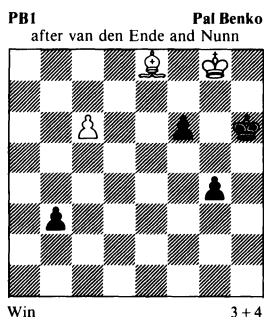


JUNE 1984

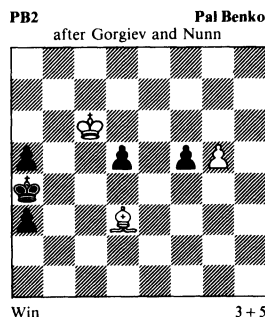
IGM Pal Benko comments on IGM Nunn's EG71 article "Correcting Unsound Studies", but here is John Nunn's own appreciation: "Thanks for sending me Benko's letter. I have checked his three corrections and they are all sound. Naturally I am delighted that such a talented composer has had a look at the three positions. His corrections are much superior to mine and should certainly appear in EG."

re N1: "When correcting a study (or a problem) it is better to remove material than to add it. This is especially true when, as here, the position is almost a miniature. Moreover, the idea is quite simple and does not deserve more men. bB and bP should be removed. bB's sole function is to force move order, but this can be accomplished another way (see PB1) 1. c7

re N2: Correcting the cook found by IGM Nunn is simple, either by placing wBd3 (1. Bc4? Kb4;) or by omitting the moves 1. Bb1 f4 to start 1. Kc6 f3. In neither case is bPf6 required, so we have a miniature without the disfiguring introduction. Unfortunately the story does not end here. There is a second cook which Nunn, having already discovered one, understandably overlooks. 1. Bb1 f4 2. Kc6 f3 3. Kc5 Kb4 4. d7 f2 5. Bd3 a2 6. d8Q a1Q and 7. Qb6+ or 7. Bc4+ (mating or winning bQ). It is easy to prevent Qb6+, difficult to do anything about Bc4+. Too many cooks spoil the broth. Nevertheless I think that I have overcome both in



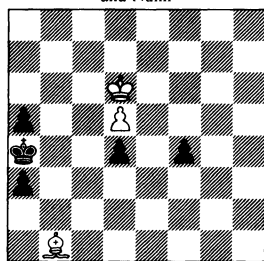
b2 2. Bg6. This version has the thematic try 1. Bg6? g3 2. c7 (Be4? b2;) 2. ..., g2 3. c8Q g1Q 4. Qh3+, with the continuation 4. ..., Kxg6 5. Qh7+ and 6. Qg7+. However, this is only a try, for 4. ..., Kg5! draws. (See also Cozio, 1766, C13 on p.4 of EG33. AJR).



PB2. 1. Bb1 f4 2. Kc5 Kb3 3. g6. Or 1. Bb1 d4 2. g6 d3 3. g7 a2 4. Bxa2 d2 5. Bb3+. (See also the correction supplied by Roger Missiaen of Harelbeke, Belgium).

re N3: Here we have to deal not only with a cook, but with a sloppy conclusion. Instead of 6. Rc4 almost any move of wR on 4th rank suffices, or 6. R4b5 a4 7. Ra5 (a8), or even 6.

R. Missiaen, after Gorgiev and Nunn



Win 3+5

1. Kc5 Kb3/i 2. d6 (Kxd4? Kb2;) 2. ..., f3/ii 3. d7 f2 4. d8Q f1Q 5. Qd5+/iii Kc3 6. Qxd4+ Kb3 7. Qa4+ Kb2 (Kc3; Qc2 mate) 8. Qc2+ Ka1 9. Qa2 mate.

i) 1. ..., d3 2. Kc4/iv f3/v 3. Ba2/vi f2 4. Bb3 mate, this being an idea added to the original.

ii) 2. ..., Kb2 3. d7 Kxb1 4. d8Q.

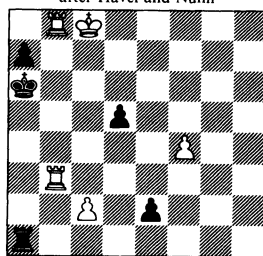
iii) 5. Qb6+? Kc3 6. Qxa5+ Kb2.

iv) 2. d6? a2 3. Bxa2 d2 and Bl wins.

v) 2. ..., d2 3. Bc2 mate. 2. ..., a2 3. Bxa2 d2 4. Bb3+, or here, 3. ..., Ka3 4. Kxd3.

vi) 3. Kxd3? f2 4. Ke2 f1Q+ 5. Kxf1 Kb3 6. d6 Kb2 7. d7 Kxb1 8. d8Q a2, a draw.

PB3 after Havel and Nunn Pal Benko



Win 5+5

Rb3+. I cannot endorse a correction that amputates the thematic main line, so my proposal is **PB3**. (wRb3 could also be on b5). 1. R3b6+ Ka5 and 5. Rb4+ Ka3 6. Rd4. This takes care of the cooks and duals and preserves the thematic main line. With

wRb3 the study has a more spacious feel, but the problemist Havel wanted to give a flight square. This is a matter of taste.

Most of EG's space is naturally devoted to endgame studies. But we try not to ignore composers, when the opportunity arises. Alexander Goldstein is a Polish-born problemist now living in Australia. He has set down for EG his recollections of the prominent player-composer David Przepiorka, who perished in World War II. AG and his wife Sophie included Bat Yam in their 1983 visit to Europe.

DAVID PRZEPIORKA

by Alexander Goldstein

In or about the year 1926 I (AG) discovered my limitations as a chess-player and devoted all my energies to the solving of problems. In 1928 I matriculated and enrolled in the Law Faculty of Warsaw University. This gave me freedom to frequent chess clubs, circles or indeed any chess event. Such freedom had been taboo for a schoolboy.

It was in one such place, rooms above a coffee lounge, that I first saw Przepiorka. A round and chubby man with a severe impairment to his hearing was seated in a chair too small for his bulk and surrounded by curious admirers. He was demonstrating some problem. I joined the onlookers. The problem was, so I learned later, the famous selfmate in 3 by H.W. Bettmann (composed in 5 days) showing 4 Bl promotions and 4 corresponding promotions by W. I found the key and had the courage to announce it. Przepiorka turned round to look at me, smiled and uttered some words of praise.

After that I saw him more and more often, and one day I showed him a

clumsy effort of my own. Here a word of explanation is needed. He was at that time a prominent figure in Polish chess, both as a player and as an official, and few young and promising players did not have admiration for him. All his life he was a person of ample independent means. He did not have to rely on a grant from the Chess Federation to attend a tourney or to represent Poland at international conventions. He thus became the natural choice, and he did not miss an occasion for such participation, even if a worthier candidate was willing. And here was I, a penniless student without credentials in either chess or chess problems, and he was showing me all the kindness, attention and expertise in his power. Before long I was a guest in his apartment where one large room looked like a library and chess museum combined. There were hundreds of books on problems, there were chess sets of all shapes and colours. There were not a few chess tables, and even chess curios. One item I recall. When in the 19th Century Paul Morphy returned to New York from his conquest of Europe, the Manhattan Chess Club organised a gala dinner. Przepiorka had the printed menu for this dinner. I was told that I could borrow any book I liked, but I was never to ask for another until the previous one had been returned. I knew him for over 10 years, up to September 1939. Officially, semi-officially and privately I met him on many occasions, and never did his attitude alter. And I did not enjoy any special privilege. Any other young problemist who needed him received the same attention. On the other hand I noticed more than once that his chess playing activities were not of the same kind. In problems he used his talents to promote chess composition, but in chess the game he rather promoted himself. Being a person liberated by his wealth

from everyday chores he manifested wide interests, some humorous, some serious. He began the compilation of a Latin dictionary of chess expressions, and all were invited to contribute. A few examples will give its flavour: nomen omen - Spielmann; vae victores - selfmate; rara avis - Przepiorka (his name means partridge); non omnis moriar - Kohtz and Kockelkorn (a reference to the habit of the survivor of a firm to publish problems under both names). In the thirties he suffered a tournament disaster at Kecskemet in Hungary. He used to refer to this town as Ketchke-Metchke, as if it were an infectious disease. He had a great weakness for old and stale jokes. Once he caught you you had to listen. Marian Wrobel was his closest collaborator, and as Wrobel's name is also that of a bird, a sparrow, one can imagine that this was yet another source of childish enjoyment for the Master, who claimed that a partridge is so much more important than a sparrow. When someone observed that no one hunts sparrows he laughed and considered the repartee to be very witty.

On the serious side he was an ardent opponent of admitting Nazi Germany as a member of FIDE. He was very friendly with Dr. Voellmy, the Swiss delegate, and used all his weight and influence to promote his point of view.

From about the year 1935 his activities diminished. As I was myself busy with my legal career and almost gave up composing we saw each other only on rare occasions, one of which is worth mentioning. In the town centre there was a fashionable coffee lounge called L'Ours. Around noon I dropped in, looking for some client. It had no connection with chess. There sat David Przepiorka, alone at the table. He saw me and beckoned me to join him -- "Hello, Mr. Goldstein, come in, have a seat and a cup of tea.

This table belongs to the Property Owners' Association, but I give you special permission to sit here as I am sure that very soon you will own a property." All this was said as a joke, indeed a good-natured joke, and I took it as such. The year was 1937. Przepiorka's prophecy took 30 years to materialise, when I purchased my own home in Australia.

Later in the same year the conditions for a composing match with Holland were drawn up and a meeting of our circle was convened. Our opponents were formidable and we clearly had to pull out all our resources. When we arrived Przepiorka was just finishing his dinner. (The head quarters of the Warsaw Chess Club was of great elegance, with a first class restaurant.) Przepiorka was taking coffee and one of the few waiters in attendance asked reverently if Mr. Chairman would care for some fruit. "Yes", answered Przepiorka, "I shall have a pear". A few minutes later the pear arrived. It lay quartered on a napkin bed and each of the four parts was adorned with a toothpick for ease of handling. On the large and beautiful plate lay another napkin, for the wiping of the mouth. Somehow, this pear eating episode represented for me the whole pattern of Przepiorka's life. All the menial and unpleasant chores were removed from his shoulders and done by others, so that he could devote his mind to more important tasks. And, indeed, he did. At the meeting he agreed to participate in a match for two-movers, at a time when he was not even composing the problems he loved, like three- and more-movers. So did I. We lost the match by a small margin, but Przepiorka had the best result of the Polish team. As for myself I contributed only one problem, but it took equal first and second place in its section. That was Przepiorka's last composing effort. As

for me, it was my last problem before the War. By the end of 1937 I had become acquainted with a young student of Polish literature who upset all my existing priorities. She was with me in Bat Yam.

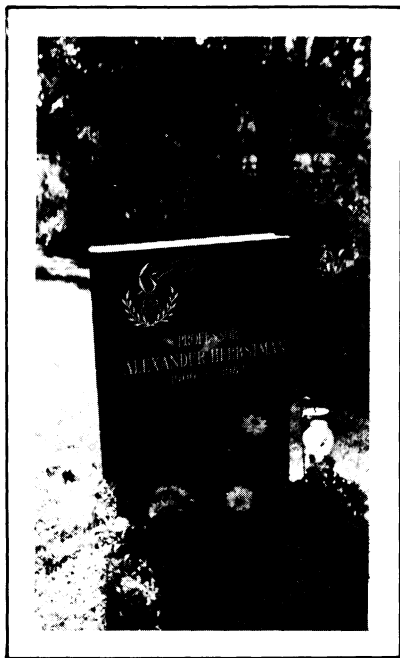
It was not a healthy time in Poland. The war was looming. In the last two years I saw Przepiorka maybe once or twice. Then all hell broke loose. I enrolled, but it was clear that the Polish State would collapse before they had time to teach me how to load a rifle.

We decided to flee east, and by 20th September 1939 we found ourselves in country occupied by soviet forces. My peregrinations can now be passed over. When I returned in May 1946 everything was in ruins. In the domain of chess composition I was probably the only survivor of Jewish origin.

Przepiorka, J. Fux, S. Krelenbaum and Sh. Kozlowski the endgame wizard, were all gone. I stayed in Poland for 2½ years. Loshinsky was one of the winners of a Przepiorka Memorial tourney I organised. Only now have I come across an article by Marian Wrobel, published in 1955 on the 75th anniversary of Przepiorka's birth. Wrobel reported that Przepiorka's apartment was destroyed very early in the war, and the Master moved into Wrobel's modest quarters. The pear syndrome came again to my mind. Two men, one almost deaf, deprived of his comforts, and the other, himself a sick man already before the war, hardly able to move. There is no mention of Przepiorka's wife and two grown-up children. And there they were, joined by the fascination of the chess pieces. A makeshift chess club was organised in a private dwelling and it was there that the Germans made a raid some time in January 1940 and arrested about ten players. After a week or so the non-

Jewish persons were released. According to Wrobel's statement Przepiorka was executed in April 1940. When I come to think of it I see how impractical the man was. He was so exposed to danger and yet most likely he had the wherewithal for escape. What folly he committed by staying there. How can one explain it? Was he lured into false security by the image of the Germans he knew from his student days? But he had known and fought the Nazis. Possibly he considered himself incapable of wandering in crude conditions in foreign lands. The fact is that he perished and we can console ourselves that after a happy period of 60 years he suffered only six months.

To conclude, David Przepiorka was for me a problemist only. I have not enough praise for him as a creator of excellent problems, a man of culture and knowledge, and a patron of young problemists of all sorts.



3 "Second Editions"

Russian: DAR CAISSI ("The Gift of Caissa") by Alexander P. Kazantsev, 272 pages, Moscow, 1983. First edition: 1975, 192 pages.

German: MEISTERWERKE DER ENDSPIELKUNST ("Masterpieces of Endgame Art") by the late A.S. Gurvich and Werner Speckmann, 142 pages, Berlin (Walter de Gruyter), 1983. First edition: 1964, 137 pages.

English: THE CHESS ENDGAME STUDY by A.J. Roycroft, 370 pages, New York (Dover) and London (Constable), 1981. 1972 edition (Faber, in London), also 370 pages, under the title "Test Tube Chess".

The Russian book has been completely re-set, contains much new and corrected material, and will be a delight to read when my Russian has improved. The stories introduce studies and study personalities in a science fiction, historico-mythological or fairy-tale setting. The author was an early President of the FIDE Problem Commission and is in a good position to bring in anecdotal material, including an incident involving Harold Lommer (inexplicably called "Henry"), the first sputnik and why the British drive on the left.

The German book's only new material comprises four studies, making 52 of Germano-Austrian origin. The quality of paper is excellent, as indeed is that of the Russian volume.

There are two principal differences between TEST TUBE CHESS and THE CHESS ENDGAME STUDY. The latter has been brought up to date as regard FIDE titles, dates and sources; and the G-B code has been replaced by the GBR code. There is only one diagram alteration, a trivial one to Diagram 4. A few errors which came to light have been corrected and clarifications incorporated, where this has been feasible. We may refer to the 1981 book as TTC2. None of the above is available from AJR. Sorry.

REVIEWS

"Finales de Piezas Menores", by Ramon Rey Ardid, 544 pages, 159 diagrams, Madrid (Fundamentos/Aguilera), 1983.

"Keine Angst vor Endspielen", by Lothar Nicolaiczuk, 128 (small) pages, fewer than 100 diagrams, West Germany (Beyer Verlag of Hollfeld), 1982.

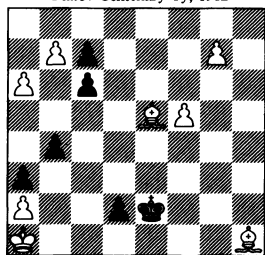
Each excellent in its own very distinctive way these two new books illustrate the variety possible in treating the endgame. The first of Rey Ardid's massive endgame works appeared in 1944. This is the fifth, and the final volume (devoted to R-endings) is due out in a few months. The lifetime work stands comparison with that of Chéron, but this is not the place for such a comparison. Instead we note that: pawnless endings having been covered in the 1945 volume every diagram here has at least one P; theory positions are followed by instructive studies and then by games positions; the 8 chapter headings hold no surprises; a bibliography is held over for the final volume; the algebraic notation is used; examples range in date from the earliest up to 1973; in descending order the most frequently quoted author-players are Averbakh (66), Horwitz (51), Chéron

(47), Troitzky (42), Fine (29), Rinck (25), Berger (24), Kubbel and Kling (21 each), Kasparian (19) and Reti (18). ... Now if the Spanish book might deter the neophyte, the German one (whose title we could render as 'Don't be Afraid of Endgames') should attract him. The idea is to take a small number of practical examples from games and to chat about them rather than analyse them exhaustively. The reader can work towards forming a sound plan for the position, keeping abreast of the author. If most of the examples are taken from the author's own games this cannot be held against him here, for he knows them well, can discuss his own mistakes frankly, and the material will be new, in all probability, even to very knowledgeable readers. In both books the commentary is important, so a willingness to have a stab at Spanish and German is important - but you do not have to be an expert linguist, since so much can be guessed from the chess context. We noticed some errors of dating in the Spanish work, and an unfortunate move transposition (in a **0100.01** solution) in the German, but these should not mar prospective readers' enjoyment/instruction.

AJR

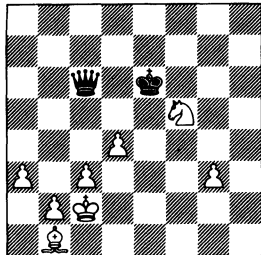
DIAGRAMS AND SOLUTIONS

No. 5217 G. Nadareishvili
3rd Hon. Men.,
Platov Centenary Ty, 1982



No. 5217: G. Nadareishvili (Tbilisi).
1. Be4 d1Q+ 2. Bb1 Qd5 3. Bf6 Qf7
4. g8S Qxg8 5. a7 Qf8 (Qf7; Bh8) 6.
Bd4 (Be5? Qc5; for Qxa7;) 6. ...,
Qd8 7. Bg7 Qg8 8. f6 Qe6 9. f7 Qxf7
10. Bh8 wins. "This duel between wB
(on B1 squares) and bQ is always
witty. But the Platov force of wBB-
bQ is purely formal, in that wB on W
squares takes a mere defensive role
and does not participate in the
struggle."

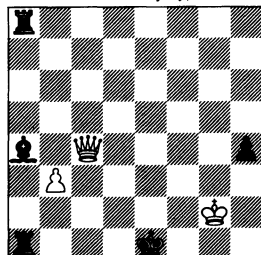
No. 5218 A. Maksimovskikh
4th Hon. Men.,
Platov Centenary Ty, 1982



Win 8+2

No. 5218: A. Maksimovskikh (Kurgan Region). 1. d5+ Qxd5 2. Ba2 Qxa2 3. Sd4+ Kd5 4. Sb3 Kc4 5. Sc1 Qa1 6. g4 Kd5 7. g5 Ke6 8. c4 wins. "Two classic sacrifices set up a romantic imprisonment of bQ. A nice thought, but the final play is too prosaic."

Nr. 5219 Yu. Peipan
5th Hon. Men.,
Platov Centenary Ty, 1982



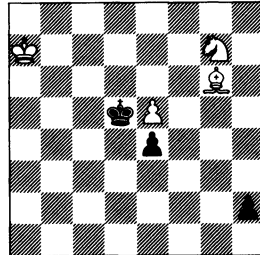
Win 3+5

No. 5219: Yu. Peipan (Dnepropetrovsk). 1. Qc3+ Ke2 2. Qf3+ (Qxa1? Bc6+;) 2. ..., Ke1 (keeping a2-h2 line open) 3. Qxa8 Ra2+ 4. Kgl Bxb3 5. Qb8 Bd1 6. Qb4+ Rd2 7. Qxh4+ Ke2 8. Qe4 mate. "Attractive final model mate with two active self-blocks. Not all that new, but the domination after 5. Qb8 is interesting."

No. 5220: G. Gorbunov (Saratov Region). 1. Sh5 e3/i 2. Sg3 e2/ii 3. Sxe2 h1Q 4. Be4+, and wS fork according to Bl's capture.

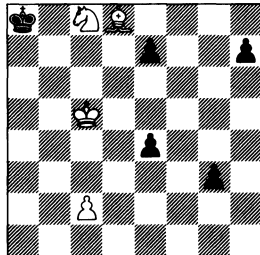
i) 1. ..., h1Q 2. Bxe4+ and 3. Sg3+ or 3. Sf6+.
ii) 2. ..., h1Q 3. Be4+ Qxe4 4. Sxe4 e2 5. Sc3+.

No. 5220 G. Gorbunov
Comm., Platov Centenary Ty, 1982



Draw 4+3

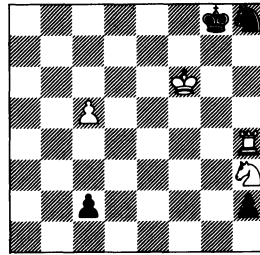
No. 5221 V.I. Kalandadze
Comm., Platov Centenary Ty, 1982



Win 4+5

No. 5221: V.I. Kalandadzè (Tbilisi). 1. Bc7 g2 2. Bh2 e3 3. Kb6 e2 4. Ka6 g1Q 5. Bxg1 e1Q 6. Sb6+ Kb8 7. Bh2+ e5 8. Bxe5+ Qxe5 9. Sd7+ Kc7 10. Sxe5 Kd6 11. Sd3 Kd5 12. Kb5 wins.

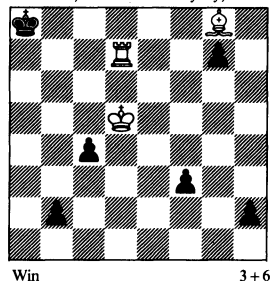
No. 5222 V.S. Kovalenko
and L.A. Mitrofanov
Comm., Platov Centenary Ty, 1982



Win 4+4

No. 5222: V.S. Kovalenko (Primorsky Krai) and L.A. Mitrofanov (Leningrad). 1. Rg4+ Sg6 2. Rxc6+ Kf8 3. Rh6 Kg8 4. Sg5 c1Q 5. Rg6+ Kf8 6. Se6+ Ke8 7. Rg8+ Kd7 8. c6+ and 8. ..., Kxc6 9. Rc8+, or 8. ..., Qc6 9. Rd8 mate.

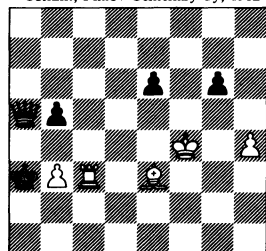
No. 5223 V. Kondratyev and A.G. Kopnin
Comm., Platov Centenary Ty, 1982



Win 3+6

No. 5223: V. Kondratyev and A. Kopnin (Chelyabinsk). 1. Kd6 h1Q. 1. ..., b1Q 2. Bd5+ Kb8 3. Rd8+ 4. Ra8+ and 5. Rb8+. 2. Bd5+ Kb8 3. Rb7+ and: 3. ..., Kc8 4. Rxb2 Qd1 5. Rh2 Kb8 6. Ra2. Or, 3. ..., Ka8 4. Rxc7+ Kb8 5. Rg8+ Ka7 6. Kc5.

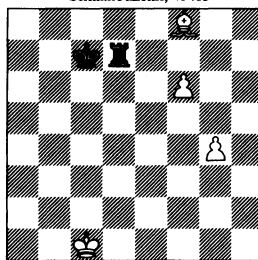
No. 5224 N. Rezvov
Comm., Platov Centenary Ty, 1982



Win 5+5

No. 5224: N. Rezvov (Odessa). 1. b4+ Kxb4 2. Bd2 Qa4 3. Be1 Ka5+ /i 4. Rc4+ b4 5. Rxb4 e5+ 6. Ke3 Qxb4 7. Bxb4+ Kxb4 8. Ke4 wins. i) 3. ..., e5+ 4. Kg3 e4 5. Kg2 e3 6. Kf1 e2+ 7. Kxe2 Ka5 8. Ra3+.

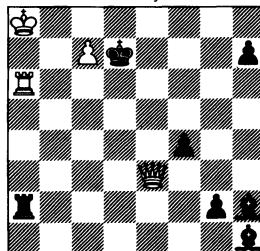
No. 5225 J.D.M. Nunn
Schaakbulletin, vi .83



Win 4+2

No. 5225: J.D.M. Nunn. 1. g5. 1. Be7? Rxe7. 1. Ba3? Rf7 2. g5 Kd7 3. Bb2 Ke6 4. g6 Rxf6. 1. Bg7? Kd6 2. g5 Ke6 3. g6 Kf5 4. f7 Rd8. 1. ..., Rf7. 1. ..., Kd8 2. g6 Ke8 3. Bg7 Ra7 4. Kd2 and wK runs to g8. 1. ..., Rd5 2. g6 Rg5 3. g7 and f7 follows. 2. Be7. 2. Bg7? Kd6 3. g6 Rc7+ 4. Kd2 Ke6 (for Kf5; f7, Rc8); 5. Bh8 Rc8 6. Bg7 Rc7. 2. Ba3? Kd7 3. Bb2 Ke6 4. g6 Rxf6 draws. 2. ..., Rxe7. If 2. ..., Kd7 3. g6 Rxe7 4. g7 3. g6 Kd7 4. g7 and W wins.

No. 5226 G.M. Kasparyan
1st Prize, Grzeban Jubilee, 1982
Award: Szachy iv. 1983



Win 4+7

No. 5226: G.M. Kasparyan. Judges: G. Grzeban and J. Rusinek. 82 studies by 57 composers from 13 countries participated. The general standard was high but "... one has the impression that some composers, in pursuit of quantity, do not work hard enough at their output: there are studies with brutal introductory play, heavy construction, and even some in

which bK stands in check in the initial position. All studies were received anonymously from the tourney director (P. Ruszczynski), and from these we selected 14, which were checked for anticipations with Mr. J.R. Harman (England), whom we hereby thank." 1. Qd4+. The (winning) idea begins by wQ occupying a7 with check. However, 1. c8Q+? Kxc8 2. Qe8+ Kc7 3. Qb8+ Kd7 4. Qa7+ Ke8 5. Re6+ Kf8 6. Qxa2 g1Q+. Useless also is 1. Kb8? Rb2+ 2. Rb6 fe. 1. ..., Kxc7 2. Qa7+ Kd8 3. Rd6+. By checking on this square wR blocks a future discovered check by f4-f3; but, having eluded the "pin" by bR, wR will fall into a pin by bB, which will have to be met... well, we shall see. There are two variations from this point:

3. ..., Kc8 4. Rc6+ Kd8 5. Qxa2 g1Q 6. Qa5+ Ke8 7. Qe5+ Kf7 8. Qc7+ Kg8 9. Qb8(c8)+ Kg7 10. Qb7+ Kf8 11. Rc8 mate.

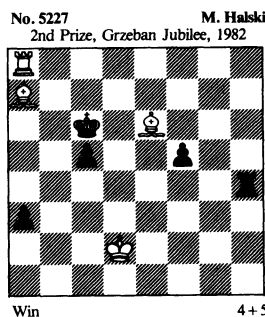
3. ..., Ke8 4. Qxa2 g1Q+ 5. Kb8. Threat: Qe6+. 5. ..., Qg4. Other moves: 5. ..., f3 6. Qe6+ Kf8 7. Qc8+ Kg7 8. Qc7+ Kh8 9. Rd8+. Or 5. ..., Bd5 6. Qxd5 Qb1+ 7. Kc8 Qc2+ 8. Rc6. 6. Qa5 f3. There was Qe5+ to meet, and if 6. ..., Kf7 7. Qc7+. 7. Qd8+ Kf7 8. Qc7+ K— 9. Rd8 mate.

"An outstanding work of art expressing a problem idea: 3-fold, varied unpin of wR by wQ, first on the file in the introduction, then later two variations with unpins on adjacent diagonals, with chameleon echo. It has to be emphasised that this problem idea is expressed, both in the play and in the construction, in typical study form. Beyond question the best study in the tourney."

No. 5227: M. Halski (Poland). 1. Kc3? Ra4 2. Ba2 c4, cutting wBa2 off from d5 and drawing, as Kb7 is threatened. 1. Kc1? Rh1+ 2. Kc2 a2

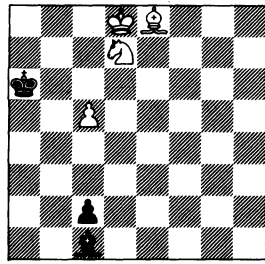
3. Bxa2 Rh2+ 4. Kb1 Rh1+ 5. Kb2 Rh2+ 6. Ka3 (Kb3, c4+; or Ka1, Rh1+; Bb1, Kb7;) 6. ..., Rh3+ 7. Ka4 Rh4+ 8. Ka5 Rh3. 1. Bb8? Rd4+ 2. Kc3 Kb7. 1. Kc2 a2. Now, if 1. ..., Ra4 2. Kb1 a2+ 3. Ka1 (Bxa2? c4;) 3. ..., f4 4. Bg4 Ra3 5. Bb8 Rxa8 6. Bf3+ and 7. Bxa8. 2. Bb8. We have seen 2. Bxa2?, while if 2. Kb2? Re4 3. Bc8 (Bxa2, Re2+;) 3. ..., Kc7 4. Bxf5 Re2+ 5. Ka1 Kb7. 2. ..., Rh3 3. Kb2 Rd8 4. Bxf5 a1Q+ 5. Kxa1 Re8 6. Bg4. And not 6. Bh3? Re1+ 7. Kb2 Re2+ and 8. ..., Kb7. 6. ..., Rf8 7. Bh3. Certainly not 7. Ba7? Rf1+ and 8. ..., Kb7. If 7. Be6? Rd8 and this merely lengthens the solution by forcing wB to h3 -- the only square to win. 7. ..., Rg8 8. Ba7. Only now does this move succeed: 8. ..., Rxa8 9. Bg2+, or 8. ..., Rg1+ 9. Kb2 Kb7 10. Bxc5 and W retains his winning material advantage.

"A study harmoniously combining interesting and finely conceived play with well motivated B-manoevres and a positional draw in the try. There is the impression of a neat and (very important) well worked out work."



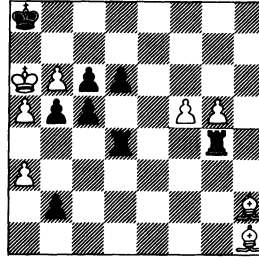
No. 5228: I. Krikheli. 1. Sb8+ Ka7 2. Sc6+ Ka8. 2. ..., Kb7 3. Sa5+ and 4. Sb3. 3. Sd4 Bg5+ 4. Kc8 c1Q 5. Sb5 Qxc5+ 6. Bc6+ Qxc6+ 7. Sc7+ Ka7 stalemate. Clearly 4. ..., c1R, avoiding stalemate, will not win either.

No. 5228 I. Krikheli
= 3rd Prize, Grzeban Jubilee, 1982



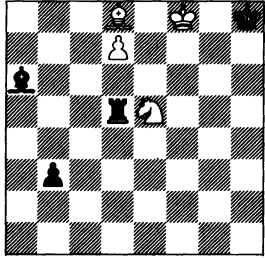
Draw 4+3

No. 5230 D. Gurgenzidze
and L. Mitrofanov
1st Hon. Men., Grzeban Jubilee, 1982



Win 8+8

No. 5229 L. Silaev
= 3rd Prize, Grzeban Jubilee, 1982



Draw 4+4

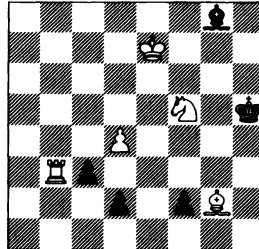
No. 5229: L. Silaev (USSR). 1. **Be7**. 1. Bc7? is met, unlikely as it seems, by 1. ..., Kh7. 1. ..., **Bb5**. 1. ..., b2 2. Bd6 b1Q 3. d8Q, or here, 2. ..., Rxd6 3. Sf7 + Kh7 4. Sxd6. If 1. ..., Kh7 2. Ba3 (not possible after 1. Bc7?) 2. ..., Bb5 3. Ke7 Rxe5 + 4. Kd6. 2. **d8Q Rxd8** + 3. **Bxd8 b2** 4. Sf3 b1Q 5. Sg5 Qb4 + 6. **Be7 Qf4** + 7. Bf6 + Qxf6 + 8. Sf7 + Kh7 stalemate.

"In studies it is seldom that one encounters the coincidence of two identical, or almost identical, compositions entered for the same tourney. (It has been known in the problem world.) Both the Krikheli and the Silaev show the same beautiful and original stalemate combination. We have decided to let them share the 3rd Prize. We should say that the Krikheli is more economical, while the Silaev is less forced in its introductory play?"

No. 5230: D. Gurgenzidze and L. Mitrofanov. 1. b7 + Kb8 2. Kb6. For 3. a6. 2. ..., Rd3 3. f6 b1Q 4. f7 Qf1. Now what? 5. **Bd5**. There are now two lines: 5. ..., Rxd5 6. Bf4 Qxf4 7. a6 wins, and, in this, 6. ..., Rxf4 7. f8Q + Rxf8 8. a6. 5. ..., dRg3 6. Bxg3 Rxg3 7. Bf3, with 7. ..., Rxf3 8. f8Q + Rxf8 9. a6, or 7. ..., Qxf3 8. a6.

"Another study with a problem idea. Plachuttas, doubled on the e4 and f4 squares (chameleon echo). But the play resembles a classic 'logical' more-mover rather than a study."

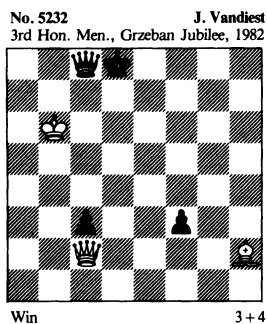
No. 5231 L. Silaev
2nd Hon. Men., Grzeban Jubilee, 1982



Win 5+5

No. 5231: L. Silaev. 1. **Kf6 f1Q** 2. Bxf1 d1Q 3. Rb1 c2 4. Rc1 Bd5 5. **Be2 + Bf3** 6. Bxd1 cdQ 7. Rc8. To threaten Rh8 +. Not 7. Rc7? Be4 and the h7 square will be under counter-attack later. 7. ..., Qe1 8. **Rg8 Qc1 (d2)** 9. Rh8 + Kg4 10. Rh4 mate.

”The curtain mate is unoriginal, but the play leading up to it is so tense that the total impression is indeed favourable.”



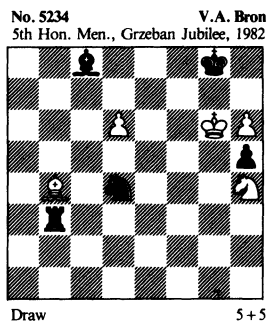
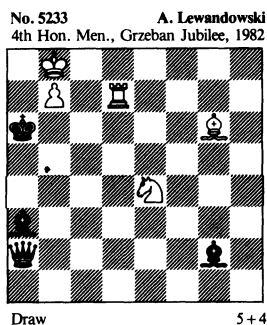
No. 5232: J. Vandiest. 1. **Qe4 f2**. By promoting fP B1 meets the threatened 2. Qh4 + Ke8 3. Qh8 + with Kf7; not 3. ..., Kd7 4. Qg7 + Ke8 5. Qg8 + Kd7 6. Qf7 + Kd8 7. Bc7 +. If 1. ..., Kd7 2. Qf5 +. Or 1. ..., Qh3 2. Bd6 Qd7 3. Qa8 + Qc8 4. Bc7 + Kd7 5. Qc6 + Ke7 6. Bd6 + Kd8 7. Be7 +. 2. **Bf4 Qc5 +**. Or 2. ..., Kd7 3. Qf5 + Ke7 4. Qxc8 f1Q 5. Qc5 + Kf6 6. Qe5 + Kg6 7. Qg5 + and 8. Qf5 + followed by 9. Qe6 + or Qg6 + and a B-check. Meanwhile, Bg5 + is threatened, so B1 resorts to sacrifices. 3. **Kxc5 f1Q** 4. **Kb6 Qg1 +**. 4. ..., Qf2 + 5. Kc6. 5. **Kc6 Qg7**. Note that 2. Bf4 is unique, 2. Bg3? leaving bB to be taken. 6. **Qe6 Qg2 +** 7. **Kd6 Qg7** 8. **Bg5 + Qxg5** 9. **Qd7** mate.

”There are many combinative possibilities still latent in Q+B vs. Q, as this study shows. W plays quiet moves, but here the supporting variations are not tediously prolonged, as is frequently the case in many such studies.”

No. 5233: A. Lewandowski. 1. **Ka8 Qe6** 2. **b8S +**. And not 2. b8Q? Qxd7 2. ..., Kb6 3. **Rb7 + Ka5** 4. **Ra7 + Kb5** 5. **Rb7 + Ka5** 6. **Ra7 + Kb4** 7.

Rb7 + Ka4 8. **Be8 + Qxe8** 9. **Sc5 + Bxc5** stalemate.

”The concluding model stalemate with two W pieced pinned is picturesque, but the play is sadly forced.”

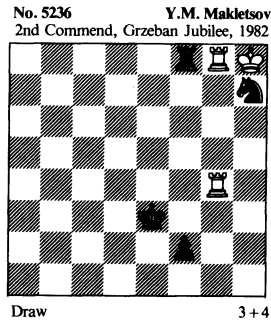
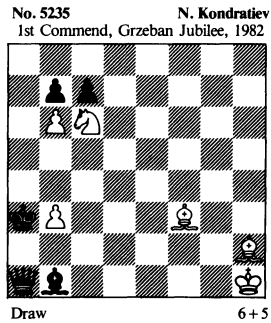


No. 5234: V.A. Bron. 1. **h7 + Kh8** 2. **Kh6 Sf5 +**. 2. ..., Bf5 3. **d7 Se6** 4. **Be7 Bxh7** 5. **d8Q Sxd8** 6. **Bxd8 Rb5** 7. **Bg5**. 3. **Sxf5 Bxf5** 4. **d7 Bxd7** 5. **Bc5 Rd3** 6. **Bf8 Rg3** 7. **Bc5 Rg4** 8. **Ba3 Rg2** 9. **Bc5**, positional draw.

”The perpetual mating threat by wB theme, where a single square has to be found to meet the corresponding move by bR.”

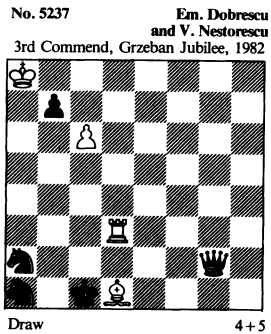
No. 5235: N. Kondratiev. 1. **Be5 Qa2** 2. **bc Bf5** 3. **Bd6 + Kb2** 4. **Be5 + Kb1** 5. **c8Q Bxc8** 6. **Be4 + Kc1** 7. **Bf4 + Kd1** 8. **Bf3 + Ke1** 9. **Bg3 + Kf1** 10. **Sd4 Bg4** 11. **Bd5 b5** 12. **Bc6 Bd7** 13. **Bf3 Bg4** 14. **Bc6**, drawn.

”A positional draw with interesting motivation of the opposition of both B’s.”

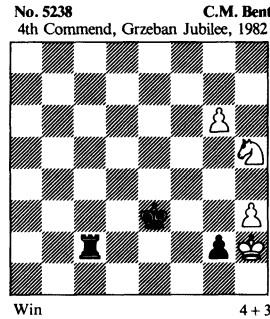


No. 5236: Y.M. Makletsov. 1. Rg3 + Ke4 2. Rg4 + Ke5 3. Rg5 + Ke6 4. Rg6 + Ke7 5. Rxf8 Sxf8 6. Rg7 + Ke6 7. Rf7 Kxf7 stalemate.

”An almost classical miniature with a stalemate, in the style of the beginning of the century.”

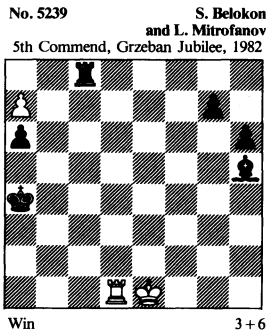


No. 5237: Em. Dobrescu and V. Nestorescu. 1. c7 Qc6 2. Kb8 Sb4 3. Rc3 + Qxc3 4. c8Q Sa6 + 5. Kxb7 Sc5 + 6. Kc6 Se4 + 7. Kd7 Sc5 + 8. Kc6 Sa4 + 9. Kb7 drawn. If bQ indulges in checks, then when they stop W will win bSc5, starting with Qg4 + . ”Another positional draw, this time with heavy pieces on the board.”



No. 5238: C.M. Bent. 1. g7 Kf3. 1. ..., g1Q + 2. Kxg1 will transpose. 2. g8R. 2. g8Q? g1Q + 3. Kxg1 Rc1 + 4. Kh2 Rc2 + 5. Kh1 Rc1 + 6. Qg1 Re1 7. Qxe1 stalemate. 2. ..., g1Q + 3. Kxg1 Rc1 + 4. Kh2 Rc2 + 5. Kh1 Rc1 + 6. Rg1 and wins.

”An elegant and laconic miniature with unsteretyped R-promotion.”

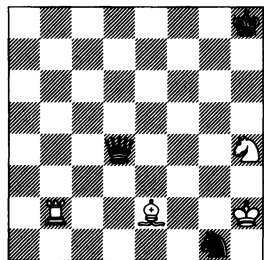


No. 5239: S. Belokon and L. Mitrofanov. 1. Ra1 + Kb5 2. Rb1 + Ka5 3. Rb8 Rc1 + 4. Kd2 Rd1 + 5. Ke3

Re1 + 6. Kf2 Re2 + 7. Kg3 Re3 + 8. Kf4 Rf3 + 9. Ke5 Rf7 10. a8Q Bf3 11. Rb5 + Kxb5 12. Qe8+ and wins.
 "Lively play with concluding R-sacrifice."

Re1 5. Bd2 Re5 6. Bc3 Rg5 7. Bf6 Rxc4 8. Rxd5.

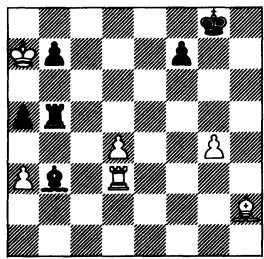
No. 5240 M. Matous (viii .81)
 1st Prize, Tidskrift för Schack, 1981
 Award: ix .82



Draw 4+3

No. 5240: M. Matous (Czechoslovakia). Judge: G.A. Nadareishvili (Tbilisi). 1. Rb8 + Kh7 2. Rb7 + Kg8 3. Sf5 Qf2+ 4. Kh1, with 3 continuations:
 4. ..., **Qxf5** 5. Bc4 + Kh8 6. Rb8 + Kg7 7. Rb7 + Kg6 8. Rb6 + .
 4. ..., **Qxe2** 5. Se7 + Kf7 6. Sd5 + Kf8 7. Rb8 + Kg7 8. Rb7 + Kh6 9. Rb6 + Kg5 10. Rg6 + Kf5 11. Rf6 + Kg4 12. Rg6 + Kh4 13. Rh6 + Kg3 14. Rg6 + .
 4. ..., **Sxe2** 5. Sh6 + Kh8 6. Sf7 + Kg7 7. Se5 + Kg8 8. Rb8 + Kh7 9. Rb7 + .

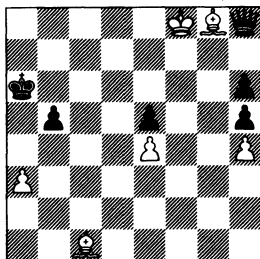
No. 5241 R. Pye (xii .82)
 2nd Prize, Tidskrift för Schack, 1981



Win 6+6

No. 5241: Robert Pye (Ireland). 1. d5 Bxd5 2. a4 Rc5 3. Bg1 Rc1 4. Be3

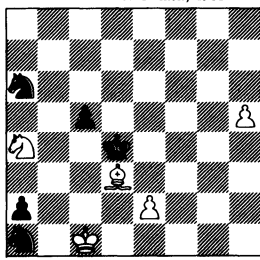
No. 5242 M. Bordenyuk and A.I.P. Kuznetsov (x .81)
 3rd Prize, Tidskrift för Schack, 1981



Win 6+6

No. 5242: M. Bordenyuk and the late Al. P. Kuznetsov (USSR). 1. Kf7 b4 (Ka5; Be3) 2. ab Kb5 3. Ba3 Ka4 4. b5 Kxa3 5. b6 Kb2 6. b7 Ka1 7. b8B/i Kb2 8. Bd6 Kc3 9. Bf8 Kd4 10. Bg7 Qxcg8 + 11. Kxcg8 Kxe4 12. Bf8 Kf3 13. Bb4 Kg4 14. Be1.
 i) 7. b8S? Kb2 8. Sc6 Kc3 9. Se7 Kd4 10. Sg6 Qxcg8 + 11. Kxcg8 Kxe4 12. Kg7 Kf5 13. Kxh6 Kg4.

No. 5243 O. Bergstad (viii .81)
 1st. Hon. Men.,
 Tidskrift för Schack, 1981



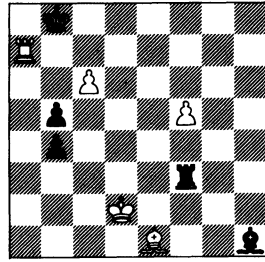
Win 5+5

No. 5243: O. Bergstad (Norway). 1. Kb2 Sb3 2. Kxa2 Sc1 + 3. Kb1 Sxd3 4. ed Ke5 5. Sxc5 Sb4 6. d4 + Kf5 7. Se4 Sd5 8. Sg3 + Kg4 9. h6 Sf6 10. d5 Kg5 11. Se4 + .

No. 5244: V. Nestorescu (Romania). 1. Rh7 Bg2 2. f6 Rxf6 3. Bg3 + Ka8

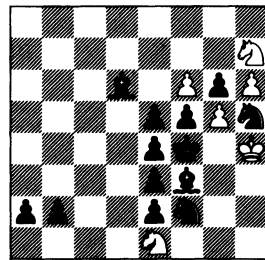
4. Rh8+ (c7? Rf8;) 4. ..., Ka7 5. c7 Bb7 6. Be5 Rc6 7. Bd4+ Ka6 8. Rh1 Bc8 9. Ra1+ Kb7 10. Ra7 mate.

No. 5244 V. Nestorescu (viii .81)
2nd Hon. Men.,
Tidskrift för Schack, 1981



Win 5+5

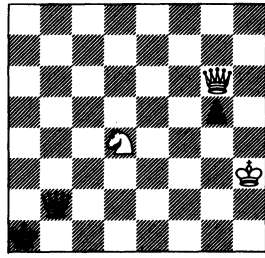
No. 5245 E. Melnichenko (vi-vii .81)
3rd Hon. Men.,
Tidskrift för Schack, 1981



Draw 6+13

No. 5245: E. Melnichenko (New Zealand). 1. f7 a1R 2. f8S Bxf8 3. Sxf8 Ra6 4. h7 b1R 5. h8S bRb6 6. Sf7 Sd3 7. Sd6 Rxd6 8. Se6+ Rxe6 9. Sg2+ Bxg2 stalemate.

No. 5246 Odd Flater (xii .81)
Commended, Tidskrift för Schack, 1981



Win 3+3

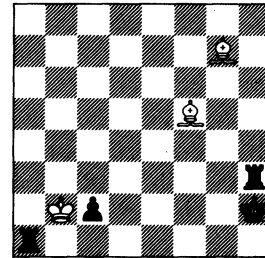
No. 5246: O. Flater (Norway). 1. Sc2+ and 2 lines:

1. ..., Ka2 2. Qa6+ Kb1/i 3. Sa3+ Ka1 4. Sc4+ Qa2 5. Qf6+ Kb1 6. Qc3 g4+ 7. Kg3 Qa1 8. Sd2+ Ka2 9. Qb3 mate.

1. ..., Kb1 2. Sb4+ Ka1 3. Qa6+ Kb1 4. Qf1+ Qc1 5. Qf5+ Ka1 6. Qa5+ Kb1 7. Qa2 mate.

i) 2. ..., Kb3 3. Sa1+ wins prettily 3. ..., Kb4 4. Qb6+ and either 4. ..., Ka3 5. Qa5 mate, or 4. ..., Kc3 5. Qf6+.

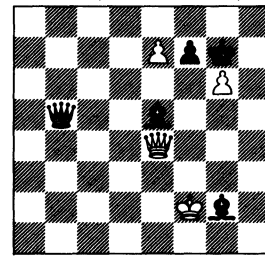
No. 5247 D. Gurgenzidze (xi .80)
Commended, Tidskrift för Schack, 1981



Draw 3+4

No. 5247: D. Gurgenzidze. 1. Be5+ Kh1 2. Kxc2 Ra2+ 3. Kb1 hRa3 4. Be4+ Kg1 5. Bb2 Ra6 6. Bd3 Ra8 7. Be4 R8a5 8. Bc2 (for Bb3) Ra6 9. Bd3 Ra8 10. Be4, positional draw. A development of a Rinck idea. See also EG68.4593 by da Silva.

No. 5248 D. Gurgenzidze
and E.L. Pogoyants (x .81)
Commended, Tidskrift för Schack, 1981

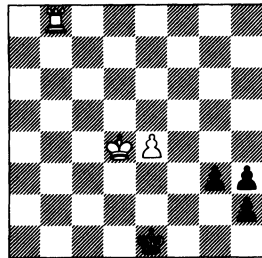


Draw 4+5

No. 5248: D. Gurgenzidze and E.L.

Pogosyants. 1. e8S+ (e8Q? Qf1+);
 1. ..., Qxe8 2. gf Bg3+ 3. Kg1 Bf2+
 4. Kh2 Bg1+ 5. Kg3 Bh2+ 6. Kf2,
 with "perpetual stalemate" threat
 whenever B1 captures wQ.

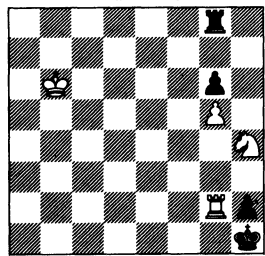
No. 5249 E. Melnichenko (xii .81)
 Commended, Tidskrift för Schack, 1981



Draw 3+4

No. 5249: E. Melnichenko. 1. Ke3
 Kd1 (Kf1; Rb1+ and Rb2+) 2. Kd3
 Kc1 3. Rc8+ Kb2 4. Rb8+ Ka3 5.
 Kc3 Ka4 6. Kc4 Ka5 7. Kc5 Ka6 8.
 Kc6 Ka7 9. Rb1 g2 10. Ra1+ Kb8 11.
 Rb1+ Kc8 12. Ra1 Kd8 13. Kd6 Ke8
 14. Ke6 Kf8 15. Kf6 Kg8 16. Ra8+
 Kh7 17. Ra7+ Kh6 18. Ra8 Kh5 19.
 Kf5 Kh4 20. Kf4 Kh5 21. Kf5 Kh6 22.
 Kf6 Kh7 23. Ra7+. Basically an old
 idea (Keres vs. Eliskases, 1938, for in-
 stance), but the bK's march is here
 very protracted.

No. 5250 P. Benko (vii .82)
 1/2 Prize, Magyar Sakkélet, 1982
 Award: vi .83



Win 4+4

No. 5250: P. Benko (USA and Hun-
 gary). Judge: Jan Rusinek (Poland).
 1. Re2/i Rb8+/ii 2. Kc5 Rb1/iii 3.
 Kd4/iv Rb4+ (Rg1; Sf3) 4. Ke3
 Rxx4/v 5. Kf3 Rh3+ 6. Kf2.

i) 1. Ra2? Rb8+ 2. Kc5 Rb1 3. Kd4
 Rb4+ 4. Ke3 Rxx4 5. Kf3 Rh3+ 6.
 Kf2 Ra3 7. Re2 Ra2.

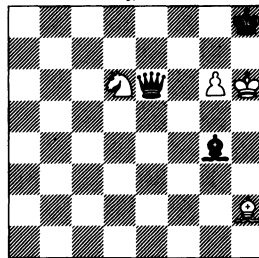
ii) 1. ..., Kg1 2. Sf3+ Kf1 3. Rxx2
 Rb8+ 4. Kc5 Rb5+ 5. Kd4 Rb4+ 6.
 Kd5 Rb5+ 7. Ke4 Rb4+ 8. Sd4.

iii) 2. ..., Rc8+ 3. Kd6 Rcl 4. Ke5
 Rf1 5. Ke4 Kg1 6. Rg2+ Kh1 7. Rc2
 Kg1 8. Sf3+ Rxf3 9. Kxf3 h1Q+ 10.
 Kg3 wins, or, in this, 3. ..., Rd8+ 4.
 Ke7 Rd1 5. Kf7 Rf1+ 6. Kxx6 Kg1 7.
 Rg2+ Kh1 8. Kh5 Rf8 9. Ra2 Kg1
 10. Ra1+ Rf1 11. Sf3+.

iv) 3. Kd5? Rb5+ 4. Ke4 Rxx5. 3.
 Sf3? Rb2, but not 3. ..., Rb5+? 4.
 Kd4 Rb4+ 5. Ke5 Rb5+ 6. Ke6
 Rb6+ 7. Kf7 Rb7+ 8. Kxx6 Rg7+
 9. Kh5 Rh7+ 10. Kg4.

v) 4. ..., Rb3+ 5. Kf4 (Kf2? Rb2); 5.
 ..., Kg1 6. Rg2+ Kh1 7. Rc2 Kg1 8.
 Sf3+.

No. 5251 Y. Makletsov (ix .82)
 1/2 Prizes, Magyar Sakkélet, 1982



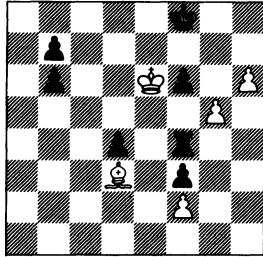
Draw 4+3

No. 5251: Y. Makletsov (USSR). 1.
 Be5+ Kg8 2. Se4 Qe7/i 3. Sf6+ Kf8
 4. Bd6 (Sxx4? Qh4+;) 4. ..., Qxxd6 5.
 g7+ Ke7 6. g8Q Qxxf6+ 7. Qg6
 Qh4+ 8. Kg7 Be6 9. Qf7+/ii Bxxf7
 stalemate.

i) For Qh4+ and mate. 2. ..., Qxe5
 3. Sf6+.

ii) Thematic try: 9. Qh5? Qf6+ 10.
 Kh7 Bf5+ 11. Kg8 Qf8+ mates, or
 9. Qh6? Qd4+ 10. Kg6 Qf6+ 11.
 Kh7 Bf5+ 12. Kg8 Qf7+ 13. Kh8
 Qe8+ and mates, or 9. Qc2? Qf6+
 10. Kh7 Bf5+ and 11. ..., Qf8+.

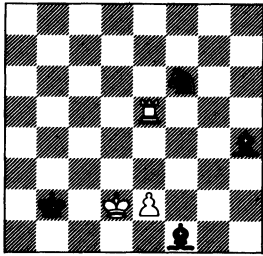
No. 5252 Cs. Meleghegyi (iii .82)
3rd Prize, Magyar Sakkélet, 1982



Draw 5+7

No. 5252: Csaba Meleghegyi (Budapest). 1. g6 Rh4 2. Kf5/i Rh5+ (b5; Kxf6) 3. Ke6 Rxh6 4. Kxf6 b5/ii 5. Bxb5 d3 6. Bxd3 Rh4 7. Bf5 Rf4 8. g7+ Kg8 9. Kg6 Rxf5 10. Kxf5 Kxg7/iii 11. Kf4 b5 12. Kxf3.
i) 2. Kxf6? Rxh6 3. Bc4 d3 4. Bd5 (Bxd3, Rh4); 4. ..., d2 5. Bxf3 b5 6. Bg4 b4 7. Bd1 b6 8. Bb3/iv b5 9. f3/v Ke8 10. Bf7+/vi Kd7 11. Bb3 Rh3 12. Bd1 b3 13. g7 Rg3.
ii) 4. ..., Ke8 5. Bb5+ Kd8 6. Kf7 Kc7 7. g7 Rh7 8. Bd3.
iii) 10. ..., b5 11. Ke4 b4 12. Kd4.
iv) Or 8. f3 b5 9. Bb3.
v) Or 9. Bd1 Rh4 10. g7+ Kg8 11. Bb3+ Rc4.
vi) Or 10. Kg5 Rh3 11. g7 Rg3+ 12. Kh6 Ke7 13. Kh7 Rxf3.

No. 5253 P. Ruszczynski (xi .82)
1st Hon. Men., Magyar Sakkélet, 1982



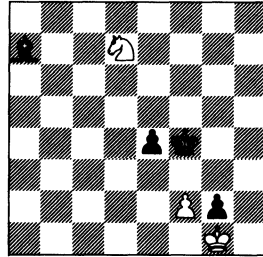
Draw 3+4

No. 5253: P. Ruszczynski (Poland). 1. Rb5+ Ka3 2. Ra5+ Kb3/i 3.

Rb5+ Kc4 4. Rf5 Se4+ 5. Ke3 Bg2 6. Rf4 Bg5 stalemate.

i) 2. ..., Kb4 3. Rf5 Se4+ 4. Kd3 Sf2+ 5. Ke3 Sg4+ 6. Kd2 Bh3 7. Rh5.

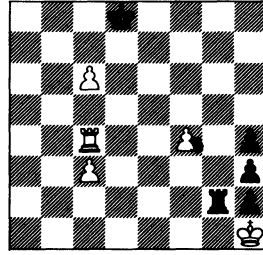
No. 5254 D. Gurgenidze (x .82)
2nd Hon. Men., Magyar Sakkélet, 1982



Black to Move, White Draws 3+4

No. 5254: D. Gurgenidze. 1. ..., e3 2. fe+, with 2 thematic lines:
2. ..., Kf3 3. Se5+ Kg3 4. Sg4 (Sc4? Bc5); 4. ..., Bb6 5. Sf2 Kf3 6. Sg4/i Bc7 7. Sf6 Bb6 8. Sg4 Kg3 9. Sf2, positional draw.
2. ..., Kg3 3. Sb6 (Sc5? Kh3); 3. ..., Kf3 4. Sc4 Kg3 5. Sb6 Bb8 6. Sd5 Ba7 7. Sb6, positional draw.
i) 6. Sd1? Bc7 7. Sf2 Bh2+.

No. 5255 G. Amiryan (vi .82)
3rd Hon. Men., Magyar Sakkélet, 1982

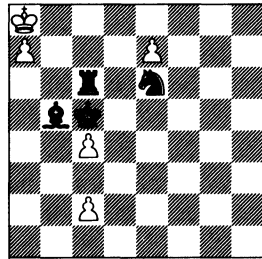


Win 5+5

No. 5255: G. Amiryan (USSR). 1. c7+/i Kc8 2. f5 Rf2 3. Rc5 Rf4 4. Kxh2 Rf3 5. c4 Ra3 6. f6 Rf3 7. Rc6 Rf5 8. Kxh3 Rf4 9. c5 Ra4 10. f7 Rf4 11. Ra6 Kxc7 12. Ra8 Rxf7 13. Ra7+.

i) 1. f5? Kc7 2. Rf4 Kxc6 3. f6 Rg8 4. Kxh2 Kd6 5. c4 Ke5 6. Rf1 Rf8 draws, or, in this, either 5. Kxh3 Ke5 6. f6 Rf8 7. Rf1 Ke6, or 5. f7 Rf8 6. c4 Ke7. Bc8+. 5. ..., Se3 6. Bc8+ Kg2 7. Bb7+.

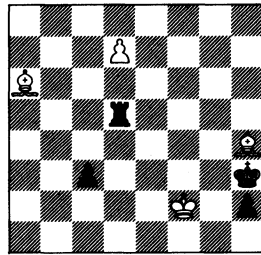
No. 5256 G. Grzeban (xi .82)
1st Comm., Magyar Sakkélet, 1982



Draw 5+4

No. 5256: G. Grzeban (Poland). 1. e8Q Sc7+ 2. Kb8 Sa6+ 3. Ka8 Rc8+ 4. Qxc8+ Bc6+ 5. Qb7 Kd6 6. c5+ Kd5 7. c3 (c4+? Kxc5;) 7. ..., Kxc5 8. c4 Kd6 9. c5+ Kxc5 10. Qxc6+ Kxc6 stalemate.

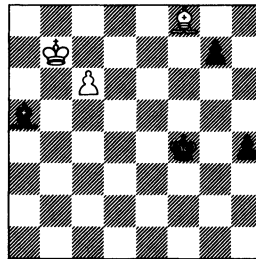
No. 5257 P. Joitsa (iii .82)
2nd Comm., Magyar Sakkélet, 1982



Draw 4+4

No. 5257: P. Joitsa (Romania). 1. d8Q Rd2+/i 2. Qxd2 cd 3. Bg3 (Be7? d1S+;) 3. ..., d1S+ 4. Kf3 h1Q+ 5. Kf4 Qg1/ii 6. Bc8+ Kg2 7. Bb7+ Kf1 8. Ba6+ draw.
i) 1. ..., Rxd8 2. Bxd8 Kg4 3. Be2+ Kh3 4. Bf1+.
ii) 5. ..., Qc6 6. Bf1+. 5. ..., Qg2? 6.

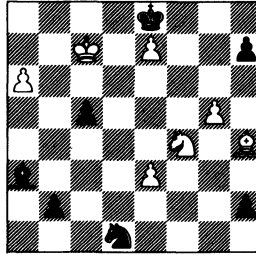
No. 5258 P. Massinen (ix .82)
3rd Comm., Magyar Sakkélet, 1982



Win 3+4

No. 5258: P. Massinen (Finland). 1. Bb4 Bd8 2. Be7 Ba5 3. Bxh4 g5 4. Be1/i Bd8 5. Bd2+ Kf5 (else Bxg5) 6. Be3 g4 7. Bb6 Bxb6 8. Kxb6 g3 9. c7.
i) 4. Bf2? g4 5. Bb6 Bxb6 6. Kxb6 g3 7. c7 g2 8. c8Q g1Q+.

No. 5259 Em. Dobrescu (vii .82)
Special Prize, Magyar Sakkélet, 1982



Draw 7+7

No. 5259: Em. Dobrescu. 1. g6 b1Q 2. g7 Qa2 3. a7 h1Q 4. Sd5 hQh2+ 5. Sf4 Qh1 6. Sd5 aQh2+ 7. Sf4 Q2g1 8. Sg2 hQh2+ 9. Sf4 hQh1 10. Sg2 gQh2+ 11. Sf4 Qa2 12. Sd5.

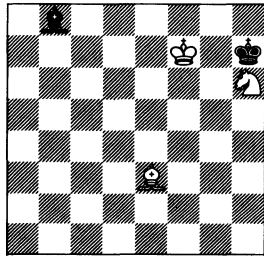
No. 5260: E.L. Pogosyants. 1. Sg4. Threat: Sf6+ and then Bh6. 1. ..., Bd6. 1. ..., Kh8 2. Bd4+ Kh7 3. Sf6+ Kh8 4. Sd7+. 2. Sf6+ Kh8 3.

Sd7 Kh7. If 3. ..., Bc7 (g3, h2) 4. Bd4+ Kh7 5. Bg7. If 3. ..., Ba3(b4) 4. Bd4+ Kh7 5. Sf6+ Kh8 6. Sh5+ Kh7 7. Bg7 Be7 8. Sf4 and 9. Se6. This line is given by John Nunn, and 6. Se8+ Kh7 7. Bg7 is given by Tim Whitworth. The study proved difficult to solve at the iv.83 meeting of **The Chess Endgame Study Circle**, but the solutions were sent to me a few days afterwards (AJR). **4. Bc1 Bb4.** Or 4. ..., Kh8 5. Bd2+ Kh7 6. Sf6+ Kh8 7. Se4+. Or 4. ..., Bc7(g3, h2) 5. Sf6+ Kh8 6. Bh6. **5. Sf6+ Kh8 6. Sd5.** This "centralising" move wins. 6. ..., Bc5(d6) 7. Bb2+ Kh7 8. Sf6+ Kh8 9. Se4+. Or 6. ..., Ba5(e1) 7. Bb2+ Kh7 and now (Nunn) 8. Bg7 Bd8(h4) 9. Sf4 (for 10. Se6), or (Whitworth) 8. Sf6+ Kh8 9. Sd7+ Kh7 10. Bg7.

No. 5261: K. Sumbatyan. Judge: A. Maksimovskikh. No explicit reason was given to explain why the 1978 award had to wait until xi.81 before publication... indeed, rather the reverse, because nowhere in the award is it stated that the year in question is 1978. 1. Be5? Bd6. 1. Ba6? Bc5+ 2. Kf1 Se7 3. Be5 Sf5. **1. Be6 Bc5+.** 1. ..., Se7 2. Be5 Sg6 3. Bg3 Bh6 4. f4 Sxf4 5. Bc8 Sh3+ 6. Kf1 leads to checkmate. **2. Kf1 Bd6.** In the hope of 3. Bxc8 Be5 4. Ba3 Bd6 5. Bc1 Bf4. This line explains the ..., Bc5+ move, as otherwise 6. Be3 could be played here. **3. Bd4 Se7 4. Bg1 Bh2.** The threat was 5. Bh3. **5. Bc5 Bf4.** At all costs fP must be blocked. 5. ..., Sg6 6. f4 Bxf4 7. Bg1. **6. Bxe7 Bd6 7. Bg5 Bf4 8. Bd5.** Setting up... **8. ..., Bxg5 9. f4+ and 10. fg.**

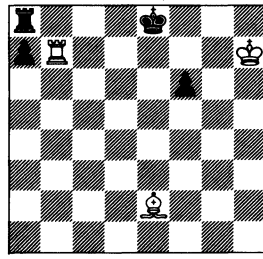
"Elegant, witty miniature from the beginning to the end... This study noticeably stood apart from the other entries".

No. 5260 E.L. Pogosyants(viii .82)
Shakhmaty v SSSR 1978



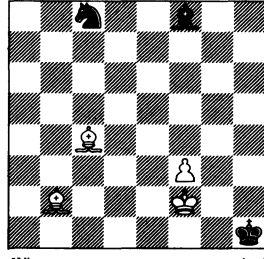
Win 3+2

No. 5262 V. Nikitin (vi .78)
2nd Prize, Shakhmaty v SSSR 1978



Win 3+4

No. 5261 K. Sumbatyan (ix .78)
1st Prize, Shakhmaty v SSSR 1978
Award: Shakhmaty v SSSR, xi .81



Win 4+3

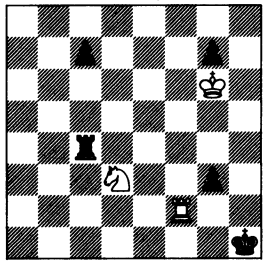
No. 5262: V. Nikitin. As with the previous study the starting material is clearly drawn. 1. Rg7? is met by 1. ..., 0-0-0, so W's first task is to prevent B1 from castling. **1. Bb5+ Kd8.** 1. ..., Kf8 2. Rg7 Rd8 3. Bd7, followed by 4. Kg6, 5. Kxf6 and 6. Be6, mating. **2. Rd7+ Kc8 3. Rg7.** The reason for choosing precisely this square becomes clear later. 3. ...,

Rb8. Or 3. ..., a5 4. Rg8+ Kb7 5. Bc6+ Kxc6 6. Rxa8 Kb5 7. Kg6 a4 8. Kf5 Kb4 9. Ke4 a3 10. Kd3. 4. **Ba6+ Kd8** 5. **Bb7.** A move out of the classics, and now the solution divides: 5. ..., a5 6. **Kg6 a4** 7. **Kf5.** bP must be left alive! 7. ..., a3 8. **Ke6 a2** 9. **Kd6 Ke8.** Now the mating finale is made possible by the accuracy of W's moves 3 and 7. 10. **Rg8+ Kf7** 11. **Bd5 mate.**

5. ..., f5 6. **Kg6 f4** 7. **Kf6(f5) f3** 8. **Ke6(e5) f2** 9. **Kd6.** Once again a bP is on the brink of promotion, and once again W wins tempo on tempo. 9. ..., **Ke8** 10. **Rg8+ Kf7** 11. **Bd5+ Kf6** 12. **Rxb8 f1Q** 13. **Rf8+** and 14. **Rxf1.**

"The splendid mating finale of the first variations harmonises well with the second 'a la Rinck' line... It is hard to believe that this is the composer's debut..." another miniature..

No. 5263 B. Rivkin
(ix .78 and iii .79)
3rd Prize, Shakhmaty v SSSR 1978

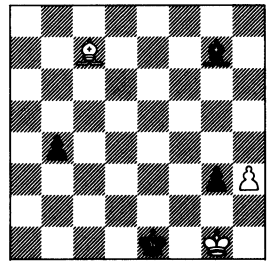


Draw 3+5

No. 5263: B. Rivkin. Here we have a hard fight against strong Bl passed P's. 1. Rf8? g2 2. Rh8+ Kg1 3. Se1 Kf1 4. Sxg2 Rg4+ 5. Kf5 Rxc2 6. Rc8 Rc2 and Bl wins. 1. Rf1+? also fails, to 1. ..., Kh2 2. Se1 Re4 3. Kxc7 c5 and there is no holding cP. 1. **Rf5.** Now, after 1. ..., g2 will follow 2. Rh5+ Kg1 3. Se1 Kf1 4. Sxg2 Rg4+ 5. Kf7 Rxc2 6. Rc5, with the drawing continuation 6. ..., g5 7. Kf6 g4 8. Kg5 g3 9. Kg4. 1. ..., **Rg4+ 2. Kh5 g6+ 3. Kxc4 g2** 4. **Rh5+ gh+ 5. Kh3.** The reader-solver

can supply his or her own exclamation marks. If 5. ..., g1Q 6. Sf2+ Qxf2 stalemate. But the struggle is not over yet. 5. ..., c5 6. Sf2+ Kg1 7. Sd1 c4. There is a fork after 7. ..., Kf1 8. Se3+. 8. Se3 c3 9. Sxg2 c2 10. Sf4 c1Q 11. Se2+ and 12. Sxc1. "... as if literally from a game... R-sacrifices, stalemate, one S-fork after another by that electrified S..."

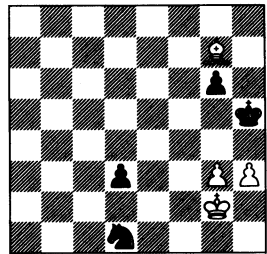
No. 5264 L. Silaev (ii .78)
1st Hon. Men., Shakhmaty v SSSR
1978



Draw 3+4

No. 5264: L. Silaev (Moscow). 1. **Ba5.** 1. Bxg3+? Kd1 2. Bd6 b3 3. Ba3 Kc2 4. h4 Bf8. 1. ..., **Ke2** 2. **Bxb4 Kf3** 3. **Bc5 Bf6.** Deterring whP. Truly? 4. h4. Not 4. Bb6? g2 5. Bc5 Bh4 6. Bb6 Be1 7. Bc5 Kg3 8. h4 Kh3 9. h5 Bg3. 4. ..., **Bxh4** 5. **Bd6 g2** 6. **Bg3 Bg5** 7. **Bf4 Bf6** 8. **Be5 Be7** 9. **Bd6 Bd8** 10. **Bc7,** with stalemate or perpetual attack.

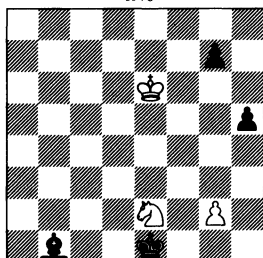
No. 5265 F. Altov (iii .78)
and V. Kostenkov
2nd Hon. Men., Shakhmaty v SSSR
1978



Win 4+4

No. 5265: F.S. Aitov and V. Kostenko. 1. **g4 + Kh4** (Kg5; Kg3) 2. **Bf6 + g5** 3. **Bd4 d2** 4. **Kh2**. Premature is 4. Bg1? Se3 + 5. Bxe3 d1S 6. Bg1 Se3 + 7. Bxg3 stalemate. 4. ..., **Se3** 5. **Bxe3 d1S** 6. **Bg1**. Avoiding 6. Bd2? Sf2 7. Be1 stalemate. 6. ..., **S any** and 7. **Bf2 mate**. As a solver pointed out, this is a problem, or could be considered one, as the mate is the only way to win.

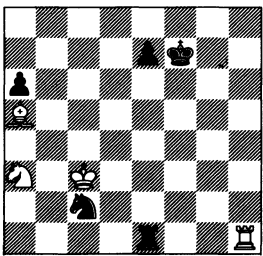
No. 5266 B. Rivkin (i.78)
3rd Hon. Men., Shakhmaty v SSSR
1978



Draw 3+4

No. 5266: B. Rivkin (Moscow). 1. **Sg3 Bg6**. If 1. ..., h4 2. Sf5. If 1. ..., g6 2. Kf6 h4 3. Sh5 gh 4. Kg5 Kf2 5. Kxh4 Bg6 6. g4. 2. **Sxh5 Bxh5** 3. **Ke7**. And not 3. g4? Bg6 4. Ke7 Bb1 and 5. ..., g6. 3. ..., **Kf2** 4. **g4 Be8**. Or 4. ..., g6 5. Kf6 and 6. Kg5. 5. **g5 Bh5** 6. **g6 Bxg6** 7. **Kf8** and 8. **Kxg7**.

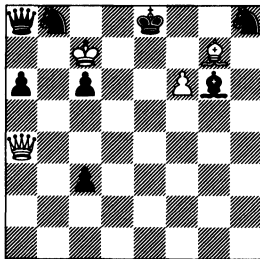
No. 5267 G. Slepian (x.78)
4th Hon. Men., Shakhmaty v SSSR
1978



Win 4+5

No. 5267: G. Slepian (Minsk). 1. **Rh7 + Kg8**. Worse is 1. ..., Kg6 2. Kxc2 Re2 + 3. Kd1 and either 3. ..., Re3 4. Rh6 + Kxh6 5. Bd2, or 3. ..., Re5 4. Rg7 + Kh6 5. Bd2 + Kxg7 6. Bc3. 2. **Kxc2 Re2 +**. Or 2. ..., Re3 3. Sc4 Re4 4. Sd2 Re5 5. Rh8 +. 3. **Kd1 Re3** 4. **Sc4**. Not 4. Sc2? Rd3 + and 5. ..., Rd5. 4. ..., **Rd3 +** 5. **Kc2 Rd4** 6. **Rh8 + Kxh8** 7. **Bc3 e5** 8. **Sxe5 Ra4** 9. **Kb3**. Explaining the precise choice of square on move 5. 9. ..., **Re4** 10. **Sg4 +** and 11. **Sf6 +**.

No. 5268 V. Kozyrev (xi.78)
5th Hon. Men., Shakhmaty v SSSR
1978



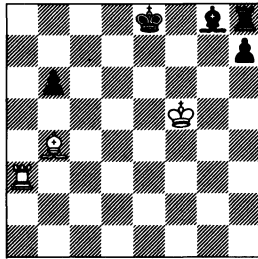
Win 4+8

No. 5268: V. Kozyrev (Morozovsk). 1. **Qd4**. This threatens 2.Qd8 + Kf7 3. Qe7 +, mating. 1. ..., **Be4** 2. **f7 + Kxf7** 3. **Qf6 + Kg8** 4. **Qf8 + Kh7** 5. **Bd4 Kg6** 6. **Qf6 + Kh5** 7. **Be3 Kg4** 8. **Qf4 + Kh3** 9. **Bf2 Kg2** 10. **Qg3 + Kf1** 11. **Bd4 Ke2** 12. **Qf2 + Kd3** 13. **Qe3 + Kc2** 14. **Qxc3 + Kd1** 15. **Be3 Ke2** 16. **Qd2 + Kf3** 17. **Qf2 + Kg4** 18. **Qf4 + Kh3** 19. **Bf2 Kg2** 20. **Qg3 + Kf1** 21. **Bc5**. Possible thanks to the elimination of bPc3. 21. ..., **Ke2** 22. **Qe3 + Kd1** 23. **Bb4 Kc2** 24. **Qc3 + Kb1** 25. **Bc5**. This time with threat of mate in 2, contrasted with the 6 previous mate-in-1 threats made by moves of wB. 25. ..., **Bd5** 26. **Bd4** and 27. **Qb2 mate**. Dedicated by the composer to GM V.A. Korolkov.

No. 5269: V. Maksaev (Volgograd Region). 1. **Bc3 Be6 +** 2. **Kxe6 0-0** 3. **Bb4**. Not 3. Bf6? h5 4. Rg3 + Kh7 5.

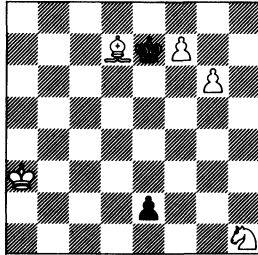
Rg7 + Kh6. 3. ..., Re8 + 4. Be7 h5. Or 4. ..., Kg7 5. Rg3 + Kh6 6. Kf7 for 7. Rh3 mate. 5. Kd7. And here not 5. Rg3 +? Kh7 6. Kf7 Ra8 7. Rg7 + Kh8 8. Rg5 Ra5 9. Bf6 + Kh7 10. Be5 Ra7 + 11. Kf6 Kh6 12. Bf4 Ra4 13. Rg6 + Kh7 14. Rg7 + Kh8 15. Be5 b5 and the position is drawn positionally. 5. ..., Rb8 6. Bd6 Rb7 + 7. Bc7 and bR will be lost!

No. 5269 V. Makshev (vi.78)
6th Hon. Men., Shakhmaty v SSSR
1978



Win 3+5

No. 5270 K. Sumbatyan
(ii and viii .78)
Commended, Shakhmaty v SSSR 1978



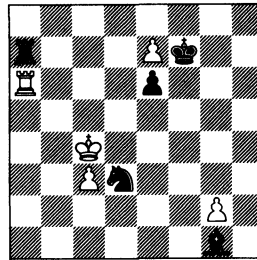
Draw 5+2

No. 5270: K. Sumbatyan (Moscow). 1. Sg3 e1Q 2. Sf5 + Kf8 3. g7 + Kxf7 4. Be8 + Kg8 5. Bg6. As bK is stalemated by the self-supporting W men, bQ proceeds to stalemate wK. 5. ..., Qc3 + 6. Ka4. But not 6. Ka2? Qb4 7. Ka1 Qb3 and Bl's plan succeeds. 6. ..., Qb2 7. Ka5 Qb3 8. Ka6 Qb4 9. Ka7 Qb5. One more step to go? 10. Bf7 + Kxf7 11. Sd6 + and 12. Sxb5.

No. 5271: V. Sereda (Tbilisi). 1. Rxe6 Sb2 + 2. Kb3 Rb7 + 3. Ka2 Ke8 4.

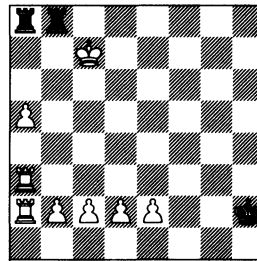
Re1 with a positional draw after 4. ..., Bc5 5. Rb1 Ba3 6. Rh(g)1 Bxe7 7. Rb1 Ba3 8. Re1 + Be7 9. Rb1.

No. 5271 V. Sereda (iii and ix .78)
Commended, Shakhmaty v SSSR 1978



Draw 5+5

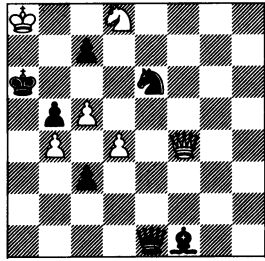
No. 5272 V. Khortov (iv .78)
Commended, Shakhmaty v SSSR 1978



Black to Move, White Wins 8+3

No. 5272: V. Khortov (Cherepovets). 1. ..., Rc8 + 2. Kd6. wK has to head for safety on a4, but round the "buoy" of the square e3. 2. Kb6? aRb8 + 3. Ka6 Ra8 + 4. Kb5 aRb8 + 5. Ka4(?) Rc4 + 6. b4 is indeed a short cut, but to checkmating shipwreck: 6. ..., Rxb4 mate. 2. ..., Rd8 + 3. Ke5 Re8 + 4. Kf4 Rf8 + 5. Ke3 aRe8 +. If Bl continues blowing with the same wind by 5. ..., fRe8 + 6. Kf2 Rf8 + 7. ke1 is an alternative haven. 6. Kd3 Rd8 + 7. Kc3. At this point there are alternatives in reaching the a4 square. 7. ..., Rc8 + 8. Kb3 Rb8 + 9. Ka4 Rf4 + 10. e4 Rxe4 + 11. d4 Rxd4 + 12. c4 Rxc4 + 13. b4 +. (Peter Poland, a seafaring man, queries my metaphor: "is the 'buoy' not on e4?")

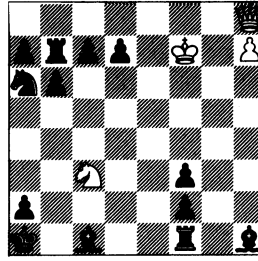
No. 5273 V. Kondratyev (vi. 78)
Commended, Shakhmaty v SSSR 1978



Win 6+7

No. 5373 : V. Kondratyev (Ivanovsk Region). 1. Qc1 Qxc1 2. Sxe6. Threatening mate. 2... Qf4 3. Sxf4 Bh3. Or 3. ..., Bc4 4. d5 c2 5. Kb8 c1Q 6. Se6. 4. Kb8 c6. Against the threatened Sd5. 5. Sxh3 c2 6. Sf4(g5) c1Q 7. Se6 Qf4+ 8. Sc7+, the very last capture avoidance -- 8. Sxf4? stalemate.

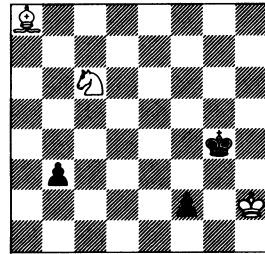
No. 5275 S. Pivovar
(xii. 78 and vi. 79)
Commended, Shakhmaty v SSSR 1978



Win 4+13

No. 5275: S. Pivovar. 1. Sa4+ Kb1 2. Qa1+ Kxa1 3. h8Q+ Kb1 4. Qh7+ Ka1 5. Qg7+ Kb1 6. Qg6+, and a staircase checking sequence until 12. Qd3+ Ka1 13. Qxf1 Kb1 14. Qd3+ Ka1 15. Qd4+ Kb1 16. Qe4+, and another staircase checking sequence until 22. Qh7+ Ka1 23. Qxh1 Kb1 24. Qh7+ Ka1 25. Qg7+ Kb1 26. Qg6+ and downstairs again until 32. Qd3+ Ka1 33. Qxa6 b5 34. Qf6+ Kb1 35. Qf5+ Ka1 36. Qe5+, and again, similarly, to 40. Qb3+ Ka1 42. Sc3 and 43. Qxa2 mate.

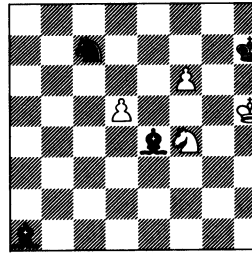
No. 5274 I. Davlyetshin
V. Medvedyev and G. Mitrofanov
(x. 78)
Commended, Shakhmaty v SSSR 1978



Draw 3+3

No. 5274: I. Davlyetshin, V. Medvedyev and G. Mitrofanov. 1. Se5+. Unsatisfactory is 1. Kg2? b2 2. Se5+ Kf5 3. Be4+ Kxe4 4. Sc4 f1Q+. 1. ..., Kf5 2. Sc4. Not 2. Sg4? f1S+ 3. Kg2 b2 4. Sf2 Sd2 2. ..., b2 3. Sd2 f1S+. Or 3. ..., f1Q? 4. Be4+. Or 3. ..., b1Q 4. Be4+ Qxe4 5. Sxe4 Kxe4 6. Kg2. 4. Sxf1 b1Q 5. Be4+ and whether bK captures or bQ captures there is a fork by wS to draw.

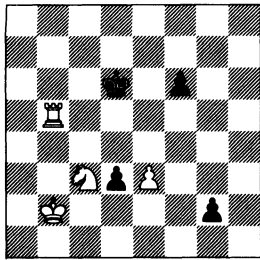
No. 5276 N. Kondratyuk (vi. 78)
Shakhmaty v SSSR 1978



Draw 4+4

No. 5276 : N. Kondratyuk. 1.f7 Bg7 2.d6 Sd5 3.Sxd5 Bxd5. The judge liked this study, but had to eliminate it, because at this point it is the mirror image of a study by N. Kralin published in Vecherny Leningrad in 1974. The solution continues: 4. d7 Bf6 5.f8S+ Kg7 6.Se6+ Bxe6 7.d8S Bd5 8.Se6+ Bxe6 stalemate.

No. 5277 A. Ivanov (vii.78)
Shakhmaty v SSSR 1978



Win 4+4

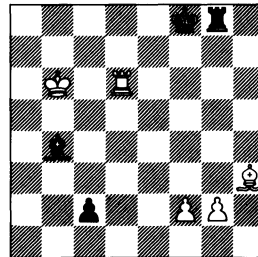
No. 5277: A. Ivanov. 1. Se4+ Ke7 2. Rb7+ Kf8 3. Rb8+ Kg7 4. Sxf6 d2 5. Rg8+ Kh6 6. Rd8 d1S+ 7. Rxd1 g1Q 8. Sg8+ Qxg8 9. Rh1+ Kg7 10. Rg1+ Kf7 11. Rxg8 Kxg8 12. Kc3 Kf7 13. Kd4 Ke6 14. Ke4. Fine, but again somewhat anticipated, this time by V.I. Kalandadze (Lelo, 1964): wKa1 wRd1 wPb7, d7 bKf7 bRf2 bSc3. Draw. 1. Rf1 Rxf1+ 2. Kb2 Rb1+ 3. Ka3 Rd1 4. d8S+ Rxd8 5. b8Q Rxb8 stalemate. The same composer (VIK) also published: wKa6 wRc2 wSf6 wPa2,a3 bKh8 bRg8 bPa4, d2, g2. Win. 1. Rc7 Ra8+ 2. Kb5 Rb8+ 3. Ka5 Ra8+ 4. Kb4 Rb8+ 5. Kc3 Rc8 6. Rxc8+ Kg7 7. Rg8+ Kh6 8. Rd8 Kg6 9. Kc2.

The judge observes: "The Kondratyuk and Ivanov studies are better than their predecessors....and yet the originality of the new pair is impaired. As the study heritage is enriched year by year, so it becomes more and more difficult to compose pieces that are completely fresh. There is nothing wrong with working to improve already known ideas. But in this case it is desirable (maybe obligatory) to state whose idea is being used. This would lighten the far-from-light labours of studies column editors and would help tourney judges."

No. 5278 : L. Katsnelson. This Special Prize was for a rework of an already known idea. 1.Rc6? Rg6 2.Be6 Rxe6.

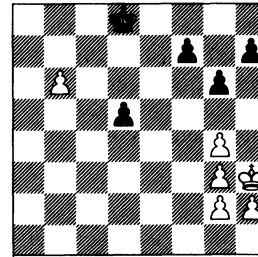
1. Rd8+ Kg7 2. Rd7+ Kh6 3. Rc7 Rg6+ 4. Kb5. 4. Kb7? Rg7 5. Bd7 Rxd7. 4. ..., Bc5 5. Rxc5 Rg5 6. Bf5 Rxf5 7. Rxf5 c1Q 8. Rf7+ Kh8 9. Rf8+ Kh7 10. Rf7+ Kh6 11. Rf6+ Kh5 12. Rf5+ Kg4 13. Rf3 draws, as wPf2 is protected directly, and wPg2 indirectly (... , Qxg2; Rg3+).

No. 5278 L. Katsnelson (x .78)
Special Prize, Shakhmaty v SSSR 1978



Draw 5+4

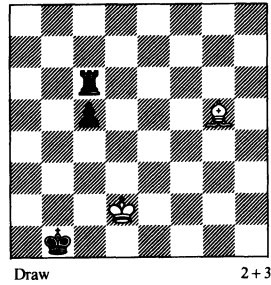
No. 5279 M. Zinar (x .78)
Special Prize, Shakhmaty v SSSR 1978



Draw 6+5

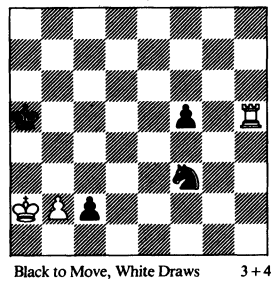
No. 5279 : M. Zinar. Prize for a P-study. 1.g5 Kc8 2.g4 d4 3.Kg3. And not 3.Kh4? d3 4.g3 d2 5.h3 f6 6.gf d1Q. 3. ..., Kb7 4. h3 Kxb6 5. Kh4. Now 5...d3 6.g3 leads to stalemate, 6...f6 7.gf d2 8.f7 not being recommended. 5. ..., Kc6 6. g3 f6 7. gf Kd6. bK is on hand, but now W can fight on two fronts, as in the famous Reti P vs P ending. 8.Kg5 Ke6. Or 8...d3 9.Kh6 d2 10.f7 Ke7 11.Kg7. 9.Kf4 d3 10.Ke3 and in his turn W has caught up with a runaway P.

No. 5280 S. Rumyantsev (v. 78)
Special Prize, Shakhmaty v SSSR 1978



No. 5280: S. Rumyantsev. Prize for a 'malyutka'. 1. **Kd3**. Not 1. **Kc3?** c4 and W is in zugzwang. If 2. **Bf4** **Ka2** 3. **Bc1** (to stop **Ka3**) 3., **Rg6** 4. **Bd2** **Rg4** 5. **Bc1** **Re4** 6. **Kc2** **Re1** 7. **Bd2** **Re2** and 8. **Rxc2**. 1., **c4** + 2. **Kc3**. Now over to Bl. 2., **Rc5** 3. **Be3** **Rc7** 4. **Bh6** **Rc8** 5. **Bf4**. The point is that with **bKa2** **wB** has to occupy the a3-f8 diagonal. 5., **Ka2** 6. **Bd6** **Rc6** 7. **Be7**. Again a manoeuvre with clinical precision to occupy the c1-h6 diagonal when **bK** is on bl. 7., **Kb1** 8. **Bg5** **Rc7** 9. **Bh6** **Ka2** 10. **Bf8** **Rc8** 11. **Bd6**, not 11. **Be7?** **Kb1** 12. **Bg5** **Rc6**, with the zugzwang transferred. "This study is deeper and more accurate than its 1950 antecedent, by Axel Akerblom."

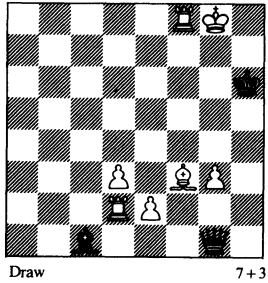
No. 5281 A. Avni and Y. Hoch (iii. 83)
1st Prize, Israel Ring Ty, 1981
Award: Haproblemat



No. 5281 : A. Avni and Y. Hoch.
Judge: Yohanan Afek, who reports

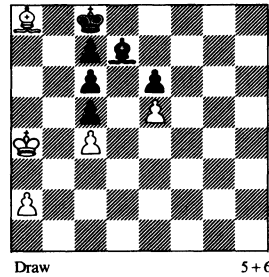
that "the general standard of the 28 entries was lower than that of previous years. The ungraded studies lacked originality, or were poorly presented". 1., **Kb4**. 1., **c1Q** 2. **Rxf5** + **Se5** 3. **Rxe5** + **Kb4** 4. **Re4** + **Kb5** 5. **Re5** + **Kb6** 6. **Re6** + **Kc5** 7. **Re5** + **Kd4** 8. **Ra5**. 2. **Rxf5**, with two lines: 2., **Se1(h2)** 3. **Rf4** + **Kb5** 4. **b3**. 4. **Rf5** + ? **Kb6** 5. **Rf6** + **Kc7** 6. **Rf7** + **Kd6** 7. **Rf6** + **Kd5** 8. **Rf5** + **Kd4** 9. **Rf4** + **Kd3**. 4., **c1Q** 5. **Rb4** + . 2., **Sd2** 3. **Rf4** + **Kb5** 4. **Rf5** + **Kb6** 5. **b4** **c1Q** 6. **Rb5** + . "The 'correction' 2., **Sd2** involves **bS** in a new echo-draw position. A miniature of artistic and theoretical value."

No. 5282 A. Avni
2nd Prize, Israel Ring Ty, 1981



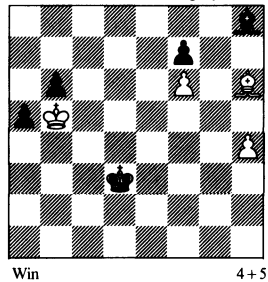
No. 5282: A. Avni. 1. **Rf6** + **Kg5** 2. **Rd1** **Qxd1** 3. **Rf5** + **Kg6** 4. **Bh5** + **Kh6** 5. **Bf7** **Bg5** 6. **Ra5** **Qf1** 7. **Ra6** + **Bf6** 8. **Ra5** **Bg5** 9. **Ra6** + . "Acrobatic sacrificial play by **wRR** culminates in a positional draw."

No. 5283 O. Comay
3rd Prize, Israel Ring Ty, 1981



No. 5283: O. Comay. 1. a3? Kb8 2. Ka5 Ka7 3. a4 Kxa8 4. Ka6 Kb8 5. Ka5 Be8 6. Ka6 Bh5 7. a5 Kc8 8. Ka7 Be2 9. a6 Bxc4. 1. **Ka5 Kb8 2. Ka6 Kxa8 3. a3 Kb8 4. a4 Bc8+ 5. Ka5 Bd7 6. Ka6 Kc8 7. Ka7.** Not 7. a5? and ..., Bc8 7. ..., **Kd8 8. Ka6 Bc8+ 9. Ka5 Bd7 10. Ka6 Be8 11. Kb7 Bd7 12. Ka6.** "A most careful and accurate duel of mutual tempo manoeuvres."

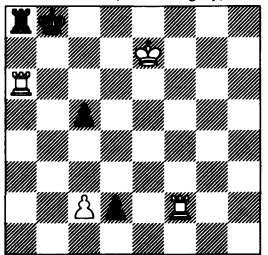
No. 5284 Y. Hoch
1st Hon. Men., Israel Ring Ty, 1981



Win 4+5

No. 5284 : Y. Hoch. 1. **Bg7 a4 2. Kb4.** 2. Kxa4? Kc4 3. Bxh8 b5+ 4. Ka3 Kc3 5. Bg7 b4+ 6. Ka2 Kc2 2...a3 3. **Kb3 a2 4. Kb2 a1Q+ 5. Kxa1 Kc2 6. Bxh8 b5 7. Bg7 b4 8. Bf8 b3 9. Ba3.** "Wotawa's study (Deutsche Schachzeitung, 1954) cannot be considered a true anticipation because of its basic unsoundness. The 'grafification delay' (sic) in postponing capture of the wing-P until wB has had his say, is quite impressive."

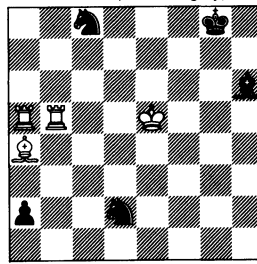
No. 5285 Y. Hoch
2nd Hon. Men., Israel Ring Ty, 1981



Black to Move, White Draws 4+4

No. 5285: Y. Hoch. 1. ..., **Ra7+ 2. Rxa7 d1Q 3. Ra2 Qe1+ 4. Kd7 Qxf2 5. Rb2+ Ka7 6. Ra2+.** "A piquant siege of bK by dint of a potential battery."

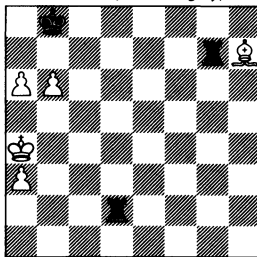
No. 5286 Y. Hoch
3rd Hon. Men., Israel Ring Ty, 1981



Win 4+5

No. 5286: Y. Hoch. 1. **Bb3+ Sxb3 2. Rxa2 Bg7+ 3. Kf4.** 3. Kd5? Se7+ 4. Kd6 Sd4 5. Rb8+ Kf7 6. Rf2+ Sf5+. 3. ..., **Sd4 4. Rb8 Be5+ 5. Kxe5 Sc6+ 6. Ke6 Sxb8 7. Ra8.** "A clean domination by wR of bSS follows amusing introductory play."

No. 5287 Y. Hoch
4th Hon. Men., Israel Ring Ty, 1981



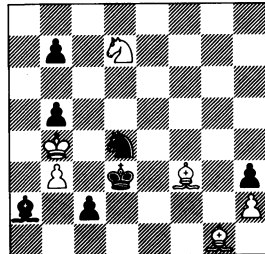
Draw 5+3

No. 5287: Y. Hoch. 1. **a7+ Ka8 2. Be4+ Rb7 3. Ka5 Rd6(b2) 4. a4 Rxb6 5. Bc6 Rb2 6. Ka6 Rb6+.** Or 6. ..., Rb4 7. a5 and 8. Bxb7. 7. **Ka5.** "An interesting elaboration of the motif in which wB controls bRR, using a self-stalemate weapon."

No. 5288: V. Nestorescu. 1. **Sc5+ Kd2 2. Se4+ Ke1 3. Bxd4 c1Q 4. Bc3+ Kf1 5. Sd2+ Kf2.** 5. ..., Kgl 6. Bd4+ Khh2 7. **Be5+.** 6. **Bd4+ Ke1**

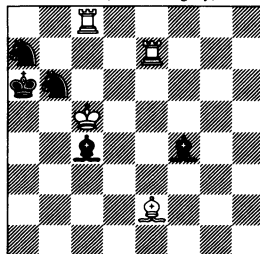
7. Bc3 b6 8. Se4+ Kf1 9. Sd2+ Kf2 10. Bd4+ Ke1 11. Bc3 Qc2 12. Be4 Qd1 13. Bf3 Qc1 14. Se4+ Kf1 15. Sd2+ Kf2 16. Bd4+ Ke1 17. Bc3. "A somewhat moderate (sic -- perhaps 'average?') mechanism for neutralizing a Poyal Couple with three minor pieces. bB remains a spectator in the main line."

No. 5288 V. Nestorescu
1st Comm., Israel Ring Ty, 1981



Draw 6+7

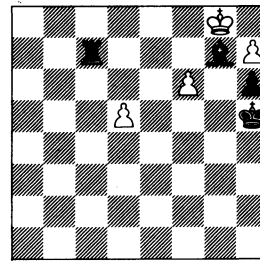
No. 5289 H. Aloni
2nd Comm., Israel Ring Ty, 1981



Win 4+5

No. 5289: H. Aloni. 1. Ra8 Bd6+ 2. Kxd6 Sxa8 3. Bxc4+ Kb6 4. Re8. 4. Rh7? Sc8+ 5. Kd7 Kc5 6. Kxc8 Sb6+. 4. ..., Sb5+ 5. Bxb5 Sc7 6. Rb8+ Ka7 7. Rd8 Sxb5+ 8. Kc6 Sc3. 8. ..., Sa3 9. Rd4 Sc2 10. Re4 Kb8 11. Kb6 Kc8 12. Rc4+. 9. Rd4 Se2 10. Re4 Sc1. 10. ..., Sg3 11. Ra4+ Kb8 12. Rb4+ Ka7 13. Rb7+ Ka8 14. Kc7. 11. Ra4+ Kb8 12. Kb6 Sb3 13. Rb4 Sc1 14. Rh4 Kc8 15. Rc4+. "An exchange of tactical blows ends in a carefully calculated hunt of the remaining bS."

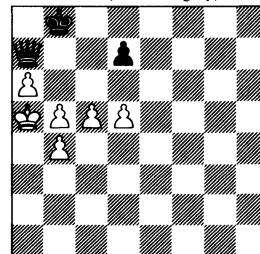
No. 5290 O. Comay
3rd Comm., Israel Ring Ty, 1981



Draw 4+4

No. 5290: O. Comay. 1. d6 Rb7 2. fg. 2. f7? Kg6 3. f8Q Bxf8 4. h8Q Bg7 5. Qh7+ Kf6. 2. d7? Bxf6 3. d8Q Rg7+ 4. Kf8 Bxd8 5. h8Q Bf6. 2. ..., Kg6 3. h8S+ Kf6 4. d7 Rxd7 5. Sf7 Rxf7 6. Kh8 Ke7 7. g8S+ Ke6 8. Sxh6 Ra7 9. Kg8 Kf6 10. Sg4+. "Consecutive S-promotion are no longer new, but the changed motivation and the try-play on move 2 add originality."

No. 5291 Y. Hoch
4th Comm., Israel Ring Ty, 1981

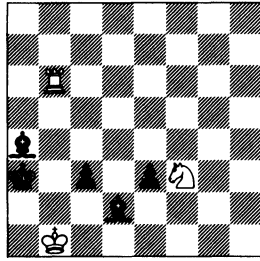


Win 6+3

No. 5291: Y. Hoch. 1. b6 Qa8 2. c6 dc 3. d6 c5 4. b7 Qa7 5. b5 c4 6. b6. "Simple and forced. However the achievement of a blocking of bQ by bP three times is interesting."

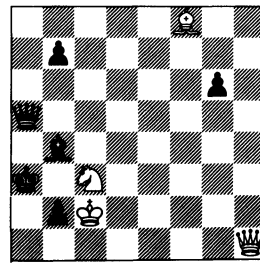
No. 5292: A. Avni. 1. Sd4 e2 2. Sxe2 c2+ 3. Ka1 Bf4. 3. ..., Bc3+ 4. Sxc3 c1Q+ 5. Sb1+. 4. Rb2. Not 4. Sc3? Bb3 wins. 4. ..., Be5 5. Sc3 c1Q+ 6. Sb1+ Qxb1+ 7. Kxb1 Bxb2 stalemate. "Two stalemates in the classic manner."

No. 5292 A. Avni
5th Comm., Israel Ring Ty, 1981



Draw 3 + 5

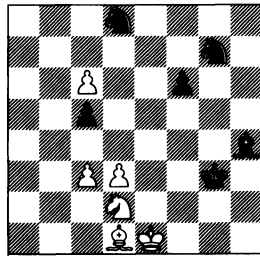
No. 5293 Walter Korn (vii .83)
Rochade



Win 4 + 6

No. 5293: W. Korn (San Mateo, California, USA) 1.Bxb4+ (Qf5+; was a threat) 1...Kxb4 (Qxb4; Qd5) 2.Qxb7+ (Qe4+? Kc5) 2...Kc4 3.Qe4+ Kc5 4.Qd5+ Kb6 5.Qd8+ Ka6 6.Qa8+ Kb6 7.Sa4+ Kb5 8.Qd5+ Ka6 9.Sc5+ Kb6 10.Sd7+ Ka6 11.-Qa8+ Kb5 12.Qb7+ Kc4 13.Qb3+ Kd4 14. Qd3 mate. **Rochade** is a West German chess monthly to which Walter Korn occasionally contributes an article or study.

No. 5294 Em. Dobrescu (i-iii .81)
= 1/2 Prize, Thèmes-64, 1981
Award: i-iii .83



Win 6 + 6

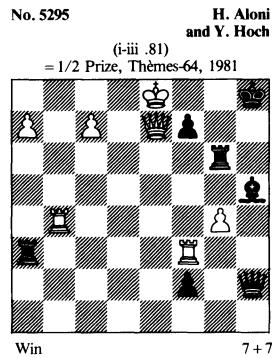
No. 5294 : Em Dobrescu. Judge: J.H. Marwitz (Netherlands), whose remarks on the endgame study genre are of especial interest because the veteran Dutch composer rarely sets his views on paper. "...The merit of studies lies in the plane of aesthetics. In his often laborious struggle to instil life into the dead wood in such a way that the pieces cooperate both as they should and surprisingly, the composer has to give form to the denouement of an enthralling chess adventure so that we are pleased on this aesthetic plane. But this pleasure, this satisfaction, when may we properly speak of it? What is the fundamental essence of the aesthetic experience? Can reason deepen or enrich the experience? To these questions each of us will reply differently! The one who is moved aesthetically by a perfectly functioning mechanism will not be understood by the one who feels differently. In the evaluation of studies we are solidly bound to the cerebral examination of the assorted variations. But I remain convinced that we must never lose sight of, or even dismiss, such components as 'the struggle', 'alternation of the upper-hand', 'Bl play as W' (notions specific to the royal game) in what may seem purely mechanical adaptations of ideas that have intrinsic interest. A judgement of the merits of studies will be subjective by reason of the differing character of judges, but it has to be based on the following aspects, among others:

- **the aesthetic effect** produced for many by the presentation, by the manner in which the composer leads us on from astonishment to admiration
- **the originality** as expressed in the idea (the theme), in the form, or in both
- **the economy** in the use of the material, demonstrating the technical qualities of the composer, for it is in the economy of means that mastery shows itself."

1. c7 dSe6 2. c8Q Kg2+ 3. Ke2 Sf4+ 4. Ke3 Sd5+ /i 7. Kg4 Se3+ 8. Kxh4 eSf5+ 9. Kg4/ii Se3+ 10. Kf4 Sd5+ 11. Ke4 Sc3+ 12. Ke3 Sd5+ 13. Ke2 Sf4+ 14. Ke1 Sxd3+ 15. Ke2 Sf4+ 16. Ke3 Sd5+ 17. Kd3 wins.

i) 6. ..., Bg5+ 7. Kg4 Bxd2 8. Qc6+ Kg1 9. Kh3 Kf2 10. Qxf6+.

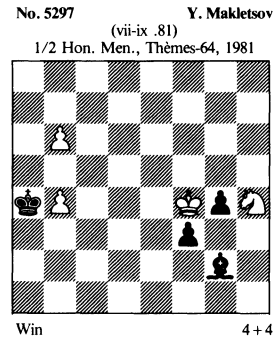
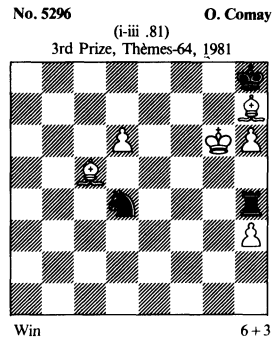
ii) 9. Qxf5? Sxf5+ 10. Kh5 Kf2 11. Sc4 Se3 12. Bb3 Sg2 13. Kg4 Se1 14. Sb2 Ke3. "A well constructed mechanism with checks by B1 only, but with a small aesthetic blemish in respect of alternative move sequences."



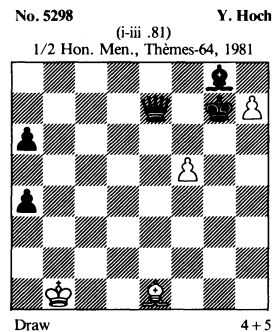
No. 5295 : H. Aloni and Y. Hoch. 1.Kd7 Bxg4+ 2.Rxg4 Qxc7+ 3.Kxc7 Rxa7+ 4.Kd8 Ra8+ 5.Kd7 Ra7+ 6. Ke8 Rxe7+ 7. Kf8 Re8+ 8. Kxf7 Rg7+ 9. Rxg7 f1Q 10. Rh7+ Kxh7 11. Rxf1 wins.

"An equally interesting theme, also with many B1 checks, disfigured a little by wildness in the introduction (besides which there remains the fear of demolition in this kind of composition)...."

No. 5296: O. Comay. 1. d7 Sc6 2. d8Q+ Sxd8 3. Bf8 Rxh6+ 4. Bxh6 Se6 5. Be3 Sf8+ 6. Kf7 Sg6 7. Bg8 Se5+ 8. Kf6. "A meritorious adaptation of an idea that has been seen before."



No. 5297 : Y. Makletsov. 1.Kg3 Bh1 2.Kf2 g3+ 3. Kf1 g2+ 4.Sxg2 fg+ 5.Kg1 Kb5 6.b7 Ka6 7.b8R wins, for example, 7...Ka7 8.Rc8 Kb6 9.Rc2 Ka6 10. Rb2 Kb5 11. Rb1 Ka6 12. b5+ Kb6 13. Rb2. "Good construction, showing a brief introduction to a known B1 stalemate act."

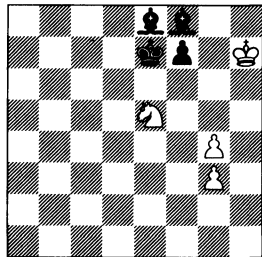


No. 5298: Y. Hoch. 1. f6+ Qxf6 2. h8Q+/i Kxh8 3. Bc3. Now we have a classic "taboo" wB. 3. ..., Bh7+ 4. Ka2 Bb1+ 5. Kb2 a3+ 6. Kb3 Ba2+ 7. Ka4 Qxc3 stalemate.

i) 2. Bc3? Bxh7 3. Ka2/ii Bg8+ 4. Kb1 Ba2+ 5. Kc2 a3 6. Bxf6+ Kxf6 7. Kc3 a5.

ii) 3. Kb2? a3+ 4. Kb3 Qxc3+ 5. Kxc3 Bg8 6. Kc2 Ba2. "After an obvious introduction W makes clever use of the stalemate possibilities."

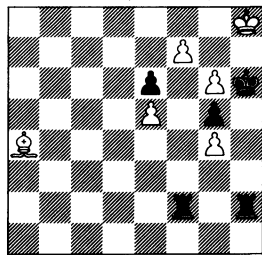
No. 5299 A. Avni (i-iii .81)
3rd Hon. Men., Thèmes-64, 1981



Draw 4+4

No. 5299 : A. Avni. 1.g5 Ke6/i 2.Sxf7 Kxf7 3.g4 Bg7 4.g6+ Kf8 5.g5 Bd4 6.g7+ Bxg7 7.g6 Bd4 8.g7+ Bxg7 stalemate. i) 1...Bb5 2.g4 Ke6 3.Sxf7. "A worthy effort."

No. 5300 G. Costeff (i-iii .81)
4th Hon. Men., Thèmes-64, 1981

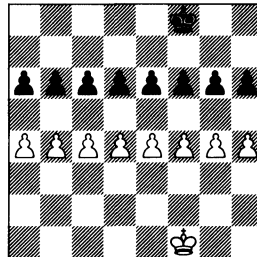


Win 6+5

No. 5300 : G. Costeff. 1.Bc2 Rxc2 2.g7 Kg6+ 3.Kg8 Rc8+ 4.f8S+/i Kh6 5. Kh8 Rxf8+ 6. gFR/ii Kg6+ 7. Kg8 Rh4 8. Rf6 mate.
i) 4. f8Q? hRc2 5. Kh8 Rh2+ 6. Kg8

hRc2, followed by perpetual check.
ii) 6. gFQ+? Kg6+ 7. Kg8 Rh8+ 8. Kxh8 stalemate. "The restricted freedom of movement of bK gives W the opportunity for underpromotions."

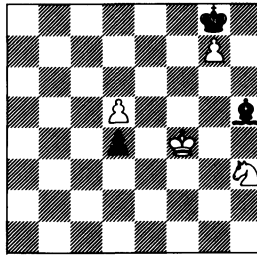
No. 5301 P.A. Cathignol (x-xii .81)
Commended, Thèmes-64, 1981



Win 9+9

No. 5301: P.A. Cathignol. 1. d5 1. a5? ba. 1. b5? cb. 1. c5? dc. 1. e5? fe. 1.g5? fg. 1.h5? gh. 1.K-? d5. 1...ed 2.ed cd 3. a5 ba 4.b5 ab 5.cb Ke7 6.b6 Kd7 7.b7. Or 7.g5, a possible alternative order of moves. 7...Kc7 8.g5 fg 9.h5 gh 10.f5 a4 11.f6 a3 12.f7 a2 13.b8Q+ Kxb8 14.f8Q+ wins. "A construction based essentially on end-game theory with a remarkable key!"

No. 5302 A. Belyavsky
and L.A. Mitrofanov
1st Prize, Ribak Primorya
Award: 11.iii.83 and 18.iii.83



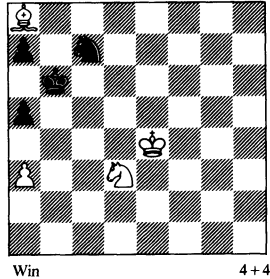
Win 4+3

No. 5302 : A. Belyavsky and L. Mitrofanov (Leningrad). This tourney was judged by Anatoly Ivanovich Zinichuk of Kiev. The newspaper chess editor was Talip Hasanovich Amirov, 'Candidate Master for Chess Composition', who died 12.vi.83, just three

months after the award was published.
1.Kg5 Bf7. Better than **1...Bf3.** **2.d6 Be6 3.Sf4 d3.** Attempting a decoy.
4.Kh6. **4.Kf6?** blocks the f6 square for wS. **4...d2 5.Sd5 Kf7.** Or **5...Bxd5 6.d7** wins. **6.d7.** And not **6.Kh7?** **Ke8.** Now follows either **6...d1Q 7.g81Q+ Kxg8 8.d8Q+** mating, or **6...Bxd7 7. Kh7 Bf5 + 8. Kh8 d1Q 9. g8Q** mate.

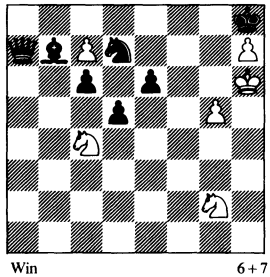
8. Sxa7 d4 9. Sc8 Kc7 10. Sd6 Kxd6 11. g6 d3 12. g7 d2 13. g8Q. And certainly not **13. g8R? c5.** **13. ..., d1Q 14. Qd8 +** and **15. Qxd1.**

No. 5303 V.S. Kovalenko
 2nd Prize, Ribak Primorya 1982



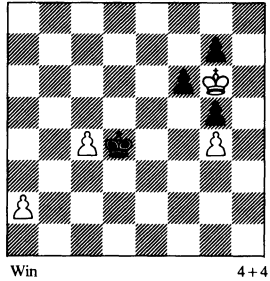
No. 5303: Vitaly S. Kovalenko (Bolshoi Kamen, Primorsky Krai). **1. Bd5 Sb5.** If **1. ..., Sxd5 2. Kxd5 Kb5 3. Sb2. 2. a4 Sc3+ 3. Kd4 Sxa4 4. Bb3.** A mistake is **4. Bf7? Kc7. 4. ..., Kb5 5. Bf7 Sb6.** Or **5. ..., Ka6 6. Be8. 6. Be8 + Ka6 7. Sc5** mate.

No. 5304 I. and L. Melnichenko
 3rd Prize, Ribak Primorya, 1982



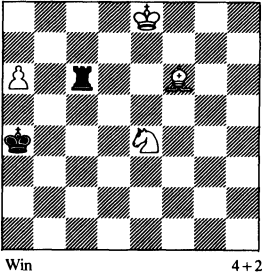
No. 5304 : Ivan and Leonard Melnichenko (Chernigorsk Region). **1.Sf4. 1.Sh4? Sf8 2.Sd6 Qf2. 1...Sf8 2.Sd6 Sxh7 3.Sg6 + Kg8 4.Se7 + Kf8 5.Kxh7 Kxe7 6. c8S+. Not 6. c8Q? Ba6 7. Qxc6 Bd3 + 6. ..., Bxc8 7. Sxc8 + Kd7**

No. 5305 M. Zinar
 1st Hon. Men., Ribak Primorya, 1982



No. 5305 : Mikhail Zinar (Feodosia). How can W win? Q-side Ps are lost, and **1.Kxg7? f5** and both sides promote (assumed to be then drawn). **1. c5.** If **bK** takes, after **1. ..., Kxc5 2. Kxg7 f5 3. gf,** W promotes with check. **1...Kd5 2.a3.** Surprising -- **aP** has the brake on! If **2.a4? Kc6 3.a5 Kb5** and **bK** picks up both **wPs.** W was in zugzwang after **2...Kc6. 2...Kc6 3.a4.** Now **Bl** is in zugzwang. **3...Kd5.** Or **3...Kc7 4.a5 Kb7 5.Kf5 Kc6 6.a6 4.a5 Kxc5.** If **4...Kc6 5.a6 Kc7 6.a7 Kb7 7.a8Q+ Kxa8 8.Kxg7** and again W promotes with check. **5.Kxg7 f5 6.gf g4 7.f6 g3 8.f7 g2 9.f8Q+,** again with check, and winning. All this excitement over a check!

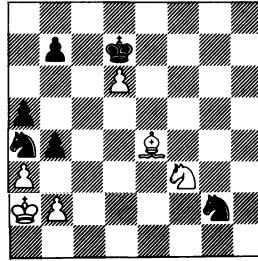
No. 5306 Y. Makletsov
 and A. Maksimovskikh
 2nd Hon. Men., Ribak Primorya, 1982



No. 5306 : Y. Makletsov (Yakut Autonomous Republic) and A. Maksimovskikh (Kurgan Region). 1. **a7 Rc8+**. If 1. ..., **Ra6** 2. **Sc5+** and 3. **Sxa6**. 2. **Kd7**. Not 2. **Bd8?** **Ra8** 3. **Sc5+** **Kb5** and 4. ..., **Rxa7**. 2. ..., **Ra8**. If 2. ..., **Rg8** 3. **Bd8** **Rg7+** 4. **Be7** **Rg8** 5. **Kc7** **Kb5** 6. **Kb7**. 3. **Bd4 Ka5**. Or 3. ..., **Kb5** 4. **Kc7** as in the main line anyway. 4. **Kc7**. A trap is 4. **Kc6?** **Ka6** 5. **Bb6** **Rc8+** and 6. **Kd7** **Kxb6**. 4. ..., **Ka6** 5. **Bb6**. A zugzwang for Bl (cf. the previous note after 5. ..., **Rc8+**). 5. **Kc6?** **Rc8+** 6. **Kd7** **Ra8**, with zugzwang for W, for if 7. **Kc7** **Rxa7+**. 5. ..., **Rxa7+**. If 5. ..., **Rg8(h8)** 6. **Sc5+** **Kb5** 7. **Sd7** **Ra8** (**Ka6**;**Sb8+**) 8. **Sb8**. 6. **Kc6 R-** 7. **Sc5** **mate**.

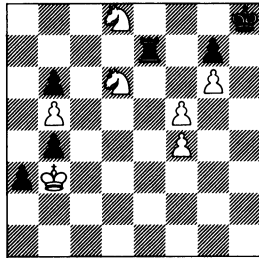
6.ba. **5.ba b5**. If 5...**ba** 6.**Bf1**. 6.**ab Kxb5** 7.**a4+** **Kxa4** 8.**Bc6** **mate**. "Mate with the last W piece" is a recognised theme.

No. 5308 V.S. Kovalenko
1st Comm., Ribak Primorya, 1982



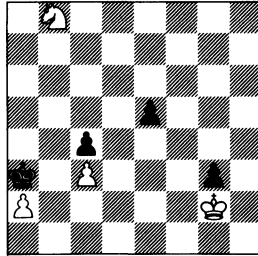
Win 6+6

No. 5307 T.H. Amirov
and P. Perkonaja
3rd Hon. Men., Ribak Primorya, 1982



Win 7+6

No. 5309 V. Balanovsky
2nd Comm., Ribak Primorya, 1982



Win 4+4

No. 5307 : T.H. Amirov (USSR) and P. Perkonaja (Finland). If 1.**S6f7+**? **Kg8** 2.**Se6** **Ra7** 3.**f6** **a2** 4.**fg** **Ra3+** 5. **Kxb4(c2)** **Rh3**. 1. **Se6** **Kg8**. 1. ..., **Ra7(d7)** 2. **f6** **gf** (**a2**;**f7**, **Ra8**;**Se8**) 3. **Sf7+** **Kg8** 4. **Sh6+** **Kh8** 5. **g7** **Rxg7** 6. **Sxg7** **Kxg7** 7. **Sf5+**. 2. **Ka2** **Kh8**. 2. ..., **Ra7** 3. **f6** **gf** 4. **Se4** **b3+** 5. **Ka1** **a2** 6. **Sxf6+** **Kh8** 7. **g7+**. 3. **Sf7+** **Kg8** 4. **se5** **Re8**. Or 4. ..., **Kh8** 5. **f6** **Rxe6** (**gf**;**Sf7+**, **Kg8**;**Sh6+**) 6. **f7** **Rf6** 7. **Sd7** **Rxf4** 8. **f8Q+**. Or 4. ..., **Ra7** 5. **f6** **gf** 6. **Sg4** **b3+** 7. **Ka1**. 5. **Sc6** and 6. **Sxb4** winning.

No. 5309: Valentin Balanovsky (Kiev). 1. **Sd7** **Kb2**. Or 1. ..., **Kxa2** 2. **Sc5** **Kb2** 3. **Se4**. 2. **a4** **Kxc3** 3. **a5** **Kd4**. 3. ..., **Kb4** 4. **a6** **c3** 5. **Sxe5**. 4. **a6** **c3** 5. **Sc5** **Kc4**. 5. ..., **Kxc5** 6. **a7**. 6. **a7** **c2** 7. **a8Q** **c1Q** 8. **Qg8+** **Kb5**. 8. ..., **Kc3** 9. **Qb3+** wins as later. 9. **Qe8+** **Kc4**. 9. ..., **Kb6** 10. **Qb8+** wins. 10. **Qe6+** **Kc3**. 10. ..., **Kb5** 11. **Qa6+** 11. **Qb3+** **Kd4**. 11. ..., **Kd2** 12. **Qd3+** or 12. **Se4+** win. 12. **Se6+** **Ke4** 13. **Qf3** **mate**.

No. 5308 : Vitaly Kovalenko. 1.**Se5+** **Kxd6** 2. **Sc4+** **Kc5** 3. **Bxg2** **Kxc4** 4. **b3+** **Kc5**. If 4...**Kb5** 5.**Bf1+** and

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