se5 | 9. Rb3 + Ka4 |
| 2. Re4 Sf7 | 10. Rf3 Sb2 + |
| 3. Rb4 + Ka2 | 11. Kc3 Ka3 |
| 4. Kc2 Ka3 | 12. Rg3 Sa4 + |
| 5. Kc3 Sd6 | 13. Kc4 + Ka2 |
| 6. Rb6 Se4 + | 14. Kb4 Sb2 |
| 7. Kd3 Sf2 + | 15. Rg4 Sd3 + |
| 8. Kc4 Sd1 (R1.1) | 16. Kc3 Sc5 |

C GBR Class 0103 R1



Mate or Win of bS in 27
moves 2+2

17. Rc4 Se6
18. Ra4 + Kb1
19. Ra5 Sg7
20. Re5 Ka2
21. Kd4 Kb3
22. Kd5 Kc3
23. Kc6 Kd4
24. Kd6 Kd3
25. Ke7 Kd4
26. Rg5 captures bS
on move 27.

Ströhlein gives some W alternatives, but no variations.

The solutions all fall naturally into three phases.

First Phase: bS, separated from bK, tries to approach his master to set up a drawn position. Perpetually threatening to do this would also draw, by repetition. The phase ends with B1's move 8, our R1.1 position.

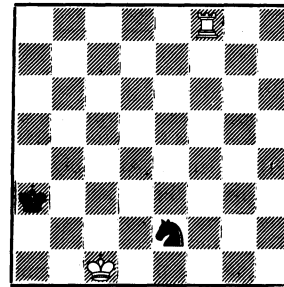
Second Phase: bS can approach no closer, but is not forced away except by a sequence of difficult moves. It appears that there are very few distinct 'Second Phases', but it is not yet known how many there are. The phase ends with W's move 16.

Third Phase: bS, finally separated from bK, is corralled and captured, often with the aid of mating threats.

R2 was demonstrated at the Edinburgh Conference (iv.78). The solution has been published by one or other of the participants or commen-

tators (eg in CHESS). The starting points of the second and third phases are indicated.

C GBR Class 0103 R2



Mate or Win of bS in 27
Moves 2+2

R2

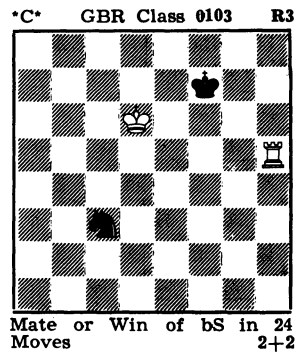
1. Kd2 Sd4
2. Kc3 Sb5 +
3. Kc4 Sd6 +
4. Kc5 Sb7 +
5. Kb6 Sd6
6. Rf4 Kb3
7. Kc5 Sb7 +
8. Kc6 Sd8 +
9. Kb5 Se6
10. Rf3 + Kc2
11. Kc4 Kd2 (R2.1)
12. Rf5 Kc2
13. Rf2 + Kd1
14. Kd3 Sc5 +
15. Kd4 Sb3 +
16. Kc3 Ke1
17. Rb2 Sc5
18. Kd4 Se6 +
19. Ke3 Kf1
20. Rb6 Sc7
21. Ke4 Kf2
22. Rb2 + Kg3
23. Ke5 Kf3
24. Rb7 Sa8
25. Kd6 K-
26. Rb8 captures bS
on move 27.

R3 has a curious publication history. Following the Edinburgh Conference and a short correspondence in the pa-

ges of **Computer Weekly** Professor Donald Michie, who writes an intermittent 'Chesslab' column there, issued an invitation to me to play the R side against the optimal computer-generated **0103** data base. I accepted. The agreed terms were that I would be given three winning positions in advance, selected at random from the 178 in the data base at solution length 24. I was to win as many as possible, under strict no-moves-back conditions. However, being an analyst rather than a strong player I asked for some practice positions also in advance, with solutions at the same length (ie, 24); I asked to have a secondary board for analysing on before selecting my move; and I asked to be allowed notes. All requests were granted. The confrontation took place at Queen Mary College (Mile End Road, London) on 17.vii.78, and I wrote it up in a **Computer Weekly** article published 10.viii.78. In brief, I not only played the ending perfectly in the three 'set' positions, but did so also for three further, and 'unseen', positions. My success was due to good preparation, and to a pragmatic assumption (that worked perfectly 'on the night') that there were only three distinct 'Second Phases', the ones in **R1.1**, **R2.1** and **R3.1**. In no case did I have to do more than solve a 'First Phase' and recognise a 'Second Phase' before relying on my memory and notes. **R3** was one of the set positions, published in my **Computer Weekly** report.

R3

1. Ke5 Sa4
2. Rh7 + Ke8
3. Kd6 Sb6 (**R3.1**)
4. Rh8 + Kf7
5. Rh4 Sc8 +
6. Kd7 Sb6 +
7. Kc6 Sc8
8. Rh7 + Kf6
9. Rh6 + Kg7
10. Re6 Sa7 +

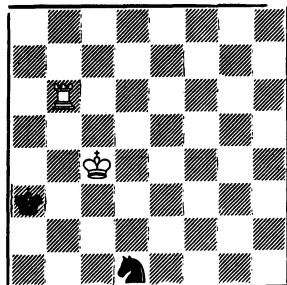


11. Kd6 Kf8
12. Kd7 Sb5
13. Re3 Sd4
14. Re4 Sb3
15. Kd6 Kg7
16. Kd5 Sd2
17. Rf4 Sb1
18. Rf3 Kg6
19. Rd3 Kf5
20. Kc5 Ke4
21. Kc4 Ke5
22. Kb4 K-
23. Rd1 captures bS
on move 24.

That is not the end of the publication story. On opening **Shakmaty v SSSR** for ix.78 I saw to my astonishment a fullpage article by Aleksey Kopnin devoted to the **0103** ending, and among its diagrams was the position in **R3** after B1's move 4! And the play, too, which, as Kopnin writes, 'may be considered a study', his line diverging only with 10. ..., Kf8 11. Kd7 Kf7 12. Rh6. If this play is indeed a study - then and this is for serious thought, computers can compose studies! (Kopnin incidentally, sees EG.) The other topic for serious thought is: when can computer analysis be considered to be published and known? I shall revert to this in a future article - but there is, and will be for many years, no simple answer. (Note. Of the 'Second Phases', only

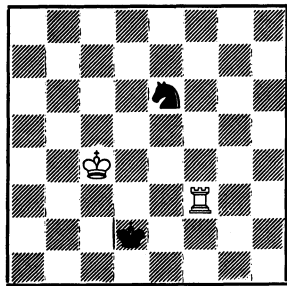
R1.1 appears to be in the standard textbooks. The other two have been 'discovered' by computer program).

C R1.1 'Second Phase'



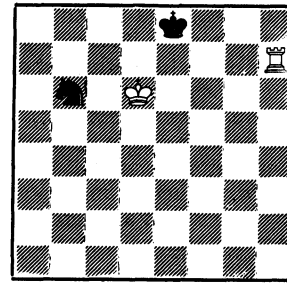
White to Move Wins 2+2

C R2.1 'Second Phase'



White to Move Wins 2+2

C R3.1 'Second Phase'



White to Move Wins 2+2

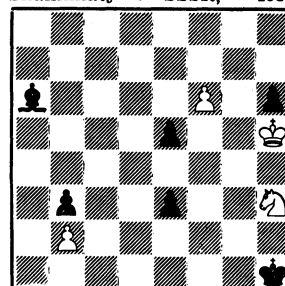
NOT AN ORIGINAL STUDY

by G.M. Kasparyan

The study by A. Sarychev awarded 1st prize in the Gorgiev memorial tourney 1977 and reproduced as No. 3369 in EG53 is not original. The theme was discovered and developed by me in 1935 (see my article "Perpetual pin", Shakhmaty v SSSR, xi.35). The attached study, from the article, proves this. I introduced the term "perpetual pin", defined thus: A white piece is pinned several times on different lines, leading to stalemate. Thus Sarychev's study merely repeats work done 43 years ago.

No. 3600

G.M. Kasparyan
Shakhmaty v SSSR, 1935



Draw 4+6

1. f7 e2 2. f8Q e1Q 3. Qf3 + Kh2 4. Sf2 Be2 5. Kh4 Qb4+ (... , Bxf3 is stalemate) 6. Se4 Qe7+ 7. Sf6 Qb4+ 8. Se4 Qe1+ 9. Sf2 draw.

(Translations by Paul Valois from the Russian manuscripts.)

WHITE MINIMALS

by G.M. Kasparyan

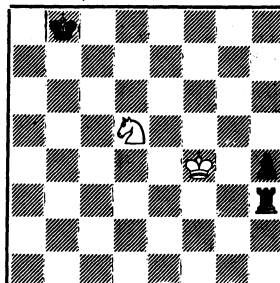
Economy of material and the maximum utilisation of the pieces is one of the most important principles of study composition. Does this mean that this principle must be observed in all composing? Practice shows that it is not always possible to carry out this demand, particularly when some new idea is being developed. Here as in other similar matters one cannot be dogmatic. Different ideas demand differing degrees of material equivalent - sometimes the minimum, sometimes a slight raising of the minimum for the benefit of artistic expression. Only thus can studies progress and reach perfection.

The degree to which the power of each piece is utilised is the main indicator of minimum economy of material. This is most apparent in miniatures, where the total number of men does not exceed seven. If one excludes pawn studies, then usually the minimal number of White pieces in a study is two (K plus some other piece). Can one produce full-blooded compositions with such restricted material? One can, but not always, as there is a certain limitation to W's activity. The following difficulties present themselves to the composer: he must avoid dryness of play, he must introduce an element of surprise into his finale - mate, stalemate, positional draw or some other bright feature. But it is not at all easy to find sharp ideas with limited material.

Almost all composers have produced such minimal studies - some more, some less. The following 10 studies illustrate my own work in this genre. **K3-K6** have the same material (GBR Class **0016.01**, or wB against bSS and bP). The possibilities of this correlation of material have not been exhausted. In **K9** my aim was to improve the

introductory play of Liburkin's well-known 3-stalemate study of 1928 - making it more dynamic and improving the economy (Liburkin has 7 pieces). The introductory play contains a positional draw, after which play reverts to the Liburkin stalemates.

K1 6th H.M., Shakhmaty v SSSR, 1947

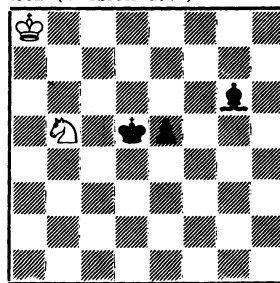


Draw 2+3

K1

1. Se3/i Rh2 2. Kg4 h3 3. Kg3 Rb2 4. Sg4 Rb3 + 5. Kh2 Kc7 6. Sf2/ii Rb2 7. Kg1 h2 + 8. Kh1 Rxf2 stalemate.
- i) Threatens 2. Sf5.
- ii) Not 6. Se5? Kd6 7. Sf7 + Ke6 8. Sg5 + Kf5 9. Sxh3 Kg4 10. Sf2 + Kf3 11. Sh3 Rb2 + wins.

K2 Shakhmaty v SSSR 1952 (Version 1974)



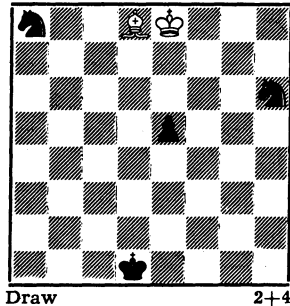
Draw 2+3

K2

1. Kb7 Bd3/i 2. Sc3 + /ii Kd4 3. Sa2/iii e4 4. Kc6 Bc4 5. Sc1 Kc3 6. Kd6 Kd2 7. Ke5 e3 8. Ke4 Bf7 9. Kf3 Bd5 + 10. Kf4 (mutual zugzwang) Be6 11. Kf3 Bf7 12. Ke4 Bg6 + 13. Kf4 Bc2 14. Kf3 Bd1 + 15. Ke4 Ba4 16. Kf4 draw.

- i) 1. Kc5 2. Sc3 Kc4 3. Se2 Kd3 4. Sg3 Ke3 5. Kc6 draws.
 ii) 2. Sc7+? Kd6 3. Se8+ Ke7 4. Sc7 Bc4 wins.
 iii) 3. Sd1? Bf5! 4. Kc6 e4 5. Kd6 Bg4 6. Sf2 e3 wins. But 3. Sd1 is the answer to 2. ..., Kc4.

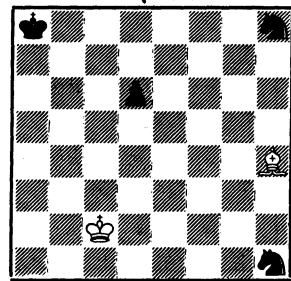
K3 1st Pr., FIDE, 1965
(version 1969)



Draw 2+4

- K3**
 1. Kd7 e4 2. Bg5 Sf7 3. Bf4 Ke2 4. Ke6 Sd8+ 5. Kd7 Sb7 6. Kc6 Sa5+ 7. Kb5 Sb3 8. Kc4 Kf3 9. Bg5 Kg4 10. Be3 Sa5+ 11. Kb5 Sb7 12. Kc6 Sd8+ 13. Kd7 Sf7 14. Ke6 Kf3 15. Bd2 draws.

K4 EG, 1969

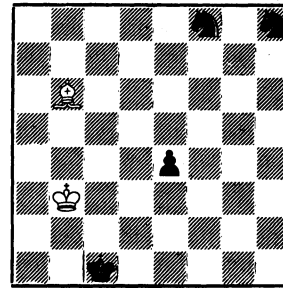


Draw 2+4

- K4**
 1. Kd3 Kb7 2. Ke4 Sg6 3. Be1 Kc6 4. Bb4/i d5+ 5. Kf5/ii Kb5 6. Bd6 Kc6 7. Bb4 Kb5 8. Bd6 Sh4+ 9. Kg4 Sg2 10. Kf3 Se1+ 11. Ke2 Sc2 12. Kd3 Kc6 13. Be7 Kd7 14. Bc5 Kc6 15. Be7 draw.

- i) 4. Kf3? Se5+ 5. Kg2 Sd3 wins or 4. Kf5? Se7+ 5. Kf4 Kc5 6. Kf3 Sf5 7. Kg2 Shg3 wins.
 ii) 5. Kf3? Se5+ 6. Kg2 Sf2 wins.

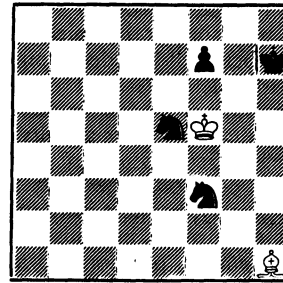
K5 1st Pr., Schach-Echo, 1969-70



Draw 2+4

- K5**
 1. Kc4/i Kd2 2. Kd4 e3 3. Ba5+ Ke2 4. Ke4 Sd7 5. Bd8 Sf7/ii 6. Be7 (mutual zugzwang) Kd2 7. Bb4+ Ke2 8. Be7 Kf2 9. Bh4+ Ke2 10. Be7 draw.
 i) 1. Kc3? Se6 2. Kc4 Sf7 3. Kd5 Seg5 wins.
 ii) 5. ..., Sc5+ 6. Kd5 Sf7 7. Bb6 draws.

K6 4th Pr. Czech Chess Federation, 1977

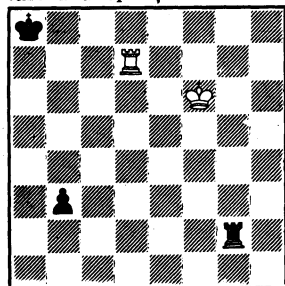


Draw 2+4

- K6**
 1. Kf6 Kg8 2. Bg2 Sd7+/i 3. Ke7 Sde5 4. Kf6 Sg4+ 5. Ke7 Sgh2 6. Kf6 Kf8 7. Bh3 Sd4 8. Bc8 Sf1/ii 9. Bb7/iii Se3 10. Bf3/iv Sxf3 stalemate/v.
 i) 2. ..., Kf8 3. Bh3 4. Be6 draws.
 ii) 8. ..., Shf3 9. Bb7 draws.
 iii) 9. Bg4? Sg3 10. Bf3 Se6 11. Bd5 Sh5+ wins - thematic try.
 iv) 10. Be4? Se6 11. Bf3 Sg7 wins.
 v) Or 10. ..., Se6 11. Bh5 Sd5+ 12.

Ke5 f6+ 13. Kxe6 draws. Or 10. ..., Kg8 11. Bh5 Sd5+ 12. Ke5 draws.

K7 1st H.M., All-Union Committee of Physical Culture and Sport, 1953

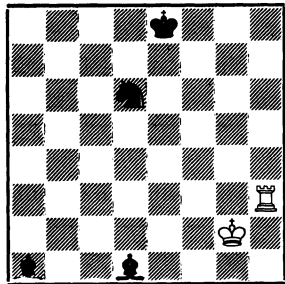


Draw 2+3

K7

1. Kf5/i b2 2. Rd1 Re2 3. Kf4 Kb7 4. Kf3 Rh2 5. Ke3 Kc6 6. Kd3 Kb5 7. Kc3 Ka4 8. Rd7 b1S+ 9. Kc4 Rc2+ 10. Kd5 draw.
i) 1. Ke5? Rg4 2. Rd2 Kb7 3. Kd5 Kb6 wins.

K8 2nd Pr., Shakhmaty v SSSR, 1961



Draw 2+4

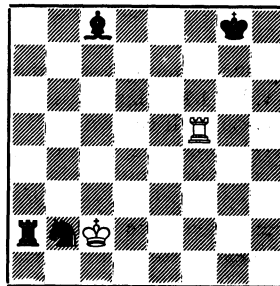
K8

1. Re3 +/i Kf7 2. Re1 Sc4 3. Kh3 Sb2 4. Kg3/ii Kf6 5. Kh4 (mutual zugzwang) Kf5 6. Kg3 Kg6 7. Rg1 (h1) Kf5 8. Re1 Kf6 9. Kh4 Kf5 10. Kg3 draw.
i) 1. Rd3? Sc4 wins. 1. Rh1? Sc4 2. Re1 + Be5 wins.
ii) 4. Kh4? Kf6 5. Kg3 Kf5 6. Kh2 Kf4 7. Kg1 Kf3 8. Kf1 Sc4 9. Rxd1 Se3+ 10. Ke1 Bc3+ 11. Rd2 Sc4 wins.

K9

1. Rg5+ Kh7 2. Kb1 Be6 3. Re5 Bg8

K9 Shakhmaty v SSSR, 1978



Draw 2+4

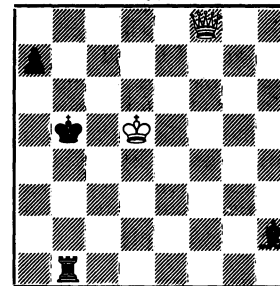
4. Rg5/i Bf7 5. Rf5/ii Be6 6. Re5 Bg8 7. Rg5 Sd1 (a4) 8. Rxc8 (this is Liburkin's final position) Rb2+ /iii 9. Ka1 Kxc8 stalemate.

i) W cannot allow bB on to d5, 4. Re8? Bd5 5. Re5 Sa4 wins.

ii) 5. Rg2? Sa4 wins.

iii) Or 8. ..., Sc3+ 9. Kc1 Kxc8 stalemate, or 9. ..., Ra1+ 10. Kb2 Rb1+ 11. Ka3 Kxc8 stalemate.

K10 Szachy, 1961



Win 2+4

K10

1. Qc5+ /i Ka6 2. Qc2/ii Rb5+ /iii 3. Kc4 Bc7/iv 4. Qa4+ Ra5 5. Qc6+ Bb6 6. Qc8 mate.

i) 1. Qf3? Kb6 2. Qf2+ Kb7 3. Qxh2 Rb5+ 4. K any a6 with a theoretical draw.

ii) 2. Qc4+? Kb7 3. Qc6+ Kb8 4. Qc2 Rb5+ 5. Kc4 a6 6. Qxh2+ Ka7 draws.

iii) 2. ..., Rb6 3. Qxh2 Kb7 4. Qh7+ Kb8 5. Kc5 wins.

iv) 3. ..., Kb6 4. Qf2+ Kc6 5. Qf3+ Kb6 6. Qe3+ Ka6 7. Qh6+ Rb6 8. Qxh2 wins.

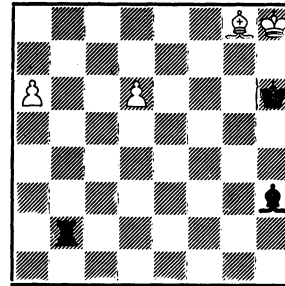
Birth of a Modern Endgame Study.
by Grandmaster Pal Benko (edited by AJR).

Writing about the Novotny theme in EG in v.75, J.R. Harman concluded his selection with the words "... further development depends on the genius of composers, but the fact that in the course of nearly 70 years so many composers have been attracted to the theme suggests that it is peculiarly magnetic, and there seems every reason to hope and expect that further beauties and subtleties will be devised for our delight in the future."

I decided to try my luck with the theme. None of the 25 presented in Mr. Harman's article is really a modern study, and most are similar to each other. The closest that any came to being modern was when the author combined the theme with another idea. I did not see any with modern try play. It was much easier for Rinck or Troitzky, since whatever they touched was almost bound to be an original idea at the time, but nowadays it is very hard to find something new. In the two-mover field the try revived (revised) the genre. By 'try' I mean an attempted solution with the same idea as the actual solution, preferably defeated in one way only.

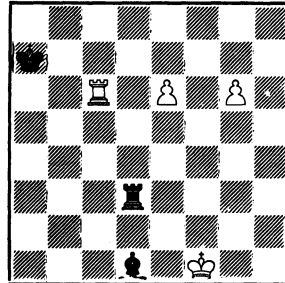
Let us look at **B1**, the oldest example. **1. a7 Bg2 2. d7 Rd2 3. Bd5** wins. The wB interference between bR and bB (their geometrical movement) gives the theme. The example is simple and clear, a true miniature. It needs fore-play, or after-play, or both, to represent the idea artistically to today's standards. So I had some goals before I started. I tried to make it very economical, to squeeze as much as possible out of the limited material included in the Novotny theme, with modern thematic 'try' play. Of course, for higher goals one must work harder and should not be easily satisfied. Let the reader judge. **B2**, No. 3553.

B1 H Rinck, 1906



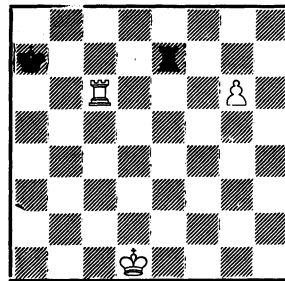
Win 4+3

B2 Pal Benko
No. 3553 1st Prize,
Magyar Sakkelet, 1977



Win 4+3

B3 Position in variation
from **B2**



White to Move Wins 3+2

First, the thematic try: **1. g7? Rg3**. If **1. ... , Rd8 2. Rd6 Rg8 3. Rxd1 Rxd7 4. Rd7 +** wins. **2. e7 Bh5 3. Rg6 Rxd7**. If **3. ... , Bxd7 4. Kf2** wins. **4. e8 Q Rf6 +**

5. **Ke1**. Or 5. **Kg1 Bxe8** 6. **g8Q Rg6+**.
5. ..., **Bxe8** 6. **g8Q Bd7**, and B1 easily
draws.

The actual solution runs: 1. **e7 Re3** 2.
g7 Bb3. Now W would not win with 3.
Re6? **Rxe6** (**Bxe6?** **Kf2** wins) 4. **g8Q**
Bc4+ 5. **Kf2 Re2+** 6. **Kf3 Bxg8** 7.
Kxe2 Nf7 draw. So the Novotny does
not work here either. But there is a
finesse. 3. **Rc7+** **Ka6**. If 3. ..., **Kb6** 4.
Rc3 wins. 4. **Kf2** gaining a decisive
tempo. 4. ..., **Re4** 5. **Rc6+**. This
returns to the idea. **bK** has four moves,
but not one is good. 5. ..., **Ka5** 6.
Re6 Rxe6 7. **g8Q Rf6+** 8. **Kg3**. Cer-
tainly not 8. **Ke3?** **Bxg8** and 9. ...,
Re6+ 8. ..., **Bxg8** 9. **e8Q**. The threats
are to take **bB** and to check on **e5**.
With **bK** on **a7** or **b7** (see move 5) the
threat would be check on **e7**. 9. ...,
Be6 10. **Qd8+**.

Note that the attempt to cook by 1. **e7**
Re3 2. **Rc7+**? fails to 2. ..., **Kb6** 3. **g7**
Kxc7 4. **g8Q Be2+** and 5. ..., **Rxe7**
with a draw.

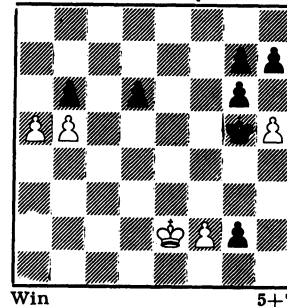
But that is not all. Consider the side
variation 1. **e7 Rf3+**. Now 2. **Kg1?**
Rg3+, or 2. **Kg2?** **Re3** 3. **g7 Bb3** 4.
Rc7+ **Kb6** 5. **Rc3 Bd5+** and 6. ...,
Rxe7. So, the following moves are
necessary. 2. **Ke1 Re3+** 3. **Kxd1 Rxe7**
and we reach the interesting game-like
position **B3**. Let us first try 4. **Rf6?**
Re5! Instructive are both 4. ..., **Re3?**
5. **Kd2 Rg3** 6. **Ke2 Kb7** 7. **Kc2 Rg5** 8.
Kf3 Kc7 9. **Kf4 Rg1** 10. **Kf5 Kd7** 11.
Rf7+ wins, and 4. ..., **Re4?** 5. **Rf7+**
Kb6 6. **g7 Rg4** 7. **Ke2 Kc6** 8. **Kf3 Rg1**
9. **Kf4 Kd6** 10. **Kf5** wins. After 4. ...,
Re5! play goes 5. **g7 Rg5** 6. **Rf7+** **Kb6**
7. **Ke2 Kc6** 8. **Kf3 Kd6** 9. **Kf4 Ke6**. We
can make another try from **B3**: 4. **Kd2?**
and now, surprisingly the oppo-
site occurs. 4. ..., **Re5?** 5. **Rc7+** **Kb6**
6. **Rh7 Kc6** 7. **g7 Rg5** 8. **Ke3 Kd6** 9.
Kf4 Rg1 10. **Kf5** wins, but 4. ..., **Re4!**
draws. So the win is something else,
getting **wR** behind the **P** and winning
by a single tempo: 4. **Rc5!** **Kb6** 5. **Rg5**
Rg7 6. **Ke2 Kc6** 7. **Kf3 Kd6** 8. **Kg4 Ke7**

9. **Kh5** and wins, 9. ..., **Kf6** 10. **Kh6**,
or 9. ..., **Kf8** 10. **Kh6 Ra7** 11. **Rb5**
wins. This might be a separate study
for didactic purposes in practical end-
game books.

TOURNEY ANNOUNCEMENT

Theme Tourney of *Die Schwalbe*, with
closing date 31.iii.79. Send to: J. Rei-
ners, Aussere Kanalstrasse 81 W 63,
D-5000 Köln 30, West Germany. The
theme: 'a particular move occurs, or
does not occur, with different effects,
in as many variations as possible'. Re-
quired: variety of reasons for the
move; economy of material; short so-
lution. Judge: K. Junker. (See exam-
ple of theme).

No. 3601 J. Reiners
Die Schwalbe, 1978



1. **f4+** **Kg(h)4/i** 2. **Kf2 Kh3** 3. **Kg1/ii**
Kg3 4. **a6/iii gh** 5. **a7 h4** 6. **a8Q(R) h3**
7. **Q(R)a3+** wins.

i) 1. ..., **Kf5(f6)** 2. **Kf2 Ke6 (e7)** 3. **a6**,
but not 3. **ab?** **Kd7(d8)**.

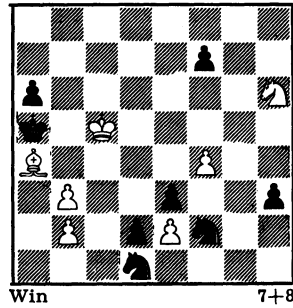
ii) 3. **hg?** **Kh2**.

iii) 4. **hg?** **h5**. Or 4. **ab?** and W gets
mated.

The idea of the theme is illustrated by
the W move **a5-a6** (which occurs twi-
ce, for 'different reasons') and the W
move **h5xg6** which fails 'for different
reasons'.

DIAGRAMS AND SOLUTIONS

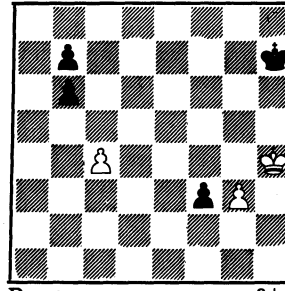
No. 3548 L. Sedlak (viii.76)
H.M.,
Sachove Umenie, 1976



Win 7+8

No. 3548: L. Sedlak. 1. Bc6 Se4 + 2. Bxe4 Sxb2 3. Bc2 Sa4 + 4. ba h2 5. Sf5 d1Q 6. Bxd1 h1Q 7. Sd6 Qxd1 8. Sc4 + Kxa4 9. Sb2 + Kb3 10. Sxd1 wins.

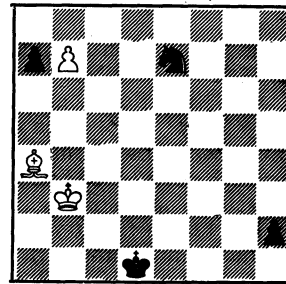
No. 3550 T. B. Gorgiev (viii.76)
Commended,
Sachove Umenie, 1976



Draw 3+4

No. 3550: T.B. Gorgiev. 1. Kh3 Kg6 2. g4/i Kg5 3. Kg3 f2 4. Kxf2 Kxg4 5. Ke3 Kf5 6. Kd4 Ke6 7. c5 b5 8. Kc3 Kd5 9. Kb4 Kc6 10. Ka5 Kxc5 stalemate.
i) 2. Kh2? Kg5 3. Kg1 Kg4 4. Kf2 b5 5. cb b6.

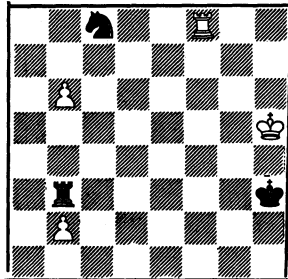
No. 3551 V. Sizonenko (viii.76)
Commended,
Sachove Umenie, 1976



Win 3+4

No. 3551: V. Sizonenko (USSR). 1. Ka3 + Kd2/i 2. b8Q h1Q 3. Qf4 + Kc3 4. Qe5 + Kd2 5. Qd4 + Ke2 6. Bb5 + Kf3 7. Bc6 + Sxc6 8. Qd5 + wins.
i) 1. ..., Ke2 2. Bd1 + Ke3 3. Bf3 Kxf3 4. b8Q Kg2 5. Qb2 + Kg3 6. Qe5 + Kg2 7. Qg5 + Kh3 8. Qh5 + Kg3 9. Kb3 wins, for instance, 9. ..., Kg2 10. Qg4 +, or 9. ..., Sc8 10. Kc3 Sd6 11. Kd3, or 9. ..., Sg8 10. Qg5 + Kh3 11. Qd5 + Kg3 12. Qxg8, or 9. ..., d5 10. Kc3 a4 11. Kd3 a3 12. Ke3 a2 13. Qg5 + Kh3 14. Kf2 h1S + 15. Kf3.

No. 3549 A. Ivanov (vii.76)
Commended,
Sachove Umenie, 1976

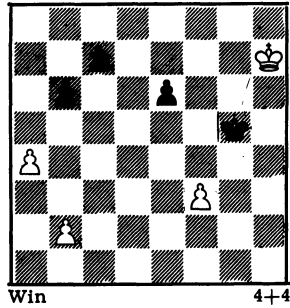


Win 4+3

No. 3549: A. Ivanov. 1. Rf3 + Rxf3 2. b7 Rf5 + 3. Kh6 Rf6 + 4. Kg7 Rf7 + 5. Kxf7 Sd6 + 6. Ke7 Sxb7 7. b4 Kg4 8. Kd7 Kf5 9. Kc7.

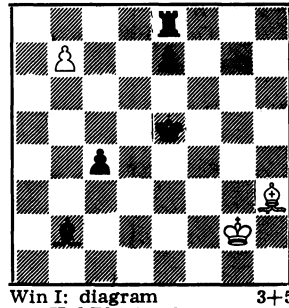
JRH: Cf. A. Bor (1972) 3 H.M. B'tin Central CC USSR. Earliest for this penning of S is Neumann (1926), No. 106 in '1234'.

No. 3552 A. Melnikov (ix.76)
Commended,
Sachove Umenie, 1976



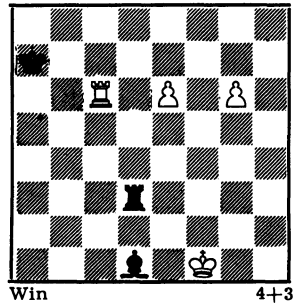
No. 3552: A. Melnikov. 1. b4 (Kg7? c5); 1. ..., c5 2. a5 ba/i 3. b5 a4/ii 4. b6 a3 5. b7 a2 6. b8Q a1Q 7. Qg3+ Kf5 8. Qg4+ Ke5 9. Qg7+.
i) 2. ..., c4 3. ab. 2. ..., cb 3. ab.
ii) 3. ..., c4 4. b6 c3 5. b7 c2 6. b8Q c1Q 7. Qe5+ Kh4 8. Qh2+ Kg5 9. Qh6+.

No. 3554 J. Lazar (iv.77)
2nd Prize,
Magyar Sakkélet, 1977



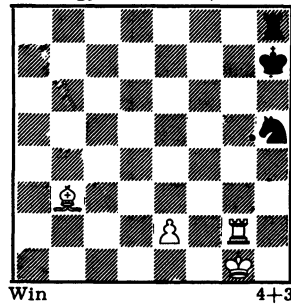
No. 3554: J. Lazar. I: 1. Bc8 Rg8+ 2. Kf1/i Rg1+ 3. Ke2 Rg2+ 4. Kd1 Rg1+ 5. Kc2 Rg2+ 6. Kb1.
i) 2. Kh1? Rg1+ 3. Kh2 Kf6 or 2. Kh3? Rg3+
II: 1. Bc8 Rg8+ 2. Kh3/ii Rh8+ 3. Kg4 Rg8+ 4. Kh5 Rh8+ 5. Kg6 Rg8+ 6. Kf7 Rg7+ 7. Ke8.
ii) 2. Kf1? Rg1+ and 3. ..., Rb1 unless 3. Kxg1 Bd4+ and 4. ..., Ba7.

No. 3553 P. Benko (xii.77)
1st Prize,
Magyar Sakkélet, 1977
Award: vi.78



No. 3553: P. Benko. Judge: A. Koranyi. 1. e7/i Re3 2. g7 Bb3 3. Rc7+/ii Ka6/iii 4. Kf2 Re4 5. Rc6+ Kb7 6. Re6 Rxe6 7. g8Q Rf6+ 8. Kg3 Bxg8 9. e8Q.
i) 1. g7? Rg3 2. e7 Bh5 3. Rg6 Rxe6 4. e8Q Rf6+ 5. Ke1 Bxe8 6. g8Q Bd7.
ii) 3. Re6? Rxe6 4. g8Q Bc4+ 5. Kf2 Re2+ and 6. ..., Bxe8.
iii) If 3. ..., Kb6 then 4. Rc3.

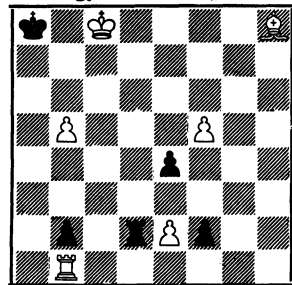
No. 3555 V. Nestorescu (xii.77)
3rd Prize,
Magyar Sakkélet, 1977



No. 3555: V. Nestorescu. 1. Bc2+ (e3? Re8) Kh6 2. e3/i Rf8/ii 3. Rg6+ Kh7 4. Kh1/iii Rh8/iv 5. Rg4+ Kh6 6. Kg2 Rf8 7. Rg6+ Kh7 8. Kh3 Rh8 (Rf3+; Rg3+) 9. Kg4 Sg7 10. Ra6+ Kg8 11. Ra8+, or if 8. ..., Sg7 9. Rf6+ Kg8 10. Bb3+.
i) 2. Rg6+? Kh7 3. e3 Rg8.
ii) 2. ..., Sg7 3. Rg6+ Kh7 4. Ra6+ Kg8 5. Ra8+

- iii) Other tempo-moves met by ..., Rg8; and if 4. Kh2? Kh8 5. Rh6+ Kg7 6. Rxh5 Rf2+.
- iv) 4. ..., Rf7 5. Bd3 Rg7 6. Re6+ Kg8 7. Bg6.

No. 3556 I. L. Kovalenko
(v.77)
4th Prize,
Magyar Sakkélet, 1977

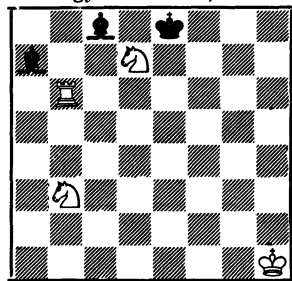


Win 6+5

No. 3556: I. L. Kovalenko. 1. Be5 f1Q/i 2. Rxf1 Rc2+ 3. Bc7 Rc1 4. b6 b1Q 5. Rxc1 e3 6. Rc2 Qb2 7. f6 Qb3 8. Ra2+ wins.

i) 1. ..., Rd5 2. Rxb2 Ka7 3. Bc7. 1. ..., Rc2+ 2. Bc7 Rc1 3. Rxb2.

No. 3557 G. M. Kasparyan
(x.77)
1 H.M.,
Magyar Sakkélet, 1977

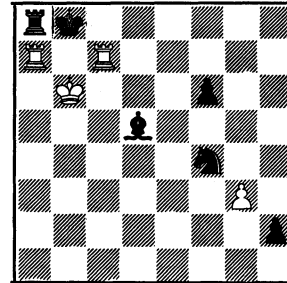


Win 4+3

No. 3557; G.M. Kasparyan. 1. Sf6+ Kf7/i 2. Rd6 Ke7/ii 3. Se4 (Rc6? Be6;) 3. ..., Bb7 4. Sd2 Be3 5. Rg6 Kf7 6. Rg2 6. ..., Bxd2 6. Sd6+ or 6. ..., Kf8 7. Kh2 Bxd2 8. Rf2+.

i) 1. ..., Ke7 2. Sd5+ Kd7 3. Rb4. ii) 2. ..., Bb8 3. Rd8 Bb7+ 4. Sd5.

No. 3558 G. M. Kasparyan
(iv.77)
2 H.M.,
Magyar Sakkélet, 1977



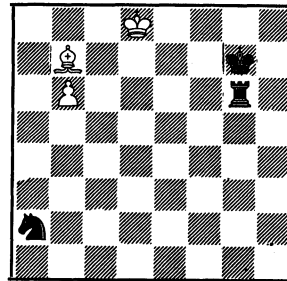
Draw 4+6

No. 3558: G.M. Kasparyan. 1. Re7/i Bc6 2. Rg7 (Rf7? Se6;) 2. ..., Sd5+ 3. Kxc6 Sb4+ 4. Kb6 Sd5+ 5. Kc6 Se7+ 6. gRxe7 h1Q+ 7. Kb6 Qg1+ 8. Kc6 Qc1+ 9. Kb6 Qb2+/ii 10. Kc6 Qc3+ 11. Kb6 draw.

i) 1. Rd7? Se6 2. Re7 Bc6.

ii) 9. ..., Qc8 10. Rb7+ or 9. ..., Rxa7 10. Re8+ Qc8 11. Rxc8+.

No. 3559 B. Breider (x.77)
3 H.M.,
Magyar Sakkélet, 1977



Draw 3+3

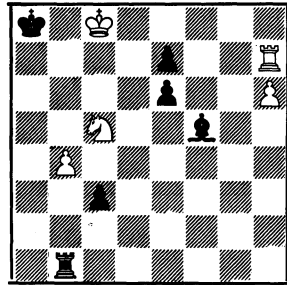
No. 3559: B. Breider. 1. Bd5/i Sb4/ii 2. b7 Rb6/iii 3. Kc7 Sxd5+ 4. Kc8 Rc6+ 5. Kd8 Rd6+ 6. Kc8 Se7+ 7. Kc7 Rc6+ 8. Kd7 (Kd8? Rcl;) 8. ..., Rb6 9. Kc7 Sd5+ 10. Kc8 draw.

i) 1. Kc7? Sb4 2. Be4/iv Sa6+ 3. Kb7 Sc5+ 4. Ka7 Sxe4 5. b7 Sc5 6. b8Q Ra6 mate.

ii) 1. ..., Rd6+ 2. Kc7 Rxd5 3. b7 Sb4 4. b8Q Sa6+ 5. Kc6 Rc5+ 6. Kb6 draw.

- iii) 2. ..., Rh6 or 2. ..., Sa6 3. Bc4.
 iv) 2. Bf3 Kf8 3. b7 Sa6+ 4. Kc8 Ke7.

No. 3560 V. A. Bron (xii.77)
 4 H.M.,
 Magyar Sakkélet, 1977

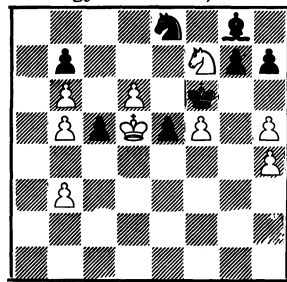


Draw 5+6

No. 3560: V.A. Bron. 1. Rh8 Rxb4/i
 2. Kc7 + Ka7 3. h7 Bxh7 4. Rxh7 c2
 5. Rh1/ii Rb1 6. Rh4/iii Rb7 + 7. Kc6
 Rb6+ 8. Kc7 Rb7+/iv 9. Kc6 c1Q
 10. Ra4 + Kb8 11. Ra8 + Kxa8
 stalemate.

- i) 1. ..., c2 2. Kc7 + Ka7 3. Rb8.
 ii) 5. Sd3? Rc4 + 6. Kd7 Rd4 +.
 iii) 6. Rh2? Rb7 + 7. Kc6 Rb2.
 iv) 8. ..., Rc6 + 9. Kxc6 c1Q 10. Rd4.

No. 3561 J. Bodnar (x.77)
 Special H.M.,
 Magyar Sakkélet, 1977



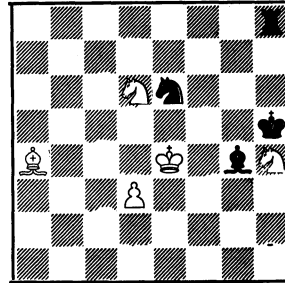
Win 9+8

No. 3561: J. Bodnar. 1. fe/i Bxf7 2.
 ef Kxf7 3. d7 Ke7 4. deQ + Kxe8 5.
 h6 g6 6. Ke6 Kd8 7. Kd6 Kc8 8. Ke7
 Kb8 9. Kf7, or, in this, 5. ..., gh 6.
 Kd6.

- i) This is on the assumption that B1's
 last was ..., e7-e5. If, on the other

hand, it was ..., c7-c5; then there is a
 simple win by 1. bc Bxf7 + 2. Kc5
 and the wPs are too strong. The 'two
 solutions' are neat, but surely the
 irregularity of this retro should ex-
 clude it from participation in a
 serious tourney. (AJR).

No. 3562 C. M. Bent (iv.77)
 Commended,
 Magyar Sakkélet, 1977



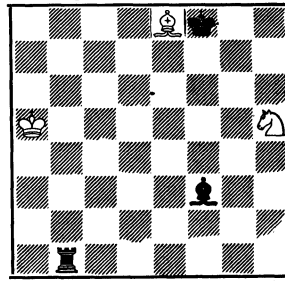
Draw 5+4

No. 3562: C.M. Bent. 1. Sg2 (Sf7?
 Rh7) 1. ..., Sc5 + 2. Kd4/i Sxa4 3.
 Sf4 + Kg5 4. Sf7 + Kxf4 5. Sxh8 Bh5
 6. Sf7 Bxf7 stalemate.

- i) 2. Kd5 looks like a cook, with
 Sf4 + as a threat. 2. Ke5 also, Sxd3 +
 3. Kd4. (AJR).

JRH: Same stalemate in Nyevitzy
 (1951), No. 1318 in '2500'.

No. 3563 E. Janosi (vi.77)
 Commended,
 Magyar Sakkélet, 1977

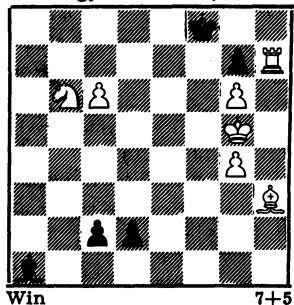


Draw 3+3

- No. 3563: E. Janosi. 1. Bg6/i Ra1 +/
 ii 2. Kb5/iii Be2+/iv 3. Kb6 Ra6 +
 4. Kc7 Rxc6 5. Sf4 Rg7 + 6. Kd8

Bc4/v 7. Se6 + Bxe6 stalemate, but if W had played 3. Kc6? Ra4 4. Kd6 Bf3 5. Sf6 Ra6 + 6. Ke5 Kg7, or here 5. Ke6 Ra6 + 6. Kf5 Ra5 + B1 wins.
 i) 1. Sf6? Ke7 2. Bh5 Bc6 3. Sg8 + Kf8 4. Sf6 Rb5 + 5. Ka6 Rf5 6. Sh7 + Kg7.
 ii) 1. ..., Rg1 2. Sf4 Rg4 3. Se6 + Ke7 4. Bh5.
 iii) 2. Kb6? Rd1 3. Kc7 Rg1 4. Sf4 Rg4 5. Se6 + Ke7 6. Bf5 Rc4 + 7. Kb6 Kf6 8. Bh3 Rh4.
 iv) 2. ..., Rh1 3. Sf4 Rh4 4. Se6 + Ke7 5. Sg7 Kf6 6. Sf5 Rf4 7. Bh7 Be4 8. Se3.
 v) 6. ..., Kf7 7. Sxe2 Ke6 8. Sd4 + Ke5 9. Sb5.

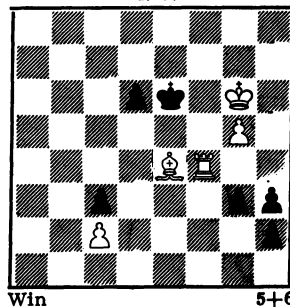
No. 3564 M. Reimhagen (x.77)
 Commended,
 Magyar Sakkelet, 1977



Win 7+5
 No. 3564: M. Reimhagen (Sweden).
 1. c7 c1Q 2. c8Q + Qxc8 3. Rh8 + Ke7 4. Sxc8 + Ke6 5. Rd8 Bf6 + 6. Kf4 Bxd8 7. g5 + Kd5 8. Bg2 + Kd4 9. Bf3 Kd3 10. Sd6.

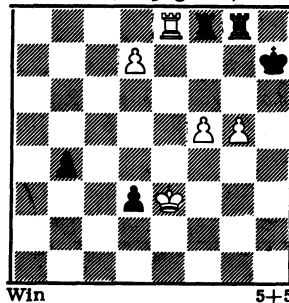
No. 3565: J. Lamoss. Judge: E. Janosi (Romania). This was a thematic tourney commemorating Dr. Kornel Ebersz.
 1. Rg4 g2 2. Rxc2 h1Q 3. Re2/i Qf1 4. Bd3 + Kd5 5. Re5 + Kxe5 6. Bxf1 h2 7. Bg2 d5 8. Kf7 d4 9. g6 d3 10. g7 dc/ii 11. g8Q c1Q 12. Qg7 + Kf4/iii 13. Kf6 Ke3 14. Qg5(h6) + Kf2 15. Qxc1.
 i) For 3. ..., Qd1 4. Bf3 + Kd7 5. Re7 + Kxe7 6. Bxd1 d5 7. Kf5.

No. 3565 J. Lamoss
 1st Prize, Tipografia, 1977
 Award: Magyar Sakkelet.
 xi. 77



Win 5+6
 ii) 10. ..., d2 11. g8Q d1Q 12. Qg5 + and 13. Qd8 +.
 iii) 12. ..., Kd6 13. Qd4 + Kc7 14. Qc5 +, but not 13. Qh6 +? Kg3 14. Qxc1 Kxc2 15. Qg5 + Kh3.

No. 3566 J. Lazar
 2nd Prize, Tipografia, 1977

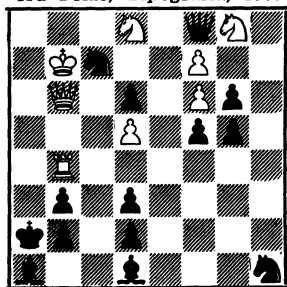


Win 5+5
 No. 3566: J. Lazar. 1. Re7 + Kh8 2. g6 Rg7 3. f6 Rxc6 4. Re8/i gRxf6 (R6g8;f7) 5. Kd2 (d8Q? Re6 +) 5. ..., Rf2 + 6. Kxd3 Rf1 7. Kc4 Rf4 + 8. Kb5/ii Rf5 + 9. Ka4 wins.
 i) 4. f7? Kg7 5. Re8 Rd6.
 ii) 8. Kb3? Rf3 + 9. Ka4 Ra3 + 10. Kxb4 Ra8.

JRH: Cf. Prokes (1944), No. 412 in '623'.

No. 3567: B. Bakay. 1. Ra4 + Kb1 2. Qg1 Sf2 3. Kxc7 Kc2 4. Rc4 + Kb1 5. Kd7 Ka2 6. Ra4 + Kb1 7. Ra8 Kc2 8.

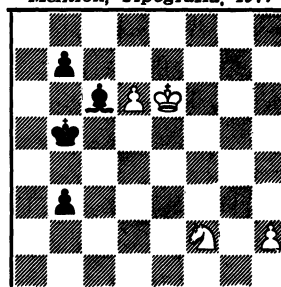
No. 3567 B. Bakay
3rd Prize, Tipografia, 1977



Win 8+14

Rc8 + Kb1 9. Kc7/i Ka2 10. Ra8 + Kb1 11. Kb6 Kc2 12. Rc8 + Kb1 13. Kb5 Ka2 14. Ra8 + Kb1 15. Kb4 Kc2 16. Rc8 + Kb1 17. Ka3 g4 18. Qf1 g3 19. Qg1 g2. Now we have to repeat the tempo-gaining manoeuvres by wR and wK via b4-b5-b6-b7-c7-c6-b5-b4-a3, to use up bP moves. These occur on moves 36, 53, 70, 87 and 104. Then we have 121. ..., Qxd8 122. Rxd8 Kc2 123. Rc8 + Kb1 124. a tempo move, and 125. Qxd1 mate!
i) 9. Kc6? Qxd8 10. Rxd8 Kc2 and ..., b1Q.

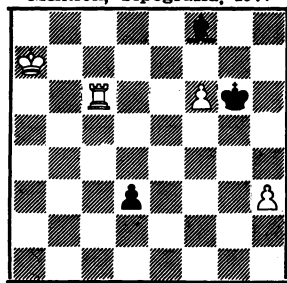
No. 3569 Cs. Meleghegyi
Mention, Tipografia, 1977



Win 4+4

No. 3569: Cs. Meleghegyi. 1. Sd1/i Kc4/ii 2. Ke5 Kd3 3. h4 Kc2/iii 4. Kd4 Kxd1 5. Kc3 Ba4 6. Kb2 wins.
i) d7? Bxd7 + 2. Kxd7 Kc4 3. Sd1 Kd3. 1. h4? Kc4.
ii) 1. ..., Bf3 2. d7 Bg4 + 3. Ke7 Bxd7 4. Kxd7 K8c4 5. Ke6 Kd3 6. Kd5.
iii) 3. ..., Kd2 4. Kd4 b5 5. h5 b4 6. Kc4 Bd5 + 7. Kxb4 Kxd1 8. Kc3 Kc1 9. d7 b2 10. d8Q blQ 11. Qg5 +
12. Qd2 mate.

No. 3568 M. Grusko
Mention, Tipografia, 1977

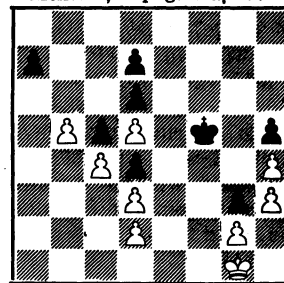


Win 4+3

No. 3568: M. Grusko. 1. Rc7 Kxf6/i 2. Rd7 Bc5 + 3. Kb7 Kg5 4. Kc6 Bf2 5. Rxd3 Kh4 6. Kd5 Bg3 7. Ke4 Kxh3 8. Kf3 wins.
i) 1. ..., d2 2. Rd7 Bh6 3. f7.

JRH: The finale is as old as Horwitz and Kling (1851), No. 517 in '1234'.

No. 3570 B. Sivak
Mention, Tipografia, 1977

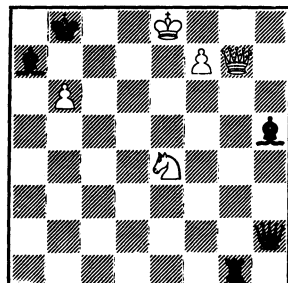


Win 9+8

No. 3570: B. Sivak. 1. Kf1 Ke5 (Kf4: Ke2-f3) 2. Ke1/i Kf5 3. Kd1 Ke5 4. Kc1/ii Kf6 5. Kc2 (Kb2? Kf7) 5. ..., Kg6 6. Kb3.
i) 2. Ke2? Kf4 3. Kd1 Kf5 4. Kc1 Kg6 5. Kb2 Kf7 6. Kc2 Kf6 7. Kb3 Ke7 8. Kb2 Kf7.
ii) 4. Kc2? Kf6 5. Kb3 Ke7.

JRH: A much used idea. This formation is new, but Foltys (1931), No. 426 in '656' is clearly related.

No. 3571 G.M. Kasparyan
1st. Prize, Korolkov Jubilee,
1977
Award: Shakhmaty/Sahs vi.
78



Draw 5+5

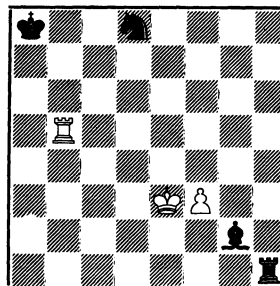
No. 3571: G.M. Kasparyan. The event celebrated the 70th birthday of Vladimir Alexandrovich Korolkov, who himself judged the 172 entries (by 105 composers). 8 countries participated. He especially records his thanks to Leonard Katsnelson for organisational assistance.

1. Qf8 (for Kd7+) 1. ..., Rd1 2. ba+ Ka8 3. Sd6, with 2 thematic lines: 3. ..., Qf4 4. Qe7 Rxd6 5. Qxd6 Qxd6 stalemate with pin of wP; and 3. ..., Qb2 4. Kd7+ Kxa7 5. Qe7 (a second ambush) 5. ..., Bxf7 6. Kd8+ Ka6 7. Qb7+ Qxb7 stalemate with pin of wS. "... 2 ambushes by wQ, leading to 2 pure stalemates with wK on different squares and the pin of different pieces ..., quiet, hard to find moves... a titanic achievement..."

No. 3572: Em. Dobrescu.

1. Kf2 Bh3 2. Rh5 Sb7/i 3. Rh8+ /ii Ka7 4. Rh6 (B1 now in Zugzwang) 4. ..., Rf1+ 5. Ke2 Rh1 6. Kf2 Kb8 7. Kg3 Bg2 8. Rc6 Bf1 9. Rcl Rh3+ 10. Kg4 Rh1 11. Kg3 Ka7 12. Kf2 Bg2 13. Rc6 Bh3 14. Rh6 Sa5 15. Rh4 Ka6 16. Rh8 Kb7 17. Kg3 Bg2 18. Rd8 Bf1 19. Rd1 Kc6 20. Kf2 Bg2 21. Rd8 Bh3 22. Rh8 Kb7 23. Kg3, positional draw.

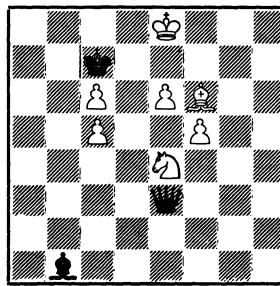
No. 3572 Em Dobrescu
2nd Prize, Korolkov Jubilee,
1977



Draw 3+4

i) 2. ..., Kb8 or 2. ..., Se6 3. Kg3 Bg2 4. Rb5+ (Ra5+) and 5. Kxg2.
ii) Thematic try: 3. Rh6? Ka7 and W is in Zugzwang: 4. Kg3 Bg2 5. Rc6 Bf1 6. Rcl Kb6 7. Rb1+ Kc6 8. Rcl+ Sc5.

No. 3573 N. Kralin
3rd Prize, Korolkov Jubilee,
1977

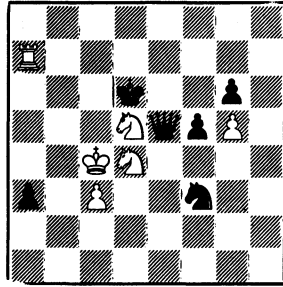


Draw 7+3

No. 3573: N. Kralin.

1. Be5+ Kxc6 2. e7 Qxe4/i 3. Kd8 Qh4 4. Bg3 Qg5 5. Bf4 Qf6 6. Be5 Qh4 7. Bg3 Qd4+ 8. Bd6 Qf6 9. Be5, positional draw, as is i) 2. ..., Bxe4 3. Kf7/ii Bd5+ 4. Kf8 Qxc5 5. Bd4 Qb4 (... , Qxf5+ not on) 6. Bc3 Qa3 7. Bb2 Qd6 8. Be5 Qh6+ 9. Bg7 Qd6 10. Be5. "...perhaps the most combinational study of the tourney..."
ii) 3. Kd8? Qd2+ 4. Bd6 Qa5+, or 3. Kf8? Qxc5 4. Bd4 Qxf5+.

No 3574 J. Koppelomäki
4th Prize, Korolkov Jubilee,
1977



Win 6+6

No. 3574: J. Koppelomäki.

1. Sb5 + Kc6 2. Sb4 + /i Kb6 3. Ra6 + Kb7 4. Sd6 + Kc7 5. Sd5 + /ii Kd7 6. Kc5 Qe6 7. Ra7 + Kd8 8. Ra8 + Kd7 9. Sb6 + Kc7 10. Sb5 + /iii Kb7 11. Ra7 + Kb8 12. Sd7 + Kc8 13. Sd6 + /iv Kd8 14. Kc6 Se5 + 15. Sxe5 wins.

i) Note the picturesque way the d4-d5-d6 formation is reproduced on the b-file!

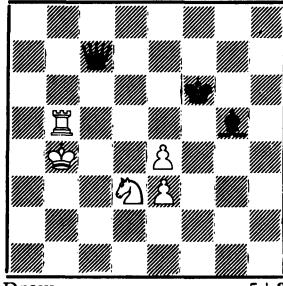
ii) And now on other squares!

iii) A further pirouette of the wSs.

iv) Yet again, on still different squares...

"Riding school *haute école* - a new attraction for the study!"

No. 3575 S. Belokon
5th Prize, Korolkov Jubilee,
1977



Draw 5+3

No. 3575: S. Belokon.

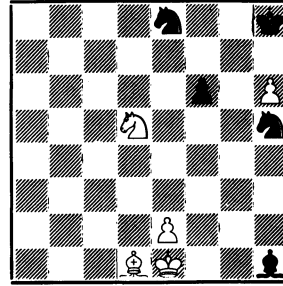
1. Rf5 + Kg6 2. Se5 + Kh5 3. Sf3/i Qe7 + 4. Kc3 Qxe4 5. Rxc5 + Kh6 6. Rg3 Qxe3 + 7. Kc4 Qf4 + 8. Sd4 Qxc3 9. Sf5 + draw.

i) 3. Sf7? Qe7 + 4. Kc3 Qxe4 5.

Rxc5 + Kh4 6. Rg7, so that if 6. ..., Qxe3 + ? 7. Kc4 Qe4 + 8. Kc5 Qf5 + 9. Kc6 Qf6 + 10. Sd6 Qxc7 11. Sf5 +, but 6. ..., Qc6 + 7. Kb3 Qe6 + 8. K-Qf6 and wins.

No. 3576 V.A. Bron and L. Veretennikov

1 H. M. Korolkov Jubilee,
1977



Draw 5+5

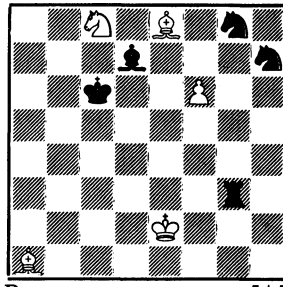
No. 3576: V.A. Bron and L. Veretennikov.

1. e4 Sg3 2. Kf2 Sxe4 + 3. Kg1 Sg3 4. Sxf6 Sxf6 5. Kh2 fSe4 6. Bg4 Kg8/i 7. Be6 + Kf8 8. Bg4 Kf7 9. Be6 + /ii Kf6 (Kg6; Bf5 +) 10. Bg4 Kf7 11. Be6 + Kf8 12. Bg4 positional draw.

i) 6. ..., Kh7 7. Bf5 + Kxh6 8. Bxe4.

ii) 9. Bh5 + ? Kg8 10. Bg4 Kh8 and W is in Zugzwang, for instance 11. Bh5 Kh7 12. Bg4 Kxh6.

No. 3577 A. Kopnin
2 H. M. Korolkov Jubilee,
1977



Draw 5+5

No. 3577: A. Kopnin.

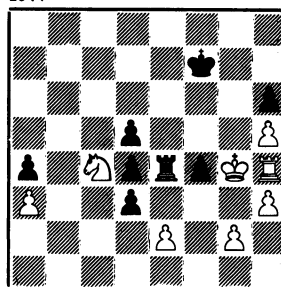
1. f7 Sh6 2. Be5 Rg4 3. Se7 + Kc5 4. Bxd7 Re4 + 5. Kf2 Rxe5 6. Sg6 Re4 7. f8Q + Sxf8 8. Kf3 Re1 9. Kf2 Re4 10. Kf3 Re1 11. Kf2, positional draw. Or

6. ..., Rg5 7. f8Q+ Sxf8 8. Sxf8 Rg8
 9. Se6+ Kd6 10. Ba4 Ra8 11. Bb3/i
 Rb8 12. Sd4 Kc5 13. Se6+ Kd6 14.
 Sd4 Rb4 15. Ke3 Kc5 16. Se6+ Kd6
 17. Sd4.

„Synthesis of 2 positional draws: in
 one wK pursues bR, and the other
 there is a duel between wS and bK. A
 technically difficult study with good
 variety in the variations”.

i) On 5. Kf3? would follow here 11.
 ..., Ra3 12. Sd4 Ke5 13. Sc6+ Kf6 14.
 Sd4 Sf5 15. Sxf5 Kxf5 wins.

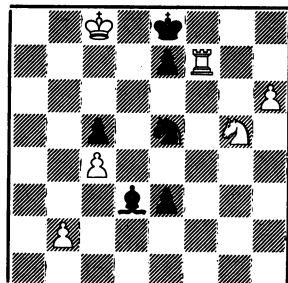
No. 3579 A. Hildebrand
 4 H. M. Korolkov Jubilee,
 1977



Draw 8+8

i) 5. ..., Ke5 6. Kg3 and W wins bR.
 ii) 6. Kg3? Ke5 7. Kxh4 Kf4 8. g5 hg
 mate.

No 3578 A. Maksimovskikh
 and P. Perkonaja
 3 H. M. Korolkov Jubilee,
 1977



Win 6+6

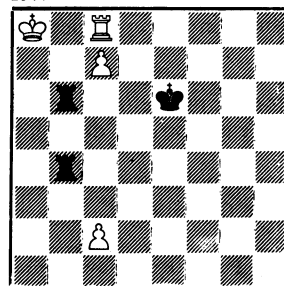
No. 3578: A. Maksimovskikh and P.
 Perkonaja.

1. Rf4 e2 2. h7 Bxh7 3. Sxh7 Sf7 4.
 Sf6+ Kf8 5. Sd7+ Ke8 6. Rxf7 e6 7.
 Rf8+ Ke7 8. Se5 e1Q 9. Sg6+ Kd6
 10. Rd8+ Kc6 11. Se7+ Kb6 12.
 Rd6+ Ka5(a7) 13. Sc6+ Kb6 14.
 Sd4+ Ka5 15. b4+ cb/i 16. Sb3+
 Ka4 17. Sc5+ Ka3 18. Ra6+ Kb2 19.
 Sd3+.

i) 15. ..., Ka4 16. Ra6+ Kxb4 17.
 Sc2+.

15. ..., Qxb4 16. Sc6+.

No. 3580 V Vlasenko
 5 H. M. Korolkov Jubilee,
 1977



Draw 4+3

No. 3580: V. Vlasenko.

1. Re8+ Kf7/i 2. Rf8+ Kg7/ii 3.
 Rg8+ Kh6 4. Rh8+ Kg5 5. Rg8+
 Kh4/iii 6. Rh8+ Kg3 7. Rg8+ Kf3 8.
 Rf8+ Ke2 9. Re8+ Kf3 10. Rf8+
 (c8S?) 10. ..., Ke2 11. Re8+ Kd2 12.
 c8S (Rd8+? Kc1;) 12. ..., Rb8+ 13.
 Ka7 R4b7+ 14. Ka6 Rc7 15. Sd6
 draws, for instance, 15. ..., Rxe8 16.
 Sxe8 Re7 17. c4 Rxe8 18. c5 Kd3 19.
 c6.

i) 1. ..., Kd5 2. c8S Rb8+ 3. Ka7
 R4b7+ 4. Ka6 Rc7 5. Sb6+.

1. ..., Kf6 2. Re6+.

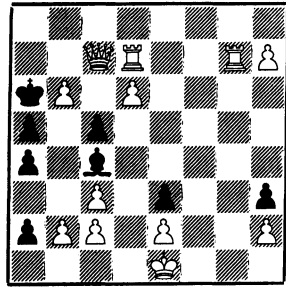
ii) 2. ..., Kg6 3. c8S and Se7+.

iii) 5. ..., Kf4 6. c8S with 9. Se7 Rxc8
 10. Sd5+ (but not 10. Sxg8?).

No. 3579: A. Hildebrand.

1. Sd6+ Ke6 2. ed f3+ 3. Kxf3 Rxh4
 4. Sf5 Kxf5 5. g4+ Kf6/i 6. Kg2/ii
 Ke6 7. Kh2 Kd6 8. Kg2.

No. 3581 V. A. Bron
1 Comm., Korol'kov Jubilee,
1977

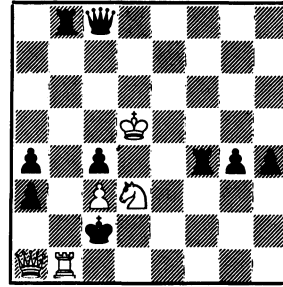


Win 12+8

No. 3581: V.A. Bron.

1. Qa7+ Kb5 2. Qxa5+ Kxa5 3. Ra7+ Ba6 4. Rxa6+ Kxa6 5. Ra7+ Kb5 6. c4+ Kb4 7. Rxa4+ Kxa4 8. b3+ Kb4 9. h8B wins.

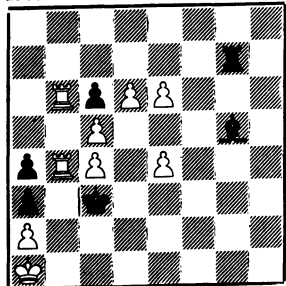
No. 3583 V. Nestorescu
3 Comm., Korol'kov Jubilee,
1977



Win 5+9

Ke3 10. Qe1+ Kd3 11. Qd1+ Kxc3 12. Qc1+/i Kb3 13. Qb1+ Kc3 14. Rc1+ Kd2 15. Qc2+ soon mates.
i) 1. Rc1+? Kxd3 2. Rd1+ and so on would have allowed bK to escape eventually via b4 and a5.

No. 3582 Y. Zemlyansky
2 Comm., Korol'kov Jubilee,
1977



Win 9+6

No. 3582: Y. Zemlyansky,

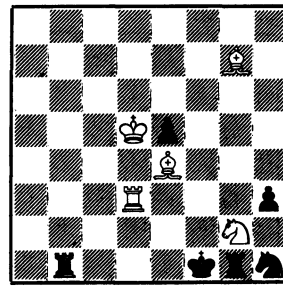
1. e7 Be3 2. d7 Bd4 3. d8R/i Rg1+ 4. Rb1 Be5 5. e8R wins, not 5. e8Q? Kc2+ 6. Qxe5 Rxb1+ 7. Rxb1, stalemate.

i) 3. d8Q? Rg1+ 4. Rb1 Kc2+ 5. Qxd4 Rxb1+ 6. Rxb1 stalemate.

No. 3583: V. Nestorescu.

1. Sb4+ Rxb4 2. Rc1+ Kd2 3. Rd1+ Ke2 4. Re1+ Kf2 5. Rf1+ Kg2 6. Rg1+ Kh2 7. Rh1+ Kg2 8. Qg1+ Kf3 9. Qf1+ (Qd1+? Kg2;) 9. ...,

No. 3584 E. L. Pogosjants
4 Comm., Korol'kov Jubilee,
1977



Draw 5+6

No. 3584: E.L. Pogosjants.

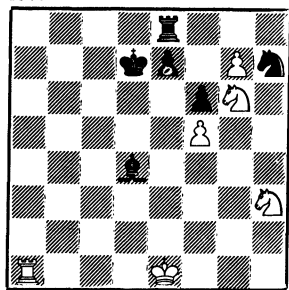
1. Rf3+ Sf2 2. Bxb1 h2 3. Bxe5 h1Q 4. Bd3+ Kxg2 5. Rg3+ Kh2 6. Rf3+ Kg2 7. Rg3+.

"Reciprocal perpetual!"

No. 3585: V. Neidze.

1. Sf8+ Rxf8 2. gfS+ Sxf8 3. 0-0-0 e5 4. fe+ Sxe6 5. Sf4 Ke7 6. Sxe6 Be3+ 7. Kc2 Kxe6 8. Re1 wins. This study shows the Valladao pro-

No 3585 V. Neidze
5 Comm., Korolkov Jubilee,
1977

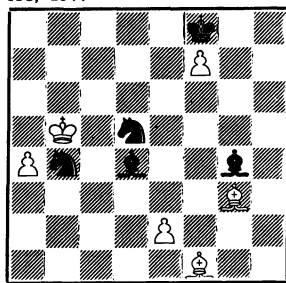


Win 6+6

blem task, namely promotion, castling and en passant capture in the one composition.

JRH: A well known idea, the earliest appearing to be Herbstman (1929), No. 447 in '2545'. There seems to be no study with this initial material or introduction.

No 3586 N. Kralin
Special Prize Korolkov Jubilee, 1977



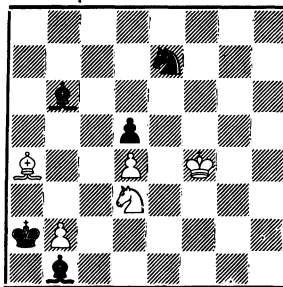
Draw 6+5

No. 3586: N. Kralin. The prize was for a study showing a theme of a well known Korolkov study (d2/a7 =, 1949-50). (This is No. 67 in Korolkov's 1958 book, but JRH finds the simpler Korolkov's: Nos. 174 and 176 in Kasparian's 1962 'Positional Draw'. AJR).
1. e4 Se3 2. Bc4 Sxc4 3. Kxc4 Sc6 4.

Kd5 Bd7 5. Kd6 Sb8 6. Kc7 Ba7 7. Kb7 Sc6 8. Kc7 Sb8 9. Kb7, positional draw, as is 3. ..., Sc2 4. Kd3 Bd1 5. Kd2 Se3 6. Kd3 Sc2 7. Kd2 Se3 8. Kd3.

"The two thematic drawing positions occur in opposite parts of the chessboard." Note also 8. ..., Bb6 9. a5 Ba7 10. Bf2 Bc2+ 11. Ke2 Bd1 + 12. Kd3 Bc2+ 13. Ke2.

No. 3587 V.A. Bron
Special Commend, Korolkov Jubilee, 1977



Draw 5+5

No. 3587: V.A. Bron.

1. Sb4+ Kxb2 2. Ke5 Be4 3. Sxd5 Bxd5 4. Kd6 Ka3 5. Bb5/i Kb4 6. Be8 Bd8 7. Kd7 Sc6 8. Kd6 Se7 9. Kd7 Sc6 10. Kd6 positional draw.

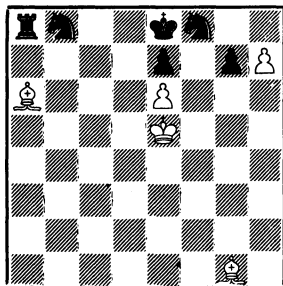
i) 5. Be8? Bd8 6. Kd7 Sc6 7. Kd6 Sb4.

Korolkov's penchant for retro studies found its echo in two honoured entries. The prize went to Plaksin with a one-move castling solution where the 'Korolkov' point that it can be proved that the bR, bB and bS on the board are all promoted Ps -- a kind of anti-thesis to a VAK 1929 study where 3 W men had the same origin!

No. 3588: N. Kralin.

1. Bb5+ bSd7+ 2. Bxd7+ Sxd7+ 3. Kf4 Ra4+. If B1 could castle, all would be well for him. But his move prior to the diagram must have been

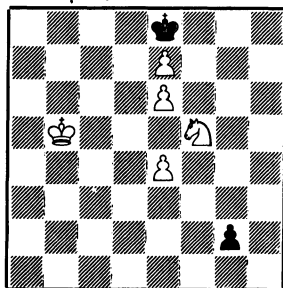
No. 3588 N. Kralin
Special Commend, Korolkov
Jubilee 1977



Win 5+6

with bK or bR. 4. Kg3 Rg4+ 5. Kh3 Sf8 6. h8Q Rxg1 7. Qh5+ wins.

No. 3589 B. Sivak
1st Prize, Pravda (Bratislava), 1978
Award, ix. 78



Draw 5+2

No. 3589: Bohuslav Sivak. Judge: J. Fritz.

The tourney was formal, for Slovak composers only, with closing date 9.i.78.

1. Se3/i g1Q 2. Sd5 Qd4 3. Ka5/ii Qe5/iii 4. Kb5 Qd6 5. Ka5/iv draw.

i) 1. Kc6? g1Q 2. Kd6 Qb6+ 3. Kd5 Qc7 4. Kd4 Qc6 5. Ke5 Qc5+ 6. Kf6 Qc3+ 7. Kg6 Qf3 8. Kg5 Qf1 9. Kg4 Qf2 10. Kg5 Qf3 11. Kf6/v Qf4 12. Kf7 Qg5+ 13. Kh7 Qf6 14. Kg8 Qxe6+.

ii) 3. Ka6? Qc5 4. Kb7 Qd6 5. Ka7 Qc6 6. Kb8 Qc4 7. Ka7 Qc8 and 8. ..., Qxe6.

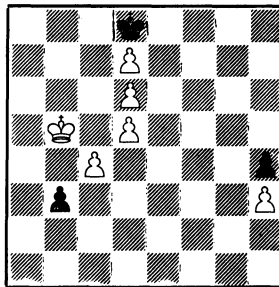
iii) 3. ..., Qd3 4. Kb6 Qc4 5. Ka5 Qc6 6. Kb4.

iv) 5. Ka4? Qc5 6. Kb3 Qd4 7. Ka3 Qc4 8. Kb2 Qd3 9. Ka2 Qc2+ 10. Ka3 Qb1 11. Ka4 Qxe4+.

v) 11. Kg6? Qxe4 12. Kf6 Qf4+ 13. Kg6 Qe5 14. Kg5 Qc3 15. Kg6 (Kf4 Qf6+;) 15. ..., Qh8 16. Kg5 Qe5.

JRH: Cf. Rumyantsev (1970), No. 1464 in EG27. Very similar!

No. 3590 B. Sivak
2nd Prize, Pravda (Bratislava), 1978



Draw 6+3

No. 3590: B. Sivak.

1. Kc6/i b2 2. c5 blB 3. Kb7/ii Be4/iii 4. c6/iv Bxd5 5. Kb6 Bg2 6. Kb7/v Be4 7. Kb6 Bf5 8. Kb7 Be4 9. Kb6.

i) 1. c5? Kxd7.

ii) 3. Kb5? Bf5/vi 4. Kc4 Bxh3 5. Kd4 Bf1 6. Ke3 h3 7. Kf2 h2.

3. Kb6? Kxd7/vii 4. c6+ Kxd3 5. c7 Bf5 6. Kb7 Bxh3 wins.

iii) 3. ..., Kxd7 4. c6+ Kxd6 5. c7 Bf5 6. c8Q Bxc8+ 7. Kxc8 Kxd5 8. Kc7 Ke5 9. Kc6.

iv) 4. Kc6? Bg2 5. K- Kxd7 6. c6+ Kxd6 7. c7 Bxh3. 4. Kb6? Kxd7 5. c6+ Kxd6 6. c7 Bf5.

v) 6. Kc5? Bxh3 7. Kd4 Bxd7.

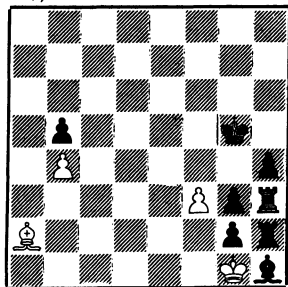
vi) 3. ..., Kxd7? 4. Kc4 Bf5 5. Kd4.

vii) 3. ..., Bf5? 4. c6 Bxh3 5. Kb7.

No. 3591: B. Sivak.

1. Bd5 Kf4 2. Bc6 Ke3 3. Bxb5 Kxf3 4. Be8/i Ke4 5. b5 Kd5 6. b6 Kd6 7. Ba4. Tempo.

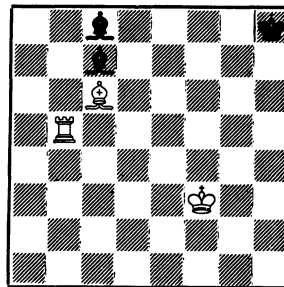
No 3591 B. Sivak
3rd Prize, Pravda (Bratislava), 1978



Win 4+8

- i) 4. Ba4? Ke4 5. b5 Kd5 6. b6 Kd6.
Tempo.
4. Bc6+? Ke3 5. b5 Kd4 6. b6 Kc5.
4. Bd7? Ke4 5. b5 Kd5 6. b6 Kc5.

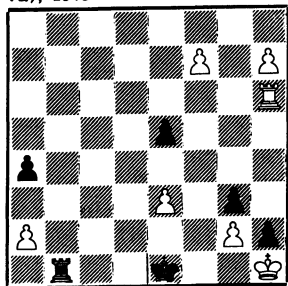
No. 3593 O. Mihalco
1 H.M., Pravda (Bratislava), 1978



Win 3+3

1. ..., Be6 2. Rc5 Bb8/ii 3. Rc6 Bd7 4. Ra6 Be5 5. Ra8+ Kg7 6. Ra7.
ii) 2. ..., Bd8 3. Rc6 Bd7 4. Rd6, or 3. ..., Bh3 4. Rh6+.

No. 3592 L. Polacek
4th Prize, Pravda (Bratislava), 1978

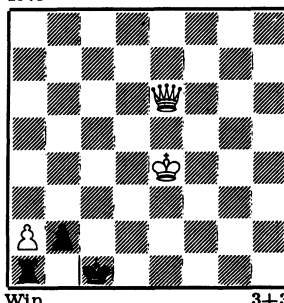


Draw 7+6

- No. 3592: L. Polacek.
1. Rb6 Rxb6/i 2. h8Q Rb1 3. Qh7 (Qxh2? Kf2+) 3. ..., Rc1 4. Qc2 Rxc2 5. f8Q Rc1 6. Qa3 Rb1 7. Qd3 Rc1 8. Qa3.
i) 1. ..., Rc1? 2. Rb2 a3 3. Rc2 Rxc8 4. f8Q.
1. ..., Ra1? 2. Rb2 a3 3. Rc2 Kd1 4. Rf2.

- No. 3593: O. Mihalco.
1. Be4 (for Rc5) 1. ..., Bd6/i 2. Rd5 Be7 3. Re5 B(e) - 4. Re8.
i) 1. ..., Ba6 2. Rc5 Bb8 (d8) 3. Rc6 Bb7 4. Rh6+ Kg7 5. Rh7+ and 6. Rxb7.

No. 3594 M. Krizovensky
2 H. M. Pravda (Bratislava), 1978

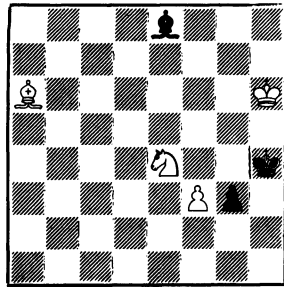


Win 3+3

- No. 3594: M. Krizovensky.
1. Qc4+ Kb1/i 2. Ke3 Rxa2 3. Qf1+ Kc2 4. Qd3+ Kc1 5. Qd2+ Kb1 6. Qd1 mate.
i) 1. ..., Kd1 2. Ke3 b1Q 3. Qe2+ Kc1 4. Qd2 mate, or here, 2. ..., d1S 3. Qb3+ Kc1 4. Kd3.
1. ..., Kd2 2. Qd3+ Ke1 3. Ke3 (f3), or here, 2. ..., Kc1 3. Ke3 Rxa2 4. Qd2+ Kb1 5. Qd1 mate.

- No. 3595: E.L. Pogosjants.
At Canterbury there were 'blitz' composing tourneys, and someone suggested, why not a studies section? I was doubtful, but set a theme, taken from

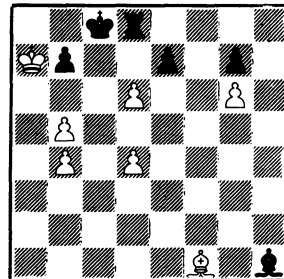
No. 3595 E. L. Pogosjants
1st Prize, Shakhmatnaya
Moskva 1961



Win 4+3

one aspect of this early Pogosjants. The theme was "W sacrifices a piece on a square just vacated by a B1 man." In the example it is the moves in bold that illustrate. 1. Bf1 Bb5 2. Bg2 Bf1 3. Bxf1 **g2** 4. **Sg3** g1Q 5. Sf5 mate. (One might note that W's and B1's second moves also illustrate the same motif, by B1). There were, to my delight, two entries, and two prizes. No 3596 seemed more original, but No. 3597 showed the motif twice. Both appear here as originals.

No 3596 Y Afek
1st Prize, Canterbury 'Blitz'
Tourney, 1978



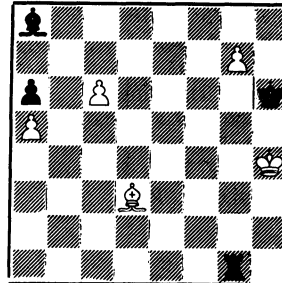
Draw 7+6

No. 3596: Y. Afek (Israel).
1. Bh3+ e6 (Rd7; de) 2. Bxe6+ Rd7 3. d5 Bxd5/i 4. Bxd5 **b6**+ /ii 5. **Bb7**+ /iii Rxb7+ /iv 6. Ka8 Rb8+ 7. Ka7 Rb7+ 8. Ka8 draw.
i) 3. ..., Be4 4. Bxd7+ Kxd7 5. Kxb7 Bxg6 6. Ka7 Be4 7. b6 g5 8. b7.
ii) 4. ..., Rxd6 5. Bxb7+ Kc7 6. Be4.

iii) 5. Kxb6? Rxd6+ 6. Ka7 Rxg6 wins.

iv) 5. ..., Kd8 6. Kxb6 Rxd6+ 7. Ka7 Kc7 (Rxg6? b6) 8. Be4.

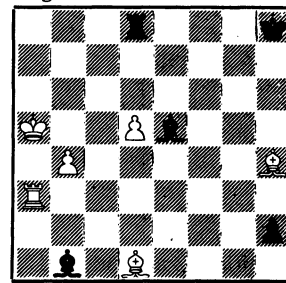
No. 3597 V. Nestorescu
2nd Prize, Canterbury 'Blitz'
Tourney, 1978



Draw 5+4

No. 3597: V. Nestorescu (Romania).
1. c7/i Bb7 2. Be4/ii **Bc8** 3. **Bb7**/iii **Bxb7**/iv 4. **c8Q** Bxc8/v 5. g8Q Rh1+ 6. Kg3 Rg1+ 7. Kh4 Rxg8 stalemate.
i) 1. Be4? Rxg7 2. c7 Rg8.
ii) 2. Bf5? Rh1+ 3. Kg4/vi Rcl 4. g8S+ (g8Q; Rg1+) Kg7 5. Se7 Rxc7.
iii) 3. Bf5? Bxf5 4. c8Q Rg4+ 5. Kh3 Bxc8.
iv) 3. ..., Rxg7 4. Bxc8 Rxc7 5. Bxa6 3. ..., Rg4+ 3. Kh3
v) 4. ..., Rh1+ 5. Qh3 and 5. Kg3 both draw a not very serious dual.
vi) 3. Bh3 Bc8 4. g8S+ Kg7 5. Se7 Rxb3+ and 6. ..., Rh8.

No. 3598 S.T. Sahasrabudhe
Original



Draw 6+5

No. 3598: S.T. Sahasrabudhe (Bombay, India).

1. Rh3/i Rxd5 + 2. Ka4/ii Rxd1/iii 3. Bg3+ (Bf6+?) 3. ..., Kg8 4. Rxh2/iv Bxg3 5. Rg2/v Rd3 6. Rb2 Rd1 7. Rg2.

i) 1. Bf3? Ra8+ and 2. ..., Rxa3.

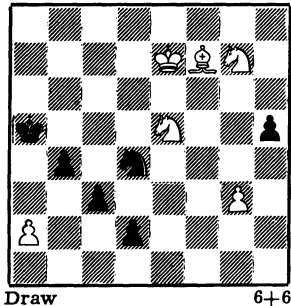
ii) The choice of square becomes clear after move 5.

iii) 2. ..., Bf5 3. Bf6+. 2. ..., Bh7 3. Bf6+ Bxf6 4. Bc2. 2. ..., Kg7 3. Bg3. 2. ..., Kg8 3. Bb3.

iv) 4. Bxh2? Rh1 wins.

v) Now compare alternatives on move 2. If 2. b5? then 5. ..., Rd3 6. Rb2 Bd1+. Or 2. Ka6 (b6)? then 5. ..., Rd6+ and 6. ..., Rg6.

No. 3599 S. T. Sahasrabudhe
Original



No. 3599: S.T. Sahasrabudhe.

1. Sc4+ Ka6/i 2. Sxd2 c2 3. Sb3 Sxb3 4. Bxb3 (ab?) 4. ..., c1Q 5. Sf5 Qc6 (Qg5+; Ke6) 6. Kf7 Kb7 7. Kg7/ii Kc7 8. Kf7 Kd8 9. Kg7 Ke8 10. Bf7+/iii Kd8 11. Bb3.

i) 1. ..., Ka4? 2. Be8+ Sb5 3. Se6 b3 4. a3 and 5. Sc5 mate.

1. ..., Kb5 can be met by the main line or by 2. Sxd2 cd 3. Bxh5 (ie, a dual) Ka4 4. Kd6 (Se6?) 4. ..., Ka3 5. Kc5, or here, 4. ..., Sb5+ 5. Kc5 Sc3 6. Sf5 Sxa2 7. Se3 b3 8. Sc4

ii) 7. Ke7? Qg6 8. Bd5+ Kb6 (b8) 9. Be6 Kc7 wins.

iii) 10. Sh6? Qg2 and now: 11. Bf7+ Kd7 12. Bxh5 Qxa2.

Or 11. Sf5 h4 12. Sxh4 Qxg3+ 13. Sg6 Qg5 and B1 wins by K-march via d7-d6-c5-d4 and attacking wS.

Or 11. Kg6 Qxg3+ 12. Kxh5 Kf8 13. Sf5 Qg2, after which 14. Sh6 Kg7 wins, or 14. Kh4 Qg6 wins.

No. 3600: G.M. Kasparian (Kh5/hl =, 1935).

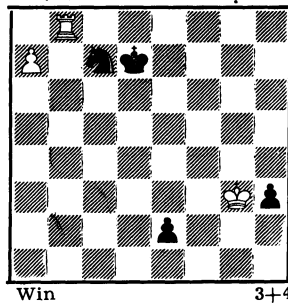
No. 3601: J. Reiners (Ke2/g5+, 1978).

For the above studies, see elsewhere in EG55.

SHAKHMATY/SAHS (Riga)

Though not complete, my set of this twice-monthly magazine goes back 10 years. For half of this time (1971-76) its studies columnist has been F.S. Bondarenko, who succeeded in presenting an extraordinary range of sources, including originals and biographical details, that are a mine of information and interest. For instance (2/74), what about a 1940 Guatemalan book **Maestros Latino-americanos y Finales Artisticos**, by Hans Cohn? I have never come across this book. Bondarenko's predecessor as editor was Anatoly Kuznetsov, 'promoted' in about 1970 to composition editor of **SHAKHMATY V SSR**. Kuznetsov's contributions ranged from a lively style of annotating to thought-provoking observations on tourney judging. Now there is another editor, from 1978: Vazha Neidze of Tbilisi who, we are confident, will continue this excellent tradition. AJR.

No. 3602 Hans Cohn, 1940



No. 3602: Hans Cohn (Poland, emigrated to Guatemala in 1929).

1. Rb1/i h2 2. Kf2/ii e1Q+ 3. Rxe1

Kc6 4. Rb1/iii h1Q 5. Rxh1 Kb7 6. Ra1/iv Ka8/v 7. Ra5 Se8/vi 8. Ke3 Sd6 9. Kd4 Sc8 10. Kc5.

i) 1. Kf2? e1Q+ 2. Kxe1 h2 3. Rh8 Kc6 4. Rxh2 Kb7 5. Ra2 Ka8 draw.

ii) 2. Kxh2? Kc8 3. Kg2 e1Q 4. Rxe1 Kb7 5. Ra1 Ka8.

iii) 4. Rc1+? Kb6 5. Kg2 Sa8 6. Ra1 Kb7 7. Kxh2 Sc7 8. Kg3 Ka8 9. Kf4 Sb5 10. Ke5 Sxa7 11. Kd6 Kb7 12. Rb1+ Ka6 13. Kc5 Sc8 14. Rb8 Sa7 15. Rb6+ Ka5 16. Rb1 Ka6 17. Rb8 Ka5 draw.

iv) 6. Rh7? Ka8 7. Ke3 Sb5 8. Ke4 Sxa7 9. Kd5 Kb8 10. Kc5 Sc8 11. Rd7 Ka8 12. Kb5 Sa7+ 13. Kb6 Sc8+ 14. Ka6/vii Kb8 15. Rb7+ Ka8 16. Rb1 Se7 17. Rb2 Sc8 18. Rb7 Sd6.

v) The other variation runs: 6. ..., Sa8 7. Ke3 Sc7 8. Kd3 Sa8 9. Kd4 Kb6 10. Kc4 Kb7 11. Kc5 Sc7 12. a8Q+ Sxa8 13. Rb1+ wins (13. ..., Kc8 14. Kd6 or 13. ..., Kc7 14. Rb2 Kd7 15. Rb7+ or 14. ..., Kc7 15. Kd6).

vi) 7. ..., Se6 8. Ke3 Sd8 9. Ra6.

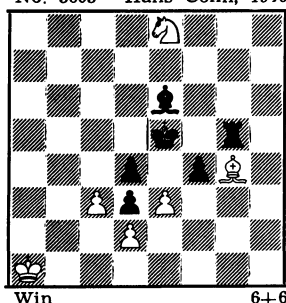
vii) Blind! 14. Kc7 wins. AJR.

As far as the solution goes, this could be a problem (mate in 6), but the interest of the tries make it a study - or don't you agree?

(AJR)

THEMES-64 '20 Years' tourney award (No. s 3604 to 3620). The judge was Pauli Perkonoja (Finland) who, at short notice, replaced Harold Lommer and Eugenio Onate. It was a theme tourney, the motif being Zugzwang. The judge reports: 'I received 49 studies... about half of which turned out to be faulty or anticipated. Among the cooked entries were otherwise very good ones, which was sad... In my opinion the general level was sufficiently high. The ranking in some cases caused headaches, where there were several of equal quality... I am not claiming that my award is absolutely right... Finally I must thank Mr. Harman for his help in locating anticipations.'

No. 3603 Hans Cohn, 1940



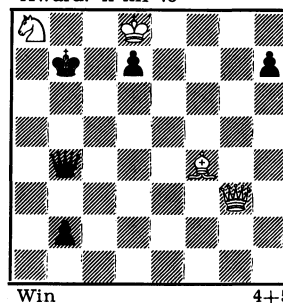
No. 3603: H. Cohn.

1. ed+/i Kd5 2. Bf3+/ii Kc4 3. Sd6+ Kb3 4. Bd1+ Ka3 5. d5, mating with wS on either b5 or c4, due to Novotny interference.

i) 1. ef+? Kxf4 2. Bxe6 dc. 1. cd+? Kd5 2. Sc7+ Ke4 3. Sxe6 Rxe4 4. Sxf4 Rg1+ 5. Kb2 Rd1 wins.

ii) 2. Sf6+? Kd6 3. Se4+ Kd5 4. Bf3 Rg1+ 5. Kb2 Bf5 and draws.

No. 3604 V.E. Kozyrev
1st Prize, Thèmes-64
'20 Years', 1976
Award: x-xii 78

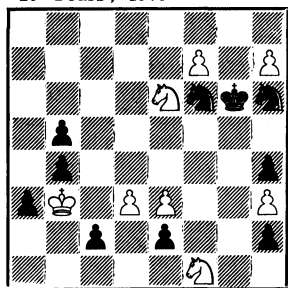


No. 3604: V. Kozyrev. Judge of this formal, Zugzwang-theme tourney: P. Perkonoja, replacing H. Lommer and E. Onate at the last moment.

1. Qf3+ Ka7/i 2. Be3+ Kb8 3. Sb6

Qxb6+/ii 4. Bxb6 b1Q 5. Bc7+ Ka7
 6. Kc8 Qb2 7. Qe3+ Ka6 8. Qd3+
 Ka7 9. Qc4 Qb7+ 10. Kxd7 Qb2/iii
 11. Qa4(c5)+ Kb7 12. Qc6+ Ka7 13.
 Kc8 Qb4 14. Qf3 Qb2 15. Qe3+/iv
 Ka6 16. Qd3+ Ka7 17. Qf3 h6 18.
 Qe3+ 19. Qd3+ 20. Qf3 h5 21.
 Qe3+ 22. Qd3+ 23. Qf3 h4 24.
 Qe3+ 25. Qd3+ 26. Qf3 h3 27. Qe3+
 28. Qd3+ 29. Qf3 h2 30. Qe3+ 31.
 Qd3+ 32. Qf3 h1Q 33. Qxh1 wins.
 i) 1. ..., d5 2. Qxd5+ Ka7 3. Qd7+.
 ii) 3. ..., Qh4+ 4. Kxd7. 3. ..., Qa5 4.
 Bf4+ Ka7 5. Qa8+ Kxd6 6. Bc7+.
 iii) 10. ..., Qb1 11. Qc5+ Ka6 12.
 Qa5+ Kb7 13. Qd5+ Ka7 14. Kc8.
 iv) 15. Be5? Qc2+ 16. Bc7 Qb2.

No. 3605 M. Gogberashvili
 2nd Prize, Thèmes-64
 '20 Years', 1976



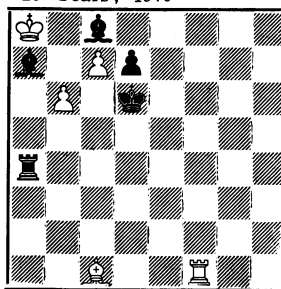
Win 8+10

No. 3605: M. Gogberashvili.

1. h8S+/i Kh5/ii 2. Sg7+/iii Kg5 3.
 f8S/iv c1S+/v 4. Kc2 b3+ 5. Kb1
 (Kd2? Se4+) 5. ..., a2+ 6. Ka1/vi
 b2+ 7. Kxb2 Sxd3+ 8. Kxa2 Sc5 9.
 Sxh2 (e1Q;Sf3 mate) 10. Kb1 b4 11.
 Ka2 b3+ 12. Kb1 b2 13. Ka2 b1Q+
 14. Kxb1, zugzwang. It is mate next
 move.
 i) 1. f8Q? c1S+ 2. Kc2 b3+ 3. Kd2/
 vii efS+ 4. Kc3/viii Sd5+ 5. Kd4
 Sf5+ 6. Kc5 Sxd3+ 7. K-h1Q.
 1. f8S+? Kf7 2. h8Q c1Q 3. Qg7+
 Ke8 4. Sc7+ Qxc7.
 ii) 1. ..., Kh7 2. f8Q followed by Qg7
 or Sg5. 1. ..., Kf5 2. Sd4+ Ke5/ix 3.
 Sg6+ Kd5 4. Sf4+ Ke5 5. f8Q and
 Qe7 mate.

iii) 2. Sf4+? Kg5 3. f8Q c1Q 4. Qg7+
 Kf5 5. Qg6+ (why not 5. e4+) 5. ...,
 Ke5 6. d4+ Kd6 7. Qxf6+ Kd7 8.
 Qe6+ Kd8.
 iv) 3. Sxh2? Sxf7, but not 3. ..., c1(e1)
 Q 4. Sf3 mate.
 v) 3. ..., efQ or 3. ..., c1(e1)Q 4. fSe6
 mate. 3. ..., fS- 4. Sh7 mate. 3. ..., hS-
 4. Sf7 mate.
 vi) 6. Kb2? Sxd3+ 7. Ka1 b2+ 8.
 Kxa2 b1Q+ 9. Kxb1 efQ+.
 vii) 3. Kb1 a2+ 4. Ka1 b2+ 5. Kxb2
 Sxd3+ 6. K-efQ draw.
 viii) 4. Kd1(e1) Sxd3(e3)+ 5. K-h1Q.
 4. Kxc1 b2+ 5. Kc2 Sxe3+ 6. K-h1Q.
 ix) 2. ..., Kg5 3. f8Q and Qg7+.

No. 3606 Em. Dobrescu and
 V. Nestorescu
 3rd Prize Thèmes-64
 '20 Years', 1976



Win 5+5

No. 3606: Em. Dobrescu and V. Nestorescu.

1. Rf4/i Ra6/ii 2. ba with two Zug-
 zwang lines:
 2. ..., Rb6 3. Ba3+/iii Kxc7 4. Rc4+
 Rc6/iv 5. Rxc6+ dc/v 6. Bd6+ Kb6
 7. Kb8 Bb7 8. Bc5+ Ka6 9. Kc7 Ba8
 10. Kc8 Bb7+ 11. Kb8 wins (Zug-
 zwang).
 2. ..., Kxc7 3. Rc4+ Rc6 4. Bf4+/vi
 d6/vii 5. Rxc6+ Kxc6 6. Kb8 Bb7 7.
 Be3 d5 8. Bd4 wins (Zugzwang).
 i) 1. Bf4+? Rxf4 2. Rd1+ Kc6 3.
 Kxa7 Rb4 4. Kb8 Ba6 5. Ka7 Bc8 6.
 Rc1+ (Rh1,d6;) 6. ..., Kd5 7. Ra1
 Kc6 8. Rc1+ Kd5 9. Rh1 Kc6 10. Rh8
 Rxb6 11. Rxc8 Rb7+.
 1. Rf6+? Ke7 2. Rf4/viii Rxf4 3.
 Kxa7 Rf8 4. Ba3+ d6.
 1. b7? Be3+ 2. Kb8 Bxb7 3. Bxe3/ix

Rb4 4. Rc1 Ke6 5. Ra1 d5 6. Ra7 Bc6 + 7. Kc8 Rg4 8. Kb8 Rb4 +.

1. ba? Kxc7 2. Bf4 + Rxf4 3. Rc1 + Kd8. 1. Rd1 + ? Kc6 2. ba Kxc7.

ii) 1. ..., Bxb6 + 2. Rxa4 Bxc7 3. Bf4 + Kc6 4. Rc4 +, or 2. ..., Kxc7 3. Rc4 + Kd8 4. Bg5 +.

1. ..., Rxf4 2. Bxf4 + Kc6 3. ba.

1. ..., Ra1 2. ba Rb1/x 3. Ba3 + Kxc7/xi 4. Rc4 + Kd8 5. Be7 + Kxe7 6. Rxc8 d5 7. Rb8 Ra1 8. Kb7 Kd6 9. a8Q Rxa8 10. Rxa8 Kc5 11. Rc8 + Kb5 12. Kc7 Kc5/xii 13. Kd7 + Kd4 14. Kd6 Ke4 15. Kc5.

1. ..., Ra5 2. ba Rb5/xiii 3. Ba3 + Kxc7/xiv 4. Rc4 + Kd8 5. Be7 + Kxe7 6. Rxc8.

iii) 3. Rf6 + ? Kxc7 4. Rxb6 (Bf4 +, d6; Rf7 +, Bd7;) 4. ..., Kxb6 5. Kb8 Bb7 6. Be3 + Ka6. 3. Be3? Rb5 4. Rf6 + Kxc7 5. Bf4 + d6 6. Bxd6 + Kd7.

iv) 4. ..., Kd8 5. Be7 + Kxe7 6. Rxc8 d5 7. Rb8 Ra6 8. Kb7.

v) 5. ..., Kxc6 6. Kb8 Bb7 7. Bc5 d6 8. Bg1 d5 9. Bd4.

vi) 4. Rxc6 + ? dc 5. Bf4 + Kb6 6. Kb8 Bb7 7. Be3 + c5.

vii) 4. ..., Kb6 5. Kb8 Rxc4 6. a8Q Rxf4 7. Qa7 Kb5 8. Kxc8.

viii) 2. ba Rxa7 +. 2. b7 Be3 + 3. Kb8 Bxb7 4. Kxb7 Ra7 + and 5. ..., Rxc7.

ix) 3. Kxb7 Ra7 + 4. Kb8 Rxc7 5. Rd1 + Kc6 6. Bxe3 Rb7 +, and if, in this, 5. Rf6 + Ke7.

x) 2. ..., Kxc7 3. Rc4 + Kd8 4. Bg5 +. 2. ..., Rxc1 3. Kb8 Ra1 4. Rf8 (Kxc8 not given) 4. ..., Rxa7 5. Rxc8 Ra1 6. Rh8 Rb1 + 7. Kc8 Rc1 8. Kd8 Rxc7 9. Rh6 +.

xi) 3. ..., Kc6 4. Rc4 + Kd5 5. Rb4. xii) 12. ..., d4 13. Kd6 d3 14. Ke5 Kb4 15. Ke4.

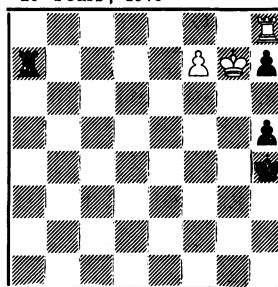
xiii) 2. ..., Kxc7 3. Rc4 + Kd8 4. Rb4 Kc7 5. Be3 Ra6 6. Rc4 + Rc6 7. Bf4 +, as in 2. ..., Kxc7 line.

xiv) 3. ..., Ke6 4. Rb4. 3. ..., Kc6 4. Rc4 + Kd5 5. Rc5 +.

No. 3607: Y. Afek.

1. Rg8/i and B1 is in Zugzwang! 1. ...,

No. 3607 Y. Afek
4th Prize, Thèmes-64
'20 Years', 1976



Win 3+4

h6/ii 2. Kf6/iii Ra6 + 3. Kf5 (e5) Ra5 + 4. Kf4 (e4) Ra4 + 5. Kf3 Ra3 + 6. Kg2 Ra2 + /iv 7. Kh1 Ra1 + 8. Kh2 /v Ra2 + 9. Rg2/vi Ra8 10. Rg7 Ra2 + /vii 11. Kg1 Ra1 + /viii 12. Kf2 Ra2 + 13. Kf3 Ra3 + 14. Kf4 Ra4 + 15. Kf5 Ra5 + /ix 16. Kg6 Ra8 17. Kxh6/x Rh8 + 18. Kg6/xi Ra8 19. Rg8. This is the initial position, without bPh6! The win is now: 19. ..., Ra6 + 20. Kf5 Ra5 + 21. Ke4 Ra4 + 22. Kd3 Ra3 + 23. Kc2 Ra2 + 24. Kb3 Rf2 25. f8Q Rxf8 26. Rxf8 Kg3 27. Kc2 h4 28. Kd2 h3 29. Ke2 h2 30. Rg8 + wins.

i) 1. Rb8? Kg3 2. Kg8 Rxf7 3. Kxf7 h4 and it's a draw.

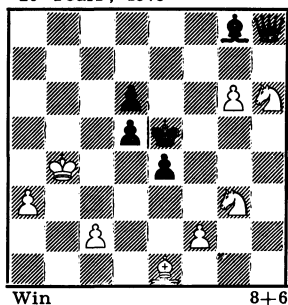
ii) 1. ..., Rb7 2. Kf6 Rb6 + 3. Ke5 Rb5 + 4. Kd4 Rb4 + 5. Kc3 Rf4 6. f8Q Rxf8 7. Rxf8 Kg3 8. Kd3 h4 9. Ke2 h3 10. Rg8 + wins. As long as bR stays on the a-file, this manoeuvre is no threat: give the move to W and we get 2. Kf6? Ra6 + 3. Ke5 Ra5 + 4. Kd4 Ra4 + 5. Kc3 Ra3 + 6. Kb2 (one file farther away from the coming action) 6. ..., Rf3 7. f8Q Rxf8 8. Rxf8 Kg3.

1. ..., Kg5 2. Kh8 +. 1. ..., Kh3 2. Kf6 Ra6 + 3. Kg5 Ra5 + 4. Kh6 Ra6 + 5. Kxh5. But after the main line defence 1. ..., h6 the square g6 has become accessible to wK, allowing "a long and new winning manoeuvre".

iii) 2. Kg6? Ra6 + 3. Kh7? Rf6 (Ra7? Kg7 Zugzwang!) 4. Kg7 Kg5 5. Ra8 Rxf7 + 6. Kxf7 h4 draw.

iv) 6. ..., Rg3+ is met by 7. Kf2, winning.
 v) 8. Rg1? Ra8 9. Rg7 Kh3 10. Kg1 h4 and W has no tempo move!
 vi) Now and now only does the interposition have the desired effect.
 vii) 10. ..., Rg8 11. Rg4+ 10. ..., Rf8 11. Kg2 (Kg1? Kh3) 11. ..., Rg8 12. Kf3 wins, but not 12. Rg4+? Rxf4+ 13. Kf3 Rg1 14. Kf2 Rg5 15. f8Q Rf5+.
 viii) 11. ..., Ra8 12. Kg2 Ra2+ 13. Kf3 Ra8 14. Kf4.
 ix) 15. ..., Ra1 16. Kg6 Rg1+ 17. Kh7 Rf1 18. Kg8.
 x) 17. Rg8? Ra6+ 18. Kh7 Rf6. 17. Kh7 Rf8 18. Kxh6 does work, but is longer...
 xi) 18. Rh7? Rf8 19. Kg7 Rxf7+ 20. Kxf7 Kg4, or 19. Kg6 Kg4 20. Rxh5 Rxf7.

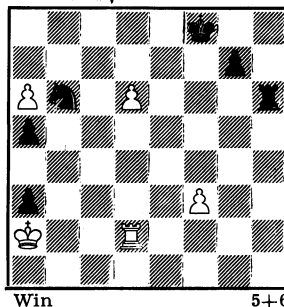
No. 3608 A. Avni
 1 H.M., Thèmes-64
 '20 Years', 1976



No. 3608: A. Avni (Israël).
 1. Bc3+/i d4 2. Bxd4+ Kxd4 3. g7 Qh7 4. Sg4/ii Bc4/iii 5. a4/iv and now B1 is in Zugzwang: 5. ..., Kd5 6. Sf6+ or 5. ..., e3 6. fe+ or 5. ..., Ba2 (-g8) 6. Se2+ or 5. ..., Ba6 (-f1) 6. g8Q Qxg8 (Qb7+; Ka3) 7. Sf5+ or 5. ..., d5 6. Sf5+ Qxf5 7. g8Q e3 8. f3 Qxf3 9. Qg7+ Ke4 10. Qe5 mate, or 5. ..., Qg8 (h4, h3) 6. Sf5+. Relatively best, then, is 5. ..., Qg6. g8Q (there is no check on b7 now) 6. ..., Qxg8 (Bxg8; Se2+) 7. Sf5+ wins, for instance, 7. ..., Kd5 8. Sf6+ Ke5 (Kc6; loses bB) 9. Sxg8 Bxg8 10. Se7 Be6

(Bh7; c4) 11. a5 Kf6 12. Sc6 Bc8 13. Kb5 wins.
 i) 1. gSf5? d4 2. g7 Qh7.
 ii) Threat is 5. Se2+ and 6. Sf6+.
 iii) 4. ..., Qg6 (h3) 5. Se2+ and 6. Sf4+ 4. ..., Qh4 5. Sf5+ 4. ..., e3 5. fe+.
 iv) 5. Sf6? Qg6.

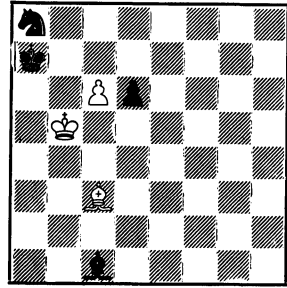
No. 3609 L. Sedlak
 2. H.M., Thèmes-64
 '20 Years', 1976



No. 3609: L. Sedlak.
 1. d7/i Sxd7 2. a7 Sb6/ii 3. Rd8+ Kf7 4. Rb8 Sa8 5. Rxa8 Ra6 6. Kb3/iii a2 (a4+; Kxa3) 7. Kxa2 a4 8. Ka3 Kg6/iv 9. f4 Kf7/v 10. f5 (Zugzwang) Ra5/vi 11. Kb4 Ra6 12. Kb5 wins, for example, 12. ..., a3 13. Kxa6 a2 14. Rf8+ Ke7 15. Re8+.
 i) 1. a7? Ke8 2. Re2+ Kd8 3. Re7 Rxd6 4. Rb7 Sa8 5. Rb8+ Kc7 6. Rxa8 Kb7.
 ii) 2. ..., Ra6 3. Rxd7 Ke8 4. Rb7 and 5. Rb8.
 iii) 6. Kxa3? a4 7. f4 Kg6 8. f5+ Kf7 9. f6 Kg6 10. fg Kxg7 11. Kb4 a3. 6. f4? a4 7. f5 Ra5 8. Kxa3 Ra6.
 iv) 8. ..., g6 9. Rh8 Rxa7 10. Rh7+ wins, but not 9. f4? Kg7, nor 9. Kb4? a3.
 v) 9. ..., Kh7 10. f5 (Zugzwang). 10. ..., Ra5 11. Kb4, or 10. ..., g6 11. f6 (fg? Kg7; or Kb4? a3).
 vi) 10. ..., Ke7 11. Rg8 wins, and 10. ..., g5 11. Rh8 wins, for instance, 11. ..., Rxa7 12. Rh7+ Kf6 13. Rxa7 g4 14. Kxa4 g3 15. Kb3 Kxf5 16. Rg7 Kf4 17. Kc2 Kf3 18. Kd2 Kf2 19. Rf7+

Kg1 20. Ke3 g2 21. Kf3 Kf1 22. Kg3 +
Kg1 23. Rf8 Kh1 24. Rh8 + Kg1 25.
Rh2.

No. 3610 V. E. Khortov
=3/4 H.M., Thèmes-64
'20 Years' 1976



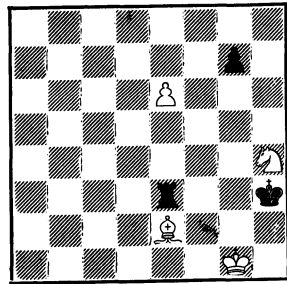
Draw 3+4

No. 3610: V.E. Khortov.

1. c7/i Kb7/ii 2. c8Q + Kxc8 3. Kc6
Ba3 (Bf4; Bb4) 4. Ba5 (Zugzwang) 4.
Ba5 (Zugzwang) 4. ..., Bc5/iii 5. Bc7
Sxc7 stalemate.

i) 1. Bb4? Sc7 + 2. K- Bf4.
ii) 1. ..., Sxc7 2. Kc6 Se8 3. Kd7.
iii) 4. ..., Kb8 5. Bd8 Kc8 6. Be7 and
7. Bxd6.

No. 3611 E. Janosi
=3/4 H.M., Thèmes-64
'20 Years' 1976



Win 4+3

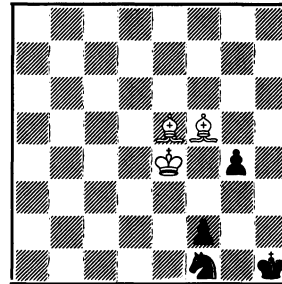
No. 3611: E. Janosi.

1. Sg2 (Sg6? Kg3;) Re4/i 2. Kf2/ii
Kh2/iii 3. Se1 Rxe6 (Kh3; Sf3) 4.
Sf3 + Kh1 (Kh3; Sg5 +) 5. Bf1 Rg6 6.
Bh3, Zugzwang.
i) 1. ..., Re5 2. Kf2 g5 (Kh2; Bg4) 3.

Se3 g4 4. Bxg4 + Kh4 5. Kf3 Kg5 6.
Sc4 Re1 7. Se3 Kf6 8. Sd5 + Kg7 9. e7
Kg6 10. Bh5 + Kxh5 11. Se2.

1. ..., Rxe2 or 1. ..., Rxe6 2. Sf4 +.
ii) 2. Bd3? Re5 3. Kf2 Kg4 4. Se3 +
Kf4. 2. Bf3? Rxe6.
iii) 2. ..., g5 3. Se3 g4 + 4. Bxg4 +
Kh4 5. Kf3 Re5 6. Kf4.

No. 3612 L. E. Silaev
5 H.M., Thèmes-64
'20 Years' 1976



Draw 3+4

No. 3612: L.E. Silaev.

1. Kf4/i g3/ii 2. Bd4/iii Se3/iv 3.
Kxg3/v f1Q 4. Be4 + Sg2 5. Bf2 Zug-
zwang and draw, for if it were W to
play in this final position, B1 would
win: 6. Bd4 Qf4 +, or 6. Bg6 Qc1 or 6.
Be3 Qe1 +, or 6. Kf3 Qd1 + 7. Kg3
Qd6 + 8. Kh3 Qe6 +, or 6. Bb7 Qd3 +
7. Bf3 Qd6 + 8. Kh3 Qh2 + 9. Kg4
Qf4 +, or 6. Bf3 Qd3 7. Kg4/vi Qg6 +
8. Kh3 Qf5 + 9. Kg3 Qf4 +.

i) 1. Bxg4? Sd2 + 2. Ke3 f1Q 3. Kxd2
Qg2 + 4. Be2 Qg5 +.
1. Be6? Sd2 + 2. Ke3 f1Q 3. Kxd2
Qf2 + 4. Kd3 g3 5. Bd5 + Kh2 6. Be6
Qf3 + 7. Kd4 Kg1 8. Bd5 Qf2 + 9.
Kc4 Kf1.

1. Bf4? Sd2 + 2. Bxd2 f1Q 3. Bxg4
Qc4 + 4. Kf3 (Kf5, Qd3 +;) 4. ...,
Qd5 + 5. Ke2 Qg2 +, or 5. Ke3 Qg5 +.

1. Bd4? Sg3 + and 2. ..., f1Q.
1. Kd5? Se3 + and 2. ..., Sxf5.

1. Kd4? Sd2 2. Bd3 Sf3 + 3. Ke3 Sxe5
4. Kxf2 (else g3;) 4. ..., Sxg3 + 5. Kg3
Se5 (f2), or 3. Ke4 Sxe5 4. Kxe5 g3.

1. Kd3? Sh2 2. Be4 + Sf3 3. Ke2 Kg2.
ii) 1. ..., Sd2 2. Bd3 Sf3 3. Bd6 Kg2 4.

Kxg4, or on move 3: 3. ..., Se1 4. Ba6 or 3. ..., Sh2 4. Kg3.

1. ..., Sh2 2. Be4 + Sf3 (Kg1; Bd4) 3. Kxg4 f1Q 4. Bxf3 + Kg1 5. Bd4 Kh2 6. Be5 +.

1. ..., Sg3 2. Kxg3 f1Q 3. Be4 +. 1. ..., Se3 2. Bd3 Sg2 + 3. Kxg4. 1. ..., Kg1 2. Bd4 g3 3. Bh3.

1. ..., Kh2 2. Kxg4 + Kg2 3. Be4 + Kg1 4. Bd4. 1. ..., Kg2 2. Be4 + Kh3 3. Bd4 g3 4. Bxf2 gf 5. Kf3.

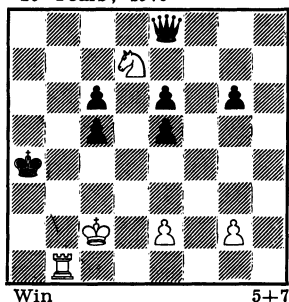
iii) 2. Bd3? g2 3. Be4 Sd2. 2. Bh3? g2 3. Bxg2 + Kxg2 4. Bd4 Se3, or, in this, 3. Be6 g1Q 4. Bd5 + Kh2 5. Kf3 + Sg3. 2. Be4 +? g2 (Kh2? Kg5) 3. Bxg2 + Kxg2 4. Bd4 Se3. 2. Kf3? Sd2 + 3. Kxg3 f1Q. 2. Be6? g2 (Sd2? Kxg3) 3. Bd5 Sd2, or 3. Kf5 Se3 +.

v) 3. Bd3(h3)? g2. 3. Be4 +? g2 4. Bxe3 f1Q + 5. Kg3 Qe1 + 6. Kf4 Kh2.

iv) 2. ..., g2 3. Bxf2. 2. ..., Sd2 3. Bxf2 or 3. Bd3. 2. ..., Sh2 3. Kxg3 f1S + (f1Q; Be4 +) 4. Kh3. 2. ..., Kg1 3. Bd3.

vi) 7. Bc5 Qg6 + and either 8. Kf2 Kh2 or 8. Bg4 Qg5.

No. 3613 V.A. Bron
6 H.M., Thèmes-64
'20 Years', 1976



No. 3613: V.A. Bron.

1. Sb6 + Ka5/i 2. Sc4 + Ka4/ii 3. Kc3 Qd8 4. Rd1 Qc7/iii 5. Ra1 + Kb5 6. Ra8 e4 7. e3/iv Qg7 + 8. Kb3 Qc7 9. g3/v g5 10. g4 (Zugzwang) e5 11. Kc3 (Zugzwang) wins.

i) 1. ..., Ka3 2. Sc4 + Ka2 3. Rb2 + Ka1 4. Rb3 Qa8 5. Ra3 +.

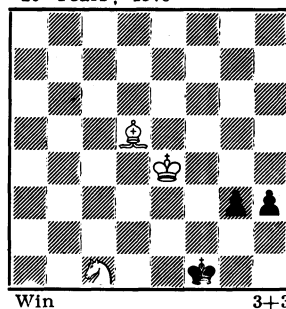
ii) 2. ..., Ka6 3. Ra1 + Kb5(b7) 4. Sd6 +.

iii) 4. ..., Qxd1 5. Sb2 +. 4. ..., Qd4 + 5. Rxd4 ed + 6. Kd3 Kb4 7. Se5.

iv) 7. Kb3? Qg3 + 8. e3 Qe1.

v) 9. g4? g5 (Zugzwang) 10. Kc3 Qg7 + 11. Kb3 Qc7 draw.

No. 3614 A. Sochniev
7 H.M., Thèmes-64
'20 Years', 1976



No. 3614: A. Sochniev.

1. Kf3 g2 2. Bc4 + Ke1 3. Sd3 +/i Kf1 4. Sf4 + Kg1 5. Kg3 h2 6. Se2 + Kh1 7. Kh3 (Zugzwang) g1S +/ii 8. Kg3 Sxe2 + 9. Kf2 Sc3/iii 10. Kf1 Se4 11. Bd3 Sd2 +/iv 12. Kf2 Sf3 13. Bc4 (a6) (Zugzwang) Se1 14. Bd5 + Sg2 15. Bxg2 mate.

i) 3. Se2? g1Q 4. Sxg1 h2.

ii) 7. ..., g1Q 8. Bd5 + Qg2 + 9. Bxg2 mate.

iii) 9. ..., Sf4 10. Ba6 Sd5 11. Be2 mates.

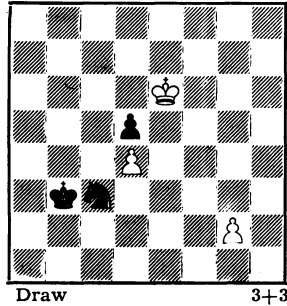
iv) 11. ..., Sg5 12. Be2 (Zugzwang) and 13. Bf3 mate.

No. 3615: P. Olin.

1. g4 Kc4 2. g5 Se2 3. Ke5 (g6? Sf4 + or Kf5? Sxd4 +) 3. ..., Sg3 4. Kf4 (g6? Sh5 Zugzwang) 4. ..., Sh5 + 5. Ke5 (Kg4? Sg7; or Kf5? Kxd4;) 5. ..., Sg7 6. Kf6 Sh5 + (Se8 +; Ke(f)7) 7. Ke5 Sg3 8. Kf4 Se4 9. g6 Sf6/i 10. Kf5/ii Se8/iii 11. Ke5 (Zugzwang) Sg7 12. Kf6.

i) 9. ..., Kxd4 10. g7/iv Sf6 11. Kf5 Sg8 12. Ke6 Ke4 13. Kf7 Sh6 + 14.

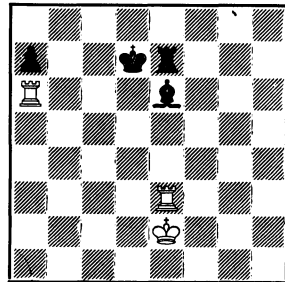
No. 3615 P. Olin
Mention, Thèmes-64
'20 Years', 1976



Draw 3+3

Kg6 Sf5 15. g8S d4 16. Sf6 + Kf4 17. Sd5 + Ke5 18. Sb4.
ii) 10. Ke5? Se8 (Zugzwang) 11. Ke6 Kxd4 12. Ke(f)7 Ke5 13. Kxe8 Kf6.
iii) 10. ..., Sg8 11. Ke5 Se7 (h6) 12. g7 Sg8 13. Ke6.
iv) Also given is 10. Kf5 Sg3 + 11. Kg4 Se4 12. Kf5.

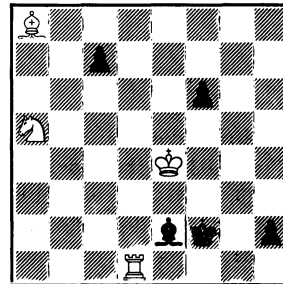
No. 3616 J.F. Baudoin
Mention, Thèmes-64
'20 Years', 1976



Win 3+4

No. 3616: J.F. Baudoin (France).
1. Ke1/i Re8 2. Kd2 Re7/ii 3. Kc3 Re8 4. Kd4 Re7 5. Kc5 Re8 6. Rd6 +.
i) The waiting move is necessary, as the immediate 1. Kd2? Re8 2. Kc3 allows 2. ..., Rc8 +, escaping the bind. 1. Rxa7 +? K- 2. Rxe7 Kxe7 draw.
ii) 2. ..., Bd5 3. Rxa7 + Kd8 4. Rd3 Re5 5. Ra5.

No. 3617 N. E. Sviridenko
Mention, Thèmes-64
'20 Years', 1976



Win 4+5

No. 3617: N.E. Sviridenko.

1. Rh1/i Bf3 + 2. Kd3/ii Bxh1/iii 3. Bxh1 c5 4. Sc4 f5 5. Kd2/ix f4 6. Se5 (Zugzwang) Kg1 (c4; Sf3) 7. Ke1 c4/v 8. Sf3 + Kxh1 9. Kf1 c3 10. Se1 c2 11. Sd3 (Sxc2? f3) 11. ..., c1Q + 12. Sxc1 f3 13. Sd3 f2 14. Sxf2 mate.
i) 1. Rc1? Bf3 + 2. Kf4 Bxa8 3. Rc2 + Kg1 4. Kg3 h1S +.
ii) 2. Kd4? Bxh1 3. Bxh1 c5 + 4. Kd3 f5 5. Sc4 f4 6. Se5(d2) c4 + 7. Sxc4 Kg1 8. Ke2 f3 +. 2. Kf4? Bxh1 3. Bxh1 c5 4. Sc4 f5 5. Se5 c4 6. Sxc4 Kg1 7. Kf3 Kxh1 8. Kf2 f4.
iii) 2. ..., Bxa8 3. Rxh2 + Kg3 4. Rh8 Bf3 5. Rf8.
iv) 5. Sd2(e5)? c4 + 6. Sxc4 f4 7. Sd2 Kg1 8. Ke2 f3 +.
v) 7. ..., f3 8. Sxf3 + Kxh1 9. Kf1 c4 10. Se1 and mates.

REVIEWS

Rook v. Minor Piece Endings, (1977) and Queen v. Rook/Minor Piece Endings. (1978).

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