

Essay Competition Report

Part 2 (of 3)

CMB = Charles Michael Bent. Self-employed gardener and handyman (no survival problems for **him** on a desert island), of Inkpen Common, near Newbury.

ELP = Ernest Pogosyants. Teacher of mathematics, in Moscow.

STS = Shashikant Sahasrabudhe. Officer of the Reserve Bank of India, in Bombay.

ELP: Publication of endgames with defects is harmful because:

1. Defective work takes up valuable space that might be used for correct work.
2. Defective endgames, when numerous, eventually "de-magnetise" solvers.
3. When solvers no longer give studies close attention, they (the solvers) either assume "no solution" to what is in reality a genuinely difficult endgame, or they mistake a thematic try for a cook.
4. A flow of correspondence on demolitions destroys, in the eyes of the magazine publishers, the credibility of both conscientious composers and conscientious editors.
5. Undetected demolitions cause endgames inexcusably to assume places, even high places, in tourney awards.

However, some degree of unsoundness is, whether we like it or not, inherent in study composition. As CMB puts it: "Chess composition is unlike anything

else. It is a peculiar blend of art and science. The artist, who needs to be creative, imaginative and interpretative on the one hand, must be matched by the scientist, who should be objective, dispassionate and investigative on the other. These sets of qualities are at variance with one another and are an unlikely combination to be found in one individual. Where they do co-exist they are mutually exclusive and have to be reconciled. The artist must be his own scientist and submit each exuberant flourish to the microscope. This halting form of progression inhibits both the flamboyance of the imagination and the continuity of self-examination. Either the composer must be able to make an ice-cold switch of polarity from construction to demolition, or risk construction in its entirety before demolition is attempted. An element of schizophrenia might not be amiss."

CMB continues: "When a mistake does occur it is more likely to be one of omission than of commission. Expressed as a percentage of all the moves examined in the course of making a study, a single fault can rate as a very small fraction indeed; yet one false pearl can ruin the whole necklace. In how many other creative arts is the whole not just spoilt but rendered worthless by one imperfection?"

CMB awaits the day when the composer has "some answering service" to handle "grey" areas of analysis. Meanwhile composers could, as judges sometimes do, work "in panels". But, although "a combination of talents is an added insurance,

carried to extremes it could turn composition into an industry. It is better as a human endeavour.”

STS neatly, if somewhat circularly, defines soundness as “absence of analytical weakness”. He puts the formal tourney judge under the critical microscope. Was it not very likely a judge who invented the confirmation period to relieve himself of (some of) the burden of testing? Are not the judge’s resources greater than the composer’s, and should not the judge therefore assume greater responsibility for soundness? And surely the composer of an unsuccessful study is entitled to know the reason why the judge rejected his study, rather than, as is generally the case, just receiving his study back in the post? (And even **that** minimal courtesy is not invariably accorded.) To allow him to fulfil obligations such as these, the judge should be given “time enough to minutely test” the entries.

ELP proposes extra incentives for solvers and cook-hunters (“It is more important to demolish than to solve!”), but STS goes farther. Prizes, he suggests, should be distributed simultaneously with the publication of the provisional award. In the ensuing confirmation period, BONUSSES can accrue. The composer should be invited, even encouraged, to correct his study or to substantiate his analysis, during this time. ELP points out that “it often takes just a couple of minutes to correct the endgame by moving a piece to a neighbouring square”. If (STS again) a study is still correct at the end of confirmation time, not only the composer, but also the judge, should receive a bonus. ELP points to the mutually beneficial results of this kind of contact between composers and solvers, principal among them being a better understanding by the solver, and other interested parties, such as the general reader, of the secrets of the art of study composition. As there would

be rewards for successful demolitions and for significant anticipations, STS concludes his proposals by saying that full details of all these, and the bonuses, should be in the judge’s final award. He concedes that a pre-requisite for all this is the availability of money, and he remarks that in the chess world as it is today, such funds are to hand for the **game**, but not for the study fraternity. He remains undismayed by his own diagnosis, and rounds his essay off with the glorious battle-cry, an echo of ‘Excelsior’: “Let us change the values!”

AJR

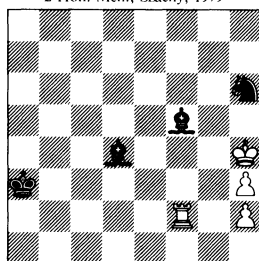
Review

SHAKHI V UKRAINI (“Chess in the Ukraine”), by Yuri Semenko, Munich 1980, 224 pages, in Ukrainian. A table of the Russian, Polish, Czech, Bulgarian, Serbo-Croat and Ukrainian names of the chessmen is included. 39 pages are devoted to reproducing the 100 A.S. Selesniev studies first published in a 1940 booklet in Moscow (and then in German by Magyar Sakkvilag, undated). Some of the solution commentary has been oddly excised. There are also 3 further studies by the same composer. Only 7 more studies are in the book, the composers being B.P. Avsharov, S. Mushenko, D. Kanonik, V.P. Yakovenko, V.F. Rudenko, F.S. Bondarenko and T.B. Gorgiev.

AJR

DIAGRAMS AND SOLUTIONS

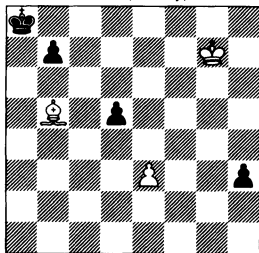
No. 4526 M. Halski (xii.79)
2 Hon. Men., Szachy, 1979



Draw 4+4

No. 4526: M. Halski. 1. Rf3 + /1 Kb2
2. Kh5 Be4 3. Rf4 Sg8 4. Kg4 Sf6 +
5. Kg5 Be3 6. Kh4, and either 6. ...,
Bxf4 stalemate, or 6. ..., Bc5 7. Rxf6
Be7 8. Kg5 Bb1 9. h4 Kc3 10. h5 Kd4
11. h4 Ke4 12. Kg6 Ke5 + 13. Kh6
K(orB)xf6 stalemate.
i) 1. Rf4? Be3 2. Rf3 Bd3 3. Kg3
Sf5 + 4. Kg4 Be2.

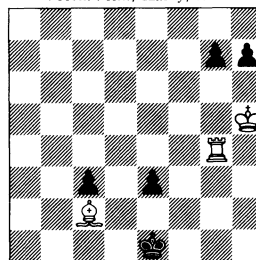
No. 4527 A.V. Sarychev
and V. Israelov (ii.79)
3 Hon. Men., Szachy, 1979



Draw 3+4

No. 4527: A.V. Sarychev and V.
Israelov. 1. Bf1 h2 2. Bg2 b5 3. Kf6
b4 4. e4 de 5. Ke5 b3 6. Kxe4 b2 7.
Kd3 + K- 8. Kc2.

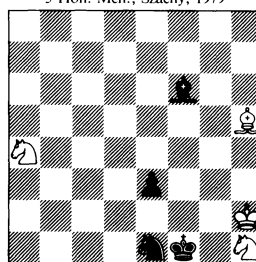
No. 4528 E.L. Pogogyants (i.79)
4 Hon. Men., Szachy, 1979



Win 3+5

No. 4528: E.L. Pogogyants. 1. Rg2
Kf1/i 2. Rh2 e2 3. Bd3 c2 4. Rxe2
c1S 5. Re3 + Kf2 6. Rh3 Kg2 7.
Bf1 + Kxf1 8. Rh1 + wins.
i) 1. ..., e2 2. Kg4 Kf1 3. Kh3 Ke1/ii
4. Kg3 Kd2 5. Kf3 Kxc2 6. Kxe2.
ii) 3. ..., e1S 4. Rh2 Sf3 5. Bd3 + Ke1
6. Rc2 Sd4 7. Rxc3 Kd2 8. Ra3.

No. 4529 J. Rusinek (ii.79)
5 Hon. Men., Szachy, 1979

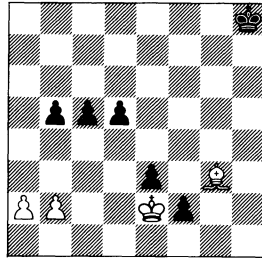


Win 4+4

No. 4529: J. Rusinek. 1. Sg3 + Kf2
2. Se4 + Kf1 3. Sxf6 e2 4. Sc3 Sf3 +
5. Bxf3 e1Q 6. Bg2 + Kf2 7. Sg4
mate.

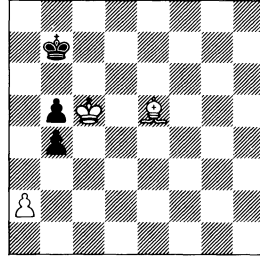
No. 4530: P.A. Lamford. This is a
considerable contrast to No. 4402,
but just as fine and deep an achieve-
ment. It is based on the celebrated
draw in the 5th match game Korchnoi
vs. Karpov (Baguio, 1978). In the
diagram, B1 has the ominous threat

No. 4530 P.A. Lamford
CHESS, viii-ix.80



Win 4 + 6

No. 4530b
Position after 31. Be5 in No. 4530



Black to Move 3 + 3

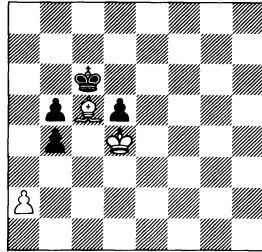
of ...d5-d4; and the only way to meet this is to sacrifice wbP, leaving aP and the "wrong" wB. Is this really going to win?

1. b4 cb/i 2. Bf4 Kg7 3. Bxe3 Kf6 4. Bxf2 Ke5 5. Kd3 Kd6 6. Kd4 Kc6. Now W can pick up dP at leisure, but must watch bK's activity down a-file. 7. Bh4 Kb6 8. Bd8+ Kc6 9. Ba5 Kd6 10. Bb6 Kc6 11. Bc5. See No. 4530a.

B1 has now the uncomfortable choice between running from the a8 corner, in which event he will not get back there, and remaining there, in which event he will be forced to play ...b4-b3. So: 31. ..., Kc8 32. Kc6 Kd8 33. Bd6 Ke8 34. Bxb4 Kd8 35. Bd6 Kc8 36. a3 Kd8 37. Kxb5. Or 31. ..., Ka6 32. Bc7 Kb7 33. Bb6 Kc8 34. Kc6 Kb8 35. Bd8 Ka7 36. Bc7 stalemates bK after either 36. ..., Ka8 37. Kb6 or 36. ..., Ka6 37. Bb6.

i) 1. ..., d4 2. Bxf2 (bc? d3+; Kf1, d2;) e3 3. bc.

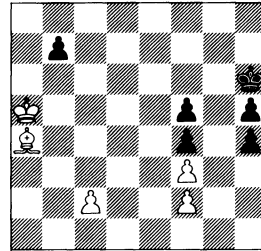
No. 4530a
Position after 11. Be5 in No. 4530



Black to Move 3 + 4

11. ..., Kb7 12. Kxd5 Ka6 13. Kd4 Ka5 14. Kd3 Ka4 15. Kc2 Ka3 16. Kb1 Ka4 17. Kb2 Ka5 18. Be7 Kb6 (Ka4; Bd8) 19. Kc2 Kc6 20. Kd3 Kd5 21. Bf8 Ke5 22. Be5 Kd5 23. Bd4 Kc6 24. Ke4 Kd6 25. Be3 Kc6 26. Ke5 Kd7 27. Kd5 Kc7 28. Bd4 Kb7 29. Bf6 Kc7 30. Kc5 Kb7 31. Be5. See No. 4530b.

No. 4531 F.S. Bondarenko and
An. G. Kuznetsov (xi.79)
1st Prize, Shakhmaty v SSSR, 1979
Award: iii.81



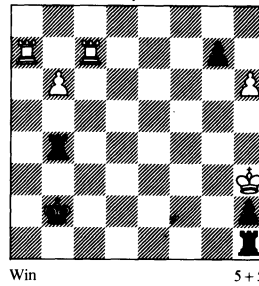
Win 5 + 6

No. 4531: F.S. Bondarenko and An. G. Kuznetsov. We give almost the complete award here, enthusiastically written by the judge, David Gurge-

nidze of Chailuri, Georgian SSR, who had 50 studies by 44 composers to consider.

''After 1. **Bb5 h3** 2. **Bf1 h2** 3. **Bg2** and the straightforward 3. ..., **Kg5**, the win is surely simply like this: advance cP, neutralising bPb7 with wK. Thus: 4. c4? Kh4 5. c5 (5. Bh1? b5 6. c5 b4 7. Kxb4 Kh3 8. c6 h4 and suddenly Bl is stalemated, while if, in this, 7. c6 b3 8. c7 h1Q 9. Bxh1 b2 10. c8Q b1Q 11. Qd8+ Kh3) 5. ..., h1Q 6. Bxh1 Kh3 (Bl's counterplay is hidden in this raid by bK) 7. Kb6 Kh2 8. Kxb7 Kxh1 9. c6 h4 10. c7 h3 11. c8Q h2 12. Qxf5 Kg2, and it is clear that there is to be no win, after 13. Qg4+ Kxf2 14. Qh3 Kg1 (saving bPf4), and there is no evading perpetual check in the Q-ending after 13. Qxf4 h1Q 14. Qg3+ Kf1 15. Kb6 Qh6+ 16. Kb5 Qd2 17. f4 Qd7+. Bl's cunning must be met by counter-cunning! 4. **Kb6**. Putting the brakes on bP right at the start. 4. ..., **Kh4**. If at once 4. ..., h1Q 5. Bxh1 Kh4 6. **Bg2**. 5. **Bh1 Kh3**. Again Bl strives for stalemate. 6. **c3!!** The core of the study! No good is 6. c4? h4 7. Ka7 b5 8. c5 b4 9. c6 b3 10. c7 b2 11. c8Q b1Q defending, just in time, the vulnerable bPf5. But now Bl is in zugzwang. 6. ..., **h4**. In the event of 6. ..., Kh4 7. c4 Kh3 8. c5 h4 9. Ka7 there is no time to defend the f5 pawn. 7. **Kb5**. Applying the brakes for the second time. 7. ..., **b6** 8. **Kc4**. Now we see what it's all about -- the b5-f1 diagonal is free. 8. ..., **b5** 9. **Kd3 b4** 10. **Ke2 bc** 11. **Kf1 c2** 12. **Bg2 mate!** Thus the play-for-stalemate has led, after all is said and done, to checkmate. On the face of it such a simple position! There is a fluent introduction, and clever Bl counterplay. Surprisingly, the self-stalemating idea that makes its appearance is transformed into an economical mate. If there is any misgiving, it concerns the analytic extensiveness of some variations. As a whole this is one very good study.''

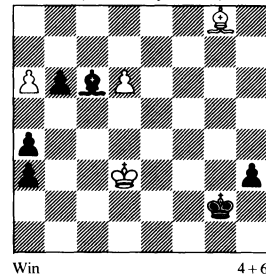
No. 4532 V.I. Kalandadze
Version by P. Benko



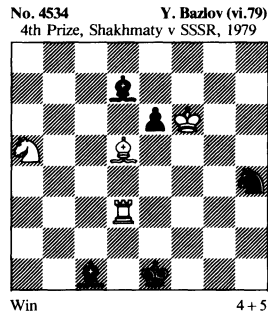
No. 4532: V.I. Kalandadze, version by P. Benko. The second prize went to V. Kalandadze with the study **K9** in EG63 (p. 384). But the Hungarian-American Grandmaster wrote to me that he was unhappy with wK-in-check diagram, and suggested this alternative setting. He writes. ''There is no alternative to 1. h7. For instance, 1. hg? Rh4+ 2. Kxh4 Rg1. Or 1. b7? or 1. Kg2? Rg1(+). 2. Kxh2 Rg6.'' (See EG63 for remainder of solution.)

''3 W sacrifices in reply to Bl's 1! An excellent R-study, one of the best of Kalandadze's work, strongly attracted as he is towards this chess piece.''

No. 4533 S. Sakhavor and
L.A. Mitrofanov (ix.79)
3rd Prize, Shakhmaty v SSSR, 1979

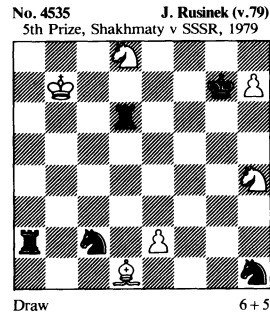


No. 4533: S. Sakharov and L. Mitrofanov. "1. d7. And not the superficially effective 1. Bd5+? Bxd5 2. d7 a2 3. d8Q Be4+ 4. Kxe4 a1Q, drawn. 1. ..., **Bxd7** 2. **Bd5** + **Kg1** 3. **Kc2**. Care is needed: 3. Kc3? b5 4. a7 b4+ 5. Kxb4 a2 and 6. ..., a1Q. 3. ..., **h2** 4. **a7 a2** 5. **Kb2 a3**+. Locking wK into the a1 square, because of 6. Kxa2? Be6 and 7. ..., h1Q. 6. **Ka1 Be6** 7. **Ba8**. Suddenly a zugzwang bursts onto the board! 7. ..., **Bc4**. This is more stubborn than 7. ..., b5 8. Bb7 Bc8 9. a8Q Bxb7 10. Qa7+, when the a7-g1 diagonal has been cleared and this interpolated check is decisive. 8. **Be4!!** The "Roman Theme". bB is drawn to the disadvantageous square d3. 8. ..., **Bd3** 9. **Bh1**. An effective crossing of the board by wB from corner to corner in 2 moves. 9. ..., **Kxh1** 10. **a8Q** + **Kg1** 11. **Qg8** + and wins, as follows: 11. ..., Kf2 (Kh1; Kxa2, Be4; Qg7) 12. Qf7 + Kg3 13. Qg7 + Kh3 14. Qh6 + Kg3 15. Qe3 + Kg2 16. Qd2 + Kg1 (Kg3; Qxd3 + explaining the reason for the bB being forced to this bad square) 17. Qg5 + Kf2 18. Qf4 + Kg2 19. Qg4 + Kf2 20. Qh3 Kg1 21. Qg3 + Kh1 22. Kxa2. This great duel of the B's will not leave the onlooker indifferent! Somewhat long-winded is the final demonstration of the win..."



No. 4534: Y. Bazlov. "1. **Be4**. Naturally, towards the centre. 1. Bb3? Bd2 2. Sc4 Bb5 and B1 slips out. 1. ..., **Bc8**. 1. ..., Bb5 2. Rb3 Ba4 3. Rh3 Bb2+ 4. Kxe6 and bS perishes. 2. **Rh3 Bb2**+. 2. ..., Sf5 3. Rh1+ Kd2 4. Sb3+. 3. **Kg5 Sf5** 4. **Rh1**+. The usefulness of wB on e4. 4. ..., **Kd2** 5. **Rh2** + **Kc3** 6. **Rc2** + **Kb4** 7. **Bxf5**. wB leaves the stage, having contrived the whole gamut of introductory play. 7. ..., ef 8. **Sb7**. The first effective move. 8. ..., **Bc3** 9. **Sc5**. And the second. 9. ..., **Kc4**. wS, having performed its joyful gambols, bears a charmed life, of course, both times. 10. **Rc1!** Only so. 10. Sa4? Ba6 11. Sxc3 Kb3 12. Rc1 Kb2 or 10. Kh5? f4 11. Se4 Bf5. 10. ..., **Kd4** 11. **Kh4**. Not 11. Kh5? f4 12. Sa4 f3 13. Sxc3 f2 14. Se2 Ke3 15. Sg3 Kf3 16. Kh4 Bd7 with a draw. 11. ..., **f4** 12. **Sa4** wins. As far as the logic of the play goes, the solution terminates with 9. **Sc5!**, but the moves go on, somewhat dissipating the general impression..."

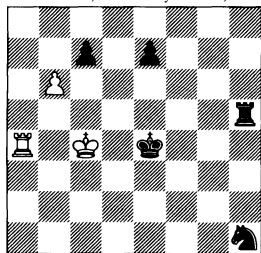
JRH: Cf. Zakhodyakin (1967), EG14 718.



No. 4535: J. Rusinek. "1. **h8Q**+. The fork 1. Sf5+? fails: 1. ..., Kxh7 2. Sxd6 Se3 3. Bb3 Rb2. 1. ..., **Kxh8** 2. **Sf7** + **Kg8** (Kh7; Bxc2+) 3. **Sxd6 Rb2** + 4. **Kc8!!**. An exceedingly far-

sighted move. **4. ... , Se3 5. Ba4 Rb4.** The end? **6. Sg2.** No, just the beginning. **6. ... , Sxg2 (Sc4; Bb3) 7. Bc6 Rg4 8. Bf3.** Now it is clear that **4. Kc7?** would allow **8. ... , Rg7+ ,** and **bSh1** would emerge safe and sound. **8. ... , Rg7 9. Se4.** Topping-off W's construction work: both **bSS** are hobbled, and **bR** is tied to **bSg2.** But **bK** must not be allowed to journey, and this is what the struggle is now about. **9. ... , Kf8 10. Kd8 Rg6 11. Kd7 Rg8 12. Kd6.** W would be in zugzwang after **12. Ke6? Rg7. 12. ... , Rg7 13. Ke6.** Bl to move. **13. ... , Rg6+ 14. Kd7 Rg8 15. Kd6 Kf7 16. Bh5+.** But not the alluring **16. Sf2? Rg6+ 17. Kd7 Sxf2 18. Bh5 Se3,** and Troitzky wins for Bl. **16. ... , Kg7 17. Bf3 Kf8 18. Kd7 Rg6 19. Kd8 Rg7!** Is the W fortress done for? **20. Sc5.** Ready to deliver a formidable fork on **e6. 20. Rg3 Se4.** And despite all his efforts Bl is unable to change the status quo. The positional draw at the end is both new and interesting, but there is some rather tedious surcharging, however clever, in the manoeuvring around and about..."

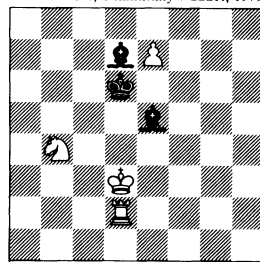
No. 4536 S. Belokon (xii.79 and iii.81)
1 Hon. Men., Shakhmaty v SSSR, 1979



Win 3 + 5

No. 4536: S. Belokon. 1. **b7 Rh8 2. Kc5 + Ke5 3. Ra8 Rh2 4. Ra5 Rh8 5. Kc6 Ke6 6. Ra6 Sg3 7. Kxc7 and 8. Ra8.** "Although the study has undergone the pain of demolition and reconstruction, there is no denying its wittiness."

No. 4537 G.M. Kasparyan (xi.79)
2 Hon. Men., Shakhmaty v SSSR, 1979

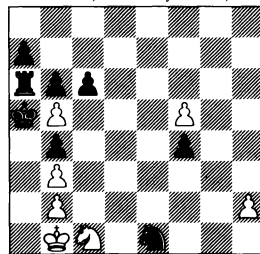


Win 4 + 3

No. 4537: G.M. Kasparyan. 1. **Ke4 +/i Ke6 2. Re2 Be8/ii 3. Sd3 and 2 echo-variations: 3. ... , Bd6 4. Kd4 + Kf6 5. Se5 Bxe7/iii 6. Sg4 + Kf7 7. Sh6 + Kf8 8. Rf2 + Kg7 9. Sf5 + Kf6 10. Sd6. 3. ... , Bf6 4. Kf4 + Kd6 5. Se5 Bxe7 6. Sc4 + Kd7 7. Sb6 + Kd8 8. Rd2 + Kc7 9. Sd5 + Kd6 10. Sf6.**
i) 1. **Re2? Bb5 + 2. Kd2 Be8 3. Sc2 Bf6 4. Se3 Bg5.**
ii) 2. **... , Bb5 3. Ra2 Bd6 4. Sd5 Bxe7 5. Sc7 +.**
iii) 5. **... , Bb5 6. Sg4 + Kf7 7. Sh6 + Ke8 8. Re6 Ba3 9. Kd5 Bd7 10. Re1 Bb4 11. Rb1 Ba3 12. Rb3 Bc1 13. Sg8 Kf7 14. Rb8 Be8 15. Rxe8 Kxe8 16. Ke6 and 17. Sf6.**

"Technically impeccable (as always with Kasparyan), but not so interesting (quite unusual with Kasparyan!)."

No. 4538 N. Kralin (xii.79)
3 Hon. Men., Shakhmaty v SSSR, 1979



Win 7 + 8

No. 4538: N. Kralin. 1. f6 f3 2. f7/i f2 3. f8Q Sf3 4. Qc8 cb/ii 5. Qh3 Sxh2/iii 6. Se2 f1Q 7. Qxf1 Sxf1 8. Sd4/iv Sd2+ 9. Ka1/v Sxb3+ 10. Sxb3+ Ka4 11. Ka2. B1 is in zugzwang. 11. ..., Ra5 12. Sc5+ bc 13. b3 mate.

i) Too soon is 2. Sd3? Sxd3 3. f7 f2 4. f8Q Sf4 5. Qxf4 f1Q+ 6. Qxf1 cb stalemate.

ii) 4. ..., f1Q 5. Qxa6 mate. 4. ..., Kxb5 5. Qf5+.

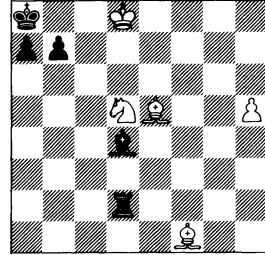
iii) W would win easily if he kept hP.

iv) 8. Ka1? Se3 9. Sd4 Sc2+.

v) 9. Ka2? Sxb3 10. Sxb3+ Ka4 and it is W who is in zugzwang.

"A good blend of several known ideas."

No. 4539 M. Matous (x.79)
4 Hon. Men., Shakhmaty v SSSR, 1979



Win 5+5

No. 4539: M. Matous. 1. Sc7+/i Kb8 2. Sa6+ Ka8 3. Bxd4 ba 4. Kc7 Rc2+ 5. Kd6 Rh2. Now hP is lost, but W can play for mate with all his pieces. 6. Be5 Rxh5 7. Kc7 Rg5/ii 8. Bh3/iii Rg1 9. Bb2/iv Rg5 10. Bd4. A picture of almost complete domination by wBB over bR -- the agony is short. 10. ..., Rg8 11. Bd7 Rg6 12. Bf5 wins.

i) 1. Bxd4? Rxd4 2. Bg2 Rd2 3. Kc8 a5.

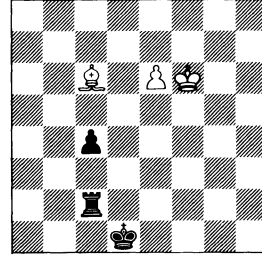
ii) 7. ..., Rh7+ 8. Kc8 and g2 cannot be covered.

iii) The study's most difficult move. 8. Be2? Rf5 9. Bd6 Rf7+ 10. Kc8 Rf6. 8. Bd4? Rg3 puts W in zugzwang, so no progress can be made.

iv) Bit by bit the BB gain control over all the checking squares.

"The mighty wBB make not a few precise moves, but the effect, alas, is not all that beautiful."

No. 4540 Y. Peipan (v.79)
5 Hon. Men., Shakhmaty v SSSR, 1979



Win 3+3

No. 4540: Y. Peipan. 1. e7/i Re2/ii 2. Bf3 Kd2 3. Bxe2 c3 4. e8Q c2 5. Bc4. Moves 4 and 5 can be interchanged. 5. ..., c1Q 6. Qe2+ Kc3 7. Qd3+ Kb4 8. Qb3+ Kc5 9. Qb5+ Kd4 10. Qe5+ Kxc4 11. Qc7+ and 12. Qxc1.

i) Thematic try: 1. Ba4? Kc1 2. Bxc2 Kxc2 3. e7 c3 4. e8Q Kd2 5. Qd8+ Kc1 and 6. ..., c2. Also, not 1. Bf3+? Kc1 2. e7 Rf2 3. e8Q+ Rxf3+ and 4. ..., c3.

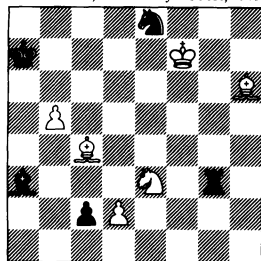
ii) 1. ..., Rf2+ 2. Kg6 Re2 3. Bf3 Kd2 4. Bxe2 c3 5. Bd3 Kxd3 6. e8Q Kd2 7. Qd8+ Kc1 8. Qg5+, but not, in this, 2. Ke5? Re2+ 3. Be4 c3 4. e8Q c2.

"A successful rework of known positions, but there is a dual in the culminating moment."

JRH: bK pirouette round wB is a well known movement, but the development from the initial material seems new.

No. 4541: A.V. Sarychev and V. Israelov. 1. b6+/i Kxb6 2. Sxc2 Sd6+ 3. Ke6 Sxc4 4. Kd5/ii Rg4 5.

No. 4541 A.V. Sarychev and V. Israelov (iv.79)
6 Hon. Men., Shakhmaty v SSSR, 1979



Draw 6+5

d3 Rg2 6. Kxc4 Rxc2+ 7. Kb3 Rc6/iii 8. Be3+ Bc5 9. d4. A pleasing position. 9. ..., B, 10. d5+. The check is the trump. Draw.

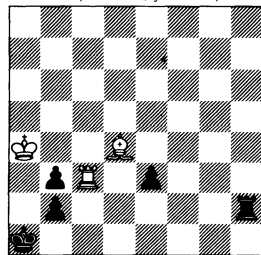
i) A necessary preparatory check.

ii) Without the preparatory check on move 1, the square b6 would be available for bS.

iii) 7. ..., Rh2 8. Bf4 Rh4 9. Bg5 Rg4 10. Bd8+ and 11. Kxa3.

"The coarse introduction lowers the general impression."

No. 4542 A. Kuryatnikov (v.79)
1 Comm., Shakhmaty v SSSR, 1979



Draw 3+5

No. 4542: A. Kuryatnikov. 1. Ka3/i b1S+ 2. Kxb3 Sxc3/ii 3. Kxc3 e2 4. Kd2+ Kb1 5. Bg1/iii Rg2 6. Bd4/iv Rg4 7. Be3 Rg2 8. Bd4 Rh2 9. Bg1 draw.

i) 1. Rc4? Ka2 2. Kb5 Rh5+ 3. Kc6 Ka3.

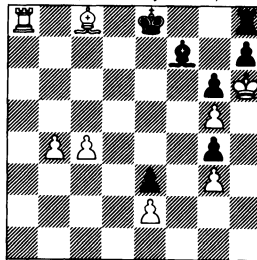
ii) 2. ..., Rb2+ 3. Kc4 Sxc3 4. Bxc3 e2 5. Kd3 Kb1 6. Bd2 and 7. Kxe2.

iii) The only way, for 5. Be5? Rh4 and 6. ..., Re4.

iv) Preventing 6. ..., Kb2.

"Clever play by wB against bR + P." JRH: Cf. Moravec (1941), No. 1884 in Chéron III.

No. 4543 M. Bordenyuk (ii.79)
2 Comm., Shakhmaty v SSSR, 1979



Black to Move, White Wins 8+7

No. 4543: M. Bordenyuk. 1. ..., 0-0 2. b5/i Kh8 3. Bb7/ii Bg8 4. Bd5 Rxa8 5. Bxa8 Bxc4 6. b6 Bd5 7. b7 Bg8 8. b8B/iii Bd5 9. Be5+ Kg8 10. Bxd5.

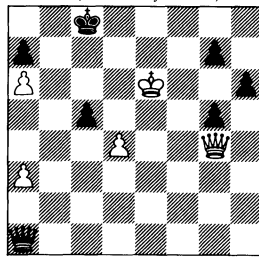
i) 2. c5? Kh8 3. Bb7 Bg8 4. Bd5 Rd8 5. Bc6 Rf8 6. Ra1 Rf2 7. Rh1 Bd5 8. Bxd5 Rh2 9. Rxb2 stalemate.

ii) 3. b6? Bg8 4. b7 Rf2 and 5. ..., Rh2 mate.

iii) 8. b8Q? stalemate, but also inadequate is 8. b8S? Bd5 9. Sc6 Bf3.

"A sharp skirmish with an under-promotion, but Bl plays even more inventively -- and loses."

No. 4544 B. Brekhov (vi.79)
3 Comm., Shakhmaty v SSSR, 1979

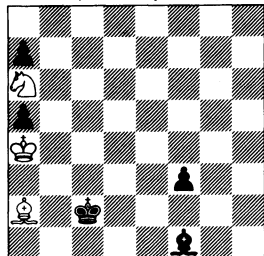


Win 5+7

No. 4544: B. Brekhov. 1. Kd6+ Kb8 2. Qg3 Qxd4+ (Kc8; Qh3+) 3. Kc6+ Ka8 4. Qg2 (Qf3? Qf6+;) 4. ..., Kb8 5. Qh2+ Ka8 6. Qh1 (for Kc7+) 6. ..., Kb8 7. Qb1+ Kc8 8. Qf5+.

”A systematic battery of wK and wQ, but the play is excessively mechanical.”

No. 4545 V. Sereda (x.79)
4 Comm., Shakhmaty v SSSR, 1979



Draw 3+5

No. 4545: V. Sereda. 1. Sc5/i f2 2. Bb1+ Kxb1/ii 3. Se4 Bb5+ 4. Ka3 f1Q 5. Sd2+ Ka1/iii 6. Sb3+ Kb1 7. Sd2+ Kc2 8. Sxf1 Bxf1 9. Ka2.

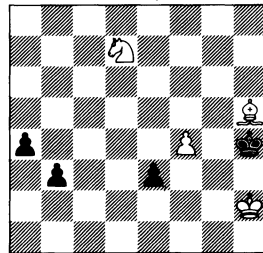
i) 1. Kxa5? f2 2. Sb4+ Kc3 3. Sd5+ Kd4.

ii) 2. ..., Kd2 3. Se4+. 2. ..., Kd1 3. Sd3.

iii) Forbidding wK the a1 square, but...

”Not a bad study, but the content is scarcely significant.”

No. 4546 N. Danilyuk (xi.79)
5 Comm., Shakhmaty v SSSR, 1979



Win 4+4

No. 4546: N. Danilyuk. 1. Be2/i b2 2. Se5/ii b1Q 3. Sf3+ Kg4(h5) 4. Sd2+ Kh4. Bl plays for a stalemate. 5. Sxb1 a3 6. Sc3/iii a2 7. Sd1(d5) a1Q 8. Sxe3 with threats; 9. Sg2 mate or 9. Sf5 mate.

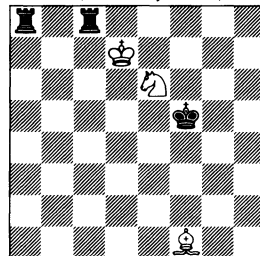
i) 1. Bf7? e2 2. Se5 e1S.

ii) Threatening Sg6 mate.

iii) 6. Bc4? a2 7. Bxa2 e2 8. Sd2 Kg4 9. Be6 Kxf4.

”The complementary actions of S and B are pleasing.”

No. 4547 A. Sochniev (v.79)
6 Comm., Shakhmaty v SSSR, 1979



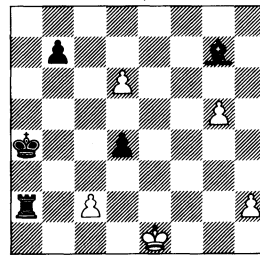
Draw 3+3

No. 4547: A. Sochniev. 1. Bg2 aRb8 2. Sd4+ Kf6 3. Sc6 Ra8 4. Sa7/i Rd8+ 5. Kc7 aRb8 6. Bb7 (Sc6? bRc8+) 6. ..., Rh8 7. Sc8, and bRb8 is entombed.

i) 4. Se7? Rd8+ and 5. ..., Kxe7.

In the best tradition of Henri Rinck.

No. 4548 A. Zinchuk (ix.79)
1st Special Prize, Shakhmaty v SSSR, 1979



Draw 5+5

No. 4548: A. Zinchuk. 1. d7 d3 2. cd/i Bc3+ 3. Kf1 Ba5 4. g6 Kb4. This move is the one to make W's choice hardest. 5. d4/ii Bb6(c7)/iii 6. d8Q Bxd8 7. g7 Ra1+ 8. Kg2/iv Ra5. This restrains the second P also, but... 9. d5 Rxd5 10. g8Q Rg5+ 11. Kh3 Rxc8 stalemate.

i) 2. Kd2? dc 3. d8Q Bc3 4. Kc1 Bb2 5. Kxc2 Bf6 and 6. ..., Bxd8. 2. d8Q? Bc3+ 3. Kf1 dc 4. Qa8+ Ba5 5. Qe8 b5 6. Qe4 b4.

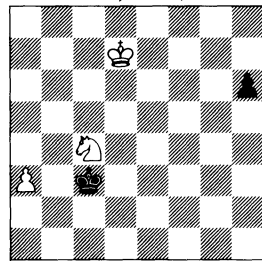
ii) 5. g7? Ra1+ 6. Kg2 Bb6+ 7. d4 Ra8. Compared with this line, Bl loses a tempo with the text move.

iii) 5. ..., Bd8 6. g7 Ra1 7. Kg2 Ra5 8. d5 Rxd5 9. h4 Bxh4 10. Kh3.

iv) 8. Kf2? Bh4 followed by 9. ..., Ra8.

"Clever, masterful play precedes a known finish."

No. 4549 V. Shkrii (vii.79)
2nd Special Prize,
Shakhmaty v SSSR, 1979



Win 3+2

No. 4549: V. Shkrii. 1. Sb2/i h5 2. a4 Kb4 3. Kc6. Heading in 2 directions. 3. ..., h4 (Ka5; Kd5) 4. Kb6 h3 5. a5 h2 6. Sd3+ and 7. Sf2, winning.

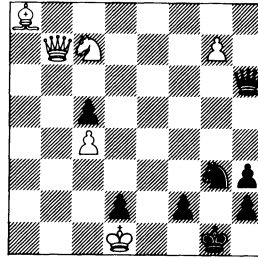
i) 1. Se3? Kb3 2. Sc2 h5 3. Kc6 Kxc2 4. a4 h4, and hP promotes with check.

1. Sd2? h5 and 2. Sb1? wins for Bl after 2. ..., Kd3.

"1. Sb2!! is the egg of Columbus! 3. Kc6! is the Reti manoeuvre."

JRH: Cf. Mitrofanov (1976), EG49. 3136.

No. 4550 V. Khortov (ix.79)
1st Special Mention,
Shakhmaty v SSSR, 1979



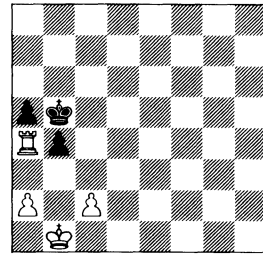
Draw 6+8

No. 4550: V. Khortov. 1. Qh1+ Sxh1 2. g8Q+ Kf1 3. Qd5 (Bxh1? Qe3;) 3. ..., Qg6 4. Qxh1+ Qg1 5. Bg2+/i hg 6. Sd5 Qxh1 7. Kxd2 Kg1 (g1Q? Se3 mate) 8. Sf4 Kf1 (f1Q? Sh3 mate) 9. Sd5 Kg1 10. Sf4, positional draw. First shown by Troitzky in 1898 (says Shakhmaty v SSSR, iii.80), this idea is displayed in a form that is both clear and with sacrifices. "It is common today for the 'romantic' to have a 'realistic' garb, but here we have the opposite -- and the judge was delighted!"

i) 5. Qe4? Qg2 6. Qb1 Kg1 7. Bg2+ hg.

JRH: I cannot trace the Troitzky mentioned.

No. 4551 Y. Kaem (i.79)
2nd Special Mention,
Shakhmaty v SSSR, 1979

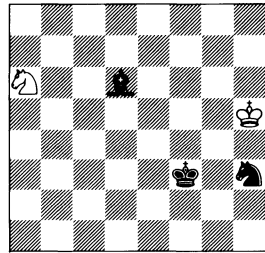


Win 4+3

No. 4551: Y. Kaem. 1. c3/1 Kxa4 2. c4. A position of reciprocal zugzwang. 2. ..., b3 3. a3 b2 4. Ka2 b1Q+ 5. Kxb1 Kxa3 6. c5 wins.
 i) 1. c4? Kxa4 2. Kb2/ii b3 3. ab Kb4 4. Kc2 a5 and 5. ..., a4, drawing.
 1. Ra3? ba 2. Kc1 Kc4 3. Kd2 Kd4 4. c3 Kc5 5. Kd3 Kd5 6. c4 Kc6 7. Kd4 Kd6 8. c5 Kc7 9. Kd5 Kd7 10. c6 Kc7 11. Kc5 a4 (only now, when wP stands on c6) 12. Kb5 Kc8 13. Kxa4 Kc7 14. Kb5 draws, because bPa3 is out of reach of wK.

ii) 2. Ka1? deserves the "???" because it actually loses in this drawing variation of a win study. 2. ..., b3 3. a3 Kxa3 4. c5 b2 5. Kb1 Kb3 6. c6 a4 7. c7 a3 8. c8Q a2 mate.
 "Reciprocal zugzwang, corresponding squares, stalemate, positional draw."

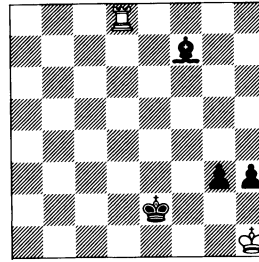
No. 4552 G.N. Zakhodyakin (i.79 and vii.79)
 3rd Special Mention,
 Shakhmaty v SSSR, 1979



Draw 2+3

No. 4552: G.N. Zakhodyakin. 1. Kg6 Ke4 2. Kf7 Kd5 3. Ke8 Kc6 4. Kd8 Sg5 (Kb6; Kd7) 5. Kc8 Kb6 (Sh7; Sc7) 6. Sb8/i Sh7 7. Sd7+ Ka7 8. Kd8 Kb7 9. Sf6 (Ke8? Kc7;) Sxf6 stalemate.
 i) 6. Kd7? Se4 7. Ke6 Kc6! (Kxa6? Kd5) and wins after bSe4-c3-b5 and bKb6.

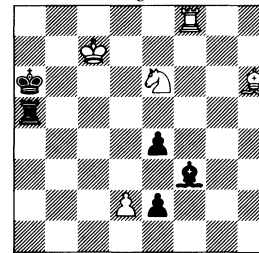
No. 4553 P. Benko
 After W. Steinitz
 Dedicated to the Memory of Harold Lommer



Draw 2+4

No. 4553: P. Benko. 1. Rd4/i Bh5 2. Rh4 (or Re4+) Kf2 3. Rg4. This is a position of reciprocal zugzwang. 3. ..., g2+ 4. Kh2 Bxg4 stalemate.
 i) 1. Kg1? h2+ 2. Kg2/ii Bh5 3. Rf8/iii Bf3+! 4. Rxf3 h1Q+ wins, the same moves as Steinitz, but in the reverse sequence!
 ii) 2. Kh1 Bg6 3. Rd4 Ke3 wins.
 iii) 3. Rh8 h1Q+! This is the Steinitz idea. 4. Kxh1 Kf2 5. Rf8+ Bf3+ wins.

No. 4554 J.S. Speelman and T.G. Whitworth
 Original



Win 5+5

No. 4554: J.S. Speelman and T.G. Whitworth. 1. Kc6/i e3+ 2. Rxf3 Re5/ii 3. Rxe3 Rxe3 4. Sc5+/iii Ka5/iv 5. dxe3 e1Q 6. e4 wins.

i) Threatening immediate mate. Other moves draw at best: 1. Sd4? Rc5+. 1. Be3? e1Q 2. Kc6 Qc1+ 3. Sc5+ Rxc5+ 4. Bxc5 e3+ 5. Rxf3 Qh1 wins. 1. Rb8? e1Q 2. Rb6+ Ka7 3. Be3 (3. Rb7+ Ka6) 3. ..., Qg3+. 1. Ra8+? Kb5 2. Rb8+ Kc4 3. Rb1 and Black has (at least) 3. ..., Ra6 4. Rc1+ Kb3, winning back his piece since if 5. Kd7 Bg4.

ii) 2. ..., e1Q 3. Sc7+ Ka7 4. Bxe3+ wins. 2. ..., Ral 3. Rxe3 e1Q 4. Rxe1 Rxe1 is an easy theoretical win for White.

iii) 4. dxe3? e1Q 5. Sc5+ Ka7. 4. Bxe3? e1Q 5. Sc5+ Ka5.

iv) 4. ..., Ka7 5. Bxe3 e1Q 6. Sd3+ wins.

JRH: Termination well known -- a mate which can only be prevented by loss of bQ. Perhaps nearest is Sarychev (1970), EG22.1150.

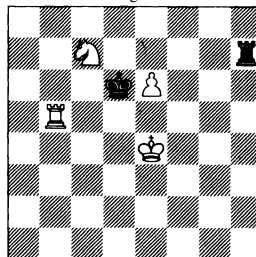
h2 3. Sf6+ Kh8. 2. Bxd5? c2. 2. Bc2? h2 3. Ke5+ Kh8.

iv) 2. ..., Kh8(h6) 3. Sg6(f5)+ wins. v) 3. ..., h1Q 4. Bxh1 c2 5. Be4+ Kh8 6. Sg6+ wins. 3. ..., Kh6 4. Sf5+ Kh7 (4. ..., Kh5 5. Bf3++) 5. Se3 wins.

vi) 4. Be4+? Kh8 (4. ..., Kh6?) 5. Sg6+ Kg8.

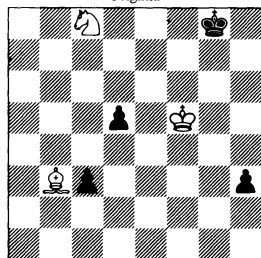
vii) 4. ..., Kh8 5. Kf7 6. Sg6++.

No. 4556 Original A.T. Motor



Win 4+2

No. 4555 T.G. Whitworth Original



Win 3+4

No. 4555: T.G. Whitworth. 1. Se7+/i Kh7/ii 2. Kf6/iii h2/iv 3. Bxd5 c2/v 4. Bg8+/vi Kh6/vii 5. Sf5+ Kh5 6. Bd5 Kg4 7. Se3+ Kg3 8. Sxc2 Kf2 9. Sd4 wins, wS reaching h3 (book).

i) 1. Kf4? c2 2. Bxc2 h2.

ii) 1. ..., Kg7 2. Ke5 h2 (2. ..., Kh7 3. Kf6 etc. as in the main line) 3. Sf5+ wins. 1. ..., Kf7 2. Sxd5 h2 3. Sxc3+ wins. 1. ..., Kf8(h8) 2. Sg6+ Kg7 3. Sf4 wins.

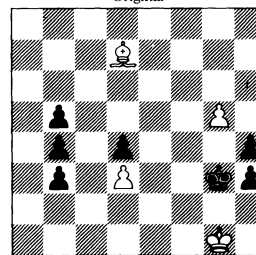
iii) 2. Kf4? h2 3. Bxd5 c2. 2. Sxd5?

No. 4556: A.T. Motor, from Odessa on the Black Sea. 1. Se8+ Kxe6 2. Rb6+ Kd7 3. Rb7+ Ke6 4. Sc7+ Kf6 5. Sd5+ Kg6 6. Sf4+ Kh6 7. Rb6+ Kg7/i 8. Se6+, and 8. ..., Kh6 9. Sf8+, or 8. ..., Kf6 9. Sf8+, or 8. ..., Kh8 9. Rb8 mate, or 8. ..., Kg8 9. Rb8+ Kf7 10. Sg5+.

i) 7. ..., Kg5 8. Rg6+ Kh4 9. Kf3 Rg7 10. Sg2+.

JRH: Cf. Gurvich (1927), No. 2460 in '2500', and Seletsky (1931), No. 2461 in '2500'.

No. 4557 Original A.T. Motor

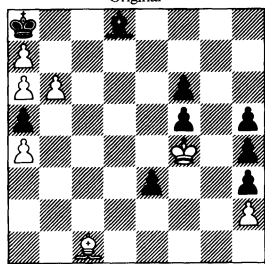


Win 4+7

No. 4557: A.T. Motor. 1. Be6 h2+ 2. Kh1 b2 3. Ba2 b3 4. Bb1 Kg4 5. g6 Kh3 6. g7 b4 7. g8B Kg3 8. Bxb3 Kf3 9. Kxh2 Ke3 10. Kh3 Kd2 11. Kxh4 Kc1 12. B1c2 (B3a2(c2)? b3;) 12., b1Q 13. Bxb1 wins, 13., Kxb1 14. Kg4 Kb2 15. Bc4 Kc3 16. Kf4 b3 17. Ke4 b2 18. Ba2.

JRH: I have only 5 examples of wBB (on same colour) in the class (GBR 0020), and none derive from this material.

No. 4558 Original A.T. Motor



Win 7+9

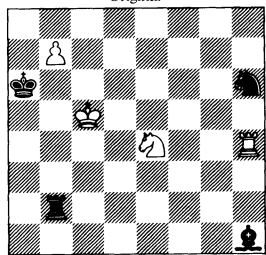
No. 4558: A.T. Motor. 1. b7+ Kxa7 2. Bxe3+ Kxa6 3. b8B/i Kb7 4. Bd6/ii Kc6 5. eBc5 Kd5 6. Kxf5 Kc4 7. Ke6 wins.

i) 3. b8Q? Bc7+ 4. Qxc7 stalemate. 3. b8S+? Kb7 4. Sd7 Bc7+ 5. Kxf5 Bxh2.

ii) 4. eBa7? Be7 5. Kxf5 Bb4 6. Kg6 Be1 7. Kxh5 Bg3.

JRH: I have only 2 examples of wBB (on same colour) in the class (GBR 0050).

No. 4559 Original P. Lamford



Win 4+4

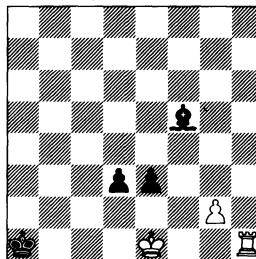
No. 4559: P. Lamford. 1. b8Q/i Rxb8 2. Sd6 Bc6 3. Rh3/ii Ba4 4. Ra3 Ka5 5. Sc4+ Ka6 6. Rxa4+ Kb7 7. Sd6+ Kc7 8. Ra7+ Kd8 9. Kc6 wins.

i) 1. Sd6? Rc2+ =; 1. Rh2? Rb5+ =.

ii) 3. Rh2? Bd5 =; 3. Kxc6? Rb6+ 4. Kc5 Rxd6 5. Ra4+ Kb7 6. Kxd6 Sf7+ =.

No. 4560 G. Welling and R. Olthof

Original
dedicated to H.-P. Suwe of Winsen
(W. Germany)



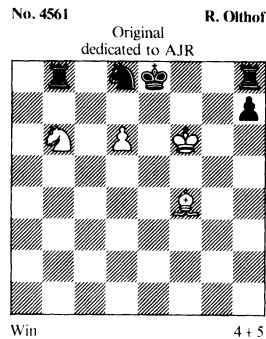
Draw 3+4

No. 4560: G. Welling and R. Olthof. 1. g4/i Bxg4/ii 2. Rh2/iii Kb1 3. Re2 Kc1/iv 4. Rxe3 d2+ 5. Kf1/v d1Q+/vi 6. Re1 =.

i) 1. 0-0+? Kb2 2. Rxf5 d2 3. Rd5 Kc1. 1. Rh4? Kb2! 1. Rh2? Kb1 2. g4 Kc1.

ii) 1., Be6 2. Rh2 (2. Rh3? d2+ 3. Ke2 Bc4+ 4. Kd1 Bb3+) 2., Bc4 (2. - B any 3. Re2! =; 2., Kb1 3. Re2 Kc1 4. Rxe3 d2+ 5. Kf1(2) =) 3. Rd2 Kb1 (3., exd2+ 4. Kxd2 Kb2 5. g5 Kb3 6. g6 =) 4. g5 (4. Rxd3? Bxd3 5. g5 Kc2 6. g6 Kc3 7. g7 Bc4) 4., Kc1 5. Rxd3 Bxd3 6. g6 Kc2 7. g7 Bc4 8. g8Q Bxg8 9. Ke2 =; 1., Be4 2. Rh3 (2. Rh2? Bf3! -- not 2., Kb1? 3. Re2! Kc1 4. Rxe3 d2+ 5. Kf2(1) = -- 3. g5 Kb1 4. g6 -- 4. Rd2 exd2+ 5. Kxd2 Be4 -- 4., Kc1 5. g7 d2+ 6. Rxd2 exd2+ 7. Kf2 Bd5/vii) 2., Kb2 (2., d2+ 3. Kd1, but 3. Ke2? Kb2 4. Rxe3 Kc2 5. Rxe4 d1Q+ should lose) 3. Rxe3 Kc2

(3. ..., Kc1? 4. Rxe4 d2+ 5. Kf1(2)) drawing.
 iii) Reaching G. Welling (Ke1/a1) from Schakend Nederland v. 81.
 iv) Either capture stalemates! F. Spinhoven adds H. Gudju, **1881** to the example given by JRH under 'EG' No. **60**. 4018 (Herbstman and Razumenko) as known to be earliest.
 v) 5. Kf2? d1S+ 6. Kg3 Sxe3 7. Kf4 Kd2 is a key underpromoting line.
 vi) 5. ..., Kc2 6. Re1 Kb2 7. Kf2 =; 5. ..., Bh3+ 6. Kf2 d1S+ 7. Kg3 =.
 vii) 7. ..., d1Q also wins, as wQg8 will be lost (AJR).

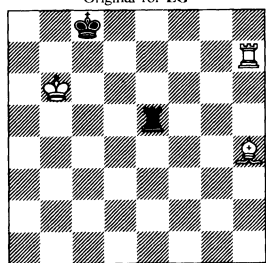


No. 4561: R. Olthof. 1. d7+ Kf8 2. Bh6+/i Kg8 3. Sc8/ii Rxc8/iii 4. dxc8B/iv Sf7 5. Bg7/v h5/vi 6. Be6 Rh6+/vii 7. Bxh6 Kh7 8. Bf8/viii Sh6/ix 9. Kg5 Sg4/x 10. Bf7/xi Se5/xii 11. Bxh5/xiii.
 i) No good is 2. Bxb8? (2. Sc8? or Sd5 h5!; 2. Bd6+? Kg8) h5! (2. ..., Sf7? 3. Bd6+ Kg8 4. Sd5 h5 5. Se7+ Kh7 6. Kxf7 e.g. Rd8 7. Ke6 h4 (7. ..., Kh6 8. Bf4+ for 9. Sd5 10. Ke7) 8. Sd5 h3 9. Ke7 Ra8 10. d8Q Rxd8 11. Kxd8; 2. ..., Sc6 c7 3. Sd5 h5 (3. ..., Kg8 4. Se7+) 4. Bd6+ Kg8 5. Kg6! Rh6+ 6. Kxh6 Kf7 7. Bc7! Ke6 8. Sb6 (for 9. d8Q) Ke7 9. Kxh5 zugzwang; 2. ..., Kg8 3. Sd5! (3. Ke7 Sc6+ 4. Kd6 Sd8 =) h5 4. Kg6! is similar to the above lines, e.g. 4. ..., Sf7 5. Sf6+ Kf8 6. Bd6+ mating or

4. ..., Rh7 5. Sf6+ or 4. ..., Rh6+ 5. Kxh6 Kf7 6. Bc7!) 3. Bd6+ (3. Sd5? Rh6+ =; 3. Bf4? Rh7 =; 3. Bc7? Rh6+ =) Kg8 4. Bc7 (4. Sd5? Rh6+ 5. Ke7(5) Sc6+; 4. Bf4? Rh7 =; 4. Kg6? Sf7 =) Kh7 (4. ..., Sf7) 5. Ke7 Sb7 =.
 ii) 3. Sd5? Sc6.
 iii) 3. ..., Sc6 4. d8Q(R)+ Sxd8 5. Se7≠, 3. ..., Rb6+ 4. Sxb6 Sf7 5. Sc8.
 iv) 4. dxc8Q? (R) stalemate; 4. dxc8S? Sc6+ 5. Ke6 Sd8+ 6. Ke7 Sc6+ (he must guard f7) or 5. Sd6 Se5 (for 6. ..., Sg4+) 6. Ke6 Sf7. v) 5. Be6? stalemate.
 vi) 5. ..., h6 6. Be6 Kh7 7. Kxf7 mating; 5. ..., Sd8 6. Ba6 Sf7 (h5, h6 7. Kg6!) 7. Bc4 +-; 5. ..., Sg5 (for Se4+) 6. Bb7 Sf7 (h5, h6 7. Kg6!) 7. Bd5.
 vii) 6. ..., Kh7 7. Kxf7 and 8. Bf5 ≠. 6. ..., Rh7 7. Bxf7 ≠.
 viii) Covering g7 in order to free wK and keep bK in his 'cage'.
 ix) 8. ..., Sh8 (8. ..., Kg8 9. Bg7; 8. ..., h4 9. Kxf7, 10. Bf5+, 11. Bg7 ≠) 9. Bg7 h4 (9. ..., Sg6 10. Bf5) 10. Bh3 Kg8 11. Bf5 h3 (11. ..., Sf7 12. Be6) 12. Bxh3 Kh7 (12. ..., Sf7 13. Be6) 13. Be6 zugzwang.
 x) 9. ..., Sg8 10. Bf5+ Kh8 11. Kg6.
 xi) 10. Kxh5? Sf6+ 11. Kg5 Se8 reaching g7 is less clear, cf. TTC 298.
 xii) 10. ..., Sh2 11. Kxh5 (11. Bxh5 Kg8 12. Bd6, also) Sf3 12. Bg6+ Kg8 13. Bd6 or 13. Bc5. 10. ..., Sf2 11. Bxh5 (11. Kxh5) and 10. ..., Se3 11. Bxh5 all transpose to positions like Botvinnik-Tal, 1961 (TTC 299) where the bK and bS are separated. These are considered to be a win, so I shall not bother about them here.
 xiii) A book win?! As in (xii) no conclusive analysis seems to be necessary. Let me refer to EG62.4117 (V.V. Novikov) for a similar termination, where Black actually reaches a draw (note iii).
 AJR: I do not know of a 'book' that shows this ending to be a win - which

is not to say that it is a draw. The computers will show this for us -- in a year or two, one way or the other.

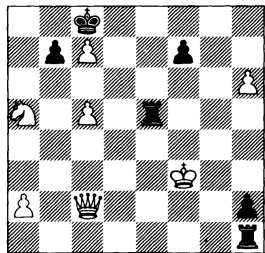
No. 4562 V.M. Archakov
Original for EG



Win 3+2

No. 4562: V.M. Archakov (Borispol, near Kiev airport, in the Ukraine). 1. Rc7+ Kb8 2. Bg3 Re6+ 3. Rc6+ Ka8 4. Bd6 wins, not 4. Rxe6 stalemate. W also mates (there are duals) after, for instance 2. ..., Rf5 3. Rf7+ (R. 1-6 on c-file+ also, of course) 3. ..., Ka8 4. Ra7 mate. This little piece is almost a twin with a 1922 Rinck (577 in '1414') domination: wKc6 wRh7 wBh5; bKd8 bRf5. 1. Rd7+ Kc8 2. Bg4.

No. 4563 V. Nestorescu
1st Prize, Nordisk Postsjakk Blad, 1979
Correction
of No. 3921



Win 7+6

No. 4563: V. Nestorescu, who corrects his No. 3921, insoluble after 9. ..., Rhe1; when Bl has what advantage there is.

1. Qd2/i Re8/ii 2. Qg2/iii Re3†/iv 3. Kf4/v Re4† 4. Kf5 Re5† 5. Kf6 Re6† 6. Kxf7 Re7† 7. Kf6/vi Re6† 8. Kf5 Re5† 9. Kf4 Re4† 10. Kf3 Re3†/vii 11. Kf2 Rb1 12. Qg8† Kxc7 13. Qh7† Kb8 14. Qxb1, or, in this, 12. ..., Re8 13. Qxe8† Kxc7 14. Qe5† and 15. Qxh2.

i) 1. Kg2? hRe1. 1. Qg2? Rf1† 2. Qxf1 Rf5†. 1. Qd3? Rf1† 2. Kg4 Re4† 3. Kg5 Re5† 4. Kg4 Re4† 5. Kg3 Re3† 6. Qxe3 h1Q.

ii) 1. ..., Rf5† 2. Kg2. 1. ..., Kxc7 2. Qd6† Kc8 3. c6 bc 4. Qxe6† Kd8 5. Sb7† Ke7 6. Qd6† Ke8 7. Qd8 mate. 1. ..., Rf1† 2. Kg3/viii h1S† 3. Kh3 Rd1/ix 4. Qb2 Rd3† 5. Kh4 Re4† 6. Kg5 Rd5† 7. Kf6 Rf4† 8. Kg7.

iii) 2. Kg3? Rg8† 3. Kh3/x hRg1 4. Kxh2 R1g5 5. Qd1 Rh8 6. Qd6 hRg8 7. Qd1 Rh8.

iv) 2. ..., hRe1 3. Qxh2 Rf1†/xi 4. Kg4 Re6/xii 5. Qh3 R1f6 6. h7 Rg6† 7. Kf3 Rf6† 8. Kg2 Rg6† 9. Kh2 Kxc7 10. Qxe6.

v) 3. Kxe3? Re1† and 4. ..., h1Q. 3. Kf2? Rb1 4. Qg8†/xiii Kxc7 5. Qxf7† Kb8 6. Sc6† bc 7. Qg8† Ka7 8. Qh7† Rb7.

vi) 7. Kf8? Re8†. 7. Kxe7? Re1† 8. Kf7 h1Q 9. Qxh1 Rxh1 10. Kg7 Rg1† 11. Kh8 Rg6 12. h7 Kxc7.

vii) 10. ..., hRe1 11. Qh3† (Qxh2? eRe3†;) 11. ..., Re6/xiv 12. Qxh2 Rf1+ /xv 13. Kg4 R1f6 14. Qb2 Kxc7 15. h7, or, in this, 13. ..., Rg1+ 14. Kf5 R1g6 15. Qb2.

viii) 2. Kg4? Re4† 3. Kg5 Re5† 4. Kg4 Re4† 5. Kg3 h1S† 6. Kh3 Rf3† 7. Kg2 Rf2†.

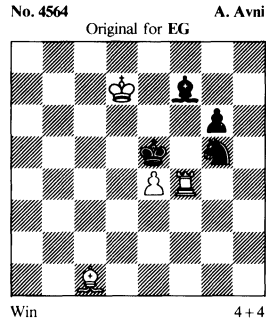
ix) 3. ..., Re8 4. Qd5. 3. ..., Rf3(h5)† 4. Kg4. 3. ..., Sf2† 4. Kg2.

x) 3. Kh4 hRg1 4. Qxh2 R8g4† 5. Kh3 Rg6.

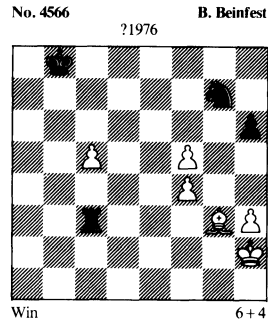
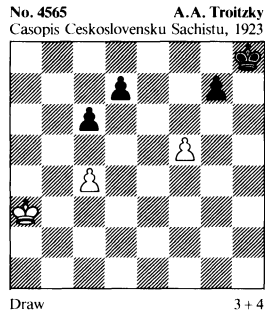
xi) 3. ..., Re3† 4. Kf4 Re4† 5. Kf5. This works, whichever bR checks on e3.

xii) 4. ..., Rg8† 5. Kh4 Rf6 6. Qd2 Kxc7 (Rf1; Qd5) 7. h7 Rh8 8. Qh2† Kc8 9. Kg5. 4. ..., Rg1† 5. Kh5 Rg6 6. Qb2.
 xiii) 4. Qg4+ Kxc7 5. Qf4+ may well draw - but certainly will not win!
 xiv) 11. ..., Kxc7 12. Qxh2† and 13. Qd2.
 xv) 12. ..., Rf6† 13. Kg4 R1e6 14. Qd2 Rg6† 15. Kh5.

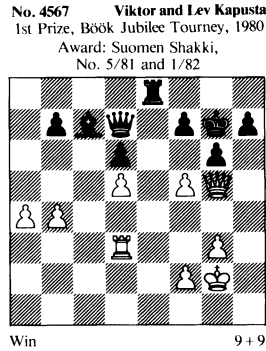
No. 4565: A.A. Troitzky. This study is No. 500 in '500'. 1. Kb4 Kg8 2. Kc5 Kf7(f8) 3. Kd6 Ke8 4. c5 Kd8 5. f6 gf stalemate. Or 1. ..., d6 2. Ka5 Kg8 (h7) 3. Kb6 d5 4. cd cd 5. Kc5 Kf7 (h6) 6. Kxd5 Kf6(g5) 7. Ke4(e5).



No. 4564: A. Avni (Tel-Aviv). 1. Rf6/i Be8†/ii 2. Ke7 Sxe4 3. Ra6/iii Bb5 4. Ra5 Sd6 5. Ba3 Sf5† 6. Kd8(f8) Sd4 7. Bb2.
 i) The BI threat was to move bB and then draw by capture on e4. 1. Rf2? Be6† and 2. ..., Sxe4. 1. Rf1? Bc4 2. Bf4† Kxe4.
 ii) 1. ..., Kxf6 2. Bb2 mate. 1. ..., Be6† 2. Ke7.
 iii) Domination. Not 3. Bb2†? Kd5 4. Re6 Bc6.



No. 4566: B. Beinfest (Moscow). This study is to be found on p.31 of Shakhmaty v SSSR of vii.76, but clearly not as an original. It is built on the Ortueta vs. Sanz endgame. 1. f6 Rxc3 (Se6; f5) 2. f5 Rg2+ 3. Kh1/i Rg5 4. h4 Rh5/ii 5. Kg1 Rxh4 6. f7 Rg4+ 7. Kh2 Rh4+ 8. Kg2.
 i) 3. Kxg2? Sxf5 4. f7 Sh4+ and 5. ..., Sg6.
 ii) 4. ..., Sxf5 5. hg Sh4 6. gh Sg6 7. h7 Sh8 8. Kg2 Kc7 9. Kf3 Kc6 10. Ke4 Kxc5 11. Ke5.



No. 4567: Viktor and Lev Kapusta (USSR). Bruno Breider was Tourney Director, with Eero Böökö, whose 70th birthday was the occasion celebrated by the tourney, and Aarne Dunder the 2 judges. The theme set was to compose a study based on an actual master game ending. "... 4 of the 49 entries were rejected because of errors. The level of the competition was quite high. In our evaluation we took into consideration the composer's imaginative development of the game model.

The judgement was unanimous." The game model is reproduced following each prize-winning study.

1. f6+ Kh8 2. Re3/i Bd8/ii 3. Qg4 Qxa4 4. b5 Qxb5 5. Qc4 Qd7 6. Qc8 Qa4 7. Qa8 Qb5 8. Qxb7 Qa4 9. Qa7 Qb5 10. Qxf7 Rg8 11. g4/iii g5/iv 12. Re4 h6/v 13. Qe6 Rf8 14. Qxd6 Kg8 15. Re7 Bxe7 16. fe Re8 17. Qg6+ Kh8 18. Qxh6+ Kg8 19. Qg6+ Kh8 20. Qxg5 Qd7 21. Qh6+ /vi Kg8 22. Qg6+ Kh8 23. d6 Qc6+ 24. f3 Rxe7 25. Qh6+ Kg8 26. de wins, for if 25. ..., Rh7. 26. Qf8 mate.

i) 2. g4? Bd8 3. Rh3 Kg8.

ii) 2. ..., Qxa4 3. Re7 Qb5 4. Rxf7 Rg8 5. Rxh7+ Kxh7 6. Qh4 mate. 2. ..., Qc8 3. Re7 Rxe7 4. Qh6 Qg8 5. fe Bd8 6. Qf8 Bxe7 7. Qxe7. 2. ..., Rg8 3. Re7 Qf5 4. Qxf5 gf 5. Rxc7.

iii) 11. Re4? h5 12. g4 Bxf6 13. Qxf6+ Rg7 14. Qxd6 Qd7 15. Qf8+ Kh7 16. d6 Qc6 17. f3 Qc2+, and if in this 12. Qe6 Qb7 13. f7 Rf8 14. Qxd6 Qxf7 15. Rf4 Bf6. 11. Re1? g5

12. Re4 g4 13. Re1 Bb6 14. Qe6 Qd3 15. Re3 Qg6 16. Re4 Qh5.

iv) 11. ..., Qa4 12. Qxh7+ Kxh7 13. Rh3 mate.

v) 12. ..., Qd3 13. Re8 Qg6 14. Qxg6 hg 15. f7.

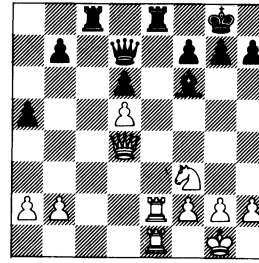
12. ..., Bxf6 13. Qxf6+ Rg7 14. Qf8+ Rg8 15. Qxd6 Qb2 16. Re5.

vi) 21. d6? Qc6+ 22. f3 Ra8.

"Composed after the famous Adams vs. Torre game ending. In the game there are 4 sacrifices of wQ, in the

study 7! Despite its length, the final part of the solution incorporates many problem-like nuances. An impressive study."

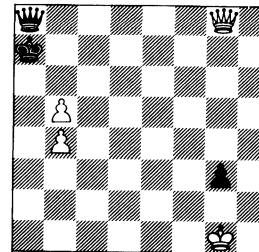
No. 4567a E.Z. Adams vs. C. Torre
New Orleans, 1920



White to Play 11 + 11

No. 4567 a: E.Z. Adams vs. C. Torre. 1. Qg4 Qb5 2. Qc4 Qd7 3. Qc7 Qb5 4. a4 Qxa4 5. Re4 Qb5 6. Qxb7 wins. Torre, the Mexican master (1905-78), would have been 14 or 15 when this position and play occurred. David Hooper believes that it was probably just an off-hand game.

No. 4568 V.I. Kalandadze
Böök Jubilee, 1980



Win 4 + 3

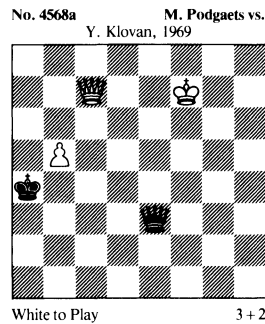
No. 4568: V.I. Kalandadze. 1. b6+ Kb7 2. Qd5+ Kb8 3. Qe5+ /i Kb7 4. Qe4+ Kb8 5. Qf4+ Kb7 6. Qf3+ Kb8 7. Qxg3+ Kb7 8. Qc7+ Ka6 9. b7 Qg8+ 10. Kf1 Qf8+ /ii 11. Ke2 and now either 11. ..., Qxb4 12. b8S +

(b8Q? Qd2+); 12. ..., Kb5 13. Qc6 + Ka5 14. Qa6 mate, or 11. ..., Qe8 + 12. Kd2 Qb5 13. Kc3 Qxb7 14. Qa5 mate, the alternative here being 13. ..., Qe8 14. b5 + Qxb5 15. b8S +.

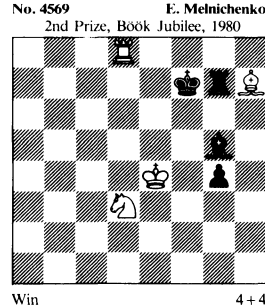
i) 3. Qd8+? Kb7 4. Qc7+ Ka6, and now 5. b7 Qa7+, or 5. b5 + Kxb5 6. b7 Qa7+ 7. Kg2 Qf2+ 8. Kh3 Qf5+ 9. Kxg3 Ka6 10. b8Q Qf3+.

”The Q vs. Q fight is partly theory, but in conjunction with the fine wK manoeuvre it becomes a master-piece.”

ii/ This provisional winner of 2nd Prize was eliminated (**Suomen Shakki** 1/82) because of the remarkable ”no solution” defence 9. ..., Qe8 10. Kf2 Qb5.



No. 4568a: M. Podgaets vs. Y. Klován. 61. b6 Ka5 62. b7+ Ka6 63. b8S+ (b8Q, Qe6+;) 63. ..., Kb5 64. Qc6 + Kb4, drawn.



No. 4569: E. Melnichenko (New Zealand). 1. Se5 + (Rd7+? Kf8;) 1. ..., Ke6/i 2. Bf5 +/ii Ke7/iii 3.

Rd7+/iv Kf8 (Kf6; Sxg4 mate) 4. Sg6+ Kg8 5. Be6+ Kh7 6. Sf8+ (Bf7? Rxc6;) 6. ..., Kh6/v 7. Bf7 (Rd1? Re7;) 7. ..., Bf6/vi 8. Se6/vii Rh7 9. Kf5 Bc3 10. Kxc4/viii Bb2/ix 11. Kf5/x Bc3/xi 12. Sg5/xii Rh8 (Rg7; Rd6+) 13. Bg8/xiii wins.

i) 1. ..., Ke7 2. Rd7+ Kf6 3. Sxg4+ Ke6 4. Bf5 mate.

1. ..., Kf6 2. Rd6+ Ke7 3. Rd7+ Kf8 4. Sg6+.

ii) 2. Bg8+? Kf6 3. Rd6+ Ke7 4. Rd7+ Kf8.

iii) 2. ..., Kf6 3. Rd6+ Ke7 4. Rd7+ Kf8 5. Sg6+ transposes.

iv) 3. Sc6+? Kf6 4. Rd6+ Kf7 5. Se5+ Kf8. 3. Ra8? Kd6 4. Kd4 Be3+.

v) 6. ..., Kh8 7. Rd1 Bh6 8. Rh1 Rg5 9. Bf5 g3 10. Se6 g2 11. Rxc6+ Kg8 12. Sxg5 g1Q 13. Rg6+.

vi) 7. ..., Bc1 8. Rd6+ Kg5 9. Se6+.

vii) 8. Kf5? g3 9. Kxf6 g2 10. Rd5 Rxf7+ 11. Kxf7 g1Q.

viii) 10. Sg5? Rg8 11. Rd6+ Kg7 12. Rg6+ Kf8 13. Ke6 Bg7. 10. Sf8? Rh8.

ix) 10. ..., Be5 11. Kf5 Bg3 12. Ra7 Bf2 13. Rb7 Bg1 14. Re7 Bf2 15. Sg5 Rh8 16. Re6+ Kg7 17. Rg6+ Kf8 18. Ke6 any 19. Sh7+ Rxc7 20. Rg8 mate.

x) 11. Sg5? Rh8 12. Bg8 Kg6.

xi) 11. ..., Ba3 12. Rb7, or 11. ..., Bc1 12. Sf8 Rh8 13. Rd6+ Kg7 14. Se6+ Kxf7 15. Rd7+ Kg8 16. Rg7 mate.

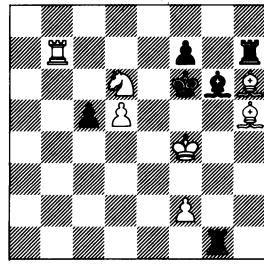
xii) 12. Sf8? Rh8 13. Rd6+ Kg7 14. Se6+ Kxf7 15. Rd7+ Ke8.

xiii) 13. Rd6+? Kg7 14. Rg6+ Kf8 15. Ke6 Bg7.

”Long and well-controlled W piece-play cripples the B1 force, and strangles it. On the other hand the variations are lively.”

No. 4569 a: M. Usachy vs. H. Schmidt. The incident was reported in **Shakhmaty v SSSR** for i.78 (p.14). B1 cannot play either 37. ..., Rxc6 38. Se8 mate, nor 37. ..., Bxc5 38.

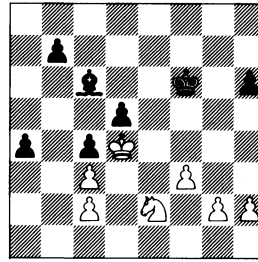
No. 4569a M. Usaty vs. G. Schmidt



Black to Play 7+6

Se8+ Kg6 39. Rb6+ f6 40. Rxf6 mate. Instead, play proceeds: 37. ..., Re1 38. Rb6 Bxh5 39. Sf5+ Re6 40. Bg5+ Kg6 41. de fe 42. Rxe6+ Kf7 43. Re7+ Kg8 44. Sh6+ Kh8 45. Bf6+ wins.

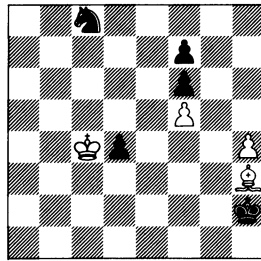
No. 4570a Aganov vs. Kurmashov
Kaliningrad, 1978



Black to Play 7+7

No. 4570 a: Aganov vs. Kurmashov.
1. ..., a3 2. Sc1 Ba4 3. Kxd5 Bb3 4. cb a2 5. Sxa2 cb.

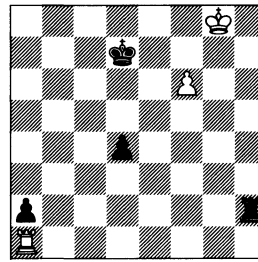
No. 4570 N. Grechisnikov
3rd Prize, Bóok Jubilee, 1980



Win 4+5

No. 4570: N.K. Grechisnikov. 1. h5 Sb6+ 2. Kd3/i Sd7 3. h6 Sf8 4. Bg4 Kg3 5. Bh5 Kh4 6. Bg6 Kg5/ii 7. h7 Sxh7 8. Bxh7 Kh6 9. Bg8 Kg7 10. Bxf7 Kxf7 11. Kxd4 Ke8/iii 12. Kc5 Kd7 13. Kd5 Ke7 14. Kc6 Ke8 15. Kd6 Kf7 16. Kd7 Kf8 17. Ke6 Kg7 18. Ke7.
i) 2. Kxd4? Sd7 3. h6 Sf8 4. Bg4 Kg3 5. Bh5 Kh4 6. Bg6 fg 7. h7 Sxh7 8. fg Sf8 9. Ke4 Sxg6.
ii) 6. ..., fg 7. h7 Sxh7 8. fg.
iii) 11. ..., Kg7 12. Kd5 Kh6 13. Kd6 Kh5 14. Ke7.
"The parallel climbs of bK and wB show humour, but they are precisely calculated. 2. Kd3! is the highlight, the rest is theory."

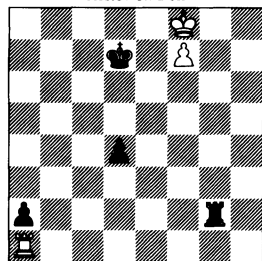
No. 4571 P.T. Sisolyatin
Bóok Jubilee, 1980



Draw 3+4

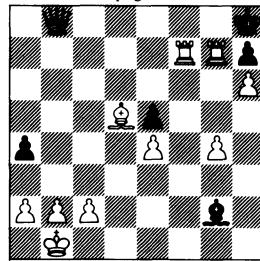
No. 4571: P. Sisolyatin (USSR). 1. Rg1 Rg2+/i 2. Rxx2 a1Q 3. Rg7+ (f7? Qa8+; f8Q, Qxg2+;) Kd6 4. f7 Qa2 5. Rg4/ii d3/iii 6. Kg7/iv Qb2+ 7. Kg8 Qb3+ 8. Kg7 Qc3+ 9. Kg8 Qc8+ 10. f8Q+ draw.
i) 1. ..., d3 2. f7 Rf2 3. f8Q Rxf8 4. Kxf8 Ke6 5. Kg7 Kf5 6. Kh6.
ii) 5. Rg1? d3 6. Kg7 Qb2+ 7. Kg8 Qb3 8. Kg7 Qc3+ 9. Kg8 Qc4 10. Kg7 Qd4+ 11. Kg8 Qxg1+.
iii) 5. ..., Ke7 6. Re4+ Kf6 7. Rf4+ Kg6 8. Rg4+ Kf5 9. Rxd4.
iv) The dual 6. Rg3 d2 7. Rd3+ Ke7 8. Re3+ Kf6 9. Rf3+ Ke5 10. Rd3 eliminated this provisional winner of 2nd Honourable Mention.
"This one was the best of a number based on R-endings."

No. 4571a F. Hasanova vs. N. Rutseva
Rostov-on-Don



White to Play 3 + 4

No. 4572a M. Tal vs. M. Aaron
Leipzig 1960

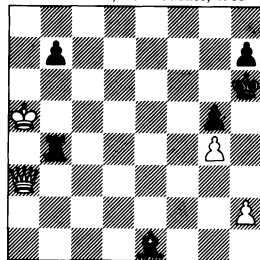


Black to Play 10 + 6

No. 4571 a: F. Khasanova vs. N. Rutseva. 1. Rg1 d3 2. Rxc2 a1Q 3. Kg8 Qa8 + 4. f8Q Qxc2. This was analysis.

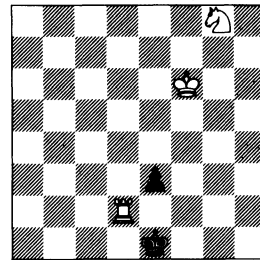
No. 4572 a: M. Tal vs. M. Aaron. 1. ..., Bxe4 2. Bxe4? Qxb2+ 3. Kxb2 a3+. The move to have played was 2. Rb7.

No. 4572 D. Gurgenzidze
1 Hon. Men., Book Jubilee, 1980



Draw 4 + 6

No. 4573 D. Gurgenzidze
2 H.M., Book Jubilee, 1980



Win 3 + 2

No. 4572: D. Gurgenzidze. 1. Qh3 + Kg7 2. Qh5/i Bd2 3. h3/ii h6 4. h4 Rb2 + /iii 5. Ka4 b5 + 6. Ka3 Bc1 7. Qg6 + /iv Kxc6 8. h5 + Kg7 stalemate.

i) 2. Qf1? Rb1 + 3. Ka4 b5 + 4. Ka3 Bb4 +.

ii) 3. h4? Rb2 + 4. Ka4 b5 + 5. Ka3 Bc1 6. hg Rh2 + 7. Kb4 Rxc5 8. gh Bxc5 9. Kxb5 Kh6 10. Kc4 Kxc5 11. Kd3 Kg4 12. Ke2 Kg3 13. Kf1 Be3.

iii) 4. ..., Rxc4 + 5. Kb6 Rxc4 6. Qe8 Bf4 7. Qe6.

iv) 7. hg? Rh2 + 8. Kb4 Rxc5 9. gh hg.

''There are all the elements of a good endgame, but the impression is mechanical.''

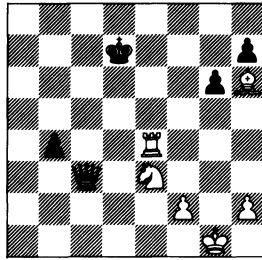
No. 4573: D. Gurgenzidze. 1. Rb2 e2 2. Sh6 and now either 2. ..., Kd1 3. Sg4 e1Q 4. Sf2 + Kc1 5. Sd3 +, or 2. ..., Kf1 3. Sg4 e1Q 4. Sh2 + Kg1 5. Sf3 +. 2. ..., Kd1 refutes 1. Ra2? because of 5. ..., Kb1.

''Charming, given just 5 chessmen and the distance separating wS from bP.''

No. 4573 a: M. Chiburdanidze vs. Dudkova. 45. Re7 + Kc6 46. Rc7 + wins, or 45. ..., Kc8 46. Bf4 b3 47. Sd5 Qa1 + 48. Kg2 b2 49. Rc7 + Kd8 50. Bg5 + Ke8 51. Re7 + Kd8 52. Rg7 + Ke8 53. Sc7 + Kf8 54. Se6 + Ke8 55. Re7 mate.

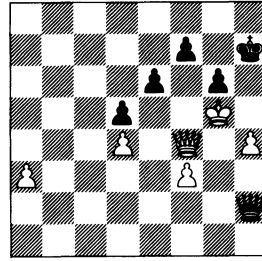
No. 4573a M. Chiburdanidze vs. Dudkova

Togliatti 1976



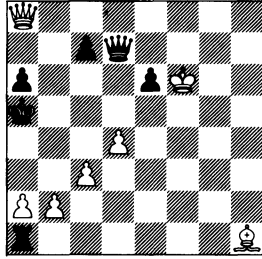
White to Play 6 + 5

No. 4574a Matokhin vs. Kuzmin 1970



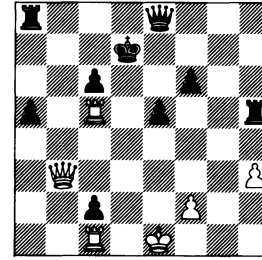
Black to Play 6 + 6

No. 4574 E. Asaba 3 Hon. Men., Böök Jubilee, 1980



Win 7 + 6

No. 4575 B.G. Olympiev 1 Comm., Böök Jubilee, 1980



Win 6 + 9

No. 4574: E. Asaba. 1. b4 + Kb5 2. Bc6 + Qxc6 3. a4+ and now: 3. ..., Rxa4 4. c4 + Kb6 5. Qb8 + Qb7 6. c5 + Kc6 7. d5 + ed 8. Qe8 mate, or 3. ..., Kb6 4. Qb8 + Qb7 5. a5 + Rxa5 6. ba + Kc6 7. Qe8 + Kd5 8. Qxe6 mate.

”Hardest to solve in the competition. 3 entries were based on the same original, but we could place only one (the best). There is a connection with another study that figured in the Böök ’60th Anniversary’ tourney.”

No. 4574a: Matokhin vs. Kuzmin. 1. ..., f6 + 2. Kg4 Qg2 + 3. Qg3 f5 + 4. Kf4 e5 + 5. de Qd2 mate.

No. 4575: B.G. Olympiev. 1. Rxc6/i Kxc6/ii 2. Rxc2 + Kd6/iii 3. Qb6 +/iv Kd5/v 4. Qb7 +/vi Kd6/vii 5. Qc7 + Kd5 6. Rd2 +/viii Ke6/ix 7. Rd6 + Kf5 8. Qg7/x Qg6 9. Rxf6 + Qxf6 10. Qg4 mate.

i) 1. Qb7 +? Kd6 2. R5xc2 Rc8 3. Rd2 + Ke6 4. dRc2 Kd5. 1. R1xc2? Rc8 2. Rd2 + Ke7 3. Qb7 + Ke6 4. dRc2 Kd6. 1. Qd3 +? Ke6 2. R1xc2 Rc8 3. Rd2 Qe7 4. dRc2 Kf7 5. Rxc6 Rxc6 6. Rxc6 Qb4 +.

ii) 1. ..., Rxh3 2. Qb7 + Kd8 3. Rd6 +. 1. ..., Rb8 2. Qd5 + Ke7 3. Re6 +.

iii) 2. ..., Kd7 3. Qb7 + Kd6 4. Qc7 +, but if here 3. ..., Ke6 4. Rc6 + Kf5 5. Qc7 the composer supplies a large number of lines, summarised as follows: 5. ..., Ke4 6. Qg4 +. 5. ..., Rh4 6. Qxf6 +. 5. ..., Rg5 6. Rxf6 + Ke4 7. Qb7 +. 5. ..., Qg8 6. Rxf6 + Ke4 7. Qb7 + Qd5

(Kd4; Rd6+) 8. f3+ Kd4 9. Qb6+ Kc3 (Qc5; Rd6+) 10. Rc6+. And finally, and most lengthy: 5. ..., Rxh3 6. Rxf6+ Ke4 7. Qg2+ Kd4/xi 8. Rd6+ Kc3 (Kc4; Qd5+) 9. Qxh3+ Kb4 10. Rb6+ Kc4 11. Qb3+ Kc5 12. Qe3+ Kc4 13. Qc1+ Kd5 (Kd4; Rd6+) 14. Qd2+ Kc4 15. Qc2+ Kd5 16. Qd3+ Kc5 17. Qd6+ Kc4 18. Rc6+ Kb3 19. Qd3+ Kb4 20. Qc4+ Ka3 21. Qc3+ Ka2 22. Qc2+ Ka3 23. Rc3+.

iv) 3. Rd2+? Ke7 4. Qb7+ Kf8 5. Rd7 Rxh3.

v) 3. ..., Ke7 4. Rc7+ Kf8 5. Qxf6+.

vi) 4. Rd2+? Ke4 5. Qe3+ Kf5.

vii) 4. ..., Kd4 5. Rd1+ Kc5/xii 6. Qc7+ Kb5 7. Rb1+.

viii) 6. Rc5+? Ke4 7. Qg7 Rg5 8. Rc4+ Kf5 9. Qh7+ Ke6.

ix) 6. ..., Ke4 7. Qc4+ Kf5 8. Qg4 mate.

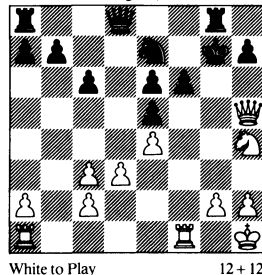
x) With threats on both g4 and f6.

xi) 7. ..., Kd3 8. Qd5+ Kc2 9. Rc6+ Kb2 10. Rb6+ Ka3 (Kc3; Rb3+) 11. Qc5+ Ka4 12. Qc2+ Ka3 13. Qb2+ Ka4 14. Qa2+ Ra3 15. Qc4 mate.

xii) 5. ..., Kc3 6. Qc7+ Kb2 7. Qb6+ Kc2 8. Qb1+ Kc3 9. Rd3+ Kc4 10. Qc2+ Kb5 11. Rb3+ Ka6 12. Qc4+.

"We gave the last place to this study because it resembled its game model more closely than did the other entries. In our opinion it deserved a placing for its abundant combinations."

No. 4575a J.R. Capablanca vs. H. Steiner
Los Angeles, 1933

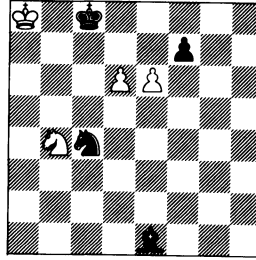


No. 4575 a: J.R. Capablanca vs. H.

Steiner. 1. Rxf6 Kxf6 2. Rf1+ Sf5 3. Sxf5 ef 4. Rxf5+ Ke7 5. Qf7+ Kd6 6. Rf6+ Kc5 7. Qxb7 Qb6 8. Rxc6+ Qxc6 9. Qb4 mate.

The "reserve" entries that were awarded 2nd and 3rd Commend will appear in EG as Nos. 4711 and 4712.

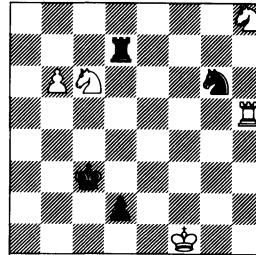
No. 4576 A. Sochniev (viii.80)
1st Prize, L'Italia Scacchistica, 1980
Award: vii.81



No. 4576: A. Sochniev. Judge: Renzo Cambi. 1. d7+ Kc7 2. Sd5+ Kd8 3. ef Bb4/i 4. Sxb4 Sb6+ 5. Kb7 Sxd7 6. Sc6 mate.

i) 3. ..., Sb6+ 4. Sxb6 Bb4 5. Kb7.

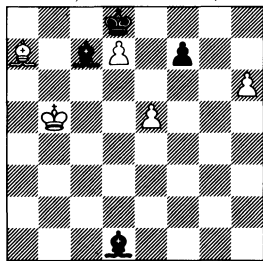
No. 4577 A.V. Sarychev (iii.80)
2nd Prize, L'Italia Scacchistica, 1980



No. 4577: A.V. Sarychev. 1. Rh3+ Kc4 2. Sa5+ Kb5 3. Rb3+ Kxa5 4. Rb1 d1Q 5. Rxd1 Rxd1+ 6. Ke2 Rd6 7. b7 Sf4+ 8. Kf3 Rd8 9. Sf7 Rf8 10. b8Q Rxb8 11. Se5 Rf8 12. Sd7 Rf7 13. Se5 Rf6 14. Sd7 Rd6 15. Se5 Rf6 16. Sd7 Rf7 17. Se5 Rf8 18. Sd7 Rd8 19. Se5 Rf8 20. Sd7 Rf5 21. Ke4 Rf7 22. Se5.

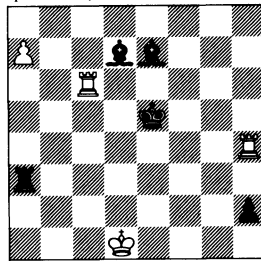
JRH: A very well used final play (after move 5), of which my earliest example is Zepler (1932), No. 744 in FIDE.

No. 4578 G.A. Umnov (ix.80)
3rd Prize, L'Italia Scacchistica, 1980



Draw 5+4

No. 4580 G.M. Kasparyan (viii.80)
Special Prize, L'Italia Scacchistica, 1980

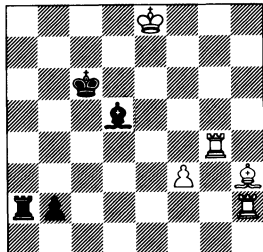


Draw 4+5

No. 4578: G.A. Umnov. 1. e6/i fe/ii
2. h7 Be5 3. h8Q+ Bxh8 4. Kc6
Ba4+ 5. Kd6 Bxd7 6. Bd4 Bxd4.
i) 1. h7? Bxe5 2. Kc4 Bc2 3. Kd5 Bg7
4. Kd6 Bf8+ 5. Kc6 Be4+ 6. Kb5
Bxg7.
ii) 1. ..., Be2+ 2. Kc5 fe 3. h7 Be5 4.
Bb8 Bg7 5. Kd6.
JRH: Cf. Kubbel (1926), No. 1321 in
'2500'.

4. Kc2 Ra2+ 5. Kc3 Rxh2 6. Re6+
Bxe6 stalemate.
i) 1. ..., Kf4 2. Rc4+ Kg3 3. Rc3+
Rxc3 4. a8Q Bg4+ 5. Kd2 Bxh5 6.
Kxc3 draw. An echo-stalemate results
from 1. ..., Kd4 2. Rg6 Rxa7 3. Rxh2
Ra1+ 4. Ke2/iii Ra2+ 5. Kf3 Rxh2
6. Rd6+ Bxd6.
ii) Thus wRR are both rescued, the
second with defence of the g4 square.
iii) 4. Kc2? Bf5+ (Ra2+?) 5. Kb2
Rb1+ 6. Ka2 Bxg6 7. Rd2+ Kc3 8.
Rc2+ Kb4 9. Rc4+ Kb5 wins.
JRH: Cf. Liburkin (1946), No. 545 in
Chéron I.

No. 4579 D.F. Petrov (ii.80)
4th Prize, L'Italia Scacchistica, 1980

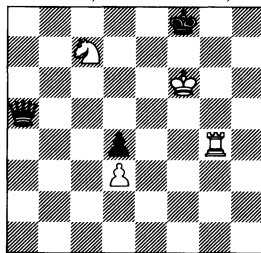


Win 5+4

No. 4579: D.F. Petrov. 1. Rh1/i Bxf3
2. Bg2 Bxg2 3. Rg6+ Kd5 4. Rxg2
b1Q 5. Rg5+ Qf5 6. Rxf5 Ke6 7.
Ra5 Rxa5 8. Rh6+.
i) 1. Rg1? b1Q 2. Rxb1 Rxh2 1.
Rg6+? Kc5 2. Bf5 b1Q.
JRH: The position after the Q-sacrifice
goes back to the Civis Bononiae
MS (ca. 1450) but the lead-in seems
new.

No. 4580: G.M. Kasparyan. 1. Rh5+
Ke4/i 2. Rg6/ii Rxa7 3. Rxh2 Ra1+

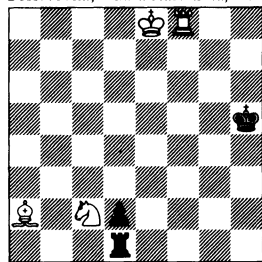
No. 4581 M. Matous (x.80)
1 Hon. Men., L'Italia Scacchistica, 1980



Win 4+3

No. 4581: M. Matous. 1. Rg7/i Qa7
2. Se6+ Ke8 3. Rc7 Qa3 4. Rb7/ii
Qd6 5. Rf7 Qa3 6. Rc7 Qb4 7. Ra7
Qd6 8. Ra8+ Kd7 9. Rd8+.
i) 1. Se6+? Ke8 2. Rg7 Qf5+.
ii) 4. Rh7? Qa7 5. Rg7? Qf7+. 4.
Rf7? Qd6 5. Ra7 Qe5+ or 5. Rf8+
Qxf8+.

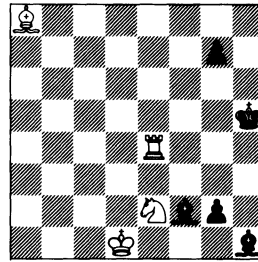
No. 4582 V.N. Dolgov (iv.80)
2 Hon. Men., L'Italia Scacchistica, 1980



Win 4+3

No. 4582: V.N. Dolgov. 1. Bf7+ Kg5 2. Rg8+ Kf4 3. Rg4+ Kf3 4. Bd5+ Ke2 5. Re4+ Kf2 6. Rf4+ Kg1 7. Rg4+ Kh2 8. Rg2+ Kh3 9. Be6+ Kh4 10. Rg4+ Kh5 11. Bf7+ Kh6 12. Rg6+ Kh7 13. Rg2.

No. 4584 Em. Dobrescu (ix.80)
4 Hon. Men., L'Italia Scacchistica, 1980



Win 4+5

8. Rc7 Bb6 9. Rc8+ Kd7 10. Rb8 Kc7 11. Rxb6 wins, or 11. ..., Ba7 12. Rg8(f8).

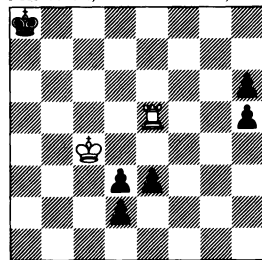
i) 1. Re5+? Kg4 2. Ra5 g1Q+ 3. Sxg1 Bxa8.

ii) 3. ..., Kg4 4. Re5 and if 4. ..., Kf4 5. Rxe3, or 4. ..., Be4 5. Ra5 (b5) Bxa8 6. Ra4 (b4).

iii) 5. ..., Kf5 6. Rd6 and if 6. ..., Ke5 7. Rxd4, or 6. ..., Bc5 7. Ra6 Bxa8 8. Ra5.

iv) 7. ..., Ke6 8. Rc7 Kd6 9. Rxc5, or 8. ..., Bb6 9. Rxg7 and either 9. ..., Kf6 10. Rh7 Bxa8 11. Rh6+, or 9. ..., Bd4 10. Rg4.

No. 4583 E. Paoli (xi.80)
3 Hon. Men., L'Italia Scacchistica, 1980



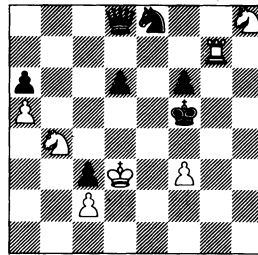
Draw 2+6

No. 4583: E. Paoli. 1. Re8+ Ka7/i 2. Re7+ Ka6 3. Re6+ Ka5 4. Re5+ Ka4 5. Re8 Ka3 6. Rxe3 d1Q/ii 7. Rxd3+ Qxd3+ 8. Kxd3.

i) 1. ..., Kb7 2. Re7+ Kc6 3. Re6+ Kd7 4. Rxe3 d1Q 5. Rxd3+ Qxd3+ 6. Kxd3.

ii) 6. ..., Kb2 7. Rxd3 Kc2 8. Kd4 h4 9. Ke4 h3 10. Rxd2+.

No. 4585 E. Janosi (iv.80)
1 Comm., L'Italia Scacchistica, 1980

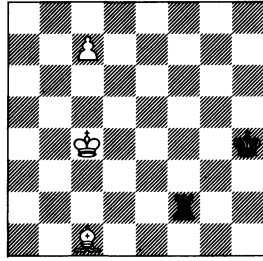


Win 7+7

No. 4584: Em. Dobrescu. 1. Rf4/i g1Q+ 2. Sxg1 Be3 (Bg3; Bf3+) 3. Rf5+ Kg6/ii 4. Re5 Bd4 5. Re6+ Kf7/iii 6. Rd6 Bc5 7. Rd7+ Ke8/iv

No. 4585: E. Janosi. 1. Sc6 Qa8 2. Sd4+ Kf4 3. Rg1 Ke5 4. Sg6+ Kd5 5. Se7+ Kc5 6. Rb1 Sc7 7. Rb6 Sb5 8. Rb8 Qxb8 9. Sb3+ Kb4 10. Sc6+.

No. 4586 V. Gerasimov (i.80)
2 Comm., L'Italia Scacchistica, 1980

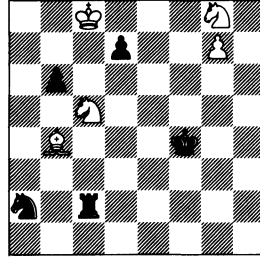


Win 3+2

No. 4586: V. Gerasimov. 1. Bb2 Rf8
2. Bf6+ Kg3/i 3. Bd8 Rf1 4. Bf6
Rf4+ 5. Kd5 Rf5+ 6. Be5+.
i) 2. ..., Kh5 3. Bd8 Rf1 4. Bf6 Rf4 5.
Kd3.

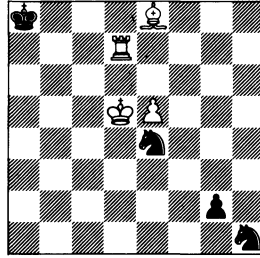
JRH: Cf. Platov (1907), No. 68 in
their 1928 book, or No. 45 in Chéron
I.).

No. 4588 P. Rossi (i.80)
4 Comm., L'Italia Scacchistica, 1980



Win 5+5

No. 4589 V.N. Dolgov (xi.80)
5 Comm., L'Italia Scacchistica, 1980

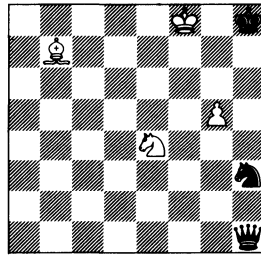


Draw 4+4

No. 4589: V.N. Dolgov. 1. Rg7
hSg3/i 2. Bc6+ Kb8 3. Rg8+ Ka7 4.
Ra8+ Kb6 5. Rb8+ Kc7 6. Rb1 Sf1
7. Rb7+ Kc8 8. Rg7 fSg3 9. Rg8+
Kc7 10. Rg7+ Kb8 11. Rg8+ Ka7
12. Ra8+ Kb6 13. Rb8+ Kc7 14.
Rb1.

i) 1. ..., eSg3 2. Bc6+, up to 9. Kd6
draw.

No. 4587 C.M. Bent (vii.80)
3 Comm., L'Italia Scacchistica, 1980



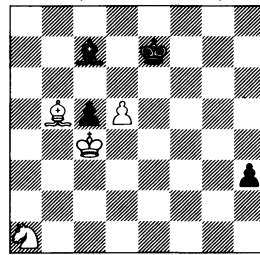
Draw 4+3

No. 4587: C.M. Bent. 1. Sd6 Qb1 2.
g6 Qxg6 3. Sf7+ Kh7 4. Be4 Qxe4 5.
Sg5+ Sxg5 stalemate.

JRH: Cf. van den Ende (1957), No.
407 in '1380'.

No. 4588: P. Rossi. 1. Bd2+ Rxd2 2.
Sd3+ Ke3 3. Se1 Rd5 4. Sg2+ wins,
for example, 4. ..., Kf3 5. Se7 Rg5 6.
Sg6 Rxd2 7. Sh4+.

No. 4590 V. Gerasimov (xii.80)
6 Comm., L'Italia Scacchistica, 1980

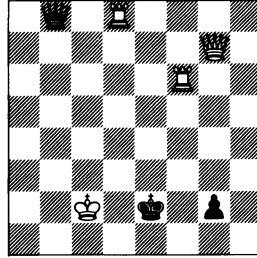


Draw 4+4

No. 4590: V. Gerasimov. 1. d6+ Kxd6 2. Ba6 Kc6 3. Sb3 Bb6 4. Sxc5 Bxc5 5. Bc8 h2 6. Bg4 h1Q 7. Bf3+ Qxf3 stalemate.
 JRH: A known stalemate, eg Platov (1907), No. 1495 in "2500", but not from this initial material.

struggle based on stalemate traps. Any one of them would have been enough for a normal study, the bQ sacrifices on c7-e5-c3-a5-c7 being executed with geometrical precision. A pearl..."

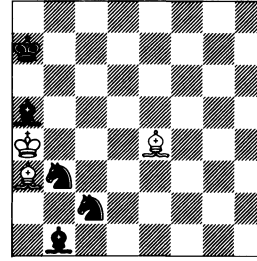
No. 4591 D. Gurgenidze (ix.80)
 1st Prize, Tidskrift för Schack, 1980
 Award: v.81



Black to Move, White Wins 4+3

No. 4591: D. Gurgenidze. Judge: A. Herbstman. 1. ..., Qb1+ 2. Kc3/i Qc1+ 3. Kb4 Qc5+ 4. Ka4/ii Qc4+ 5. Ka5 Qc5+ 6. Ka6 Qa3+ 7. Kb7/iii Qa7+ 8. Kxa7 g1Q+ 9. Ka6/iv Qxg7 10. Re8+ Kd3 11. Rd6+ Kc4 12. Rc8+ Kb4 13. Rb6+ Ka4 14. Rc4+ Ka3 15. Rc5.
 i) 2. Kxb1? g1Q+ 3. Kc2 Qc5+. Bl's latent defence is a ... g1Q+; Qxg1 stalemate.
 ii) 4. Kxc5? g1Q+ 5. Qxg1 stalemate.
 iii) 7. Kb6? g1Q+ 8. Qxg1 Qa7+ 9. Kc6 Qc7+/v 10. Kd5 Qe5+ 11. Kc4 Qc3+ 12. Kb5 Qa5+ 13. Kc6 Qc7+.
 iv) Alas, 9. Rf2+ destroys the principal variation, as Paul Lamford instantly pointed out at the Oct. 1981 meeting of the Chess Endgame Study Circle.
 v) Not 9. ..., Qxg1 10. Re6+ followed by 11. Rf8+, winning bQ on the g-file with the next check. The tourney judge writes that he followed the well known criteria of originality of idea, economy of material, dynamic struggle, and beauty plus originality of the end position. 23 entries, and the standard was high. "A miniature, but on the grand scale, presenting a pieces

No. 4592 A. Akerblom and A. Hildebrand (ix.80)
 2nd Prize, Tidskrift för Schack, 1980

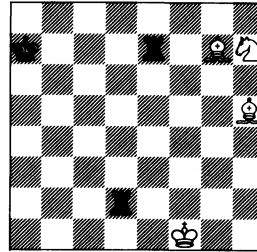


Draw 3+5

No. 4592: A. Akerblom and A. Hildebrand. 1. Bd5 Sd2/i 2. Bc5+ Bb6/ii 3. Bxb6+ Kxb6 4. Ba2 Se4 5. Kb3/iii Sd4+ 6. Kb2 Bd3 7. Bb1 draw.

i) 1. ..., Sd4 2. Bc5+ Bb6 3. Bxb6+ Kxb6 4. Ba2 Bxa2 stalemate.
 ii) 2. ..., Ka6 3. Be6 Kb7 4. Kxa5.
 iii) But not 5. Bxb1? Sc5 mate.
 "Highly economical construction. W's move 1, and the Bl reply, are hard to find. Bl moves effectively round the stalemate traps but is then forced to exchange bB, after which bSS are powerless."

No. 4593 S.A. da Silva (ix.80)
 3rd Prize, Tidskrift för Schack, 1980



Draw 4+3

No. 4593: S.A. da Silva (Brazil). 1. Bc3 Rd3 2. Bb4 Rxb7 3. Bg6 and now: 3. ..., Rh1+ 4. Kg2 dRd1/i 5. Bc5 + Kb8 6. Bc2 Rc1 7. Be3 Ra1 8. Bd4 aRe1 9. Bf2, or 3. ..., Rd1 + 4. Ke2 hRd7/ii 5. Bf5 Rd8 6. Ba5 R8d4 7. Bc3 Rd6 8. Bd4, or 3. ..., Rf3 + 4. Kg2 hRh3 5. Bd6 Rc3 6. Be5 Ra3 7. Bd6.

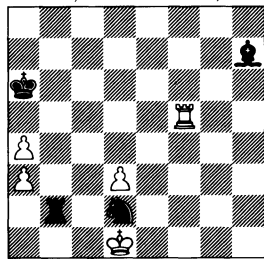
i) 4. ..., dRh3 5. Bd6 Rh4 6. Bg3 Rh6 7. Bf4 Rh8 8. Be5 R8h4 9. Bg3.

ii) 4. ..., hRh1 5. Be4 hRf1 6. Bg2 Rg1 7. Bc5+.

''A miniature showing for the first time the perpetual attack by wB on bR presented in 2 echo variations.''

JRH: A known drawing procedure, of which Rinck (1946), No. 1124 in '1414' is the earliest. But Fritz (1961), No. 686 in FIDE is perhaps closer.

No. 4594 L. Falk (xii.80)
4th Prize, Tidskrift för Schack, 1980



Draw 5+4

No. 4594: L. Falk (Sweden). 1. Rf6 + Ka5 2. Kc1 Ra2 3. Rf2 Sb3 + 4. Kb1 Rd2/i 5. Rf5 + Ka6 6. Rf6 + Ka5 7. Rf5 + Kxa4 8. Rf4 + Ka5 (or xa3) 9. Ra4 + Kxa4 stalemate.

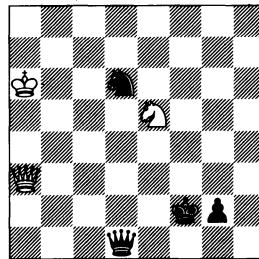
i) 4. ..., Ra1+ 5. Kb2 Bg8 6. Rf5 +/ii Kxa4 7. Rg5 Bf7 8. Rf5 Be6 9. Re5 draw, for example, 9. ..., Bh3 10. Re4+.

ii) 6. Rg2? Be6 7. Re2 Ra2+ 8. Kxa2 Sc1+.

''After rich play the study ends with a surprise stalemate with a pinned wP.''

No. 4595: V. Nestorescu. 1. Sd3 + Kf1/i 2. Sf4 g1Q 3. Qh3+ Kf2 4.

No. 4595 V. Nestorescu (ix.80)
5th Prize, Tidskrift för Schack, 1980



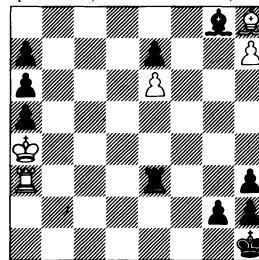
Draw 3+4

Sd3 + Ke2 5. Sf4 + Kd2 6. Qd3 + Ke1 7. Qc3 + Qd2 8. Qa1 + Qd1 9. Qc3 + Kf1 10. Sd3 + draw.

i) 1. ..., Ke2 2. Qa(b)2+ Qd2 3. Sf4+ draws, but not 2. Sf4? Kf1 and W is in zugzwang.

''A perpetual check miniature, with zugzwang in a sideline...''

No. 4596 J. Rusinek (xii.80)
Special Prize, Tidskrift för Schack, 1980



Win 5+10

No. 4596: J. Rusinek. Attentive EG57-readers will recognise a re-work of the fated 3/4-Babson-task (No. 3787 in EG57). 1. Ra1 + Re1 2. Rxe1 + and now: 2. ..., g1Q 3. hgQ Qxe1 4. Qa8 + Kg1 5. Bd4+. 2. ..., g1B 3. hgB/i Kg2 4. Bh7 Kf2 5. Be4 Kxe1 6. Be5 Kf1 7. Bd6 Bf2 8. Bxe7. 2. ..., g1S 3. hgS/ii Kg2 4. Sxe7 h1Q 5. Sf5 Kf2 (Qh2; Be5) 6. Rf1 + Kxf1 7. Sg3 + Kg2 8. Sxh1.

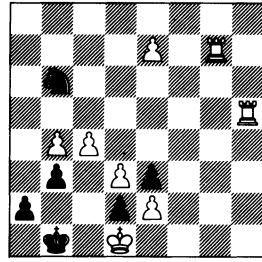
i) 3. hgS? Kg2 4. ?

ii) 3. hgB? no analysis given but 3. ..., Kg2 4. Bd4 h1Q seems OK, as does 4. Bh7 Kf2.

''Not comparable with some other problems, but deserving a special prize because of the record (task) aspect. 3/4-Babson-task promotions.''

No. 4597 Y. Hoch (iii.80)

1 Hon. Men., Tidskrift för Schack, 1980



Win 8+6

No. 4597: Y. Hoch. 1. Ra5 Sa4 2. Rxa4 b2 3. e8B/i a1B (a1Q; d4) 4. Ra2 Kxa2 5. Ra7+ Kbl 6. Ba4 Ka2 7. Bc2 mate.

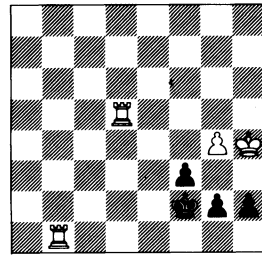
i) 3. e8Q? a1Q 4. Qxe3 Qxa4+ 5. Kxd2 Qxb4+ 6. Kd1 Sd3+ 7. Ke1 Qc3+ 8. K-Qxg7.

”The well known B-promotion by both sides is presented here in new shape.”

JRH: Cf. Vancura (1925), p. 41 of Rueb (B III). Also Kok (1936), No. 243 in his collection.

No. 4598 F.S. Bondarenko and

Al.P. Kuznetsov (ix.80)
2 Hon. Men., Tidskrift för Schack, 1980



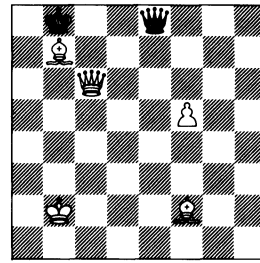
Draw 4+4

No. 4598: F.S. Bondarenko and Al.P. Kuznetsov. 1. Rd2+ Ke3 2. dRd1 f2 3. Rh1 g1Q 4. Kh3 Kf3 5. Rb3+ Ke2 6. Rb2+ Kd3 7. Rb1 Kd2 8. Ra1 Kc2 9. Rf1 K- 10. Ra1.

”The positional draw with wR manoeuvres gives an impression of freshness.”

No. 4599 V. Neidze (x.80)

3. Hon. Men., Tidskrift för Schack, 1980

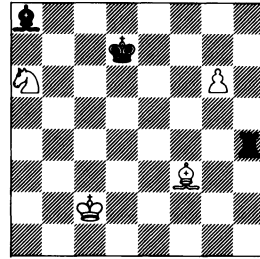


Black to Move, White Wins 5+2

No. 4599: V. Neidze. 1. ..., Qe5+ 2. Qc3 Qxf5 3. Bb6/i Qb5+ 4. Ka3 and now 4. ..., Kxb7 5. Qc7+ Ka6 6. Qa7 mate, or 4. ..., Qxb6 5. Qc8+ Ka7 6. Qa8 mate.

i) 3. Bf3? Qc2+ 4. Qxc2 is stalemate. ”Chameleon mates in miniature.”

No. 4600 J. Fritz (ix.80)
1 Comm., Tidskrift för Schack, 1980



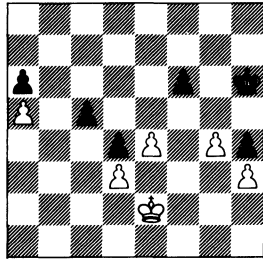
Win 4+3

No. 4600: J. Fritz. 1. g7 Rc4+ 2. Kd3 Rc8 3. Bg4+ Ke7 4. Bxc8 Kf7 5. Sc7 Bc6 6. Se6 Bd5 (Ba4; Ke3) 7. Sf4 Bf3 8. Ke3 Bd1 9. Se6 Bb3 10. Sd4 Bc4(d1) 11. Sf5 Bb3 12. Kf4 Kf6 13. Kg4 Bf7 14. Bd7 Kg6 15. Bc6 Be6 16. Be8+ Kf6 17. Kh5 Kxf5 18. Kh6 Bg8 19. Ba4 Kf6 20. Bc2 Ke7 21. Kg6 Kd6 22. Kf6 Kd7 23. Bg6 Kd6 24. Bf7 Bh7 25. Kg5 Ke7 26. Kh6 wins.

”Another miniature, this time involving minor pieces in sharp play.”

JRH: After the final exchange, the rest is ”book”, eg Locock (BCM 1938) - but this does not detract from the fore-play or the study as a whole.

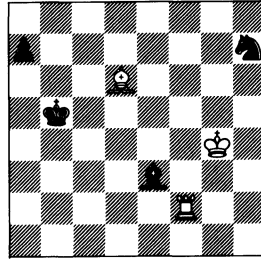
No. 4601 B. Neuenschwander (ix.80)
2 Comm., Tidskrift för Schack, 1980



Win 6+6

No. 4601: B. Neuenschwander (Switzerland). 1. e5 fe 2. Kf3 Kg5 3. Ke4 Kf6 4. Kd5 c4 5. Kxc4 Kg5 6. Kb3 Kf4 7. Kc2 Ke3 8. Kd1 Kf4 9. Ke2. "This shows a geometrically precise wK march leading to a win."

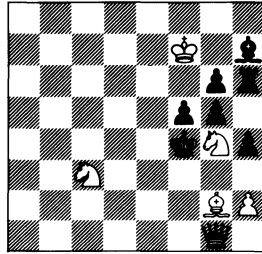
No. 4603 A. Akerblom (iii.80)
Tidskrift för Schack



Win 3+4

No. 4603: A. Akerblom. 1. Rf7/i Sg5 2. Re7 Bd2 3. Bf4 Bxf4 4. Kxf4 Sh3+ 5. Ke3 Kc4 6. Rc7+/ii Kb4 7. Rxa7 Sg5 8. Re7 Kc4 9. Kf4 Sh3+ 10. Kg3 Sg5 11. Kg4.
i) 1. Rf5+? Kc4 1. Rf1? a5 1. Rf3? Bd4.
ii) 6. Rh7? Sg5. 6. Rg7? a5 7. Rg3 a4 8. Rxb3 Kc3.

No. 4602 F.S. Bondarenko and Al.P. Kuznetsov (ix.80)
3 Comm., Tidskrift för Schack, 1980

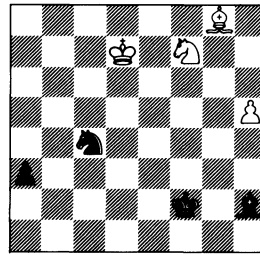


Draw 5+8

No. 4602: F.S. Bondarenko and Al.P. Kuznetsov. 1. Se2+ Kxg4 2. h3+ Kh5 3. Bf3+ Qg4 4. hg+ fg+ 5. Sg3+ hg 6. Bg2 Bg8+ 7. Kxg8 Kh4 8. Kg7 Rh5 9. Kg8. "The positional draw leaves a fresh impression."

No. 4603 and 4604 are reserves, in the event that one or more of the foregoing are anticipated or unsound and have to be eliminated.

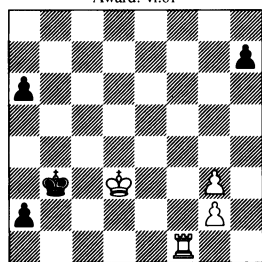
No. 4604 A. Maksimovskikh and Y. Makletsov (iii.80)
Tidskrift för Schack



Draw 4+4

No. 4604: A. Maksimovskikh and Y. Makletsov. 1. h6 a2 2. h7 Be5 3. Sxe5 Sxe5+ 4. Kc7 a1Q 5. h8Q Qa7+ 6. Kd6 Qa6+ 7. Kc5 Qa5+ 8. Kd6 Qb6+ 9. Kd5 Qc6+ 10. Kd4 Sf3+ 11. Kd3 Se1+ 12. Kd4 Sc2+ 13. Kd3 Sb4+ 14. Kd4 Sc2+ 15. Kd3 Se1+ 16. Kd4 Sf3+ 17. Kd8.

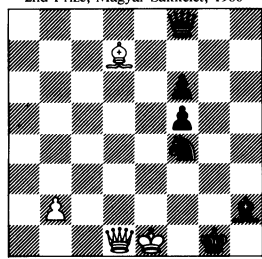
No. 4605 P. Benko (iv.80)
1st Prize, Magyar Sakkélet, 1980
Award: vi.81



Win 4+4

No. 4605: P. Benko. Judge: Tibor Florian. 1. g4 Kb2 2. Rf2+ Kb3/i 3. Rf6 a5 4. Rf1 Kb2 5. Ra1 Kxa1 (h6; Kd2) 6. Kc2 h6 7. Kc1 h5/ii 8. g5 h4 9. g6 h3 10. gh a4 11. g7 a3 12. Kd2 Kb2 13. g8Q a1Q 14. Qg7+ Ka2 15. Qf7+ Kb1 16. Qf5+ Ka2 17. Qd5+ Kb2 18. Qd4+ Kb1 19. Qd3+ Ka2 20. Qc4+ and 21. Qc2 mate.
i) 2. ..., Kb1 3. Kc3 a1Q+ 4. Kb3 wins.
ii) 7. ..., a4 8. Kc2 a3 9. g3 h5 10. g5 wins.

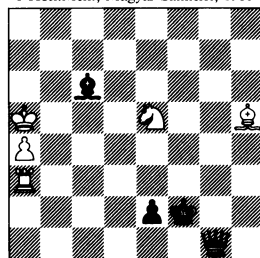
No. 4606 A. Belyavsky and L.I. Katsnelson (vii.80)
2nd Prize, Magyar Sakkélet, 1980



Win 4+6

No. 4606: A. Belyavsky and L.I. Katsnelson. 1. Qd4+ Kh1 2. Bc6+ Sg2+ 3. Kf1 Qg8 (Qg7; Qf2) 4. Bf3/i Qg5 (Qg3; Qe3) 5. Qe3 Qf4 (Qg8; Qe2) 6. b3 and wins, for if 6. ..., Qg3 7. Qe2.
i) 4. b3? is a thematic try, met by 4. ..., Qg5 5. Qe3 Qg4 6. Bf3 Qf4 4. Qd1? Qg3 5. Bf3 Bg1 6. Qe2 Kh2 7. Bxg2 Bf2.

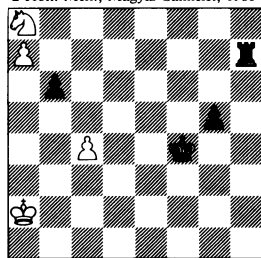
No. 4607 V. Nestorescu (xi.80)
1 Hon.Men., Magyar Sakkélet, 1980



Draw 5+4

No. 4607: V. Nestorescu. 1. Sd3+ Ke3 2. Sb4+/i Ke4 3. Bxe2 Qc5+ 4. Bb5 Bb7 5. Sd3 Qxa3 6. Sc5+ Kd5 (Qxc5 stalemate) 7. Sxb7 Qe3 8. Ka6 Qf2 9. Bd7 Qe3 10. Bb5, positional draw.
i) 2. Sc5+? Kd4 3. Sb3+ Ke5 4. Bxe2 Qe1+ 5. Kb6 Qb4+ 6. Kxc6 Qxa3 7. Sc5 Qc3 8. Kb6 Kd5 9. Sd3 Kd6 wins.

No. 4608 Y. Makletsov (ix.80)
2 Hon. Men., Magyar Sakkélet, 1980



Draw 4+4

No. 4608: Y. Makletsov. 1. Sc7 Rh2+ 2. Ka3/i Rh8 3. a8Q Rxa8+ 4. Sxa8 g4 5. Sxb6 g3 6. c5/ii g2 7. c6 g1Q 8. c7 Qc5+/iii 9. Ka4 Qc6+ 10. Ka3 (Ka5? Qxc7;) 10. ..., Qc3+ 11. Ka4, not 11. Ka2? Qa5+.
i) Avoiding b-file because this would give the coming bQg1 a capture on b6.
ii) 6. Sd5+? Kf3 7. c5 g2 8. c6 g1Q 9. c7 Qc5+ 10. Ka4 Ke4 11. Sf6+ Kf5 12. Sd5 Ke5 wins.
iii) Enabled by 1. ..., Rh2+.

Index to book titles frequently abbreviated in EG by the number of studies the work contains, or otherwise

'111'	111 Suomalaista Lopputehtävää, by A. Dunder and A. Hinds, Finland, 1948
'123'	123 Suomalaista Lopputehtävää, by B. Breider, A. Dunder and O. Kaila, Helsinki, 1972
'123a'	Toiset 123 suomalaista lopputehtävää, a supplement to Suomen Shakki, 1971
'269'	Etyudy, by G. M. Kasparyan, Moscow, 1972
'293'	Shakmatny Etyud v Gruzii, by G. Nadareishvili, Tbilisi, 1975
'500'	500 Endspielstudien, by A. Troitzky, Berlin, 1924
'555'	555 Etyudov Miniatur, by G. M. Kasparyan, Erevan, 1975
'623'	Kniha Sachovych Studii, by L. Prokes, Prague, 1951
'636'	Etyud v Peshechnom Okonchanii, by F. S. Bondarenko, Moscow, 1973
'650'	Sovyetsky Shakmatny Etyud, by A. P. Kazantsev and others, Moscow, 1955
'1234'	1234 Modern End-Game Studies, by M. A. Sutherland and H. M. Lommer, London, 1938; revised by H. M. Lommer, New York, 1968
'1338'	Sila Peshky, by G.M. Kasparyan, Erevan 1980
'1357'	1357 End Game Studies, by H.M. Lommer, London, 1975
'1380'	'Razvitie Etyudnykh Idei', by G.M. Kasparyan, Erevan 1979
'1414'	1414 Fins de Partie, by H. Rinck, Barcelona, 1952
'2500'	2,500 Finales, by G. M. Kasparyan, Buenos Aires, 1963
'2545'	Shakmatnye Etyudy: Dominatsia, 2 vols., by G. M. Kasparyan, Erevan, 1972 and 1974
'T1000'	A Thousand End-Games, 2 vols., by C. E. C. Tattersall, Leeds, 1910-11
'Chéron'	Lehr- und Handbuch der Endspiele, 4 vols., by A. Chéron, Berlin, 1960, 1964, 1969, 1970
'FIDE'	Series of FIDE Albums published in Zagreb, in principle every three years: 1956-8 (in 1961); 1945-55 (in 1964); 1959-61 (in 1966); 1962-4 (in 1968); 1914-44 (Vol. III) (in 1975); 1965-7 (in 1976); 1968-70 (in 1977)
'Fritz'	Sachova Studie, by J. Fritz, Prague 1954
'Gallery'	Gallereya Shakmatnykh Etyudistov, by F. S. Bondarenko, Moscow, 1968 (this could be known also as '508')
'Rueb (B)'	Bronnen van de Schaakstudie, 5 vols., by A. Rueb, 's-Gravenhage, 1949-55
'Rueb (S)'	de Schaakstudie, 5 vols., by A. Rueb, 's-Gravenhage, 1949-55
'TTC'	Test Tube Chess, by A. J. Roycroft, London, 1972

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