

EG is fortunate to be able to print two appreciations of the work of the late Vitold Vitoldovich Yakimchik. We thank Paul Valois for his translations.

I: A MAGICIAN OF THE STUDY
by Ya. Vladimirov, Moscow

Vitol'd Vitol'dovich Yakimchik (1911-1977) belonged to the great galaxy of Soviet composers of the older generation. He gained general recognition comparatively late, only in the 1950s when his job (Yakimchik was an outstanding metallurgical engineer) allowed him to devote more time to composition. In the years after the war he published over 100 studies, out of a total of about 130. His highly original ideas and refined technique brought him many victories in big tourneys, including gold, silver and bronze medals in USSR Championships, alongside such stars as Kasparian, Korolkov, Bron, Kazantsev, Gorgiev and others.

Yakimchik was a strong over-the-board player and finished high up in Kazakhstan Championships. His high analytical talent and exceptional tenacity allowed him to uncover all the possibilities in a position, approximating the study as much as possible to practical play. Yakimchik was keen to express his views in print, and in his famous article. "Reaching for the ideal" (Shakhmaty v SSSR, No. 9, 1971) expounded his attitude to study composition at length.

The study, in his opinion, "is like a slice from a practical game, like an adjourned position, or a position in a correspondence game... by its very appearance it must create a pleasant impression on the solver." He loved to have an unstrained diagram position, where the two sides are engaged, where pieces are not en prise, but only become subject to attack and defence during the course of the solution. "It is good, when chances appear equal to begin with, and the position looks grey and commonplace. Surely simplicity most effectively highlights content which is out of the ordinary! A heavy and unnatural position requires some exceptional content, otherwise the essential element of the unexpected is lost".

"An essential feature of a good study is, in my opinion, the discovery either of a satisfactorily clear-cut final position or of a supple mechanism leading to a violent conclusion". In the first case, play ends when a theoretical win or draw is reached, in the second as a rule with a spectacular finale such as mate, stalemate, positional draw and so on. To make the introductory play interesting, the composer "adds material (normally unavoidable) thereby gradually and skilfully extending the time-lapses

between piece captures, forcing these pieces to live, to move... Many studies can be lengthened by the addition of material. The result is like sweets in many different sorts of wrappers, which only serve to annoy. Knowing when to stop extending a study is a not inconsiderable art". Yakimchik had no favourite themes. His ideas are quite varied (compare **Y1, 2, 4, 5, 8, 9**). He worked with great skill on minor promotions (**Y2, 6, 10**), loved miniatures and frequently went for extra analytical variations, as long as no extra material was involved. He always introduced purely analytical subtleties (**Y3, 7, 9, 10**) and the beauty of his compositions is particularly evident after lengthy analysis of the position. His studies are frequently embellished by thematic tries (**Y3, 5, 7, 9**), and positions of mutual zugzwang (**Y3, 5, 10**). They are tough to solve and in a number of cases were underestimated by judges for this reason. The Kazakhstan master considered **Y6** and **Y7** to be among his best compositions, considering that in them he succeeded in combining all the necessary ingredients of a study. He greatly admired the work of Mattison, Gurvich and Liburkin. Vitol'd Vitol'dovich (his father was Polish) was a very enjoyable person to talk to; one was struck by his erudition, gentle humour and kindness. He demonstrated his studies with great skill, enthusiastically revealing what he had discovered. Unfortunately, he lived far from the main centres of composition and could not pass on his rich experience in person to younger composers. Currently, the well-known Muscovite master An. Kuznetsov is working on a collection of Yakimchik's selected works. I am sure that this book will be valued by all lovers of the study art.

II: by G.M. Kasparyan, Erevan

The well-known Soviet composer Vitol'd Vitol'dovich Yakimchik was one of the galaxy of Soviet study composers which emerged in the late 1920s. He produced about 150 studies, the overwhelming majority of them after the war. His style is clearly defined; he leant towards simple positions in which sharp ideas lay hidden. Possessing a high composing technique, he created many works of outstanding quality which will forever hold a place in the world's treasury of study composition. He published his studies only after the most careful testing, thus showing the high standard he set himself in composition. He very rarely participated in non-Soviet tourneys, a fact which surprised many, including the present writer. As a result his work is not sufficiently well-known abroad.

He took part with success in a number of USSR Championships for studies. His best results were: 3rd Place in the 6th Championship, 1963; equal 1st & 2nd with Kasparyan in the 8th Championship, 1968; 2nd in the 10th Championship, 1972 and 2nd in the 11th Championship, 1975.

An engineer, he was a leading expert in the extraction of non-ferrous metals.

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I only met Yakimchik once, in 1973, a meeting which led to a joint composition. Who knows, if we had met more often, there might have been more studies...

The examples: **Y1, Y4, Y8** were selected by both article writers.

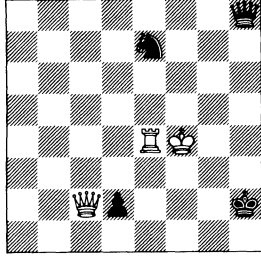
Y2, Y3, Y5, Y6, Y7, Y9, Y10 were chosen by Y.G. Vladimirov.

Y11, Y12, Y13, Y14 were chosen by G.M. Kasparyan.

1. ..., Sd5+ 2. Kf3 (2. Kf5? Se3+) Qh5+ 3. Kf2 (Rg4? Qh3+;) Sc3 4. Qxc3 d1S+ 5. Kf1 Sxc3 6. Rh4+ Qxh4 stalemate. Or 5. ..., Qf5+ 6. Rf4 Qxf4+ 7. Ke1 Sxc3 stalemate, with 6. ..., Qb5+ 7. Qc4 Se3+ 8. Kf2 as a neat back-up line. (AJR).

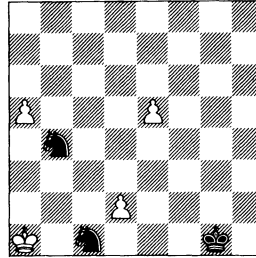
i) 1. Kb2? Sc6 2. Kxc1 Sxa5 3. e6 Sc6 4. d4 Se7 draws. ii) 3. a7? Sxa7 4. e7 Sc6 5. e8Q S6b4 6. Qe2 Sc2+ 7. Kb1 Sa3+ draws.

Y1 V.V. Yakimchik
2nd Pr., Shakhmaty v SSSR, 1933



Black to move, White Draws 3 + 4

Y3 V.V. Yakimchik
1st Pr., Shakhmaty v SSSR, 1955-II



Win 4 + 3

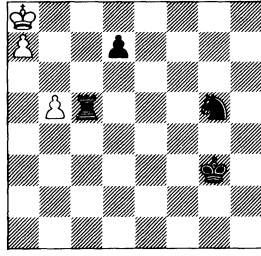
1. b6 Sf7/i 2. b7 Sd6 3. b8B Rb5 4. Bxd6+ Kf3 5. Bc7 Ke4 6. Bb6 draws.

i) 1. ..., Se6 2. Kb8 Rh5 3. a8Q Rh8+ 4. Ka7 Rxa8+ 5. Kxa8 Se5 6. Kb8 Kf4 7. Kc7 Ke5 8. b7 d5 9. b8S draw is given (as in No. 1856 in Chéron III), but (AJR) 9. Kc6 also draws. A unique S-promotion, however, follows 8. ..., Ke6! 9. b8S.

1. Se4 Kh4 2. hSg5 Sd1+ /i 3. Kf4 h1Q 4. Sf3+ Kh3 5. Sg3 Qg2 6. Sg5+ Kh2 7. Sf3+ perpetual check.

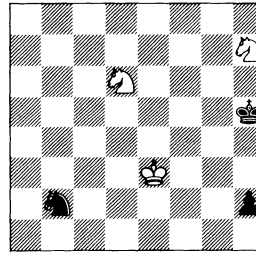
i) 2. ..., Sc4+ 3. Kf4 h1Q 4. Sf3+.

Y2 V.V. Yakimchik
Shakhmaty v SSSR, 1954



Draw 3 + 4

Y4 V.V. Yakimchik
1st Pr., Shakhmaty v SSSR, 1957-II



Draw 3 + 3

1. e6/i Sc6 2. a6 Sd3 3. e7/ii Sxe7 4. a7 Sd5 5. a8Q S5b4 6. Qf3 Kh2 7. Qg4 Kh1 8. Qg3 wins.

1. Be1 Kb2 2. Bc3+ Kb1 3. Be5/i c1Q 4. Sxc1 Kxc1 5. Sa2+ Kd1 6. Bg3 Ba7 7. Sc3+ Kc1 8. Be5 zugzwang c5 9. Bf4+

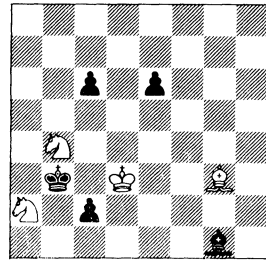
Kb2 10. Kc4 Kc2 11. Bc7 e5 12. Sb5 wins.

i) 3. Bd2? c5 4. Sc3+ Kb2 5. Sba2 Bd4 6. Bc1+ Kb3 7. Bh6 Kb2 positional draw.

i) 1. d8Q+ Kc2 2. Qc8+ Bc3+ 3. Ka2 Qd5+ wins.

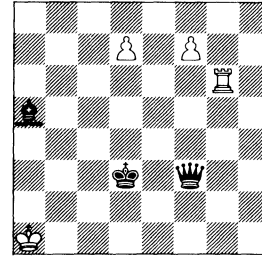
ii) 2. f8Q? Bc3+ 3. Kb1 Qe1+ 4. Ka2 Qa1+ 5. Kb3 Qb2+ 6. Ka4 Qa2+ 7. Kb5 Qa5+ 8. Kc6 Qa6+ 9. Kc7 Be5+ 10. Kd8 Qa8+ 11. Ke7 Bd6+.

Y5 V.V. Yakimchik
3rd Pr., 1st FIDE Tourney, 1957



Win 4+5

Y7 V.V. Yakimchik
5th Comm., 64, 1969



Draw 4+3

1. e6 g3 2. Bf7 Ke3 3. Be8/i Kf2 4. Bc6 Be2 5. e7 Bf1 6. e8S wins.

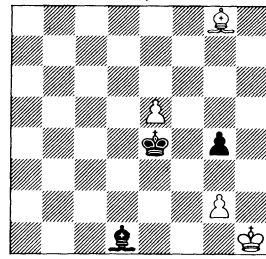
i) 3. e7? Kf2 4. e8Q Bf3 5. Bd5 Bxg2+ 6. Bxg2 stalemate.

1. Bg7 Bd5+/i 2. Kb4 Rf4+ 3. Kc5 Rf5/ii 4. Sg3 Kxg3 5. h7 Bg8+ 6. Be5+ Rxe5+ 7. Kd6 Rd5+ 8. Kc6 Rd8 9. Kc7 draws.

1. ..., Rb6+ 2. Kc4 Rc6+ 3. Kb5 Be4 4. h7 draws.

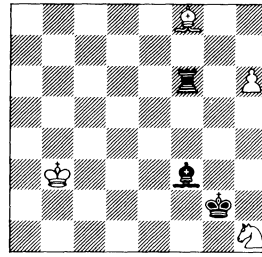
ii) 3. ..., Bg8 4. Sg3 Rc4+ 5. Kb5 Kxg3 6. h7 draws.

Y6 V.V. Yakimchik
H.M., Shakhmaty v SSSR, 1966



Win 4+3

Y8 V.V. Yakimchik
2nd Pr., Molodezh' Gruzii, 1970



Draw 4+3

1. Rg3/i Qxg3 2. d8Q+ /ii Kc2 3. Qd1+ Kxd1 4. f8Q Qe5+ 5. Ka2 Kc2 6. Qb4 Qd5+ 7. Ka1 Qe5+ 8. Ka2 Qd5+ 9. Ka1 draw.

1. f6 Bf3+ 2. Kd6 Sxf6 3. Kxe5 Sfe8 4. h5/i Sxh5 5. Kf5/ii Bxa8 6. Be5 Shg7/iii 7. Kg6 Se6 8. Kf7 S8c7 9. Ke7 Bc6 10. Bxc7 Sxc7 10. Kd6 draws.

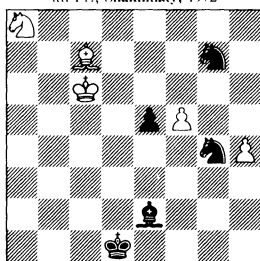
i) 4. Kf4? Bxa8 5. Be5 Ke2 6. h5 Sxh5+ 7. Kg5 Bf3 8. Kg6 Ke3 9. Kf7 Ke4 wins.
 ii) 5. Ke6? Bxa8 6. Be5 eSg7+ 7. Kf7 Sf5 8. Kg6 hSg3 9. Kg5 Ke1 wins.
 iii) 6. ..., Bf3 7. Kg6 Ke2 8. Kf7 Bc6 9. Kg6 is a positional draw found by A. Sarychev.

i) 1. Kd3? Se6 2. Ke4 Sf8 3. Kf5 Sh7 4. Kg4 Kc4 5. Kh5 f5 wins.

ii) 1. ..., Se6 2. Kg4 Sf8 3. Kg5 Sh7+ 4. Kh6 draws.

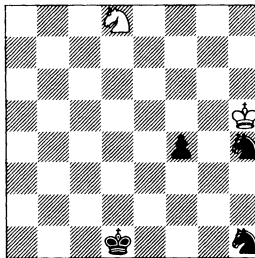
iii) 3. h6? Kd5 4. Kf4 Ke6 5. h7 Se5 6. h8S f6 7. Ke4 f5+ and 8. ..., Kf6 wins.

Y9 V.V. Yakimchik
4th Pr., Shakhmaty, 1972



Draw 5+5

Y11 V.V. Yakimchik
Shakhmaty v SSSR, 1934 (version)

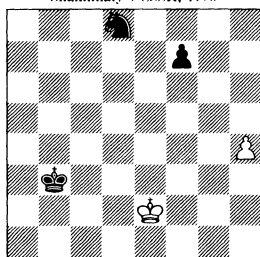


Draw 2+4

1. Sc6/i f3 2. Se5 Sg3+ 3. Kg5 f2 4. Sg4 Sf3+ 5. Kf4 Sh5+ 6. Kf5 f1S 7. Se3+Sxe3+ 8. Ke4 Ke2 stalemate.

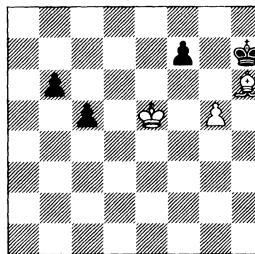
i) 1. Sf7? Sg2 2. Se5 Ke2 3. Kg5 Sf2 4. Sg6 f3 5. Se5 Se4+ wins.

Y10 V.V. Yakimchik
Shakhmaty v SSSR, 1976



Draw 2+3

Y12 V.V. Yakimchik
1st Pr., Bulletin of Central CC, 1967



Win 3+4

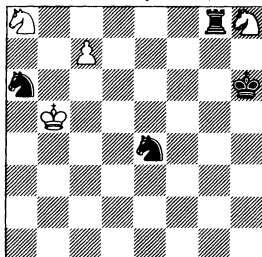
1. Kf3/i Sc6/ii 2. h5 Kc4 3. Kf4/iii Se7 4. h6 Kd5 5. h7 Ke6 6. h8S f6 7. Kg4 Sc6 8. Kf3 Se5 9. Kf4 zugzwang Kd6 10. Kf5 Ke7 11. Ke4 Kf8 12. Kf5 Kg7 13. Ke6 Sd7 14. Sf7 draw.

1. Kf6 Kg8 2. Bg7 c4/i 3. Bh8 c3 4. Ke7 c2 5. Bb2 c1Q 6. Bxc1 Kg7 7. Bb2 + Kg6 8. Bf6 b5 9. Kd6 b4 10. Ke5 b3 11. Kf4 wins.

i) 2. ..., b5 3. Bh8 b4 4. Ke7 c4 5. Bd4/e5 c3 6. Kf6 c2 7. Be3/b2 Kf8 8. Bc1 Kg8 9. Bd2 b3 10. Bc1 Kf8 11. Bb2 Kg8 12. Ba3 wins.

i) 6. ..., Sb6 7. Kxb6 Ke6 8. Kb7 Rh8 9. Kxa6 draws.

Y13 V.V. Yakimchik
3rd Pr., Shakhmaty v SSSR, 1971

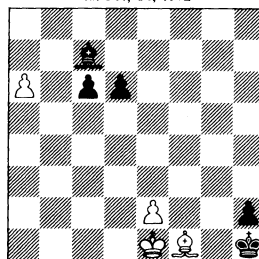


Draw 4+4

1. Sf7+ Kg6 2. Se5+ Kf5 3. Sc6 Sd6+ 4. Kb6 Rxa8 5. c8Q+ Sxc8+ 6. Kb7 Sc7/i 7. Kxc7 Ke6 8. Kb7 Ra4 9. Kxc8 Kd6 10. Sb8 draws.

Y14 V.V. Yakimchik

1st Pr., 64, 1972



Win 4+5

1. a7 d5 2. Kf2 Bb6+ 3. e3 Bxe3+ 4. Kxe3 Kg1 5. Bg2 Kxg2 6. a8Q h1Q/i 7. Qg8+ Kf1 8. Qf7+ Kg2 9. Qg6+ Kf1 10. Qf5+ Kg2 11. Qg4+ Kf1 12. Qe2+ Kg1 13. Qf2 mate.

£i) 6. ..., d4+ 7. Kf4 h1Q 8. Qa2+ Kh3 9. Qb3+ Kg2 10. Qc2+ Kf1 11. Qd1+ Kg2 12. Qe2+ Kh3 13. Qg4+ Kh2 14. Qg3 mate. Echo-models.

JOHN SELMAN (1910-2.i.78).

An appreciation by **Jan.H. Marwitz,**
Dalfsen (Netherlands)

John Selman was a chessplayer and study composer with brilliant ideas. Through his employment in the documentation department of **Shell** he edited the house chess bulletin. After the untimely passing of J.C.A.

Fischer in 1939 he took over the chess column of "De Schaakwereld", and ran it well. In 1943 the paper lapsed. At about New Year time in 1940 he sent **S1** to Pal Farago for publication in **Revista Romana de Sah**. Due to

the circumstances of war he never received news of its publication. After the conclusion of hostilities there was no way to find out. S2 was entered for the TKNSB tourney of 1949 and won 1st Prize. How then did S3, by Vladimir Korolkov, win 1st Prize in "Lelo" - in 1951? Were both the composer of S3 and the judge unaware of Selman's 1949 1st Prize? Was, possibly, Korolkov acquainted with the (presumably published) **Revista Romana de Sah** fore-runner? Or was it an extraordinary coincidence? In any case, the anticipation is clear-cut. John Selman was particularly hurt that in the many re-publications of Korolkov's "Lelo" 1st Prize there is no word of his anticipatory study. (An honourable exception occurs on pp. 72-73 of '650', dated 1955, but even here the Selman **position** is not given).

John Selman possessed an extensive, almost complete, library of books and magazines on the endgame. His sense of order (documentation!) led him to gather together every piece of information relating to one particular topic, not resting until all missing items had been brought under his wing.

Here are two examples of John Selman's meticulousness.

The unravelling of the riddles surrounding the famous Saavedra study cost him much time, money and hard work. Travels in Scotland, England and Spain yielded so much data that he could have made a whole book out of it. (Thanks to John Selman's diligence and kindness, photocopies of much of this material are in my possession. AJR) Alas, that never happened. True, an article entitled "Who was Saavedra?" appeared in TKNSB for xi.40. In this regard also Selman failed to receive the credit he,

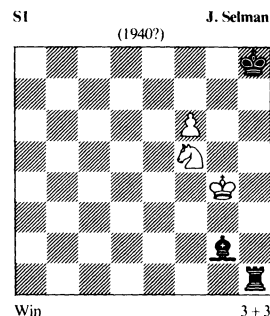
and he alone, deserved: others have used his material without acknowledgement.

The 'Reti-manoeuvre' pawn-study manoeuvre also received his attention. SCHACH-ECHO in ix-xii.67 published his researched material on this, the result of many contacts, among them the late Dr. Staudte.

John Selman had many friends. In his Scheveningen house at The Hague John and his 'fair wife Anje' welcomed plenty of guests (Harold Lommer and AJR included). He had a stimulating effect on young composers. In the course of our long friendship I learned to appreciate him especially for his never-failing interest in, and compassion for, all "struggles with the inanimate pieces of wood"!

S1:

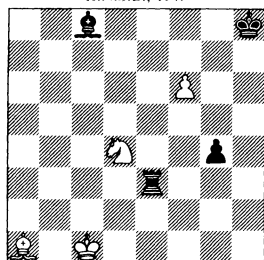
1. f7 Bh3 + 2. Kg5 Rg1 + 3. Kh6 Rg8
4. Se7 Be6 5. fgQ+ Bxg8 6. Sg6 mate.



S2:

1. Sf5 Re1 + 2. Kd2 Rxa1 3. f7 Ra2 + 4. Ke1 Ra1 + 5. Kf2 g3 + 6. Ke3 Ra3 + 7. Kf4 Ra4 + 8. Kg5 Rg4 + 9. Kh6 Rg8 10. Se7 Be6 11. fgQ+ Bxg8 12. Sg6 mate.

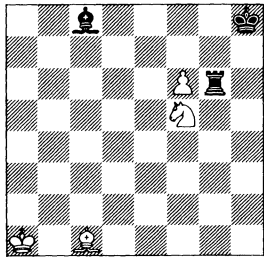
S2 J. Selman
1st Prize, Tijdschrift van den
K.N.S.B., 1949



Win 4 + 4

S3:
1. f7 Ra6+ 2. Ba3 Rxa3+ 3. Kb2
Ra2+ 4. Kc1 Ra1+ 5. Kd2 Ra2+ 6.
Ke3 Ra3+ 7. Kf4 Ra4+ 8. Kg5
Rg4+ 9. Kh6 Rg8 10. Se7 Be6 11.
fgQ+ Bxg8 12. Sg6 mate.

S3 V.A. Korolkov
1st Prize, Lelo, 1951



Win 4 + 3

Review

C 0100 and 0130 (GBR Classes)

T. Ströhlein and L. Zagler of the Institut für Informatik (Computer Science Institute) of TUM (Technische Universität München) have published the results of their 1967-9 work with respect to king and rook against king, and king and rook against king and bishop. The bulk of the 202 pages comprises computer printout. The full title is "Ergebnisse einer vollständigen Analyse von

Schachenspielen König und Turm gegen König König und Turm gegen König und Läufer," 1978.

0100 Every position with W to play is given, in the 'normalised' form where wK stands on one of the 16 squares a1-a4-d4-d1. The best move is indicated for each position, together with the number of moves to capture of bK (that is, one move beyond checkmate). Alternatives are not given. Where there is only one move to achieve mate in the shortest time, an exclamation point (!) is printed. All this takes 86 pages. There follow 12 pages where all positions are listed where there is at least one unique line to checkmate -- that is, all possible sound problems (mate in n) with this material are to be found here. (Naturally, there are no sound studies with this material!) However, solutions shorter than 4 moves (to checkmate) are not given. Finally, all maximum solution (16 moves to mate) positions are given.

0130 Again the positions are given normalised with respect to wK. The maximum length of solution is 18 W moves to mate or win of bB. Solutions shorter than 4 moves are not given, being trivial. A recommended move for W is given. As well as the '!' to indicate the only move to win in the minimum number of moves, a '*' is given where only the given move will win at all. Clearly there are studies with this material! However, the listings do not highlight all the possible studies (ie consecutive '*' moves, uninterrupted), though all the data is provided for their identification (preferably by computer). The diagram shows a solution abstracted from the book, using the '!' and '*' notation.

The publication had a double historic significance. First, we now have for

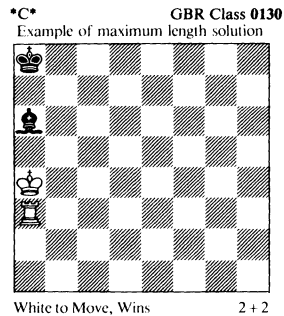
the first time the published results of computer 'analyses' that are of value for endgame theory; second, we have the first example of a technique of presentation not requiring computer equipment, and within the purse of almost any enthusiast to purchase, that permits reference in a tolerable, if not exactly painless, manner.

An 'unnormalised', ie normal, solution runs:

1. Ka5* Kb7
2. Rb3+* Ka7
3. Rf3! Be2
4. Rf7+* Kb8
5. Kb6* Kc8
6. Kc6* Kd8
7. Kd6* Kc8
8. Rc7+* Kb8/i
9. Kc6* Bc4
10. Kb6! Bb3
11. Rc1! Ba2
12. Ra1! Bb3
13. Ra3! Be6
14. Re3! Bd7
15. Rf3! wins.

i) If 8. ..., Kd8 9. Rc2! Bd3 10. Rd2! wins bB or mates in at most 4 more moves.

1. Kb7 Rb4+
2. Kc6 Rc4+
3. Kb6 Rb4+
4. Ka5 Re4
5. Qd6 Rd4
6. Qf6 Kd3
7. Kb5 Ke3
8. Kc5 Rf4
9. Qa1 Rf8
10. Qd4+ Ke2
11. Qg4+ Ke3
12. Qe6+ Kf3
13. Kd4 Rd8+
14. Kc3 Rf8
15. Qc6+ Kg4
16. Qg6+ Kf3
17. Qg5 Rf4
18. Kd3 Ra4
19. Qd5+ Kf2
20. Qc5+ Kg3
21. Ke3 Rg4
22. Qh5 Ra4
23. Qe5+ Kh3
24. Qe6+ Kh4
25. Qe7+ Kg3
26. Qd6+ Kh4
27. Kf3 Kh5
28. Qd5+ Kh4
29. Qd8+ Kh5
30. Qe8+ Kg5
31. Qxa4.



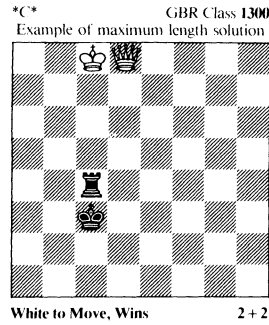
***C* GBR Class 1300**

With acknowledgement to the **British Chess Magazine** (v. 79 issue) we give the moves from one of the positions of maximum length.

Again, computers have added to our knowledge of an endgame. However, this addition to our knowledge has not yet been 'published' in the sense that the 0130 work has been. What we can say is that o-t-b- grandmasters (in particular the Americans Berliner and Browne) have found this ending initially more difficult than they imagined, but, being human, they have no difficulty in 'catching up' with the computer. The artificial intelligence specialists who hope to nail limits of 'difficulty' for a human being must take account of human adaptability -- what is difficult on Tuesday will be familiar, and no longer difficult, on Wednesday. Interesting times are ahead!

AJR

C GBR Class 1300
 Example of maximum length solution



On p. 18 of the Batsford volume of the Averbakh work we read "against the best defence, the win in this ending takes a maximum of from 25 to 30 moves". Now the computer has refined this estimate. However, there remains at least one minor mystery. Ströhlein (1970) states that there are 4 distinct positions where 31 moves are required.

The BCM article states that there are only 2, giving the other one as the same as the diagram but with wKa8 and bRa4 (essentially). The only position Ströhlein gives is: wKa2 wQa3 bKe4 bRh2. The data bases being 'unpublished', we cannot interrogate them -- yet.

***C* Chessplaying Mini-computers and Micros**

Previous *C* articles have covered aspects of the endgame where relatively large computers have made an impact. Due to the non-stop reduction in the cost of computing (what else in the world is getting cheaper?) there are now on the market 2 different kinds of chessplaying devices that are sufficiently like computers to come under the heading.

Minis These are genuine computers that can be programmed. The PET and APPLE 'personal' computers are good examples. Chessplaying pro-

grams to run on these minis can be purchased. The disadvantage is the relatively large outlay, say £2000 for a complete system, but the advantage is that whenever an improved chess-playing program is produced, the program itself will be cheap.

Micros These are more strictly chess-playing machines. True, they have been programmed, but once purchased the machine's play cannot be changed. They are instantly obsoleted by 'better' models, which means that your £100 may provide limited satisfaction.

Are they any good? From the viewpoint of standard of endgame play all the currently available mini and micro devices are abysmal. But there is no reason why this lamentable state of affairs should continue. If a mini or micro can satisfy all the following criteria, it will be worth purchasing. The device should --

- choose an underpromotion if that is the best move.
- win/draw a 0000.10 GBR class endgame perfectly.
- checkmate with Q or R or BB or BS against lone king in the minimum (or near minimum) number of moves.
- play against itself from any position it is given. (Currently one has to purchase 2 devices and get them to play each other in order to achieve this effect).
- take the W or Bl side as you wish, leaving you the normal algebraic view of the board.
- not only castle and capture en passant correctly, but consider these moves correctly in its analyses.
- on request, take account of the 50-move rule and advise you when the limit has been reached.
- indicate a repetition of position.
- play any 4-man or 5-man ending up to master standard.
- do all the above within a humanly acceptable response time.

AJR

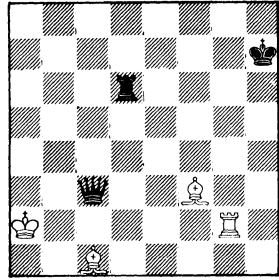
DIAGRAMS

AND

SOLUTIONS

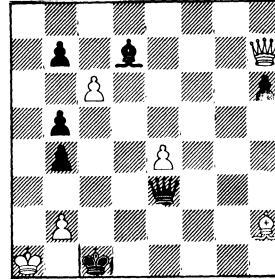
Ka2 b4 10. Kb1 Kd4 11. Kb2 Kxe4
12. Kb3 Kd5 13. Kxb4 Kc6 14. Kc4
draw.
i) 7. bc? b3 and B1 gives mate!

No. 3949 S.A. da Silva (viii.77)
1 H.M., Szachy, 1977



Draw 4+3

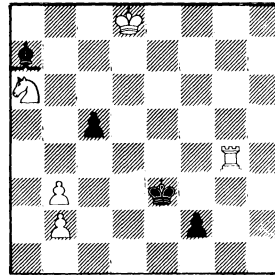
No. 3950 Y.N. Dorogov (xi.77)
2 H.M., Szachy, 1977



Draw 6+7

No. 3949: S.A. da Silva. 1. Be4 + Kh8 2. Bb2 Ra6+ 3. Kb1 Rb6/i 4. Bb7/ii Rxb7/iii 5. Ka1 Rxb2 6. Rg8+ Kh7 7. Rg7+/iv Kh6 8. Rg6+ Kh5 9. Rg5+ Kh4 10. Rg4+ Kh3 11. Rh4+ Kg2 12. Rh2+, and draws: 12. ..., Kf1 13. Rh1+ Ke2 14. Rh2+ Kd1 15. Rh1+ Kc2 16. Rcl+ Kd2(b3) 17. Rxc3(+).
i) For 4. ..., Rxb2+ 5. Rxb2 Qe1+.
ii) But not 4. Ba8? Qf6 wins.
iii) 4. ..., Kh7 5. Be4+ Kh6 6. Rg6+ Kh5 7. Rxb6 Qe1+ 8. Bcl Qxe4+ 9. Ka2 draws.
iv) Not given, but important, is the try 7. Rh8+? To win, bK heads for d4. Then, Rd(8)+, Ke3;Re(8)+, Kd2;Rd(8)+ (Re2+, Kd1) Kc2; Rd2+, Kb3 wins, while if wR is checking on the rank, Kc5; wins symmetrically. (AJR).

No. 3951 Em. Dobrescu (vii.77)
3 H.M., Szachy, 1977



Draw 5+4

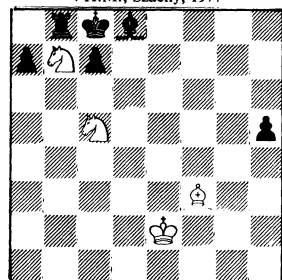
No. 3950: Y.N. Dorogov. 1. Bf4 Qxf4 2. cd Qe5 3. Qxh6+ Kc2 4. Qd2+ Kxd2 5. d8Q+ Kc2 6. Qc8+ Qc3 7. Qxc3+/i bc 8. bc Kxc3 9.

No. 3951: Em. Dobrescu. 1. Rg3+ Ke4 2. Rg4+ Ke5 3. Rg5+ Kf6 4. Rg8 Kf7 5. Re8 Bb6+/i 6. Kd7 Ba5/ii 7. Re7+ Kg6 8. Re6+ Kg5 9. Re5+ Kg4 10. Re4+ Kf3/iii 11. Re6 Bd2 12. Rf6+/iv Bf4 13. Sxc5 f1Q 14. Se6 Qb5+ 15. Ke7 Qb7+ 16. Ke(f)8 draw.

i) 5. ..., f1Q 6. Re7+ Kf6 7. Rxa7 Qb5 8. Kc8 Qb6 9. Ra8 Qe6+ 10. Kc7 Qf7+ 11. Kb6 Qxb3+ 12. Kxc5 Qb7 13. Rb8 draw.
 ii) 6. ..., f1Q 7. Re7+ Kf8 8. Re8+ Kg7 9. Re7+ Kf6 10. Re6+ and 11. Rxb6.
 iii) 10. ..., Kg3 11. Re3+ Kg2 12. Re2.
 iv) Alternative move-order here: 12. Sxc5 f1Q 13. Rf5+ Bf4.

S-;Bf7 mate) 6. Bg8 Kg6 7. Bc4 Sd2 (Sh2;Se3) 8. Ba2 (for Sg3 and Ke3) 8. ..., Sf1 9. Sh4+ and 10. Sf3, for 11. Bc4.
 i) 1. Bf6(f4)? f2+ 2. Kg2 f1Q+ 3. Kxf1 Rf3+. 1. Bc1? f2+ 2. Kg2 f1Q+ 3. Kxf1 Ra1.

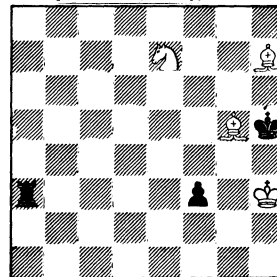
No. 3952 G.M. Kasparyan (iv.77)
4 H.M., Szachy, 1977



Win 4+6

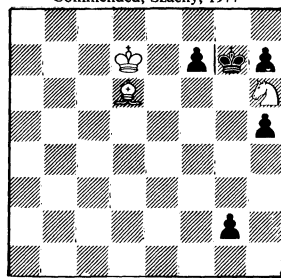
No. 3952: G.M. Kasparyan. 1. Bc6 Rxb7/i 2. Bd7+ Kb8 3. Sa6+ Ka8 4. Bc6 Be7 5. Kf3 Bd6 6. Kg2 Be5 7. Kh3 Bf6 8. Kg3 Bg5 9. Kf3 h4 10. Kg4 Bd8 11. Kf4/ii Be7 12. Kf5 h3 13. Ke6 h2 14. Kd7 h1Q 15. Bxh1 c6+ 16. Kc8 wins.
 i) 1. ..., Ra8 2. Bd7+ Kb8 3. Sa5 (xd8) mates.
 ii) 11. Kf5? h3 12. Ke6 h2 13. Kd7 h1Q 14. Bxh1 c6+ 15. Kc8 Rb6 draws. 11. Kf4! puts Bl in zugzwang.

No. 3953 E.L. Pogogyants (xii.77)
Special H.M., Szachy, 1977



Win 4+3

No. 3954 D. Gurgendize and E.L. Pogogyants (ix.77)
Commended, Szachy, 1977

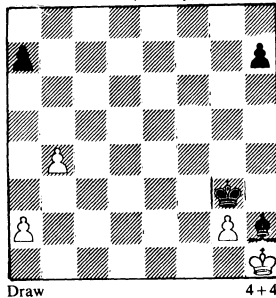


Draw 3+5

No. 3954: D. Gurgendize and E.L. Pogogyants. 1. Sf5+ Kf6 2. Sh4 g1Q 3. Be7+/i Kg7 4. Sf5+ Kg6 5. Sh4+ Kg7 6. Sf5+ Kg8 7. Sh6+ Kg7 8. Sf5+ Kh8 9. Bf6+ Kg8 10. Sh6+ Kf8 11. Be7+ Kg7 12. Sf5+.
 i) 3. Be5+? Kxe5 4. Sf3+ Kf4 5. Sxg1 Kg4 6. Kd6 h4.

No. 3953: E.L. Pogogyants. 1. Bd2/i f2+ 2. Kg2 Rg3+ 3. Kxg3 (Kxf2? Rg7) 3. ..., f1S+ (else Bg6 mate) 4. Kf4 Sxd2 5. Sf5 Sf1 (Sb3(c4);Bg8,

No. 3955 Y. Hoch (xi.77)
Commended, Szachy, 1977



Draw 4+4

No. 3955: Y. Hoch. 1. b5 h5/i 2. a3 h4 3. b6 h3 4. gh ab (a5;h4) 5. a4 Kxh3 6. a5 b5 7. a6 Bb8 8. a7 Bxa7 stalemate.

i) 1. ..., h6 2. b6 ab 3. a4 h5 4. a5.

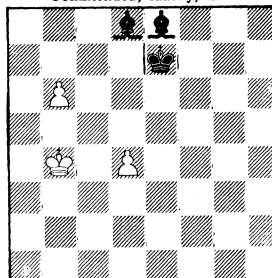
d5 Bxd5/iii 5. b7+ Bxb7, stalemate.

i) 1. ..., Bc6 2. Ka6 Kd6(d7) 3. d5 Bxd5 4. b7 Kc7 5. Ka7 Bxb7, another stalemate.

ii) 2. ..., Bf6 3. b7 Kc7 4. Ka7 Bxd4+ 5. Ka8 Bc6, a third stalemate.

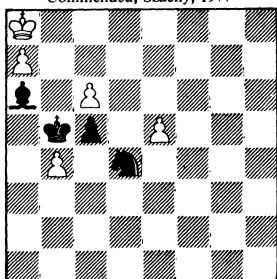
iii) 4. ..., Bb7 5. d6 Bc6 6. d7+ drawn.

No. 3957 Y. Makletsov (vi.77)
Commended, Szachy, 1977



Draw 3+3

No. 3956 Y. Makletsov (iii.77)
Commended, Szachy, 1977

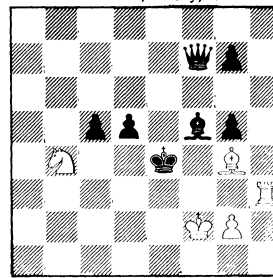


Draw 5+4

No. 3956: Y. Makletsov. 1. e6 Sxc6 (Sxe6;Kb8) 2. e7 Sxe7/i 3. bc Kxc5 (Sc6 stalemate) 4. Kb8 Sc6+ 5. Ka8 Se5 6. Kb8 Kb6 7. a8S+ draws, or 3. ..., Ka5 4. Kb8 Sc6+ 5. Ka8 Se5 6. Kb8 and so on.

i) 2. ..., Kb6 3. bc+ Kc7 4. e8S+ Kd7 5. Sd6 draws.

No. 3958 J. Murarasu (i.77)
Commended, Szachy, 1977



Win 5+7

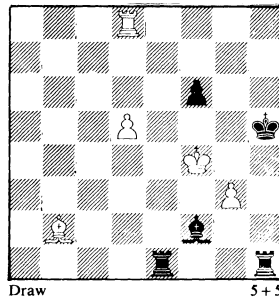
No. 3958: J. Murarasu. 1. Re3+ Kf4 (Kd4;Sc6+) 2. Bh5 Qxh5 3. Sxd5+ Kg4 4. Rg3+ Kh4 5. Rh3+ Bxh3 6. g3+ Kg4 7. Se3 mate.

No. 3957: Y. Makletsov. 1. Ka5 Kd7/i 2. Ka6 Kc8/ii 3. Ka7 Bc6 4.

No. 3959: Em. Dobrescu. Judge: Vazha Neidze. 1. Kf5 Kh6 2. Bxf6/i

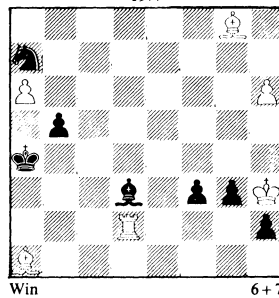
Rh5 + 3. Kg4 eRh1/ii 4. Bh4/iii Re5
 5. Bf6/iv eRe1 6. Kf5/v Rh5 + 7.
 Kg4 eRh1 8. Bh4.
 "A study with a fantastic idea: a
 permanent carousel of both bR's,
 done in masterly fashion. ..."
 i) 2. d6? Bb6 3. Rb8 hRf1 + 4. Kg4
 f5 + 5. Kh3 Rf2 6. g4 Rh1 +, or 3.
 Rh8 + Kg7 4. Bxf6 + Kf7.
 ii) 3. ..., Kg6 4. Rd6 Bc5 5. Rc6
 Re4 + 6. Kf3 Re3 + 7. Kg4 Re4 +
 8. Kf3 Rc4 9. Be7 +.
 iii) 4. d6? Kg6 5. d7 Bb6 6. Rf8
 Ra5 7. d8Q Ra4 + 8. Bd4 Bxd8 9.
 Rxd8 Rd1 wins, as also after 5. Bh4
 Rd5 6. d7 Kf7.
 iv) 5. d6? Rd5 6. Rh8 + Kg6, or 6.
 d7 Kg7 7. Bf3 Ba7 and 8. ..., hRd1.
 v) 6. d6? Kg6 7. d7 Bb6 8. Rf8 hf1.

No. 3959 Em. Dobrescu (ix.77)
 1st Prize, Revista Romana de Sah, 1977
 Award: v.79



Draw 5+5

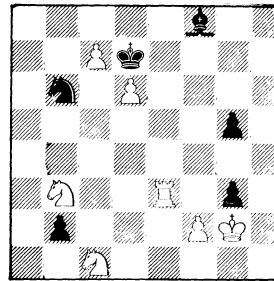
No. 3960 V. Nestorescu (vii.77)
 =2/3 Prize, Revista Romana de Sah,
 1977



Win 6+7

No. 3960: V. Nestorescu. 1. Rd1/i
 Bf1 + 2. Rxf1 g2 3. Bb3 + Ka3 4.
 Bb2 + Kb4 5. Bc3 + Kc5 6. Bd4 +
 Kd6 7. Be5 + Ke7 8. Bf6 + Kf8 9.
 Bg7 + Ke7 10. Re1 + and 11. Kxh2.
 i) 1. Ra2 +? Kb4 2. Bc3 + Kxc3 3.
 Ra1 Kb2 4. Rd1 Kc2 5. Rh1 g2 6.
 Rxh2 Kc3. 1. Rxh2? gh 2. Kxh2 f2.
 1. Bb3 +? Kxb3 2. Rd1 f2 3. Kxg3
 f1Q 4. Rxf1 Bxf1 5. Kxh2 Bd3.

No. 3961 V. Nestorescu (xii.77)
 =2/3 Prize, Revista Romana de Sah,
 1977



Draw 7+6

No. 3961: V. Nestorescu. 1. c8Q +/i
 Sxc8/ii 2. Sd3/iii b1Q 3. Re1 Qa2
 4. Ra1 Qc2 5. Rc1 Qe2 6. Re1 Qh5
 7. Rh1 Qe8 8. Re1 Qh5/iv 9. Rh1
 Qe2 10. Re1 Qc2 11. Rc1 Qa2 12.
 Ra1.
 i) 1. Sd3? b1Q 2. Re1 Qa2 3. Ra1
 Qe2 4. Re1 Qh5 5. Rh1 Qe8 6. Re1
 Qa8 +. 1. Sc5 +? Kxd6 2. Re6 +
 Kxc7, or 2. Se4 + Kxc7. 1. Rxg3?
 b1Q 2. Rxg5 Qe4 + 3. Kf1 Qc4 + and
 4. ..., Bxd6.
 ii) 1. ..., Kxc8 2. Rc3 + Kd7 3. Sd2.
 iii) 2. Re1? gf 3. Kxf2 b1Q 4. Sd3
 Qa2 + 5. Re2 Qa7 +.
 iv) 8. ..., Qd8 9. Se5 + Kxd6 10. Sf7.

No. 3962: V.V. Novikov. 1. Bg4 +
 Kc1/i 2. Ka4/ii f3/iii 3. Bxf3 Kb2
 4. Be5 + Ka2 5. Bd5 + Kb1 6. Be4

Ka2 7. Bf4 Kb2 8. Bd6 Kc3 (c1Q; Ba3+) 9. Be5+ Kd2 10. Bf4+ Kd1 11. Bf3+.

i) 1. ..., Kd2 2. Bxf4+ and 3. Bc1.

ii) 2. Be5? Kb1 3. Bf5 f3. 2. Bxf4+? Kb2 3. Be5+ Ka3.

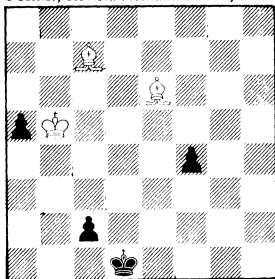
iii) 2. ..., Kb1 3. Bf5 f3 4. Kb3 a4+ 5. Kc3 f2 6. Bxc2+ Ka1 7. Bd3 is apparently given by the composer, but (in the ii.78 issue of *Revista de Sah*) a solver claims 4. ..., Kc1 5. Bxc2 Kd2 6. Bf4+ Ke2 7. Kc3 f2 8. Bd3+ Kf3 9. Bd6 Kg2 10. Be4+ Kh3, or 5. Bf4± Kd1 6. Bxc2+ Ke2 7. Kc3 f2, or 5. Kc3 f2 6. Bd3 f1Q 7. Bxf1 Kd1, in all cases with a draw.

No. 3963: E.L. Pogoyants. 1. Rxe3/i Bxc2+ 2. Kb4/ii Se5 3. Re2 Sd3+ 4. Kc4 Se5+ 5. Kb4 Sc6+ 6. Kc4 Sa5+ 7. Kb4 Sc6+ 8. Kc4 Se5+ 9. Kb4. The position is now as after 3. Re2. 9. ..., Sd3+ 10. Kc4 Bb1 11. Rd2 Se5+ 12. Kb3 Ba1 13. Rd1 drawn. My personal (AJR) preference is for the solution to be presented as two variations, one beginning 4. ..., Se5+ and the other 4. ..., Bb1. In this way no one is misled by the apparent length of a solution.

i) 1. Rb3+? Kc5 2. Bd1 Bc2 or 2. Bxb1 e2.

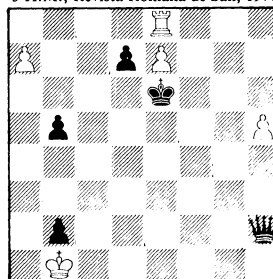
ii) 2. Rb3+? Bxb3+ 3. Kxb3 Kb5.

No. 3962 V.V. Novikov (ix.77)
1 H.M., Revista Romana de Sah, 1977



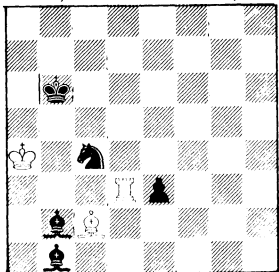
Win 3+4

No. 3964 Em. Dobrescu (ii.77)
3 H.M., Revista Romana de Sah, 1977



Win 5+5

No. 3963 E.L. Pogoyants (ii.77)
2 H.M., Revista Romana de Sah, 1977



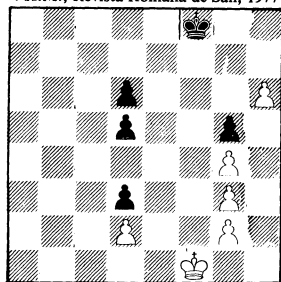
Draw 3+5

No. 3964: Em. Dobrescu. 1. Rg8/i Qh1+ 2. Kxb2 Qh2+ 3. Kb3 Qh3+ 4. Kb4 Qh4+ 5. Kxb5 Qxh5+ 6. Kb6 Kxe7 7. a8Q Qh6+ 8. Kb5 Qh5+ 9. Kb4 Qh4+ 10. Kb3 Qh3+ 11. Kb2/ii Qh2+ 12. Kb1 Qh7+ 13. Ka1 wins.

i) a8Q? Qg1+ 2. Kxb2 Qf2+ 3. Kb3 Qe3+ 4. Kb4 Qd2+ 5. Kc5 Qd6+ 6. Kxb5 Qd3+ 7. Kb6 Qd4+ 8. Kb7 Qd5+ 9. Kc7 Qc5+ 10. Kd8 Qb6+ 11. Kc8 Qc5+ 12. Kb8 Qc6+. 1. Rc8? Qg1+ 2. Kxb2 Qd4+ 3. Kb3 Qd3+ 4. Kb4 Qd2+ 5. Rc3 Qd4+ 6. Kb3 Qa4+ 7. Kb2 Kxe7.

ii) 11. Ka2? Qe6+ draws.

No. 3965 Al.P. Kuznetsov (xi.77)
4 H.M., Revista Romana de Sah, 1977



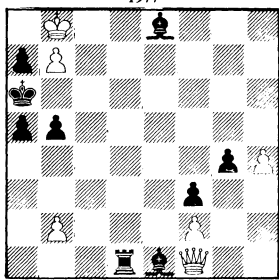
Win 6+5

No. 3965: Al.P. Kuznetsov. 1. Kf2/i d4 2. Kf3/ii d5 3. Kf2 Kf7 4. Ke1 Kg6 5. Kd1 Kxh6 6. Kc1 Kg6 7. Kb2 Kf6 8. Kb3 Ke6 9. Kb4 Kd6 10. Kb5 Kd7 11. Kc5 Ke6 12. Kc6 Ke5 13. Kd7 Ke4 14. Ke7 (Ke6? stalemate) 14. ..., Ke5 15. Kf7 Ke4 16. Kg6 wins.

i) 1. Ke1? Kf7 2. Kd1 Kg6 3. Kc1 Kxh6 4. Kb2 Kg6 5. Kc3 Kf6 6. Kxd3 Ke5.

ii) 2. Ke1? Kg8 3. Kd1 Kh7 4. Kc1 Kxh6 5. Kb2 Kg6 6. Kb3 Kf6 7. Kc4 Ke5 8. Kb5 Kd5 9. Kb6 Kc4 (not 9. ..., Ke5?).

No. 3966 F.S. Bondarenko and Al.P. Kuznetsov (ii.77)
Commended, Revista Romana de Sah, 1977



Win 6+9

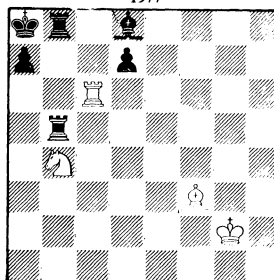
No. 3966: F.S. Bondarenko and Al. P. Kuznetsov. 1. Kc8/i Bd7+ 2. Kc7

a4 (for Ba5+;) 3. b8S+/ii Ka5 4. Sxd7 g3 5. Sc5 g2 6. Qg1 Rc1 7. Kb7 Bd2 8. b4+ ab 9. Sxb3+.

i) 1. Kc7? Rd7+ 2. Kc8 Rxb7 3. Qxe1 Bc6 4. Qe6 Kb6 5. Qxg4 Rc7+ 6. Kd8 a4 7. h5 Rh7.

iii) 3. Qxe1? Rxe1 4. b8Q Rd1 is given, but what about 5. Qb7+ Ka5 6. Qxa7+ Kb4 7. Qe3 Ka5 8. Qc3+ Ka6 9. Qc5 Ka5 10. b4+ ab 11. Qa3 mate? (AJR).

No. 3967 G.M. Kasparyan (iii.77)
Commended, Revista Romana de Sah, 1977



Win 4+6

No. 3967: G.M. Kasparyan. 1. Rc7+/i d5/ii 2. Sxd5 Rb2+ 3. Kh3 R2b7 4. Sb6+ ab 5. Rc2/iii Rc8 6. Rxc8+ Ka7 7. Bxb7 wins.

i) 1. Rb6+? d5 2. Bxd5+ Rxd5 3. Rxb8+ Kxb8 draw. 1. Rc5+? R5b7 2. Sa6 Bb6 3. Rg5 Rd8, or 3. Rc7 Rg8+ wins. 1. Rd6+? R8b7 2. Sa6 Rb2+ 3. Kh3 Rb3 4. Kg4 Rxf3 5. Kxf3.

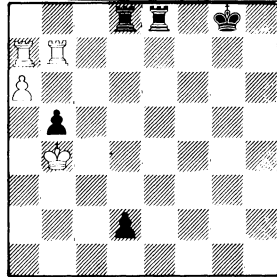
ii) 1. ..., R5b7 2. Sa6 d5 3. Bxd5 Bxc7 4. Sxc7 mate, or 3. ..., Bf6 4. Bxb7+.

iii) 5. Rc1? Bf6. 5. Rc3? Be7. 5. Rc4? b5.

No. 3968: L. Mozes. 1. Rg7+ Kh8 2. Rh7+ Kg8 3. aRg7+ Kf8 4. Rd7 Kg8/i 5. hRg7+/ii Kh8 6. gRe7 d1Q 7. Rxe8+ Rxe8 8. Rxd1 wins.

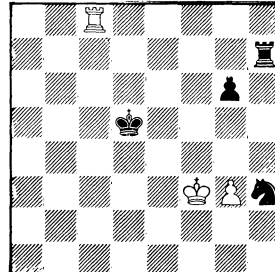
- i) 4. ..., Re4+ 5. Ka5/iii Ra4+ 6. Kb6/iv Ke8 7. hRe7+ Kf8 8. Rxd8+ Kxe7 9. Rxd2.
- ii) 5. hRe7? Kf8 6. Rg7 Re4+ 7. Kc5 Rc4+ 8. Kxb5 Rd4.
- iii) 5. Kxb5? Re5+ 6. Kb6 Re6+ 7. Kb7 Rxd7+ 8. Rxd7 Re7.
- iv) 6. Kxb5? Rxd7 7. Rxd7 Ra2 8. a7 Rxa7.

No. 3968 L. Mozes (x.77)
Commended, Revista Romana de Sah,
1977



Win 4+5

No. 3970 E. Janosi (iv.78)
1st Prize, L'Italia Scacchistica, 1978
Award: vii-viii.79



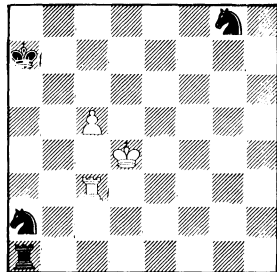
Draw 3+4

No. 3970: E. Janosi. Judge: Romolo Ravarini (Italy), the column's editor. JRH was consulted. 1. Kg4/i Rh5 2. Rc2 Sg5 3. Rb2/ii Kc5 4. Ra2 Kb5 5. Rb2+ Kc6 6. Re2 Kd6 7. Re5 Kxe5 stalemate.

i) Threat 2. Rc2 and 3. Rh2, while if 1. ..., Sf2+ 2. Kg5.

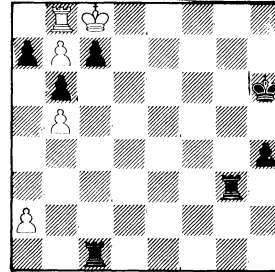
ii) 3. Rd2+? Ke6 4. Re2+ Kf7 5. Re5 Sh7 6. Rxh5 Sf6+ 7. Kg5 Sxh5 wins.

No. 3969 G.A. Umnov
(xii.77 and vi.78)
Commended, Revista Romana de Sah,
1977



Draw 3+4

No. 3971 G.A. Umnov (x.78)
2nd Prize, L'Italia Scacchistica, 1978



Draw 5+7

No. 3969: G.A. Umnov. 1. Ra3+ Kb7 2. Kc4 Rc1+ 3. Kb3 Sc3 4. Kb2 Se2 5. Rc3 Re1 6. Re6 Kc7 7. c6 Kb6 8. Ka3 Ra1+ 9. Kb2 Re1 10. Ka3 Kc7 11. Kb2 Kd8 12. Ka3 Se7 13. c7+.

No. 3971: G.A. Umnov. 1. Kd7/i Rd1+ 2. Ke6 Re3+ 3. Kf5 Rf1+ 4. Kg4 Rg3+ 5. Kxh4 Rg8 6. Rxg8 Rh1+ 7. Kg4 Rg1+ 8. Kf5 Rxg8 9. Ke6 Rb8 10. Kd7 Rxb7 11. Kc8 c5 12. bc Rg7 13. Kb8 b5 14. c7 Rg8+ 15. Kxa7 draw.

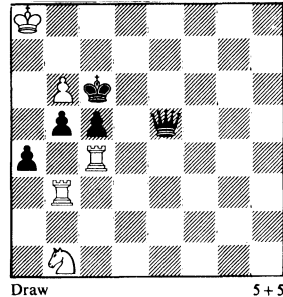
i) 1. Ra8? Rg7 2. Rxa7 Rf1 3. b8Q Rf8+ 4. Kb7 Rxb8+ 5. Kxb8 Kg5 6. Rxc7 Rxc7 7. Kxc7 h3 8. Kxb6 h2 9. Ka7 h1Q 10. b6 Qb1 11. a4 Qb4 wins.

Rxb4 4. Sa2 Rb5 5. Sc3 Rc5 6. Sa4 Rb5 7. Sc3 Rb4 8. Sa2, positional draw. 2. ..., Rc7 3. Sxb4/ii Rxc3 4. Sa2 Rd3 5. Sb4 Rd4 6. Sc6 Rd3 7. Sb4 Rc3 8. Sa2, also a positional draw.

i) 3. Be6+? Kb7 4. Sxb4 Rxb4 5. Sa2 Rb5 6. Sc3 Rg5+ wins.

ii) 3. Be6+? Kb7 4. Sxb4 Rxc3 5. Bd5+ Kc7 6. Sa2 Rxh3.

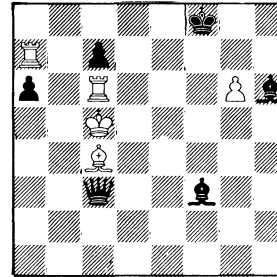
No. 3972 Y. Hoch (vii-viii.68)
= 3/4th Prize, L'Italia Scacchistica,
1978



No. 3972: Y. Hoch. 1. Rxc5+ /i Kxc5 2. Rxb5+ Kxb5 3. b7 Ka6 4. b8S+ Kb5 5. Sa3+ Kb4 6. Sc6+ Kxa3 7. Sxe5 Kb3 8. Sd3.

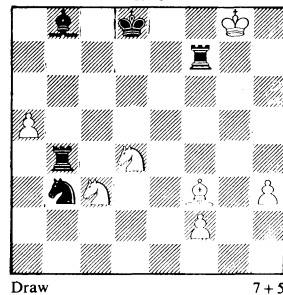
i) 1. b7? ab 2. Rh4 Qa1+ 3. Sa3 Qxa3+ 5. Kb8 c4 wins.

No. 3974 G.M. Kasparyan (ii.78)
1 H.M., L'Italia Scacchistica, 1978



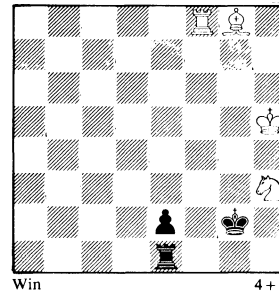
No. 3974: G.M. Kasparyan. 1. g7+ Bxg7 2. Ra8+ Ke7 3. Re6+ Kf7 4. Rf8+ Bxf8+ 5. Re7+ and stalemate whether Bl takes the wR or not! While 3. ..., Kd7 4. Rd8+ Kxd8 5. Re8+ Kd7 6. Re7+ Kc8 7. Re8+ Kb7 8. Rb8+ is a more normal draw.

No. 3973 E. Janosi (ix.78)
= 3/4th Prize, L'Italia Scacchistica,
1978



No. 3973: E. Janosi. 1. Sc6+ Kc8 2. Bd5, with the following echo-
variations: 2. ..., R7f4 3. Sxb4/i

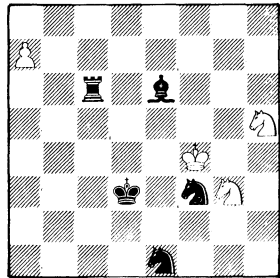
No. 3975 J. Rusinek (v.78)
2 H.M., L'Italia Scacchistica, 1978



No. 3975: J. Rusinek. 1. Sf4 + Kg3
 2. Kg6 Kh2 3. Bd5 Rg1+ 4. Kf5
 e1Q 5. Rh8+ Kg3 6. Rh3+ Kf2 7.
 Rf3 mate. While if B1 tries to 'correct'
 his play by interposing 4. ..., Rg5+
 5. Kxg5 e1Q 6. Rh8+ Kg3 7. Rh3+
 Kf2 8. Sd3+ wins, but also 8. Rh2+.

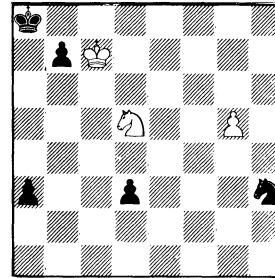
No. 3977: V. Gerasimov. 1. Ke5 b4
 2. Kd6 Se8+ 3. Kd7 Sf6+ 4. Ke6
 (Kd8? b3;g5,b2;) 4. ..., b3 5. g5 Se8/i
 6. Kd7 b2 7. Kxe8 b1Q 8. Kf7 Qf5+
 9. Kg8.
 i) 5. ..., b2 6. gf b1Q 7. Kf7 Qh7
 8. e8Q Qh5+ 9. Kxg7 Qxe8 10. f7
 draw.

No. 3976 C.M. Bent (vii-viii.78)
 3 H.M., L'Italia Scacchistica, 1978



Draw 4 + 5

No. 3978 C. Costantini (ii.78)
 2 Comm., L'Italia Scacchistica, 1978

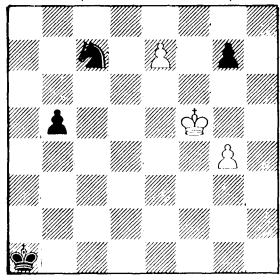


Win 3 + 5

No. 3976: C.M. Bent. 1. a8Q Sg2+
 2. Kxf3 Bd5+ 3. Se4 Bxe4+ 4. Kg3
 Rg6+ 5. Kh2 Bxa8 6. Sf4+ Sxf4
 stalemate.
 (Thought: 5. ..., Rh6 could be
 awkward to analyse to a draw. AJR)

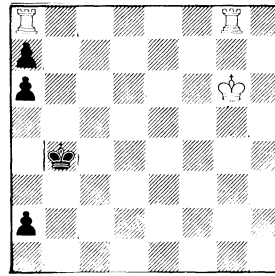
No. 3978: C. Costantini. 1. g6 Sg5 2.
 Kb6 Se6 3. Sc7+ Sxc7 4. Kxc7 d2
 5. g7 d1Q 6. g8Q+ Ka7 7. Qc4 Ka8
 (b6;Qc6) 8. Qc3 Qa4 9. Qh8+ and
 mates now that the square a4 is
 blocked.

No. 3977 V. Gerasimov (ix.78)
 1 Comm., L'Italia Scacchistica, 1978



Draw 3 + 4

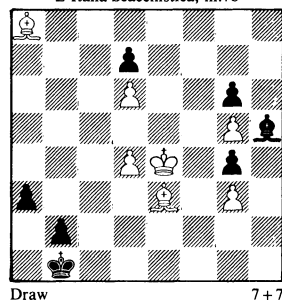
No. 3979 Y. Hoch (i.78)
 3 Comm., L'Italia Scacchistica, 1978



Win 3 + 4

No. 3979: Y. Hoch. 1. gRb8 + Kc3/i 2. Rc8 + Kd2 3. Rd8 + Ke2 4. Re8 + Kf2 5. Re1/ii Kxe1 6. Rh8 Kd1 7. Rh2 a1Q 8. Rh1 + and 9. Rxa1.
 i) 1. ..., Ka5 2. Rxa7 a1Q 3. Rxa6 + Kxa6 4. Ra8 +.
 ii) 5. Rf8 +? Kg2 6. Rf1 Kxf1 7. Rh8 Kg2, and **Bl** wins. 5. Rxa7? a1Q 6. Rf7 + Kg3 7. Rg8 Kg4.

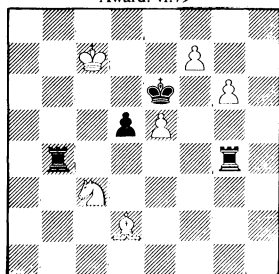
No. 3980 P. Rossi (iii.78)
 L'Italia Scacchistica, iii.78



Draw 7+7

No. 3980: P. Rossi. 1. Ke5/i a2 2. Be4 + Ka1 3. d5 b1Q 4. Bd4 + Qb2 5. Kf4 Qxd4 stalemate.
 i) 1. Kf4? a2 2. Be4 + Ka1 3. d5 b1Q 4. Bd4 + Qb2.

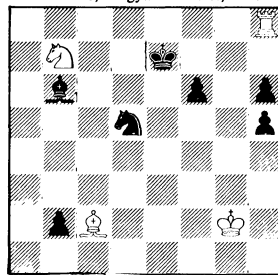
No. 3981 A. Koranyi (v.78)
 1st Prize, Magyar Sakkélet, 1978
 Award: vi.79



Win I: Diagram 6+4
 II: remove d5, add bPe7

No. 3981: A. Koranyi. Pal Benko, GM, was the tourney judge. I: 1. Se4/i gRxe4/ii 2. Bxb4 Rc4 + 3. Bc5 Rxc5 + 4. Kd8 Ra5 5. f8S + Kf5/iii 6. g7 Ra8 + 7. Ke7 Ra7 + 8. Sd7 Ra8 9. Kf7 d4 10. e6 d3 11. Sb6 Ra7 + /iv 12. e7 d2 13. Sc4 wins.
 i) Bl threatened 1. ..., gRc4 + 2. Kd8 Rb8 mate.
 ii) 1. ..., Rc4 + 2. Kb7 Ke7 3. Bg5 + wins.
 iii) 5. ..., Kxe5 6. g7 Kd6 7. Kc8 Kc6 8. Sd7 wins.
 iv) 11. ..., d2 12. Sxa8 d1Q 13. g8Q Qh5 + 14. Ke7 Qh4 + 15. Ke8 Qa4 + 16. Kf7 wins.
 II: 1. Se4 gRxe4 2. Bxb4 Rc4 + 3. Bc5 Rxc5 + (that is, exactly as in I) 4. Kb7(b8) Rb5 + 5. Ka7/v Ra5 + 6. Kb6 Ra8 7. Kc7/vi Rf8 8. g7 wins.
 v) 5. Kc6? Rb8 6. Kc7 Ra8, or 5. Ka6? Rb8 6. Ka7 Rc8. The attempt to adopt the winning procedure of I fails in II: 5. Kc7? Rc5 + 6. Kd8 Ra5 7. f8S + Kxe5 8. g7 Kd6.
 vi) 7. Kb7? Rd8 8. Kc7 Ra8.

No. 3982 E. Janosi (vii.78)
 2nd Prize, Magyar Sakkélet, 1978

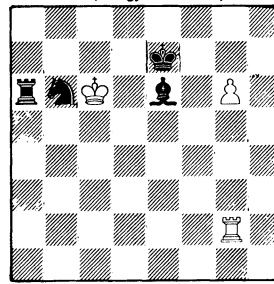


Win 4+7

No. 3982: E. Janosi. 1. Kh1 Kd7/i 2. Ba4 + (Rh7 +? Ke6;) Kc7 3. Rh7 + Kb8 4. Bc2 Sc3 5. Sd6 Bc7 6. Rh8 + Ka7 7. Rc8 Kb6 8. Se8 Be5 9. Sd6 b1Q + 10. Bxb1 Sxb1 11. Sc4 + and either 11. ..., Kb7 12. Rc5, or 11. ..., Ka6 12. Sxe5 fe 13. Rc2.

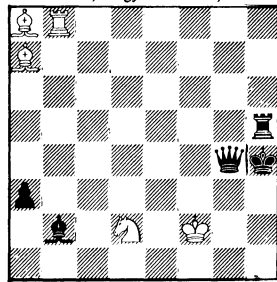
i) 1. ..., Sc3 2. Rb8, with the nice idea of 2. ..., b1Q+ 3. Bxb1 Sxb1 4. Sd6 Bc7 5. Sf5+ Ke6 6. Sg7+ Kf7 7. Rxb1 Kxg7 8. Rb7. There are two ways for Bl to avoid this: 2. ..., Bc7 3. Rg8 Kd7 4. Sc5+ Kc6 5. Sa6 b1Q+ 6. Bxb1 Sxb1 7. Rc8 Kb6 8. Rxc7 Kxa6 9. Rc2 (reaching the principal finale by another route), allowing for the difference of the f/eP. Or 2. ..., Ba7 3. Rc8 b1Q+ 4. Bxb1 Sxb1 5. Rc7+ Kf8 6. Sd6 Bf2 (else Rc8+ and wS-fork) 7. Rc2 Ba7 8. Sf5 Ke8 9. Rc7 Bf2 10. Kg2. In a sense **all** the above are equal main lines.

No. 3984 G.M. Kasparyan (x.78)
4th Prize, Magyar Sakkélet, 1978



Draw 3+4

No. 3983 Em. Dobrescu (iii.78)
3rd Prize, Magyar Sakkélet, 1978

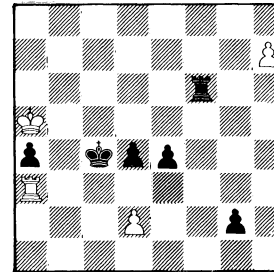


Draw 5+5

No. 3983: Em. Dobrescu. 1. Sf3+ Kh3/i 2. Sg1+ Qxg1+ 3. Kxg1 Rg5+/ii 4. Kh1/iii a2 5. Rb3+ Rg3 6. Bg2+ Kh4 7. Rb4+ Rg4 8. Bf2+ Kh5 9. Rb5+ Rg5 10. Bf3+ Kh6 11. Rb6+ Rg6 12. Be3+ Kh7 13. Rb7+ Rg7 14. Be4+ Kh8 15. Rb8+ Rg8 16. Rxg8+ Kxg8 17. Bd5+ and 18. Bxa2.
i) 1. ..., Qxf3+ 2. Bxf3 Ra5 3. Rb4+ Kg5 4. Be3+ Kf6 5. Rxb2 ab 6. Bd4+ and 7. Bxb2.
ii) 3. ..., a2 4. Rb3+ Kg4 5. Rb4+ and 6. Ra4 draws.
iii) 4. Kf1? Rf5+ 5. Kg1 a2 6. Rb3+ Kg4 7. Rb4+ Rf4.

No. 3984: G.M. Kasparyan. 1. Kb7 Bc8+ 2. Kc7 Kf8 3. g7+ Kg8 4. Rg3/i Be6 5. Kb7 Bc4 6. Rc3/ii Be2 7. Re3 Bf1 8. Rf3 and so on, drawn.
i) 4. Rg5? Be6 5. Kb7 Bc4 6. Rc5 Bd3 7. Rc3 Sa4 8. Rxd3 Sc5+ wins.
4. Rb2? Ra7+ wins.
ii) 6. Rg4? Bd3 7. Rg3 Sa4 wins.

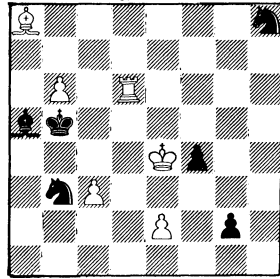
No. 3985 J. Rusinek (viii.78 and vi.79)
1 H.M., Magyar Sakkélet, 1978



Win 4+6

No. 3985: J. Rusinek. 1. h8Q Rf5+ 2. Kxa4 g1Q 3. Qc8+ Rc5 4. Qe6+ Rd5 5. Qc6+ Rc5 6. Rc3+ 6. ..., dc 7. Qxe4+ Qd4 8. d3 mate.

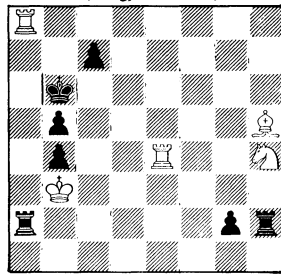
No. 3986 V. Shanshin and G.A. Umnov (viii.78)
2 H.M., Magyar Sakkélet, 1978



Draw 6+6

No. 3986: V. Shanshin and G.A. Umnov. 1. b7 (Rd1? Bxb6;) 1. ..., Bc7 2. Rd1 Sd2+ 3. Kd5 Sf1 4. b8Q+ Bxb8 5. Bc6+ Ka6 6. Ra1+ Kb6 7. Rb1+ Kc7 8. Rb7+ Kc8/i 9. Rg7 Sg3 10. Rg8+ Kc7 11. Rg7+ Kb6 12. Rb7+ Ka5 13. Rb5+/ii Ka6/iii 14. Rb1 Sf1 15. Ra1+ with a draw.
i) If 8. ..., Kd8 9. Ke6 g1Q 10. Rd7+.
ii) But not the hasty 13. Rb1? Sxe2. The text move caters for the e2 capture.
iii) bKa6 allows wBb5+ to meet ..., bSxd2, but naturally 13. ..., Ka4 14. Rb1+ and 15. Rg1.

No. 3987 Y. Hoch and H. Aloni (v.78)
3 H.M., Magyar Sakkélet, 1978

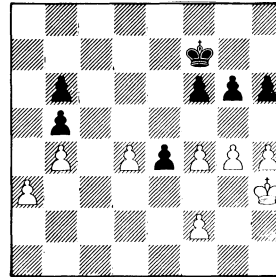


Draw 5+7

No. 3987: Y. Hoch and H. Aloni.
1. Rb8+/i Ka7 2. Sxg2/ii Ra3+/iii

3. Kxb4 Ra4+ 4. Kxb5 Rxe4 5. Ra8+ Kxa8 6. Bf3 c6+ 7. Kxc6 and bRe4 is dominated, on 8 squares by discovered check, and on 7 directly.
i) 1. Sxg2? Rxa8. 1. Rxa2? g1Q.
ii) 2. Sf3? g1Q 3. Sxg1 h(or a)Rb2 mate.
iii) 2. ..., a Rxg2 3. Rxb5 is a draw.

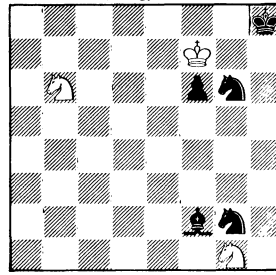
No. 3988 Cs. Meleghegyi (ix.78)
4 H.M., Magyar Sakkélet, 1978



Win 8+7

No. 3988: Cs. Meleghegyi. Bl threatens to block the position with ..., f5 or ..., g5. 1. g5 hg (1. ..., h5 2. f5 is given) 2. fg fg 3. Kg4/i gh/ii 4. Kxh4 Ke6 5. Kg5 Kd5 6. Kxg6 Kxd4 7. Kf6 (Kf5? Kd5;) 7. ..., e3/iii 8. fe+ Kxe3 9. Ke5 Kd3 10. Kd5 Kc3 11. Kc6 Kb3 12. Kxb6 wins.
i) 3. hg? Ke6 4. Kg4 Kd5.
ii) 3. ..., Kf6 4. hg+ Ke6 5. Kf4 Kd5 6. Ke3.
iii) 7. ..., Kc4 8. Ke5 Kb3 9. Kxe4 wins.

No. 3989 C.M. Bent (viii.78)
Commended, Magyar Sakkélet, 1978

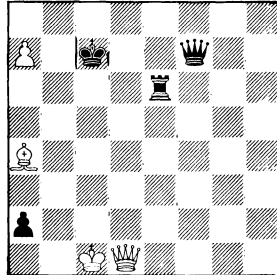


Draw 3+5

No. 3989: C.M. Bent. Not 1. Kxg6? Bxb6 2. Sf3 Bd8, but 1. Sd5 (for Sf3) Se5+ 2. Kxf6 Sg4+ 3. Kg5 (Kf5? S4e3+) 3. ..., S4e3 4. Sh3 Bh4+ 5. Kh6 Sxd5 6. Sf4 and Bl is faced with a choice: lose a bS (after ..., Kg8 or ..., Be1, for example); allow bB to be taken (after ..., d(g)Se3) by wSg6+; or to give stalemate (either bS captures).

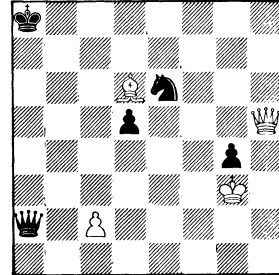
No. 3991: I.L. Kovalenko. Not 1. Rxa4? bc 2. Rh4 Kxc3. 1. Se1+ Kxc3/i 2. Sxg2 b2+ (else 3. Rc6+, 4. Rd6+ and 5. Rd1) 3. Kb1 h2 4. Rc6+ Kb3 5. Rb6+ Kxa3 6. Se1 (for Sc2 mate) 6. ..., h1Q 7. Rb3+ and stalemate.
i) 1. ..., Ke2 2. Sxg2 h2 3. Re6+ Kf2 4. Re1.

No. 3990 G.M. Kasparyan (viii.78)
Commended, Magyar Sakkélet, 1978



Draw 4+4

No. 3992 F. Moreno Ramos (x.78)
Commended, Magyar Sakkélet, 1978

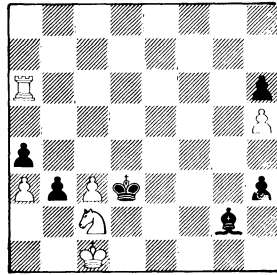


Win 4+5

No. 3990: G.M. Kasparyan. Not 1. a8S+? Kb8 2. Qd8+ Ka7 3. Qa5+ Ra6 4. Qc5+ Kb8 5. Qb5+ Qb7 and Bl wins. So, 1. Qc2+ Kb7 2. a8Q+/i Kxa8 3. Qxa2 Re1+ 4. Bd1+ Qxa2 stalemate.
i) 2. Qb3+? Kxa7 3. Qxa2 Qf4+ and 4. ..., Ra6.

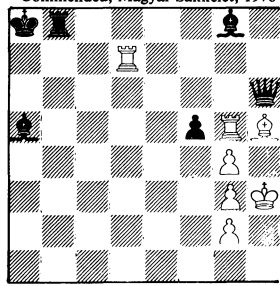
No. 3992: F. Moreno Ramos. 1. Qe8+ Kb7 2. Qd7+ (Qxe6? Qxc2 draw) 2. ..., Kb6/i 3. Qxe6 Qxc2 4. Bc5+ Kb5/ii 5. Qb6+ Kc4 6. Qb4+ Kd3 7. Qd4+ Ke2 8. Qf2+ Kd3/iii 9. Qe3+ Kc4 10. Qd4+ Kb5/iv 11. Qb4+ Kc6 12. Qb6+ Kd7 13. Qd6+ Kc8 14. Qc6+ and wB checks next move, with wQxc2 to follow. (In both cases, though, with duals!)
i) 2. ..., Ka6 3. Qc8+ and 3. ..., Kb6 4. Qxe6 transposes to the main line, while 3. ..., Ka7 4. Qb8+ Ka6 5. Qa8+ wins at once.
ii) 4. ..., Kb7 5. Qb6+ and 6. Qc6+ drastically reaches the main line conclusion!
iii) 8. ..., Kd1 9. Qf1+ Kd2 10. Bb4+ Ke3 11. Qf4+ Ke2 12. Qf2+ Kd3 13. Qf5+.
iv) 10. ..., Kb3 11. Qb4+ Ka2 12. Qa3+ Kb1 13. Bd4 is given, but 13. ..., Qc7+ seems to have no answer.

No. 3991 I.L. Kovalenko (ix.78)
Commended, Magyar Sakkélet, 1978



Draw 6+6

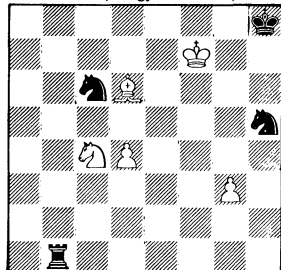
No. 3993 S. Rumyantsev (x.78)
Commended, Magyar Sakkélet, 1978



Draw 7+6

No. 3993: S. Rumyantsev. 1. Rg6 fg+ 2. Kh4 Bd8+ 3. Rxd8 Qh8/i 4. dRxc8/ii Rxc8 5. Ra6+ Kb7 6. Rb6+/iii Kc7 7. Rc6+ Kd7 8. Rd6+ Ke7 9. Re6+ Kf8 10. Re8+ Kg7 11. Re7+ Kh6/iv 12. Re6+ Kh7 13. Re7+ Rg7 14. Re8 Rg8 15. Re7+.
i) 3. ..., Qh7 4. dRxc8 Rxc8 5. Ra6+ Kb8 6. Ra8+.
ii) And not 4. gRxc8? Qf6+ and 5. ..., Rxd8.
iii) 6. Ra7+? Kb6, and if wR checks on a-file, then bK escapes the checks on b1, or if wR checks on 7th rank, bK heads for g1, captures on g2, and comes to rest on the a2-f7 diagonal, when bQ can recapture on a check.
iv) The culmination of this study would be 11. ..., Kf6 12. Rh7.

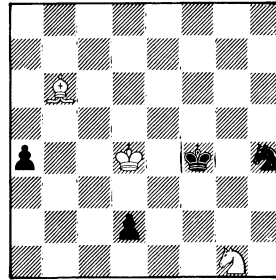
No. 3994 J. Rusinek (iii.78)
Commended, Magyar Sakkélet, 1978



Draw 5+4

No. 3994: J. Rusinek. 1. d5/i Sd8+ 2. Kg6 Sxc3/ii 3. Be7 Sb7/iii 4. Se5 Rb6+ 5. d6 Sxd6 6. Sf7+ Sxf7+ 7. Bf6+ Kg8 stalemate.
i) 1. Kg6? Sg7 2. d5 Sd4 3. Be5 Sf5 4. g4 Sh4+ 5. Kh6 Rb7 wins is given but Hugh Blandford continues 6. Sd6 (for Se8) and doubts if Bl can win, as 6. ..., Re7 7. Bf6, or 6. ..., Ra7 7. Se8 Ra6+ 8. d6.
ii) 2. ..., Sg7 3. Be5 Rb7 4. Bf6 and a bS is lost.
iii) 3. ..., Rb8 4. Se5 Kg8 5. Sg4, threatening Sh6+, followed by 6. Bxd8 -- if not 6. Bf6 mate!

No. 3995 B. Solovyev (iv.78)
Commended, Magyar Sakkélet, 1978

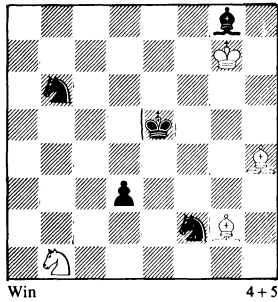


Draw 3+4

No. 3995: B. Solovyev. 1. Sh3+/i Kf3 2. Sf2 Kxf2/ii 3. Kd3+ Ke1 4. Bf2+ Kd1 5. Bxh4/iii a3 6. Bf6 a2 7. Bc3/iv a1Q 8. Bxa1 Kc1 9. Bb2+ draw.
i) 1. Se2+? Kf3 2. Sc3 a3 wins.
ii) 2. ..., a3 3. Kd3 Sf5 4. Ba5 a2 5. Bc3.
iii) 5. Be3? Sf3 6. Kc3 a3 7. Kb3 Sd4+ wins.
iv) 7. Bb2? Ke1 8. Bc3 a1Q.

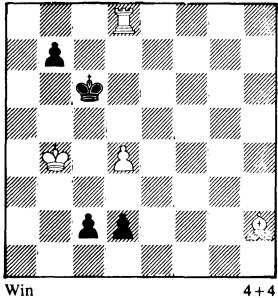
No. 3996: J. Rusinek. Judge: S. Limbach. 1. Bg3+ Kf5 2. Bxf2 d2 (Bd5; Bh3+) 3. Sxd2 Sc4 4. Sb3 Be6 5. Bh3+ Ke5 6. Bg3+ Kd5 7. Bg2 mate.

No. 3996 J. Rusinek
1st Prize, Gazeta Czeszochowska, 1978
Award: 1. viii.79



Win 4+5

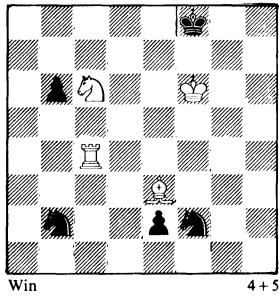
No. 3997 D. Gurgendize
= 1/2 H.M., Gazeta Czeszochowska,
1978



Win 4+4

No. 3997: D. Gurgendize. 1. d5 + Kb6 2. Bb8 Ka6/i 3. Rd6+ b6 4. Rd7 b5 5. Ra7+ Kb6 6. Bf4 d1Q 7. Be3+ and mate.
i) 2. ..., c1Q 3. Rd6+ Qc6 4. dc.

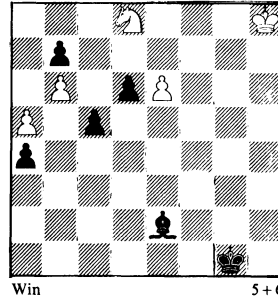
No. 3998 J. Rusinek
= 1/2 H.M., Gazeta Czeszochowska,
1978



Win 4+5

No. 3998: J. Rusinek. 1. Rd4/i Sg4 + 2. Kg6 Se5+ 3. Sxe5 e1Q 4. Sd7 + Ke7 5. Bg5+ Ke8 6. Sf6+ Ke7 7. Sh7+ Ke6 8. Sf8+ Ke5 9. Bf6 mate.
i) 1. Rc1? bSd3. 1. Bh6+? Ke8. 1. Rh4? Sg4+.

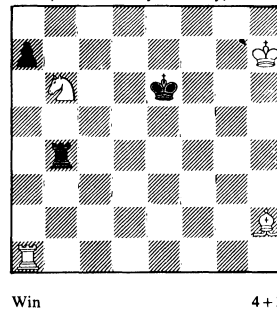
No. 3999 V. Kichigin
1 Comm., Gazeta Czeszochowska, 1978



Win 5+6

No. 3999: V. Kichigin. 1. e7 Bb5 2. Sc6/i Bxc6 3. a6 ba 4. b7 Bxb7 5. e8Q.
i) 2. a6? ba 3. b7 a3 4. b8Q a2 5. Sc6 a1Q+.

No. 4000 V. Nestorescu
Prize, IV 'Solidarity' Tourney, 1977-9



Win 4+3

No. 4000: V. Nestorescu. Judge: M. Kovacevic. A Yugoslav (Macedonian)

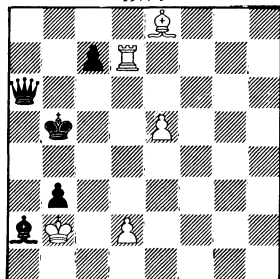
event. 1. Re1 + Kf7 2. Re7 + Kf8 3. Bd6 Rxb6 4. Bc5/i Rb5 5. Ba3 Rb6 (a6;Kg6) 6. Kh8 Rf6 7. Bc5 a5 8. Ba3.

i) 4. Ba3? Rf6 5. Kh8 Rb6 6. Bc5 Rb5 7. Bd6 a6 (Rb6;Ba3) 8. Kh7 Rd5 9. Ba3 Ra5.

JRH: A well worn path, the nearest seems to be EG10.416 by the same composer.

No. 4002: V. Neishtadt and Al.P. Kuznetsov. 1. g4+ Ke4 2. e3 (ef? Rxf3;) 2. ..., Rxf3 3. hg h3 4. Qxb2 h2 5. Kb1 h1R+ 6. Qc1 Rd1 7. a6 Rd- 8. a7 Rd5 9. a8R and not even 9. a8S? Rd1 10. Sc7(b6) Rxc1+ and stalemate.

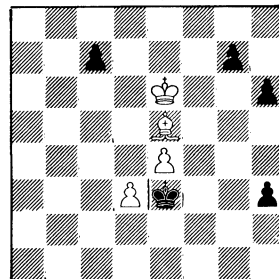
No. 4001 D. Gurgenzidze
1 H.M., IV 'Solidarity' Tourney,
1977-9



Draw 5+5

No. 4001: D. Gurgenzidze. 1. Rd6 + c6 2. Bxc6 + (Rxc6,Qa5;) 2. ..., Kb4 3. Rd4 + Kc5 4. Rd5 + Kb6 5. Rd6 Kc7 6. Rd7 + Kb8 7. Rd8 + Kc7 8. Rd7 + Kb6 9. Rd6 Qa5 10. Rd5 Qa7 11. Rd7 Qa6 12. Rd6.

No. 4003 B. Milosheski and
Z. Mikhailovski
1 Comm., IV 'Solidarity' Tourney,
1977-9



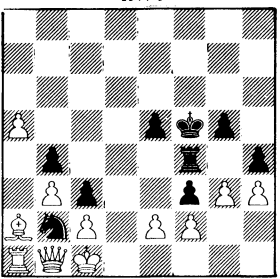
Win 4+5

No. 4003: B. Milosheski and Z. Mikhailovski. 1. Bh2/i Kf3/ii 2. Kf5 Kg2 3. Bxc7 Kf3 4. Kg6 Ke3 5. Bh2 Kf3 6. e5 wins.

i) 1. Bxc7? Kf3 2. Kf5 g5. 1. Kf5? Kxd3 2. Bh2 g6 + 3. Kf4 c5. 1. Kd5? Kf3 2. Bh2 Kg2 3. Bc7 g5. 1. d4? g5 2. Bxc7 g4 3. d5 Kf2 4. Bb6 + Kf1 5. Bc7 Kf2.

ii) 1. ..., Kxd3 2. e5 c5 3. Kd5 c4 4. e6 d3 5. e7 d2 6. e8Q d1Q 7. Qe4 + Kc3 8. Qc4 + Kb2 9. Be5 + Kb1 10. Qb3 +.

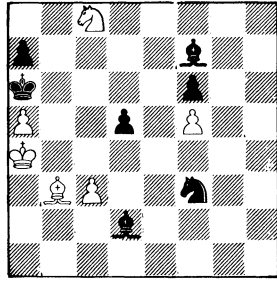
No. 4002 V. Neishtadt and
Al.P. Kuznetsov
2 H.M., IV 'Solidarity' Tourney,
1977-9



Win 11+9

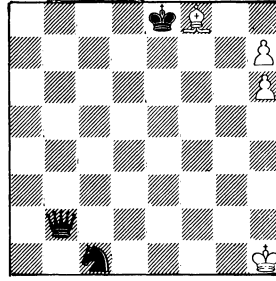
No. 4004: N. Pagava. 1. Sd6 Bg8 2. Bd1 Se5 (Sg1;Bc2) 3. Be2 + Sc4 4. Bxc4 + dc 5. Se4 Be3 6. Sc5 + Bxc5 stalemate.

No. 4004 N. Pagava
2 Comm., IV 'Solidarity' Tourney,
1977-9



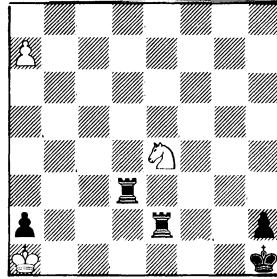
Draw 6 + 7

No. 4006 V.N. Dolgov
1 H.M., Mongolian Thematic Tourney,
1978



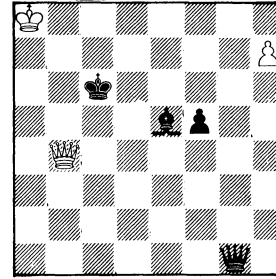
Draw 4 + 3

No. 4005 N. Mansarliisky
Prize, Mongolian Thematic Tourney,
1978



Draw 3 + 5

No. 4007 V. Lukashev and
D. Pikhurov
2 H.M., Mongolian Thematic Tourney,
1978



Win 3 + 4

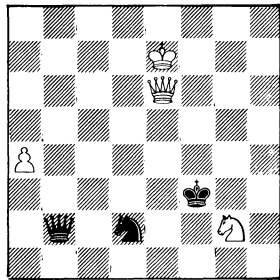
No. 4005: N. Mansarliisky. The solution was not supplied but is (presumably, says AJR): 1. Sg3+ Rxc3 2. a8Q+ eRg2 3. Qf3 Rg4 4. Qe4 Rg5 5. Qd5 Rg6 6. Qc6 Rg7 7. Qb7 Rg8 8. Qa8 Kg1 9. Qa7+ Rf2 10. Qg7+ Rg2 11. Qa7+ drawn.

No. 4007: V. Lukashev and D. Pikhurov. 1. Qb7+ Kd6 2. Qb8+ Kd7 3. Qxe5 Qh1+ 4. Kb8 Qb1+ 5. Ka7 Qg1+ 6. Ka6 Qg6+ 7. Kb7 Qg2+ 8. Kb8 wins.

No. 4006: V.N. Dolgov. 1. Bg7 Qb7+ 2. Kh2 Qc7+ 3. Kh3 Qd7+ 4. Kh4 Qe7+ 5. Kh5 Qf7+ 6. Kg5 Qd5+ 7. Kf6.

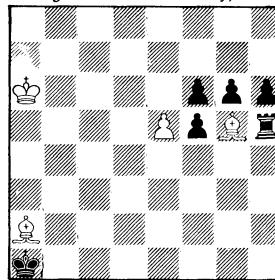
No. 4008: V.N. Dolgov. 1. Se1+ Kg3 2. Qe3+ Kg4 3. Qe2+ Kf5 4. Qh5+ Ke4 5. Qg4+ Ke3 6. Qe6+ Kd4 7. Qf6+ wins.

No. 4008 V.N. Dolgov
3 H.M., Mongolian Thematic Tourney,
1978



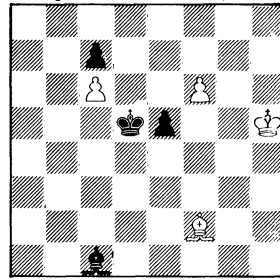
Win 4 + 3

No. 4010 H. Zajic
= 1/2 Comm.,
Mongolian Thematic Tourney, 1978



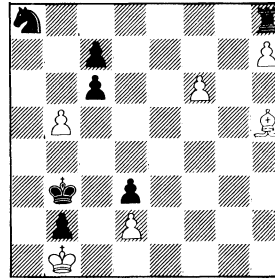
Win 4 + 6

No. 4009 D. Buyannemekh
= 1/2 Comm.,
Mongolian Thematic Tourney, 1978



Win 4 + 4

No. 4011 H. Zajic
= 3/4 Comm.,
Mongolian Thematic Tourney, 1978

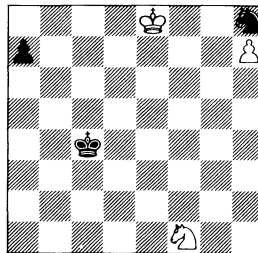


Draw 6 + 7

No. 4009: D. Buyannemekh (Mongolia). 1. Bc5 Ke6 2. Kg6 e4 3. f7 Bh6 4. Bd6 e3 5. Bxc7 e2 6. Bg3 Bf8 7. Kh5 Ke7/i 8. Kg4 Kd8 9. Kf3 wins. i) Presumably (AJR) 7. ..., Bd6 8. c7 Kd7 9. Kg4, since 9. ..., Bxg3 10. c8Q+, or 9. ..., Kxc7 10. f8Q.

No. 4011: H. Zajic. 1. Bf7 + Ka3 2. Bg8 Sb6 3. f7 Sd7 4. bc Sf8 stalemate.

No. 4012 T. Amiryanyan
= 1/3 Prizes, Anniversary (150 years)
Tourney, Armenian SSR, 1979
Award: Shakhmatayn Aistan, v.79



Win 3 + 3

No. 4010: H. Zajic (Austria). 1. ef hg 2. Bg8 Rh4 3. f7 Ra4 + 4. Kb7 Rb4 + 5. Kc7 Rc4 + 6. Kd7 Rd4 + 7. Ke7 Re4 + 8. Kf6.

No. 4012: T. Amiryran. 'Skakhmatian Aiastan' is the Armenian language monthly 'Chess in Armenia'. The anniversary relates to annexation by Russia of Eastern Armenia. Judges: G.M. Kasparyan and G. Akopyan.

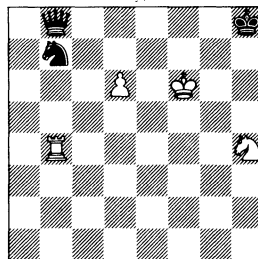
1. Se3 + Kd4 2. Kf8 Ke5 3. Kg7 Ke6 4. Sd5/i Sf7 5. Sb4 Sh8/ii 6. Sc6 a6 7. Se5 Ke7 8. Sg6+ wins.

i) 4. Sf5? a6 5. Sd4+ Ke7 6. Sc6 + Ke8 7. Se5 a5 8. Sg6 Sf7 9. Se5 Sh8 draw.

ii) 5. ..., a5 6. Sc6 a4 7. Sd8+.

JRH: A fore-runner is Halberstadt (1951) in L'Italia Scacchistica, No. 244 in 'Selected Endings' by Whitaker and Hartleb (1960).

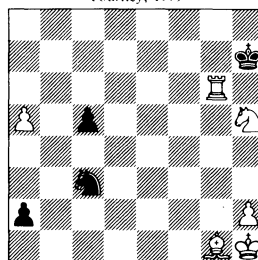
No. 4014 B.G. Olympiev
= 1/3 Prizes, Armenian Anniversary
Tourney, 1979



Draw 4 + 3

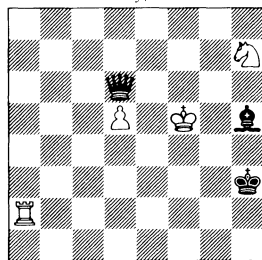
No. 4015: E. Asaba. 1. Rg7 + Kh6 2. Be3 + Kxh5 3. Rg1 Sb1 4. Rg5 + Kh4 5. Bxc5 a1Q 6. Be7 Qa4 7. Rb5 + Kg4 8. Rb4+.

No. 4015 E. Asaba
1 H.M., Armenian Anniversary
Tourney, 1979



Win 6 + 4

No. 4013 I. Mitrofanov
and V. Khortov
= 1/3 Prizes, Armenian Anniversary
Tourney, 1979

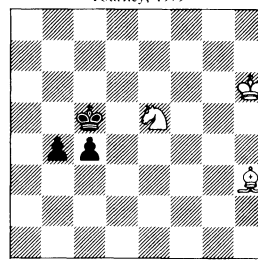


Draw 4 + 3

No. 4013: L. Mitrofanov and V. Khortov. 1. Sg5 + Kh4 2. Ra4 + Bg4 + 3. Rxc4 + Kh5 4. Se4 Qd7 + 5. Ke5 Qe8 + 6. Kf4 Qf8 + 7. Kg3 Qa3 + 8. Kf4 Qc1 + 9. Kf3 Qd1 + 10. Ke3 draw.

No. 4016: V. Krotov. 1. Kg5 c3 2. Sd3 + Kc4 3. Sc1 c2 4. Kf4 b3 5. Be6 + Kc3 6. Ke3 b2 7. Sa2 mate.

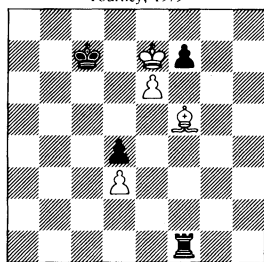
No. 4016 V. Krotov
2 H.M., Armenian Anniversary
Tourney, 1979



Win 3 + 3

No. 4014: B.G. Olympiev. 1. Sg6 + Kg8 2. Se7 + Kf8 3. Sg6 + Ke8 4. d7 + Kxd7 5. Se5 + Ke8 6. Sf7 Kd7 7. Se5 + Kd6 8. Rd4 + Kc7 9. Rc4 + Sc5 10. Rxc5 + Kd6 11. Rc6 + Kd5 12. Rc5 + Kd6 13. Rc6+.

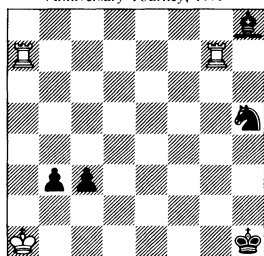
No. 4017 S. Varov
3 H.M., Armenian Anniversary
Tourney, 1979



Draw 4 + 4

No. 4017: S. Varov (Erevan). 1. Bh3 Rh1 2. Bg2 Rg1 (h2) 3. ef Rxc2 4. f8S/i Re2+ 5. Se6+ Kc6 6. Kf6, or 4. ..., Kc6 5. Se6 Rg4 6. Kf6 Kd5 7. Sc7+ Kd6 8. Se6 Rh4 9. Kg5.
i) 4. f8Q? Re2+ 5. Kf7 Rf2+ 6. Kg7 Rxf8 7. Rxf8 Kd6.

No. 4018 A. Herbstman
and V. Razumenko
Special H.M., Armenian
Anniversary Tourney, 1979



Draw 3 + 5

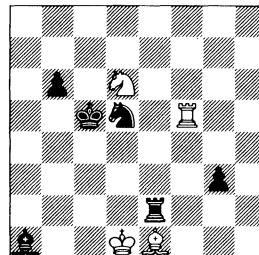
No. 4018: A. Herbstman and V. Razumenko. 1. Ra5 Sxg7 2. Ra8 Se8 3. Rxe8 Bf6 4. Re1+ Kg2 5. Re2+ Kf3 6. Rb2 Ke4 7. Kb1 cb stalemate.

JRH: A well-known stalemate. Dehler (1909), No. 38 in Cheron I appears to be the earliest, but the fore-play seems new.

No. 4019: J.H. Marwitz. There was a fine total of 90 entries for this

informal tourney in memory of John Selman. 64 were published. Judge was F.A. Spinhoven, assisted by C.J. de Feijter. 1. Sb7+ Kc6 2. Sd8+/i Kc7 3. Bxg3+/ii Re5 4. Bxe5+ Kxd8 5. Bd4 Kd7 6. Rg5/iii and now whether 6. ..., Sc3+ or 6. ..., Bc3 7. Kc2 wins in either case.

No. 4019 J.H. Marwitz
(vi-vii.78)
1st Prize, Selman Memorial
Ty (KNSB), 1978
Award: Schakend Nederland, vi.79



Win 4 + 6

i) 2. Kxe2? g2 3. Kf2 Bd4+ 4. Kxg2 Se3+.

ii) 3. Kxe2? g2 4. Bg3+ Kc8 5. Kf2 Bd4+ 6. Kxg2 Se3+, while if, in this, 4. Bf2 Sc3+ 5. Kd3 Kxd8 6. Bxb6+ Kd7 7. Ra5 Bb2 8. Kc2 Kc6 9. Bf2 Se4.

iii) 6. Rxd5+? Kc6 7. Rd8 Kc7 8. Rd5 Kc6. 6. Rh5? Sf6. 6. Re5? Bc3 7. Kc2 Kd6 8. Bxc3 Sxc3.

JRH: Cf. Marwitz (1965), EG, No. 79.

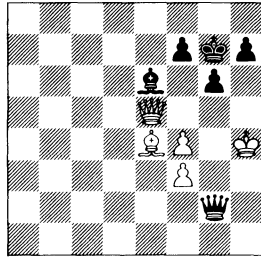
Tourney announcement

The 60th year of Soviet Armenia is commemorated with an international tourney to be judged by Grandmaster Kasparyan and by G. Akopyan. Maximum 2 entries per composer. Closing date: 1.vii.80. Address: Central Chess Club of Armenia, Ul. Khandzhiana 50, 375025 Erevan, Armenian SSR. Mark envelopes: "Study Tourney".

Tourney Announcement

Eero Bök Jubilee (70 years on 9.ii.80) Tourney of The Finnish Problem Society. This is a **theme** event - set theme: "Studies, based on an idea taken from a published game or its published analysis. The idea must be taken further." See example.

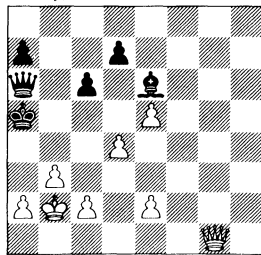
Theme Example:
Game Grob vs. Fuderer,
Dortmund, 1951



Black to Play 5 + 7

1. ... f6 2. Qxe6 Qh2+ 3. Qh3 Qxf4+ 4. Qg4 Qh2+ 5. Qh3 g5+ 6. Kg4 h5+ 7. Qxh5 f5+ 8. Bxf5 Qg2 mate.

Theme Example:
study O. Kaila
1st Prize, Book 60th Birthday
Tourney, 1969-70



Win 8 + 6

1. d5, and either 1. ... Bxd5 2. Qc5+ Qb5 3. Qxa7+ Qa6 4. b4+ Kb5 5. a4+ (c4+? Bxc4;) 5. ... Qxa4 6. c4+ Kxb4 (Bxc4; Qb7 mate) 7. Qxa4+ Kxa4 8. cd cd 9. Kc3 Kb5 10. Kd4 Kc6 11. e3 d6 12. e6, or 1. ... cd 2. Qc5+ Qb5 3. Qxa7+ Qa6 4. b4+ Kb5 5. c4+ (a4+? Qxa4; c4+ ,Kxb4;) 5. ... dc 6. a4+ Qxa4 7. Qb7 mate.

Closing date: 31.x.80. Judges: E.E. Bök and A. Dunder. Prizes to the value of FMK 700,-. Maximum 3 entries per composer. Send to: Bruno Breider, Matinraitti 11 D 47, 02230 Espoo, Finland.

C SARGON 2.5

This device is a chessplaying micro costing about £279. Its program is replaceable, allowing improvements to be purchased for a portion of the initial outlay. Although it is weak, as are all other similar devices, in basic endgame positions, and will not underpromote voluntarily, it is remarkably strong in solving tactical studies with mating finishes, when playing at its highest level. The program is the latest commercially available version of a successful home-brewed effort by Dan and Kathe Spracklen of California, U.S.A.

AJR

Review "Uj Magyar Sakkfeladvány Antologia", Budapest, 1979 (in Hungarian) . Dr. Laszlo Linder was among the team that compiled this comprehensive anthology of recent Hungarian chess compositions. There are 10 studies in an introductory section, and 84 in the principal section. All genres of composition are included. The solutions to the studies are reasonably comprehensive. The diagrams are clear, the paper quality is good, the hard cover binding should last, and there are photographs of 44 composers, in addition to biographies and a glossary. The period covered is the 40 years since the appearance of a 'Handbook of Hungarian Chess Problem Composition'. An excellent book.

GBR

Guy-Blandford-Roycroft (**GBR**) code for completely representing chessboard force. Class **1032** is the code for wQ, no rooks, bB and 2wS. **4870** is the code for wQ, bQ, 2wR, 2bR, wB, 2bB, no knights. **0005** is the code for 2wS, bS. In other words, the digit **position** denotes, from left to right, Q, R, B, S; the digit **value** is the sum of '1' for each W piece and '3' for each B1 piece. '9' is reserved for additional (promoted) force, in the appropriate position. Pawns are denoted by uncoded decimal place digits: **0000.35** would denote no pieces of any kind, 3wP and 5bP. It is often useful to call the force so coded a 'class', especially when discussing endgame theory. The **GBR** code is convenient for indexed retrieval of chess positions and for representation in computer systems.

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

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"Anticipations", and anticipations service to tourney judges: J.R. Harman, 20 Oakfield Road, Stroud Green, London, England, N4 4NL.

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