

EG moves into the 80s.  
Greetings to all readers, whether subscribers or not. Special thanks to those subscribers who have already renewed -- all 65 of you!

**PLEASE REPRINT**

**TOURNEY ANNOUNCEMENTS**

**Announcement**

**PRIZE ESSAY COMPETITION  
OF "EG"**

Required: an article or essay, with the 'set theme':

"Soundness: The Study Composer's Responsibility".

Conditions:

1. The competition is open to anyone, anywhere.
2. Entries must be typewritten.
3. Language: English or French or German or Russian.
4. Length: no limit, but conciseness is to be preferred.
5. Closing date: 31.xii.1980.
6. Mark entries "EG Essay Competition" and send to the judge:  
A.J. Roycroft,  
17 New Way Road  
London NW9 6PL  
England.
7. No more than one complete entry will be published (in English) in "EG". However, ideas from other entries may form part of the judge's competition report, which will be published in "EG".
8. There will be a book prize, or prizes, at the judge's discretion. All competitors will receive a copy of the issue of "EG" carrying the judge's report.

1. CHESS CANADA and CANADIAN CHESS CHAT. Closing date 30.xi.80. Maximum number of entries per composer: 5. Cash prizes. Send 2 diagrams and 1 complete solution to: Canadian Chess Chat Composing Contest, P.O. Box 304, Station "B", Hamilton, Ontario, Canada L8L 7V7. Judge: to be announced.
2. JOSE MANDIL MEMORIAL (see EG58, p. 238). Closing date: 31.iii.80. Send 2 copies (1 without name) to: Joaquin P. de Arriaga, Apartado 13085, Madrid, Spain. Maximum 2 entries per composer. Judge: Adam Sobey. (Mr. de Arriaga is the new studies editor of PROBLEMAS.)
3. BRON JUBILEE. To celebrate the FIDE Grandmaster's 70th birthday. Closing date: 31.iii.80. Maximum 5 entries per composer. Send to: OBLKOMITET PO F.K. I SPORTU, UL. MALYSHEVA 60, 620151 SVERDLOVSK, USSR. Mark envelopes "Jubilee Tourney for Problem and Study Composition".

**BACK NUMBERS OF EG**

Copies of EG1, EG2 and EG43-58 are available from AJR at £1 or \$2.50 per copy (while the proverbial stocks last).

**5th Jubilee Tourney of "EG" -  
Final Award**

1st Prize No.3792: G.M. Kasparyan.  
2nd Prize No.3793: D. Gurgenidze  
(see **R1**).  
3rd Prize No.3794: Em. Dobrescu.  
4th Prize No.3796: E.L. Pogosyants.  
5th Prize No.3798: V. Kapusta.  
6th Prize No.3799: Y. Hoch.  
7th Prize No.3800: E.I. Dvizov.  
8th Prize No.3801: J.R. Ibran.

1st H.M. No.3802: Y. Afek.  
2nd H.M. No.3803: N. Kralin.  
3rd H.M. No.3804: A. Melnikov.  
4th H.M. No.3806: D. Gurgenidze.  
5th H.M. No.3808: A.L. Bor.  
6th H.M. no.3810: J-C. Letzelter.  
7th H.M. No.3811: T. Balemans  
(see **R2**)

1st Comm. No.3812: V.N. Dolgov  
and Al.P. Kuznetsov (see **R3**)  
2nd Comm. No.3813: J.H. Marwitz.  
3rd Comm. No.3815: J. Polasek.  
4th Comm. No.3816: E.L. Pogosyants.  
5th Comm. No.3818: H. Aloni and  
Y. Hoch.  
6th Comm. No.3820: V.A. Bron.  
7th Comm. No.3821: S.A. da Silva.

**Eliminations**

No. 3787: J. Rusinek.

I: Koranyi gives 1. Rb1 + g1Q 2. fgQ Qd1 +, with 3. **Ka3** e1Q 4. Qa8 + Kgl 5. Bd4+ (Qa7+ Kf1; Qa6 + dQe2; Rxe1 + Kxe1; Bc3+ Kf1;) 5. ..., Qxd4 6. Rxe1 + Kf2 7. Rb1 (Qxa5 Qd3+; Kb2 Qd4+; Kc2 Qc4+;) 7. ..., Qc3+ 8. Ka2 Qc4+ 9. Kh2 (Rb3 a4;) 9. ..., Qb4+. The composer varies with 3. Rxd1 + edQ + 4. Kb5 but admits the situation is unclear.

II: Pospisil gives, in note (iv), 6. Bh1 Kf2 7. Be5 winning (instead of the composer's 6. Be5); and 7. Bh1 (instead of the composer's 7. Bxh2) Sf3 8. Bf6 Ke2 9. Kxa5 or here, 7. ..., Se2 8. Bxh2 Sd4 9. Bd5.

III: Gurgenidze gives, also in note (iv), 4. Be5 (instead of the composer's 4. Bh7) h1Q 5. Bh7 Sf3 (Kf2; Be4) 6. Rxh1 Kxh1 7. Be4 Kg2 8. Bd6 Kf2/i 9. Bxe7 h2 10. Bc5 + Kg2(e2) 11. e7 h1Q 12. e8Q. i) 8. ..., h2 9. Bxh2. 8. ..., ed 9. e7 h2 10. e8Q h1Q 11. Bxf3 + Kxf3 12. Qc6+.

IV: Dvizov and Shmulenson also show a serious flaw in note (iv) - 5. **Rxg1** (instead of the composer's 5. Be4) 5. ..., hgQ 6. Bd4 + Kf1 7. Bd3 + Kg2 8. Be4 + Kf1 9. Bxgl Kxgl 10. Kxa5 Kf2 11. Kb6 Ke3 12. Bh1 Kd4 13. Kc7 Ke5 14. Kd7 Kf6 15. Ba8.

No. 3788: I.I. Ionchev.

I: Both Kasparyan and Gurgenidze give 1. Rg4 + **Kxc5** 2. de Bd8 +, with 3. Kh3 b2 or ba (Gurgenidze) or 3. Kh5 ba (Kasparyan).

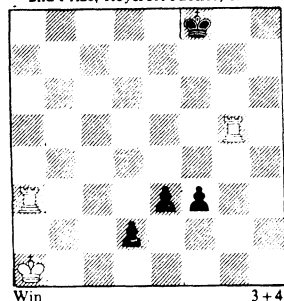
II: Kos gives 1. Rg4 + **Kxd5**, and both Kopnin and Nunn continue 2. cb ba 3. bc (Ra4 Re4+; Rxe4 Bd8+) 3. ..., a1Q and a B1 checking sequence wins.

No. 3789: I. Vandecasteele.

I: Several composers quote **R4** as a mayor anticipation for the two thematic stalemates, the main change being wB instead of wS.

II: Kos gives 1. Kc3 Bc7 2. Re6 d1Q 3. Ra6 + Qa4. The composer resets as **R5**, a delightful companion piece to the Mattison, but, alas, No. 3789 must disappear.

**R1** **D. Gurgenzidze**  
Version of no. 3793  
2nd Prize, Roycroft Jubilee, 1978

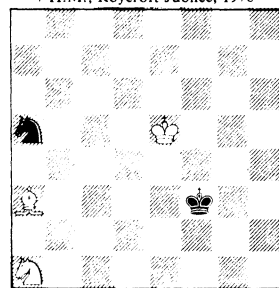


Win 3+4

**R1:**

1. Rg1, solution as No. 3793. Not 1. Rd3? e2 2. Rxf3+ Ke7 3. Re5+ Kd6. Nor 1. Rf5+? Kg7 2. Rd5 e2.

**R2** **T. Bailemans**  
Version of no. 3811  
7 H.M., Roycroft Jubilee, 1978



Win 3+2

**R2:**

1. Kd5 (for Bc5) 1. ..., Ke3/i 2. Bb4 Sb7 3. Sb3/ii, with solution as No. 3811.

i) 1. ..., Ke2 2. Bb4 Sb7 3. Sb3 Sd8/iii 4. Sd4+ Kf2/iv 5. Bd2/v Kg2/vi 6. Kd6/vii Kg3 (Kf2 Kd7) 7. Be3 Sb7+/viii 8. Kc6 Sa5+ 9. Kd5 Kg4/ix 10. Bd2 Sb7 11. Se6 Kf5 12. Bc3 Kg6 13. Kc6 Kf7 14. Kd7 Kg6 15. Bb4 Kf5 16. Sc7 Ke5 17. Sa6 wins.

ii) 3. Sc2+? Kf4 4. Be7 Kf5 5. Sd4+ Kg6 6. Ke6 Sa5.

iii) 3. ..., Kd3 4. Sd4 main line. 3. ..., Kf3 4. Be7. 3. ..., Ke3 4. Sd4 Sd8 5. Sf5+ and Sd6.

iv) 4. ..., Kf1 5. Be7 Sf7 6. Sf5 Sh8 7. Ke6 Sg6 8. Bd6. 4. ..., Ke3 5. Sf5+ and Sd6.

v) 5. Sf5? Sf7, but not 5. ..., Sb7? 6. Sh6.

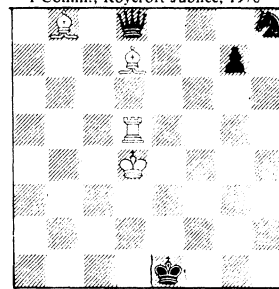
vi) 5. ..., Sf7 6. Sc6 Sh8 7. Se5. Or 5. ..., Sb7 6. Se6.

vii) 6. Sf5? Sf7 7. Ke6 Sd8+ 8. Ke7 Sb7.

viii) 7. ..., Kg4 8. Ke7 Sb7 9. Sc6 Kf5 10. Bb6 Ke4 11. Sb4.

ix) 9. ..., Sb7 10. Se6 Sa5 11. Sc5.

**R3** **V.N. Dolgov and Al. P. Kuznetsov**  
Version of no. 3812  
1 Comm., Roycroft Jubilee, 1978

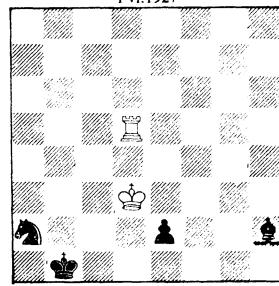


Win 4+4

**R3:**

solution exactly as No. 3812.

**R4** **G. Mattison**  
= 1/2 Prize, Shakhmatny Listok,  
i-vi.1927

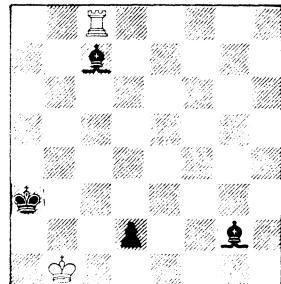


Draw 2+4

**R4:**

1. Kd2 Sc1 2. Rb5+ Ka2 3. Ra5+ Kb3 4. Rf5 Bc7 5. Rf3+ with the thematic lines:  
5. ..., Kb2 6. Rf2 Ba5+ 7. Ke3 Bb6+ 8. Kd2 Bxf2 stalemate.  
5. ..., Ka4 6. Re3 Bf4 7. Ke1 Bxe3 stalemate.

**R5** I. Vandecasteele  
Version of No. 3789



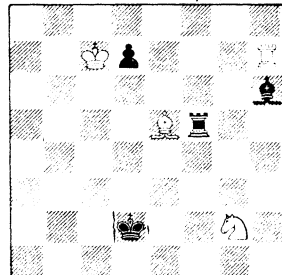
Draw 2+4

**R5:**

1. Kc2 Ba5 2. Re8 Bc6 3. Re3+, with the thematic lines:  
3. ..., Ka2 4. Re2 Ba4+ 5. Kd3 Bb5+ 6. Kc2 Bxe2 stalemate.  
3. ..., Ka4 4. Rd3/i Be4 5. Kd1 Bxd3 stalemate.  
i) 4. Re2? is the addition, a very attractive addition, to the Mattison variations, 4. ..., d1Q+ 5. Kxd1 Bf3 6. K-Bxe2.

**R6** V.A. Bron

"Kharkov Socialist", 1934



Win 4+4

**R6:**

1. Sh4 Rxe5/i 2. Sf3+ Ke3 3. Sxe5 Bf4 4. Kd6/ii Kd4 (Ke4; Rh4) 5. Rh5 (Rh4? Ke4) 5. ..., Bg3 6. Rg5 Bf4 7. Rg4 Ke4 8. Rh4 (zugzwang) Kf5 9. Kd5 Bxe5 10. Rh5+ wins.  
i) 1. ..., Rh5 2. Rxh6 Rxh6 3. Bf4+.  
ii) 4. Rh5? Ke4 5. Kd6 Kd4. Zugzwang. 6. Rh4 Ke4 and 7. Rh5 Kd4, or 7. Rg4 Kf5. While if 6. Rf5 Ke4 7. Rh5 Kd4.

No. 3790: V. Kos.

Numerous composers/analysts give 1. ..., Sd2 2. Rc7+ Kd8 3. Rc2 Sb3+ 4. Kxa2 Sd4 5. Rc3 Sb4+ and 6. ..., Sxe2. If then 7. Sf7+ Kd7 8. Se5+ Ke6 (John Nunn). To the composer's 5. ..., Sf4, Gurgenidze gives 6. e4 (instead of 6. e3).

No. 3791: Y. Bazlov.

V.A. Bron gives **R6**, as a complete anticipation. Bron writes "I have no doubt that Bazlov was unaware of my ending. It is a wonderful coincidence."

(No. 3793: Gurgenidze. The flaw corrected by **R1**, and pointed out by several correspondents, is 1. **Rf6**+, when W wins: 1. ..., Ke7 2. Rxe3+ Kxf6 3. Rxf3+. Or 1. ..., Kg7 2. Rd6 Kf7 3. Rxe3. Or 1. ..., Kg8 2. Ra8+ Kg7 (Kh7; Rd6) 3. Rd6 Kf7 (d1Q+ Rxd1, e2; Rg1+ and Ra3) 4. Kb2 e2 5. Ra7+ Ke8 6. Rh6.)

No. 3795: N. Kralin. E.I. Dvizov and G. Shmulenson give 1. h7 Sh8 2. Sg5 g3 and a B1 win - 3. Sf7 Bf3 4. Sxh8 Bxg2 5. Sf7 Be4+ 6. Kc1 g2. Gurgenidze gives the same.

No. 3797: G.A. Nadareishvili.

I: R. Fontana gives, and the composer concurs, 1. g7 **Rd1**+ 2. Kh2 dRg1 and 2 possibilities: 3. Bh7+ Ka1 4. g8Q Rxg8 5. Bxg8 Rxg8 wins, as does, in this, 4. Ra7 R3g2+ 5.

Kh3 Rxc7 6. Rxa3+ Kb2. 3. Rb7 + Ka1 4. Ra7 R3g2+ 5. Kh3 Rxc7 6. Rxa3+ Kb2 7. Ra2+ (Rb3+, Kc2 (a2)) 7. ...., Kb1 8. Bd5 Rh7 mate.

Fontana also points out that the line 1. g7 a2 2. Re1 + Kb2 3. Bxa2 Rxc7 4. Bc4 **Rd4** 5. Re2 + Kc3 6. Be6 Rh4+ 7. Rh2 Re4 8. Rh3+ Kd4 looks unsatisfactory in that "wK remains awkwardly placed, and B1 retains winning chances".

II: Kopnin analyses 1. g7 **Rd6** 2. Bh7+ Kc1 3. Kh2 Rg5 4. Bf5 Rh6+ 5. Bh3 hRg6 to a B1 win.

No. 3805: Y. Bazlov. Harri Hurme draws attention to the serious anticipation **R7**.

No. 3807: V. Shanshin.

John Nunn shows a B1 win after 1. h5 c3 2. Se2 c2 3. h6 Ra8+ 4. Kf7 **Rh8**, with alternative lines:

5. Kg7 Re8 6. Sc1 (h7 Rxe2; h8Q c1Q) 6. ...., Re1 7. Sd3 (Sa2 Ke7; h7 Rg1+; Kh6 Kf7) 7. ...., Rd1 8. Sc5 + Ke7 9. Sb3 Rg1+ and 10. ...., Kf7.

5. Kg6 Re8 6. Sc1 (h7 Rxe2; h8Q Re6+; Kf5 c1Q;) 6. ...., Re1 7. Sd3 (Sa2 Ke6; h7 Rg1+;) 7. ...., Rd1 as before.

No. 3809: N.D. Mansarliisky. Balemans demolishes the main line with 7. ...., Rf2 instead of the composer's Ra4. The composer supplies **R8**, which gives the same position after its move 3 as after move 3 in No. 3809, but with a different continuation. The added force does not improve the study.

(No. 3811: T. Balemans. The composer himself draws attention to the cook 3. Bc3 **R2** is the correction).

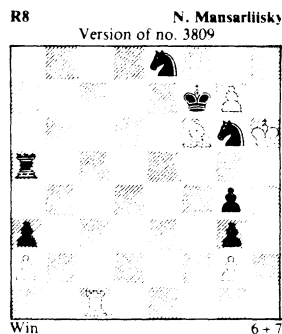
(No. 3812: V.N. Dolgov and Al. P. Kuznetsov. John Nunn draws attention to 9. Re2 or 9. Rg2+ Kh1 10. Re2(f2), also winning. The composers correct by adding bSh8 - see **R3**.)

No. 3814: Y. Peipan. Khatyamov gives the major dual. 1. **Kc7** h3 2. Sf1 h2 (else the main line wins) 3. Sxh2 Kd5 4. Kd7 Ke5 5. Ke7 Kf5 6. Kf7 Kg5 7. Kg7 Kh4 8. Kg6, while if 1. ...., Kd4 2. Sf1 Kd3 3. Sh2 Ke2 4. f4.



**R7:**

1. f7 Bxf7 2. Bb3 Bxb3 3. Kxb3 Bf6 4. Bb6 Rh8 5. Sc7 Rb8 6. Kc4 Rxb6 7. Sd5 Ra6 8. Kb5 Rd6 9. Kc5 Be5 10. Se3 + Kf3 11. Sc4 Re6 12. Kd5.



**R8:**

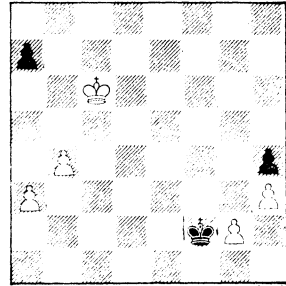
1. Rf1 (Bc3? Ra6) 1. ...., Sxf6 (else Be7+) 2. Rxf6 + Kg8 (Kxf6; g8Q) 3. Kxg6/i Ra6/ii 4. Kg5 Ra4/iii 5. Kh6 Rf4 6. Kg6/iv Rf2 7. Ra6. i) 3. Rxc6? Rf5 4. Ra6 Rf6+.

ii) 3. ..., Ra8 4. Kh6 Re8 5. Ra6 Rc8 6. Rxa3 Rc6+ 7. Kg5 Kxg7 8. Rxc3, while if, here, 7. ..., Rc2 8. Kxg4 Rxc2 9. Ra7.  
 iii) 4. ..., Ra7 5. Kxg4 Rxc7+ 6. Kh3. 4. ..., Ra5+ 5. Kxg4 Kxc7 6. Rf3, or 5. ..., Rc5 6. Kxc3 Rc2 7. Rf2.  
 iv) 6. Rf8+? Rxf8 7. gfQ+ Kxc8 8. Kg5 Kf7 9. Kg4 Kf6 10. Kxc3.

No. 3817: V.Y. Zikov. R. Fontana draws attention to the extraordinary coincidence of **R9**, a game played by Artur Mandler! The position and moves are taken from Voellmy's book "Wie Führt Du das Endspiel", 1946.

No. 3819: Y. Solovyov. John Nunn and T. Balemans both give 6. Bc4 as a cook -- B1 has no reasonable reply.

**R9** Dr. A. Mandler vs. Prohazka, Brno, 1923



White to Play, Wins 5 + 3

**R9:**

"B1 was relying on 1. b5 Kxc2 2. Kb7 Kxc3 3. Kxa7 Kg4... but 1. Kd5! surprisingly occurred. 1. ..., Kxc2 2. Ke4 Kxc3 3. Kf3 Kh2." At this point the game was adjudicated, as a win.  
 4. Kf2/i h3 5. b5 Kh1 6. Kf1/ii h2 7. b6/iii a5 8. b7 a4 9. Ke2 with the Polerio win.  
 i) 4. a4? h3 5. Kf2 a5 6. b5 Kh1 7. b6 h2, and 4. a4? is seen to be a lost tempo.  
 4. b5? Kg1 2. Kg4 Kg2 6. Kxc4 Kf3 7. a4 Ke4 8. a5 Kd5 9. b6 ab (or Kc6;) 10. a6 Kc6. At any point ..., a6; would justify 4. a4.  
 ii) 6. a4? a5 leads into a stalemate variation.  
 iii) So that if 7. ..., ab 8. a4 b5 9. a5, to mate with promotion.

No. 3822: S. Belokon and V. Moz-Zhukin. John Nunn gives 1. Sf4+ Kd2 2. Rh2+ as a cook. 2. ..., Kc3 3. Sh6 Rf8 4. Se2+ and 5. Kxa6 -- "W is a bit tangled up then, but B1 does not seem to be able to exploit this." If 2. ..., Kc1 3. Sf6 Rf8 4. Sd3+ Kbl 5. Se4 mates, as does 2. ..., Ke1 3. Se3.

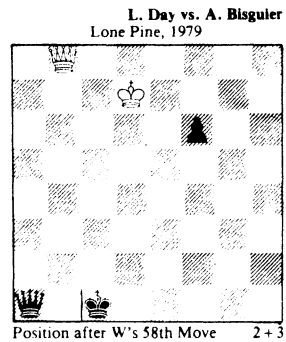
That completes the havoc wrought upon the major award. There is also some harm to the "Judge's Choice", but that is, or should be, the province of Neil McKelvie's long-awaited, and still outstanding, "Analytical Notes". Trying to take some advantage from the ruins, I have announced an essay competition, for which I hope that there will be many entries (but not 274 of them!).

Robert Fontana donated a sum of money to provide a prize for the best "demolition" set. In my opinion, his 'anticipation demolition' of No. 3817 fully entitles him to his own prize! Among the dozens of letters received, no one else found this over-the-board anticipation. Mr. Fontana also contributed potent analyses or anticipation indications to 6 other studies.

I now 'sign off' with two belated acknowledgements. Theo van Spijk, our inestimable printer, has donated the extra printing of EG57, and Richard Harman has provided a further £8.34 to the prize fund.

All the prizes (generally, books) will have been despatched to the worthy winners by the end of i.80.

John Roycroft  
London, xii.79.



**GBR Class 4000.10, with fP**

Relevant to Michael Bent's analytical predicament (see EG58, p.241) is the o-t-b game ending from Lone Pine, 1979, between L. Day and A. Bisguier. Play proceeded: 58. ... , Qe5 59. Qd6 Kc2 60. Qe6 Kd3 61. Qh3 + Kd4 62. Qh4 + Kd5 63. Qh1 + Qe4 64. Qd1 + Ke5 65. Ke7 Qb7 + 66. Kf8 f5 67. Qe1 + Qe4 68. Qa1 + Kf4 69. Qf1 + Qf3 70. Qc1 + Kg4 71. Kg7 f4 72. Kf6 Qe3 73. Qc8 + Kg3 74. Qc7 Qd4 + 75. Kf5 Qd5 + 76. Kf6 Qb5 77. Kg6 Qe8 + 78. Kg5 Qg8 + 79. Kf5 Qg4 + 80. Ke4 Qe6 + 81. Kd4 Qe3 + 82. Kd5 Kf2 83. Qc2 + Qe2 84. Qh7 Qd2 + 85. Ke5 Qe3 + 86. Kd5 f3 87. Kc6 Qc3 + 88.

Kb7 Qb4 + 89. Ka8 Ke1 90. Qh1 + Ke2 91. Qh5 Qe4 + 92. Ka7 Ke1 93. Qa5 + Kf1 94. Qa1 + Qe1 95. Qa6 + Kg2 96. Qc6 Qe3 + 97. Ka8 Qd3 98. Qb7 Qd8 + 99. Ka7 Qa5 + 100. Kb8 Qe5 + 101. Ka8 Qf6 102. Qd5 Kh2 103. Qh5 + Kg3 104. Qb5 f2 105. Qb8 + Qf4 106. Qg8 + Qg4 107. Qb8 + Kg2 108. Qb2 Qg8 + 109. Ka7 Qf7 + 110. Ka8 Qf8 + 111. Ka7 Kg3 112. Qe5 + Kg4 113. Qe4 + Kg5 114. Qg2 + Kh6 115. Qh3 + Kg7 116. Qf1 Qf7 + 117. Ka8 Kf8 118. Kb8 Qe8 + 119. Kc7 Qe1 and wins, the game actually concluding with the moves 120. Qh3 Qe7 + 121. Kc8 Qe8 + 122. Kc7 Qf7 + 123. Kd8 Qf6 + 124. Kd7 f1Q 125. Qa3 + Kg8 126. Qa8 + Kg7.

A.J.R.

**BOTH SIDES SACRIFICE QUEENS  
(development of an idea)**

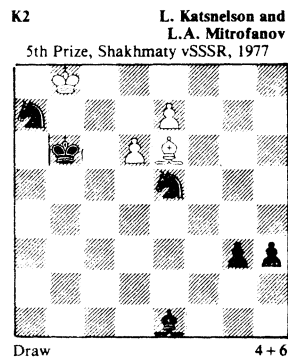
By Leonard Katsnelson, Leningrad

The sacrifice of the queen has always been an attractive theme for study composers. Studies even occur with multiple and mutual Q-offers.

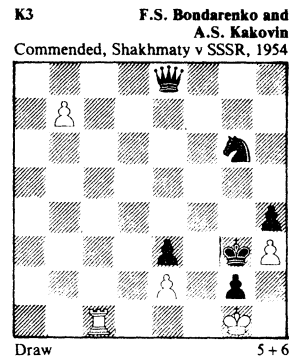


In **K1**, by the famous Leningrad composer duo, there are no fewer than 7 Q-sacrifices: 1. **Qe5** (eyeing both h8 and b2) 1. ..., **Qa5+!** (Qd4; Qxd4) 2. **Kxa5 Kb7** 3. **Qb2+ Ka7** 4. **Qb8+! Kxb8** 5. **Ka6! e1Q** 6. **g7 Qa5+!** 7. **Kxa5 Kb7** 8. **g8Q e2** 9. **Qa8+! Kxa8** 10. **Ka6 e1Q** 11. **e7 Qa5+!** 12. **Kxa5 Ka7** 13. **e8Q Sd2** 14. **Qa8+! Kxa8** 15. **Ka6 Sxc4** 16. **f6 Se5** 17. **f7 Sd7** 18. **f8Q+! Sxf8** 19. **a5**, and stalemate is ineluctible.

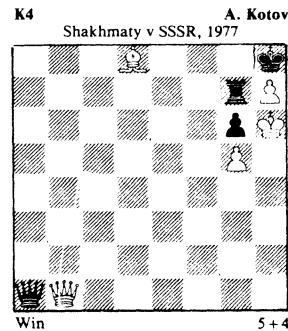
One possible development of the theme is the perpetual mutual offer of wQ and bQ to each other, accompanied by non-capture and perpetual check. The solution to **K2** runs:



1. **d7! aSc6+** 2. **Ka8 Sxd7** 3. **e8Q Sf6** 4. **Qg6! h2** 5. **Bd5! Sxd5** 6. **Qxg3 h1Q** 7. **Qg1+! Kc7** 8. **Qh2+! Kc8** 9. **Qh3+! Kc7** 10. **Qh2+! Kb6** 11. **Qg1+ Bf2!** There is an echo-variation after 11. ..., **Kc7** 12. **Qh2+ Bg3!** 12. **Qb1+! Kc7** 13. **Qh7+! Kc8** 14. **Qh3+! Kc7** 15. **Qh7+ Kb6** 16. **Qb1+**, with a positional draw.  
An especially complex and effective device in a study occurs when the mutual Q-offers (with non-capture) are combined with a systematic manoeuvre of the Qs. We may examine this development now in greater detail.

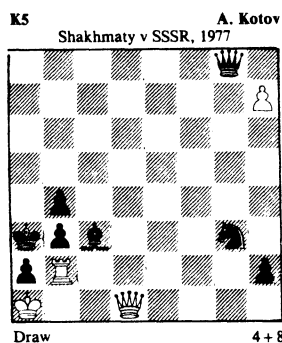


The first step in this direction was taken in **K3**. 1. **Rc8 Sf4!** 2. **b8Q Qxc8** 3. **Qc7! Qd7!** 4. **Qd6! Qe6!** 5. **Qe5 Qxe5 stalemate.**  
Some years afterwards A. Kotov discovered another matrix showing the systematic manoeuvre of the Q's in even greater relief. (He subsequently published the results of his researches in *Shakhmaty v SSSR*, iv.77.) The



solution to **K4** runs: 1. **Bf6! Qb2!** 2. **Qc2! Qc3!** 3. **Qd3! Qd4** 4. **Qe4 Qe5** 5. **Qa8+**. Here is a more profound development of the theme, in a correction of his 1964 study, from the

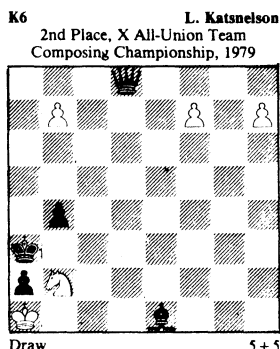




same article. **K5:** 1. h8Q h1Q 2. dQxh1 Sxh1 3. Qg7! Qf7! 4. Qf6! Qe6! 5. Qe5 Qd5 6. Qd4 Qc5! 7. Qxb4 + Bxb4 8. Rxa2 + ba stalemate. In the X All-Union Team Composing Championships yet another study employing this theme made its appearance (on the study board the set theme was sacrifice of the Q). In contrast with the preceding studies we find here that the systematic manoeuvre of the Q's is supplemented by a positional draw by

The major emphasis of this study is loaded on the side of the positional draw, while the systematic manoeuvre of the Q's has a subsidiary character. (Incidentally I know of no other study where there is a perpetual offer of the Q's **without check**. Note by AJR: JRH also can trace no anticipation, but when this study was shown at the CESC meeting Hugh Blandford immediately recalled the David Joseph study where bQ is offered repeatedly to wQ, and without checks. However, the Joseph study is a win, so the offers are not endless -- and there are no offers of wQ.) Summing up, one may observe that we have an unusual and romantic idea: Q-offers by both sides in the guise of their systematic manoeuvring in the quoted studies, expressed in an acceptable form, although a general shortcoming can be seen in static initial positions where the royal prisons are already prepared and the introductory play is forced.

I hope that the last word on the development and expression of this idea has **not** been said!



mutual Q-offers without check. **K6:** 1. b8Q! Qxb8 2. f8Q Qxf8 3. h8Q Bc3! 4. Qf6! Qd6! 5. Qd4 Qa6! 6. Qd3! Qb5! 7. Qe2! Qc4! 8. Qd3 Qb5 9. Qe2, positional draw.

## Reviews

FINALES ARTISTICOS RAZONADOS, by Jose Mugnos (Madrid, 1976, semi-stiff cover, in Spanish, 157 pages). This is a sequel to the Argentine composer's MIS MEJORES FINALES published in 1957. The content of the new book is his 'second period', after a 'chess silence' of 12 years. Much of the material is not previously published, particularly that composed in collaboration with Oscar J. Carlsson. The Spanish descriptive notation is used, and the analyses are very full.

RAZVITIE ETYUDNIKH IDEI, by G.M. Kasparyan (Erevan, 1979, stiff cover, in Russian, 344 pages). Here we have 1380 studies from Kasparyan's massive collection, none of which have appeared in his previous major anthologies. It is the continuation of his ambitious mission to classify studies by their content. \* The translation of the title is 'The Development of Chess Ideas', from which one may correctly infer that we are dealing with more or less complex motifs that have eluded the volumes dealing with checkmate, stalemate, domination and positional draw. Nevertheless we still find the tabular approach used, where W force is listed down a left-hand column against B1 force across the page, to identify a consecutive batch of studies. I have to confess that the method of classification is not, in this volume, easy to understand, nor is it clear what use the general reader can make of it, for instance for retrieval purposes. Perhaps, when my Russian has improved, and when the rather poorly printed diagrams are less of a deterrent to closer examination of the work, the right pennies or kopeks will drop. Then we shall give Grandmaster Kasparyan's very painstaking work a further review.

\*See article in EG34.

AJR

#### Review

"Vybrane Sachove Problemy", by Dr. Jindrich Fritz, Prague, 1979. There are 252 studies, and some problems, in this well-produced, clear-diagrammed, softcover collection, which takes the author's compositions up to the year 1976, with half-a-dozen originals to round it off. We can take the high quality of the Czech

Grandmaster's output for granted, but the same cannot be said for his intriguing and idiosyncratic method of annotating: the main line or lines accompany the diagrams, but all other material, such as comments, background information, and supporting variations are quite separate. Moreover, despite the frequently large number of variations there is no "/" or equivalent to indicate a departure point -- the variation simply starts vertically below said departure point. This is fine in principle, and indeed in practice, **until** the sequence of moves exceeds a line of text in the book. Then I, for one, find it tiresome. But forget the cavilling, the studies are wonderful.

AJR

#### Tourney Announcement

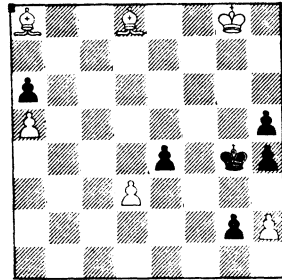
Entries are invited for a study tourney to celebrate the 70th birthday of Grandmaster V.A. Bron. Limit: 5 per composer. Send, in 2 copies, to "Jubilee Chess Composing Competition", Oblkomitet po FK i Sport, Ul. Malysheva 60, 620151 Sverdlovsk, USSR. Closing date: 31.iii.80. Judges: V.A. Bron, A.I. Kozlov, R.K. Khatyamov (there is also a 3-mover section).

+ **Dr. Jenő Bán** died on 12.xi.79 in Budapest, aged 61. His **Magyar Sak-kélet** studies column appeared right up to the end. He was a fine composer, and an author, his 1954 book "A Végjátékok Taktikája" being well known in England through its abbreviated version "The Tactics of End-Games" (1963).

+ **Vilho Somerpuu** (1907-1979). Finnish composer-analyst, close friend of Jan Hannelius (FIDE Commission President).

## DIAGRAMS AND SOLUTIONS

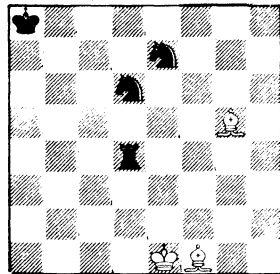
No. 3912 M. Hlinka (i.77)  
1 H.M., Sachove Umeni, 1977



Win 6+6

No. 3912: M. Hlinka. 1. Bb6 ed 2. Bd5/i d2 3. Bb3 Kh3 4. Bg1 d1Q 5. Be6+ Qg4+ 6. Kf7 Qxe6+ 7. Kxe6 Kg4 8. Kf6 Kf3 9. Kg5 Ke2 10. Kxh5/ii Kf1 11. Ba7 g1Q 12. Bxg1 Kxg1 13. h3 Kg2 14. Kxh4 wins.  
i) 2. Be4? d2 3. Bc2 Kh3 4. Bg1 d1Q 5. Bf5+ Qg4+ 6. Bxg4+ Kxg4.  
ii) 10. Kxh4? Kf1 11. Ba7 g1Q 12. Bxg1 Kxg1 13. h3 Kg2 14. Kxh5 Kxh3 15. Kg5 Kg3.

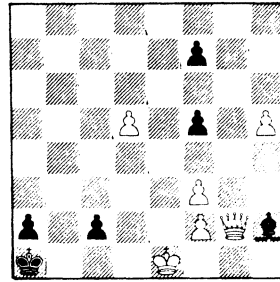
No. 3913 G.M. Kasparyan (iv.77)  
2 H.M., Sachove Umeni, 1977



Draw 3+4

No. 3913: G.M. Kasparyan. 1. Bg2+ Sd5 2. Bf6 (Be3? Rd3;) 2. ..., Rd3 3. Ke2 Re3+ 4. Kf1 Se4 5. Bg7 Sd2+ 6. Kf2 Se4+ 7. Kf1 Sf4 (or Sg3+;Kf2) 8. Bd4 Re2 9. Bf3.

No. 3914 E. Vlasak (viii.77)  
3 H.M., Sachove Umeni, 1977



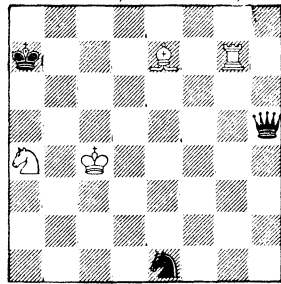
Draw 6+6

No. 3914: E. Vlasak. 1. Kd2 Kb2 2. Qg7+ Kb1 3. Qal+ Kxa1 4. Kc1 Be5 (for example) 5. f4 Bd6 6. Kxc2 Bxf4 7. f3 f6, and now either P-push will draw: 8. d6 Bxd6 9. h6 Bf8 10. h7 Bg7 11. f4, when nothing can now stop wK oscillating between c1 and c2 (which is easy to stop if B1 could have played ..., f5-f4; and ..., f6-f5). Or 8. h6 Bxh6 9. d6 Bf8 10. d7 Be7, though this time W does not even have to play f3-f4 in order to draw.

No. 3915: V.S. Kovalenko. 1. Bg5+/i Kb8/ii 2. Bf4+ Kc8 3. Sb6+ Kd8 4. Bg5+ Ke8 5. Re7+ Kd8/iii 6. Re5+ Kc7 7. Bd8+ and 8. Rxh5.

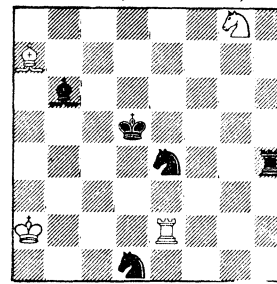
- i) 1. Bd6+? Ka6 2. Sc5+ Kb6 3. Bc7+ Kc6. 1. Bf6+? Kb8. 1. Bh4+? Kb8 2. Bg3+ Kc8 3. Sb6+ Kd8.
- ii) 1. ..., Ka8 2. Sb6+ Kb8 3. Bf4+. 1. ..., Ka6 2. Sc5+ Kb6 3. Bd8+ Kc6 4. Rc7+ Kd6 5. Se4+ Ke6 6. Re7+ Kf5 7. Sg3+.
- iii) 5. ..., Kf8 6. Sd7+ and 7. Sf6+.

No. 3915 V.S. Kovalenko (viii.77)  
1 Commended, Sachove Umeni, 1977



Win 4+3

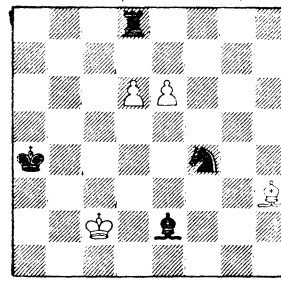
No. 3917 C.M. Bent (vii.77)  
3 Commended, Sachove Umeni, 1977



Draw 4+5

- No. 3917: C.M. Bent. Not 1. Rxe4? Sc3+ 2. Kb2 (Ka1;Rh2) Kxe4 3. Bxb6 Sa4+, or here, 2. Kb3 Sxe4 3. Bxb6 Ke6 4. Bd8 Rh8 wins. So, 1. Sf6+ Sxf6 2. Rd2+ Kc4 3. Bxb6 Sc3+ 4. Kb2/i Sa4+ 5. Ka3 Sxb6 6. Rh2 Rg4 7. Rg2 8. Rf4 Rf2, drawn.
- i) 4. Ka3? Sb1+. 4. Ka1? Rh1+.

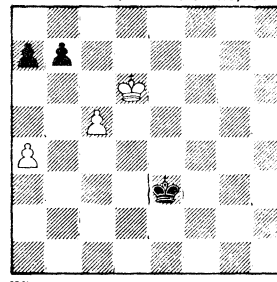
No. 3916 H. Osadnik (iii.77)  
2 Commended, Sachove Umeni, 1977



Draw 4+4

- No. 3916: H. Osadnik. 1. e7 Bd3+ /i 2. Kc3 Sd5+ 3. Kd2 Sxe7 4. de Rd6 5. e8S Rd5 (Rd8;Kc1) and now 6. Bg2(?) is given, losing to 6. ..., Be4+ and 7. ..., Bxg2, but there is an easy draw by 6. Be6 (not, however, 6. Kc3(e3)? Bb5).
- i) 1. ..., Bd1+ 2. Kxd1 Rxd6+ 3. Ke1 Sd3+ 4. Ke2 Sf4+ 5. Ke1 Sd3+ 6. Ke2 draw.

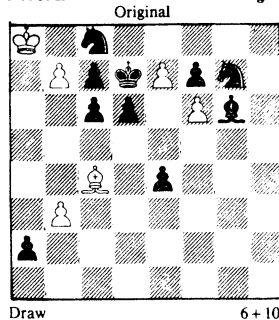
No. 3918 V.S. Kovalenko (ix.77)  
4 Commended, Sachove Umeni, 1977



Win 3+3

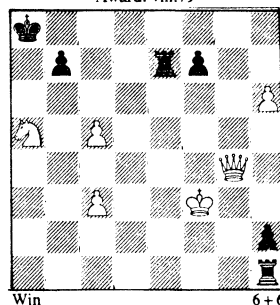
- No. 3918: V.S. Kovalenko. 1. a5 a6 2. Kc7 Kd4 3. Kb6 Kd5/i 4. c6 bc 5. Kxa6 c5 6. Kb6 (Kb5? Kd6) 6. ..., c4 7. a6 c3 8. a7 c2 9. a8Q+.
- i) 3. ..., Kc4 4. c6 bc 5. Kxa6 Kb4 6. Kb6 c5 7. a6 c4 8. a7 c3 9. a8Q.

No. 3919 V. Kichigin



No. 3919: V. Kichigin (Perm, USSR).  
 1. e8Q+/i Sxe8 2. Be6+ fe/ii 3. b8S+ Kd8 4. Sxc6+ Kd7 5. Sb8+.  
 i) 1. Be6+? fe 2. e8Q+ Bxe8 3. b8S+ Kd8.  
 ii) 2. ..., Kxe6 3. bcQ+ Kxf6 4. Qa6.

No. 3921 V. Nestorescu  
 1st Prize, Nordisk Postsjakk Blad, 1978  
 Award: viii.79



No. 3921: V. Nestorescu. Judge of this formal tourney of the Scandinavian correspondence chess magazine was Alexander Hildebrand. There were 37 entries by 25 composers from 9 countries.

1. Qg2/i Re3 +/ii 2. Kf4/iii Re4 + 3. Kf5 Re5 + 4. Kf6 Re6 + 5. Kxf7 Re7 + 6. Kf6/iv Re6 + 7. Kf5 Re5 + 8. Kf4 Re4 + 9. Kf3 Re3 + 10. Kf2 Rb1 11. Qg8+ Ka7 12. Sc6+ bc 13. Qa2+ wins.

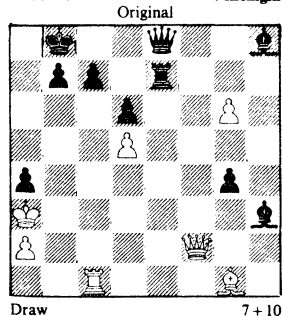
i) 1. Qc8+? Ka7 2. Kg2 Rg1 + 3. Kxh2 Rg6 4. Qf5/v Rxh6 + 5. Kg3 eRe6 6. Qd5 hRg6 + 7. Kf4 gRf6 + draw. 1. Qh3? Re3 + 2. Kxe3 Re1 + 3. Kf4 h1Q.

ii) 1. ..., Ra1 2. Qxh2 Rxa5 3. h7 Re8 4. h8Q Rxh8 5. Qxh8+ Ka7 6. c6. 1. ..., eRe1 2. h7 hRf1 + 3. Kg3 h1Q 4. h8Q+ Qxh8 5. Qxb7 mate. 1. ..., hRe1 2. Qxh2 R1e3 + 3. Kf4 Re4 + 4. Kf5.

iii) 2. Kf2? Rb1 3. Qg8+ Ka7 4. ...,? 2. Kxe3? Re1 +.

iv) 6. Kf8? Re8 + 7. Kf7 Re7+. 6. Kxe7? Re1 + 7. Kf6 h1Q 8. Qxh1 Rxh1 9. Kg7 Rg1 + 10. Kf7 Rh1 11. Kg7 Rg1 + 12. Kh8 Rg3 13. h7 Rxc3. v) 4. h7 Re2 + 5. Kh3 Re3+ with perpetual check, or 4. Sc4 Re2 + 5. Kh3 Re1.

No. 3920 V. Kichigin



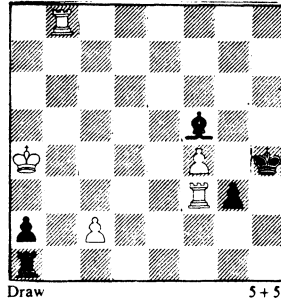
No. 3920: V. Kichigin. 1. g7/i Bxg7/ii 2. Qa7+ Kc8 3. Qa8+ Kd7 4. Rxc7+/iii Kxc7 5. Bb6+ Kxb6 6. Qa5+ Kxa5 stalemate.  
 i) 1. Qa7+? Kc8 2. Qa8+ Kd7 3. Qxb7 Qc8 4. Qb5+ Kd8.  
 ii) 1. ..., Rxg7 2. Qa7+ Kc8 3. Qa8+ Kd7 4. Rxc7+ Kxc7 5. Qxe8.  
 iii) 4. Qxa4+? c6 5. Rxc6 Re5.

No. 3922: D. Gurgenidze. 1. Ra3/i Bxc2+/ii 2. Ka5 Bb3 3. bRxb3 Rb1

4. Rg3 a1Q 5. Rh3+/iii Kg4 6. hRg3+ Kxf4 7. gRf3+ Ke4 8. fRe3+ Kd4 9. eRb3 draws, but not 9. eRd3+? Kc4 (now if 9. ..., Kc4 10. Rb4+).  
 i) 1. Ka3? Be6 2. f5 Rb1.  
 ii) 1. ..., Be6 2. f5 Rb1 (Bf7;c4, Bxc4;Rb4) 3. Rh8+ Kg4 4. fe a1Q 5. Rxa1 Rxa1+ 6. Kb6.  
 iii) 5. Rxa1? Rxa1+ 6. Kb4 Kxg3.

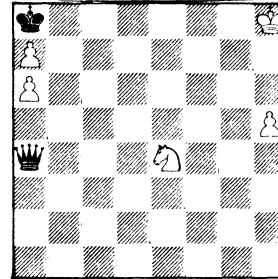
10. Kf5/v Rg1 Bg3 Rf1+ 12. Bf4 draw.  
 i) 3. Kg4? Rg1+ Bg3 Rcl 5. c8Q Bd1+.  
 ii) 4. Kf7? Bb3+ 5. Kf8 Rg1 4. Kd6? Re8 5. Kd7 Ra8 6. Kc6 Be4+.  
 iii) 5. Kd6? Rd1+ 6. Kc6 (Ke7,Rcl; Kd7,Bd1;) 6. ..., Rcl+ 7. Kb7 Bd5+ 8. Kb8 Be6.  
 iv) 7. b6? Bf5+ 8. Kc6 Ka6.  
 v) 10. c8Q? Bg4+ 11. Kd6 (Kf6, Rf1+); 11. ..., Rd1+ 12. Kc7 Rcl+.

No. 3922 D. Gurgenzidze  
 2nd Prize, Nordisk Postsjakk Blad, 1978



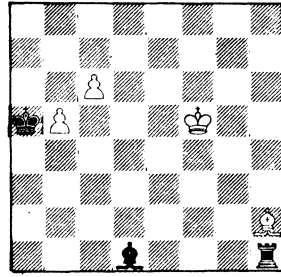
Draw 5+5

No. 3924 A. Akerblom  
 1 H.M., Nordisk Postsjakk Blad, 1978



Draw 5+2

No. 3923 Em. Dobrescu  
 3rd Prize, Nordisk Postsjakk Blad, 1978



Draw 4+3

No. 3923: Em. Dobrescu. 1. c7 Rf1+ (Bc2+;Kg5) 2. Bf4 Bc2+ 3. Ke6/i Re1+ 4. Be5/ii Bb3+ 5. Kd7/iii Rd1+ (Bd1;Bc3+) 6. Bd6 Bc2 7. Ke6/iv Rf1 8. Bf4 Re1+ 9. Be5 Bd1

No. 3924: Axel Akerblom (Sweden). 1. h6 Qd4+/i 2. Kg8 Qd5+ 3. Kg7 Qe5+ 4. Kg8 Qe6+ 5. Kg7 Qg4+ 6. Kh8 Qg6/ii 7. h7 Qf7 8. Sf6 Kxa7 9. Sg8 Kxa6 10. Sh6 Qf6+ 11. Kg8 Qg6+ 12. Kh8 Kb6 13. Sf7/iii Kc7 (c5) 14. Se5 Qg5 15. Sg6 draws.  
 i) 1. ..., Qa1+ 2. Kg8 Qxa6 3. Sd6.  
 ii) 6. ..., Qf4 7. Kg7. The main line position after 6. ..., Qg6 would also be reached after 1. ..., Qe8+ 2. Kg7 Qe5+, in a few moves.  
 iii) 13. Sf5? Qf7 14. Sh6 Qf6+ 15. Kg8 Qg6+ 16. Kh8 Kc7 and Bl has won a crucial tempo.

No. 3925: Em. Dobrescu. 1. Sd2/i g1Q/ii 2. Rxg1 b2 3. Kf6/iii a1Q

4. Bb1 Ke8/iv 5. Ke6/v Kd8 6. Kd6 Kc8 7. Kc6 Qxb1/vi 8. Sxb1/vii a2 9. Rh1 Kd8 10. Kd6 Ke8 11. Ke6 Kf8 12. Kf6 Kg8 13. Rg1 a1Q (Kf8;Rh1) 14. Rxg3+ Kh7 15. Rh3+ Kg8 16. Rg3+ Kf8 17. Ra3 Ke8 18. Ke6 Kd8 19. Kd6 Kc8 20. Kc6 Kb8 21. Rb3+ Ka7 22. Ra3+ Kb8 23. Rb3+ Kc8 24. Ra3.

i) 1. Sxg3(e3)? b2 2. Kf6 b1Q 3. Bxb1 a1Q+ 4. Kf5 a2.

ii) 1. ..., b2 2. Bg6 b1Q+ 3. Sxb1 a1Q 4. Re8+ Kg7 5. Re7+ Kf8 6. Re8+. 1. ..., a1Q 2. Rxa1 b2 3. Rel g1Q (a2:Bg6) 4. Rxg1 a2 5. Kg4 a1Q 6. Sf3.

iii) 3. Kg4? a1Q 4. Sf3 Qxg1 5. Sxg1 a2. 3. Ke6? a1Q 4. Bb1 (Sb1,Qa2+) 4. ..., Qxb1 and 5. ..., a2.

iv) 4. ..., a2 5. Rh1 Kg8 (Ke8;Ke6) 6. Bh7+ and 7. Bb1. 4. ..., Qxb1 5. Sxb1 as in the main line.

v) 5. Rxg3? Qxb1 6. Sxb1 a2 7. Ke6 Kf8. 5. Sb3? Kd8 6. Ke6 a2.

vi) 7. ..., Kb8 8. Rxg3 a2 9. Rg8+, or 8. ..., Qxb1 9. Sxb1.

vii) 8. Rxb1? a2 9. Rh1 Kd8 10. Kd6 Ke8 11. Ke6 Kf8 12. Kf6 Kg8 13. Rg1 a1Q 14. Rxg3+ Kf8.

and ..., Qh2+;) 7. ..., d4 (h3? a5) 8. a5 (Kxd4? h3;) 8. ..., d3 9. a6 d2 10. a7 d1Q 11. a8Q+.

i) 1. ..., Bxb3 2. d7 Be6 3. a4 ba 4. ba h5 5. a4 h4 6. a5 h3 7. a6 h2 8. a7 Kgl 9. a8Q h1Q 10. Qxh1+. 1. ..., Be8(c6,b5) 2. de h5 3. Kd8 Bc6 4. Kc7/v Bb5/vi 5. a4 ba 6. ba h4 7. a4 Be8 8. a5 h3 9. a6.

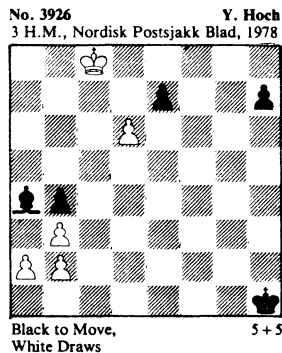
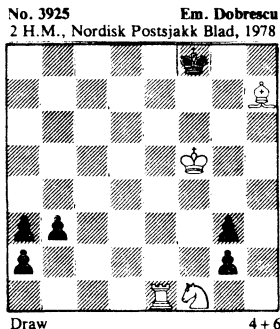
ii) 3. Kxd6? h5 4. a4 ba 5. ba h4 6. b4 h3 7. b5 h2 8. b6 Kgl 9. b7 h1Q 10. b8Q Qh2+. 3. a4? ba 4. ba d5.

iii) 3. ..., h5 4. a4 ba 5. ba h4 6. b4.

iv) 4. Kxd5? h5 and ..., h1Q+. 4. Kf5? d4 5. Kf4(e4) h5.

v) 4. e8Q? Bxe8 5. Kxe8 h5 6. a4 ba 7. ba h4 8. b4 h3 9. b5 h2 10. b6 Kgl 11. b7 h1Q 12. b8Q Qh8+.

vi) 4. ..., Be8 5. Kd8 Bf7 6. a4 ba 7. ba h4 8. b4 h3 9. b5 h2 10. b6 Kgl 11. b7 h1Q 12. b8Q Qh8+ 13. Kc7.



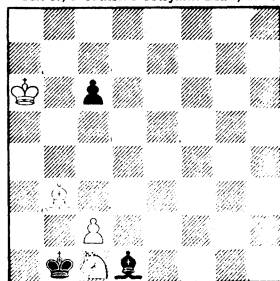
No. 3926: Y. Hoch. 1. ..., Bd7+/i 2. Kxd7 ed 3. Ke6/ii d5/iii 4. Ke5/iv h5 5. a4 ba 6. ba h4 7. a4 (b4? h3

No. 3927: E. Puhakka (Finland). 1. c4 Bh5 2. Sd3 Be2 3. Sf4/i Bf1 4. Ka5 Kb2 5. Kb4/ii c5+ 6. Ka4 Kc3 7. Sd5+ Kb2/iii 8. Sf6 (Se7? Be2;) 8. ..., Bd3/iv 9. Sd7 Kc3 10. Kb5 Bf1/v 11. Sxc5 Be2 12. Ba2 Kb2 13. Sa4+

Kxa2 14. Sc3+ K- 15. Sxe2 wins.  
 i) 3. Se5? Kb2 4. Ba4 Kc3.  
 ii) 5. Ka4? c5 and W is in zugzwang, just as Bl finds himself one move later in the main line.  
 iii) 7. ..., Kd4 8. Kb5 Be2 9. Sb6.  
 iv) 8. ..., Kc3 9. Se4+ Kd4 10. Sd6 Kc3 11. Ka3.  
 v) 10. ..., Bg6 11. Bd1. 10. ..., Bf5 11. Sxc5 Bg4 12. Ka4. 10. ..., Be2 11. Sxc5 Bf1 12. Se4+ Kxb3 13. Sd2+ and 14. Sxf1.

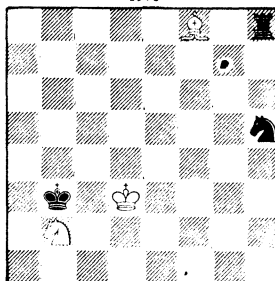
h2 9. a7 Ra1 10. a8Q+ Rxa8 11. Kf6 h1Q 12. Rf8 mate.  
 i) 4. Rh7? g4 5. Rxh6 g3, or, here, 5. a3 g3 6. e3 Rg4 7. Kd6 Rg8 8. Rf7 g2 9. Rf8+ Rxf8 10. efQ+ Kxf8 11. Kd7 g1Q 12. e7+ Kg7 13. e8Q Qd1+ 14. Ke7 Qf3 15. Kd6 Qd1+ 16. Kc5 Qc1+ 17. Kb4 Qb2+ 18. Ka4 Qc2+ draw (and if 4. Rg7? the same line is played).

No. 3927 E. Puhakka  
 4 H.M., Nordisk Postsjakk Blad, 1978



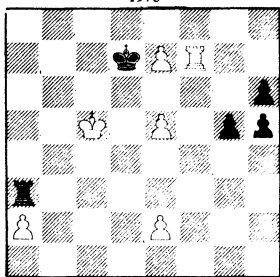
Win 4+3

No. 3929 J. Koppelomäki  
 2 Comm., Nordisk Postsjakk Blad, 1978



Draw 3+3

No. 3928 A. Eriksson  
 1 Comm., Nordisk Postsjakk Blad, 1978



Win 6+5

No. 3928: A. Eriksson. 1. e6+ Ke8 2. Kd6 Ra6+ 3. Ke5 Ra4 4. a3/i Rc4 5. e4 Rcl 6. a4 h4 7. a5 h3 8. a6

No. 3929: J. Koppelomäki. 1. Bc5/i Rd8+ 2. Bd4 Sg3 3. Sc4 Sf5 4. Sa5+/ii Ka4 5. Sc6 Rd6 6. Ke4 Sg3+ 7. Kf3 Sf1 8. Kf2/iii Sd2 9. Be3 Sc4 10. Sd4 draw.  
 i) 1. Bd6? Rd8 2. Sc4 Sf6 3. Kd4 Se8 4. Kd5 Kc3.  
 ii) 4. Sd2+? Kb4 5. Sf3 Sxd4 6. Sxd4 Kc5.  
 iii) 8. Ke2? Sh2 9. Be5 Rxc6 10. Bxh2 Rc2+.

No. 3930: H. and Y. Aloni. 1. Sg6/i Be4/ii 2. Sf4 Ke3 (Bxc2;Se2+) 3. Kb3/iii Kd2 4. Ka3/iv Bxc2/v 5. Sd5/vi Bb3(bl) 6. Sxc3 Kxc3 7. b5 ab stalemate, or 7. ..., a5 8. b6.  
 i) 1. Sf7? Bd5+ and ..., Bxf7. 1.



Kb3? Be4/vii 2. Ka3 Bxc2 3. Sf7 Bg6 and ..., Kd3. The 'thematic try' 1. Ka3? fails to 1. ..., Ke3 2. Sg6 Be4 3. Sf4 Kd2 (Kxf4? Kb3, or Bxc2? Bd5+) 4. Ka2 (Kb3,Bxc2+ and Be4;) 4. ..., Bxc2 5. Sd5 Bb3+ and ..., c2.

ii) 1. ..., Ke3 2. Se5/viii Bd5+ 3. Ka1/ix Kd2 4. Kb1 Bb3 5. Sf3+ Kd1 6. Sd4 Ba4 7. Ka1 Bxc2 8. b5 a5 (ab;Sxb5) 9. Sxc2 Kxc2 10. b6. 1. ..., Bd5+ 2. Ka1 Kc4/x 3. Sf4 Bf3 4. Sd3. 1. ..., Bf3 2. Sf4 Ke3 3. Sd3 Be4 4. Sf4 as the main line.

iii) 3. Ka3? Kd2 4. b5 ab 5. Kb4 Bc6 6. Kb3 Be8.

iv) 4. Ka2? Bxc2 5. Sd5 Bb3+. 4. Ka4? Bxc2+ 5. Ka3 Be4.

v) 4. ..., Kxc2 5. Se2 Bd5 6. Sxc3 Kxc3 7. b5 ab. 4. ..., Bf3 5. Kb3. 4. ..., Bc6 5. Ka2.

vi) 5. Se6? Be4 6. Sd4 Ke3 7. Sb3 Bd5 8. Sa1 Kd2 9. Ka4 Kc1.

vii) 1. ..., Be8? 2. b5 ab 3. Kb4 Bh5 4. Kb3 (Kxb5? Ke3; and ..., Kd2;) 4. ..., Ke5 5. Kxc3 Kf6 6. Kd3 and 7. c4.

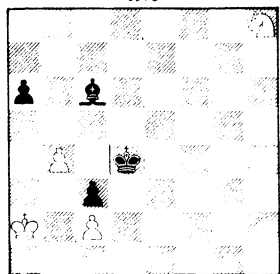
viii) 2. Sf4? Kd2 3. Kb3 Bf3 as in the 'thematic try', or, in this, 3. Ka3(a1) Be4 4. Ka2 Bxc2, or 3. Kb1 Ba4 4. Ka1 Bb3.

ix) 3. Kb1? Kd2 4. Sd3 Bb3 5. cb c2+/xi 6. Kb2 Kxd3 7. Kc1 Kc3 8. b5 ab 9. b4 Kb3(d3).

x) 2. ..., Ke3 3. Se5. 2. ..., Be4 3. Sf4 Ke3 4. Ka2 (main line).

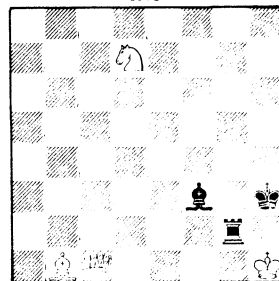
xi) 5. ..., Kxd3? 6. Kc1 c2 7. b5 ab 8. b4 Kc4 9. Kxc2 Kxb4 10. Kb2.

No. 3930 H. and Y. Aloni  
3 Comm., Nordisk Postsjakk Blad,  
1978



Draw 4+4

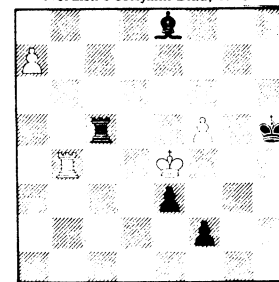
No. 3931 A. Akerblom  
4 Comm., Nordisk Postsjakk Blad,  
1978



Win 4+3

No. 3931: A. Akerblom. 1. Qf1 Kg3 2. Qe1+ Kh3 3. Se5 Rh2+ 4. Kg1 Rh1+ 5. Kf2 Rxe1 6. Bf5+ Kh4 7. Sxf3+.

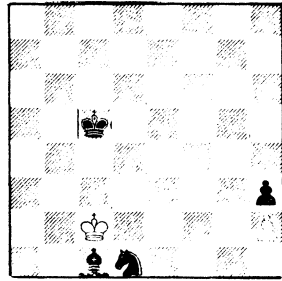
No. 3932 D. Gurgenzidze  
Special Commend,  
Nordisk Postsjakk Blad, 1978



Draw I: diagram 4+5  
II: remove wPf5 and add wPh4

No. 3932: D. Gurgenzidze. I: 1. a8Q Bc6+ 2. Kxe3 f1S+ 3. Kf2/i Rxf5+ 4. Kg1 Bxa8 5. Rh4+ (Rf4;Sg3;) 5. ..., Kg6 6. Rh6+ Kxh6 stalemate. i) 3. Ke2? Sg3+ 4. Kf2 Sh1+ 5. Kg1 Bxa8. II: 1. a8Q Bc6+ 2. Kxe3 f1S+ 3. Kf4/ii Bxa8 4. Rb5 Rd5 5. Ra5 Bb7 6. Rb5 Bc6 7. Rc5 Ba8 8. Ra5, positional draw. ii) 3. Kf2? Rf5+ 4. Kg1 Bxa8 and the move wRh4 is not available.

No. 3933 O. Kaila  
Special Commend,  
Nordisk Postsjakk Blad, 1978



Draw I: diagram 2+4  
II: bKe6

No. 3933: Osmo Kaila. I: 1. Kxd1/i Bf4 2. Ke2(e1) Bxh2 3. Kf3(f2) (for Kg4 or Kf3) 3. ..., Be5 4. Kf2.

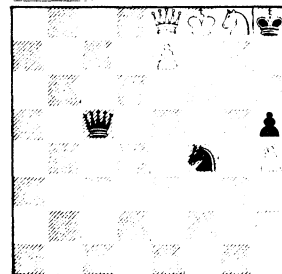
i) 1. Kxc1? Sc3 2. Kc2 Kc4 (Kd4? Kd2) 3. Kd2 Kd4 4. Ke1 Ke3 5. Kf1 Se2 6. Ke1 Sg3 wins.

II: 1. Kxc1/ji Se3(f2) 2. Kd2 Sfl(g4)+ 3. Ke1(e2) Sxh2 4. Kf2 Sg4+/iii 5. Kg3 h2 6. Kg2 draw.

ii) 1. Kxd1? Bf4 2. Ke2 Bxh2 3. Kf3 Kf5.

iii) 4. ..., Sf3 5. Kxf3, but not 5. Kg3? Sg5.

No. 3934 H. and Y. Aloni  
1st Prize, Israel "Ring" Tourney, 1977  
Award: Haproblemai, vi.79



Win 5+4

No. 3934: H. and Y. Aloni (twin brothers!). The judge of this tourney

for studies published in any Israeli outlet was Alexander Hildebrand. There were 24 entries. The event was in memory of the late Dr S. Segenreich. 1. Sh6/i Qc4/ii 2. Qf7/iii Sg6+/iv 3. Qxg6 Qf4+ 4. Sf5/v Qxf5+ 5. Qf7 Qc8+/vi 6. e8S Qc5+ 7. Qe7 Qf5+ 8. Sf6 Qg6/vii 9. Qd8 (Qd6? Qf7+) 9. ..., Qg7+ 10. Ke8 Qf8+ 11. Kd7.

i) 1. Sf6? Qc4 2. Qa8 Sg6+ 3. Ke8 Qe6. 1. Qf7? Sg6+ 2. Qxg6 Qxe7+. 1. Qd7? Sg6+ 2. Ke8 Kxg8. 1. Qb8? Qf5+ 2. Sf6 Qxf6+ 3. Ke8.

ii) 1. ..., Qd5 2. Qf7 Sg6+ 3. Qxg6 Qf5+ 4. Qf7/viii Qc8+ 5. e8Q Qc5+ 6. fQe7 wins. 1. ..., Qd4 2. Sf7+ Kh7 3. Sg5+ Kh6 4. Qc6+ Sg6+ 5. Qxg6+ Kxg6 6. e8Q+ Kf5 7. Qc8+ Kg6 8. Qe6+ Qf6+ 9. Qxf6+ Kxf6 10. Sf3 Kf5 11. Kf7. 1. ..., Qc3 2. Kf7+ Kh7 3. Qg8+ Kxh6 4. Qg5+ Kh7 5. Qf5+ Kh6 6. Qxf4+.

iii) 2. Sf7+? Kh7 3. Sg5+ (Qd7, Sg6+; Ke8, Kg7;) 3. ..., Kh8 4. Qf7 Qc8+ 5. e8Q (Qe8? Qc4;) 5. ..., Sg6+ 6. Qxg6 Qxe8+. 2. Qd7? Sg6+ 3. Ke8 Se5. 2. Qb8(a8)? Sg6+ 3. Ke8 Qe6.

iv) 2. ..., Se6+ 3. Qxe6 Qxe6 4. Sf7+ Kh7 5. Sg5+. 2. ..., Qc8+ 3. e8Q Sg6+ 4. Qxg6 Qxe8+ 5. Qxe8.

v) 4. Ke8? Qb8+ 5. Kf7 Qe8+ 6. Kf6 Qxg6+. 4. Sf7+? Qxf7+. 4. Qf5? Qxh6+ 5. Kf7 (Ke8, Qg6+; Qf7, Qc6+;) 5. ..., Qg7+ 6. Ke6 Qf7+. 4. Qf6+? Qxf6+ 5. Sf7+ Kh7 6. e8Q Qxh4 7. Qe5 Qb4+.

vi) 5. ..., Qg6 6. e8S/ix Qd6+/x 7. Qe7 Qf4+ 8. Sf6 (Qf6+? Qxf6+; Sxf6) 8. ..., Qh6/xi 9. Ke8 Qg6+ 10. Kd8.

vii) 8. ..., Qd7 9. Se4/xii Qf5+ 10. Ke8.

viii) 4. Qf6+ Qxf6+ 5. Sf7+ Kh7 6. e8Q Qxh4.

ix) 6. e8Q(R)? Qd6+ 7. Qfe7 Qf4+ 8. eQf7 Qb8+. 6. Qd5? Qf5+.

x) 6. ..., Qf5 7. Sf6 Qc5+ 8. Qe7 Qd6 9. Sd7.

xi) 8. ..., Qb8+? 9. Qe8. 8. ..., Qc7  
 9. Sd7 Qxd7 10. Qe5+ Kh7 11. Qxh5  
 mate.  
 xii) 9. Kf7? Qe6+ 10. Ke8 Qc8+ 11.  
 Qd8 Qe6+ 12. Kf8 Qd6+ 13. Qe7  
 Qd7.

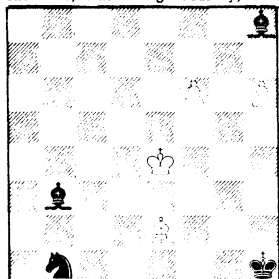
"An excellent and deep composition,  
 with a lot of interesting tries. In the  
 solution there are double S-sacrifices,  
 a minor promotion, and a Q-  
 sacrifice. The solution is difficult to  
 find. There was no doubt about  
 giving this masterpiece the 1st Prize."

Bb5? Sd2 3. Bd7 Sb3 4. Ke5 Sc5  
 5. Bc6+ Kh2 6. Kd6 Sd3 7. Bb5 Sf4  
 8. Ke7 Bh5 9. f7 Bc3 10. Kf8 Sg6+  
 11. Kg8 Se7+ 12. Kf8 Sf5.  
 iv) 5. Kf7? Sc3 6. Ke6 Bd5+ 7. Ke7  
 Se4.

v) 5. ..., Sd2 6. f7 Sf3+ 7. Kh5  
 Bg6+ 8. Kxg6 Se5+ 9. Kh7 Sxf7  
 10. Kg8.

"This stalemate study has deep play,  
 and the thematic tries are interesting  
 and with many points. Without these  
 tries the move 3. Bd5!! would miss  
 a lot of its beauty."

No. 3935 O. Komai  
 2nd Prize, Israel "Ring" Tourney, 1977

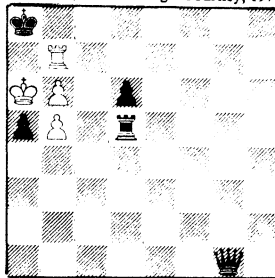


Draw 4+4

No. 3935: O. Komai. 1. Kf5/i Bf7/ii  
 2. Bf3+/iii Kh2 3. Bd5 Bxd5 4. Kg6  
 Be4+ 5. Kg5/iv Bd5/v 6. Kg6 Sd2 7.  
 f7 Bxf7+ 8. Kh7 (Kxf7? Se4;) 8.  
 ..., B- stalemate, or 8. ..., Se4 9.  
 Kxh8 Sg5 10. Kg7.

i) 1. Bf3+? Kh2 2. Kf5 Sd2 (Bf7?  
 main line) 3. Bh5 Sc4 4. f7 Sd6+.  
 ii) 1. ..., Sd2 2. Kg6 Bc2+ 3. Kf7  
 Kg2 (Se4;Bf3+) 4. Ke7 Se4 5. f7.  
 1. ..., Sc3+ 2. Bf3+ and 3. Kg6.  
 iii) 2. Bc4? Bxc4 3. Kg6 Bd3+ 4. Kg5  
 Sd2 5. f7 Se4+ 6. Kf4 (Kh4;Bf6+;) 6.  
 ..., Sc5. 2. Bh5? Bxh5 3. Ke6  
 Sc3 4. f7 Bxf7+ 5. Kxf7 Se4 6. Kg8  
 Bd4 7. h7 Sf6+ 8. Kg7 Sg4+. 2.

No. 3936 Y. Afek  
 3rd Prize, Israel "Ring" Tourney, 1977



Draw 4+5

No. 3936: Y. Afek. 1. Rd7/i Qg5/ii  
 2. Ra7+/iii Kb8 3. Ra8+ Kxa8 4.  
 b7+ Kb8 5. b6, and the stalemate is  
 not to be avoided.

i) 1. Rf7(h7)? Rf5(h5) 2. Rxf5(h5)  
 Qg7, but not for Bl here 1. ..., Qg8? 2.

2. Ra7 + Kb8 3. b7 Rxb5/iv 4. Ra8 + Kc7 5. Rxc8 Rb6+ 6. Kxa5 Rxb7 (Kxb7? Rb8+) 7. Rg7+.

ii) 1. ..., Qg8? 2. Ra7+ and as in (i).

iii) 2. Rf7? Rf5/v 3. Ra7+ Kb8 4. Rb7+ (b7, Rxb5;) 4. ..., Kc8. 2. Rh7? Qe5 3. Rd7 Qe8 4. Ra7+ Kb8 5. Rb7+ Kc8 6. Rc7+ Kd8.

iv) 3. ..., Rg5 4. Ra8+ Kc7 5. b6+ Kc6 6. Rc8+ Kd7 7. Rc7+ Ke6 8. Rc8.

v) 2. ..., Qd8? 3. Ra7+ Kb8 4. Rb7+ Kc8 5. Ra7 Rh5 6. Ra8+ Kd7 7. Rxd8+ Kxd8 8. b7 Kc7 9. b6+ Kb8 draw, or here, 5. ..., Qf6 6. b7+ Kc7 7. b6+ Kc6 8. b8S+ Kc5 9. Sd7+ and Sxf6, or again, 5. ..., Qh4 6. Ra8+ Kd7 7. b7 Rxb5 8. Kxb5.

"A little pearl with a short but very pleasant play. Bl is forced to double his heavy pieces on the 5th line, so that W can put himself in a closed stalemate position. The R-sacrifice on a8 is surprising and beautiful."

for ..., Rxc2+. 1. Re7? Rxc4.

ii) 2. ..., Rd5 3. cRxd5 Qxd5 (Rh3+;Kxh3,Qxd5;g3+) 4. Rxd5 Rh3+ 5. Kg1. 2. ..., Rh3+ 3. Kxh3.

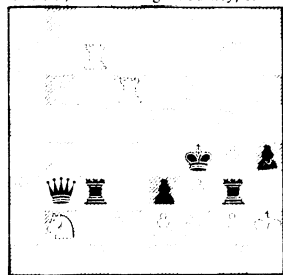
2. ..., Qf7 3. Rxd3 Rxc2+ 4. Kxc2 h3+ 5. Kh2 Qd5 6. Rd4+.

iii) 3. Kh3? Rg3+ 4. Kxh4 Rxc4+.

iv) 4. Kxh3? Qf7 5. Rxd3 Qh5+.

"An original composition with a fight between heavy pieces. It seems paradoxical that Bl during the long solution can't find any stalemate position."

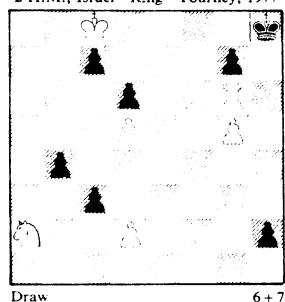
No. 3937 A. Avni  
1 H.M., Israel "Ring" Tourney, 1977



No. 3937: A. Avni. 1. Sd3+/i Rxd3 2. Rc5 (Rxd3? Qa2;) 2. ..., Rxc2+/ii 3. Kxc2/iii h3+ 4. Kh2/iv Rd5 5. cRxd5 (dRxd5? Qxd5;) 5. ..., Qxd5 6. Rf6+ Kg5 7. Rf5+ Kh4 8. Rh5+.

i) 1. Sc4? Qxc4 (Rxc4? Rd5) 2. Rxc4 Rxc4 3. Rd5 Rxc4. 1. Rxc3? Qxb2

No. 3938 Y. Hoch  
2 H.M., Israel "Ring" Tourney, 1977



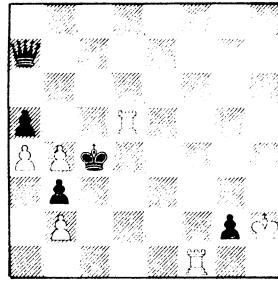
No. 3938: Y. Hoch. The first of a clean sweep of the rest of the award by this young composer. 1. Re6 h1Q 2. g6 Qxd5/i 3. Re8+ Qg8 4. Rxc8+ Kxc8 5. Sxc3/ii bc 6. dc c5 7. c4 Kf8 8. Kd7, but not 8. Kd8? d5 9. cd c4 10. d6 c3 11. d7 c2, nor 8. Kc7? Ke7.

i) 2. ..., Qh3 3. Kxc7 Qh7 4. Re8+.

ii) 5. dc? b3. 5. d4? c2 6. Sc1 c5 7. d5 c4. 5. d3? c2 6. Sc1 c5 7. Kc7 d5 8. Kc6 c4 9. Kxd5 cd 10. Sxd3 b3.

"The stalemate position is not new, but here carefully hidden behind a long and rich play."

No. 3939 Y. Hoch and H. Aloni  
3 H.M., Israel "Ring" Tourney, 1977



Draw 6+5

No. 3939: Y. Hoch and H. Aloni.  
1. Rc5+ (fRd1? g1Q+) 1. ...,  
Kxb4/i 2. Rb5+ (fRc1(f5)?, Qxc5;) 2.  
..., Kxa4/ii 3. Rxa5+ Kb4 (K(Q)xa5;  
Ra1+) 4. Ra4+ Kb5 5. Ra5+ Kb6  
6. Ra6+ (fRa1? Qg7; Kg1, Qxb2) 6.  
..., Kb5 7. Ra5+.

i) 1. ..., Kd4 2. Kxg2. 1. ..., Kd3  
2. Rc3+ and 3. Kxg2.

ii) 2. ..., Kc4 3. Rf4+ Kd3 4. Rxb3+  
Kc2 5. Rg3.

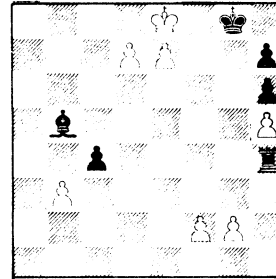
"It looks as if W is forced to capture  
bQ. But just when he seems about  
to take he cleverly abstains and draws  
instead by perpetual. A pity that the  
solution does not consider quiet  
moves."

No. 3940: Y. Hoch. 1. h7 Rf8 2.  
Kxf8 Rd3/i 3. b7+/ii Kxa7 4. Ke7  
(e8) Rxe3+ 5. Kd7(d8) Rh3 6. Kc8  
Rc3+ 7. Kd7 (Kd8? Kxb7;); 7. ...,  
Rh3 8. Kc8.

i) 2. ..., Rc3? 3. b7+ Kxb7 4. Bd4.  
ii) 3. Ke7? Rxe3+ 4. Kd7 Rh3 5.  
Kc8 Rxh7.

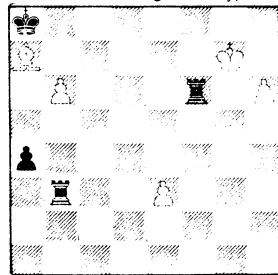
"An uncomplicated positional draw  
after a nice introduction. It is remark-  
able that the usually so popular  
positional draw theme was represen-  
ted in this tourney by only this  
study."

No. 3941 Y. Hoch  
1 Comm., Israel "Ring" Tourney, 1977



Draw 7+6

No. 3940 Y. Hoch  
4 H.M., Israel "Ring" Tourney, 1977



Draw 5+4

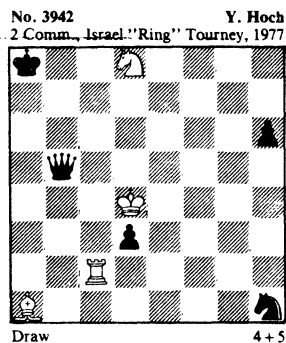
No. 3941: Y. Hoch. 1. g4/i Rxc4/ii  
2. bc/iii Rxc4 3. Kd8 Bxd7 4. Kxd7  
Rd4+ 5. Ke6 Re4+ 6. Kf6 Re1 7.  
f4 Re2 8. f5 Re1 9. e8Q(R)+ Rxe8  
stalemate.

i) 1. Kd8? Bxd7 2. Kxd7 Rd4+ 3.  
Ke6 Re4+. 1. bc? Rxc4 2. Kd8 Bxd7  
3. Kxd7 Rd4+ 4. Ke6 Re4+ 5. Kf6  
Re1.

ii) 1. ..., cb 2. Kd8. 1. ..., Rh1 2.  
bc Bc6 3. Kd8 Bxd7 4. Kxd7 Rd1+  
5. Ke6 Re1+ 6. Kf6.

iii) 2. Kd8? Bxd7 3. Kxd7 Rd4+ 4.  
Ke6 Re4+ 5. Kf6 cb 6. f4 Rxf4+.

"A stalemate study with a thematic  
try 1. bc? instead of 1. g4!"



No. 3942: Y. Hoch. 1. Rc8+/i Ka7  
2. Sc6+ (Rc7+? Kb8); 2. ..., Qxc6  
3. Rxc6 d2 4. Kd5 d1Q+ 5. Bd4+  
Ka8 6. Ra6+ Kb7 7. Rb6+ Kc7 8.  
Rc6+ Kd7 9. Rd6+ Ke7 10. Re6+  
Kf7 11. Rf6+ Kg8 12. Rg6+ Kf7  
13. Rf6+ drawn, or 12. ..., Kh7 13.  
Rg7+ and Rg1+.

i) 1. Ra2+? Kb8 2. Rb2 Qxb2+ and  
..., d2.

"A draw through perpetual check  
managed by 4. Kd5!!, but the h1 S  
is a dead piece."

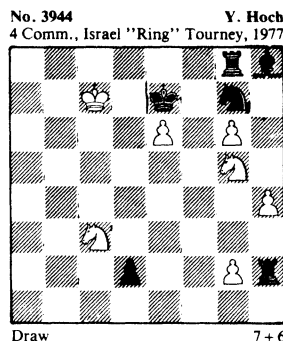
6. h7 f2 7. h8Q+ Kd3/iv 8. Qb2  
Ke3 9. Qb5 and 10. Qf1.

i) 1. Bxf1? a2 2. Bb5+ Ka3. 1.  
Bc2+? Ka5 2. Sc6+ Ka6 3. Bd3+  
Qxd3 4. Sb4+ Ka7.

ii) 1. ..., Kb3 2. Bxf1 a2 3. Bc4+.  
iii) 2. ..., f3 3. h7 f2 4. h8Q f1Q  
5. Qd4+ Kb3 6. Qb4+ Kc2 7. Sd4+  
Kc1 8. Qc3+.

iv) 7. ..., Kd2 8. Qh2 Ke1 9. Kd4  
f1Q 10. Ke3.

"Not especially original but well  
done and with good economy."



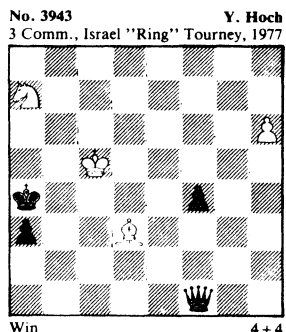
No. 3944: Y. Hoch. 1. Sd5+ Ke8/i  
2. Sf6+ Kf8 3. e7+/ii Kxe7 4. Sd5+  
Ke8 (Kf8;Sh7+) 5. Sf6+ Kf8 6. Kd8  
d1Q+ 7. Sd7+ Qxd7+ 8. Kxd7  
Rxx4 9. g4 Rh6 10. Sh7+ Rxx7 11.  
gh Kf7 12. hgQ+ Kxxg8 13. Ke7 Kh7  
14. Kf7 Kh6 15. Kg8 draw.

i) 1. ..., Kf8 2. Sh7+ Ke8 3. hSf6+  
and e7 mate.

ii) 3. Kd8? Sf5 4. e7+ Kg7+.

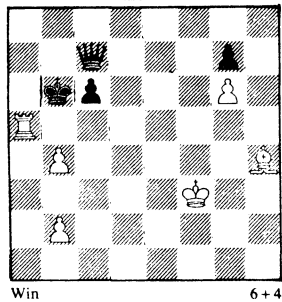
"After a theme by V. Pachmann (No.  
1786 in FIDE Album 1944-55), but  
the play here is richer and more  
interesting than the quite mechanical  
solution of the Pachman study."

The studies were originally published  
in SHAHMAT or "The Jerusalem  
Post" or "Al Hamishmar".



No. 3943: Y. Hoch. 1. Bb5+/i  
Qxb5+/ii 2. Sxb5 a2/iii 3. Sc3+  
Kb3 4. Sxa2 f3 5. Sc3 Kxc3 (f2;Se4)

No. 3945 V.A. Bron (xi.77)  
1st Prize, Szachy, 1977  
Award: iv.79

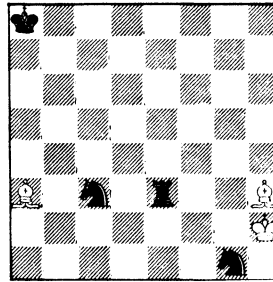


Win 6+4

No. 3945: V.A. Bron. Judge: V. Neidze. 1. Bf2+ c5 2. Rxc5 Qb7+ 3. Kg3 (Ke2;Qe4+) 3. ...., Qb8+ 4. Kh3/i Qb7 5. Kh2 Qb8+ 6. Kg1 Qb7 7. b3 Qb8 8. Rc8+ Ka6 9. Rc6+ (Rxb8? stalemate) 9. ...., Kb5(b7) 10. Rb6+ wins.  
i) 4. Kg2? Qa8+ 5. Kg1 Kb7.

Bg1 Kxg3 10. Bxh2+ Kxh4 11. Bd3 Kh5 12. cBd6(e3) Bc6 13. dBf4 Be8 14. Ke3 Bxg6 15. Be2+ Kh4 16. hBg3 mate.

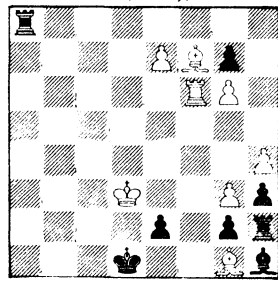
No. 3947 G.M. Kasparyan (iii.77)  
3-4th Prize, Szachy, 1977



Draw 3+4

No. 3947: G.M. Kasparyan. 1. Bg2+ Sf3+ 2. Kg3 Sd5/i 3. Bc1 Sd2+ 4. Kf2 Se4+ (Rd3;Ke2) 5. Kf1 Rc3 6. Bxe4 Rxc1+ 7. Ke2 Rc5 8. Kd3 Kb7 9. Kd4 Kc6 10. Ke5 drawn.  
i) 2. ...., Se4+ 3. Kf4. 2. ...., Se2+ 3. Kf2.

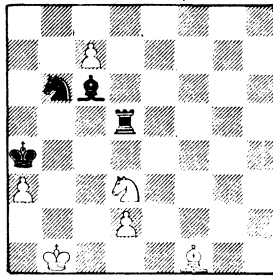
No. 3946 M. Bordenyuk and Al.P. Kuznetsov (v.77)  
2nd Prize, Szachy, 1977



Win 8+8

No. 3946: M. Bordenyuk and Al.P. Kuznetsov. The diagram is a version advised to AJR by the judge: the original had wBb5, wPg3, bSa5, and began 1. Ba4+ Sb3 2. Bxb3+. 1. Bb3+ Ke1 2. Rf8 Rxf8 3. eB Kf1 4. fBc5 e1Q 5. Bc4 Qf2 6. gBxf2 g1S 7. Kd2+ Se2 8. Bxe2+ Kg2 9.

No. 3948 J. Rusinek (x.77 and iii.78)  
3-4th Prize, Szachy, 1977



Draw 6+4

No. 3948: J. Rusinek. 1. Sb2+ Kxa3 2. Sc4+ Sxc4 3. c8Q Sxd2+ 4. Kc1 Sb3+ 5. Kc2 Rc5+ 6. Bc4 Be4+ 7. Kc3 Rxc8 stalemate.

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\*C\* denotes, in EG, either an article relating to electronic computers or, when above a diagram, a position generated by computer.

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