

**SOME SPECIAL FEATURES OF
THE ENDGAME STRUGGLE
ROOK and KNIGHT against
2 KNIGHTs (GBR Class 0107)**
by A.G. Kopnin

The textbooks on the theory of the endgame pay no attention to this endgame. Therefore, if one is to draw inferences, and make generalisations concerning the special features of the struggle with this force, this can be done only from studies composed with this force.

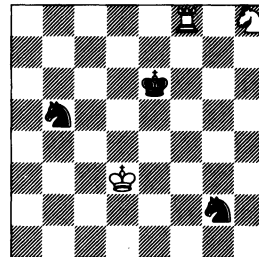
From the material imbalance this endgame should be drawn, as the advantage of the exchange is not decisive, but there may be special features of the position that give the stronger side the chance to play for a win. One may list the following features of this kind, very frequently to be found in studies:

- 1) The separation of the forces of the weaker side, permitting the stronger side either to win one of the knights, or to exchange a pair of knights to win the resulting rook vs knight position.
- 2) The detection of the weaker side's king on the edge of the board, giving grounds for a mating attack.
- 3) The possibility to execute a fork (double attack).
- 4) The possibility of setting up a paralysis of both knights of the weaker side. It is the special peculiarity of this endgame that the king of the stronger side can tie down, indeed immobilise, both the opposing knights, while the latter defend one another. (This would leave the rook and knight of the

superior side free to combat the opposing king.)

All of the foregoing motives can be present as independent ideas in individual studies or can be combined in one study. **K1** is our first illustration. Here we have the first motive, the separation of the Bl force, so the first move is obvious.

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1st Prize, Magyar Sakkélet,
Analytical Section, 1980
See EG 69, No. 4612

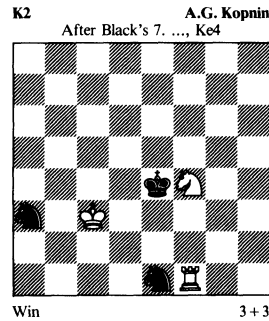


1. **Sg6**. Permanently isolating bSg2.
1. ..., **Sd6!** this is best. If 1. ..., Se1 + 2. Kd2 Sg2 3. Ke2. Or 1. ..., Sa3 2. Re8+! Kf5 3. Re2 Sf4 (Kxg6;) 4. Sxf4 (Rxxg2+) 4. ..., Kxf4 (K—;) 5. Rb2. Or 1. ..., Sc7 (a7, Kd5) 2. Rf2 Se1 + 3. Kd2.
2. **Rf2**. Not 2. Rf1? Sf5! with a draw.
2. ..., **Se1** +
3. **Ke3!** Not 3. Kd2(c3)? Se4+. 3. Ke2? Sc2. 3. Kd4? Sb5+ 4. Ke3 Sc3! drawing, while if here 4. Kc5 Sd3+, or 4. Ke4 Sc3+ 5. Kd4 (Ke3, Sd1+; or Kf4, Sd3+;) 5. ..., Sb5+ 6. Kc4 Sd6+ 7. Kd4 Sb5+ drawn.
Now Bl has 2 continuations: 3. ..., Kd5 (**I**), and 3. ..., Sc4+ (**II**), since 3. ..., Sf5+ (dS—) 4. Kd2 wins.

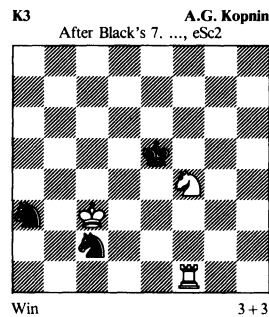
- I**
3. ..., **Kd5** 3. ..., **Kd7** 4. **Rd2!** comes to the same thing.
 4. **Rd2+** Not 4. **Re2?** **Sc4+**!
 4. ..., **Kc5!** 4. ..., **Ke6** 5. **Sf4+** **Ke7** (**Ke5**; **Rd5** or **Kd7**; **Kf2**) 6. **Re2** **Sc4(f5+)** 7. **Kf2**.
 4. ..., **Kc6** 5. **Se5+** **Kc5** 6. **Re2** **Kd5** (**Sf5+**; **Kf2**) 7. **Kf4**.
 5. **Se5** **Sc4+** **If** 5. ..., **Sf5+** 6. **Kf2**.
 6. **Sxc4** **Kxc4**
 7. **Re2** **Sd3**
 8. **Rc2+**. Variation I shows the win of the isolated bS. In Variation II the struggle is more varied, being characterised by the typical position **K2**, **K3** and **K4**.

- II**
3. ..., **Sc4+**
 4. **Kd4** **Sa3** 4. ..., **Sd6** 5. **Re2+** **Kf6** 6. **Rxe1** **Sf5+** 7. **Ke4** **Kxg6** (**Sd6+**; **Kd5** or **Sg3+**; **Kf3**) 8. **Rg1+** **Kf6** 9. **Rf1**.
 4. ..., **Sa5** 5. **Re2+** **Kf6** 6. **Rxe1** **Kxg6** 7. **Rf6+** **K—** 8. **Rb6**.
 4. ..., **Sd2?!?** 5. **Sh4!** **Sb3+** (**Sb1**; **Re2+**) 6. **Kc4!** **Sc1** (**Sa5+**; **Kc3**) 7. **Sg2!** **eSd3** 8. **Sf4+** **Sxf4** 9. **Rxf4**.
 5. **Sf4+** **Kd6**
 6. **Kc3!** This leaves Bl with 3 possible continuations:
 - a) 6. ..., **Ke5**;
 - b) 6. ..., **eSc2**;
 - c) 6. ..., **aSc2**;
 Since 6. ..., **Sb5+** 7. **Kd2**, or 6. ..., **Sb1+** 7. **Kb2**, while after 6. ..., **Kc5** 7. **Rf1** variations "a-2" and "a-3" arise.

- a)
 6. ..., **Ke5**
 7. **Rf1** 7. **Sg6+?** **Kd5**. But now Bl has yet again 3 continuations:
 - a-1) 7. ..., **Ke4**;
 - a-2) 7. ..., **eSc2**;
 - a-3) 7. ..., **aSc2**;
 Since 7. ..., **Sb5** 8. **Kd2**, or 7. ..., **Sb1+** 8. **Kb2** **Sd2** 9. **Sg6+** **K—** 10. **Rxe1**.
 - "a-1"



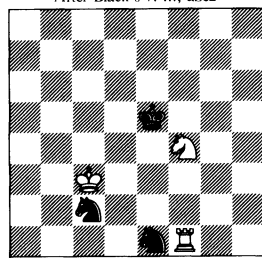
7. ..., **Ke4** (Diagram **K2**)
8. **Rxe1+** **Kxf4**
9. **Re6** **Sb5+** 9. ..., **Sb1+** 10. **Kd3** **Sa3** 11. **Rb6**.
10. **Kc4** **Sa3+** 10. ..., **Sc7** 11. **Re7** **Sa6** 12. **Rb7**. Or 10. ..., **Sa7** 11. **Kc5**. Or 10. ..., **Kf5** 11. **Rc6** **Sa3+** 12. **Kb4** **Sb1** 13. **Rc2**.
11. **Kd3** **Sb5** Otherwise 12. **Rb6**.
12. **Rc6** **Kf3** The well known Réti composition has arisen (Tidskrift för Schack, 1929).
13. **Kc4** **Sa3+** 14. **Kc3!** **Sb5+** 15. **Kd3** **Kf4**. If 15. ..., **Kf2** 16. **Rb6** **Sc7** 17. **Ke4** **Se8** 18. **Ke5** **Sg7** 19. **Rh6**. 16. **Kc4** **Sa3+** 17. **Kd4** **Sb5+** 18. **Kd5** **Sa3** 19. **Rc1(c3)** **Sb5** 20. **Rc5** **Sa3** 21. **Kd4** **Sb1** 22. **Kd3** and 23. **Ra5**. In "a-1" then, the struggle has switched to the ending of R against S.



- "a-2"
7. ..., **eSc2** (Diagram **K3**)

8. Sg6 + Ke4 8. ..., Ke6 9. Rf4 Sa1.
(If now 9. ..., Se3(e1) 10. Re4 + Kf6 11. RxS Kxg6 12. Re6 + K— 13. Rb6.) 10. Kb2 Sc2 (K—) 11. Rh4 as in the main line method.
8. ..., Kd6 9. Rf6 + K— 10. Kb3.
8. ..., Kd5 9. Rf5 + Ke6 10. Rf4.
9. Rf4 + Ke3
10. Kb2 wK has tied down bSS and now the win is attained, either by a propitious exchange of Ss, or by driving bK to the edge and stalemating him -- or by combining both methods.
10. ..., Kd2
11. Se5 Kd1 11. ..., Sb5 12. Rf2 + K— 13. Rxc2. 11. ..., Ke3 12. Rf8 (main line method).
12. Rf8 Kd2 12. ..., Sb5 13. Rd8 + Sd4 14. Sf3. 12. ..., Ke2 13. Rd8 (main line method).
13. Rd8 + Ke3 Or 13. ..., Ke2 14. Sd3 Ke3 15. Sc5 Ke2 16. Sa4(e4) Ke3(e1) 17. Sc3 Kf3(f2) 18. Re8 (main line method).
14. Sc6 Ke2 14. ..., Ke4 15. Sa5 Ke5 16. Sb3 Ke6(e4) 17. Rc8 Kd7(d3) 18. Rc3(+) K— 19. Sa1 wins.
15. Sa5 Ke3
16. Sb3 Ke2
- And the "main line method" play might continue: 17. Sc5 Ke3 18. Kb3 Ke2 19. Se4(a4) Ke3(e1) 20. Sc3 Kf3(f2) 21. Re8 Kf4 22. Sd5 + Kf3 23. Kb2 Kf2 24. Sf4 Kg3 25. Sd3 Kf3 26. Kb3 Kg3(g4) 27. Rb8! This is simpler and quicker than restricting bK to the h-file. 27. ..., Kf3 28. Sb4 Sxb4 29. Rxb4 Sb1 30. Kc2.

K4 A.G. Kopnin
After Black's 7. ..., aSc2



Win 3 + 3

"a-3"

7. ..., aSc2 (Diagram K4)
8. Sg6 + Ke4
9. Rh1! 9. Kd2? Sg2!
9. ..., Ke3
10. Se5 Ke2
11. Sc4 Kf2 11. ..., Kd1 12. Rh2 Kc1 (Sa1; Se3 +, Kc1; Rh1) 13. Rd2 Kb1 (Ka1; Se3) 14. Rd1 + Ka2 15. Rc1.
Or 11. ..., Sa1 12. Sa3 and 13. Kb2.
12. Rh2 + Kf1 12. ..., Kg3(g1) 13. Rh8 Kf2 14. Re8.
12. ..., Kf3 13. Kd2 Ke4 14. Rh5 Kf4 (Kd4; Sd6!) 15. Rh8 (main line method).
13. Rd2 Kg1
14. Rd8 Kf2
15. Re8 Kf3
16. Kd2 bSS are tied down by wK and now it is possible to drive bK back to the edge. The method of doing this was discovered by the author 28 years ago and written up in a short article "Towards they Theory of an Endgame" in *Shakmaty v SSSR*, vi.53.
16. ..., Kf4 16. ..., Kf2 17. Rf8 + .
17. Sd6 Kf3 Or 17. ..., Kg5 18. Rf8.
18. Rf8 + Kg3 and the remaining "main line method" moves might be 19. Se4 + Kg2 20. Kd1 Kg1 21. Sc3(g3) Kg2 22. Se2 Kh3 23. Rg8 Kh2 24. Sf4 Kh1 25. Sh3 Kh2 26. Sf2. bK is stalemated, and one bS is lost!

b)

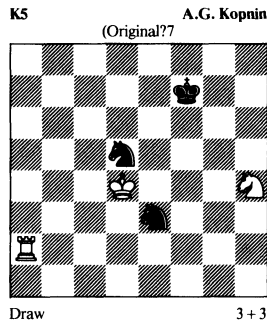
6. ..., eSc2 7. Kb3 Ke5 8. Sg6 + Kd4 9. Rf8 Kd3 10. Rd8 + Ke2 11. Kb2 (see variation "a-2").

c)

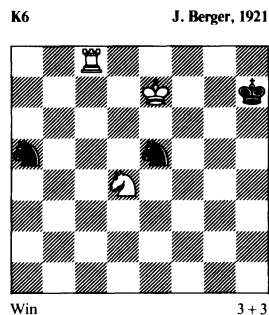
6. ..., aSc2 7. Kd2 Ke5 8. Sg6 + Ke4 9. Rf8, as in variation "a-3".

The specification of tying down bSS by wK does not always reap an advantage leading to a win. In particular, when this takes place in

the centre of the board then the result may be drawn. **K5** is an example where we have been unable to find a win, because here the drive of bK to the edge is unsuccessful, nor does it lead to the advantageous exchange of a pair of Ss. (Readers are invited either to be convinced of this or to refute the author's assertion.)



It is worth pointing out that studies with this force set themselves apart from theoretical positions with the same material by having a **unique solution**. However, in-depth analyses of studies can bring to light solutions to them which are distinct from the author's but no less interesting. Naturally, such discoveries discredit the study concerned and transfer it to the category of theoretical positions.



K6 is an example of this. The author's solution runs: 1. **Rc5** aSc4 2. Sf5 Kg6 3. Ke6 Kh7 4. Rc7+ Kg8 5. Se7+ Kf8 6. Sd5 Kg8 7. Sf6+ Kf8 8. Ra7. We may note that not only 8. Ra7 wins, but equally 8. Rh7 and 8. Kd5. If, in this line, 2. ..., Kg8 3. Ke6 Kh8 4. Rc7 Kg8 5. Se7+ wins. Or if 2. ..., Sg6+ 3. Kf6 cSe5 4. Rc7+ Kg8 5. Sh6+ Kh8 6. Kf5.

The composer's solution has duals (a partially incorrect solution), arising out of the possibility of an advantageous exchange of a pair of Ss. After 1. Rc5 aSc4 one should lay the immediate 2. **Ke6!** Kg6 (K else; Sc6, Sxc6; Rxc4!) 3. Sf5 Kh7 (Kg5(h5); Sd6!) 4. Se7 Kg7(h6,h8) 5. Sc6 Sxc6 6. Rxc4!

This idea of a partial second solution leads us to a complete cook: 1. **Ke6 Sd3**. If 1. ..., a(e)Sc4 2. Rc5 Kg6 3. Sf5 Kh7 4. Se7 Kg7 5. Sc6. Or 1. ..., Sg4 2. Rc5 Sb7 3. Rc7. Or 1. ..., Sg6 2. Rc5 Sf4+ (Sf8+; Kf7) 3. Kf5. 2. **Rc3 Sb2**. 2. ..., Sf4+ 3. Ke5! Sg6+ 4. Kf6 Sf4 5. Rc5. Or 2. ..., Sb7!? 3. Sb3! Sf4+ (Sd8+; Ke7!) 4. Ke5 Sg6+ 5. Kf6. Or 2. ..., Sb4(e1, f2) 3. Rc5 Sb7 4. Rc7. 3. **Kf7!** With this move a mating attack is decisive, for instance 3. ..., Kh6 4. Rg3 Sc4(c6) 5. Sf5+ Kh5 6. Kf6 and 7. Rg5 mate. We may observe that after 3. ..., Kh6 W can also win "beautifully" by making use of the idea of the fork or double attack: 4. **Sf5+!** Kg5 5. Sd6! **Kf4**. If 5. ..., Sa4 6. Ra3! with a double attack (skewer). 6. **Rc5 Sb3** 7. **Rb5**. Double attack (skewer!)

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Chelyabinsk, USSR
17.i.81.

NEW BOOK TITLES

Das Moderne Schachlehrbuch - Teil 3, Das Endspiel. By Rudolf Teschner, Wilhelm Goldmann Verlag, Munich, 1980, 180 pages, in German. A player's introduction to endgame theory, with a number of fresh examples to leaven the standard ones. Missing: a book list, whether for acknowledgements or for further reading.

Endgame Preparation, by Jon Speelman, Batsford, London, 1981, 177 pages. This follow-on to the GM author's **Analysing the Endgame** is in the same informal, conversational style of writing, sugaring the potent analytical pills. The book's theme seems to me to be "the endgame struggle and what is decisive in it". So, we have detailed exposition of tactical motifs, zugzwang, the extra pawn, drawing combinationa. Thereafter we get more strategic, with pawn structures in general and the passed pawn. There's not a lot for the studies enthusiast, but a great deal for the analyst, and should we not all be analysts to some extent?

Maleetüüdid, by I. Rozenfeld, Tallinn, 1981, 80 pages, in Estonian. A mini-collection of 190 fine studies, grouped by: checkmate, stalemate, underpromotion, positional draw, domination (ie win of a piece), zugzwang, and problem themes.

Slovar Shakhmatnoi Kompozitsii, by N.P. Zelepukhin, Kiev, 1982, 208 pages, hard cover, in Russian. This "Dictionary of Chess Composition" is a mixed bag. There is a valuable elucidation (p. 86) of the obscure source "listok Shakhmatonovo Kruzha Petrogubkommy"; but there

is no composer entry for Herbstman or Peckover to take just two examples; there are entries (why?) for all the over-the-board World Champions; there is an entry (p.197) for "Schwalbe", the West German chess composition magazine, but for no other "problem" magazine; and, horror of horrors, our own David Joseph of Manchester still (p. 127) hails from Lodz! The entries under "priority of theme" (p. 130), "publication" (p. 134) and "study composition" (p. 149) are worthwhile, and for the problem world many themes are listed and national "schools" described.

and Some Older Books

Reprints by OLMS, the Swiss company for whom Viktor Korchnoi is an adviser. The address: P.O. Box 159, CH-8033 Zürich, Switzerland. Many chess works from the past are being sumptuously reprinted. Among them: '1414'. '500' and '360' (according to EG's abbreviations); an Ercole del Rio; Lolli; Stamma (which?); Bilguer; Walker (which?); Berger; Philidor (which?); Allgaier's "Anweisung zum Schachspiele"; Em. Lasker's **Chess Magazine**; **Wiener Schachzeitung** magazine; and Voellmy's "Schachtaktik". One would like to have more precise information as to titles, editions, languages and dates, but the whole project is thoroughly praiseworthy.

Manual de Ajedrez, by Jose Paluzie y Lucena, in Spanish, the date given by Dr Chicco's "Dizionario" being 1911-13, with pp. 169-280 covering the endgame. Studies occur in the text and there is a short chapter on "finales artisticos", in which we read the typical problemist's comment that in studies "the stipulation is less

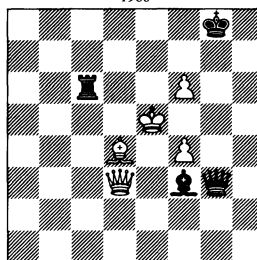
precise than in the problem, as the number of moves in the solution is not indicated". The algebraic notation is used.

Schachtaktik, by Erwin Voellmy, in 4 volumes, Basle, in German, 1927-30. From the title one would not be led to expect many studies in these small books, each of which is around 130 pages. But in fact they are crammed with them, mostly with sources meticulously quoted. The author acknowledges Lamare ("Un Amateur de l'ex-U.A.A.R.") as a major source, but his discursive and readable text is clearly his own, as is the somewhat obscure organisation, redolent of the later Rueb's. Part I is called "Zug und Bereich", Part II "Drohen und Lenken", Part III "Zeit und Raum", and the last part "Übergänge". Each part has an introduction, and it does not help to read (in III) that the title of that part (ie, "Time and Space") does not relate to the volume's contents but rather to "the unifying aspect under which I wish to draw together the various objects". However the work is distinctive in the close connection the author sees between the study and the game.

Finales de Ajedrez, in 2 volumes, by Dr. R. Rey Ardid, Zaragoza, in Spanish, 1944 and 1945. The 253 pages of Vol. I are devoted to P-endings, the 207 pages of Vol. II to pawnless endings. A third volume, on endings with both pieces and pawns, was never published. These two volumes seem best seen as a careful compilation or résumé of endgame theory from all available sources at that date, for the material considered, with commentary and occasional criticism. Again, the algebraic notation is used.

DIAGRAMS AND SOLUTIONS

No. 4650 J. Rusinek
2nd Prize, Revista Romana de Sah,
1980



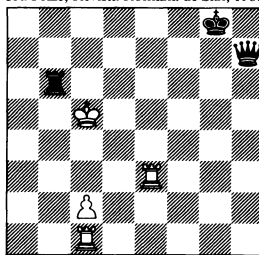
Draw 5+4

No. 4650: J. Rusinek. 1. Bf2/i Re6+/ii 2. Kxe6 Bg4+ 3. f5/iii Qxd3 4. f7+ Kg7 5. Bd4+ Qxd4 6. f8Q+ Kxf8 stalemate (A "model" stalemate, ie both "pure" as to square coverage, and "economical" as to material).

i) Qb3+? Kh8 2. Qb8+ Qg8 3. f7 Kg7 4. Qe6 Qg6 5. Qxg6+ Rxg6. 1. f7+? Kxf7 2. Qb3+ Kg7 3. Qb7+ Kg6.

ii) 1. ..., Qxf2? 2. Qg6+ mates. 1. ..., Qg4 2. Qd8+ Kh7 3. Qe7+ Kh6 4. Qb8+.

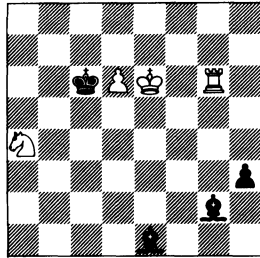
No. 4651 D. Gurgenzidze
3rd Prize, Revista Romana de Sah, 1980



Draw 4+3

No. 4651: D. Gurgenzidze. 1. Re8+/i Kf7 2. cRe1 Rb7 3. Kc6 Ra7 4. Kb6 Rd7 5. Kc6 Qf5 6. R8e5 Qg4 7. R5e4 Qh3 8. R4e3 Qg4 9. Re4 Qf5 10. Re5. i) 1. Rg1+? Rg6 2. Rxg6+ Qxg6, and Bl has a theoretical win (the authority given is Lissitsyn's treatise on the endgame, pp. 350-1).

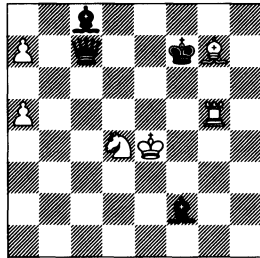
No. 4652 G.M. Kasparyan
1 Hon. Men., Revista Romana de Sah,
1980



Win 4+4

No. 4652: G.M. Kasparyan. 1. d7 Bh4 2. Rh6 Bd8 3. Rh8 h2 4. Rxh2 Bd5 + 5. Ke5 Bc7 + 6. Kd4 Kxd7 7. Rh7 + Kc6 8. Rh6 + Bd6 9. Sb6 wins.

No. 4653 V. Nestorescu
2 Hon. Men., Revista Romana de Sah,
1980



Draw 6+4

No. 4653: V. Nestorescu. 1. a8Q Bb7 + 2. Kd3/i Bxa8 3. Rf5 + Kg6 4. Rg5 + Kh7 5. Rh5 + Kg8 6. Rh8 + Kf7 7. Rxa8 Qg3 + 8. Kc4 Qc7 + 9. Kd3, positional draw.

i) AJR hopes he's right about the following: 2. Qxb7? Qxb7 + 3. Kd3 Qb1 and B1 will win material, for example, 4. Sc2 Qd1 + 5. Kc3 Qf3 + 6. Kb2 Be3 7. Sxe3 Qxe3 and wB and wR are so precariously placed that one or the other will be lost when wR is chivvied off g-file.

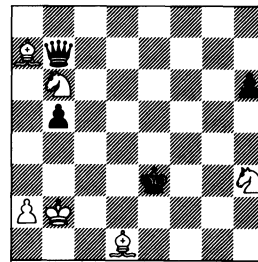
No. 4654: M. Matous. 1. Sc4 + Kd3 2. Sf4 + Kxc4 3. Bb3 + Kb4 4. Bb6 Qg7 + 5. Kb1/i Qh7 + /ii 6. Kc1 Kc3 7. Sd5 + Kd3 8. Bc2 + wins.

i) Threatening 6. Sd5 + Ka3 7. Bc5 +. 5. Kc2? Qc3 +.

ii) 5. ..., Kc3 6. Bd4 + Kxd4 7.

Se6 +. 5. ..., Qf8 6. Bc5 + Kxc5 7. Se6 +. 5. ..., Ka3 6. Sd3.

No. 4654 M. Matous
3 Hon. Men., Revista Romana de Sah,
1980

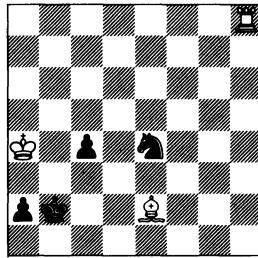


Win 6+4

No. 4655: G.A. Umnov. 1. Rh1 Sc3 + (c3; Bc4) 2. Kb4 Sb1 (Sxe2; Kxc4) 3. Bxc4 (Rh2? Kc1;) 3. ..., a1Q 4. Ba2 Kc2 5. Bxb1 + (Rxb1? Qxa2;) 5. ..., Kd2 6. Rh2 + (Kc4? Qe5;) 6. ..., Ke1 7. Rh1 + /i Kf2 8. Kb3.

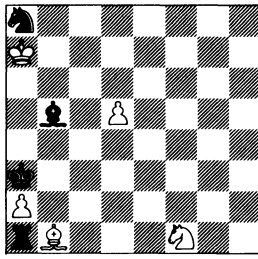
i) 7. Kc4 is given as a dual method of drawing.

No. 4655 G.A. Umnov
1 Comm., Revista Romana de Sah,
1980



Draw 3+4

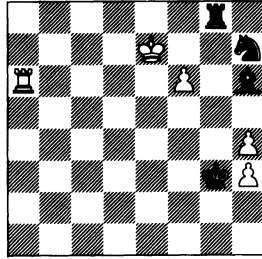
No. 4656 A.V. Sarychev
and V. Israelov
2 Comm., Revista Romana de Sah,
1980



Draw 5+4

No. 4656: A.V. Sarychev and V. Israelov. 1. Sd2 Sc7 2. Kb6 Sxd5 + 3. Kxb5 Sc3 + 4. Ka5 Sxb1 5. Sc4 + Kxa2 6. Kb4 draw.

No. 4657 G.M. Kasparyan
3-5 Comm., Revista Romana de Sah,
1980

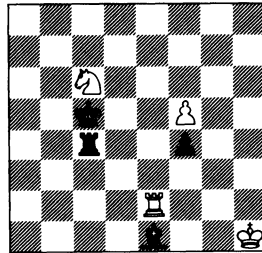


Draw 5+4

No. 4657: G.M. Kasparyan. 1. f7/i Bf8 + 2. Ke8 Rg7/ii 3. Rh6 Ba3 4. Ra6 Bc5 5. Rc6 Bf8 6. Rh6 Bb4 7. Rb6 draw.

i) 1. Kf7? Rh8 2. Kg6 Sf8 + .
ii) 2. ..., Rh8 3. Rg6 + Kxh4 4. Rg8.

No. 4658 Y.M. Makletsov
3-5 Comm., Revista Romana de Sah,
1980



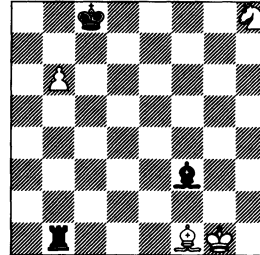
Win 4+4

No. 4658: Y.M. Makletsov. 1. Se5 f3 2. Rxe1 Rh4 + 3. Kg1 f2 + 4. Kxf2 Rf4 + 5. Kg3 Rxf5 6. Kg4.

The third study (by E. Melnichenko) in this ranked group is cooked as printed.

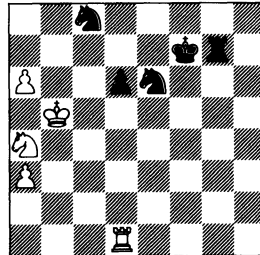
No. 4659: J. Rusinek. 1. Kf2 Bh5 2. Bc4 Rxb6 3. Kg3 Rf6 4. Kh4 Rh6 5. Be6 + Kd8 6. Sg6, with either 6. ..., Bxg6 7. Kg5 draw, or 6. ..., Rxg6 7. Bf7 draw.

No. 4659 J. Rusinek
Special Prize, Revista Romana de Sah,
1980



Draw 4+3

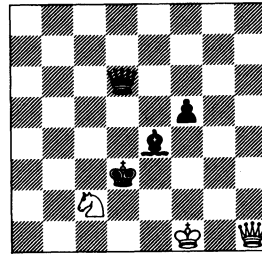
Nor. 4660 An.G. Kuznetsov
and G. Rivkin
1st Prize, "64", 1979



Draw 5+5

No. 4660: An.G. Kuznetsov and G. Rivkin. 1. a7 Sxa7 + 2. Ka6 Sc8 3. Kb7 Rg8 4. Rf1 + Ke7 5. Rc1 Kd7 6. Rxc8 Sd8 + 7. Ka8 Kxc8 8. Sb6 + Kc7 9. Sd5 + Kd7 10. Sf6 + Ke6 11. Sxg8 Sf7 12. a4 d5 13. a5 d4 14. Sh6 Sxh6 15. a6 Sf7 16. Kb8 Sd8 17. Kc7.

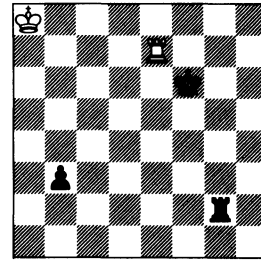
No. 4661 E. Pogoyants
2nd Prize, "64" 1979



Draw 3+4

No. 4661: E.L. Pogosyants. 1. Se1 + Kd2 2. Qh2+ Qxh2 3. Sf3 + Ke3 4. Sxh2 Bh1 5. Kg1 Ke2 6. Sf1 f4 7. Sh2 Bf3 8. Sf1 Bh1 9. Sh2 Bf3 10. Sf1 Bg4 11. Sg3 + fg 12. Kg2.

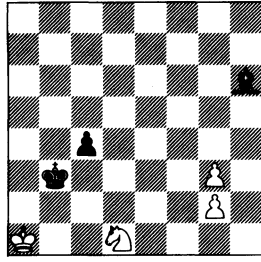
No. 4664 G.A. Nadareishvili
Special Prize, "64" 1979



Draw 2+3

No. 4664: G.A. Nadareishvili. 1. Re4 b2 2. Rb4 Ke5 3. Kb7 Kd5 4. Kb6 Rg8 5. Ka6 Ra8+ 6. Kb7 Ra2 7. Kb6 Ra8 8. Kb7, positional draw.

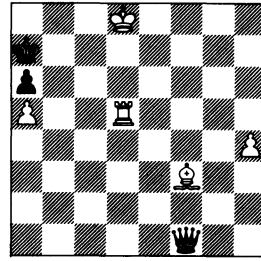
No. 4662 L. Katsnelson
3rd Prize, "64" 1979



Draw 4+3

No. 4662: L. Katsnelson. 1. Kb1 Bg5 2. g4 Bd2 3. g5 Bxg5 4. g4 Bh6 5. g5 Bxg5 6. Ka1 Kc2 7. Sb2 Bf6 8. Ka2 Bxb2 stalemate.

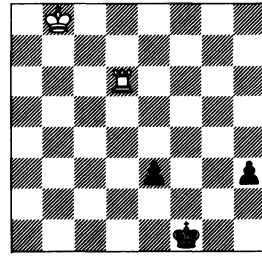
No. 4665 S. Belokon
1 Hon. Men., "64" 1979



Win 5+3

No. 4665: S. Belokon. 1. Rd7+ Kb8 2. Rb7+ Ka8 3. Rf7+ Kb8 4. Bd5 Qd1 5. Rb7+ Ka8 6. Rb5+ Ka7 7. Rc5 Q— 8. Rc7+ Kb8 9. Rc8+.

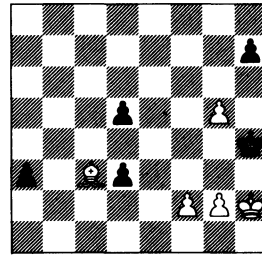
No. 4663 V.N. Dolgov
Special Prize, "64" 1979



Draw 2+3

No. 4663: V.N. Dolgov. 1. Rd1 + Kf2 2. Rh1 Kg2 3. Re1 Kf2 4. Rh1 Kg3 5. Re1 Kf3 6. Rh1 Kg3 7. Re1 Kf4 8. Re2 Kf3 9. Rh2 Kg3 10. Re2, positional draw.

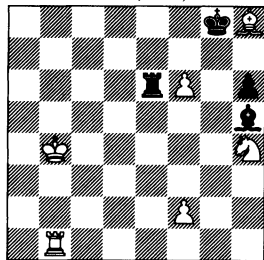
No. 4666 L.A. Mitrofanov
2 Hon. Men., "64" 1979



Win 5+5

No. 4666: L.A. Mitrofanov. 1. g6 hg 2. f3 a2 3. g4 d4 4. Bxd4 Kg5 5. Kg3 a1Q 6. Bxa1 d2 7. Bg7 d1Q 8. f4 mate.

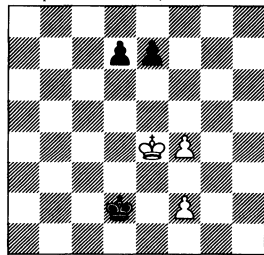
No. 4667 A. Studenetzky
3 Hon. Men., "64" 1979



Win 6+4

No. 4667: A. Studenetzky. 1. f7 + Bxf7 2. Bb2 Re4 + 3. Ka5 Rxh4 4. Rg1 + Kf8 5. Ba3 + Ke8 6. Re1 + Kd7 7. Re7 +.

No. 4668 Y. Peipan
Special Hon. Men., "64" 1979

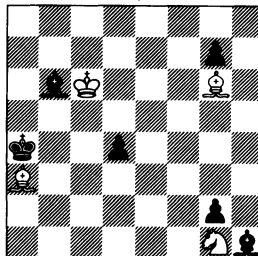


Draw 3+3

No. 4668: Y. Peipan. 1. f5 Ke2 2. f3 Kf2 3. Kf4 Kg2 4. Ke4 Kh2 5. Kd4 Kg3 6. Ke3 Kh3 7. Kd3 Kg2 8. Ke2 Kh1 9. Kd1.

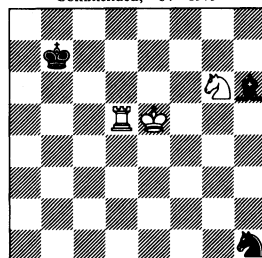
No. 4669: F. Aitov and V.N. Dolgov. 1. Be7 Ka5 2. Bd3 Ba7 3. Kc7 Bb6 + 4. Kb7 g6 5. Kc6 Ba7 6. Kc7 Bb6 + 7. Kb7 g5 8. Kc6 Ba7 9. Kc7 — 10. Kb7 g4 11. Kc6 Ba7 12. Kc7 Bb6 + 13. Kb7 g3 14. Kc6 Ba7 15. Kc7 Bb6 + 16. Kb7.

No. 4669 F.S. Aitov
and V.N. Dolgov
Commended, "64" 1979



Win 4+6

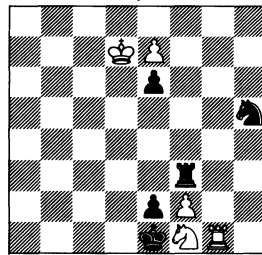
No. 4670 A.G. Kopnin
Commended, "64" 1979



Win 3+3

No. 4670: A.G. Kopnin. 1. Ke4 Sg3 + 2. Kf3 Sf1 3. Rh5 Bc1 4. Rh1 Sd2 + 5. Ke2 Sb3 6. Kd1 Bg5 7. Rh5 B— 8. Rb5 +.

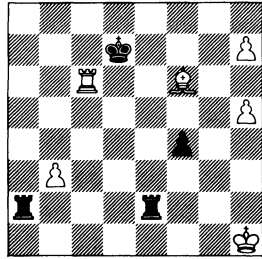
No. 4671 E. Asaba
Commended, "64" 1979



Win 5+5

No. 4671: E. Asaba. 1. Sh2 + Kxf2 2. Sxf3 Kxf3 3. Kxe6 Kf2 4. Rh1/i Sg7 + 5. Kf7 Sf5 6. Rh2 + Kf3 7. Rxe2.
i) 4. e8Q? Kxg1 5. Qg6 + only draws, as wQ cannot check on f4.

No. 4672 A. Koranyi
1st Prize, Paros Memorial, 1979
Award: Magyar Sakkélet, ii.80

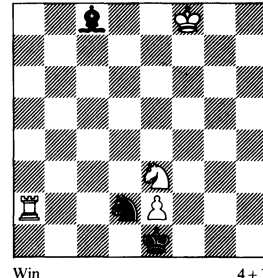


Draw I: Diagram 6+4
II: wPb3 to b4

No. 4672: A. Koranyi. Judge: Arpad Földeak, as replacement for the late Dr. Jenő Ban. 66 entries, 42 composers, 32 countries. The tourney was sponsored by the Tipografia organisation, to which Dr. Ban belonged.
I: 1. Bd4/i Rh2+ (f3; Rg6) 2. Kg1 aRg2+ 3. Kf1 f3 4. Rc7+ Ke6 5. Rc6+ Kf5 6. Rf6+ Ke4 7. Re6+/ii Kd5 8. Rd6+ Ke4 9. Re6+.
ii) 1. Rc1? Rh2+ 2. Kg1 aRg2+ 3. Kf1 f3 4. Rc7+ Ke6 5. Rc6+ Kd5 6. Rd6+ Kc5 7. Bd4+ Kb4 8. Rb6+ Ka5 9. b4+ Ka4 10. Ra6+ Kb3.
ii) 7. Rf4+? Kxf4 8. Be5+ Ke3 9. Bxh2 Rxh2.
II: 1. Rc1/iii Rh2+ 2. Kg1 aRg2+ 3. Kf1 f3 4. Rc7+ Ke6 5. Rc6+ Kd5 6. Rc5+ Ke4 7. Rc4+ Kd3 8. Rc3+ Ke4 9. Rc4+ Kf5 10. Rc5+/iv Ke6 11. Rc6+ Kf7 12. Rc7+ (h8S+? Ke8;) and draws.
iii) 1. Bd4? Rh2+ 2. Kg1 aRg2+ 3. Kf1 f3 4. Rc7+ Ke6 5. Rc6+ Kd5 6. Rd6+ Kc4 7. Rc6+ Kxb4 8. Rb6+ Ka5 wins.
iv) 10. Rf4+? Kxf4 11. Be5 Ke3.

No. 4673: E. Janosi. 1. Kg7/i Bb7 2. Kh6/ii Bc8 3. Kg6/iii Bb7 4. Kf5/iv Be4+ 5. Kg5/v Bh7 6. Rb2/vi Be4/vii 7. Kg4/viii Bh7 8. Kf4 Be4/ix 9. Ke5 Bh7 10. Kd4 Bg8 (or Sc4;) 11. Sg4 Kxe2 12. Sf6.
i) 1. Ke7? Bb7/x 2. Ke6/xi Be4 3. Ke5 Bh7 4. Kd4 Sb3+ 5. Kc3 Sc1 6. Ra1 Kxe2 7. Sc4 Sd3.

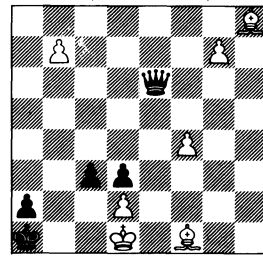
No. 4673 E. Janosi
2nd Prize, Paros Memorial, 1979



Win 4+3

ii) 2. Kf6? Se4+ and 3. ..., Sc3. 2. Kg6? Kf2 3. Rxd2 Kxe3 4. Rd7 Be4+ and 5. ..., Kxe2.
iii) 3. Kg5? Se4+ 4. Kg6 Be6 5. Sg2+ Kf2 6. Ra6 Bc4 7. Ra4 Bxe2.
iv) 4. Kg5? Se4+ 5. Kf4 Sc3.
v) 5. Kf4? Bg6 6. Sg4 Bb1. 5. Kg4? Bh7 6. Rb2 Bg8. 5. Ke5? Bh7 6. Kd4 Sb3+. 5. Kf(e)6? Kf2 6. Rxd2 Kxe3 7. Rb2 Bg2.
vi) For ..., Bg8; and ..., Kxe2; which would follow 6. Kf4? See (viii).
vii) 6. ..., Bg8 7. Sg4 Kxe2 8. Sf6.
viii) 7. Kf4? Bh7 8. Ke5 Bg8 9. Kd4 Kxe2 10. Sf5 Kel.
ix) 8. ..., Bg8 9. Sg4 Kxe2 10. Sf6 wins.
x) 1. ..., Kf2? 2. Sd5 Kxe2 3. Sb6 Bg4 4. Sc4.
xi) 2. Kf6? Se4+ and 3. ..., Sc3. 2. Kd6? Kf2 3. Rxd2 Kxe3 4. Rb2 Bg2 draw.

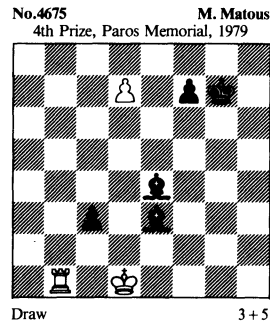
No. 4674 B. Perenyi
3rd Prize, Paros Memorial, 1979



Win 7+5

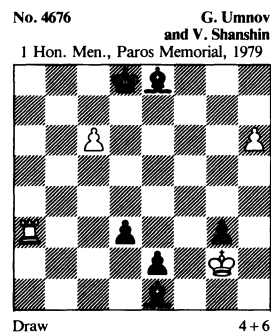
No. 4674: B. Perenyi. 1. g8B (g8Q? Qb3+); 1. ..., Qg4+ 2. Kc1 Qg7 3. b8B/i Qxh8 4. Be5 Qxe5 (Qg7; Bxc3+) 5. fe c2 6. Bxa2 wins.
 i) 3. b8Q? Qe5 4. Be2 Qxh8 5. Qa8 cd+ 6. Kxd2 Qb2+ 7. Kxd3 Qb1+ 8. Kc4 Kb2 9. Qb7+ Kc1 10. Qh1+ Kd2.

JRH: The first stalemate is known, eg Kubbel (1923), No. 913 in '2500', but not in conjunction with the second stalemate.

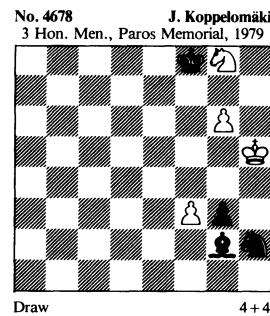


No. 4675: M. Matous. 1. Ke2 c2 2. Rg1+ Bxg1 3. d8Q Bd3+ (c1Q; Qf6+) 4. Kf3 Be2+ (c1Q; Qg5+) 5. Ke4 Bf3+ 6. Kd3 c1Q 7. Qf6+ Kxf6 stalemate.

No. 4677: L. Katsnelson and L. Mitrofanov. 1. Rc6+ Ke5 2. Be1 Rxh4+ 3. Bxh4 g3+ 4. Bxg3 fg+ 5. Kh3 e2 6. Rc1 e1Q 7. Sb2 Qe4 8. Re1 Be3 9. Rxe3 Qxe3 10. Sc4+.

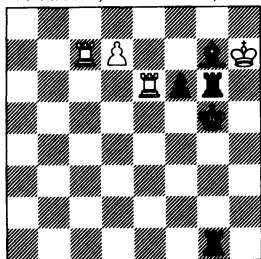


No. 4676: G. Umnov and V. Shanshin. 1. h7 Bc3 2. h8Q Bxh8 3. Rxd3+ Bd4 4. Rxd4+ Kc7 5. Re4 Bxc6 6. Kg1 Bxe4 stalemate, or, for a second stalemate, 3. ..., Kc7 4. Re3 Bh5 5. Kxg3 Kxc6 6. Kf2 Bd4 7. Ke1 Bxe3.



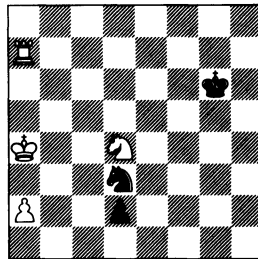
No. 4678: J. Koppelomäki. 1. Kh4 Sf1 2. Sh6 Bxf3 3. g7+ Kxg7 4. Sf5+ Kg6 5. Sxg3 Se3 6. Kh3 Kg5 7. Kh2 Kg4 8. Kg1 Kxg3 stalemate.

No. 4679 F. Moreno Ramos
4 Hon. Men., Paros Memorial, 1979



Win 4+5

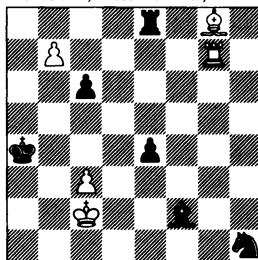
No. 4681 Z. Pigits
2 Comm., Paros Memorial, 1979



Draw 4+3

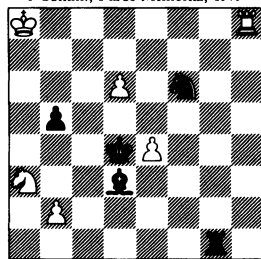
No. 4679: F. Moreno Ramos. 1. Re1 Rxe1 2. Rc5+ Re5 3. Rxe5+ fe 4. d8Q+ Bf6 5. Qd2+ Kh5 6. Qh2+ Bh4 7. Qxe5+ Rg5 8. Qe2+ Rg4 9. Qe8+ Kg5 10. Qe5 mate.
JRH: The same mate is in Kasparyan (1962), No. 757 in FIDE.

No. 4682 M. Krosny
3 Comm., Paros Memorial, 1979



Win 5+6

No. 4680 V.A. Bron
1 Comm., Paros Memorial, 1979

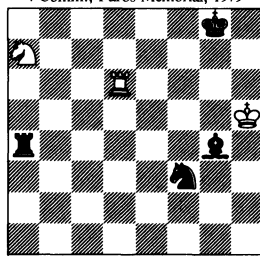


Draw 6+5

No. 4682: M. Krosny. 1. Rg5 Bb6 2. Bb3+ Ka3 3. Re5 Rh8 4. Rh5 Rf8 5. b8Q Rxb8 6. Rxh1 Bg1 7. Rxc1 Rxb3 8. Ra1 mate.

No. 4680: V.A. Bron. 1. e5 Kxe5 2. d7 Sxd7 3. Sxb5 Bxb5 4. Rh5+ Kd6 5. Rxb5 Ra1+ 6. Kb7 Sc5+ 7. Kc8 Kc6 8. Rb4 Re1 9. Rd4 Ra1 10. Rb4.

No. 4683 C.M. Bent
4 Comm., Paros Memorial, 1979

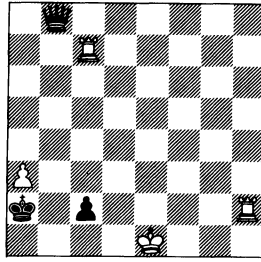


Draw 3+4

No. 4681: Z. Pigits. 1. Rg7+ Kf6 2. Rg1 Se1 3. Rf1+ Kg6 4. Rg1+ Kh5 5. Rh1+ Kg4 6. Rg1+ Kh3 7. Rg3+ Kh2 8. Rd3 Sxd3 9. Sf3+ and 10. Sxd2.

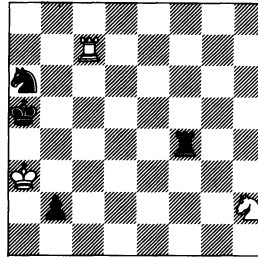
No. 4683: C.M. Bent. 1. Kg6 Sh4+ 2. Kg5 Sf3+ 3. Kg6 Se5+ 4. Kf6 Sf7 5. Rb6 Rxa7 6. Rb8+ Kh7 7. Rb7 Rxb7 stalemate.

No. 4684 D. Gurgenzidze (xi.80)
Prize, Suomen Shakki, 1980
Award: vi-vii.81



Win 4+3

No. 4685 V. Nestorescu (viii.80)
Hon. Men., Suomen Shakki, 1980



Draw 3+4

No. 4684: D. Gurgenzidze. Judge: Per Olin, who, having only 7 studies to examine, of which 2 were faulty, expressed his dissatisfaction with the volume. 1. hRxc2+ /i Kb3 2. R7c3+ Ka4 3. Rc4+ Ka5 4. Rc5+ Ka6 5. Rc6+ Ka7 6. Rc7+ Ka6 7. R2c6+ Ka5 8. Rc5+ Ka4 9. Rc4+ Kxa3 10. Rc3+ Ka2 11. Rc2+ Ka1 12. Rc1+ Kb2 13. R7c2+ Ka3 14. Ra1+ Kb3 15. Rb1+ wins.

i) 1. cRxc2+? Kb1 2. Rb2+ Ka1 3. Ra2+ Kb1 4. hRb2+ Kc1 5. Rc2+ Kb1 6. aRb2+ Ka1.

''Pleasant composition, typical of the author. wRR grind out the win, after the right one has given the first check. The wrong choice leads to stalemate. The capture key is not a serious blemish.''

No. 4685: V. Nestorescu. 1. Rb7 Sc5 2. Rb8 Sa4 3. Ra8+ Kb5 4. Rb8+ and now 3 lines:

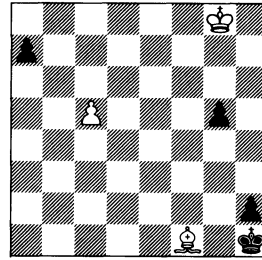
4. ..., Kc6 5. Sf3 Rf8 6. Se5+ Kd5 7. Rb5+ Kd4 8. Sc6+ Kc4 9. Kxa4.

4. ..., Ka6(c5) 5. Rb3 Rd4 6. Sf3(f1) Rd3 7. Sd2 Rxd2 8. Kxa4.

4. ..., Kc4 5. Rb3 Kc5 6. Ka2 Rf2 7. Sf3 Rf1 8. Rxb2 Sxb2 9. Rd2 Rd1 10. Sb3+ K— 11. Kxb2.

''In the author's solution the variations diverge in two directions, but there is a lack of consistency in the two lines, not ameliorated by a solver's discovery of a third variation.''

No. 4686 D. Gurgenzidze (xi.80)
I. Comm., Suomen Shakki, 1980



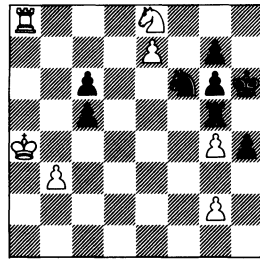
Win 3+4

No. 4686: D. Gurgenzidze. 1. Bc4 Kg1 2. Bd5 g4 3. c6 g3 4. c7 g2 5. c8Q h1Q 6. Qc5+ Kh2 (Kf1; Bc4+) 7. Qc7+ Kg1 (Kh3; Be6+) 8. Qxa7+ Kh2 9. Qc7+ Kg1 10. Qg3+ Kf1 11. Qf3+ Kg1 12. Kg7 Kh2/i 13. Qf4+ Kg1 14. Qg3 Kf1 15. Qf3+ Kg1 16. Kg6 Kh2 17. Qf4+ Kg1 18. Qg3 Kf1 19. Qf3 Kg1 20. Kg5 Kh2 21. Qf4+ Kg1 22. Kg4 wins, for instance, 22. ..., Qh8 23. Qe3+ Kh1 24. Qe1+ Kh2 25. Qg3+.

i) 12. ..., Qh2 13. Qd1+ Kf2 14. Qd2+ Kg3 15. Qe3+ Kh4 16. Qh6+ Kg3 17. Qd6+ Kh3 18. Be6+.

''A closely reasoned first move, and a long solution. W's move 22 does not deserve a'!' because W can repeat his winning manoeuvre with 22. Qg3.''

No. 4687 K. Valtonen (xi.80)
2 Comm., Suomen Shakki, 1980



Black to move, White Wins 7 + 8

No. 4687: K. Valtonen. 1. ..., Re5/i 2. Sxf6 Re1 3. Ka5/ii Ra1 + 4. Kb6 Rxa8 5. Kb7/iii Rh8 6. g5 + Kxg5 7. Sh7 + Rxh7 8. e8Q.

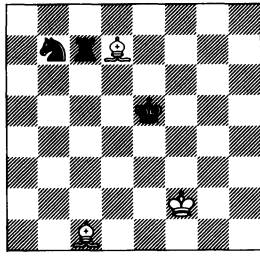
i) 1. ..., Sxe8 2. Rxe8 Re5 3. Rh8 +. 1. ..., Rxg4 + 2. Ka3 Sd5 3. Sd6 Sxe7 4. Sf7 +.

ii) 3. Rh8 +? Kg5 4. Ka3 Rxe7 5. Sh7 + Kxg4 6. Sf8 g5.

iii) 5. e8Q? Rxe8 6. Sxe8 Kg5 7. Sd6 Kxg4 8. Se4 Kf4 9. Sxc5 Kg3 10. Kxc6 Kxg2. 5. g5 +? Kxg5 6. Kb7 Kxf6.

''The R-sacrifice is special. The decoy of bR to h8 has been shown before, with the same aim.''

No. 4688 Y. Makletsov (vi-vii.80)
3 Comm., Suomen Shakki, 1980



Draw 3 + 3

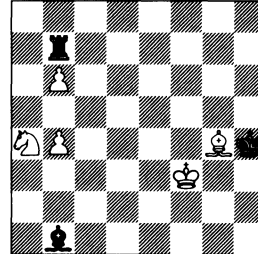
No. 4688: Y. Makletsov. 1. Bb2 + Kd5/i 2. Ba4 Sc5 3. Bc2 Ra7 4. Bb1 Rb7 5. Ba2 + Kc6 6. Bd4 draws, but not 6. Ba1? Ra7, nor 6. Ba3? Ra7 7.

Bxc5 Rxa2 + and 8. ..., Kxc5, nor 6. Bh8? Rh7 7. Be5 Sd3 + and 8. ..., Sxe5.

i) 1. ..., Kd6 2. Ba4 Sc5 3. Ba3 Ra7 4. Bxc5 +.

''The final move by wB, very precise, is the highlight.''

No. 4689 E. Puhakka
1st Place, Visa Kivi 75-year Jubilee
Award: Suomen Shakki, vi-vii.81

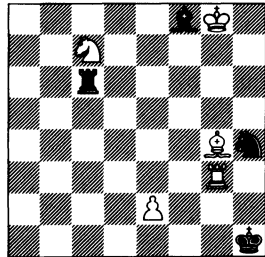


Win 5 + 3

No. 4689: Erkki Puhakka (Espoo). In this Finnish Chess Problem Society competition Espoo, Visa Kivi's home town, and quite small, took on the rest of Finland -- and won by 60 points to 28. The condition was a maximum of 10 men. The event celebrated Kivi's 75th birthday -- and readers will see that he celebrated in style. The director was Erkki Hinkka, who received 11 entries from Espoo (7 composers) and 15 from the rest of Finland (11 composers). Leonard Katsnelson of Leningrad placed the best 15. 1. Bc8 Rb8 2. b7 Bf5 3. Sb6 Bh3 4. Kf2 Bg4 5. Kg2 Kg5 6. Kg3 Bf5 7. Kf3 Kf6 8. Kf4 Be6 9. Ke4 Ke7 10. Ke5 Bf7 11. Sd5 + Kd8 12. Kd6 Rxc8 13. Se7 Rb8 14. Sc6 + Ke8 15. Sxb8.

''A balanced combination of initial skirmish, systematic movement and fine S-manoevres. The manoeuvre is familiar from Liburkin (No. 49 in '650'), but here it is not an end in itself but part of the structure.''

No. 4690 P. Perkonjoja
2nd Place, Visa Kivi 75-year Jubilee,
1981



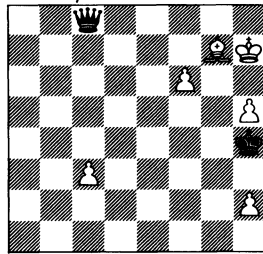
Win 5+4

No. 4690: Pauli Perkonjoja (Turku).
1. Se6 Bd6 2. Rh3 + Kg2 3. Sd4 Rc5
4. Rxh4 Rg5+ 5. Kf7 Kg3 6. Rh6
Be5 7. Sf5 + Kxg4 8. Rh4+ Kxf5 9.
e4 mate.

"Tense, sharp play by W and Bl
produces a beautiful mid-board
mate".

JRH: Cf. Pogosyants (1965). wKh7
wRg3 wBc2 wSd4 wPe2; bKh5 bRe5
bBf4 bSg8. 1. Bg6+ Kh4 2. Rf3
Sf6+ 3. Kg7 Sh5+ 4. Bxh5 Rg5+ 5.
Kf7 Be5 6. Sf5+ Kxh5 7. Rh3+ Kg4
8. Rh4+ Kxf5 9. e4 mate.

No. 4691 B. Breider
3rd Place, Visa Kivi 75-year Jubilee,
1981

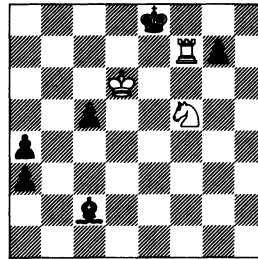


Win 6+2

No. 4691: Bruno Breider (Espoo). 1.
f7 Qf5 + 2. Kg8 Qd5 3. h6 Kh5 4. h7
Kg6 5. h8S+ Kh5 6. h3 Qc4 7. Bf6
Qd5 8. h4 Qg2+ 9. Bg5 Qd5 10. Kg7
Qe5+ 11. Bf6 Qg3+ 12. Kh7 Qd3+
13. Kg8 Qc4 14. Kg7 Qg4+ 15. Bg5
Qd7 16. Sg6.

"Amidst difficult manoeuvres and
forced moves there is a promotion to
wS."

No. 4692 Visa Kivi
4th Place, Visa Kivi 75-year Jubilee,
1981

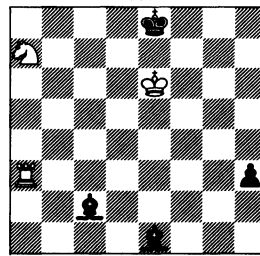


Win 3+6

No. 4692: Visa Kivi (Espoo). 1.
Re7+ Kf8 2. Se3 Bd1 3. Sd5 a2 4.
Re1 a1Q 5. Rf1+ Ke8/i 6. Sc7+ Kd8
7. Rf8 mate.

i) 5. ..., Kg8 6. Se7+ Kh— 7. Rh1+.
"The construction is natural, and
there are two mating variations."

No. 4693 Harri Hurme
5th Place, Visa Kivi 75-year Jubilee,
1981

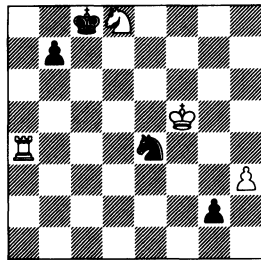


Win 3+4

No. 4693: Harri Hurme (Espoo). 1.
Re3 Ba5 2. Rxh3 Kf8 3. Sc6 Bb6 4.
Kf6 Ke8 5. Se5 Kd8 6. Ke6 Bb1 7.
Rc3 Ba2+ 8. Kd6 Bg8 9. Kc6 Bc7 10.
Rd3+ Kc8 11. Rf3 Bd8 12. Rf8.

"A technically excellent composition,
but the play is somewhat mono-
tonous."

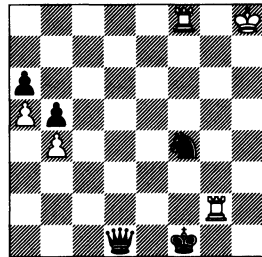
No. 4694 Visa Kivi
6th Place, Visa Kivi 75-year Jubilee,
1981



Win 4+4

No. 4694: Visa Kivi (Espoo). 1. Ra8 + Kd7 2. Ra1 Sg3+ 3. Kf6 Sf1 4. Rd1 + Kc7 5. Se6 + Kb6 6. Rd6 + Ka7 7. Sd4 g1Q 8. Sb5 + K— 9. Rd8 mate.

No. 4695 Per Olin
7th Place, Visa Kivi 75-year Jubilee,
1981



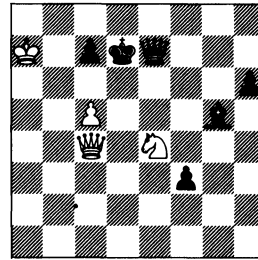
Draw 5+5

No. 4695: Per Olin (Espoo). 1. Rg7 Qh5 + 2. Kg8 Qd5 + 3. Kh8 Qe5 4. Rxf4 + Qxf4 5. Rf7 Qf2 6. Kg7 Ke2 7. Rxf2 + Kxf2 8. Kf6 Ke3 9. Ke5 Kd3 10. Kd5 Kc3 11. Kc5 Kb3 12. Kb6 Kb4 13. Kxa6 Kc5 14. Kb7 b4 15. a6 b3 16. a7 b2 17. a8Q b1Q + 18. Kc8 Qf5 + 19. Kb8 draw.

JRH: Surely after move 7 the draw is "book". I can't trace that position as a study.

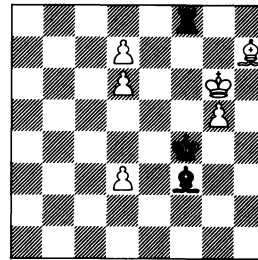
No. 4696: Paavo J. Markkola (Espoo). 1. c6 + Kd8 2. Qd5 + Ke8 3. Qg8 + Qf8 4. Sd6 + Ke7 5. Sc8 + Ke8 6. Qe6 + Be7 7. Sd6 + wins, for if 7. ..., cd 8. c7.

No. 4696 Paavo J. Markkola
8th Place, Visa Kivi 75-year Jubilee,
1981



Win 4+6

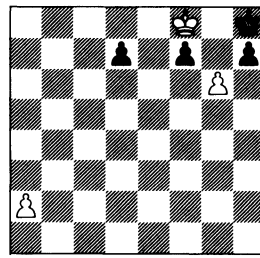
No. 4697 B. Breider
9th Place, Visa Kivi 75-year Jubilee,
1981



Draw 6+3

No. 4697: Bruno Breider (Espoo). 1. Kg7 Rd8 2. Kf6 Rxd7 3. g6 Bh5 4. g7 Rf7 + 5. Ke6 Rxd7 6. Bf5 Be8 7. d7 Rxd7 8. Bg6 Rd8 9. Ke7 draw.

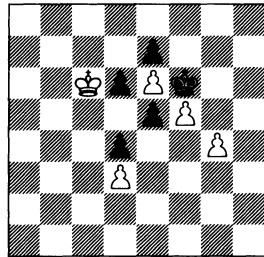
No. 4698 P. Olin
10th Place, Visa Kivi 75-year Jubilee,
1981



Win 3+4

No. 4698: Per Olin (Espoo). 1. ..., hg (because it has to be B1- to move!) 2. Kxf7 g5 3. a4 g4 4. a5 g3 5. a6 g2 6. a7 g1Q 7. a8Q + Kh7 8. Qe4 + Kh6 9. Qh4 mate, or 2. ..., d5 3. a4 d4 4. a5 d3 5. a6 d2 6. a7 d1Q 7. a8Q + Kh7 8. Qg8 + Kh6 9. Qxg6 mate.

No. 4699 **Pekka Massinen**
11th Place, Visa Kivi 75-year Jubilee,
1981

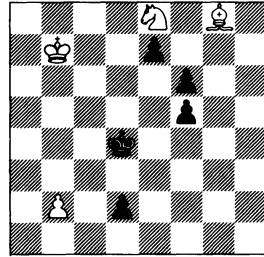


Win 5+5

No. 4699: Pekka Massinen (Helsinki).
1. Kd7 e4/i 2. de d3 3. g5 + Kxg5 4.
Kxe7 d2 5. f6 d1Q 6. f7 d5 7. f8Q de
8. Qf6+ Kg4 9. Kf7 Qd5 10. Kg7 e3
11. e7 Qd7 12. Kf8 e2 13. Qg6+ Kf3
14. e8Q wins.

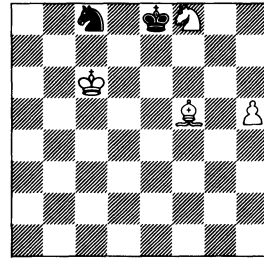
i) 1. ..., d5 2. g5+ Kxf5 3. Kxe7 e4 4.
g6 and now, either 4. ..., e3 5. g7 e2
6. g8Q e1Q 7. Qf7+ Kg4 8. Qg7+
Kf3 9. Qxd4, or 4. ..., ed 5. g7 d2 6.
g8Q d1Q 7. Kf8 d3 8. e7 d2 9. e8Q.

No. 4701 **Pekka Unho**
13th Place, Visa Kivi 75-year Jubilee,
1981



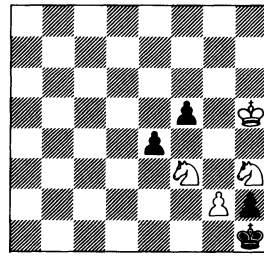
Win 4+5

No. 4702 **Henry Tanner**
14th Place, Visa Kivi 75-year Jubilee,
1981



Win 4+2

No. 4700 **Kari Valtonen**
12th Place, Visa Kivi 75-year Jubilee,
1981



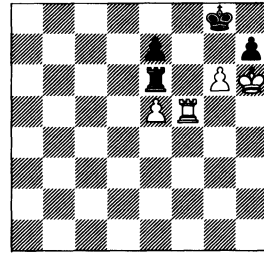
Win 4+4

No. 4700: Kari Valtonen (Tampere).
1. Se1 f4 2. Kg4 f3 3. g3 f2 4. Sxf2 +
Kg1 5. Sf3+ Kxf2 6. Sxh2 Kg2 7.
Kf4 Kxh2 8. g4 wins.

No. 4701: Pekka Unho (Helsinki).
1. Bb3 f4 2. Bd1 Ke3 3. Sg7 f3 4. Sh5
e5 5. Kc6 e4 6. Kd5 f2 7. Sg3 Kd3 8.
b4 e3 9. Be2+.

No. 4702: H. Tanner. 1. Se6 Se7+ 2.
Kb6 Sxf5 3. Sg7+ Sxg7 4. h6. Cf.
V.S. Kovalenko (1967), EG13.625.

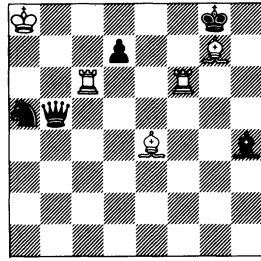
No. 4703 **Thomas Ristoja**
15th Place, Visa Kivi 75-year Jubilee,
1981



Win 4+4

No. 4703: T. Ristoja. 1. Rf8+ Kxf8
2. Kxh7 Rxc6 3. Kxc6 Kg8 4. e6 wins,
or 2. ..., Rxe5 3. g7+ Ke8 4. g8Q+
Kd7 5. Qg4+.

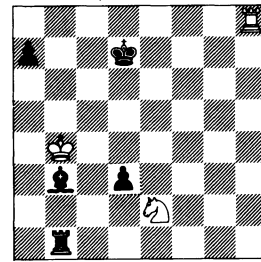
No. 4704 V. Pachman
1st Prize, Rêti Memorial, 1979



Draw 5+5

No. 4704: V. Pachman. Judge: J. Fritz. 1. Rb6 Qa4 2. Bd5+ Kh7 3. Rb4 Qxb4 4. Bf8 Qd2 5. Be4+ Kg8 6. Bh6 Qb4 7. Bd5+ Kh7 8. Bf8 draw.

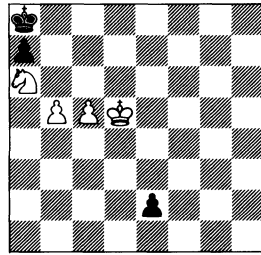
No. 4705 M. Matous
2nd Prize, Rêti Memorial, 1979



Draw 3+5

No. 4705: M. Matous. 1. Sc3 d2 2. Rh2 d1Q 3. Sxd1 Bxd1+ 4. Kc3 a5 5. Ra2 a4 6. Ra1 Rxa1 7. Kb2, drawn. JRH: A well known draw. Perhaps the best anticipation is Perkonaja (1964), EG20.1101.

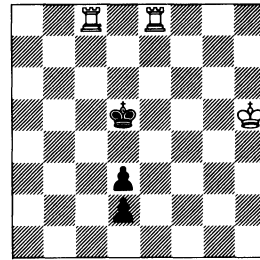
No. 4706 B. Sivak
3rd Prize, Rêti Memorial, 1979



Draw 4+3

No. 4706: B. Sivak. 1. c6 e1Q 2. Kd6 Qf1 3. Kd7 Qf5+ 4. Kd8 Qd5 5. Kc8 Qe6+ 6. Kd8 Qd6+ 7. Kc8 Qf8+ 8. Kd7 Qg8 9. Sc7+, drawn.

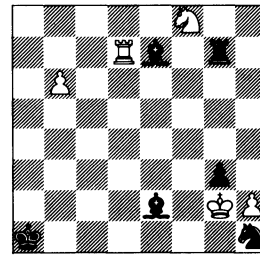
No. 4707 D.A. Gurgenzidze
4th Prize, Rêti Memorial, 1979



Win 3+3

No. 4707: D.A. Gurgenzidze. 1. eRd8+ /i Ke4 2. Rc4+ Ke3 3. Re8+ Kf3 4. Rf8+ Ke3 5. Rf1 Ke2 6. cRf4 d1Q 7. R4f2+ wins.
i) 1. cRd8+? Kc4 2. Re4+ Kc3 3. Rc8+ Kb3 4. Rb8+ Kc3 5. Rb1 Kc2 6. eRb4 d1Q.

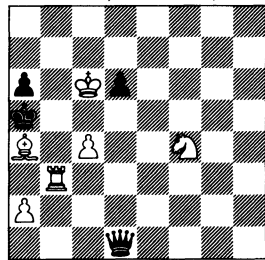
No. 4708 V. Kos
1 Hon. Men., Rêti Memorial, 1979



Draw 5+6

No. 4708: V. Kos. 1. Sg6 Bf1+ 2. Kxf1 Rf7+ 3. Sf4 Rxf4+ 4. Kg1 Bc5+ 5. Kxh1 Rh4 6. Kg2 gh 7. Kh1 Bg1 8. Rd8 Rb4 9. Rb8 Kbl 10. b7 Rb2 11. Rg8 Rxb7 12. Rg7 Rb2 13. Rg2.

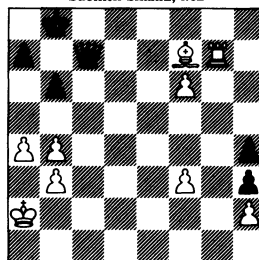
No. 4709 V. Kos
2 Hon. Men., Réti Memorial, 1979



Win 6+4

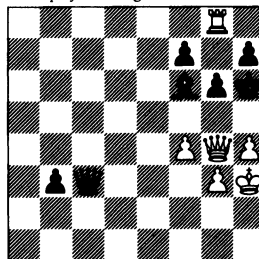
No. 4709: V. Kos. 1. Ra3 Qc1 2. Bb3+ Qxa3 3. Sd3 d5 4. c5 d4 5. Kd6 Kb5 6. Kd5 a5 7. Bc4+ Ka4 8. Kxd4 wins.

No. 4711 A. Chernenko
2nd Commended, Bóók Jubilee
Suomen Shakki, i.82



Win 9+6

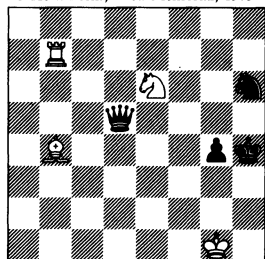
No. 4711a
from a game
played in England in 1962



White to Play 6+7

No. 4711a: unknown. 1. Qg5+ Bxg5 2. hg+ Kh5 3. Rh8 Qxh8 4. g4 mate.

No. 4710 Y. Akobiya
3 Hon. Men., Réti Memorial, 1979

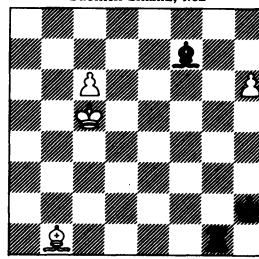


Draw 4+4

No. 4710: Y. Akobiya. 1. Be7+ Kg3 2. Rb3+ Qxb3 3. Bd6+ Kh4 4. Be7+ Kh3 5. Sf4+ Kg3 6. Se2+ Kh3 7. Sf4+.

No. 4711: A. Chernenko. See EG68, esp. p. 47, for the remainder of this tourney. Bl threatens to take wPh2+, or simply ...Qc2+. 1. Rg8+ Kb7 2. Bd5+ Ka6 3. Bb7+ /i Qxb7 4. b5+ Ka5 5. Ka3 Qxf3 6. Ra8/ii Qxa8 7. b4 mate.
i) 3. Rg7(f7)? Qc2+. 3. b5+? Ka5 4. Ka3 Qc5+. 3. Bc4? b5 4. ab+ Kb6 5. f7 Qxh2+ 6. Ka3 Qe5 7. Rg1 Qf4.
ii) 6. Rg7? a6 7. Ra6 Qxb3+ 8. Kxb3 stalemate.

No. 4712 Em. Dobrescu
3rd Commended, Bóók Jubilee
Suomen Shakki, i.82



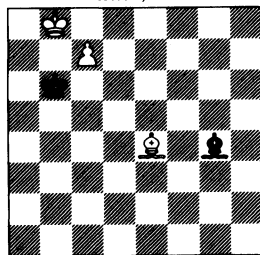
Win 4+3

No. 4712: Em. Dobrescu. 1. h7/i Rg5 + /ii 2. Kd6/iii Rh5 3. c7 Rh6 + 4. Ke7/iv Be6 5. Bg6 Bc8/v 6. Kf6 Kg3 7. Kg5 Rxh7 8. Bxh7 Kf3 9. Bf5 Ba6/vi 10. Kf6 Kf4 11. Bd7 Ke4 12. Ke6 Kd4 13. Kd6 Bb7 14. Bf5 Kc4 15. Be4 Bc8 16. Kc6 Bh3 17. Kb6 Bg4 18. Ka7 Kc5 19. Kb8 Kb6 20. Bb7.

- i) 1. c7? Rc1 + 2. Kd6 Bg8.
- ii) 1. ..., Rc1 + 2. Kd6 Rd1 + 3. Ke7.
- iii) 2. Kb6? Rh5 3. Bf5 Be6 4. Bxe6 Rxh7.
- iv) 4. Ke5? Be6 5. Bf5 Bc8 6. Bxc8 Rxh7 draw.
- v) 5. ..., Bh3 6. Kf6 Kg3 7. Kg5.
- vi) 9. ..., Bb7 10. Kf6 Kf4 11. Bh3 Ke3 12. Ke5 Kd3 13. Bg2 Bc8 14. Kd5 Bg4 15. Kc5 Kc3 16. Kb6 Kd4 17. Kb7 Kc5 18. Kb8.

Given as an anticipation is this position by Luigi Centurini (La Régence, 1856): wKd6 wBb5 wPc5; bKf2 bBf3. 1. Bc4 Ke3 2. Bd5 Bg4 3. c6 Kd4 4. Bg2 Kc4 5. Kc7 Kc5 6. Kb8 Kb6 7. c7. Kling and Horwitz also explored similar positions.

No. 4712a G. Lisitsyn vs. NN, Moscow, 1956



White to Play 3 + 2

No. 6712a: G. Lisitsyn vs. Amatööri. 1. Bb7 Bh3 2. Bc8 Bg2 3. Bg4 Bb7 4. Be2, and if 2. ..., Bf1 3. Bg4 Ba6 4. Bf3 and 5. Bb7.

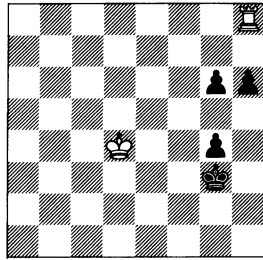
EG69 misprints.
 p.64: the R on h6 should be **white**.
 p.65: the R on c1 should be **black**.
 p.87: Alexander Osifovich Herbstman is what should have been printed.

XXV Meeting of the FIDE Compositions Commission, 7-14.ix.82, in Varna, Bulgaria. The first titles for solving were awarded: sole IGM is Pauli Perkonoja (Finland), and among the IMs are Uri Avner and Ofer Komai (both Israel). The future of the Yugoslav PROBLEM ("Organ" of the FIDE Commission) remains uncertain. Much debate over the future of the FIDE-Albums -- both their form and purpose came under scrutiny. The twin purposes were agreed to be "documentation" and "titles", but dissatisfaction was expressed with the way both of these aims were currently carried out. "EG", of course, documents studies, and, an independent observer might suggest, could be used to award studies titles -- but this idea does not seem to have, not far from Tel-Aviv been brought up in the discussions. The 1983 meeting is scheduled for 29.viii to 5.ix -- anyone wishing to attend should write to: Uri Avner, 16 Hazamir Street, Ramat-Gan 52-596, Israel.

The 4th EG of 1982 is appearing... in 1983. If this has an "Irish" ring, let me assure readers that the reason is not that I have Irish blood in my veins, though that is true, my father having been born in Killarney.

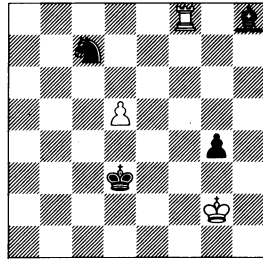
Now, the 1983 EG-subscription remains at £4.00 or \$10.00, covering EG71-74. If you, subscribing and suffering reader, will renew, and and have not so far done so, NOW is the time.

No. 4713 J.D.M. Nunn
Schaakbulletin, iii.82



Win 2+4

No. 4714 A. Avni
Yedioth Aharanot, 8.vi.79
1st Prize,
Israel "Ring" Tourney, 1978-9
Award: Shahmat, ix-x.81



Win 3+4

No. 4713: John Nunn, who, due to the current educational economies being implemented in Britain, no longer holds a lectureship at Oxford University, so has been "forced" (the term is his own, said with humour) to become a professional chessplayer.

1. Ke3/i h5 2. Ke2/ii Kg2 3. Rh7/iii g3/iv 4. Rh6 Kh2 (Kg1; Kf3) 5. Rxc6 h4 (Kg2; Rh6) 6. Kf3/v and wins.

i) 1. Rxh6? Kf2 Rxc6 g3 3. Rf6+ Ke2. 1. Ra8? h5 2. Ra3+/vi Kf2 3. Ke4 g5 4. Ra2+ (Kf5, g3;) 4. ..., Kg3 5. Ke3/vii h4 6. Ke2 Kg2 7. Ke1+ Kg1.

ii) 2. Rh6? h4 3. Ke2 h3 4. Kf1 Kh2 5. Rxc6 g3 6. Rg8 g2+ 7. Kf2 g1Q+ 8. Rxc1 stalemate.

iii) 3. Rh6? g3 and W is in zugzwang, for if 4. Rxc6 h4, or 4. Ke3 Kf1, or 4. Ke1 Kh2 5. Rxc6 h4 6. Kf1 h3 7. Rg8 g2.

iv) 3. ..., Kg1 4. Rh6 g3, or 3. ...,

Kh2 4. Rh6 g3 are merely transpositions, while if 3. ..., Kg3 4. Rh6 h4 5. Kf1 wins.

v) For if now 6. ..., Kg1 7. Rg4 Kf1 8. Ra4 Kg1 9. Rxh4 g2 10. Rg4 Kh1 11. Kf2.

vi) 2. Ke3 g5 3. Ke2 Kg2 4. Ra5 g3 5. Rxc5 h4 and W makes no headway.

vii) 5. Kf5 Kh3 6. Kxc5 g3 is likewise a draw.

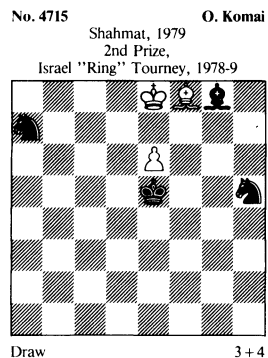
No. 4714: Amazia Avni. The judge, Yohanan Afek, reports: "The art of the endgame study in Israel has had a considerable uprising in the last decade - as regards both quality and quantity. Whereas in the past the main role was played by successful appearances of Israeli composers in the international arena, while the local production was often neglected, in the present event, with 42 compositions, the level proved fairly high. No less encouraging was the originality of the selected studies, which weathered, almost without mishap, the scrutiny by our English colleague Mr Richard Harman, to whom I express my gratitude. The testing of the structural purity of the compositions and the relevance of the supplementary play which precedes the body of central motifs, was my supreme consideration in ranking them. Studies which did not represent an original and significant contribution were not included in the award."

1. d6 Be5 2. d7 Se6 3. Re8 Sf4+ 4. Kg3 (K else? Bc7;) 4. ..., Bc7/i 5. d8Q+ (Rc8? Se2+;) Sd5+/ii 6. Re5 Bxd8 7. Rxd5+ and 8. Rxd8.

i) 4. ..., Sh5+ 5. Kh4 Bc7 6. Kxh5 or 6. d8Q. 4. ..., Se2+ 5. Kf2 g3+ 6. Ke1/iii Bc3+ 7. Kd1 Ba5 8. Rxe2 Kd4 9. Rg2 (Rd2+? Ke3;) 9. ..., Ke5 10. Rxc3 Ke6 11. Rd3 wins, for instance, 11. ..., Ke7 12. Kc2 Kd8 13. Kb3 Be1 14. Kc4 Bh4 15. Kb5 Kc7 16. Rd5 Be7 17. Kc4 Bf6 18. Kd3 Kd8 19. Ke4 and 20. Kf5 and 21. Ke6.

ii) 5. ..., Bxd8 6. Rxd8+ Ke4 7. Re8+ Kf5 8. Rf8+.

iii) 6. Kf1? g2+ 7. Kxg2 Bc7.
 "A miniature pearl interwoven with surprising elements. The astounding point 6. Re5!! sets this in front of a long line of studies featuring wR vs. 2 minor Bl pieces."



No. 4715: O. Komai. 1. Bc5/i Sb5/ii 2. e7 Sf6+ 3. Kf8 Sc7/iii 4. Bd6+ (Bb6? Se6 mate) 4. ..., Kxd6 5. e8S+ (else Se6+;) 5. ..., cSxe8 stalemate. i) 1. e7? Sf6+ 2. Kd8 Bf7 (or Sc6+). ii) 1. ..., Sf6+ 2. Kf8 Sb5 3. e7, see main line.

iii) 3. ..., Kd5 4. e8Q Sxe8 5. Kxg8. "A special contribution to the fascinating genre of skirmishes 'to the end' between minor pieces culminating in an underpromotion, forcing a model stalemate."

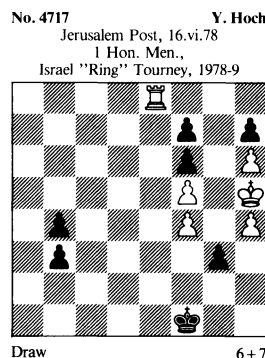
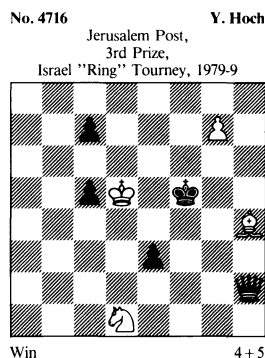
No. 4716: Y. Hoch. 1. Se3+ Kf4 2. Bg5+ Kxg5 3. g8Q+ Kf4 4. Qf8+ Kxe3 5. Qxc5+ Kd2/i 6. Qa5+ (Qb4+? Kc2(c1) 6. ..., Ke3 7. Qa7+/ii c5 8. Qxc5+ Kd2 9. Qa5+ Ke3 10. Qa7(b6)+ Kd3 11. Qa3(b3)+ Ke2 12. Q2+ Ke1 13. Qxh2 f2 14. Kd4(e4) f1Q 15. Ke3.

i) 5. ..., Kd3 6. Qa3+ and 7. Qa2+.

ii) 7. Qc5+? Kd2. 7. Qc3+? Kf2.

"W goes for the whole pot and right off produces his 2 winning cards, ostensibly favouring a far-sighted royal manoeuvre. The series of long-range threats by wQ to obtain control of the whole battlefield creates a tremendous aesthetic impression, and

if it were not for the minor dual from move 10 on this study might have been ranked higher."



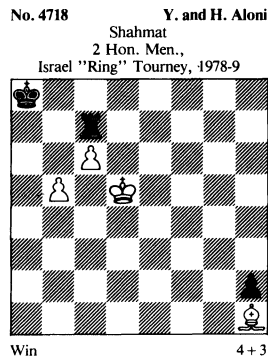
No. 4717: Y. Hoch. 1. Re3 g2/i 2. Rf3+ Ke2 (Kg1; Rxb3) 3. Rg3 Kf2 (Kd2; see main line) 4. Rf3+ Ke1 5. Rg3/ii Kd2 6. Rxc2+ Kc1 7. Rg1+ Kc2 8. Rg2+ Kc3/iii 9. Rg3/iii 9. Rg3+ Kc4 10. Rg2 Kc3 11. Rg3+ Kb2 12. Re3/iv Ka2 13. Re4 Ka3 14. Re3 Ka4 15. Re2 Ka3 16. Re3 Ka2 17. Re4, positional draw.

i) 1. ..., b2 2. Rf3+ Ke2/v 3. Rb3 g2 4. Rxb2+ Kf3 5. Rb3+(b1) Kf2 6. Rb2+ Kg3 7. Rb3+ Kh2 8. Rh3+.

ii) 5. Re3+? Kd2 6. Rg3 b2 7. Rxc2+ Kc1 8. Rg1+ Kc2 9. Rg2+ Kb3 10. Rg3+ Ka2 11. Rg2 Ka1.

iii) 8. ..., Kb1 9. Re2(d2) b2 10. Re4(d4) b3 11. Rc4 Ka2 12. Ra4+.

iv) 12. Rd3? Kc2 13. Rd4 Kc3.
 v) 2. ..., Kg2? 3. Rxc3+. 2. ..., Ke1?
 3. Rxc3 Kd2 4. Rb3 Kc2 5. Rxb4.
 "A delicate and heroic fight by wR
 against bPP."



No. 4718: Yoel Aloni and Hillel Aloni. 1. b6/i Rh7 2. c7 (Kd6? Rh6+;) 2. ..., Rxc7/ii 3. bc (Kd6+? Rb7;) 3. ..., Kb7 4. Kd6+ Kc8 5. Bc6/iii h1Q 6. Bd7+ Kb7 7. c8Q+ Ka7 8. Qc5+ Kb8 9. Qc7+ Ka8 10. Bc6+ Qxc6+ 11. Qxc6+.
 i) 1. Kd6? Kb8 (Rc8? b6) 2. b6 Rb7 (Rg7? c7+, main line) 3. c7+ Kc8 4. Bxb7+ (Kc6, Rxc7+;) 4. ..., Kxb7 5. Kd7 h1Q 6. c8Q+ Kxb6.
 ii) 2. ..., Kb7 3. Kd6+ Kc8 4. b7 mate.
 iii) 5. Bd5? h1Q 6. Be6+ Kb7 7. c8Q+ Ka7 8. Qc5+ Kb8 9. Qc7+ Ka8 10. Bd5+ Qxd5+.
 "The differentiation between 5. Bd5!? and 5. Bc6!! lends this study its artistic and theoretically innovating value."

No. 4719: Y. Hoch. 1. a5+/i Ka6/ii 2. Kxa2 Qf7+ 3. e6 Qxe6+ 4. d5 Qxd5+ 5. c4 Qxc4+ 6. b3/iii Qc2+/iv 7. Ka3 (Ka1? Qd1+;) 7. ..., Qc1+ 8. Ka2 Qd2+ 9. Ka3 draws, for if 9. ..., Qxb4+ 10. Kxb4 gh 11. Kc5 Kxa5 12. Kc6.
 i) 1. Kxa2? Qf7+ 2. e6 Qxe6+ 3. d5 Qxd5+ 4. c4 Qxc4+ 5. Qb3 Qxb3+ 6. Kxb3 h5.

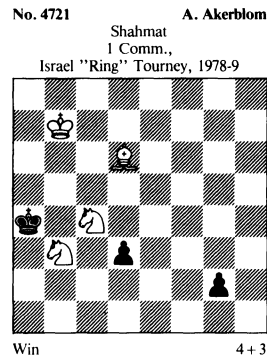


ii) 1. ..., K-7 2. Qxh7+ and Kxa2.
 1. ..., Kc6 2. Qg2+ Qf3 3. Qg1 Qf2
 4. Qh1+ Qf3 5. Qg1.
 iii) 6. Qb3? Qxb3+ and h5.
 iv) 6. ..., gh 7. bc bc 8. Kb2.
 "A remarkably picturesque scene of defenders guarding the goal. Right on the line B1 realises that he is in fact... offside."



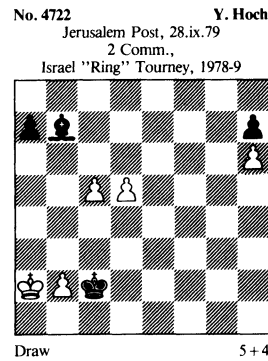
No. 4720. A. Avni. 1. b6+/i Kb8/ii 2. b7/iii Bxb7/iv 3. g7/v h2+/vi 4. Kxh2 (Kf2? Re8;) 4. ..., Rxe5 5. g8Q+ Re8+ 6. Be5/vii Bxe5+ (Rxc8; Bxd6+) 7. Kh1 and 7. ..., Rxc8 is stalemate, while 7. ..., Bc6 8. Qf7 Rd8 9. Kg1 is a theoretical draw.
 i) 1. g7? h2+ (Re8? Se7) 2. Kxh2 Rxe5 3. b6+ Kb8 (Ka6? Sb4+, and Bxe5) 4. Bxe5 Bxe5+ and ... Bxd5.
 1. Sc6+? Bxc6 2. bc h2+ 3. Kg2 Re2+.

ii) 1. ..., Ka6 2. Sc7+ Bxc7 3. bc Re8
 4. Kh2 Bg2 5. g7. 1. ..., Kb7 2. g7
 Re8 3. Se7.
 iii) 2. g7? h2+ 3. Kf2 Re8.
 iv) 2. ..., Kxb7 3. g7. 2. ..., h2+ see
 main line.
 v) 3. Sd7+? Ka8 4. Sb6+ Ka7 5. ?
 vi) 3. ..., Re8? 4. Sf4 Bc8 5. Kh2.
 vii) 6. Qg3? Bxg3+ and ... Bxd5.
 "A pure pin-stalemate with introduc-
 tory motifs (cross-check and critical
 use of e5) which bear a resemblance
 to the 1st Prize -- but not as
 exhilarating."

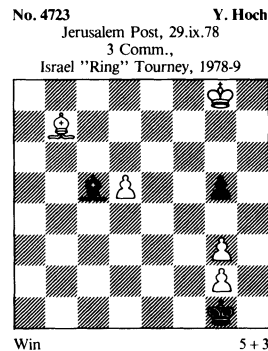


No. 4721: A. Akerblom. 1. bSd2/i
 g1Q 2. Ka6 Qd4/ii 3. Be7 (Sb6+,
 Qxb6+); 3. ..., Qxc4+ 4. Sxc4 d2 5.
 Se3 (Sxd2? stalemate) 5. ..., Kb3 6.
 Bf6, but not 6. else Kc3, drawn.
 i) 1. bSa5? g1Q 2. Ka6 Qb1 3. Sb6+
 Qxb6+ 4. Kxb6 d2 5. Sc4 d1S. 1.
 Sc5+? Kb4 2. Se4+/iii Kxc4 3. Bh2
 Kd4. 1. Sd4? g1Q 2. Sb2(b6)+ Ka5
 3. Sb3(c6)+ Kb5 4. ?
 ii) 2. ..., Qc5 3. Sb2+ Kb4 4.
 Sxd3+.
 iii) 2. Sd2? g1Q 3. Se4+ Ka5.
 "A typical, though lustreless, duel
 between minor pieces and an over-
 burdened bQ."

No. 4722. Y. Hoch. 1. c6/i Ba8 2.
 b4/ii a6 3. Ka3 Kc3 4. Ka4 Kc4 5.
 Ka5 Kxd5 6. Kxa6 Kxc6/iii 7. Ka7
 Bb7 8. b5+ Kc7 9. b6+ Kc6 10. Kb8
 Ba6 11. Ka7 Bc8 12. Kb8 Bb7 13.



Ka7 Bc8 14. Kb8 Bh3 15. Ka7/iv Bc8
 16. Kb8, positional draw.
 i) 1. d6? Bc6 2. Ka3 a5 3. b4 a4. 1.
 Ka3? Bxd5 2. Kb4 Kxb2 3. Kb5 Bb7.
 ii) 2. Ka3? Kd3 3. b4 Kc4 4. Ka4
 Kxd5 5. b5 a6 6. ba B(K)xc6+.
 iii) 6. ..., Bxc6 7. b5 Bd7 8. b6.
 iv) 15. b7? Kb6 16. Ka8 Bg2 17. Kb8
 Bf3.
 "The idea of neutralising bK and bB
 by nuisance threats of advancing wP
 to a short diagonal has been worked
 often before now, but the originality-
 test could not produce a complete
 anticipation."



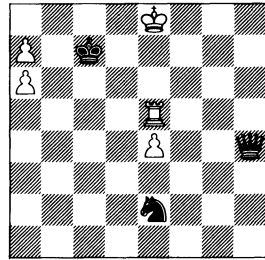
No. 4723. Y. Hoch. 1. g4/i Kxg2/ii
 2. d6+ Kg3 3. d7 Bb6/iii 4. Bc8 Bd8
 5. Kf7(f8) Kxg4 6. Ke8 B- 7. d8Q(R,
 B)+.
 i) 1. Kf7? Kxg2 2. g4 Kg3 3. Bc8 Kf4
 4. Kf6 Bd4+ 5. Kg6 Ke5 6. Be6 Be3.

ii) 1. ..., Bd6 2. Kf7 Kxg2 3. Ke6 Bb4 4. d6+ Kg3 5. d7 Ba5 6. Kf5 Bd8 7. Bd5 Kf2 8. Kg6 Kg3 9. Be6 for Kf7. 1. ..., Kf2 2. Kf7 Kg3 3. Ke6 Kxg4 4. d6.

iii) 3. ..., Be7 4. Kf7 Bd8 5. Ke8, see main line.

"A pleasant study showing a quick and natural transition from one battery to a second one of identical composition upsetting a 'dead draw' balance by just one tempo."

No. 4724 Y. Hoch
Jerusalem Post, 5.v.78
4 Comm.,
Israel "Ring" Tourney, 1978-9



Draw 5+3
I: Diagram
II: bKb6

No. 4724: Y. Hoch. I: 1. a8Q/i Qh8+ 2. Kf7 Qxa8 3. Re8 Qxa6 4. Re7+, 5. Re8+, 6. Re7+.

i) 1. a8R? Kd6 2. Rd5+ Ke6.

II: 1. a8Q Qh8+ 2. Kf7 Qxa8 3. Re8 (Re6+? Kc5;) 3. ..., Qa7+ 4. Re7, and if 4. ..., Qb8 5. Rb7+.

"A nice little puzzle with 'spot the differences' between twins with the same W moves."

No. 4725: Y. Hoch. 1. Rh8+/i Kd7/ii 2. Rd8+/iii Kxd8 (K-; Rxd2) 3. Bxg5+ and now: 3. ..., Kd7 4. Bb5+ Kc8 5. Ba6+ Kd7 6. Bb5+, or 3. ..., Ke8 4. Bb5+ Kf8 5. Bh6+ Ke7 6. Bg5+ Kf8 7. Bh6+.

i) 1. Bb5+? Kf8 2. Rh8+ Kg7 3. Rg8+ Kh7. 1. Re7+? Kf8/iv 2. Rf7+ Kg8/v 3. Bxc4 d1Q+ and ..., gh.

ii) 1. ..., Ke7 2. Bxg5+, see later in

main line. 1. ..., Kf7 2. Bxc4+ and Bxe2.

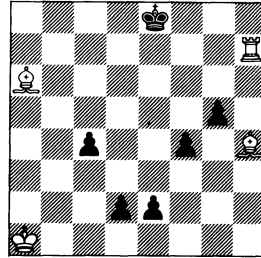
iii) 2. Bb5+? Kc7 3. Rh7+ Kb6.

iv) 1. ..., Kxe7? 2. Bxg5+ is the main line. 1. ..., Kd8? 2. Bxg5 d1Q+ 3. Kb2 Qb3+ 4. Kc1.

v) 2. ..., Kxf7 3. Bxc4+ Kg6 3. Bxe2 gh 4. Kb2.

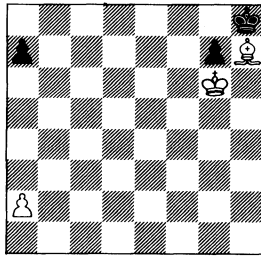
"A thematic sacrifice entailing a couple of echo-variations."

No. 4725 Y. Hoch
Jerusalem Post, 5.i.79
5 Comm.,
Israel "Ring" Tourney, 1978-9



Draw 4+6

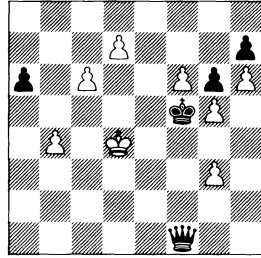
No. 4726 O. Komai
"A.H.", 30.xi.79
6 Comm.,
Israel "Ring" Tourney, 1978-9



Draw 3+3

No. 4726: Ofer Komai: "A retro-analytic joke, liable to find several victims because of its innocent appearance." 1. a4? a5. 1. a3? a6 2. a4 a5. Other moves lose wB immediately. But, there is no legal last move for Bl. So it is Bl to move from the diagram. 1. ..., a6 2. a3 a5 3. a4 stalemate, drawing, or. 1. ..., a5 2. a4.

No. 4727 W. Naef
1st Prize,
Schweizerische Schachzeitung, 1979/80
Award: xii.81

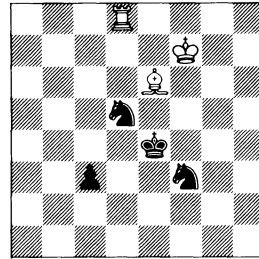


Draw 8 + 5

No. 4727: W. Naef. Judge: V. Nestorescu. 1. f7/i Ke6 2. d8S+ Ke7/ii 3. c7 Qf5/iii 4. g4/iv Qxg4+ 5. Kd3 Qf5+ 6. Ke2 Kd7 7. Ke(d)1 Qf4 8. Ke2 Qxb4/v 9. Se6 Qe4+/vi 10. Kd2 Qd5+ 11. Kc1 Qc4+/vii 12. Kd2 Qd5+ 13. Kc1 Qh1+ 14. Kd2 Qg2+ 15. Ke3 Qg3+ 16. Ke2 Qe5+ 17. Kd1 Qd6+ 18. Kc1/viii Kxe6 19. c8Q+ Kxf7 20. Qh8 Qc7+ 21. Kb2 Ke6 22. Qf6+ Kd5 23. Qxa6.
i) 1. Ke5? Qb5+ 2. Kd4 Qe5+ 3. Kc4 Qd6 or 1. g4+? Kxg5 2. f7 Qf2+ 3. Ke5 Qf6+ 4. Kd5 Qxf7+ 5. Kd6 Qf4+ 6. Ke7 Qc7 7. Ke8 Qxc6.
ii) 2. ..., Kd6 3. c7 Kxc7 4. f8Q Qxf8 5. Se6+.
iii) 3. ..., Qd1+ 4. Ke3 Qe1+ 5. Kd3 Qxg3+ 6. Ke2; 3. ..., Kd7 4. Ke3 Qe1+ 5. Kf3 Qf1+ 6. Ke3 Qc1+ 7. Ke2 Ke7 8. Kd3.
iv) 4. Kc3? Qd7 5. Kb2 Qd2+ 6. Kb3 Qd3+ 7. Kb2 Qc4 8. Ka3 Qc2 9. g4 Kf8; 4. Kc4? Qd7 5. Kb3 Qd3+; 4. Ke3? Qxg5+ 5. Kf3 Qf5+ 6. Ke3 Qg4 7. Kf2 g5 8. Kg2 Qf5 9. Kgl g4 10. Kg2 Qf3+ 11. Kh2 Qf2+ 12. Kh1 Kd7.
v) With the threat 9. ..., Qc5.
vi) 9. ..., Qc4+ 10. Kf2 Kxe6 11. f8Q.
vii) 11. ..., Kxe6 12. f8S+ Kf7 13. c8Q Qxg5+ 14. Kd1 Qxh6 15. Qe6+ Kxf8 16. Qf6+.
viii) Bl is not able to capture f7.
"A very interesting and instructive duel between wK and bQ, beginning

with the astonishing waiting move 4. g4!!, whereupon until move 17 wK has always just one move. The W moves, being both difficult and full of fineness, make a good impression?"

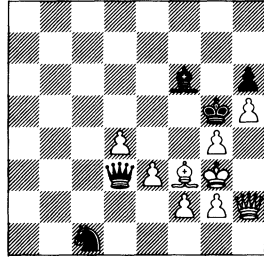
No. 4728 P. Joita
2nd Prize,
Schweizerische Schachzeitung, 1979/80



Black to move, White draws 3 + 4

No. 4728: P. Joita. 1. ..., Sg5+ 2. Kg8/i Se7+/ii 3. Kh8 Sg6+/iii 4. Kg8 c2 5. Bf5+ Kxf5 6. Rd5+ Kf6/iv 7. Rd1 Se7+ 8. Kh8 Sf7+ 9. Kh7 Sg5+ 10. Kh8 Kf7 11. Rf1+ Kg6 12. Rf6+ Kh5 13. Rh6+.
i) 2. Kg6? Sxe6 3. Ra(h)8 c2 4. Ra(h)1 Sef4+ 5. Kg5 Sd3; 2. Ke8? Sxe6 3. Ra8 Sc7+.
ii) 2. ..., Sxe6 3. Ra8 Sd4 4. Kf7 Sb6 5. Ra3 c2 6. Rc3.
iii) 3. ..., c2 (3. ..., Sf7+ 4. Bxf7 c2 5. Rc8 Sxc8 6. Bg6+) 4. Bf5+ Kxf5 5. Rf8+ Kg6 6. Rf6+ Kh5 7. Rh6+ and 8. Rh1.
iv) 6. ..., Ke4 7. Rc5 Se7+ 8. Kh8.
"Lively and subtle play by both sides leads wK into a perpetual stalemate set-up, already known, but presented with elegance and economy."
No. 4729: A. Avni. 1. ..., Be5+ 2. dxe5 Se2+ 3. Kh3/i Sg1+ 4. Qxg1 Qf1/ii 5. Kg3 Qxg1 6. Bd1/iii Qe1 7. Be2.
i) 3. Bxe2? Qxe3+.
ii) Very strong, e.g.: 5. Qh2 Qxg2+; 5. Kh2 Qxf2 6. Qd1 Qh4+ 7. Kgl Qe1+.

No. 4729 A. Avni
3rd Prize,
Schweizerische Schachzeitung, 1979/80

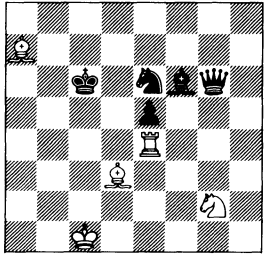


Black to move, White wins 9 + 5

iii) Not 6. Be2? Qe1 7. Bd1 Qxe3 +. Reciprocal zugzwang.

”The reciprocal zugzwang idea appears after a series of fine moves. The overloaded appearance worked against a higher placement.”

No. 4730 E. Dobrescu
Special Prize,
Schweizerische Schachzeitung, 1979/80



Win 5 + 5

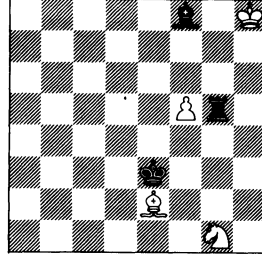
No. 4730: E. Dobrescu. 1. Rc4 + Kb5/i 2. Rd4 + /ii Kc6/iii 3. Be4 + Kb5 4. Rd5 + Kc6 5. Rxe5 + Kd7/iv 6. Rd5 + Kc6 7. Rd4 + Kb5 8. Bd3 + Kc6 9. Rc4 + Kb5 10. Bxg6 Kxc4 11. Bf7 Bg5 + /v 12. Kd1 Kd5 13. Bb8/vi. i) 1. ..., Kd5 2. Se3 +. ii) 2. Rc3 + ? Kb4 3. Rc4 + Kb3 4. Bxg6 Kxc4 5. Bf7 Kd5 6. Bb8 Be7 7. Kd2 Bd6 8. Se3 + Kc6 9. Be8 + Kc5 10. Ba7 + Kb4 11. Sc2 + Ka5. iii) 2. ..., Ka5 3. Rd5 + and 4. Bxg6. iv) 5. ..., Kd6 6. Rxe6 + and 7. Bxg6

or 5. ..., Kc7 6. Bb8 + Kxb8 7. Rb5 +.

v) 11. ..., Kd5 12. Sf4 +.

vi) W wins by playing Ke2-f3-g4-f5. ”This theme is seldom found in a study. It is called ’fata morgana’. The only way to a W win is to capture bPe5 and return to the starting position. It is this manoeuvre that provides the study’s interest, for the win thereafter holds no secrets.”

No. 4731 J. Koppelomäki
I Hon.Men.,
Schweizerische Schachzeitung, 1979/80



Draw 4 + 3

No. 4731: J. Koppelomäki. 1. Sh3/i Rg3 2. Bf1 Be7 3. Kh7 Bh4/ii 4. Kh6 Kd2 5. Kh5/iii Bd8/iv 6. Sf2/v Rg5 + 7. Kh6 Rxf5 8. Se4 + Ke3 9. Bg2 Rf4 10. Sg3 Rg4 11. Sf5 + Kf4 12. Bh3. i) 1. Sf3? Rh5 + 2. Kg8 Bc5 3. Bd1 Rh1 4. f6 Rxd1 5. Sh4 Kf4. ii) Threatening 4. ..., Kd2 5. Sf2 Rg1. iii) 5. f6? Bxf6 6. Sf2 Ke3 7. Sd1 + Kf3 8. Bd3 Bd4 9. Bg6 Rg1 10. Be8 Ke2 11. Bh5 + Kd2 12. Kh7 Kc2 13. Kh6 Kb3 14. Bf3 Kb4 15. Kh5 Kc5 16. Bg4 Kd5 17. Kg5 Ke5. iv) 5. ..., Be7 6. Sf4 Rg5 + 7. Kh6 Rxf5 8. Sg6. v) 6. f6? Bxf6 7. Sf2 Rg5 + 8. Kh6 Ke3 9. Sd1 + Kf4 10. Sf2 Bg7 + 11. Kh7 Kf3 12. Sd3 Bc3 13. Sc1 Rg7 + 14. Kh6 Rg1 15. Se2 Bd2 +. ”In spite of its dry character this miniature has good play right to the finish. The little step-ladder manoeuvre that crwons the fight is not new.”

No. 4732 H. Aloni
2 Hon.Men.,
Schweizerische Schachzeitung, 1979/80

Win 7 + 4

No. 4732: H. Aloni. 1. Kb7/i Sc5 +/ii 2. bxc5/iii e3 + 3. Kb8 Ba8 4. a5/iv Kc6/v 5. Kc8/vi Bb7 + 6. Kd8/vii Ba8 7. a6 Kxc5 8. Kc7 Be4 9. Kb8 Kb6 10. c5 + Kxc5/viii 11. a8Q Bxa8 12. Kxa8 Kb6 13. Kb8 Kxa6 14. Kc7 Kb5 15. Kd6 Kc4 16. Ke5 Kxc3 17. Ke4 Kd2 18. Kf3.

- i) 1. b5? e3 mate; 1. e3? Kc8.
- ii) 1. ..., Sc7 2. e3 Bf3 3. b5; 1. ..., e3 + 2. Kxa6 Kc7 3. b5 Be4 4. c5.
- iii) 2. Kb6? Sxa4 + 3. Ka5 e3 4. Kxa4 Kc7 5. Kb5 Kb7 6. Kc5 Bf3 7. Kd4 Bxe2 8. c5 Kxa7.
- iv) 4. Kxa8? Kc8 or 4. c6 + Kxc6.
- v) 4. ..., Kd8 5. c6 Bxc6 6. a8Q.
- vi) 5. a6? Kd7 6. c6 + Kxc6 7. c5 Kd7 8. c4 Kc6 9. Kc8 Kxc5 10. Kc7 Be4.
- vii) 6. Kb8? Ba8.
- viii) 10. ..., Kxa6 11. c4 and a8Q.

"W has few means at his disposal, but he wins an important tempo by inventive manipulation of his Ps."

No. 4733 C.M. Bent
1 Comm.,
Schweizerische Schachzeitung, 1979/80

Draw 4 + 5

No. 4733: C.M. Bent. 1. h7 + Kg7 2. h8Q + Kxh8 3. Sf7 + Kg7 4. Sxd6 Bxd6 5. Sd5 Bc5 6. Sf4 Sg5 7. Sd3 Se4 8. Sxc5.
"Simple and forced solution. The stalemate after 6. Sf4! deserves a reward."

No. 4734 A. Akerblom
2 Comm.,
Schweizerische Schachzeitung, 1979/80

Draw 5 + 6

No. 4734. A. Akerblom. 1. Sa6 + Ka7 2. Bb8 + Kxb7 3. Sc5 + Kxb8 4. Sxa4 Sxa4 5. Rb3 +/i Kc7 6. Rb4 Sc3 + 7. Ka1 Se3 8. Rc4 + Sxc4 stalemate.

- i) 5. Rh8 + Kb7 6. Rh4 Sc3 + 7. Kc2 Sd5.
- "Another nice stalemate, but with a forced and brutal introduction."

No. 4735 J. Fritz
(x-xii.80)
1st Prize, Thèmes-64, 1980
Award: vii-ix.81

Draw 2 + 4

No. 4735: J. Fritz. Judge: V. Pachman, who had 23 studies to examine. After the usual demolitions, only 15 remained, the judge nevertheless finding the quality adequate. 1. Ke5/i Sb6 3. Kd4 Be1 3. Kc5 Bf2 + 4. Kc6 Sc8/ii 5. Bh7/iii Se7 + 6. Kd6 Bh4 7. Bb1/iv d4 8. Bh7 Kg2 9. Ke5/v Bf2 10. Kd6 Bh4 11. Ke5 Bf2 12. Kd6 Sc8 + 13. Kc7 Sa7 14. Bd3 Kf3 15. Kb7 Ke3 16. Bc4 d3 17. Kxa7 d2 18. Bb3 "and dP runs aground at the harbour entrance, just when we thought it had skirted every shoal."

i) 1. Ke6? Sb6 2. Ke5 Bc3 + 3. K.- d4 and will win.

ii) 4. ..., d4 5. Kxb6 d3 + 6. Kb5 d2 7. Bc2.

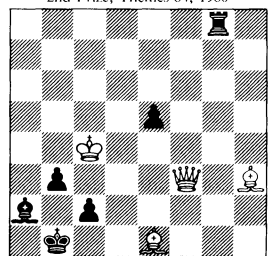
iii) 5. Bb1? d4 6. Bh7 Sa7 + 7. Kb7 Sb5.

iv) 7. Ke6? Kg3 8. Ke5 Kf3 9. Bb1 Ke3.

v) 9. Kc5? Bf6 10. Kd6 Kf3 11. Ke6 Bh4 12. Ke5 Ke3.

"Renouncing external effects this study plays on the depth and precision of the battle. wB's exact manoeuvres, fine tries and a wonderful mastery of force and space...."

No. 4736 D. Gurgenzidze and E. Pogoyants (i-iii.80)
2nd Prize, Thèmes-64, 1980



Draw 4+6

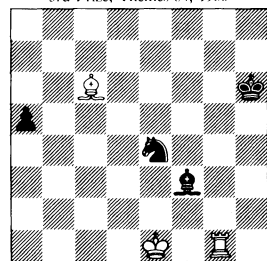
No. 4736: D. Gurgenzidze and E Pogoyants. 1. Bf5 Ka1 2. Bxc2 bc + 3. Kd3 e4 +/i 4. Qxe4 Rd8 + 5. Qd4 +/ii Rxd4 + 6. Kxc2 Bb1 + 7. Kb3 Ba2 + 8. Kc2, "and B1 has the sad choice among perpetual check, losing bR, and ... mate! The finish is

not new, but the introduction is a real battle of the giants, packed with assorted repartee."

i) 3. ..., c1Q 4. Bc3 + Kb1 5. Qb7 + . ii) 5. Kxc2? Bb1 + . 5. Ke2? c1Q.

"Just a development of Gurvich's pieces (Chigorin Memorial, 1947), but the lively introduction, the complete economy of the final position, and above all the surprising wQ sacrifice, lend the idea a highly original content."

No. 4737 E. Asaba (iv-vi.80)
3rd Prize, Thèmes-64, 1980



Win 3+4

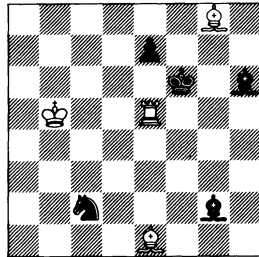
No. 4737: E. Asaba. 1. Rf1 Bg2 2. Rf8 Kg7/i 3. Rf4 Sf2 4. Bb5 Bc6 5. Bf1 Se4 6. Bg2 Sc5 7. Rg4 + Kf6 8. Bxc6 Sd3 + 9. Kd2 Se5 10. Rd4 Sxc6 11. Rd6 + .

i) 2. ..., a4 3. Rh8 +/ii Kg7 4. Rh4 Kf6 5. Rg4 a3 6. Rxc2 Sc3 7. Rg8 a2 8. Ra8 wins. A twin is formed by removing bPa5 and adding bPh7. This is now Asaba's 1st Prize in **molodoi Leninet**s, 1978 (Thèmes-64).

ii) 3. Re8? a3 (Sf6? Re6) 4. Bxe4 a2, or 4. Rh8 + Kg7 5. Rh2 Bf3. "This Rinck-like material has already been over-explored, but nevertheless we find here a new idea, that is both surprising and fresh: the interchange of squares between bB and wB, the latter doing a circular tour."

No. 4738: S.A. da Silva. "It is not enough for W to capture a piece, he must also look after his own, to trade profitably." 1. Bc3 Bd2/i 2. Re2 +/ii Bxc3 3. Rf2 + Ke5 4. Rxc2 Bf1 + 5. Bc4 Bxc4 + 6. Kxc4 Ba5 7. Kb5 Bd8 8. Rc8.

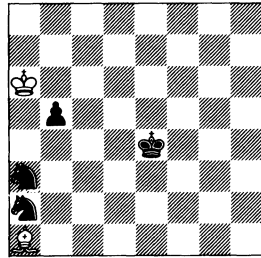
No. 4738 S.A. da Silva
(x-xii.80)
1 Hon.Men., Thèmes-64, 1980



Win 4 + 5

i) 1. ..., Sa3 + 2. Kc5 Sb1 3. Bb2.
ii) 2. Re6 + ? Kf5 3. Bxd2 Sd4 + .
"Domination of bB (done often) in an unfamiliar dress. The point is well hidden."

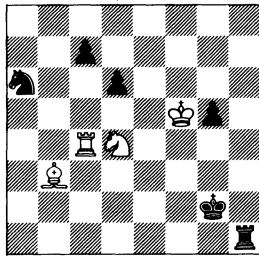
No. 4739 I. Krikheli
(vii-ix.80)
2 Hon. Men., Thèmes-64, 1980



Draw 2 + 4

No. 4739: I. Krikheli. 1. Ka5 b4 2. Ka4 Sc2 3. Bb2 Kd3 4. Kb3 Sc3 5. Ba3 ba stalemate.
"A simple stalemate miniature, but tastefully constructed. Let us hope that it is not anticipated."

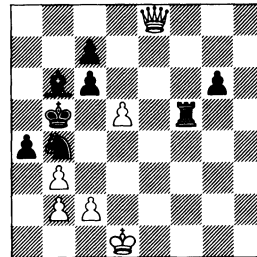
No. 4740 J. Rusinek
(i-iii.80)
3 Hon.Men., Thèmes-64, 1980



Win 4 + 6

No. 4740: J. Rusinek. 1. Ra4 Rf1 + (Rh4; Kxg5) 2. Kg4 Sc5 3. Ra2 + Rf2 4. Bd5 + Kg1 (Kf1; Ra1 modelmate) 5. Sf3 + Kf1/i 6. Ra1 + Ke2 7. Bc4 + Sd3 8. Re1 mate, a model mate.
i) 5. ..., Kg2 6. Sh2 + Kg1 7. Ra1 + .
"Unusual finish, but prosaic introduction."

No. 4741 A. Sochniev
(x-xii.80)
Special Mention,
Thèmes-64, 1980



Win 6 + 8

No. 4741: A. Sochniev. 1. c4 + Ka6/i 2. Qa8 + Ba7 3. dc Rf1 + 4. Kd2 Rf2 + 5. Kc3 Rf3 + /ii 6. Kxb4 Rxb3 + 7. Kxa4 Rb8 8. b4 Rxa8 9. b5 + Kb6 10. Kb4 Bb8 11. c5 + Ka7 12. Ka5 g5 13. b6 + cb 14. cb mate.
i) 1. ..., Kc5 2. Qe7 + Kd4 3. Qxb4 Bc5 4. Qc3 + Ke4 5. b4.
ii) 5. ..., Sa2 + 6. Kd3 Rf3 + 7. Ke4 Rxb3 8. Qc8 + Ka5 9. Qxc7 + Bb6 10. Qe5 + Ka6 11. c5

"Perkonoja quotes the N. Cortlever precedent (Schaakwereld, 1936): wKd7 wQf1 wPa2,b5,c5,d5; bKb7 bRa8,g8 bBb8 bPa3,c7,h7. 1. Qf6 Rg6 2. Qc6 + Rxc6 3. dc + Ka7 4. Ke6, etc., but the extended introit, full of points, is largely justified." (Thèmes-64)

The judge: "An old point is made here in the modern fashion: the B1 counterplay gives the content dramatic tension, which unfortunately tails off at the end: at the 12th move W could lose several tempi safely, without prejudicing the mate. Therefore the idea still awaits its ultimate setting ("Letztform")."

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Talk: The EG-Traveller Abroad! (AJR)