THAT EG ESSAY COMPETITION

Part 3 (final instalment) -- by AJR

When 4 of the top 5 studies in EG's Fifth Jubilee Tourney award which were eliminated had been found to be unsound (EG57 and EG59), the shock of it started me thinking. Surely it was not coincidence? Leading composers were involved, so something more serious than coincidence had to be the true explanation. Why should composers themselves not be invited to set down on paper their own comments and ideas? So, the essay competition was set, with the "theme" of "Soundness: the Composer's Responsibility".

The volume of entries received (only 6) was a disappointment, as was the fact that none of the composers of the faulted Jubilee Tourney studies sent in an essay. A further jolt was that 2 entries were not on the set theme. Clearly the communications problems of running a new type of competition are greater than I expected; although a mild linguist I had not actually translated the competition announcement into any foreign language, having relied on the freedom for essays to be in any of four languages.

The final disappointment, for me, was that no entry took the argument as far as I had hoped. The central problem (whether it is disease or syndrome I am unable to say!) is, in my opinion, that the quality of analysis by composers is inferior. There are, of course, "healthy" composers, but they are not many. Therefore the unaddressed, re-defined topic for discussion is "How Can the Standard (i.e., the general level) of Analysis Performed by Study Composers be Improved?" This is the subject of my own essay, below.

Can a composer improve the quality of his analysis?

Why bother about soundness at all? The question is not often asked, but it has the same devastating silencing effect as little Paul Dombey's innocent "Papa, what is money?" query to his financier father. An **advocatus diaboli** could argue like this: unsound studies do not matter at all, for we have lived with them for years, believing them to be correct until the merest accident of a hidden flaw has been pin-pointed by some over-zealous analyst. This discovery, so the argument might go, has not lessened our enjoyment up to that moment -- it has destroyed it only afterwards! Why do we not simply publish anything and everything, and allow those who wish to demolish to do so? The demolition experts can even have their own magazine. Then the rest of us can simply... enjoy studies!

Up to a point, what the devil's advocate describes has indeed been happening for years. It is true that relatively little notice is taken of demolitions, and maybe that will always be the case, relatively to the attention and space devoted to straight studies and their intended solutions.

But this state of affairs simply will not do today. Today we have many tourneys. We also have some exceedingly careful and proficient com-

posers. Therefore we need standards. In recent years we have seen Richard Harman's anticipation retrieval system, and classification labours such as Grandmaster Kasparyan's. We need standards also for analysing.

In considering the quality of analysis we are not dealing with over-the-board analysis by a player, who has a time limit for his moves and a prohibition on fingering the pieces. The composer has no time limit, for he can enter his study for another tourney if the closing date has been passed; and the composer can, like the correspondence player, have moves back as often as he pleases before choosing **the** move.

It ought to follow from this that the quality of analysis by a composer is high.

But it is **not** high.

Reasons for this paradoxical situation are not hard to enumerate, and they all lead back to the composer's state of mind: he stops too soon; he wants to get into print; he is over-enthused by the idea; other ideas crave for his attention; he is careless; he is lazy. And, he is probably not a strong natural analyst anyway.

Now it seems reasonable that if the root cause is situated in the composer's mind, that is where the solution to the problem must be sought. Let us re-define the task. We wish to IMPROVE something, namely the QUALITY OF ANALYSIS, analysis provided BY COMPOSERS, when they send THEIR OWN STUDIES to tourneys or editors FOR PUBLICATION, whether that publication be sooner or later.

If a composer can improve the quality of his analysis, how might this be accomplished? Keeping the highlighted words in mind, we can now examine 4 possible general courses of action, select the best in accordance with the implied criteria, and take the chosen suggestion into another level of detail, for consideration by all and sundry.

Possibility No. 1
Learn from published grandmaster analysis of game endings.

Recently we have seen two books in English[1],[2] devoted exclusively to endgame analysis, and a third also in English but presumably translated from the Dutch[3], containing much high quality endgame analytical material. Could these works, or others like them, be used for the purpose we have in mind? Well, perhaps they **could** be so used, but such was not the authors' intention, and it is far from clear how the objective of improving the composer's analysis to his work would be achieved. The improvement might take place, certainly, but more by accident than design, and hardly with economy of effort by the composer, who, we must assume, is far from being in the same class as a master player -- at least in tournament or competitive situations.

FOOTNOTES:

1. **Analysing the Endgame**, by (GM) Jonathan Speelman (Batsford, London, 1981, 144 pages). Speelman is the acknowledged maestro of P-endings, and now, of P-ending exposition, but there is much else besides; BCE corrections and updates, and fearless tackling of Fisher's 29. ..., Bxh2 (1972 Match vs. Spassky, 1st game), to give just two (big) examples. The many small errors could surely have been avoided.

2. **Tactical Chess Endings**, by (GM) John Nunn (Allen & Unwin, London, 1981, 204 pages). Every page delights both the (outer) organ of sight and (inner) organ of chess. Even the familiar acquires freshness. And as for the unfamiliar, how about "Manoeuvring" for a chapter heading? Included is the extensive Timman analysis of an ending (GBR class **0130.11**) that reads like Agatha Christie.

3. **The Art of Chess Analysis**, by (GM) Jan Timman (R.H.M. Press, New York, 1980, 216 pages). The contents actually comprise 24 games, deeply analysed by the author. They are presented in chronological order of analysis, to show how his approach has developed during the 70's. There are many endgames, but no studies. I find only one word to describe the quality of the analysis-cum-comments -- humbling.

AJR

Possibility No. 2
Play competitive chess.

The overwhelming majority of composers have neither the time nor the incentive to play over-the-board chess. Just as important, from our standpoint, is the fact that in competitive chess a player is not allowed to retract a move. Mistakes stand, and the Laws of Chess do not cater for the correction of a bad move. Of course, mental calculation is common to study analysis and game analysis, and the value of studies for training players was recognised as far back as the 1930's by Botvinnik, who even then advocated the solving of endgame studies as the appropriate remedy for weak powers of calculation. However, this fact does not make the converse true, that the game is necessarily useful for the composer. More than that, even home analysis or post mortem analysis of errors after a game has finished do not fit the composer's situation sufficiently well. Analysis literally is different when, as in a study, the aim is to produce a position where the play of W is unique in the sense that deviation can be demonstrated to fail (ie to result in an outcome, if Bl plays well enough, worse for W than the one move that succeeds), while play by Bl should be as active and varied as possible.

Possibility No. 3
Learn from published studies with deep analysis provided.

Articles and analyses by famous composers must be more useful than either of the previous suggestions. The objection here, however, is quite different. The supplied analysis will be mostly to **the finished article**. The analysis will seem too much like being wise after the event. The study being analysed in the article will already be sound. Columns of correct analysis will not teach weak analysts to overcome their Achilles heel. In addition, such analysis is not all that voluminous or accessible. Finally, it tends to be excessively tedious to play through.

Possibility No. 4
Follow a recommended routine in organising solutions, notes and analysis.

Comparing this idea with its predecessors, it must appear innocuous. It omits any specific chess content. But is clearly has two advantages. It does not seek to give the composer a chess skill that he cannot attain. And it addresses the problem exclusively in the right place which, as we have seen, is the space between the composer's ears! Only a naturally talented and young composer can hope significantly to improve his analytical skills from the study of the analyses of the masters. Any composer, though, can follow a routine, if he chooses to do so. It remains to be shown that following a routine can actually improve the quality of analysis. The major argument derives from the anarchy that rules today in solution presentation. Very probably only an editor or tourney judge is aware of the extent of this anarchy. A Pekinese and an Afghan hound (both are breeds of dog, after all) are more alike than almost any two methods of setting out analysis adopted by composers. Parentheses proliferate; main lines are indistinguishable from variations; irregular, inconsistent and indecipherable punctuation; in particular, inconsistent use of ''?'' and largely meaningless use of ''!'', annotations that may be as large as life, but with no indication of where they stem from; no statement of the theme, idea or ideas being attempted; no annotations at all. On top of this anarchy is often imposed an editor's anarchy, to present the solution as the editor either believes it should be presented, or as he is compelled, by reason of

lack of available space, to present it. The general picture, scarcely exaggerated, I can assure readers, is one of composer anarchy, editorial dictatorship, solver frustration, reader confusion, and judges either drowning in analysis or gasping for air in an analytical vacuum.

Let us suppose, let us just suppose, that there existed a recommended (not, heaven forfend, a mandatory!) method of solution presentation, which composers would voluntarily adopt and follow. In my dream I see composers setting out their supporting analyses in a complete, uniform, consistent manner, orderly and recognisable, with signposts at the appropriate places; I see editors selecting what is important, and keeping to the same basic recommendations; I see correspondents having a clear means of reference to the point in the solution that interests them; I see readers knowing what it is that they are being invited to examine; I see judges understanding how the parts of what they are judging relate to the whole, even at the examination of the 100th diagram. Would all that not go a long way towards improving the standard of analysis? How could it **not** improve if the composer voluntarily adopts a recommendation that has all these advantageous consequences?

The reader who has read thus far will scarcely be surprised to learn that my vote is for Possibility No. 4. At any rate it is the one suggestion that I have taken a stage further. Drawing on experience as solver, composer, judge and editor I set out in an appendix to this article a tentative list of recommendations to composers based on the desirability of some common routine in laying out solutions. It would be interesting to the whole active study fraternity if the worthy FIDE Commission could find the time to consider this proposal, with a view to refining, translating and trying it out in a special tourney, in such a way that the results could be evaluated. One way to do this might be make the use of the recommendations optional. Then, the (ultimate) soundness of entries that conform to the recommendations might be compared with the (ultimate) soundness of entries not conforming to them.

To insist that all studies sent for publication **must** meet these, or any other, recommendations, is no part of this thesis. The aim is rather to provoke discussion and thought. Are the advantages claimed real or imaginary? Are there better ideas? Specific suggestions in the appendix may be inapplicable in particular cases, or even entirely inapplicable to the practice of particular composers. I have already had the good fortune to discuss briefly the basic tenet of this essay with that incredibly talented young Georgian composer, David Gurgenidze, whose studies are seldom accompanied by more than the barest notes. His opinion? That **his** style of composition is self-explanatory, and for this style notes are superfluous! Another great composer, Grandmaster Dr. Jindrich Fritz of Czechoslovakia, achieves a high degree of soudness by being rigorously strict with himself -- anything that is not absolutely clear is simply discarded. Even in the case of Dr. Fritz' studies, however, I would suggest that the subjoined suggestions are worth serious consideration, to help the other parties involved, namely solver, editor and judge.

Appendix
Recommendations for the Presentation of Solutions

1. State as precisely as possible the idea or ideas underlying the solution. The statement should relate to the chess content of the study, not to aesthetic impression.

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2. If the study expresses a specific theme (for example, if the study is entered for a tourney for which there is a set theme), identify the moves and variations that express that theme.

3. In cases of zugzwang, reciprocal zugzwang, underpromotion, critical moves (i.e., moves that cross a "critical" square), or any thematic move claimed to be such, supply sufficient analysis to demonstrate the thematic correctness and uniqueness.

4. Indicate duals, alternative move sequences, inversions of move (by W), transpositions (arising from Bl moves).

5. State the material and positional considerations that apply to the initial position.

6. Consider appending a reference to endgame theory at appropriate points in the solution. An appropriate point might be the end of the main line, or the end of a variation. The reference could consist of the GBR class, perhaps with a page reference to one of the books by an acknowledged endgame theory authority (e.g., Averbakh, Fine, Keres, Hooper, Lissitsyn).

7. If a variation is both lengthy and voluminous (with many side variations), help the reader by stating the aims of one or both sides. This can often be done by giving a "target position" to be attained or avoided.

8. Number annotations is straight serial sequence down the page, using a notation that is distinct from other numbers (i.e. "1, 2, 3, 4, ..." are used both in numbering moves and identifying squares, so preference should be given to lower case Roman numerals "i, ii, iii..."). This recommendation can, surprisingly enough, be applied whatever proliferation pattern of variations and sub-variations is present. If this is done then both the creation of the note itself and the location on the page of either the note itself or the stem-point (where the note comes from) is enormously speeded up.

9. Keep parentheses to a minimum. Use them for alternative squares (for a K-move, for instance, if either square will do) or for a single-move-and-reply mini-variation. Do not use them for anything longer.

10. If there is a threat, identify it as such by stating the move or moves that constitute the threat.

11. Consider giving an explanation of how a defensive moves defends against an already stated threat.

12. Use "?" after a move only if it is a move that fails. "?" should be present once, and once only, in any single line of play, whether that "linear" series of moves is contained in just one annotation or in more than one. For example, the main line will contain no "?" at all (apart from any one-move tries covered by Recommendation 9). (The main line may be thought of as a "parent", while a variation stemming from it may be thought of as a "child". A "child" variation commencing with a W move will be a try, and the initial move of the variation, but no other move, will have "?" appended. The only acceptable reason for "?" appended to a Bl "child" variation would be if the move loses when the study stipulation is a draw. A similar logic can be applied to "grand-child" variations. For example, a Bl "grandchild" stemming from a W "child" can carry a "?" if the grandchild consists of the demonstration that its initial move fails to refute the W try.) "?" should not be used after any other move except as described here.

MEMORIES OF HENRI RINCK
by Dr. R. Rey Ardid, Saragossa, Spain

I had heard of Rinck when I was a young man (around 1920), at the time when my enthusiasm for Chess began. My father, a colonel in the infantry, was in command of a regiment whose library I frequented; it had a few books on chess. One of them, "150 Fins de partie", fascinated me, and those veritable works of art which were to be found among the best of the great composer, stimulated my predilection for the study of endgames as well as my admiration for Rinck.

Ten years later (12.xiii.1930) I won the Spanish Chess Championship and began to publish a weekly article on chess in the Barcelona daily **La Vanguardia**. They appeared every Friday until (18.vii.36) the Civil War broke out and they ceased. These articles contained news, commentaries of games, and theoretical and artistic endgames.

One day in 1931 I was surprised and delighted to receive a letter from Rinck in which he offered his congratulations on my national title and remarked on my evident enthusiasm for endgames. I wrote back of course and thus was born a deep friendship which continued right up to his death at the age of 82 (18.ii.52). We usually wrote to each other about once a fortnight. He wrote in that beautiful hand which was a gift for the eyes. He sent me hitherto unpublished work of his for publication and his letters were full of enthusiastic comments, in that elegant style of his, on the most important events in the world of chess.

When visiting Barcelona I met Rinck personally various times, meetings I remember with great pleasure. He was French by birth (I think his birthplace was Strasbourg in 1869*) but the fact that he was born in Alsace gave him a markedly German look. He had the build of an athlete, was broad-shouldered, ruddy-featured and of almost gigantic stature, much as I imagined Robert Bruce, the legendary king of Scotland to be. He was a chemist by profession, like my great friend Brian Reilly (recently retired editor of the British Chess Magazine - AJR). He worked in Barcelona for some years and became friends with some of the great Spanish problemists such as V. Marín, J. Paluzíe, Dr. Puig y Puig and others. He soon moved to Badalona, an industrial city very near Barcelona and towards the end of his life he took up permanent residence there. He was married and had a son, Henri, who became an engineer; though Henri the son was no chess enthusiast, he was always willing to help his father with the editing and proof-reading of **300 Fins de partie, 700 Fins de partie** and **1414 Fins de partie.** This last mentioned book includes the whole of the Master's work, the work of a long and fruitful life. The book came out six days before he died and the first copy was buried with him, beneath his arm, at his express wish.

Rinck was a nervous, active man of deep enthusiasms; he was extremely courteous and affectionate. He made frequent journeys to Lyons (France) where he and his brothers had shared interests in an elegant café; he spent the summers in a villa in La Napoule on the French Riviera.

To come back to chess: the composition and analysis of artistic endgames was not simply a hobby but a second profession for Rinck. It is to him that we owe one of the best classifications of endgames (see TTC p. 127). He was so scrupulous in his work that he was not satisfied with any of his compositions until he was totally convinced that it was right. Hence it is that Rinck was not only the most prolific composer of all times but was

also the least often demolished. When demolition did occur (**errare humanum est!**), he became intensely annoyed and would spend days and weeks on it until he was convinced that nothing could be done. By way of illustration, I will mention a study in which I found a flaw that made it insoluble: after receiving my letter with this "bad news", he got down to it, was able to correct the fault and after a short time sent it back to me with a small change in the position of the white pawns. This is the study that now figures as number 1063 in his book **1414 Fins de partie**.

Rinck was not modest. He was conscious of his own genius as a composer, and apart from J. Berger, for whom he felt real veneration, considering him to be the true creator of the modern endgame, he felt no particular admiration for the authors of artistic endgames. It is here that I must mention a small weakness that Rinck had: he felt a certain hostility towards A. Troitzky in whom he doubtless recognized a slight superiority in inspiration and in making up brilliant compositions; he never missed an occasion to attack him saying that Troitzky's performance was very unequal, that he was careless in what he produced and that his work is full of mistakes and demolitions.

Rinck occupies today, and will always occupy, an outstanding place among endgames composers. An author as impartial and authoritative as A. Chéron has said that Rinck is without doubt the best endgame composer in the world. I myself believe that his chief merit is his universality: he tackled the study of endgames in all their ramifications, putting art and beauty at the service of the living game, of theory and also of the problem. Not a few of Rinck's productions were inspired by games played by masters of the board, and artistic manoeuvres created by

him have been used in not a few actual games. Moreover, almost all his endgames end with a theoretical "coda", worked out in great detail in his analyses. And, lastly, he has attempted - with great success - to bring the study and the problem together by basing some of his works on problem themes such as the Indian, the Kraemer (anti-Indian), the Novotny, the Grimshaw, the Roman, the Plachutta, the Holz-hausen, etc. In my opinion it is this synthesising ability of Rinck's, thus giving the artistic endgame the mark of authentic unity and universality, which constitutes one of the greatest, if not the greatest of merits of this genius of the chessboard.

* Dr. A. Chicco's "Dizionario" gives Lyons, 10.1.1870 as Rinck's place and date of birth. (AJR)

Dr. Rey Ardid
1st Hon. Mem., K.N.S.B.
(Netherlands), 1937
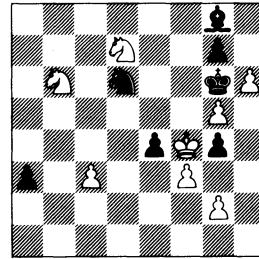
Draw   8+7

1. h7 Bxh7/i 2. Se5+ Kh5 3. fg+ Kh4 4. bSc4/ii Sxc4/iii 5. Sg6+ Bxg6 6. g3+ Kh3 stalemate.

i) 1. ..., Kxh7 2. Sf8+ Kh8 3. Sg6+, perpetual check.

ii) Forcing matters by threatening to win, namely with 5. Sd2 and 6. Sf3+.

iii) The "clever" move 4. ..., Sf7 would actually allow, not just a draw by 5. Sxa3, but a W win after 5. g6 Sxe5 6. Sxe5 Bg8 7. Sf7 a2 8. Sg5 and 9. g3 mate.

With this surprisingly complex blend of wins for either side with the ulimate stalemate draw, it is less of a surprise to learn that the composer is a professional psychiatrist!

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Naturally, all EG readers can give checkmate with K + R vs. K. It is also common knowledge that the theoretical maximum number of moves to achieve mate is 16. There are "data bases" that have worked out and stored all this "knowledge". So, what more can be said? Well, it is possible to derive **enjoyment** from these data bases. For instance, would a minimum-solution contain any surprises for us? Well, here is an example extracted from the "published data base" by Ströhlein and Zagler, taken almost at random. Test yourself against the given moves. Select the W move. If the move is given in **bold** type, and your move is different, then your move is not the "optimal" move. And, guess if your move is unique (in the sense of being the only optimal move).

Add wR on b2, b3, b5, b7, b8. Which allows the fastest mate? What is the "best" move in each case, and is it unique?
W to move in every case.

Here is another example. Look carefully at the stipulation.
Answers:
b2 - mate in 15 by **Re2**
b3 - mate in 15 by **Kb2**
b5 - mate in 14 by **Kb2**
b7 - mate in 15 by **Kb2**
b8 - mate in 15 by Re8 (not unique).

C GBR Class **0400.10** (R + P vs. R)

This ending has been solved using the "data base" approach, where the data base is built up "backwards" from all winning positions, defined as promotion (Q or R) of the P, or win of bR, or checkmate. The work was done by V.L. Arlazarov and A.L. Futer, and is described in English in Chapter 17 of MACHINE INTELLIGENCE 9 (Ellis Horwood, Ltd., 1979). Unfortunately for comprehension of this paper the translator seems to have been unfamiliar with English chess terminology. However, enough can be deciphered for a partial understanding of how it was done. The difficulty was that it was the first 5-man ending to be tackled by the data base method with all 5 chess men on any square. The previous ending was **4000.10**, but with wPg7 fixed, reducing the ending to 4 men in effect. Without the innovative use of cunning processing

C   Mate with R

Win (Mate in 16)   2 + 1

"Solution":
1. Ra6 Kf5 2. Ra5+ Ke4 3. Ka2 Kd4
4. Kb3 Kd3 **5. Ra4** Kd2 6. Rd4+ Ke2
7. Kc2 Ke3 8. Ra4 Ke2 **9. Ra3** Ke1
10. Kd3 Kf2 **11. Kd2** Kf1 **12. Ke3** Kg2
13. Ke2 Kg1 **14. Kf3**.
If a W move is **not** in **bold** type, then there are alternatives to reach mate in the same number of moves.

some 1000 hours of computer time would have been required (and it was not available) instead of the 15 hours per file giving a total of 60 hours for the complete run. (The basis of this was a computer running at 500,000 operations per second.) The paper is a mere 12 pages in length and it is a shame that more space was not devoted to clarifying for the less mathematical reader the two major innovations: first, how the internal sort was used to reduce "the data storage for one problem to 32 million positions", ie about 4 million bytes; second, the processing of "position sets" instead of individual positions. Maybe the description is clear to English mathematical chessplayers? The results of the investigation are likewise not entirely clear, except for the 4 positions requiring the maximum number of moves (60 by each side, beginning with a Bl move). Only one "solution" is included in the paper, and this is reproduced below.

1. ..., Ke5 2. Rc5+ Kd6 3. Kb4 Rb1 4. Rc2 Rf1 5. Kb5 Rf5+ 6. Kb6 Rf8 7. Rd2+ Ke5 8. Kc7 Rf4 9. Kc6 Rc4+ 10. Kb5 Rc8 11. Rh2 Rb8+ 12. Kc6 Ke6 13. Rh6+ Kf7 14. Rh7+ Ke6 15. Rh2 Ke7 16. Kc7 Rb3 17. Re2+ Kf7 18. Kc6 Rb8 19. Kc5 Rc8+ 20. Kd5 Rd8+ 21. Kc4 Rc8+ 22. Kd3 Rd8+ 23. Kc2 Rc8+ 24. Kb1 Rb8 25. Re3 Rd8 26. Kc2 Rc8+ 27. Kd3 Rb8 28. Kc3 Rc8+ 29. Kd4 Rd8+ 30. Kc5 Rc8+ 31. Kd6 Rb8 32. b3 Rb5 33. Kc6 Rb8 34. Rd3 Kf8 35. Kc5 Ke7 36. b4 Rc8+ 37. Kb5 Rb8+ 38. Ka4 Ra8+ 39. Kb3 Rb8 40. Rd4 Ke6 41. Kc4 Ke5 42. Rd5+ Ke6 43. b5 Rc8+ 44. Rc5 Rb8 45. Kb4 Ke7 46. Ka5 Kd6 47. Rg5 Rc8 48. Kb6 Rd8 49. Kb7 Rd7+ 50. Ka6 Re7 51. b6 Re3 52. Ka7 Kc6 53. Rg6+ Kb5 54. Rd6 Rf3 55. b7 Ra3+ 56. Kb8 Rc3 57. Rd2 Kc6 58. Ra2 Rb3 59. Kc8 Re3 60. Rc2+ Kd6 61. b8Q+.

C   GBR Class 0400.10
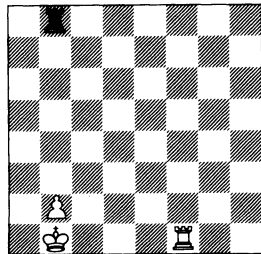
Add bK on g-file above g2, to draw with the move: g4 (only).

C   GBR Class 0400.10
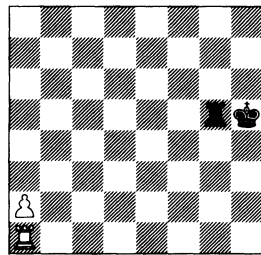
Add wK to win with the move: e8 only.

C   One of the 4 positions
            of GBR class 0400.10 requiring
            the maximum number of
            moves to enforce a win
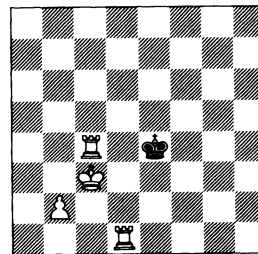
Black to Move, White wins   3 + 2

No alternatives and no explanations are provided. The 2nd position is the same as the diagram except bKf4. The other positions feature wKd1 wPb2 and wRd6, with (the third) bKh6 and bRa8, and (the fourth) bKg7 and bRa3. Again, no moves or comments are provided.

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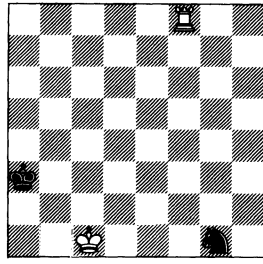
Black to Move, White   2+2
wins (in 27 moves)
1. ..., Se2 + 2. Kd2 Sd4 3. Kc3. (EG55 p. 114)

bRa1) as being of interest. Using a TR440 computer of the Leibnitz Computing Centre in Munich 4 hrs 40 minutes of processor time was used, and about the same time of peripheral (input/output) activity.

GBR class **4000**. Maximum length of win: 10 moves. The paper offers 2 positions. Compute time: 2 hrs 25 mins. (ie, about half that needed for **1300**).

C GBR Class **0103**

There seemed to be no further work to be done on this endgame. However, it appears that there is a refinement to the maximum length of solution. The attached diagram is from p. 162 of Karpov and Gik's 1981 book **Shakhmatny Kaleidoskop**, and shows a ½-move increase on the previous "record" or maximum length solution, by means of simply beginning with a move by Bl, something that the other investigators seem to have overlooked. The computer in this case was the soviet **Kaissa** program. (The same source was used for the two puzzles "Add bK" and "Add wK", for GBR Class **0400.10**.)

C

A number of interesting endings were analysed by the Munich team of Th. Ströhlein and L. Zagler and reported in a diploma thesis dated August 1979.

GBR class **1300**. This work confirmed the maximum length of solution at 31 moves, with 2 positions only (see EG**60** p. 294). The previous mysterious claim of 4 such positions is explained by the erroneous move count including capture of bK (ie, beyond mate). The thesis also quotes a drawn position (wKa2 wQf7 bKh8

Win   2+2

1. Kd2 + Ka2 2. Qg8 + Ka3 3. Qa8 + Kb2 4. Qb7 + Ka3 5. Qa6 + Kb2 6. Qb5 + Ka3 7. Qa5 + Kb2 8. Qb4 + Ka2 9. Kc2 any 10. mate or win of bQ.
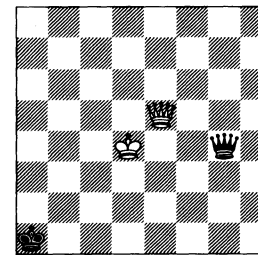
Win   2+2

1. Kc3 Ka2 2. Qa5 + Kb1 3. Qb5 + Kc1 4. Qb2 + Kd1 5. Qd2 mate.

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GBR class **4300**. The big surprise here was that the computer identified a win (for W) in 9 moves whereas the longest in the human literature that the investigators had unearthed was only 5 moves in length. As is normal in calculating the "length" of a computer solution, moves following a transposition into a different ending are not included. The computers can be said to have their own "book". The second position is also interesting. Computer time: 2 hrs. 40 mins., or 14 to 17 mins for each of 10 wK positions, though wKc3 actually took 21 minutes.

C   GBR 4300

Win   2+3
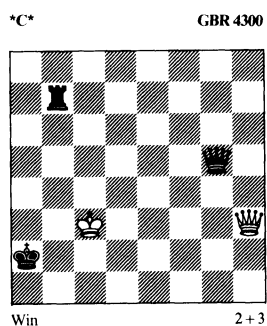
1. Qe6+ Kb1 2. Qd4+ Ka1 3. Qa4+ Kb1 4. Qc2+ Ka1 5. Qd1+ Ka2 6. Qe2+ Kb1 7. Qd3+ Ka1 8. Qa6+ Kb1 9. Qxb7+ wins (9. ..., Kc1 10. Qh1+ Qg1 11. Qxg1 mate.).

C   GBR 4300

Win   2+3
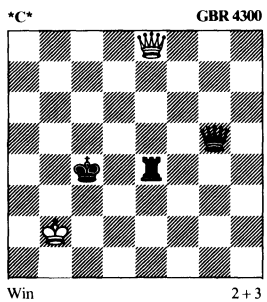
1. Qa4+ Kd3 2. Qc2+ Kd4 3. Qc3+ Kd5 4. Qa5+ K— 5. Qxg5 wins.
(Note: perhaps this should rather be the "class" **4100**, as the theory books mostly, by convention, give the superior force as white. As far as I know, however, the books ignore this particular ending. AJR)

GBR Class **1400.01**, with bPd2.
Naturally this was the most interesting ending from the viewpoint of chess endgame theory. Out of 8.9 million legal positions with W to move there is a W win in 6.1 million, but no win in 2.4 million. In over half (3.4 million) the win is in a single move. With Bl to move there is a W win in only 1.8 million positions. A quantitative examination showed that there are whole classes of positions favouring either W or Bl. If bR protects bP from behind then there is a W win only if bR is far from bK and can be won by double attack (fork) by wQ. Protection by bR on the rank is generally insufficient to draw, for Bl cannot maintain the set-up, though he can do so for more moves if bR is on the longer side of bP. However, there is the case of bK controlling the promotion square d1, in which case the horizontal protection of bP by bR is generally enough to draw, though bK must not play to the promotion square itself. The maximum length of solution is 29 moves (there are 10 such positions), and there are 3 in which with Bl to move he has to play into one of them. The authors surmise that the length and complexity of such lines indicate that human analysis will not be able to determine whether a position is a win or a draw in all cases, though they conclude that the stategies (horizontal protection, vertical protection by bR, protection by bK) can obviously be copied, without the optimal choice of moves found by the program.

67
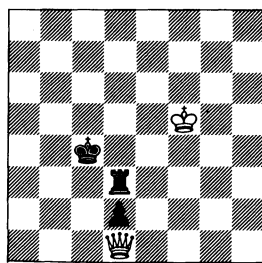
Draw, whether White or Black has the move   2+3

C
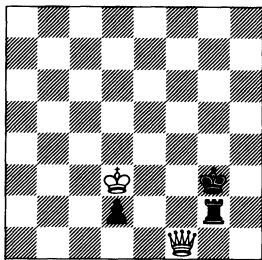
Win   2+3

1. Ke3 Kh2 2. Qd1, putting Bl in zugzwang 2. ..., Kh3 3. Qh1+ Kg3 4. Qh5 Rh2 5. Qf3+ Kh4 6. Kf4 wins next move.

C
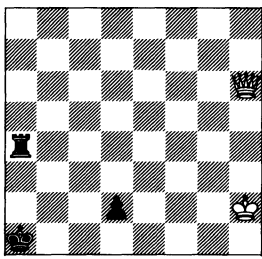
Win   2+3

1. Qg7+ Kb1 2. Qb7+ Kc2 3. Qc6+ Kb3 4. Qb5+ Rb4 5. Qd3+ Ka2 6. Qc2+/i Ka3 7. Kg2/ii Rb2 8. Qd3+ Ka2 9. Qd5+ Kb1 10. Kf3 Kc1/iii 11. Qc5+ Kc2 12. Qa3+ Kb1/iv 13. Ke2 Rb2 14. Qc3 Rc2 15. Qe3 Rb2 16. Qg1+ Ka2 17. Kd3 Kb3 18. Qa1 Ra2 19. Qc3+ Ka4 20. Kc4 wins next move.
i) 6. Kg2? Rb1.
ii) Now ..., Rb1; is impossible, and 7.

..., Rd4; 8. Qc3+.
iii) Although bK covers the promotion square, wK is too close and W wins.
iv) 12. ..., Rb2 13. Qa1+ Rb1? 14. Qc3+ Kd1 15. Ke3.

C
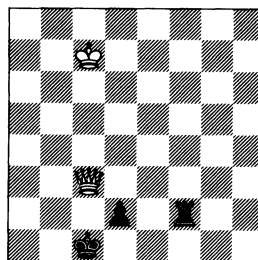
Draw   2+3

C
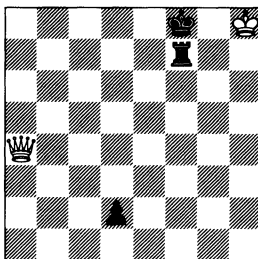
Black to Move, White wins   2+3

0. ..., Rf2/i 1. Kh7 Kf7 2. Qa7+ Ke6 3. Qe3+ Kd5 4. Qd3+ Ke6 5. Kg7 Rg2+ 6. Kf8/ii Rh2 7. Qe4+ Kf6 8. Qd4+ Ke6 9. Kg7 Rg2+ 10. Kh7 Kf5 11. Kh6 Rh2+ 12. Kg7 Rg2+ 13. Kf7 Rh2 14. Ke7 Rg2 15. Kd6 Rh2 16. Qd3+ Kf4 17. Kd5 Rg2 18. Kd4 Rf2 19. Qb3 Re2 20. Qd1 Rf2 21. Kd3 Rg2 22. Qf1+ Kg3 and W has reached the 7-move win already seen.
i) As d7 is covered, bR must play to f2. To win, W must avoid bR playing behind bP, and also bK playing to c1 or e1.
ii) 6. Kh6? Rf2 7. Kg5 Ke5 and if wK plays then bR reaches d4 or d6 (after checking), while if wQ plays this lets bK approach d2. In both cases Bl draws.

KUBBEL - A CASE OF
LÈSE MAJESTÉ?
by T.G. Whitworth

W1 is a well known study by Leonid Kubbel. When John Roycroft was in Tbilisi in August 1981, Revaz Tavariani showed him a version of this study which omitted wS without any shortening of the solution (W2). Should we regard this more economical setting of Kubbel's idea as an improvement on the composer's original version? I think not. Rather, I believe that Kubbel himself must have come across this setting during the process of composition and that, if he did, it is easy to understand why he preferred the version we know.

The process of composition must have included a consideration of how to work backwards from W3, or something very like it: the solution forwards would be the same if bK were on d6 instead of c6, or if wB were on d8 or g5; but for purposes of illustration let us take W3 as the position from which to work backwards. What could Bl's last move have been?

Could it have been ... d5-d4? Since dP does not otherwise move, any composer is going to ask himself this question and hope that the answer is 'yes' - as indeed it is. But the trouble is that, if Bl's last move were ... d5-d4, there would then be no (unique) previous move for W, if we rule out W captures of Bl material. For example, if the bishop started on e1, W could play not only Be1-h4 but also d2-d4, winning very simply.

Could Bl's last move have been... a4-a3? I cannot believe that a composer, trying to work backwards from W3, could fail to ask himself this question. The answer is 'yes, it could have been'. Moreover, it is clear that in this case W would have a

previous unique move, Be1-h4. So the composer finds himself with W2. This is fine: there are now two introductory, non-capturing, non-checking moves before the surprising 3. d3! But is there anything better?

Could Bl's last move (before W3) have been a bK move? It could not have been a non-capturing king move. But what about bK capturing a piece which W has offered as a sacrifice? We may not want W capturing Bl material, but Bl accepting a W sacrifice is a different matter. So, as we all know, Kubbel arrives at W1.

If this speculative account of the process of composition is anywhere near the truth, it follows that Kubbel knew that W2 was a possible setting for his idea. Is his preference for W1 explicable? Certainly it is. In W2 the first two White moves have a certain similarity: they both issue similar, and obvious, threats. In W1 the introduction has more variety and, some may say, more interest: the initial sacrifice sets up a position in which the threat issued by W's second move becomes effective. In W2, of course, there is greater economy of material. But in W1, it may be said, there is greater artistry in the introduction. Since economy is a means towards artistry and not an end in itself (unless you are composing a 'task' study of a certain type), it would be natural to prefer W1 to W2. If Kubbel had presented us with W2 instead of W1, I am sure that the first move would not have earned an exclamation mark in 'Test Tube Chess'.

69
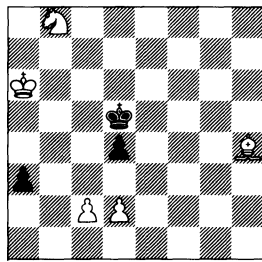
Win   5 + 3

1. Sc6 Kxc6/i 2. Bf6 Kd5/ii 3. d3 a2
4. c4+ Kc5/iii 5. Kb7 a1Q 6. Be7
mate.
i) 1. ..., a2 2. Sb4+ wins
ii) 2. ..., Kc5 3. Be7+ wins
iii) 4. ..., dxc3 5. Bxc3 wins.

A version of W1
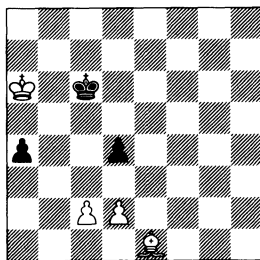
Win   4 + 3

1. Bh4/i a3/ii 2. Bf6 Kd5 3. d3 etc.
i) Threatening 2. Be7
ii) 1. ..., Kd6 2. Bf6 Kd5 3. d3 wins
more easily than in the main line, for
Bl has wasted a move.

W3
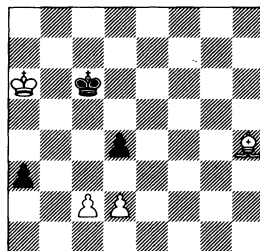
White to move   4 + 3
What could Black's last move have
been?

White to move.
What could Black's last move have
been?

Postscript by AJR:
It turns out that the wBe1 version of
W1 is due to V. Vlasenko, in an
article published in "64 - Shakh-
matnoe Obozrenie" in vi.81, in which
he asked for readers to comment on
the setting. The Ryazan composer
D. Godes did so with the attached,
and incidentally fully endorsed Ti-
mothy Whitworth's verdict.

D. Godes
64 - Sh. Oboz., xii. 81
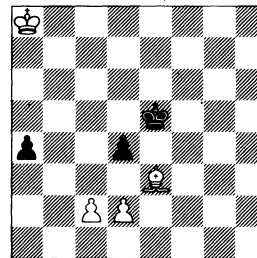
Win   4 + 3

1. Bh6, with one analytical line:
1. ..., Ke4 2. d3+/i Kf3 3. Kb7 Ke2/ii
4. Kc6 a3 5. Bg7 Kd2 6. Kd5(c5) a2 7.
Bxd4 Lxc2 8. Kc4(e4).
And one artistic, combinative, line:
1. ..., a3 2. d3 a2 3. Bg7+ Kd5 4. c4+
Kc5 5. Kb7 a1Q 6. Bf8 mate.
i) 2. Bf8? Kf3 3. Kb7 Ke2 2. Kb7? d3
3. c3 a3 4. Bg7 Kd5 drawn.
ii) 3. ..., a3 4. Bc1 Ke2 5. Bxa3 Kd2 6.
c4.

Joseph SZÉN Memorial tourney, for
the Hungarian chess player, author
and composer who died in 1857.
Organiser: the Hungarian Chess Fe-
deration.
Closing date: 30.ix.82. Judge: L. Na-
varovsky. Send to: J. Szöghy, II
Rómer Flóris utca 46, Budapest,
H-1024, Hungary.

70

UNIQUE STUDIES

by Vazha Neidze, Tbilisi
(Translation: Paul Valois)

The rich heritage of published studies, now numbering some 30.000 compositions, is gradually becoming accessible to the composition public. The publication of large collections (including the FIDE Albums, the books of Lommer, Rueb, Bondarenko and especially Kasparyan) have undoubtedly helped to establish a "world museum of studies". But a museum **catalogue** is also needed. This can only come into being after work on the classification of studies is complete.

This article is devoted to an unexamined group of studies, a group that can be identified by its qualitative (artistic) characteristics. We are dealing with "unique" studies. A unique studie is a composition exceptional either in form or content. Characteristic of it is the one-off unrepeatability of the theme and its expression. Thus it not only appeals to the aesthetic imagination, but is also a landmark of thematic achievement or technical perfection. I hope this special survey of study "rarities" will be of interest to all lovers of and specialists in the study art.

The concept of uniqueness is not immutable. Both creativity and composing technique are constantly developing. Therefore with the passage of time some studies may lose their uniqueness. Also new examples will appear. The special characteristic of the unique is the most complete expression possible of an idea and also its most economical and rational expression. A study may also be unique by virtue of a complex combination of diverse or multiple ideas, or it may show an unusual relationship of opposing forces.

Below I give a classification of unique studies. The basis of this classification is distinction by particular features. Illustrative examples have been taken at random. The classification may be further subdivided. This is not, however, the aim of the present article.

Classification of unique studies

1. **Quantitative** (Tasks): - compositions which show quantitative (record) attainment of various study components, such as culminating moves, manoeuvres and positions. Tasks may be n-fold or maxima (for example, 4 moves by a pawn on its starting square, 8 pawn promotions to the same piece). Examples: **N1** and **N2**.

2. **Thematic**: - compositions whose themes, expressed by whichever piece material, are unrepeatable. Most often thematic uniqueness arises through spectacular minor piece promotions, or various geometrical movements (for example closed tours, zigzags and the like). Certain aspects of domination (cf. Note), positional draw and other ideas (principally involving the seizure of space), expressed by various pieces, may also appear exceptional. Examples: **N3** and **N4**.

3. **Terminal** (Picture). Compositions ending with an unusual "picture" finale. I am thinking of static finales, where the final position is frozen in some exceptional situation (as distinct from a dynamic finale where there is movement, say by perpetual check, perpetual pursuit of pieces and so on). One should include in this group, for example: mate in the centre of the board where the king is self-blocked during the course of play by his own pieces, mirror-stalemate with pin of a piece, a final and decisive point (grab of a piece, complete paralysis of the opposing force and so on). Examples: **N5** and **N6**.

4. **Synthetic** - compositions constructed from a complex synthesis of ideas, which normally open up some new horizon in study composition.

One should include in this aspects of synthesis (parallel, successive, w/Bl, using thematic tries) which contain **not** multiple (cf. task) but multifarious thematic expression. Examples of such ''enriched'' uniqueness are studies showing duplex stalemate, Valladao, supernumerary pieces appearing on the board during play and so on. Seemingly, studies containing a number of plans unique in different ways should go into this group. Examples: **N7** and **N8**.

5. **Grotesques**: - compositions with an unusual (though legal) starting position and fantastic content. Examples: **N9** and **N10**.

6. **Technical**: - compositions which are technical achievements. In such studies, known ideas are expressed with maximum economy (in ''baby'' or miniature form) or by the most economical means, or where the thematic pieces achieve maximum activity. One can include in this group captureless studies, studies with deliberate limitation of material (for example, pawns only, aristocratic, or some other piece configuration) in which complex and original ideas are developed.

Note: Domination - a fatal situation for a piece brought about by direct or indirect control of its arrival squares. The larger the number of squares, the fuller and more effectively is domination expressed.

The arbitrary interpretation of the term domination by Kasparyan in his two-volume work of that name only causes thematic confusion and depreciation of the term domination, which is one of the great study themes.

AJR comments: We had translation difficulties with our good friend Vazha Neidze's welcome and bravely pioneering article, which seems to be a first attempt to classify the as yet unclassified. We may well have failed to interpret his intention. However, it does seem that the article may fairly be criticised for the following.

1. Classification by **content** is not distinguished from classification by **form**.

2. The classes are not distinct from each other, nor, sufficiently, from already established categories.

3. For the purpose of producing a ''museum catalogue'', a **fixed** system is needed, not one that will change over the years.

We have certainly been given something to think about! Personally, I should like to see some guidance emerge from this debate to assist tourney judges in deciding when, and when not, to award ''Special'' prizes and honourable mentions and commendeds -- a fashion that seems to have got out of hand.

N1.   A.O. Herbstman
1ste Prize, Työväen Shakki, 1935

Win   6+5
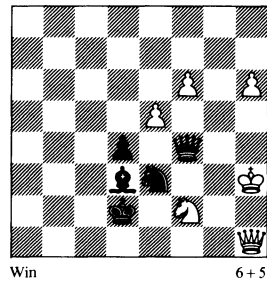
N2.   H.M. Lommer
            1958

Win   8+8
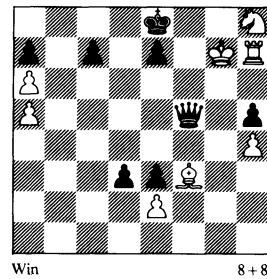
N3.   **A. Selesniev**
                  1919
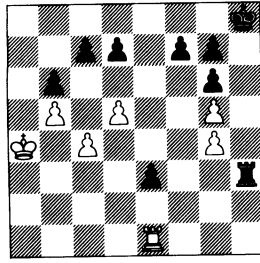
Draw   7 + 9

N6.   **A. Seletsky**
         1st Prize, Shakhmaty v SSSR,
                  1933
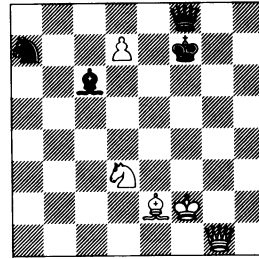
Win   5 + 4

N4.   **V. Korolkov and V. Chekhover**
         Shakhmaty v SSSR, 1947
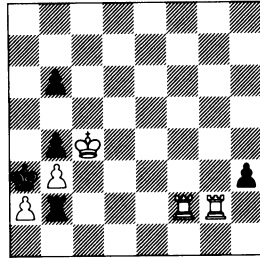
Win   5 + 5

N7.   **J. Selman**
         Schackvärlden, 1939
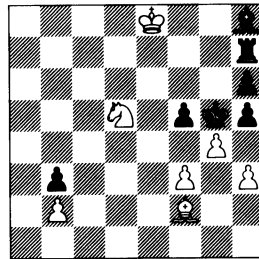
Draw   7 + 7

N5.   **B.A. Sakharov**
         3 H.M., Chigorin Memorial,
                  1949-50
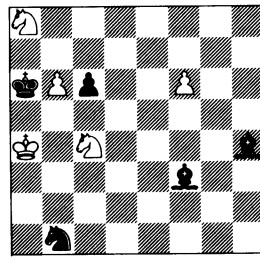
Draw   5 + 5

N8.   **V. Neidze**
         4 H.M., Shakhmaty v SSSR,
                  1963

Draw   5 + 7

73
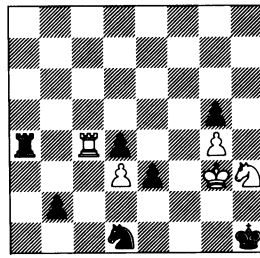
N9.   **H.F.L. Meyer**
before 1910
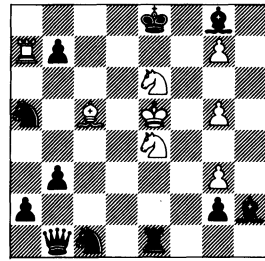
Draw   8 + 11

N10.   **T.B. Gorgiev**
1st Prize, 45th Anniversary
of   Armenian   Republic
Tourney 1965
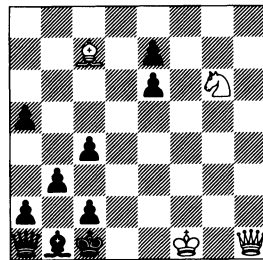
Win   4 + 10

N11.   **S. Clausen**
4th Prize, Tidskrift
för Schack, 1964
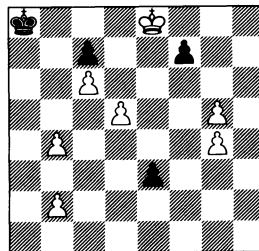
Win   7 + 4

N12.   **J. Gazon**
Ceskoslovensky Sach, 1934
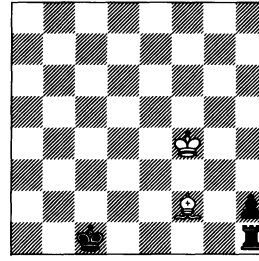
Draw   2 + 3

Solutions

N1: 1. Qe1+ Kc2 2. Qc1+ Kb3 3. Qb2+ Kc4 4. Qb4+ Kd5 5. Qd6+ Kc4 6. Qc5+ Kb3 7. Qb4+ Kc2 8. Qb2+ Kxb2 9. Sxd3+. 9-fold wQ sacrifice. (No. 1815 in Cheron III.)

N2: 1. Bc6+ Qd7 2. Bxd7+ Kxd7 3. Rxh5 de 4. Rd5+ Kc6 5. Sg6 e1Q 6. Sxe7. Mate No. 1. If 4. ..., Ke6 5. Sg6 e1Q 6. Sf4. Mate No. 2. If 4. ..., Kc8 5. Sf7 c6 (5. ..., e1Q 6. Rd8 is Mate No. 3.) 6. Rd8+ Kc7 7. Sg5 e1Q 8. Se6. Mate No. 4. If 4. ..., Ke8 5. Sf7 e6 (5. ..., e1Q 6. Rd8 is Mate No. 5.) 6. Rd8+ Ke7 7. Se5 e1Q 8. Sc6. Mate No. 6. Who has shown more mates? (No. 1185 in '1357'.)

N3: 1. d6 cd 2. c5 dc 3. Rxe3 Rh4 (Rxe3 stalemate) 4. Rh3 Rh7 5. Re3 Rh4 (else 6. Re8 mate) 6. Rh3, positional draw. A sharp theme, combining threats of stalemate and mate in a R-ending. (No. 385 in Kasparyan's "Positional Draw".)

N4: 1. Rh2 Rd2 2. Kb5 Re2 3. Ka6 b5 4. Ka5 Rd2 5. Re2 Rc2 6. Rd2 Rb2 7. Rc2 Rxc2 8. Rxc2 h2 9. Rc1 wins. A fantastic concoction -- frontal pursuit of bR. (No. 979 in '1357'.)

N5: 1. Sc7+ Kb7 2. Sd6+ Kxb6 3. f7 Bd1+ 4. Kb4 Be7 5. Sd5+ cd 6. f8Q Bxf8 stalemate. Mirror stalemate with pin of wS in the centre of the board. (No. 595 in '650'.)

N6: 1. Qg5 Se6+ 2. Kg1 Kxd7 3. Sc5+ Kc8 4. Ba6+ Kb8 5. Qg3+ Ka8 6. Bb7+ Bxb7 7. Sd7 Qd8 8. Qb8+ Qxb8 9. Sb6 mate. A smothe-

red mate of extraordinary beauty. (No. 15 in '650'.)

N7: 1. h4+ Kg6 2. gh+ Kg7 3. Bd4+ Kg8 4. Bg7. This is a Novotny-style interference: 4. ..., Rxg7? 5. Sg6 mate, or 4. ..., Bxg7 5. Se7+ Kh8 6. Sg6+ Kg8 7. Se7+, perpetual check). 4. ..., Kxg7 5. f4 Kg8 6. Sf6+ Bxf6, when W is stalemated, or 4. ..., f4 5. Sf6+ Kxg7 6. Ke7, when Bl is stalemated. A complex amalgam of Bl-W synthesis and "Novotny", combination (perpetual check and mate both incorporated). (No. 602 in '1357'.)

N8: 1. Rc2 Sf2 2. Sxf2 ef 3. Rxb2 and now:

I: 3. ..., f1Q 4. Rh2+ Kg1 5. Rh1+ Kxh1 stalemate.

II: 3. ..., f1R 4. Rh2+ Kg1 5. Rg2+, perpetual check.

III: 3. ..., f1B 4. Rh2+ Kg1 5. Rg2+ Kh1 6. Rh2+ Kg1 7. Rg2+ Bxd2 stalemate.

IV: 3. ..., f1S+ 4. Kh3 Ra8 5. Rb8 Ra7 (Rxb8 is stalemate) 6. Rb7, positional draw.

Task bP underpromotion in parallel giving 4 different draws. (No. 825 in '1357'.)

N9: 1. Ra8+ Kf7 2. Rf8+ Kg6 3. Rf6+ Kh5 4. Rh6+ Kg4 5. Rh4+ Kf3 6. Rf4+ Ke2 7. Rf2+ Kd3 8. Rd2+ Kc4 9. Rd4+ Kb5 10. Rb4+ Kc6 11. Rb6+ Kd7 12. Rd6+ Ke8 13. Rd8+, with perpetual check. Perpetual movement of wR and bR (bK traces a large diamond diagonal route). (From "150 Schachkuriositäten", Leipzig, 1910 -- No. 91.).

N10: 1. Ke2+ Kb2 2. Be5+ c3 3. Qc1+ Kxc1 4. Bf4+ Kb2 5. Bc1+ Kxc1 6. Se5 Kb2 7. Sc4+ Kc1 8. Ke1 e5 9. Sxe5 Kb2 10. Sc4+ Kc1 11. Ke2 e6 12. Ke1 e5 13. Sxe5 Kb2 14. Sc4+ Kc1 15. Ke2 a3 17. Se5 Kc2 18. Sd3 mate. Theme of mate with one piece in a "grotesque" setting. (No. 1331 in '1357'.)

N11: 1. g6 (1. d6? e2 2. dc e1Q+ 3. Kxf7 Qf1+ 4. Kg7 Qa6 5. b5 Qc8 6. b6 Qg8+ 7. Kxg8 stalemate) 1. ..., fg

2. d6 e2 3. dc e1Q 4. Kf7 Qf1+ 5. Kg7 Qa6 6. b5 Qc8 7. b6 wins. Win of bQ with P's in a pawn ending. Unique. (No. 320 in '636'.)

N12: 1. Kg3 Kc2 2. Bc5 Kb3 3. Bb6 Ka4 4. Ba7 Kb5 5. Bb8 Kc6 6. Kg2(h3) Rb1 7. Bxh2 draw. Piquant duel between wB and bK in 5-man study. (No. 451 in '555'.) (AJR: Bedrich Formanek of Bratislava tells me that the composer was originally "Gazon", changed later to "Gazonyi". This information is quite gratuitous, and I count myself fortunate to have found an appropriate spot in which to relay this titbit!)

+ **Jose Mugnos** (22.x.04 - 1.v.82)
The much respected Argentinian composer was born in Buenos Aires and appears to have lived all, or most of, his life there. It was with the Circolo de Ajedrez, led by Roberto Grau and Carlos Skalicka, that he became active in chess composition for the first time. This was in 1938. His international reputation began with a 1st and 2nd Prizes success in a 1944 tourney of the English magazine CHESS (which has since then largely ignored studies).
The steady flow of tourney honours can be found in his **Mis Mejores Finales,** published in Buenos Aires in 1957. He seems to have retired from composing thereafter, but returned to it with a long run of the studies section of the monthly **Ajedrez Argentino.**
He strove, with some successm to encourage the small band of study composers in his country, as shown in his second book, **Finales Artisticos Razonados** (Madrid, 1976). Luciano W. Camaro writes in his obituary notice in "7 Dias" that it is not possible to express in a few lines the contribution that Mugnos made to Argentinian chess.

(information kindly supplied by J.P. de Arriage of Madrid).

No. 4609   J. Fritz (ix.80)
3 Hon. Men., Magyar Sakkélet, 1980

Draw   2+4

No. 4611   Cs. Meleghegyi (ix.80)
2nd Comm., Magyar Sakkélet, 1980
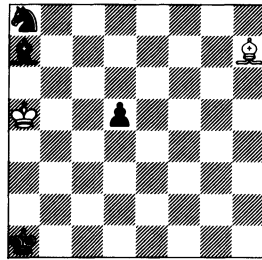
Win   4+4

No. 4609: J. Fritz. 1. Ka6 Bg1 2. Kb7
Sb6 3. Kc6 Kb2 4. Bf5/i Kc3 5.
Bh3/ii Kb4 6. Bg2/iii Kc4 7. Bf1+
Kb4 8. Bg2, positional draw.
i) 4. Bg8? d4 5. Kxb6 d3+ wins.
ii) 5. Bg4? Sc4 6. Kxd5 Se3+ wins. 5.
Be6? Kd4 6. Kxb6 Ke5+.
iii) 6. Be6? Kc4 7. Bf7 Bc5 8. Be6
Kd4 9. Bf7 Sc8 wins.
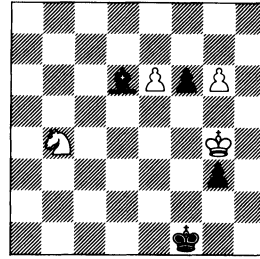
No. 4611: Cs. Meleghegyi. 1. Sc2/i
Kf2 2. Se1 Kxe1/ii 3. Kf3 Kf1 4. e7
Bxe7/iii 5. g7 g2 6. g8Q g1Q 7.
Qc4+ and mates.
i) 1. Sd5? Kf2 2. Sf4 Bxf4 3. e7 g2 4.
e8Q g1Q+ and 4. ..., Qg5+.
ii) 2. ..., f5+ 3. Kxf5 Kxe1 4. g7 g2
5. g8Q Kf2 6. Qd8.
iii) 4. ..., g2 5. e8Q g1Q 6. Qe2 mate.

No. 4610   J.H. Marwitz (vii.80)
1st Comm., Magyar Sakkélet, 1980
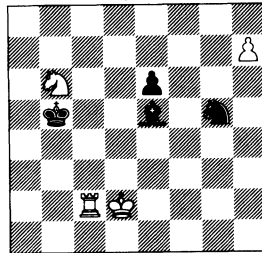
Win   4+4

No. 4610: J.H. Marwitz. 1. Sd7
Bf4+ 2. Kd1/i Sxh7 3. Rc5+ Ka6/ii
4. Rh5 Sg5 5. Sc5+ Kb6 6. Sd3/iii
Be3 7. Ke2 wins.
i) 2. Kd3? Sxh7 3. Rc5+ Ka6 4. Rh5
Sg5 5. Sc5+ Kb6 6. ? (See also (iii)).
ii) 3. ..., Kb4 4. Rh5 Dg5 5. Rh4 e5 6.
Sxe5 Se6 7. Sd3+.
iii) Had W played 2. Ke2? then Bl
would now draw with 6. ..., Se4.

No. 4612   A.G. Kopnin (vi.80)
1st Prize, Magyar Sakkélet
Analytical Section, 1980
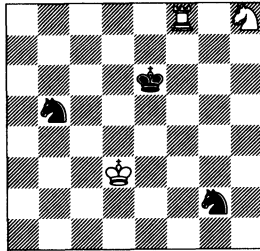
Win   3+3

No. 4612: A.G. Kopnin.
The 1st Prize in the "Analytical
Section" of this tourney was awarded
to Aleskei Kopnin, who has incorpo-
rated it into an EG article which will
appear in due course. In the mean-
time EG readers may care to analyse
the position for themselves.
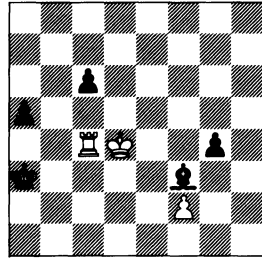
Win   3+5

No. 4613: Cs. Meleghegyi. 1. Kc3, with 3 principal lines of play: 1. ..., a4 2. Rb4 c5 (Bd1; Rb1) 3. Rc4 Bd1 4. Rxc5 Ka2 5. Rd5 Bf3/i 6. Rd4 a3 (Ka3; Rb4) 7. Ra4 Bd1 8. Ra5 Bf3 9. Kb4 Kb2 10. Rxa3 Kc2 11. Kc4 Kd2 12. Kd4 Ke2 13. Ra2+ Kf1 14. Ke3 Kg2 15. Kf4 Kh3 16. Ra3 Kg2 17. Rxf3 gf 18. Ke3 wins.

1. ..., Ka2 2. Ra4+ Kb1 3. Rxa5 Bd5/ii 4. Ra4 Bf3 5. Kd2 Kb2 6. Rb4+ Ka2/iii 7. Kc2 Ka3 8. Rc4 wins.

1. ..., c5 2. Rxc5 Ka4 3. Re5 Bd1/iv 4. Re1 Bf3 5. Kc4 Ka3 6. Ra1+ and 7. Rxa5 wins.

i) 5. ..., Bb3 6. Rd4 Be6 7. Rxa4+ Kb1 8. Re4 Bf5 9. Re1+.

ii) 3. ..., Bd1 4. Ra6 Bf3 5. Ra4 Bd1 6. Rc4 Bf3 7. Kd2.

iii) 6. ..., Ka3 7. Kc3 Be2 8. Rd4 Bf3 9. Kc2 Be2 10. Re4 Bf3 11. Rc4 wins.

iv) 3. ..., Bb7 4. Kc4 Ba6+ 5. Kc5 Kb3 6. Kb6 Bf1 7. Kxa5.

Win   3+4

No. 4614: Em. Dobrescu. 1. Ka6/i e5 2. Kb5 e4 3. Kc4 e3 4. Kd3 Kg3/ii 5. Rf7 e2 6. Kxe2 Rh2+ 7. Kd3 Bh6 8. Rg8+ Kh4/iii 9. Rf1 Kh5 10. Ke4 Rh4+ 11. Kf5 Rh2 12. gRg1 Kh4 13. Rh1 Kh3 14. Ke4 Bg7 15. Kf3 Bf6 16. Rd1 Be7 17. hRg1 Bc5 18. Rg3+ Kh4 19. Rg4+ Kh3 20. Rf1 Be7 21. Rg7 Bh4 22. Rg6/iv Be7 23. Rh6+ Bh4 24. Rg1 Rf2+ 25. Ke3 Rh2 26. Kd3 Ra2 27. Rh1+ wins.

i) 1. Kb7? e5 2. Rf7 e4.

ii) 4. ..., e2 5. Kxe2 Kg1 6. Rd1+ Kg2 7. dRd8.

iii) 8. ..., Kh3 9. Rh7 Rd2+ 10. Kc3 Rd6 11. gRh8.

iv) 22. Rh7? Rf2+ 23. Rxf2 stalemate.
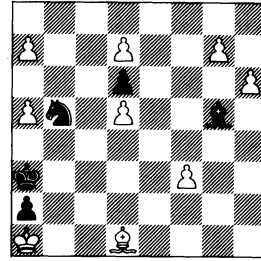
I: Win   9+5
II: wPf3 to g3: Draw

No. 4615: Rolf Richter (DDR). Judge of the 64 studies in this East German informal tourney was Gia Nadareishvili (USSR). 12 were incorrect. If there were anticipations, none are mentioned in the award. Were the entries tested for anticipation at all, one wonders?
I: 1. d8Q/i Bxd8 2. g8S Bh4 3. h7 Sd4 4. a8R/ii Bf2 5. h8B Be1 6. Rc8.
i) 1. d8B? Bd2 2. Bf6 Sd4 3. Bxd4 Bc3+ 4. Bxc3 stalemate.
ii) 4. a8Q? Be1 5. Qc6 Sb3+ 6. Bxb3 Bc3+ 7. Qxc3 stalemate.
II: 1. d8Q Bxd8 2. g8S Bg5 3. h7 Sd4, and now the following attempts to

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win lead to 4 stalemates (in other words, if the study is to be considered correct we must look on it as if Black is the conventional White -- otherwise there are 3 cooks at this point. This is ignored in the source, and is contrary to the Piran Codex. Of course, the position could be reset by changing the colours, and perhaps it should be. The question whether an "antiform" may be a valid "twin" is one that the FIDE Commission should give attention to. AJR).

4. h8Q Be3 5. any Sc2+ 6. Bxc2 Bd4+ 7. Qxd4 stalemate.

4. h8B Bd2 5. Bxd4 Bc3+ 6. Bxc3 stalemate.

4. a8Q Bd2 5. Qc6 Sb3+ 6. Bxb3 Bc3+ 7. Qxc3 stalemate.

4. a8R Bc1 5. Rb8 Sc2+ 6. Bxc2 Bb2+ 7. Rxb2 stalemate.

"Interesting and faultless (sic! See comment in brackets under II above) treatment of AUW (Allumwandlung, all promotions) in a study twin. In **I** a win is achieved, while in II there is a draw by stalemate."

No. 4616   Y.M. Makletsov
and N.I. Kralin (v. 77)
2nd Prize, SCHACH, 1977-78
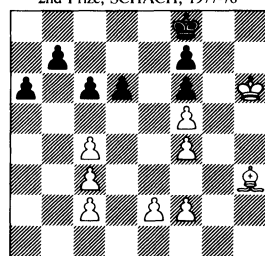
Draw   9+7

No. 4616: Y.M. Makletsov and N.I. Kralin. 1. c5 a5 2. Bf1 dc/i 3. e3 b5 4. Bc4 bc 5. Kh5 a4 6. Kg4 a3 7. Kf3 a2 8. Ke4 a1Q 9. f3 for stalemate. If 8. ..., a1S 9. f3 Sb3 10. cb cb 11. Kd3 c4+ 12. Kd2 draws.

i) 2. ..., d5? 3. e4 a4 4. ed cd 5. Bg2.

"In the course of the piquant and rich play wK finds a stalemate refuge. The wB moves 2. Bf1! and 4. Bc4! are noteworthy."

No. 4617   Em. Dobrescu (viii.77)
3rd Prize, SCHACH, 1977-78
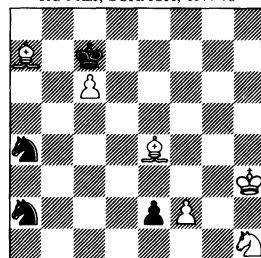
Draw   6+4

No. 4617: Em. Dobrescu (Romania). 1. Be3/i e1Q 2. Bf4+ Kb6 3. c7 Qc3+ 4. Sg3 Qh8+ 5. Kg2 Ka5 6. Be5 Qg8 7. Bh7 Qf8 8. Bd6 Qe8 9. Bg6 Qc8 10. Bf5 Qa8(b7)+ 11. Be4 Qa6 12. Bd3 Qc6+ 13. Be4 Qc1 14. Bf4 Qc5 15. Bd6 Qc4 16. Bd3 Qc3 17. Be5 Qc1 18. Bf4 Qc6+ 19. Be4 Qe8 20. Bg6.

"The duel between wBs and bQ with a successful positional draw is impressive."

No. 4618   H. Walkewitz (v.78)
4th Prize, SCHACH, 1977-78
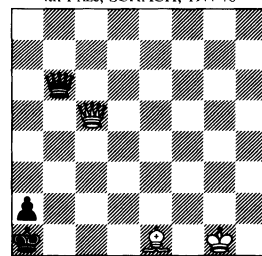
Win   3+3

No. 4618: Hubert Walkewitz (DDR). 1. Bc3+ Qb2 2. Bf6 Kb1 3. Qf5+ Qc2 4. Qb5+ Kc1 5. Bg5+ Kd1 6. Qf1 mate.

"An elegant piece, embellished with the effective 2. Bf6!"

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No. 4619   R. Richter (v.78)
Special Prize, SCHACH, 1977-78
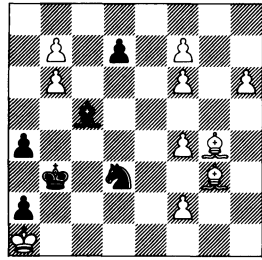
Win   10+6

No. 4619: Rolf Richter. 1. Bd1+ Ka3
2. f8B/i d6 3. Bxd6 Bxd6 4. f7/ii Bc5
5. f8B Bxf8 6. b8B/iii Bc5 7. Bd6
Bxd6 8. h7 Bc5 9. h8B/iv Bxb6 10.
Bc3 and W wins.
i) 2. f8Q? d6 3. Qxd6 Sb4 4. any
Bd4+ 5. Qxd4 Sc2+ 6. Bxc2 stale-
mate.
ii) 4. b8Q? Bc5 5. Qd8 Sb4.
iii) 6. b8Q? Bc5 7. Qd8 Sb4, or 7.
Qh8 Se5 8. Qd8 Sd7.
iv) 9. h8Q? Se5 10. Qd8 Sd7 11. Qh8
Se5 12. Qxe5 Bd4+ 13. Qxd4 stale-
mate.
"The 4-fold wB promotion deserves
this special distinction." The com-
poser is misinformed (SCHACH
ix.78) in believing this to be the first
multiple B-promotion. Lommer's No.
1048 in '1357' (BCM, 1945), is well
known. This also had 4 promotions.

No. 4620   V. Nestorescu (ii.78)
1. Hon. Men., SCHACH, 1977-78
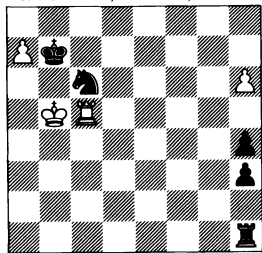
Win   4+5

No. 4620: V. Nestorescu (Romania).
1. a8Q+/i Kxa8 2. h7/ii Sa7+/iii 3.
Ka6/iv Ra1+ 4. Ra5 Rc1 5. h8Q+

Rc8 6. Rh5 wins, but not 6. Q-?
Rc6+.
i) 1. h7? Rb1+ 2. Kc4 Rc1+ 3.
Kb5/v Rb1+ 4. Ka4 Ra1+ 5. Kb3
h2 6. h8Q h1Q 7. Rb5+/vi Kxa7 8.
Qg7+ Se7 9. Qxe7+ Ka6.
ii) The printed solution (vi.78) gives
2. Kxc6? as being dealt with by the
composer as follows: 2. ..., Rf1 3. h7
Rf6+ 4. Kc7 Rf7+ 5. Kb6 Rb7+ 6.
Ka6 Ra7+ 7. Kb6 Rb7+ with a
perpetual, but, as the same issue
points out, W wins after 4. Kb5! So,
the study is (if this is right) unsound,
and should not have been in the
award at all...? (AJR)
iii) 2. ..., Rb1+ 3. Kxc6 Rb8 4. Ra5
mate.
iv) 3. Kc4? Rc1+ 4. Kb4 Rb1+ and
..., Rb8, or 4. Kd5 Rd1+ and ...,
Rd8. 3. Ka5? Ra1+ and 4. ...,
Rb1+.
v) 3. Kb3 Rxc5. Or 3. Kd5 Rd1+ and
..., Rd8.
vi) 7. Qg7+ Kb6.
"An interesting game-like study,
close to practical play."

No. 4621   V.S. Kovalenko (x.77)
2 Hon. Men., SCHACH, 1977-78
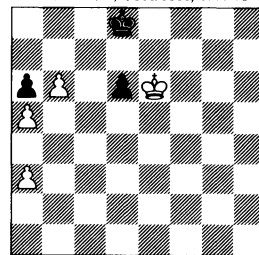
Win   4+3

No. 4621: V.S. Kovalenko. 1. Kd5/i
Kd7/ii 2. a4 Kc8 3. Kc6/iii d5 4. b7+
Kb8 5. Kb6 d4 6. Kxa6 d3 7. Kb6 d2
8. a6 d1Q 9. a7 mate.
i) 1. Kxd6? Kc8 2. Kc6 Kb8 3. a4 Ka8
4. b7 Ka7 5. Kc7 stalemate.
ii) 1. ..., Kc8 2. Kc6 d5 3. b7+ Kb8
4. Kb6 d4 5. Kxa6 d3 6. Kb6 d2 7. a6
d1Q 8. a7 mate.

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iii) 3. Kxd6? Kb7 4. Kd7 Kb8.
"The author has put together a successful P-ending topped off with a surprise checkmate. The key-move 1. Kd5! is superb."

No. 4622   F.S. Bondarenko (vi.78)
3 Hon. Men., SCHACH, 1977-78
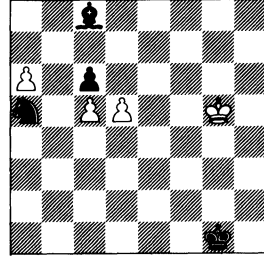
Draw   4+4

No. 4622: F.S. Bondarenko. 1. a7/i Bb7 2. d6 Ba8 3. d7 Sb7 4. Kf6 Kf2 5. Ke7 Ke3 6. d8Q Sxd8 7. Kxd8 Kd4 8. Kc7(c8) Kxc5 9. Kb8 Kb6 10. Kxa8 Kc7 stalemate.
i) 1. d6? Bxa6 2. d7 Sb7 3. Kf6 Kf2 4. Ke7 Ke5 5. d8Q Sxd8 6. Kxd8 Kd4 7. Kc7 Kxc5, while if, in this, 2. Kf6 Sb7 3. Ke7 Sxc5 4. d7 Sxd7 5. Kxd7 c5.
1. dc? Sxc6 2. a7 Bb7 3. Kf6 Sxa7 4. Ke7 Sc6 5. Kd6 Ba8.

No. 4623   G. Scheffler (ix.77 and i.78)
4 Hon. Men., SCHACH, 1977-78
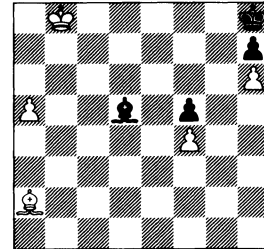
Win   5+4

No. 4623: Günther Scheffler (DDR). 1. Bb1 Ba2 2. Bxb5 Be6 3. Bd3 Bc4 4. Kc7 Bxd3 5. Kd8 Kg8 6. Ke7 Kh8 7. Kf8 Ba6 8. f5 Bd3 9. f6 Ba6 10. Ke7 Bc4 11. a6 Bf7 12. a7 Bg8 13. f7 Bxf7 14. a8Q+ Bg8 15. Qa1 mate. The revised version is in fact very different (another anti-form) from the first publication: a win, reversing the colours, as against a draw. "When is a version not a version" is a nasty riddle for FIDE. For comparison, the ix.77 position: wKg1 wBe5 wPf4,h2; bKa1 bBa7 bPa4, d4, f5, h3; = 4+6. 1. Kh1 Kb1 2. Bxd4 Bb8 3. Ba7 Bxf4 4. Be3 a3/i 5. Bxf4 a2 6. Be5 a1Q 7. Bxa1 Kxa1 8. Kg1 Kb2 9. Kf2 Kc1 10. Ke1 Kc2 11. Ke2 Kc1 12. Ke1 with the opposition. But the flaw is in the note.
i) 4. ..., Bd6! 5. Bc5 Kc2 6. Bxd6 Kd1 7. Kg1 Ke2 8. Kh1 Kf1 9. Ba3 f4 10. Bd6 f3 11. Bc5 Ke2 12. Bf2 a3 13. Bd4 a2 14. Bg1 f2 15. Bxf2 a1Q+ 16. Bg1 Qa8 mate.
"With genuine double-edged play W surprisingly finishes by winning."

No. 4624   Y. Akobiya (ix.78)
Commended, SCHACH, 1977-78
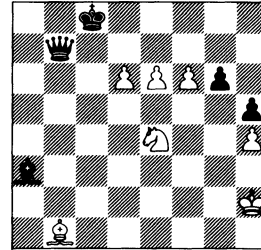
Draw   7+5

No. 4624: Y. Akobiya. 1. f7/i Qb2+ 2. Kh3/ii Qg7 3. e7 Qxf7 4. d7+ Kxd7 5. e8Q+ Kxe8 (Qxe8; Sf6+) 6. Sd6+ Bxb6 7. Bxg6 Qxg6 stalemate.
i) 1. e7? Qd7 2. f7 Bxd6+ 3. Sxd6+ Qxd6+.
ii) The point appears on move 6: on g3 wK would then be in check.

Draw   9 + 10

Ka7 13. Qb6+ Qxb6 14. ab+ Ka8
15. b7+ Ka7 16. b8Q mate.
i) This is explained when we see 10.
Qf8+ and 13. Qb6+. 1. d6? b2 2. d7
b1Q 3. d8Q+ Ka7 4. Qd4+ Ka8 5.
Qb6 Qb5.
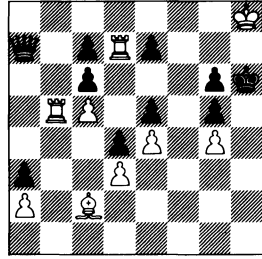
No. 4625: M.G. Bordenyuk and
Al.P. Kuznetsov. 1. Bb3/i Qa8+ (cb;
Rxe7) 2. Rb8 Qxb8+ 3. Rd8 Qxd8+
4. Bg8 Qd7 (e6 stalemate) 5. Be6,
with either 5. ..., Qxe6 stalemate or
5. ..., Qe8+ 6. Bg8 positional draw.
i) 1. Rd8? cb 2. Bb3 e6 3. Bxe6 Qxc5
4. Re8 c6 5. Kg8 Qa7 6. Bf7 Qd7 7.
Re6 Qc8+ 8. Re8 Qxg4 9. Re6 Kh5.

Win   7 + 7

No. 4626: H. Walkewitz. 1. Kc3/i h5
2. a4+ Kxa4 3. b5 Kxb5 4. gh g4 5. h6
gf 6. h7 f2 7. h8Q f1Q 8. Qb8+ Kxc5
9. Qe5 mate.
i) 1. a3? h5 2. gh g4 3. fg f3 4. Ke3 c3
5. h6 c2.

No. 4627: H. Walkewitz. 1. g6/i fg 2.
d6 b2 3. d7 b1Q 4. d8Q+ Ka7 5.
Qd4+ Ka8 6. Qe4+ Ka7 7. Qe3+
Ka8 8. Qf3+ Ka7 9. Qf2+ Ka8 10.
Qf8+ Ka7 11. Qc5+ Ka8 12. Qc6+

Win   6 + 7

Draw   6 + 6

No. 4628: M. Halski (Poland).
Judge: Jan Rusinek (Poland). 1.
Qf4+ Kd5 2. Rd7+ Kc6 3. Rd6+
Kb7 4. a6+ Ka8 5. Qe4+/i R8c6 6.
Rxc6 Qa2+ 7. Ke3 Qxa3+ 8. Kf2
Qb2+ 9. Kg3 Qc3+ 10. Kh4 Rxc6
11. Qe8+ Rc8 12. Qe4+ Qc6 13.
Qf3/ii Kb8 14. Qf4+ Qc7 15. Qb4+
Qb6 16. Qf4+ Ka8 17. Qe4+ Qc6
(Rc6; Qe8+) 18. Qf3, positional
draw or stalemate.
i) 5. Qf3+? R8c6 6. Rxc6 Qa2+ 7.
Ke1 and bQ need never take wPa3.
ii) 13. Qg2? Kb8 14. Qg3+ Qc7 15.
Qb3+ Qb6 16. Qg3+ Ka8 17. Qf3+
Rc6 18. Qf8+ Qb8.

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Draw   3 + 4

Win   4 + 3

No. 4629: Em. Dobrescu. 1. e7+ Ke8 2. Rh2 Se4+ 3. Kb1/i Rb8+ 4. Rb2 Ra8 5. Rh2 Rb8+/ii 6. Rb2 Sc3+ 7. Kc1 Rc8 8. Rh2 Sd5+ 9. Kb1 Rb8+ 10. Rb2 Sb4 11. Rh2 Sd5+ 12. Rb2 Sb6 13. Rh2 Sd7+ 14. Rb2 Sb6 15. Rh2 Sc8+ 16. Rb2 Ra8 17. Ra2 Rb8+ 18. Rb2 Sb6 19. Rh2 Sd5+ 20. Rb2 Sc3+ 21. Kc1.
i) 3. K else? eSf6 4. Rc2 Rb8.
ii) 5. ..., Sc3+ 6. Kb2(c2) Ra2+ 7. Kc1 Rxh2 stalemate.

No. 4631: P. Ruszczynski (Poland). 1. Rh4 Bd3 2. Rh2 Bb5 3. Se5 Be2 4. d3 Sb4+ 5. Kb3 Sxd3 6. Rh1+ Kd2 (Se1; Kc3) 7. Sc4 mate.

Win   4 + 3

Draw   3 + 6

No. 4632: G.M. Kasparyan. 1. Re6+ Kd1 2. Bh5+ Kc1 3. Be2 Bb5 4. Bxb5 Sc7 5. Re2 Sxb5+ 6. Kd3 f1Q stalemate, or 6. ..., f1R 7. Re1+ Rxe1 stalemate.

No. 4630: Y.M. Makletsov. 1. Sb6+ Kb4 2. Sf4 c1S+ 3. Kb1 Sxb6 4. Rd4+ (Rd6? Kc5;) 4. ..., Kc3 5. Rd6 Sc4 6. Rd1 Sb3 7. Sd5 mate.

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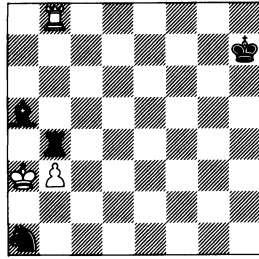
Draw   3 + 4
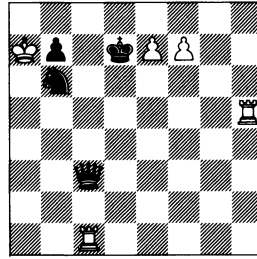
Black to Move, White Draws   5 + 4

No. 4633: A.G. Kopnin and N. Popkov. 1. Ra8 Rxb3+ 2. Ka2 Bc3 3. Rh8+ Kg6 4. Rh3/i Kf5 5. Re3 Kg4 6. Re4+ Kf3 7. Re3+ Kg2 8. Re2+ Kh3 (Kg1; Rc2) 9. Re3+ Kg4 10. Re4+.
i) 4. Rh6+? Kf5 5. Rf6+ Ke4 6. Rf4+ Kd3 7. Rf3+ Kc2 8. Rf2+ Bd2 9. Kxa1 Ra3 mate.

No. 4635: V. Neidze. 1. ..., Sc8+ 2. Kb8/i Qg3+ 3. Rc7+ (Ka8? Qa3+;) 3. ..., Qxc7+ 4. Ka8 Kxe7/ii 5. f8Q+ Kxf8 6. Rh8+ Ke7/iii 7. Rh7+ Kd6 8. Rxc7 Kxc7 stalemate.
i) 2. Kxb7? Qb4+ 3. Ka8 Qa4+ 4. Kb7 Qa7 mate.
ii) Another stalemate line: 4. ..., Sb6+ 5. Ka7 Kxe7 6. f8Q+ Kxf8 7. Rh8+ Ke7 (Kg7; Rh7+) 8. Rh7+ Kd6 9. Rxc7 Kxc7 stalemate.
iii) 6. ..., Kg7 7. Rh7+ Kxh7 stalemate.
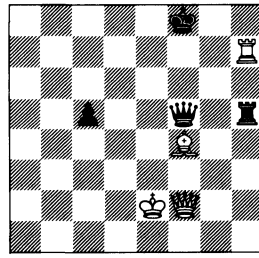
Win   4 + 4
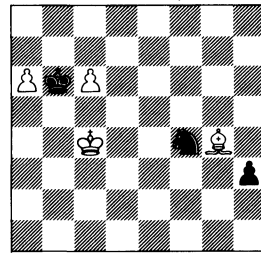
No. 4634: M. Matous. 1. Qf3/i Qxh7 2. Bh6+ Ke8 3. Qa8+ Kf7 4. Qb7(a7)+ Kg6 5. Qb6+ Kf7 6. Qc7+ Kg6 7. Qd6+ Kf7 8. Qd7+ Kg6 9. Qe6 mate.
i) 1. Bh6+? Ke8. 1. Bd6+? Kg8.

Win   4 + 3

No. 4636: Y. Dorogov. 1. a7 Kxa7 2. c7 Sd5 3. Kxd5 h2 4. Bf3 h1Q 5. Bxh1 Kb7 6. Kd6+ Kc8 7. Bb7+.
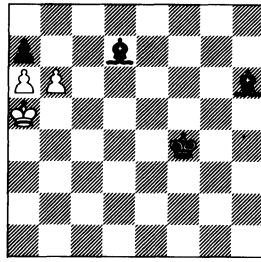
Draw   3 + 4
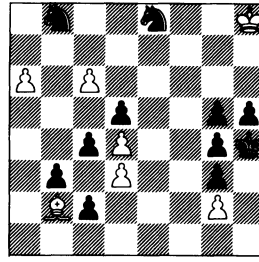
Draw   7 + 11

No. 4637: M. Kacewicz (Poland). 1.
b7 Ke4 2. b8R/i Bd2+ 3. Rb4+
Bxb4+ 4. Kxb4 Kd3 5. Kb3 Be6+ 6.
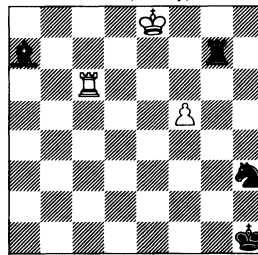Kb2 and a theoretical draw, contras-
ted with note (i).

i) 2. b8Q? Bd2+ 3. Qb4+ Kd3 4.
Qxd2+ Kxd2, and according to
analysis (by Rauzer) to be found in
the endgame textbooks, Bl wins. The
analysis is in, for instance, Gawli-
kowski's volume (p. 92) or in
Chéron.

Draw   4 + 3

No. 4640: G.N. Zakhodyakin. 1. Bb2
Kxb2 2. Ra4 Sxa4 3. e7 a1Q+ 4. Kf2.

Draw   3 + 4

No. 4638: G.M. Kasparyan. 1. f6
Rg8+ 2. Ke7 Sg5 3. f7 Rg7 4. Rf6
Bc5+ 5. Ke8 Sh7 6. Rc6 Bb4 7. Rb6
Ba3 8. Ra6 draw.

No. 4639: E. Kolesnikov. 1. a7 c3 2.
abS cb 3. Sd7 c1R 4. Se5 Rxc6 5.
Sxc6 b1B 6. Se5 Bxd3 7. Sxd3 Sd6 8.
Se5 Sf7+ 9. Sxf7 b2 10. Se5 b1B 11.
Kg7.

Draw   3 + 4

No. 4641: V. Nestorescu. The tourney, judged by Paul Joitsa of Romania, was held to celebrate the 2050th anniversary of the founding of the Dacian state. 1. Sd1+ Kc2 2. Ra5/i Rh7+/ii 3. Kg2 Rg7+ 4. Kh1 Sc4 5. Ra2+/iii Kxd1 6. Rd2+/iv Ke1 7. Re2+ Kf1 8. Re1+ Kf2 9. Re7/v Rg5 10. Re5/vi Rg3 11. Re3/vii Rg7/viii 12. Re7, positional draw.

i) 2. Rd6? Re1 3. Kg2 Bc5 4. Rc6 Sd7 5. Sf2 Re2.

2. Rb5? Re1 3. Sb2 Rb1 4. Kg2 Bd4 5. Rb4 Rxb2 6. Rxd4 Kc3+.

ii) 2. ..., Sc4 3. Ra2+ Kb3 4. Rg2 Re1 5. Rg3+ Kb4 6. Sc3.

iii) 5. Ra4? Kb3 6. Ra1 Bd4 7. Rc1 Rg1+ 8. Kh2 Sb2.

iv) 6. Ra1+? Ke2 7. Rxg1 Rh7+ 8. Kg2 Se3+ 9. Kg3 Rg7+ 10. Kh2 Sf1+ 11. Kh1 Rh7+.

v) 9. Rf1+? Ke2 10. Re1+ Kf3. 9. Re2+? Kf3 10. Rg2 Bd4.

vi) 10. Rf7+? Ke2 11. Rg7 Be3.

vii) 11. Rf5+? Ke2 12. Rg5 Bf2.

viii) 11. ..., Rg2 12. Rf3+ Kxf3 stalemate. 11. ..., Bh2 12. Rxg3 Bxg3 stalemate.

No. 4642   J. Vandiest
2nd Prize, "Daciada" Tourney, 1980
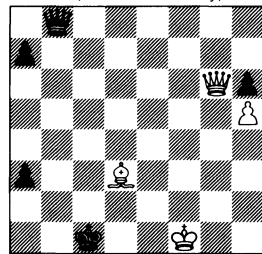
Win   4 + 5

No. 4642: J. Vandiest. 1. Qc6+/i Kd2 2. Qc2+ Ke3 3. Qe2+ Kd4 4. Qe4+ Kc3/ii 5. Qc4+ Kd2 6. Bf5 Qg3/iii 7. Qa2+ Ke3 8. Qxa3+ Kf4 9. Qd6+ Kf3 10. Qd2. Zugzwang.

10. ..., a6 11. Qd3+ Kf4 12. Qd6+ Kf3 13. Qd2 a5 14. Qd3+ Kf4 15. Qd6+ Kf3 16. Qd2 a4 17. Qd3+ Kf4 18. Qd6+ Kf3 19. Qd2 a3 20. Qd3+ Kf4 21. Qd6+ Kf3 22. Qxa3+ Kf4 23. Qd6+ Kf3 24. Qd2 Qh4 25. Qd3+ Kf4 26. Qe4+ Kg5 27. Qe7+ Kxh5 28. Bg6+ Kg4 29. Qe4+ Kg3 30. Qe3+ Kg4 31. Kg2. Zugzwang. 31. ..., h5 32. Qe4+ Kg5 33. Qe7+ Kg4 34. Bf5+ wins. 34. Qe3 also wins.

i) 1. Qxh6+? Kd1 2. Be2+ Kc2 3. Qc6+ Kb2 draw.

ii) 4. ..., Kc5 5. Qc4+ Kb6 6. Qb5+ Kc7 7. Qe5+ Kb7 8. Ba6+ Ka8 9. Qd5+.

iii) 6. ..., Qb2 7. Qd3+ Kc1 8. Qe3+ Qd2 9. Qxa3+ Qb2 10. Qxb2+.

No. 4643   Em. Dobrescu
3rd Prize, "Daciada" Tourney, 1980
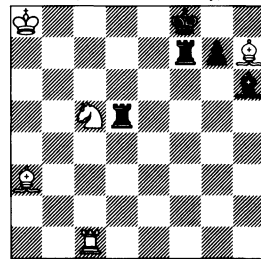
Win   5 + 5

No. 4643: Em. Dobrescu. 1. Sb7+ Ke8/i 2. Rc8+/ii Kd7 3. Rd8+ Kc6/iii 4. Rxd5 Rxb7 5. Be4 Rb5/iv 6. Rc5+ Kb6 7. Rc6+ Ka5 8. Bd3 Rb6 9. Bb4+ Rxb4 10. Ra6 mate.
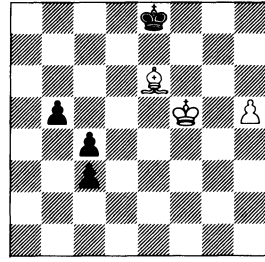
i) 1. ..., Re7 2. Rc8+ Kf7 3. Bg8+.

ii) 2. Re1+ Kd7 3. Bg8 R5f5 draw.

iii) 3. ..., Ke6 4. Rxd5 Kxd5 5. Bg8 Ke6 6. Sd8+ wins.

iv) 5. ..., Rb6 6. Ka7 Rb7+ 7. Ka6 Rb6+ 8. Ka5 Rb8 9. Rb5+ Kc7 10. Bd6+ wins.
5. ..., Rd7 6. Rd6+ Kc7 7. Rc6+ Kd8 8. Bf5 Rc7 9. Be7+ Rxe7 10. Rc8 mate.

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No. 4644   **J. Vandiest**
1 Hon. Men., "Daciada" Tourney,
1980

Win   3 + 4

No. 4644: J. Vandiest. 1. h6 c2 2. h7
c1Q 3. h8Q+ Ke7 4. Qf6+ Kd6 5.
Bxc4+ Kc5 6. Qe5+ Kb4 7. Qxb5+
Kc3 8. Qb3+ Kd4 9. Qd3+ Kc5 10.
Qd5+ Kb4 11. Qb7+ Kc3 12. Qf3+
Kd4 13. Qd5+ Kc3/i 14. Qd3+ Kb4
15. Qb3+ Kc5 16. Qb5+ Kd6 17.
Qb6+ Kd7 18. Be6+ Ke8 19. Qb8+
Ke7 20. Qb7+ Kd6 21. Qd7+ wins.
i) 13. ..., Ke3 14. Qd3+ Kf2 15.
Qe2+ Kg1 16. Qg4+ Kf2 17. Qh4+
Kf3 18. Qh3+ Kf2 19. Qh2+ Kf3
20. Bd5+ wins.

No. 4645   **L. Kopac**
"Daciada" Tourney,
1980
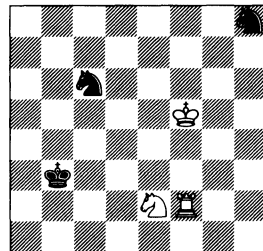
Win   3 + 3

No. 4645: L. Kopac (Czechoslova-
kia). 1. Kf6 Sd8 2. Rg2 Kc4 3. Rg8,
and now, either: 3. ..., hSf7 4. Sf4
Kc5 5. Sg6 Kc6 6. Sh8 wins, or 3. ...,
dSf7 4. Sf4 Kc5 5. Se6+ Kc6 6. Sd8
wins.
Eliminated due to a cook "à la
Kopnin" given by Perkonoja: 1. Kf6
Sd8 2. Rf4 hSf7 3. Ke7 Kc2 4. Rh4
Kd3 5. Sg3 Ke3 6. Sf5+ Kf3 7. Ra4
Kf2 8. Ra3 Ke2 9. Sd4+ Kf2 10. Ke8
Kg2 11. Se2 Kf1 12. Sf4 Kf2 13. Ke7

No. 4646   **F. Moreno Ramos**
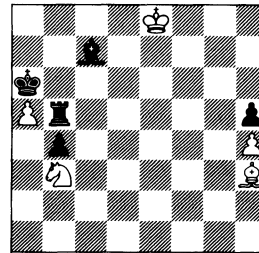Commended, "Daciada" Tourney,
1980
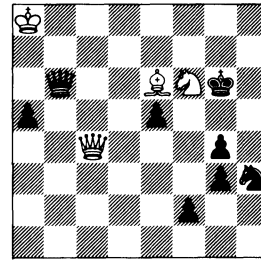
Win   4 + 8

No. 4646: F. Moreno Ramos (Spain).
1. Qe4+ Kxf6 2. Qf5+ Ke7 3. Qf7+
Kd6 4. Qd7+ Kc5 5. Qd5+ Kb4 6.
Qb3+ Kc5 7. Qc4+ Kd6 8. Qd5+
Ke7 9. Qd7+ Kf6 10. Qf7+ Kg5 11.
Qf5+ Kh6 12. Qf6+ Kh7 13. Bf5+
Kg8 14. Qxb6 f1Q 15. Qg6+ Kf8 16.
Qf6+ Kg8 17. Be6+ .

No. 4647   **F.S. Bondarenko**
and Al.P. Kuznetsov
"Daciada" Tourney,
1980

Draw   5 + 5

No. 4647: F.S. Bondarenko and
Al.P. Kuznetsov. 1. Kd7/i Bxa5 2.
Kc6 Rb6+ 3. Kc5 Rb5+ 4. Kc6 Re5
5. Bc8+ Ka7 6. Kd6 Rb5 7. Bd7/ii
Rb6+ 8. Bc6 Ra6 9. Sc5 Rb6 10. Sb3
Ka6 11. Sc5+ Ka7 12. Sb3, positio-
nal draw.
i) 1. Bf1? Bxa5 2. Kf7 Bd8 3. Kg6
Bxh4 is given, but the elementary 2.
Sd4 (Perkonoja) cooks the study, and
eliminated it.
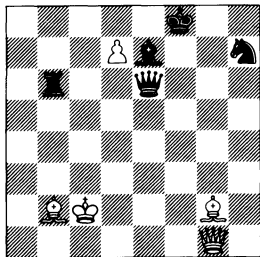ii) 7. Kc6? Rb6+ 8. Kc7 Rb7+ 9.
Kd6 Bc7+ .

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No. 4648   Al.P. Kuznetsov
and M.G. Bordenyuk
Commended, "Daciada" Tourney,
1980
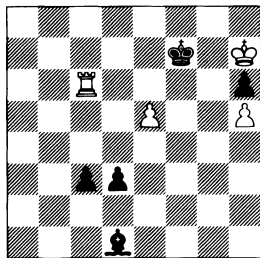
Draw   5 + 5

No. 4648: Al.P. Kuznetsov and M.G. Bordenyuk. 1. e6+ Ke7 2. Rc7+ Kxe6 3. Rxc3 d2 4. Re3+ Kf7 5. Rd3 Bc2 6. Kh8 Bxd3 stalemate, or 4. ..., Kf6 5. Rd3 Bc2 6. Kxh6 Bxd3 stalemate.

No. 4649   Em Dobrescu
1st Prize, Revista Romana de Sah, 1980
Award: ix.81

Draw   5 + 5

No. 4649: Em. Dobrescu. 33 entries were judged by Paul Joitsa (Romania). 1. Qd4 (Qf2+? Sf6;) 1. ..., Qf6 2. d8Q+ Bxd8 3. Qc5+/i Qe7 4. Ba3 Kg7 5. Qd4+ Qf6 6. Bb6 Kh6 7. Qe3+ Qg5 8. Bc1/ii Kg7 9. Qd4+ Qf6 10. Bb2 Kf8 11. Qc5+ Qe7 12. Ba3, positional draw.
i) 3. Ba3+? Be7 4. Qd8+ Kg7 5. Bxe7 Qf2+ 6. Kc3 Qb2+ 7. Kc4 Qc2+ 8. Kd4 Qxg2.
ii) 8. Qh3+? Qh4 9. Bc1+ Kg6 10. Qd3+ Kg7 11. Qd7+ Qe7 12. Qg4+ Sg5 13. Qd4+ Qf6 14. Bb2 Kg6 15. Qd3+ Qf5.

+ **Joseph Edmund Peckover,** the extraordinary British-born studies composer who took up residence in the U.S.A., died aged 85 in iv.82 in New York. He was found seated on the floor, with his back against the side of the bed, his little dog curled up in his lap, eyes closed, and a peaceful expression on his face. I never met him, but have a vived audio-image of ebullient enthusiasm, omnivorous interest in everything from the English national game of cricket to politics (on which he seemed to hold rather right-wing views). He had opinions on anything you could name. If a topic was mentioned in passing in a letter to him it was quite normal to receive a 15-page letter, with press cuttings and references to famous people, by return of post, on that purely incidental topic. The more a cause seemed lost, the more likely Edmund was to espouse it. And he produced many very fine studies, almost, it seems, just because no one else in the U.S.A. could or would.

(Information kindly supplied by Neil McKelvie).

+ **Alexander Ofifovich HERBST-MANN** (10.iv.00 - 22.v.82). The last man personally to have known the Platov brothers, Grigoriev, Troitzky and the three Kubbel brothers, has left us. Herbstmann was a top-flight composer in his own right, and an active judge and author, right up to the last hours of his life. He died in Sweden. We hope to give a fuller aprreciation of his life and work in a future issue.

+ **Jenö LAMOSS** (1911 - 6.iv.82). The Hungarian composer regulary figured in tourney awards, not only in his own country.

AJR

GBR

Guy-Blandford-Roycroft (**GBR**) code for completely representing chessboard force. Class **1032** is the code for wQ, no rooks, bB and 2wS. **4870** is the code for wQ, bQ, 2wR, 2bR, wB, 2bB, no knights. **0005** is the code for 2wS, bS. In other words, the digit **position** denotes, from left to right, Q, R, B, S; the digit **value** is the **sum** of '1' for each W piece and '3' for each Bl piece. '9' is reserved for additional (promoted) force, in the appropriate position. Pawns are denoted by uncoded decimal place digits: **0000.35** would denote no pieces of any kind, 3wP and 5bP. It is often useful to call the force so coded a 'class', especially when discussing endgame theory. The **GBR** code is convenient for indexed retrieval of chess positions and for representation in computer systems.