ROMANIAN COMPOSERS

by V. Nestorescu

In the field of chess composition the endgame has won a prominent place owing to the rich resources it offers for expressing in an artistic way the combinational and positional possibilities of the game of chess. "An endgame with an unusual content", the well-known definition of a study given by R. Réti, points out concisely and very profoundly the intimate, manysided, organic relation between the game and the study, a much more manifest relation than in the case of other branches of composition.

Showing the connection between the study and the game it is at the same time necessary to mention that the study-especially the modern one-is far from being a mere auxiliary of the game. It is however true that for a long period endgames constituted mere illustrations of end-game theory.

This phase has long been passed. Without giving up the possibility of enriching endgame theory, the artistic school that imposed itself in most countries becoming the main direction in the development of the modern study, takes a special interest in expressing in a concentrated form the combinational essence of the game of chess. In this the study has not diverged from the game (apart from the extravagant attempts of some composers to sacrifice the naturalness of the initial position and the inner logic of the dispute in favour of certain formal schemes), but on the contrary has deeply entered the heart of the game, its sub-stance. The artistic school enabled a superior evaluation of the pos-sibilities offered by the interaction between chessmen and moves: beginning with the simple forms (reciprocal, direct and indirect defence among the pieces) and ending with the complex ones (defence by means of attack, the compensation of certain immediate weaknesses through a remote counter-move etc.).

As a whole, Romanian endgames developed on the fruitful ground of the artistic school. Space does not allow us to embark on a detailed characterization. That is why by means of the examples that follow we shall try and illustrate only some of the concerns of the Romanian composers in the most important moments of the evolution of this domain of artistic chess in their country.

Stalemate Positions

Owing to the paradox they contain by often cancelling considerable material advantages stalemate positions have always presented a strong attraction for study composers. It is hard to believe that a com-poser has ever resisted this "temptation".

We reproduce several of the more representative studies of this kind, namely those in which the whole play revolves round attaining a stalemate.

In no. 1, the situation of W is desperate: 3 P's all at Bl's mercy, against 3 minor pieces. By an ingenious manoeuvre, W succeeds in drawing: 1. h7 Bb1 2. d3 Sxe2. The resulting position deserves special attention. Evidently, after the move of Bh8. to 3. ... Sxd3†, wK must move in such a way as to avoid the check with bSd3 that would lead to the loss of the wPh7. But can he avoid such a check?

It seems that after the first two moves W's position has not improved but on the contrary is definitely compromised. Appearances, in the usual way of considering chess, are overturned through a "long" move, both from the point of view of space and from that of its consequences: 3. Ba1!! Sxd3† 4. Ka3 Bc5† 5. Kb3 Sdc1† 6. Kb2! Bxh7 and (surprise!) W is stalemate, wB being "imprisoned" by his own K. The initial position (economic and open), the development of the play (logical and profound), the final position (unforeseen at the beginning and of big effect) mingle in this study into an exceptional artistic unit.

In diagram no. 2, in order to win W must act energetically, any delay being fatal . The immediate advance of wPh6 would lead to loss, as Bl would sacrifice the rook for this pawn on square h8 and would capture the pawns b5 and a6 with the King, after which the promotion of the pawn a7 cannot be hindered. This is why the only move with chances to draw is 1. b6, which brings about serious difficulties for Bl. for instance :1. ..ab 2. h7 (2. a7? Rg1† 3. Kf6 Rg8 4. h7 Ra8 ∓) 2. ..Rg1† 3. Kf6 Rf1† 4. Kg7 Rg1† 5. Kf6! =; 1. ..Ke7 2. b7! Rg1† (2. ..Rd8 3. Kg6 Rg8† 4. Kh7 Kf7 5. b8Q Rxb8 stalemate) 3. Kf5 Rg8 4. h7 Rd8 5. Kg6=. Hence the only alternative for Bl is 1. ..Ke6, to which 2. b7? is not good: 2. ..Rg1† 3. Kf4 Rg8 4. h7 Rf8† 5. Kg5 Kf7 6. Kf5 Re8 7. Kg5 Kg7 8. Kf5 Kxh7 9. Kf6 Kg8 ∓ W should play only 2. ba Rd8 3. a8Q! (3. Kg6? Rg8† 4. Kh7 Kf7 5. a8Q Rxa8 6. a7 Rxa7† 7. Kh8 Kg6 ∓) 3. ..Rxa8 4. Kg6 Rg8† 5. Kh7 Kf7 6. a7 R- 7. a8Q Rxa8 stalemate.

No. 3 contains 3 stalemate positions and Peatures a chameleon-echo: 1. Rg2! Rb7† 2. Ka1! (2. Kc1? Rc7† 3. Kxd2 Rc2† etc.) 2. ..Ra7† (2. ..Sc4 3. e7† Kf7 4. e8Q† Kxe8 5. Rg8† Kf7 6. Rg7† Kxg7 stalemate) 3. Kb2 Ra2† 4. Kc1 with the variations: 4. ..Sb3† 5. Kxb1 Rxg2 6. e7† Kf7 7. e8Q† Kxe8 and 4. ..Se4 5. e7† Kxe7 6 .Rg7† Kf6! 7. Kxb1 (7. Rd7? Bc2 8. Rf7† Ke5 9. Rf5† Kd4 10. Rd5† Ke3 ∓) 7. ..Sc3† 8. Kc1 Kx7g stalemate.

In 4 two chameleon-echo stalemate positions are also presented. After 1. ..Qa4† 2. Kb7 Qd1! wB can no longer be defended. W places wB in such a way as to create the possibility of a stalemate: 3. Bc5! Qd5† 4. Ka6 Qxc5 5. Rb8† Kd7 6. Rb7† Kc6 7. Rc7† Kxc7 stalemate; 4. ..Qc4† 5. Rb5 Kc7 6. Ka5 Kc6 7. Rb6† Kxc5 8. Rc6† Kxc6 stalemate.

In 5, the position is so simple, wK is so free, that the attainment of a stalemate seems unlikely. Nevertheless: 1. Se4 h2 2. Sg3 Bd6 3. Sh1 Kb6 4. Kf7 Kc5 5. Ke6! Bc7 (5. ..Kd4 6. Kxd6 Ke4 7. Kc5!) 6. Kf5 Kd4 7. Kg4 (7. Sf2 prolongs the solution: 7. ..Bg3! 8. Sh1 Ke3 9. Kg4 etc.) 7. ..Ke3 8. Kh3 Kf3 9. Sg3! Bxg3 stalemate.

Unforeseen is also the stalemate position resulting from no. 6. After 1. Sc5 Rc3 (1. ..Ra3 2. b6 Sd5 3. b7† Ra7 4. Bh6 followed by Bf8 and Bd6) 2. Sc4 Ra3 3. Sf6 Sf5 4. Sxh7 Ra7 5. Sf8! Sd6† 6. Kd8 Sf7† 7. Kc8! Sxg5 8. Se6! Sxe6 9. h6 Rh7 10. b7† Rxb7 stalemate.

The stalemate position has been used not only as a terminal point of the solution, but also as a defence against Bl's threat to capture W's

extra piece, which thus becomes taboo. A classical example is offered by no. 7 by H. Ginninger. As a matter of fact after **1. a7 Bg2 2. e7 Kxe7 3. a8Q Sd6† 4. Ke5 Sf7† 5. Kf5 Sh6† 6. Ke5 Sg4† 7. Kf5 Se3† 8. Ke5 Sc4† 9. Kf5 Sd6†** etc., Bl cannot capture wQ because of stalemate. In diagram 8, W has a difficult situation. To avoid loss of a piece seems impossible: 1. Sc3? Qf1† 2. Sb1 Qa6† 3. Kb2 Qb6† etc.; 1. Rb5†? Ka7 2. Ra5† Kb6 etc.

The draw is obtained thus: **1. Rc4! Kb6** (Bl must avoid the fork) **2. Rb4† Ka5.** Otherwise W would have reacted with 3. Kb2 = **3. Ra4† Kb5 4. Kb2!!** Threat 5. Sc3. A strange position has been attained providing W with a draw: the R cannot be captured, and bQ disposes only of disadvantageous squares for checks **4. ..Qe2† 5. Kb3!** So that bQ should not give check on e3 or f3 **5. ..Qd1† 6. Kb2! Qe2† 7. Kb3** etc.

In no. 9 wP on g7 is taboo also, because of the KQ fork: **1. g7 Qd6† 2. Ke4!** (2. Ke2? Qxf6 3. B- Qe5† and 4. ..Kxg7 ∓ ; 2. Kc2? Qxf6 3. Bc4 Qf2† etc.; 2. Kc4? Qxf6 and wB has no retreat) **2. ..Qxf6 2. ..Qxg3 3. Be6! Qg6† 4. Ke5 Qg3† 5. Ke4 Kh7 6. Bf5† Kg8 7. Be6† Kh7 8. Bf5† Kh6 9. Be6** etc.) **3. Bb3! Qh4† 4. Kf3 Qf6† 5. Ke4!** loses on other squares, because bQ avoids the fork with check **5. ..Qe7† 6. Kf3!** One sees now why W had to occupy b3, blocking the third rank against Qa3† **6. .. Qf6† 7. Ke4** etc.

In this study, wKb3 appreciably changes the solution: **1. g7 Qe3† 2. Ka4!!** (2. Kc4? Qf4† 3. Kc5 Qxf6 4. Bc4 Qf2† and 5. .. Kxg7 ∓ ; 2. Ka2? Qf2† 3. Kb1 Qxf6 4. Bb3 Qg6† 5. Bc2 Qxg3 ∓ ; 2. Kb4? a5† 3. Kxa5 Qe5† 4. Ka6 Qxf6 5. Ba2 c5† 6. Kb5 Qb2† ∓) followed by:
a/ **2. .. Qd4† 3. Kb3! Qxf6 4. Bd5!** draw (wP is again taboo);
b/ **2. .. Qf6† 3. Se4! Qxe4† 4. Ka3! Qg6** (4. .. Qf3† 5. Bb3 =) **5. Bb3 Kh7 6. Kb4 Qg4† 7. Kc3** with the threat 8. Bc2† Kh6 9. Bb3.
c/ **2. .. Qxg3 3. Bb3 Kh7 4. Bc2† Kg8 5. Bb3†** etc.

Checkmate studies

The checkmate position in no. 10 is not obtained in the corner of the chess board as it might seem, but on a completely free square, towards which bK is forced as follows: **1. Rc1! Rh8! 2. Kg7** (This move would not have been possible without 1. Rc1. because of 2. .. h2!) **2. .. Re8 3. Kf7 Rh8 4. Bd4! Rd8** (4. .. Rh7† 5. Kg8 followed by 6. Rc8 mate or 6. Kxh7, bR could not avoid d8, which is fatal) **5. Ra1† Kb8 6. Be5† Kc8 7. Rc1† Kd7 8. Rc7** mate.

In no. 11 W forces Bl to self-block himself twice: **1. Rd1! Bd5† 2. Kd4 Kd6 3. Sxd5 c5† 4. Ke4 Rc4† 5. Kf5! Kxd5 6. Sb4** mate.

The miniature no. 12 contains two chameleon-echo mates. After **1. a7 Sd7†** (1. .. Kb7 2. abQ† Kxb8 3. d7±; 1. .. Sg4† 2. Ke6 Kb7 3. abQ† Kxb8 4. d7 Kc7 5. Ke7 ± ; 1. .. Sc6 2. a8Q† Kd7 3. Qg8 etc.) **2. Ke7 Kb7** (2. .. Sb6 3. d7† Sxd7 4. a8Q† Sb8 5. Qd5 ±) **3. Kxd7** Bl has at his disposal two thematic continuations:
a/ **3. .. Kxa7 3. Kc8!** (4. Kc7? Sf3! 5. d7 Sg5 =) **4. .. b3 5. d7 b2 6. d8Q b1Q 7. Qa5** mate.

b/ **3. .. b3 4. a8Q†! Kxa8 5. Kc7!** (5. Kc8? b2 6. d7 b1Q 7. d8Q Qb7 mate) **5. .. b2 6. d7 b1Q 7. d8Q† Ka7 8. Qd4† Ka6 9. Qa4** mate.

Positional draw

In developing the thematic content of the study, an important place is occupied by the positional draw in general, and especially by the "chase" as a special variety. In our country too the chase has been paid due attention.

After sharp introductory play, no. 13 shows the chase of bR by wS. As one may notice, bPf2 cannot be stopped by 1. Se3?, because of 1. ..Be5† 2. Kg2 Rh2† 3. Kf1 Bxd4 and Bl wins. That is why the only solution is: **1. Kg2† f1Q†! 2. Kxf1 Rh4 3. f4! Rxf4† 4. Sf3!! Rxf3† 5. Kg2 Rf4** (Now bB is hampered by its own R, so that wS may be placed on e3) **6. Se3 Rh4** The chase position has been attained **7. Sf5 Rf4 8. Se3 Rh4 9. Sf5** etc.

In no. 14, after an intricate initial struggle the main line ends in an unforeseen chase of the Bl pieces by wS. The solution develops as follows: **1. Sf6† Kg7 2. Se8† Kf8 3. Sf6 Bb4** (3. ...Ke7 4. Sd5† Kd6 5. e7) **4. e7† Bxe7 5. Sg6† Kf7 6. Sxe7 Kxf6 7. Sd5† Ke5 8. Sb6 Sf3† 9. Kf2!** (9. Ke2? Sd4† 10. Kd2 Bc2 11. a4 Sc7!) **9. ...Bd1 10. Sc4† Kf4 11. Se3 Ba4 12. Sd5† Kg4 13. Se3† Kf4 14. Sd5† Ke5 15. Sb6 Pd1 16. Sc4†** etc. **12. Sd5† Kg4 13. Se3† Kf4 14. Sd5† Ke5 15. Sb6 Bd1 16. Sc4†** etc. ; 7. etc.; 7. ...Ke6 8. Sb6 Sf3† 9. Ke2! (9. Kf2? Bd1!) 9. ...S3d4† 10. Kd2! (10. Kd3? Bc2†) 10. ...Bc2 11. a4 Sa7 (11. ...Sc7 12. a7 Be4 13. Ke3 etc.) **12. Kc3 Ke5 13. Sc4† Ke4 14. Sd6† Kd5 15. Sb5! S4xb5† 16. ab!** (16. Kxc2? Sc7!) 16. ...Pe4 17. b6 draw.

A complex pursuit manoeuvre takes place in no. 15:

1. c7! (1. Sg7? Rxc6† 2. Kd5 Rc8 ∓) **1. ...Rc6†** (1. ...Re8? 2. Sg7 Rc8 3. Kd6 g3 4. Kd7 g2 5. Kxc8 g1Q 6. Kd7 Qd4† 7. Ke8 Qe5† 8. Kf7 Qe7† 9. Kg8 or 3. ...h3 4. Kd7 h2 5. Kxc8 h1Q 6. h8Q Qd5 7. Qd8! etc.) **2. Kb5!** (2. Kd5? Sxe2 3. Sg7 Sc3 mate: 2. Kb4? Sxe2 3. Sg7 Be7† 4. Ka5 Rc5† 5. Ka4 Sc3† 6. Ka3 Rxc7† 7. Kb2 Rc8 ∓) **2. ...Bh8** (2. ...Sxe2 3. Sg7 Sc3† 4. Ka5! Rc5! 5. Kb4 etc.) **3. Se7 Rc2 4. Sg6 Bf6!** (4. ...Bd4? 5. e4 Rc5† 6. Ka4 Bc3 7. b4 etc.) **5. Sf4!!** (5. Sxh4? g3 etc.; 5. h8Q?† Bxh8 6. Sxh8 h3 7. h7 h2 8. Sg6 h1Q 9. h8Q† Qxh8 10. Sxh8 g3 etc.; 5. Sf8? Sxe2 6. Se6 Sd4† etc.; 5. e4? Sd5 etc.) **5. ...Rc6** (5. ...h3 6. Se6 Bh8 7. Sc5 etc.; 5. ...Sxe2 6. Sxe2 g3 7. Sg1 or 6. ...h3 7. Sg3 etc.) **6. Se6!!** (6. Sd5? Bd4! 7. e3 Rc5† 8. Ka4 Bh8 9. b4 Rc4 10. Kb5 Rc2 or 10. Ka5 g3 11. b5 g2 12. Sb4 g1Q etc.) **6. ...Bh8 7. Sd8 Rc2 8. Sf7!** (8. Se6? Sxe2 9. Sc5 Sd4† 10. Kb4 Sc6† 11. Kb5 Se7 etc.) **8. ...Pf6 9. Sd6 Rc6** (9. ...Sxe2? 10. Sc4 Sd4† 11. Kc5 etc.) **10. Sf5!** (10. Sc4? Sxe2 11. Sa5 Sc3† 12. Kb4 Be7 mate) **10. ...Bh8 11. Se7 Rc2 12. Sg6 Bf6 13. Sf4 Rc6 14. Se6 Bh8 15. Sd8 Rc2 16. Sf7 Bf6 17. Sd6 Rc6 18. Sf5** etc.

Zugzwang studies

During the development of chess composition the multiple and various rendering of Zugzwang has proved extremely fruitful. From this point of view one might say that the possibilities are in fact inexhaustible. We must admit that Zugzwang positions are characterized by a special artistic effect, owing to the fact that the struggle reaches such a strain that its resolution depends only on the necessity of alternating the moves.

Out of the studies composed on this theme, we have chosen several, in which Zugzwang appears after complex play and constitutes the central idea.

A very profound study, based on a reciprocal Zugzwang, is No. 16 by P. Farago. It is difficult to see how El would win after 1. Bg2† Kxe3 2. Bxe4. However he will win: 2. ...Bb1!! 3. Bxb1 Kd4! 4. Ba2 ba 5. Kxa2 Kc4 6. Kb1 b3 7. Kc1 Kd3 8. Kd1 Ke4 9. Kd2 Kxf5 10. Kc3 Kg4 etc. The solution consists in careful analysis after Bl's third move - that after 1. Bg2† Kxe3 2. Bxe4 Bb1! 3. Bxb1 Kd4!. What would happen if, in this position it would be Bl's turn to move-not W's? To capture wB, Bl must play 4. ...Ke3, W obtaining a draw: 5. Ba2 ba 6. Kxa2 Kf4 7. Kb3 etc.

The solution develops as follows: **1. Bg2† Kxe3** (1. ...Kg4 2. Bxe4 Kg5 3. Ed3 Kxh6 4. e4 Kg7 5. e5 fe 6. f6† Kxf6 7. Bxh7 =) **2. Bh1!!** compels the continuation 2. ...Kd4 creating the critical position analysed above, but being Bl's move **2. ...Kd4 3. Bxe4 Bb1 4. Bxb1** etc.

In no. 17, after an intense struggle a very strange situation occurs: wK is blocked and wQ, promoted, must alone create the Zugzwang: **1. Kg1! Bxd6** (1. ...Ef4 2. Kxh1 Bxg5 3. g3! ∓) **2. Kxh1 g3! 3. g6 Be5 4. a6 Bd4 5. g7! Bxg7 6. a7 Bd4 7. a8Q Bf2! 8. Qa3 Kc2 9. Qf3 Kb2** (9. ...Kc1 10. Qe2; 9. ...Kd2 10. Qb3 Ke2 11. Qc3 Kd1 12. Qb2 Kel 13. Qc2 Kf1 14. Qd2 ∓) **10. Qd3 Kc1 11. Qe2 Kb1 12. Qd2 Ka1 13. Qc2** etc.

The next miniature (18) presents in a clear form wK triangulation to bring about Zugzwang: **1. b7 Kg5** (1. ...Kg3 2. Kg1 Rd8 3. Kf1 Kf3 4. Kel Ke4 5. Sb5 Kf5 (d5) 6. Sa7 (c7) etc.) **2. Sc4!** (2. Sb5? Kg6! 3. Sa7 Rb8 4. f8Q Rxf8 5. Sc8 Rfl† 6. Kg2 Rb1 etc.) **2. ...Kg6 3. Se5! 3. Sb6? Rb8 4. Sd7 Rh8† etc.) 3. ...Kg7 4. Kg2 Rh8 5. Kg3 Rd8 6. Kf3!** (6. Kf4? Rd4† and 7. ...Rb4; 6. Kh3? Rb8!) **6. ...Rh8 7. Kg4** (This is the key moment: bR cannot move, because of Kg4-g5 and then Se5-g6 winning, nor can bK, because of Se5-d7) **7. ...e6! 8. Kg3!** W must come back to the same position, but with Bl to move **8. ...Rd8 9. Kf3! Rh8 10. Kg4 Rd8 11. Kg5 Rh8 12. Sg6** etc.

In another miniature (19), R. Voia also accomplishes a wK triangle manoeuvre in order to force Bl into Zugzwang, the aim being a draw. After **1. g7 Rf2†** (1. ...Kd3 2. Ee3! Bxe3 3. d7) **2. Kg1 Re2†** (2. ...Rf8† 3. Kg2 etc.) **3. Kf1 Re8 4. d7 Rg8** wK must approach the P's, but via which square: e2 or g2? 5. Ke2? loses: 5. ...Kc3 6. Kf3 Kd3! notice this position of the K's 7. Kg4 (7. Kf4 Be3†) 7. ...Ke4 8. Kg5 Ke5 9. Kg6 Ke6 and Bl wins. In order to draw, wK must move to square f3, when bK is already on d3. This is possible via g2 only: **5. Kg2 Kc3 6. Kg3! Kd3 7. Kf3**. Now it is Bl to play. The line may develop as follows: **7. ...Bd8 8. Kf4 Kd4 9. Kf5 Kd5 10. Kg6 Ke6 11. Ee3 (c1, d2) Bf6 12. d8Q! Rxd8** (12. ...Bxd8 13. Bd4!) **13. Bg5 Bxg5 14. Kh7 Rd7** (14. ...Kf7 15. g8Q† Rxg8 stalemate) **15. Kg6 Rd8 17. Kh7** draw.

In no. 20 W must avoid at the third move a subtle trap: **1. g7! Bxg7** (1. ...Qf7 2. Rd7† Qxd7 3. gfQ etc.) **2. Rd7† Kb8!** (2. ...Kb6 3. Rb7† Kc5 4. Rxg7 Qf4† 5. Rg3 Kb6 6. Kh3 =) **3. Rb7†!!** (3. Rxg7? Qf4† 4. Rg3 Qe5 5. b6 Ka8 6. a4 Kb8 7. a7† Ka8! 8. a5 Kb7 9. a6† Ka8 and Bl wins; 3. Rd8†? Kc7 4. a7 Qf4† 5. Kg1 Bd4† etc.) **3. ...Ka8 4. Rxg7 Qf4† 5. Rg3** (5. Kh1? Qh6† or 5. Kg1? Qd4† and Bl wins) **5. ...Qe5! 6. b6 Kb8 7. a4!** (7. a7†? Kb7! 8. a4 Ka8 9. a5 Kb7 10. a6† Ka8 11. Kh3 Qh5 mate) **7. ...Ka8 8. a7 Kb7 9. a5 Ka8 10. a6** and Bl is in Zugzwang: **10. ...Qd6 11. Kh3 Qh6† 12. Kg4 Qxb6** draw.

A trap: 1. Rd7†? Kb8 2. Rd8† (2. g7 Qf4† 3. g3 Qh6† 4. Kg1 Bxg7 5. b6 Bd4† 6. Rxd4 Qe3† etc.) 2. ...Kc7 3. a7 Qf2!! 4. Kh3 (4. a8Q Qh4† 5. Kg1 Bc5† etc.; 4. Rc8† Kb6 5. a8Q Bd6† etc.) 4. ...Qf5† 5. Kh2 (5. g4 Qf3† and 6. ...Kxd8 etc.) 5. ...Qh5† 6. Kg1 Ec5† 7. Kf1 Qh1† and Bl wins.

We see another reciprocal Zugzwang in no. 21, in which W wins through a repeated manoeuvre. **1. Rg7† Kh8 2. Pc3!** (2. Rd7†? ab 3. Rxd8† Bxd8 4. a8Q b1Q 5. Qxd8† Kg7 = ; 2. Be5? or 2. Ba1? Qd2† and Bl wins B) **2. .. Bf6** (2. .. Be7? 3. Rxe7† Kg8 4. Rb7 etc.) **3. a8Q!** (3. Bxf6? Qxf6 4. Rb7 Qe5† and perpetual check) **3. .. Qxa8 4. Bxf6 Qa6† 5. Kf2!!** (5. Ke1? h3! 6. Ra7† Kg8 7. Rxa6 h2 etc. or 6. Kf2 h2 7. Kg2 Qe2† 8. Kh1 Qf3† 9. Kxh2 Qxf5 = ; 5. Kf3? Qd3† 6. Kg2 Qxf5 etc. or 6. Kf4? Qd6† 7. Be5 Qxe5† 8. Kxe5 Kxg7 etc.; 5. Ke3? Qb6† 6. Kf3 c5 7. Ba1 Qxb4 8. Bf6 h3 9. Kg3 h2 10. Kxh2 Qh4†! 11. Bxh4 Kxg7 12. Bel Kf6 and El wins) **5. .. Qb6† 6. Kg2 c5 7. Ba1** (7. Be5? Qxb4 8. Kh3 Qe4 9. Ba1 Qxf5† 10. Kh2 Qf4† 11. Kh3 Qf1† etc.; 7. Bc3? cb 8. Rb7† bc etc.) **7. .. Qxb4** (7. .. Qc6† 8. Kg1 etc.) **8. Kh3! h5** Bl cannot the pawns a3, c5 to advance **9. Bf6!** (9. Be5? Qe4† etc.) **9. .. Qb6 10. Be5!** (10. Ba1? Qb4 etc.) **10. .. Qb4 11. Ba1! a2 12. Rb7† and 13. Rxb4** etc.

Echo-manoeuvre studies

Echoes are always impressive. The accomplishment faces many technical difficulties and often seems unattainable. All these make the following studies even more meritorious.

In M. Gohn's study (22) the Novotny theme, used on a large scale in the domain of problems ,is presented in two ways: **1. f3† Kg5 2. c7 Rc5 3. e7 Pa4 4. Sd4 Rc1 5. Sc6!; 1. .. Kh4 2. e7 Re5 3. c7 Bf5 4. Sxf4 Re1 5. Se6!** etc.

In no. 23. after **1. d6!** the solution has two variations: a/ **1. .. Kd4 2. c6 Rb6 3. c7 Rc6 4. Kf5!** (4. Kd7? Kd5 5. Bf4 Sf6† 6. Ke7 Ke4 7. B- Sd5† etc.; 4. Bf4? Sf6 5. Be5 Kxe5 etc.) **4. .. Rc5† 5. Kf4 Sf6 6. Bxf6 gf 7. d7±**; b/ **1. .. Ra7 2. d7!** (2. c6? Ra6 3. c7 Rc6 etc.) **2. .. Ra6† 3. Kf7 Ra7 4. c6 Kd5 5. Kg6!** to be compared with 4. Kf5 in the previous variant **5. .. Ra8 6. c7** etc.

The moves aiming to remove wK, first from e6 to f5 and then from f7 to g6, are deeply indicated.

P. Joita's study (24) ensures a multiple repetition - on different ranks - of wR's attack against 2bR's that control aP and eP.

W's only chance to win is the advance of these P's. The following analysis proves that 1. a7 leads only to a draw, because 1. .. b3† 2. Kd3 Rf8 3. e7 Re8 4. Rf2 (4. Kc3 b4† 5. Kxb4 b2 6. Rd8 Re1 7. Rxe8† Kg7 8. Rg8† Kh7) 4. .. b2 5. Rf8† Kg7 6. Rxe8 Rd1† 7. Kc3 b1Q 8. Rg8† Kh7 or 2. Kc3 b4† 3. Kc4 Rf4† 4. Kd5 (4. Kb5 Ra1 6. e7 Re4!) 4. .. c6† 5. Ke5 Rf8 6. e7 Re1† 7. Kd6 Ra8 favouring Bl.

The victory may be obtained only thus: **1. e7! Rfe1** (1. .. b3† 2. Kd3 Re1 3. Re2 etc.) **2. a7! Ra1 3. Rd1! Ra2† 4. Kb3 Ree2 5. Rd2! Ra3† 4. Kxb4 Ree3 5. Rd3! Ra4† 6. Kxb5 Ree4 7. Rd4!** etc.

In the last study the repetition of the manoeuvre aims at keeping Bl in Zugzwang. **1. Qf3!** (1. Qg2? Rb1† 2. Kc2 Rb7 = ; 1. Qxe5? Rb1† 2. Kc2 Rb6 =) **1. .. Rb1† 2. Kc2 Rb8 3. Qc6† Ka7!** (3. .. Ka5 4. Kc3! - 4. Qc7†? Rb6 5. Kc3 Bd6 draw - 4. .. Ba3 5. Qd5† Ka6 6. Qa2 or 4. .. Bb4† 5. Kc4 e4 6. Qc7† Rb6 7. Qa7† Ra6 8. Qb7 Rb6 9. Qd5† Ka6 10. Qa8 mate) **4. Qc7† Ka8** (4. .. Rb7 5. Qa5† Kb8 6. Qd8† and 7. Qxf8 etc.) **5. Qd7!! e4** (5. .. Bb4 6. Qa4† Kb7 7. Qc6† etc.) **6. Qc6† Ka7 7. Qc7† Ka8 8. Qd7 e3 9. Kd3 Rb3† 10. Ke4!!** (10. Ke2? Rb2† 11. Kf3 e2 =) **10. .. Rb4† 11. Kf3** (11. Kxe3? Bc5† 12. Ke2 Ba7 etc.) **11. .. Rb8** (11 ... Rb2 2. Qd5† Ka7 13. Qd4† Rb6 14. Qa4† Kb7 15. Qd7† etc.) **12. Qc6† Ka7 13. Qc7† Ka8 14. Qd7** and Bl has no move left.

VIRGIL NESTORESCU

Bucharest. March 1967

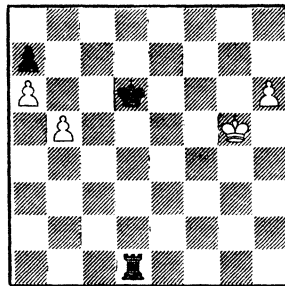**1.**   **H. Ginninger**
II Prize Ceskoslovensky
Sach, 1932
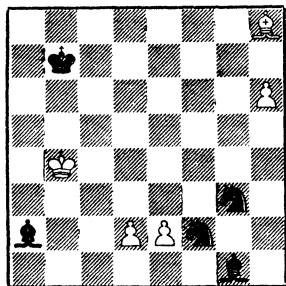
Draw

2.   **P. Farago**
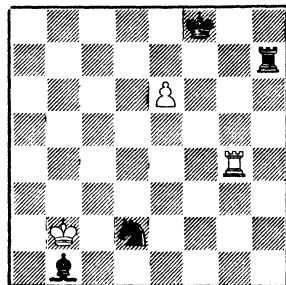The Federation of Holland,
1937 I Prize

Draw

3.   **V. Nestorescu**
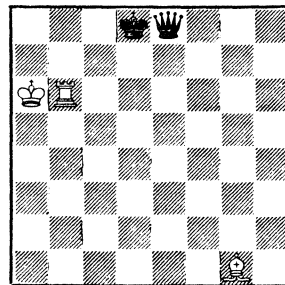Shakhmaty v SSSR, 1959

Draw

4.   **Em. Dobrescu**
I Prize
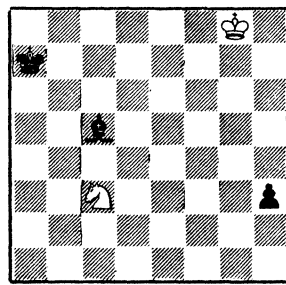Revista de Sah, 1955

Black to move-Draw

5.   **R. Voia**
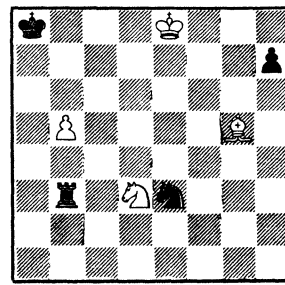Tijdschrift v. K.N.S.B., 1957

Draw

6.   **E. Janosi**
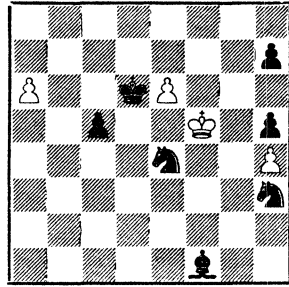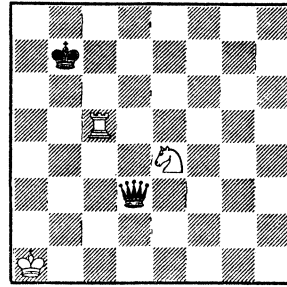Hon. Ment. III
Shakhmaty v SSSR 1960

Draw

235

7.   **H. Ginninger**
Hon. Ment. I
Neue Leipziger Zeitung,
1931

7

Draw   4

8.   **Em. Dobrescu**
II Prize
Vecérny Leningrad, 1965

2

Draw   3

9.   **Em. Dobrescu**
and V. Nestorescu
Revista de Sah, 1966

4
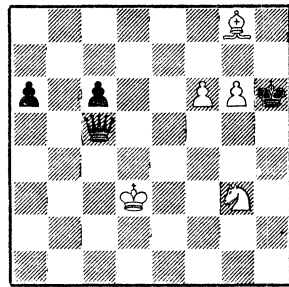
Draw   5
(a) Diagram; (b) Kd3 to b3.

10.   **V. Nestorescu**
The Romanian
Championship, 1951
I Prize

4

Win   3
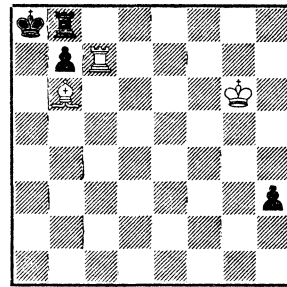
11.   **E. Janosi**
VII Place
Friendship match, 1963-64

5

Win   4
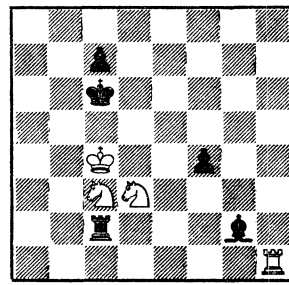
12.   **Em. Dobrescu**
Revista de Sah, 1967

4

Win   3
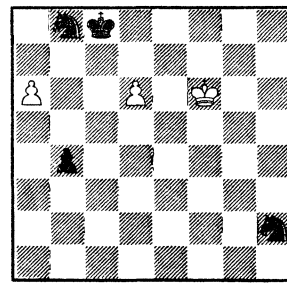
13.   **Em. Dobrescu**
I Prize
The Romanian
championship, 1953

4
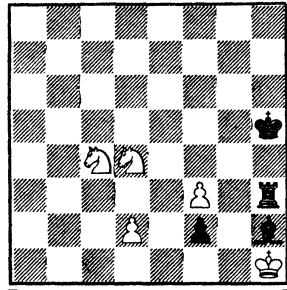
Draw   5

14.   **E. Janosi**
I Prize
Revista de Sah, 1963

5
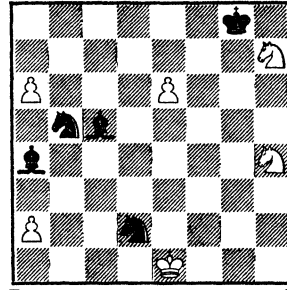
Draw   5

15.   **V. Nestorescu**
5th and Special Prize
Troitzky Nemonial
Tourney ,1966

7

Draw   9

16.   **P. Farago**
Magyar Sakkvilag, 1946

7
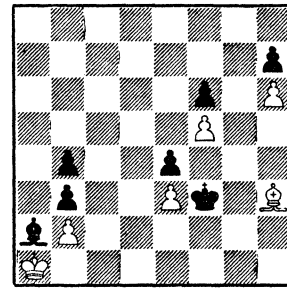
Draw   6

17.   **P. Joita**
I Prize
Revista de Sah, 1954

4
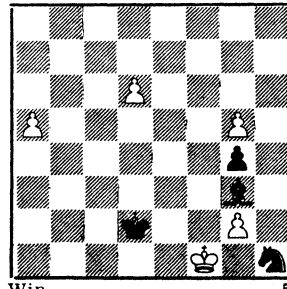
Win   5
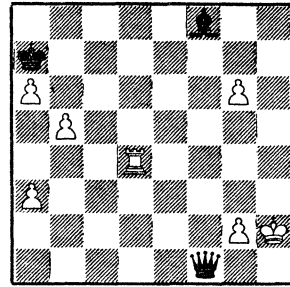
18.   **Em. Dobrescu**
II Place
Match Romania - Ukraine,
1958

3

Win   4

237
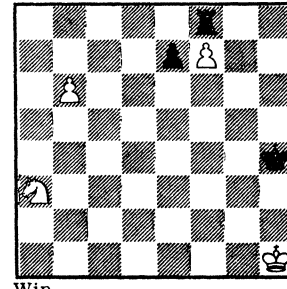
19.   **R. Voia**
I Prize
Tijdschrift v. K.N.S.B., 1958
3
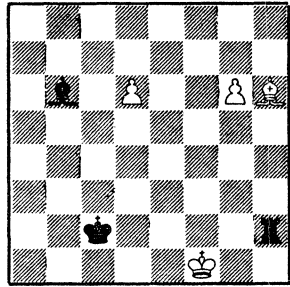
Draw   4

20.   **V. Nestorescu**
III Prize
S. Isenneger Memorial
Tourney, 1966
3

Draw   7

21.   **Em. Dobrescu**
& V. Nestorescu
Deutsche Schachzeitung,
1966
7
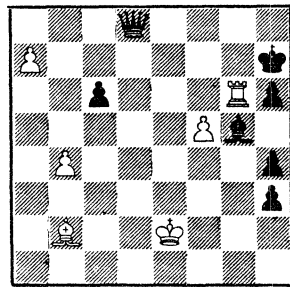
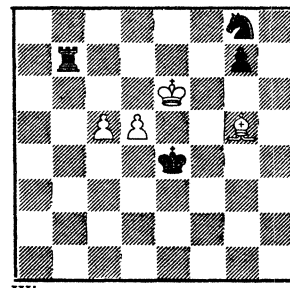Win   6

22.   **M. Gohn**
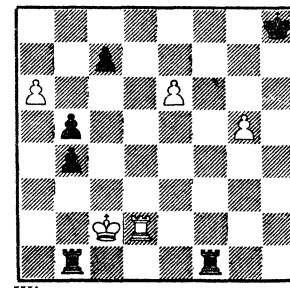II Prize
Revista Romana de Sah,
1947
6
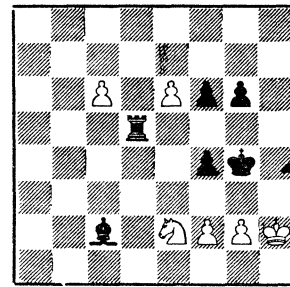
Win   6

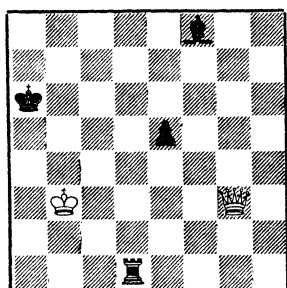**23.**   **P. Farago**
I Prize
Suomen Shakki, 1948
4

Win   4

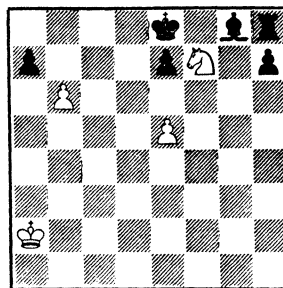**24.**   **P. Joita**
II Prize
Revista de Sah, 1956
6

Win   5

238

Em. Dobrescu
III and Special Prize
A. Troitzky
Memorial Tourney, 1966
4

Theme example for 2nd
International
Team Match
**V. Korolkov and
A. Herbstman,**
Vecherny Leningrad 1948
6

Win   2

Draw   4

1 b7 Bxf7† 2. e6 Bxe6/i 3.
Kal Kf7 4. b8Q Rxb8 stale-
mate. i) 2. . .0-0 3. b8Q
Rxb8 4. e7† Kxf7 would win
for Bl, but castling is de-
monstrably illegal. This is
readily seen if the question
is posed "In the diagram
what was Bl's last move?",
when it is clear that no bP,
and certainly not bBg8,
could have made the move
to create the diagram, bK
must have moved, making
castling in the solution ille-
gal.

Duplications in Mr Nestorescu's article

The following studies have appea-
red in EG previously: 8 (No. 164 in
EG4). 11 (No .128 in EG4), 15 (No.
319 in EG8 - see also p. 244 in
EG9), and 25 (No. 317 in EG8).

SECOND INTERNATIONAL TEAM MATCH FOR CHESS COMPOSITIONS - 1967

The first match of this kind was generally called "Friendship Match",
and it was under this heading that the positions were published in EG.
The match was won by the USSR team. The USSR organised that
match and, on the excellent principle that the highest placed team
becomes the next organiser, unless it has already organised, this second
match is being organised by the Dutch "Nederlandse Bond van Pro-
bleemvrienden". We give below the rules. We apologise that there is
very little notice to composers. but the rules only reached us at the
beginning of v.67. All British entries should be sent to the team leader
as given at the end of the rules, by 15.viii.67.

Match Rules

1. The match is oranized by the "Nederlandse Bond van Probleem-
   vrienden". The director of the match is Dr. C. Goldschmeding, A.
   v. Schellenlaan 21, Ede. Holland.
2. Teams of composers of all countries are invited to participate. All
   participating countries appoint a team leader who will keep in
   in touch with the director. Composers living abroad may decide
   whether they will join in the team of their home country or the
   team of the country in which they are living.
3. The match consists of nine sections (2-movers 2, 3-movers 2. more-
   movers, selfmates, helpmates 2, and endgame studies).

The names of the judges and their themes are given at the end of these rules.

4. Every team can participate in as many sections as desired. For each theme at most 3 entries from each country will be accepted. It is in the nature of a team match that these entries should be, per section, from different composers. Should, however, in this way a team not be able to send 3 entries, it is allowed that more than one composition from one composer competes in this section. In that case,, however, only the highest ranking of his compositions can contribute to the score of the team. The judges may join in at all sections except the section for which they act as a judge. The entries in this section must not be known to them.

5. The team leaders send the competing compositions of their country - mentioning the names of the authors - to the director between October 1st and 31st, 1967. The Dutch team will deposit its entries before October 1st, 1967 (sealed envelope) with the President of the FIDE Problem Commission.

6. The Director sends all accepted entries to the respective judges without mentioning name and nationality of the authors. The judges will rank the received entries in order of quality and send their reports to the director before April 1st, 1968.

7. Meanwhile all these entries will be tested by a special solvers group of the Nederlandse Bond van Probleemvrienden. About their findings the respective judges and team leaders will be informed.

8. Compositions which are incorrect (no solution, cooked, illegal position) or in the opinion of the judges unthematic or anticipated. will be disqualified.

9. When there are n teams taking part in this match, in each section the composition that ranks first gets 3n points, the next 3n-1 etc. Disqualified compositions, however, get 0 points. Determining the award the director will, in each section, take into account only the two best compositions of each team, but - see 4 - no more than one from one author.

10. On June 1st, 1968 an interim report will be drawn up and made known to all teamleaders. Objections can be made with the director until September 1st, 1968. About these, judges will decide in consultation with the director. As soon as possible the final award will be fixed; it will be sent to the team leaders and be published in the (Dutch) Yearbook 1968 or in a special booklet of the NBvP.

11. All entries accepted and not disqualified will be printed in this publication as originals. The other compositions will be at the disposal of the authors.

12. The winning team is the team with the best overall score. The three teams with the highest totals, as well as the compositions ranking first in their section, will be distinguished with certificates of honour.

13. The winning team is entitled - and invited - to organize the next international team match. Should, however. this country have organized the match in question or the preceding one, this right descends on the next team in order.

14. In unforeseen cases the director decides.

Themes: the 8 problem themes a-h are not given here. Section i theme: "Retroanalysis in an endgame study" (castling, en passant, etc.). Judge: Z. Hernitz (Yugoslavia). For example see diagram on p. 239.

Team leader for British entries:
A. C. Reeves. 1 Westbury Road. Ealing, London W 5.

BEWARE OF STANDARD CRITERIA!
by R. V. Radaj (translated by Paul Valois)

If one were to evaluate position "A" without analysing variations, basing oneself on theory and standard criteria, one would obviously have to consider it drawn. Indeed, in spite of two extra P's, W's winning chances look insubstantial: a5 is doomed and the trebled RP's, with a white-squared B, seem completely useless. Random straight-forward attempts on W's part do not bring success. For example: 1. hg Cxg7 2. Kb3 (after 2. Fxh7 Kxa5 3. Kb3 Kb5 4. Kc3 Kc5 the draw is obvious) 2. .. Kxa5 3. Kc4 Kb6 4. Kd5 Kc7 5. Ke5 Kd7 6. Kf6 Sh5† 7. Kg5 (or 7. Kf7 Sf4 8. h4 h5 9. Kf6 Ke8 10. Kf5 Ke7 11. Kxf4 Kf6 draws) 7. .. Sf4 8. Kh6 Sg2 9. Fe4 Sh4 10. Kxh7 Ke7 11. Kg7 Ke6 12. Kh6 Kf6 13. Kh5 Kg7, drawing. OR 1. Kb3 gh 2. Kc3 Kxa5 3. Kd4 Kb6 4. Ke5 Kc7 5. Bxh7 Kd7 6. Bg6 (or 6. Kf5 Sf4 7. Kxf4 Ke7 8. Kf5 Kf7, draw) 6. .. Ke7 7. Bxh5 Kf8 8. Kf6 Kg8, drawing. OR 1. Bxh7 Kxa5 2. Bg6 (2. Kb3 Kb5 3. Kc3 Kc5 4. Bg6 gh 5. Bxh5 Kd5 gives the same result) 2. .. gh 3. Exh5 Kb5 4. Kb3 Kc5 5. Kc3 Kd5 and Black draws by playing his king unhindered to h8. OR 1. a6 Kxa6 2. Bg6 Sf6 3. Bd3† Kb6 4. hg h6 5. Kb4 Kc6 6. Kc4 Kd6 7. Kd4 Ke6 8. Bg6 Sg8 9. Ke4 Kf6, draw. OR 1. Bd3† Kxa5 2. Fe2 Sf6 3. hg Kb6 4. Kb4 Kc6 5. Kc4 Kd6 6. Kd4 Ke6 7. Bc4† Kf5 8. Bf7 Sg8 9. Bxg8 Kf6 10. Bxh7 Kxg7, drawing.

Therefore, aiming to avoid the many drawing lines, W does not adopt such shallow tactics and tries to win by utilizing the specific nature of the position.

1. Bg6! Only this immediate attack on the Bl S allows W a very curious means of winning.

1. .. gh. Pest. Obviously 1. .. hg would be a gross blunder in view of 2. h7 and the P queens. The retreat of the S to f6 does not save Bl either: 1. .. Sf6 2. Bd3† (bad is 2. ho? hg 3. Kb3 Kxa5 4. Kc4 Kb6 5. Kd4 Sg8 6. Kd5 Kc7 7. Ke6 Kd8 8. Kf7 Se7 9. h4 Kd7 10. g8Q Sxg8 11. Kxg8 Ke7 12. Kg7 Ke8 13. Kxg6 Kf8 14. Kh7 Kf7 draw) 2. .. Kxa5 3. hg h6 (or 3. .. Kb6 4. Fxh7 Kc5 5. h4 Kd5 6. h5 Ke6 7. h6 Kf7 8. Bd3 Ke6 9. Bg6 Sg8 10. h7 wins) 4. Kb3 Kb6 5. Kc4 Kc6 6. Kd4 Kd6 7. Bc4 Ke7 8. Ke5 wins. After 1. .. Kxa5 2. Exh5 gh, the play transposes to the main variation.

2. Bxh5. If W here tried an intermediary check 2. Be8†?, then after 2. .. Kxa5 3. Bxh5 Kb5 4. Be2† Kc5 5. h4 h5! (preventing W from fulfilling the winning idea) 6. Fxh5 Kd6, Bl forces the well-known theoretical draw by playing his K to h8.

2. .. Kxa5. It might seem that in this position Bl can also force that draw. However the particularities of the position hide a very odd resource which allows W to win.

3. h4!. To fulfil the intended idea, W must at all costs prevent Bl from playing h5 by blocking that square with his own P. All other conti-nuations permit Bl to achieve the theoretical draw. For example: 3. Kb3? Kb5 4. Be2† Kc5 5. h4 h5! 6. Fxh5 Kd6 3. Bf3 h5! 4. Bxh5 Kb5 5. Kb3 Kc5, drawing easily.

3. .. Kb6. Guessing W's intended winning plan, Bl avoids playing to a white square, as this would allow a wB check with gain of tempo, leading to the immediate occupation of the key square h5 by the P.

4. Kb4. Trying to force bK to a white square, W limits the number of black ones he can use to reach h8. Other continuations would clearly let slip the win.

4. .. Kc7.

5. Kc5. Preventing bK from reaching d6.

5. .. Kd7. Now he must move to a white square, as after 5. .. Kd8 6. Kd6 the safety square h8 would no longer be attainable.

6. Fg4†. The B frees h5 for his P with tempo.

6. .. Ke7.

7. h5 W wins, as, although the final position "B" is almost the same as the well-known theoretical draw"C", Bl can no longer assure his K of stalemate on h8. For example: 7. .. Kf6 8. Kd6 Kg5 9. Bd1 Kf6 (Forced as W threatened to get at the black P's via e7) 10. Be2 Kf7 11. Ke5 Kg7 (or 11. .. Ke7 12. Bc4 Kf8 13. Kf6 Ke8 14. Kg7 and wins) 12. Ke6 Kf8 13. Kf6 Kg8 14. Bd3 Kh8 15. Bb1 Kg8 16. Bg6! Kh8 (or 16. .. hg 17. hg Kf8 18. g7† Kg8 19. h3! h5 20. h4 Kh7 21. Kf7 Kh6 22. g8R! and mates) 17. Kf7 hg 18. hg 19. g7† and again mates.

The very great outward similarity between "B" and "C" ,and the difference in their outcomes. illustrate that all generally accepted criteria and principles must be considered creatively and not dogmatically in the appraisal of a position, taking into account all those particularities, even seemingly insignificant ones. which can often make that position an unexpected exception from the general rule.

A: B. V. Badaj
Original

Win
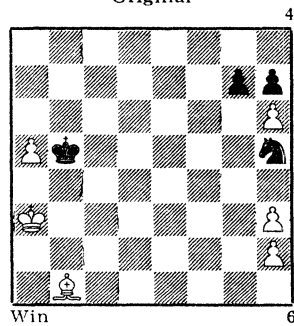
B: Final position

Win
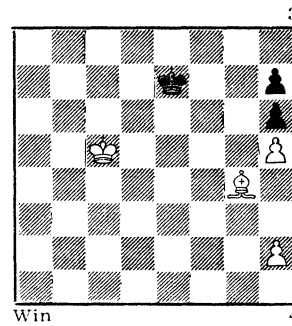
C: Theoretical position

Draw

242
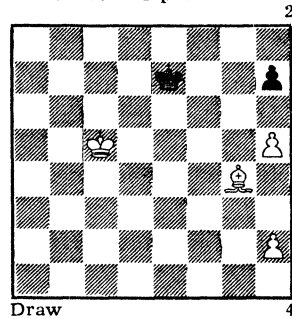
The serious duals in the first two positions were discovered by new solvers of the "Shahmat" column of Mr. Hillel Aloni, to whom we are again grateful for his collaboration.

No. 230: E. Puhakka. 1. Kb3 Bc6 2. Sg7 Sd6 3. Kc3, instead of 3. Kb4, is a simple and regrettable alternative for if (a) 3. ..Bd7 4. Kd4 Sf7 (Bg4) 5. Kd5 =, or (b) 3. ..Bd5 4. Kd4 Bf7 5. Ke5 Sc4† 6. Kf4 =, or (c) 3. ..Se4† 4. Kd4 Sg5 (4. ..Kxf6 5. Se8† =) 5. Ke5 Bd7 6. Kd6 = .

No. 242: Dr. A. Wotawa. The alternative win is 1. Scd4 (in lieu of 1. Kc8) e1Q/i 2. Kc8 (threatening Sc7† and Sdb5 mate) Bb7(g4)† 3. Kb8 Qg3(e5) 4. Sc7† wins. i) 1. ..Bg4† 2. Kc7 e1Q 3. Kb8 wins. Or 1. ..Bc6† 2. Kc8 Bxb5 3. Be4 Bd7† 4. Kb8 e1Q 5. Bb7 mate.

The New Statesman Study Tourney 1966: There are incorrections advised in Nos. 263, 266/7.

No. 265: C. M. Bent. At one time we feared that there was a dual win here by 6. Sb5 Kxe3 7. Sd1† Ke4 8. Sdc3† Ke3 9. d5 Be5 10. Kd1 Bf4 11. Kc1 which seems just good enough. Happily however Bl has a resource in 9. ..d2† 10. Kd1 Kd3 11. d6 Bf6 when accurate play will yield a draw.

No. 275: H. Kallström. Note (i) to this study is confusing in that the main line wins against any defence. On 1. ..Kf6 the win by 2. Kd5-c5-b5 is merely a dual possibility following an inferior defence.

No. 295: N .Galileiski. There is a simple alternative draw. 1. Kg5 Re6 2. Rc8† (2. Kh6 seems quite unnecessary) Kg7 3. Rc7† Kf8 4. Rc8† Ke7 5. Rc7† (5. Rg8? Kf7 wins) Kd6 6. Rg7 = .

No. 301: J. Tazberik. The award quoted attaches weight to the three echo-positions, so it seems a serious flaw that the variation of Note (ii) is not forced. On 2. ..Kd5 3. Se3† (instead of 3. g5) wins just as in the main line.

No. 305: D. Mamatov. The diagram is correct. There are 5 Bl men and it is a win.

No. 306: V. Dolgov. A real beauty, which has everything to make it a popular favourite. Note that after 1. g7 Rb1† 2. Ka2? Rb2† 3. Ka3 (3. Ka1 Be5 =) Bd6† 4. Ka4 Ra2† =, but not 3. ..Rxg2? 4. Bh3 winning. Similarly if 2. Kc2? Rb2† 3. Kc1 Bf4† = or 3. Kd3 Rb3† 4. Ke4 Rg3 = . It is this last defence that W can overcome by forcing ..Rg3. blocking the square for the bR.

No. 312: The "correction" of No. 267 retains a major flaw of the original. 1. Sd5 b1Q 2. Sc7† Ka7 3. Bc5† Qb6 4. Bxd4 Sd7 5. Se6 is an alternative to the intended perpetual check.

No. 315: Y. Zemliansky. A wonderfully complex study, and the fact that some of the contributed notes (iv, v, vii, ix) need amendment affords an opportunity to play through it again. 1. Rc8/i Kxb7 2. Rh8 d1Q 3. Bxd1 Sxd1† 4. Kg1 a2 5. Rh1 Sc3/iv 6. Kh2 Sb1 7. Rc1/v g5 8. Rc4 Kb6/vii 9. Ra4 Sc3 10. Ra3 Kb5 11. Rxc3/ix. i) 1. Bc2? d1S† alone wins. iv) 5. ..a1Q 6. Kh2 Kc6 7. Rxd1. This position is basic to the study and is a draw. Bl's only hope is to get his K to f2(1) as suggested in Note (ix). So 7. ..Qf6 8. Rd3 Kc5 9. Rd1 Kc4 10. Rd7 Kc3 11 .Rd1 Kc2 12. Rd5 Qe6 13. Rb5 (the d-file must be abandoned) Kd3 14. Rb7 Ke3 15. Rb8 Qf6 16. Rc8 (to meet ..Kf2/1 with Rc2/1†) Qf5 17. Ra8 (now if ..Kf2/1 Ra2/1†). With care wR will always master the situation. Once this has been established the rest of the study becomes relatively simple. v) The point of 7. Rc1 is to meet 7. ..Kb6 with 8.

Rc1 (not 8. Rc8) a1Q 9. Rc1 and 10. Rxb1, which basically is the same as Note (iv). 7. Rc1 also prevents .. Sc3; compare for instance 7. Re1? Kb6 8. Re2 Sc3 9. Re1 Kb5 winning. vii) If now the suggested 9. Rc8? Kb5 wins. ix) Draw, as we are back in Note (iv). The possibility of wR capturing g5 is incidental.

No. 316: An. G. Kuznetsov. It is sad, but there is an alternative draw by 1. Kc2 Re2 2. Rf8 (instead of 2. Rd8) Kh4/i 3. Rd8/ii Rc5 4. Sxd2 Bxd2† 5. Kd1 Rc2 6. Rd4†/iii Bf2 7. Rxf4† Kg3 8. Rf3† Kh2 9. Ra3 =.
i) 2. .. Rf5? 3. Rxf5 Kxf5 4. Sg3† =. ii) 3. Bf3? Rf2 just wins. iii) The point! KxR is threatened and with bK no longer on g4 .. Bf4 is not good enough to win.

No. 319: bR on e6, not bP. V. Nestorescu. Black seems to win. Note (i) gives 1. c7 Re8 2. Sd6 Be7 3. Kd5 Bxd6 4. Kxd6 Rh8 5. Kd7 Rxh7† =. But Bl wins after 6. Kd8 Rh8† 7. Kd7 h3 etc. See, however, p. 232 in this issue, where Mr Nestorescu analyses 2. Sg7 to win for W. Note (i) was by AJR.

No. 320: A. Kopnin. In II a Bl win is claimed after 1. d7 Ra8 2. Sb4† Kd2 3. Sc6 Ke2 4. Kg3 Ra3† etc. But why not 4. Kg2 avoiding the check? This seems to draw as in I, and the error, if error there is, is therefore quite mystifying.

No. 328: An. Kuznetsov. Bl can win by 1. Bb4 e4 2. Sc2 Sf3 (instead of 2. .. g4†) 3. Sf8 Bb2 (threat .. Sc4) 4. h7† Kh8 5. Bd6 Se1 winning.
No. 332: E. Pogosjants: Note (iii) gives 1. Sd5 Ke2 2. Bg3 Kxd1 3. Sc3† Kd2 4. Bh4 Ba3 5. Sb1† Kd1 –. But 6. Sxa3 d2 7. Sb5 wins and represents a major dual.

75 studies in EG8 an according to these notes only 11 faulty, which is good. It is to be hoped that it does not merely mean that we are getting stale and stupid.

Corrected Study

T. B. Gorgiev
(correction of No. 157)
10

Win   4
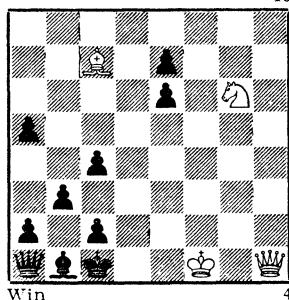
No. 157: T. B. Gorgiev (p. 71). The composer amends to the diagram position. 1. Ke2†/i Kb2 2. Be5† c3/ii 3. Qc1† Kxc1 4. Bf4† Kb2 5. Bc1† Kxc1 6. Se5 Kb2 (else 7. Se3 mate) 7. Sc4† Kc1 8. Ke1 e5 9. Sxe5 Kb2 10. Sc4† Kc1 11. Ke2 e6 12. Ke1 e5 13. Sxe5 Kb2 14. Sc4† Kc1 15. Ke2 a4 16. Ke1 a3 17. Se5 and 18. Sd3 mate.
i) 1. Qh6†? Kb2 2. Qd2 c3 3. Qe2 Ka3 draws. The point of bPe6 is to prevent a win here by 4. Qxe7†. If here 3. Be5 Ka3 4. Bxc3 b2 =. If 1. Bf4†? Kb2 2. Qh8† Ka3 (not 2. .. c3 3. Bc1† Kxc1 4. Se5 winning) 3. Ec1† b2 4. Qc3† Ka4 5. Qxc4† Ka3 6. Qc3† Ka4 =. ii) 2. .. Ka3 3. Bxa1 b2 4. Qf3† Ka4 5. Qc6† Ka3 6. Qc5† Ka4 7. Qxc4† Ka3 8. Qa3† wins.

244

Obituaries

M. V. Anderson of Melbourne, Australia. CESC member and enthusiast. His great collection of chess books has been bequeathed to the State Library of Victoria. (Chess, April 1967, p. 243.)
W. B. Renton. CESC member. From Chess, Easter 1967 number.

Extract from "Chess" Easter 1967, Vol 32 Nos 525-6. P. 191, extract from article being an interview between M. Botvinnik and B. H. Wood.
Question: The principal defects of British play?
Answer: In our time one can gain outstanding success in practical play only by mastering the art of creating original situations. Quite likely only Basman of the English masters strives for this sort of thing.

It seems likely that the creation of original situations would be stimulated by the study of composed endings.   (AJR)

"28. rijen" AGAIN (EG8 p. 200)

We have got it wrong, which is our fault and not Dr. Grzeban's. Walter Korn puts us right. "rijen" is month x or October, there should be a dot after the "28", and the date celebrates the day in 1918 that Czechoslovakia proclaimed its independence from the defeated Austro-Hungarian Empire.

ANTICIPATIONS WITHOUT COMMENT

J. R. Harman gives: No 263 - 1178 in "1234" (Duras).
No 269 - 28 in "111 Suomalaista Lopputehtavaa" (Heino).
No 306 - 704 in "1234" (Platov).

Tourney announcements

Ryazan Region Composition Commission: D. Lyubomirov, Radisheva 23, Kv 3, Ryazan, U S S R. By 1.viii.67.
"Komsomolskaya Iskra" and "Moryak", Chess & Draughts Club, Shookovsky St 33, Odessa 1. U S S R. By 31.viii.67.
Mark envelope "Konkurs-50".
Shakhmaty v SSSR, Moscow G-19, Gogoljevski Bulvar 14. Centenary of birth of K. Behtinsh. By 1.viii.67.

Diagrams and Solutions

No. 334　　　V. Kalandadze
3 Hon Men, Drosha Tny, 1966
Award 23.xii.66

4
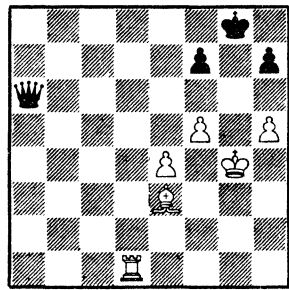
Win　　　　　　　6

No. 335　　　E. Pogosjants
4 Hon Men, Drosha Tny, 1966
Award 23.xii.66

5
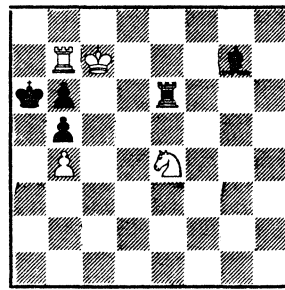
Draw　　　　　　4

No 336　　F .S Bondarenko
and Al. P. Kuznetsov
5 Hon Men, Drosha Tny, 1966
Award 23.xii.66

9
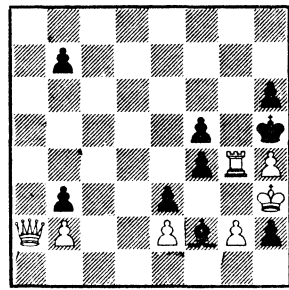
Win　　　　　　　7

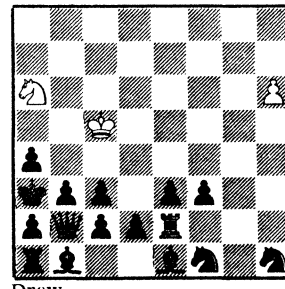No. 337　　　G. Zakhodjakin
6 Hon Men, Drosha Tny, 1966
Award 23.xii.66

3
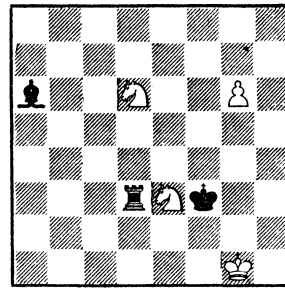
Win　　　　　　　4

No. 338　　　G. Afanasiev
and E. Dvizov
Commended,
Drosha Tny, 1966
Award 23.xii.66

5
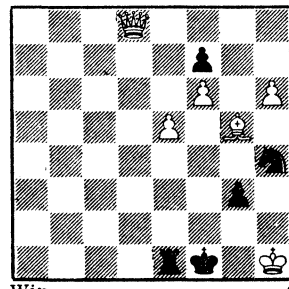
Win　　　　　　　6

No. 339　　　T. Gorgiev
Commended,
Drosha Tny, 1966
Award 23.xii.66

16

Draw　　　　　　3

No. 334: V. Kalandadze. 1. Rd8† Kg7 2. h6† Kf6 3. Rd6†/i Qxd6 4. Bg5†
Ke5 5. Bf4† Kf6 6. e5†/ii Qxe5 7. Bg5 mate. i) 3. Bg5†? only draws,
3. ...Ke5 4. Re8† Kd4 5. Rd8† Kxe4 6. Re8† Kd5 7. Rd8† Ke5 8. Re8†
Kd6 9. f6 Qa4† 10. Bf4† Kd5 11. Re7 Qa1 12. Kf5 Qb1† 13. Kg4 Qd1†
14. Kh4 Qf3 15. Bg5 Kd4 16. Re8 = , a line by WV. Here 4. Bf4 as a
winning attempt fails to 4. ...f6. ii) 6. Bxd6? is stalemate.
No. 335: E. Pogosjants. 1. Rb8/i Re7†/ii 2. Kc6 Ka7 3. Rb7†/iii Rxb7
4. Sd6 Rb8/iv 5. Sxb5† K- 6. Sc7† draw. i) 1. Sd6? Rxd6 wins. 1. Kc8?
Bf8 wins. ii) 1. ...Ka7 2. Rb7† = . iii) 3. Rg8? Rxe4 4. Rxg7† Ka6 wins.
3. Rxb6? Re6† 4. Sd6 Rxd6† wins. iv) 4. ...Bf8 5. Sxb7 Fxb4 6. Kxb5
Be7 7. Sa5 = , but not 7. Kc6? Ka6 8. Kc7 b5 wins.
No. 336: F. S. Bondarenko and Al. P. Kuznetsov. 1. Rg5†/i hg 2. Qb1/ii
h1Q† 3. Qxh1 g4† 4. Kh2 Bg3† 5. Kg1 Bf2† 6. Kf1 Bg3 7. Qg1 Bf2 8. Qh2
Bg3 15. Qh1 b4 16. Qg1 Bf2 17. Qh2 Bg3 18. Qh1 Kh6 19. h5 Kh7 20. h6
Bg3 9. Qh1 b6 10. Qg1 Bf2 11. Qh2 Bg3 12. Qh1 b5 13. Qg1 Bf2 14. Qh2
wins. i) 1. Qb1? h1Q† 2. Qxh1 fg† 3. Kh2 Bg3† 4. Kg1 Kg6 5. h5† Kf6 = .
No. 337: G. Zakhodjakin. 1. g7 Bc4/i 2. Sexc4/ii Kf4 3. Se3/iii Rxe3
4. Se4 and wins. i) 1. ...Rxd6 2. g8Q Kxe3 3. Qg3† wins. ii) 2. Sdxc4?
Rd8 = . iii) 3. g8Q? Rg3† = .
No. 338: G. Afanasiev and E. Dvizov. 1. Qd2/i g2† 2. Qxg2† Sxg2 3. h7
Sh4/ii 4. Bxh4/iii Rxe5 5. h8R/iv Re8 6. Rh- wins on material.
i) 1. Be3? Rxe3 2. Qd1† Re1 3. Qxe1† Kxe1 4. Kg1 Sf3† 5. Kg2 Sxe5
6. Kxg3 Sg6 = . ii) 3. ...Rxe5 4. h8Q Rxg5 5. Qh3 Kf2 6. Kh2 Rg8 7. Qf5†
K- 8. Qh7 Rg4 9. Qxf7 wins. iii) 4. h8Q? Kf2† 5. Kh2 Sf3† 6. Kh3 Rh1†
wins for Bl. iv) 5. h8Q? Rh5 6. Qxh5 stalemate.
No. 339: T. Gorgiev. 1. Sc7 Qc1 2. Sb5† Kb2 3. Sd6 Qd1 4. Sc4† Kc1
5. Se5 Sf2 6. h7 Sh2/i 7. h8S Shg4 8. Shg6/ii Kb2 9. Sc4† Kc1 10. Sce5
Sxe5 11. Sxe5 = . i) 6. ...Sg3 7. h8S Sh5 8. Shg6 Kb2 = . ii) 8. Shf7? Sf6
9. K- Sh5 10. K- Sf4 wins, as bSf2 is now free and Bl can untangle
himself.

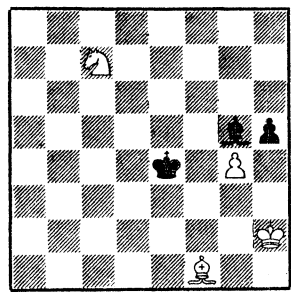Win   3

Draw   4
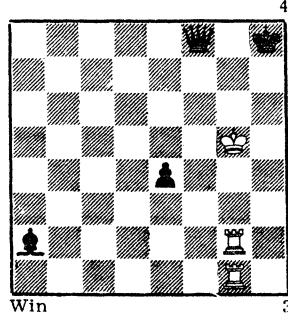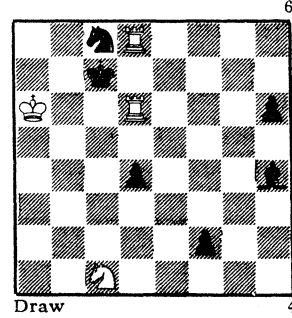
No. 340: A. Grin. 1. Rh1†/i Kg8 2. Kh4†/ii Kh7 3. Kg3† Kg8 4. Kh2†
Kh7/iii 5. Kg1†wins/iv. i) 1. Rh2†? Kg8 2. Kh4† Kh7 3. Kg3† Kg8 4.
Kh3† Kh7 5. Kg2† Qh6 6. Rgh1 Qxh2† = . ii) 2. Kh5†? Qg7 3. Rhg1
Bf7† = . iii) 4. ...Qg7 5. Rhg1 wins . iv) A most remarkably reasonable
setting for a romantic theme.
No. 341: V. Isarianov. 1. R8d7†/i Kb8 2. Sd3/ii f1Q/iii 3. Rb7† Ka8 4.
Ra7† Sxa7 5. Rd8† Bxd8 = . i) 1. Sd3? Sxd6 2. Rf8 Se4 3. Kb5 Kd6 4.
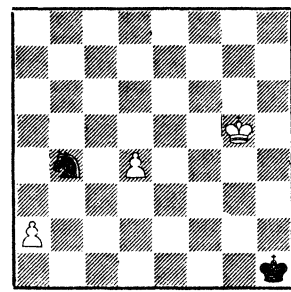Kc4 f1Q wins despite "wrong" bB. Here 4. Rf5 Bg3 5. Kb4 Ke6 6. Rf3

247

Sd2 7. Rxf2 Bxf2 wins, or 3. Sxf2 Pxf2 4. Rf4 Kd6. ii) 2. Rb7†? Ka8 3. Sd3 Sxd6 4. Rh7 Kb8 5. Sxf2 Bxf2 wins, or 3. Ra7† Sxa7 4. Sd3 f1R wins. iii) 2. .. Sxd6 3. Sxf2 Bxf2 4. Rxd6 =, or 2. .. f1R 3. Rxd4 = .

No. 342	E. Pogosjants

No. 342   E. Pogosjants
Commended,
Drosha Tny, 1966
Award 23.xii.66

3

Win   4

No. 343   G. Nadareishvili
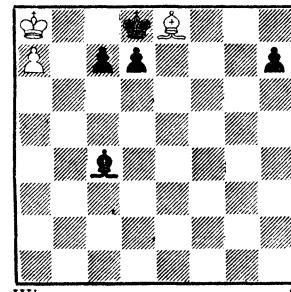Commended,
Drosha Tny, 1966
Award 23.xii.66

2

Win   3

No. 344   D. Makhatadze
Prize,
Beginners' Section, Drosha
Tny Award 23.xii.66

3
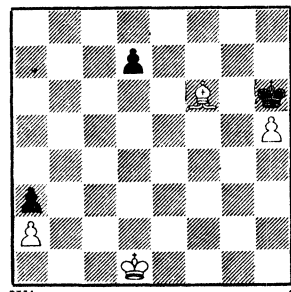
Win   4

No. 345   D. Makhatadze
1 Hon Men, Beginners'
Section, Drosha Tny, 1966
Award 23.xii.66

5

Win   3

No. 346   G. Amirkhanov
2 Hon Men, Beginners'
Section, Drosha Tny 1966
Award 23.xii.66

4
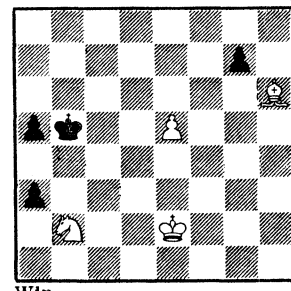
Win   4

No. 347   G. Amirkhanov
3 Hon Men, Beginners'
Section, Drosha Tny, 1966
Award 23.xii.66

4

Win   5

248
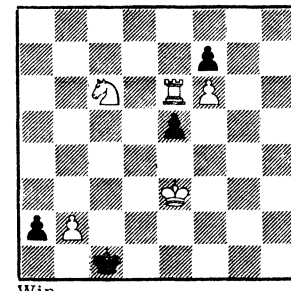
No. 342: E. Pogosjants. 1. Pg2†/i Kf4/ii 2. Se6† Kxg4 3. Bh3† Kh4 4. Sd4 Bf4† 5. Kg2 Kg5 6. Se6† and 7. Sxf4 wins. i) 1. Se6? Bf4† 2. Sxf4 Kxf4 3. gh = , because of wrong wB. ii) 1. .. Kd3 2. Se6 wins. 1. .. Ke3 2. Sd5† and 3. gh wins.

No. 343: G. Nadareishvili. 1. a4/i Sc2 2. d5/ii Se3 3. d6/iii Sc4 4. d7 Se5 5. d8S wins/iv. i) 1. a3? Sc2 2. d5 Sxa3 3. d6 Sc4 4. d7 Se5 = . ii) 2. a5? Sxd4 3. a6 Sb5 = . iii) 3. a5? Sxd5 4. a6 Sc7 5. a7 Kg2 6. Kf6 Kf3 7. Ke7 Ke4 8. Kd7 Sa8 9. Kc6 Ke5 10. Kb7 Kd6 11. Kxa8 Kc7 stalemate. iv) Auerbach's Lehrbuch der Endspiele, Vol II (1960) states. p. 214. that RP on 4th rank can win if defending K is distant, and gives analysis from Simagin-Botwinnik, Moscow 1955, as an example. This verdict is convincing here. as bSa5 would be lost to wKb4, so wP can advance and the win is then standard book, even if not easy.

No. 344: D. Makhatadze. 1. Bb2/i Kxh5 2. Bxa3 Kg6 3. Bb4/ii Kf6 4. a4 Ke6 5. a5 Kd5/iii 6. a6 Kc6 7. Ba5 and promotes aP when bK is forced to move. i) 1. Be7? only draws after 1. .. d6 2. Bxd6 Kxh5, see note (iii). ii) Any other square would either leave wB vulnerable to a vital tempo-gaining attack (e7), or not allow occupation of the a5-d8 diagonal later. iii) If 5. .. Kd7 were possible, as it would be after 1. Be7? d6, B1 would draw.

No. 345: D. Makhatadze. 1. Kb8 Bd5 2. Bf7 Pa8/i 3. Kxa8 Kc8 4. Be8/ii c5 5. Bxd7† Kc7 6. Be6 h6/iii 7. Bd5 Kc8 8. Bf7 Kc7 9. Be6 h5 10. Bf7 h4 11. Be6 and wins. wB having won the tempo-struggle single-handed against bK and 2 P's. i) Else W wins with wBf7-c4-a6-b7. ii) The threat of wBxd7† forces the advance of c7-c5 so that bK can at least keep wK confined. iii) 6. .. h5 7. Bf7 h4 8. Be6.

No. 346: G. Amirkhanov. 1. Pc1 a2 2. Sd1 a1Q 3. Bb2 Qxb2† 4. Sxb2 Kc5 5. Ke3 Kd5 6. Kf4 g5† 7. Kf5 g4 8. e6 g3 9. e7 g2 10. e8Q g1Q 11. Qd7† Kc5 12. Qa7† wins.
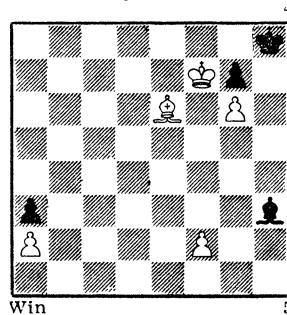
No. 347: G. Amirkhanov. 1. Sb4 a1Q 2. Ra6 Qb1 3. Sd3† Kc2 4. Rc6† Kb3 5. Rc1 Qa2 6. Rc3† Ka4 7. Ra4† wins.

No. 348: A. Kurashvili. 1. Rc2 Sb4 2. Rc4 Sd3 3. Rxg4 Sf2† 4. Kh2 Sxg4† 5. Kh3 Kg5 6. g3 = .

No. 348   A. Kurashvili
Commended, Beginners'
Section, Drosha Tny, 1966
Award 23.xii.66

Draw   4
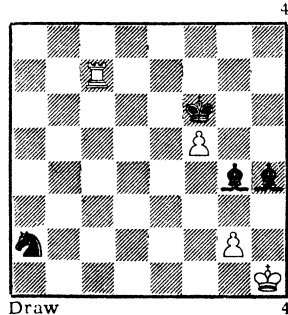
No. 349   L. Tolmachev
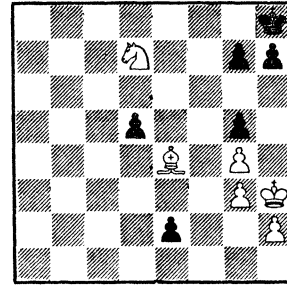1st Prize,
Shakhmaty v SSSR 1965

Win   5

No. 349: L. Tolmachev. 1. Bb3/i Bf5 2. Ke7 Bb1/ii 3. Ke6 Be4 4. Ke5 (d6) Bb1 5. Kd5 Bd3 6. Kd4 (c5) Bb1 7. Kc4 Bd3† 8. Kb3 Bb1 9. Kxa3 Bxa2 10. Kb2 Bb1 11. Bc2 wins. i) 1. Bc4? fails, as does 1. f3? Bg4 2. f4 Bf5 with stalemate. ii) 2. ...Bxg6 relieves the stalemate .A very subtle study, full of tries. The judge, V. Korolkov, rightly says that the duals are insignificant.

No. 350   S. Bielokon
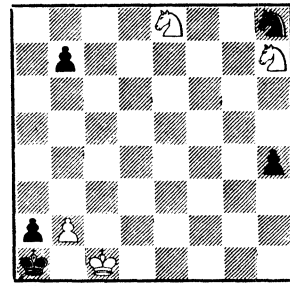3rd Prize,
Shakhmaty v SSSR 1965
5
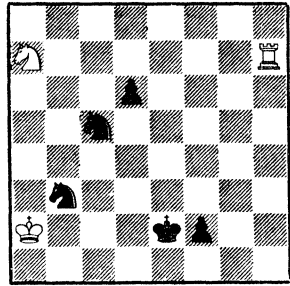
Draw   3

No. 351   J. Hasek
4th Prize,
Shakhmaty v SSSR 1965
6

Draw   6

No. 352   V. Yakimchik
5th Prize,
Shakhmaty v SSSR 1965
5

Win   4

No. 353   V. Vlasienko
Shakhmaty v SSSR, 8/1966
6
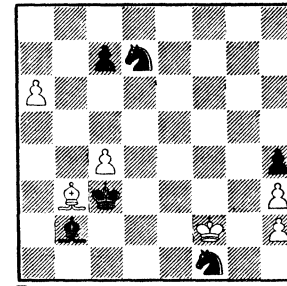
Draw   6

No. 354   J. Hasek
Shakhmaty v SSSR, 8/1966
6
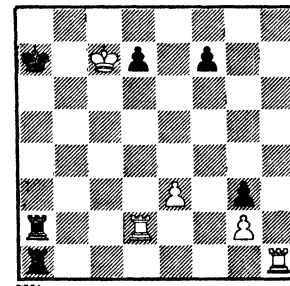
Win   5

No. 355   A. Lewandowski
1st Prize, Szachy, 1964
5

Draw   6

250
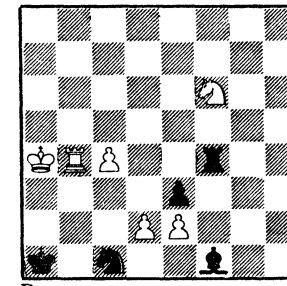
No. 350: S. Bielokon. 1. Re7† Se4/i 2. Rf7 Sc1† 3. Ka1 f1Q 4. Rxf1 Kxf1 5. Sc8 d5 6. Se7 d4 7. Sc6 d3 8. Sd5 d2 9. Sc4 d1S 10. Sd2† Sxd2 stalemate. i) So that if 2. Rxe4† Kf3 wins. There is little new in the position, but it combines the knight-chase, the minor promotion and the final striking stalemate most attractively. The 2nd Prize-winner was No. 110 in EG3.

No. 351: J. Hasek. 1. Se5 e1Q/i 2. Sg6† hg 3. Bxd5 Qc1 4. Kg2 Qd2† 5. Kh3 Qd3 6. Be4 Qd4 7. Bd5 Qf2 8. Bc4 Qg1 9. Bd5 Kh7 10. Bc4 positional draw. i) 1. .. de 2. Sf3 ef stalemate. wB skilfully hems in the bK and defends his own against mate.

No. 352: V. Yakimchik. 1. Sg5 Sg6 2. Se6/i Sf4 3. Sxf4 h3 4. Sxh3 b5 5. Sf2 b4 6. Sd1 b3 7. Kd2 Kb1 8. Sd1 a1Q 9. Sc3† Kxb2 10. Sc4 mate. i) W aims for c2; Bl plays for stalemate. Neat play and a pleasant mate.

No. 353: V. Vlasienko. 1. a7 Sb6 2. c5 Sa8 3. Bd5 Sd2 4. Bxa8 Ba3 5. Bh1 Bxc5† 6. Kg2 Bxa7 stalemate. A surprise finish.

No. 354: J. Hasek. 1. Rb2/i f6 2. Rhb1 Ka6 3. Rb6† Ka5 4. R1b5† Ka4 5. Kb7 wins, mating. i) 1. .. Ra4 2. Rb7† Ka6 3. Rh6† Ka5 4. Rh5† Ka6 5. Kb8 Re4 6. Rh6† or 1. .. Ra3 2. Rb7† Ka6 3. Rh6† f6 4. Rxf6† Ka5 5. Kb8 Rc1 6. Rf5† Ka4 7. Rf4† Ka5 8. Ra7† or 1. .. Ka6 2. Rb6† Ka5 3. Rh5† Ka4 4. Kb7 Rd1 5. Ka6 d5 6. Rh4† Ka3 7. Rhb4 Rc2 8. Kb5. Very difficult. White manoeuvres to mate or win a rook.

No. 355: A. Lewandowski: 1. Sd5 ed 2. Sc3 Rxc4/i 3. Rxc4 Sa2 4. Sd1 Bxe2 5. Rc2 Bxd1 6. Ka3 Sc3 7. Ra2† Sxa2 stalemate/ii. i) The only way to stop mate. ii) 7. .. Kb1 allows Rxd2 by square-blocking. Very self-explanatory, but a lively and interesting study.

No. 356   H. M. Lommer
4th Hon. Men. Szachy 1964
8

Win   5
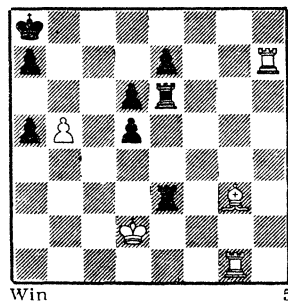
No. 357   Laszlo Zoltan
1st Prize,
"Magyar Sakkelet", 1965
5

Draw   5
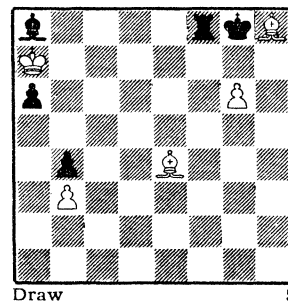
No. 356: H. M. Lommer. 1. Pxd6/i Re2† 2. Kd1 ed 3. Rg8† Re8 4. Rhh8 Re1† 5. Kd2 Re2† 6. Kd3 Re3† 7. Kd4 Re4† 8. Kxd5 Re5† 9. Kc6 wins. i) Threat 2. R checks 3. Rb8 mate.

No. 357: L. Zoltan. 1. g7/i Re8 2. Bxa8/ii Rxa8† 3. Kb7 Ra7† 4. Kxa7 a5 5. Ka8 a4 6. ba b3 7. a5 b2 8. a6 b1Q 9. a7 Qd3 10. Kb7 Qb5† 11. Kc7 Qa6 12. Kb8 Qb6† 13. Ka8 Kf7 14. g8Q† Kxg8 15. Be5/iii Kf7 16. Bc7 Qb5 17. Bb6 =. i) 1. Bxa8? Rxa8† 2. Kxa8 Kxh8 3. Kb7 a5. ii) 2. Bg6? Rd8. 2. Bc2? Bd5 3. Kxa6 Re2 4. Bf5 Rf2 5. Bd3 Bxb3 6. Ka5 Rf4. iii) 15. Bd4? Qc7.

251

No. 358   Janos Lazar
2nd Prize,
"Magyar Sakkelet", 1965
3
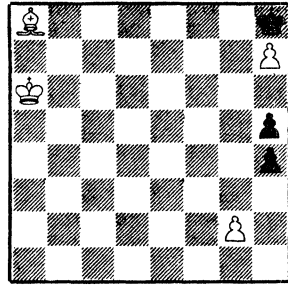
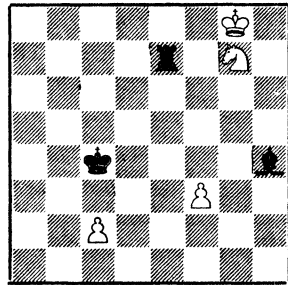Win   4

No. 359   V. Bron
3rd Prize,
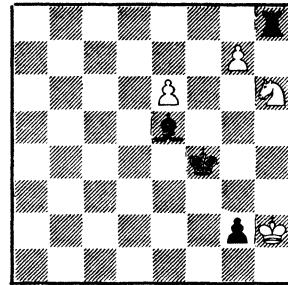"Magyar Sakkelet", 1965
7
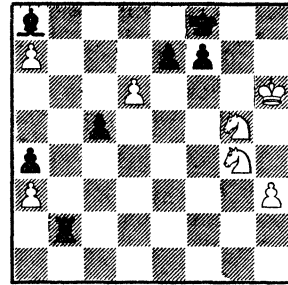
Win   7

No. 360   Attila Koranyi
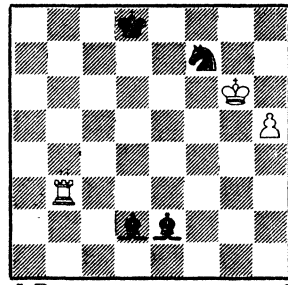(after H. Lommer)
1st Mention
"Magyar Sakkelet", 1965
3

I Draw   4
II c4 to b5: Draw

No. 361   G. Sonntag
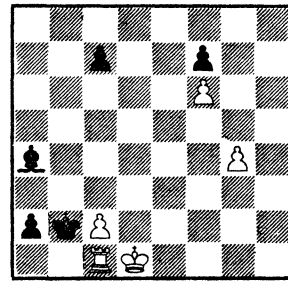2nd Mention
"Magyar Sakkelet", 1965
4

Win   4

No. 362   Attila Koranyi
3rd Mention,
"Magyar Sakkelet", 1965
4

I Draw   3
II h5 to h3: Draw

No. 363   Laszlo Zoltan
4-6 Mention, ex aequo,
"Magyar Sakkelet", 1965
5

Win   5

252

No. 358: J. Lazar. 1. Be4/i h3 2. g3 h2 3. Kb5 h1Q/ii 4. Bxh1 Kxh7 5. Bg2/iii Kg6 6. Bh3 Kf6/iv 7. Kc4 Ke5 8. Kd3 wins. i) 1. Bf3? h3 2. g3 Kxh7 3. Bxh5 Kh6 4. B- Kg5=. ii) 3. ...h4 4. g4 h3 5. Kc4 h1Q 6. Bxh1 Kxh7 7. Kd4 Kg6 8. Ke4 Kg5 9. Kf3 wins. iii) 5. Kc4? Kg6 6. Bg2 Kf5 7. Bh3† Ke4=. iv) 6. ...Kg5 7. Kc4 Ke5 8. Kd3 wins.

No. 359: V. A. Bron. 1. d7 Rd2 2. Se5 f6/i 3. Sg6†/ii Kg8 4. Sxe7† Kf8 5. Sg6† Kg8 6. Se4 Bxe4/iii 7. Se7† Kf7 8. Sd5 Rh2/iv 9. d8S† Kf8 10. Se6† Kf7 11. Sg5† wins. i) 2. ...c4 3. Sgxf7 c3 4. d8Q† Rxd8 5. Sxd8 c2 6. Se6† Ke8 7. Sd3 wins. ii) 3. Se6†? Kg8 4. d8Q† Rxd8 5. Sxd8 fe 6. Se6 c4=. iii) 6. ...Rd1 7. Sxc5 Kf7 8. Sf4 Rd2 9. Sfe6 wins. iv) 8. ...Rd3 9. h4 Rh3 10. h5 Bf3 11. d8S† wins.

No. 360: A. Koranyi. I: 1. Sf5 Re8† 2. Kg7/i Be7 3. Se3†/ii Kd4 4. Kf7 Ra8 5. Sf5†=. i) 2. Kf7? Rh8 3. Kg7 Rh5 4. Kg6 Rg5† 5. Kf6 Rg4† 6. Ke5 Bg3† 7. Ke6 Rg5 8. Kf6 Bf4 wins. ii) 3. Kf7? Rf8† 4. Ke6 Bd8.

II: 1. Sf5 Re8† 2. Kf7/i Rh8 3. Kg7 Rh5 4. Kg6 Rg5† 5. Kf6 Rg4† 6. Ke5 Bg3† 7. Ke6 Rg8 8. Kf7 Rg5 9. Kf6 Bf4 10. Sd4† Kc4 11. Se6=. i) 2. Kg7? Be7 3. Kf7 Rf8† 4. Ke6 Rf6† 5. Ke5 Bd8 wins.

No. 361: G. Sonntag. 1. ghB/i Bxh8 2. e7 Kf3 3. e8R/ii Bg7 4. Sg4 g1Q†/iii 5. Kxg1 Bd4† 6. Kh1 Kxg4 7. Re4† wins. i) 1. ghQ? Kf3† 2. Qxe5 g1Q† 3. Kh3 Qg4† 4. Sxg4=. ii) 3. e8Q? Be5† 4. Qxe5 g1Q† 5. Kxg1=. iii) 4. ...Kxg4 5. Rg8. or 4. ...Bd4 5. Se5† Kf4 6. Sd3† Kf3 7. Se1†.

No. 362: A. Koranyi. I: 1. Rb8†/i Ke7/ii 2. Rb7† Ke8 3. Rxf7 Bd3† 4. Kg7/iii Bc3† 5. Rf6 Ke7 6. Kh6 B(K)xf6=. i) 1. Rb2? Sh8† 2. Kh7 Bd3† 3. Kg8 Bf4 wins. ii) 1. ...Kc7 2. Re8 Bc4 3. Re7† any 4. Rxf7=. iii) 4. Rf5? Ke7 5. h6 Ke6 6. h7 Bc3 wins.

II: 1. Rb8† Ke7 2. Rb7† Ke8 3. Rxf7 Bd3† 4. Rf5 Ke7 5. h4 Ke6 6. Kh5 B(K)xf5=.

No. 363: L. Zoltan. 1. g5 Be8 2. Ra1 c5/i 3. Kd2/ii c4 4. Rxa2†/iii Kxa2 5. Kc3 Kb1 6. Kxc4 Kxc2 7. Kc5/iv Kd3 8. Kd6 Ke4 9. Ke7 wins. i) 2. ...Kxa1 3. Kc1 c6 4. c3 c5 5. c4. or 2. ...c6 3. Kd2 Kxa1 4. Kc1 c5 5. c4. ii) 3. c3? Kxa1 4. Kc1 c4, or 3. c4? Ba4† 4. Kd2 Kxa1. iii) 4. c3? Kb3=. iv) 7. Kd5? Ba4.

No. 364	Janos Lazar

4-6 Mention, ex aequo,
"Magyar Sakkelet", 1965

7
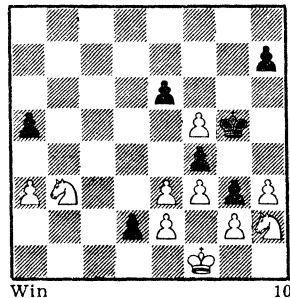
No. 365	H. M Lommer

4-6 Mention, ex aequo,
"Magyar Sakkelet", 1965
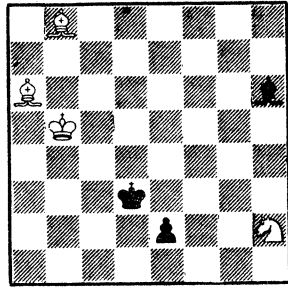
5

Win   10

Win   4
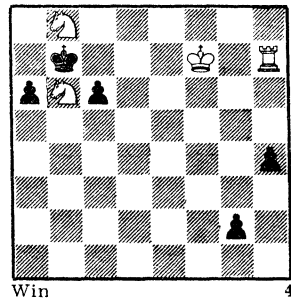
No. 364: J. Lazar. 1. ef† Kh4/i 2. Sxd2 gh 3. Kf2 h1Q 4. Sf1 ef 5. a4 h6 6. e3 h5 7. e4/ii fe 8. Se3 wins. i) 1. ...Kxf4 2. Sxd2 gh 3. g3† Kxg3 4. Se4† Kxh3 5. Sf2†, or 1. ...Kf(h)5 2. Sxd2 gh3. g4† wins. ii) 7. Se3? Qb1.
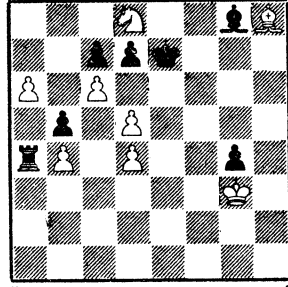
No. 365: H. M. Lommer. 1. Ke6† Kxb6/i 2. Rxh4 g1Q 3. Rb4† with 4 mates, a lighter (no Q's) version of No. 372. i) 1. ...Kxb8 2. Rg7 h3 3. Kd6 h2 4. Kxc6 and 5. Rb7 mate.

No. 366   G. M. Kasparian
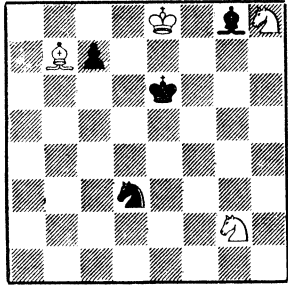1st Prize, "Thèmes 64", 1965
3

Win   4

No. 367   M. N. Klinkov
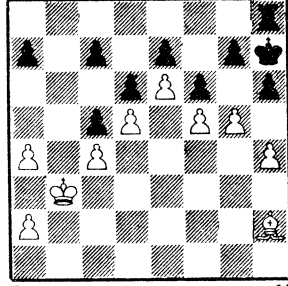and A. P. Kuznetsov
2nd Prize, "Thèmes 64", 1965
7

Draw   8
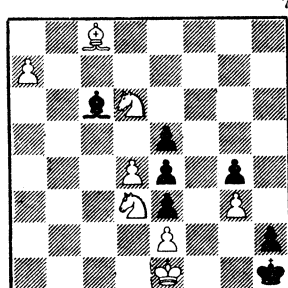
No. 368   V. Kalandadze
3rd Prize, "Thèmes 64", 1965
4

Win   4

No. 369   A. P. Kuznetzov
Honourable Mention,
"Thèmes 64", 1965
10

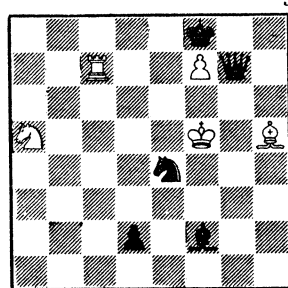Draw   10

No. 370   F. S. Bondarenko
& A. P. Kuznetsov
Honourable Mention,
"Thèmes 64", 1965
7

Win   8

No. 371   O. Weinberger
Original
5

Draw   5

254

No. 366: G. M. Kasparian. 1. Sf3/i Ke3 2. Se1/ii Kd2/iii 3. Bg3 Bf4
4. Bh4 Kd1/iv 5. Kc4 Bd2/v 6. Bb5 Bxe1 7. Ba4† Kd2 8. Bg5 mate.
i) 1. Bg3? Bf4 2. Bh4 Bg5 =. ii) 2. Bb7? Kf2 3. Ba7† Ee3 4. Bxe3†
Kxe3 =. iii) 2. .. Kf2 3. Sd3† Kf1 4. Bg3 Bd2 5. Ka4. iv) 4. .. Bg5 5.
Sf3† and 6. Sxg5. v) 5. .. Bg5 6. Bxg5 Kxe1 7. Bb5. Mid-board model
mate with 2B's. There are only about half-a-dozen studies with this
theme. and Kasparian's, with its natural setting and try. is undoubtedly
the best. Judge: H. M. Lommer.

No. 367: M. N. Klinkov and Al. P. Kuznetsov. 1. Bf6†/i Kxf6 2. d6 cd
3. c7 Ra3† 4. Kf4/ii Rc3 5. a7 Bd5 6. Sc6 Be6/iii 7. Se5 Bd5 8. Sc6 =.
i) 1. Sb7? Rxa6 2. cd Ra3† 3. K- Kxd7. ii) 4. Kf(h)2 g3†, or 4. Kg2?
Rc3 5. a7 Bd5† 6. Rxc7, or 4. Kh4? Kf5 and 6. .. Rh3 mate. iii) Threat
7. .. Rf3† 8. Ke4 d5 mate. Draw by repetition of moves based on a
Novotny.

No. 368: V. Kalandadze. 1. Kf8 Bh7 2. Kg7 Bf5 3. Bc8† Ke5 4. Sf7† Ke4
5. Sg5† Ke5 6. Sf3† Ke4 7. Bb7† c6 8. Bxc6 mate. B chase, wS tour,
B1 self-obstruction and model mate.

No. 369: A. P. Kuznetsov. 1. g6† Kg8 2. Bxd6 cd 3. h5 Kf8 4. a5 Ke8
(.. a6 5. Ka4 Ke6 6. a3 =) 5. Ka4 Kd8 6. a6 Kc7 7. Ka5 Rb8 8. a4 Rc8
9. Kb5 Rb8† 10. Ka5 = for if 10. .. Rb1 stalemate.

No. 370: F. S. Bondarenko & A. P. Kuznetzov. 1. Sf2† ef† (.. Kg2 2.
Sh1 Kxh1 3. Kf1 ed 4. Bf5) 2. Kf1 e3 3. d5 (3. Bb7? Bxb7 4. Sxb7 e4 5.
any stalemate) 3. .. Bxd5 4. a8Q Bxa8 5. Sb7 e4 6. Bxg4 Bxb7 7. Bh3
any 8. Bg2 mate. A study in stalemate avoidance.

No. 371: O. Weinberger. 1. Rc8†/i Ke7 2. Re8†/ii Kd7/iii 3. f8S†/iv
Qxf8†/v 4. Rxf8 Sg3† 5. Ke5/vi Sxh5 6. Sb7/vii Bxb7/viii 7. Rf1/ix
Bf3/x 8. Rxf3 d1Q 9. Rd3† Qxd3 stalemate. i) .. Qf6† is threat. 1.
Rc6? Qg5† 2. Ke6 Bh3† and mate. 1. Ke6? Qf6†. ii) 2. f8Q† Qxf8† 3.
Rxf8 Sg3† 4. K- Sxh5 wins. 2. Rg8? Qf6†. 2. Rc7†? Kd8 3. Rc6 Qg5†.
2. Sc6†? Kd7 3. f8S† Kxc8 wins. 2. Sc6†? Kd7 3. Rd8† Kxc6 4. f8Q Sg3†
5. Kf4 Qxf8† 6. Rxf8 Sxh5†. iii) 2. .. Kd6 3. f8Q† Qxf8† 4. Rxf8 Sg3†
5. Kg5 Sxh5 6. Rd8† K- 7. Rxd2 or 7. Kxh5 =. iv) 3. f8Q? Qg5 mate.
3. Rxe4? d1Q 4. Bxd1 Qf7† 5. Ke5 Qe7†. v) 3. .. Kc7 4. Se6† and 4.
Sxg7 or 4. Rd8†. 3. .. Kd6 4. Rd8† Kc5 (c7) 5. Se6† and 6. Sxg7.
vi) 5. Kf4? Sxh5†. 5. Kg4? d1Q†. 5. Kg5(6)? Sxh5 6. Sb7 Bxb7 7. Rf1 Bf3.
vii) 6. Sc6? Bxc6 7. Rf1 Ba4 wins. 6. Rf4? Sxf4. 6. Rf7†? Ke8. 6. Rg8?
d1Q 7. Rxg2 Qe1† 8. K- Qxa5. viii) 6. .. d1Q 7. Rd8†. ix) 7. Rf7†? Ke8.
x) 7. .. Bc6 8. Rd1 Ba4 9. Rxd2† 7. .. Sg3 8. Rd1 Se4 9. Kd4 K- 10. Ke3
K- 11. Rxd2.

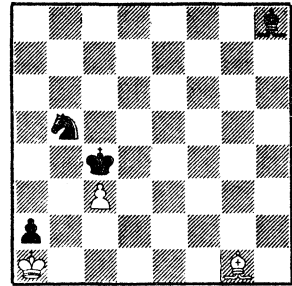| No. 372 | H. M. Lommer | No. 373 | Janos Lazar |
| Die Schwalbe 10/65 | | Magyar Sakkelet 10/65 | |
| | 5 | | 6 |
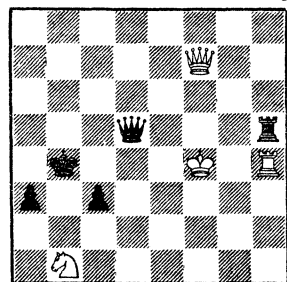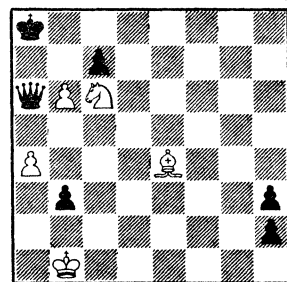
Win   4   Draw   5

No. 372: H. M. Lommer. 1. Ke3† Kb3/i 2. Rxh5 Qxf7 3. Rb5† wins/ii.
i) 1. ..Kc5 2. Rxh5 also 1. ..Rxh4 2. Qxd5 wins (2. ..c2 3. Qd2† or
2. ..Rh3† 3. Kf4 Rh4† 4. Kg3). ii) 3. ..Ka4 and 3. ..Kc4 lose to 4.
Sxc(a)3 mate and 3. ..Ka2 and 3. Kc2 lose to 4. Sxc(a)3† Ka(c)1 5. Rb1
mate. A pretty discovery. See No. 365.

No. 373: J. Lazar. 1. b7† (1. Sb4†? Qb7 2. Sc6 Qxb6 or 1. bc? Qf1†
wins) 1. ..Qxb7 (1. ..Kxb7 2. Sb4† Kb6 3. Sxa6) 2. a5 b2 3. Bh1 (3. Bd5?
Qb5 or 3. Bf3? Qb3 4. Sd4† Qxf3 wins) 3. ..Qb3 4. Sd4† Qb7 5. Sc6 Qc8
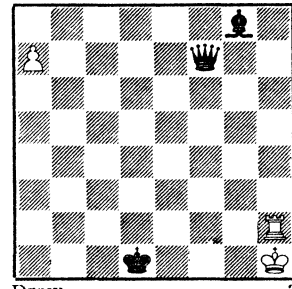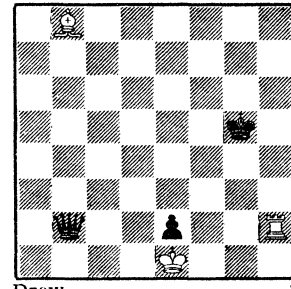6. Se7† Qb7 7. Sc6 Qa6 8. Sb4† Qb7 9. Sc6 = .

No. 374	**Laszlo Zoltan**	**No. 375**	**Laszlo Zoltan**
	Magyar Sakkelet 10/65		Magyar Sakkelet 12/65

Draw

Draw
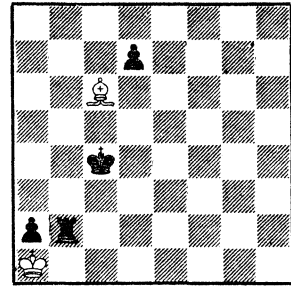
No. 376   **E. Pogosjants**
Magyar Sakkelet 12/65

No. 377   **Em. Dobrescu**
Deutsche Schachzeitung
12/65

Draw

Draw

No. 374: L. Zoltan. 1. Kb2 (1. Kxa2? Sxc3† 2. Ka3 Be5 or 1. Bd4? Bxd4
2. cd Kb3 wins) ..Sxc3 (1. ..a1Q† 2. Kxa1 Sxc3 3. Bh2 Kb3 4. Be5 Bxe5
stalemate)2. Bh2 Kd3 3. Bb8 (3. Ka1? Kc2 4. Be5 Kb3 5. Bxh8 Sd5
wins) ..Kc4 4. Bh2 draw.

No. 375: L. Zoltan. 1. Bxd7 Kb3 (1. ..Re2 2. Bb5†) 2. Ba4† Ka3 (2.
..Kc3 3. Bc2 = not 3. Bc6? Rd2 or 3. Bd7? Re2 or 3. Be8? Rf2) 3. Bc2
Rb4 4. Bb3 = .

No. 376: E. Pogosjants. 1. Rd2† Kxd2 2. a8Q Qh5† 3. Kg1 Qc5† 4. Kh2
Qe5† 5. Qa6) 5. Kg1 Qd4† 6. Kh2 Qd6† 7. Kg1 Bd5 8. Qa5† Kd3
9. Qb5† Ke3 10. Qe2† Kxe2 stalemate.

No. 377: Em. Dobrescu. 1. Rg2†/i Kh4 2. Bg3†/ii Kh3 3. Rxe2 Qb1†/iii
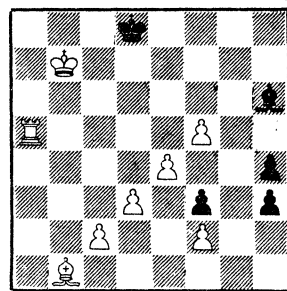4. Kf2 Qf5† 5. Kg1 Qf3 6. Rh2† Kxg3 7. Rh3† = .
i) 1. Bd6? Qa1† 2. Kxc2 Qa6†. ii) 2. Bh2? Kh3 3. Rf2 Qc2 4. Rxe2 Qc1†
5. Kf2 Kxh2 wins. iii) 3. ..Qc3† 4. Kf1 Kxg3 5. Re3† with stalemate.
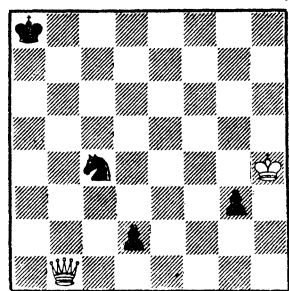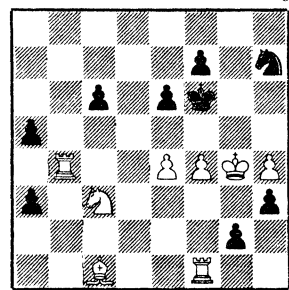
256

Win

Win

Win

Win
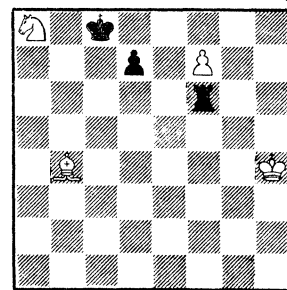
No. 378: H. Steniczka: 1. Kg5/i g2 2. Kf4 Sa3 3. Qg1/ii Kb8 4. Ke3 Sc4†
5. Ke2/iii Kc8 6. Qd4/ Kb8/v 7. Kf2/vi Kb7 8. Qd3 Ka7 9. Qb3 Ka8
10. Qb1 Ka7 11. Kf3 Ka6 12. Ke4 Sa3/vii 13. Qa1 Kb5 14. Kd3 Sc4 15.
Kd4 g1Q†/viii 16. Qxg1 Sb2 17. Qg5† wins. i) 1. Kxg3? Se3 2. Qa2†
Kb7 3. Qxd2 Sg1†. ii) 3. Qd1? Sc2 and .. Se1 or 3. Qa1? Kb8 4. Kf3 Sc2
5. Qb1† Ka7 6. Ke2 (or 6. Qg1† Ka6 and Se1) Se1 draws. But not in
this 5. .. Ka8? 6. Ke2 Se1 7. Qb6 Sf3 8. Qd8† Kb7 9. Qe7† Kc6 10. Qf6†
Kc5 11. Qf5† and the g-pawn falls. iii) 5. Kc3? d1Q† or 5. Kd4? Sb2.
iv) 6. Qxg2? d1Q†. v) 6. ..Kb7 7. Kf2 Ka(b)8 8. Qd7 etc. or 6. ..Se5
7. Qc5† and 8. Qd5†. vi) The correct method. 7. Qc5? Kb7 8. Qb5(4)† Ka7
9. Qb1 Ka6 only draws. vii) 12. ..Ka5 13. Kd4 Sa3 14. Qa1 Kb4 15. Kd3
Sc4 16. Qc3†. viii) 15. ..Sa3 16. Kc3 Sc4 17. Sb1† Kc5 18. Qb4†.

No. 379: F. S. Bondarenko and Al. P. Kuznetsov. 1. Ra8† Kd7/i 2. Ra1
Bg7 3. f6 Bxf6 4. e5 Bxe5 5. d4 Bxd4 6. c3 Bxc3 7. Bf5† wins.
i) 1. ..Ke7 2. f6† Kxf6 3. Ra1 h2 7. Ba2 wins.

No. 380: E. Dvizov. 1. Rg1 h2 2. Rb1 hgQ 3. Bb2 Qxb1 4. Sd5† Kg6 5.
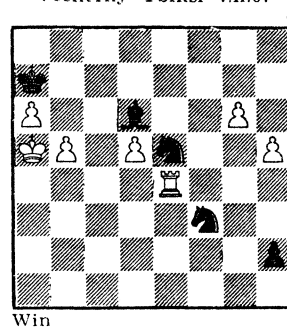Se7† Kh6 6. Sg8† Kg6 7. h5 mate.

No. 381: L. Kopac. 1. Sb6†/i Kb7 2. Sc4 d6 3. Sxd6 Kc6 4. Bc3 Rf3 5.
Kg5 Kxd6 6. Ff6 wins. i) 1. f8Q? Rxf8 2. Bxf8 Kb7 = .

Win   4

Win   7
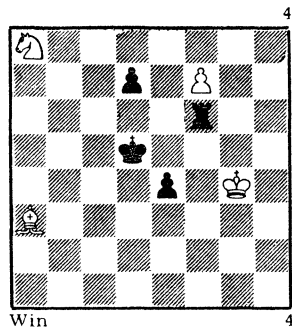
No. 382: L. Kopac. 1. Sb6†/i Kc62. Sc4 d6/ii 3. Sxd6 Kd7 4. Bb2 Rf3 5. Sf5 wins. i) 1. f8Q? Rxf8 2. Bxf8Kc6 =. ii) 2. .. Kd5 3. Se3† Kd4 4. Bb2† wins.

No. 383: L. Mitrofanov. 1. b6† Ka8 2. Re1 Sxe1 3. g7 h1Q 4. g8Q† Bb8 5. a7 Sc6† 6. dc Qxh5† 7. Qg5 Qxg5† 8. Ka6 Bxa7 9. c7 wins. Super-romantic play in a near-classical setting. A quite extraordinary achievement. There was an astonishingly large entry of 230 compositions from 170 composers for this tourney, the Rustaveli 800-year anniversary event. The judges were A. Herbstman and G. Nadareishvili. The award was also fully published in the Bulletin No. 14 of the XXXIV Championship of the USSR, dated 4 days earlier, 3.ii.67.

"Lively opening with wR sacrifice, ingenious counterplay, fantastic wQ strategic subtleties and tactical effects... a genuine masterpiece stronger than whole Bl army... bQ has 23-square freedom... full of strategic subtleties and tactical effects... a genuine masterpieces worthy of 1st Prize". Mitrofanov is a young teacher, USSR master of composition, and frequent co-author with Korolkov.

The judges. Herbstman's first study was published in 1924. He has won over 150 honours including more than 40 1st Prizes. 10 books, many translated. His "Chess Study in USSR" was a favourite of Alekhine. FIDE Judge and Master of Composition (the first), Honoured Master of Sport of USSR. He is a literary critic, doctor of philology, and Professor of the Leningrad Herzen Institute of Pedagogy.

Nadareishvili's first study dates from 1938. He has composed over 140, 50 of which have been honoured. He has written two books of studies. He is a USSR master and FIDE Judge. Since 1947 he has been President of the Georgian Republic Composition Commission and representative on the Central Committee. He is a doctor in charge of the neurology section of Tbilisi Clinical Hospital No 1, honoured doctor of Georgia and chief neurologist in Tbilisi.

No. 384: V. A. Korolkov. 1. Bf7† Kg7 2. e8S† Kf8 3. g7† Kxf7 4. Sf6
Qc7† 5. Kb4 Qd6† 6. Kc4 Qf4† 7. Kb3 Qg3† 8. Kc2 Qxg5 9. g8Q† Kxf6
10. Qxg5† Kxg5 11. Kb3 and easily wins the P-ending. ...Kxg7 instead
of any bQ-check is always answered by a wS-fork.
"Bright introduction with promoted S taking active part leads to free
checking bQ being unable to avoid danger squares due to careful moves
by wK." Korolkov is a leading engineer at the Leningrad Kirov factory,
USSR study champion, FIDE Master of Composition, Honoured Master
of Sport of USSR, one of the most original and imaginative of com-
posers. He devotes much attention to young composers.

No. 385: V. Neidze. 1. Ke2 d1Q† 2. Kxd1 ef 3. Ke2 Rxg8/i 4. hgB/ii
fgS† 5. Ke3 Sxh3/iii 6. Be6 Sg5 7. Bg4 mate. i) 3. ...fgQ 4. Rxg1 wins,
for example 4. ...Re8 5. h8Q Rxh8 6. Rf1 Rg8 (6. ...Kg5 7. Sf7†) 7. Rf5†
Rg5 8. Rxg5† wins. ii) 4. hgQ? f1Q†=, but not 4. ...fgQ? 5. Qf7†. iii)
5. ...Kg5 6. Sd3 Sxh3 7. Be6 Sg1 8. Kf2 wins, but not 6. Sf3†? Sxf3 7.
Kxf3 and W is left with a wrong B for hP-promotion.
"Avoiding stalemate, W promotes to wB and B1 promotes to bS, but
the main point is that B1 equalises the forces and a beautiful self-
block mate is the climax." Neidze is a talented Georgian study-com-
poser who teaches at the Geographical Institute of the Georgian Aca-
demy of Sciences .

No. 384   V. A. Korolkov
2-3 Pr.,
Vecherny Tbilisi 7.ii.67
6

Win   9
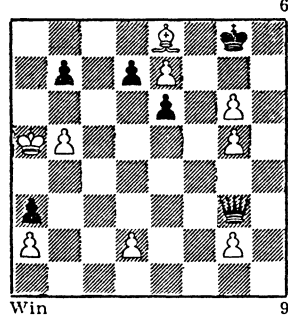
No. 385   V. Neidze
2-3 Prize,
Vecherny Tbiisi 7.ii.67
6
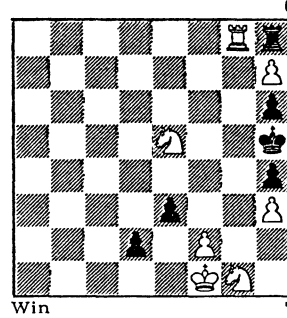
Win   7

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