

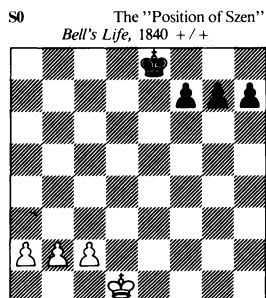


JULY 1983

THE "SZEN POSITION"

by IGM Jon Speelman,
edited and condensed by AJR

Popularised by the Hungarian player Joseph Szen ("József Szén" in the original Magyar) in the first half of the nineteenth century, but with a lineage dating from Gioacchino Greco* two centuries before, if not even more ancient, the position (see S0) with three pawns each on opposite sides of the board, all on their starting squares, has baffled even very strong players, and continues to do so.

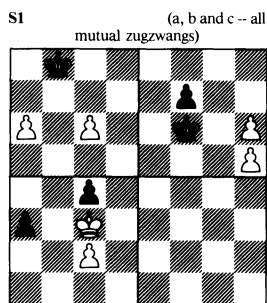


In the summer of 1976 I went through "Pawn Endings" (PE) by Averbakh and Maizelis, in the course of which I

* Greco placed wK and bK on e1 and e8 respectively. Staunton's "Chess-Player's Handbook", that dated classic (1st. edition, 1847, but frequently updated), discusses both the Greco and Szen positions at length, giving credit for a "clear and simple resolution" of the latter to Captain W.D. Evans, inventor of the Evans Gambit. AJR

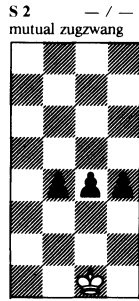
prepared most of the material summarised here. But I came across the Szen Position earlier, when a position had to be adjudicated at an "Islington Open" Congress, and after that I discussed the ending with the Yugoslav IM (and disc jockey) Karaklajić, who understands it perfectly.

The backbone of the article is the idea of a "maintainable position"... but perhaps we should start at the beginning...

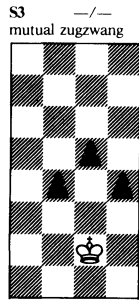


(cf. PE 508, 509)

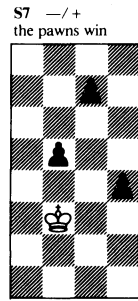
Let us assume a position like (any of) S1 on one wing. This is mutual (or "reciprocal") zugzwang, as either side to play loses. So, all the play develops on the opposite wing. To ease discussion, let us assume that black fP, gP and hP face a lone wK. If W holds up the 3Ps he wins, otherwise he loses. S2, S3 and S4 are positions of mutual zugzwang, with straightforward play. S2: 1. Kf1(f2) h3. 1. Kh1(h2) f3. 1. Kg2 g3. Or 1. ..., f3 2. Kf2. 1. ..., h3 2. Kh2. 1. ..., g3 2. Kg2. S3: 1. Kf— h3. 1. Kh— f3. 1. Kg1 g4 (S2). Or. 1. ..., g4 2. Kg1 (S2).



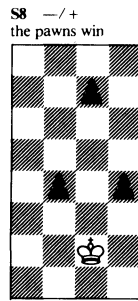
(cf. PE 510)



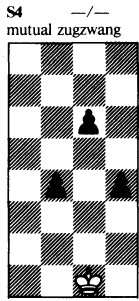
(cf. PE 519)



(cf. PE 546)



(cf. PE 530)

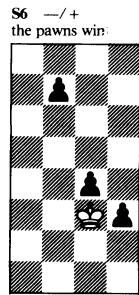


(cf. PE 514 note)



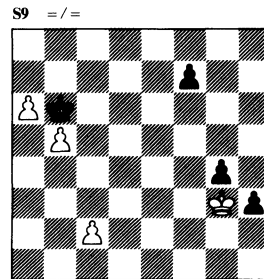
(cf. PE 514 note)

S4: 1. Kf— h3. 1. Kh— f3. 1. Kg2 g5 (S3). Or 1. ..., f3 2. Kf2. 1. ..., h3 2. Kh2. 1. ..., g5 2. Kg2 (S3).
While S5, S6, S7 and S8 are all won for the Ps. S5: 1. Kg2 f4 (S3). 1. Kf2 h3 2. Kg3 (else f4;) 2. ..., g4 3. Kh2 f4. Or 1. ..., h3 2. Kg3 g4.



(cf. PE 529)

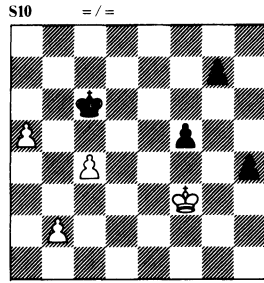
S6: 1. Kh2 f6 2. Kg3 f5 3. Kh2 f4. Or 1. ..., f5 2. Kh2 f4.
S7: 1. Kf4 g5+ 2. Kf3 h3 (S5). 1. Kf2(g2) f4 (S8). Or 1. ..., g5 (S5).
S8: 1. Kf— h3. 1. Kh— 2. f3. 1. Kg1 g6. Or 1. ..., g5. (S4 and S3)



(cf. PE 545)

The last 3 of these positions (ie, S6, S7 and S8) have an important and unique property: they are "maintainable" in the sense that if we no longer hold bK to the hitherto presumed Q-side zugzwang, no action by wK wil force the K-side black Ps into losing. To show this in practice let's examine S9 and S10, both of them symmetrical and all 6 Ps ostensibly "live". In S9 neither side is able by

moving his K to force the other side into advancing his Ps. This is "maintainability". Whoever advances a P first loses. This is because the opponent can exercise his choice of advancing the "reserve" P either one step or two. For example: 1. c4? f5 2. c5+ Ka7 3. c6 Kb6 4. Kh2 f4 and Bl wins. Or 1. Kh2 f5? 2. c3 Ka7 3. c4 Kb6 4. c5+ Ka7 5. Kg3 f4+ 6. Kh2 f3 7. Kg3 and W wins. We can see that since both Ks are oscillating between two squares, no tempo can be won or lost.



(cf. PE 546)

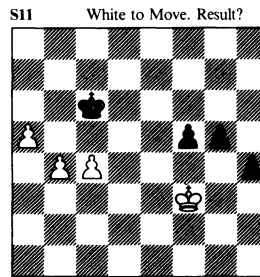
S10 is slightly more complicated, but the principle is the same. 1. Kf4 Kb7. This threatens... Ka6; which would win. 2. c5. This is S8 on the Q-side and S7 on the K-side, but so what? 2. ..., Kb8 and so on, with "maintainability". But not, for instance, 2. ..., g5+? 3. Kf3 Kb8 4. Kg2. W's threat is Kh3, winning independent of the move. Thus W can engineer a Q-side zugzwang, for instance after: 4. ..., f4 5. b3 Kb7 6. b4. Or 4. ..., Kb7 5. Kh3 Kb8 6. b3 Kb7 7. b4 f4 8. Kg4(g2).

We now see the sense in which the other positions are **not** maintainable - the K attacks the Ps to force them to set up a mutual zugzwang position on that side (to the K's advantage).

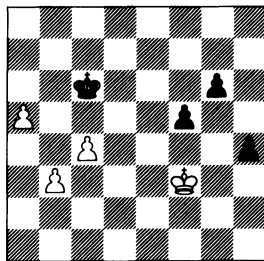
After this extensive introduction we can tackle S0 which, Averbakh and Maizelis inform us, "is a very old position whose correct evaluation was first given by Szen with analysis by Walker (1840)". Both sides will try to set up a maintainable position for their own Ps while denying the opponent's parallel efforts. But to prevent 'maintainability' involves placing one's **K** on a square exposed to checks. Having the move, W is able to stop the black Ps from assuming a maintainable position, while forcing bK onto an exposed square, for bK must also play to prevent wPs adopting a set-up that is maintainable. Then, using the advantage of the move he can face Bl with a dilemma:

either he submits to a decisive zugzwang on the Q-side (after which W retains the mobility to cope with the K-side black Ps), or he acquiesces in a promotion race, which is to W's advantage (decisive, we trust) as he has the extra move. Here is an example. 1. Ke2. But not 1. a4? (This is a PE recipe.) 1. Ke1, though, does also win. W can now stop... f5; ... h5-h4; (with wK on f-file) by a timely Kg3. 1. ..., Kd7 2. Kf3 Kc6 3. a4 h5 4. c4 f5 5. Kg3. And not 5. a5? h4, with S10. 5. ..., Kb6. This is to stop a5. 6. b4 g5 7. a5+ Ka7. If 7. ..., Kb7 8. c5 with decisive Q-side zugzwang and still stoppable Ps on K-side. 8. c5 h4+. Bl must allow the race. 9. Kh2. And not 9. Kh3? f4 10. c6 f3 11. b5 g4+ wins. 9. ..., f4. If 9. ..., Kb7 10. Kh3, or 9. ..., Kb8 10. b5 10. c6 f3 11. b5 g4 12. b6+ and wins.

Now let us look at the PE analysis of 1. a4? It continues 1. ..., Kd7? 2. Ke2 and wins, which is true, but after 1. a4? h5 draws, since (a) W cannot promote by force, and (b) Bl sets up P's on f5, g7 and h4, which will be maintainable. For example: 1. a4? h5 2. a5. Or 2. Ke2 f5 3. Kf3 h4. 2. ..., Kd7 3. a6 Kc6 4. b4 Kb6 5. b5 f5 6. Ke2. But 6. c4? h4 wins for Bl, of course. 6. ..., h4. It was the discovery of this error that led me to put the Szen position under the microscope. The next three positions, S10, S11 and S12, are as far as I know, original, at least as a set. I'm encouraged in my belief that they are original by the fact that they do not arise naturally out of S0.



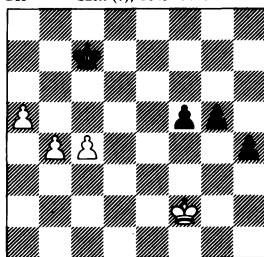
S12 White to Move. Result?



To understand S11 we must first become familiar with S13 and S14.

S13: After 1. c5, W threatens to force promotion with a6, b5-b6+ and so on. Bl has two possible defensive ideas. He can race with 1. ..., f4, but then he will lose naturally by a tempo. Or he can stop the immediate threat by playing bK to the b-file. But we know from S2, S3 and S4 that bK must now oscillate on the b-file, and this allows wK to choose the right g-file square, after the inevitable ... f4; and by this choice W wins the tempo war. So, 1. c5 f4. If 1. ..., Kb7 there is mutual zugzwang on Q-side and 2. Kg1 (only move) wins.

S13 Szen (?), 1843 +/+



(cf. PE 537)

If 1. ..., Kb8 2. Kg2 (b5?? h3; wins for Bl) 2. ..., f4 (Kb7; Kh3 with decisive zugzwang on Q-side and K-side Ps halted) 3. b5 g4 4. Kg1. 2. a6 h3 3. b5 g4 4. b6+.

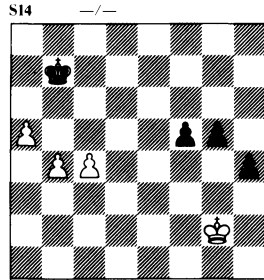
In S14, however, W is not able to play 1. c5 at once because of 1. ..., f4 and W is S3'd. Nor is 1. Kg1 any better, after 1. ..., f4 2. c5 g4 and W will be

S2'd. Therefore he has to move off the g-file... but then 1. ..., f4 threatens either ...h3; or ...f3; followed by queening. So W must then re-occupy the g-file and it is Bl who is able to choose which square on the b-file to play his K to. Just as W did in S13.

S13. So we get some possible lines. 1. Kg1 f4 2. c5 g4, or 2. Kg2 Ka6. Or 1. c5 f4 2. Kg1 g4 3. b5 Kb8. Or 1. b5 f4 2. c5 Kb8, or 2. a6+ Kb6. The most complex line is perhaps 1. K off g-file, f4; and now 2. Kg2(g4) Ka6 3. c5 Kb5(b7) wins, or 2 Kg1 Ka7 3. c5 Kb8 4. Kg2 Kb7 5. b5 Kb8 6. Kg1 g4 wins, noting that in this Bl has avoided the blunders 2. ..., Ka6? 3. c5 Kb5(b7) 4. Kg2, and 2. ..., Kb8? 3. c5 Kb7 4. Kg2. After all this, the solution to S11: 1. Kf2. Not 1. Kg2? Kb7 (S14). Nor 1. c5? Kb5(b7) 2. Kf2 h3 (2. Kg2 f4). Nor 1. a6? Kb6 2. b5 h3 3. Kg3 (else ..., f4;) 3. ..., g4. Now W wins in all lines: 1. ..., Kc7 2. c5 (S13). 1. ..., Kb7 2. Kg2 (S14). 1. ..., f4 2. Kg2 g4 3. Kg1 Kc7 4. a6. 1. ..., h3 2. Kg3 g4 3. a6 Kb6 4. g5.

After 1. Kf2 Bl is tied to the exposed c6 square. And as neither 1. ..., f4; nor 1. ..., h3; is safe, he loses. (In all these positions it serves no purpose to advance gP early. For instance, with bPf5, g4, h4 and wK on f2 or g2 or h2, W wins with Bl to move.) So, with W to move, S11 is won for W.

S12 misled me for a while. I thought that W won by 1. b4. But in fact whoever has to move loses (giving the interesting fact that S10, S11 and S12 all have different outcomes). Some S12 variations: 1. Kg2 f4 2. b4 Kb7 3. c5 g5 (S14), illustrating bK choosing his b-file square. 1. Kf2 f4 (g5? b4, S11) and now either 2. Kg2 Kc7 (g5? b4, S5 and S3) 3. c5 Kb7 4. b4 g5, or 2. Kg1 Kb7 3. c5 g5 4. b4 g4 5. b5 Kb8 wins. 1. Kf4 Kb7 2. c5 g5+ 3. Kf3 Kb8, and it is mutual zugzwang on Q-side but a Bl win on K-side (S4 and S5). So there is no other try but



(cf. PE 544)

the seemingly strong **1. b4**. Now after **1. ... , g5 2. Kf2** and we have **S11**. Or if **1. ... , Kc7** then **2. c5** with a threat to queen, forcing Bl to be first to choose a square on S-file — and lose. The proof: **2. ... , Kb7 2. Kg2 f4 4. Kgl g5 5. Kg2**. Or **2. ... , Kb8 3. Kf2**

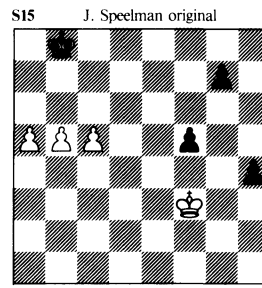
(**Kg2?, f4; or Kf4? Kb7; Kf3, g5; 3. ... , f4 4. Kg2 g5 5. b5** wins.

But the move in **S12** that I had missed was **1. ... , Kb7** (after **1. b4**). Now if **2. c5 g5; or 2. Kg2 f4 3. c5 g5**. So, instead of playing **c5** first as he would like, **W** must play **Kf2** and allow **Bl's f5-f4**, after which **Bl** wins in the now familiar manner by choosing the right square on the "S"-file. A variation might therefore run: **1. b4 Kb7 2. Kf2 f4 3. Kg2 Ka7**. Or **3. Kg1 g5 4. c5 g4 4. c5 Kb8 5. b5 g5**. In the attempts to solve **S12** and **S13** the "bull in the china shop" method can hardly be deemed effective. It is much better to find the underlying ideas, which are not really so obscure.

SUMMARY

The Szen position is complex but can be understood to a large extent through the concept of the "maintainable position". There are, however, some maverick positions where a **K** can switch from defence to attack, by supporting his own **Ps** instead of defending against his opponent's. These positions, as the reader can see from the following "appendix", unfortunately involve some rather messy **Q**-endings.

The present article was in essence written several years ago. Recently I have discovered that there is a restriction, in some exceptional positions, on the idea of "maintainability". It can happen that a **K** can abandon his defensive role and rush to the aid of his own **Ps**. If **Bl** is to play in **S15** he wins, of course, with **1. ... , g5**; but **W** with the move can start a counterattack to draw at least. We shall examine several lines to see where they lead. **1. c6**. Perhaps this deserves a '?', for it is not dangerous



See text

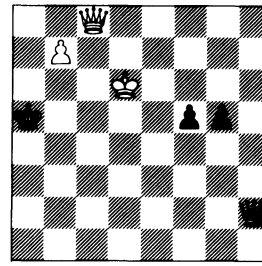
for **Bl**, though still safe for **W**. **1. ... , Kc7 2. a6 Kb6 3. Kf4 g5 + 4. Ke5 h3 5. Kd6**. Bad is **5. a7? Kxa7 6. c7 Kb7 7. Kd6 Kc8 8. b6**, with slight advantage to **Bl**, but on no account **8. Kc6? h2 9. b6 h1Q** with check. **5. ... , h2 6. c7 h1Q 7. c8Q Qh6 + 8. Kd5**. Or **8. Kd7(e7) Qh7 + 9. Kd6 Qh6 +**, and not now **10. Qe6? Qxe6 + . 8. ... , Qh1 + . Not 8. ... , Kxb5? 9. Qb8 + (Qb7 + ? Qb6; 9. ... , Kxa6 10. Kc5 and wins. 9. Ke5 Qh2 + and it's a draw.**

1. **b6! Kb7** 2. **Kf4**. Here we must look first at 2. ..., g6; and then at 2. ..., g5+.

2. ..., g6? The reason this loses is that wK can hide among these K-side Ps. 3. **Ke5 h3** 4. **Kd6 h2** 5. **c6+ Ka6**. 5. ..., Kc8 6. b7+ Kb8 7. a6 wins. Or 5. ..., Kb8 6. Kd7. 6. **c7 h1Q** 7. **c8Q+ Kxa5**. 7. ..., Qb7 8. Qxb7+ Kxb7 9. Kc5 f4 10. a6+ wins. Or 7. ..., Kb5 8. b7 as main line. 8. **b7 Qh2+** 9. **Ke7 Qe5+**. 9. ..., Qh7+ 10. Ke6, or 9. ..., Qe2+ 10. Kf8. 10. **Kf7 Qd5+** 11. **Kg7 Qe5+**. Or 11. ..., Qd4+ 12. Kh7 Qh4+ 13. Kg8. 12. **Kg8**. If 12. Kh7 Qh2+ (Qe7+? Kg8) 13. Kg8 Qa2+. 12. ..., **Qd5+** 13. **Kh7 Qh1+** 14. **Kg7 Qa1+** 15. **Kxg6 Qg1+** 16. **Kf7 Qa7** 17. **Qc7+** wins.

2. ..., g5+. In my view, after this move Bl can just manage to give perpetual check. 3. **Ke5 h3** 4. **Kd6 h2** 5. **c6+ Ka6** 6. **c7 h1Q** 7. **c8Q+ Kxa5**. But 7. ..., Qb7? loses to 8. Qxb7+ Kxb7 9. Kc5 g4 10. a6+ Kxa6 11. Kc6 g3 12. b7 g2 13. b8Q g1Q 14. Qb7+ Ka5 15. Qb5 mate. While if 7. ..., Kb5 8. Qxf5+ is on. 8. **b7**. Also possible are 8. Qc6 and 8. Qc7, but neither seems to help: 8.

S16
Position after 8. ..., Qh2+ from S15
Is it perpetual check?



White to Move 3 + 4

Qc6 Qh2+ 9. Kd7 Ka6, or 8. Qc7 Ka6 9. Qa7+ Kb5 10. b7 Qh2+ and wQa7 stands badly. 8. ..., **Qh2+** (S16). Bl's plan is to meet: Ke6(f6) with Qh6+; Kc7(d6, e5) with Qh2+; Ke4(d5) with Qh1+; Kc5(d4) with Qg1+; Kf5(xf5) with Qh7+. The only way to disturb this plan is for wK to take both Bl Ps: 9. **Ke7 Qh7+** 10. **Kf6 Qh6+** 11. **Ke5 Qh2+** 12. **Kf6 Qh6+** 13. **Kxf5** (nothing better) 13. ..., **Qh7+** (but not 13. ..., Qh3+? 14. Kg6 Qd3+ 15. Qf5+) and now W has only 14. **Kxg5**. Bl seems to have perpetual check.

"Can B + S (GBR class 0011.00) give checkmate on 1000 x 1000 chess-board?"

Mr. Julius Telesin of Jerusalem asks this question — and answers it. Most players instinctively say "No", relying on their knowledge that even on the 8 x 8 board bK can obtain a measure of freedom towards mid-board while being harried from the "safe" corner (not controlled by wB) to the mating corner. But consider this summary of Mr Telesin's argument.

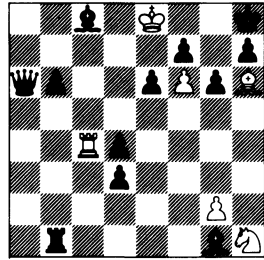
1 Let us start with bK near a "safe" corner, namely a1. We must imagine the board extending a finite distance to the East and North, with mating corners. We need a position that we can instantly recognise if it should recur elsewhere: wKc3 bKc1 wBc4 wSc2. 1. **Ba2 Kd1** 2. **Sd4 Ke1**. 2. ..., Kcl 3. Se2+ Kd1 4. Kd3 Ke1 5. Ke3 Kf1 6. Bd5 is effectively a transfer of the position towards the mating corner, a transfer which "restricts the zone" available to bK, and is hence a bad choice for him. A succession of

- "zone-restrictions" will eventually land bK in the mating corner. 3. **Bd5 Kf2 4. Sf5 Kg1! 5. Kd4 Kh2.** (This "zone" is in fact a right-angled triangle having the future mating corner as its vertex and the wB-diagonal its hypotenuse.)
- 2 6. **Bf3.** This is another important configuration to bear in mind. Note bK and wK in a straight S-move relationship to wB, roughly parallel to the board's edge, and wTwo squares away from wB, standing on a different diagonal to wK.
- 3 The W task is now to keep bK contained within a (large!) right-angled triangle having the distant South-East corner as the ultimate mating corner. Since both Ks move at the same speed, it will be wB and the distant vertical edge that make this possible, not the spare wS.
- 4 For a realistic demonstration of the next, and vital, stage, we need (a) a larger board than 8 x 8, and (b) a "transposition" so that bK can be seen to be being driven towards the mating corner. The best way to accomplish (b) is to retain our familiar "al" corner, but make it now the "mating corner" instead of the "safe corner". We shall need the "files:a,b,c,d,e,f,g,h,i,j,k,l,m". and a similar supply of ranks. The reader can (a) create his own such board, or (b) use the 8 x 8 board supplemented by his own imagination, or (c) adapt a GO board, which offers 18x18 dimensions (careful: you will probably need to re-letter some of the files! The plentiful GO-stones are very useful, incidentally, in marking out the long wB GO-board.) The distant corners now "safe", remain East and North.
- 5 So, we can now set up: wKm4 bKi2 wBk3 wSk5. Note the bK-wB-wK relationship. Let us continue with our move-numbering sequence and play: 6. ..., **Kh3 7. Kl5 Kg4 8. Kk6.** wK works like a sheepdog shepherding sheep at the limit of its influence. Indeed, we shall see that were B1 able to win a single tempo by attacking a W piece, or were wS to hamper wK by occupying a square on the "long-march" diagonal, the "zone-restriction" manoeuvre which we are about to see would fail. 8. ..., **Kf5 9. Kj7 Ke6 10. Ki8 Kd7 11. Kh9 Kc8 12. Kg10 Kb9 13. Kf11 Ka10 14. Ke12 Kb11 15. Kd11 Ka12 16. Kc12 Ka11 17. Bc11.** Now if bK marks time on a12 and a11, then wS approaches to "restrict the zone". 17. ..., **Ka10 18. Kd11 Kb9 19. Kd10.**
- 6 W's last move creates what Mr Telesin calls a "valve", giving bK an illusion of escape. Now, 19. ..., **Kc8 20. Bb10** results in zone-restriction. So: 19. ..., **Ka10 20. Si6 Kb11 21. Kd11 Ka12** (see (8) later) 22. **Kc12 Ka11 23. Sg7 Ka10 24. Kd11.** W can now re-create the valve. 24. ..., **Kb9 25. Kd10 Ka10 26. Se8 Kb11.** The technique is for wK to idle for two moves to allow wS to make one approach move. (See W moves 20, 23 and 26.) 27. **Kd11 Ka12 28. Kc12 Ka11 29. Sc9 Ka12.**
- 7 Take this position (wKc12 bKa12 wBc11 wSc9) and transpose it to something more comfortable and familiar, namely: wKc10 bKa10 wBc9 wSc7 (ie, all men two squares closer to a1, and almost on the 8 x 8 board). Starting numbering moves from 1, the following shows a significant zone-restriction: 1. **Bd8 Ka9 2. Sd9 Ka10 3. Sb8 + Ka9 4. Kc9 Ka8 5. Kc8 Ka9 6. Be7 Ka8 7. Bb10 Ka7 8. Sd7 Ka6 9. Be7 Kb5 10. Se5 Ka4 11. Bc5 Kb3 12. Kd7.** We

- now have the "S-relationship" position, translated, and with evident zone-restriction. Repetition of this technique will eventually contain bK on **any** board that has a (pair of) mating corner(s).
- 8 However, if we look carefully at Bl's moves to see if there are possible defensive improvements, we see that **21. ... , Ka12** is a mistake, and that **21. ... , Ka11!** would be better. This is because it dodges out of the valve at a moment when wS is on a square-colour different from wB's squares, and this leaves "holes" for bK to probe. These holes must be sealed, and that costs W time.
- 9 Let us continue the "improved" line: **21. ... , Ka11! 22. Sg7 Ka10 23. Se8 Kb9 24. Kd10 Kc8 25. Bb10 Kd7**, and bK heads South-East indeed, but with less zone-restriction than after **21. ... , Ka12?**
- 10 Let us now choose a different defensive strategy for bK: to linger in mid-hypotenuse. For example: **8. ... , Kh5 9. Kj7 Kg6 10. Ki8 Kf6 11. Kh8**. bK is not as comfortable as he hoped: **11. ... , Kf7 12. Kh7 Kf6 13. Bh6**. This resembles 17. Bc11 in (5). If bK now shuffles from one foot to the other on f6 and f7, then wS approaches quam celerrime. So: **13. ... , Kf5 14. Ki6 Kg4 15. Ki5**. The "valve" again, and in mid-board. The stark alternatives are **15. ... , Kh3 16. Bg5**, or **15. ... , Kf5 16. S** approaches. In the latter event, contrary perhaps to first appearances, bK cannot jump the hurdle of the wB diagonal, due to wK's "sheep-dog" influence, similar to the familiar "opposition". In other words, if bK heads North-West, the board's edge stops him; if he tries to stay put, wS forces the same result.
- There is a pattern to this resistance -- see (11).
- 11 With wS working actively there is a 9-move periodicity at work. At the end of each 9-move cycle all 4 men have moved 3 squares North-West. We can illustrate the cycle effectively, if artificially, by setting up, on the 8 x 8 board: wKg5 bKe4 wBh3 wSh1. **1. Bg4 Ke5 2. Sg3 Kd6 3. Kf6 Kd5 4. Bf5 Kd6 5. Be6 Kc7 6. Ke7 Kc6 7. Se4 Kc7 8. Ke8 Kb8 9. Kd8 Kb7**. The end-result is that wK has shifted from g5 to d8; bK from e4 to b7; wB from h3 to e6, wS from h1 to e4.
- 12 Mr Telesin summarises: if bK runs away, wK follows, and when bK stops W makes the locking move with wB, installing the valve. If bK attempts to outflank to the South, instant zone-restriction results. Thus bK is inevitably reduced, restricted, to the mating corner, where we already know what to do. Mr Telesin has successfully the driving and zone-restriction techniques described here in teaching beginners the mate with B+S. He finds the method more natural than others described in the classic text-books. Finally, he calculates that on 1000 x 1000 board mate is possible in fewer than 1,028,000 moves!

DIAGRAMS AND SOLUTIONS

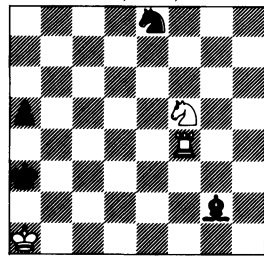
No. 4904 J. Rusinek
(i.81)
5th Prize, KNSB, 1980/81



Draw 6+12

No. 4904: J. Rusinek.
1. Kf8. Threatens Bg7 mate. On 1. Kxf7? comes 1. ..., Qa7 + 2. Kf8 Rf1 and Bg7 is prevented. **1. ..., Qa3 + 2. Rb4 Qxb4 + 3. Kxf7.** The wR sacrifice has put an end to the a7 check. **3. ..., Qe7 + 4. Kxe7.** And not 4.e4? Rf1 + 5. Ke8 Ba6 6. Kd8 Bb5 and Bl wins. **4. ..., Rf1 5. Sf2.** On 5. f7? follows 5. ..., Be3. **5. ..., Rxf2.** After 5. ..., Bxf2 wins by 6. Kf7. **6. f7 Bh2 7. g3 Bxg3 8. Bg7 + Kxg7 9. f8Q + Rxf8** and W is stalemated.
 "An interesting study with a variety of interference-sacrifices."

No. 4905 R. Missiaen
(iii.81)
1 Hon.Men., KNSB, 1980/81



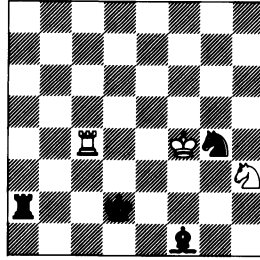
Win 3+4

No. 4905: R. Missiaen. **1. Se3** and now A, B.
A: 1. ..., Bh1 2. Rh4 Ba8. 2. ..., Bf3 loses to 3. Sc2+ Or 2. ..., Bc6 3.

Sc2+ and 4. Sd4+. bB is also lost after 2. ..., Bb7 3. Sc4+, Kb3 4. Sxa5+. **3. Sc4+ Kb3 4. Sxa5+ Ka3 5. Rh8 Sc7 6. Re8 Kb4 7. Rxc7 Kxa5 8. Ra7 + wins.**

B: 1. ..., Bh3 2. Rf3. And not 2. Rf8? on account of 2. ..., Bd7. **2. ..., Be6 3. Sc2+ Ka4 4. Tf4=** and 5. Sd4+. If 2. ..., Bd7(c8) 3. Sd5+ Ka4 4. Sb6+.
 "A difficult domination study of R+S vs. B+S."

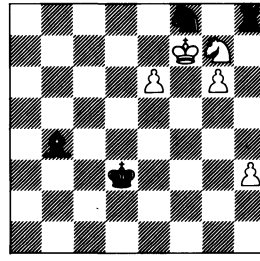
No. 4906 J. Fritz
(i.81)
2 Hon.Men., KNSB, 1980/81
Award: Schakend Nederland, ix.82



Draw 3+4

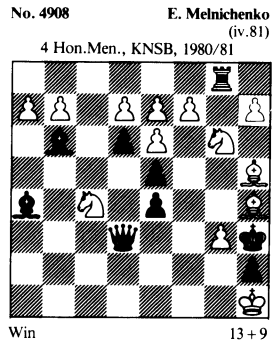
No. 4906: J. Fritz. With Bl's material superiority W strives for a draw. **1. Rd4+ Kc3 2. Rd8 Bxh3 3. Kg3 Rh2 4. Rh8.** Not 4. Rd1? Re2 5. Rh1 Bg2 and Bl wins, while here 5. Kf3 Re3 + 6. Kf4 Sf2 also wins. **4. ..., Rg2 + 5. Kf4.** 5. Kf3? Se5 + 6. Ke4 Re2 + wins. **5. ..., Rf2 + 6. Kg3 Rg2 + 7. Kf4 Sf2 8. Kf3 Rh2 9. Kg3 Rg2 + 10. Kf3 Rh2 11. Kg3** drawn.

No. 4907 A. van Tets
(iii.80)
3 Hon.Men., KNSB, 1980/81

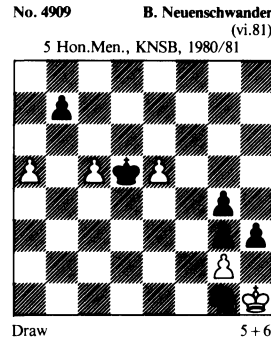


Draw 5+4

No. 4907: A. van Tets. **1. Sf5 Rh5.** 1. ..., Sxg6 2. Kxg6 and W draws with e7 and Kf7. **2. Se7.** Not 2. g7? Rxf5+ 3. Ke8 Sxe6 4. g8Q Rf8+. 2. ..., **Bxe7.** 2. ..., Sxe6 3. Kxe6 Bc3 4. Sf5 Rg5 5. g7 Bxg7 6. h4 Rg4 7. Sxg7 Rxg7 8. Kf6 and Bl has no better than a draw, and it is the same after 6. ..., Rg6+ 7. Kf7 Rf6+ 8. Kxg7 Rxf5 9. Kg6. **3. g7 Rh7 4. Kg8.** On 4. Kxe7? Bl wins with 4. ..., Sxe6. **4. ..., Rh6 5. Kf7 Rh7 6. Kg8 Rxg7+ 7. Kxg7 Sxe6+ 8. Kf7** draw.



No. 4908: E. Melnichenko. Bl threatens mate by ..., Qb1; or ..., Qf1. **1. Bg4+**. If 1. Sd2? follows 1. ..., Qxd2 2. Bg4+ Kxg4 3. f8Q Qe1+ and 4. ..., Qg1 mate. **1. ..., Kxg4 2. gSxe5+**. 2. Sd2? Qxd2 3. Sxe5+ Kh3 wins. The same result is evident after 2. Scxe5+? de 3. Sxe5+ Kh3 4. Sxd3 ed 5. b8S d2 6. d8R Rxd8 7. edR Bxd8 and ..., d1Q. **2. ..., de 3. hgQ+ Kh3 4. Qg4+ Kxg4 5. Sxe5+ Kh3 6. Sxd3 ed 7. b8S d2 8. d8R.** Not 8. d8Q? Bd4 9. Qxd4 Bc6+ 10. Sxc6 d1Q+ 11. Qxd1 stalemate. **8. ..., Bxd8.** If 8. ..., Bd4 9. Rxd4 Bc2 10. a8B wins. **9. edR Bd1.** Or 9. ..., d1Q+ 10. Rxd1 Bxd1 11. f8R Bc2 12. a8B. **10. f8R Bc2 11. a8B** wins, but not 11. Rd4? nor 11. Rf4? because of 11. ..., Be4+. The composer dedicated his study to the memory of "the great Chéron".



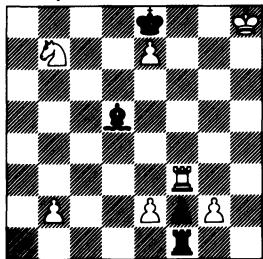
No. 4909: B. Neuschwander. **1. e6.** But not 1. Kxg1? Kxc5 wins. **1. ..., Kxe6 2. c6 Kd6 3. cb Kc7 4. a6** and now **A, B.**
A: 4. ..., Sf3 5. b8Q+. 5. gh? gh 6. b8Q+ Kxb8 7. a7+ Kc7 8. a8Q g2 mate. **5. ..., Kxb8 6. a7+ Kxa7 7. gh gh** and W is stalemated. If instead, 7. ..., Sh4 8. hg Kb6 9. g5 Kc5 10. g6 Sxg6 11. Kg2 secures the draw.
B: 4. ..., Se2 5. gh. Not 5. b8Q+? Kxb8 6. a7+ Kxa7 7. gh g2+ 8. Kxg2 Sf4+ and 9. ..., gh winning. **5. ..., gh 6. b8Q+ Kxb8 7. a7+ Kxa7 stalemate, or 7. ..., Kc7 8. a8Q g2+ 9. Qxg2** draw.



No. 4910: E. Melnichenko. Not only is wK naked on h-file, but Bl intends 1. ..., c1Q. wK and wB are inactive, so W uses wQ and wR sacrificially to bring about stalemate.

1. **Qg6 Qd5**. If 1. ..., **Q(B)xg6** 2. **Rd1 + Bc1** 3. **Rxc1 + Kb2** 4. **Rxc2 +**. If 1. ..., **Bxd4** 2. **Qf6 b2** 3. **Qxe6**, drawing. It is also a draw after 1. ..., **Bc1** 2. **Rd1 Kb2** 3. **Rxc1 Ka3** 4. **Qxe6 Bxe6** 5. **Rxc2 a1Q** 6. **Ra2 +**. 2. **Rxd5 Bxd5** 3. **Qe4**. 3. **Qc6?** **Bxg2 +** 4. **Qxg2 c1Q**. And not 3. **Qd3?** **Bf3** 4. **ef c1Q**. 3. ..., **Bb7** 4. **Qc6 d6** 5. **Qe4** 5. **Qa4?** **Bf3**. 5. ..., **Bc3** 6. **Qc6 Bb2** 7. **Qe4**, draw.

No. 4911 Y. Hoch and H. Aloni
(vi.81)
2nd Special Men., KNSB, 1980/81



Draw 7+4

No. 4911: Y. Hoch and H. Aloni.

Among other threats there is above all... **Rh1 +** and **f1Q**. 1. **Rf8 + ? Kxe7** 2. **Kg7 Bxb7** 3. **Rf7 + Ke6** 4. **Rxb7 Rh1(d1)** wins, while if here 3. **Rf4 Bxg2** 4. **Kg6 Bf3** 5. **Rxf3 Rg1 +**. 1. **Sd6 + Kxe7** 2. **Sf5 + Ke6** 3. **Sg3**. 3. **Se3?** **Rh1 +** 4. **Kg7 Bxf3** 5. **gf Re1** wins. 3. ..., **Bxf3** 4. **Sxf1** and now **A**,

B: 4. ..., **Bxe2** 5. **Sh2 Kf5** 6. **g3** and it is a draw. **wS** is safe from **bK**.

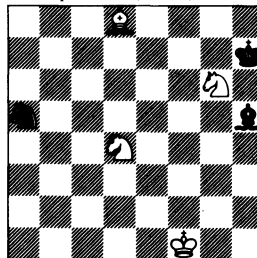
B: 4. ..., **Bxg2** 5. **Sd2 Kd(e)5** 6. **e3**, and here too **bK** is unable to attack **wS**.

"As the composers state, an idea of the Romanian composer R. Voia is here shown on both sides of the board."

No. 4912: C.M. Bent.

1. **Se5**. On 1. **Sf4?** follows 1. ..., **Sb7** and **Bl** brings both his men into safety. 1. ..., **Sb7** 2. **Be7**. This covers the

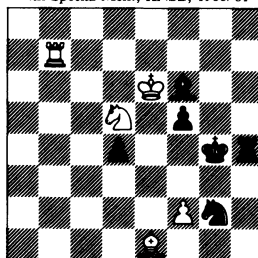
No. 4912 C.M. Bent
(i.81)
3rd Special Men., KNSB, 1980/81



Win 4+3

squares **d8**, **d6** and **c5**, and in addition **bK** cannot approach. 2. ..., **Kg8(g7)**. The purpose is to play **Bf7** and extricate **bS** via **a5** to either **c4** or **b3**. 3. **Ke1 Bf7** 4. **Kd2 Sa5** 5. **Kc3 Sb7** 6. **Kb4 Be8** 7. **Sb5** or **e6 + K-** 8. **Sc7 Bg6** 9. **Kb5 Be4** 10. **Kb6** followed by **Sa6-b4-c6**. After 13. ..., **Bxc6** 14. **Sxc6** **bS** is lost.

No. 4913 A.A. Sochniev
(x.80)
4th Special Men., KNSB, 1980/81

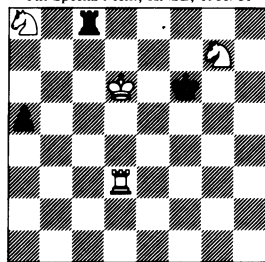


Win 5+6

No. 4913: A.A. Sochniev.

1. **Rb3**. After 1. **Sxf6 + ? Kf3** **wfP** is lost and **W** has no more than a draw. After the text move the threat is **Rg3 +** and **Sxf6 +**. 1. ..., **Kg5** 2. **Bd2 +**. Not 2. **Sxf6?** **Sxe1** 3. **Rg3 + Kf4**. 2. ..., **Se3**. If 2. ..., **Kg6** 3. **Sxf6** wins. 3. **fe (Sxf6? Rh6); Re4 +** 4. **Kf7 de** 5. **Bxe3 + f4** 6. **Bxf4 + Kf5** 7. **Sxf6 Rb4** 8. **Rc3**. **Bl** is stalemated after 8. **Rxb4?** 8. ..., **Rxf4** 9. **Rc5 mate**. If 8. ..., **Kxf4** 9. **Sd5 +**. Or 8. ..., **Rb7 +** 9. **Bc7** wins. "The mating position is known, for instance from studies by Birnov (cf. "2500". Nos. 598 and 599)."

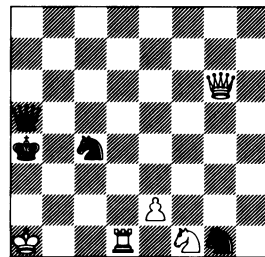
No. 4914 V.S. Kovalenko
(v.80)
5th Special Men., KNSB, 1980/81



Win 4+3

No. 4914: V.S. Kovalenko.
1. Sh5+ Kg6. 1. ..., Kg5 W rescues his Ss by 2. Rd5+ and 3. Sb6. 2. Sb6 Rd8+ 3. Sd7 Kxh5. Bl seems to have secured a draw, but after 4. Kc7 Ra8 5. Kb7 there is no good square left for bR on 8th rank, while bPa5 prevents flight on the a-file. 5. ..., Rd8 or Re8 6. Sf6+, while 5. ..., Rh8 6. Rh3+.

No. 4915 V. Pachman
(xi.80)
1st Prize, The Problemist, 1980/81
Award: xi.82



Draw 5+4

No. 4915: V. Pachman (Czechoslovakia).
Judge: otb IGM John Nunn, who prefaces his award as follows. "First the bad news: I discovered analytical flaws in 17 studies, including, alas, some potential prize-winners. Naturally I apologise to any composers I have wronged;" And his postscript: "It is a shame that solvers do not contribute more in the way of analysis, since although a GM doesn't

find it too hard, analysis of 48 studies is quite a burden to someone who is not a speedy analyst... I believe that the only way to persuade composers to produce sound work is to publicly expose the deficiencies of their unsound work... I hope the publication of some 'busts' in **The Problemist** will encourage solvers to take a critical look at studies for future tournaments, but I know from experience how difficult it is to overcome apathy and I do not hope for too much!"

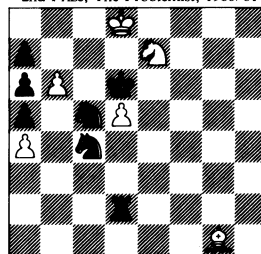
1. Rd2/i Kb3+ 2. Kb1 Sa3+ 3. Kc1 (Ka1? Sc2+;) 3. ..., Qc3+ 4. Qc2/ii Sxc2 5. Rd3 Sxe2+ 6. Kd1 Qxd3+ 7. Sd2+ K-stalemate.

"Heavy pieces and an open position often equal unsoundness, but happily not here. W's fine first move and wQ sacrifice lead to an original stalemate, all without any obscure variations. Clear-cut studies like this endear the field to a wider audience."

i) Bl threatened both Kb3+; and Qe5+; but 1. Kb1? is no defence: 1. ..., Qb4(5)+ 2. Kc2 Qb2+ 3. Kd3 Se5+.

ii) 4. Rc2? Qe1 mate, or 4. Kd1? Qa1+.

No. 4916 I. Krikheli
(v.80)
2nd Prize, The Problemist, 1980/81

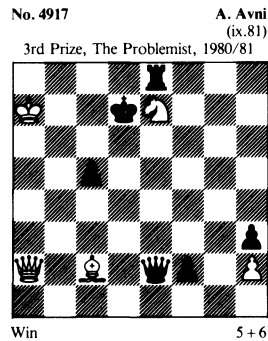


Draw 6+7

No. 4916: I. Krikheli (Georgian SSR).

1. ba Sb6 2. Sc8+ Kxd5 3. Sxb6+ Kc6+ 4. Kc8 Rd8+ 5. Kxd8 Kxb6 and now 6. a8B, not 6. a8R? Kb7 7. Rc8 Se6+ 8. Kd7 Sf8+ 9. Rxf8 stalemate.

"The final B-promotion is original and it is the surprising stalemate arising if W promotes to R which lifts this study into the prize list. The composer supplied no supporting, analysis, but there proved to be some interesting sidelines."



No. 4917: A. Avni (Israel).

1. Bf5 +/i Kd8/ii 2. Kb6/iii Qb5 +/iv 3. Kxb5 f1Q+ 4. Kb6/v Kxe7 5. Qe6 + Kf8 6. Qf6 + Kg8 7. Bh7 +/vi Kxh7 8. Qxf1.

i) 1. Ba4 +? Kd6 draws, 2. Sf5 + Kc7 3. Qf7 + Re7 1., Kd8 also seems to draw but more hairily.

ii) 1., Kd6 2. Sc8 + Kc7 3. Qa5 + Kc6 4. Qa4 + Kd5 (Qb5; Bd7 +) 5. Sb6 + Kd6 6. Qd7 +.

iii) 2. Sc6 +? Kc7 3. Qf7 + Re7 4. Sxe7 Qa6 + 5. Kxa6 f1Q+ 6. Ka5 Qe1 + 7. Ka6 Qf1 +.

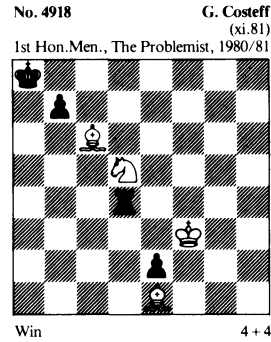
iv) 2., Qxa2 3. Sc6 mate. 2., Qf3 3. Sc6 + Qxc6 + 4. Kxc6 f1Q 5. Qd5 + Ke7 6. Qe6 + Kf8 7. Qf6 + Kg8 8. Bh7 +.

v) 4. Ka5? Qe1 + and 5., Kxe7. 4. Kxc5? Qc1 +. 4. Kc6? Qg2 + 5. Kd6 Rxe7 6. Qa5 + Ke8.

vi) And not 7. Be6 +? Rxe6 +.

"I have a soft spot for studies in which both sides play actively. Here both sides offer spectacular Q-sacrifices, justified by play of some analytical complexity. The finish was too crude for this study to be placed higher." The study was used in an

early (postal) round of the 1982 British Problem Solving Championship sponsored by Lloyds Bank.



No. 4918: G. Costeff (Israel).

1. Sb6 +/i Ka7 2. Sc8 + Kb8/ii 3. Se7 Rd1 4. Bg3 +/iii Ka8/iv 5. Kxe2 Rg1 6. Bf2/v Rg5/vi 7. Be4 (Be3? Re5); 7., Re5 8. Sd5 Rxe4 + 9. Kf3 Re5 10. Sb6 + wins.

i) 1. Sc7 +? Kb8 2. Sb5 Rd3 + 3. Kxe2 bc. Or, in this, 2. Bg3 e1Q, or 2. Se6 Rd6 3. Bg3 e1Q.

ii) If 2., Ka6 3. Be4.

iii) Not 4. Kxe2? Rxe1 +.

iv) 4., Ka7 5. Kxe2 Rg1 6. Bf2 +.

v) 6. Bh2? Rg7 7. Sf5 Rh7.

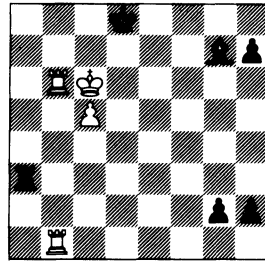
vi) 6., Rg7 7. Sf5 Rg5 8. Be4.

"The last couple of moves are anticipated by a study of Kakovin, but the addition of some fascinating introductory play has transformed an ordinary and schematic study into something special. The result is one of the most artistic dominations of bR by two minor pieces that I have ever seen."

No. 4919: Y. Hoch (Israel).

1. Re1 Ra8 2. Kb7/i Bf8 3. bRb1/ii Ra7 + 4. Kxa7/iii g1Q/iv 5. bRd1 +/v, and now, either 5., **Kc8** 6. Rxl Bxc5 + 7. Ka8 Bxg1 8. Rc1 + Kd8 9. Rc8 + Kd7 10. Rc7 +, or 5., **Kc7** 6. Rxl Bxc5 + 7. Ka8 Bxg1 8. Rd5 h1R 9. Rh5 Rh2 10. Rxh7 +

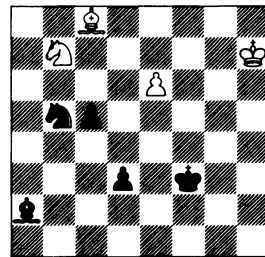
No. 4919 Y. Hoch
(xi.81)
2nd Hon.Men., The Problemist,
1980/81



Draw 4+6

- i) 2. Kd5? Bf8 3. bRb1 Ra5 4. Kc6 Rxc5+ 5. Kb6 Rd5 6. Kc6 Rd6+ 7. Kb7 g1Q 8. Rxl hgQ 9. Rxl Ke7.
 ii) 3. Kxa8? g1Q 4. bRb1 h1Q+.
 iii) 4. Kb8? Bxc5. 4. Kc6? Rc7+ 5. Kd5 Bxc5. 4. Kb6? Re7 5. eRd1+ Rd7 6. Re1 Rd5 7. Ra1 Bxc5+ 8. Kc6 Ba7 9. Rxa7 Rc5+ 10. Kxc5 g1Q+.
 iv) 4. ..., Bg7(h6) 5. Rg1. 4. ..., Be7 (or Kd7/c8;) 5. Kb6 and 6. Rg1. 4. ..., h5 5. Kb6 h4 6. Rh1. 4. ..., Kc7 5. Re5 g1Q 6. Rb7+ Kd8 7. Rb8+.
 v) 5. Rxl? Bxc5+ 6. Kb7 Bxl.
 "The whole idea is very ingenious although it does depend to a large extent on prior work."

No. 4920 N.D. Mansartinsky
and S.N. Tkachenko
(vii.81)
3rd Hon.Men., The Problemist,
1980/81

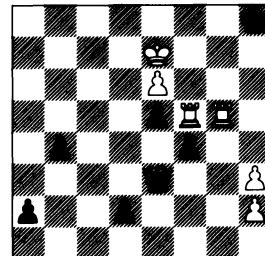


Draw 4+5

No. 4920: N.D. Mansartinsky and S.N. Tkachenko (USSR).
 1.e7/iSc7 2. Sxc5 d2 3. Bg4+ Kxg4

4. Se4 Kf3/ii 5. Sxd2+ Ke2 6. Kg7/iii Kxd2 7. Kf8.
 i) . Sxc5 d2 2. e7 Sd6 3. Bg4+ Kxg4 4. Se4 Bb1 5. e8Q Bxe4+ 6. Kh6 Sf5+ 7. Kg6 Kf4 8. Qb8+ Sd6+ 9. Kf6 d1Q 10. Ke7 Ke5 11. Qh8+ Kd5 12. Qa8+ Kd4 13. Qa7+ Ke5 14. Qc5+ Qd5 15. Qc3+ Kf4 16. Qc1+ Kg4 17. Qg1+ Bg2.
 ii) 4. ..., Bb1 5. Kh6 Bxe4 6. e8Q Sxe8 stalemate.
 iii) 6. Se4? Bb1 7. Kg7 Bxe4 8. Kf7 Bc6.
 "A natural position with a surprise stalemate and a good try (1. Sxc5?)."

No. 4921 E. Asaba
(iii.80)
4th Hon.Men., The Problemist,
1980/81

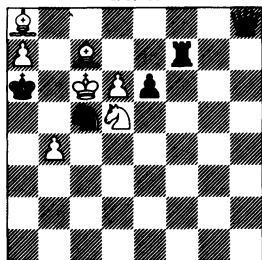


Win 6+6

- No. 4921: E. Asaba (Moscow).
 1. Rh5+ Kg7 2. fRg5+ Qxg5+ 3. Rxg5+ Kh7 4. Rg1 b3 5. Kf6 b2/i 6. Rg7+ Kh6 7. Rg4 d1Q 8. Rh4+ Qh5 9. Rxh5+ Kxh5 10. e7 b1Q 11. e8Q+ Kh6 12. Qf8+/ii Kh5 13. Qh8+ Qh7 14. Qxh7 mate.
 i) 5. ..., d1Q 6. Rxd1 b2 7. e7 b1Q 8. e8Q.
 ii) But not 12. Qh7+? Qh7 and a draw.
 "5. Kf6! and 7. Rg4! lift this study into the award. The unnatural initial position is a handicap."

No. 4922: A. Sochniev (Leningrad).
 1. Bb7+ Sxb7/i 2. a8Q+ Qxa8 3. b5+ Ka7 4. Bb6+ Kb8 5. Bc7+ Rxc7+ (Kc8? Sb6 mate) 6. dc+ Ka7

No. 4922 A. Sochniev
(iii.81)
5th Hon.Men., The Problemist,
1980/81



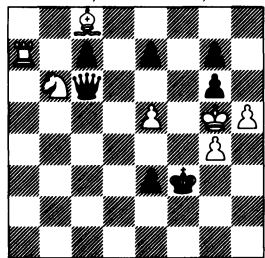
Draw 7+5

7. b6+ Ka6 6. c8Q Qxc8+ 9. Sc7+ Ka5 stalemate.

i) 1. ..., Kxa7 2. Bb6+ Kb8 3. Bc7+ Rxc7+ 4. dc+ Ka7 5. c8Q.

"The original stalemate position deserves some recognition although the crude and forcing nature of the play prevents a higher position. The comparison with the 1st Prize is unfavourable."

No. 4923 J.S. Finch
(i.80)
Commended, The Problemist, 1980/81



Win 7+7

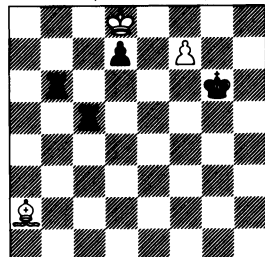
No. 4923: J. Finch.

1. Bb7 Qxb7 2. Rxb7 e2 3. Sc4 e1Q 4. Rb1, with either 4. ..., Qe2 5. Rb3+ Ke4 6. Re3+ Qxe3+ 7. Sxe3 gh 8. gh Kxe3 9. Kg6 c5 10. Kxg7 c4 11. h6 c3 12. h7 c2 13. h8Q c1Q 14. Qh6+, or 4. ..., Qf2 5. Rf1 Qxf1 6. Sd2+ Ke2 7. Sxf1 Kxf1/i 8. Kxg6 c5 9. Kxg7 (or g5) c4 10. h6 c3 11. h7 c2 12. h8Q c1Q 13. Qh1+, though 13. Qf8+ and 14. Qxe7 will also win.

i) 7. ..., c5 8. Kxg6 c4 9. Sg3+ Kd3 10. Kxg7 c3 11. h6 c2 12. h7 c1Q 13. h8Q Qg5+ 14. Kf7 Qxg4 15. Qg7 Qh4 16. Sf5 Qh5+ 17. Qg6.

"A good effort, with 3 bQQ going under during the course of play, but there is no central point and the 3 sections are not linked."

No. 4924 A.A. Sochniev
(vii.80)
Commended, The Problemist, 1980/81



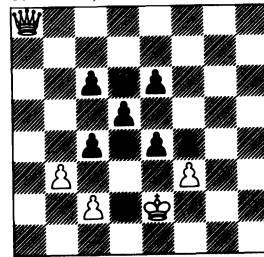
Draw 3+4

No. 4924: A. Sochniev.

1. f8S+ Kf5 2. Sxd7 Rd6 3. Ke7 cRc6 4. Sb8 Rb6 5. Sd7 Ra6 6. Sb8 (Sc5? aRc6); 6. ..., aRb6 (Rxa2; Kxd6) 7. Sd7.

"The addition of an S-promotion to a known finale deserves some recognition although the study gives a schematic impression."

No. 4925 E. Melnichenko
(ix.80)
Commended, The Problemist, 1980/81



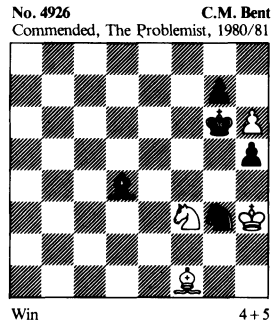
Draw 5+9

No.4925: E.Melnichenko (New Zealand).

1. Qa1+ c3 2. Qg1+ e3 3. Qg7+ e5 4. Qa7+ c5 5. Qa4+ c4 6. Qa7+

Qc5 7. Qa6 Qc7 8. b4 Qb8 9. Qa5 e4 10. Qc5+ Ke5 11. Qe7+. There are many side variations.

"The composer deserves credit for his ingenuity in finding a sound expression of the basic idea."



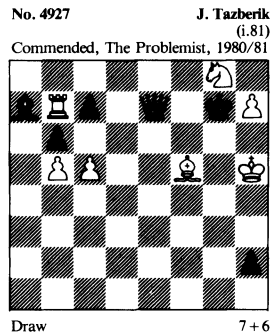
No. 4926: C.M. Bent.

1. Bd3 +/i Kxh6 2. Sxd4 h4 3. Kxh4 Sh5 4. Sf5 + Kh7 5. Se7 +/ii Kh6 6. Sg8 mate.

i) 1. h7? Kxh7 2. Bd3 + g6.

ii) 5. Kxh5? g6 + 5. Sd6 +? g6 5. Sg3 +? Kh6 6. Sxh5 g5 +.

"It is remarkable that this position is not anticipated. Despite the elementary nature of the play a good straight mate with such light material is bound to be attractive."

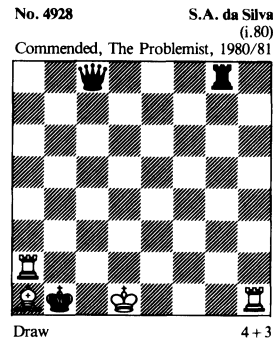


No. 4927: E. Tazberik (Czechoslovakia).

1. h8Q + Kxh8 2. Sxe7 h1Q + 3. Kg6

Qg2+ 4. Kh6 Qh1 + 5. Kg6 Qxb7 6. c6 Qb8 7. Bc8 Qa8 8. Kh6 Bb8 9. Ba6 Ba7 10. Bc8 Bb8 11. Ba6.

"A novel positional draw with eventful introductory play. The initial positions of wRb7 and bBa7 are not very attractive."



No. 4928: S.A. da Silva (Brazil).

1. Rb2 +/i Kxa1 2. Rc2 Qa8 3. Rc1 + Kb2 4. Rc2 + Kb3 5. Rh3 + Kb4 6. Rh4 + Kb5 7. Rh5 + Kb6 8. Rh6 + Kb7 9. Rh7 + Kb8 10. Rb2 + Kc8 11. Rc2 + Kd8 12. Rd2 + Ke8 13. Re2 + Kf8 14. Rf2 +.

i) 1. Rd2? Qc1 +. 1. R2h2? Rg1 + 2. Rxc1 Qc1 + 3. Ke2 Qxc1 4. Be5 Qg5 5. Bh8 Qg3 6. Rf2 Qg4 + 7. Rf3 Qe4 + 8. Re3 Qg2 + 9. Kd3 Qc2 + 10. Kd4 Qb2 + 11. Rc3 Qb6 +, and 12. Kc4 Qc7 +, or 12. Ke4(d3) Qg6 + 13. Kd4 Qg4 +.

"A lengthy perpetual check preceded by a B-sacrifice, but the idea is not entirely new."

No. 4929: A. Avni (Israel).

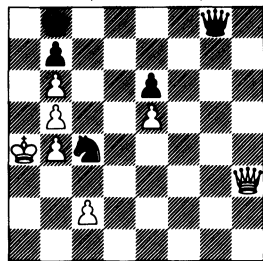
I: 1. Qc3 Qg4 2. Kb3 Qf3 3. Ka4/i Qd5 4. Kb3 Qf3 5. Ka4, draw.

i) 3. Kxc4? Qd5 mate, or 3. Qxf3? Sd2 + 4. Ka4 Sxf3 5. c4 Sxe5 6. c5 Sd7 7. Kb3 Sf6 8. Kc4 Sd5.

II: 1. Qc2 Qg3 2. Kb2 Qf2 3. Ka1 (Ka3? Qd2;) 3. ..., Qd4 4. Kb2 Qf2 5. Ka1.

No. 4929 A. Avni
(vii.81)

Commended, The Problemist, 1980/81

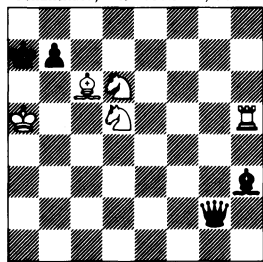


Draw I: diagram 7+5
II: remove wPc2 and shift
all men 1 rank down

"The twinning mechanism produces 2 different, but related, stalemates. The problem is that the play is not very interesting."

No. 4930 C.M. Bent
(xi.81)

Commended, The Problemist, 1980/81



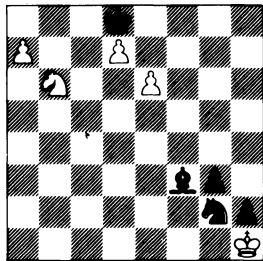
Win 5+4

No. 4930: C.M. Bent.

1. Sb5+ /i Kb8 2. Rh8+ Bc8 3. Rxc8+ /ii Kxc8 4. Sb6+ Kb8 5. Sd7+ Ka8 6. Sc7+ Ka7 7. Bxg2.
i) 1. Rh7? Qa2+ 2. Ba4 Qd2+ 3. Sb4 Qxd6. 1. Bxb7? Qa2+ 2. Kb4 Qb2+ 3. Kc5 Qf2+ 4. Kc6 Qc2+. 1. Sxb7? Qa2+ 2. Ba4 Kxh7, or here, 2. Kb4 Qb2+ 3. Kc5 Qf2+ 4. Kd6 Qf8+ 5. Ke5 Qg7+.
ii) 3. Sb6? Qxc6 3. Se7? Qa2+ 4. Kb6 Qf2+. 3. Sd6? bc. 3. Bd7? Qa2+ 4. Kb6 Qf2+. The provided note confusingly concludes: "4. Se7+, 5. Bxg2, 6. Bxg2 all stalemate."
"3 different stalemates, but the play is too simple to be really interesting."

No. 4931 J.D. Beasley
(iii.81)

Commended, The Problemist, 1980/81



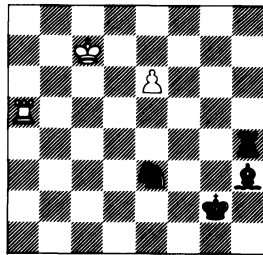
Draw 5+5

No. 4931: J.D. Beasley.

1. a8Q+ Bxa8 2. Sd5 Bc6 3. e7/i Kxd7 4. e8Q+ /ii Kxe8 5. Sf6+ and 6. Se4.
i) 3. Sb4? Bxd7 4. cd Se3 5. Sc6+ Kxd7 6. Se5+ Kd6(e6) 7. Sf3 Kd5 8. Sxh2 Ke4.
ii) 4. Sf6+ Ke6 5. e8Q+ /iii Bxe8 6. Sxe8 Sf4 7. Sc7(g7)+ Ke 8. Sb5(a6, e8) Sd3, for ..., Sf2.
iii) 5. Se4 Se3 6. e8Q+ Bxe8 7. Sxg3 Sg4 8. Kg2 Bc6+ 9. Kh3 Bf3 10. Kh4 Sf2.
"It is surprising that the final position is a draw! The ziz-zag manoeuvre of wS is also attractive, as is the subtle move-order."

No. 4932 G.M. Kasparyan
(vi.80)

1st Prize, Schach, 1979/80
Award: viii.82



Draw 3+4

No. 4932: G.M. Kasparyan.

The judge, F.S. Bondarenko, praised the 7 young East German composers whose 33 entries vied with the other

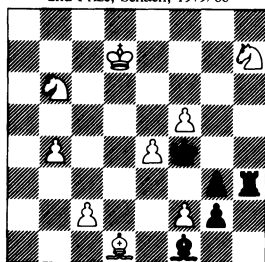
39, among which many leading exponents are represented.

1. Re5/i Rh7+ 2. e7 Sf5 3. Kd8 Sd6 4. Kc7 (e8Q? Sb7 mate) 4. ..., Sc8 5. Kd8 Sd6 6. Kc7 Se8+ 7. Kd8 Rh8 8. Rg5+ Kh2 9. Rg8 Rxg8 stalemate.

i) 1. e7? Re4 2. Kd8 Rd4+ 3. Ke8 (Kc7, Rd7+;) 3. ..., Bd7+ and W loses wP.

''Sparkling miniature with a strong try and a finale of great originality: either perpetual threat of P-promotion, or stalemate!''

No. 4933 A.I.P. Kuznetsov and V.I. Neishtadt (ix.80)
2nd Prize, Schach, 1979/80



Draw 9+5

No. 4933: A.I.P. Kuznetsov and V.I. Neishtadt.

1. Sd5+ Kxe4/i 2. Sg5+ Kxd5 3. Sxh3 g1Q (gf; Sg5) 4. Sxg1 Bb5+ 5. Kc7 gf 6. c4+ Bxc4 7. Sf3 f1Q 8. Ba4 Bb5 9. Bb3+ Bc4 10. Ba4 draw.

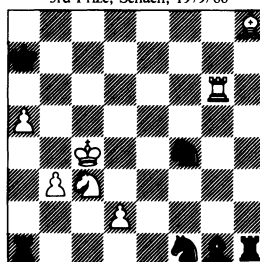
i) 1. ..., Ke5 2. f4+ Kd4 3. Sg5.

''Impressive combining by both sides! Although B1 can conduct bP to promote there arises a finish with a rare synthesis: perpetual mating threat and perpetual threat to win a piece - romantic!''

No. 4934: Jan Rusinek.

1. Sb5+ Kb7/i 2. Rg7+ Ka6 3. Sc7+ Kxa5 4. Rg5+ Kb6 5. Sd5+/ii Sxd5 6. Bxa1 Sf4/iii 7. Rxg1 Sxd2+ (Rxg1; Bd4+) 8. Kb4 Sd3+ (Sd5+; Ka4) 9. Ka3/iv Sb1+ 10. Ka2 Sb4+ 11. Kb2 Rxg1 stalemate.

No. 4934 J. Rusinek (ix.80)
3rd Prize, Schach, 1979/80



Draw 7+6

i) 1. ..., Ka8(b8) 2. Rg8+ and 3. ..., Bxa1.

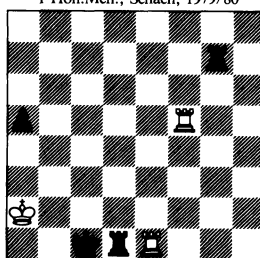
ii) 5. Bxa1? Sxd2+ 6. Kb4 Sd3+ and 7. ..., Kxc7.

iii) 6. ..., Se7 7. Rxg1 Sxd2+ 8. Kd3.

iv) 9. Ka4? Rxg1 10. Bd4+ Sc5+.

''A known stalemate idea with active incarceration of wB is achieved in a fresh and original form. The lively, double-edged play has a handful of strong tries and ends with a surprising stalemate.''

No. 4935 D. Gurgenzidze (iii.80)
1 Hon.Men., Schach, 1979/80



Draw 3+5

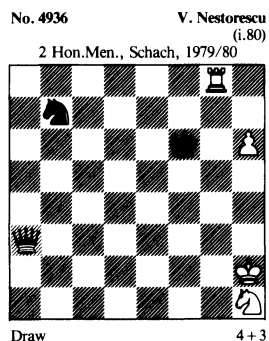
No. 4935: D. Gurgenzidze.

1. Re2/i Rd2+ (Rh1; fRf2) 2. Rxd2 h1Q/ii 3. Rb2, and now the play splits:

3. ..., Rg2/iii 4. Ka1 Rg1/iv 5. Rg5 Rf1 6. Rf5 Re1 7. Re5 Rf1 (Rd1? Rc5 mate) 8. Rf5 Rg1 9. Rg5, positional draw.

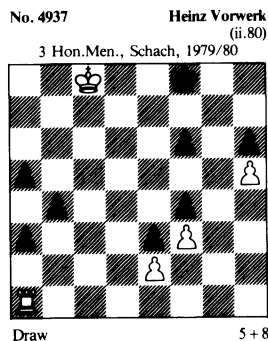
3. ..., Rb7 4. Ka1 Rb4/v 5. Rc5+ Kd1 6. Rd5+ Qxd5/vi 7. Rd2+ Kc1

8. Rc2+ (Rxd5? Ra4+;) 8., Kd1
 9. Rd2+ and positional draw or stalemate.
 i) Threatening both 2. Rxh2 and 2. Rc5 mate.
 ii) 2., Kxd2 3. Rf2+ K- 4. Rxh2.
 iii) 3., Qh3 4. Rf1+ Qxf1 5. Rb1+.
 iv) 4., Rxb2 5. Rf1+ Qxf1 stalemate.
 v) 4., Qg1 5. fRf2 Rxb2 6. Rf1+ Qxf1 stalemate.
 4., Qh3 5. Rc5+ Kd1 6. Rd5+ Ke1 7. Rxb7.
 vi) 6., Ke1 7. Re5+ Re4 8. Rb1+.
 "An extraordinary find by the composer in his favourite haunt, R-endings. In 2 variations and with interesting play we see in masterful form a synthesis of perpetual check and stalemate.



No. 4936: V. Nestorescu.
 1. h7 Qd6+ 2. Sg3/i Qd2+ 3. Kg1 Qc1+/ii 4. Kf2/iii Qc2+ 5. Ke3 Qxh7 6. Se4+ Kf5/iv 7. Rf8+ Ke5 8. Re8+ Kf5 9. Rf8+ Kg6 10. Rf6+ Kh5/v 11. Rf5+ Kh6/vi 12. Rf6+ Kg7 13. Rf7+ drawn.
 i) 2. Kg2? Qd5+ 3. Kg1 Qd1+ 4. Kg2 Qc2+. 2. Rg3? Qd2+ 3. Kg1 Qc1+ (or d1+) and 4., Qc2+, or, in this, 3. Kh3 (or Rg2) Qh6+.
 ii) 3., Qe3+ 4. Kg2 Qd2+ 5. Kf3 (Kg1 also) Qd3+ 6. Kf4 just short-cuts the solution.

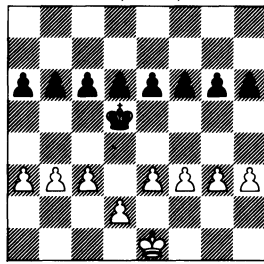
iii) 4. Kh2? Qh6+. 4. Kg2? Qc2+ 5. Kf3 Qxh7 6. Se4+ Ke5 (Ke7? 7. Re8+) 7. Re8+ Kd4.
 iv) 6., Ke7 7. Re8+ Kxe8 8. Sf6+, or 7., Kf7 8. Sg5+.
 v) 10., Kg7 11. Rf7+ Kxf7 12. Sg5+.
 vi) 11., Qxf5 12. Sg3+. 11., Kh4 12. Rf4+ Kh3 13. Sg5+, or 12., Kh5 13. Sf6+.
 "In a position that looks quite lost, where W's one hope, his passed pawn, is doomed. W nevertheless achieves a surprising perpetual check after a difficult and trappy positional struggle."



No. 4937: H. Vorwerk (Merseburg, East Germany).
 1. Kd7 Kf7 2. Kd6 a4 3. Rc1 f5 4. Ke5 a2 5. Rc7+ Ke8 6. Ke6 Kd8 7. Rc1 b3 8. Kd6 b2 9. Rg1 Ke8 10. Ke6 Kf8 11. Rd1 a1Q (or b1Q;) 12. Rd8+ with perpetual.
 "wR's struggle against an army of bP's is both difficult and attractive. The happy conjunction of ideas combines 2 perpetuals: mating threat, and check."
 No. 4938: G. Scheffler (Borstendorf, East Germany).
 1. c4+/i Ke5 2. d4+ Kf5 3. e4+ Kg5 4. f4+ Kh5 5. g4+ Kh4 6. b4/ii and now: 6., c5 7. e5 fe 8. fe 9. dc, or 6., d5 7. f5 gf 8. gf, or 6., e5

No. 4938 Günter Scheffler

(v.80)
4 Hon.Men., Schach, 1979/80



Win 9+9

7. c5 bc 8. bc dc 9. d5, or 6. ..., f5 7. d5 ed 8. cd cd 9. e5 de 10. fe Kg5 11. h4+, or 6. ..., Kg3 7. d5 ed 8. c5 bc 9. bc dc 10. e5.

i) 1. e4+? Kc5 2. d4+ Kb5 3. c4+ Ka5 4. b4+ Ka4.

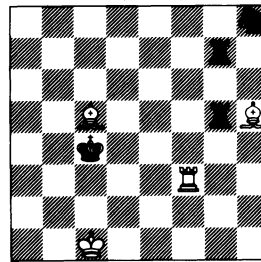
ii) This is the winning move, threatening 4. d5.

"An interesting find in a P-ending of some rarity: 8 vs. 8. P breakthrough in a series of echo-variations."

No. 4940

G.A. Umnov
and V.I. Shanshin

(xi.80)
Commended, Schach, 1979/80



Draw 4+4

No. 4940: German A. Umnov and Valery Y. Shanshin.

1. Bf8 Rg1+ 2. Kd2 R7g2+ 3. Ke3 Re1+ 4. Kf4 Rh1 5. Be8/i Rg8 6. Ke3 Re1+ 7. Kd2 Rxe8 8. Rc3+/ii.

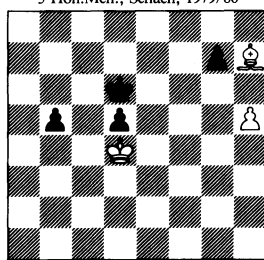
i) 5. Bg4? Sg6+, but not 5. ..., Rh4? 6. Rg3 Sg6+ 7. Kf3.

ii) Positional draw, with perpetual check on files a-d, or bR is lost.

"In a complex play of pieces Bl's ingenuity indeed wins a piece, but then there is a perpetual by wR."

No. 4939 K.P. Elksnis

(vi.80)
5 Hon.Men., Schach, 1979/80



Win 3+4

No. 4939: Karl Elksnis (Riga, Latvia).

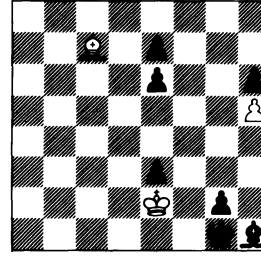
1. Bg8 Ke7 2. Ke5 d4 3. Bb3 d3 4. Kf5 d2 5. Kg6 Kf8 6. Kh7 b4 7. Kh8 d1Q 8. Bxd1 Kf7 9. Kh7 Kf6 10. Kg8 Kg5 11. Kxg7 b3 12. h6 b2 13. Bc2. W's moves 3 and 4 may be interchanged.

"Difficult and pretty play to activate wP and hinder the advance of bPP."

No. 4941

F. Walther

(iii.80)
Commended, Schach, 1979/80



Win 3+7

No. 4941: Frank Walther (Leipzig).

1. Bf4/i e5 2. Bg3/ii e6/iii 3. Ke1 e2 4. Kxe2 e4 5. Bf4 e3 6. Bxh6 Kh2 7. Bxe3 g1Q 8. Bxg1+ Kxg1 9. Ke3 e5 10. h6 Bd5 11. h7.

i) 1. Bg3? e5 2. Ke1 e2 3. Kxe2 e4 (or e6;).

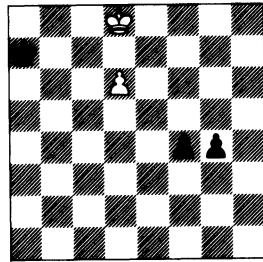
ii) 2. Bxh6? Kh2 3. Bxe3 g1Q 4. Bxg1+ Kxg1 5. Ke3 Bd5 6. h6 Bg8.

iii) 2. ..., e4 3. Bf4 and 4. Bxh6.

"Witty and fine play to activate blocked wP and secure promotion."

No. 4942 G. Scheffler
(xi.79)

Commended, Schach, 1979/80



Win 2+3

No. 4942: G. Scheffler.

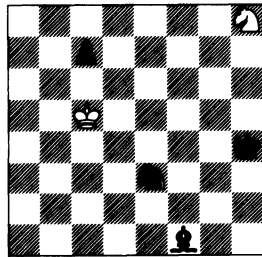
1. d7/i with the following 2 lines: 1. ..., g3 2. Kc8 g2 3. d8Q g1Q 4. Qa5 f1Q 4. Qb8+ Ka6 5. Qb6 mate.

i) 1. Kc8? f3 2. d7 f2 3. d8Q f1Q is only a draw. 1. Kc7? g3 2. d7 g2 3. d8Q g1Q 4. Qb8+ Ka6 drawn.

''In a 5-men-only position we have an interesting and instructive position: after a well-founded forcing move the play splits into 2 mating variations.''

No. 4943 Y.M. Makletsov
(vi.79)

Commended, Schach, 1979/80



Draw 2+4

No. 4943: Y.M. Makletsov.

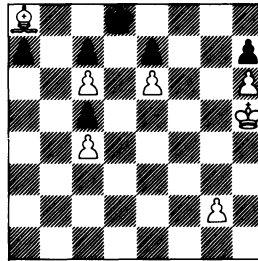
1. Kc6/i Kg5 2. Sf7+ (Kxc7? Kf6:) 2. ..., Kf6 3. Sd8 (Sh6? Kg7;) 3. ..., Ke7 4. Kxc7 Sd5+ 5. Kc6 Sb4+ 6. Kc7 Sa6+ 7. Kc8 Bg2 8. Sc6+ Bxc6 stalemate, not 8. Sb7? Bh3 mate.

i) 1. Sf7? Bg2 2. Sd8 Kg4 3. Se6 Sd5 4. Sd4 (Kc6, Sf4+;) 4. ..., Bh1 5. Sb5 Kf5 6. Kc6 Sc3+. 1. Sg6+? Kg5 2. Sf8 Kf6 3. Kc6 Ke7 4. Sg6+ Kd8. 1. Kd4? Sf5+ 2. Ke5 Kg4.

''In the course of the tough but beautiful solution Bl indeed wins a piece, but at the price of a stalemate conclusion. Not a new idea, but with original play.''

No. 4944 Al.P. Kuznetsov
and V.Y. Shanshin
(vii.80)

Commended, Schach, 1979/80



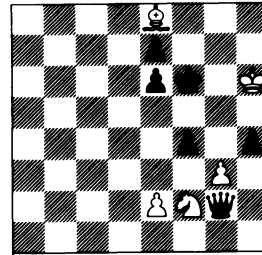
Win 7+6

No. 4944: Al.P. Kuznetsov and V.Y. Shanshin.

1. g4 Ke8 2. g5 Kf8 3. g6 Kg8 4. g7 a5 5. Bb7 a4 6. Bc8 a3 7. Bd7 a2 8. Be8 a1Q 9. Bf7 mate.

''Bl will not permit a W excelsior P-march but tries one himself, only to be mated. The play is not hard, but it is witty and we can count this study among the rare genre of chess humour.''

No. 4945 E.I. Dvizov
1st Place, 1st Team Composing
Championship of BSSR, 1980

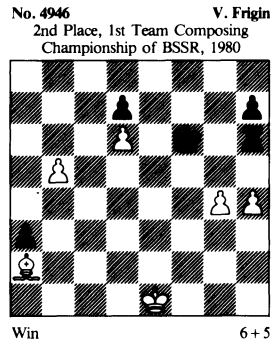


Win 5+6

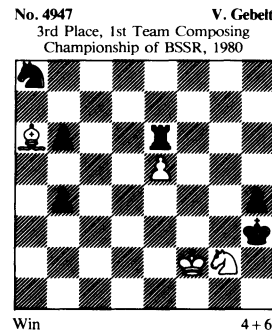
No. 4945: E.I. Dvizov.

1. Sg4+ Kf5 2. Kh5 e/i 3. Bd7+ e6 4. Be8 fg 5. e3/ii Ke4 6. Bc6+.

- i) 2. ... , fg 3. e3/iii e5 4. Bd7+ e6 5. Be8 Ke4 6. Bc6+ .
 ii) 5. Se3+? Ke4 6. Sxg2 h3 7. Bc6+ Kd4 8. Kg4 hg 9. Bxg2 Ke3 10. Bf3 g2(e4).
 iii) 3. Se3+? Ke5 4. Sxg2 h3 5. Bc6 hg 6. Bxg2 Kf4 7. e4 Ke3 8. Kg4 Kf2 9. Kh3 e5 10. Bh1 Kg1 11. Bf3 Kf2 12. Bg2 e6 13. Bh1 Kg1 14. Bf3 Kf2 15. Bg2 Kg1 16. Kxg3 stalemate.

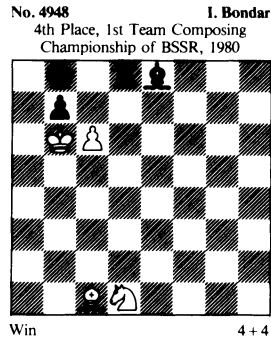


- No. 4946: V. Frigin.
 1. b6/i Rxh4 2. b7 Rh1+ 3. Kd2 Rh2+ 4. Kc3 Rb2 5. Bb3.
 i) 1. g5+? Kg7 2. gh+ Kh8 3. Be6 a2 4. Bxa2 stalemate.



- No. 4947: V. Gebelt. A problemist.
 1. Se3/i and three lines: 1. ... , Re7 2. Bf1+ Kh2 3. Sg4+ Kh1 4. Bg2 mate, in fact the W threat, or 1. ... , b5 2. Bb7/ii Rg6 3. Bc8+ (Bxa8? Rg8;) 3. ... , Kh2 4. Sf1+ Kh1 5. Bb7+ or, 1.

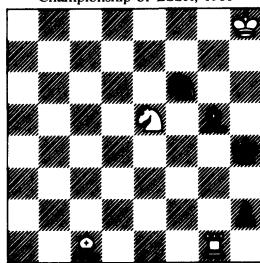
- ... , Kh2 2. Sg4+ Kh3 3. Kf3 b5 4. Bxb5 and 5. Bf1 mate.
 i) 1. Bc8? Sc7 2. Sf4+ Kg4 3. Sxe6 Sxe6 4. Bxe6+ Kf4. 1. Sf4+? Kg4 2. Sxe6 Kf5.
 ii) 2. Bxb5? Rg6 3. Bd3 Rg5 4. Bf1+ Kh2 5. Bg2 Rxg2+ 6. Sxg2 Sc7, or, in this, 3. Bd7+ Kh2 4. Bf5 Rg1.



- No. 4948: I. Bondar.
 1. Bf4+ Kc8 2. cb+ Kd7 3. Bc7 Rc8 4. Sb2 Bf7/i 5. Sd3 Be6 6. Sc5+ Ke7 7. Sxe6 wins.
 i) 4. ... , Bg6 5. Sc4 Bf5 6. bcQ+ Kxc8 7. Sd6+, but also the dual 6. Sd6 in spite of Rxc7 7. b8Q Rc6+ and 8. ... , Rxd6, "drawing", as supplied, because 8. Kb7 and 9. Qc8+ wins. Or 4. ... , Bh5 5. Sd3 Rf8 6. Se5+ Ke6 7. Sc6. This is the winning idea when B1 defends by moving bR along the rank, apparently saving the game. 7. ... , Bf3 8. Bd8, and not 8. Sd4+? Kd7 9. Sxf3 Rxf3 10. Ka6 Ra3+ 11. Ba5 Rb3 12. Bb6 Ra3+ 13. Kb5 Rb3+, and now 14. Kc5?? Rc3+ and 15. ... , Rc8 is given, but 14. Ka5 wins! So, 8. Sd4+ in this line wins after all, and there is a serious dual in this otherwise attractive line.

- No. 4949: G. Slepian.
 1. ... , hgQ 2. Bxg5+/i Kh5 3. Bxf6 Kh6 4. Bg5+ Kh5 5. Bf6 Qa7 6. Bg7, with the cast-iron Karstedt positional draw.

No. 4949 G. Stepyan
5th Place, 1st Team Composing
Championship of BSSR, 1980

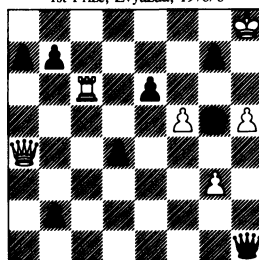


Black to Move, White Draws 4+4

i) 2. Sf3 + Kg4 3. Sxg1 Bxc1 is given as a try, but the analysis is erroneous, and the move may be a cook (Chéron II, No. 1279, is relevant).

The theme of the studies board in the Byelorussian Team Championship was one familiar to old EG hands who remember Mr. Dvizov's article in EG10: "In the thematic try W has a fork or double attack, but in the real play he achieves his end by other means."

No. 4950 E.I. Dvizov
1st Prize, Zvyazda, 1976/8



Win 6+8

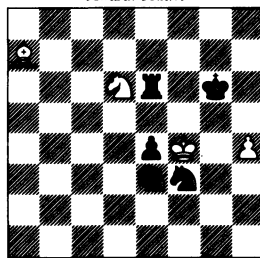
No. 4950: E.I. Dvizov.
1. Rxe6 Qxh5 + 2. Kg8 b1Q 3. Qxd4 Qxf5 4. Rg6+, with 3 mates, after the 3 Bl captures on g6.

No. 4951: N. Kralin (Moscow).
An informed, but informal, estimate of the number of newspaper chess columns in the USSR is "a thou-

sand". The same chess journalist's estimate of the number of "one-off" tourneys for original studies in these columns every year is "between 20 and 40". No one in the USSR knows them all, so there is no conceivable way that EG can reproduce them all. But we do our best, and this means that "unusual" or "new" sources will continually appear in our pages. Naturally, such minor tourneys are not likely to be of high quality - but there will be surprises, and EG likes surprises, so we keep our eyes and ears open. In the present case the tourney was not small and local, but large and republicwide. The republic was Byelorussia (White Russia) and there were 58 study entries from 29 composers. But the full award was still not easy to obtain, just as the very existence of the tourney itself was an accidental discovery. ...At the moment of typing this (xii.82) I still have failed to trace the 1980 award of "64" and the complete "3rd Birnov Memorial" award, both **major** tourneys... (AJR).

Judge: E.L. Pogosyants.

No. 4951 N. Kralin
1st Prize, Fizkulturnik Byelorussii, 1979
Award: 31.x.79



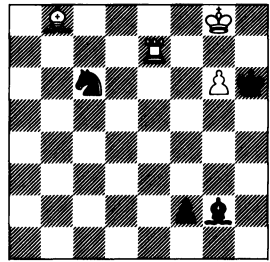
Draw 4+5

1. h5+/i Kxh5 2. Sxe4 Sg5 3. Sg3+/ii Kh4 4. Bxe3 Sh3+ 5. Kf3 Rf6+ 6. Kg2 Rg6 7. Kh2 Rxc3 8. Bf2 Sxf2 stalemate.
i) 1. Sxe4? Sxh4 2. Bxe3 Sg2+ 3. Kf3 Sxe3 4. Kxe3 Kf5.
ii) 3. Sxg5? Sd5+ 4. Kf5 Ra6 5. Bc5 Ra5 6. Se4 Sc3/iii and now either 7.

Sxc3 Rxc5 + followed by 8., Rxc3; or 7. Sf6 + Kh4(h6) 8. Sd7 Sa4.
 iii) 6. Se6 Sc7 7. Sxc7 Rxc5 + and 8., Rxc7.

”An interesting synthesis of thematic try (note (ii)) with the actual solution”.

No. 4952 V. Kozyrev
 2nd Prize, Fizkulturnik Byelorussii, 1979



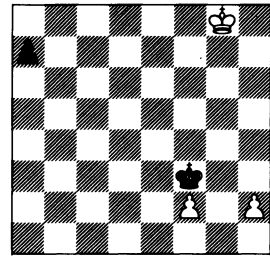
Draw 4+4

No. 4952: V. Kozyrev (Rostov Region).

1. Rh7 + Kg5 2. Rf7 Bd5 3. Kh7 Bxf7 4. gf f1R 5. Kg7 Sd8 6. f8S Rf7 + 7. Kg8 Kf6 8. Sh7 + Kg6 9. Sf8 + Kf6 10. Sh7 + Kf5 11. Bg3 Rb7 12. Be1 Se6 13. Bc3 Rb3 14. Ba1 Rb1 15. Bc3 Rc1 16. Bb2 Rg1 + 17. Kf7 Rb1 18. Bc3 Rb7 + 19. Kg8, and it's a draw.

”After underpromotion by both sides there is a duel for many moves between bR and wB, leading to a drawing fortress position.”

No. 4953 I. Goloshko
 3rd Prize, Fizkulturnik Byelorussii, 1979



Draw 3+2

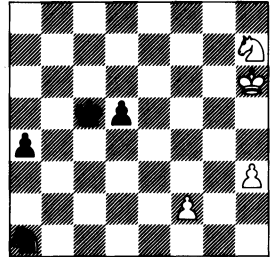
No. 4953: I. Goloshko.
 1. h4 Kg4 2. f3 + Kxh4/i 3. Kf7 a5 4.

f4 a4 5. f5, or if 4., Kg4 5. Ke6.

i) 2., Kh5 3. Kh7 a5 4. f4 Kxh4 5. Kg6, or, in this, 3., Kxh4 4. Kg6 Kg4 5. Kf5, drawing.

”The 'chord' here is based on W's move 2. This riddle-study ought to have special interest for the practical player.”

No. 4954 G. Amiryan
 1 Hon.Men., Fizkulturnik Byelorussii, 1979

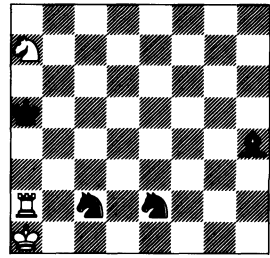


Draw 4+4

No. 4954: G. Amiryan (Erevan).

1. f4 Sc2 2. f5 Sd4 3. f6 Se6 4. f7 Kd6 5. Sg5 Sf8 6. Kg7 Ke7 7. Sf3 a3 8. Sd4 a2 9. Sf5 + Ke6 10. Kxf8 a1Q 11. Sg7 + Ke5 12. Kg8 Qf1 13. h4 d4 14. h5 Qc4 15. Se8 Qe6 16. Sg7 Qd5 17. Se8 Kf5 18. Kg7 Qe5 + 19. Kg8 Qd5 20. Kg7 Qd7 21. Kg8 Qd5 22. Kg7 draw.

No. 4955 E. Asaba
 Hon. Men., Fizkulturnik Byelorussii, 1979

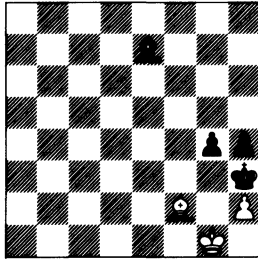


Black to Move, White Draws 3+4

No. 4955: E. Asaba (Moscow).

1., Sa3 + 2. Ka2 Sc1 + 3. Ka1 Bf6 4. Sc6 + Ka4 5. Se5 Bg7 6. Sd7 Sd3 7. Ka2 Sxb2 8. Sc5 + Kb4 9. Sd3 + Sxd3 stalemate.

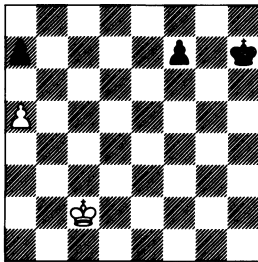
No. 4956 V. Evreinov
Hon.Men., Fizkulturnik Byelorussii,
1979



Draw 3+4

No. 4956: V. Evreinov (Saratov).
1. Kh1 Bd6 2. Bc5 Bb8 3. Ba7 Bxh2
4. Bf2 Bf4 5. Be3 Kg3 6. Bf2+ Kf3
7. Bxh4 Be3 8. Bg3.

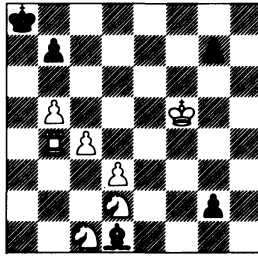
No. 4957 M. Zinar
Hon.Men., Fizkulturnik Byelorussii,
1979



Draw 2+3

No. 4957: M. Zinar.
1. Kd3 Kg6 2. Ke4 Kf6 3. Kd5 Ke7 4.
Kc6 f5 5. Kd5 Kf6 6. a6 f4 (Kg5; Kc6)
7. Ke4 Kg5 8. Kf3.

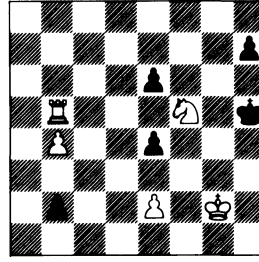
No. 4958 A.I.P. Kuznetsov
Hon.Men., Fizkulturnik Byelorussii,
1979



Win 7+5

No.4958: A.I.P.Kuznetsov.
1. Se2 Bxe2 2. Sf3 Bxf3 3. Rb1 Be2 4.
Rg1 Bxd3 5. Ke5 Bxc4 6. b6 Bf1 7.
Kd6 Kb8 8. Kd7 Bb5+ 9. Ke7 Bf1
10. Kd8 g6 11. Kd7 Bb5+ 12. Ke7
Bf1 13. Kd8 g5 14. Kd7 Bb5+ 15.
Ke7 Bf1 16. Kd8 g4 17. Kd7 Bb5+
18. Ke7 Bf1 19. Kd8 g3 20. Kd7
Bb5+ 21. Ke7 Bf1 22. Kd8 wins.

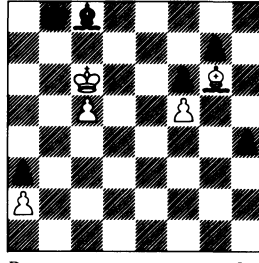
No. 4959 L. Palguyev
Hon.Men., Fizkulturnik Byelorussii,
1979



Win 5+5

No. 4959: L. Palguyev (Orsha).
1. Sd6+ Kh6/i 2. Rg5 and either 2.
..., b1Q 3. Sf7 mate, or 2. ..., Kxg5
3. Sxe4+.
i) 1. ..., Kh4 2. Se8 Kg4 (b1Q; Sf6) 3.
e3 b1Q 4. Sf6+ and 5. Rh5 mate. Or
1. ..., Kg4 2. Rg5+ Kh4 (Kxg5;
Sxe4+) 3. Sxe4 b1Q 4. Sd2 wins,
with 5. Sf3+ and 5. Sxb1 as threats.

No. 4960 A. Sochniev
Hon.Men., Fizkulturnik Byelorussii,
1979

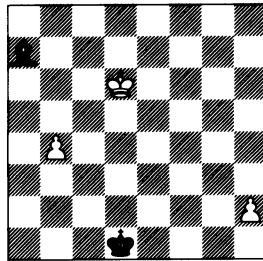


Draw 5+6

No. 4960: A. Sochniev (Leningrad).
1. Kb6 h3 2. c6 h2 3. c7+ Ka8 4. Bf7

h1B 5. Be6 hBb7 6. Ka5 Ka7 7. Kb5 Ba6+ 8. Kc6 cBb7+ 9. Kc5 Bc8 10. Kc6 Ka8 11. Kb6 aBb7 12. Kc5 Ka7 13. Kb5 Ba6+ 14. Kc6 drawn.

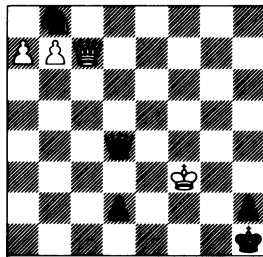
No. 4961 I. Goloshko
Commended, Fizkulturnik Byelorussii,
1979



Win 3 + 2

No. 4961: I. Goloshko (Volgograd).
1. h4 Ke2 2. h5 Be3 3. b5 Kf3 4. Kd5 (Ke5? Bf4+) Kg3 5. Ke5 Kf2 (Bf4+; Ke4) 6. Kf6 Kf3 7. Kf5 Kg3 8. Kg6, wins.

No. 4962 E. Dvizov
Commended, Fizkulturnik Byelorussii,
1979

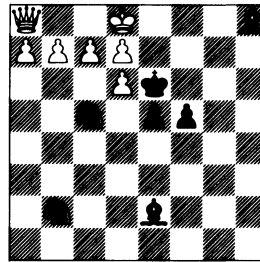


Draw 4 + 5

No. 4962: E.I. Dvizov (Minsk).
1. Qxh2+ Kxh2 2. abQ+ Kh1 3. Qh2+ Kxh2 4. b8Q+ Kh1 5. Qa8 d1Q+ 6. Kg3+ Qd5 7. Qh8+ Q1h5 8. Qa1+ drawn.

No. 4963: E.I. Dvizov.
1. ..., Bf6+ 2. Kc8 bSa4 3. d8S+ Kxd6 4. b8Q/i Ba6+ 5. Sb7+ K any stalemate.

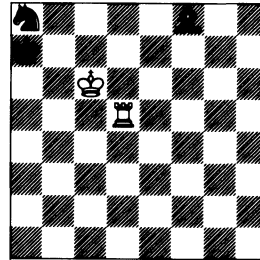
No. 4963 E. Dvizov
Commended, Fizkulturnik Byelorussii,
1979



Black to Move, White Draws 7 + 7

i) 4. b8R? Ba6+ 5. Sb7+ Sxb7 6. Rxb7 Sb6+ 7. Kb8 Sd7+ 8. Kc8 e4 (for example) 9. Qb8 Sb6 mate.

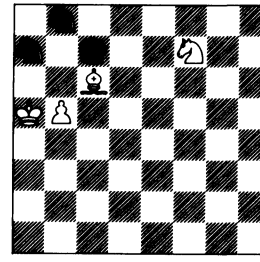
No. 4964 G.N. Zakhodyakin
Commended, Fizkulturnik Byelorussii,
1979



Win 2 + 3

No. 4964: G.N. Zakhodyakin.
1. Rd7+ Sc7 (Ka6; Rd8) 2. Rxc7+ Kb8 3. Rh7 Ba3 4. Rh1 Be7 5. Rh8+ Ka7 6. Rh7. The Ströhlein/Zagler published data base (of wins longer than 3 moves) confirms the uniqueness of 3. Rh7 and 4. Rh1 (AJR).

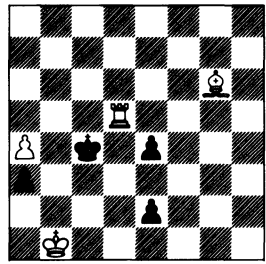
No. 4965 G.N. Zakhodyakin
Commended, Fizkulturnik Byelorussii,
1979



Win 4 + 3

No. 4965: G.N. Zakhodyakin.
 1. b6 + Kc8 (Kxc6; Sd8+) 2. Bb7 + Kxb7 and now 3. Sd6+ Ka8 4. b7 mate, or 3. ..., Kc6 4. ba, but not 3. Sd8+? Kc8 4. ba Sc6+ 5. Sxc6 Kb7 drawn.

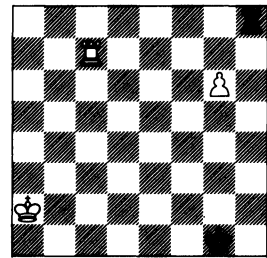
No. 4966 V. Samilo
 Commended, Fizkulturnik Byelorussii,
 1979



Win 4+4

No. 4966: V. Samilo (Kharkov).
 1. Bf7 a2+/i 2. Kc2 Kb4 3. Rb5 + Kxa4 4. Be8 a1S+ 5. Kd2 Sb3+ 6. Ke1 wins.
 i) 1. ..., e1Q+ 2. Rd1+. 1. ..., Kc3 2. Rc5+ wins easily. 1. ..., Kb4 2. Rd4+.

No. 4967 D. Gurgenzidze
 (vii.81)
 1st Prize, Shakhmaty v SSSR, 1981
 Award: viii.82



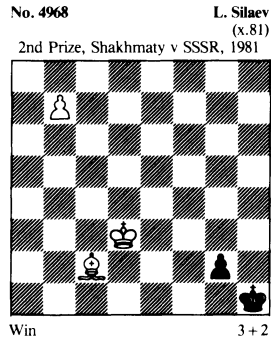
Win 3+2

No. 4967: D. Gurgenzidze.
 Under the headline "Maxi-content in mini-form" the tourney judge Ernest Pogogyants praises the exceptionally high artistic level of the entries. The level of skill of the best contemporary composers is such, he goes on, that their studies come closer and closer to

practical, natural, middle-game and endgame conclusions. In this regard they stand out from previous awards, where the opposite tendency has been apparent. ...He also observes healthy competition between established composers and new, younger ones, and finally draws attention to the high percentage of either unsound or corrected-afterward studies, indicating a need for better analysis -- i.e. a higher lever of playing of chess...

Now for the First Prize. "If wK can get to f7, all is over. But the immediate 1. Kb3? fails to 1. ..., Rh5 2. g7 Rg5 3. Kc4 Kg2 4. Kd4 Kg3 5. Ke4 Kg4 6. Rf7 (Rc1, Kh3;) Kg3 7. Ra7 Kg4, and the try 8. Ra1 is met by 8. ..., Kh3 9. Rh1+ Kg2 10. Rh7 Kg3 11. Rh1 Kg2, with a positional draw known from a Nadareishvili study. The way to victory is: 1. **g7 Rb8** Now 2. Rf7 is obvious, but fails to 2. ..., Rg8 3. Kb3 Kg2 4. Kc4 Kg3 5. Kd5 Kg4 6. Ke6 Kg5, and wRf7 blocks wK. 2. **Rb7 Rc8** 3. **Kb3 Kg2** 4. **Rc7 Rd8** 5. **Kc4**. In this way, repeatedly offering wR, wK achieves the desired journey. 5. ..., **Kg3** 6. **Rd7 Re8** 7. **Kd5 Kg4** 8. **Re7 Rg8** 9. **Ke6 Kg5**. So, bK's travail is in vain, for the f7 square is vacant. 10. **Kf7**, and wins. We have seen a sharp systematic movement with 4 wR sacrifices, on a practically empty board! There is no question, this is a classic R-ending 'malyutka' (ie, with just 5 men), which will go round the world and into universal publication, including the endgame textbooks." (Postscript by AJR: Although this ending, GBR class **0400.10**, has been solved by the computer-produced data base method, we cannot say that No. 4967 is "anticipated" by the computer. The exact nature of the relationship between these data bases and "publication" and "knowledge" and "theory" has yet to be worked out. It is a perplexing subject, one that will not have a permanent, static

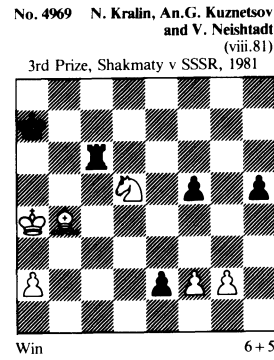
''solution'', and we shall not return to it in these pages until there is something positive and useful to report).



No. 4968: L. Silaev.

1. **Kd2**. Clearly there is no prospect until wB is unblocked, and in view of a future interposition by bQ from g1 to g3 wK should leave the 3rd rank, but what is wrong with the ''natural'' 1. Ke2? Well, there would follow 1. ..., g1Q 2. Be4 + Kh2 3. b8Q + Qg3 4. Qh8 + Qh3, and there is no future in 5. Qe5 +, while the battery 5. Qb2 lacks force, as may be seen from 5. ..., Qg4+ 6. Kf1 + Kh3 7. Bg2 + Kh4. 1. ..., g1Q 2. Be4 + Kh2 3. b8Q + Qg3. The alternative is 3. ..., Kh3 4. Qh8 + Kg3 5. Qg7 + Kh2 6. Qh6 + Kg3 7. Qg5 + and mates. 4. Qh8 + Qh3 5. Qe5 + Qg3. If 5. ..., Kg1 6. Qc5 + Kf1 7. Qc1 + Kf2 8. Qe1 mate. 6. Qh5 + Qh3 7. Qe2 +. Incredible. This is what the first move was all about. The square e2 is available for wQ. 7. ..., Kg3. Or 7. ..., Kg1 8. Qe1 + wins. 8. Qf3 + Kh4 9. Qf6 + Kg3 10. Ke3. And not the hasty 10. Ke1? Qh4 11. Qf3 + Kh2 + 12. Ke2 Qg4 13. Qxg4 stalemate! 10. ..., Kh2 + 11. Bf3, with inescapable mate to follow.

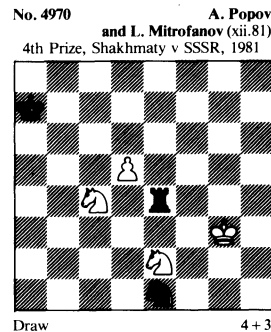
''Yet another impressive 'malyutka', with a classic force relationship (GBR class 4010), with a happy mixture of 'quiet' moves, and a subtle first move.''



No. 4969: N. Kralin, An.G. Kuznetsov and V. Neishtadt.

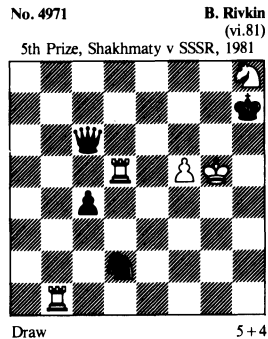
''Once more we see a quiet practical position, without any irregular elements...''

1. **Sf4**. Not 1. Sc3, in the expectation of 1. ..., e1Q 2. Sb5 +, but instead Bl replies 1. ..., Re6. 1. ..., e1Q 2. Bxe1 Rc4 + 3. Kb5 Rxf4 4. f3 Ka8. Or 4. ..., Rd4 5. Bf2, or 4. ..., h4 5. Bd2 Rd4 6. Be3. 5. Bf2. W's plan becomes clear. bR is caught. But all is not quite so simple. 5. ..., Kb7 6. a3. The loss of a tempo is vital. 6. ..., Kc8 7. a4 Kb7 8. a5 Ka8 9. a6. This position of mutual, or reciprocal, zugzwang, explains 6. a3! 9. ..., h4 10. Be3. Possible because the h4 square is blocked. 10. ..., Rg4 11. fg fg 12. Bg1 h3 13. g3 and wins. ''The play extends far and wide, from the a-file to the h-file.''



No. 4970: A. Popov and L. Mitrofanov.

"And here the position hums like a stringed instrument." **1. d6 Kb8.** If 1. ..., Kb7 2. Sa5+. Or 1. ..., Rxe2 2. d7 Rg2+ 3. Kh3 Rg8 4. Se5 (for Sf7) 4. ..., Rd8 5. Sc6+. **2. d7 Kc7.** And now, suddenly... **3. Se3 Rxe3+ 4. Kf2 Sc2.** Or 4. ..., Sg2 5. Sf4. **5. Sd4 Rh3.** If 5. ..., Rc3 6. Sb5+, or 5. ..., Rd3 6. Se6+ Kxd7 7. Sc5+. **6. Kg2 Re3 7. Kf2 Rh3 8. Kg2,** positional draw. "A miniature with a satisfyingly fresh finale, based on S-forks and with a delightful point on move 3!"

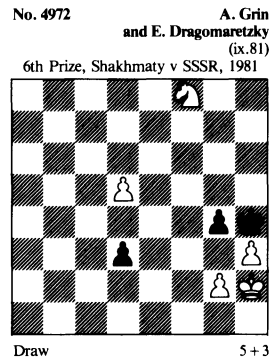


No. 4971: B. Rivkin.

"We expect combinational fireworks, and we get them."

1. Rh1+ Kg7 2. Rd7+ Qxd7 3. f6+ Kg8 4. f7+ Kg7. Full stop. If we now select the trivial 5. f8Q+? Kxf8 6. Sg6+ Kg7 7. Rh7+ Kxh7 8. Sf8+ Kg7 9. Sxd7, we wake up to find bK on the g7 square... **5. Rh7+ Kxh7 6. f8S+.** This looks like mere coquetry, but ... **6. ..., Kxh8 7. Sxd7.** And now bK is on the h8 square. We enter phase 2. **7. ..., c3 8. Se5.** And not the overhasty **8. Sc5? Se4+.** Now we enter the third, final, and "fixing" phase. **8. ..., Sf3+ 9. Kf4 Sxe5 10. Ke3 Kg7 11. Ke2 Kf6 12. Kd1 Kf5 13. Kc2 and 14. Kxc3,** and bK is too late by a solitary tempo, the tempo provided by luring him onto the h8 square. "A 3-phase study with attrac-

tive finale, which, so it seems, is new. In spite of all this, the initial material and appearance of improbability in the position do carry elements of disharmony..."



No. 4972: A. Grin and E. Dragomaretsky.

1. g3+ Kh5. This avoids a future fork, apparent from 1. ..., Kg5 2. d6 d2 3. d7 d1Q 4. d8Q+ Qxd8 5. Se6+. **2. hg+ Kxg4.** Or 2. ..., Kh6 3. g5+ Kh5 4. g4+ Kxg4 5. g6. **3. Sd7.** wS must be selective. **3. Sg6? Kf5 4. Sh4+ Ke4.** But what is W hoping to achieve? **3. ..., d2 4. Se5+ Kh5.** If 4. ..., Kf5? 5. Sc4 d1Q 6. Se3+. **5. d6 d1Q 6. d7,** and all of a sudden clarity hits us. bK is interned, as the g5 and h6 squares are taboo on account of a fork on f7. "In contrast to the preceding study the form is impeccable, but here the idea is known from long ago. We should note that this is the product of two masters, one an experienced composer, the other a young practical player. May we have more such teams!"

Reviews

"Grandmaster Preparation", by IGM Lev Polugaevsky (in English, translated from the Russian, but updated and expanded, 240 pages, Pergamon Press, Oxford, 1981.) The core of the 1977 original was the story of the author's patent attacking line for Bl in the Sicilian - the title was 'Birth of a Variation'. This English version has a 60-page chapter entitled 'In the Interval', devoted to endgame adjournment analysis. It is of the highest quality. A sneaking suspicion lingers, though, that the best book, or chapter, for composer-solver analysts, is still unwritten.

"III. Album Ceskoslovenskych Sachovych Skladeb 1976-1978", by Josef Volf and Bedrich Formanek, Prague, 1983, 70 pages. 23 studies are included in this 'Album' of the best Czech compositions of the period. 5 of the 23 were unhonoured in tourneys. I am unable to say how the selections were made.

"Le Joueur d'Echecs au Pays des Merveilles", by André Chéron (298 pages, over 564 diagrams, published by Payot, Lausanne, 1982). The late André Chéron devoted his last years to this collection of task problems of all kinds. Rather than call it a collection I should say 'brilliant display'. Only 7 diagrams represent studies, and these are naturally incidental to the theme. Of interest for understanding the Chéron phenomenon is the discussion (pp. 57-58) of the custom of putting "after X" in the attribution of a composition. Chéron is solidly against this custom, on the grounds that it is necessarily unjust towards one composer or the other. The only way to do justice, avers Chéron, is to publish both compositions at the same time, each under the name of the proper composer. Then the reader can make up his own mind. What Chéron fails to consider is the impracticality of following his pre-

cept every time the composition is to be reproduced. It is this argument, albeit a compromise, that justifies the "after" politeness.

"Bedrich Formanek - a Kompozicny Sach", by B. Formanek, Bratislava, 1983, 48 pages, in Slovak. There is just one (jointly composed) study in this selection of the versatile Slovak and FIDE Commission Vice-President's oeuvre. There is commentary, and a glossary, in this well-presented booklet.

AJR

"Der Schachkomponist", by Helmut (and Paul) Roth, 136 pages, diagrams, Leopold Stocker Verlag, Graz and Stuttgart, 1982. This is an account of Johann Berger's contribution to chess, written by his admiring fellow-citizen of the Austrian town of Graz. What would be interesting would be an in-depth comparison between this chess polymath, born in 1845, and Chéron, born half a century later. Both were active in the game, problem and study fields. But we do not get this comparison here. Moreover, in this otherwise scholarly book there is unfortunately, from the endgame viewpoint, almost nothing of historical interest. However, we are reminded that for decades Bergers **Theorie und Praxis der Endspiele**, 1890 and 1922, was the only comprehensive source of endgame theory material. We can well comprehend why Rinck hero-worshiped him, and why Emanuel Lasker had the work as his constant tournament companion.

AJR

"96 Studi Scacchistici", by IM Enrico Paoli, 1938, also issued as a special edition of the Italian magazine **Due Alfieri** (iv.83). The great majority of Dr Paoli's studies show uncluttered, game-like settings, whose solutions are in the time-honoured category of "instructi-

ve". The connection between study and game is apparent. As in the case of his "54 Studi" (1959) there are some originals. The whole is contained in a tidy 16 pages. The Rinck system is used, I believe for the first time since Rinck himself over 30 years ago, for diagram retrieval. Dr Paoli includes, interestingly from the viewpoint of precedent and proper practice, studies entered for formal tourneys (he identifies them either on the diagram or with the solution) but not, so it seems, figuring in the awards.

Several questions arise. First: were the studies returned to the composers by the tourney organisers, as all unhonoured studies ought to be? Second: if the answer is 'yes', (a) is there anything more than incidental interest in the fact that the study was entered for that tourney, or (b) is the composer claiming the **closing date** for entries as the date, the effective date, of publication, for purposes of establishing priority of idea, if that should ever arise? Third: if the answer to the first question is 'no', what is the position with respect to right of publication and attribution (ie 'NN Jubilee' or 'MM Memorial')? Fourth: are some of the studies so attributed published without knowledge of whether they are included in the award of the tourney for which they were entered? If 'yes', does the composer have the right to publish in advance of, or independently of, the award? ... Wake up, FIDE Commission! We'd like some guidance: The international body that awards judges' titles and promotes tourneys ought not to turn a blind eye to the consequences. It should not be too difficult to devise really practical advice, bearing in mind the conflicting interests of the parties concerned. For instance, a ruling might say that if a tourney award has not been published within 2 years of the final closing date, then the composer has the right to consider his study as an original, but does not (for instance)

have the right to claim the aforesaid closing date as the date of first publication, for purposes of priority and anticipation.

AJR

"Estudios Completos" ('The Complete Studies') of R. Réti. (174 pages, 106 diagrams, semi-stiff cover. Published by Editorial Aguilera and Editorial Fundamentos, Madrid, 1983. Translated into Spanish from the German original (1931), completely revised and annotated, by Joaquin P. de Arriaga.)

It is not hard to state why Réti's studies hold a unique fascination: there is a supreme contrast between the simplicity of the position's appearance (only one of his studies has as many as 12 men present) and the depth and subtlety of the solution. Senor Arriaga fell under Réti's spell long ago, and this book is the worthy outcome. Every piece of Réti's (or Mandler's) analysis and comment has been examined with care in the light of later knowledge taken from many sources, and here set before us. In so doing the presentation has been clarified to great advantage: figurine algebraic notation, the EG style of annotation convention, and even a GBR-code index, have been used, and there is much reference to other books, including '1234', Chéron -- and the FIDE Albums. In this latter connection the reason Réti was not awarded a FIDE composition title is that in, I think, 1966, the FIDE Commission decided not to award posthumous titles -- and to make no exceptions. Réti was not the only 'victim' of this decision -- Ladislav Prokeš would have had his title had he lived just a year longer. Get this book if you can, whether you understand Spanish or, like me, you do not.

+ Professor Lubos Kopac, for a which accompanies **Ceskoslovensky Sach** every month, died aged 74, on number of years studies editor of the **Sach** every month, died aged 74, on composition section **Sachove Umenie** 11.iii.83.

UK ISSN 0012-7671

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.)

BULETIN PROBLEMISTIC A.F. Ianovic, Cartier Gh. Gheorgiu-Dej, Bloc P-1, scara B Ap. 26, 2400 Sibiu, Romania

GAZETA CZESTOCHOWSKA (S. Limbach) Srytka Pocztowa 349, 42 207 Czestochowa, Poland

L'ITALIA SCACCHISTICA (Prof. R. Ravarini) Via F. Nazari 8, 28100 Novara, Italy

MAGYAR SAKKELET (Attila Koranyi) 'Tanulmányrovat', P.O. Box 52, 1363 Budapest, Hungary

PROBLEM (Dr S. Zlatic) Baboniceva ul. 35, Zagreb, Yugoslavia

THE PROBLEMIST (A.J. Sobey) 15 Kingswood Firs, Grayshott, Hindhead, Surrey GU26 6EU, England

REVISTA ROMANA DE SAH (I. Grosu) Str. Batistei 11, Bucuresti, Romania

ROKADA (Joze Zunec) Cecovje 58/C, 62390 Ravne na Koroskem, Yugoslavia

SACHOVE UMENIE (supplement to **Ceskoslovensky Sach**) (Jan Sevcik) ul. Dr. Janskeho 12, 772 000 Kutna Hora, Czechoslovakia

SCACCO! (Dr. E. Paoli) Editrice Scacchistica Internazionale, Via S. Brigida 39, 80133 Napoli, Italy

SCHACH (M. Zucker) Ernst Enge Strasse 96, 90 Karl Marx Stadt, DDR

SCHAKEND NEDERLAND (F.A. Spinhoven) van Kinsbergenstraat 25, Haarlem, Netherlands

SCHWEIZERISCHE SCHACHZEITUNG (Beat Neuschwander) Nobsstrasse 3, 3072 Ostermundigen, Switzerland

SHAHMAT (for Israel 'Ring' Tourney) H. Aloni, 6 Meirovich Str., Netanya 42-310, Israel

SHAKHMATY V SSSR Abonementny Yaschik 10, Moscow G-19, 121019 USSR

SINFONIE SCACCHISTICHE (Dr. E. Paoli) Viale Piave 25, Reggio Emilia 42100, Italy

SUOMEN SHAKKI (K. Virtanen) Kivilevontie 14E, 33420 Tampere 42, Finland

SZACHY (Jan Rusinek) Ul. Wsnozna 61, 00-687 Warsaw, Poland

THEMES-64 Bruno Fargette, 45 Rue de Saint-Nom, 78112 Fourqueux, France

TIDSKRIFT FOR SCHACK (A. Hildebrand) Herrgarden, 74041 Morgongava, Sweden

64 - Shakhmatnoe Obozrenie, Ul. Arkhipova 8, Moscow K-62, 101913 GSP, U.S.S.R.

Regular, but not international, tourneys are: **Bulletin of Central Chess Club of USSR**, **Chervony Girnik**. These are informal. Other tourneys are irregular, or 'one-off'.

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

The Chess Endgame Study Circle and EG 4 issues p.a. EG71-74 for 1983 £ 4.00 or \$ 10.00. Calendar year.

How to subscribe:

1. Send money (cheques, dollar bills, International Money Orders) direct to A.J. Roycroft.

Or

2. Arrange for your Bank to transfer your subscription to the credit of: A.J. Roycroft Chess Account, National Westminster Bank Ltd., 21 Lombard St., London EC3P 3AR, England.

Or

3. If you heard about EG through an agent in your country you may, if you prefer, pay direct to him.

New subscribers, donations, changes of address, ideas, special subscription arrangements (if your country's Exchange Control regulations prevent you subscribing directly):

A.J. Roycroft, 17 New Way Road, London England, NW9 6PL.

Editor: A.J. Roycroft

THE CHESS ENDGAME STUDY CIRCLE

Next meeting:

Friday 7th October, 1983, at 6.15 p.m. At: 103 Wigmore Street. (IBM building, behind Selfridge's in Oxford Street).

(But please check by telephone first, on 01-205 9876.)