"LOGICAL" STUDIES
by F.I.D.E. Grandmaster
Vladimir Pachman, Prague

Translation by John Roycroft, with assistance from Colin Russ and John Rice. This paper was read in absentia on 30.xi.79 to a joint meeting of the CESC and BCPS, in London.

Among the ideas which studies have adopted from problems are the principal values esteemed by the Bohemian School of composing, namely the ideas of purity of checkmate, purity of stalemate, and echo-effects. These values are well known. Less known in the world of studies is the "Logical School" of chess composition, which can offer just as much. I should like to give in this paper a brief account of what is most important about the Logical School, the essentials for purposes of study composition.

The "Logical" Combination in the Study.
Composing in the 'logical' manner implies two (or more) manoeuvres linked in such a way that they form a notional, or 'logical' whole. The linking of the manoeuvres can be realised in two fundamentally differing ways, giving the two distinct types of logical combination, which we shall call here the "Preparation" Type and the "Choice" Type.

P1   V. Pachman
4th Prize,   *
Ceskoslovensky Sach, 1950

Win   4 + 8

P1 illustrates the "Preparation" type. The manoeuvres that comprise White's main aim (German: Hauptplan) or decisice attack run: **1. Bc6? Sc7** and **1. Sc6? Bc7.** In both try-manoeuvres a black block occurs on the square c7 (the black bishop is blocked after 1. ..., Sc7 and the black knight is blocked after 1. ..., Bc7), but in neither case can White take advantage of the block, since White had created his own congestion on the square c6, the precise square whose occupation by the other white piece would win one of the black pieces. White therefore (a 'logical' therefore) executes a preparatory manoeuvre or introductory play (German: Vorplan) whereby he removes, with tempo, the potential

White congestion, or block, on c6: **1. Bf6+!** and now **1. ..., Kg8 2. Sc6! Bc7 3. Se7+** (note the check) **3. ..., Kf8 4. Bc6** (Bd8; Sg6+, fg; Bxd8) wins, or **1. ..., Kh7 2. Bc6 Sc7 3. Be4+ Kg8 4. Sc6** wins. In other words the 'main aim' succeeds only because of the 'preparation'.

In **P1** the logical combination was composed consciously. It is remarkable that in most cases of logical combination in studies the composer finds it by instinct, in the process of sharpening the conflict to its utmost and most precise. This is particularly true with the transfer of tempo in positions of reciprocal zugzwang. We frequently read that a position is disadvantageous for the side whose turn to move it is, but we search in vain for the demonstration of this claim in the printed solution itself. And yet the composer is under obligation to insert a false continuation, a try, into the solution, in such a case to show that with the move White's aim fails, and fails only because White has the move. If such a variation is indeed supplied, and if it indeed makes the required demonstration, then the composer has contructed a 'logical' combination.

Draw   2+4
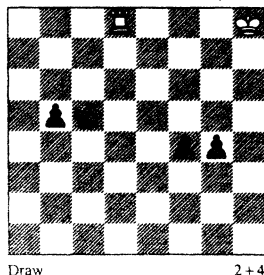
There are quite simple endgame positions that are susceptible to 'logical' treatment. **P2** shows the

"Choice" (German: Auswahl) type of logical combination. In this type two (or more) seemingly equally valid continuations offer themselves, in the form of what we may call a 'general' manoeuvre (Pachman uses the German word Leitplan, apparently in the sense of temptation or try). This general manoeuvre fails to a defence that is eliminated by the 'specific' manoeuvre (Pachman: Richtplan). An example of the general manoeuvre in **P2: 1. Rf8? f3 2. Rf4 b4 3. Rxg4 b3 4. Rg1 f2 5. Rf1 b2 6. Kg7 Kd4 7. Kf6 Kd3**, and as **8. ..., Ke2** is threatened, White plays **8. Rb1**, but then **8. ..., Kc2** wins. This manoeuvre of White's would draw if the black pawns were one file farther apart from one another. It is therefore the f-pawn that White must capture, leaving the g-pawn. The 'specific plan runs: **1. Rg8! g3 2. Rg4 b4 3. Rxf4 b3 4. Rf1 g2 5. Rg1** (other rook moves merely prolong the solution) **5. ..., b2 6. Kg7 Kd4 7. Kf6 Ke3 8. Rb1 Kd3 9. Rg1** and drawn by repetition.

Genuine and False Logic

A logical combination is worthless unless it is pure in aim (German: zweckrein), sometimes called economical in aim (German: zweckökonomisch). This requirement means the application of the principle of economy to motives. There is a classic definition, due to Stefan Schneider: economy of aim is present when a manoeuvre carries out n aims, each one of which is necessary to the determination of that manoeuvre. ("Die Zweckökonomie liegt dann vor, wenn ein Manöver n Zwecke erfüllt, von denen jeder einzelne zur Bestimmung des Manövers nötig ist.") The test of a combination and of its purity of aim hinges on the test variation (German: Probespiel). Play through the main aim or general continuation and compare it with the

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actual solution. In this way the 'aims' of the manoeuvre(s) are clarified. For example, in P1, after **1. Sc6? Bc7 2. Bf6+ Kh7!**, and after **1. Bc6? Sc7 2. Bf6+ Kg8!** White lacks just one thing -- a single tempo. In **P2** the difference between **1. Rf8?** and **1. Rg8!** lies just in the distance between the two remaining black pawns at the finish.
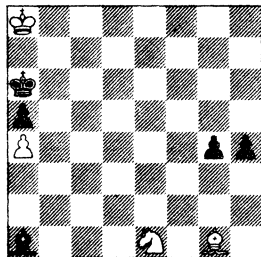
Win   4 + 5

Now let us submit the 'logical' **P3** to the test. In the notes (to No. 278 in the Soviet '650' anthology published in 1955) we read that the study illustrates the "Indian" theme. After the introductory moves (inappropriate in problems, but desirable in studies) **1. Sd3 h3 2. Ba7 Bd4 3. Bxd4 h2 4. Sc5+ Kb6 5. Se4+ Ka6 6. Sg3 h1Q 7. Sxh1 g3**, there follows **8. Bg1** and the annotation "The critical move, an introduction to the famous Indian theme...". The next moves are **8. ..., g2 9. Sf2** when we read, "The knight occupies the critical square." And so on. What is this 'Indian' theme? A temporary obstruction after the critical move: that is, here, after **9. ..., Kb6** the knight's move alone ought to win, but in fact **any** move wins! And as for 'critical', the test **8. Be3? g2 9. Sf2 g1Q** shows that the bishop on the square g1 has performed no critical manoeuvre but has served merely to stop the pawn. Therefore: not an 'Indian'.
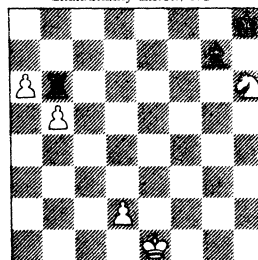
Win   5 + 3

Now let us turn our attention to the famous 'Roman' theme. **P4** is a veritable show-stopper from the workshop of the father of the modern study. After the moves **1. Sf7+ Kg8 2. a7 Re6+ 3. Kd1! Re8 4. Sd6 Rd8**, we see from the try-play, the test variation, **5. b6? Bd4 6. Sc8 Rxc8 7. b7 Rc1+! 8. Kxc1 Bxa7**, that the c-line must be obstructed, this determining the Roman decoy theme, which is an inverse of the remote decoy (Pachman describes the Roman theme as the peri-form* of the remote decoy). The main line proceeds: **5. Sf5! Bf8 6. b6 Bc5**, and after the brief intermezzo **7. Se7+ K-**, the breakthrough comes by **8. Sc8 Rxc8 9. b7.**

New let the **EG**-reader consider the 'Roman' group in EG27 (1972), Nos. 1439-1447. There are some interesting productions in this group, such as a Roman queen in No. 1440, and, in No. 1441 a. preparatory manoeuvre showing two aims, the test variations **4. Ka4?** and **4. Kxb4?** demonstrating that both aims are necessary to justify **4. Kc2!** In no. 1442 we see a complete 'peri-decoy' of a black rook: **4. Ka6? Sb4+**, and if the white knight could leap to the square b4 then the simple decoy **4. Sb4 Rxb4+ 5. Ka6** would suffice. Therefore the decoy has to take place on the g-line. On the other hand, No. 1447 is not a Roman at all: there is

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no trace of logic. And where is the Roman in No. 1444? The attempt **5. f6? Be6 6. a6** fails not only to **6. ..., Sc4**, but also to **6. ..., Sxe4 7. a7 Sxf6+**. The preparation **5. Kh4 Bf1** conceals two aims (the aims (the decoy of the bishop and the removal of the white king from checks) and is therefore without value. Where is the Roman even in the victorious No. 1439? Is **3. ..., Rg1+?** supposed to be the test variation for the white Roman? In that case, not the black rook, but some white man, should have been decoyed onto the square f1. Therefore, no Roman. At best, a black Sackmann**: by reason of the capture of the white knight by the black rook that clears the f-file, the aim is obscured and valueless. The moral of all this is that we must put our faith in our faithful minstrel Blondel, our true guide and liberator from adulterated aims and themes -- the test variation.

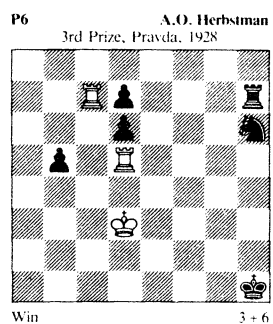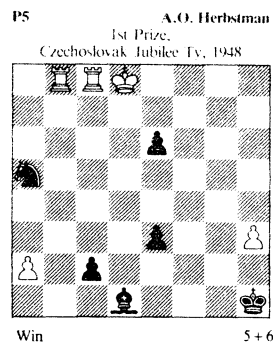* German: Perilenkung, decoy **round** a critical square or line.

Sackmann: decoy **onto a line such that the correct approach path is determined by choice from serveral squares on this line. (Speckmann, in "Strategie des Schachproblems".)

The Potential of the Logical Study.
As we have seen, the study can make much from logical combinations, and in return can give much also. In the study form a range of new adaptations of even the most familiar themes can be realised.

P5 shows us a Choice type of logical combination in a white Plachutta. Let us try 1. Rh4? Sc4! 2. bRxc4 c1Q 3. Rxe1 e2, or, the alternative, 2. cRxc4 e2 3. Re4 c1Q, while 1. Rb6? is met by 1. ..., Sc6+! But if we play 1. Rb5! the analogous continuation

runs **1. ..., Sb7+ 2. Ke7! Sc5 3. bRxc5 c1Q 4. Rxc1 e2**, when White wins by virtue of the vacated square d8.

P5   A.O. Herbstman
                 1st Prize,
        Czechoslovak Jubilee Tv, 1948

Win   5+6

P6   A.O. Herbstman
        3rd Prize, Pravda, 1928

Win   3+6

P6 is highly instructive, notablu with respect to the question of purity of aim. **1. Rh5+ Kg2 2. Rc2+ Kg3**, and now, not **3. cRh2? Sg4 4. Rxh7 Sxh2**, or, in this line, **4. Rh3+ Kg2 5. Rxh7 Sf2+** and **6. ..., Sxh3**. Therefore we have the Brunner-Turton* doubling: **3. Rh1! Kg4**, and now, not the immediate **4. cRh2? Kg5**, but instead, **4. Rg2+! Kf5 5. Rf1+ K- 6. Rh2** and **7. hRf1**. As the test play shows there is no loss of clarity in the aim -- moves 4 and 5 achieve solely the necessary **compensation** for the lost control of the 5th rank.

Beyond question logical combinations offer to study composers as to problem composers great possibilities, but for studies there is a fundamental limitation. In the problem the theme and its logical presentation can form the real point of the composition, but in the study the logical combination in never of value by itself, but always an instrument for the convincing-presentation of other values!

From the foregoing we derive the following requirements for a good logical study:

1. The study must never lose its essential study (game-like) character. It must never turn into "a problem with indeterminate conclusions".

2. The logical event must be made so clearly that it is to be understood by anyone unfamiliar with the theory.

3. The logically contrived manoeuvres must be interesting in themselves.

With these three requirements fulfilled, then and only then will the logical combination confer new impetus, and new delights, on the endgame study.

Prague, iii.79

*Brunner-Turton: a clearance move by a white line-piece over a critical square, played so that a second white piece of the same type can move onto the same line, on the critical square, and subsequently down that line (usually to give checkmate, with the clearing piece lending guard support). (Paraphrased by John Rice from his "An ABC of Chess Problems").

Footnote by AJR: discussion with Hans-Peter Rehm and Stephan Eisert after the paper had been read elicited the tenable view that manoeuvres with **mixed** motives are not incompatible with use of 'Indian' and other terminology. (The meeting was one of the regular month-end series of the British Chess Problem Society, and was particularly well attended because it coincided with T.R. Dawson centenary celebrations organised by the indefatigable Anthony Dickins.)
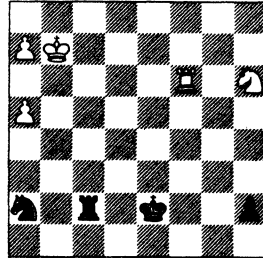
L. Katsnelson
(No. 1440 in EG27)
2nd Place, VI USSR Team Champ.
1968-9
1st Theme

Win   7 - 3
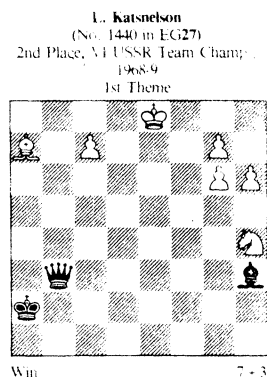
No. 1440: L. Katsnelson. 1. Kf8 Qb4+ 2. Kg8 Qxh4 3. Kh7 Qe7 4. Kh8 Qe5 5. Bd4 Qxd4 6. Kh7 Qd7 7. c8Q Qxc8 8. g8Q+ wins.

G. Shmulenson
(No. 1441 in EG27)
3rd Place,
VI USSR Team
Champ., 1968-9
1st Theme

Win   6 - 9
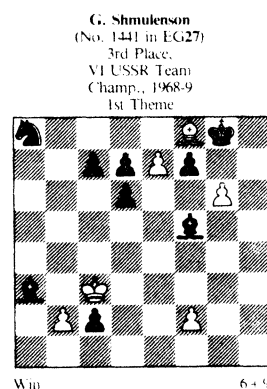
No. 1441: G. Shmulenson. 1. Bh6 Bb4+ 2. Kb3 c1S+ 3. Bxc1 Be6+ 4. Kc2/i Bf5+ 5. Kd1 Bg4+ 6. f3 Bxf3+ 7. Kc2 Be4+ 8. Kb3 Bd5+ 9. Ka4 Sb6+ (or Bc6+) 10. Kxb4 wins.
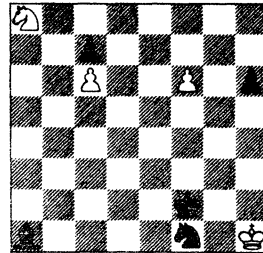i) 4. Ka4? Sb6+ 5. Kxb4 Sd5+.
4. Kxb4? c5+ and 5. ..., Sc7.

No. 1447: F.S. Bondarenko. 1. f7 Bg7 2. Sxc7 Sg3+ 3. Kh2 Sf5 4. Se6 Be5+ 5. Kh3 Bd6 6. c7 wins.

E. Fuzdilov
(No. 1444 in EG27)
6th Place, VI USSR Team
Champ., 1968-9
1st Theme
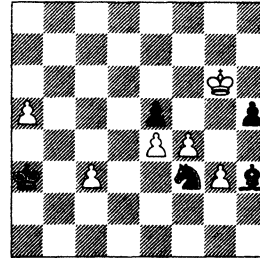
Win   6+5

No. 1444: E. Fuzdilov. 1. f5/i h4 2. gh Sxh4+ 3. Kg5 Sf3+ 4. Kh5 Sd2 5. Kh4 Bf1 6. f6 Bc4 7. a6 wins.
i) 1. a6? Bc8.

V. Kalandadze
(No. 1442 in EG27)
4th Place, VI USSR Team
Champ., 1968-9
1st Theme

Win   5+4

No. 1442: V. Kalandadze. 1. Rf2+ Kxf2 2. Sg4+ Ke1 3. Sxh2 Rb2+ 4. Kc7 Rc2+ 5. Kd7 Rd2+ 6. Ke7 Re2+ 7. Kf7 Rf2+ 8. Kg7 Rg2+ 9. Sg4 Rxg4+ 10. Kf7 Rf4+ 11. Ke7 Re4+ 12. Kd7 Rd4+ 13. Kc7 Rc4+ 14. Kb7 Rb4+ 15. Ka6 wins.

D. Petrov
(No. 1439 in EG27)
1st Place, VI USSR Team
Champ., 1968-9
1st Theme
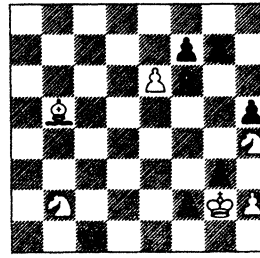
Draw   6+7

No. 1439: D. Petrov. 1. Sf5 Rg5 2. ef gh+ 3. Kh1 Rxf5 4. f8Q f1Q+ 5. Bxf1 Rxf1+ 6. Kxh2 Be5+ 7. Qf4+ Rxf4 8. Sd3+.

F.S. Bondarenko
(No. 1447 in EG27)
9th Place, VI USSR Team
Champ., 1968-9
1st Theme

Win   4+5

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UNSOUNDNESS IN STUDIES

By International Grandmaster John Nunn (Oxford)

When John Roycroft asked me to write about the above topic, I was strongly tempted to call the article "1001 ways to cook studies" but decided that this indicated a negative approach unbecoming to a magazine such as EG. It has been many years since EG has had a regular analytical column and while we are waiting for Neil McKelvie's notes to appear it seemed a good idea to present some analysis of studies which have appeared in EG since the last "Analytical Notes" article. The analysis, except where otherwise stated, is mine and hence so are the mistakes. In order that this not become a boring catalogue of disaster I have interspersed the analysis with some more general remarks.

There is a lot of ground to cover, so I had better start...

No. 2663: (Olympiev): wKh2, Qf1, Sb4, bKd2, Qa7, Pb7, b5+. After 1. Qd3+ Ke1 2. Qe4+ Kf1 3. Qg2+ Ke1 4. Kh1 Qb8 5. Sc2+ Kd1 6. Se3+ Ke1 7. Qc2 the main line continues 7. ..., Qd6 8. Kg1, but what about 7. ..., Qe8? This seems to draw, e.g. 8. Qd1+ Kf2 9. Qf1+ Kg3 10. Qg2+ Kf4 11. Sd5+ Kf5 12. Qf3+ Kg5 (or g6) 13. Qf4+ Kg6 14. Qf6+ Kh7 (or h5), or 8. Sg2+ Kf1 9. Qd1+ Kf2 10. Qg1+ Kf3 11. Sh4+ Kf4 and W has achieved nothing.

No. 2664: (Pogosyants): wKd8, Qe4, Re8, Pa4, c6, bKb8, Qa6, Rf7, Ba7, Pa5.=. A disaster! W can even win by 1. Qf4+! Ka8 2. Qxf7. Retiring the Q to h1 in the original position may correct this study.

No. 2807: (da Silva): wKh4, Ba4, Sf5, g1, Pd5, bKb7, Ba7, d3.+. After 1. Sd6+ Kc7 2. Se8+ Kd8 3. Sh3 Bc4 the analysis gives 4. d6? Sh3 Bc4 the analysis gives 4. d6? (instead of 4. Sf4) Be6 5. Sc7(g7) Bd7

= but 4. d6 Be6 5. Sf6 consolidates W's extra material after 5. ..., Bd4 (5. ..., Bc5 6. Se4) 6. Se4 Bd7 (6. ..., Bf5 7. Shg5) 8. Bd1 Bc6 9. Shg5 and everything is defended. A common source of error seems to be considering only 'special' moves when in fact quite ordinary ones are enough.

No. 2907: (Kichigin): wKc3, Bd7 bKd5. Pb3, c4, c5, h2.=. After 1 Bh3 Ke4 wins for B1 by marching to g1. Introductory play, often having been tacked on at the end of the composing process, is especially prone to error. Composers are obviously more interested in the main idea but it is a shame to spoil a study by inadequate analysis of the initial moves.

No. 2909: (Svetukhin): wKe8, Sa8, h4, Pa5, bKf2, Pb3, f5.+. After 1. Sf3 Kxf3 2. Sb6 b2 3. Sc4 the only move given is 3. ..., Ke4 returning to the square of the P. However this is unnecessary since the S is not able to halt fP after 3. ..., Ke2 4. Sxb2 f4 and now:

a) 5. a6 f3 6. a7 (6. Sd3 Kxd3 7. a7 f2 8. a8:Q Ke2=) f2 7. a8:Q f1:Q 9. Qe4+ Kd2 10. Sc4+ Kc3

b) 5. Sc4 f3 6. Sd6 Ke3 7. Sf5+ Kf4 8. Sd4 f2 9. Se2+ Kg4

c) 5. Sa4 f3 6. Sc3+ (6. Sc5 Ke3) Kd3 7. Sd1 Ke2 drawing by repetition.

No. 2923: (Bazlov): wKf8, Rc2, Bb1, g1, bKh7, Rh1, Ba7, Pf2.+. This one was spotted by Jon Speelman when I made the mistake of saying "Isn't this study great!". After 1. Rc6+ Kh8 2. Bxf2 Be3 3. Bd3 Rh6 instead of 4. Bxe3 W can also win by 4. Bg6 Re3 (4. ..., Bxf2 5. Kf7 Rxg6 6. Kxg6) 5. Bxe3 Rxe3 6. Bf5. Most unfortunate, especially as this was an unusually attractive study. Another example of ordinary moves being good enough.

No. 2964: (Vandiest): wKh7, Bc8, Pc6, bKe8, Pa6, e3.+. After 1. c7 e2 2. Bg4 e1:Q 3. c8:Q+ Kf7 W wins more quickly by 4. Qc4+ Ke7 (4. ...,

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Ke8 5. Kg8 while since W aims to check on f4, 4. ..., Kf8 loses more quickly) 5. Qc7+ Kf8 6. Qf4+ Ke8 (6. ..., Ke7 7. Kg8) 7. Kg8 Qe7 and now W has two wins:

1) 8. Bh3 a5 (Bl can only move this pawn) 9. Bg4 a4 10. Qxa4+ Kd8 11. Qa8+ Kc7 12. Qa7+ Kd6 13. Qa3+ wins

2) More interestingly, W can win without recourse to zugzwang by 8. Qf5! threatening Qc8+,e6+,c6+ when Bl has no defence. It is possible that if bPa7 is added to the original position 2) above becomes the only solution since the Vandiest solution needs a check on b6 while the waiting solution 1) fails to ...a5,...a6! and only then. ...a4. This is an example of a composer trying something very difficult - it would be very surprising that in such an open position there is only one way to win.

I suspect that most Q+B v Q+P's positions are cooked, or at least have duals of some importance.

No. 3219: (Mitrofanov and Pogosyants): wKf7, Sd6, Pa6, bKh8, Ba5, f5, Sh1, Pd2, g4.+. The intended solution starts 1. a7 Be4 2. Sxe4 d1:Q 3. Sd2 Kh7 4. a8:Q and here is a fine example of a mistake on the first move, as a result of a simple inversion of moves. After 1. a7 Kh7! 2. a8:Q Bg6+ W might scrape a draw by 3. Kf8 (3. Kf6 Bc3+ and 4. ..., d1:Q) d1:Q 4. Qa7+ Kh6 5. Qg7+ Kh5 6. Qh8+ Kg5 7. Qe5+ with perpetual check, but certainly not more.

No. 3232: (Asaba): wKa4, Ba5, Sh8, Pg4, bKa2, Rb2, Pg3.=. After 1. Bc7 g2 2. Bh2 Rb1 3. Sg6 Rh1 4. Bg1 Rxg1 the analysis continues only with 5. Sh4. But 5. Sf4 also draws after 5. ..., Ka1 6. Ka5 Kb1 7. Kb5 Kc2 8. Kc4 Kd2 9. Kd4 Ke1 10. g5 and now:
a) 10. ..., Kf1 11. g6 Rh1 12. Sxg2 Kxg2 13. g7 Rh4+ 14. Ke5 Rg4 15. Kf6 =
b) 10. ..., Kf2 11. Sh3+ Kf1 12. Sf4

Rh1 13. Sxg2 Kxg2 14. Ke5 Kh3 15. g6 Rg1 16. Kf6 Kh4 17. g7 Kh5 18. Kf7 =.

No. 3233: (Vinokur): wKg3, Pa4, g6, bKg1, Sd3, Pc5, e5, h3.+. The solution goes 1. g7 h2 2. g8:Q h1:Q 3. Qa2 Qe4 4. Qb1+ Qe1+ 5. Qxe1+ Sxe1 6. a5 e4, but how does W win after 6. ..., c4 7. a6 c3 8. a7 Kf1 9. a8:Q Ke2? Neither 10. Qe4+ Kd2 11. Qxe5 c2 12. Qf4+ Kd1 13. Qd4+ Ke2 14. Qc3 Kd1 nor 10. Qa3 Kd2 11. Qa5 e4 12. Kf4 e3 seem to allow W to make progress. There is much room for further analysis here. However the composer should certainly have mentioned this line which is clearly Bl's best defence. Generally speaking the standard of analysis in **EG** is rather low (no criticism of AJR is intended here) with important lines often going totally unmentioned, particularly W tries.

No. 3257: (Koppelomaki) wKe1, Rh1, Bc8, Pc7, bKa8, Be4, Bh4, Pa7, g3, h2.+. This is a curious case in which the cook is at least as attractive as the intended solution. The solution starts with 1. Ke2 but 1. Bd7 also wins, for example 1. Bd7 g2+ (If at any point ..., Bb7 then Bc6) 2. Ke2 Bf3+ 3. Kd2 Bg5+ 4. Kc2 Be4+ 5. Kb2 Bf6+ 6. Ka2 Bd5+ 7. Ka3 Be7+ 8. Ka4 Bb7 9. Rxh2 g1:Q (9. ..., a6 10. Rxg2) 10. Rh8+ Bc8 11. Bc6 mate.

No. 3259: (Kotov and Mitrofanov): wKh1, Rb1, Pc4, c7, g7, bKf1, Rg8, Be1, Pc6, g5.=. The intended solution starts with 1. Rb7 but I believe 1. c5 also draws although the analysis is not so easy so may contain a mistake: 1. c5 g4 (1. ..., Rxg7 2. Rxe1+) 2. Rb2 g3 (or: 2. ..., Rc8 3. Rb8 g3 4. g8:Q 2. ..., Re8 3. Rg2! - not 3. Rb8? Re3 4. Rh8 Rg3 and Rg1+, Bg3 mate to follow - g3 4. Rxg3. 2. ..., Bd2/c3 3. Rb8 Rxg7 4. Rf8+, 2. ..., Bf2/g3 3. Rb1+ Be1 4. Rb2) 3. c8:Q! Rxc8 4. Rg2 (Intending Rxg3) Bc3 (4. ..., Bf2 5. Rxg3 Rg8 6. Rg6=) 5. Rxg3

Bxg7 6. Rg1+ Kf2 7. Rg2+ Ke3 8. Rxg7 Kd4 9. Kg2 Kxc5 10. Kf3 Re8 11. Rg1 with a book draw.

No. 3279: (Botokanov): wKb6, Rd3, Bc4, Pb4, e6, g2, g3, bKf8, Rh3, h6, Ba6, Pb7, g4. =. After 1. Rd8+ Ke7 2. Rd7+ Ke8 3. Bxa6 Rxe6+ 4. Kc7 the solution continues with 4. ..., Rc6+ but what about the simple 4. ..., Rxg3? Then 5. Rd8+ (5. Bb5 Re7 6. Rxe7+ Kxe7 7. Bf1 Rb3 wins while 5. Bxb7 loses wR) Ke7 6. Rd7+ Kf6 7. Bxb7 Rc3+ 8. Kb8 (8. Kd8 Rb6 picks up bP) Rc4! 9. b5 Rb6 10. Rd5 (10. Ka7 Rxb5 11. Ba6 Ra4) Rb4 winning bP to be followed by a simple technical win due to the distant wK.

No. 3283: (Racz): wPa5 should be on a4 as otherwise 2. Ra4 wins.

No. 3305: (Bent) wKd5, Bf2, Sd8, e7, Ph7 bKf6, Rh8, Bd6, Se4, Pg7. =. I have had an interesting discussion with Neil McKelvie on this study. The intended solution starts 1. Bh4+ but I claimed that 1. Sg8+ Kg6 2. Kxe4 Rxh7 3. Kd5 was a cook on the basis of 3. ..., Ba3 4. Ke6 (threat Se7+) Rh2 5. Bg3 Re2+ 6. Be5 Kh7 (What else? W intended Sc6 then Sge7+) 7. Sf6+ drawing. However Neil found a remarkable idea, namely 3. ..., Bf8! 4. Ke6 Rh2 5. Bg3 Re2+ 6. Be5 Kh7 7. Kf7 (7. Sf6+ gxf6 8. Kxf6 Bg7+) Rxe5 8. Kxf8 Rf5+ 9. Sf7 Ra5! and incredibly Bl wins. But I still think W can draw in this line, by 5. Bd4! Re2+ 6. Kd5 Re8 (6. ..., Kh7 7. Sf6+ while otherwise 7. Se6 was a threat) 7. Se6 Kf7 8. Sxf8 Rd8+ 9. Ke4 Rxf8 (9. ..., Kxf8 10. Sf6 Rxd4+ draw) 10. Se7 Re8 11. Bc5 again drawing.

No. 3312: (Dobrescu) wKd2, Rd8, Bd1, Ph3 bKe6, Sg6, Pg2. =. The given solution is 1. Re8+ Se7 2. Bg4+ Kf7 3. Bh5+ Kf6 4. Rf8+ Ke6 5. Bg4+ Ke5 6. Re8 Kd6 7. Rd8+, - now this is just a fancy way of combining two variations into one, but the solution should go 1. Re8+

Se7 2. Bg4+ Kd6 3. Rd8+, for after 2. ..., Kf7 W has no need to repeat the position but can draw directly by 3. Bh5+ Kf6 4. Rf8+ Ke6 5. Bg4+ Ke5 6. Rf7 (Instead of Re8) Sg6 (6. ..., Sc6 7. Rf5+ Kd6 8. Rf6+ and 9. Rxc6) 10. Rf5+ Kd4 11. Rd5+ Ke4 12. Bf3+ Kxf3 13. Rg5 =.

No. 3324: (Rusinek) wKg8, Bd4, Sg2, Pe5, e6 bKc8, Bb1, Sc6, h8, Pg3. =. A happier story this time! After 1. e7 Kd7 2. e6+ Ke8 3. Bxh8 Sxe7+ 4. Kg7 Sg6 5. Kg8 Be4 the solution continued 6. Se3 but I claimed a cook by 6. Se1 Sxh8 7. Kxh8 Ke7 (7. ..., Kf8 8. e7+ is the same) 8. Kg7 Kxe6 9. Kh6 Kf5 10. Kh5 Kf4 11. Kh4 Bf5 and now 12. Sg2+ Kf3 13. Se3 Be6 (Or 13. ..., Be4 14. Kh3) 14. Sc2 or even 12. Kh5. However Neil Mc—Kelvie found a marvellous refutation of these lines:

a) 12. Sg2+ Kf3 13. Se3 Kf2! 14. Sd1+ Kg2 15. Se3+ Kf3 and the triangulation has lost a move so Bl. wins.

b) 12. Kh5 Bh3 13. Sd3+ (13. Kh4 Bf1 14. Kh5 Ke3 15. Kg4 Kf2 transposes) Ke3 14. Se1 Bf1 15. Kh4 Kf2 16. Kg4 Ba6 17. Kh4 Bb5 18. Kg4 Bd7+ 19. Kf4 Bf5 20. Sf3 g2 and wins - the manoeuvre Bf5-h3-b5-d7-f5 is very attractive.

No. 3328: (Petrov and Tyupin) wKe6, Bf7, h2, Sg6, h5, Pd2 bKh1, Bd3, Sg2, Pe3. +. The solution starts 1. Bf4, but why not the straightforward 1. dxe3 Kxh2 (1. ..., Bc4+ 2. Kf6) 2. Se5 when W's pieces are very active so he should have little trouble defending the P., e.g. a) 2. ..., Be2 (2. ... other squares on the a6/f1 diagonal 3. e4) 3. Sf4.

b) 2. ..., Bc2 (2. ..., Be4 3. Sg4+ Kg1 4. Shf6) 3. Sf3+ Kh3 4. Sf4+ Sxf4 5. exf4 Bb3+ (5. ..., Kg4 6. Sd4) 6. Ke5 wins.

c) 2. ..., Bb1 3. Sf3+ Kh3 4. e4 Kg4 (4. ..., Ba2+ 5. Kf6 Bxf7 6. Kxf7 Kg4 7. e5) 5. Sd2 (Other moves also

win) Ba2 + 6. Ke7 Bxf7 7. Sf6 + Kf4 8. Kxf7 Se1 9. Ke6 Sd3 10. Sd5 + Kg4 11. Kd6 with a win on material.

No. 3348: (da Silva) wKa8, Bh4, Sa1, f1, Pf3 bKg1, Bg2, Pe2, g7. + .
Yet another case of the first move being the weak spot!
Instead of 1. Se3 W can also play 1. Sd2 g5 2. Bg3 g4 3. Sab3 and now
a) 3. ..., gxf3 4. Se4 e1:Q (4. ..., f2 5. Bxf2 + Kh2 6. Sbd2) 5. Bxe1 f2 6. Bxf2 + Kf1 7. Sbc5 Ke2 8. Bg1! Kf1 9. Bh2 Ke2 10. Ka7 wins.
b) 3. ..., Bxf3 + 4. Kb8 Kg2 5. Be1 g3 6. Sc5 (Now there are insufficient squares for bB on the long diagonal) Bd5 (Or 6. ..., Bc6 7. Se6 Kh2 8. Sd4 g2 9. Sxc6 or in this 7. ..., Kh3 8. Sf4 + xe2 while 6. ..., Bg4/h5 7. Sce4xg3) 7. Sd3 Kh2 8. Sf4 g2 9. Sxd5 wins. Of course 4. Ka7? would allow Bl. to promote with check.

No. 3373: (Pogosyants) wKf7, Qd2, Bg2, Sh6, Pg5 bKh7, Rd3, e3, Pe2, g7. + .
After 1. Be4 + Rxe4 instead of the intended 2. g6 + W can win by 3. Qxd3 e1:Q 4. Sf5! (A very attractive unpinning move) threatening Qh3 + or g6 + followed by Qd8 + . Bl. has no defence. This was pointed out by Jonathan Mestel.

No. 3382: (Mitrofanov and Razumenko) wKa7, Bf8, Ph7, bKe8, Pb2, b3, c2. + .
After 1. h8:Q AJR asks how White wins after 1. ..., b1:Q. It is absurd that no analysis was given of this obvious move, but in this case I believe that one can prove a win:
1. h8:Q b1:Q 2. Qg8! and now:
a) 2. ..., c1:Q 3. Bb4 + Kd7 4. Qf7 + Kc8 5. Qe6 + Kd8 6. Be7 + mates
b) 2. ..., Qd1 (2. ..., Kd7 3. Qf7 + mates quickly) 3. Bb4 + Kd7 4. Qf7 + Kc8 5. Qc4 + Kd8 (5. ..., Kd7 6. Kb8) 6. Kb8 Qd7 (6. ..., c1:Q 7. Qg8 + Kd7 8. Qf7 + Kc6 9. Qb7 mate) 7. Qg8 + -d5 + -g5 + -g8 mate (Note the similarity with No. 2964).
c) 2. ..., Qa1 + (2. ..., Qf1 3. Bb4 +

Kd7 4. Qd5 + Kc8 5. Qe6 + or 2. ..., Qa2 + 3. Kb7 are easy) 3. Kb8 Qe5 + 4. Bd6 + Kd7 5. Bxe5 c1:Q 6. Qf7 + -c7 + .

No. 3417: (Koblizek) wKe6, Be2, Sh3 bKa8, Bh6, Pa7, f4. + .
In this case the study seems correct, but the given solution is not. After 1. Ba6 Kb8 2. Kd7 f3 3. Sf2 Bg7 4. Sd3 f2 the published analysis gives 5. Sc5 which allows an immediate draw by 5. ..., f1:Q 6. Bxf1 a5. Instead 5. Sxf2 wins as W. plays 6. Sd3 (Threats Se5/b4) Bc3 7. Sc5 8. Se6 (Threats Sd4/d8) Bb6 (If 8. ..., Bf6 9. Kd6 wins at once) 9. Kd6 Bc7 + 10. Kc6 and Sc5/f8 cannot be stopped.

No. 3498: (Kondratyev) wKb3, Bf8, Pf6, g5, h7 bKh8, Bc1, Pf7. + .
After 1. g6 fxg6 2. f7 Kxh7 3. Kc4 Bb2 4. Be7 Bg7 5. Bg5 Bf8 6. Kd5 Kh8 the solution continues 7. Ke5 (7. Ke6? Kg7; zugzwang) but in fact 7. Ke6 wins as well, although it is admittedly much slower than 7. Ke5, e.g. 7. Ke6 Kg7 8. Bf6 + and now:
a) 8. ..., Kh6 9. Kd7 Kh5 (9. ..., Kh7 10. Ke8 Bh6 11. Be7 Bg7 12. Bg5) 10. Ke8 Bh6 11. Be7 Bg7 12. Bf8 Bb2 13. Bh6 Ba3 14. Bc1 Bb4 15. Bd2 Ba3 16. Ba5 g5 17. Bd8 g4 18. Be7 wins.
b) 8. ..., Kh7 9. Be7 Bg7 (9. ..., Kg7 10. Bg5 or 9. ..., Bh6 10. Bg5) 10. Bg5 Bf8 11. Kd7 Bg7 12. Ke8 wins.

No. 3503: (Al. P. Kuznetsov and Sidorov) wKd3, Rg4, Sb5, d5, Pf4 bKb1, Rc4, Sg6, h4, Pa2, f5. + .
After 1. Sa3 + Ka1 2. Rg1 + Rc1 3. Rxc1 + Kb2 4. Ra1 no mention is made of 4. ..., Kxa1. I cannot see how W. wins, for example 5. Kc2 Sf3 6. Kc1 Sd4 7. Sc2 + Sxc2 8. Kxc2 Sxf4, - maybe I am overlooking something simple.

No. 3520: (Klinkov and Al. P. Kuznetsov) wKc3, Re3, Be4, Sb4 bKa4, Bc1, Pa2, b3. = .
The solution starts 1. Bc6 + Ka3 2. Sxa2 but how about 2. Re8 a1:Q + 3. Kc4. The crucial line seems to be 3. ..., Qf6 4. Ra8 + Kb2 5. Sd3 + Kb1

(5. ..., Kc2 6. Sb4+ forces 6. ..., Kb2) 6. Be4 and I cannot see how Bl. wins, e.g. 6. ..., Qe6+ 7. Kd4 Bb2+ 8. Ke3 Qh6+ 9. Ke2 (9. Sf4+ Kc1 10. Kf3 Qf6 or 10. Rc8+ Kd1 11. Rd8+ Ke1 12. Kf3 Qf6 gives Bl. winning chances) Bd4 10. Sf2+ Kc1 (10. ..., Kb2 loses) 11. Rc8+ Kb2 12. Sd3+ Kb1 13. Sf2+ draw.

No. 3559: (Breider) wKd8, Bb7, Pb6, bKg7, Rg6, Sa2. =.

Another disaster! After 1. Bd5 Sb4 2. b7 Rb6 3. Kc7 Sxd5+ 4. Kc8 Rc6+ 5. Kd8 instead of 5. ..., Rd6+ Bl. wins by 5. ..., Rh6. How could this be missed?

No. 3563: (Janosi) wKa5, Be8, Sh5 bKf8, Rb1, Bf3. =.

After 1. Bg6 Ra1+ 2. Kb5 note iv) gives 2. ..., Rh1 3. Sf4 Rh4 4. Se6+ Ke7 5. Sg7? Kf6 6. Sf5 Rf4? 7. Bh7 Be4 8. Se3 = but 6. ..., Rg4 7. Bh7 Be4 8. Se3 Rg5+ or 7. Bh5 Rg5 wins. However W. can improve earlier by 5. Sc5. drawing. Going back to the main line 1. Bg6 Ra1+ 2. Kb5 Be2+ 3. Kb6 Ra6+ 4. Kc7 the analysis gives only 4. ..., Rxg6 5. Sf4 Rg7+ 6. Kd8 Bc4 7. Se6+ Bxe6 stalemate, but 4. ..., Bg4! is much stronger, forcing 5. Bd3 (5. Sf4 Rf6) Ra7+ 6. Kb6 (6. Kb8 transposes) Rf7 7. Bg6 (7. Sg3 Rf3) Rf3 when we have a curious position in which both sides are almost immobilised.

At first I thought Bl. could win only with great difficulty, but now I have found a simple plan. The idea is ..., Ke7-e6-e5 and then... Rh3 when Sg7 loses a piece to ... Kf6. W.'s only defensive try, bearing in mind the K cannot move to the 5th rank, is to advance to d8, but this also fails e.g. 8. Kc6 Ke7 9. Kc7 Ke6 10. Kd8 Rf8+ 11. Kc7 Ke5 (Threatening... Rf3-h3) 12. Sg3 Rf3 13. Se2 Re3 14. Sg1 Re1 winning.

As studies become more complex analytically (simple ideas having been exhausted) there will arise more and more situations in which it is not possible to say precisely whether or not a particular position is winning. Should composers be given the benefit of the doubt? My view is that if the composer's main line is a clear White win whereas an alternative White move may or may not win then the study should be considered sound. However it is a different matter with Black moves. Whereas for W moves the composer's line contains best moves (a clear-cut win vs. a doubtful win) a Bl move allowing a clear-cut win is obviously inferior to one which leads to an unclear position and so has no business being in the main line. For example, in the above study, 4. ..., Rxg6 is just a bad move allowing W. a forced draw in only three moves, whereas 4. ..., Bg4!, even if one could not analyse it to a finish, obviously offers considerable winning chances.

No. 3575: (Belokon) wKb4, Rb5, Sd3, Pe3, e4, bKf6, Qc7, Bg5. =.
After 1. Rf5+ Kg6 2. Se5+ Kh5 the move 3. Sf7 (Instead of Sf3) is dismissed with 3. ..., Qe7+ 4. Kc3 Qxe4 5. Rxg5+ Kh4 but a better move is 4. Ka5! e.g. 4. ..., Qxe4 5. Rxg5+ Kh4 6. Rb5 Qa8+ 7. Kb6 Qb8+ 8. Ka6 Qc8+ 9. Rb7=.

No. 3590: (Sivak) wKb5, Pc4, d5, d6, d7, h3 bKd8, Pb3, h4. =.
This contains a simple error. After 1. Kc6 b2 2. c5 b1:B 3. Kb7 Be4 4. c6 Bxd5 5. Kb6 Bl wins by just losing a tempo; 5. ..., Bf3 (Instead of 5. ..., Bg2) 6. Kb7 Bg2 (Zugzwang) 7. Kb6 Bxh3 8. c7+ Kxd7 9. Kb7 Kxd6 wins.

No. 3594: (Krizovensky) wKe4, Qe6, Pa2 bKc1, Ra1, Pb2. +.
After 1. Qc4+ Kb1 instead of 2. Ke3 W. also wins by 2. Qd5 Kc1 (2. ..., Kc2 3. Qd3+ Kc1 4. Ke3 bl:S 5. Qb3) 3. Ke3 bl:S 4. Qb3 and wins.

No. 3618: (Kotov) wKc8, Rf3, Pb5, c3, h2 bKa8, Rh1, Pb2, c5, h7. +.
Instead of 1. c4 there is an attractive alternative win by

1. b6 b1:Q 2. Kc7 Qxb6+ (2. ..., Rf1
3. Rxf1) 3. Kxb6 Rb1+ 4. Kxc5 with
an easy technical win.

No. 3687: (Bent) wKh3, Re7, Sd5
Pf2, bKf3, Qb5, Sg7, Pd7, e3. =.
After 1. Rf7+ Ke4 2. Sc3+ Ke5 3.
Sxb5 e2 instead of 4. Sd4 W draws
simply with 4. Rf3 Sf5 5. Rxf5+.

No. 3742: (Dolgov) wKa6, Ba2, Pg2,
h6 bKb8 Rg6, Pb6. +.
After 1. h7 Rh6 2. Bb1 b5+ 3. Ka5
b4 the move 4. Ka4 is given but 4. g4
also wins, e.g. 4. ..., Kc7 5. g5 Rh5 6.
Kxb4 Kd6 7. g6 Ke7 8. g7. I cannot
understand why the composer wanted
to play 4. Ka4.

No. 3839: (Blandford) wKe6, Bd2,
d1, bKg8, Rc4, Pa6, a7, h6, h7. +.
After 1. Bb3 Rh4 2. Kf6+ Kh8 3.
Kf7 Rh3 4. Bd5 a5 W. wins more
quickly by 5. Be1. The threat is 6.
Bf2 Rd3 7. Bh4 and since 5. ..., Re3/
d3/a3 lose at once to 6. Bh4 Bl. has
no defence.

No. 3870: (Mozes) wKa7, Pb5, c5,
h4 bKa2, Bg1, Pd6, f5, g5. =.
The solution starts 1. b6 but 1. hxg5
may be effective as well, e.g. 1. hxg5
dxc5 (1. ..., f4 2. g6 Bd4 3. b6 f3 4.
cxd6=) 2. b6 c4 3. g6 Bd4 4. Ka6 c3
5. b7 c2 6. g7 Bxg7 7. b8:Q c1:Q 8.
Qg8+ Ka3 (8. ..., Kb1 9. Qxg7
Qa3+ 10. Kb5 Qb2+ does not win)
9. Qxg7 with Q+fPvQ. I am not sure
whether this constitutes unsoundness
or not!

No. 3872: (Kovalenko) wKa3, Rc5,
Se7, Pb2 bKb1, Ph2, h3. +.
After 1. Sd5 h1:Q 2. Sc3+ Ka1 3.
Ra5 Qb7 4. b4 Qf7 5. Re5 instead of
5. ..., Qf2 simply 5. ..., Qa7+ 6.
Kb3 (6. Sa4 Qf2) Qf7+ draws.

To finish with here are a few tips for
cooking studies:
1) Look at the first few moves care-
fully.
2) If W. seems to have a substantial
advantage see if he can win with
ordinary moves.

3) Beware positions of mutual zug-
zwang - often they are not!
4) Never look at the intended solution
until you have scrutinised the position
yourself - it is easy to be blinded by
the composer's idea to the exclusion
of all else.

TOURNEY ANNOUNCEMENTS

"Olympic Tourney", **64-Shakhmat-
noe Obozrenie**, Ul. Arkhipova 8,
Moscow K-62, 101913 GSP, USSR. 2
copies of each entry. Judges (all
sections): Y.G. Vladimirov and
K. Tarnopolsky. Closing date: 1.ix.80.
(On behalf of the Moscow Commit-
tee of Sport and municipal commis-
sion for composition, on the occasion
of the XXII Olympic Games).

"Shatar", Sukhbatorik Talbay - 9,
Ulan Bator, MONGOLIA. 2 copies
of each entry. Closing date: 31.x.80.
(Sponsored by the magazine "Mon-
golia" and the Mongolian Chess Fe-
deration).

Reviews

The Chess Competitor's Handbook,
by B.M. Kazic, Batsford, London,
1980. Although the index of this
useful 229-page book says "see pro-
blem solving" under the entry 'stu-
dies', we do find the 50-move rule
and 'Troitzky line' (for the GBR class
0006.01) mentioned, along with An-
dré Cheron's comments on the 50-
move rule. The FIDE Commission's
role, and even President Jan Hanne-
lius' address are included. Tourneys
are oddly classed as 'informal or the-
matic'.

How to Play the Endgame in Chess,
by Leonard Barden, Batsford, Lon-
don 1980, orginally published in
1975. There are some interesting
ideas (for players) in this 128-page
booklet. Especially valuable are the

twin chapters on the 'Fischer' end-game (R + B vs. R + S) and 'Petro-sian' endgame (R + S vs. R + B). But the attention given to 'window-dres-sing' as an adjournment technique gives me the shudders. (By 'window-dressing' is meant putting one's pieces on central or dominating squa-res simply in order to impress the adjudicator).

'Stanovlenie Shakhmatnovo Etyuda'. (The Origin of the Chess Endgame Study), by F.S. Bondarenko, Kiev, 1980. 176 pages. It was the author's dream of many years to write the history of the study, and here is the first volume, taking us up to the year 1901. We find here 273 diagrams, well sourced and documented, each one a delight. True, many will be found in TEST TUBE CHESS, parti-cularly Chapter 1.3. of **TTC**, but many more will not. Almost every country with a known studies history gets its example(s). Russian and Baltic studies lead up to a fitting cli-max with 23 early Troitzky efforts. (This book can be obtained from AJR for £ 2.00 en $ 5.00, inclusive of postage).

'Ein Vierteljahrhundert Turmend-spiele', by Arpad Földeák (published in Wiesbaden and Budapest in 1976). The book comprises 235 over-the-board rook endings taken from the years 1945 to 1973. There is an un-methodical division into a score of 'chapters'. Bishops, knights - and blunders - are not eschewed.

SECOND WORLD CHESS COMPOSITIONS TOURNAMENT, 1980.

The Second WCCT is, like the first, a team event for countries. There are 10 sections, but only one for studies. The set theme (see the example,

which is EG48.2967) is: "In the course of the main variation (or in a secondary variation or in one or more tries) there is at least one promotion to Q (by either side), which results in immediate stalemate."

Section D of 2nd WCCT
Theme example: O. Komai, 1974

Draw   5 + 4
1. Se1† Qxe1† 2. Kxe1 Bxh4†
3. Rg3† Bxg3† 4. Kf1 h1Q stalemate
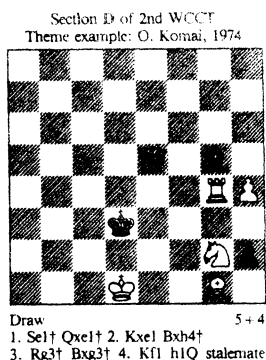
A country may compete in only 8 of the 10 sections, the reason for this being to give countries which are lacking composers in this or that genre a chance nevertheless to score well. Only 2 entries may be entered for each theme by a country. A composer may compete only once per section. Joint composition is allowed.

In the judging, a system of points, from 20 down to 1, will be used within each section. If there are more than 20 valid entries, one or more will not receive points.

The studies theme was set by Israel (Hillel Aloni, who will also judge that section).

Candidate British studies to be sent 'as soon as possible' to: A.C. Reeves, 23 Canons Close, Radlett, Hertford-shire.
(A country's complete set of entries in all sections has to be sent to the West German WCCT organisers by 15.ii.81.).

SELMAN AND KOROLKOV; EG60, p. 291

The impossible has happened. Daniel de Mol (Wetteren, Belgium) has sent me a photocopy of p.98 of **Revista Romana de Sah** for the year 1940. There, as by 'Ing. J. Selman, Amsterdam, diagram No. 316, is the S1 position, 'dedicated to Henri Rinck', The issue is actually dated 20.v.40. The position was also published in "De Schaakwereld" of 24.iv.41.
There will be more to tell in EG62.

Obituaries

Gerald Abrahams (1907-1980). Author, analyst, occasional composer, very strong player, Liverpudlian, barrister, enfant terrible, voluble enthusiast for all aspects of chess, Gerald will be a serious loss to the British chess scene. He was always demanding an index to his complete set of EG. His widow

Elsie writes that Gerald "kept them all and every night before going to bed he used to spend an hour or so going over games and problems in various chess magazines."

Mihai Radulescu (-13.i.80). Romanian author of two valuable volumes (1972 and 1978), both entitled "Finaluri Complexe in Sah", devoted to discussion and analyses of over-the-board endgames by the world champions. The books are now very hard to obtain.

Guy Wills Chandler (21.viii.89-28.v.80) An indefatigable worker for many, many years for the British Chess Problem Society, Mr. Chandler was always ready to offer help, and to answer questions from his irreplaceable memory going back to the beginning of the century.

AJR

DIAGRAMS AND SOLUTIONS

No. 4020   G. Rol
                          (viii-ix.78)
2nd Prize, Selman Memorial
Ty (KNSB), 1978

Win   8+9

No. 4020: G. Rol (Netherlands). 1. Bc7/i b2/ii 2. Rxa3 baR/iii 3. Be5 Sd4 4. Rb3+ ab/iv 5. Bxd4 b2 6. Se1 f3 7. ef e2+ 8. Kxe2 Kc1 9. Be3+ Kb1 10. Bc5 Kc1 11. Ba3 Rb1 12. Bf8/v Ra1 13. Bh6+ Kb1 14. f4 Kc1 15. f5+ Kb1 16. Bf8 Kc1 17. Ba3 Rb1 18. Bb4 Ra1 19. Bd2+ Kb1 20.

Sf3 Kc2 21. Sd4+ Kb1 22. Bb4 Kc1 23. Ba3 Rb1 24. Bd6 Ra1 25. Bf4+ Kb1 26. Be5 Kc1 27. Sb3+ Kc2 28. Sxa1+ Kc1 29. Bxb2+ Kxb2 30. a6 wins, after the exchange of Q's.
i) 1. Ke1? Kxa1 2. Bc7 Kb1 3. Be5 a1Q 4. Rd1+ Kc2 5. Bxa1 Rxa1 6. Rxa1 b2 7. Ra2 a3. 1. Bc5? b2 2. Bxa3 baQ.
ii) 1. ..., Kxa1 2. Be5+ Kb1 3. Rc3 b2 4. Rxa3 a1Q 5. Rxa1+ Kxa1 6. a6 a3 7. a7 Ka2 8. Bxb2.
iii) 2. ..., baQ 3. Be5 Qxe5 4. Sxe5 a1Q 5. Rxa1+ Kxa1 6. a6.
iv) 4. ..., Sxb3 5. a6 a3 6. Bc3 Sc5 7. a7Sa4 8. Sd2+ and 9. a8Q.
v) And not 12. f4? a1B, an underpromoting line that fills me (AJR) with envy!
JRH: Behting (1901), No. 831 in '1234', shows a similar configuration of bR confinement.

No. 4021: J.H. Marwitz. 1. Ra3 Rf8+ (Kh2;Bf4) 2. Sf4/i Kh2 (Bxf4;

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Bxf4) 3. Ra2 Bxf4 4. Rxc2+/ii
Bd2+/ii Bd2+ 5. Bf4+ Rxf4+ 6.
Ke2 Rf8 7. Rxd2 Rh8 8. Kf3+ and

Win   6+7

either 8. ..., Kh3 9. Rd5 Rxh7 10.
Rh5+ or 8. ..., Kg1 9. Kg3 Kf1 10.
Rh2.
i) 2. Bf4? Bxf4 3. h8Q+ Rxh8 4.
Sxf4 Be4.
ii) 4. Bxf4+? Rxf4+ 5. Ke2 Re4+ 6.
Kf2 Re8 7. Rxc2 Rh8 leaves W a
crucial tempo behind the main
variation.
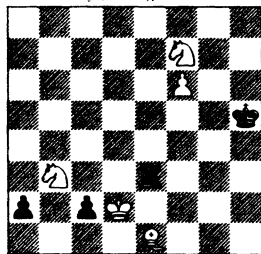
Draw   5+4

No. 4022: B. Soukup-Bardon. 1.
Bg3/i Rxg3/ii 2. Sa1 (Kxc2? Rxb3;)
2. ..., Rg2+ 3. Kc1 Rg1+ 4. Kxc2
Kg6/iii 5. Se5+ Kxf6 6. Sd7+ Ke7 7.
Sc5 Rxa1 8. Kb2 Rc1 9. Sb3 draw.
i) 1. Sa1? Re2+ 2. Kc1 Rxe1+ 3.
Kxc2 Kg6 4. Se5+ Rxe5 5. Kb2

Re2+, or, in this, 4. Sd6 Rxa1 5.
Kb2 Rd1. 1. Kxc2? Rxb3 2. Bc3
Rxc3+ 3. Kb2 Kg6 4. Sd6 Rc2+ 5.
Ka1 Kxf6 6. Sb5 Ke5 7. Sa3 Rh2 8.
Sc2 Kd5 9. Sb4+ Kc4 10. Sxa2 Kb3
11. Sc1+ Kc2 and Rh1+. 1. Bf2?
Rxb3 2. Bd4 Rd3+ 3. Kxc2 Rxd4 4.
Kb2 Rd5 5. Kxa2 Kg6.
ii) If 1. ..., Rxb3 2. Be5 ensures the
draw.
iii) 4. ..., Rxa1 5. Kb2 Rd1 6. Kxa2
Rd5 7. Kb3 Kg6 8. Kc4.

Win   4+7

No. 4023: L. Katsnelson. 1. f7 Bf2/i
2. Kd6 h1Q 3. Bb7+ Kd3(d4) 4.
Bxh1 Kc4 5. d3+ Kb5 6. Kc7 and 2
variations, 6. ..., Bb6+ 7. Kb7 Bc5
8. Bc6 mate, and 6. ..., Bc5 7. Bc6+
Ka6 8. Ba4 b3 9. Kc6 b2 10. Bb5
mate.
i) 1. ..., Kd4 2. Bb7 e4 3. Bxe4 Kxe4
(Kc5;d4+) 4. f8Q h1Q 5. Qa8+.

No. 4024: G.M. Kasparyan. 1. a7
(for Sc7) 1. ..., Qa8 2. Bc4 (for
Sb3+) 2. ..., Qxa7 3. Sb3+ Ka4
4. Sc3+ Kb4 5. a3+ Qxa3 6. Sd5+
Ka4 7. Kc3/i Qa2 8. Sc5+ Ka3 9.
Bxa2 Kxa2 and W has a theoretical
win.
i) 7. Sxb6+? Kb4 8. Sd5+ Ka4 9.
Kc3 Qb2+ 10. Kxb2 stalemate.

No. 4024   G.M. Kasparyan
(x.78)
1 zh.m., Selman Memorial
Ty (KNSB), 1978
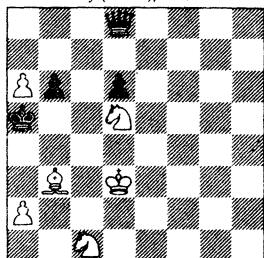
Win   6 + 4

No. 4026   J. Vandiest
(i.79)
3 H.M., Selman Memorial
Ty (KNSB), 1978
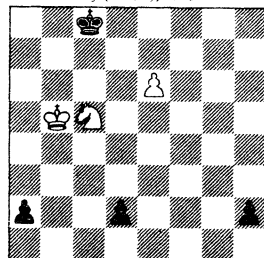
Win   3 + 4

No. 4025   Y. Hoch
(xii.78)
2 H.M., Selman Memorial
Ty (KNSB), 1978
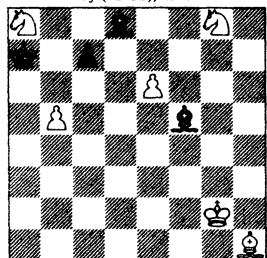
Win   6 + 4

No. 4025: Y. Hoch. 1. e7 Bxe7 2.
Sxe7/i Be4+ 3. Kh2/ii Bxa8 4.
Sc8+/iii Kb8 5. Bxa8 Kxa8 6. Sb6+
cb 7. Kg3 Kb7 8. Kf4 Kc7 9. Ke5 Kd7
10. Kd5 Kc7 11. Ke6.
i) 2. Sxc7? Be4+ 3. Kf1 Bxh1 4. Sxe7
Kb6 draw.
ii) 3. Kg1? Bxa8 4. Bxa8 Kxa8 5. Sc6
Kb7 6. Kf2 Kb6 7. Sd4 Kc5 8. Ke3
Kc4 9. Ke4 Kc5 10. Kd3 Kb4.
iii) 4. Bc6? Bxc6 5. bc Kb6 6. Kg3
Kc5 and 7. ..., Kd6.
JRH: After move 5 all is known. My
earliest note of the position is given
as Dedrle (1925), IV on p. 6 of Ban's
1954 book, "A Végjatékok Taktika-
ja".

No. 4026: J. Vandiest. 1. e7 d1Q/i 2.
e8Q+ Qd8 3. Qe6+/ii Kb8 4. Qe5+
Kc8 5. Qf5+ Kb8 6. Qf4+ Kc8 7.
Qg4+ Kb8 8. Qg3+ Kc8 9. Qh3+
Kb8/iii 10. Qhx2+ Kc8 11. Qh3+
Kb8 12. Qg3+ Kc8 13. Qg4+ Kb8
14. Qf4+ Kc8 15. Qf5+ Kb8 16.
Qe5+ Kc8 17. Kc6 a1S/iv 18. Qf5+
Kb8 19. Qb1+ wins.
i) 1. ..., h1Q 2. e8Q+ Kc7 3. Qd7+
Kb8 4. Sa6+ mates.
ii) 3. Qc6+? Qc7 4. Qe6+ Kd8 5.
Qg8+ Ke7 6. Qg7+ Ke8 7. Qxc7
a1Q 8. Qd7+ Kf8 9. Se6+ Kg8 10.
Qe8+ Kh7 11. Qh5+ Kg8 12. Qg6+
Kh8 13. Qh6+ Kg8 14. Qf8+ Kh7
15. Sg5+ Kg6.
iii) 9. ..., Kc7 10. Qh7+ (Qxh2+?
Qd6;) 10. ..., Kd6 11. Sb7+ Kd5 12.
Qd3+ Ke5 13. Qe2+ Kf4/v 14.
Qf1+/vi Kg3 15. Sxd8 a1Q 16. Qxa1
Kg2 17. Se6 h1Q 18. Sf4+ Kh2 19.
Qh8+ Kg1 20. Qd4+ Kh2 21. Qf2+
mates.
iv) 17. ..., a1Q 18. Qe6+ Kb8 19.
Qb3+.
v) 13. ..., Kd4 14. Qd1+ Kc3 15.
Qc1+ Kb3 16. Sc5 mate.
vi) 14. Qxh2+? Kf5 15. Qf2+ Kg6
16. Qc2+ Kh5 17. Qh7+ Kg4 18.
Qe4+ Kh5 draw.

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No. 4027   V.A. Bron
(viii-ix.78)
4 H.M., Selman Memorial
Ty (KNSB), 1978
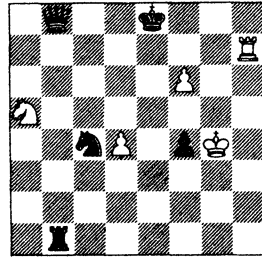
Draw   5 + 5

No. 4027: V.A. Bron. 1. f7 + /i Kf8
2. Rh8 + Kg7 3. Rg8 + Kxf7 4. Rxb8
Se3 + 5. Kxf4 Sd5 + 6. Ke5 Rxb8 7.
Sc6 Rb5 8. Sa7 Ra5 9. Sc6 Rb5 10.
Sa7 Rb7 11. Sc6 Rd7 12. Sb8 Rd8 13.
Sc6 draw.
i) 1. Rh8 + ? Kd7 2. Rxb8 Se3 + 3.
Kxf4 Sd5 + 4. Ke5 Rxb8 5. Kxd5
Rb5 + .

No. 4028   D. Gurgenidze
(xi.78)
5 H.M., Selman Memorial
Ty (KNSB), 1978
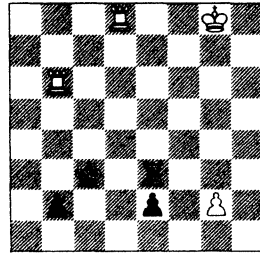
Draw   4 + 4

No. 4028: D. Gurgenidze. 1. Rc8 + /i
Kd3 2. Rb3 + Kd4 3. Rb4 + Kd5 4.
Rxb2 e1Q 5. Rd2 + Ke6 6. Re8 + Kf6
7. Rd6 + Kf5 8. Rd5 + Kf4 9. Rd4 +
Kg3 10. Rd3.
i) 1. Rc6 + ? Kb3 2. Rb8 + Ka2 and
B1 wins.

JRH: Cf. Prokes (1959): wKf3,
wRc8, c6, wPe4, f5, h4; bKa1, bQg7,
bRf7, bPe5. 1. Ra6 + Kb2 2. Rb8 +
Kc3 (Rb7; Ra7) 3. Rc6 + Kd4 4.
Rd8 + Rd7 5. Rc7.

No. 4029   V.A. Bron
(ii.79)
1 Comm., Selman Memorial
Ty (KNSB), 1978
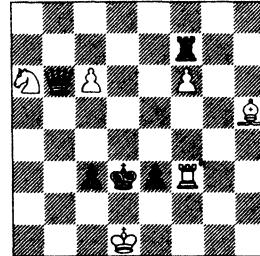
Draw   6 + 5

No. 4029: V.A. Bron. 1. Sb4 + /i
Qxb4 2. Bg6 + Qe4 3. Bxe4 + Kxe4
4. c7/ii c2 + 5. Kc1 Rxc7/iii 6. f7 e2
7. Rf4 + Ke5 8. Rf5 + Ke6 9. Rf6 +
Kd7 10. f8S + Ke8 11. Re6 + Re7 12.
Rxe2 Rxe2 13. Sg6/iv Re4 14. Kxc2
Kf7 15. Kd3 draw.
i) 1. Bg6 + ? Kd4 2. Bxf7 Qb1 + 3.
Ke2 Qd3 + 4. Ke1 Qd2 + 5. Kf1 e2 +
wins.
ii) 4. Rf1? Kd3 5. Rf5 e2 + 6. Ke1 c2
7. Rc5 Rxf6 wins.
iii) 5. ..., Rf8 6. Rf1 Kd3 7. f7 e2 8.
Rh1 Rxf7 9. c8Q Rf1 + 10. Kb2.
iv) 13. Sh7? Ke7 14. Sg5 Kd6 15. Sf3
Kd5 16. Sd2 Kd4 17. Kxc2 Ke3.

No. 4030: T. Balemans. 1. Bxc3
Bg8 + 2. Kb4 Sf4 3. Be1 + /i and two
lines:
3. ..., Kg2 4. Be8/ii Sd3 + 5. Ka5
Sxe1 6. Bd7 Sf3 7. Kb6 Se5 8. Bf5
aSc6 9. Be4 + and 10. Bxc6.
3. ..., Kh2 4. Bf3 Sd3 + 5. Ka5 Sxe1
6. Bb7 Be6 7. Kb6 Sc8 8. Kc7 Se7 9.
Kd6, or 8. ..., Sa7 9. Kb6.

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i) 3. Bd1? Sd5 + 4. Kc4 Se3 + and 5.
..., Sxd1.
ii) 4. Bg4? Sd3 + 5. Ka5 Sc6 + .

Draw   3+5
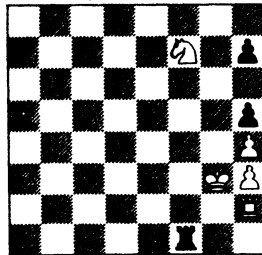
Draw   5+5

No. 4031: Y. Afek. 1. Se5/i Bc7 2.
Rh1/ii Rxh1 (Bxe5 +; Kg2) 3. Kg2
Rf1 4. Sd3 + Ke2 5. Sc1 + and either
perpetual check or 5. ..., Rxc1
stalemate.
i) 1. Sd6? Bc7 2. Kg2 Rf8 3. Rh1 +
Ke2 4. Se4 Rg8 + .
ii) And not 2. Kg2? Ke2 3. Kg3 + Ke3
4. Kg2 Rc1 wins.
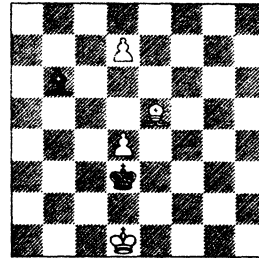
Win   4+2

No. 4032: T. Balemans. 1. Bf6 Ba5/i
2. Kc1 Kc3 3. Kb1 Bb6/ii 4. Ka1 Ba5
5. Ka2 Kc4 6. Kb1 Bb6 7. Kb2 Bc7 8.
Kc1 Ba5 9. Kc2 and wins control over
d2/d3.
i) Hinders wK from working round to
support dP via the K's wing.
ii) 3. ..., Bc7 4. d5 + Kc4 5. d6 and 6.
d8Q.
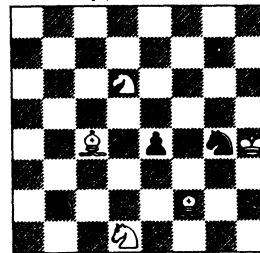
Win   5+5

No. 4033: C.M. Bent. 1. Bg3 + Kg2
2. Sxb2 Se5 3. Bd5 Bf6 + /i 4. Kh5
Kxg3 5. Sxe4 + Kf4 6. Sxf6 Kf5 7.
Sg8/ii Sd3 8. Se7 + wins.
i) 3. ..., Sg6 + or 3. ..., Sf3 + 4. Kg4
Bxb2 5. Bxe4(+).
ii) 7. Se8 (e4, h7)? Sd3 8. Sxd3
stalemate.

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Draw   5 + 4

Win   5 + 5
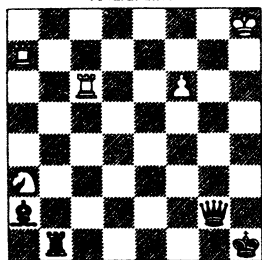
No. 4034: D. Gurgenidze. Judge: S. Belokon, of Kharkov. 1. Rh7+ Kg1 2. Rg7 Rb8+ 3. Kh7 Rb7 4. Rc1+ Kh2 5. Rc2 Bb1/i 6. Kh6 and there is no way that bQ can be saved, a draw resulting.
i) 5. ..., Rxg7+ 6. fg Bb1 7. Kh8 Bxc2 8. g8Q draw.
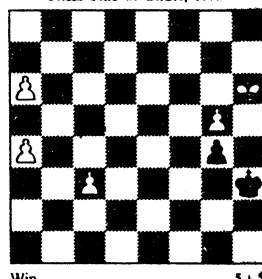
No. 4036: M. Zinar. 1. g6 g3 2. g7 g2 3. g8R Kh2 4. Kh5 h3 5. Kh4 g1Q 6. Rxg1 Kxg1 7. Kxh3 Kf2 8. c4 Ke3 9. c5 Kd4 10. c6 Kc5 11. c7 Kb6 12. c8R wins.
JRH: The first phase, terminating in underpromotion, is known: Fritz (1961), No. 20 is the studies section of **Mistrovstvi CSSR Sachove Skladbe**, 1960-62. The second phase seems new.
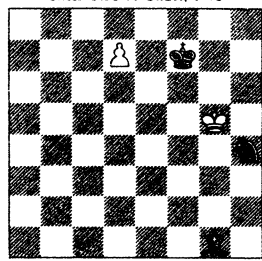
Black to Move, Whte Draws   2 + 3

No. 4035: A. Maksimovskikh. 1. ..., Sf3+ 2. Kf4 Sd4 3. d8S+ Ke7 4. Sb7 Sc6/i 5. Ke4 Ke6 6. Kd3 Kd5 7. Kc3 Bb6 8. Kb3 Bc7 9. Ka4 Kc4 10. Sd6+ Bxd6 stalemate.
i) 4. ..., Sb3 5. Ke5 Kd7 6. Kd5.
JRH: A very similar termination was shown in Bron (1973), EG36, No. 2097. For an example of wS promotion to avoid bS fork, see, among several, Kralin (1974), EG46, No. 2760.

Win   4 + 6

No. 4037: A. Kotov and L.A. Mitrofanov. 1. Kc8 Bb2 2. Sa6 c2 3. Rxb2 c1Q 4. Ra2 Qf4 5. b7+ Rxb7 6. Sc7 mate.

Win   4 + 5

Win   4 + 6
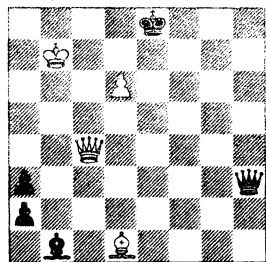
No. 4038: V.N. Dolgov. 1. Qg8 +
Kd7 2. Bg4 + Kxd6 3. Qf8 + Kd5 4.
Qf7 + Kc5 (Ke4; Qc4 +) 5. Qe7 +
Kc4 6. Qe6 + Kb4 7. Qd6 + Kb3 8.
Qd5 + Kb2 9. Bxh3 Be4 10. Qxe4
a1Q 11. Qd4 + Ka2 12. Be6 + wins
(the solution stops here presumably
to avoid a dual: 12. ..., Kb1 13.
Bf5 + Ka2 14. Qc4 +, and 13. Qd1 +
Kb2 14. Qd2 +).

No. 4040: M.N. Klinkov and Al.P.
Kuznetsov. 1. Kd5 e2 2. Kc6 Ka7 3.
Rg8 Bb8 4. Re8 f3 5. Re3 Bd6 6. Rb3
Kb8 7. Rb1 Be5 8. Rh1 Ka7 9. Rh8
Bb8 10. Re8 f2 11. Re3 (Rxe2? f1Q)
11. ..., Bd6 12. Rxe2 f1Q 13. Ra2 +
Qa6 + 14. Rxa6 + Kxa6 15. Kxd6
and easily wins the ensuing P-ending.

Draw   3 + 4

Draw   3 + 4

No. 4039: Al.P. Kuznetsov and
E.L. Pogosyants. 1. Rg5 Bxg5 2. g7
with 2 variations:
2. ..., Bh4 3. g8Q Rh3 + 4. Kg-
Rg3 + 5. Kf1 with 5. ..., Rxg8 stale-
mate (or 5. ..., Rf3 + 6. K- drawn).
2. ..., Bf4 3. g8Q Rh3 + 4. Kg-
Rg3 + 5. Kh1 with 5. ..., Rxg8 stale-
mate (or 5. ..., Rh3 + 6. K- drawn).
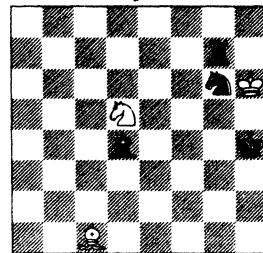
No. 4041: Amazia Avni (Tel-Aviv).
First, try 1. Bg5 + ? with the idea 1.
..., Kh3 2. Sf6, winning material to
draw. But 1. ..., Kg4 2. Sf6 + Kf5 3.
Kxg7 Kxg5 wins, while 2. Bf6 Rd7 or
2. Se3 + Bxe3. Another try is 1. Be3?
with the idea 1. ..., Se7 2. Sxe7, or 1.
..., B- 2. Bg5 + Kg4 3. Se3 + K- 4.

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Sf5, again winning material. But 1. ..., Sf8 wins.

The solution is **1. Sf6** Bxf6 (Rf7 (c7); Bg5+) 2. Bb2 Bxb2 stalemate, the alternatives being 2. ..., Se5 3. Bxe5 Rf7 4. Kg6 drawing, and 2. ..., Rg8 3. Bxf6+ Kg4 4. Kh7 again wins material. By 4. ..., Se7 5. Bxe7 Re8, or 4. ..., Ra8 5. Kxg6 Ra6 6. Kf7 Kf5 B1 can reach a favourable **0130** ending, but this is a draw (to be quite sure, AJR consulted the TUM published printout to check a few likely positions -- see EG60, p. 292-3.). JRH: No anticipations.

No. 4042   Emil Melnicenko
Original

Win   9+10
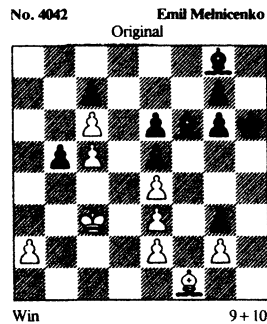
No. 4042: Emil Melnicenko. Another refreshing half-dozen originals from New Zealand. **1. Kb4** Kg5/i 2. Kxb5 Kg4 3. a4/ii Bh4 4. a5 g5 5. a6 Bf7 6. a7/iii Bh5/iv 7. a8S g6 8. Sb6 wins, 8. ..., cb 9. c7.

i) 1. ..., Bf7 2. Kxb5 Be8 3. a4. 1. ..., Bg5 2. Kxb5 Bxe3 3. a4 Bd2/v 4. a5 Bxa5 5. Kxa5 Kg5 6. Ka6 (e3? Kf6;) 6. ..., Kf4 7. Kb7 Ke3 8. Kxc7 Kf2 9. Kd6 Kxf1 10. c7 Kxg2 11. c8Q Kf1/vi 12. Qxg8 g2 13. Qf7+ Kxe2 14. Qxg6 wins.

ii) 3. Ka6? Bh4 4. Kb7 g5 5. Kxc7 Bf7 6. Kd6 Bh5 7. Kxe5 g6 8. K- e5.

iii) 7. a8Q? g6 and stalemate is not to be avoided.

iv) If 6. ..., B- 7. Sxc7 will win.

v) 3. ..., Kg5 4. a5 Kf4 5. a6 Bxc5/vii

6. Kxc5 Ke3 7. a7 Kf2 8. a8Q Kxf1 9. Qxg8 Kxg2 10. Qxg7 Kf1 11. Qxc7 g2 12. Qf7+ Kxe2 13. Qxg6.

vi) 11. ..., Bh7 12. Qh8 Kf1 13. Qxh7 g2 14. Qxg6 g1Q 15. Qxg1+.

vii) 5. ..., Bd4 6. a7 Ke3 7. a8Q Kf2 8. Qxg8 Kxf1 9. Qxg7 Kxg2 10. Qxc7 Kf1 11. Qf7+ Bf2 12. Qxg6.

JRH: No real anticipation, but the S-promotion and subsequent offer is in Herland (1913), p. 366 of EG13, and epigoni.

No. 4043   Emil Melnicenko
Original

Draw   9+7
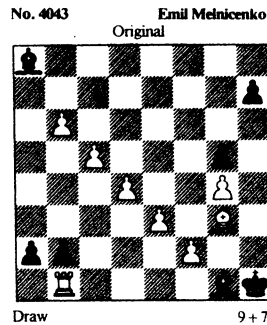
No. 4043: Emil Melnicenko. **1. b7/i** Bxb7/ii 2. c6 Bxc6 3. d5 Bxd5 4. e4 Bxe4 5. f3 Bxf3 6. Bg2+/iii Bxg2 7. Rxg1+.

i) 1. Rxb2? Bh2 mate. 1. Rd1? b1Q 2. d5 Qe4 3. f3 Qe5+ 4. f4 Qe3 mate (one way of many). 1. Rf1? b1Q 2. f3 Bxf3.

ii) Any other move allows 2. Bg2 mate.

iii) 6. Rf1? h5 and if 7. Rxf3 h4 is mate! But not 6. ..., b1Q or 6. ..., Be4 7. Bg2+ Bxg2 8. Rxg1+.

JRH: No anticipation.

No. 4044: Emil Melnicenko. **1. Sh2/i** Bg1/ii 2. Sf1 Kf3 3. Kd1/iii Kg2/iv 4. Sxf5 (hg? Bf2; or fg? Bh2) 4. ..., Bb6 (Kf1; Bh3 mate, or Kh1; Be4 mate) 5. fg (hg? Bc7;) 6. Be4.

i) 1. Sh6? Bf8 2. Sf7 (g8) Kf3-g2-h1. 1. Sf6? Kf3 2. Sh5 Bd6 3. Sg7 Kg2 4.

Sxf5 Bc7. 1. gSf2? Kf3 2. Sd3 Bb6 3.
Se1 + Ke2 4. Sg2 Kf3 (Kf1; and Bc7;
and Kg2; also) 5. Sh4 + Kg4 draws.
ii) 1. ..., Ke3 2. Sg3 f4 3. Sf5 + and
3. ..., Ke2 4. Kc3, or 3. ..., Ke4 4.
Kd2, or 3. ..., Kf2 4. Kd1.
iii) 3. Kd2? (blocks d2) f4 4. Ke1 (S-,
Kg2;) 4. ..., Kg2 5. Be4 + f3 6. Bxc6
Ba7 7. hg Bf2 +, or 7. fg Bb8.
iv) 3. ..., f4 4. Sd2 + and 4. ..., Kg2
5. Be4, or 4. ..., Ke3 5. Be4.
JRH: No anticipation.
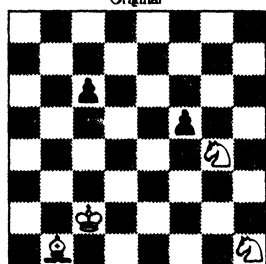
Win   4 + 4
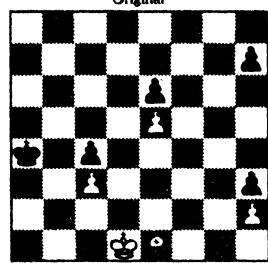
· Win   5 + 6

No. 4045: Emil Melnicenko. 1. Kc2
Ka3 2. Kb1 Kb3 3. Bd2 Ka3 4. Be3
Kb3 5. Bd4 Ka3 6. Bc5 + Kb3 7. Bb4
h6 (zugzwang) 8. Ba5 Ka4 9. Bb6
Kb3 10. Bd4 Ka3 11. Bc5 + Kb3 12.
Bb4 h5 13. Ba5 Ka4 14. Bb6 Kb3 15.
Bd4 Ka3 16. Bc5 + Kb3 17. Bb4 h4
18. Ba5 Ka4 19. Bb6 Kb3 20. Bd4
Ka3 21. Bc5 + Kb3 22. Bb4 (zug-
zwang).
JRH: No anticipation.

Win   3 + 4

No. 4046: Emil Melnicenko. 1. Kc1
Ba2 2. a4 Bb1 3. a5 Ba2 4. a6 Bb1 5.
a7 Ba2 6. a8B Bb1 7. Bd5 and 8. Bc4
and 9. Bxb3 wins. Promotion to wS
will not win, because a knight cannot
lose a move. Lovely miniature.
JRH, surprisingly, finds no antici-
pation.
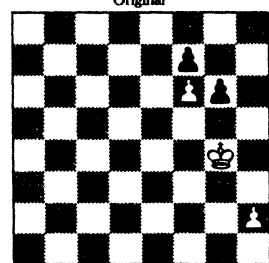
Win   3 + 3

No. 4047: Emil Melnicenko. 1. h3/i
Kh7/ii 2. Kg5/iii Kh8 3. Kf4 Kh7/iv
5. Ke5 g5 (Kh6; Kd6) 6. Kd7 (Ke7?
Kg6;) 6. ..., Kh5 (Kg6; Ke7) 7. Ke8
(Ke7? Kg6) 7. ..., Kg6 (Kh4; Kxf7) 8.
Ke7 wins.
i) 1. Kg5? Kg8 (Kh7? h3) 2. Kf4 Kh7
3. Ke5/v g5 draws, and if now 4.
Kd6? Kg6 5. Ke7 g4 and B1 wins. 1.
h4? Kh7 2. Kg5 Kh8 3. Kf4 (h5, gh;)
3. ..., Kh7 4. Ke5 Kh6 5. Kd6 g5,
with 6. Ke7 gh, or 6. hg + ? Kxg5. 1.
Kf4? Kh7 draws, 2. Ke5 g5 3. Kf5
Kh6 4. Ke5 Kh5 (g6), or 2. Kg5 Kh8
3. h3 Kh7 4. Kf4 Kh6 5. Ke5 and 5.

..., Kg5 or 5. ..., g5 6. Kd6 Kh5 7. Kd7 Kh4.

ii) 1. ..., Kg8 2. Kf4 Kf8 (Kh7; Ke5) 3. Ke5 Ke8 4. Kd6 Kd8 (g5; Kc7) 5. h4.

iii) 2. Kf4? Kh6 3. Kg4 g5.

iv) 3. ..., g5+ 4. Ke5 wins, but also 4. Kf5 and 4. Kxg5, though in the last case after 4. ..., Kh7 W must play 5. Kh5 Kh8 6. Kg4 Kh7 7. Kg5 Kh8 8. Kf5, and not 5. Kf5? Kh6 6. Ke5 Kg5.

v) 3. Kg4 Kh6 4. h4 Kh7 5. Kg5 Kh8 6. Kf4 (h5, gh;) 6. ..., Kh7 7. Ke5 Kh6 8. Kd6 g5 9. Ke7 gh.

JRH: No anticipation.
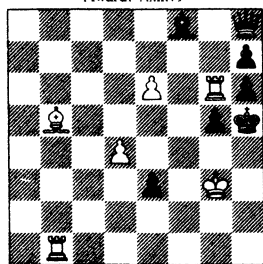
Win   6 + 7

No. 4048: D.F. Petrov (Novosibirsk). This tourney was for composers in Siberia and the Far East of the USSR. Judge: K. Sukharev, chess editor of "Vecherny Novosibirsk". 1. e7 Bxe7 2. Bd3 Qxd4 3. Rh1 + Qh4 + 4. Rxh4 + gh + 5. Kf4 Bg5 + 6. Kf3 hg 7. Be2 h3 8. Kg3 mate.

Draw   8 + 11

No. 4049: V.I. Neishtadt (Barnaul). 1. Bc2+ Se4 2. Bxe4+ Kg8 3. Sxh6+ Kh8 4. Rxf2 Rxa3+ 5. Kxa3 Bd6+ 6. Ka4 e1Q 7. Rf8+ Bxf8 8. Sf7+ Bxf7 (Kg8; Sh6+) 9. Rh4+ Kg8 10. Bh7+ Kh8 11. Be4+ draw.

Win   4 + 5

No. 4050: Y.V. Bazlov and V.S. Kovalenko (Primorsky Krai). 1. Bb3 f6 2. e6 Kd6 3. Ba3+ Ke5 4. Bxe7 Bc8 5. Bd8 Bxe6 6. Bc7+ Kf5 7. Bc2 mate.

JRH: The mate is not new. Cf. Zakhodyakin (1931), No. 404 in '2500'.

Draw   5 + 6

No. 4051: N.D. Argunov and V.I. Neishtadt (Barnaul). 1. Kg2 Sf2 2. Kxf2 e3+ 3. Kxe3 Bh6+ 4. g5 Bxg5+ 5. Kd4 Bxd2 6. Bg4+ Kd6 7. Bf3 Bc6 8. Bxd5 Bxd5 stalemate.

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JRH: Similar stalemate in Vande-casteele (1967), EG16. 819.
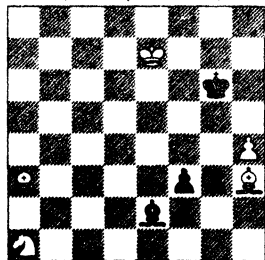
Draw   5 + 5

No. 4052: V.G. Chupin (Novosibirsk). 1. Bc5 Kh5 2. Kf6 Kxh4 3. Bf5 f1Q 4. Kg6 g2 5. Be7 + Kg3 6. Bd6 + Kf2 7. Bc5 + Ke1 8. Bb4 + Kd1 9. Bc2 + Kc1 10. Ba3 + Kd2 11. Bb4 + Ke3 12. Bc5 + Kf4 13. Bd6 + Kg4 14. Bf5 + Kh4 15. Be7 + .

Draw   4 + 4

No. 4053: N.K. Grechishnikov (Ob). 1. Sh5 h1Q 2. Be4 + Kxe4 3. Sg3 + Kf3 4. Sxh1 c5 5. b7 Bf4 6. Ke6 c4 7. Kf5 c3/i 8. Sf2 draw.
i) 7. ..., Bb8 8. Sf2 Kxf2 9. Ke4.
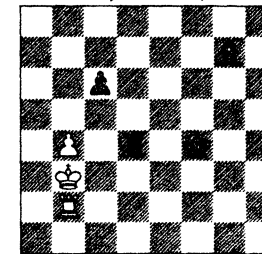
No. 4054: V.I. Vinichenko (Novosibirsk). 1. c8Q fe + 2. Kg1 d1Q + 3. Kh2 Qxd4 4. Qh8 + Qxh8 5. f4 and 6. g3 mate.

Win   7 + 5

Win   5 + 3

No. 4055: V.S. Kovalenko and S.N. Makhno (Primorsky Krai). 1. e7 + Kf7 2. e8Q + Kxe8 3. Rb8 + Kf7 4. Rb7 + Se7 5. Re7 + Kxe7 6. d6 + /i Ke6 7. d7 + Ke7 8. d8Q + Kxd8 9. Ke7 10. Ra7 + .
i) 6. Ra7 + ? Kd6 7. Rxh7 stalemate.

Draw   3 + 4

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No. 4056: V.M. Yakhontov (Barnaul). 1. Rc2 Rd6 2. b5 cb 3. Rc5 Rb6 4. Kb4 Bf8 5. Ka5 Bxc5 stalemate.
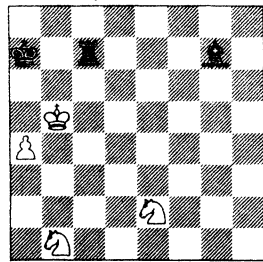
Draw   4 + 3

No. 4057: Y. Bazlov. Judge: K. Tarnopolsky. 1. Sa3 Bf8 2. Sd4/i Bxa3 3. Ka5 Rc5+ 4. Sb5+ Kb8 5. Kb6 Bb4 6. Sa7 Ba3 7. Sb5 Bb4 8. Sa7 Ka8 9. Sb5/ii Rc4 10. Sc7+ Kb8 11. Sa6+ Kc8 12. Kb5.
i) Transposition of W's moves 2 and 3 fails. 2. Ka5? Rc5+ 3. Sb5+ Kb7 4. Sf4 Rc6 5. Sd4 Rb6 6. Sd3 Be7 7. Sb3 Bd8 wins.
ii) The lone knight is still performing miracles. The simple threat is Sc7+ followed by Sa6+.
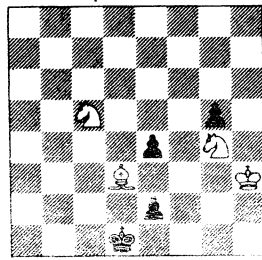
Win   4 + 4

No. 4058: N. Kralin. 1. Se3+ Kd2 2. Sc4+ Kd1 3. Sb3 ed 4. Se3+ Ke1 5.

Kg3/i g4 6. Kg2 d2/ii 7. Kg1 d1Q 8. Sg2 mate.
i) 5. Kg2? g4 6. Kg1 d2 and it is W who is in zugzwang now (compared to the main line), as his "waiting move" Kg2 blocks the square needed for the mate after ... d2.
ii) 6. ..., g3 7. Kg1 g2 8. Kxg2 d2 9. Sd4 d1Q 10. Sf3 mate, the f3 square not being available while the bP remained on g4.

Draw   4 + 3

No. 4059: D. Gurgenidze and L. Mitrofanov. 1. Be4+ Kg3 2. Bf3 Kxf3 3. f7 Bd6+ 4. Kxd6 d1Q+ 5. Kc7 Qxc2+ 6. Kd7, reaching a known drawn position. 5. Ke7? loses, however, as W no longer has the book stalemate resource of Kg8-h8 after bQ eventually checks on g6.
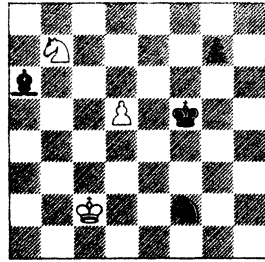
Win   3 + 3

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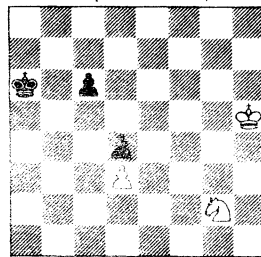
No. 4060: N. Kralin. 1. Se1 Ka5 2.
Sc2 c5 3. Kg4 Ka4 4. Kf4 Kb3 5.
Sxd4+ cd 6. Ke5 Kc3 7. Ke4 wins.

10. Kxb6 Ba5+ 11. Kxa5 Kxa7 12.
c8R wins.
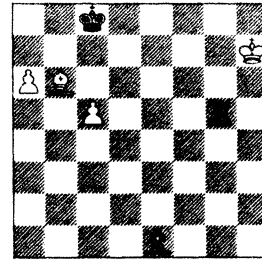JRH: Cf.Al.P. Kuznetsov (1967),
No. 91 in "The Chess Study in
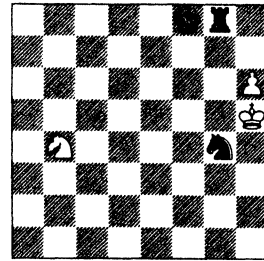Georgia".

Draw   3+4

No. 4061: E. Pogosyants. 1. d6 Bb5
2. Sc5 Kf6 3. d7 Ke7 4. d8Q+ Kxd8
5. Se6+ Ke7 6. Sxg7 Bd3+ 7. Kd2
Bg6 8. Ke2 Sg4 9. Kf3 Sh6 10. Kf4
Kf6 11. Se6 Kxe6 12. Kg5.

Win   4+4

No. 4062: A. Belyavsky and L.
Mitrofanov. 1. Sc1 Kf4 2. Sd3+ Ke4
3. Se1 Kf4 4. Bxf3 e2 5. Kh3 Bf2 6.
Sg2+ Kxf3 7. Sd2 mate.

No. 4063: N. Kralin. 1. a7 Kb7 2.
c6+ Ka8 3. c7 Rh5+ 4. Kg8 Rg5+
5. Kf7 Rf5+ 6. Ke8 Re5+ 7. Kd7
Rd5+ 8. Kc6 Rd6+ 9. Kb5 Rxb6+

Win   4+3

Draw   3+3

No. 4064: E. Pogosyants. 1. h7 Sf6+
2. Kh6 Rh8/i 3. Kg6 Sxh7 4. Sd5 Kg8
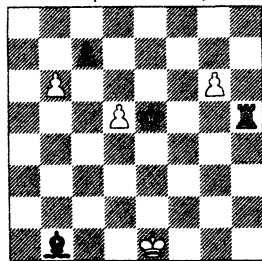5. Se7+ Kf8 6. Sd5, and it's only a
draw.
i) 2. ..., Rg3 is an interesting try: 3.
h8Q+ Kf7 4. Qxf6+ Kxf6 5. Sd5+
Ke5 6. Se7 Kf6 (Ke6; Sg6, Kf6; Sh4)
7. Sd5+ Ke6 8. Sc7+ Kf7 9. Sd5.

No. 4065: A. Zinchuk. 1. g7 Rh1+
2. Kd2 Rh2+ 3. Kc3 Bh7 4. b7/i
Rh3+ 5. Kb2 Rh6 6. d6 Rxd6 7. g8Q
Rb6+ 8. Ka1 Bxg8 9. b8Q Rxb8
stalemate.
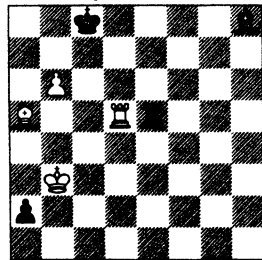i) 4. g8Q? Rc2+ 5. Kb3 Bxg8 6. b7
Bxd5+ 7. Kxc2 Bxb7.

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Draw   4+4

Draw   4+4

No. 4066: E. Pogosyants. 1. b7 +
Kxb7 2. Rd7+ Kc6 3. Rc7+ Kd6 4.
Ra7 a1Q 5. Bb4+ Kd5 6. Rxa1
Re3+ 7. Bc3 Rxc3+ 8. Ka2 draws,
8. ..., Rc2+ 9. Kb1 Rb2+ 10. Kc1
being given, but 8. ..., Rc2+ 9. Kb3
may also (just) draw.

Draw   4+5

No. 4067: V. Nestorescu. Judge of
this short-notice tourney was A.
Hildebrand. There were only 12
entries. 1. g7 a3 +/i 2. Kxa3/ii Qg3 +
3. Bb3/iii Se6/iv 4. Rd3/v Qg4 (Qg6;
Rd6) 5. Rd4 Qg3/vi 6. Rd3.
i) 1. ..., Qb4+ 2. Kc1 Qa3+ 3. Kb1.
ii) 2. Kb2 (c2, b3)? Qh7. 2. Kc3?
Qg3+ 3. Kb4 (Kc2, Qc7+) 3. ...,
Qf4+ 4. Kxa3 (Bc4, Qxd2+;) 4. ...,
Qe3+ 5. Ka4 (Bb3, Qe7+) 5. ...,
Qe8+ 6. Ka5 Qe5+, or 6. Ka3
Qe7+, or 6. Kb3 Qg8+. 2. Kc1?
Qh1+ 3. Rd1 Qc6+ 4. Kb1 Qg6+,
or 4. Kd2 Qd7+.
iii) 3. Kb4? Qf4+ 4. Bc4 (Ka3,
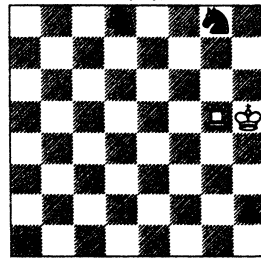Qe3+) 4. ..., Qxd2+ 5. Kb3 Qd1+
6. Kb4 Qe1+ 7. Kb3 Qb1+.
iv) 3. ..., Sf7 4. g8Q+ Qxg8 5. Rf2
Qf8+ 6. Ka2.
v) 4. Rg2? Qd6+ 5. Ka2/vii Qa6+ 6.
Kb1 Qf1+.
vi) 5. ..., Qxg7 6. Bxe6+ Kb8 7.
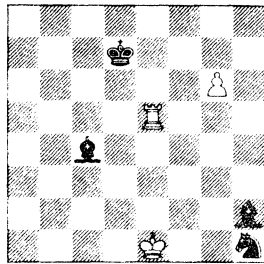Rb4.
vii) 5. Ka4 (b2) Sxg7 6. Rxg7 Qd4+.

Draw   2+4

No. 4068: A. Akerblom. 1. Ra5+
Kb2 2. Rb5+ Kc2 3. Rc5+ Kd2 4.
Rd5+ Ke2 5. Re5+ Kf2 6. Rf5+
Kg3 7. Rg5+/i Kh3/ii 8. Kg6 Se7+
9. Kf6 Kh4 10. Rg7 Sd5+ 11. Kf5
(Ke5? Sf4;) 11. ..., Se3+ 12. Kg6.
i) 7. Rf1? Sf6+ 8. K- Kg2 9. Ra1
Se4.
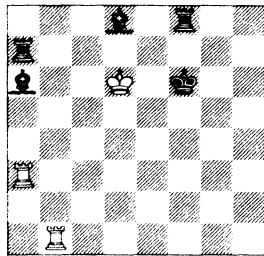ii) 7. ..., Kf4 8. Rg4+ and 9. Rh4.

Draw   3 + 4

No. 4069: A. Akerblom. 1. Rh5/i
Bg3+ 2. Kd2 Sf2 3. Ke3 Sg4+ 4.
Kf3 Sf6 5. Rf5/ii Bh4 6. Rf4 Bd5+
7. Ke2 Bg5 8. Rf5 Bc4+ 9. Kf3/iii
Bd5+ 10. Ke2 Bh4 11. Rf4, with a
positional draw.
i) 1. Rf5? Bg3+ 2. Kd2 Kd7 3. g7
Be5 4. Rh5 Sg3 5. Rh4 Be6 6. Rg4
Bg8 7. Rg6+ Ke7. Here, 3. Rh5 Sf2.
ii) 5. Rc5? Be6 6. Kxg3 Se4+.
iii) 9. Kd1? Se4 10. g7 Bf6 11. Rf4
Bd3+ 12. Ke2 Sc3+ 13. Kd3 Bxg7
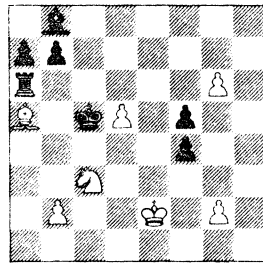14. Rb4 Bd5 15. Rd4 Kc6.

Draw   3 + 5

No. 4070: H. Källström. 1. Rf3+
Kg5 2. Rg1+/i Kh4 3. Rh1+/ii Kg4
4. Rxf8 Be7+ 5. Kc6 Bxf8 6. Kb6
Ra8 7. Ra1 Bb7 8. Rg1+ Kf5 (h-) 9.
Kxb7.
i) 2. Rxf8? Be7+ 3. Kc6 Bxf8 4.
Rg1+ Kh4.
ii) 3. Rxf8? Be7+ 4. Kc6 Bxf8 5.

Rh1+ Kg3 6. Kb6 Ra8 7. Ra1 Bb7 8.
Rg1 Bg2.

No. 4071   V.A. Bron (x-xii.78)
1st Prize, Themes-64, 1978
Award: x-xii.79

Win   7 + 7

No. 4071: V.A. Bron. Judge: Osmo
Kaila (Finland). 25 studies entered. 1.
Bb6+ Rxb6 2. Sa4+ Kxd5/i 3.
Sxb6+ Ke6 4. Sd7 f3+/ii 5. gf
Bh2/iii 6. Kf1 f4 7. Se5 Kf6 8. Sg4+
Kxg6 9. Sxh2.
i) 2. ..., Kb5 3. Sxb6 Be5 4. Sa4 b6 5.
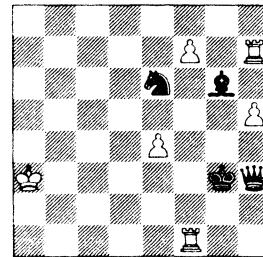Kd3 Ka6/iv 6. Sc3 Kb7 7. Sb5 for 8.
Sd6+ and Sxf5,
ii) 4. ..., Bc7 5. g7 Kf7 6. Sf6 Kxg7 7.
Se8+.
iii) 5. ..., Bf4 6. g7 Kf7 7. Sf6 Kxg7
8. Sh5+.
iv) 5. ..., Bf6 6. b4 Ka6 7. Sc3 a6 8.
Se2.
"The 5-fold accumulation of forks,
and the sacrifices, are well comple-
mented by the Grimshaw block after
the critical move 5. ..., Bh2."

Draw   6 + 4

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No. 4072: Y. Hoch. 1. Rf3 + /i Kxf3
2. hg Qg3/ii 3. Rh3/iii Qxh3 4.
f8Q + /iv Sxf8 5. g7 Kxe4 + 6. Kb4
draw, B1 being unable, despite the
bQ, to prevent the promotion.
i) 1. hg? Qxf1 1. Rf6? Bxh7 2. Rxe6
Qf1.
ii) 2. ..., Qg2 (g4) 3. g7, with
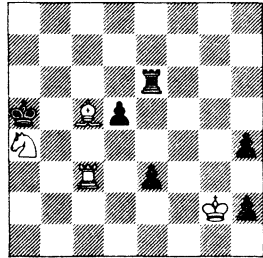promotion. 2. ..., Qf1 3. f8Q + Sxf8
4. Rf7 + .
iii) 3. g7? Qd6 + . 3. f8Q + ? Kxe4
(Sxf8? Rh3!) 4. K- Sxf8.
iv) 4. g7? Kxe4 + 5. Kb4 Sd4 6. f8
(g8)Q Qb3 + 7. Kc5 Qd5 + 8. Kb4
Qb5 + and mates.
"Two superb wR sacrifices are yet
topped by a subtle P-sacrifice."
JRH: Final draw known, see Sak-
harov (1974) EG43. 2467.

zwang on move 7. 3. Kxh2? d4 4. Bc2
Kb4 and 5. ..., Ra6.
iv) If now we had wKh2 (see move 3)
there would follow, 7. Kh3 Rg3 + 8.
Kxh4 Rxc3. As the W pieces must
mutually protect each other 7. Kh1
h3 8. Kh2 Rh4 9. Kg3 h2. In fact, the
position is one of reciprocal zug-
zwang ("zz" as Halberstadt used to
call it).
v) 7. ..., h3 8. Kxh3 Rf4 9. Sd5.
"Stupefying reciprocal zugzwang.
Note wR and wS exchanging places".

No. 4074   M.A. Zinar (vii-ix.78)
4th Prize, Thèmes-64, 1978

Win   4 + 3
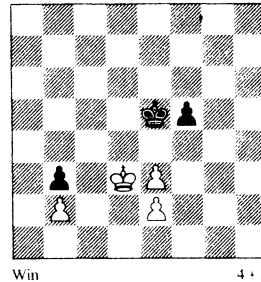
No. 4074: M.A. Zinar.
1. Kc3 Ke4 2. Kd2 Kd5/i 3. Ke1/ii
Ke5 4. Kf1 Kd5 5. Kg2 Ke4 6. Kf2
Kd5 7. Kf3 Ke5 8. e4 fe 9. Kg4 Kd5
10. Kf(g)5/iii Kd4 11. Kf4 Kd5 12. e3
Kc5 13. Ke5 Kb5 14. Kd5 Kb4 15.
Kd4 Kb5 16. Kc3 Ka4 17. Kc4 Ka5
18. Kxb3 wins.
i) 2. ..., Ke5 3. Kd3 Kd5 4. e4 +
"also" wins.
ii) 3. Kd3? Ke5, and if W is to win he
must start all over again, 4. e4? f4.
iii) And not 10. Kf4? Kd4.
"Starting from known P-ending ele-
ments the author has composed a rich
study."
JRH gives Szule (1951): wKg3, wPa4,
f2, f3; bKf5, bPa5, g8. Win: 1. f4 gf
2. Kh4 Ke4 3. Kg4.

No. 4073   J. Rusinek (i-iii.78)
3rd Prize, Thèmes-64, 1978

Win   4 + 6

No. 4073: J. Rusinek.
1. Ra3/i Kb5 2. Bxe3 Rg6 + /ii 3.
Kh1/iii d4 4. Bxd4 Rg4 5. Sc3 + Kb4
6. Ra4 + Kb3/iv 7. Kxh2 Rf4/v 8.
Sd5.
i) For 2. Sc3 mate. 1. Sb2? e2 wins a
piece.
ii) 2. ..., d4 3. Bxd4 Rg6 + leads back
into the main line. 2. ..., Kb4 3. Ra1
Ra6 4. Bd2 + 2. ..., Rg6 + 3. Kh1
Rg3 4. Sc3 + (Sb2? d4;) 4. ..., Ke4 5.
Sd1, or 4. ..., Kb4 5. Sb1 d4 6.
Bd2 + Kc4 7. Ra4 + (Rxg3? hg;) 7.
..., Kd3 8. Kxh2 with a winning ad-
vantage.
iii) Having in mind the critical zug-

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No. 4075   E. Janosi (x-xii.78)
1 H.M., Thèmes-64, 1978
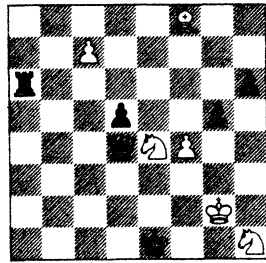
Draw   6+6

No. 4075: E. Janosi.

1. eSf2/i Qc4/ii 2. Bb4+ Ke2 3.
Sg3+ Ke3 4. Sg4+ Kd4 5. Sf5+ Ke4
6. Sg3+ Kxf4 7. Kh3 Re6/iii 8.
Bd2+/iv Kf3 9. Sh2+/v Kf2 10.
Sg4+ Kg1 11. c8Q/vi Qxc8 12.
Be3+ Rxe3 stalemate, with two pins!
i) 1. c8Q? Qxe4+ 2. Kg3(g1)
Qxf4(e3)+ 3. Kg2 Ra2+.
ii) 1. ..., Rc6 2. Bb4+ Qxb4/vii 3.
Sd3+ Kd2 4. Sb4 Rxc7 5. Sxd5.
iii) 7. ..., Qxc7 8. Bd2+ Kf3 9. Sh2+
Kf2 10. Sg4+ Kf3 11. Sh2+.
iv) 8. c8Q? Qxc8 9. Bd2+ Re3 10.
Bxe3+ Kf3.
v) 9. c8Q? Qxg4+.
vi) 11. Bf3+? Rxe3 12. c8Q Rxg3+.
vii) 2. ..., Ke2 3. Sg3+ Ke3 4. Sf5+.
"Ballet of W pieces, quiet move by
wK, finish up with a stalemate incor-
porating two pins."

No. 4076   V. Pachman (i-iii.78)
2 H.M., Thèmes-64, 1978
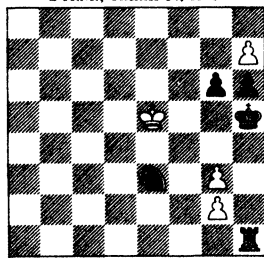
Draw   4+5

No. 4076: V. Pachman.

1. ..., Sg4+/i 2. Ke6/ii Re1+ 3. Kf7
Rf1+ 4. Ke7 (Kg7? Ra1;) 4. ...,
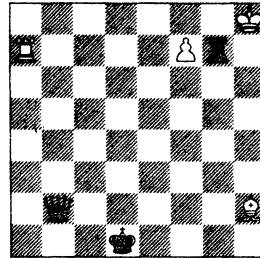Re1+ 5. Kf7 Re8 6. Kxe8 Sf6+ 7.
Kf7 (f8) Sxh7 8. Kg7 Sg5 9. g4+

Kxg4 10. Kxh6 Kf5 11. g4+ Kf6
stalemate.
i) 1. ..., Sc4+ 2. Kf6 Rf1+ 3. Kg7.
ii) 2. Kd6? Rd1+ 3. Ke7 Rd7+.
"Play unfolding naturally, right up
to the stalemate. The Codex provides
for B1 to play in a study, but perso-
nally I don't like it."

No. 4077   S.A. da Silva (iv-vi.78)
3 H.M., Thèmes-64, 1978

Draw   4+3

No. 4077: S.A. da Silva.

1. Rd7+ Kc2/i 2. Rc7+ Kd3 3.
Rd7+ Kc4 4. Rc7+ Kd5 5. Rd7+
Kc6/ii 6. Rc7+ Kb6 7. Be5 Qxe5 8.
Re7 Qa1 9. Re1 Qc3 10. Re3 draw.
i) 1. ..., Ke2 2. Re7+ and 3. Be5. 1.
..., Kc1 2. Bf4+ Kb1 3. Rd1+ and
4. Rd2.
ii) 5. ..., Ke6 6. f8S+ Kf5 7. Rxg7.

No. 4078   B.G. Olympiev (vii-ix.78)
4 H.M., Thèmes-64, 1978
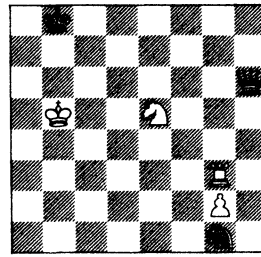
Draw   4+3

No. 4078: B.G. Olympiev.

1. Rg6 Qh5/i 2. Kb6 Qh7 3. Kb5 Qh5
4. Kb6 Qh7 5. Kb5 Qh4 6. Rb6+ Kc-
7. Rc6+ Kd8 8. Rd6+ Ke8 9. Re6+,
perpetual check.

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i) 1. ..., Qe3 2. Rg8+ Kb7 3. Rg7+ Kc8 4. Rg8+ Kc7 5. Rg7+ Kd8 6. Sc6+ Ke8 7. Re7+, another perpetual. 1. ..., Qh4 2. Rb6+ Kc8 3. Rc6+ Kd8 4. Rd6 Ke8 5. Re6+ Kd8 6. Rd6+ Kc8 7. Rc6+, third perpetual.

"Both vertical and horizontal perpetual check, in a miniature. The high point of the solution is the retreat 3-5. Kb6-b5."

No. 4079   D. Gurgenidze (vii-ix.78)
and E. Pogosyants
1 Comm., Thèmes-64, 1978

Draw   5+5

No. 4079: D. Gurgenidze and E. Pogosyants.
1. Sxg6/i Kxg6 2. efS+ Kh5 3. Sg6/ii Kxg6 4. f8S+ Kf6 5. Sh7+ Ke6 6. Sg5+ Kf6 7. Sh7+ Kg6 8. Sf8+ Kg5 9. Rg7+ Kf6 10. Rh7.
i) efQ? Sf6+ and 2. ..., Qxf8.
ii) 3. fgQ? Qxg8 4. Rb5 Kg4.
"Two S-promotions on f8 and two S-sacrifices on g6. The pawnless finale is satisfying in itself."

No. 4080   G. Nadareishvili (vii-ix.78)
2 Comm., Thèmes-64, 1978

Draw   3+3
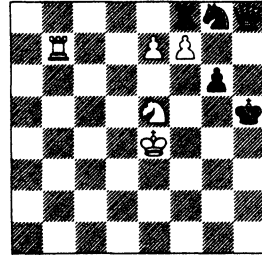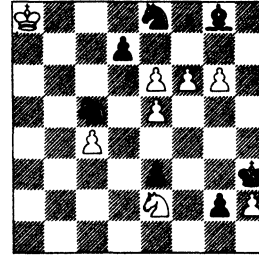
No. 4080: G.A. Nadareishvili.
1. Rh6+ Rh2 2. Rg6 R2h7/i 3. Rg1+ Kh2 4. Rg2+ Kh3 5. Kg1 Ra8/ii 6. Rh2+ Kg3 7. Rg2+, perpetual check.
i) 2. ..., R2h4 3. Rg8 Rf4+ and 4. Ke1.
ii) 5. ..., Rh4 6. e8Q Rxe8 7. Rg3 Kxg3 stalemate.
"With just 3 pieces against 3, this study displays rich content in its two variations".

No. 4081   J.M. Trillon
and J.L. Seret (vii-ix.78)
3 Comm., Thèmes-64, 1978

Win   8+7

No. 4081: J.M. Trillon and J.L. Seret
1. f7 Bxf7 2. ef Se6 3. feS Kxh2/i 4. g7 Sxg7 5. Sxg7 g1Q 6. Sxg1 Kxg1 7. Sf5 e2 8. Sd4 e1S 9. c5 Sd3 10. c6/ii dc 11. e6 Sb4/iii 12. Se2+ Kh2 13. Sf4 Sa6 14. e7 Sc7+ 15. Kb7 Se8 16. Kxc6 Kg3 17. Sh5+ K- 18. Kd7 wins.
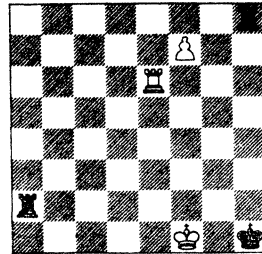i) 3. ..., Kg4 4. g7 Sxg7 5. Sxg7 Kf3 6. Sg1+ Kf2 7. Sf5 e2 8. Sh3+ Kf3 9. Sd4+ Kg4 10. Sxe2.
ii) 10. e6? de 11. c6 Sb4 12. c7 Sd5 13. c8Q Sb6+.
iii) 11. ..., Sf4 12. Se2+ Sxe2 13. e7.
"After an average start there follows a lucid struggle, and a prolonged one, using familiar manoeuvres. 10. e6? is a good trap."

The 1978 Argentine Olympic Tourney has definitely been cancelled. (See EG58, p. 260.)

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Addresses of magazines and bulletins that run annual (or biennial) international informal tourneys for original endgame studies. The studies editor's name, if any, is in brackets. (In an address, a comma generally indicates the end of a line.)

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