No. 107 - (Vol. VII)

February 1993

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EDITORIAL

EG is in good shape, financially and otherwise. I hope with Jan van Reek’s help to consolidate and then start growing, and maybe gradually we can turn it into a true forum of endgame composition. All readers are invited to keep writing to us. This is my program, as is John’s and Jan’s: unearthing and preserving the beauty of the human chess mind.

For as long as EG’s exists Diagrams and Solutions has been and will remain the heart of EG’s matter (and AJR’s heart is very much there, too). However, in an attempt to deplete our backlog of Tourney Awards, we took the painful decision to only put Prize winners on diagram for the time being.

We continue to publish articles that attain a certain standard of quality. EG wants to shed more light on the human side of the EG-connoisseurs. We are as one big family with a common language, people who like to know more about each other. The article by Vandiest on Halberstadt sets the mood.

As for the sometimes-not-so-gentle art of crushing studies: I am all for it. Only through ardent study of individual achievements can we reach a full appreciation of our world of chess ideas. Also, it brings to light that the solutions as they are printed here should not be regarded as the complete solutions. An analytical note of Proskurovsky, I discarded from his list, concerned V. Sereda’s 7511 (EG98):

Diagram 1

No. 7511 V. Sereda
2nd Commendation "October-70" (Tbilisi), 1987

Bc3(d4) 12.c7 Kd7 13.Sd6 wins. Wlodek wrote: ‘1.e5 dxe5 2.Sd4 Bd8 and White has no chance of winning.’

I pondered: surely, no composer in his right mind would overlook the pawn capture. Then I tried 2.Sb4 and would not have it true, but soon found 2...
Bxb4 3.Kc2; 2... cxb4 3.h7; 2... Bc7
3.Sd3 Bd8 4.Sxc5 Bc7 5.Sd7 or 4... Ba5
Kc2 5.Bc7 Sd7, or 2... Bd8 3.Sd5 Ba5
4.Kc2. I found this quite exciting: apparently a study can remain dormant for years, until it is ruffled out of its sleep as it must stand accused of imperfection, and almost reluctantly reveals its unseen secrets.

HHG.
The Halberstadt Connection

J. Vandiest

After one of Alfred Cortot’s last recitals in Paris (Salle Pleyel, October 1950), a reception was given in honour of the great pianist. As I happened to know him personally (we had met in Antwerp after another recital and had talked about music and piano playing), he had invited me to the ‘drink’ and at present introduced me to an elegant and smiling gentleman he was chatting with. This amiable man turned out to be the ‘famous’ Vitaly Halberstadt1 -so the reader can easily imagine my state of mind at that moment. (‘How lucky can a guy get!’). No wonder that only seconds elapsed before we were talking endgames with the enthusiasm the dear things are entitled to. When I told Halberstadt that I took care of a chess column in VOLKSGAZET (Antwerp), he replied that this was as good an occasion as any, and promptly took me to his home.

As soon as he had guided me to his study, I stared in admiration at an exceptionally well furnished library, in which chess books occupied only a minor part of the shelves. At first sight, a bewildering establishment!

In these years I was a dedicated 'Paris freak' (and still am, as a matter of fact!), so during subsequent visits to the Halberstadts (twenty, thirty perhaps?) I learnt that the maestro at first had lived in Marseille and had mainly moved to Paris, as he confessed, to be nearer to the Bibliotheque Nationale -and the 'real' bookshops. I also witnessed Halberstadt's passionate interest in literature, painting and philosophy. But although he sincerely thought of himself as being a mere amateur in the field of endgame composing (in spite of 27 first prizes and a vast panoply of other ones), not even art would be his major concern in life. As he used to say, paraphrasing Pope: 'The proper goal of life is: living'. By 'living' he obviously meant the 'good life' as he saw it, i.e. enjoying the company of outstanding personalities. Some of these celebrities even were quite regular guests. Rumor had it, furthermore, that he had known Alekhine quite well and that, on the verge of World War II, the world champion once had come staggering in 'to straighten things out', i.e. to pay further tribute to the booze; that Albert Camus had indulged several times, at the Halberstadts' home, in arguing politics and philosophy; and especially, that the host used to have long and very 'private' talking sessions with André Chéron, who once in a while came over from his beloved Switzerland for an extensive endgame chat. But much as I regretted never having run into Camus and -of course!- Chéron, the VIPS I did encounter more than made up for this want.

To begin with, there was IGM Xavier Tartacover, well read, well bred and well fed, who later would write a 'préambule' for the CURIOSITÉS. He had a strange habit of

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1Title of the collection of Halberstadt's studies.
wiping his glasses and then staring intently at the opposite wall each time the mere name of a chess piece would be overheard in the bustle of conversation.

Then there was the 'champion de la théorie' as he was called: Znosko-Borovsky, who rushed in like a locomotive, preceded by a cigar like a horizontal cane. At times he seized the opportunity to speak Russian with another famous visitor: Ossip Zadkine (in fact 'Sadkin'). The great sculptor abhorred the Metro and always came and left by cab, although these trips from his atelier in the 'rue d'Assas' must have been rather expensive ones.

There were also 'irregular' guests to be seen: Jacques Audiberti, Henry de Montserrat and the 'coqueluche des salons': Jean Cocteau. I only managed to have a glimpse of the first two, but the 'troisieme larron' always was in such high spirits that no one objected to his monopolizing the conversation. Even in casual chattering Cocteau spoke an enchanting French: elegant, extremely witty, sparkling with intelligence and poetic insight. But even when overwhelmingly present, he nevertheless gave the impression of being elsewhere. When this intriguing behaviour of his once came up, Halberstadt explained, his eyes almost imperceptibly twinkling: 'Il a ses secrets' - and then immediately dismissed the subject. An anecdote which is worthwhile mentioning, for only in 1982 did I grasp the full significance of Halberstadt's words, when immerging myself in the extra-ordinary THE HOLY BLOOD AND THE HOLY GRAIL (by Michael Baigent, Richard Leigh and Henry Lincoln). One of the book's astounding contentions, as one may recall, is that Cocteau had been the president (the 'Nautonnier') of the intellectually most powerful secret society in Europe: the PRIEURÉ DE SION. This assertion, among others, was to be laughed away by critics. But remembering Halberstadt's words and especially the 'key' in which they had been spoken, I now feel certain that he had known. (Perhaps he had himself been a 'minor' member of the 'Prieuré'?).

Also to my amazement, I once inadvertently bounced into the presence of Marcel Barzin, who had been my mentor in logic and epistemology at the ULB\(^2\). Apart from being a strong player (he had won the Belgian championship in 1930), Barzin turned out to be nurturing a 'carefully hidden weakness', as he confessed, for artistic endgames. But I also suspected him of having developed more earthy interests: Halberstadt's wine-cellar was 'primo cartello' indeed. (I distinctly recall a Margaux, 'millesime' 1931, which was poetry in disguise).

As for the other Marcel, the famous Marcel Duchamp\(^3\), he was a very close friend of the composer. On many an afternoon he must have made his way to the Halberstadts, for three times in a row I could admire his shoving the pieces around. Whether Duchamp and Halberstadt talked art or were bent over some endgame demonstration, each time I witnessed these exhilarating proceedings the two protagonists clearly inhabited the same high level of reflection. A light but exquisite dinner in the making used to put an end, alas (says the hypocrite in me), to these fine afternoons. (Here I have to add that the habits of the house came very near a policy of 'table ouverte').

\(^2\)ULB = Université Libre de Bruxelles.

\(^3\)One of Duchamp's masterpieces as a painter, 'les joueurs d'échecs' (1911) can be admired in the Musée National d'Art Moderne in Paris.
And now that food had come up: Halberstadt persistently refused to set up the chess pieces after dinner, his cuddled dictum being: 'Les finales sont du travail; les loisirs n'y ont que faire'. In spite of this principle, of which an ordinary composer has to confess that it pertains to a disquieting 'Weltanschauung', there was never much 'work' in sight. Quite obviously Halberstadt never had to strain his mental faculties to bring forth another remarkable endgame. True, new ideas came to him rather slowly, but his skills in endowing them with the adequate shape were as astounding as his ingrained reluctance to verify the soundness of the final 'product'. Risky business? Less than it appears to be at face value, for of the several hundreds of endgames Halberstadt got issued in the leading chess magazines only half a dozen or so have ever been 'busted'. 'Vit', as intimate friends unceremoniously called him ('Vit' being French vernacular for an outstanding attribute of manhood), up till now has proved to be as 'reliable' a composer as his great compatriot Henri Rinck. Perhaps his obsession with style in all things human (his French was as fine as Cocteau's and he dressed like a modern Brummel) can account for his dazzling virtuosity in giving technical form to the ideas he had in mind. His ability in 'building up' an initial position at times left me flabbergasted. Every now and then I even watched him discovering at once the precise configuration of pieces trying to materialize some idea I was struggling with.

As for Halberstadt's publications...! L'OPPOSITION ET LES CASES CONJUGUÉES SONT RECONCILIÉES, a theoretical work he wrote in collaboration with Duchamp, still is the most profound work in the realm of pawn endings, and the 'Averbach' certainly has learnt some lessons here. And then there is, of course, CURiosités TACTIQUES DES FINALES (1954), its pleasant title bringing together 83 of Halberstadt's finest endgames. A real feast for the real addict!

The last time I met Halberstadt at his home, we were admiring together the latest works of Roger Missiaen, in whom the maestro saw the makings of a very fine composer, when he suddenly said, with a weary smile: 'Fistons, tu voudras bien honorer ma mémoire après que ma présence aura définitivement garni le ciel'. He seemed to enjoy perfect health, though, and, on being questioned on the subject, fully acknowledged the fact. But four days later he never again would be able to set up the pieces...

Did I, as a composer, somewhat honorably keep the promise I then playfully made? Fact is that I had already tried my hand at it, while Halberstadt was still alive. I nevertheless have to temper a bit with the arrow of time here to make the real succession of events understandable.

But first I simply have to direct the spots upon an 'inédit' my gracious friend one day offered me for the benefit of my chess column in VOLKSGAZET (diagram 1). It was issued on the 30th of September 1952 and performs with rare elegance and simplicity one of the toughest tasks of the repertoire: quadruple alternative promotion. White wins by 1.Sce7! Qxd5 (1... Qf8 2.c7† Ka7! 3.Sdx6! -not 3.c8Q? Rxf3† and Black wins-Qxf6 4.c8Q, a full promotion entailing a win by sheer material superiority) 2.c7† and now: a) 2... Kb7 3.c8Bt! (Not 3.c8Q†, Ka7! 4.Sxd5 Rxf3†! 5.Kg2 h3†! 6.Kxf3 stalemate) Kb8 4.Sxd5 Rd6 5.Se7, and wins, for after 6... Kc7 7.f4 Kd8 8.Sf5 White has a Bishop and three pawns against rook to secure the win; b) 2... Ka8 3.c8R†! wins (White may not promote to queen, for the same reason as before); c) 2... Ka7 3.c8Q† and wins. A tremendous performance!
In 1925, while still living in the south of France, Halberstadt had sent a study for LE SOLEIL DE MARSEILLE (diagram 2). This rather unknown but none the less charming miniature runs: 1.Qf2t Kc4 (1... Kc6? 2.Qb6 mate, or 1... Kd6? 2.Qb6t Ke7/e5 3.Sg8/4t) 2.Qc2t, Kd4 3.Kb4t Qf8t (3... Qb3? 4.Qc5t Kd3 5.Qc3t or 3... Qe3? 4.Qe4t Ke5 5.Sg4t?) 4.Kb3! Ke3 (4... Qc5? 5.Qe4 mate, or 4... Ke5? 5.Sd7t?) 5.Sg4t Kd4 (5... Kf5/6 Qf2t?) Qc4 mate. Already a very pleasant example of economy.

This final mate in the middle of the board always strongly appealed to me, but Halberstadt warned me against becoming over-optimistic when setting out, as I intended to do, to stage the idea differently. For years nothing palatable came of it indeed. In 1976, however, AJR gave his fiat for EG to a new version of the task: it looked very much as if I had succeeded in making convincingly use of only 6 pieces (diagram 3). Here we go: 1.g5 c2! (1... d2? 2.g6 d1Q 3.Se7t Kf8 4.g7t Ke8 5.g8Qt Kd7 6.Qg8t Kd6 7.Kc6 mate) 2.g6 c1Q 3.Se7t Kf8 4.g7t Ke8 5.g8Qt Kd7 6.Qe6t Ke8 7.Qd6t Kd7 9.Qb7t Ke8! 9... Qc7? 10.Qb5t Kd6 11.Sf5t mate, or 10... Kd8? 11.Qd5t Qd7 - 10... Ke8 11.Qg8t Kd7 12.Qe6t Kd8 13.Sc6t, or here 12.Ke8 13.Sd5t - 12.Qa8t Ke7 13.Qa7t mating in two) 10.Qb5t Kd8 11.Sc6t Ke8! 12.Sa5t!! (the only move. The knight must keep an eye on b7. Not 12.Qd5t? Kc7 13.Qd8t Kb7 14.Qb7t Ka6 15.Qa7t Kb5 16.Sd4t Kb4 17.Qb6t Kc3! =) Kd8! 15.Qd5t Kc7! 14.Qb7t Kd6 15.Qe7t Kd5 16.Qe5 mate.

One of Halberstadt's most impressive studies is the one which was awarded a first prize in SHAKHMATY v SSSR, September 1927 (diagram 4). In fact it is an extension of the one issued by LE SOLEIL DE MARSEILLE, and the superb task it set out to perform4 runs: 1.Sc5t Kd6 2.Qb8t (2.Qd8t Ke5! 3.Qd4t Kf5 =) and now:

B 2... Kd5...6.Qe5t Kd2 7.Sc4t Ke2 8.Qc3t Kc1 9.Sc2t Kc1 10.Qa3 mate; C 2... Kd5 3.Qg8t! Ke6 4.Qe6t! Ke7 5.Qd7t! Kc6 7.Qb7t mate;

Before I got acquainanced with Halberstadt, my spiritual father had been C.C.W. Mann, whose brilliantly inventive Q-endings had set my imagination on fire to the point of suffocation. When I first set eyes, then, upon Halberstadt's Kb4/Kd7 (the position of diagram 4), the idea of combining the main line of its winning manoeuvre with one of Mann's major findings almost became an obsession. (Not that Halberstadt, whom I had spoken about my project, tried to discourage me. On the contrary, for it was his conviction that many fruitful ideas in the realm of Q-endings still lay ahead of the composing genus). Meanwhile, for several years, many a try of mine had to bite the sand, before I hit upon the right setting. The result was an ultra-miniature which found its way to L'ECHIQUIER DE PARIS, one of the chess magazines which had,

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4to provide mates in all four corners of the board. HHG

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together with the BULLETIN OUVRIERS DES ECHECS, welcomed my first steps in the art of composing. Not entirely to my amazement (false modesty is a breach of trust) this little piece was awarded the first prize in a special tourney, but ex-aequo with a study by Halberstadt! (diagram 5).


As could be expected from the gentleman he was, Halberstadt felt very happy with the shared result for it proved that he had not taught me some things in vain. In his own words: ‘Eh bien, mon fils, tu as fait de réels progrès!’

But now there are, as a preventive sobering up, Halberstadt's comments in the CURIOSITÉS (on page 11), summing up the situation created by his Kd4/Kd7. One reads: ‘Le thème principal de cette étude est celui de la poursuite du roi noir sur toute l'étendue de l'échiquier’, and the author adds: ‘Il ne semble pas qu'une autre réalisation de ce thème difficile ait été réussie’.

Up to the year 1954 this statement was certainly true. But you know composers and their delusions of grandeur! As soon as I had read these lines my ego was already listening eagerly to the suggestion, obviously made by Caissa herself, that there had to be a way of staging the same task -be it by some other means -with a few black pawns less on the board. The forsaken miniaturist in me even toyed with the idea of getting rid of all the pawns! So I got down to the task with holy incentive, but failed again and again. Gloating minor duals kept creeping up in one damned corner after the other.

Meanwhile, however, I made the startling discovery that the pursued task could be performed, and without involving migraine, by mobilizing a bishop instead of a knight. In some sense this was 'logical', for a centrally posted bishop has a longer reach than a knight and can therefore more efficiently serve its queen. So the Dutch magazine SCHAAKEND NEDERLAND (and Halberstadt had quite regularly snatched prizes and other rewards in the former TIJDSSCHRIF VAN DE KNBS) soon gave its blessings (1963) to a ‘maljutka’ of mine which later on was picked up by the CHÉRON (diagram 6).


A normal person would rest contented with so rewarding an outcome, but then again, since when can humility reasonably be expected from an endgame composer? Fact is that the unsatisfactory knight, being put out of actual service, became very active in haunting my mind. So the only thing to do was to let it into the arena once more.

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And lo! many deceiving experiments suddenly looked light when I stumbled, 'one day in May', upon a position that was very promising indeed. Taking my courage in both hands I sent in for SHAKHMATY a 'maljutka' (yes, yes!) that filled me with 'great expectations'. And the cherished thing did have its 'hour of glory'...until it was irredeemably busted by Bron who felt truly sad about the fact, but who had to perform his duty.

But if virtue is its own reward, vice meanwhile remains a most gratifying creature. After a while, then, I made a major concession, really reeking of magnanimity. By reducing the number of obtrusive pawns to two, I found out that a miniature can be concocted which not only allows the black king the most extensive freedom to move about, but which also, as in the Halberstadt, brings upon the board some 'additional mates'. Wishing the original of diagram 5 the best luck it probably needs, the best in me votes for:

1. Sc6† Ka4 (1... Ka/b6 2.Qa5† etc.) 2.Qc2† Kb5! (2... Ka3 3.Qc3† Ka2 4.Sb4†, mating in two) 3.Qb5† Kc5! (3... Ka6 4.Qa4† Kb7 5.Sd8† Kb8 6.Qb5† and 7.Qb7 mate, or 5... Kb6 6.Qb4† Ka6 7.Qb7† Ka5 8.Qc6† Ka4 9.Qb4 mate) 4.Qb4† Kd5 5.Qb5† Ke4 (5... Qe5† 6.Qd3† and mate) 6.Qe4† Ke3! (6... Kf5 7.Sd4† Kf6 8.Qe6† Kg7 9.Sf5† Kh7/8 10.Qh6† Kg8 11.Se7† Ki7 12.Qe6† Kf8 - or 12... Kg7 13.Qg8† - 13.Qf6 mate) 7.Se6†! (7.Sc7† Ke3! 8.Qc7† Ke4 =) Kg2! (7... Ke5 allows for 8.Qd4† etc. Of course not 7... Kg3? 8.Qe3† Kf2 9.Qe5† Kf1 10.Qf5† 8.Qe4† Kf2! 9.Qf3†! (9.Qd3† Kg3 10.Qg6† Kh2 =) Ke1 10.Qe3† Ke2! 11.Qd3† Kf2 12.Qd2† Kf1! (After 12... Kg3 13.Qg5† Kf2 14.Sd3† Kf1 15.Qf5†, Black better settles for 15... Ke2! 16.Sf4† Kd2 17.Qd3† Ke1 18.Qe2 mate, or 17... Ke1 18.Se2†, for 15... Kg2 16.Sf4† Kh1 would allow for the dual win 17.Qe4†, as in the main line, or 17.Qh3†, a possibility which even leads to a 'triplet' after 17... Qh2 18.Qf1† Qg1 19.Qf3† or 18.Qf5† Kg1 19.Sd2† Kf2 (13... Kg2? 14.Qf3† Kh2 15.Qg4†) 14.Qd3† Kg2 15.Sf4† Kh2 (Or directly 15... Kh1) 16.Qe2† Kh1 (Surprise: 16... Kg3? 17.Sh5 mate) 17.Qf3† Kh2 (17... Qg2 18.Sxg2 hxg2 19.Qh3† Kg1 10.Qxh4) 18.Qxh3 mate. Even the most cunning flatterer in the world would not be able to instil into my ego that my Kd7/Ka5 could really compete with Halberstadt's Kd4/Kd7. In my opinion it even cannot be placed on the same aesthetic level. But at the same time I think that it has its own merits, such as economy, 'straight-forwardedness' and offering of a 'reposing' vista, the board being almost empty.

At any rate, after a mere glance at the host of diagrams nobody will dispute the fact, that up till today I have been involved in a true 'Halberstadt connection'!

Perhaps an incentive for fellow composers to explore some other branches of this memorable baobab on French soil.

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5 Since this article was written this study has been published in SCHAKEND NEDERLAND as #2324, issue #1, 1993.

6 A single black pawn version is also possible, but it involves black queen interposing: Ke2, Qe4, Sd4/Kb4, Qb8, a7. 1.Sf5+...7.Sd4+ Kb7 8.Qd5+ Kc8! 9.Qe6+ Kc7 10.Qe7+ Kb6 11.Qb4+ Kc7 12.Sc6+ Kc8 13.Qe4+ Kb7 14.Sc5+ Ka8 15.Qd5+ and mate.

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After all applications for membership had been considered the count totalled 28, not all of whom were represented. However, a hundred or more persons were present as participants or observers.

The meeting was possibly the friendliest ever, with disputes, in the team and individual solving events, to be numbered on the fingers of a finger-amputated hand, and none within the PCCC sessions themselves. The subcommittees (why not come along and join one?) did sterling work. A new FIDE Album tourney was announced - see below. Jan Rusinek (Poland) was pronounced FIDE IGM for Chess Composition, Yehuda Hoch (Israel) now has the FIDE IM title, and FM titles go to Andrzej Lewandowski (Poland), Bronislav Olympiev (Russian Federation) and Oleg Pervakov (ditto).

A Study of the Year 1988 was chosen, distributed to all delegates and republication encouraged. The XVI WCSC, the national teams solving event, was won by the Russian Federation (with it be that name next year?) with the familiar trio Evseev, Rumyantsev and Ya. Vladimirov doing the business, but to great acclaim the legendary Finn veteran Pauli Perkonoja pipped Sergei Rumyantsev for the individual title. Second, third and fourth place in the WCSC went to Finland, France and Germany. Surprisingly, all three studies set were originals, and, just as surprisingly, none was demolished. The FIDE Album for 1984-1986 was on sale at DM 45.- (in hard cover), a fine volume that sold well. If you want to know more, find out for yourself by coming to Bratislava, the attractive capital of Slovakia, and within easy reach of Vienna, in 1993! The vote of delegates was overwhelming, but at least one person would have liked to accept the Mongolian delegate's brave invitation to Ulaan Baatar.

FIDE STUDY OF THE YEAR 1988

A. Maksimovskikh and V. Dolgov
1st Prize, Kozlov Memorial Tourney, 1987-88

Win
1. f7 Rf6 2. Be6 Bf5 3. Rd8+ Ke3! 4. Bd5! An interesting try is 4. Rc8+ Kb2 5. Rb8+ Ka1 6. Bd5 Be6! 7. Bxe6 Rxf7!! 8. Bxf7 stalemate. The best chance for Black is 4. ... Be4 5. Rc8+ Kb2 6. Bd5 and square c2 is guarded. 6. Rb8+ Ka1 and if now 7. Bc4 then 7. ... Bd5 8. Bxd5 Rxf7 stalemate, but now the 6th rank is open and White can play 7. Rb6! Suddenly the Black rook has no safe square on the f-file: 7. ... Rf2 8. Rb1† Kb2 7. ... Rf4 8. Bc4 Rf2; 7. ... Rf5 8. Be6! Rf2 (8. ... Rf3 9. Rb3 Rf5 10. Rg3 and 11. Rg8; 8. ... Rf6 9. Bc4 Rf2 10. Rb2 Kb1 11. Rg8) 9. Rb4! Rf2 (9. ... Rb6 10. Rd1† Kb2 11. Rd2†! In these variations play was prosaic but in the next two it is short but sharp:

A) 7. ... Rf3 8. Rb1†! Kb1 9. Bxe4 wins, or
B) 7. ... Rf1 8. Bc4 Bd3 9. Rb1† Kb1 10. Bxd3† wins.

TOURNEY ANNOUNCEMENTS

FIDE ALBUM TOURNEY for work published in the years 1989 to 1991 (inclusive).

1. Note that publication date, not closing date, is decisive for inclusion.
2. Closing date: 31/vii/1993, postmark to section directors.
3. Send 5 (five) copies of your best studies published in the period to the Director of the Studies Section:
   A.J. Roycroft, 17 New Way Road, London, England NW9 6PL.
4. When quoting the source, give magazine name, month (or magazine serial number) and any other appropriate reference, such as diagram number or page number.

Judges are Pauli Perkonnoja (Finland), Jan Rusinek (Poland) and Vazha Neidze (Georgia). Reserve judge is Jan van Reek (Holland). Each entry must include clear diagram, a control check, full source (including award and place in it, if applicable), composer's full name and postal addresses, and the full solution, with statement of theme as an additional option. Only one side of the paper is to be used, but continuation sheets are allowed.

SZACHISTA

Review "Szachista" announces an informal tournament for original studies. The judge is A. Lewandowski. The entries should be sent to "Szachista", Grazyny 13, 02-548 Warszawa, Poland.

REVIEW


This is an excellent single-volume treatise on the practical endgame, with many studies as examples. For the first time an attempt is made to be up-to-date with regard to computer discoveries. The treatment of two bishops against knight is good. Clarity of presentation is obvious, even to the reader who knows no Czech. On the downside, diagram attribution is by simple name and date, there is no bibliography, no acknowledgements, and no index. And the 'Lucena' rook and pawn win is yet again credited to Lucena!

AJR
T.H. Amirov MT
Magadansky komsomolets, 1990

Memorial for Talip Hasanovich Amirov; judge: V.S. Kovalenko (Vladivostok).
From the studies themselves one surmises an imposed ceiling of 7 men. Subsequent Amirov MT events may exist.

No. 8658 A. Voronov (Kishinev)
1st Prize, T.H. Amirov MT 1990

No. 8658

Diagram

D. Gergenidze (Chailuri, Georgia)
2nd Prize, Amirov MT

No. 8658

Diagram

A windfall!

No. 8659

Diagram

1st Hon. Mention

No. 8659

Diagram

Win

3/4

No. 8658: 1.Kf6 Sxc3 2.Rg7, with:
Sd5 t 3.Kf7, 4.Rg1, or
Se4 3.Kg6 Sc5 4.Re7, or
"A windfall!"

No. 8659: 1.Ra2 t 1/Kb1 2.Rxe1 t Kxa2
c1Q 8.Rxc1 t beR wins.

No. 8660

C. M. Bent (England)
2nd Hon. Mention

No. 8660

Diagram

3/3

No. 8661

V. Lovtsov (Mynandzha)
1st Comm.

No. 8661

Diagram

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a2 6.f7, or
Bxf6 2.Kc6 a4 3.b7 Be5 4.Kd5 Bb8
5.Kc4, or
"Réti's ideas."

No. 8662 V.Kolpakov (Sukhumi)
2nd Comm.
Kf8,Rf7,c7 = Kh8,Rb6,Bf4,Sa4 3/4
1..Bd6t 2.Ke8 Rce 3.Rd6 Kd6 4.Rh6t
Kg8 5.Rxd6 Rxd6 6.e8Q Sxe8 stalemate.

No. 8663 V. Kolpakov
3rd Comm.
Kf5,b3,b6,f2 = Ke5,Rc2,Bc1 4/3
Sxa1 Rb2 5.f4 Re6 6.Kd5 Kc4 7.Kd6
Ke5 11.Ke6 Rxe5 12.Rf8t, a standard draw.
Phoenix (ws re-born) and excelsior (of
FP) combined in a miniature.

V.Archakov JT 1989
50th birthday of V.Archakov

The newspaper Nove Zhittya and
journal Khleborob Ukraini
Judge: D.Gurgenidze

No. 8664: 1.Se3t (Rb1? Ke4;) Ke4
2.Sg2 Kd5 (Bb4;Rb4t) 3.Kh2 (Rb1?
Kc2;) Bb4 (else wKg3) 4.Rb1 Ke2
Kf4/e e1Q 9.Sxe1 Bxe1 10.Kf3, and bB
is lost in a standard manner,
i) 8.Kf5? e1Q 9.Sxe1 Bxe1, and W is in
zugzwang.

No. 8665 Valery Salov (St.Peters-
burg) and the late Iosif Krikheli
(Georgia)
1st Pr Archakov JT

No. 8665 V.Kalandadze (Tbilisi)
2nd Pr Archakov JT

No. 8664: 1.Rc4+/i Kg5 2.b8Q Rxh8
3.Rxb8 Rd1t 4.Kh2 ba 5.Rb5t Kf6
6.Rc6t Ke7 7.Rb7t Kd8 8.Rg6 Rh1t
9.Kxb1 a1Q 10.Rg1 Qa2 11.Rg8t
Qxg8 12.Rb8t wins.
i) 1.b8Q? Rd1t 2.Kf2 (Kb2,Rd2t+;
Rxb8 3.Rc4t Kg5 4.Rxb8 ba 5.Rb5 Kf6
6.Rc6t Ke7 7.Rb7t Kd8 8.Rg6 Rh1t
9.Ke2 Re1t drawn.
No. 8666  **Julien Vandiest**  
(Belgium)  
Special Prize Archakov JT

![Chessboard Diagram]

**Win**  
3/4

i) 1.Ba6t? Kb8 2.Qe6 Qc7 draw.  
ii) 1.Qc6t? Kb8 2.Bd5 (or Ke6) Qc8†.  
iii) 1.Qe6† Kb8 2.Bd5(Bb5) Qc7.

No. 8667  **E.Melnichenko**  (New Zealand)  
1st Hon Mention  
Ka8,Rc8,Sg4,a6,a7,d6 + Kc6,Qa3,Bc7 6/3  
j) 1.Rxc7† Kxd6 2.Rb7 Qh3 3.Sf2 Qe8† 4.Qb8 Qe6† draw.  
No does W win with:  
i) 1.d? Qxa6 2.Sc5† Kd6 3.Sf2† (Kb8,Qb5†) Kd7, and either 4.Rb8 Qc6† 5.Rb7 Kc8 6.Sd8 Qd5  
ii) Kb6 2.Sc4†.  
iii) 3.Kb7? Qb3†.  
iv) 3.Kb7? Qb3†.  

Saratov-400, 1989

Regional Sports Committee and newspaper Kommunist  
400 year celebration of the town of Saratov  
Judges: Gh.Umnov (Podolsk) and A.Khait (Saratov)
No. 8669  D.Gurgenidze (Georgia)  
1st Pr Saratov-400

![Chess Board]

**Draw**


ii) a1Q 5.Re8†. Or Bh5 5.Re8† Kb7 6.Re7† Kb6 7.Re6† Kb5 8.Re5†, again with perpetual check.

iii) a1Q 6.Re8† Kb7 7.Re7† Kb6 8. Rb8†.

iv) a1Q 8.Rg8† Ka7 9.Ra8† Kxa8 10. Ra6† Qxa6 stalemate. Or Ka7 8.Rb4 draws.

"It is characteristic of the author that there is lively play by both sides, leading up to a paradoxical finale. A fresh feat of the Georgian composer who was recently awarded the FIDE GM composition title."

No. 8670  A.Kuryatnikov (Riga)  
2nd Pr Saratov-400

![Chess Board]

**Win**


v) 16.Bxf4 b2 17.Kb3 Ka1, when 18.- Be5 is not on.

No. 8671: 1.Ra5t/ Kb6 2.Rh6† Kf7 3.Rf5t/i Kg7 4.Rx6d Sc4† 5.Kb1/ii Sxd6 6.Rd5, and now:

Sf7 7.c7 Sa6 8.Rd8 Re1† 9.Rd1 Rxd1† (Re8; Rd8) 10.Kc2 draws, or

Re1† 7.Kc2(b2) Se8 8.Rd7† Sxd7 9.ed draw.

i) "bK must be driven as far as possible from the d-file."

No. 8671 V. Kozirev (Rostov region)
3rd Prize Saratov-400

"Three fine R-sacrifices, and a lone wP draws against overwhelming odds."

No. 8672 N. Ryabinin (Tambov region)
1st Hon Mention
Kh1,Rb7,Bf8,Bg8 + Kc4,Ra4,Rd5,h5 - 4/4
1.Rc7t/i Kd4 2.Bg7t Re5 (Ke4;Re7) 3.Rd7t/ii Ke4 4.Bh7t Rf5 5.Re7t/iii Kf4 6.Bh6t Rg5 7.Re1 (Rg7? Ra5) Ra7 8.Bb1 (Bc2? Ra2;) Rg7(fa5) 9.Rg1, and W wins by bringing wK over to bRh4.

i) 1.Rd7? Ra1† 2.Kg2 Rd1 3.Kf2 Rd2†, perpetual check.
ii) 3.Re7? Ra5 4.Bh7 Ra1 5.Kg2 Re1 draw.
"Systematic play by a complex of 5 pieces, culminating in the twin thumps 7.Re1! and 8.Bb1!"

No. 8673 V. Neishtadt (Barnaul)
2nd Hon. Mention
Ke1,Ba5,a3,a7,b3,b5,e4,e2,f7 = Ke5, Rf2,Be8,b6,e3,g2 9/6
1.f8Q+ Rx8 2.Bb4+ Kd4 3.a8Q g1Q† 4.Kb2 Qb1† 5.Kxb1 Bf5† 6.Qe4† Bxe4† (Kxe4;Bxf8) 7.Kb2 R- 8.Bc3† Kc5 9.Bb4†, perpetual check.

No. 8674 S. Abramenko (Volgograd region)
Comm.
Kd4,Bb5,Bc3,f2,h2 + Kf3,Bg2,Sa7 5/3

No. 8675 N. Ryabinin (Tambov region)
Comm.
Kd1,Rf6,Bf4,Bf1 + Kg4,Ra7,Rc8,b7 4/4

No. 8676 A. Pankratov (Moscow)
Comm.
Kd3,Sb6,d6 = Kh4,Rc6,Bb3 3/3
1.d7 Rd6† (Rc1;Sc4) 2.Ke4 (Kc3? Be6;) Kg5 3.Ke5 Rd1 4.Sd5 Rxd5† 5.Kc6 Rd1† 6.Kc7 draw.

No. 8677 V. Kondratev and A. Kopnin (Chelyabinsk)
Special Prize - for significance for endgame theory:
Ke3,Rd5 = Ke7,Rh8,Bb8,g3 2/4
1.Kf3 Rg8 2.Kg2, with:
Bb6 3.Rf5 Bd2 4.Rf3 Be1 5.Re3 and 6.Rxe1, or

i) WTM loses here, reci-zug No.1: 4.Re8† Kf7 5.Rd8 Rg6 6.Rd3 Bd6.
ii) No.2. 4.Re8†? Kd7 5.Ra8 (Rb8,Rh2†) Rg8 6.Rb8 Kc6 7.Rd8 Ke5

"64-Shakhmatnoe obozrenie", 1989

Judge: O.Pervakov

No. 8678  N.Ryabinin (Zherdevka) v89
1st Prize "64", 1989

Draw

Mo. 8678: 1.f3 Ra8 2.Kb7 Ra5 3.Kb6
SB3 4.Rb4 Ra8 5.Kb7 Rh8/ii 6.d4 Rh4
7.f4 Rx4 8.Rxa4 Sc5† 9.de Rx4 10.e6
Rb4† 11.Kc8 Ke6 12.c7, with Ke7
stalemate (not new), or Kd6 13.Kd8
Rh4 14.e8S†, an incidental excelsior.

i) 1.Rh4? Ra8 2.Kb7 Kg5 3.Rh1 Ra3
4.Rxa1 Bc6†. Or 1.Re4? Ra8 2.Kb7
Ra5 3.Kb6 Bb3. So wR can't move at
all. But why not 1.d3? Clearly a
themes tic try: 1.d3? Ra8 2.Kb7 Ra5
Re4, and bR has found a niche ruling
out the main line stalemate.
ii) Rd8 6.Rxa4 Sc5† 7.Kc7. If Ra5
6.Kb6, repeats, fine for drawing.

"A beautiful opus by the still rising
young composer. The play by both
sides is worthy of the highest
estimation. Playing through this deep
and effective study will give many
minutes of pleasure."

No. 8679 V.Vinichenko (Novosibirsk) viii89
2nd Prize "64", 1989

Win

Mo. 8679: 1.Sc2/i, and:
Kxc2 2.Sc6 h3 3.Sd4† Kb3/i 4.Sf3 Ke4
5.g6 Kd3 6.g7 h2 7.g8Q h1Q 8.Qd5†
wins, or
h3 2.Sc3 h2 3.Sd1† Kb4 4.Sf2 Ke5/i
5.Sg4† Kf5 6.Sxh2 Kg5 and 7.Sc6, and
(he who knows his) Troitzky wins.

i) 1.g6? h2 2.g7 h1Q 3.g8Q h1Q† 4.Ka7
Qxa1†. Nor 1.Sc7? h3 2.Sc6 h2 3.Sc4†
Kd4 4.Sf2 Ke3 5.Sg4† Kf4 6.Sxh2 Kxg5,
and no Troitzky win, 7.Sf3† Kf4 8.Sc2

ii) Kbl 4.Sc2/i h2 5.Sg3 c5 6.g6 c4
7.g7 c3 8.g8Q c2 9.Qh7 h1Q† 10.Sxh1
Ka1 11.Qg7† Kb1 12.Qg6 Ka1 13.Qg1†
Kb2 14.Sf2 c1Q 15.Sc3† wins.

iii) Kd5 5.g6 Ke6 6.Sc6 Kf6 7.Sg4†.

iv) 4.Sf3† c5 5.g6 c4 6.g7 h2 7.Sxh2 c3
8.g8Q c2 9.Qh3† Ka1 10.Qc3† Kb1
11.Sf3 c1Q 12.Sc2† Ka2 13.Qxc1
stalemate.

"One the most original studies of
recent years, imbued with light hu-
mour. Finding his first attempts at a
dead-end W wins as it were by
accident. In one line it’s due to the
long diagonal, in the other wSS
exchange places. All of this in filigree
form."

No. 8680  D.Gurgenidze (Georgia)
and An.Kuznetsov (Moscow) viii89
3rd Prize "64", 1989

No. 8681  S.Tkachenko (Odessa
district) viii89
4th Prize "64", 1989

No. 8680: 1.Ke6 h4 2.gRf8, with:
Qa5 3.Rf7† Kg6 4.Rg8† Kh5 5.Rf5†
9.Rh3 d1Q 10.g4 mate, or
Qg3 3.Rh8† Kg6 4.gRxg8† Kh5 5.Rxg3
e1Q 10.Rh3† Qh4 11.g4 mate.
i) d3 7.g4† hg 8.Rxg3 Kh4 9.Rxe3.
"A study of the highest technique,
showing three thematic unique finales.
The change of function on h4 has pi quy.

No. 8681: 1.Qe1/i a1Q†/ii 2.Kxa1 d2
3.Qb4† Kd3 4.Qd8† Ke2 5.Qe8† Re3
6.Qf5† Rd3/iii 7.Qe5† Kd1 8.Qg4
Rg3/iv 9.Qa4†/v Ke1 10.Qb4 Rb3/vi
11.Qb4† Kd1 12.Qg4 Rg3 13.Qa4† Ke1
14.Qb4 draw.

No. 8682: 1.h6 gSd†/i 2.Kh5 Sg4 3.
Kg4 Se5† 4.Kf4/ii Kxd5/iii 5.Kf5 Sf7
6.h7 Sh8 7.Kf6 (recizug), b2 8.Sa3, or
i) bSd† 2.Kh5 Se5 3.h7 Sf7 4.Kg6 Sf3
ii) 4.Kf5? Kxd5 5.Sc3† Ke4 6.Sb1 Sf7
7.h7 Kd5 8.Kf6 Sh8 9.Sc3† Ke4 10.Sb1
Kd5, zugzwang at Ws expense.
iii) Sf7 5.h7 Ke5 6.Sc3 Ke4 7.d6 Kxe3
8.d7 b2 9.d8Q b1Q 10.Qf6† Kd2 11.
No. 8682  V.Kozirev  (Rostov district)  x89
5th Prize "64", 1989

\begin{center}
\begin{tikzpicture}
\draw[fill=black!20] (0,0) rectangle (8,8);
\draw[thick] (0,0) grid (8,8);
\draw[fill] (1,1) circle (0.25);
\draw[fill] (2,2) circle (0.25);
\draw[fill] (3,3) circle (0.25);
\draw[fill] (4,4) circle (0.25);
\draw[fill] (5,5) circle (0.25);
\draw[fill] (6,6) circle (0.25);
\draw[fill] (7,7) circle (0.25);
\draw[fill] (8,8) circle (0.25);
\end{tikzpicture}
\end{center}

Win 4/4


"A subtle study with its fight for zugzwang and that 'drop of blood' (Yakimchik's expression) with 2...Sg4! that is so necessary to compositions of this kind."

No. 8683  A.Davranyan  (Donets district) and M.Zinar  (Odessa district)  v89
Special Prize "64", 1989

\begin{center}
\begin{tikzpicture}
\draw[fill=black!20] (0,0) rectangle (8,8);
\draw[thick] (0,0) grid (8,8);
\draw[fill] (1,1) circle (0.25);
\draw[fill] (2,2) circle (0.25);
\draw[fill] (3,3) circle (0.25);
\draw[fill] (4,4) circle (0.25);
\draw[fill] (5,5) circle (0.25);
\draw[fill] (6,6) circle (0.25);
\draw[fill] (7,7) circle (0.25);
\draw[fill] (8,8) circle (0.25);
\end{tikzpicture}
\end{center}

Win 9/9

No. 8683: 1.f8R/1Q 2.Rxf1 Kxf1 3.g5

Kxg2 4.g6 Kh3 5.g7 g2 6.g8R Kh2 7.
13.d7 Kxa3 14.d8R/ii Kh2 15.Kd5 a3
16.e6 a2 17.Ra8 a1Q/iii 18.Rxa1 Kxa1
19.e7 b2 20.e8Q b1Q 21.Qa8\# Qx2
22.Qxa2\# Kxa2 23.Kxc5 Kh3 24.Kd4,
and a P-ending for the fifth time, this
time a W win and no question.

i) 1.f8Q? Kh2 2.g5 f1Q 3.Qxf1 is
stalemate.

ii) 14.d8Q? b2 15.Qd1 b1Q 16.Qxb1
stalemate.

Rxa2 c3 21.e7 Kh3 22.e8Q Kxa2 23.
Qa4\# Kbl 24.Kb4 Kc1 25.Kxc5 b1Q
26.Qf4\#.

"It really looks as if the authors have
brought into being a 3-fold R-promo-
tion with different stalemate positions."

No. 8684  A.Malyshhev  (Yaroslav district)  iii89
1st Hon Mention
K4,Bd7,Bh6,Se1 + Kd5,Bh7,b3,c5,h3
4/5
1.Bg7 b2 2.Bxb2 Bf5 3.Bxf5 h2 4.Bg4
h1Q 5.Bf3\# Kc4 6.Sd3 QxQ 7.Se5\# wins.

No. 8685  V.Shkril  (Belgorod)  x89 and iii90
2nd Hon Mention
Kg1,Rf4,Rf8 + Ke5,Rd2,c2 - 3/3
1.Rf4\# Ke6 2.Rc5 Rd1\# 3.Rf1 Rd2
4.Kh1 Ke6 5.Rc8 wins.

No. 8686  E.Vlasak and M.Hlinka  (Czechoslovakia)  x89
3rd Hon Mention
Kc5,Bc6,Se1,a3 = Ke5,Ra7,Ba6,Sc4 4/4
I: position
II: remove wPa3, add wPe4

4.Kd4 RxQ\# 5.Kd5 Kc7 6.Sc5 Bb5 7.a4
Kb6 8.Sd7\# draws.
No. 8687  Yu.Makletsov (Yakut autom.rep.) v89
4th Hon Mention
Kb2,Re6,Rg1,g = Ka2,Qa7,Kc7,b6 4/4
1.Re3 Qa5 2.Re2t Ka1 3.Re2 Qb5 4.Kg1 Bxg3 5.Ra2t Kb1 6.Ra2t Qd1

No. 8688  Gheorghe Telbis (Romania) vi89
5th Hon Mention
Kb2,Qb1,Sb1,c5,a5 + Ke4,Qd8,Cd8 - 5/3
1.Sb1t Kxg4 2.Qxe1t Kd4 3.Qxf6t Kd5 4.Qd8t Qxe5 5.Qh1t Ke4 6.Qf1t Kb4
7.Qe1t Kc4 8.Qc1t Kb4 9.Qb2t Ka4 10.Qa3t Ka5 11.Qa3t Ka6 12.Qa3t wins.

No. 8689  V.Vlasenko (Kharkov) xi89
Special Hon Mention
Kb1,Sb3,Bh6,a6,c6 + Kh3,Rh4,Be4,Be3 - 6/4

No. 8690  E.Kolesnikov (Moscow) viii89
Special Hon Mention
Kb2,Rb1,Sb1,c6,a6 + Kh3,Rh4,Be4,Be3,Be4,Be3 - 6/4
Comm. Ke8,Qg6,Bh8,Sb6 + Kf3,Qd4,Bg8,f7 4/4
Kf5 4.Sf6 Kg6 5.Kf8 Bh7 6.Bg7, Bi is in zugzwang and W wins.

i) 1.Qb5?? Qg4 2.Qxg4+ Kh6 3.Sd7
Kf5 4.Sf6+ Kh6 5.Kf8 Bh7 6.Bg7+ Kg6, W is in zugzwang.

No. 8695 Merab Gogberashvili
(Tbilisi) xi89
Comm.
Kf5,Qg4,Ra1,Sd4 + Kf2,Rd1,Rd3,e2 4/5
1.Ra2 d2 2.Sc2 Ra1 3.Kf4 e1Q 4.Sxe1

No. 8696 V.Vlasenko xi89
Special Comm.
Ke4,f2,f5 = Kd8,Sa2,Sg4 3/3
(else bKf8) Sc3 5.f3 Sd5 6.f4/ii Sc3/iii
7.f5 Sg4 8.Kg8 gSh6+ 9.Kg7 Sg4 10.
Kg8, positional draw based on reciprocal zugzwang.

i) Sxf6 2.Kf5 Ke7 3.Kg6, and the P
advances.

Sd8 10.Kf5 dSe6 and Bi wins.


1st Armenian Open Individual Championship, 1990
The championship called for one original study supported by three
studies already published (presumably during 1990).
Judge: A.Sochniev, St Petersburg

1st Place: O.Pervakov (Moscow), 103 points.
2nd Place: D.Gurgenidze (Georgia), 99 points.
5th Place: V.Anuftie (Tula), 85 points.
=6-8 Places: E.Pogosyants (Moscow), S.Varov (Erevan), S.Kasparyan (Erevan), 72 points.
9th Place: E.Kolesnikov (Moscow), 70 points.
10th Place: A.Manaykin (Lipetsk), 67 points.
11th Place: A.Gasparyan (Erevan), 65 points.
12th Place: Sh.Chobanyan (Erevan), 48 points.
13th Place: E.Rabanov (Erevan), 46 points.
14th Place: A.Grin (Moscow), 45 points.
15th Place: V.Tarasiuk (Kharkov), 37 points.
16th Place: V.Prinev (Moscow region), 34 points.
A 30-point ranking system was used.
Published in Shakhmatnai Astan 7-8, 1990.

No. 8697 O.Pervakov
1st Prize, Open Armenian Individual Championship, 1990
1.Bh2† e5 2.Rxf6/i Bxb7i 3.Ka5 Rxh5 4.RRb† Kc7 5.Rb8 Re5 6.Rh7† Kb8 7.Rg7 Rh5 8.Rg8† Kc7 9.Rh8, drawn by repetition.
i) 2.Be6† fe 3.Rf8† Be8†.

No. 8698  G.Amiryan
2nd Prize

Draw

9/5


No. 8699  A.Manvelyan
3rd Prize

Win

4/5

1.g7 Se6† 2.Kb8 Sxg7 3.Sb4† Ka5 (Rxb4;Rxb7) 4.Sc6† Ka6 5.Rxg7 b4 6.Sd4 b5 7.Sb3 Rxb3 8.Rg6† Ka5 9. Kb7(a7) and 10.Ra6 mate.

No. 8700  E.Pogosyants
= 1st/2nd Hon Mention
Kd3,Rc2 = Kd8,Rh6,sa7,Sd1  2/4

No. 8701  D.Gurgenidze
= 1st/2nd Hon Mention
Kd2,Rh4,f2,f4 = Kd7,a7,f3,g2,h6  4/5
1.Rg4 h5 2.Rg5 h4 3.Ke3 h3 4.Kxf3 Kd6 5.f5 Ke7 6.f6† Ke8 7.Rg7† Kf8 8.Rg4 a5 9.f7 a4 10.Rg8† Kxf7 11.Rg4 a3 12.Rf4† Kg7 13.Rg4 Kh5 14.Rg3 Kb4 15.Rg4† Kh5 16.Rg3, positional draw.

Second Bron Memorial Tourney (Ukraine)

Judge: Viktor Melnichenko

This was the second Bron MT organised in the Ukraine. A third is in progress. These memorial toursneys are distinct from those organised in the late IGM’s final residence, namely Sverdlovsk/Ekaterinburg. The magazine uses the GBR code to accompany the diagrams, which helps identify smudges!

Provisional award published in (mag/-date): Problemist Pribuzhya (The Bug delta Problemist) No.1, 32 pages, iii1990.
No. 8702  A.Koranyi (Hungary)
1st Prize Second Bron MT

Draw
3/4

  i) 1.Rg5? Rxh6† 2.Kg7 Rh5/iii Bxh5 3.Rxh5
Bd1, and Bf1 wins.
  Or 1.Ra8? Rxh6† 2.Kg7 Bd5 3.Rd8
Rh5 4.Kg6 Re5 5.Kf6 Re6† (Rh5;Kg6)
6.Kf5 Bd3 wins.
  Or 1.Rb8? Bc4 2.Kg7 Rg3t 3.Kf6
Kh3 4.Kg6/vi Bd3† 5.Kg7 Kg3 6.Kf7
  The ideas underlying this line await a
convincing exposition.
  ii) Rg6† 3.Rxg6 Bxg6 4.Kf6† drawn. Or
Bf5 3.Kg5 draw.
  iii) 3.Ra4? Bb3, and 4.Rb4 Rh3, or
4.Ra3 Rh6, winning.
  iv) 4.Kg6? Bh7 5.Re8 Bf7† wins.
(Ra3? Bb7) Rd4 7.Ra3 Bb5 8.Kf6
Rd6† 9.Kg7 Rd7† 10.Kg6 Bd3† 11.Kf6
Kg2 12.Kf5 draw.
  vii) 4.Kg5/g7 Rf7† 5.Kg6 Rd7† wins.

No. 8703  V.Dolgov and V.Kolpakov
2nd Prize Second Bron MT

Draw
4/3

No. 8703: 1.b7 blQ 2.Rcl† Qxc1 3.b8Q
Qa3† 4.Kb6 Qb4† 5.Ka7 Bf2† 6.Ka8
Qc4† 7.Qd5/i Qxd5† 8.Qb7 Qd8† 9.Qb8 Qd5† 10.Qb7† draw.
  i) 7.Qb7? Qa4 8.Kb8 Bg3† 9.Ke8 Qe8
mate.

No. 8704  A.Grin (Moscow)
3rd Prize Second Bron MT

Draw
3/4

No. 8704: 1.Se4† Ke1/e2 2.Sxe3 Kfx2
(h3;Sh1) 3.Sh1†, and
7.Ke2 draw, or
  Kf3 4.Ke5 h5 (Kg2;Kf4) 5.Kd4 h3

No. 8704: 1.b7 h1Q 2.Rc1† Qxc1 3.h8Q
Qa3† 4.Kb6 Qb4† 5.Ka7 Bf2† 6.Ka8
Qc4† 7.Qd5/i Qxd5† 8.Qb7 Qd8† 9.Qb8 Qd5† 10.Qb7† draw.
  i) 7.Qb7? Qa4 8.Kb8 Bg3† 9.Ke8 Qe8
mate.
No. 8705  S.Tkachenko
4th Prize Second Bron MT

Draw  

3/4

ii) 3.ab? a3 4.b4 a2 wins. Or 3.Sxb3?

No. 8706 V.Dolgov and A.Maksimovskikh
5th Prize Second Bron Mt

Draw  

4/3

No. 8706: 1.Sg2† (Ba8? Ra6†;) Kg3 2.Sc3 (Be4? Rd4†;) Re6/i 3.Sf5†, with:
Kg4 4.Bg2/ii Re2 5.Bf3†!! Kxf3 6.Sd4† drawn, or
Kf4 4.Sg7/iii Rg6/iv 5.Sh5† Kg4 6.
Be4† Re6/v 7.Bf5†!! Kxf5 8.Sg7† draw.
Rxd7 6.Se8 draw.
ii) David Blundell casts a critical eye, suggesting that 4.Bd5, may draw: Re5
Kf6† Kh5 6.Sf7(g8)... 

No. 8707  V.Kalandadze
1st Hon Mention

Ka1,Ra8,Sb7,Sb2 + Kf6,Rd7,a3 4/3
1.Sg4†/i Kg5/i 2.Rg8†!! Kh4 3.Sc5!
Rd1† 4.Ka2 Rd2† (Rg1;Rh8†) 5.Kxa3 
Rg2 6.Se4† Rg4 7.Rh8 mate.
i) 1.Sc5? Rd1† 2.Ka2 Rd2†.

No. 8708  V.Kolpakov
2nd Hon Mention

Kd8,Sc3,b5 + Ka7,d5,f7,b3 3/4
1.Kc7 h2 2.b6† Ka6 3.b7 h1Q 4.b8Q†/i 
Ka5 5.Se6† Ka6 6.Sb8† Ka7 7.Sb5† 
Kb8 8.Sd7†? Qh2† 9.Kb6 Qg1†/ii 10.
Kc7! Qc† 11.Kb6 Qe3† 12.Kc7 Qf4† 
13.Kb6 Qh6† 14.Kc7 Qh2† 15.Kb6 
drawn.
i) 4.b8Q? Qh2† 5.Kc8 Qh8† 6.Kc7 
Qxc3† 7.Kd7 d4, Bl wins.
ii) d4 10.Sc7† Qxc7† 11.Kxc7 d3 12.

No. 8709  A.Dashkovsky
3rd Hon Mention

Kg5,Ba5,Sa1 + Kb5,Bg3,Sd5,Sd6 3/4
Kc3 7.Sa3 Kb4 8.Sc2† Kc3 9.Sa3† 
draw.
i) 1.Bd8? SF7† 2.Kg4 Be5 wins.
iii) 5.Sa3†? Kb4 7.Sc2† Kb3!

No. 8710 A.Skripnik
4th Hon Mention
Kz2,b3,d3,h4 + Kh2,a5,h3 4/3
1.h5 a2 2.Kd6t/i a3!/ii 3.h7 a2 4.h8Bt/i-iii
Kh1/v 5.Ba1ll/v h2/vi 6.Kg3 Kg1
7.Bd4† Kh1/vii 8.Kh3! a1Q 9.Bxa1 Kg1
i) 2.h3? Kh1 3.Kg3 h2 4.h6 Kg1.
ii) ab 3.h7 b2 4.h8Q b1Q 5.Qe5† Kh1
6.Qe4† mates.
iii) 4.h8Q? a1Q, after which 5.Qxa1 is
stalemate, while a staircase movement
beginning 5.Qb8† fails because the
square e5 is impassable.
iv) a1Q 5.Bxa1 Kh1 6.Kg3 h2 7.Kh3
Kg1 8.Bd4† Kh1 9.Be5.
v) 5.b else (or Bb4)? a1Q 6.Bxa1 h2
7.Kg3 Kg1 8.Bd4† Kh1, and W cannot
win the pawn with his king on g3
instead of h3.
vi) Kh2 6.Be5† Kh1 7.Kg3 transposes.
All notes are the work of David Blundell.

No. 8711 A.Motor
5th Hon Mention
Kd6,Rd2 + Kg1,g5,h5 2/3
I: position
II: wRe2 (not wRd2).
h1S† 5.Kf3 g4† 6.Kg4 Sf2† 7.Kf3! Sh3
8.Kg3 wins.
II: 1.Ke5 h4 2.Kf5/i h3 ....to 7.Kg3
(Kf3? Sd3)? Sd3 8.Re3 wins.
i) 2.Ke4? g4 3.Kh4 g3 4.Kb3 Kh1 5.Rb2
Kg1 draw.

No. 8712 Jorma Pitänen (Finland)
6th Hon Mention
Ke4,Sh7,h6 + Kf7,e5,e6,e7 3/4
1.Sg5† Kg6 2.h7 Kg7 3.Kxe5 Kh8 4.
Ke4!!/i Kg7 5.Kf4 e5† 6.Ke4 Kh8

No. 8713 S.Radchenko
1st Comm
Kf3,Sd2,Sf6 = Kh2,Rh1,Bh8,h5 3/4
1.Kf2, with:
Bxf6 2.Sf3† Kh3 3.Sg1† Kh2 4.Sf3†
Kh3 5.Sg1† Kg4 6.Kg2 Rh4 7.Sf3 Rh3
8.Sh2† Kh4 9.Sf3† Kg4 10.Sh2†, draw,
or
Ra1 2.Sf3† Kh3 3.Sg5/g1 Kh4 4.Sf3†
Kh3 5.Sg5/g1† Kh2 6.Sf3† Kh1 7.Sxh5
draws, not 7.Se4? h4!
As David Blundell points out, this
study's soundness assumes that GBR
class 0116 is a general win.

No. 8714 A.Khlebin
2nd Comm
Kc1,Bd6,Bg8,b6 + Ka5,Ra6,a7 - 4/3
1.b7 Ra6† 2.Bc4! Rxe4 3.Kd2/i Rd4†
4.Kc3 Rb4 5.Bxb4† Ka6 6.b8Q† wins.
i) 3.Kb2? Ka6 4.b8Q Rb4†.

No. 8715 Yu.Akobia
3rd Comm
Kf7,Ra3,Sh3 = Kd1,b6,c3,e3 3/4
1.Ra3! c2 2.Rd3† Ke1 3.Sf4! c1Q 4.
Rxe3† Qxe3 5.Sg2† draw.

No. 8716 A.Oleinik
4th Comm
Kb7,h5 = Ka1,Bf2,g7 2/3
1.h6, with:
g5 2.Kc6 g4 3.h7 Bd4 4.Kd5 g3/i 5.
Kxd4 g2 6.h8Q g1Q† 7.Kd3† Kb1,
draw, or
g6 2.Kc6 Kb2/ii 3.Kd5 Ke1 4.Ke4 Kd1
h4 9.Kh1 drawn.
i) Be3 5.Ke4 g3 6.Kf3 Be5 7.h8Q Bxh8
8.Kxg3 draw.
No. 8717  A.Kvantrishvili
5th Comm
Kh5,b3,b5 + Kg2,b6,b7 - 3/3
1.Kg6 Kf5 2.Kf7!! Kf2 3.Kf6(e6) Ke3

No. 8718  N.Danilyuk
6th Comm
Kg2,Bc4,Se6 = Kf5,a4,d2,f2 3/4
1.Sd4+ Ke4 2.Sb5/i, and
9.Sc3+ and 10.Sxb2, drawn, or
f1Q+ 3.Bxf1 d1Q 4.Sc3+ Kd4 5.Sxd1
and 6.Sxa4 drawn.

No. 8719  N.Ryabinin
7th Comm
Ka1,Rg7,g5 = Kf8,Re2,Bb5,b6 3/4
1.Rg6 Re1+ 2.Kb2 Rb1+ 3.Kc2 (Kxb1?
Bd3+? ) Rb4/i 4.Rf6+ Kg8 (Ke8,g6)
5.Rg6+ Kh8 6.Rh6+ Kg8 (Kg7,Kc3)
7.Rg6+ Kg8 8.Rf6+ Ke7/g7 9.Sc3 Rf4+
i) Ke8 4.Rf6 (Rxb6? Bd3+? ) Rb4 5.g6
draws.

4th Bron MT, Ukraine
MT (fourth in a series!)
Judges: V.G.Samilo and A.Bezgodkov
(both Kharkov).
The 3rd Bron MT (Ukraine) has not yet been traced. The magazine has
potent solvers and anticipation-hunters, and since the 4th Bron MT was
informal significant testing has already been applied: eliminations are detailed
in the award. The confirmation time
was limited to one month.
Published in The Bug Delta Proble-
mist (Problemist pribuzhya), No.20,
carrying the date 18/iii/1992.

No. 8720  V.Tarasiuk
1st Prize Fourth Bron Mt

Win 4/3
1.Ra7+ Ke6 2.Ra6+/i Kd7 3.Sxa3 Rb4+
4.Ka8/ii Kc7 5.Ra7+ Kc6 6.Ra5 Kc7

As compensation for W's material plus
bR lords it over the W pieces. W
imaginatively counters threats of
perpetual check and mate. External
effects are few (4.Sc4!), but this
simplicity has its attractiveness.

No. 8721  V.Priniev
2nd Prize Fourth Bron MT

Black to move, draw 3/3
iii) b5 3. e5/v b4 4. h6/v b3 5. Kg7/v Be4 6. e6 b2 7. e7 Bg6 8. h7 Bh7 draw.
v) 4. e6? b3 5. e7 Bc6 6. h6 b2 7. h7 blQt wins.
vi) 5. h7? Be4+ 6. Kg7 Bh7 7. e6 b2 8. e7 Bg6 9. Kxg6 blQt wins.

"In this natural position, and having the move, Bl spruns the obvious capture of the central pawn and attacks the other pawn to provoke it to advance, but it is a trap! wK surprisingly defends with apparent loss of a tempo, exposing himself on the b1-h7 diagonal - a paradox! The most contentful study of the tourney, reeking of intrigue. However, BTM not only infringes convention, but lessens the logic."

No. 8722 A. Zaezhzai
3rd Prize Fourth Bron MT

1. g8Q Sxg8 2. Rd5 Be2/i 3. Ra5† Ba6 (Kb7;Rb5†) 4. Rxa6† Kb7 5. Ra5 Kb6 (b1Q;Rb5†) 6. Ra8 Kb7 7. Ra5 Kc6 8. Ra6† Kc5 9. Ra6† Kc4 10. Ra4† Kc3 11. Ra3† draw, Kc2 12. Ra2.

i) b1Q 3. Ra5† Kb7 4. Rh5† Qxb5 stalemate. Or b1R 3. Rxa5 Rb8† 4. Kc7.

"The intro based on stalemate leads to positional draw or perpetual check. The elements are familiar but find organic union here."

No. 8723 A. Golubev
Special Prize Fourth Bron MT


"The logical kernel is Wk's choice of square on move 2. The thematic try leads to the well known Kubbel study, but with colours reversed. In the solution Bl is short of a tempo, with stalemate lurking. A happy development of Kubbel's study."
The award quotes:
L. Kubbel, 1914
Kd3;Se6,h2 + Kg3,h4 3/2
1. h3 (Sg5†? Kg4?) Kg3 2. Sg5 Kf4 3. Se4 Kg3 4. Kd4 Kf4 5. Kd5 Kf5 6. Sc3/i Ki4 7. Se2† Kf3 8. Sg1† Kg2 9. Kc4 Kxg1

No. 8724  N. Rezvov and V. Chernous
1st Special Prize (for 'malyutka')

No. 8725  S. Radchenko
2nd Special Prize (for 'malyutka')

Draw 2/3

   /iii 4. Kf7 (Kf5? Kh4;) Kg4 5. Sh6 Bxh6
   6. Kg8 draw.

   h5 Kd4 Be5† 6. Ke3 draws.

   wins.


"Clearly wK must head for h1 at any price. bK intervenes to prevent this plan, ignoring the Greek gift, and his hp gets going. But W suddenly changes
tack, Réti-style, towards the rear, and the Greek gift must be swallowed after all. The brightest and best malyutka of the tourney, with pretensions towards becoming a classic."

No. 8726: 1. h4 188d5 2. h5 Be4† 3. Kf7/i
   Sc7 4. h6/ii Ke3 (Sd5;Kg7) 5. Kg8 Se8
   6. Kf7 (h7? Sf6;) Sd6† 7. Kg8/iii Se8
   Se6† 11. Kf6 Sf8 12. Kg7 Se6+ 13. Kf6,
   the second positional draw.

i) 3. Kg7? Sc7 4. h5 Se6† 5. Kg8 Sg5†
   wins.

ii) 4. Kg8? Se6 5. h6 Sg5 wins.

iii) 7. Kg7? Sf5† 8. Kg6 Sg3† 9. Kg7 Sh5†
   10. Kg8 Sf6† wins. Or 7. Kf8? Bb1
   8. Kg8 Se4 9. h7 Sf6†.
No. 8726     A.Selivanov
3rd Special Prize (for 'malyutka')

Draw 2/3

iv) $d6t 9.Kg8, is the first positional
draw.
Kf4 13.h7 Bh4 wins, the point of Bl's
move 4.
"A pair of positional draws with
minimal material, quite something! The
origins go back to Goetz, with change
of colours and stipulation, but also
here with bKd3."
The award quotes:
Goetz
Kg7,Bd5,Sh2 + Kc3,a4 - 3/2
1.Sg4 a3 2.Sf2 Kg2 3.Bf7 Kb1 4.Sd1
Kc2 5.Sg3† Kh2 6.Sc4† Lb3 7.Sc5† Ke2
8.Sc6 wins.

No. 8727     V.Kirillov and V.Kon-
dratyev
1st Hon Mention
Kg2,Rh2,Sa2 = Kb3,Ra1,Sb8,Sc2 -3/4
1.Rh3†/i Kxc2 2.Rh1 Se1† 3.Kf2 (Kg3?
Rc1;) Sd3† 4.Kg2 Sc2 (Se1†;Kf2)
5.Rh5 Sb3 (Sc6;Re5) 6.Rh1 Sc1 7.Rh5
Sb3 8.Rh1 draw.
i) 1.Rh5? Rxa2 2.Rb5 Sb4 wins. Or
1.Rh8? Sa6 2.Ra8 Rxa2.
"W hopes to exchange off the hemmed
in bR, alternating attacks on rank and
file. But there is also a positional draw
and a perpetual check. The thought is
interesting - but it is not new. The
position is static, all is set already in
the diagram"
The award quotes:
I.Vancura, 1917
Kb7,Rg6,Sb6 = Ke3,Sb8,Sd2,a2  3/4
1.Rg1 Sb1 2.Rg4 a1Q 3.Ra4 Sa3 4.
Rxa3† Qxa3 5.Sc4† draw.

No. 8728     N.Argunov
2nd Hon Mention
Kb6,h2,b3,g6 = Ke6,Bd5,Sc7    4/3
1.g7 Ke6 2.Kh7 Se8 3.g8S† Kf8 4.Sb6
Be4† 5.Kh8 Sd6 6.b4, with:
Bd3 7.b3 (b5? Bxb5;) Bc2 8.b5 Bxb3
9.b6 Bd5 10.Kh7 Be4† 11.Kh8,
zugzwang, or
Bc2 7.b5 (b3? Bxb3;) Sxb2 8.Sg4 Sd6
9.Se5 draw.
"The intro with S-promotion is
interesting, though forced. It leads to a
zugzwang where wK is under threat of
mate. Bl plays bh two ways in his
attempts to make his advantage tell,
but W counters with precise moves of
one or other wP. Not involved, but one
is attracted by the complex of ideas:
stalemate, checkmate, promotion,
zugzwang and the choice of play."

No. 8729     M.Alesevich
3rd Hon Mention
Kg6,Bg3,d6 + Kb6,Bb8,d5  3/3
Be1/ii Be7 5.Bh4, with:
Ba5 6.Bd8 Be4 7.Be7(b6) Bb4 8.Ba5
Kd5 14.Be7 wins, or
iii) 8.Bg3? Bf6 9.Be5 Bh4 10.Bg7 Kd6
11.Bf8† Ke6 draw.
W's move 4 is the logical kernel. Without bP it is drawn, so W proceeds actively, not giving it time to advance and free the e6 square for bK. When Bl finally thrusts the pawn on bK is short of the goal by just one tempo. The chess logic is interesting.

No. 8730 P. Arestov
1st Comm.
Kd4, Re6, Bf8 + Kd8, Bh2, Sh8, d5 3/4
i) 1. Rh6? Be5† 2. Kh2 Sf7† draw.
ii) Bg7† 7. Kh3 Be5 8. Rc8 wins.
"R+B domination of B+S takes place here on a background of 'equal rights' play: first W attacks and wins b5, and the Bl does the same to wB - and is lost. New it isn't, good technique it is."

No. 8731 A. Selivanov
2nd Comm.
Ka5, Re5, Bd5 = Kh3, Sd3, e2 3/3
1. Rh5† Kg2 2. Rg5† Kf2 3. Rf5† Ke3 4. Rf3† Kd2 (Kf3; Sd4†) 5. Rf2 Sd5 6. Sd4 e1Q 7. Sf5† Kc8 8. Sxe2 draw.
"Stays in the mind with its two successive R-offers and win of passed bP - before or after promotion. But one is left with the impression that even in a miniature the play could have been enriched at the cost of developed intro play."

No. 8732 L. Topko
3rd Comm.
Kg6, Se6, Se8 = Kg8, Re4, Rh5, Bg4 3/4
1. Sf6† Kh8 2. Sxe4 Re5 3. Sg4/g5 / Bh4 4. Kg6 Rf5† Kf6 (Kxe6?? Rg5†) Be6 (Re5; Kg6) 6. Sf7† Kg8 7. Sh6†, but not 7. Sd6? Re5.
i) 3. Sg6/g5 Be6† 4. Kg6, then Re8 5. Kf7 Re5 6. Kg6 Rf3†. "Not a complex study, with a curious choice on move 3, and echo-motivation in R+B against S."

No. 8733 L. Garayazilli (Khalilov)
Special Comm.
Ke2, Bf7, Sf4, Sf5 + Kd7, Be8, Sh1 4/3
i) 1. Bb3? ... 6...Bf1 draws.
"Move 1 is deep, clarified only at the end. The sparkling S-sacrifice leaves a strong impression (despite the familiarity of the resulting B+S domination of B), but the impression is less after we have seen the study by F. Richter."
The award quotes:
F. Richter, 1953
Kg4, Bh3, Se1, Sh2 + Ke5, Ba4, f2 4/3

No. 8734 A. Oleinik
Special Comm.
Kg7, Sd7, Sh5, g2 + Kc2, d3 - 4/2
1. Se5 d2 2. Sc4 d1S 3. g4 Sf2 4. g3 Sh3 5. g6 Sf4 6. g7 Sh5 7. g8S wins.

No. 8735 M. Alsevich
Special Comm.
Kg7, b6 = Ka2, Bd2, e7 2/3
1. Kb7/i Bf4/i 2. Kc6, with:
"wK's fight in two directions against bB and bP, the Reti idea, is shown with minimal force."
ANALYTICAL NOTES AND ANTICIPATIONS

All notes are contributions by Wlodek Proskurowski (USA). I [HHG] have checked his original notes and refuted a number of his entries in turn (which entries obviously do not appear in this column). What is left, seems to be fully justified, but the interested reader is encouraged to take another close look and not take these notes for granted as final verdicts.

Prospective contributors are requested to be careful not to put studies into question without supplying sufficient analytical evidence.

EG 98

EG#7574 (A. Shnaider, Comm. Birnov Memorial, 1987): Contrary to the claim, after 6.f5 there is no win, eg.: 6... b4 7.d5 Be8 8.d6 Kc5 9.e5 Kd5 10.f6 Ke6 11.g5 Kd7.
EG#7597 (E. Dobruscu, 1 Comm. SN, 1988): After 5.Ka8 Qh8 all White has is a draw.

EG 100


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EG 101

EG#7936 (A. Balemans, 6th Place, En Passant, 1988): Dual: 1.Kg4 works as well.
EG#7962 (A. Davranyan, 4 H.M., II Belokon MT, 1989): Dual, after 4... Ka2 5.b5 g5 6.hxg5 (instead of 6.b6) Ka1 7.b6 a2 8.Kd3 Kb2 9.b7 a1Q 10.a8Q wins the 4000.20 ending.
EG#7979 (K. Solja, Special Comm, Dunder MT, 1989): "C" Experts: After 1.b4 g5 (... 5.b8Q g1Q 6.a4 etc. with easy advance to a7) doesn't White win?
EG#7980 (T. Palin, Special Comm, Dunder MT, 1989): Also wins 4.Sd7.

EG 102

EG#8079 (G. Amiryam, Comm, Kazantsev Jubilee Ty, 1986): Unsolvable after 1... Bh3 2.Bb2 Kf1 3.c7??Bg2 mate, or 2.c7 Bxc7 3.Bb2 Kf1 4.Bxc7 Bg2+ =; also 1... Kd2/d1/e1 2.Bh2 Bb5 draws.
EG#8167 (D. Gurgenidze, 1st Prize, The Problemist 1986-87): A clear draw is also achieved with 1.Qxf5 g2+ 2. Rxh3 g1Q+ 3.Qf2 Re4+ 4.Kf3+ and there is no time for Rf4+.