

### AUTHORSHIP AND ATTRIBUTION IN CHESS COMPOSITIONS

by Alexander Hildebrand, Sweden.

(This article's contents apply to all branches of composition, but the examples are taken from the studies field).

What is plagiarism and what is adaptation? What is development of a theme and what is mere mastication or dilution of an idea? When is a composer justified in calling a composition with a "borrowed" theme his own and publishing it under his own name? When should one put "after NN" in the superscription?

The composer, and not only the inexperienced one, is often faced with these questions. There are excellent and respected authors who consider themselves morally justified in resiting a pawn in the composition of another composer and then publishing the work under their own names. Is the original composer supposed to tolerate this act of theft? How should tourney judges regard such phenomena?

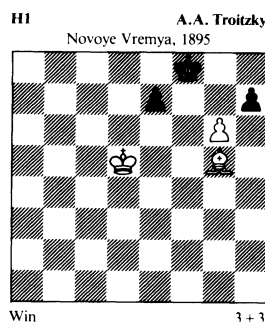
The aim of this article is to bring some clarity into this subject and to prompt discussion. The point of view brought forward here is, it goes without saying, my own personal point of view.

New ideas do not grow on trees, not today. The majority of ideas and themes handled by contemporary composers are already expressed in one way or another. It is through accociation that we stumble across new "idea impulses" and "combined themes" when we examine the works

of other authors. With the aid of our powers of imagination and creativity we hunt for new variations, forms, conglomerate ideas and so on. But, to insist upon the point, for the most part the paths we are on have already been well trodden. There is no sin in this, even when we are fully conscious of the fact. The problem is simply to know where to draw the line. That is, to know what is permissible and what is not, because it is a question of ethical behaviour, not of hard-and-fast rules. Let us take some examples.

### THEME WITH VARIATIONS

It was in the year 1895 that Aleksey Troitzky (1866-1942), one of the pioneers of the modern study, discovered the **H1** mating position with a lone bishop against two pawns. The solution: **1. Bh6 + Kg8 2. g7 Kf7 3. g8Q + Kxg8 4. Ke6 Kh8 5. Kf7 e5 6. Bg7 mate**. The final position, achieved by dint of zugzwang, is of course a beautiful find. Then, 14 years later,



Troitzky himself published in *Niva* (St. Petersburg newspaper, 1909) a new version of the idea, in the following form: wKd7 wRb5 wBg5; bKf8 bRg8 bPe7, h7 - Win. The solution: **1. Bh6 + Kf7 2. Rf5 + Kg6 3. Rg5 + Kf7 4. Rxg8 Kxg8 5. Ke6 Kh8 6. Kf7 and 7. Bg7 mate.** One may well ask why the composer published this study at all. It is less economical and as regards the solution less elegant by far than his 1895 work. Of course the composer is free to do what he wishes with his own output, giving it assorted configurations and variations, even if as here these are superfluous, as the second thematic version is clearly weaker than the first. However, it was not only the composer who concerned himself with this idea. Thus it was that in 1939 the following studies with the same idea were published. We give them in notation only.

**J. Ohman**, *Revista Romana de Sah*, 1939: wKf7 wBe7, c2 wPc7; bKc8 bBc3 bPa7, d7 - Win. The solution: **1. Bd6 Ba5 2. Bd3 Bxc7 3. Ba6 + Kb8 4. Ke7 Bxd6 + 5. Kxd6 etc.** This study, published without even "after Troitzky" as acknowledgement, has scarcely any right to exist. It has an inferior form, and offers absolutely nothing new when compared with Troitzky's piece of 1895.

**U. Gandolfi**, *L'Italia Scacchistica*, 1939: wKe4 wBf8 wSf2 wPg7; bKg8 bRh8 bSe2 bPe6, e7, h6, h7 - Win. The solution: **1. Sg4 Sg3 + 2. Ke5 Sf5 3. Sxh6 + Sxh6 4. ghQ(R) + Kxh8 5. Bxh6 Kg8 6. Kxe6 etc.** Compared to Troitzky, this is a monster! The construction is horrible; a chained king and a walled-in rook that does not play. The introductory play is worthless and without finesse. After the first move mate in 1 threatened! Afterwards there is a slaughter of several "spectators". Here too the

composer (maybe this was a good thing!) omitted to mention "after Troitzky". I mean good for Troitzky for the present study could hardly give a good impression to anyone who did not already know Troitzky's studies on this theme.

In 1947 the present writer published this version of the Troitzky theme: **A. Hildebrand** (*Skakbladet*, 1947), "after Troitzky": wKd8 w Bc1, d7; bKf8 bBh5 bPe7, h7 - Win. **1. Bh6 + Kg8 2. Be6 + Bf7 (Kh8; Kxe7; Bf7; Kf8) 3. Kd7 etc.** I now consider this study as a youthful peccadillo, as I was at that time a mere beginner in composing. This version also adds nothing new to the Troitzky theme and were better forgotten. It does have nevertheless the form of a miniature, and the attribution is more accurate as it carries the appended word "after Troitzky". Perhaps that was right and proper. The question however is whether it would have been more correct to describe it as a study by Troitzky with the label "version by A. Hildebrand". Which is more appropriate must remain a matter of personal evaluation.



The following **H2** study, also on the Troitzky theme, is something quite different. The solution: **1. Bb7. 1. Ba6?** leads to a draw after 1. ..., Kc7 **2. Kc5 d6 + 3. Kd5 Kxb8 4. Kxd6**

Ka8, or 4. Kc6 d5. 1. ..., Kc7 2. Ba6 Kxb8 3. Kd6 Ka8 4. Kc7 d5 5. Bb7 mate. Indeed the Troitzky theme again, but in a quite independent form. The solution is enriched by a manoeuvre to lose a tempo, making a new and fresh impression. The study by the talented Finnish composer Julius Gunst needs no "after Troitzky" annotation. Even the famous Leonid Kubbel concerned himself with the theme. He gives us full details in his "250 Selected Studies". In his commentary to the study, published in *Shakmatny Listok* in 1929, he supplies the original Troitzky study and remarks that he, Kubbel, has always been fascinated by the theme. Kubbel's study has the following form: wKb5 wBa6, e5 wSc6; bKd5 bBf8 bPa7, d7 - Win. Solution: 1. Sb8 Bd6 2. Bxd6 Kxd6 3. Kc4 Kc7 4. Kd5 Kxb8 5. Kd6 Ka8 6. Kc7 and 7. Bb7 mate. As we can see, the struggle in this expression acquires intensity. The play is active, and wK participates in a witty persecution of his opposite number. This is what gives Kubbel's study its own right to exist, so that the appendage "after Troitzky" is superfluous. To this we may add Kubbel's further comment, that in fact he started, not from the work of Troitzky, but from the work of Gunst.

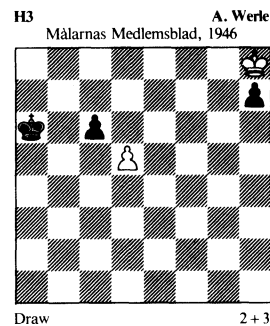
### RIGHT AND WRONG

So we have the following possibilities when contemplating the publication of studies with themes that are already known.

1. **Under the composer's own name**, when the theme is varied in an original manner, or with a **significant (!)** improvement in construction.
2. **Under the composer's own name with the subscript "after NN"**, when the alteration (or alterations)

to the theme or construction by comparison with the original are clear, but small.

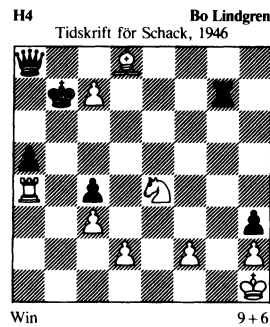
3. **Under the names of both composers**, as is done with collective, or joint, compositions. However, if it is **not** a joint composition, but only an improvement on another composer's work, then it is **mandatory** to obtain the permission of the other composer before publishing it under the two names (for example, Lindgren and Hildebrand).
4. **Under the name of the original composer**, with a subscript, as for example: A. Troitzky (version by A. Hildebrand).
5. As 4, but with the subscript "correction by NN".



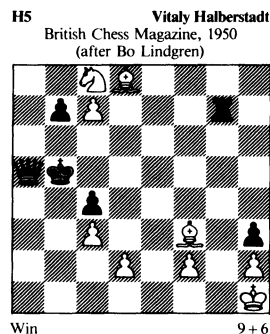
Let us consider **H3** as an example. We can see that we have to do with the famous Réti theme. What then has A. Werle added to vary this much worked on theme? Really not much. After 1. dc a5 we have the Réti position. The point here is the temptation 1. d6?, and nothing more. Thus it is a mere pitfall for the solver. Which of the above 5 possibilities would you, worthy reader, recommend for this case?

In my view it is No. 4 that is applicable. Or are we so generous that we can accept No. 2? This is naturally a

matter of judgement. However, I think that this version is not sufficiently distinct for No. 2 to be invoked.



Inadmissible is in my opinion an occurrence like the following. In 1946 Bo Lindgren published **H4**, a study with the all-4-promotions ("Allumwandlung") theme. The intended solutions: 1. Rxa5 Qxa5 2. Sd6+ Ka8 3. c8R+ and so on. If 2. ..., Ka6 3. c8B+. If 2. ..., Ka7 3. c8S+. If 2. ..., Kc6 3. c8Q+. However, the study was shown later to be defective.



Then, 4 years later, V. Halberstadt published the following study (**H5**). Here the solution runs: 1. Sd6+ Ka6 2. Bxb7+ Ka7 3. Sc8+ Kxb7 4. Sd6+ and so on, as in **H4**. Halberstadt was an extremely skilled and highly regarded composer. But in my view he has behaved incorrectly here.

The study is, and remains, a study by Bo Lindgren. Halberstadt ought therefore to have weighed up the following alternatives, in order to be above reproach.

1. To publish the study under the name of Bo Lindgren with the subscript either "version by V. Halberstadt", or "correction by V. Halberstadt".
2. Make contact with Bo Lindgren and propose the new version under the names of both composers.

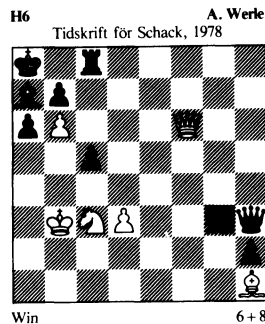
What is the opinion of readers?

Naturally, the situation is different if one is innocently unaware of any anticipation. In such a case one speak only of "an accident at work".

### GREATER STRICTNESS IN TOURNEYS

Composers taking part in tourneys and intending to enter with adaptations of unoriginal ideas must be especially careful. They should specifically draw the attention of the judge to the earlier study, to facilitate comparison. This must apply to cases where there may be doubt about the originality of the entry. This is what A Werle did, to take an example, when he sent **H6** in for the 1968 annual informal tourney of *Tidskrift för Schack*. The solution: 1. Qe7 Rb8 2. ba Kxa7 3. Qxc5+ Ka8 4. Qb6 Qxd3 5. Bg2 h1Q 6. Bxh1 Qf1 7. Bd5 Qd3 (a1) 8. Bg2 wins. Werle supplied the information that he had reworked an idea of N. Rossolimo published in 1931, namely: wKg2 wQe6 wBa1 wSf3; bKh7 bQb4 bRf8 bPg7, h6. The solution: 1. Qd7 Rg8 2. Qf5+ Kh8 3. Qg6 Qf4 4. Kf2 Qc1 5. Bd4 Qh1 6. Bb2 Qh3 7. Kg1 wins.

Werle's study was accepted as an independent study on the Rossolimo theme for the purposes of the tourney.



There is much more that could be added, but the restricted article length does not allow this. It is therefore no more than an attempt to initiate a broader discussion of what is and is not admissible when publishing compositions with known anticipations of various degrees and kinds.

### THE LAWS OF CHESS

FIDE has amended Article 12.4 to read as follows, the single paragraph replacing the first 2 paragraphs of the existing Article.

"... when a player having the move claims a draw and demonstrates that at least 50 last consecutive moves have been made by each side without the capture of any piece nor the move of any pawn. This number of 50 moves can be increased for certain positions, provided that this increase in number and these positions have been clearly established in the Laws of Chess before the commencement of the game." The "2 Ss vs. P" paragraph is now classified as FIDE Interpretation 12.4 (1978). A new Interpretation 12.4 (1982) reads: "In endings consisting of king, rook and pawn versus king, bishop and pawn" (ie, GBR class 0130.11) the 50-move rule will be extended to 100 moves if wPa2 and bPa3 and bB on black squares, or any equivalent configuration. (Note: the actual wording by

FIDE of this last bit is excessively verbose, to cover W and B1, a-file and h-file, and the square-colour of the B.)

This may seem to complicate the realm of studies, where many very clever compositions depend on the 50-move rule. However, there is another point of view, which I hold, namely that in studies there is no "game", there are no "players", and hence there can be no "claim" and no "commencement to a game". Hence, this view holds, the 50-move rule does not apply to studies, and solutions should proceed as if no such rule exists. But studies and the game have a common interest in endgame theory and all related discoveries.

AJR

### REVIEWS

**Practical Rook Endings**, by Edmar Mednis, 72 pages, Coraopolis (USA), 1982. There are only 2 studies here, incidental to the main purpose, namely to teach R-endings via principles, plans and examples, with copious text. Excellent.

**De Wetten van het Eindspel**, by N.V. Krogius, 70 pages, Amsterdam, in Dutch from original Russian, 1973. Just 5 studies here, where the aim is to help the player build on elementary knowledge to give him technique in a wide (over-ambitious for such a small book?) variety of endgames.

**Vom Mittelspiel ins Endspiel**, by Vladimir Budde, 124 pages, J. Beyer Verlag, Hollfeld (W. Germany), 1982. No studies, just 32 well-chosen games illustrating various themes of exchanging into an endgame.

**Pawns in Action**, by A. Sokolsky, 86 pages, "The Chess Player", Nottingham, 1976 (translated into English). There is some endgame, but no study, material here. The reader is invited to consider aspects of pawn play in positions where most players might not consider the pawns at all.

**Kunstsach in der Schweiz**, by Hans Henneberger, 154 pages, Lucerne, 1980, in German. This handsome anthology announces that it contains chess problems and studies of Swiss composers for the years 1966-1976. However, the 29 studies range wide of these dates. Fontana (7), M. Henneberger (7), Isenegger (7), Issler (1), Naef (7) are the enticing representatives.

**Richtig und Falsch**, by K. Richter and H. Staudte, 84 pages, 129 diagrams, 1978 (2nd edition), de Gruyter. Many endgames in this revision, but no studies -- they appear to have been deliberately expurgated on account of suspect soundness, although the book's title ("Right and Wrong") might have justified their retention?

**Skladatelske Sutaze 1975-1979**, Bratislava, 1981, 40 pages. Along with problem tourney awards for the period is the **Richard Réti Memorial** event for studies (EG70 Nos 4704-4710). Slovak tourneys only. 122 compositions.

**Advances in Computer Chess 3**, ed. M.R.B. Clarke, Pergamon Press, Oxford, 1982, 182 pages. The contents are 13 papers delivered at an international conference held in London in iv.81. 2 have importance for the endgame. Alen Shapiro and Tim Niblett presented 'Automatic Induction of Classification Rules for a Chess Endgame', a paper showing how communication between a chess-player and a computer for purposes

of 'teaching' the computer an endgame could be greatly speeded up by using certain techniques. Max Bramer's 'Machine-Aided Refinement of Correct Strategies for the Endgame' describes an iterative procedure for producing correct algorithms (for playing simple endgames). Naturally, only certain 3-man endings are treated in the papers (GBR classes: 0.10, 0100 and 1000). Very different is Alden and Bramer's 'Development of a Program for Solving Retrograde Analysis Chess Problem', breaking entirely new ground, even if of minimal value for the endgame.

**Six Hundred Endings**, by Portisch and Sárközy, Pergamon Press, Oxford, 1981, 198 pages. This is an English translation of the original Hungarian work already reviewed in EG. It is a pleasantly laid out treatise on the whole practical endgame field, with many examples of studies and games -- all in the English descriptive notation. Curiously, the games are given dated sources, the studies not.

**Kevébábos Magyar Feladványok**, Budapest, 1982, 320 pages, 840 diagrams. 26 miniatures and 45 others are studies in this anthology of Hungarian compositions of all sorts, from the 19th and 20th Centuries.

**"Zamechatelnye Etyudy"** (Superb Studies), by G.M. Kasparyan, Erevan 1982, 328 pages, 1062 diagrams. With 287 composers represented this is truly a labour of love by Kasparyan, no doubt relaxing from his classifying labours (when he is not continuing to compose!). The anthology has no chapters, making it ideal to browse in, provided that one takes care when turning the flimsy pages and keeps patience with the sometimes murky diagrams. Given that the selection is made from many styles, with different standards, out of assorted cultu-

res even in quite distinct epochs, what unifies them? The author gives his answer: originality of thought, a worthy finishing touch, vividness of the idea. ...And printed, a Westerner notes with envy, in 20.000 copies.

"The Best Endings of Capablanca and Fischer", under the general heading of "Classification of Chess Endings", Chess Informant, Belgrade, 1978, 136 pages, apparently edited by A. Matanovic.

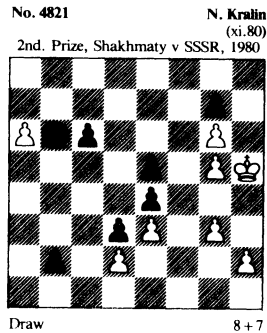
The book comprises the positions, moves, and some supporting analyses, of 204 endings played (or, in Capablanca's case, devised) by the two great players. All right. But what is this "classification" business? Let me quote from the preface: "All endgames are classified into four groups: PAWN ENDINGS, QUEEN ENDINGS, ROOK ENDINGS and MINOR PIECE ENDINGS. The strongest piece in a given position (except for the K) determines the group to which an endgame belongs. Further classification within these groups is done by process of elimination - the basis of the entire system

of information in chess -- developing from simple to more complex forms." Is everything clear now? Well, perhaps the succeeding pages will help: pages 11 to 64 (sic!) list what purport to be codes, accompanied by symbols (which mean "doubled pawns" or "pair of bishops", etc.). And the diagrams themselves are accompanied by the codes, sometimes with unexplained letter-suffixes. It seems that a "classification" comprises a piece-symbol, one or two digits, a "/" and sometimes a letter. Give me the GBR code any day!

"Encyclopedia of Chess Endings" (Belgrade, 1982, by Chess Informant, 384 pages, 1610 pawns-only diagrams) is apparently the first of five volumes of this classificatory exercise that employs a system that seems foreign to the material. There are numerous studies, indexes of players and composers, and the whole hard-cover volume is a pleasure to handle. What I do not yet know is what I shall use it for.

AJR

## DIAGRAMS AND SOLUTIONS



No. 4821: N. Kralin.  
1. a7/i Kxa7 2. g4 b1S (b1Q;h4 and stalemate) 3. h3/ii Sc3 4. h4 Kb7/iii

5. dc d2 6. c4 d1Q 7. c5/iv Qd4 8. ed e3 9. d5/v e2 10. d6/vi e1S/vii 11. d7 Sd3/viii 12. d8S + /ix K- 13. Se6 and the threat of Sxg7 forces B1 to give stalemate by 13. ..., Sf4 + 14. Sxf4 ef.

i) Not 1. g4? b1Q 2. a7 Qh1 3. h4 Qxh4 + 4. Kxh4 Kxa7. Why, however not 1. h4? The answer comes much later.

ii) This is the beginning of the answer. The square a7 is the best one for bK. It will win. So W loses a tempo, simply to force bK to move to some other square. That is, the position after 4. h4 is one of reciprocal zugzwang. (This explains 3. ..., Sc3; as B1 refrains from moving bK for as long as possible.)

iii) In the distant future W will promote, on c8 or d8 or e8. B1 tries to cope with all these possibilities. But the a7 square was the only one that would have succeeded.

iv) This would have been an instantly drawing check had bK been on b6.

v) 9. de? e2 10. e6 e1S and 12. ..., Sf4 mate.

vi) 10. dc+? Kc8 11. c7 e1Q 12. c6 Qxh4+ 13. Kxh4 Kxc7 14. Kg3 Kxc6 15. Kf3 Kd5 and wins the (pawn-minus!) P-endgame by capturing all the gP's in exchange for eP, being careful that after wK eventually plays wKxbPe3 bK can play Kg6-g5. Had bK stood on a6 then 10. ..., Kc8 would have been impossible, and after 10. dc B1 would have to choose between 10. ..., e1Q 11. c7, when neither 11. ..., Kb7 12. c6+ Kc8 (or xc7) stalemate, nor 11. ..., Qxh4+ 12. Kxh4 Kxc7 13. Kg3 Kc6 14. Kf3 is to be recommended (W wins in this last line), and 10. ..., e1S 11. c7, when 11. ..., Sd3 is met (this is the very remote "point" about the square a6 for bK) by 12. c8Q with check.

vii) 10. ..., e1Q 11. d7 and bK is out of range, so bQ must cover d8, with stalemate.

viii) Showing why bK avoided the 8th rank. bS threatens mate on f4.

ix) But this shows the final point of the original zugzwang: W promotes to S, with check, and gains the tempo to cover f4.

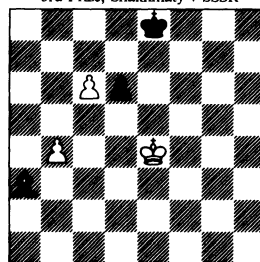
"A multi-P study with long-distance and precisely calculated play by both sides that is a great pleasure to observe, with B1 promoting twice to bS, and W countering with precisely the same promotion, and that basic zugzwang that encompasses the whole breadth of the board from a-file to h-file!"

No. 4822: A. Belyavsky.

1. b5 Bc5 (else b6) 2. Kd5 Ke7 (for Bb6); 3. c7 Kd7 4. b6/i Ba3 5. Kc4/ii Kc8 6. Kd5/iii Kb7 7. Ke6 (for Kd7)

No. 4822 A. Belyavsky  
(vi.80)

3rd Prize, Shakhmaty v SSSR



Draw 3+3

Kc8 8. Kd5 Kd7 9. Kc4/iv Bc1 10. Kb5 Be3 11. Ka6 Kc8 12. Ka7 d5/v 13. Ka8 Bxb6 stalemate.

i) Clearly wP is safe, for 4. ..., Bxb6 5. c8Q+ Kxc8 6. Kxd6 drawn. But the move actually puts B1 into zugzwang: if bK were forced away from d5 (by having the move in this position) then bBxb6 would win.

ii) And not 5. Kd4? Bc1 6. Ke4/iv Bd2 7. Kd5 Bf4 8. Ke4 Bh2 9. Kd5 (Kf3, Bg1; wins) Bg3 10. Ke4 Bf2 (to take on b6 while wK does not attack bP6) 11. Kd5 Bc5.

iii) And another "not": 6. Kb5? Kb7 7. Kc4 Bc1 8. Kd5 Bf4 9. Ke6 Kc8 10. Ke7 (to avoid sideline (ii)) 10. ..., d5 11. Ke6 d4 12. Kd5 d3 13. Kc6 Bxc7.

iv) The position is now repeated, so B1 tries what succeeded in other variations -- playing bB over to the K-side, where is more space to manoeuvre. What could be the disadvantage here?

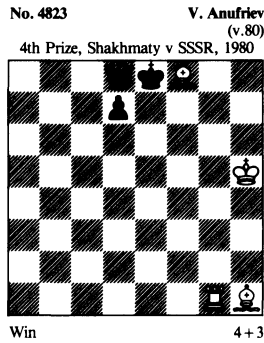
v) bK had to play to c8 to prevent wKb7, and now bB wins wPb6. All is in order for dP to advance. 12. ..., Bxb6+ 13. Kxb6 d5 has no point.

vi) 6. Kc4 Be3 7. Kb5 d5 8. Ka6 Kc8 9. Ka7 Bxb6+ and wins, as B1 is a vital tempo ahead of the main line.

"To start with no one would think that wK, after clever manoeuvring to avoid clever zugzwang pitfalls, would stalemate himself on the apparently inaccessible square a8. The 'opening' of the author on the pages of **Shakhmaty v SSSR** was successful, and



it remains to hope for an equally promising 'middle game'." (Korolkov means that we want to hear more from this composer.)

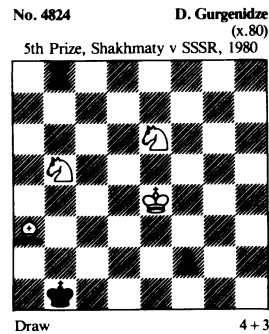


No. 4823: V. Anufriev.

1. Rg8/i Qa5+ 2. Bc5+ Kf7 3. Bd5+ Kf6 4. Rg6+ Ke5 5. Rg5+ and now 2 symmetrical thematic variations: 5. ..., Kf6 6. Bb6 Qxb6 (stopping 7. Bd8 mate) 7. Rg6+ and 8. Rxb6, or 5. ..., Kf4 6. Bb4 Qxb4 (stopping 7. Bd2 mate) 7. Rg4+ and 8. Rxb4.

i) 1. Bd6? Qa5+ 2. Rg5 Qd2. 1. Bc5? Qc7 2. Rg8+ Kf7 3. Bd5+ Kf6 4. Rg6+ Ke5 5. Rg5+ Kf6 6. Bb6 Qh2+.

"So it turns out that even with the classic material RBB vs. Q new and interesting finds may be made. The graphic legibility ('chytokaya grafika') and echo produce a favourable impression on solver.



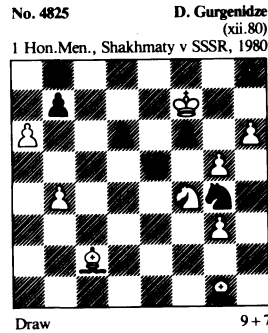
No. 4824: D. Gurgenzidze.

1. Sc3+ Ka1/i 2. Sd4 Re8+ (Rb2; Bxb2+) 3. Kd5 Rd8+ 4. Ke4 Rxd4+ 5. Ke3/ii f1Q/iii 6. Kxd4 and if it were W to play here there would be the (ii) variations. But it is not, and B1, remarkably, has, so it appears, nothing better than 6. ..., Qa6, which is the only safe move that prevents both Kc4 and Kd3, but after 7. Bc1 the position is mirrored, so the logic is identical: 7. ..., Qf1 8. Ba3. Draw. i) 1. ..., Kc2 2. Sd5 (Sd4+? loses: try it with an opponent) 2. ..., Rb3 3. Sd4+ Kb1 4. Sxb3.

ii) 5. Kxd4? f1Q and suddenly W is in zugzwang. 6. Kc5 Qf8+ and 7. ..., Qxa3. Or 6. Ke3 Qa6 7. Bc1 Qh6+ and 8. ..., Qxc1.

iii) 5. ..., Rd3+ 6. Kxd3 f1Q+ 7. Kd4 comes to the same thing, while if 5. ..., Rf4 6. Bb2+ Kxb2 7. Sd1+ and 8. Sxf2 draws.

"Unquestionably highly interesting. There is, though, the 1951 study by the Finn V. Kivi: wKf5, wBd3, wSe8; bKh5, bPa3, f3 - 1. Kf4 a2 2. Sg7+ Kh4 3. Sf5+ Kh3 4. Bf1+ Kh2 5. Sd4 a1Q 6. Sxf3+ Kh1 7. Bh3 with positional draw. Gurgenzidze has found a witty loss of tempo due to the existence of a reciprocal zugzwang to refresh the older colours."



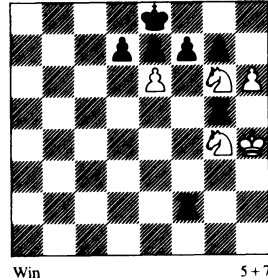
No. 4825: D. Gurgenzidze.

1. a7+ Ka8 2. Se6 Qc3 3. Bc5 Qc4 (dc: Sc7+) 4. Bd3 Se5+ 5. Ke7 Sc6+ 6. Kd7 (Kf7? Sd8+); 6. ...,

Qg4 7. Be2 Qh3 8. Bf1 Qf5 9. Bd3 Se5 + 10. Ke7 Sg6 + 11. Kf7 (Kd7? Sf8 +); 11. ..., Qd5 12. Be4 Qc4 13. Bd3 Qa2 14. Bb1 Qb3 15. Bc2 Qc4 16. Bd3 Se5 + 17. Ke7 Sc6 + 18. Kd7 Qg4 19. Be2, positional draw.

The broad intention os boldly executed, and inventively, but at a price -- for instance bBh8 us dead. Consider N. Kralin (1978): wKe8 wBf6 wSe4 wPc5, c6, e6, f5 bKc7 bQe3 bBb1 - 1. Be5 + Kxc6 2. e7 Qxe4 3. Kd8 Qh4 4. Bg3 Qg5 5. Bf4 Qf6 6. Be5 Qh7 7. Bg3 Qd4 + 8. Bd6 Qf6 9. Be5, or 2. ..., Bxe4 3. Kf7 Bd5 + 4. Kf8 Qxc5 5. Bd4 Qb4 6. Bc3 Qa3 7. Bb2 Qd6 8. Be5 Qh6 + 9. Bg7 Qd6 10. Be5.

No. 4826 Kh. Mamataliev  
(v. 80)  
2 Hon.Men., Shakhmaty v SSSR



Win 5 + 7

No. 4826: Kh. Mamataliev.

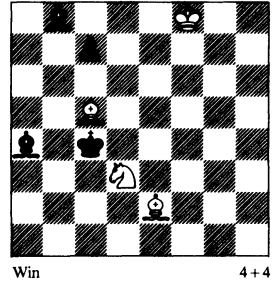
1. h7 Rh5 + 2. Kxh5 fg + 3. Kh4/i Rf8 (g5 + ; Kh5) 4. Se5 de 5. Sxg6 Kf7 6. Sxf8 g5 + 7. Kxg5 Kg7 8. Kf4 e5 + 9. Ke4/ii Kh8 10. Kxe5 Kg7 11. Ke6. Operating zugzwang against Bl. 11. ..., Kh8 12. Kf7 13. Kg6 14. Kh6 and 15. Sg6 mate.

i) 3. Kxg6? Rf8 4. Se5 de 5. Kxg7 Rh8 6. Kxh8 Kf8, and a draw only.

ii) 9. Kxe5? e6 and zugzwang operates against W.

Comparing this with Troitzky (116 in TTC) Korolkov points out that the tempo play is similar, but with the mate being by wS in the Mamataliev and by wB in the Troitzky. He also observes that the recent study has a romantic setting, the older one a classical.

No. 4827 L. Silaev  
(ii.80)  
3 Hon. Men., Shakhmaty v SSSR, 1980



Win 4 + 4

No. 4827: L. Silaev.

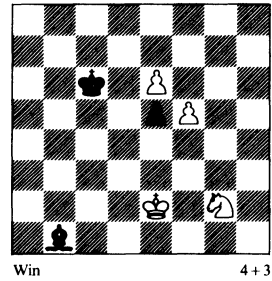
1. Bf2/i Bb5 2. Sc5 + Kd5/ii 3. Bxb5 c6/iii 4. Ba4 Bd6 + 5. Ke8 Bxc5 6. Bb3 + Kd6 7. Bg3 mate.

i) 1. Ba3? c6 2. Sc5 + Kc3 3. Sxa4 + Kb3 draws. 1. Bf2 intends Sc5 + and Sa6.

ii) 2. ..., Kb4 3. Bxb5 Kxb5 4. Sd7 wins.

iii) With wBf2 (only) the move... Ba7 can be met by Sd3 or Se4.

No. 4828 N. Kralin  
(iii.80)  
4 Hon.Men., Shakhmaty v SSSR, 1980



Win 4 + 3

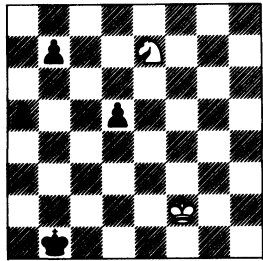
No. 4828: N. Kralin.

1. f6/i Kd6 2. f7 Ke7 3. Sh4 Kf8 4. Kf3 Bh7 5. Kg4 e4 6. Kg5 Kg7 7. Kf4 Kf8 8. Ke5 Ke7 9. Sf5 + Bxf5 10. Kxf5 e3 11. Kg6 e2 12. Kg7 e1Q 13. f8Q + Kxe6 14. Qxe8 +.

i) 1. e7? Kd7 2. f6 Bg6.

"A study with a troubled history, twice corrected by the composer and finally given a corrected form in this final inverted form (?)"

No. 4829 V. Nikitin  
(viii.80)  
1 Comm., Shakhmaty v SSSR, 1980



Win 3+3

No. 4829: V. Nikitin.

1. Ke3/i Kc2 2. Kd4 Kb3 3. Sc6/ii Ka4 4. Kc5 d4 5. Kb6 d3/iii 6. Se5 d2 7. Sc4/iv d1S 8. Kxb7 and wins, for instance 8. ..., Sc3 9. a6 Sb5 10. Kb6 Kb4 11. Sa3 (simplest) Sd6 12. Kc7.

i) 1. Sf5? d4 2. Sxd4 Kb2 3. Sb5 Kb3 4. Sd6 Kb4 5. Sxb7 Kb5 and 6. ..., Ka6.

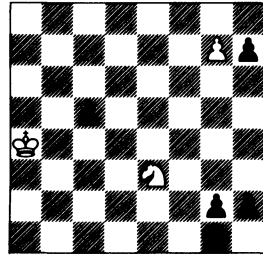
ii) 3. Kc5? d4 4. Sf5 d3 5. Se3 d2 6. Sd1 Kc2 7. Sf2 Kb3 8. Kb5 Ka3 9. Sd1 Kb3 10. Kb6 Ka4 11. Se3 Kb4, with a position of reciprocal zugzwang where W has the move.

iii) 5. ..., bc 6. a6 d3 7. a7 d2 8. a8Q+.

iv) 7. Sd3? Kb3 8. Sf2 Kb4 9. Sd1 Ka4 10. Se3 Kb4 and we recognize the zugzwang.

"Yet another example of a clever and successful expression of reciprocal zugzwang?"

No. 4830 F.S. Aitov  
and L. Kargopol'tsev  
(iv.79 and iii.80)  
2 Comm., Shakhmaty v SSSR, 1980



Win 3+5

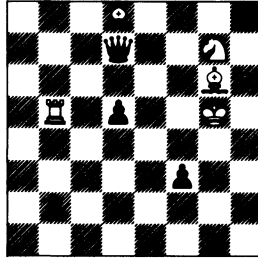
No. 4830: F.S. Aitov and L. Kargopol'tsev.

1. g8Q h1Q 2. Qg3 h5 3. Kb3 c4+ 4. Kc3 (x.79) (Kxc4? Qh4+;) 4. ..., h4 5. Qf3/i Qh2 6. Qd1+ Kf2 7. Sg4+ Kg3 8. Qd6+ and 9. Qxh2.

i) 5. Qe1+? Kh2 6. Sg4+ Kh3 7. Sf2+ Kh2 8. Qe5+ Kg1 9. Qe2 Kh2 10. Sxh1 Kxh1 11. Qf3 Kh2 12. Qf4+ Kh3 13. Qf2 g1Q 14. Qxg1 stalemate.

"Q+S vs. Q, with avoidance of 2 concealed stalemates."

No. 4831 N. Rezvov  
(ix. and xi.81)  
3 Comm., Shakhmaty v SSSR, 1980



Win 5+5

No. 4831: N. Rezvov.

1. Rb8 Qa7 2. Rc8 Qg1+/i 3. Kf6 Qd4+ 4. Kf7 Qxg7+ 5. Ke6 Qg8+/ii 6. Ke5 Qe8+ 7. Bxe8 b1Q 8. Bg6 Qa1+ 9. Kf5 Kg7/iii 10. Rc7+ Kg8/iv 11. Bh7+ Kf8 12. Be7+ Ke8 13. Bg6 mate.

i) 2. ..., Qd7 3. Bf6 Qxc8 4. Sf5+ Kg8 5. Se7+ Kf8 6. Sxc8 f2 7. Kh8 f1Q 8. Bg7+.

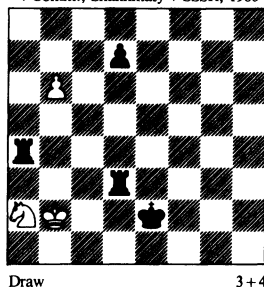
ii) 5. ..., Qxg6+ 6. Bf6+ Kh7 7. Rh8 mate.

iii) 9. ..., Qb1+ is met effectively by 10. Ke6.

iv) 10. ..., Kf8 11. Be7+ Kg8 12. Bh7+ Kxh7 13. Bf6+ and 14. Bxa1.

"With cut-and-thrust sacrifices and a bold relationship of W and Bl force."

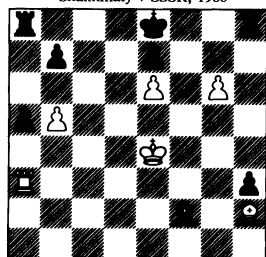
No. 4832 S. Belokon  
(iii.80 and ii.82)  
4 Comm., Shakhmaty v SSSR, 1980



Draw 3+4

No. 4832: S. Belokon.  
1. b7 Rd2+ 2. Kb1 aRxa2 3. b8Q dRb2+ 4. Kc1 Rc2+ 5. Kb1 aRb2+ 6. Ka1 Kd1 7. Qb3 Rxb3 stalemate, but not 7. Qd6+? Rd2 8. Qa3 Ra2+ 9. Kb1 dRb2+ wins.  
"A simple garland of stalemates and a pleasant thematic try."

No. 4833 L. Katsnelson  
(vii.80)  
1st Special Prize,  
Shakhmaty v SSSR, 1980

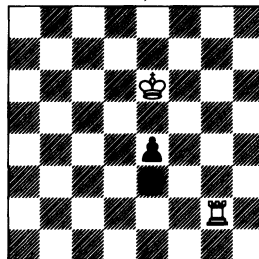


Win 6+8

No. 4833: L. Katsnelson. 1. g7 Rg8 2. Rxh3 Be1/i 3. Bb8 (for Rh8) Bc3 4. Rxc3 Rxb8 (Rxc7; Rc8 mate) 5. Rh3 Kd8 6. b6 and now there really is no defence against wRh8.  
i) 2. ..., 0-0-0 3. Rc3 is mate. Now, however, castling is a threat, and 3. Bc7? is met by 3. ..., Bc3.  
"The normal way to prevent castling is to give check or to control the intervening square. Here, however, it is bR that is impeded. A fresh thought, works on us very well, and excellently executed."

This special prize was for the most original study.

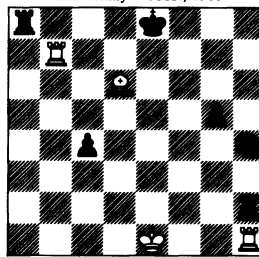
No. 4834 Y. Averbakh  
(vii.80)  
2nd Special Prize, Shakhmaty  
v SSSR, 1980



Win 2+2

No. 4834: L. Averbakh.  
1. Rg5, giving two lines: 1. ..., Kd2 2. Rd5+ Kc2 3. Re5 Kd3 4. Kf5 e3 5. Kf4 e2 6. Kf3. 1. ..., Kf2 2. Rf5+ 3. Re5 Kf3 4. Kd5 e3 5. Kd4 e2 6. Kd3.  
"A nice discovery with 2 symmetrical echo-variations"  
This special prize was for an "ultra-miniature", that is, one with 4 men.

No. 4835 V. Razumenko  
(iv.79)  
1st Special Hon. Men.,  
Shakhmaty v SSSR, 1980



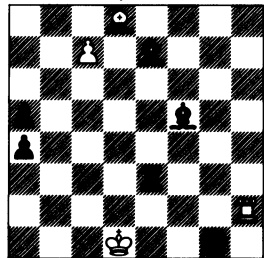
Win 4+6

No. 4835: V. Razumenko.  
1. 0-0/i Rg2+ 2. Kh1 0-0-0 3. Rc7+ Kb8 4. Rb1+ Ka8 5. Ra1+ Kb8 6. Be5 Re2 7. Rxc4+ Rxe5 8. Rb1+ with mate to follow.  
i) 1. Re7+? Kd8 2. 0-0 Rg2+ 3. Kh1 Sg6. After 1. 0-0 Sf3+ is to be met by 2. Rxf3 Rh8 3. fRh7, with a decisive attack.

''W castles short and B1 castles long, presented with unity and economy''. This special prize was for an example of double castling.

The composer's article in which this study appeared as an original proposed a classification of castling studies based on the presence or absence of castling in the solution. If castling occurs, then naturally there are three possibilities: W castles, B1 castles, both castle; if castling does not occur, there are two possibilities: prevention in the course of the solution; demonstration of illegality by retrograde analysis. As the author's examples show, this classification is no restriction on ingenuity in devising reasons for castling -- indeed, his article led to the 10th Thematic Tourney of the magazine.

No. 4836 M. Matous  
xi.80 and iii.81)  
2nd Special Hon.Men.,  
Shakhmaty v SSSR, 1980



Draw 4 + 6

No. 4836: M. Matous (Czechoslovakia).

1. Rh5 Rd3+ 2. Ke2 Rxd8 3. cdR Bg4+ 4. Ke1 and a separation into: 4. ..., Bb4+ 5. Rd2 Bxh5/i, stalemate, or 4. ..., Bxd8/ii 5. Rg5 Bxg5, also stalemate.

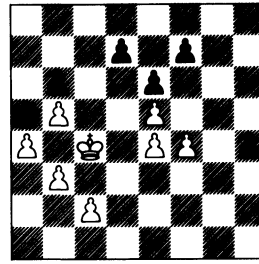
i) 5. ..., Bxd2+ 6. Kxd2 Bxh5 7. Kc1, with the safety of a1 in view.

ii) 4. ..., Bxh5 5. Rg8+ Kh2 6. Rh8. ''Promotion results in 2 stalemates, one of them with pin of the new wR.''

This special prize was for ''a foreign newcomer''.

No. 4837 M. Zinar  
(ii.80)

1st Special Commend, Shakhmaty  
v SSSR, 1980



Win 8 + 6

No. 4837: M. Zinar.

1. Kc3 h3 2. Kb2 Kb4/i 3. c3+ Kc5 4. Kc2 d5/ii 5. Kd3/iii de+ 6. Kxe4 f6/iv 7. Kf3 wins.

i) 2. ..., h2 3. Ka3 and 4. b4, the first mate.

ii) 4. ..., h2 5. Kd3 and 6 b4, the second.

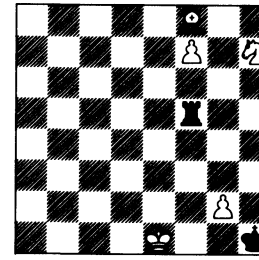
iii) 5. ed? ed 6. Kd3 d4.

iv) 6. ..., h2 7. Kd3 h1Q 8. b4+ Kd5 9. c4, the third checkmate.

The judge draws attention to the T.R. Dawson (1923) precedent: wKa1 wPa4, b3, b5, c2, e4, e5, f3 bKa5 bPb6, b7, e6, f7, g3, g7. 1. Kb2 Kb4 2. c3+ Kc5 3. Kc2 f6 4. Kd3 fe4 5. Ke2, but points out that Dawson gives us one fewer stalemate, and lacks something of the paradoxical 'reculer pour mieux sauter'!

No. 4838 Kh. Mamataliev  
(x.80)

2nd Special Commend., Shakhmaty  
v SSSR, 1980



Win 5 + 2

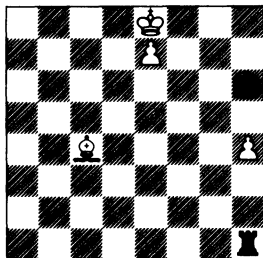
No. 4838: Kh. Mamatiliev.  
 1. Sg5 Rxc5/i 2. g4 Rxc4 3. Bh6/ii Re4+ 4. Be3 Rxe3+ 5. Kf2, with sudden appearance of the Saavedra position: 5. ..., Re4 6. f8R (f8Q? Rf4+); 6. ..., Rh4 7. Kg3.

i) 1. ..., Re5+ 2. Kd2 Rxc5 3. g4 Rd5+ 4. Kc3 Rd7 5. Be7, or 3. ..., Rxc4 4. Bd6 Rg2+ 5. Ke3 Rf2 6. Bf4.

ii) 3. Bd6? Rg1+ 4. Ke2 Rf1 5. Kxf1 stalemate.

"This addition to variations on the Saavedra theme is highly expressive, with 3 sacrifices one after the other."

No. 4839 P. Benko (iv.81)  
 1st Prize, Magyar Sakkélet, 1981  
 Award: v.82



Win 4+2

No. 4839: P. Benko.

1. Be6/i Rd1/ii 2. h5 Kg7 3. h6+ Kh7 4. Bf5+ Kg8 5. h7+ Kg7 6. h8Q+ Kxh8 7. Kf7 Re1 8. Be6 Rf1+ 9. Kg6 wins.

i) 1. Kf7? Re1 2. Be6 Rf1+ 3. Kg8 Rg1+ 4. Kh8 Rg7 5. e8R/iii Rf7, an incredible move, threatening 6. ..., Rf4 to eliminate the hP and depending on 6. Bxf7 being stalemate -- which it is.

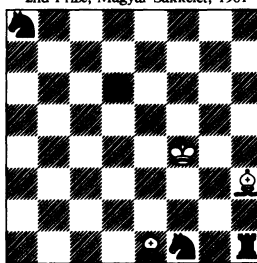
ii) 1. ..., Kg7 2. Kd7 Rd1+ 3. Kc7 (c6) Rc1+ 4. Kd6 Rd1+ 5. Ke5/iv Re1+ 6. Kf5 Rf1+ 7. Kg5 Rg1+ /v 8. Kh5 wins.

iii) 5. e8Q Rh7+ 6. Kg8 Rh8+ (also 6. ..., Rg7+ 7. Kf8 Rg8+).

iv) 5. Kc5? Rc1+ 6. Kb4 Rc8.

v) 7. ..., Rf8 8. efQ+ Kxf8 9. Kf6.

No. 4840 J. Rusinek (vii.81)  
 2nd Prize, Magyar Sakkélet, 1981



Draw 3+4

No. 4840: J. Rusinek.

1. Bg2 Rh8 2. Kf3 Sh2+/i 3. Kg3 Sb6 4. Bb4+ Kc7 5. Bc3/ii Rh7 6. Ba5 Rh5 7. Bd2/iii Rh8/iv 8. Bc3 Rh7 9. Ba5 Rh6 10. Bd2 Rh8 11. Bc3, positional draw.

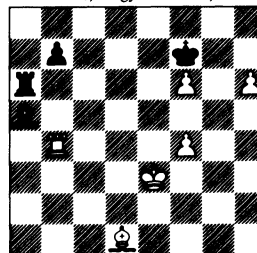
i) 2. ..., Rf8+ 3. Ke2 Sh2 4. Bb4+.

ii) 5. Ba5? Rh7 and if 6. Bh3 Sf3 7. Bb4 Sc4, or 6. Bc3 Sc4 7. Bd4 Sd2.

iii) If 7. Bb4? Sc4 8. Bh3 Sf3 9. Bg4 Rb5. If 7. Bc3? Sc8 8. Bh3 Sf3 9. Bg4 Rc5 10. Bb4 Rb5.

iv) 7. ..., Sc4 8. Bf4+ K- 9. Bh3 Sf3 10. Bg4 draw.

No. 4841 V. Nestorescu (vii.81)  
 3rd Prize, Magyar Sakkélet, 1981



Win 7+3

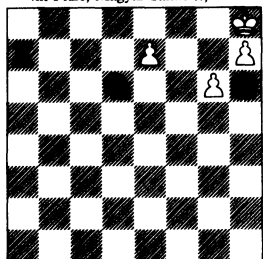
No. 4841: V. Nestorescu.

1. h7 Ra8 2. Rb5/i Bc3/ii 3. Bb3+ Kxf6 4. Kd3 Ba1 5. Ra5 Rd8+ 6. Kc2 Bd4 7. Rd5 Rc8+ 8. Kb1 Bc3 9. Rc5.

i) 2. Ra4? b6 3. f5 Rh8 4. Bb3+ Kxf6 5. Bg8 Kxf5.

ii) 2. ..., b6 3. Rg5 Rh8 4. Bb3+ Kxf6 5. Bg8.

No. 4842 Y. Makletsov  
(iv.81)  
4th Prize, Magyar Sakkélet, 1981

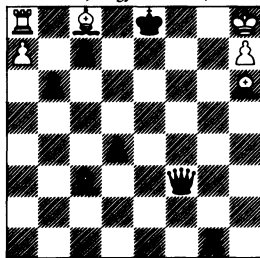


Draw 4+3

No. 4842: Y. Makletsov.

1. g7 Ra8+ 2. e8Q Rxe8+ 3. g8S+ Kg5 4. Kg7 Sf5+ 5. Kf7 (Kh8? Re1;) 5. ..., Sd6+ 6. Kg7 Ra8 (Sf5+; gives perpetual) 7. h8Q Ra7+ 8. Se7 Rxe7+ 9. Kf8 Re8+ 10. Kg7 Sf5+ 11. Kh7 Re7+ 12. Kg8 Kg6 13. Kf8 draw, bR having had his chance, in his turn, of giving perpetual.

No. 4843 Em. Dobrescu  
(vii.81)  
5th Prize, Magyar Sakkélet, 1981



Draw 6+7

No. 4843: Em. Dobrescu.

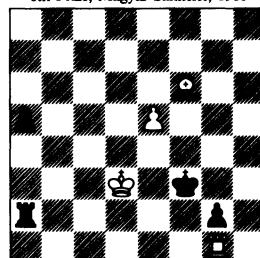
1. Bb7+ Kf7 2. Rf8+ Ke7 3. Re8+ Kd6 4. Rd8+ /i Kc5 5. Bxf3 d3+ 6. Bg7 Rxc7 7. Rxd3 Bb2/ii 8. Rd2/iii Bf6 9. Rd5+ /iv Kb4 10. Rf5 Bc3 11. Rf4+ Kc5 12. Rf5+ Kd6 13. Rd5+ Ke7 14. Rd3 Bf6 15. Re3+ Kd6 16. Rd3+ Kc5 17. Rd5+ Kb4 18. Rf5, positional draw.  
i) 4. Bxf3? d3+ 5. Bg7 Rxc7 6. Rd8+ Rd7+ 7. Kg8 Rxd8+ and 8. ..., c6 wins.

ii) 7. ..., Ba1 8. a8Q. 7. ..., Be5 8. Rd5+.

iii) 8. Rb3? Bf6. 8. Rd5+? Kb4 9. Rd2 Bf6.

iv) 9. Rc2+? Kb4 10. Rc6 Bd4.

No. 4844 Zoltan Fekete  
(xi.81)  
6th Prize, Magyar Sakkélet, 1981



Win 4+4

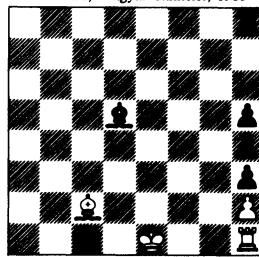
No. 4844: Z. Fekete.

1. e6 Re2 2. e7 a4 3. Bh4/i Re3+ /ii 4. Kc4 a3 5. Kd5 (Kc5? Rxe7;); 5. ..., a2 6. Kd6 Re2 7. Kd7 (Bf6? Rd2+;) 7. ..., Rd2+ 8. Ke6 (Ke8? Rf2;); 8. ..., Re2+ 9. Kf7 Kg4 10. Bf6 wins.

i) 3. Rxc2? Rxe7. 3. Kd4? Rxe7.

ii) 3. ..., a3 4. Rxc2 Rxe7 5. Rf2+.

No. 4845 G.A. Nadareishvili  
(vii.81)  
7th Prize, Magyar Sakkélet, 1981



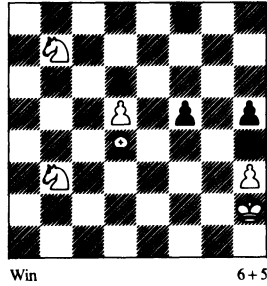
Draw 4+6

No. 4845: G.A. Nadareishvili.

1. Be4/i Bxe4 2. 0-0+ Kd2 3. Rf8 Rh7 4. Rf7 Rh6 5. Rf6 Bg6 6. Kh1 Be4+ (Rxc6 stalemate) 7. Kg1 Rh8 9. Rf8.

i) The thematic try 1. 0-0+? fails to 1. ..., Kxc2 2. Rf8 Rh7 wins.

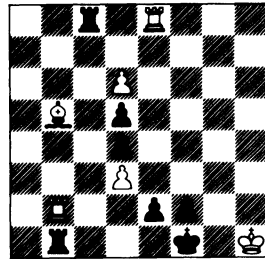
No. 4846 Jenő Lamoss  
(xi.81)  
8th Prize, Magyar Sakkélet, 1981



Win 6+5

No. 4846: J. Lamoss.  
1. Sd8 Qxd8 2. Bf2+ Kg5 3. Bh4+ Kxh4 4. Sd4 and if 4. ..., Kg5 (to defend against the threatened mate) 5. Se6+ wins.

No. 4847 G. Costeff  
(ix.81)  
2e Special Hon.Men., Magyar Sakkélet, 1981

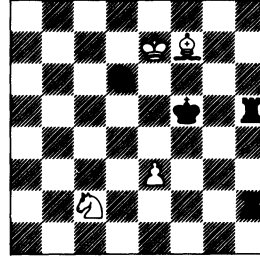


Win 6+7

No. 4847: G. Costeff.  
1. d7/i Rxe8/ii 2. Rxb1+/iii and now: 2. ..., e1Q 3. deQ Qxb1 4. Bd7 Qxd3 5. Bb5 wins, or 2. ..., e1B 3. deB/iv Ke2 4. Bh5+ Ke3 5. Kg2, or 2. ..., e1S 3. deS/v Ke2 4. Rb2+ Ke3 5. Rxf2 Kxf2 6. Sf6(c7) Ke2/vi 7. Sxd5 Kd2 8. Sf4 Ke3 9. Sg2+.  
i) 1. Rxb1+? e1Q 2. d7 Rd8. 1. bRxe2? Rxe8 2. Rxe8 Re1 3. d7 Rxe8 4. deR(Q) stalemate.  
ii) 1. ..., e1Q 2. dcQ. 1. ..., Rxb2 2. dcQ Rxb5 3. Qg4 Rb2 4. Qf3 Ra2 5. Kh2 Ke1 6. Kg2 wins. 1. ..., Rd8 2. bRxe2 Re1 3. Ra2 Re7 4. Kh2 Rh7+ 5. Kg3 Rg7+ 6. Kf4 Rg8 7. Rxd8 Rxd8 8. Ke5.

iii) 2. deQ? Rxb2 3. Bd7 Ke1 4. Bh3 Kd2.  
iv) 3. deS? Ke2 4. Rb2+ Bd2.  
v) 3. deB? Ke2 4. Bh5+ Ke3, or 4. Rb2+ Ke3 5. Rxf2 Kxf2.  
vi) 6. ..., Sxd3 7. Bxd3 Ke3 8. Bg6 d3 9. Sxd5+.

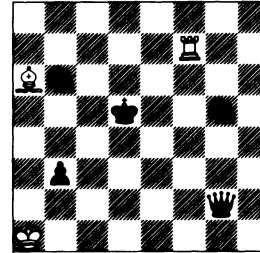
No. 4848 E. Janosi  
(ii.-iii.81)  
1 Hon.Men., Magyar Sakkélet, 1981



Draw 4+4

No. 4848: E. Janosi.  
1. Sd4+ (Bxh5? Sc8+;) 1. ..., Ke5 2. Sf3+ Ke4 3. Sxh2 Sxf7/i 4. Sg4 Kf5/ii 5. Sf6 Rh6 6. Sg8 Rh7 7. Sf6 Rg7 8. Se8 Rh7 9. Sf6, drawn by perpetual attack.  
i) 3. ..., Sf5+ 4. Kf6 Rxh2 5. Bg6 Rf2 6. Bh7.  
ii) 4. ..., Rf5 5. Sf6+ Ke5 6. Sd7+ Ke4 7. Sf6+.

No. 4849 L. Katsnelson  
and L.A. Mitrofanov  
(vii.81)  
2 Hon.Men., Magyar Sakkélet, 1981

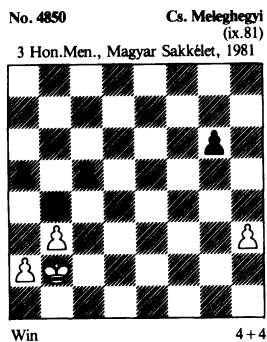


Draw 3+5

No. 4849: L. Katsnelson and L.A. Mitrofanov.  
1. Bb7+ Kd4 2. Rf4+ Se4 3. Rxe4+



Kd3 4. Re3 + Kc2 5. Be4 + Qxe4 6. Re2 + Kc1 7. Re1 + Kc2 8. Re2 + drawn.



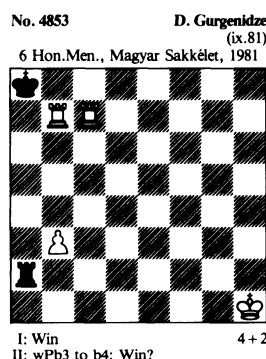
No. 4850: Cs. Meleghegyi.  
1. a3 + Kb5 2. Kc3 Kb6/i 3. Kd3 (Kc4? g5;) 3. ..., Kb5 4. h4 Kc6 5. Kc4 Kb6 6. Kd5 Kb5 7. Kd6/ii c4 8. a4 + Kb4 9. bc Kxc4 10. Ke6 Kb4 11. Kf6 Kxa4 12. Kxg6 Kb3 13. h5.  
i) 2. ..., a4 3. ba + Kxa4 4. h4 Kxa3 5. Kc4. 2. ..., g5 3. a4 + Kb6 4. Kd3.  
ii) 7. Ke6? a4 8. ba + Kxa4 9. Kd5 Kb5 10. a4 + Kb4 11. a5 c4.



No. 4851: A. Bor and L.A. Mitrofanov.  
1. Bg4 c1Q 2. Kf2 Kc2 3. Bxe2 cd 4. Bd1 + Kc3 5. c8Q Kb4 6. Sd6 (Be2? d1S+;) 6. ..., Qxd1 7. Qc4 + Ka3 8. Sb5 + Kb2 9. Qc3 + Kb1 10. Qb4 + Kc1 11. Qa3 + Kc2 12. Qa4 + Kc1 13. Qa1 + Kc2 14. Sa3(d4) + wins.



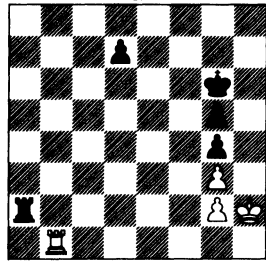
No. 4852: L. Mikitovics.  
I: 1. Ka7 Qa1 + 2. Kb6 Qb1 + 3. Kc7 Qc1 + 4. Kd7 Qb1 5. Qa2 + wins.  
II: 1. Ka7 Qg1 + 2. Ka6 Qf1 + 3. Ka5 Qe1 + 4. Qb4 Qa1 + 5. Kb6 Qg1 + 6. Qc5 Qb1 + 7. Kc7 wins.



No. 4853: D. Gurgenzidze.  
I: 1. Rb5 Rh2 + 2. Kg1 Rg2 + 3. Kf1 Rf2 + 4. Ke1 Re2 + 5. Kd1 Rd2 + 6. Kc1 Rd1 + 7. Kb2 Rb1 + 8. Ka3 Rxb3 + 9. Ka4 Rb4 + 10. Ka5 Ra4 + 11. Kb6 Ra6 + 12. Kc5 wins. Not 1. Rb4? Rh2 + to 8. ..., Ra1 + 9. Kb2 Rb1 + drawn.  
II: 1. Rb6, attempting the same manoeuvre as in I, 1. ..., Rh2 + up to 8. Ka3 Rb3 + 9. Ka4 Rxb4 + 10. Ka5 Rb5 + 11. Ka6 Ra5 + 12. Kxa5 stalemate.

No. 4854 Father and Son Salai  
(vii.81)

7 Hon.Men., Magyar Sakkélet, 1981



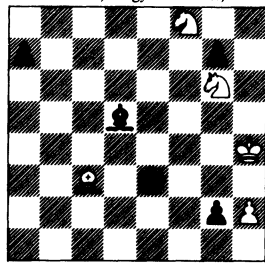
Draw 4+5

No. 4854: Salai. (Father and Son - is this unique?)

1. Rd1 Ra7 2. Ra1 Rb7 3. Rb1 Rc7 4. Rc1 Rc6 5. Rd1 d6 6. Rc1 Rc5 7. Rd1 d5 8. Rc1 Rc4 9. Rd1 d4 10. Rc1 Rc3 11. Rd1 d3 12. Rc1 Rc2 13. Rd1 d2 14. Kg1 Rc1 15. Kh2. This clearly works, though no supporting lines are given to show why nothing else works.

No. 4856 S. Makhno and V. Shanshin  
(ii.-iii.81)

9 Hon.Men., Magyar Sakkélet, 1981



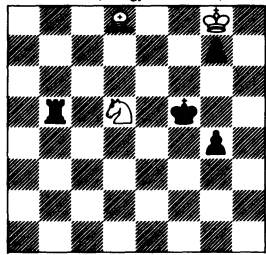
Draw 5+5

No. 4856: S. Makhno and V. Shanshin.

1. Sf4 g5 +/i 2. Kh3 Kxf4/ii 3. Se6 + Kf3 4. Sxg5 + Ke3 5. Bb4 Kd4 6. Be1 Ke3 7. Bb4 Kd4 8. Be1 g1Q 9. Sf3 + Bxf3 10. Bf2 + Qxf2 stalemate.  
i) 1. ..., g1Q 2. Bd4 + Kxd4 3. Se2 +.  
ii) 2. ..., gf 3. Bb4 4. Kd4 4. Sd7 draws.

No. 4855 O. Komai  
(xi.81)

8 Hon.Men., Magyar Sakkélet, 1981



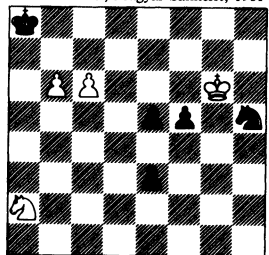
Draw 3+4

No. 4855: O. Komai.

1. Se3 + Kf4 2. Sxg4 g5 3. Sh6 Rb8 4. Sf7 g4 5. Kh7 Rxd8 6. Sxd8 Kf5 7. Sc6 Ke4 8. Sd8 g3 9. Se6 Kf3 10. Sd4 + Kf2 11. Se6 g2 12. Sf4 g1Q 13. Sh3 +.

No. 4857 L. Katsnelson  
(xi.81)

10 Hon.Men., Magyar Sakkélet, 1981



Win 4+5

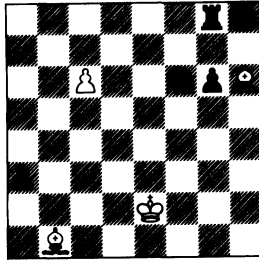
No. 4857: L. Katsnelson.

1. Sc3 e2 2. Sxe2 Sf4 + 3. Kxf5 Sxe2 4. c7 Sd4 + 5. Kxe5 Sc6 + 6. Kd6 Sb8 7. c8B wins.

No. 4858: Y. Akobiya.

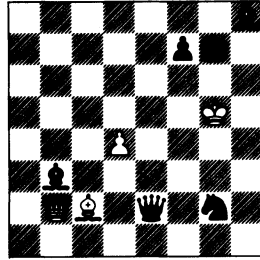
1. Bc1 Ra8 2. c7 a2 3. Bxa2 Rxa2 + 4. Bb2 Rxb2 + 5. Kd1/i Rd2 + 6. Kc1 draw.  
i) 5. Kd3? Rb3 + and 6. ..., Rc3.

No. 4858 Y. Akobiya  
(xi.81)  
Commended, Magyar Sakkélet, 1981



Draw 4+5

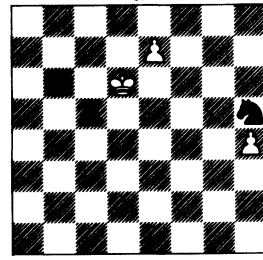
No. 4859 C.M. Bent  
(ii-iii.81)  
Commended, Magyar Sakkélet, 1981



Draw 4+6

No. 4859: C.M. Bent.  
1. d5 + Kg8/i 2. Bh7 + Kxh7 3. Qxe2 f6 + 4. Kf5 Bc2 + 5. Kg4 (Qxc2? Se3+;) 5. ..., Bd1 6. Qxd1 Se3 + 7. Kh5 Sxd1 8. d6 f5 9. d7 Bf6 10. d8Q Bxd8 stalemate.  
i) 1. ..., Kf8 2. Qxh8 + Ke7 3. Qf6 + Ke8 4. Qc6 + Kd8 5. Qd6 + Kc8 6. Qc6 + Kb8 7. Qb6 + Ka8 8. Qc6 + Ka7 9. Qc5 + Ka6 10. Qa3 +.

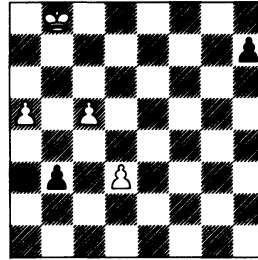
No. 4860 M. Dukic  
(xi.81)  
Commended, Magyar Sakkélet, 1981



Win 3+3

No. 4860: M. Dukic.  
1. e8Q Rd5 + 2. Kxd5 Sf6 + 3. Ke5 Sxe8 4. h5 Kc7 5. h6 Kd7 6. h7 Sd7 7. Kf6 wins.

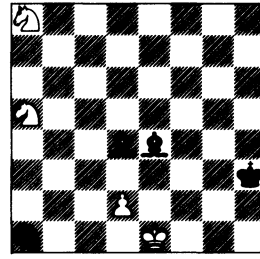
No. 4861 V. Kichigin  
(iv.81)  
Commended, Magyar Sakkélet, 1981



Win 4+3

No. 4861: V. Kichigin.  
1. a6 b2 2. a7 b1Q + 3. Kc7 Qh1/i 4. c6 Qh2 + 5. Kc8 Qh3 + 6. Kb7 wins.  
i) 3. ..., Qxd3 4. a8Q + Kb4 5. c6 Qg3 + 6. Kb7.

No. 4862 E. Melnichenko  
Commended, Magyar Sakkélet, 1981

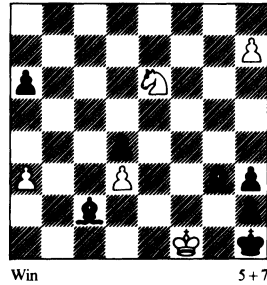


Draw 4+4

No. 4862: E. Melnichenko.  
1. Sc7 Bb6 2. Se6 Kg3 3. Sc4 Bf2 + 4. Ke2 Bd5 5. Sd6 Bxe6 6. Se4 + Kg2 7. Sxf2 drawn.

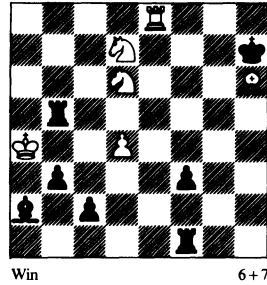
For No. 4863, see p.184.

No. 4864 A. Koranyi  
1st Prize, J. Bán Memorial  
Tourney, 1980  
Award: Magyar Sakkélet, ii.82



Win 5+7

No. 4865 A. Koranyi  
2nd Prize, J. Bán Memorial  
Tourney, 1980



Win 6+7

No. 4864: A. Koranyi.

1. Sc5 Bd1/i 2. h8Q Be2+ 3. Kxe2 Kg2 4. Qa8+/ii Kg1 5. Qh1+ Kxh1 6. Kf1 Bh4/iii 7. Sb3/iv Bf6/v 8. a4/vi Be5 (Bg7; Sc5) 9. Sc1/vii Bc7 10. Se2 Be5 11. a5 Bc7 12. Sxd4 Bxa5 13. Sf5 Be1/viii 14. d4 a5 15. d5 a4 16. d6 a3 17. d7 a2 18. d8Q a1Q 19. Qd5+ mates.

i) 1. ..., Be5 2. Kf2 Bf6 3. Se4 Bh4+ 4. Sg3+ Bxg3 5. Kxg3 Kg1 6. h8Q h1Q 7. Qxd4+ Kf1 8. Qf2+, or here, 2. ..., Bg3+ 3. Kxg3 Kg1 4. h8Q, or 2. ..., a5 3. Se4 Bxd3 4. h8Q wins.

ii) 4. Qxd4? h1Q 5. Qe4+ Kh2 6. Qxh1+ Kxh1 7. Kf1 Bd6 8. d4 Kh2 9. a4 Kg3 10. Kg1 Kf4 11. Sxa6 Ke4.

iii) 6. ..., Be1 7. Sb3 Bc3 8. Sc1 Be1 9. Se2 Bf2 10. Kxf2, or in this 7. ..., Bf2 8. a4 Be3 9. Sc5.

iv) 7. Sxa6? Be7 8. a4 Bd6 9. a5 Bb4. 7. Se4? Be1 8. a4 a5 9. Sc5 Bd2 10. Sb3 Bc3 11. Sc1 Be1 12. Se2 Bf2.

v) 7. ..., Bf2 8. a4 Be3 9. Sc5.

vi) 8. Sc1? Bg7 9. a4 Be5 10. Sb3 (Se2, a5;) Bf6 11. Sc5 Be7.

vii) 9. Sc5? Bg3. 9. a5? Bf6 10. Sc5 Be7 11. Sxa6 Bb4.

viii) 13. ..., Bc7 14. d4 a5 15. d5 a4 16. d6 Bxd6 17. Sxd6 a3 18. Se4.

See also No. 4864a on p. 184.

No. 4865: A. Koranyi.

1. Rg8 b2/i 2. Sf6+/ii Kxh6 3. d5 Rb4+ (else Sf5 or Sf7 and mate) 4. Ka5/iii Rb5+ 5. Ka6/iv Rb6+ 6.

Kxb6 b1Q+ 7. Ka7 Qb7+ 8. Kxb7 Bxd5+ 9. Sxd5 Rb1+ 10. Ka6 Ra1+ 11. Kb5 Rb1+ 12. Ka4 Ra1+ 13. Kb3 c1S+/v 14. Kc4 Ra6/vi 15. Sf5+ Kh7 16. Rg1/vii Se2/viii 17. Rg7+ Kh8 18. dSe7 f2 19. Rg2 Ra4+/ix 20. Kb3 Sd4+ 21. Kxa4 Sxf5 22. Rh2+ Kg7 23. Sxf5+ wins.

j) For Sf6+ and Sf7 mate. 1. ..., Rf5 2. Rg7+ Kh8 3. Se5. 1. ..., Kxh6 2. Kxb5 Kh5 3. Sf5.

ii) 2. d5? Rb4+ 3. Ka5 Rb5+ 4. Ka6?? Rb6+ 5. Kxb6 b1Q+ 6. Ka7 Qb7+ 7. Kxb7 Bxd5+.

iii) 4. Kxb4? b1Q+ 5. Ka5 Qe1+ 6. Ka4 Qe6 7. de Bxe6.

iv) 5. Kxb5? b1Q+ 6. Ka6 Bc4+ 7. Ka7 Qa1+.

v) 13. ..., c1Q 14. Sf5+ Kh5 15. Sf6+. 13. ..., Kh5 14. Sf4+ Kh6 15. Sf5+ Kh7 16. Rg7+ Kh8 17. Sg6+.

13. ..., Ra6 14. Sf5+ Kh7 15. Rg1.

vi) 14. ..., Ra4+ 15. Kb5 Rf4 16. Sxf4 f2 17. Sf5+ Kh7 18. Rg7+ Kh8 19. Sg6+

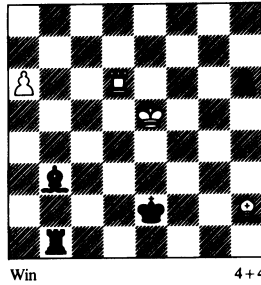
vii) 16. Rg7+? Kh8 17. dSe7 f2.

viii) 16. ..., f2 17. Rh1+ Kg6 18. fSe7+ Kf7 19. Rxc1.

ix) 19. ..., Rc6+ 20. Kb4 Rb6+ 21. Ka5 Rb5+ 22. Kxb5 Sd4+ 23. Kb6 Sxf5 24. Rh2+. 19. ..., f1S 20. Rxe2 Ra3 21. Kb4 Rf3 22. Rg2.

No. 4866: V. Nestorescu. 1. a7 Ra1 2. Bg1 Ra5+ 3. Kf4 Ba4/i Bb6 Ra6 5. Be3 Ra5 6. Rd2+ Kf1 7. Rf2+/ii Ke1 8. Rh2 Kf1 9. Rh5 Ra6 10. Rxh6

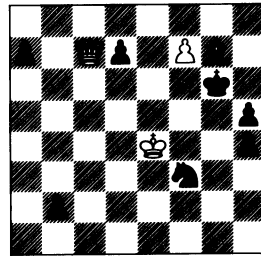
No. 4866 V. Nestorescu  
3rd Prize, J. Bán Memorial  
Tourney, 1980



Win 4+4

Ra5 11. Bb6 Ra6 12. Bd4 Ra5 13. Rh5 Ra6 14. Rh8 Bc6 15. Rh6 wins.  
i) 3. ..., Ra4+ 4. Bd4 Kd3 5. Rd8. 3. ..., Bc2 4. Rd8 Rf5+ 5. Kg3 Rg5+ 6. Kh4 Be4 7. Re8.  
ii) 7. Rd5? Ra6 8. Rd6 Ra5 9. Bb6 Ra6 10. Bd4 Ra5 11. Rd5 Ra6 12. Rd8 Bc6 13. Rd6 Ra4 14. Rxc6 Rxd4+ 15. Kf5 Ra4. 7. Kg3? Ra6 8. Ra2 Ke1 9. Kh4 h5 draw.

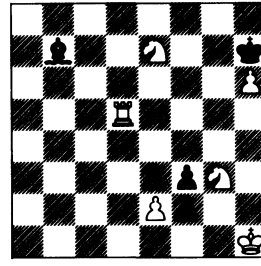
No. 4867 E. Janosi  
4th Prize, J. Bán Memorial  
Tourney, 1980



Draw 3+8

No. 4867: E. Janosi. 1. Qd6+/i Kh7 2. f8S+ Bxf8 3. Qd3 and now either 3. ..., b1B 4. Kd5+ Bxd3 stalemate, or 3. ..., b1Q 4. Kf4+ Qxd3 stalemate.  
i) 1. f8S+? Bxf8 2. Qc2 b1Q 3. Kd5+ Qxc2 stalemate, but 2. ..., b1B wins.

No. 4868 A. Koranyi  
5th Prize, J. Bán Memorial  
Tourney, 1980

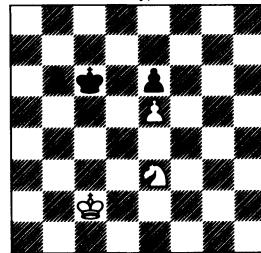


Draw 6+5

No. 4868: A. Koranyi.

1. Rg5 fe+ 2. Kh2 f1S+/i 3. Kh3 Sxg3/ii 4. Rg7+/iii Kxh6 5. Rxg3 Bc8+/iv 6. Sf5+ Bxf5+ 7. Kh4 e1S/v 8. Rxe3 Sg2+ 9. Kg3 Sxe3 10. Kf4 draws.  
i) 2. ..., f1Q 3. Rg7+ Kxh6 4. eSf5+. 2. ..., Be4 3. Rg7+ Kxh6 4. eSf5+ Bxf5 5. Sxf5+ Kh5 6. Sg3+, perpetual check.  
ii) 3. ..., Bc8+ 4. gSf5 Bxf5+ 5. Sxf5 e1Q 6. Rg7+ Kh8 7. Se7.  
iii) 4. Rxg3? e1Q 5. Rg7+ Kxh6 6. Sf5+ Kh5 7. Sg3+ draws, but Bl wins by playing instead 4. ..., Bc8+ 5. Sxc8 e1Q.  
iv) 5. ..., e1Q 6. Sg8+ Kh5 7. Sf6+.  
v) 7. ..., e1Q stalemate. 7. ..., e1R 8. Rxe3 Rg1 9. Re6+.

No. 4869 L. Katsnelson  
6th Prize, J. Bán Memorial  
Tourney, 1980



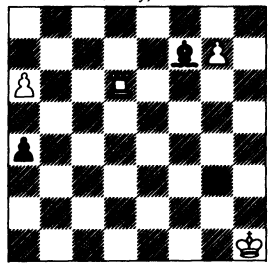
Win 3+3

No. 4869: L. Katsnelson.

1. Kc3 Kc5 2. Sc4 b5 3. Sd6 b4+ 4. Kb3 Kd5 5. Sf7 Kc5 6. Sh8/i Kd5 7.

Sg6 Kc5 8. Sf8 Kd5 9. Sd7 Kc6 10. Kxb4 Kxd7 11. Kb5.  
 i) 6. Sh6? Kd5 7. Sg4 Ke4.

No. 4870 D. Gurgenzidze  
 1 Hon.Mem., J. Bán Memorial  
 Tourney, 1980

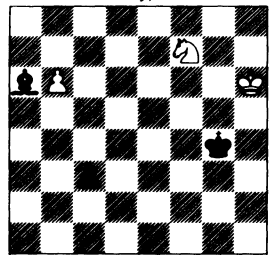


Draw 4+4

No. 4870: D. Gurgenzidze.

1. Rg6+ Kh3 2. g8Q Bxg8 3. Rxc8 a3/i 4. Rg2 Rxa6 5. Ra2 Kg3 6. Kg1 Kf3 7. Kf1 Ke3 8. Ke1 Kd3 9. Kd1 Kc3 10. Kc1 Kb3 11. Kb1 Rh6 12. Rb2+ ab stalemate.  
 i) 3. ..., Rxa6 4. Rg6 Ra5 5. Rg5 Ra7 6. Rg7 Ra8 7. Rg8, positional draw.

No. 4871 Em. Dobrescu  
 2 Hon.Mem., J. Bán Memorial  
 Tourney, 1980



Draw 3+3

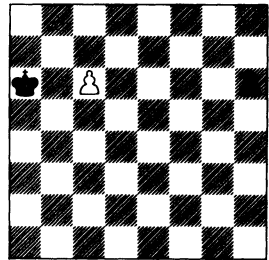
No. 4871: Em. Dobrescu.

1. Se5+ Kh3 2. Sd3 Bxd3 3. b7 c2 4. b8Q c1Q+ 5. Kg7 Qg5+ 6. Kf8 Qf6+ 7. Kg8 Bc4+ 8. Kh7 Qf5+ 9. Kh6 Bd3 10. Kg7 Qg6+ 11. Kf8 Qf6+ 12. Kg8 Bc4+ 13. Kh7 Qe7+

14. Kh8 Bd3 15. Qc8+ Kh4 16. Qg8 Qe5+ 17. Qg7 Qe8+ 18. Qg8 Qh5+ 19. Kg7 Qg6+ 20. Kf8 Qd6+ 21. Kg7 Kg5 22. Qa2/i Be4 23. Qb3 Bd3 24. Qa2 drawn.

i) 22. Kf7+? Bg6+. 22. Kh8+? Bg6 23. Qc4 Qf8+ 24. Qg8 Qf6+ 25. Qg7 Qd8+ 26. Qg8 Qd7 27. Qg7 Qc8+ 28. Qg8 Qh2+. 22. Qc8? Qe7+ 23. Kg8 Qh7+. 22. Qe8? Qf6+ 23. Kg8 Bc4+ 24. Kh7 Qh6+. 22. Qf7? Bf5 23. Qb7 Qf6+ 24. Kg8 Be6+. 22. Qb3? Qf6+ 23. Kg8 Kh6 24. Qf7 Bc4.

No. 4872 I. Bilek  
 3 Hon.Mem., J. Bán Memorial  
 Tourney, 1980

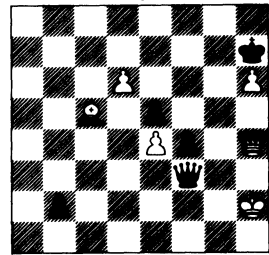


Add wK so that W loses, 1+2 with W to move

No. 4872: I. Bilek.

There is only one square on the board where wK can stand and lose, with the move: a1.

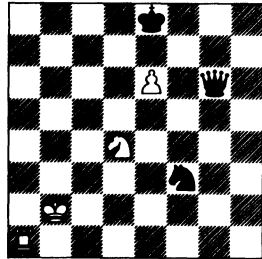
No. 4873 Cs. Meleghegyi  
 1 Commend, J. Bán Memorial  
 Tourney, 1980



Win 6+5

No. 4873: Cs. Meleghegyi.  
 1. d7 Qg3+ 2. Qxg3 fg+ 3. Kxg3  
 b1Q 4. d8Q Qxe4 5. Qd7+ Kxh6 6.  
 Bf8+ Kg5 7. Qg7+ Qg6 8. Qxe5+  
 Qf5 9. Qe3+ Kg6 10. Qh6+ Kf7 11.  
 Qg7+ Ke6 12. Qe7+ Kd5 13. Qc5+  
 Ke4 14. Qc2+ Ke5 15. Bg7+ Ke6 16.  
 Qc8+ wins.

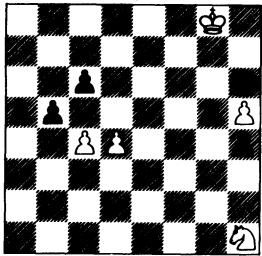
No. 4874 F. Moreno Ramos  
 2 Commend, J. Bán Memorial  
 Tourney, 1980



Draw 4+3

No. 4874: F. Moreno Ramos.  
 1. Ra8+ Ke7 2. Ra7+ Kf6 3. Rf7+  
 Ke5 4. Sxf3+ Kxe6 5. Rf5 Qg2+ 6.  
 Kc3 Qg3 7. Re5+.

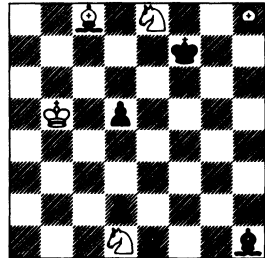
No. 4875 E. Paoli  
 3 Commend, J. Bán Memorial  
 Tourney, 1980



Win 5+6

No. 4875: E. Paoli.  
 1. d5 cd 2. c5 a4 3. c6 a3 4. c7 a2 5.  
 c8Q a1Q 6. Qe6+ Kxh5 7. Sg3+ hg  
 8. Qh3+ Kg6 9. Qh7+ Kf6 10.  
 Qg7+ wins.

No. 4876 Rolf Richter  
 1st Prize, Tungsram Tourney  
 (Hungary), 1980

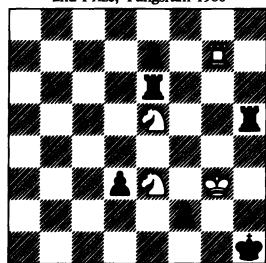


Win 5+5

No. 4876: R. Richter (East Germany)  
 The 60 entries were judged by Gia  
 Nadareishvili of Tbilisi (USSR), who  
 remarks that the standard was satisfac-  
 tory. "Tungsram" is the United  
 Incandescent Lamp and Electrical  
 Company, who shared the sponsora-  
 ship with the Hungarian Chess Fede-  
 ration. The 4 prize-winners were  
 published in Magyar Sakkélet  
 (v.81), but the complete award (includ-  
 ing 3 non-studies sections) appeared  
 in a smart brochure, in English but  
 undated, received by AJR in vi.82.

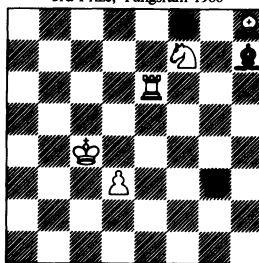
1. Sf6/i Bg3/ii 2. Sg4 (Bg4? Be5;) 2. ... , Bf3/iii 3. gSe3 Be2 4. Kc6/iv d4 5. Bg4/v d3 6. Kd7 Kf8/vi 7. Bd4/vii Bf4 8. Be6/viii Bxe3 9. Bxe3 Bxd1 10. Bh6 mate.
- i) As 1. ..., Bf3 is now to be met by 2. Bg4, B1 must activate bBe1.
- ii) 1. ..., Bh4 2. Sg4 Kg8 3. Bb2 Bf3 4. gSe3 d4 5. Be6 Kf8 6. Bxd4 Bg5 7. Bb3.
- iii) 2. ..., d4 3. Bf5 Bf3 4. Sh6 and 5. Bg4.
- iv) 4. Kb4? d4 5. Bg4 Bd6 6. Kb3 d3 7. Bc3 Bf4.
- v) 5. Bxd4? Bf4 6. Bg4 Bxe3.
- vi) To avoid being checked. If 6. ..., Bf4 7. Be6 Kg6 8. Bb3.
- vii) There is a trap to avoid: 7. Be6? Bxd1 8. Sxd1 Be5 9. Bxe5 is stalemate.
- viii) Now W can meet 8. ..., Bxd1 9. Sxd1 Be5 with 10. Bc5.

No. 4877 A. Botokanov  
2nd Prize, Tungsram 1980



Draw 4+6

No. 4878 V. Nestorescu  
3rd Prize, Tungsram 1980



Draw 5+3

No. 4877: A. Botokanov. The most logical move seems to be 1. Kxf2?, but then follows 1. ..., Rh2 2. Kf1 Rf6 3. Ke1 d2+ 4. Kd1 Rb6 with a win for B1. Neither does 1. S5g4? suffice, because of 1. ..., Kg1 2. Kf3 Rh3+. After the actual keymove 1. Sf3, there are two lines:

1. ..., Rh2 2. Sxh2 Rxe3+ 3. Kxf2 Re2 4. Kf1 Kxh2 5. Rg8 e5/i 6. Rd8 Re3/ii 7. Kf2 Re2/iii 8. Kf1 Rd2 9. Ke1/iv Re2+ 10. Kf1 draw, Or 1. ..., Rxe3 2. Kxf2 Rxf3 3. Kxf3 d2/v 4. Ke2 Rd5 5. Kd1 e5 (e6; Rg6) 6. Rg5 Kh2 7. Rg4 Kh3 (Rd8; Re4) 8. Rg5 Kh2 (Kh4; Rg2) 9. Rg4 drawn.

i) 5. ..., Kh3 6. Rd8 Re3 7. Kf2.

ii) 6. ..., e4 7. Rxd3 ed is stalemate.

iii) 7. ..., Rg3 8. Rh8 Rh3 9. Rg8 Rh7 10. Rg2 Kh3 11. Rg3+.

iv) 9. Re8? Kg3 10. Rxe5 Kf3.

v) 3. ..., e5 4. Rg4 Rh3 5. Kf2 Rh2 6. Kf1 Rh8 7. Re4.

"The study shows the struggle, in two variations, of wR vs. bRPP, with stalemates that are unusual with this force. In addition, there is practical value for over-the-board play".

No. 4878: V. Nestorescu.

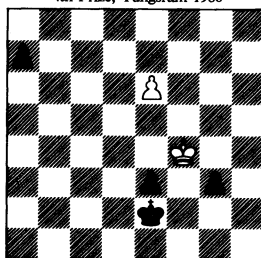
1. Se5 is obvious, as after 1. Sh6? Bg6 wins as wSh6 is soon lost. But what if now 1. ..., Bg8 2. Sd7+ Kf7, when 3. Sc5 draws? So B1 plays 1. ..., Qg8. There follows 2. Kd5/i Qxh8 (else 3. Sd7+) 3. Rf6+ Ke8 4. Re6+ Kf8 5. Rf6+ Kg7 6. Rf7+ Kh6. The

alternative 6. ..., Kg8 is refuted 7. Rf4, but not by 7. Rb7? Qf6 8. Rb8 Kg7 9. Rb7 Kh8, and not by 7. Ke6? Bxd3. 7. Rf6+ Kh5 8. Rh6+, with a draw.

i) 2. Sd7+? Kf7 3. Kd5 Qxh8 4. Se5+ Kg7 5. Re7+ Kf6.

"The repeated sacrifices and wR's perpetual check made an agreeable impression."

No. 4879 A. Koranyi  
4th Prize, Tungsram 1980



Draw 2+4

No. 4879: A. Koranyi.

The introduction is clear, given that the P-endgame is hopeless for W after 1. Kxg3? Kd2 2. e7 e2 3. e8Q e1Q+. Therefore: 1. e7 g2 2. e8Q g1Q. At this point tempting is 3. Qb5+? Kf2 4. Qb2 e2 5. Qd4+ Kf1 6. Qa1+ e1Q 7. Qa6+ Qe2 8. Qa1+ Kg2 9. Qg7+ Kh1 10. Qb7+ eQg2 and will win. The situation is quite different after the right continuation: 3. Qh5+ Ke1 4. Qa5+ Kf2 5. Qa2+ e2 6. Qxa7+ Kf1 7. Qa1+

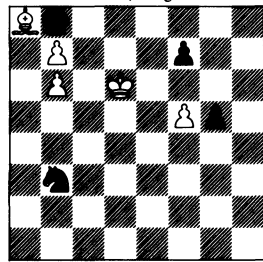


**e1Q 8. Qa6 + Kf2.** If 8. ..., Kg2 9. Qc6+ Kh3 10. Qd7+. In the try shown at move 3 Bl had the defence 8. ..., Qf2; but now the disappearance of bPa7 makes 9. Qa1+ Kg2 10. Qa8+ possible. 9. Qa2+ Qe2 10. Qa7+ Kf1 11. Qa1+ Kg2 12. Qa8+ Kh3 13. Qh8 + draws.

"The successful defence of wQ vs. bQQ has some theoretical importance".

Note by AJR: Michael Clarke, lecturer in computing science at Queen Mary College, London, told me in 1981 that he had solved the general Q ending Q vs. QQ with the aid of a computer. \*C\*

No. 4880 A. Zinchuk  
1st Hon.Men., Tungsram 1980



Draw 5+4

No. 4880: A. Zinchuk.

W must prevent bPg5 from promoting, as we shall see.

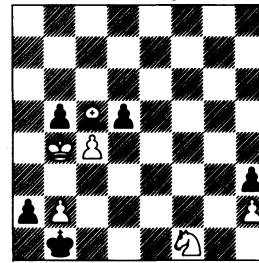
1. Ke5 f6/i 2. Kxf6 g4 3. Ke5/ii g3 4. f6 Sc5 5. f7 Sd7+ 6. Ke6 Sf8+ 7. Kf6 g2 8. Kg7 Sd7 (g1Q; Kxf8) 9. Kh8 Sf8/iii 10. Kg7 Sd7 11. Kh8 drawn.

i) 1. ..., Sc5 2. f6 Sxb7 3. Bxb7 Kxb7 4. Kf5 Kxb6 5. Kxg5 Kc5 6. Kf5 Kd6 7. Kf4 Ke6 8. Kg5 Ke5 9. Kg4 Kxf6 10. Kf4 drawn.

ii) Bad is 3. Kg6? g3 4. f6 g2 5. f7 g1Q+ 6. Kh7 Qc5 7. Kg8 Qg5+ 8. Kh7 Qd8 9. Kg7 Sc5 10. f8Q Se6+ .

iii) 9. ..., g1Q 10. f8Q Sxf8 stalemate. "wK has proved himself to be no less powerful than bS and bP."

No. 4881 R. Richter  
2nd Hon.Men., Tungsram 1980



Win 6+5

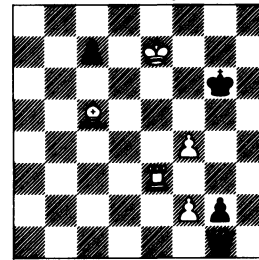
No. 4881: R. Richter.

1. Sd2+ Kc2 2. Sb3 dc/i 3. Sa1+ Kb1 4. Kc3 Kxa1 5. Kc2 b4 6. Bxb4 c3 7. Ba3 cb 8. Bxb2 mate, or 5. ..., c3 6. Bb4 cb 7. Bc3.

i) 2. ..., bc 3. Sa1+ Kb1 4. Kc3 Kxa1 5. Kc2 c3 6. Bd4 cb 7. Bxb2 mate.

"2 variations lead to the same mate."

No. 4882 Milan R. Vukceovich  
3rd Hon.Men., Tungsram 1980



Draw 5+4

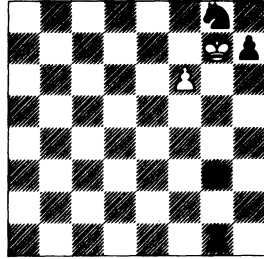
No. 4882: M.R. Vukceovich (USA).

A phenomenal composing and solving talent who can clearly turn his hand to studies when he so wishes. Dr. Vukceovich won the special prize in this tourney for the composer scoring most points for entries honoured in **more than one** section.

1. f5+/i Kxf5/ii 2. Re5+ Kf4 3. Re4+ Kf3 4. Re3+ Kf4/iii 5. Re4+ Kf5 6. Re5+ Kg6 7. Rg5+ Kh7 8. Rh5+ Kg6 9. Rg5+ Kh6 10. Be3 Qh1 11. Rxc2 Kh7 12. Rg5, positional draw.

- i) 1. Rg3+? Kf5 2. Rg5+ Kxf4 3. Rg4+ Kf3 4. Rg3+ Ke2 wins.  
 ii) Or if 1. ..., Kg5 2. f4+.  
 iii) 4. ..., Kg4 5. f3+ Kg3 6. f4.  
 "When the checks ran out a battery came to the rescue."

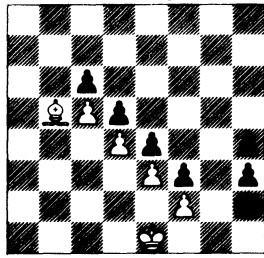
No. 4883 A.V. Melnikov  
4th Hon.Men., Tungsram 1980



Draw 2+4

- No. 4883: A.V. Melnikov.  
 1. f7 Kh4+/i 2. Kxh7/ii Sf6+ 3. Kh6/iii Sg4+ 4. Kh7 Sf6+ 5. Kh6 Sg8+ 6. Kh7 Sf6+ 7. Kh6 Sd7 8. f8Q Sxf8 stalemate.  
 i) 1. ..., Kh2+ 2. Kxh7 Sf6+ 3. Kh8 Sd7 4. f8Q Sxf8 stalemate.  
 ii) But not 2. Kh8? because of 2. ..., Se7.  
 iii) Again not 3. Kh8? Kg5 4. f8Q Rh1+ 5. Kg7 Rh7 mate.  
 "Old stalemates in new dress."

No. 4884 Y. Yevreimov  
5th Hon.Men., Tungsram 1980

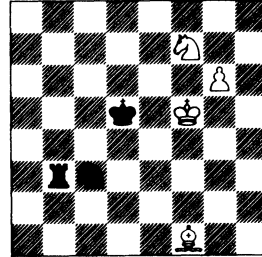


Win 6+7

- No. 4884: V. Yevreimov.  
 1. Kf1/i Kh1 2. Ba4 h2 3. Bd1 h3 4. Bxf3+ ef 5. e4 de 6. d5 e3/ii 7. fe f2 8. Kxf2 cd 9. c6 d4 10. c7 de+ 11. Kf1/iii e2+ 12. Kxe2 Kg1 13. c8Q

- h1Q 14. Qc1+ Kg2 15. Qg5+ Kh2 16. Qf4+ Kg2 17. Qf2 mate.  
 i) 1. Bf1? Kg1 2. Bxh3 Kh2 3. Bf1 Kg1, drawn.  
 ii) 6. ..., cd 7. c6 e3 8. fe d4 9. c7 de 10. c8Q e2+ 11. Ke1 f2+ 12. Kxf2.  
 iii) 11. Kxe3? Kg1 12. c8Q h1Q is a draw.  
 "As with every P-ending, exact calculation is required."

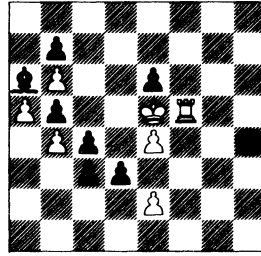
No. 4885 A. Zinchuk  
1st Commendation, Tungsram 1980



Win 4+3

- No. 4885: A. Zinchuk.  
 1. Bc4+/i Kxc4 2. Se5+ Kd5 3. g7 Rb8 4. Sd7/ii Rg8 5. Sf6+ Kd6 6. Sxg8 Sd5 7. Sh6 Se7+ 8. Kf6 Kd7 9. Sf5 Sg8+ 10. Kf7 wins.  
 i) 1. Bg2+ Kc5 2. Se5 Kd6 or 2. g7 Rb8. No win.  
 ii) 4. Sg6? Se2 5. Sf8 Sd4+ 6. Kf6 Se6 7. g8Q Rxf8+ drawn.  
 "Very good key-move".

No. 4886 A. Koranyi  
2nd Commendation, Tungsram 1980

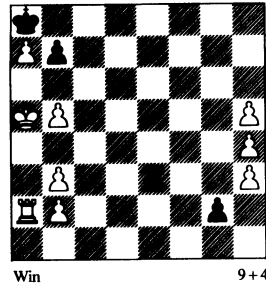


Draw 7+8

- No. 4886: A. Koranyi.  
 1. Rf1 d2 2. Kf4 Kh3 3. Kf3/i Kh2 4. Ke3 Kg2 5. Ra1 e5 6. Re1 de (any) stalemate.

i) Bad is 3. Ke3? Kh2 4. Ra1 Kg2 5. e5 Kg3 6. Rg1+ Kh4 7. Rf1 Kg5, after which bK captures wPe5, returns to g2, and finally advances eP.  
 "A witty saving combination."

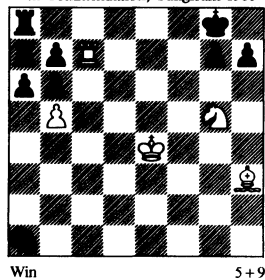
No. 4887 Felipe M. Ramos  
 3rd Commendation, Tungsram 1980



No. 4887: F.M. Ramos (Spain).

1. Ra1 b6+/i 2. Ka6/ii g1Q 3. Rxg1 Rg3 4. Rh1/iii Txh3/iv 5. Ra1 Rh1 6. Ra5/v Rc1 7. h6 ba/vi 8. b6 Rc6 9. h7 Rh6 10. h8Q+ Rxh8 11. b7 mate.  
 i) 1. ..., Rg3 2. Rg1 Kxa7 3. b6+ and 4. h6 wins.  
 ii) 2. Kxb6? Re1 3. Rxe1 g1Q 4. Rxg1 stalemate.  
 iii) 4. Rc1? Rc3 5. Rh1 Rc1 drawn.  
 iv) 4. ..., Rg1 5. Rh2 Rg2 6. h6 Rxb2 7. h7 Ra2+ 8. Kxb6 Ra6+ 9. Kc5 wins.  
 v) 6. Ra4? or to other a-file squares, then 6. ..., Ra1 draws.  
 vi) 7. ..., Rc7 8. h7 Rxh7 9. Kxb6 wins.  
 "Stalemate avoidance with forcible decoy of bR."

No. 4888 E. Melnichenko  
 4th Commendation, Tungsram 1980



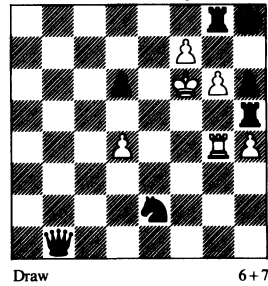
No. 4888: Emil Melnichenko (our New Zealand friend).

1. Be6+ Kh8/i 2. Sf7+ Kg8 3. Se5+ Kf8/ii 4. Rf7+ Ke8 5. Rxc7 ab (Rd8; Sg4) 6. Sd7 Ra2 7. Sf6+ Kd8 8. Ke5 Re2+ 9. Kd6 Rxe6+ 10. Kxe6 Ra4 11. Rg8+ Kc7 12. Sd5+ Kc6 13. Rc8 mate.

i) 1. ..., Kf8 2. Sxh7+ Ke8 3. Rxc7 Sb3 4. Sf6+ Kd8 5. Sd5 Sc5+ 6. Kf5 Sxe6 7. Kxe6 8. Rg8 mate.

"Mating attack with limited force."

No. 4889 E.L. Pogogyants  
 5th Commendation, Tungsram 1980



No. 4889: E.L. Pogogyants.

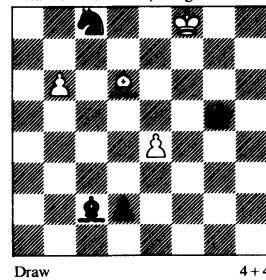
1. g7+ Kh7 2. f8S+ Rxf8+ 3. gfS+ Kh8 4. Sg6+ Kh7/i 5. Sf8+ Kh8 6. Sg6+ Qxg6+ 7. Kxg6 (Rxc6? Sxd4;) 7. ..., d5 (Ra5; Re4) 8. Kf6/ii Sc3 9. Kg6 Se2 (Se4; Rf4) 10. Kf6.

i) 4. ..., Kg8 5. Se7+ Kh8 6. Rg8+ Kh7 7. Rg7+.

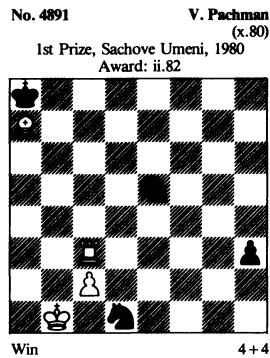
ii) But on no account. 8. Kxh5? Kh7 and W is in zugzwang.

"A quite unusual positional draw."

No. 4890 N.D. Mansartlinsky  
 6th Commendation, Tungsram 1980



No. 4890: N.D. Mansarlinsky.  
 1. Bf4+ /i Kxf4 2. b7 Sd6/ii 3. b8Q d1Q 4. Ke7 Ke5 5. Qb2+ /iii Kxe4 (Kf4; Qb8) 6. Qb4+ Ke5 7. Qc3+ /iv Kd5 8. Qa5+ Kc6 (Kc4; Qc7+) 9. Qc3+ Kb7 10. Qb4+ Kc6 11. Qc3+ Kb5 12. Qe5+ Kc6 13. Qc3+ Kb6 14. Qf6 Kc5 15. Qe5+ Qd5 16. Qc3+ Qc4 17. Qe5+ draw.  
 i) 1. b7? Sxd6 2. b8Q d1Q.  
 ii) 2. ..., Sa7 (b6) 3. b8Q+ and 4. QxS.  
 iii) 5. Qh8+? Kxe4 6. Qh7 (h4)+ Kd5 wins.  
 iv) 7. Qb2+? Kf4 8. Qb8 Qe2+ wins.  
 "Interesting perpetual attack against 2 Bl pieces."

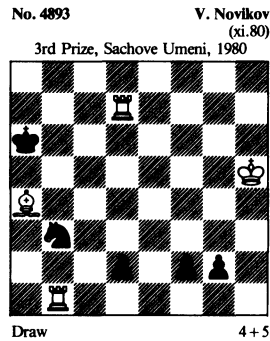


No. 4891: V. Pachman.  
 Judge: J. Fritz. There were 48 originals in this informal tourney. 12 were unsound, and 1 anticipated.  
 1. Ra3 Sc4 2. Ra1 Sc3+ 3. Kc1 h2 4. Bf2+ /i Kb8 5. Bg3+ Kb7 6. Bxh2, and, compared with the thematic try in (i), it is now Bl to move - and W wins.  
 i) Thematic try: 4. Bg1+? Kb8 5. Bxh2+ Kb7 and W has no good move, 6. Bg3 being met by 6. ..., Se2+.  
 If 4. Be3+? Kb7 5. Ra7+ Kc6 6. Rh7 Sxe3.

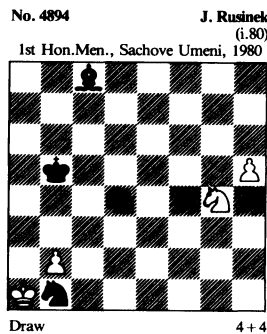
No. 4892: D. Gurgenzidze.  
 1. Rd3+ Ke4 2. Re3+ Kf4 3. Rf3+



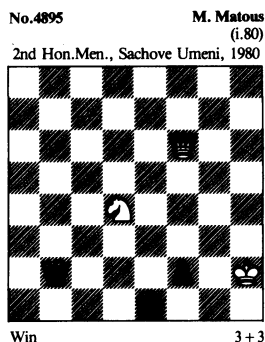
Kg4 4. Rg3+ Kh4 5. Rh3+ Kg4 6. bRg3+ Kf4 7. Re3 Rb3 8. hRf3 Kg4 9. Rxb3 e1Q 10. fRe3 and so on.



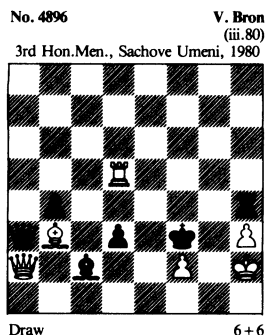
No. 4893: Viktor Novikov.  
 1. Bb5+ Kxb5 2. Rxb3+ Kc4/i 3. bRd3 d1Q+ 4. Rxd1 f1Q 5. Rc7+ Kb3 6. R7c1 Qf5+ 7. Kh4 Ka2 8. Kg3.  
 i) 2. ..., Kc6 3. dRd3 d1Q+ 4. Rxd1 and the possibility 5. bRb1 draws.



No. 4894: J. Rusinek.  
 1. Se3 Sd2 2. h6 S4b3+ 3. Ka2 Sc1+  
 4. Ka1 Bb7 5. h7 dSb3+ 6. Kb1  
 Be4+ 7. Sc2 Bxh7 stalemate.

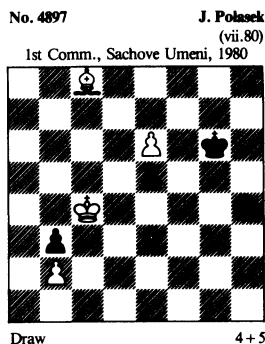


No. 4895: Mario Matous.  
 1. Sf3+ Kf1 2. Qa6+ Qe2 3. Qa1+  
 Qe1 4. Qa2 Qd1 5. Qc4+ Qe2 6. Qd5  
 Qc2 7. Qd7 Qb1 8. Sd2+ Ke2 9.  
 Sxb1 f1Q 10. Qb5+ Ke1 11. Qb4+  
 Ke2 12. Qc4+ Ke1 13. Qc1+ Ke2 14.  
 Sc3+ Kf2 15. Qf4+ Ke1 16. Qe3+.  
 The judge draws attention to the 2  
 quiet moves. 6. Qd5 and 7. Qd7.



No. 4896: V. Bron.  
 1. Rxd3+ Bxd3 2. Qd2 Rxh3+ 3.  
 Kxh3 leads to two echo-variations: 3.  
 ..., Bf1+ 4. Kh4 Qxb3 5. Qd5+  
 Qxd5 stalemate, and 3. ..., Bf5+ 4.  
 Kh2 Qxb3 5. Qd1+ Qxd1 stalemate.

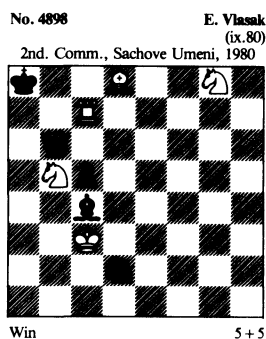
No. 4897: Jaroslav Polasek.  
 1. Kd5 2. Sf5 2. Kxe5 Bc1 3. e7  
 Bxb2+ 4. Ke6 Sxe7 5. Kxe7 Bf6+ /i



6. Ke6 b2 7. Ba6 b1Q 8. Bd3+ Qxd3  
 stalemate.

i) 5. ..., Ba3+ 6. Ke8 b2 7. Ba6 b1Q  
 8. Bd3+ Qxd3 stalemate.

The judge draws attention to J. Fritz  
 (Tijdschrift KNSB, ix.55): wKd7  
 wRa7 wBf1; bKc5 bRb1 bSe3 bBf3  
 (3+4=). 1. Bh3 Rh1 2. Rc7+ Kb6 3.  
 Rc3 Rxh3 4. Rxe3 with 4. ..., Bg4+  
 5. Kd8 or 4. ..., Bc6+ 5. Kd6, and  
 similarly 2 stalemates after 5. ...,  
 Rxe3 in either case.



No. 4898: Emil Vlasak.

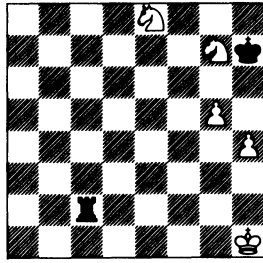
1. Rc8+ Qb8 2. Sc7+ Ka7 3.  
 Rxb8 Kxb8 4. Se7 Se4+ 5. Kxc4  
 Sd6+ 6. Kxc5 Sf7 7. Kc6 Sxd8+ 8.  
 Kb6 Se6 9. Sa6+ Ka8 10. Sd5 and  
 11. S5c7 mate.

The judge draws attention to the  
 tempo moves 7. Kc6 and 8. Kb6.

No. 4899: V. Pachman.

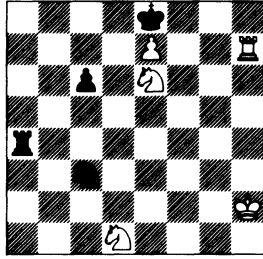
1. Se6 Rc4 2. h5 Rh4+ 3. Kg2 Rg4+  
 4. Kh3 Rxg5 5. Sf6+ Kh6 6. Sg4+  
 Kxh5 7. Sf4 mate.

No. 4899 V. Pachman  
(viii.80)  
3rd Comm., Sachove Umeni, 1980



Win 5+2

No. 4900 J.H. Marwitz  
(iii.81)  
1st Prize, KNSB, 1980/81  
Award: Schakend Nederland, vii-vii.82



Black to Move, White Wins 5+4

No. 4900: Jan H. Marwitz.

F. Spinhoven, *Schakend Nederland's* studies columnist, and Pauli Perkonoja of Finland, were the judges. Enormous labour went into the remarkable award, which laid out in detail anticipations and analytical flaws in practically all the rejected studies. 13 having been eliminated, this left 41 for consideration, and the award in fact contains 15. Readers can judge for themselves the quality, not only of the winners, but of the solution presentation, which naturally we have not changed, only translated (or tried to!) and EG-ified.

1. ..., **Ra2+**. 1. ..., Ra7 2. Sg7 + Kxe7 3. Sh5+. 1. ..., Sd5 2. Sc3. 2. **Kh1** Not 2. Kh3? Sd5 3. Sc3 Ra3. 2. ..., Sd5 3. Sc3 **Ra1+** 4. **Kg2 Sxe7** 5. **Se4 Kd7**. The threat was Sf6 mate. If 5. ..., Ra2+ there follows 6. Kf3 Kd7 7. S6c5+ Kd8 8. Sb7+ Kd7 9. Sec5+ Ke8 10. Sd6+ Kd8 11. Scb7+

Kd7 12. Sf5 wins. If here 8. ..., Ke8 9. Sf6+ Kf8 10. Sd8 and mate follows. 6. S6c5+ Kd8 7. Sf6. Threatens Se6+ and Rxe7. Now we have A, B, C, D.

A: 7. ..., **Re1** 8. Kf2 Re5 9. Rh8+ Kc7 10. Se8+ Kd8 11. Sg7+ Kc7 12. Sge6+ Kd6 13. Rd8 mate.

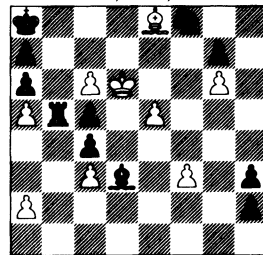
B: 7. ..., Sd5 8. Sb7+ Kc8 9. Sd6+ Kb8 10. Rb7+ Ka8 11. Sd7 Ra5. If 11. ..., Rc1 12. Rb3 Rc3 13. Rb1 Ra3 14. Rb8+ Ka7 15. Sc8+ and 16. Ra8+. 12. Rb2 c5 13. Rb8+ Ka7 14. Sb5+ Ka6 15. Sxc5 mate.

C: 7. ..., Ra7 8. Kf3. Not 8. Sg8? Ra2+. 8. ..., Kc8 9. Ke4 Kd8 10. Rg7 Kc8 11. Sg8 Kd8 12. Se6+ Ke8 13. Sf6 mate.

D: 7. ..., Sf5 8. Se6+ Kc8 9. Rc7+ Kb8 10. Sd7+ Ka8 11. Sec5. Threatens Sb6+ and Rb7 mate. 11. ..., Se3+ 12. Kf3 Sd5 13. Rc8+ Ka7 14. Rxc6 wins. bR is tied to a-file, and if bS moves it is mate in 3, so all W has to do is deflect bS with wK. For instance 14. ..., Ra2(a3+) 15. Ke4. Although 14. ..., Ra5 15. Ke4? is bad because of 15. ..., Sc3+ and 16. ..., Sa4, nevertheless wK can approach bS by the longer g4-g5-h6-g7-f7-e6 route. (Harrrying bR on a-file fails because of ..., Sb4+; tactics: AJR)

"A study with rich content and a surprise mid-board checkmate in Variation A."

No. 4901 G. Rol  
(xi.80)  
2nd Prize, KNSB, 1980/81



Win 9+11

No. 4901: G. Rol.

1. e7 **Bf5**. On 1. ..., Kb7 comes 2. Bc6+ Kc8 3. e6 Sxe6 4. Bd7+. 2.

**Bc6 + Rb7 3. f4 Bc8.** Now Se6 is threatened. **4. f5 Bxf5.** Otherwise f6 follows. **5. e6 Bxe6 6. Ke7** and now **A, B.**

**A: 6. ..., h1Q 7. Bxh1 h2 8. Kxf8 Bf5 9. Kg8.** Not 9. Kxg7? Bxg6, nor 9. Ke7? Be4 10. Kd6 Rxc7. The pin of Pc7 plays an important role. **9. ..., Be6 + 10. Kh8.** Not 10. Kxg7? Bd5 11. Kf6 Rxc7 12. Bxd5 + Kb8 13. g7 Rc8 14. Kf7 Kc7 15. g8Q Rxc8 16. Kxg8 Kd6 17. Bh1 Ke5 and bK takes wPc3. (See judge's comment below).

**10. ..., Bd7 11. Bg2 (f3, e4, d5) Be6 12. Bc6 Bd7 13. Kh7 Bf5 14. Kxg7 h1Q.** If 14. ..., Be4 15. Kf6 wins. **15. Bxh1 Bxg6 16. Kf6 Bf5 17. Bxb7 + Kxb7 18. Kxf5** wins the endgame, for example, 18. ..., Kxc7 19. Ke5 Kc6 20. Ke6 Kb5 21. Kd5 Kxa5 22. Kxc5 Ka4 23. Kxc4 a5 24. Kd5.

**B: 6. ..., Bd7 7. Bh1. 7. Kxf8? Bxc6 8. c8Q + Rb8. 7. ..., Bf5.** If 7. ..., Se6 8. Kxd7 Sxc7 9. Kc8 Sd5 10. Bxd5 h1Q 11. Bxh1 h2 12. Bxb7 mate. **8. Kxf8 Be6 9. Ke7. 9. Kxg7? Bd5** is a draw. **9. ..., Bd5 10. Bxd5 h1Q 11. Bxh1 h2 12. Bxb7 + Kxb7 13. Kd7(d8) h1Q 14. c8Q mate.**

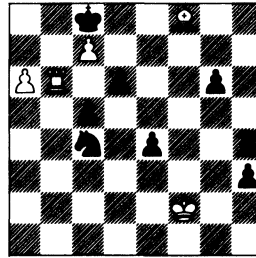
"A superb study! The hero is wK making an astonishing trek to h8. A small blot is that 10. Kh8 in **A** is not unique: 10. Kh7 is also playable, in order after 10. ..., Bd7 11. Bg2 Be6 12. Bc6 Bd7 13. Bh1 Bf5 to continue **14. Kh8** Bd7 15. Bg2 Be6 16. Bc6 Bd7 17. Kh7 Bf5 18. Kxg7, to win in the same manner but a few moves longer."

No. 4902: H. Aloni. **1. Rb8 + Kxc7 2. a7 Sb6.** On 2. ..., Rf4 + 3. Ke2 Rxf8 4. Rxf8 Sb6 5. a8Q Sxa8 6. Rxa8 d5 7. Rg8 wins. **3. Bxd6 + Kd7 4. Rb7 + Ke6 5. Rxb6 e3 + 6. Kxe3 Ra4 7. Bxc5 + Kd5 8. Rb4.** Not 8. Rb8? h2 9. Rh8 Kxc5. **8. ..., Ra3 +.** Or 8. ..., h2 9. Rxa4 h1Q 10. h8Q with check. **9. Rb3 Rxb3 + 10. Kf4 g5 + 11. Kg4** wins.

If 9. ..., Ra2(6) 10. Ra3 wins. If 8. ..., Ra2 W wins by 9. Rb2, for

No. 4902 H. Aloni (ix.81)

3rd Prize, KNSB, 1980/81

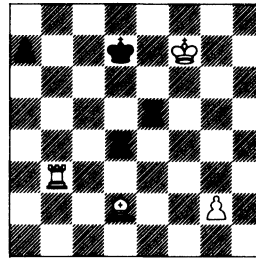


Win 5 + 8

instance 9. ..., Ra1 10. Bb6 Kc6 11. Bd4 Ra3 + 12. Kf2 and an eventual Rb8. It remains to note that 4. Rxb6? does not win: 4. ..., e3 + 5. Kxe3 Ra4 6. Bb8 h2 7. Rb1 Kc8 8. Kf3 h1Q + 9. Rxh1 Kb7 and it's a draw.

No. 4903 P. Ruszczynski (iii.81)

4th Prize, KNSB, 1980/81

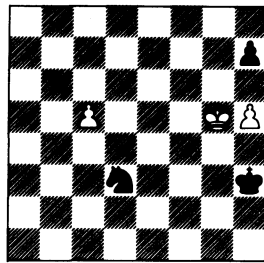


Draw 4 + 4

No. 4903: P. Ruszczynski.

**1. Be3 Ra4.** If 1. ..., Re7 + 2. Kf8. **2. Rb7 + Kd8.** If 2. ..., Kd6 3. Bxa7 Kc6 4. Rb6 + Kc7 5. Bb8 +, drawn. **3. Bxa7.** Not 3. Rxa7? Rxa7 4. Bxa7 Re7 + wins. **3. ..., Kc8 4. Rb8 +.** 4. Bb8? Rf5 +. **4. ..., Kc7 5. Bg1 Rf4 +.** If 5. ..., Kxb8 6. Bh2 Ra5(e4) 7. Kf6 draws. **6. Kg6 Kxb8.** If 6. ..., Re2 7. Kg5 Rf7 8. Bh2 + Kc6 9. Rb3 Rxc2 + 10. Bg3 Rg7 + 11. Kf(h)4 draw. **7. Bh2 Ree4 8. Kg5 drawn.** If 7. ..., Rfe4 **8. Kf6,** and if 7. ..., Rff5 **8. g4 Rf8 9. Kg5,** and finally, if 7. ..., Rff5 **8. g4 Rg5 + 9. Kf6,** all with draws. "An artistic study with 4 brilliant positional draws."

No. 4863 A. Melnikov  
(xi.81)  
Commended, Magyar Sakkélet,  
1981

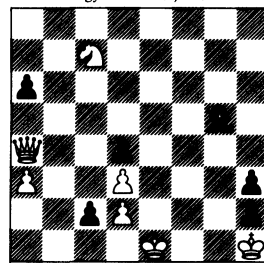


Win 3+3

No. 4863: A. Melnikov.

1. c6 Se5 2. c7 Sf7+ 3. Kf6(f5) Sd6  
4. Ke6 Sc8 5. h6 Kg4 6. Kf6 Sd6 7.  
Kg7 Se8+ 8. Kxh7 Sxc7 9. Kg8 Se8  
10. Kf7 Sd6+ 11. Kg6.

No. 4864a A. Koranyi  
Magyar Sakkélet, ix.82



Win 6+7

No. 4864a: is a correction ('Átdolgozás') of the composer's Bán Memorial 1st Prize winner. The introductory moves go:

1. Qc4/i c1Q+/ii 2. Qxc1 Kg2 3. Qc6+ Kg1 4. Qh1+/iii Kxh1 5. Kf1 Bxd2/iv 6. Se6/v Be3 7. Sc5/vi Bg5/vii 8. Sb3 Bf6/viii and the remainder as in No. 4864 after 7. ..., Bf6.

i) 1. Qc6+? Kg1, or 1. Qxc2? Kg1.

ii) 1. ..., Kg1 2. Qxd4+ Kg2 3. Qg4+ Kh1 4. Qf3+.

1. ..., Kg2 2. Qd5+ Kg3 3. Ke2 c1Q 4. Qxg5 mate.

1. ..., Bxd2+ 2. Kxd2 Kg2 3. Qd5+ wins.

iii) If 4. Qf3? or 4. Se6? Bh4+. 4. Qg6? h1Q 5. Qxg5+ Kh2+ 6. Kf2 Qg2+.

iv) 5. ..., Be7 6. a4 a5/ix 7. Se6 Bc5/x 8. Sg5 Be7 9. Sxh3 Bh4 10. Sf4 Bg3/xi 11. Se6 Bf2/xii 12. Sc5 Be1 13. Sb3 wins. 5. ..., Bd8 6. Se6 Bb6/xiii 7. Sg5 Bd8 8. Sxh3 Bh4 9. Sf4 Bg3/xiv 10. Se6 Be5/xv 11. a4 Bf6 12. a5 Be5 13. Sc5 Bf6 14. Sxa6 Bd8 15. Sc5 wins.

v) 6. Sxa6? Bb4 7. a4 Bd6 8. a5 Bb4. 6. a4? a5 7. Se6 Be3 8. Sc5 Bd2 9. Sb3 Bc3 10. Sc1 Be1 11. Se2 Bf2 draw.

vi) 7. Sg7? Bf4 8. Se6 (Sf5, Be5;) 8. ..., Be5 9. Sc5 Bf6 10. a4 Be7 11. Sb3/xvi Bf6 12. Sc1 Be5 13. Se2 a5 14. Sc1 Bc7 15. Sb3 Bb6.

7. a4? a5 8. Sc5 Bd2 9. Sb3 Bc3 10. Sc1 Be1 11. Se2 Bf2 12. Kxf2 stalemate.

vii) Against Se4. If now 8. Sxa6? Be7 9. a4 Bd6, or 8. a4? Be7.

viii) 8. ..., Be3 9. a4 Bf2 10. Sc1 Bg3 11. Se2 Be5 12. a5.

ix) 6. ..., Bb4 7. Se6 Bc5 8. Sf4 Bd6 9. Se2 Be5 10. a5.

x) 7. ..., Bf6 8. Sf4 and 9. Se2, for if 8. ..., Bg7 9. Sxh3.

xi) 10. ..., Bf6 11. Se6 Be5 12. Sc5 Bf6 13. Sb3.

xii) 11. ..., Be5 12. Sc5 Bf6 13. Sb3.

xiii) 6. ..., Bf6 7. Sf4, for either Se2 or Sxh3.

xiv) 9. ..., Bf6 10. Se6 Be5 11. a4 Bf6 12. a5 Be5 13. Sc5 Bf6 14. Sxa6 Bd8 15. Sc5.

xv) 10. ..., Bf2 11. Kxf2 a5 12. Sxd4 a4 13. Kg3.

xvi) 11. Se6 Bf6 12. a5 (Sf4, Be5;) 12. ..., Be5 13. Sc5 Bf6 14. Sxa6 Bd8 15. Sc5 Bxa5 16. Se4 Be1.

THE CHESS ENDGAME STUDY CIRCLE

Next meeting:

Friday 1st July, 1983, at 6.15 p.m. At: 103 Wigmore Street. (IBM building, behind Selfridge's in Oxford Street).