

ANALYTICAL NOTES

A 'guest' collection, largely compiled and edited by René Olthof (=RO) of Rosmalen, Holland.

No. 3271: (Sidorov): wKg7, Bh1, Sa7, Pa2, g5, bKa4, Pa3, b3, b4, d7. - 1. axb3† Ka5! (1., Kxb3 2. Bd5† Kb2 3. Sb5 b3 4. Sd4 a2 5. Sxb3 or 3., a2 4. Bxa2 Kxa2 5. Kf8 wins) 2. Kf7 a2 3. g6 a1Q 4. g7 Qf1† 5. Ke7 Qg1! 6. Kf7 Qf2† - g3 - f4† - g5 - f5† 11. Ke7 Qe6† 12. Kf8 Qf6† 13. Kg8 Kb6! 14. Sc8† Kc7 15. Sa7 when B1 should be able to win is a nice try which contributes considerably to the value of this study. In the main line 1. Bd5 bxa2 2. Bxa2 b3 3. Sb5 bxa2 4. Sc3† Kb3 5. Sxa2 Kxa2 6. g6 there is no need to quarrel about the author's 6., Kb3 7. Kf7 a2 8. g7 a1Q 9. g8Q when 9., Qe5 (-AJR) provides good practical winning chances, since 7. Kf8 a2 8. g7 a1Q 9. g8Q† is an easy draw! More testing is 6., Kb2 (6., Kb1! 7. Kh7) 7. Kf6 a2 8. g7 a1Q 9. g8Q but this must be a draw too due to the position of wK.

No. 3481: (Kralin and An.G. Kuznetsov): wKg8, Rh8, Pa2, a3, c4, c5, g4, bKe8, Ra8, Pa5, a7, c6, c7, h7. B1 to move.

The late Joachim Reiners of Cologne (BRD) - see EG58, p. 260 - discovered a serious flaw in the lines explaining wPa2. Position after 17. Ka6: wKa6, Pa2, a4, g5, bKc4, Pc7, h7. Here 17., Kb4 is given and both 17., Kd3 (18. Kb5! Kd4 19. Kc6 Kc4 20. a5) and 17., Kd5 (18. Kb5! c5 19. a5 c4 ... 22. a8Q†) lose too, but now

about 17., Kd4! 18. Kb5 (a5!?) 18., c5 19. a5 c4 - 22. a8Q c1Q?? Analysis by J. Reiners in '0-0' ≠ 3, a BRD-magazine dedicated exclusively to castling, esp. in problems. Reiners believes W has no winning chances in this position (wKb5, Qa8, Pa2, g5, bKd4, Qc1, Ph7). Is that so? A question, which should have been answered by the composers. As it is, let me give some variations: 23. Qa7† Kd5 24. Qd7† Ke5 25. Qxh7 Qxg5 reaching the notorious Q+P v. Q ending with a RP is most forcing. See No. 4008 below for further information. In this specific case, B1 should be able to draw after 26. a4 Kd6! due to his active K. More subtle is 26. Qd7 cutting off the bK when B1 still has problems to reach a draw. Two other lines are 23. Qh8† Kd5 24. Qxh7 Qb2†!? 25. Ka6 Qxa2† 26. Kb7 Qb2† and 23. Qd8† Ke5 24. Qe7† (24. a4!?) when a draw is far away also. At any rate, a famous prizewinner is under attack! Will it prove to be even better than originally thought or is there really something wrong with it? Perhaps time will tell, analysing such open positions is extremely difficult. I feelw might be winning in the end.

Nr. 3503: (A1.P. Kuznetsov and Sidorov): wKd3, Rg4, Sb5, d5, Pf4, bKb1, Rc4, Sg6, h4, Pa2, f5. After 1. Sa3 + Ka1 2. Rg1† Rc1 3. Rxc1† Kb2 4. Ra1 how could 4., Kxa1 (NUNN in 'EG' No. 61) be overlooked?

The following line confirms his verdict: 5. Kc3 (for Sb4, Sbc2 ≠) 5., Sg2 6. Sb4 Se3 (6., Se1!?) 7. Sd3 (Covering b2 and f4. 7. Sbc2† Sxc2 8. Kxc2 Sxf4 prevents the Stamma-mate)

7. ..., **Se7!** (7. ..., Sh4? 8. Kd2 S4g2 9. Kc1 winning by zugzwang) 8. **Kd2 S7d5** 9. **Kc1** (9. Ke2 Sxf4†!) 9. ..., **Sc3** drawing; 10. Sb4 Se2† 11. Kd2 Kb2 or 10. Kd2 Scd5. Apparently the caged bK cannot be mated!

No. 3921: (V. Nestorescu), insoluble. See No. 4563, the author's correction.

No. 4008: (Dolgov): wKe7, Qe6, Sg2, Pa4, bKf3, Qb2, Sd2 †-. I have had a lengthy discussion with J. Vandiest (Belgium) on this intriguing miniature. The solution given in 'EG'60, taken directly from a magazine called MONGOLIA, is extremely poor and does the study no justice. Therefore I shall repeat it here:

1. Se1† Kg3/i 2. Qe3† Kg4/ii 3. Qe2† Kf5/iii 4. Qh5† Ke4/iv 5. Qg4† Ke3/v 6. Qe6† Se4/vi 7. Qh3†/vii Kd2/viii 8. Qg2† Kc3 9. Qxb2†/ix Kxb2 10. Sd3†/x Ka3/xi 11. a5 Sc3 12. a6 Sb5 13. Kd7 Ka4 14. Kc6 Ka5 15. Sc5 Sd4†/xii 16. Kb7 Sb5 17. Sb3†/xiii Kb4 18. Sd4 Sd6†/xiv 19. Kb8 winning.
i) 1. ..., Kf4(2) 2. Sd3†
ii) 2. ..., Kh2 3. Qxd2†; 2. ..., Kh4 3. Qxd2 (Also promising is 3. Sf3† Sxf3 4. Qf4† Kh3(5) 5. Qxf3† is we must believe games like Gligorić-Timman, Bugojno 1980 (colours reversed) and Smejkal-Browne, Wijk aan Zee 1975 in which the stronger side had comparatively little difficulty to turn his material advantage to account with a RP on the 4th rank. Theory on this ending is far from complete at the moment!)
3. ..., Qa3† 4. Kf6 Qxa4 - otherwise the RP will decide in the end - 5. Qg5† Kh3 6. Qg2† Kh4 7. Sf3† mating.
iii) 3. ..., Kh(g)3 4. Qg2†; 3. ..., Kh4 4. Sf3†; 3. ..., Kg5 4. Qxd2†.
iv) 4. ..., Kf4 5. Sd3†.
v) 5. ..., Kd5 6. Qe6†; 5. ..., Ke5(d4) 6. Qg7†.
vi) 6. ..., Kf4(2) 7. Sd3†; 6. ..., Kd4 7. Qf6†.
vii) An annoying dual is the simple

7. Qh6†! Ke2 8. Qh2† Sf2 9. Qxf2†. viii) 7. ..., Ke2 8. Qh2† is vii). Now, W could transpose to ii) by 8. Qd3† Kxe1 9. Qxe4† with ample chances. ix) J. Vandiest claims an amazing draw after 9. Qxe4 (9. Qf3† Kd4 10. Qd3† Ke5 leads to nowhere) 9. ..., Qa3† 10. Kd7 (Best) Kb3 11. Qc2† Kb4 12. Sd3† Ka5 13. Sb2 (He can not afford losing the RP. 13. Sc5!? would obstruct the wQ, but might be better anyway) Qh3† 14. Kc7 Qg3† 15. Kb7 Qf3† 16. Qc6 Qb3† 17. Ka7 Qf7†! 18. Qb7 Qf2† 19. Ka8 Qf8 20. Qb8 Qf3†. x) 10. a5 Sc5 = 11. Sd3† Sxd3 12. a6 Sb4 13. a7 Sc6†; 12. Kd6 Sb4 & Kb3.

xi) 10. ..., Kc3 11. a5 queening, e.g. 11. ..., Kxd3 12. a6 Sc3 13. a7 Sd5† 14. Kd6...

xii) 15. ..., Sa7† 16. Kb7 Sb5 is the text; 15. ..., Kb4 16. Se4 etc.

xiii) 17. Se4 is R. Réti (1929), No. 999 (p. 252) in Chéron II! (†-).

xiv) 18. ..., Sxd4 19. a7. bS is helpless against a wRP.

Analysis by J. Vandiest, M. van Raay and R. Olthof.

No. 4015: (Asaba): wKh1, Rg6, Bg1, Sh5, Pa5, h2, bKh7, Sc3, Pa2, c5†- After 1. Rg7† Kh6 2. Be3† Kxh5 there is a cook by 3. Rg5† Kh4 (3. ..., Kh6 4. Rg1† covering a1) 4. Rg1 Sb1 5. Bg5† and 6. Bf6. (NUNN)

No. 4064: (Pogosyants): wKh5, Sb4, Ph6, bKf8, Rg8, Sg4. =

After 1. h7 Sf6† 2. Kh6, can B1 win by 2. ..., Sxh7 3. Kxh7 Kf7? I can not say for sure but it looks promising for Black. (NUNN)

No. 4096: (Gurgenidze): wKa1, Qa8, Sh1, Pa6, a7, c6, c7, d6, d7, f3, g3, bKg2, Rb2, Bd4, Pb5. †- Surely a diagram misprint (bPb5 on b4??) since virtually every move wins for W. There is no perpetual yet!

No. 4099: (Finch): wKb6, Bg2, e7, Sb7, Pd6, g6, bKa8, Qe8, Ba4, Sa6, Pb3. †-. After 1. Sc5† Bc6 2. Bxc6† Qxc6† 3. Kxc6 Sb8† 4. Kc7 b2 5. d7 Sxd7 6. g7 b1Q 7. g8Q† Qb8† 8. Qxb8† Sxb8 there is a cook by 9. Bd6 Ka7 10. Sa4! and now 1) 10. ..., Sa6† 11. Kc8 Ka8 12. Sb6† Ka7 13. Sd5 Ka8 14. Bg3 Ka7 15. Bf2† Ka8 16. Bb6 and 17. Sc7 ≠ or 14. ..., Sc5 15. Sc7† Ka7 16. Bf2 Kb6 17. Se6; 14. ..., Sb8 15. Sc7† Ka7 16. Bf2 ≠ 2) 10. ..., Ka8 11. Sb6† Ka7 12. Sd5 Ka8 (12. ..., Sa6† 13. Kc8 is 1) 13. Bg3 Ka7 (13. ..., Sa6† is 1)) 14. Bf2† Ka8 15. Kc8 Sa6 16. Bb6 and 17. Sc7≠(NUNN).

No. 4156 = 4147 (Sarychev). Same solution, but different notes!

Before I finish with two further items, I would like to thank IGM John NUNN for his kind permission to use his analytical queries in this article. All analysis, except where otherwise stated, is mine and hence so are the mistakes!

Page 355: Sahasrabudhe says: 'The effect of reflection (i.e. a1 = h1 RO) may be neutralised in the case of any study!. This is not true for **any** study, e.g. No. 4560.

Of course, no castles if a1 = h1! A prominent case, in which this principle seems to have been 'forgotten' is L.A. Mitrofanov (Ka6/Kd6 - 1. g7), 1967-68, No. 432 in TTC. In the rotated version it would feature the threat of Queenside-castling as well. Or has it been done on purpose in order to disguise the key move?

Page 353-354: There is a little-known story about de Ortueta-Sanz, which certainly deserves mentioning, but let me deal with the AJR-note from page 354 first.

Surprisingly, his comment is wrong. '... with the e6 and g5 P's omitted' ... 'the position is thereby made more study-

like, with only one 'solution' ... 'The funny thing is that there is NO solution with the e6 and g5 P's omitted, for after 30- Rd2 White draws by 31. a4! Rxb2 32. a5 Rb3 33. axb6 axb6 34. Sa4 Ra3 35. Rxb6 Rxa4 36. Rb5 etc. as pointed out by the US amateur Gordon Wood in Larry Evans' column in 'Chess Life & Review' With bPe6 however, the remaining Rook-ending is an easy win.

All this is nothing compared with the strangest GAME-anticipation ever. Tylkowski-Wojciechowski, Poznan 1931. 1. f4 d5 2. e3 c5 3. Sf3 Sc6 4. Bb5 Bg4 5. 0-0 e6 6. d3 Be7 7. Sc3 d4 8. Sb1 Sf6 9. e4 0-0 10. Bxc6 bxc6 11. c3 dxc3 12. Sxc3 Bxf3 13. Rxf3 Sg4 14. Kh1 Qd4 15. Qg1 Qxg1† 16. Kxg1 Bd8 17. Be3 Sxe3 18. Rxe3 Bb6 19. Rd1 h6 20. e5 f6 21. exf6 Rxf6 22. Rf3 c4† 23. d4 c5 24. d5 exd5 25. Rxd5 Kh7 26. Rd7 Rd8 27. Rb7 Rg6 28. Rg3 Rxc3 29. hxg3 Rd2 WOULD YOU BELIEVE IT? Apart from the P-configuration on the K-side, the position is identical with the famous Spanish one, which was played two years **LATER!!** 30. Sa4 (30. a4! works here, a piece of justice to Gordon Wood) and Wojciechowski found the brilliant finish too: 30. ..., Rxb2!! 31. Sxb2 c3 32. Rxb6 c4 33. Rb4 a5 34. Sxc4 c2 35. Sxa5 c1Q† 36. Kh2 Qc5 (the sting in the tail. 37. Ra4 Qb5 38. Ra3 Qb4) 37. Rb2 Qxa5 38. g4 Qe1 39. g3 h5 40. gxh5 Kh6 'and 15 moves later W resigned'. Most extraordinary indeed.

Tim Krabbé has removed ALL possible doubt about the authenticity of the game in his 'Nieuwe Schaakkuriosa', reviewed in 'EG' 57, p. 235, from which I quote. When asked if something really nice could be made out of his theme, Henri Rinck replied: 'Es hecho'. (has already happened). Could some composer try anyway? It seems that B. Beinfest, Shakmaty v SSSR 1976 (No. 4566)

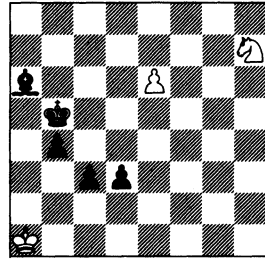
is the first and only one so far. On the 80th birthday of Max Euwe, I sign René Olthof, Rosmalen 20.v.81.

Page 408: Jigis (1930). Senor Arriaga of Madrid draws attention to an earlier Troitzky, see No. 4565.

No. 4381: I.L. Kovalenko. 1. Rf8 Qd3+ 2. Sg3+ Kg1 3. Rf1+ Qxf1 4. Sxf1 b1Q 5. g8Q+ Kf2 6. Qg2+ Ke1 7. Qd2+ Kxf1 8. Qg2+ Ke1 9. Qg1+.

DIAGRAMS AND SOLUTIONS

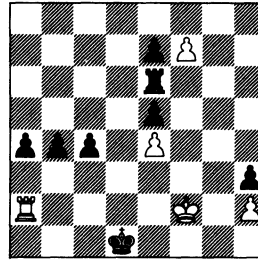
No. 4380 E.L. Pogosyants
Comm., Gorgiev Memorial Ty, 1979-80



Win 3+5

No. 4380: E.L. Pogosyants. 1. e7 Kc4 2. e8Q d2 3. Qa4 Bb5 4. Qd1 b3 5. Sf6 and 2 lines: 5. ..., Kb4 6. Sd5+ Ka3 7. Qf3 d1Q+ 8. Qxd1 Bc4 9. Sb4/i b2+ 10. Kb1 Ba2+ 11. Sxa2 c2+ 12. Kxc2 b1Q+ 13. Qxb1. Or 5. ..., Bc6 6. Qf1+ Kd4 7. Qe2 Bb7 8. Qf2+ Kd3 9. Qf5+ Kd4 10. Qd7+ Kc5 11. Qd3 Kb4 12. Sd5+.
i) 9. Sxc3? b2+ 10. Kb1 Ba2+ 11. Sxa2 stalemate.

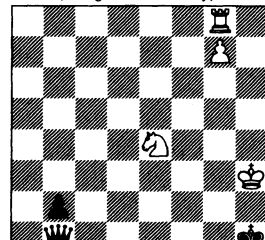
No. 4382 D.A. Gurgenzidze
Comm., Gorgiev Memorial Ty, 1979-80



Draw 5+8

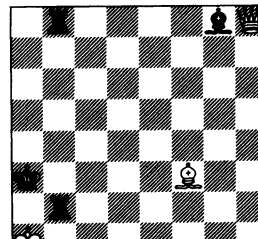
No. 4382: D.A. Gurgenzidze. 1. Ra1+/i Kd2 2. Rd1+/ii Kc2/iii 3. Rh1 b3 4. f8Q Rf6+ 5. Kg1 b2 6. Qb8 Rb6 7. Qxb6 b1Q 8. Qxb1+ Kxb1 9. Kf2+ Kb2 10. Ke2 a3 11. Kd2 a2 12. Ra1/iv c3+ 13. Kd3 Kxa1 14. Kc2 stalemate.
i) 1. f8Q? Rf6+ 2. Qxf6 ef 3. Rxa4 c3 4. Rxb4 c2 5. Rc4 c1Q 6. Rxc1+ Kxc1 7. Kg3 Kd2 8. Kxh3 Ke3 9. Kg4 Kxe4 10. h4 Kd5 11. Kf5 e4 12. h5 e3 13. h6 e2 14. h7 e1Q 15. h8Q Qe4+ 16. Kxf6 Qe5+.
ii) 2. Rh1? Rf6+ 2. Kg1 Ke2 4. f8Q Rg6 mate.
iii) 2. ..., Kxd1 3. f8Q Rf6+ 4. Ke3 Rxf8 stalemate.
iv) 12. Rg1? a1Q 13. Rxa1 Kxa1 14. Kc3 Kb1 15. Kxc4 Kc2 16. Kd5 Kd3 17. Kxe5 Ke3 18. Kf5 Kf3 19. e5 Kg2.

No. 4381 I.L. Kovalenko
Comm., Gorgiev Memorial Ty, 1979-80



Win 4+3

No. 4383 B.G. Olympiev
1st Prize, Sëneca Mem. Ty, 1978
Award: Thèmes-64 xii.80



Win 3+4

No. 4383: B.G. Olympiev. Judges: Hillel Aloni and Milu Milescu, of Israel. Studies entered for this formal tourney: 100. The standard somewhat disappointed the judges who failed to find an outstanding work, as to either depth of idea or technique. About 40% were faulty, so that some negligence on the part of the composers seems demonstrated. And about 45% were anticipated, either totally or partially. These were identified thanks to "the dedicated and impartial assistance of J.R. Harman... and we wish to tender him our liveliest gratitude". Only three studies were worth prizes. For the rest, the standard varied little, the present judges sympathising with those other judges who decide not to rank also-rans. In the following award the ranking chosen follows the judges' personal preferences.

1. Qc3+ Ka4 2. Bd1+/i R2b3 3. Qg3/ii Re8/iii 4. Bc2/iv Ra8/v 5. Bxb3+ Bxb3/vi 6. Kb2 Bd5 7. Qd6 Ra5 (Bg2; Qf4+) 8. Kc3 Rb5 9. Qa6+ Ra5 10. Qb6 Rb5 11. Qd4+ Ka3 (Ka5; Qa7 mate) 12. Qa7+ Ra5 13. Qxa5 mate.

i) 2. Bc6+? R2b5 3. Qd4+/vii Ka3/viii 4. Bxb5 Rxb5 5. Qd3+ Kb4 6. Qd6+ Ka4 7. Qd4+ Ka3 8. Qd3+ Kb4.

ii) 3. Qg7? Ra8 4. Bxb3+/ix Kxb3+ 5. Kb1 Bd5. 3. Ka2? Rb5 4. Qd4+ Ka5 5. Qd8+ Kb4 6. Qf8+ Kc3 7. Qf3+ Kd4 8. Qf4+ Kc5.

iii) 3. ..., Rf8 4. Bxb3+ Bxb3 5. Kb2. 3. ..., Rc8 4. Qg4+ Rc4 5. Bxb3+ and 6. Qxg8.

iv) 4. Ka2? Re2+. 4. Qf4+? Kb5/x 5. Qg5+ Ka4/xi 6. Qg4+ Ka3 7. Qf5 Ka3 7. Qf5 Kb4, or 7. Qh5 Re4; or 7. Qg5 Ka4.

v) 4. ..., Bc4 5. Qc3, or 4. ...B(R)- 5. Ka2, or 4. ..., Re2(c8) 5. Qg4+.

vi) 5. ..., Kb4 6. Kb2 Bxb3 7. Qd6+ (or 7. Qxb3+).

vii) 3. Qg3 Bd5. Or 3. Qe5 Rb6 4. Bxb5+ Rxb5.

viii) 3. ..., Kb3? 4. Qd3+ Ka4 5. Bxb5+ Rxb5 6. Qe4+ Kb3 7. Qf3+ Kb4 8. Qf8+.

ix) 4. Qb7 Ra5 5. Bxb3+ Bxb3 6. Kb2 Rb5.

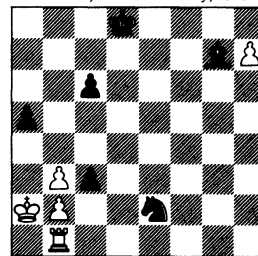
x) 4. ..., Ka5? 5. Bxb3 Bxb3 6. Qc7+ Kb4 7. Qd6+.

xi) 5. ..., Kb4? 6. Bxb3 Bxb3 7. Qd2+ Kc5 (Kc4; Qf4+) 8. Qa5+ Kc4 9. Qc7+ Kb4 10. Qd6+.

A précis-cum-paraphrase of the judges' comments:

The struggle of wQ against bR + bB is not new, but the composer has created a miniature of classic construction, with an extended solution rich in traps, surprising continuations and good variations (2. Bc6+ !? and 2. Bd1+! and 3. Ka2?, 3. Qg7?, 3. Qc5? -- 3. Qg3!! -- and 3. ..., Rf8(g8); and 3. ..., Re8; and 4. Ka2?, 4. Qf4+?, 4. Qf2!? -- 4. Bc2!! -- and 4. ..., Bc4; 4. ..., Ra8!) Only after a precise continuation is a winning GBR class 1330 reached. 11. Qa7+ is a dual, but not significant for this high class production.

No. 4384 E.L. Pogosyants
2nd Prize, Séneca Mem. Ty, 1978



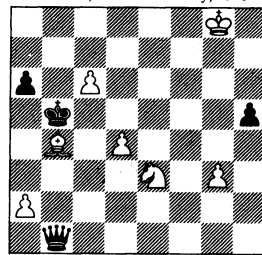
No. 4384: E.L. Pogosyants. 1. Rd1+/i Kc8/ii 2. Rf1/iii c2 3. Rf8+ Bxf8/iv 4. h8Q Sc1+/v 5. Ka1 Sd3/vi 6. Qh3+/vii Kb7 7. Qd7+ Kb8 8. Qd8+/viii Kb7 9. Qd7+ Kb6 10. Qd8+/ix Kc5 11. Qxf8+, or 10. ..., Kb7 11. Qd7+.

i) 1. Rf1? c2 2. Rf8+ Ke7.

ii) 1. ..., Ke8(e7) 2. Re1. 1. ..., Kc7 2.

Rf1 c2 3. Rf7 + Kb6 4. Rxc7.
 iii) 2. Re1? c2 3. Rxe2 c1S +.
 iv) 3. ..., K - 4. Rf7 + and 5. Rxc7.
 v) 4. ..., c1Q 5. Qxf8 + Kd7 6. Qf5 + Kd6 7. Qd3 + and 8 Qxe2. 4. ..., Kb7 5. Qxf8 Sc1 + 6. Ka3.
 vi) 5. ..., Sxb3 + 6. Ka2 Sc1 + 7. Ka1 Sd3 8. Qxf8 + Kb7 9. Qf7 + Kb6 10. Qb3 +.
 vii) 6. Qxf8 +? Kb7 7. Qe7 +/Ka6 8. Qe2 c1Q + 9. Ka2 Qc4 +/xi 10. bc Sc1 +.
 viii) 8. Qe8 +? Kc7 9. Qf7 + Kb6.
 ix) 10. Qd4 +? Sc5 11. Qd8 + Kb7.
 x) 7. Qg7 +? Ka6, or 7. Qf7 +? Kb6.
 xi) 9. ..., Qxb2 +? 10. Qxb2 Sxb2 11. Kxb2 Kb5 12. Kc2 Kb4 13. Kb2 a4 14. ba Kxa4 15. Kc3 Kb5 16. Kb3.
 "The core of this piece is intense interplay between W and B1. W discards the natural 6. Qxf8 + for the solid 6. Qh3 +! and a perpetual. But B1's triumph in the Qxf8 + temptation is a highly competent construction, conferring an artistic character. Also to be noted are the removal key (1. Rd1 +) and the refutation of 5. ..., Sxb3 +."

No. 4385 V. Nestorescu
 3rd Prize, Sênéca Mem. Ty, 1978



No. 4385: V. Nestorescu. 1. c7/i Qg6 + 2. Kf8 Qe6/ii 3. Ba5/iii Kxa5 4. Sd5 Qc6 (Kb5; Se7) 5. a3/iv Qa8 + 6. Kg7/v Qc6/vi 7. Kf8 (a4? Qe6 déjà vu) Qd6 + 8. Ke8 Qc6 + 9. Kf8/vii Qd7 10. a4 (zugzwang) Qd6 + 11. Ke8 Qg6 + 12. Ke7, draw, with a

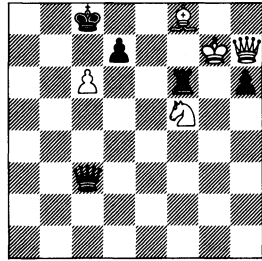
reciprocal zugzwang position.
 i) 1. d5? Qg6 + 2. Kf8 Kxb4 3. Ke7 Kc5.
 ii) 2. ..., Qc6 3. Sd5 a5 4. Be7 Ka6 5. Bd8 and 6. Se7.
 iii) 3. Sd5? Kc6 4. Sf4/viii Qc8 + 5. Kf7 Qxc7 + 6. Ke6/ix Qd7 + 7. Ke5 Qg7 + 8. Ke4 Qxg3. 3. a4 +? Kb6 4. Ba5 +(Sd5+) Kb7.
 iv) 5. Ke7? Kb5 6. a4 + Ka5 7. Kf8 Qd7 (putting W in zugzwang). 5. Kg7? Qd7 + 6. Kh6/x Kb5 7. a4 + Ka5 8. Kg6 Qe6 + 9. Kg7 Qc6 10. Kh7 Qe8 11. Kg7 Qe6 12. Kh7 Qf7 + 13. Kh6 (Kh8; Qd7;) 13. ..., Qg8 14. Se7 (Sf6, Qe6; for Qc6;) 14. ..., Qe6 + 15. Kxh5 Qh3 + 16. Kg6 Qxg3 + and 17. ..., Qxc7.
 v) 6. Ke7? Kb5 7. Kd6 (a4 + Kc6;) 7. ..., Qc6 + and 8. ..., a5.
 vi) 6. ..., Qc8 7. Kf6 Kb5 8. a4 + Ka5 9. Ke5.
 vii) 9. Ke7? Kb5 10. a4 + Ka5 11. Kf8 Qd7.
 viii) 4. Se7 Kxc7 5. d5 Qg4 6. a3 Kd7.
 ix) 6. Kf6 h4 7. d5 + Kd7.
 x) 6. Kf6 Qd6 + 7. Kg7 Qxg3 +. Or 6. Kf8 Kb5 7. a4 + Ka5.

"Is there anything new to say about the GBR class **1003.01*** where WP* threatens to promote? This work shows that the answer is yes. Here W succeeds by subtle and precise play after skirting round a zugzwang. Note the moves: 5. a3!, 6. Kg7!, 7. Kf8!. 9. Kf8!, 10. a4!, 12. Ke7! A reciprocal zugzwang leaves B1 no road open for a win."

* (Note by AJR: a GBR class should in my view be normalised to a standard form where W has the superior force. This convention eases identification of references to class of ending. The reason for this is simply that it is next to impossible for the human brain to conduct a search for **more than one object**, such as a number, in a single search. If you do not believe me try searching for **several different** telephone numbers by running your eye down the

columns of the phone directory **once**. In the theory books we generally find **1003.01** represented rather than the exactly equivalent **3001.10**. The **Thèmes-64** award does not mention the GBR class, so I have taken the liberty of paraphrasing. Richard Harman, incidentally, does not like my proposed convention!).

No. 4386 E.L. Pogosyants
1st Hon. Men., Sêneca Mem. Ty, 1978



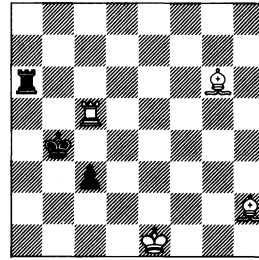
Win 5+5

No. 4386: E.L. Pogosyants. 1. Se7+ Kd8 (Kb8; Qb1+) 2. c7+/i Ke8/ii 3. c8Q+ Qxc8 4. Sxc8 Rf7+ 5. Kg6/iii Rxh7 6. Bb4/iv Kd8 7. Sd6 Re7 (Rh8; Sf7+) 8. Ba5 mate, or 6. ..., Rh8 7. Sd6+ /v Kf8 8. Se4+ Ke8 (Kg8; Sf6 mate) 9. Kg7.

i) 2. Sd5? Qg3+ 3. Kxf6 Qg5+.
ii) 2. ..., Kxc7 Sd5+. 2. ..., Qxc7 3. Kxf6.
iii) 5. Kxh6? Rxh7+ 6. Kxh7 Kxf8. 5. Kg8? Rxf8+ 6. Kg7 Rf7+ but not for B1 in this 5. ..., Rxh7? 6. Sd6+ Kd8 7. Kxh7.
iv) 6. Bc5? Rh8 7. Sd6+ Ke7 8. Se4+ d6.
v) 7. Kg7? Kd8 8. Sd6 Re8.

”A captivating drama in two acts. Both Q’s drop in the good introduction (4. Sxc8 and 5. ..., Rxh7); and in the surprising finale two minor pieces win against bR, but not before W has side-stepped the tempting thematic trap (6. Bac5?), fine and dandy as it is.”

No. 4387 Y. Bazlov
2nd Hon. Men., Sêneca Mem. Ty, 1978



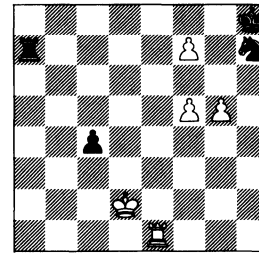
Win 4+3

No. 4387: Y. Bazlov. 1. Rg5 Ra1+ 2. Kf2 Ra2+ 3. Kg3/i c2 4. Rg4+ Kc3 5. Kh4 c1Q 6. Be5+ Kb3 7. Bf7+ Ka3 8. Bd6+ Kb2 9. Rb4+ Ka1 10. Be5+ Qb2 11. Bg6 Qxe5 12. Rb1 mate, or 10. ..., Rb2 11. Ra4+ Kb1 12. Bg6+ Qc2 13. Bxc2+ Rxc2 14. Ra1 mate.

i). 3. Kg1? c4 2. Rg4+ Kc5, or 4. Bd6+ Ka4.

”W’s first moves (1. Rg5, 2. Kf2 and 3. Kg3) look suicidal, running away from the battlefield and closing lines. Then comes the quiet move 5. Kh4!, a surprise for bK. It wins, in spite of the bQ promotion. A delicious miniature.”

No. 4388 L.I. Katsnelson
3rd Hon. Men., Sêneca Mem. Ty, 1978



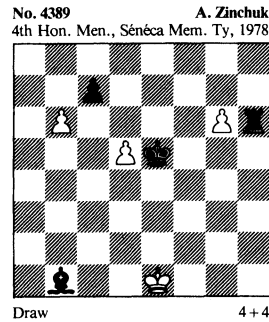
Win 5+4

No. 4388: L.I. Katsnelson. 1. g6 c3+ 2. Kc1/i Kg7/ii 3. gh (Re8? Sf8) 3. ..., Rxf7 4. Re7 Rxe7 5. f6+ Kxf6 6. h8Q+.

i) 2. Kxc3? or Kc2? Kg7 3. gh Rxf7 4. Re7 Kh8 5. Rxf7 stalemate. 2. Kd3? Rd7+.

ii) 2. ..., Ra1+ 3. Kc2 Rxe1 4. gh. 2. ..., Sf8 3. f6.

''The decoy manoeuvre (4. f6+) is not new (eg Paoli, 1947) but added interest is here in the B1 counterplay (1. ..., c3+!) based on stalemate, and the calculated W retorts (2. Kc1!! and 4. Re7!!).''



No. 4389: A. Zinchuk. 1. g7 (b7? or bc?, Rh8;) 1. ..., Rh1+/i 2. Kd2 Rh2+ (Bh7; bc) 3. Kc3/ii Bh7/iii 4. b7/iv Rh3+/v 5. Kb2/vi Rh6 6. d6/vii Rxd6 7. g8Q/viii Bxg8 (Rb6+; Qb3) 8. b8Q Rb6+ 9. Ka1 Rxb8 stalemate.

i) 1. ..., Bh7 2. bc Rh1+ 3. Kd2 Rh2+ 4. Kd1 Rh1+ 5. Kd2.

ii) 3. Kc1? Bh7 4. b7/ix Rc2+ 5. Kb1 Rc6+.

iii) 3. ..., Rh3+ 4. Kb2 Bh7 5. bc Rh2+ 6. Kb3.

iv) 4. g8Q? Rc2+ 5. Kb3 Bxg8 and 6. b7 Bxd5+ or 6. Kxc2 cb.

v) 4. ..., Rc2+ 5. Kb3 Rc1 6. Ka2 Rc2+ 7. Ka1 Rc1+ 8. Ka2 Rc2+ 9. Ka(b)3. Rc1 10. Ka2.

vi) 5. Kc4 Bg8 6. b8Q Bxd5+ 7. Kc5 Rc3+ 8. Kb4(5) Rb3+, but not in this for B1, 5. ..., Rh1? 6. g8Q Rc1+ 7. Kb3 Rb1+ 8. Ka2.

vii) 6. g8Q? Rb6+ 7. K- Bxg8. 6. b8Q? Rb6+.

viii) 7. b8Q? Rb6+ . 7. g8R? Rb6+ 8. Ka1 Rxb7.

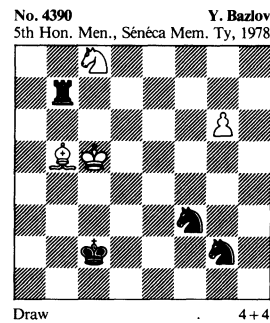
ix) 4. g8Q Rc2+ 5. Kb1 (Kd1, Bxg8;) 5. ..., Bxg8 6. b7 Bh7 7. b8Q Rc6+ 8. Ka1 Ra6+ or if in this for W 7. Ka1 Rc1+ 8. Ka2 Rb1.

x) 4. ..., Bxg8 5. b7 Rh3+ 6. Kb2/xi Bxd5/xii 7. b8Q Rb3+ 8. Ka1 Rxb8 draw.

xi) 6. Kb4? Bxd5? 7. b8Q Rb3+ 8. Kc5. The right B1 move is 6. ..., Rh1.

xii) 6. ..., Rb3+ 7. Kxb3 Bxd5+ 8. K- Bxb7.

''The final manoeuvre (9. Ka1!) is known here too, but the play of 3Ps vs. bR + bB is precise. The try 4. g8Q? Bxd5? is particularly interesting, but the stalemate position is not original.''



No. 4390: Y. Bazlov. 1. Bc6 Rc7 2. Sd6 Se5/i 3. g7 Rxc7/ii 4. Sf5 Sd3+/iii 5. Kd4 Rg4+ 6. Be4. Zugzwang. 6. ..., Kd2 7. Se3 Sxe3 stalemate.

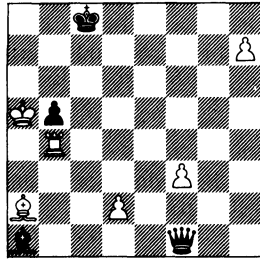
i) 2. ..., Sd4 3. Kxd4 Rxc6 4. Ke5 Rc7 5. Sf5. 2. ..., gSh4 3. Se8.

ii) 3. ..., Sd3+ 4. Kd4 Rxc7 5. Ba4+ Kd2 6. Se4+ Ke2 7. Sc3+.

iii) 4. ..., Rg5 5. Bxg2 Rxf5 6. Be4+ Sd3+ 7. Kd4 Rf4 8. Ke3. 4. ..., Rc7 5. Sd4+ Kd3 6. Kd6.

''Good play leading to a model stalemate in the centre of the board, a magnetic pole of attraction for composers. The absence of any good B1 reply to 6. Be4! is interesting.''

No. 4391 M. Dobrescu
6th Hon. Men., Sêneca Mem. Ty, 1978

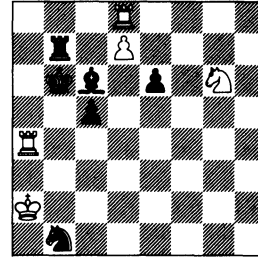


Draw 6+4

No. 4391: Em. Dobrescu. 1. Rb1 Qxf3 2. Rxa1 Qa3+ 3. Kb6 Qd6+ 4. Ka5 (Ka7? Qd4+;) 4. ..., Qxd2+ 5. Ka6 Qd6+ 6. Ka5 Qd8+ 7. Kxb5 Qd7+/i 8. Kc5/ii Qe7+ 9. Kd5 Qf7+ 10. Kd6/iii Qc7+/iv 11. Kd5/v Qd7+ 12. Kc5.
i) 7. ..., Qe8 8. Kb4 or 7. ..., Qd3+ 8. Bc4.
ii) 8. Ka5? Qxd2+ 9. Ka6 Qd6+ and 10. ..., Qe5+. 8. Kc4? Qxh7 9. Kb3/vi Qd3+ 10. Kb2 Qd4+ 11. Kb1 Qc3 12. Bg8/vii Kb7 13. Bd5+/viii Kb6 14. Bh1/ix Qb3+ 15. Kc1 Kc5 16. Rb1 Qc3+ 17. Kd1 Kd4 18. Rc1 Qd3+ 19. Ke1 Ke3.
iii) 10. Kc5? Qf2+ 11. Kd5 Qd2+ 12. Kc4/x Qc2+ 13. Kd5 Qd3+ 14. Ke6 Qe4+ 15. Kf7 Qxh7+ 16. Ke6 Qe4+ 17. Kf7 Qf5+ 18. Kg8 Qg6+.
iv) 10. ..., Qf4+ 11. Ke7 Qh4+ 12. Kf8.
v) 11. Ke6? Qd7+ and 12. ..., Qd4+ or ... Qg7+.
vi) 9. Bb1 Qf7+ 10. Kb4 Qf1 11. Kb3 Kb8 12. Kb2 Qf6+ 13. Ka2 Qc3 14. Bh7 Qa5+ 15. K- Qb6+ 16. K-Qh6 (c7, a7)+.
vii) 12. Be6+ Kb8 13. Ba2 Qe1+ 14. Kb2 Qe5+ 15. Kb1 Qc3.
viii) 13. Ra4 Qe1+ 14. Ka2 Qf2+ 15. Ka3 Qf8+ 16. Rb4+ Ka6. 13. Ba2 Kb8. 13. Bh7 Qe1+ 14. Kb2 Qe5+ 15. Kb1 Qb5+ 16. Kc1 Qf1+ 17. Kb2 Qf6+ 18. Kb1 Qb6+ 19. Ka2 Qf2+ 20. K- Qg3(g1)+ 21. Kb2 Qg7+.
ix) 14. Ba8 Qb3+ 15. Kc1 Kc5 16.

Bh1 Kd4 17. Rb1 Qc3+ and 18. ..., Ke3. 14. Ba2 Qe1+ 15. Kb2 Qe5+ 16. Kb1 Qc3.
x) 12. Ke6 Qd7+ and 13. ..., Qd4(g7)+. 12. Ke4 Qc2+ 13. Kf4 Qc7+.
"Another GBR class 1330 (as the 1st Prize), but this time a positional draw. Fine and precise."

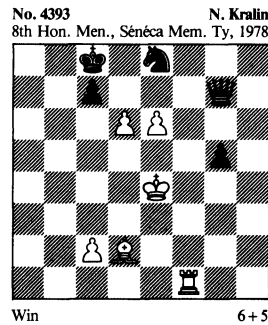
No. 4392 J.H. Marwitz
7th Hon. Men., Sêneca Mem. Ty, 1978



Win 5+6

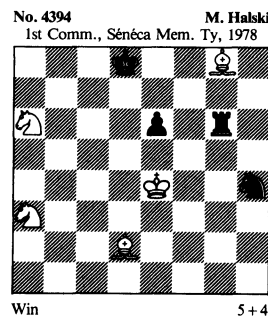
No. 4392: J.H. Marwitz. 1. Ra6+/i Kc7/ii 2. Rc8+/iii Kxd7 3. aRxc6/iv Sc3+ 4. Ka3 Sb5+ 5. Ka4 Sc7/v 6. Rd6+/vi with the following possibilities:
6. ..., Kxc8 7. Se7+ Kb8 8. Sc6+ Ka8 (Kc8; Rd8 mate) 9. Rd8+ mates.
6. ..., Kxd6 7. Rd8+ Kc6 8. Se7+ Kb6 9. Sc8+ Ka6 (Kc6; Rd6 mate) 10. Rd6+ mates.
i) 1. aRa8? Rxd7 2. Rxd7 Bxa8 3. Kxb1 Be4+.
ii) 1. ..., Kb5 2. Se5 Sc3+ 3. Ka1 Rxd7 4. Rxd7 Bxd7 5. Ra8 Bc6 6. Rb8+, and if 3. ..., Bxd7 4. Rd6.
iii) 2. Rxc6? Kxc6 3. Se5+ Kd6 4. Ra8 Sc3+ 5. Ka3 Rxd7.
iv) 3. cRxc6? Sc3+ 4. Ka3 Sb1+ 5. Ka4 Sc3+ and either 6. Ka3 Sb1+, or 6. Ka5 Rb5 mate.
v) 5. ..., Sa7 6. Sf8+ Ke7 7. R6c7+.
vi) 6. Se7? Rb4+ 7. Ka5 Rb5+ 8. Ka4 Rb4+ 9. Ka3 Sb5+ 10. Ka2 Sc3+.
"Two analogous variations, both leading to mate, a surprise in this setting. For a moment one thinks that

B1 will have equality (with 5. ..., Sc7;) but the bS manoeuvre turns to B1's disadvantage. A good construction".



No. 4393: N. Kralin. 1. d7+ Kd8 2. Rf8 Qxf8/i 3. Bxg5+ Sf6+ 4. Ke5/ii Ke7 5. Kf5 c6 6. c3 c5 7. c4 Qh8 8. d8Q+ Kxd8 9. Bxf6+ wins.
i) 2. ..., Qg6+ 3. Ke5 Qg7+ 4. Kd5 c6+/iii 5. Kxc6 Qxf8 6. Ba5+. 2. ..., Qh7+ 3. Kd4 c5+ 4. Kd5 Qh1+ 5. Kxc5 Qg1+ 6. Kb5 Qb1+ 7. Bb4.
ii) 4. Kf5? Ke7 5. Ke5 Qh6 6. Bxh6 Sg4+ 7. Kd5 Sxh6 8. Kc6 Kd8.
iii) 4. ..., Qxf8 5. Bxg5+ Sf6+ 6. Ke5.

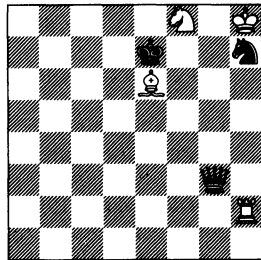
"Right at the start we find an unexpected wR sacrifice (2. Rf8!!). No less surprising is the Q-sacrifice that eliminates a possible dual by inversion of moves (4. Kf5?). It ends with a piquant zugzwang in which B1 is paralysed despite having bQ and bS against wB. Interesting!"



No. 4394: M. Halski. 1. Bf7/i Rg4+/ii 2. Kd3/iii Rg3+/iv 3. Kc2/v Rxa3/vi 4. Bg5+ Kd7/vii 5. Sc5+ (Sb8+? Kc8;) and 2 variations:
I: 5. ..., Kc6 6. Bxh4/viii Rh3/ix 7. Bf2/x Rf3 8. Be8+ K- 9. Sd3 wins.
II: 5. ..., Kd6 6. Bxh4 (Se4+? Ke5;) 6. ..., Rh3/xi 7. Bf2/xii Rf3 8. Se4+ Kd(e)5 9. Bg6 wins, for example, 9. ..., Rf4 10. Kd3 or Bg3.
i) 1. Bh7? Rg7. 1. Ba5+? Ke7 2. Bb4+ Kf6 3. Bc3+ Ke7 4. Bh7 (Bb4+ Kf6); 4. ..., Rh6 5. Bg8 Rg6.
ii) 1. ..., Rg7 2. Bh5 Ra7 3. Bg5+.
iii) 2. Ke5? Sf3+. 2. Bf4? Sg2 3. Kf3 Rxf4+. 2. Ke3? Rg3+ 3. Ke2 (Kd4, Sf5+; and ... Rxa3;) 3. ..., Rxa3 4. Bg5+ Kd7 5. Sc5+ Kc6 6. Bxh4 Ra2+ 7. K- Kxc5.
iv) 2. ..., Ke7 3. Bh5 Rg3+ 4. Kc2 Rxa3 5. Bb4+.
v) 3. Be3? Ke7 4. Bh5 Sg2 5. Sc2(c4) Sf4+ 6. K- Sxh5. 3. Kc4? Rxa3 4. Bg5+ Kd7 5. Sc5+ Kd6 6. Bxh4 (Se4+ Ke5;) 6. ..., Rf3 7. Se4+ Ke5 8. Bg6 Rf4 (for Rxh4; or Rxe4;) 9. Bg3 is stalemate. 3. Ke2? Rxa3 4. Bg5+ Kd7 5. Sc5+ Kc6 6. Bxh4 Ra2+ 7. K- Kxc5. 3. Kd4? Sf5+ 4. K- Rxa3.
vi) 3. ..., Ke7 4. Bh5 Rxa3 5. Bb4+.
vii) 4. ..., Kc8 5. Bxe6+ Kb7 6. Sc5+ Kc6 7. Bxh4 Re3 (Kxc5; Be7+) 8. Bg4 Kxc5 9. Bf2 Kd4 10. Kd2.
viii) 6. Be8+? Kd5 7. Bxh4 Ra8.
ix) 6. ..., Kxc5 7. Be7+ and 8. Bxa3. 6. ..., Rf3(a7) 7. Sd3(e6) Rxf7 8. Se5+ and Sxf7. 6. ..., Ra2+ 7. Kb3 Rh2 8. Bg3(e7) Rh7 (Re2; Kb4) 9. Bg6 Rg7 10. Sd3 Rxc6 11. Se5+.
x) 7. Be7? Rh7 8. Be8+ (Sd3, Kd7;) 8. ..., Kd5 9. Bf8 Rc7 and 10. ..., Rxc5.
xi) 6. ..., Kxc5 7. Be7+ and 8. Bxa3. 6. ..., Ra2+ 7. Kb3 Rh2 8. Bg3+. 6. ..., Ra7 7. Bg3+ Kd5 8. Bg6 Rg7 9. Sd3 Rxc6 10. Sf4+. 6. ..., Rf3 7. Se4+ Ke5 8. Bg6 Rf4 9. Bg3.
xii) 7. Se4+ Ke5 8. Sg5 Rxh4 9. Sf3+ Kf6.
"Another minor piece study (see 5th

Hon.Men.) leading to a mid-board stalemate, avoiding the 'dual' pitfall (3. Kc4?), but it is a pity that the artistic effect goes no further."

No. 4395 F. Moreno Ramos
2nd Comm., S neca Mem. Ty, 1978



Draw 4+3

No. 4395: F. Moreno Ramos. 1. Sg6 +/i Qxg6/ii 2. Rxh7 + Kf8 3. Rf7 + Ke8 4. Bd7 +/iii Kxf7 5. Be8 + Kxe8 stalemate.

i) 1. Rxh7 +? Kxf8 2. Rf7 + Ke8 3. Rf5/iv Qh3 +/v 4. Kg8/vi Ke7 5. Bc8 (Re5, Qg3+;) 5. ..., Qg3 + 6. Kh7 Qc7 7. Ba6 Ke6 + 8. Kg6 Qc2.

1. Rh3? Qe5 + 2. Kxh7 Kxf8 3. Rf3 + Ke7 4. Bf5/vii Qd5 5. Rf4/viii Qd2 6. Rf3/ix Qe2, and if now 7. Rd3 Qh5 +, or 7. Rf4 Qh2 +, or 7. Rh3 Kf6 8. Bc8 Qe7 + 9. Kh6 Qg/ + 10. Kh5 Qg5 mate.

ii) 1. ..., Kxe6 2. Rxh7 Qxg6 3. Re7 + Kf5 4. Rf7 +.

iii) 4. Bf5?/Qh5 +/xi 5. Bh7 Qe5 + (Kxf7? =) 6. Kg8 (Rg7, Kf8;) 6. ..., Qg5 + 7. Rg7 Qd5 + 8. Kh8 Qe5 9. Kg8 (B-, Kf8;) 9. ..., Qe6 + 10. Kh8 Qf6 11. Kg8 Qf8x mate.

iv) 3. Kh7 Qe5 4. Bb3/xi Qh2 + 5. Kc3 +.

3. Rg7 Qe5 4. B- Kf8. 3. Rf6 Qe5 4. Kg7 Ke7. 3. Bd5 Qe5 +. 3. Bc4 Qc3 +. 3. Ba2 Qh2 +.

v) 3. ..., Ke7? 4. Bg8 Qh3 + 5. Bh7. vi) 4. Kg7 Ke7 5. Bc8 Qc3 + or 5. Re5 Qc3.

vii) 4. Bc8(h3) Qh5 +. 4. Bg4 Qe4 +. viii) 5. Rf2 Qh1 + 6. K- Qg1 +. 5. Rc3 Kf6 6. Bg4 Qb7 + 7. Kh6 Qg7 +

8. Kh5 Qg5 mate. 5. Rf1 Qg2 6. Re1 Kf6.

ix) 6. Re4 + Kf6 7. Bc8 Qc2 8. Bb7 Qc7 +. 6. Rg4 Kf6 7. Bc8 Qc2 +.

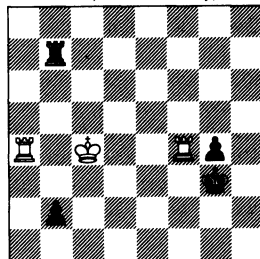
x) 4. Bd5? Qh5 +. 4. Bc4? Qc6 5. Ba2 (Rf4, Qh6+;) 5. ..., Qh1 + 6. Rh7 (K-, Qg2+); 6. ..., Qa1 +. 4. Bb3? Qb6 5. Rf3 Qd4 + 6. Kg8 (Kh7, Qe4+;) 6. ..., Qg4 + 4. Ba2? Qa6 5. Bd5 (Bb3, Qb6;) 5. ..., Qd6 6. Ba2 Qh2 +.

xi) 4. ..., Qxf7? 5. Bg6 draws. 4. ..., Qh6 +? 5. Bh7 draws.

xii) 4. Ba2 Qh2 + 5. Bc4 Qh5 + 5. K- Qg4.

"After a series of good tries, we have here yet another Q vs. R + B tussle. The good tries are 1. Rxh7 +? 1. Rh3? and 4. Bf5? A miniature of rich content."

No. 4396 D. Gurgenzidze
3rd Comm., S neca Mem. Ty, 1978

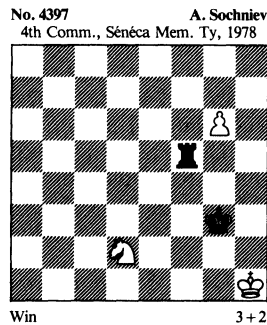


Draw 3+4

No. 4396: D. Gurgenzidze. 1. Kd5/i b1Q 2. Rxc4 + Kf3 3. gRf4 + Ke3 4. fRe4 Kd3 5. aRd4 +. The diagonals b1-h7 and h1-a8 must not be left open. 5. ..., Kc3 6. Rc4 + Kb3 7. Kc6 Rb8 8. Kc7 Rb5 9. Kc6 Rb8 10. Kc7, drawn by repetition of moves.

i) 1. Rf1? b1Q 2. Rxb1 Rxb1 3. Kd3 Kf3 4. Ra8 Rd1 + 5. Kc2 Rd7.

"Contrary to one's expectations the draw in this miniature comes about, not by perpetual check from wRR, but by a perpetual pursuit of bR by wK (7. Kc6!) while the recently crowned bQ can do nothing, being without power. An original position."



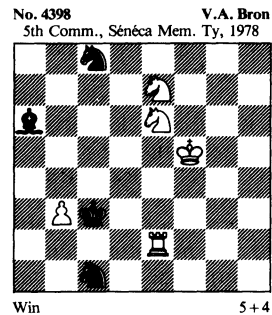
No. 4397: A. Sochniev. 1. g7/i Rh5+ (Kf4; Se4) 2. Kg1 Kf4/ii 3. Se4 (Sf3? Rh3;) 3. ..., Rh4 4. Sf2/iii Rh5 5. Kf1 Rg5 6. Sh3+.

i) 1. Se4+? Kh3 2, g7 Rf1 mate.

ii) 2. ..., Kh3 3. Se4, but not 3. g8Q? Rg5+ 4. Qxg5 stalemate.

iii) 4. Sf6? Rh3 5. Kf2(Kf1, Kf3;) 5. ..., Rh2+ 6. Kg1 Rh3 and drawn by repetition.

"The idea behind this super-miniature, promotion to Q, is not new -- see Zakhodyakin, 6 H.M. in *Drosha*, 1966, for example -- but here the composer engineers the climax in the ideal way, with a minimum of force."



No. 4398: V.A. Bron. 1. Sd5+ Kxb3/i 2. Sc5+ Kc4 3. Rc2+ Kxd5

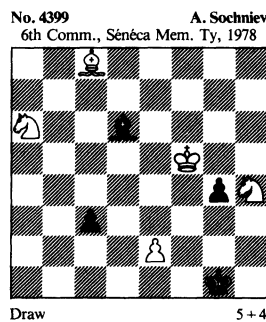
4. Sxa6 Sd6+ 5. Kf4, with 2 variations:

5. ..., Sd3+ 6. Ke3 Se5 7. Sg7 mate, or 6. ..., Se1 7. Sb4+ Ke5 8. Re2.

5. ..., Sb3 6. Rc3 Sd4 7. Sc7 mate, or 6. ..., Sa1 7. Rd3+ Kc6 8. Ra3 Sc2 9. Rc3+ Kb6 10. Rxc2 Kxa6 11. Rc6+, while in this, 7. ..., Ke6 8. Sc5+ K- 9. Rd1.

i) 1. ..., Kd3 2. eSf4+ Kd4 3. Re4+ Kc5 4. b4+.

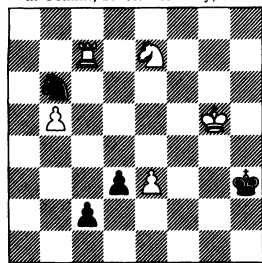
"The self-blocking mate is an old theme. It was not hard to find precedents for bSS, such as Fritz (*Ceskoslovensky Schach* 1950) or Bazlov (*Nakhodkinsky Rabochy* 1972, and *New Statesman* 1975), but we know of no example of the doubling of the theme as here, where it turns up in two similar variations, in each case with 2 self-blocks. The execution is both enchanting and firm."



No. 4399: A. Sochniev. 1. Sc5 Bxc5 2. Kxg4 c2 3. Sf3+ Kh1 4. Kg3 Bd6+ 5. Kf2 c1Q 6. Bh3 Qc5+ 7. Kf1 Qc1+ 8. Kf2 Bc5+ 9. Kg3 Bd6+ 10. Kf2, drawn by repetition.

"The idea of K-imprisonment by S+B with a powerless Q is not new, but we have here the addition of bB, a B that is both at liberty and very active! Herein lies the position's originality."

No. 4400 E. Seduni
7th Comm., Sêneca Mem. Ty, 1978



Win 5+4

No. 4400: E. Seduni. 1. e4/i Sa4/ii 2. Sd5 d2 3. Rxc2 d1Q 4. Rg2. This threatens Sf4 mate. 4. ..., Kxg2/iii 5. Se3+ Kf3 6. Sxd1 Kxe4 7. Sc3+ Sxc3 8. b6.

i) 1. Rc3? Sa4, but not 1. ..., d2? 2. e4+ K- 3. Rxc2.

ii) 1. ..., Kg3 2. Sf5+ Kf3 3. Sd4+ Kxe4 4. Sxc2 d2 5. Re7+ Kd3 6. Se3 Sd5 7. Rd7.

iii) 4. ..., Qc1+ 5. Sf4+ Qxf4+ 6. Kxf4 Kxg2 and now W must play 7. Kf5, not 7. e5? Sc3.

"The 2 principal ideas are already anticipated: R-sacrifice with mate-threat (4. Rg2!) is found in Baja (1. H.M., Israel Olympic Ty, 1976); and S-sacrifice as a decoy (7. Sc3+!) is in Rinck and elsewhere. But the conjunction of the 2 ideas with 'something else' (after the Q has been taken it is not all over!) when with great precision W has to meet the extra variation (4. ..., Qc1+), confers on this work a higher value. It is remarkable how W sacrifices all his pieces to win in the end with the help of a solitary P against bS."

No. 4401: N. Kralin. 1. Kb7 Ke4 (a5;c3) 2. c3+ Sd3 3. Kb6/i a5/ii 4. Kb5 a4 5. Kxa4 f4 6. Kb3 f6 7. Kc2 f5 8. Ba2(K-? stalemate) 8. ..., Se1+/iii 9. Kd1/iv Sc2 10. Bb1, or 9. ..., Sd3 10. Kd2.

i) 3. Kxa6? f4 4. K- f5 5. - and stalemate.

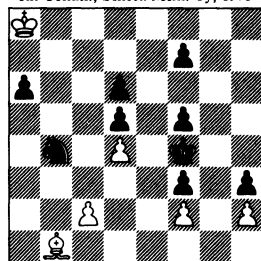
ii) 3. ..., f4 4. Ka5 f5 5. Ka4 a5 6. Kb3 a4+ 7. Kc2 a3 8. Kd2 a2 9. Bxd3 mate.

iii) 8. ..., Sxf2 9. Kd2 Sd3 10. Bb1 f2 11. Bxd3+ Kf3 12. Bf1.

iv) 9. Kd2? Sc2 10. Bb1 stalemate, or 10. Bb3 Sa3 and 11. ..., Sc4+.

"Stalemate defence by S vs. B is not new (Kaila, 2 Comm., Kivi Jubilee, 1965), but the realisation here is more attractive."

No. 4401 N. Kralin
8th Comm., Sêneca Mem. Ty, 1978



Win 6+9

No. 4402: Paul Lamford. Not only a name new to EG, but a source that is new, too. Paul is a strong British player employed by the (chess) publishers Batsford. The magazine **Chess America** is absolutely new, this study coming from the very first issue.

"The only possible plan for W is a timely Qa1-a2, to threaten Qxb3. However, 'timely' is the operative word as there is only one position in which it succeeds." 1. Kd1 Kb6 2. Ke1 Kb5 3. Rg2 Kb6. It would be suicide for B1 to capture. 4. Re2 Kb5 5. Kf2 Kb6 6. Re1 Kb5 7. Rg1 Kb6 8. Rg2 Kb5 9. Rc1 Kb6 10. Ke1 Kb5 11. Re2 Kb6 12. Kd1 Kb5 13. Re1 Kb6 14. Rc2 Kb5 15. Kc1 Kb6 16. Qa2. See No. 4401a. Clearly B1's hand is now forced. 16. ..., ba 17. b4/i a1Q/ii 18. Rb2 Kb5 19. Rd1 and the win is now achieved by a repeating zugzwang. 19. ..., Ka6 20. b5+ Kb6 21.

Rc1/iii Ka7 22. b6+ Kb7 23. Rd1 and so on.

i) 17. b3? a1Q 18. Rb2 ab is only a draw.

ii) 17. ..., ab 18. Rxa2 ba 19. Kb2 wins. Or 17. ..., dc 18. Kb2 abQ+ 19. Rxb1 cbQ+ 20. Kxb1 wins.

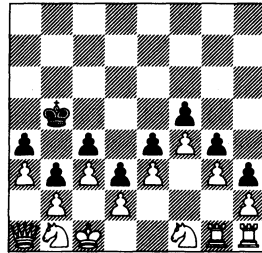
iii) No progress is to be made by 21. Rb4? Qa2 22. Rb2 Qa1.

One has only to examine a few of the "grotesques" of the late soviet composer T.B. Gorgiev, compare them with those of Emil Melnichenko, and then look at No. 4401 to see the wide variety possible with this sub-genre. Perhaps there will be a magazine one day, just for them! If so, and if the studies are published under pseudonyms, it seems to me that the identities of the composers will be not difficult to divine!

A similar P-formation, but with a different idea, is to be found in EG44.2585.

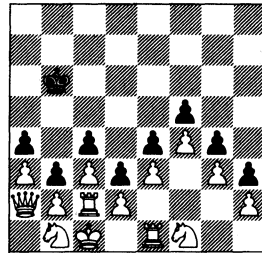
(AJR)

No. 4402 P.A. Lamford
Chess America, iii.81



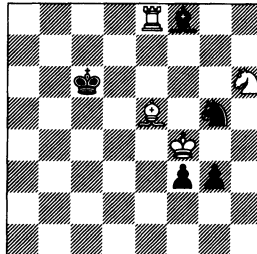
Win 14+9

No. 4402a
Position after 16. Qa2 in No. 4402



Black to Move 14+9

No. 4403 A.G. Kopnin
1/2 Prize, Bron Jubilee, 1980
Award: EG, 1981



Win 4+5

EG is honoured by the request of FIDE Grandmaster Vladimir Bron of Sverdlovsk to publish the complete award in his Jubilee Tourney, and, despite pressure on space, we are very pleased to be able to comply. Grandmaster Bron was the judge, and the preamble to his award, dated v.81, reads: "There were 180 participating studies, by over 120 composers. As there was a high standard, and a high proportion of miniatures, a separate section has been made for the latter (maximum of 7 men). ... I thank all competitors, many of whom dedicated their work to me and who sent their congratulations and good wishes on the occasion of my 70th birthday."

No. 4403: A.G. Kopnin. 1. Sg4/i g2/ii 2. Bd4 Sh3†/iii 3. Kxf3/iv g1Q 4. Bxg1 Sxg1† 5. Kf2. And not 5. Kg2? But see note to W's next. 5. ..., Bc5† 6. Kg2/v Ba7/vi 7. Rc8†/vii Kb5 8. Rc2 Kb4 9. Sf2 Kb3 10. Rd2 Kc3 11. Ra2 Bxf2 12. Rxf2 wins.

i) 1. Sf5? Kd7 2. Ra8 g2 3. Bd4 Se6† 4. Kxf3 Sxd4.

ii) 1. ..., f2 2. Rc8† Kd5 3. Rc1.

iii) 2. ..., g1Q 3. Bxg1 Sh3† 4. Kg3 Sg1 5. Rxf8.

iv) 3. Kg3? Bg7 4. Ba7 g1Q.

v) "Reciprocal zugzwang." In other words, W wins only if B1 is to move.

(AJR: This study was entered for my own "Jubilee" tourney. The analysis supplied was very extensive. GM John

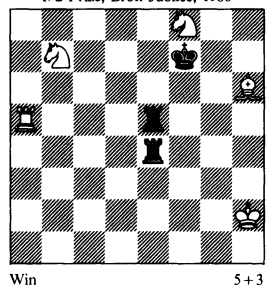
Nunn kindly tested the claim of reciprocal zugzwang -- and concluded that it was not, that W wins even with the move. Hence the study did not figure in the EG57 award).

vi) 6. ..., Bd4(b6) 7. Re1 Kd5 8. Se3† Ke4 9. Sc2(c4).

vii) 7. Re1? Kd5 8. Se3† Ke4 9. K-Kd3.

"The study shows wR+wS vs. bB+bS (GBR class 0134). The composer has found a striking zugzwang, to reach which W has to lose a most subtle tempo (5. Kf2). The study dumbfounds with its harmony and wholeness. Both sides rigidly control squares needed by the opponent, and by this mechanism the unique road to the win is determined."

No. 4404 G.A. Nadareishvili and D.A. Gurgenzidze
1/2 Prize, Bron Jubilee, 1980



No. 4404: G.A. Nadareishvili and D.A. Gurgenzidze. 1. Sd6† Kg8/i 2. Ra8 Rh4†/ii 3. Kg3 Rxh6 4. Se6† Kh7 5. Ra7† Kg6/iii 6. Sf4† Kf6 7. Rf7† Kg5 8. Rf5† Rxf5 9. Se4 mate.

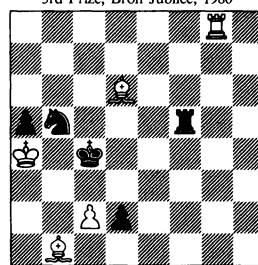
i) 1. ..., Ke7 2. Rxe5† Rxe5 3. Sg6† Kxd6 4. Bf4.

ii) 2. ..., Rh5† 3. Kg3 Ra4 4. Rxa4 Rxh6 5. Ra6 Kxf8 6. Ra8† and 7. Sf5†.

iii) 5. ..., Kh8 6. Sf7† Kg8 7. Sxh6†.

"Combined in this study we find superb construction, interesting play, and an effective model mate curtain."

No. 4405 A. Frolovsky
3rd Prize, Bron Jubilee, 1980



Draw 5+5

No. 4405: L. Frolovsky. 1. Ba2† Kd4/i 2. Bb4 ab 3. Rd8† Kc3/ii 4. Rd3† Kcx2 5. Bb1† Kxb1 6. Rxd2 Rf4/iii 7. Kb3 Sd4† 8. Kxb4 Sf3† 9. Ka3 Sxd2 stalemate.

i) 1. ..., Kc3 2. Ba3 d1Q 3. Rc8† Kd2 4. Rd8† Ke1 5. Rxd1† Kxd1 6. Bc4 Sxa3 5. Bd3 R- 6. Kxa3.

ii) 3. ..., Ke3 4. Rd3† Ke2 5. Bc4 d1Q† 6. Rxd1† Kxd1 7. Bxb5.

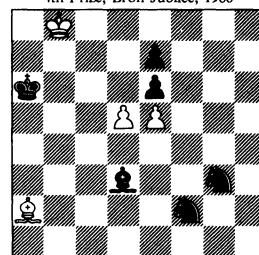
iii) Stalemate No. 2: 6. ..., Kc1 7. Rd7/iv Rf4 8. Kb3 Sc3/v 9. Rd4 (Rb7? Sd5;) 9. ..., Rxd4.

iv) 7. Rd8? Rf4 8. Kb3 Sd4† 9. Kxb4 Se6†.

v) 8. ..., Sa3 9. Rc7† Kbl 10. Rd7 Kal 11. Rd1† Sbl 12. Rh1, positional draw.

"The interesting play includes wB sacrifice and leads to 2 pure stalemates. In (iii) 7. Rd7 is beautiful. The play is complemented by a positional draw based on the stalemating of the opposing K."

No. 4406 L. Veretennikov
4th Prize, Bron Jubilee, 1980



Draw 4+6

No. 4406: L. Veretennikov. 1. d6 Sg4 2. de Bg6 3. Bxe6 Sxe5 4. Kc7 Sh5 5. e8Q Bxe8 6. Kd6 Sf3/i 7. Ke7 Bc6 (Bg6; Bf7) 8. Kd6 Be8 (Be4; Bd5) 9. Ke7.
 i) 6. ..., Sg6 7. Bd7 Bf7 8. Be6 Be8 9. Bd7.

"The young author has achieved a synthesis of 2 positional draws with the harassment of bB by wK or wB. The 2nd variation is especially good, with its interesting motivation of bB moves." JRH: Cf. V. Pachman (1971), No. 212 in '1380'.

No. 4407: N. Kralin. 1. Sc3/i Bxf2† 2. Kh1 Kf1 3. Bd2† Bel 4. Bxe1 Qxb2 5. Rxb2 Rxf3 6. Bg3/ii Rxc3/iii 7. Rf2† Ke1 8. Rf3† Kd2 9. Bel† Kxe1 10. Rxc3.

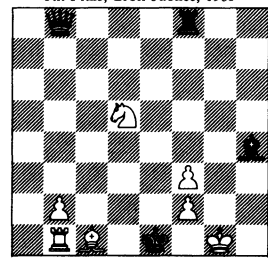
i) 1. Bf4†? Ke2 2. Bxb8 Bxf2† 3. Kh1 Rxb8.

ii) 6. Bh4? Rh3† 7. Rh2 Rxe2† 8. Kxe2 stalemate.

iii) 6. ..., Rxe3 7. Rb1† Kf2 8. Se4† (AJR: Curious that this manoeuvre also crops up in (ii) of No. 4404).

"Lively play leads to a position in which W wins with the effective move 6. Bg3, after which BI faces the alternatives of capturing wS or wB. However, both captures lead to the loss of bR."

No. 4407 N. Kralin
5th Prize, Bron Jubilee, 1980



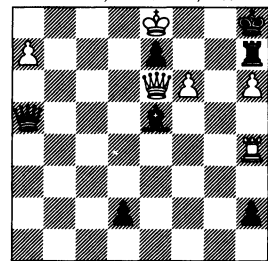
Winw 7+4

Kf7 Qd5† 11. Ke8 Kg6 12. Qxe7 Bd6/i 13. a8Q Qxa8† 14. Qd8 Qd5 15. Qxd6† Qxd6 stalemate.

i) 12. ..., Bf6 13. Qc7 Bg5 14. Qb6† Kg7 15. Qd4† Qxd4 16. a8Q Qe5† 17. Kd7 Qe7† 18. Kc8 Qd8† 19. Kb7 Qd5† 20. Kb8 Bf4† 21. Ka7 Qa5† 22. Kb7 Qb5† 23. Kc8 Kf8 24. Qa3† Ke8 25. Qe7† Kxe7 stalemate.

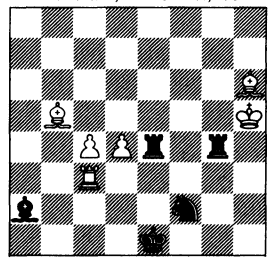
"The long and complex struggle leads to 2 stalemates. Almost at the limit of the whole contest it is BI who seems to be ahead, after having striven for the accumulation of minimal advantages. The author has discovered some interesting positions in Q+B vs. Q (BGR class 4010). On the other hand the study gives the impression not of W fighting to draw, but rather of BI fighting to win."

No. 4408 V. Kozyrev
6th Prize, Bron Jubilee, 1980



Draw 6+7

No. 4409 Em. Dobrescu
1 Hom.Men., Bron Jubilee, 1980



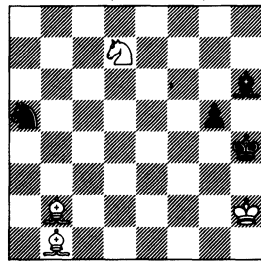
Draw 6+5

No. 4408: V. Kozyrev. 1. Rg4 Qd8+ 2. Kxd8 d1Q† 3. Ke8 Qxe4 4. Qxe4 h1Q 5. Qg7† Rxe7 6. hgt Kh7 7. g8Q† Kxe8 8. f7† Kh7 9. f8Q Qc6† 10.

No. 4409: Em. Dobrescu. 1. Rc1† Sd1 (Ke2; Rc2†) 2. Ba4 Rh4† 3. Kg5 eRg4† 4. Kf5 Rxd4 5. Bg5 Rh5 6. Ke5 Rd2

7. Kf6 Rd3 8. Bc2 Rd6 9. Ke5 10. Kf4 Rd7 11. Ba4 Rd4† 12. Ke5. mate, or, also stalemate, 13. ..., Ke8 14. Rxb7 Rxb7.

No. 4410 G.M. Kasparyan
2 Hon.Men., Bron Jubilee, 1980



Win 4+4

"An original positional draw in which bR on the d-file undergoes alternating attack from wK and wB."

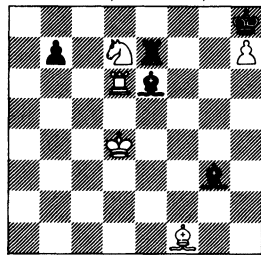
No. 4410: G.M. Kasparyan. 1. Bc3 Sc4/i 2. Bd3 Se3/ii 3. Be1† Kg4 4. Se5† Kf4 5. Bg3 mate.

i) 1. ..., Sc6 2. Bf6 Kg4 3. Be4 Sa7 4. Be5 Kh4 5. Bg3† and 6. Sf6 mate.

ii) 2. ..., Sd6 3. Be5 Sf7 4. Bg3† Kg4 5. Bg6 Sh8 6. De5 mate.

"This exquisitely formed study displays a series of pure and economical mates, but the short solution and bBh6's passivity reduce the artistic impression."

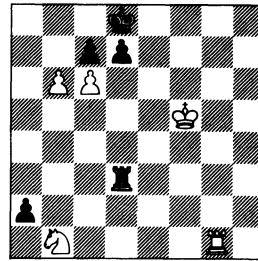
No. 4411 V. Kondratyev
3 Hon.Men., Bron Jubilee, 1980



Draw 5+5

No. 4411: V. Kondratyev. 1. Se5 Bxe5† 2. Kxe5 Bc4† 3. Kf6 Rf7† 4. Kg6 Rg7† 5. Kh6 Rxb7† 6. Kg6 Rg7† 7. Kh6 Bxf1 8. Rd8† Rg8 9. Rd7 Rb8 10. Rh7† Kg8 11. Rg7† Kf8 12. Kh7 Bc4 13. Kh8 b5 14. Rg8† Bxg8 stale-

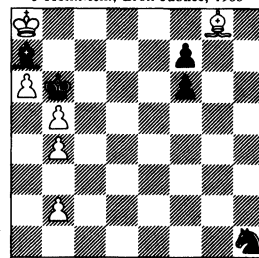
No. 4412 A. Belyavsky
and L.A. Mitrofanov
4 Hon.Men., Bron Jubilee, 1980



Win 5+5

No. 4412: A. Belyavsky and L.A. Mitrofanov. (The o-t-b soviet GM A. Belyavsky is not the study composer of the same name and initial.) 1. b7 Rf3 + 2. Kg6 Rg3 + 3. Kf7 Rf3 + 4. Kg8 Rg3 + 5. Rxb7 abQ 6. b8Q + Qxb8 7. Kf7 dc 8. Rg8 + Kd7 9. Rxb8.

No. 4413 V. Vlasenko
5 Hon.Men., Bron Jubilee, 1980



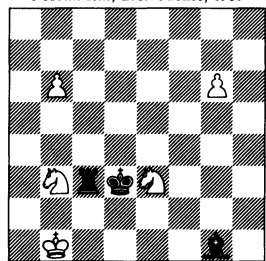
Draw 6+5

No. 4413: V. Vlasenko. 1. Bh7/i f5 2. Bxf5 Sg3 3. Bg6 f6 4. Bc2 Se2 5. Ba4 Sd4 6. b3 Bb8 7. a7/ii Bh2 stalemate.

i) To meet ... Sf2 with 2. Bc2, when wPb2 cannot be threatened from d1 or d3.

ii) Not 7. Kxb8? Se6 and ... Sc7 wins.

No. 4414 S.G. Belokon
and I. Melnichenko
6 Hon.Men., Bron Jubilee, 1980

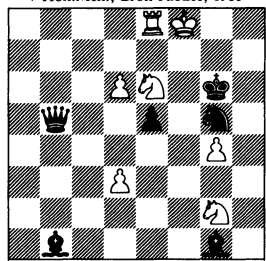


Win 5+3

No. 4414: S.G. Belokon and I. Melnichenko. 1. Sc1† Kd2 2. b7 Rxc1† 3. Ka2 Bh2 4. g7 Rg1 5. Sf1† Kc1/i 6. Sxh2.

i) 5. ..., Kc2 6. Sg3 is given, but why not Sxh2, ...? 5. ..., Kc3 6. Sxh2 Rg2† 7. Ka1 Rg1† 8. Sf1 Rxf1† 9. Ka2 Rf2† 10. Ka3 Rf6 11. Ka4.

No. 4415 P. Babich
7 Hon.Men., Bron Jubilee, 1980



Draw 7+6

No. 4415: P. Babich. 1. Sh4† Kf6 2. Sxg5 Bxd3/i 3. Sh7† Bxh7 4. g5† Kxg5 5. Rxe5 Qxe5 6. Sf3† Kf6 7. Sxe5 Kxe5 8. d7 Bb6 9. Ke7 Bc5† 10. Kf7 Bb6 11. Ke7.

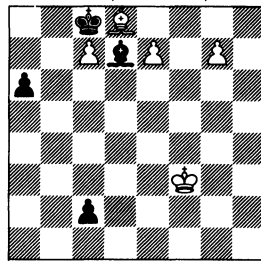
i) 2. ..., Qxd3 3. Se4† Qxe4 4. g5† Kxg5 5. Rxe5† Kxh4 6. Rxe4† Bxe4 7. d7 Bc5† 8. Kf7 Bd5† 9. Ke8 (Kf6 also draws) Bc6 10. Kd8 Bd6 11. Kc8.

No. 4416: B.N. Sidorov. 1. e8S Bxe8/i 2. g8Q c1Q/ii 3. Qe6† Kb7 4. Qb6† Kc8 5. Qxa6† Kd7 6. Qa4† Kc8 7. Qa8† Kd7 8. c8Q† Qxc8 9. Qd5 mate.

i) 1. ..., Bc6† 2. Kf2 and the incipient bQc1 will be blocked from covering c8. ii) 2. ..., Bh5† 3. Kf2 and bBh5 will be lost after checks, ie an eventual Qb5†.

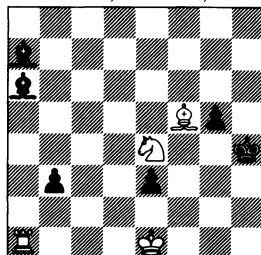
JRH: Cf. Neidze and Kalandadze (1967), No. 929 in EG18, which is remarkably similar.

No. 4416 G. Sidorov
8 Hon.Men., Bron Jubilee, 1980



Win 5+4

No. 4417 I. Antipin
and A. Skripnik
9 Hon.Men., Bron Jubilee, 1980



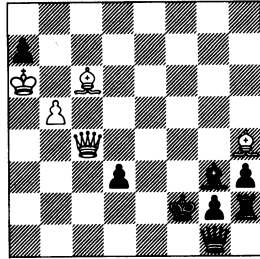
Win 4+6

No. 4417: I. Antipin and A. Skripnik. 1. 0-0-0 Bf1 2. Rd8 Be2 3. Rh8† Bh5 4. Bg6 Ra1† 5. Kb2 e2 6. Bxh5 Ra2† 7. Kxb3 Ra8 8. Rh7 Ra7 9. Rxa7 e1Q 10. Rh7 Qb1† 11. Kc3 Qc1† 12. Kd3 Qb1† 13. Ke3 Qg1† 14. Ke2 Qg2† 15. Kd3.

No. 4418: V. Razumenko. 1. Qf4† Ke2 2. Bf3† Kf1 3. Be4† Qf2 (Bxf4; Bxd3 mate) 4. Bxg3 g1Q/i 5. Bxd3† Kg2 6. Be4† Kf1 7. Qc1† Ke2 8. Qc2† Ke1 9. Bf3 fQxg3 10. Qd1† Kf2 11. Qe2 mate.

i) 4. ..., Qf4 5. Bxd3 + Kg1 6. Bxf4 Rh1
7. Bg3 h2 8. Kb7 a5 (or a6) 9. b6 and
the P will promote for 13. Qb6+.

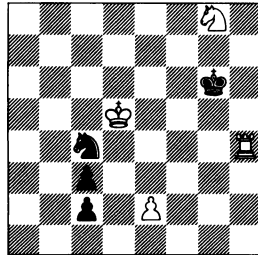
No. 4418 V. Razumenko
10 Hon.Men., Bron Jubilee, 1980



Win 5+8

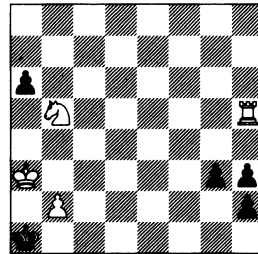
No. 4419: L.I. Katsnelson and V. Katsnelson.
1. Rg4† Kf5/i 2. Sh6† Kf6 3. Rg1 Se3† 4. Kd6 Sd1 5. e4 c1Q 6. e5 mate.
i) 1. ..., Kh5 2. Sf6† Kh6 3. Rg1 Se3† 4. Ke6 Sd1 5. Kf7 c1Q 6. Rg6 mate.

No. 4419 L.I. Katsnelson
and V. Katsnelson
1 Comm., Bron Jubilee, 1980



Win 4+4

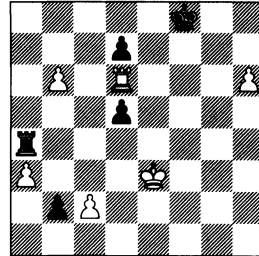
No. 4420 I.L. Kovalenko
2 Comm., Bron Jubilee, 1980



Draw 4+5

No. 4420: I.L. Kovalenko. 1. Sc3 h1Q
2. Ra5 Qb7 3. b4 Qf7 4. Re5 Qf2
5. Kb3 Qb2 6. Kc4 Qa3 7. Re1† Kb2
8. Re2† Kc1 9. Re1† draws, but not
9. Sa2†? Qxa2.

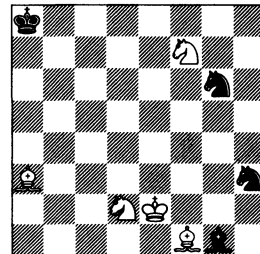
No. 4421 V.I. Kalandadze
3 Comm., Bron Jubilee, 1980



Draw 6+5

No. 4421: V.I. Kalandadze. 1. h7 Kg7
2. Rh6 Kh8 3. Rh1 Rxa3† 4. Kd2(d4)
Ra1 5. Rb1 Rxb1 6. b7 Rd1† 7. Kc3
b1Q 8. b8Q† Qxb8 stalemate, or 8.
..., Kxh7 9. Qg8 (h8, h2)†.
JRH: Cf. Kalandadze (1969), p.60 of his
collection of 100 studies.

No. 4422 C.M. Bent
4 Comm., Bron Jubilee, 1980



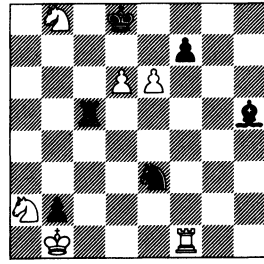
Win 5+4

No. 4422: C.M. Bent. 1. Bg2† Ka7 2.
Bxh3 Sf4† 3. Kf3 Sxh3 4. Kg3 Be3
5. Sc4 Sg5 6. S7d6 Bg1 7. Kg2, and
either 7. ..., Bb6 8. Sc8†, or 7. ...,
Bd4 8. Sb5†.

No. 4423: A. Sadykov. 1. Rg1 Sg4 2.
Rxc4 Bxc4 3. Sc6† Rxc6 4. ef Bf5†
5. Kxb2 Rc2† 6. Ka3 Rxa2† 7. Kb4
Rb2† 8. Kc3 Rc2† 9. Kd4 Rc4† 10.

Ke5 Re4† 11. Kxf5 Re8 12. feQ† Kxe8
13. Ke6 Kd8 14. d7.

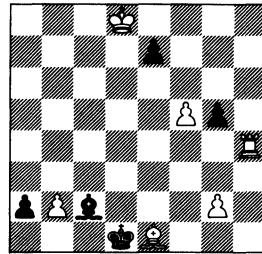
No. 4423 A. Sadykov
5 Comm., Bron Jubilee, 1980



Win 6+6

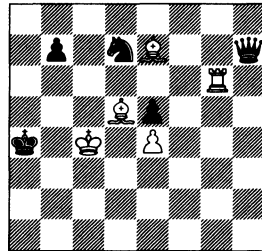
No. 4424: E. Asaba. 1. Rh1 Bb1 2.
Bc3† Kc2 3. Rc1† Kb3 4. Be5 a1Q
5. Rc3† Kb4 6. Rc4† Kb5 7. Rc5†
Kb6 8. Ra5 Ba2 9. Bd4† Kb7 10.
Rb5† Kc6 11. Rc5† Kd6 12. Be5†
Kxc5 13. b4† Kxb4 14. Bxa1.
JRH: Cf. E. Asaba (1977), EG50,3158.

No. 4424 E. Asaba
6 Comm., Bron Jubilee, 1980



Draw 6+5

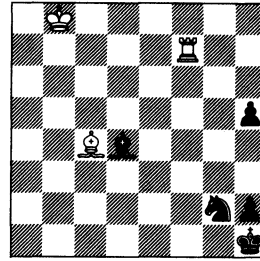
No. 4425 A. Sochniev
7 Comm., Bron Jubilee, 1980



Draw 5+5

No. 4425: A. Sochniev. 1. Ra6† ba 2.
Bc6† Ka5 3. Bd8† Sb6† 4. Kc5 Qa7
5. Bc7 Qxc7 stalemate.

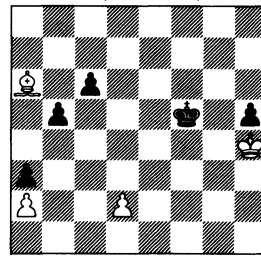
No. 4426 G. Amiryman
8 Comm., Bron Jubilee, 1980



Win 3+5

No. 4426: G. Amiryman. 1. Rf1† Bg1 2.
Bd5 h4 3. Ba8 h3 4. Kb7 Sh4 5.
Kc7† Sg2 6. Kc6 Sh4 7. Kd6† Sg2
8. Kd5 Sh4 9. Ke5† Sg2 10. Ke4
Sh4 11. Kf4† Sg2† 12. Kf3 Sh4† 13.
Kg3† Sg2 14. Rf7. It is not clear if,
and if so, why, only this move wins.
(AJR) 14. ..., Bb6 15. Rb7 Kg1 16.
Rxb6 h1S† 17. Kxh3 Sf2† 18. Kg3.

No. 4427 V. Yakhontov
9 Comm., Bron Jubilee, 1980



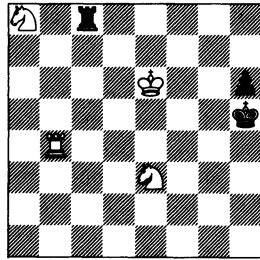
Draw 4+5

No. 4427: V. Yakhontov: 1. Bb7/i b4
2. Bxc6 b3 3. Bd5 b2 4. Bg8 Kg6
5. Bc4 b1B 6. d4 Bf5 7. d5 Bg4 8.
d6 Kf6 9. Bb3 Ke5 10. Bd1 Bd7 11.
Kxh5 Kxd6 12. Bb3 Be6 13. Bxe6
Kxe6 14. Kg4, and a little extrap-
olation will show the draw.

i) 1. Kxh5? Ke5 2. Kg4 Kd4, after
which bP+cP win.

JRH: The B-promotion is in, for example, Kichigin (1967), EG47.2907.

No. 4428 A. Koranyi
1st Prize Miniatures Section
Bron Jubilee, 1980



Win 4+3
I: Diagram
II: remove bPh6, add bPd5

No. 4428: A. Koranyi. I: 1. Sb6/i Re8†
2. Kf5 Rxe3 3. Sd5 Rf3† 4. Sf4† Kh4
5. Rb2 h5/ii 6. Rh2† Kg3 7. Rg2†
Kh4 8. Rg1/iii Rf2/iv 9. Rh1† Kg3
10. Rh3 mate. Remember this mate.

i) 1. Sd5? Re8† 2. Kf5 Rf8† 3. Sf6†
Rxf6† 4. Kxf6 stalemate.

ii) The manoeuvre wRb2-g2-g4 mate was
a threat.

iii) This is zugzwang.

iv) 8. ..., Re3 9. Sg2. 8. ..., Ra3 9.
Rh1† Kg3 10. Rh3†.

II: 1. Sg4/v Re8+/vi 2. Kf5 Rf8† 3.
Sf6† Kh6 4. Rh4† and 5. Rh7 mate.
Familiar?

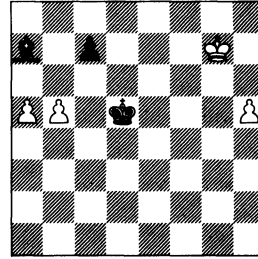
v) 1. Sxd5? Rxa8 2. Sf6† Kg6 3. Rg4†
Kh6.

vi) 1. ..., Rxa8 2. Sf6† Kh6 3. Rh4†
Kg7 4. Rg4† Kh8 5. Kf5 and 6. Kg6
wins.

"Legible ('chetkaya') play leads to a
position of zugzwang after W's move
8. The study is topped off by a pure
mate. The presence of a twin (bPh6 to
d5) enriches the study, but the play
here is less interesting."

JRH: The mate is known, of course
(C. Forth, 19th Century, Cheron I.435),
but the approach is new.

No. 4429 L.A. Mitrofanov
2nd Prize, Miniatures Section
Bron Jubilee, 1980



Win 4+3

No. 4429: L.A. Mitrofanov. 1. Kf7/i
Kd6/ii 2. h6 Bd4 3. a6 Kd7 4. b6
Kc8 5. a7 Kb7 6. bc Bxa7 7. Ke6
Kxc7 8. Kd5 and the subsequent h6-h7
wins.

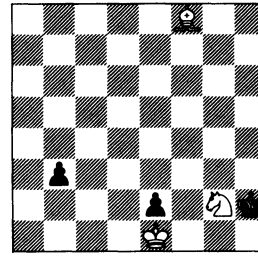
i) 1. h6? Bd4† and 2. ..., Kc5.

ii) 1. ..., Bd4 2. a6 Kc4 3. b6 Bxb6
4. h6 Kb5 5. h7 Bd4 6. a7.

1. ..., Kc5 2. b6 cb 3. h6 Bb8 4.
Ke6 wins.

"The fight by wK vs. bB culminates
in control of d4, the basis of a Reti
manoeuvre. Very precise play of a wPP,
with an effective sacrifice on move 4."
JRH has 13 studies with bB vs. P's
embodying the Reti manoeuvre, but
the present study is not significantly
anticipated.

No. 4430 B.G. Olymiev
3rd Prize, Miniatures Section
Bron Jubilee, 1980

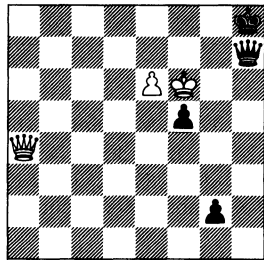


Win 3+3

No. 4430: B.G. Olympiev. 1. Sh4 Kg3
2. Sf5† Kf4 3. Sd4 b2 4. Sxe2† Ke3
5. Sc3 Kd3 6. Sb1 Kc2 7. Sa3† Kc1
8. Bh6 mate.

"The 8 moves involving play by wB and wS against a far advanced bP are executed with lightness and grace."

No. 4431 L.A. Mitrofanov and V. Razumenko
4th Prize, Miniatures Section
Bron Jubilee, 1980

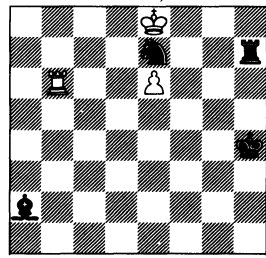


Win 3+4

No. 4331: L.A. Mitrofanov and V. Razumenko. 1. Qe8† Qg8 2. Qh5† Qh7
3. Qg5 Qg8 (g1Q; Qxg1) 4. Qh6† Qh7
5. Qf8† Qg8 6. e7 g1Q 7. Qh6† Qh7
8. e8Q† Qg8 9. Qxh7† Kxh7 10. Qh5 mate.

"A Q-battle where the subtle 3. Qg5 leads up to a mating finale in 1 4-Q ending".

No. 4432 A. Hildebrand
5th Prize, Miniatures Section
Bron Jubilee, 1980



Draw 3+4

No. 4332: A. Hildebrand. 1. Rb7/i Bxe6/
ii 2. Rc7 Rg7/iii 3. Kf8 (Kd8? Sf5);
3. ..., Rf7† 4. Ke8 Rh7 5. Kd8, or
4. ..., Rg7 5. Kf8.

i) 1. Rb2? Bxe6 2. Re2 Sd5 wins, but not 2. ..., Sf5? 3. Rh2†.

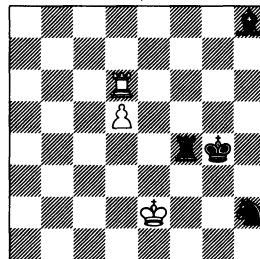
ii) 1. ..., Rh8† 2. Kxe7 Rh7† 3. Kf8 Rxb7 4. e7 draws.

iii) 2. ..., Kg5 3. Kd8 Kf6 4. Rxe7 Rxe7 stalemate, or 4. ..., Rh8† 5. Re8 6. Re7 (Rf8† dual).

"A lace-work of 2 positional draws, stalemate, and thematic try. Despite the short solution it gives a pleasing impression."

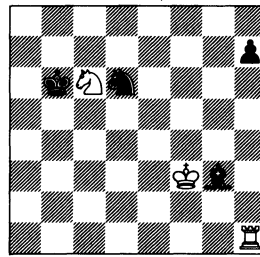
No. 4333: A. Maksimovskikh and Y. Makletsov. 1. Rh6 Re4† 2. Kd3 Rd4†
3. Kc3 Be5 4. Rxh2 Rxd5† 5. Kc4 draws, the alternatives on move 4 being 4. ..., Re4† 5. Kd3, or 4. ..., Ra4† 5. Kb3, or 4. ..., Rd1† 5. Kc2, or 4. ..., Rf4† 5. Kc2(d2).

No. 4433 A. Maksimovskikh and Y. Makletsov
1 Hon.Men., Miniatures Section
Bron Jubilee, 1980



Draw 3+4

No. 4434 L. Kopac
2 Hon.Men., Miniatures Section
Bron Jubilee, 1980

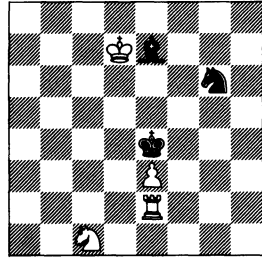


Win 3+4

No. 4434: L. Kopac. 1. Sb8 Sf5 2. Rb1† Kc5 3. Sa6† Kd5 4. Kg4 Ke6
5. Sc5† Kd5(e5) 6. Sd7 Ke6 7. Sf8† Kf6 8. Sxh7† Kg6 9. Sf8† Kg7 10. Sd7 Kg6 11. Rb5 Sd6 12. Rd5 Se4

13. Rd4 Sc3 14. Rc4 Be1 15. Se5†
Kg7 16. Rc7† Kf6 17. Sf3.

No. 4435 N. Kralin
and An.G. Kuznetsov
= 3-4 Hon.Men., Miniatures Section
Bron Jubilee, 1980



Win 4+3

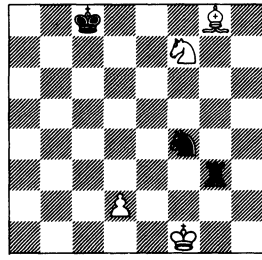
No. 4435: N. Kralin and An.G. Kuznetsov. 1. Rg2 Sh4 2. Rg4† Kf3 3. Rg8 Ba3/i 4. Sd3/ii Kxe3 5. Rg3† Sf3/iii 6. Se5 Bb2 7. Sxf3 Kf2 8. Rh3.

i) Otherwise wPe3 will win.

ii) Threat: 5. Ra8, with domination of bB.

iii) AJR analyses: 5. ..., Kd2 6. Ke6 Bf8 7. Se5 (for Rh3), and now 7. ..., Ke2 8. Rg4 Sf3 9. Re4† Kf2 10. Rf4, or 7. ..., Bg7 8. Rh3 Bxe5 9. Kxe5 Sg6† 10. Ke4 Se7 11. Rd3† Ke2 12. Rc3 Kf2 13. Rc7 Sg6 14. Rh7.

No. 4436 N. Mansarliisky
= 3-4 Hon.Men., Miniatures Section
Bron Jubilee, 1980



Draw 4+3

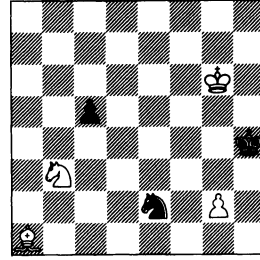
No. 4436: N. Mansarliisky. 1. Sd6† Kc7 (Kd7; Se4) 2. Sb5† Kb6 (Kc6; Sd4†) 3. Bc4 Kc5 4. Kf2/i Rg2† 5. Kf3 Kxc4 6. Sd6† Kd5 7. Sf5 Ke5 8. Se3 Re2 9. d4† Kxd4 10. Sg4 Re4 11. Sf2 Re2 12. Sg4 Re4 13. Sf2.

i) 4. d3? Sxd3 5. Bxd3 Rxd3 6. Ke2

(Sc7, Re3); 6. ..., Kc4 7. Sc7 (Sa7, Rd6); 7. ..., Rc7.

JHR: A well known termination. My earliest record is Peckover (1958), No. 277 in Kasparyan's "Positional Draw" (2nd ed.). But none is from this starting material.

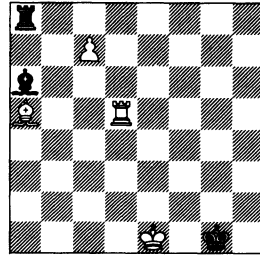
No. 4437 F.S. Aitov
and V.N. Dolgov
5 Hon.Men., Miniatures Section
Bron Jubilee, 1980



Win 4+3

No.4437: F.S. Aitov and V.N. Dolgov. 1. Be5 c4 2. Sd2 c3 3. Se4 c2 4. Sf2 c1Q 5. g3† Sxg3 6. Bf6† Qg5† 7. Bxg5 mate.

No. 4438 J.R. Ibran
Special Hon.Men., Miniatures Section
Bron Jubilee, 1980

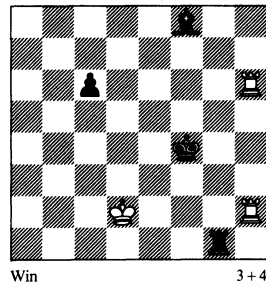


Win 4+3

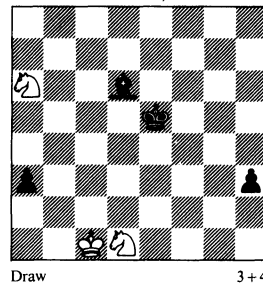
No. 4438: J.R. Ibran. 1. Rd8 Bc8/i 2. Rg8† Kh2 3. Bc3 Kh3 4. Bf6 Kh2 5. Bb2 Kh3 6. Kd2 Kh4 7. Kc3 Kh5 8. Bc1 Kh4 9. Kb4 Kh5(h3) 10. Bf4 Kh4 11. Kc5 Kh3 12. Kd6 Kh4 13. Ke7 Kh5 14. Be3 Kh4 15. Ba7(b6) Kh5 16. Kf6 Kh4 17. Bf2† Kh3 18. Ke7 Kh2 19. Ba7 Kh3 20. Bb8 Bb7 21. Rg3† Kh4 22. Rb3 Bc8 23. Kd8 Be6 24. Rb6 Bf5 25. Rb4† Kh3 26. Rb5 Be6 27. Re5 Bg4 28. Re3† Kg2

29. Rg3† Kxg3 30. c8Q† Rxb8 31. Qxb8† wins.
 i) If 1. ..., Rc8; wK marches to b6 and wins.
 JRH: Cf. Sevittov (1941), Chéron IV.2103.
2. Rc7† Kd2 3. Rd7† Ke2 4. Re7† Kf2 5. Rel Kxel 6. Rg7 Kd1 7. Rg2 a1Q 8. Rg1† and 9. Rxa1.
 JRH: Cf. Hoch (1978), EG60.3979.

No. 4439 V. Prokhoda
 1 Comm., Miniatures Section
 Bron Jubilee, 1980



No. 4441 V. Vinichenko
 3 Comm., Miniatures Section
 Bron Jubilee, 1980

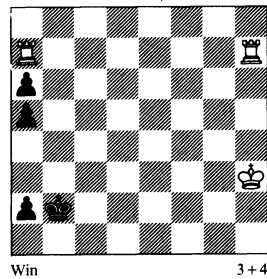


No. 4439: V. Prokhoda. 1. Rf6† Kg3 2. Rh7 Bb4†/i 3. Ke2 Re1† (Rg2†; Kf1) 4. Kd3 Rd1† 5. Kc4 Bd2 6. Rg7† Kh4 7. Rf2 Kh3 8. Rf8 Be1 9. Rf1/ii Kh2 10. gRg1 Rcl† 11. Kd3 Rc3† 12. Ke2 Bg3 13. Rh1† Kg2 14. fRg1 mate.
 i) 2. ..., Rg2† 3. Ke1 Bb4† 4. Kf1 Rc2 5. Rg7†, or 3. ..., Rg1† 4. Ke2. ii) 9. Rh8†? Bh4 10. R7h7 Rcl† draws. This variation is an excellent thematic try, with wRR pinning bB on the file, whereas the actual solution shows the win by wRR pinning bB on the rank.

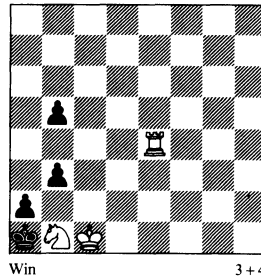
No. 4441: V. Vinichenko. 1. Sf2 h2 2. Sg4† Kd4 3. Sxh2 Kc3 4. Kbl Kb3 5. Sf3 a2† 6. Ka1 Ka3 7. Sc7 Bxc7 8. Sd4 Bb6 9. Sb5† Kb3 10. Sc3 Bd4 stalemate.
 JRH: The final stalemate is known, e.g. Pogoyants (1968), EG22.1168, but its development from this initial material seems new.

No. 4440: V. Prokhoda. 1. hRb7† Kc2

No. 4440 V. Prokhoda
 2 Comm., Miniatures Section
 Bron Jubilee, 1980



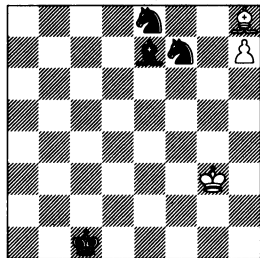
No. 4442 V. Vilchinsky
 4 Comm., Miniatures Section
 Bron Jubilee, 1980



No. 4442: V. Vilchinsky. 1. Sa3 b2† 2. Kd2 b1S† 3. Kc2 Sxa3† 4. Kb3 b4 5. Re2 Sb1 6. Rxa2 mate.

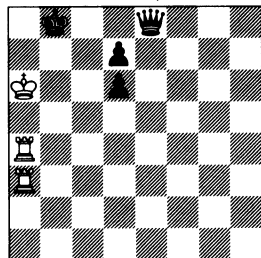
No. 4443 V. Vinichenko. 1. Bd4 Sf6
 2. h8Q Sxh8 3. Kf4 Sf7 4. Kf5 Sg8
 5. Kg6 Sd6 6. Be3† Kc2 7. Bg5 Bf8
 8. Kh7 Se7 9. Bh6 draws.

No. 4443 V. Vinichenko
 5 Comm., Miniatures Section
 Bron Jubilee, 1980



Draw 3+4

No. 4444 G.N. Zakhodyakin
 6 Comm., Miniatures Section
 Bron Jubilee, 1980

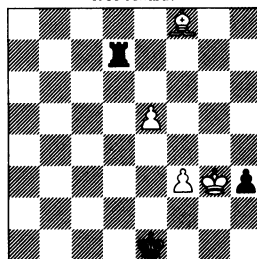


Win 3+4

No. 4444: G.N. Zakhodyakin. 1. Rb3†
 Ka8 2. Kb6† Kb8 3. Ra8† Kxa8 4.
 Kc7 wins, the point being that 4. ...,
 Qe3 is prevented, the right wR having
 been sacrificed on move 3. Therefor W
 must begin with the correct check on
 move 1.

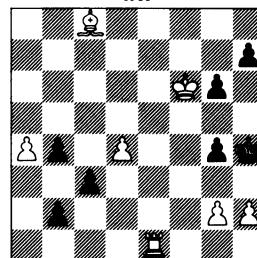
No. 4445: N. Kralin and An.G. Kuz-
 netsov. Judge: K. Tarnopolsky (Mos-
 cow). 1. e6 Rd3 2. Bc5 h2 3. Kxh2
 Rxf3 4. e7 Kf1 5. Bg1 Ra3 6. e8Q
 Rh3 + 7. Kxh3.

No. 4445 N. Kralin
 and An. G. Kuznetsov
 1st Prize, Moscow Olympics Ty.,
 1980 Award?



Win 4+3

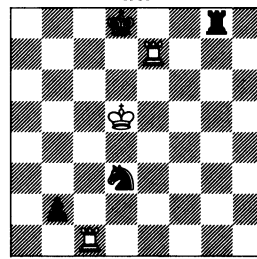
No. 4446 V. Evreinov
 2nd Prize, Moscow Olympics Ty.,
 1980



Win 7+7

No. 4446: V. Evreinov. 1. Ba6 c2 2.
 Re7 h6 3. Re3 c1S 4. Bf1 b1Q 5. g3 +
 Kh5 6. Re5 + g5 7. Bc4 Qg6 + 8. Ke7
 Sd3 9. Bb3 Sxe5 10. de Qg7 + 11.
 Bf7 + Qxf7 + 12. Kxf7 b3 13. e6 b2
 14. e7 b1Q 15. e8Q Qe4 16. Kf8 +.

No. 4447 D.A. Gurgenzidze
 3rd Prize, Moscow Olympics Ty.,
 1980

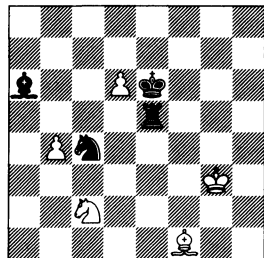


Draw 3+4

No. 4447: D.A. Gurgenzidze. 1. cRc7
 Rg5 + 2. Ke6 Sc5 + 3. Rxc5 Rg6 + 4.

Kf7 b1Q 5. Re8+ Kd7 6. Re7+ Kd6
7. eRe5 Kd7 8. Re7+ Kd6 9. eRe5.

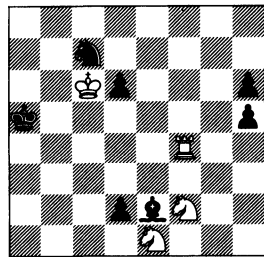
No. 4448 A. Belyavsky
and L.A. Mitrofanov
1. Hon. Men., Moscow Olympics Ty.,
1980



Draw 5+4

No. 4448: A. Belyavsky and L.A. Mitrofanov. 1. b5 Bxb5 2. Sd4+ Kf6
3. Sxb5 Sd2 4. Bd3 Re3+ 5. Kf2
Rxd3 6. Ke2 Rd5 7. Sc7 Rd4 8. Sb5
Rb4 9. Sc3 Rd4 10. Sb5.

No. 4449 A.G. Kopnin
2 Hon. Men., Moscow Olympics Ty.,
1980

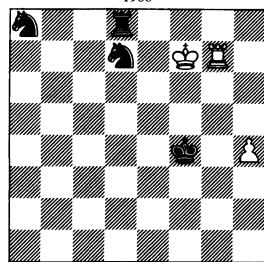


Win 4+7

No. 4449: A.G. Kopnin. 1. Sf3 d1Q
2. Sxd1 Sb5 3. Sd4 Bxd1 4. Rf5 Ba4
5. Rxh5 Ka6 6. Sxb5 Ka5 7. Rd5 Ka6
8. Rxd6 Bxb5+ 9. Kc5+ Ka5 10.
Rxxh6.

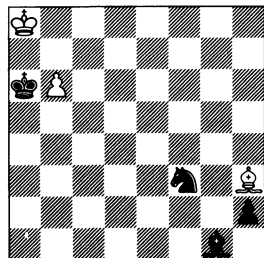
No. 4450: N. Kralin. 1. Ke7 Rc8 2.
Rf7+ Ke5 3. Kxd7 Sb6+ 4. Ke7
Sd5+ 5. Kd7 Rc7+ 6. Ke8 Sf6+ 7.
Kf8 Rc8+ 8. Kg7 Rg8+ 9. Kh6 Kf5
10. Kh5 Rg5 11. Ra7 Rxxh5+ 12. Kg7
Rh7+ 13. Kf8 Rxa7 stalemate.

No. 4450 N. Kralin
3 Hon. Men., Moscow Olympics Ty.,
1980



Draw 3+4

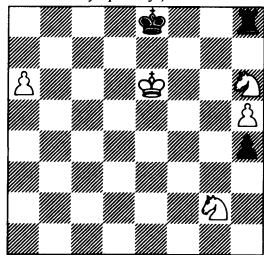
No. 4451 E.L. Pogoyants
4 Hon. Men., Moscow Olympics Ty.,
1980



Draw 3+4

No. 4451: E.L. Pogoyants. 1. Bg2
Se1 2. b7 Sxxg2 3. b8Q h1Q 4. Qh2.

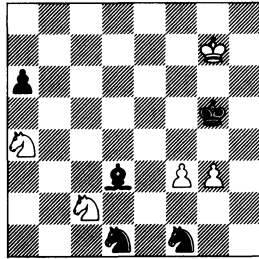
No. 4452 V. Samilo
Commended, Moscow
Olympics Ty., 1980



Win 5+3

No. 4452: V. Samilo. 1. Sg8 (Sg4?
0-0;) Rxh5 2. Sf6+ Kd8 3. Sxxh5 Kc7
4. gSf4 Kb6 5. Sh3.

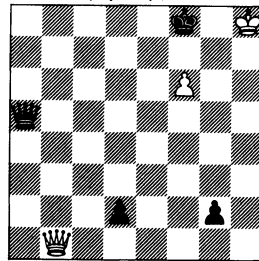
No. 4453 E.L. Pogosyants
Commended, Moscow
Olympics Ty., 1980



Draw 5+5

No. 4453: E.L. Pogosyants. 1. Sb4 Bb5 2. Sxa6 Bxa6 3. Sc5 Bc8 4. Se4 + Kh5 5. Sf6 + Kg5 6. Se4 +.

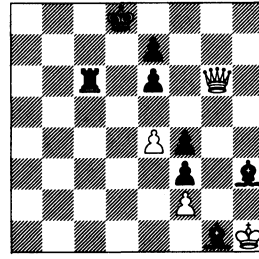
No. 4454 V.I. Kalandadze
Commended, Moscow
Olympics Ty., 1980



Win 3+4

No. 4454: V.I. Kalandadze. 1. Qh7 Qh5 2. Qxh5 g1Q 3. Qh7 Qh2 4. Qxh2 d1Q 5. Qh6 + Kf7 6. Qg7 + Ke6 7. f7 Qh5 + 8. Kg8.

No. 4455 S.G. Belokon (xii.79)
1st Prize, Bulletin of Central Chess
Club of USSR, 1979
Award: xi.80



Draw 4+8

No. 4455: S.G. Belokon. Judge: E. Asaba. There were 6 chessplaying masters and several candidate masters among the 19 composers of the 19 published studies.

1. Qg8 + /i Kc7 2. Qxg1/ii Bg2 + 3. Kh2 e5. All seems lost, but bK has shifted, and this gives a new chance. 4. Qc1 Kb7 5. Qb2 + Rb6 6. Qb1 Ka7 7. Qa2 + Ra6 8. Qa1 Kb7 9. Qb2 + Rb6 10. Qb1 Kc7 11. Qc2 + Rc6 12. Qc1 Kd7 13. Qd1 + /iii Kc8 14. Kg1/iv Rd6/v 15. Qc2 + /vi and now 15. ..., Kd8 16. Qa4, or 15. ..., Kd7 16. Qb3, with a draw.

i) 1. Qxg1? Bg2 + 2. Kh2 e5 3. Qd1 + Rd6. W fails on 2 counts: bR is defended by bP (not bK), and there is no perpetual.

ii) 2. Kxg1? Rc1 + 3. Kh2 Bg2.

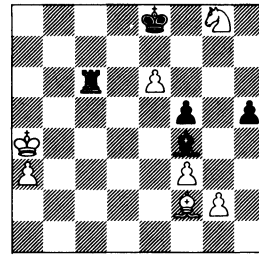
iii) 13. Qd2 + ? Rd6 14. Qd1 Kd8! While! after 13. Qd1 + Rd6 14. Qa4 + is on.

iv) W is in zugzwang after 14. Qc1? Kc7!

v) 14. ..., Rh6 15. Qd7 +.

vi) W has to control the flight of bK with the greatest care. 15. Qa4? Kd8! or 15. Qb3? Kd7!

No. 4456 N. Kralin
and V. Neishtadt (vi.79)
2nd Prize, Bulletin of Central Chess
Club of USSR, 1979



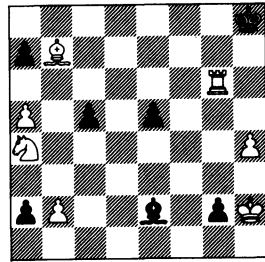
Win 7+5

No. 4456: N. Kralin and V. Neishtadt 1. Sf6 + Kf8 2. e7 + Kxe7 3. Sd5 + Kd7 4. Sxf4 Rc4 + 5. Ka5 Rxf4 6. Kb5 Kc8/i 7. a4 Kb7 8. a5 Ka8 9. a6. "Reciprocal zugzwang". Had W played 5. Kb5?, then he would be the

victim in this position. 9. ... , Kb8 10. Bg3, or 9. ... , h4 10. Be3 Rg4 11. fg 12. Bg1 h3 13. g3.
 i) 6. ... , Kd8 7. Be3 Rh4 8. Bg5+. Or 6. ... , Ke6 7. a4 Kd5 8. a5 Rc4 9. a6 Rc8 10. a7. Therefore bK heads for the corner.

ii) 7. ... , Kf3 8. Ra8 and 9. Ra3. JRH gives Halgoczy (1924): wKf3 wRa1; bKh3, bRh2, bPf2, g3, h4. Bl to move, drawn. 1. ... , g2 2. Kxf2 Rh1 3. Rg1 Rxf1 4. Kxf1 1. ... , f1Q+ 2. Rxf1 g2 3. Rg1 Rh1 4. Kf2. 1. ... , Rg2 2. Rh1+.

No. 4457 An. G. Kuznetsov (xii.79)
 3rd Prize, Bulletin of Central Chess
 Club of USSR, 1979

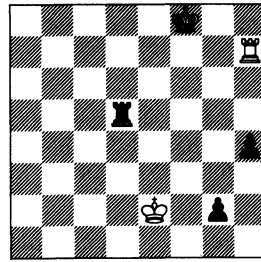


Win 7+7

No. 4457: An.G. Kuznetsov. 1. Rg8+ Kh7 (Kxg8; Bd5+) 2. Be4+ Kh6 3. Rh8+/i Kg7 4. Rh7+ Kf8 (Kf6; Rf7+) 5. Rf7+ Ke8/ii 6. Bg6/iii Kd8 7. Rd7+ Kc8/iv 8. Bf5 Kb8 9. Rb7+ Ka8 10. Be4 g1Q+ 11. Kxg1 a1Q+ 12. Kh2 Bd3 13. Bc6 (Bg2? e4); and wins, for if 13. ... , Qxa4 14. Rb5 mate (though 14. Rb6+ Qxc6 15. Rxc6 also wins).
 i) 3. Rg6+? Kh5 4. Rg5+ Kxh4 ends the checks.
 ii) 5. ... , Kg8 6. Bd5 g1Q+ 7. Kxg1 a1Q+ 8. Rf1+.
 iii) 6. Bc6+? Kd8 7. Rd7+ Kc8 8. Rxa7 g1Q+ 9. Kxg1 a1Q+ 10. Kh2 Bg4 wins.
 iv) 7. ... , Kxd7 8. Sxc5+ Kc6 9. Sb3 and wPh4 wins.

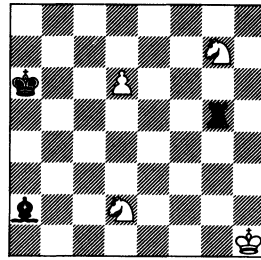
No. 4458: V. Evreinov. 1. Kf2 Rg5 2. Kg1 Rg4 3. Rh8+/i Kf7 4. Rh7 Kg6 5. Rh8 Kf5 6. Rf8+ Ke4 (Ke5; Rf3) 7. Re8+ Kf4/ii 8. Rf8+ Kg3 9. Rf2 Kh3 10. Rf3+ Rg3 11. Rxg3+ and any recapture is stalemate. One for the endgame theory books!
 i) 3. Rh5? Kg7. 3. Rh6? Kg8 4. Rh5 Kg7

No. 4458 V. Evreinov (vii.79)
 Special Prize, Bulletin of Central Chess
 Club of USSR, 1979



Draw 2+4

No. 4459 L. Veretennikov (viii.79)
 1 H.M., Bulletin of Central Chess
 Club of USSR, 1979

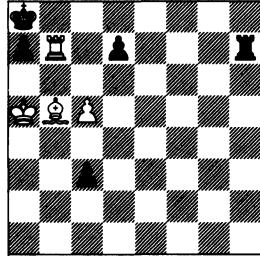


Draw 4+3

No. 4459: L. Veretennikov. 1. d7 Bd5+ 2. Sf3/i Bxf3+ 3. Kh2 Rg2+ 4. Kh3 Rd2 5. Se6 Bd5 6. d8S.
 i) 2. Kh2? Rg2+ 3. Kh3 Rxd2 4. d8Q Bg2+ 5. Kh2g3 Rxd8 6. Kxg2 Rg8 wins.

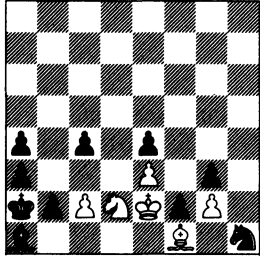
No. 4460: L.A. Mitrofanov and E.L. Pogosyants. 1. c6/i c2 2. Rxd7 Rh8 3. Rd8+ Rxd8 4. c7 c1Q 5. cdQ+ Kb7 6. Ba6+ Kc6 7. Qc8+ K- 8. Qxc1.
 i) 1. Bc6? c2, presumably, but no variation is given.

No. 4460 L.A. Mitrofanov
and E.L. Pogoyants (ix.79)
2 H.M., Bulletin of Central Chess
Club of USSR, 1979



Win 4+5

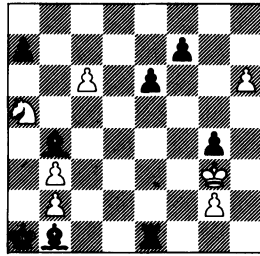
No. 4461 V. Samilo (ii.79)
3 H.M., Bulletin of Central Chess
Club of USSR, 1979



Draw 6+10

No. 4461: V. Samilo. 1. Sb1 Kxb1 2. Kd2 c3 + 3. Kd1 Ka2 4. Bc4 + Kb1 5. Bf1 Ka2 6. Bc4 + Kb1 7. Bf1 a2 8. Ke2 a3/i 9. Kd1 stalemate.
i) 8. ..., Kc1 + White is stalemated.

No. 4462 F.S. Bondarenko
and Al. P. Kuznetsov (v.79)
1 Comm., Bulletin of Central Chess
Club of USSR, 1979

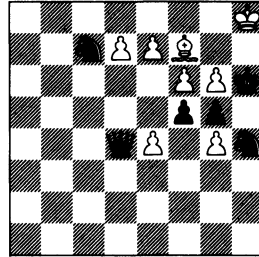


Win 7+8

No. 4462: F.S. Bondarenko and Al.P. Kuznetsov. 1. Sc4 (c? Bd6 +)

1. ..., Re3 + 2. Kh4 Be1 + 3. Kg5 Ba5 4. Sxa5 Re5 + 5. Kh4 Rxa5 6. b4 Ra6 7. b5 Ra4 8. b3 Ra2 9. c7 Rc2 10. h7 Rcl 11. h8Q +.

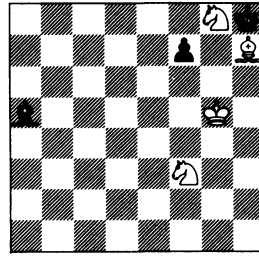
No. 4463 Al. P. Kuznetsov (iv.79)
2-3 Comm., Bulletin of Central Chess
Club of USSR, 1979



Draw 8+6

No. 4463: Al.P. Kuznetsov. 1. g7/i Qxf6 2. e8S Sxe8 3. deS Qxf7 4. ef Sg6 + 5. fg Qxe8 + 6. g8S + Kxg6 stalemate.
i) 1. e8S? Sxe8 2. deS Sxg6 + 3. Bxg6 Kxg6 4. Kg8 fe 5. f7 Qd5 6. Sd6 e3.

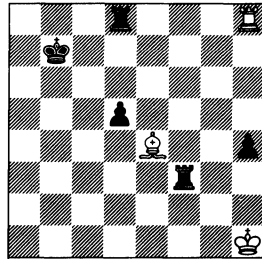
No. 4464 E.L. Pogoyants
(viii.79 and iv.80)
2-3 Comm., Bulletin of Central Chess
Club of USSR, 1979



Win 4+3

No. 4464: E.L. Pogoyants. 1. Kh6 (Sf6? Bd8) Bc3 2. Se7 Bg7 + 3. Kh5, with 2 lines: 3. ..., Kxh7 4. Sg5 + Kh8 5. Sxf7 + Kh7 6. Sg5 + Kh8 7. Kg6 Bf6 8. Sf7 mate, and 3. ..., Bf8 4. Sg6 + fg 5. Kxg6 Bg7 6. Sg5 Bf6 7. Sf7 mate.

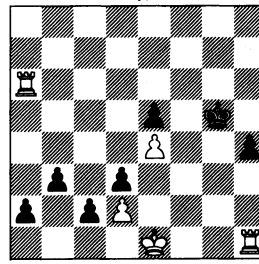
No. 4465 N. Kralin
Prize, XIX Chervony Girnik
Tourney, 1979 Award: 14.xi.80



Win 4+5

No. 4465: N. Kralin 100 studies by 70 composers were submitted to the judge. E. Pogosyants. The award here is the final one, two provisionally honoured positions (Kf1/f8 = by Kondratyev and Kh7/g5 = by Zakhodyakin) having been eliminated 1. Rh7 + Rd7 2. Rxd7 + Kc6 3. Rxd5 Rf1 + 4. Kg2 Rf4 5. Rd4 + Kc5 6. Ra4 Kb5 7. Bc6 + Kxc6 8. Rxf4.

No. 4467 S. Gavrilov
Hon. Men., XIX Chervony Girnik
Tourney, 1979

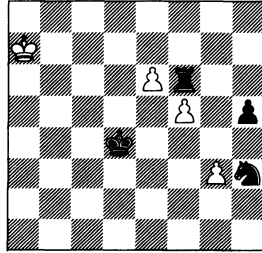


Draw 5+7

Tourney announcement

CHÉRON MEMORIAL, closing date 31.xii.82. Maximum 2 studies per composer. Judge: Garen Yacoubian, Geneva. Send to the director: Edmond Bernard, CH-1302 Vufflens-la-Ville, SWITZERLAND. Sponsored by the two daily newspapers **Journal de Genève** and **Gazette de Lausanne**.

No. 4466 L. Mitrofanov
and A. Sochniev
Prize, XIX Chervony Girnik
Tourney, 1979



Draw 4+4

No. 4466: L. Mitrofanov and A. Sochniev. 1. e7 Rf7 2. f6 Sg5 3. Kb8/i Sh7 4. e8Q Rf8 5. f7 Sf6 6. Qxf8 Sd7 + 7. Kc7 Sxf8 8. Kd6 Ke3 9. Ke7 Sh7 10. Ke6 Ke4 11. f8Q Sxf8 12. Kf6 Se6 13. Kg6.

i) 3. Ka8? Se6 4. Kb8 Rxf6 5. e8Q Rf8 wins.

No. 4467: S. Gavrilov. 1. 0-0 c1Q 2. Rxc1 b2 3. Rf1 b1Q 4. Kh2 Qxf1 5. Rg6 + Kh5 6. Rg5 + Kh6 7. Rg6 + Kh7 8. Rg7 + Kh8 9. Rg8 + Kxg8 stalemate.

Review. "Shakhmatnaya Kompozitsiya v Belorussii" (Chess Composition in Byelorussia), Minsk, 1981, 144 pages, by N.I. Belchikov, V.E. Gebelt and E.I. Dvizov. This volume continues what looks like a prolonged series of soviet books devoted to regional chess composition in the USSR. There are 462 compositions here, among which 67 are studies. The study composers' names are: Georgy Vasilievich AFANASIEV, Evgeny Ivanovich DVIZOV, S.Y. Zhigis, Vladimir Ivanovich KLYUKIN, Grigory Yakovlevich SLEPYAN, Aleksey SOKOLSKY, Lev Nikolayevich TAMKOV, Grigory Aronovich SHMULENSON, all of whom have pages to themselves, and I. Boleslavsky, A. Pikulik, V. Gaba, G. Novikov, who occur with single studies or in a "joint" context. Curiously, Zhigis is given neither full names nor any dates, with all his compositions spanning the short term 1927 to 1936. Was he, like Kaminer, lost in the camps, a victim of the late 30's Stalinist "purgings"?

"Endspielpraxis im Schach", by Ludek Pachman (Heyne, Munich, 1977, 196 pages). For its size this is a practical and thorough coverage of the endgame field, with not a few studies included. The examples given are a mixture of the very familiar (eg from Fine) and the almost unknown, with the latter being naturally the most interesting. Pachman's verdicts on two specific GBR classes are bolder than those in other books of endgame theory: **0023** (with the well known Kling and Horwitz exceptional draw) and **4000.10** (with a bishop's pawn) are "wins". Dates are almost invariably omitted - except, of course,

where the spurious "Lucena position" is given "1947"!

+ **Hugh F. Blandford** (i.17-ix.81). Another very good and close friend, and a most excellent composer, has left us, after only a few years of early retirement. Hugh was also editor of the **British Chess Magazine's** studies column, following Richard Guy's short tenure. He was with EG from the start, and often assisted, work and time permitting, with proof-correcting and similar chores. He also prepared, in his meticulous handwriting, the complete composer name-index tot EG1-50, a major part of the complete index to these first three volumes of EG. The index is now with our printer. Hugh's output of studies is not known to me, but, though not large (maybe 100) its quality and workmanship always won respect. On a personal level, what I shall remember longest of Hugh will be his tolerant amusement whenever I displayed exaggerated enthusiasm for a study or suggestion. That, and his engaging disregard for anything as inhuman as a deadline date! Hugh and Marjorie had only just fulfilled a long-wished-for goal of moving to a house in Hertfordshire alongside their married daughter. Our deep sympathy goes to his widow and three children.

AJR

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

BULETIN PROBLEMISTIC (Ing. C. Petrescu) Aleea Budacu Nr. 5; bloc M.3, Sc.3, et.III ap. 54, Bucarest 49 - sector 3, Romania

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

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

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

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

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

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

SACHOVE UMENIE (supplement to Ceskoslovensky Sach) (Jan Sevcik) ul. Dr. Jánského 12, 772 00 Olomouc, Czechoslovakia

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

SCHACH-ECHO (K. Junker) Ruderbruch 18, 5982 Neuenrade, BRD

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

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

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

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

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

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

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

THEMES (J. Roche), 7 Square H. Delormel, 75014 Paris, France

TIDSKRIFT FÖR SCHACK (A. Hildebrand) Herrgarden, 74041 Morzganga, Sweden

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

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

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

The Chess Endgame Study Circle and EG 4 issues p.a. EG67-70 for 1982 £ 4.00 or \$ 10.00. Calendar year.

How to subscribe:

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

Or

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

Or

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

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

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

Editor: A.J. Roycroft.

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

THE CHESS ENDGAME STUDY CIRCLE

Next meeting:

Friday 8th January, 1982 at 6.15 p.m. At: 103 Wigmore Street. (IBM building, behind Selfridge's in Oxford Street). Talk: "A Kubbel Classic - A Case of Lèse Majesté?", by T.G. Whitworth.