

July 1979

**THE 'ROYCROFT JUBILEE'
TOURNEY OF "EG"**

Report by the tourney judge: John Roycroft (50th birthday: 25.vii.79)
Closing date: 30.xii.78
Provisional award published: EG57, 1979.

What an extraordinary tourney! Extraordinary in so many ways. 274 entries, each of them a distinct, original study. Surely a world record. Think of the labour of rendering them 'anonymous', a labour which, all unsuspecting, Richard Harman undertook. He had never done this before and admits to thin acquaintance with foreign tongues. Think, then, too, of Olive Harman, Richard's wife! Think of the prize fund. What prize fund? Well, the announcement invited contributions towards the fund, and in they came. Adam Sobey, whose idea (monstrous, it now seems!) it was to hold the tourney, himself drummed up money by dint of ingenious and even clandestine means which I am not prepared to divulge! Indeed, I do not know how he raised so much -- was it by persuading friends not to cough up their proper television licence fees this year, but to support the EG 'Jubilee' instead?

Think of the judge. Fortunately, I had declined several invitations to judge other tourneys this year, including, sadly, the prestigious one run in conjunction with the 1978 Argentine Chess Olympiad. Then, it just so happened, I had to spend much of the first half of 1979 attending exhausting professional courses, courses where most of my fellow-

students were young enough to be my children. I learned in the proverbial hard way that the half-century brain is not as agile as the quarter-century version. To compensate for suppleness and speed of reaction, one needs time -- which may not always be available. The result is pressure, tension.

The 'Jubilee' has taught me the same lesson, and just as sharply. How does one set about looking at, let alone judging, 274 studies? The main prerequisite is time, time, and more time. And I simply did not have the time.

The first opportunity I had to scan the entries, I was, may God and composers forgive me, disappointed. It seemed that there was no outstanding, brilliant idea among them. Apart from shortage of time, the main contributory cause of my 'blindness' was the sheer effectiveness of the neutralisation. Non-move text had been excised. In theory, naturally this is the right approach, in order to encourage objectivity. But it puts on the judge the burden, the onus, the responsibility, to identify the composer's idea. Sometimes the idea is obvious.

But sometimes the obvious idea is not what the composer had in mind. Sometimes it is just the top layer. And so it proved. In many cases I simply failed. Particularly I failed where an ambitious idea demands a complex setting, with involved supporting variations, where the 'theme' is all but submerged and invisible. But should not a study be judged in the light of the composer's **intention**? Yes... and no... We are in deep water. However that may be, in retrospect I know that, at least in a tourney of

this size, it would have been preferable (and I know that the Harmans will read this) to have supplied the judge with exactly what the composer himself provided, in the original handwriting or typescript, despite the major objection that anonymity would have been largely lost. (The handwriting and idiosyncrasies of established composers are familiar to me.) The essential question has to be: which is the more important, anonymity or chess content? However desirable anonymity of authorship may be (to make the judging process as unprejudiced as possible), chess must have the priority.

Early in May, then, I travelled across North London to Richard Harman's house with my list of the 'top 50' studies. I returned with the complete set of original manuscript entries (which of course I was seeing for the first time) only to discover, in the course of a long week-end, the enormity of my omissions. There were masterpieces that I had not even noticed, had not included, having rejected them for superficial reasons -- however human the failing of superficiality may have been!

What was I to do? Already 50 had been selected, an enormous total for a single study tourney award, the limit being reinforced by the 'thematic' connotation of '50'. How could EG publish a larger number? Well, no sooner is the question posed, than it is answered. Of course there can be over 50 -- just as I hope to be! That is why, dear readers, you will find in this issue over 70, and a feast. The prize fund? Well, that will just have to be elastic.

Details of the feast ... in a few moments.

First and foremost, the occasion calls for a more personal note. For over 170 study composers to respond to the rallying-cry is certainly due in no small measure to the organisational expertise built up in the 13 or more

years since EG's first 'Jubilee' tourney -- for which there were just 22 entries. We now know how to generate world-wide publicity and to impose on it the right time-scale, particularly with respect to a distant closing date, in order to secure re-publication in other magazines, themselves with long lead-times. But on top of, and quite apart from, the operational expertise, is, or so I feel, a strong personal element. Composers seemed to be composing, or competing, for me. Composers who have not composed, or from whom I had not heard, for several, or many, years, sent in entries, and their best.

And the quality is amazingly high. The gradation from '1st Prize' to '12th Commend' is very gradual. And then think of the feelings of an editor, having to reject 200 originals The other great personal pleasure is at the mix of known and unknown names. Mr. Ionchev of Bulgaria, for instance, is known to me only as an occasional composer of problems, and here he takes the 2nd Prize. Other names are, to me, utterly new. There is joy in the realisation that the study art is alive and in such good health.

And that is not all. Schoolboys entered, who will never have heard of me, or of "EG", before. Scores of entries came accompanied by letters of good wishes and encouragement. Even the chess content of the entries seemed (an illusion or a fact?) to be suffused with echoes of some of the themes which, in my exiguous composing career, have particularly intrigued me: bishop and knight against knight; queen and pawn endings; underpromotions and echoes of all sorts; stalemates with pins. Again, perhaps it is well enough known that I have a penchant for (but very little composing success with) systematic manoeuvres, and the exploration of the *recherché* corners of endgame theory. These themes, and naturally many more, abound in

the studies entered -- and in the studies chosen. Thank you, and thank you again, everybody.

The personal element could not, humanly speaking, be eliminated from the award. I hope that what I have done will not offend any composer, since on this occasion offence is at the opposite end of my spectrum of motivation. (From sad experience, however, I know that the unintended offence, where hurt party and culprit are alike in their innocence, can be as real, and lasting, as the deliberate variety.) What I have endeavoured to do is to conduct two tourneys, a 'major' and a 'minor'. The 'major' tourney is normal and formal, to be treated as such by all involved. The 'major' tourney should contain the best (36 in this case) of all the entries, as far as I can judge (see the preceding paragraphs!) impersonally. This tourney has a confirmation time (of 3 months) and will have eliminations before the prizes are sent out. The 'minor' tourney, on the other hand, is purely a 'personal choice'. Solvers and others who devote their attention to the 'minor' tourney, may well find not only enjoyment, but data peculiar (!) to, or at least indicative of, my tastes and preferences. (Psychological analyses welcomed!) For the 'minor' tourney there will be no eliminations, and the prizes will be despatched at once. To avoid 'ranking', the minor tourney is presented in **GBR** sequence.

Now, it follows from this unusual diathesis that there will be unpublished, unselected, studies, that are 'better' than the 'personal choice' selection, and not noticeably 'worse' than the 'major' event honoured studies. Therefore, a composer who finds that his entry or entries have not been selected should not be overly disappointed or aggrieved. Think that even the last of the 'Commended' might figure in the front rank of many a tourney run on a smaller scale.

It will not surprise me if 'rejected' entries figure prominently in awards elsewhere in due course.

I have also decided to include a special, small section, for 'young' composers. Naturally, I know the composer's age only when he (or she) tells me, and it could be that some very young composers already feature in the 'major' and 'minor' sections, since so many names are totally new to me. But I have taken the liberty to publish the full addresses of the young composers who volunteered their ages. Perhaps they will wish to correspond with each other and to help forge those links of national and international cooperation which the closing years of this century so urgently demand. The part that the endgame study can play in this need not be so insignificant, for all that it will not be spectacular. The study springs from deep recesses of the mind -- and works at those same deep levels.

John Roycroft
International Judge of
Chess Endgame Studies
London, May 1979

****ALL COMPOSITIONS ENTERED FOR THE "ROYCROFT JUBILEE" TOURNEY AND NOT PUBLISHED IN EG57 REVERT IMMEDIATELY TO THEIR COMPOSERS****

*****CONFIRMATION TIME*****

The present award, in EG57, is provisional for Nos. 3787-3822. Confirmation time **starts** on the last day of the month of issue (see front page). Confirmation time **finishes** three whole months later. (Example: if EG57 is dated July, 1979, confirmation time finishes on 31.x.79.) All analytical demolition claims (**full** analysis) and serious anticipation claims (with the prior art enclosed) to AJR before the end of confirmation

time. The absolute award will be published in EG as soon as possible. (All other analytical comments to go to Neil McKelvie, please.)

THE ENTRIES

287 were received by Mr. Harman, but this reduced to 274 after the elimination of those that were invalid, by reason of being direct-mate problems, or versions corrected or withdrawn, or duplicated. Total of composers: 170.

Total of countries: 26. The largest number from a single composer: 10, this number being entered by both J. Vandiest (Belgium) and G.N. Zakhodyakin (USSR). There were many jointly composed entries, especially among the 97 composers from the USSR.

Composers' names are listed below. The list is complete, but initials are omitted, except where they seem to be desirable to distinguish between composers of the same, or similar, names.

ARGENTINA: Carlsson, Fenoglio, Grigera, Iriarte, Maggi, Mugnos.

BELGIUM: Vandecasteele, Vandiest.

BRAZIL: da Silva.

BULGARIA: P.D. Dimitrov, Ionchev.

CZECHOSLOVAKIA: Bunka, Jurco, Kopac, Kos, Polasek, Sedlak, Sevcik.

FINLAND: Breider, Hurme, Kaila, Olin.

FRANCE: Letzelter.

GERMANY (East): Klotz, Walke-witz, G. Walter.

GERMANY (West): Curth, Gockel, Hufendiek, Lauer, Trautner.

GREAT BRITAIN: Allan, Beasley, Bent, Blandford, Lemmey, Mont-gomerie, Whitworth.

GREECE: Frangoulis.

HUNGARY: Koranyi.

INDIA: Sahasrabudhe.

ISRAEL: Afek, H. Aloni, Hoch, Komai, Zagah.

ITALY: Paoli.

NETHERLANDS: Balemans, Mar-witz, Sammelius, Sanderse.

NEW ZEALAND: Emil Melnicenko.

NORWAY: Blikeng.

POLAND: Dawidow, Fatyga, Halski, Krosny, Lewandowski, Milewski, Pawlowski, Rusinek.

ROMANIA: Dobrescu, Gheran, Janosi, Lupu, Nestorescu.

SOUTH AFRICA: van Tets.

SPAIN: Ibran, Ramos.

SWEDEN: Akerblom, Lindgren.

URUGUAY: Dante Diaz.

USSR: Airepetyan, Aitov, Akobiya, Aliakperov, Amiryan, Anurin (? from Vladimir), Asaba, Aseev, Bazlov, Belokon, Bondarenko, Bor, Bordenyuk, Borisov, Botokanov, Bron, Chebanov, Chudinovskikh, Dadunashvili, Dolgov, Dvizov, Elksnis, Evdokimov, Gerasin, Gogberashvili, Golovkov,

Gurgenidze, Gutman, Kakovin,

Kalandadze, Kapusta, Kapustin,

Kasparyan, L. Katsnelson, Khait,

Khatyamov, Khortov, Kichigin,

Kirillov, Kislyak, Kopnin, A.I.Kotov,

I.L. Kovalenko, V.S. Kovalenko,

Kozlov, Kralin, Krikheli, Krivenko,

Krzhevitsky, A.I.P. Kuznetsov, An.G.

Kuznetsov, Makletsov, Maksimov,

Maksimovskikh, Mal yuk,

Mansaliisky, Matryonin, Melnikov,

Mitrofanov, Motor, Moz-Zhukin,

Murzikov, Nadareishvili, Neidze,

Neishtadt, G. Novikov (Minsk), V.

Novikov (Moscow), Olympiev, Orlov,

Pagava, Peipan, Pikhurov,

Pogosyants, Pozdnyak, Rakov,

Razumenko, Serov, V. Shanshin

(Osh, Kirgizia), V. Shanshin (Omsk),

Shknevsky, Shkurovich-Khazin,

Sichev, Sidorov, Sochniev, Soloviev,

Strehlau (? Leminabad, Tadjikistan),

Stolyarov, Tamkov, Tavariani,

Tkachenko, Tjavlovsky, Voronin,

Voropaev, N. Zaitsev (Krasnodar),

Zakhodyakin, Zharikov, Zikov.

YUGOSLAVIA: Dukic.

This tourney has done wonders in improving my knowledge of geography!

THE PRIZE FUND

Michael Bent, Stanley Collings, Heinrich Fraenkel, Richard Harman, Rodriguez Ibran (Spain), the Rueb Foundation (Netherlands), Adam Sobey, Brian Stephenson, Ettore Volta (Italy). Total: £ 119-11. This amount has to cover not only the bulk of the prizes themselves, but the additional postage, packing, and extra copies of EG printed.

THE PRIZES

No actual prizes were indicated in the original tourney announcement. Even with the handsome fund, though, something drastic is required to permit recognition of some 70 honoured entries. Of course, every competitor, whether successful or not, will have been sent a copy of EG57.

1. After the conclusion of confirmation time, the composers of the surviving studies from the 'major' award will receive their prizes. These may be in cash, or book, or magazine subscription manifestation.
2. Composers in the 'minor' and 'junior' sections will each receive a copy of TEST TUBE CHESS, donated by myself. These prizes will be distributed at the same time as EG57.

Due to the sheer volume of distribution, I regret that I cannot enter into correspondence on this matter.

ACKNOWLEDGEMENTS

Mr. Harman's anonymising labours, all by hand, have already been mentioned. He also meticulously acknowledged every entry, and listed them by composer, wherever the name was decipherable! But he examined each entry, as well, for anticipations -- sometimes, at my request, more than once. Think of **that!** I am most grateful, too, to Grandmaster John Nunn for his powerful response to requests for the testing of particular studies. It goes almost without saying that not all studies in the award have been thoroughly tested.

All non-analytical notes are by the judge, though they may have been prompted by indications from the composer. The digits below the diagrams, in the middle, are the GBR code (see back page) for the force present.



John Roycroft, 1978

ROYCROFT JUBILEE TOURNEY, 1978
Major Section
Provisional Award, with mini-comments

PRIZES

1st	No.3787 (265)	Rusinek	Economical super-task.
2nd	No.3788 (102)	Ionchev	Stunning finale.
3rd	No.3789 (198)	Vandecasteele	Miniature perfection.
4th	No.3790 (118)	Kos	Systematic brilliance.
5th	No.3791 (057)	Bazlov	Elegant throughout.
6th	No.3792 (069)	Kasparyan	Connoisseur's theme.
7th	No.3793 (284)	Gurgenidze	Lasting echo.
8th	No.3794 (226)	Dobrescu	Scheming bishops.
9th	No.3795 (245)	Kralin	Sharpness, subtlety.
10th	No.3796 (074)	Pogosyants	Bubbling energy.
11th	No.3797 (281)	Nadareishvili	Jiu-jitsu rooks.
12th	No.3798 (028)	Kapusta	Needle pins.

HONOURABLE MENTIONS

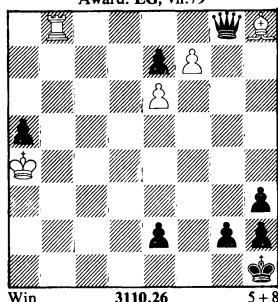
1st	No.3799 (082)	Hoch	Fate, in Nature.
2nd	No.3800 (229)	Dvizov	Royal congestion.
3rd	No.3801 (231)	Ibran	Lunar phases.
4th	No.3802 (083)	Afek	Whirring springs.
5th	No.3803 (246)	Kralin	Thematic repetitions.
6th	No.3804 (056)	Melnikov	Compulsively attractive.
7th	No.3805 (058)	Bazlov	Quiet power.
8th	No.3806 (285)	Gurgenidze	Doubled doubling.
9th	No.3807 (007)	V. Shanshin	Impressive manufacture.
10th	No.3808 (127)	Bor	Exciting inevitability.
11th	No.3809 (090)	Mansarliisky	Prolonged agony.
12th	No.3810 (097)	Letzelter	Knightingales...

COMMENDED

1st	No.3811 (006)	Balemans	Associated analyses.
2nd	No.3812 (055)	Dolgov and Al.P.Kuznetsov	Battery practice.
3rd	No.3813 (012)	Marwitz	Chameleon theory.
4th	No.3814 (187)	Peipan	Slow, steady.
5th	No.3815 (211)	Polasek	Pocket symphony.
6th	No.3816 (075)	Pogosyants	Revelatory twist.
7th	No.3817 (046)	Zikov	Unsuspected depth.
8th	No.3818 (081)	Aloni and Hoch	Hurricane fights monsoon.
9th	No.3819 (289)	Solovyov	Familiar, yet fresh.
10th	No.3820 (009)	Bron	Neat net.
11th	No.3821 (033)	da Silva	Great mate.
12th	No.3822 (209)	Belokon and Moz-Zhukin	Horse waltz?

DIAGRAMS AND SOLUTIONS

No. 3787 **J. Rusinek**
1st Prize, Roycroft Jubilee, 1978
Award: EG, vii.79



Win 3110.26 5+8

No. 3787: Jan Rusinek (Warsaw, Poland).

1. Rb1+ (fgQ? e1Q;) 1., e1Q/i 2. Rxe1+, with 3 lines:

2., glQ 3. fgQ Qxel 4. Qa8+ Kgl 5. Bd4+ (Kfl; Qf3+).

2., glB 3. fgB/ii Kg2 4. Bh7 Kf2 5. Be4 wins/iii.

2., glS 3. fgS/iv Kg2 4. Sxe7 hlQ 5. Sf5/v Kf2/vi 6. Rf1+ (e7? Qc6+;)

6., Kxfl 7. Sg3+ Kg2 8. Sxhl.

i) 1., glQ 2. fgQ Qxbl 3. Qa8+ Kgl 4. Bd4+ Kfl 5. Qhl mate.

ii) 3. fgQ? stalemate. 3. fgS? Kg2 4. Sxe7 hlQ 5. Sd5/vii Kf2(f3) 6. e7 Qxd5 7. e8Q Qa2+ 8. Kb5 Qd5+ 9. Ka6 Qd6+ 10. Kb7 Qd5+ draw.

iii) 5., Kxel 6. Kxa5 (or Be5) 6., Bc5 7. Be5 and 8. Bxh2.

iv) 3. fgQ? stalemate. 3. fgB? Kg2 4. Bh7 Kf2 5. Be4 Kxel 6. Be5 Kf2 7. Bxh2 Sf3 8. hB- h2 9. Bxf3 Kxf3 10. Bxh2 Ke4, or, in this, 6. Bf6 Se2 7. Be5 (Bxe7, Sc3+;) 7., Kf2 8. Kxa5 Sg3.

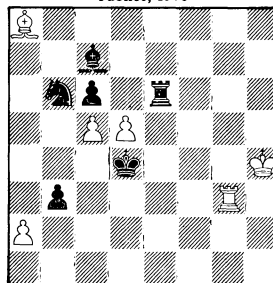
If, here, 4. Bd4 hlQ, both 5. Rxgl+ and 5. Bh7 Sf3 only draw, as bK can capture wPe6.

v) 5. Sd5? Kf2 6. e7 Qxd5 7. e8Q Qa2+.

vi) 5., Qh2 6. Be5. 5., Kf3 6. e7 Qh2 7. e8Q Q2+ 8. Kb5, though 7. Sd4+ Kg4 8. Re4+ Kg5 9. Se6+ Kf5 10. Rf4+ wins too.

vii) 5. Sf5 Kf2 6. Re2+ (e7, Qc6+;) 6., Kxe2 7. Sg3+ Kf3 8. Sxhl Bc5 draw (bK chases wPe6, not Shl).
"75% of a 'Babsontask' in a study! Great economy."

No. 3788 **I.I. Ionchev**
2nd Prize, Roycroft Jubilee, 1978



Draw 0443.32 6+6

No. 3788: I.I. Ionchev (Kula, Bulgaria).

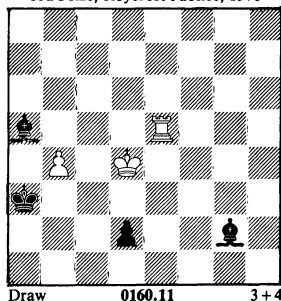
Apart from wK, every W man (and most Bl) is under attack. If 1. Rxb3? Sxd5 wins. Or 1. de? Bxg3+ and 2., Sxa8.

1. Rg4+ Re4 2. Rxe4+ Kxe4 3. cb Bd8+ 4. Kg4 ba 5. dc/i a1Q 6. c7+ Qxa8 7. b7 draws, if 7., Qa5 8. c8Q.

i) 5. b7? Bc7 6. dc Ke5 wins.

"Have you ever seen anything like it? At the finish, on an open board, Bl, with the move, is Q+B ahead, and is not in check, against but 2Ps. A draw? Impossible! Before this study, anyway. The 6 captures in the course of the solution are a pity, of course, but that final position ...! (Actually, a similar set-up occurs in an variation of Nadareishvili's No. 163 in EG 4 -- Ka8/d7=, Vecherny Leningrad, 1965.)"

No. 3789 I. Vandecasteele
3rd Prize, Roycroft Jubilee, 1978



Draw 0160.11 3+4

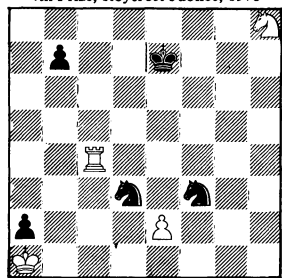
No. 3789: Ignace Vandecasteele (Wilrijk, Belgium).

1. Kc3 Bxb4 + 2. Kc2 Bc6 (for Ba4 +) 3. Re3+ Ka2/i 4. Re2/ii Ba4 + 5. Kd3 Bb5 + 6. Kc2 Bxe2 stalemate.

i) Another (quite well-known, eg Prokop) stalemate results from 3. ..., Ka4 4. Rd3 Be4 5. Kdl Bxd3, but W should not play 4. Re2 here (relying on a4 being unavailable to bB), because 4. ..., d1Q + 5. Kxd1 Bf3 wins.

ii) But this move is on here because W's next move now leaves dP pinned. "Perfection. Every move has its point. Nothing deep, but everything pertinent."

No. 3790 V. Kos
4th Prize, Roycroft Jubilee, 1978



Black to Move, 0107.12 4+5
White Wins

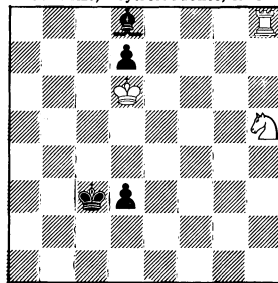
No. 3790: Vladimir Kos (Brno, Czechoslovakia).

1. ..., Sd2 2. Rc7 + Kd8 3. Rc2 Sb3 +

4. Kxa2 Sd4 5. Rc3 (Rd2? Scl + and ... Sxe2;) 5. ..., Sf4 6. e3 Sd5 7. Rc4 Sf5 8. e4 Sd6 9. Rc5 Sf6 10. e5 Sd7 11. Rd5 wins, for 11. ..., Se4 12. Kb3 and (with care) the material advantage will win.

"There is great beauty in the stylish realisation of this thematic idea: systematic manoeuvre involving wR and wP against bSS. For a more complex example, see EG16. 748. The only reservation I have is the lack of a neat termination."

No. 3791 Y. Bazlov
5th Prize, Roycroft Jubilee, 1978



Win 0131.02 3+4

No. 3791: Y. Bazlov (Primorsky Krai, USSR).

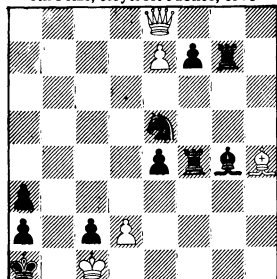
1. Sg3 d2 2. Se4 + Kd3 3. Sxd2 (Kd5? Bb6; Rh1, Kc2;) Bf6 4. Rh2/i Bg5 5. Sf3 Bf4 + 6. Se5 + Kd4 7. Rh5. A position of reciprocal zugzwang. 7. ..., Bg3 8. Rg5/ii Bf4 9. Rg4 Ke4 10. Rh4. A further position of reciprocal zugzwang. 10. ..., Kf5 11. Kd5 Bxe5 12. Rh5 + wins.

i) 4. Rh6? Bg5 draws. 4. Rf8? Bc3 5. Sb3 Bb4 + 6. Sc5 + Kc4 7. Rc8 Ba3, positional draw.

ii) 8. Rf5? Bh2, with zugzwang operating against W, for instance 9. Rh5 Bf4 10. Rh4 Ke4 11. Rg4 Kf5, or 9. Rg5 Ke4 10. Rh5 Bg3, in both cases with a draw.

"The variations balance each other like a fugue, and without resort to symmetry."

No. 3792 G.M. Kasparyan
6th Prize, Roycroft Jubilee, 1978



Draw 1643.25 5+10

No. 3792: G.M. Kasparyan.

1. Qb5/i Sd3 + 2. Qxd3/ii ed 3. e8Q Be6/iii 4. Qxe6 Rg5/iv 5. Bf2/v and there are 2 thematic lines:

5. ..., Rg1 + 6. Be1 Rb4 7. Qxa2 + Kxa2 stalemate, with bR (the one from g7) pinning wB.

5. ..., Rb5/vi 6. Bd4 + /vii Rb2 7. Qf6 Rxf6 8. Bxf6 stalemate, with wB returning the compliment and pinning bR (the one that came from g7). This final position is one of reciprocal zugzwang.

i) 1. Kxc2? Bf5 2. Qb5 e3 + 3. Kb3 ed 4. Qe5 + Kbl, or here, 2. Bf6 e3 + 3. Kb3 ed 4. Bxe5 + Kbl.

1. Qb8? Rf1 + 2. Kxc2 Bdl + 3. Kc3 Rf3 + 4. Kd4 Sc6 + 5. K- Sxb8.

1. Qd8(h8)? Rf1 + 2. Kxc2 Bdl + 3. Kc3 Kbl.

ii) 2. Kxc2? Bdl + 3. Kxd1/viii Rgl + 4. Kc2/ix Rcl + 5. Kb3 Rbl + wins.

iii) 3. ..., Rg5 4. Qh8 + f6 5. Bf2 Rb5 (Rh4; Qxf6 +, Rb2; Bd4) 6. Qxf6 + Rb2 7. Bd4 Rxf6 8. Bxf6, positional draw.

iv) If 4. ..., Rf1 + 5. Be1 fe, stalemate with pin of wB by the other bR.

v) 5. Qe3? Rf1 + 6. Be1 Rb5 7. Qxd3 Rxe1 + 8. Kxc2 Rb2 + 9. Kc3 Rcl + 10. Kd4 Rb4 + 11. K- Kb2.

vi) 5. ..., Rb4 6. Qf6 + Rb2 7. Bd4 draws, g1 being defended by wB.

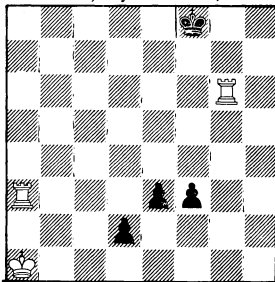
vii) This and the next move are interchangeable.

viii) 3. Kc3 Rg8 4. e8Q Rxe8 5. Qxe8 Kbl.

ix) 4. Ke2 Rxh4 5. Ke3 Rel + 6. Kd4 Sb2 7. e8Q e3 +.

"At first I thought 'just a lot of complex shut-offs' The composer, I learn, worked on this remarkable reversed-roles pinning idea for 33 years, first thinking of it in the year 1945."

No. 3793 D. Gurgendze
7th Prize, Roycroft Jubilee, 1978



Win 0200.03 3+4

No. 3793: D. Gurgendze (Chailuri, Georgian SSR).

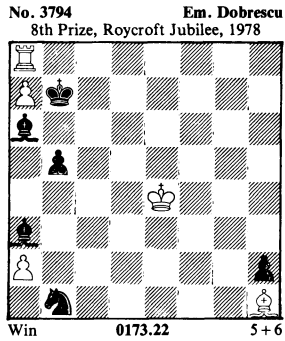
1. Rgl (Rd3? e2); 1. ..., f2/i 2. Rfl dlQ + /ii 3. Rxd1 e2 4. Rf3 + Kg7 5. Rg3 + Kf6 6. gRgl with two echo variations: 6. ..., Ke5 7. gRel/iii or 6. ..., Kf5 7. dRfl, winning in either case.

i) 1. ..., e2 2. Rxf3 + Ke7 3. Re3 + and 4. Rxe2.

ii) 2. ..., e2 3. Rxf2 + Kg7 4. Rg3 + and 5. Rh2 mate.

iii) 7. Kb2? edQ 8. Rxd1 Ke4 9. Kc2 Ke3. Alternative wR moves all fail to win, eg 7. dRfl? fgQ 8. Rxgl Kf4, and this try is echoed in the 6. ..., Kf5 line.

"A miniature whose charm grows, and grows!"



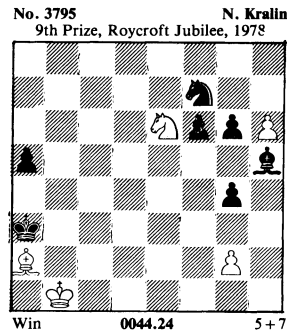
No. 3794: Emilian Dobrescu (Bucarest, Romania).

1. Kd3+ Kb6 2. Kc2 b4/i 3. Kxb1 Bd3+ 4. Kal Ba6 5. Bg2/ii Bf1 6. Bf3 Be2 7. Be4 Bd3 8. Bd5 Bc4 9. Bc6 Ba6 10. Bh1 Bb7 11. Rb8, or 10. ..., Bc1 11. Rc8 If 9. ..., Ka6 10. Bh1 (John Nunn).

i) 2. ..., Bc5 3. Rc8 Sa3+ 4. Kb3 Kxa7 5. Rxc5 Sc4 6. Rh5 Kb6 7. Kb4. ii) 5. Bc6? Bc4 6. Be4 Be2 7. Bd5 Bd3 8. Bf3 Bf1 9. Bh1 Ba6. But after 5. Bg2, 5. ..., Bb5 6. Rb8+, or 5. ..., Be2 6. Re8.

iii) John Nunn indicates 7. Rh8 Kxa7 8. Rxh2 when W would win on material if wK can escape, but this is impossible without loss of aP. If wB goes to a2-g8 diagonal, bB shifts to bl-h7.

"A beautiful systematic manoeuvre - just to give Black the move."



No. 3795: N. Kralin (Moscow, USSR)

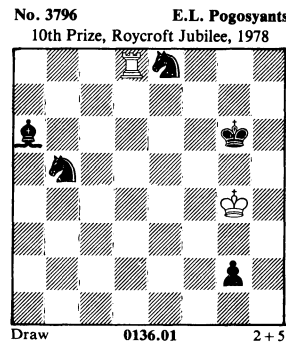
1. h7 Sh8/i 2. Sg5/ii fg (g3;Sf7) 3. g3 a4 (Kb4;Kc2) 4. Bg8/iii Kb4 5. Kc2 (Kb2? a3+;) 5. ..., Kc5 6. Kc3 (d3) Kd6 7. Kd4 Ke7 8. Ke5 Kf8 9. Kf6 a3 10. Ba2 wins by zugzwang.

i) 1. ..., g5 2. Sf4 gf 3. Bf7. 1. ..., g3 2. Sd8 Sh8 3. Sf7.

ii) 2. Sf4? g3 3. Be6 Bd1 4. Kc1 Bd3 5. Bg8 and ..., a4 2. Sd8? g5 3. Kal Bg6 4. Bb1 f5.

iii) Thematic try: 4. Ka1? Kb4 5. Kb2 Kc5 6. Kc3 Kd6 7. Kd4 Ke7 8. Ke5 Kf8 9. Kf6 a3 and W is in zugzwang, 10. B- a2 11. Bxa2 stalemate.

"The theatre of war switches dramatically, several times. Interest is maintained throughout. Superb technique."



No. 3796: E.L. Pogoyants (Moscow, USSR).

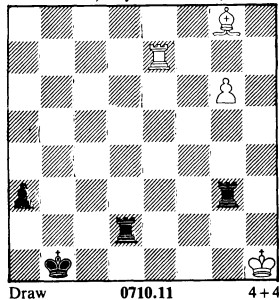
1. Rdl Sc3 2. Rgl Sf6+ 3. Kh3/i Bfl 4. Rxg2+ (Kh2? Sg4+;) 4. ..., Sg4 5. Kg3 Se2+/ii 6. Kf3 Sd4+ 7. Kg3 Sf5+ 8. Kf3 Sh4+ 9. Kxg4 Sxg2 10. Kg3 and picks up one of the Bl minor pieces in a few moves.

i) 3. Kf3? Bb7+ 4. Kf2 Sg4+ 5. Kg3 Se2+.

ii) 5. ..., Se4+ 6. Kf3 Sg5+ 7. Kg3 Se4+ 8. Kf3.

"A lovely, mercurial position emerges from the chrysalis with Bl's move 4."

No. 3797 G.A. Nadareishvili
11th Prize, Roycroft Jubilee, 1978



No. 3797: G.A. Nadareishvili (Tbilisi, Georgian SSR).

1. g7 a2/i 2. Re1+/ii Kb2 3. Bxa2 Kxa2 (Rxe7;Be6 or Bc4) 4. Re2/iii Rh3+ (Rxe2;g8Q+) 5. Kgl Rg3+ 6. Khl Rb2 7. Rg2 and whichever bR takes, 8. g8Q+ Rxe8 is stalemate.

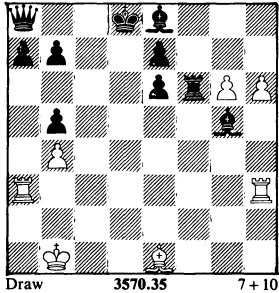
i) 1. ..., dRg2 2. Re1+ Kb2 3. Bd5 draws.

ii) If, here, 2. Bxa2+?, then the recapture is with bR.

iii) Extraordinary point: 4. g8Q+? Rxe8 5. Ral+ and bK marches via d5 and e6 to d8. The last good wR check will be on e7.

"B1's move 6 is very, very good. Wh's reply is out of this world..."

No. 3798 V. Kapusta
12th Prize, Roycroft Jubilee, 1978



No. 3798: Viktor Kapusta (Sumy, USSR).

1. hRd3+/i Kc7/ii 2. h7 Bxe6/iii 3.

Rc3+ Kb6 4. h8Q, with 2 lines:

4. ..., Qxh8 5. Bf2+ Rxf2 6. Rc6+ -xc6 stalemate.

4. ..., Bxd3+ 5. Kal Qxh8 6. Bf2+ Rxf2 stalemate.

i) Among Bl's threats were 1. ..., Bxe6+, this being the riposte to both 1. g7? and 1. h7?

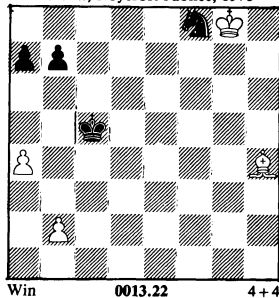
ii) 1. ..., Bd7 2. g7 Kc7 3. h7 Rf8 4. h8Q Rxh8 5. aRc3+ Bc6 6. Bg3+ Kb6 7. Bf2+ perpetual check (repetition).

iii) 2. ..., Rf1 3. aRc3+ Kb6 (Bc6;g7) 4. g7/iv Rxe1+ 5. Kb2 Bf7 6. h8Q Re2+ 7. Kal Bg8 (Qg8;Rd8) 8. Qhl Be3 9. Rxe3 Rxe3 10. Qg1.

iv) 4. h8Q? Rxe1+ 5. Kb2 Re2+ 6. Kb1 Bf6 7. Rd6+ (Qh1? Bc6); 7. ..., ed 8. Qxf6 Bxe6+ 9. Kal a5, and wins, 10. Ra3 a4.

"Something completely different! Echo stalemate with chameleon echo pin of a (different) wR, at a distance from wK (ie not blocking a flight)."

No. 3799 Y. Hoch
1 H.M., Roycroft Jubilee, 1978



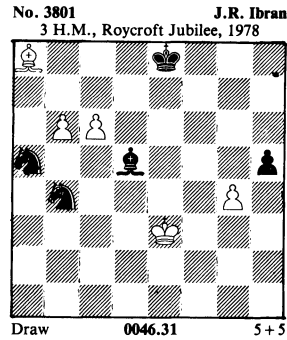
No. 3799: Y. Hoch (Petakh Tikva, Israel).

1. Be7+/i Kc4/ii 2. Kxf8/iii a5/iv 3. Ba3/v Kb3 4. Ke7 Kxa4 5. Kd6 b5/vi 6. Kc5 b4 7. Kc4 ba 8. b3 mate.

i) 1. Kxf8? Kb4 2. a5/vii Kxa5 3. Bf2 a6 4. Ke7 Kb4 5. Kd6 Kb3 6. Bd4 a5.

ii) 1. ..., Kb6 2. Bd8+ Kc5/viii 3.

Kxf8 Kb4 (b6;a5) 4. a5 Kb3 5. Ke7 Kxb2 6. Kd7 b6 7. Bxb6.
 iii) 2. Bxf8? is wrong.
 iv) 2. ..., a6 3. a5. 2. ..., b6 3. a5 ba 4. Ba3. 2. ..., Kb3 3. a5/ix Kxb2 4. Bc5 b6/x 5. Bxb6 Kb3 6. Ke7 Kc6 8. Kd8.
 v) 3. Bf6? Kb3 4. Ke7 Kxa4 5. Kd6 Kb3 6. Kc5 a4.
 vi) 5. ..., Kb5 6. Kc7 Ka6 7. Be7 Ka7 8. Kd6 Kb6 9. Kd5 Kb5 10. Kd4.
 vii) 2. Ke7 or 2. Be7 +, see later. Or 2. Bf2 a5 3. Ke7 Kxa4 4. Kd6 Kb3 5. Bd4 a4.
 viii) 2. ..., Ka6 3. Kxf8 b6 4. b4 Kb7 5. b5 a6 6. Ke8.
 ix) 3. Ba3? Kxa4 4. Ke7 Kb3 5. Kd6 b5 6. Kc5 b4.
 x) 4. ..., Kb3? 5. Bxa7 Kb4 6. Bb6 Kb5 7. Ke7 Kc6 8. Kd8.
 "Play, counterplay, and an apt curtain."



No. 3801: J.R. Ibran (La Coruna, Spain).

1. c7/i Kd7 2. b7/ii Kxc7/iii 3. gh/iv Kb8 (Sxb7;h6) 4. h6/v Bg8 5. Ke4/vi Sd5/vii 6. h7/viii Sf6+ 7. Kf5 Sxh7 8. Kg6 Sc6 9. Kh6 (Kg7,Se7;) 9. ..., Se7 (else Kg7) 10. Kg7 Kc7 11. b8Q+ Kxb8 12. Be4/ix Sg5 13. Bhl/x Sh7/xi 14. Be4 Sg5 and so on, drawn.

i) 1. b7? aSxc6 2. b8Q+ (gh,Sb8;) 2. ..., Sxb8 3. Bxd5 Sxd5+ 4. Kf3 h4 1. gh? bSxc6 2. h6 Bg8.

ii) 2. Bxd5? Sxd5+ and 3. ..., h4
 iii) 2. ..., Sxb7 3. gh Kxc7 4. h6 Bg8 5. Bxb7 Kxb7 6. Ke4 (Kf4? Sd5+) 6. ..., Sd5 7. h7 Sf6+ 8. Kf5 Sxh7 9. Kg6 and 10. Kg7, but not, here, 7. Kf5? Bh7+ 8. Ke6 Se3 and 9. ..., Sf5.

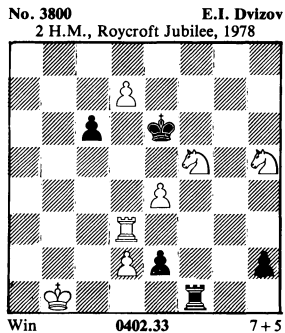
iv) 3. b8Q+? loses as for 1. b7?

v) 4. Kd4? S5c6+ wins, for example: 5. Kc5 Bf7 6. h6 Bg6 7. Kb5 Bf5 8. Kc5 Bd3 9. Kd6 Sd4 10. Kc5 (Ke5, Sf3+;) 10. ..., bSc2 11. Kf4 (Kd5,Sf3; and ..., Sg5;) 11. ..., Sd2 12. Kg5 (Ke5,Sc6+; Kf6,Se4+;) 12. ..., Se4+ 13. Kg6 Sg5+ and 14. Kg5 Sd5, or 14. Kg7 Sh5+.

vi) 5. Kf4? Sd5+ 6. Kf5 (Ke5,Sc6+;) 6. ..., Bh7+ 7. Ke- Se3 and 8. ..., Sf5. 5. Kd4? S4c6+ 6. Ke4 Bh7+ 7. Kf4 Se7 and 8. ..., Sf5.

vii) Otherwise wP will cost Bl a piece: 5. ..., Bh7+ 6. Ke5 and Kf6-g7 follows.

viii) 6. Ke5? Sc6, or 6. Kf5? Bh7.



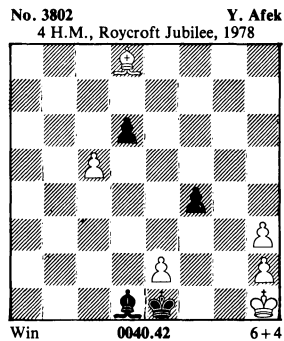
No. 3800: E.I. Dvizov (Minsk, USSR).

1. Kc2 Rcl+ 2. Kxcl hlQ+ 3. Kc2 Qdl+ 4. Kb2 elQ 5. d8S+ Ke5 6. Sxc6+ Kxe4 7. Sd6+ Kxd3 8. Sf4+ Kxd2 9. Sc4 mate.

"The double self-block by bQQ is startling! A pity that wK is initially in check."

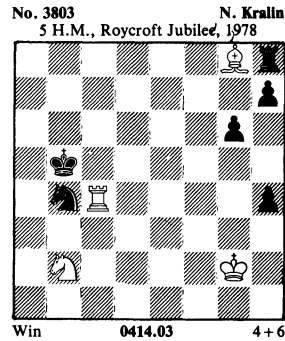
ix) 12. Bhl (g2,f3) Kc7, for instance,
 13. Be4 Sg5 14. Bhl Kd6.
 x) 13. Bg2? Se6+ 14. Kf6 Sf4 15. B-Sd5. 13. Bf5? Be2 (b3,c4,d5) 14. Kf6 Sxf5. 13. Bbl (c2,d3)? Se6 (d5)+ 14. Kf6 Sc6 and ..., Sd8 (d4).
 xi) To stop Kf8 or Kf6. If 13. ..., Se6 14. Kf6 Sc8 15. Bd5.

''Although bK is drawn off to b8, he still has 3 minor pieces to cope with hP. But W sacrifices this P to tie up the whole Bl force. Bl thereupon retaliates with an attempt (10. Kc7) at zugzwang, but the consequently released wB just frustrates this -- with the help of the h1 square.''



No. 3802: Y. Afek (Jerusalem, Israel)
 1. cd/i f3/ii 2. Bh4+ /iii Kf1/iv 3. d7 fe 4. d8R/v e1Q 5. Rf8+ wins.
 i) 1. c6? Kf1 2. h4 Bxe2 3. h3 Bf3+ 4. Kh2 Bxc6.
 ii) 1. ..., Kxe2 2. h4 f3 3. Bb6. 1. ..., Kf1 2. h4 f3 3. h3.
 iii) 2. d7? f2 3. Bh4 Kxe2 4. Bxf2 Kxf2. 2. ef? Kf1. 2. Bb6? Kf1 3. d7 fe 4. d8Q e1Q 5. Qf6+ Ke2+ 6. Kg2 Qb4.
 iv) 2. ..., Kxe2 3. Kg1 Ba4 4. Bg3 Ke3 5. h4 Ke4 6. Kf2.
 v) 4. d8Q? e1S 5. Qxd1 stalemate, or 5. Qf6+ Bf3+ 6. Qxf3+ Sxf3 draw, but 4. ..., e1Q? would lose to 5. Qf6+ Ke2+ 6. Bxel.

''Brief, but bewildering. How can this be so difficult when 3 of W's 5 moves are simple P advances?''



No. 3803: N. Kralin. (Moscow, USSR)

1. Rc8 Sd5/i 2. Ra8 (Rd8? Kb6); 2. ... Sf4+ /ii 3. Kf3 Se6 4. Rc8/iii Sg5+ 5. Kf4 Sf7 6. Re8 g5+ 7. Kf3 Sd6 8. Bc4+ Sxc4 9. Rxh8 Sxb2 10. Rb8+ and 11. Rxb2.

i) 1. ... Ka5 (b6) 2. Sc4+ and 3. Sd6. The curiously effective manoeuvre by bS recurs on the main line moves 1, 3 and 5. All prevent the bR-winning threat of wBc4+.

ii) 2. ... Kc5 3. Bxd5. 2. ... Se3+ 3. Kf3.

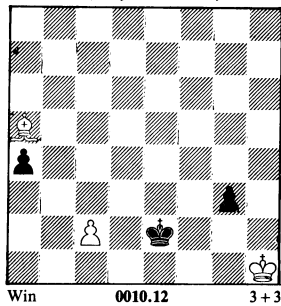
iii) 4. Sd3? Sg5+ 5. Kf4 Sf7 6. Re8 Sh6. W's counter to B1's bS manoeuvres is to threaten wBxS (2. Ra8, 4. Rc8 and 6. Re8).

''A study with a distinctive flavour. I cannot readily recall anything similar''.

Canterbury (1978) Postscript:

From PROBLEM we learn that I. Grosu (Romania) was also awarded the FIDE title of International Judge (studies).

No. 3804 A. Melnikov
6 H.M., Roycroft Jubilee, 1978



No. 3804: A. Melnikov (Moscow, USSR).

1. Kg2/i a3 2. Bd8/ii a2 3. Bf6 Ke3 4. Kxg3/iii Kd2 5. c4 Kd3/iv 6. c5 Ke4/v 7. c6 Kf5 8. c7 Kxf6 9. c8Q a1Q 10. Qa8+ K- 11. Qxa1.

i) Not 1. Kg1? because of check on move 9.

ii) 2. Bc3? Kd1. And the flaws in 2. Bb6? or 2. Bc7? become apparent later.

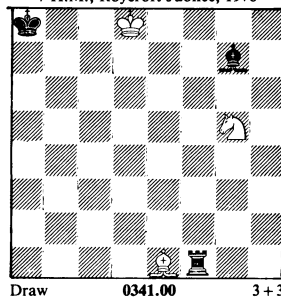
iii) 4. c4? Kf4 draws, effective also after wB moves.

iv) With wBd4 (after 2. Bb6?) clearly this would draw.

v) With wBe5 (after 2. Bc7?), again a draw.

”Beautifully stitched together.”

No. 3805 Y. Bazlov
7 H.M., Roycroft Jubilee, 1978



No. 3805: Y. Bazlov (Primorsky Krai, USSR).

1. Bh4/i Bf6+ (Rf4; Se6) 2. Ke8/ii

Kb7/iii 3. Kd7 Rf4 4. Ke6 Bc3 5. Bg3 Rg4 6. Kf5 Rxc3 7. Se4 Rf3+ 8. Kg4 Re3 (Rd3; Sc5+) 9. Kf4 Rh3/iv 10. Kg4, positional draw.

i) 1. Bd2? Rd1 2. Se4 Bh6. 1. Bb4? Bf6+ 2. Be7 Rd1 3. Ke8 Re1.

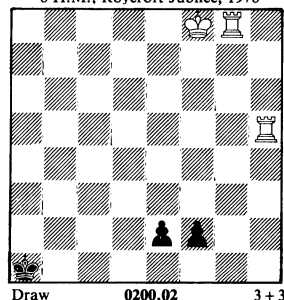
ii) A position of reciprocal zugzwang! But even b7 has its drawbacks.

iii) 2. ... Rf4 3. Bg3 Rg4 4. Sh7 Bd4 5. Bd6 Rg8+ 6. Sf8 2. ..., Rf5 3. Kf7 Bg5+ 4. Kg6. 2. ... Rh1 3. Kf7 Bd8 4. Ke8 Bf6 5. Kf7.

iv) 9. ... Bd4 10. Sd6+ Kc6 11. Sf5 Rd3 12. Ke4.

”Pawnless reciprocal zugzwang, with the natural bK move (2. ... Kb7) failing only to a remote wS-fork (after 8. ... Rd3). A closer margin of draw is scarcely imaginable.”

No. 3806 D. Gurgenzidze
8 H.M., Roycroft Jubilee, 1978



No. 3806: David Gurgenzidze (Chailuri, Georgian SSR).

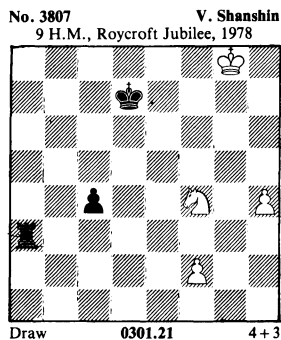
1. Kg7, with 2 variations:

1. ... e1Q 2. Ra8+ Kb2 3. Rb8+ Kc3 4. Rc8+ Kd4 5. Rd8+ Ke4 6. Re8+ Kf4 7. Rf8+ Kg4 8. hRf5 and draws.

1. ..., f1Q 2. Ra8+ Kb2 3. Rb8+ Kc3 4. Rc8+ Kd4/i 5. Rd8+ Ke4 6. Re8+ Kf4 7. Rh4+ (hRe5? Qa1) 7. ..., Kg5 (Kf5;Rh5+) 8. hRe4 draws.

i) 4. ... Kd2 5. Rd5+ Ke3 6. Re8+ Kf4 7. Rd4+ (dRe5? Qa1) 7. ... Kf5 8. Rd5+ Kf4 9. Rd4+ Kf3 10. dRe4 draws.

”Echo, with humour.”



No. 3807: V. Shanshin (Osh, Kirgizian SSR).

1. h5 c3 2. Se2 (Sd3? c2) 2. ... c2 3. h6 Ra8+ 4. Kf7 Re8 5. Sc1 Re1 6. Sd3 (Sa2? or Sb3? see later) 6. ... Rd1 7. Sc5+ Kc7 (best against checks from future wQ) 8. Sb3 Rb1 9. h7 Rxb3 10. h8Q Rf3+ 11. Ke6 c1Q (thanks to the interpolated bR check, said bR will not be lost to a check) 12. Qe5+ Kc8 13. Qc5+ Qxc5 stalemate, a midboard stalemate by sacrifice of wQ looking highly improbable from the diagram!

R-8 10. g7 mate.

i) 2. Ra8? Rd4 3. Rb8 Rb4+ 4. Kc3/vi Rc4+ 5. Kd3 Rd4+ 6. Ke3 Rb4 7. b6 c4 8. Kd4 c3+ 9. Kxc3 Rc4+, stalemate having loomed since 4. ..., Rc4+.

ii) 2. ... Rd8 3. b7 Rb8 4. Ra7 Se7 5. Ra8 Sc6 6. Kc4 Kg8 7. Kxc5.

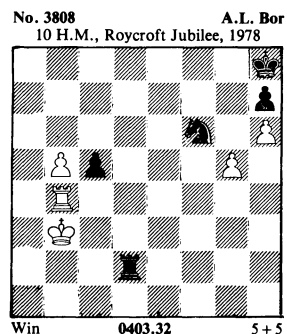
iii) 3. Kc2? Rd8 4. b7 Rb8 5. Ra7 Se7 6. Ra8 Sc6 7. Kc3 Kg8 8. Kc4 Kf7 9. Kxc5 Rxb7.

iv) 3. ... Rd8 4. b7 Ra8 5. ba (B,S).

v) 4. Kb5? Rxa4 5. Kxa4 Se7 6. Kb5 Sc8 7. b7 Sd6+.

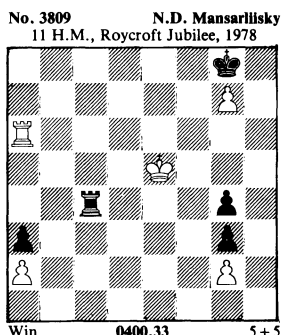
vi) 4. Ka3 Rg4 5. b6 Rb4 6. b7 Rb1 and cP advances.

"Lots of lessons for the learner/composer (I include myself). The supporting variations are natural, and economical, even the remote bK figuring in the important note (iii). And, of course, the nice finale."



No. 3808: A.L. Bor (Leningrad, USSR).

1. Ra4 Sg8 (Rd3+;Kc2) 2. b6/i Rd3+/ii 3. Kc4/iii Rd4+/iv 4. Kxc5/v Rxa4 5. b7 Ra5+ 6. Kc4 Ra4+ 7. Kc3 Ra3+ 8. Kb2 Ra8 9. g6



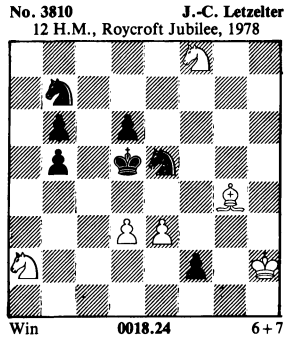
No. 3809: Nikolai Dmitrievich Mansarliisky (Odessa Region, USSR).

1. Kf6/i Rf4+/ii 2. Kg6 Ra4 3. Rf6 Ra6 4. Kg5 Ra5+/iii 5. Kh6 Rf5 6. Kg6/iv Rf4 7. Kg5 Ra4/v 8. Kh6 Rf4 9. Kg6 Rf2 10. Ra6.

i) 1. Rxa3? Kxg7 2. Rxc3 Ra4 3. a3 Kg6 4. Kd5 Kg5 5. Kc5 Kh4 6. Re3 Ra8 7. Kb5 Rb8+ 8. K-Rb2 9. g3+ Kh3 10. a4 Rf2 11. a5 Rf3 draw.

ii) Now, however, 1. ... Rc8 2. Rxa3 wins easily.

iii) 4. ... Ra7 5. Kh4 Kxg7 6. Rf4 Kg6 (or Ra6) 7. Rxg4+ and 8. Rxg3 wins.
 iv) 6. Rf8+? Rxf8 7. gfQ+ Kxf8 8. Kg5 Kf7 9. Kxg4 Kf6 10. Kxg3 is just a draw.
 v) If 7. ... Rb (c,d) 4 8. Ra6 wins.
 "Can he, can't he (B1) achieve stalemate? W seems to have no real winning possibility, seeing how vulnerable wPg7 is, and how persistent the stalemate dangers are."



No. 3810: Jean-Claude Letzelter (Strasbourg, France).

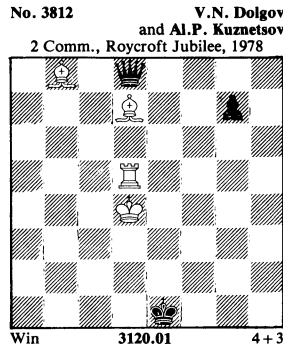
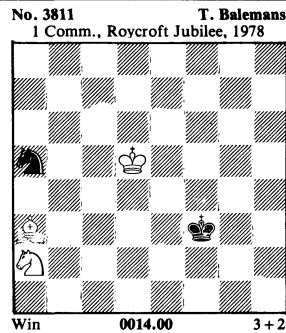
The composer was over-the-board French champion in 1968, 1971 and 1974.

1. Be6+ Kc6 (Kc5;d4+ and Kg2) 2. Sb4+ Kc5 (Kc7;Kg2) 3. Sa6+ Kc6 4. d4 f1S+/i 5. Kg1/ii Sxe3 6. d5+ Sxd5+ 7. Bd7+ Sxd7 8. Se6 and one of 4 mates next move.

i) 4. ... Sc5 5. Sb4+ and 6. Kg2.

ii) 5. Kh3(h1)? d5.

'''!''.



No. 3811: Teun Balemans (Eindhoven, Netherlands).

1. Sc1 Ke3/i 2. Bb4 Sb7 3. Sb3 Kd3/ii 4. Sd4 Sd8 (else wSe6) 5. Sf5/iii and now 2 lines:

5. ... Sf7 6. Be7 Sh8 7. Sh4 Sf7 8. Sg6 Sh6 (K-;Ke6) 9. Se5+ Ke2 (Ke3; Bg5+) 10. Ke6 wins bS.

5. ... Sb7 6. Be1 Ke2 (Kc2;Sd4+ and Bb4) 7. Bc3 Kd3/iv 8. Bb4/v Kc2 9. Sd4+ and 9. ... Kd3 10. Se6 (for Kc6), or 9. ... Kb2 10. Ke6 Sd8+ 11. Ke7 Sb7 12. Kd7 wins.

i) 1. ... Sb7 2. Be7 Ke3 3. Kc6 Sa5+ 4. Kb5 Sb7 5. Kb6 Kd2 6. Bg5+.

ii) 3. ... Sd8 4. Be7 Sf7 5. Ke6 Sh6 6. Bg5+. 3. ... Kf4 4. Be7 Kf5 5. Kc6 Ke6 6. Bh4 Sd6 7. Sc5+ Ke5 8. Bg3+.

iii) 5. Be7? Sb7 6. Sc6 Kc3 7. Bf6+ Kb3 8. Bd4 Ka4 9. Bb6 Kb3 draws, avoiding the trap 9. ... Kb5? 10. Bc7 Ka6 11. Kc4.

iv) 7. ... Kf2 8. Bd4+ and 9. Bb6. Or 7. ..., Kf3 8. Be5 Kg4 (Sc5; Sd4+) 9. Se3+ Kf3 10. Sc4 Ke2 11. Bc7 Kd3 12. Se5+ and 13. Kc6. Or 7. ..., Kd1 8. Bb4 Kc1 9. Sd4 Sd8 10. Be7 wins.

v) A zugzwang.

"Lots of lovely points -- note (iii) in particular. But how original is it? If it is (as it may be) largely original, it deserves to be higher in the award -- if not, lower...."

No. 3812: V.N. Dolgov (Krasnodarsky Krai, USSR) and Al.P. Kuznetsov (Moscow, USSR).

1. Bg3+ Kd2 2. Kc4+/i Kc1 3. Bf4+ Kb2 4. Rd2+ Kc1 5. Rh2+/ii Kd1/iii 6. Bg4+ Ke1 7. Bg3+ Kf1 8. Bh3+ Kg1 9. Rb2/iv and now 2 lines: 9. ... Qd1 10. Bh2+ Kh1 11. Bg2+ Kxh2 12. Bf3+, or 9. ... Qg8+ 10. Kc3/v Qh7 11. Bh2+ Kh1 12. Bg2+ Kxh2 13. Be4+.

i) 2. Ke4+? Kc1 3. Bf4+ Kb2 4. Rd2+ Kc1 5. Rh2+ Kb1.

ii) 5. Rg2+? Kd1 6. Bg4+ Ke1 7. Bg3+ Kf2 8. Rb2 Qh8.

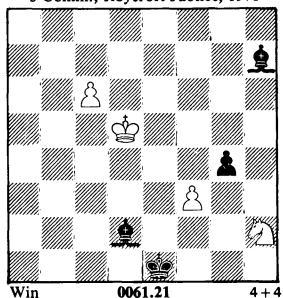
iii) 5. ... Kb1 6. Bf5+ Ka1 7. Be5 mate.

iv) 9. Rg2+? Kh1 10. Rb2 Qg8+ 11. Kc3 Qh7 12. Bg2+ Kg1.

v) 10. Kb4? Qf8+ 11. Kb5 Qe8+ 12. Kb6 Qe3+.

"Battery flattery."

No. 3813 J.H. Marwitz
3 Comm., Roycroft Jubilee, 1978



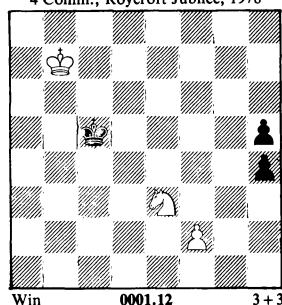
No. 3813: J.H. Marwitz (Dalfsen, Netherlands).

1. c7 Bf5 2. fg and B1 can choose between: 2. ... Bc8 3. Sf3+ Ke2 4. Sxd2 Bxg4 5. Se4 Ke3 6. Sc5 Bc8 7. Ke5 Kd2 8. Kd6 Kc3 9. Ke7 Kd4 10. Kd8 Bg4 11. Sd7, or: 2. ... Ba5(f4) 3. gf Bxc7 4. f6 Bd8 5. f7 Be7 6. Sg4(f3+) Ke2 7. Se5 (for Sg6) 7. ... Bf8 8. Sd7 Be7/i 9. Ke6 (tempo!) 9. ... Bb4 10. Se5 Bf8 11. Sg6 Bg7(h6) 12. Sh4 Kd3 13. Sf5 Bf8 14. Kd7 Ke4 15. Ke8 Bb4 16. Se7 wins.

i) 8. ... Bh6 9. Ke4 and 10. Kf5, then 11. Kg6.

"Chameleon echo, bB on W squares against cP, and bB on B1 squares against fP. Theoretically, nothing new, but artistically very effective."

No. 3814 Y. Peipan
4 Comm., Roycroft Jubilee, 1978



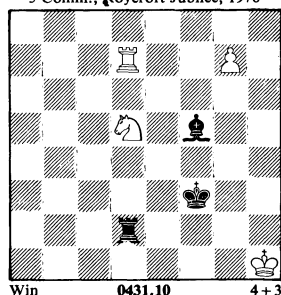
No. 3814: Y. Peipan (Zima, USSR).

1. Sf1 h3 2. Sh2 Kb5 3. Kc7 Kc5 4. Kd7 Kd5 5. Ke7 Ke5 6. Kf7 Kf5 7. Kg7 Kg5 8. Kh7 Kh4 9. Kh(g)8 Kg5 10. Kg7 h4 11. Kh8 Kh6 12. Sf3 Kg6/i 13. Sxh4+ Kh5 14. Sf3 Kg6 15. Kg8 Kf5 16. Kh7 Kg4 17. Sh2+ Kh5 18. Kg7 Kg5 19. Kf7 Kf5 20. Ke7 Ke5 21. Kd7 Kd5 22. Sf3 and wins, 22. ... Ke4 23. Sg5+.

i) 12. ... Kh5 13. Kg8 Kg4 14. Sh2+.

"Aside from a normal triangulation dual on move 9 there seem to be no duals up to the capture on h4, after which wK must proceed to the d-file. The solution is remarkable for both method and length."

No. 3815 J. Polasek
5 Comm., Roycroft Jubilee, 1978



No. 3815: Jaroslav Polasek (Prague, Czechoslovakia).

1. Sc3/i Rg2/ii 2. Rf7 Rg5 3. Rxf5 + Rxf5 4. Se4/iii Rf4 5. Sg5 +/iv Kg3 6. Kg1 Ra4 7. Se4 + Rxe4 8. g8Q + wins, but only because it is check.

i) 1. g8Q? Rd1 + 2. Kh2 Rd2 +. 1. Se3? Rxd7 2. g8Q Kxe3.

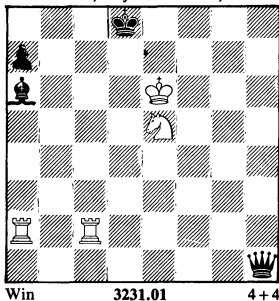
ii) 1. ... Rf2 2. Rf7 Rf1 + 3. Kh2 Rf2 + 4. Kg1 Rg2 + 5. Kf1 wins.

iii) 4. g8Q? Rh5 + 5. Kg1 Rg5 +.

iv) 5. g8Q? Rh4 + 6. Kg1 Rg4 +.

"No single move is especially novel, but all are strung together neatly."

No. 3816 E.L. Pogogyants
6 Comm., Roycroft Jubilee, 1978



No. 3816: E.L. Pogogyants (Moscow, USSR).

1. Sf7 +/i Ke8 2. Sd6 + Kd8 3. Rxa6 Qe1 +/ii 4. Kf5/iii Qf1 +/iv 5. Ke5/v Qxa6 6. Ke6 and wins by zugzwang.

i) 1. Rh2? Qf1 2. aRf2 Qal. 1. Rxa6? Qh6 + 2. Kf7 Qh7 + and 3. ..., Qxc2, but not 2. ..., Qxa6? 3. Sc6 + Kd7 4. Sb8 +.

ii) 3. ..., Qh3 + 4. Ke5 Qg3(e6) + 5. Kd4 wins.

iii) 4. Kd5? Qdl + and 5. ..., Qxc2. 4. Kf6? Qe6 + (also Qe7 +) 5. Kg5 Qe3 + 6. Kg4 Qd4 + 7. Kg5 Qe3 +.

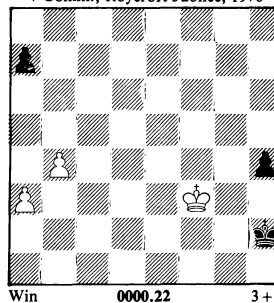
iv) 4. ..., Qe6 + 5. Kf4 Qh6 + (Qf6 +;Ke3) 6. Ke5 Qe6 + 7. Kd4 escapes the checks -- and if 6. ..., Qh8 +, 7. Kd5 Qh1 + 8. Se4. (But the analysis given is not comprehensive, and some doubt remains.)

v) And not (the point of the study) 5. Ke6? Qxa6 and W has no move to

maintain the position.

"Interesting, the contrast between the endless checking possibilities of bQ, and the intended, 'instant' finale."

No. 3817 V.Y. Zikov
7 Comm., Roycroft Jubilee, 1978



No. 3817: V.Y. Zikov (Komsomolsk-na-Amur, USSR).

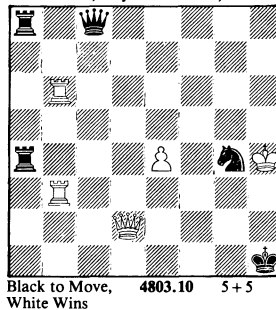
1. Kf2/i h3 2. b5/ii Khl 3. Kfl h2 4. b6 a5 5. b7 a4 6. Ke2 and wins by a well-known Q-checking approach, finishing (for example) with 11. ..., Kg2 12. Qg4 + Kh2 13. Kf2.

i) 1. a4? h3 2. Kf2 a5 3. ba Khl 4. a6 h2.

ii) 2. a4? a5.

"I confess that I had not placed this at all, until (a) our strong players John Nunn and Jon Speelman found interesting tries, and (b) the importance of the small change from the JRH-identified 'anticipation' became apparent: Dupré (1878), on p.44 of Rueb (B)I, where the wRP is already on the 4th rank."

No. 3818 H. Aloni and J. Hoch
7Comm., Roycroft Jubilee, 1978



No. 3818: H. Aloni (Nathanya, Israel) and J. Hoch (Petakh Tikva, Israel).

1. ..., Qh8+/i 2. Rh6/ii Qxh6+ 3. Kg3 Qh3+/iii 4. Kxh3 Sf2+ 5. Qxf2/iv Rh8+ 6. Qh4/v Rxh4+ 7. Kg3 Rg4+/vi 8. Kxg4 Rxe4+ 9. Kg3 Re1 10. Kf2.

i) 1. ..., Qd8+ 2. Kg3/vii Qc7+ 3. Rd6 Qxd6+ 4. Qxd6 wins, but not, here, 3. Qd6? Qxd6+ 4. Rxd6 Ral 5. Kxg4 Rg8+.

ii) 2. Kg3? Qe5+ 3. Qf4 Qxf4+ 4. Kxf4 Sf2.

iii) 3. ..., Qh2+ 4. Qxh2+ Sxh2 5. Rbl+.

iv) 5. Kh4? Rh8+ 6. K-Sxe4+.

v) 6. Kg3? Rg8+ 7. Kf3 Rf8+ 8. Ke3 Rxe4+ and 9. ..., Rxf2, but not 8. ..., Rxf2? 9. Kxf2 Rxe4 10. Rh3 mate. 6. Kg4? Rxe4+/viii 7. Kg5 Rg8+ 8. Kh6 (Kh5, Re5+;) 8. ..., Re6+ 9. Kh7 Rh6+ 10. Kxg8 Rh8+ 11. Kg7 Rg8+ and checks down g-file, as would happen after 10. Kxh6 Rg6+ also.

vi) 7. ..., Rh3+ 8. Kxh3 Kgl 9. Kg3 Kfl 10. Kf4.

vii) 2. Qxd8? Rxd8 3. Kxg4 Rxe4+ 4. Kf3 eRd4 5. Rbl+ Rdl, but not, here, 4. ..., dRd4? 5. Rbl+ Kh2 6. R6b2+ wins, nor 4. ..., dRe8 5. Rbl+ Rel 6. Rxl+ Rxl 7. Kf2.

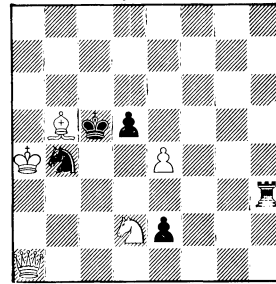
viii) 6. ..., Rg8+? 7. Kh5 Ra5+ 8. Qf5 Rxf5+ 9. ef.

"The composer refers to the 'Stamma manoeuvre' in connection with 7. Kg3 and, 'doubling the Stamma manoeuvre', 10. Kf2. After 7. Kxh4? Kg2 draws, but W wins after 7. Kg3 Ral 8. Kxh4. A real hurly-burly of checks, sacrifices and counter-sacrifices. But surely 'Saavedra' is meant, not 'Stamma'."

No. 3819: Y. Solovyov (Gavrilov Posad, USSR).

1. ..., e1Q/i 2. Qxel Ra3+ 3. Kxa3 Sc2+ 4. Ka4 Sxel 5. e5 d4/ii 6. Sc4 Kd5 7. Bd7 Sd3 (Kxc4;e6) 8. e6 Sc5+ 9. Kb5 Sxe6 10. Bc6 mate.

No. 3819 Y. Solovyov
9 Comm., Roycroft Jubilee, 1978



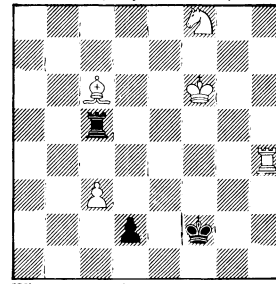
Black to Move, 1314.12 5+5
White Wins

i) 1. ..., Sc2 2. Qgl+ d4 3. Qg5+.

ii) 5. ..., Sg2 6. Sb3+ Kb6 7. e6.

"JRH found a number of precedents, of which the best is probably Bron (EG50. 3154), but here this beautiful mate is brought about via 6 quite natural moves (6-10) arising out of Bl play against the advancing eP."

No. 3820 V.A. Bron
10 Comm., Roycroft Jubilee, 1978



Win 0411.11 5+3

No. 3820: V.A. Bron (Sverdlovsk, USSR).

1. Ba4 Rxc3 2. Rh2+/i Kel/ii 3. Se6 Rcl 4. Bdl Kxdl 5. Sd4 Kel/iii 6. Sf3+ Kfl 7. Sxd2+ Kel 8. Sf3+ and either 8. ..., Kdl 9. Rd2 mate, or 8. ..., Kfl 9. Rh1+.

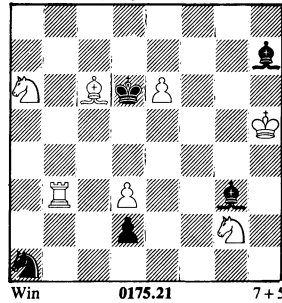
i) 2. Rd4? Kel 3. Re4+ Kf2 4. Bdl Rcl 5. Re2+ Kfl 6. Rxd2 Kel.

ii) 2. ..., Ke3 3. Rh3+ Kd4 4. Se6+ Kc4 5. Rxc3+ Kxc3 6. Sf4 Kb2 7. Se2.

iii) 5. ..., Rc6+ 6. Sxc6 Kcl 7. Sb4 d1Q 8. Sa2+ Kb1 9. Sc3+.

"If dP can be neutralised W has ample force to deliver checkmate. But in the event the mate takes place via a piece sacrifice and without using wK. This last aspect is both good news and bad news."

No. 3821 S.A. da Silva
11 Comm., Roycroft Jubilee, 1978



No. 3821: S.A. da Silva (Rio de Janeiro, Brazil).

1. Rbl/i Bxd3 2. Rxa1 Be2+ 3. Kg6 Be5/ii 4. Rh1 (Rgl? Bd4;) 4. ..., d1Q 5. Rxd1+ Bxd1 6. Se3 Bb3 (Be2;Sc5) 7. Bd5/iii Bxd5 8. Sf5+ Kxe6 9. Sc5 mate.

i) 1. Rb6? Bf2 2. Rbl Bxd3 3. Rxa1 Bd4 4. Rh1 Be2+ 5. Kg6/iv d1Q 6. Rxd1 Bxd1 7. Bd7 Bg4 8. Kf7 Bh5+ 9. Kf8 Bg4 10. Sf4 Bxe6 11. Bxe6 Ke5.

ii) 3. ..., d1Q 4. Rxd1+ Bxd1 5. Se3 Bb3 6. e7 Kxe7 8. Sf5+.

3. ..., Kxc6 4. Se3 Be5 5. Rh1 Bxa6 (Bf3) 6. e7.

iii) 7. Sf5+? Kxc6 8. e7 Kd7 9. Sc5+ Ke8 10. Sxb3 Bd6, or 9. Sb8+ Ke8 10. Sc6 Bc2.

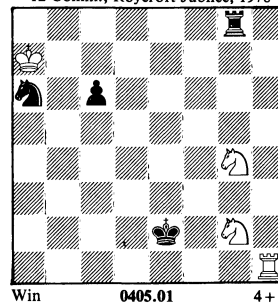
iv) 5. Kg5 d1Q 6. Rxd1 Bxd1 7. Bd7 Bb3 8. Kf5 Bc2+ 9. Kg5 Bb3.

"A study like this, with its lovely mating picture, has to stand comparison with the best -- and that is Kasparian (1975) Kc3/a6 0165.10."

No. 3822: Stanislav Belokon and Vitaly Moz-Zhukin (Kharkov, USSR).

1. Sf4+ Kd2/i 2. Sf6 Rf8 3. Se4+

No. 3822 S. Belokon
and V. Moz-Zhukin
12 Comm., Roycroft Jubilee, 1978

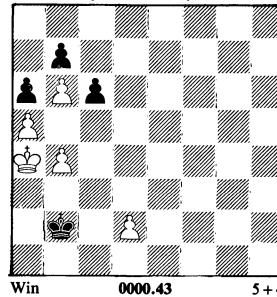


Win 0405.01 4+4
Kc2 4. Se6 Re8 5. Sd4+ Kb2 6. Sd6 Rd8 7. Sc4+ Kc3 (Ka2;Rh2+) 8. Sxc6 Rd7+ (Rc8;Rcl+) 9. Kxa6 Kxc4 10. Se5+.

i) 1. ..., Kf3 2. Sf6 Rg7+ (Rf8;Rfl+) 3. Kxa6 Kxf4 4. Sh5+.

"A good systematic manoeuvre. Compared with No. 3790, however, the Bl counterplay is less interesting."

No. 3823 A.A. Sochniev
Judge's Choice,
Roycroft Jubilee, 1978



Win 0000.43 5+4
The "Judge's Choice" section of the award is presented in GBR sequence, that is, without placings.

No. 3823: A.A. Sochniev (Leningrad, USSR).

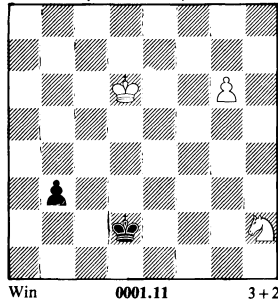
1. b5/i cb/+ii 2. Kb4 Kc2 3. d4 Kd3 4. d5 Kd4 5. d6 Kd5 6. d7 Kc6 7. d8S+ wins, but 7. d8B? only draws, 7. ..., Kd7 and 8. ..., Kc8.

i) 1. d4? Kc3 2. d5 cd 3. b5 ab+ 4. Kxb5 d4 5. a6 ba+ 6. Kxa6 d3.

ii) 1. ..., ab+ 2. Kb4 and 3. a6.

Cf. EG56, 3730 by Kondratiev.

No. 3824 B.G. Olympiev
Judge's Choice,
Roycroft Jubilee, 1978



Win 0001.11 3+2

No. 3824: B.G. Olympiev (Sverdlovsk, USSR).

1. Sf3 +/i Kc3/ii 2. g7 b2 3. g8Q blQ 4. Qh8 +/iii Kc2 5. Qh2 +/iv Kc3 6. Qe5 + Kc2/v 7. Sd4 +/vi and the solution now diverges into two main lines:

7. ..., **Kd1** 8. Qe2 + Kc1 9. Qd3 +/vii Kb2 10. Qb3 + Kal 11. Qa3 + (Sc2 +? Qxc2) 11. ..., Qa2 12. Sb3 + Kbl 13. Qcl mate.

7. ..., **Kd2**/viii 8. Qg5 +/ix Kc3 9. Sb5 + Kb4/x 10. Qc5 Kb3/xi 11. Qa3 +/xii Kc4/xiii 12. Qc3 + Kxb5 13. Qc6 + wins.

i) 1. g7? b2 2. g8Q blQ 3. Sf3 + Ke3. 1. Sfl +? Kcl 2. g7 b2 3. g8Q blQ 4. Qg5 + Kb2 5. Qe5 + Ka3.

ii) 1. ..., Ke3 2. Se5 Kd4 (against Sc4 +) 3. Sd3 Kxd3 4. g7 b2 5. g8Q blQ 6. Qg6 +. 1. ..., Kdl 2. Sd4 b2 3. Sb5 Kc2 (Kcl;Sa3, or blQ;Sc3 +) 4. g7 wins, for 4. ..., Kb3 5. g8Q +, or 4. ..., blQ 5. Sa3 +.

iii) A small inaccuracy can spoil the win: 4. Qg7 +? Kc2/xiv 5. Qg2 + Kc3 (Kcl,d1?) 6. Qg7 + (or Qd2 +, Kb3; Sd4 +,Kc4;) 6. ..., Kc2 7. Sd4 + Kcl 8. Qg5 + Kb2 (Kd1? Qg1 +) 9. Qd2 + Kal 10. Qa5 + Qa2.

iv) A mistake is 5. Qc8(h7) +? on account of 5. ..., Kb2, or 5. Sd4 +? Kcl.

v) 6. ..., Kb4 7. Qc5 + Ka4 8. Qa7 +.

vi) This is the only winning move. 7. Qc2 + Kc3 8. Qe5 + Kc2 leads to a repetition of the position.

vii) Again a slight divergence is fatal to the win: 9. Qe1 +? Kb2 10. Qb4 + Kc1 (not Kal (a2):-- see this main line) 11. Qc3 + (Qc4 +? Kd2; though not Kd1? Qf1 +) 11. ..., Kdl 12. Qf3 + Kd2 (Kc1? main line) 13. Qe2 +/xv Kc3 14. Sb5 + Kb4.

viii) 7. ..., Kc3 8. Sb4 + Kd2 9. Qh2 + (Qf4 +? Kel;) 9. ..., Ke3/xvi 10. Qg3 + Kd2/xvii 11. Qf2 + Kcl 12. Qel(e3) + Kb2 13. Qc3 + Ka2 14. Qa3 mate.

ix) And not 8. Qe2(f4) +?, see the first main line after move 9.

x) 9. ..., Kb3 10. Qe3 + Kb4 (Kb2; Qc3 +) 11. Qc5 + with transposition to main line.

xi) 10. ..., Ka5 11. Sa3(c3) +.

xii) But not 11. Qc3 +? Ka4 12. Qa3 + Kxb5 13. Qc4 + Ka4, drawn.

xiii) We have seen the mate that follows 11. ..., Kc2 12. Qc3 + Kdl 13. Qd4 + Kcl 14. Qe3 + Kb2 15. Qc3 +.

xiv) 4. ..., Kb3(c4)? 5. Sd2 +, or 4. ..., Kd3? 5. Qg6 +, or 4. ..., Kb4 5. Qb7 +.

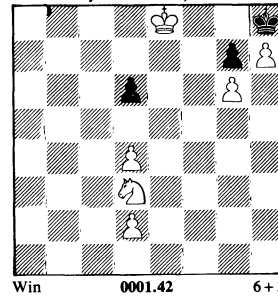
xv) 13. Qf4 + Kc3 14. Se2 + Kb2 15. Qe5 + Ka3 16. Qa5 + Kb2.

xvi) 9. ..., Kdl 10. Sc3 +, or 9. ..., Kd3 10. Qh7 +, or 9. ..., Kcl, see later.

xvii) 10. ..., Ke2 11. Sc3 +, or 10. ..., Ke4 11. Sc3 + or 11. Qg6 +.

"One has seen many endings of this type, but the present example appears to have remarkable precision."

No. 3825 M.M. Shknevsy
Judge's Choice,
Roycroft Jubilee, 1978

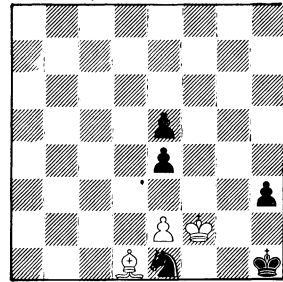


Win 0001.42 6+3

No. 3825: M.M. Shknevsky (Leningrad, USSR).

1. Se5 de 2. d5 e4 3. d6 e3 4. d7 ed 5. d8S d1Q 6. Sf7 mate, with an alternative line, 4. ..., e2 5. d8Q e1Q+ 6. K+, but here it is just as effective to play wK on move 5.

No. 3826 Judge's Choice, A. Koranyi
Roycroft Jubilee, 1978



No. 3826: A. Koranyi (Budapest, Hungary).

1. Kg3/i h2/ii 2. Kf2 e3+/iii 3. Kfl e4 4. Bc2/iv and now 4. ..., Sxc2 and W is stalemated, or 4. ..., Sf3 5. Bxe4 and Bl is stalemated.

i) 1. Ba4? e3+ 2. Kfl (Kxe3,Kgl;Bc6, Sg2); 2. ..., Sg2 3. Bc6 Kh2 4. Be4 Sf4 5. Bf3 e4 6. Bxe4 Sh5. 1. e3? Kh2 2. Kxel Kg3 3. Bc2 Kf3 4. Bdl Kxe3 5. Kfl Kd2 6. Bg4 e3 7. Bh5 e4 9. Bg4 h2 10. Kg2 e2. 1. Kxel? Kgl 2. Bc2 e3 3. Be4 h2 4. Bhl Kxhl 5. Kfl e4.

ii) 1. ..., Kgl 2. Kxh3 Kf2/v 3. Kg4 Sg2/vi 4. Kf5 e3 5. Kxe5 Kel 6. Ba4 Kxe2 7. Bb5+ Kd2 8. Kd4.

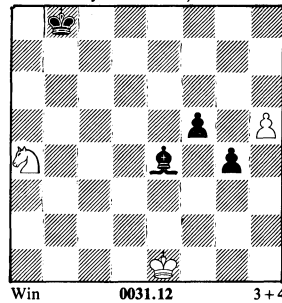
iii) 2. ..., Sg2? 3. Bc2 e3+ 4. Kfl e4 5. Bbl.

iv) 4. Ba4(b3)? Sf3 5. ef e2 6. Kf2 e1Q+ 7. Kxel Kgl.

v) 2. ..., Sg2 3. Bc2 e3 4. Kg3 Sel (Kfl;Kf3,Sel+;Kxe3) 5. Bdl Kfl 6. Kg4 Sg2 7. Kf5 Kel 8. Ba4 Kxe2 9. Bb5+ Kd2 10. Kxe5.

vi) 3. ..., Ke3 4. Kf5 Kd4 5. e3+ Kd5 6. Bb3+.

No. 3827 Judge's Choice, E. Allan
Roycroft Jubilee, 1978



No. 3827: Eric Allan (Edinburgh).

1. Sc3/i Bd3(c2) 2. Kd2/ii Bc4(b3) 3. h6 Bg8 4. Sd5 g3 5. Kel/iii Bh7 6. Sf6 Bg6 7. Sd7+ Kc7 8. Sf8 wins.

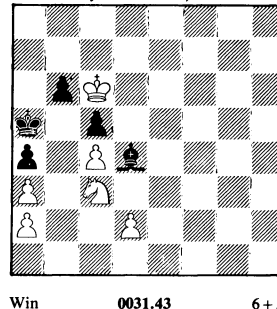
i) Threatening Sxd4. Not 1. Sc5? Bbl followed by ..., f4; to draw. On other W tries, f4 also draws.

ii) 2. Sd5? f4. 2. Se3? Kc8 3. Kf4 Kd7 and wK cannot advance on account of ..., g3.

iii) 5. Ke3? f4+ and either 6. Kxf4 g2, or 6. Ke2 f3+ 7. Kfl Bxd5 8. h7 Bc4+. 5. Ke2? f4 6. Sf6 Bc4+ and 7. Kf3 Bd3, or 7. Kd2 g2.

"The precision required of wK is surprising."

No. 3828 Judge's Choice, J. Jurco
Roycroft Jubilee, 1978



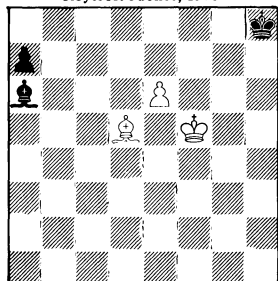
No. 3828: Jan Jurco (Vazec, Czechoslovakia).

The pieces represent the letter "R" -- a so-called 'scaccographic' position. 1. Kb7 Bxc3 (b5;Sxb5,Bb2;Sa7,Bxa3;

Sc6 mate) 2. dc b5 3. Kc6 b4 4. a(c)b+ cb 5. c(a)b+ Kxb4 6. c5/i Ka3 7. Kb5 Kxa2 8. Kxa4.
 i) 6. Kd5? Ka3 7. c5 Kxa2 8. c6 a3 9. c7 Kbl 10. c8Q a2.

1. h7 (Kh3+? f4;) 1. ..., Be6/i 2. h8R+/ii Bc8 3. Bgl ghQ (f4+;Kh2) 4. Rxhl f4+ 5. Kh2 g4 stalemate.
 i) 1. ..., Kc8 2, h8Q+ Kd7 3. Bgl.
 ii) 2. h8Q+? Bc8 3. Bgl ghQ 4. Qxhl f4+ 5. Kh2 g4 wins.

No. 3829 H.F. Blandford
 Judge's Choice,
 Roycroft Jubilee, 1978



Win 0040.11 3+3

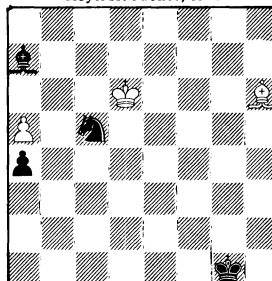
No. 3829: Hugh F. Blandford (Horsham).

1. Bc6 Bc4 (Bc8;Bd7) 2. e7 Bf7 3. Kf6 Bh5 (Kg8;Bd5) 4. Kg5 Bf7 5. Kh6 a6 (a5;Ba4) 6. Bd7/i a5 7. Ba4 Kg8 8. Bb3 wins.

i) 6. Ba4? a5 7. Bb5(c6) a4 8. Bxa4 Kg8 9. Bb3 Kh8 10. Bxf7 stalemate.

''A charming miniature, decidedly practical.''

No. 3831 R.K. Khatyamov
 Judge's Choice,
 Roycroft Jubilee, 1978



Draw 0043.11 3+4

No. 3831: R.K. Khatyamov (Sredne-Uralsk, USSR).

1. Be3+/i Kh2/ii 2. Kd5/iii a3 3. Bd4 a2 4. Kc4 Se6 5. Be5+ and 6. Kb3.

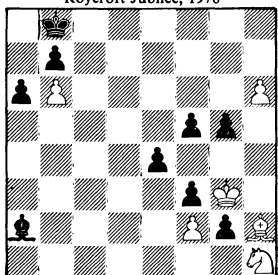
i) 1. Bg7? a3 2. Bd4+ Kg2 3. Kd5 Sb3.

ii) 1. ..., K- 2. Bxc5 Bxc5+ 3. Kxc5 a3 4. a6 a2 5. a7 alQ 6. Kb6.

iii) 2. Bxc5? Bxc5+ 3. Kxc5 a3 4. a6 a2 5. a7 alQ 6. Kb6 Qhl 7. Kcl Qa8 wins.

''The attraction is the logic behind 1. ..., Kh2, allowing bQ to win in (iii), but permitting the saving check on move 5.''

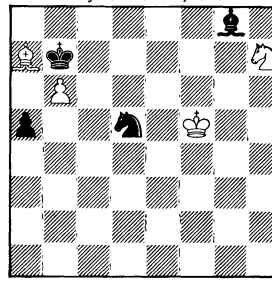
No. 3830 L.I. Katsnelson
 and A.I. Kotov
 Judge's Choice,
 Roycroft Jubilee, 1978



Draw 0041.37 6+9

No. 3830: L.J. Katsnelson (Leningrad, USSR) and Aleksei Ivanovich Kotov (Priozersk, USSR).

No. 3832 W.H.M. Lemmey
 and T.G. Whitworth
 Judge's Choice,
 Roycroft Jubilee, 1978



Draw 0044.11 4+4

No. 3832: W.H.M. Lemmey and T.G. Whitworth (Cambridge, England).

1. Sf8/i a4/ii 2. Bb8/iii Kxb8/iv 3. Sd7+ Kc8 4. b7+ Kxb7 5. Sc5+ Kc6/v 6. Sxa4 Bh7+ 7. Kg4/vi Se3+/vii 8. Kf3 Sd1 9. Ke2 Bc2 10. Sc3 Sxc3 11. Kd2.

i) 1. Sf6? Sxf6 2. Kxf6 a4. 1. Ke5? a4 2. Sf8(g5) a3. 1. Sg5? a4 and either 2. Ke5 a3 3. Se4 Ka8 4. Sc5 Sb4 5. Kd6 Bd5, or 2. Sf3 a3 3. Sd4 a2 4. Sb3 Se3(7)+. 1. Ke4? a4 2. Sf8 a3 3. Sd7 a2 4. Sc5+ Ka8 5. Sb3 Sc3(f6)+, or, here, 3. Bb8 Sc3+ 4. Kd3 a2, or again, 2. Kd4(d3) Bh7(+). 1. Bb8? Bxh7+ 2. Ke5 Sxb6 3. Bd6 Sc4+.

ii) 1. ..., Bh7+ 2. Sxh7 a4 3. Sg5 a3 4. Se4 a2 5. Sc5+.

iii) 2. Sd7? a3 3. Bb8 Se7+ 4. Ke4 Sc6, or 3. Sc5+ Ka8 4. Ke5 Sb4.

iv) 2. ..., Bh7+ 3. Ke6 Kxb8 4. Kxd5 a3 5. Kc4 a2 6. Sd7+ Kc8 7. b7+ Kxb7 8. Sc5+ Kc6 9. Sb3 Bg8+ 10. Kc3 Bxb3 11. Kb2.

v) 5. ..., Kb6 6. Sxa4+ Kb5 7. Sb2.

vi) Otherwise 7. ..., Bc2 wins: 7. Ke6? Bc2 8. Sb2 Kc5 9. Ke5 Sb4 10. Ke6 Kd4 11. Kd6 Sa2 12. Kc6 Kc3.

vii) 7. ..., Bc2 8. Sb2 Kc5 9. Kf3 Kd4 10. Ke2 draw, for instance, 10. ..., Sc3+ 11. Kd2 (i.a.) Bb3 12. Ke1 Ke3 13. Sc4, but not 12. Sd3? Se4+ 13. Ke2 Bc4.

"The g4 square for wK on move 7 is noteworthy."

No. 3833: E. Asaba (Moscow, USSR) 1. Bel+ Bd2 2. Bxh4 Sg3 3. Bxd8+/i Kb4/ii 4. Be7+ with 2 complementary lines:

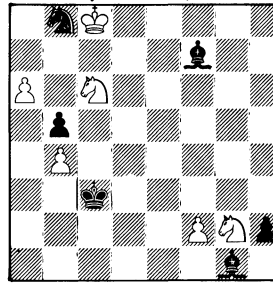
4. ..., Kc3 5. Bf6+ Kb4 (Kxc2;Sd4+) 6. Be7+ Ka5 7. Bd8+.

4. ..., Kc4 5. Bb3+ Kd3 (Kb5;Sd4+) 6. Bc2+ Kc4 7. Bb3+.

i) 3. Bxg3? Bf4 4. Kxh3 Bxg3.

ii) 3. ..., Ka6 4. Bd3+ and 5. Bxe2.

No. 3834 J.-C. Letzelter
Judge's Choice,
Roycroft Jubilee, 1978



Draw 0065.32 6+6

No. 3834: Jean-Claude Letzelter (Strasbourg, France).

1. a7 Sd7 2. Kxd7/i Be8+ 3. Kc7/ii Bxc6 4. Kxc6 h1B/iii 5. Kxb5 Bxg2 6. Ka6 Kxb4/iv 7. f3 Bxf3 8. a8Q Bxa8 stalemate.

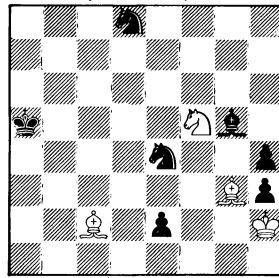
i) 2. a8Q? Sb6+, 2. Kb7? Sb6.

ii) 3. Kxe8? h1Q 4. a8Q Qh8+.

iii) 4. ..., h1Q 5. a8Q Qxg2+ 6. f3 Qxf3+ 7. Kxb5 Qxa8 stalemate.

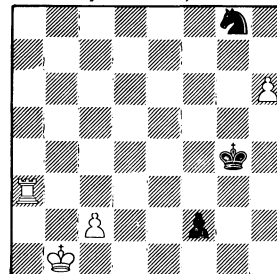
iv) 6. ..., Kc4 7. b5 Kc5 8. b6 Bxf2 9. a8Q Bxa8 10. b7 draws, but not 9. b7? Bfl+ 10. Ka5 Bb5 and mate by Bel.

No. 3833 E. Asaba
Judge's Choice,
Roycroft Jubilee, 1978



Draw 0057.03 4+7

No. 3835 G.N. Zakhodyakin
Judge's Choice,
Roycroft Jubilee, 1978

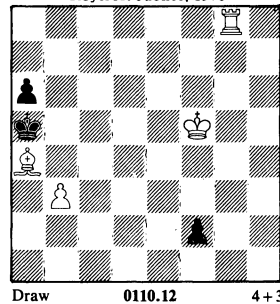


Draw 0103.21 4+3

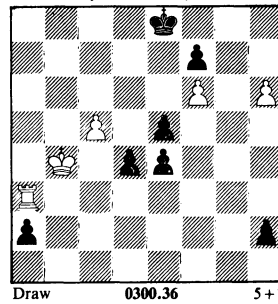
No. 3835: G.N. Zakhodyakin (Moscow, USSR).
 1. Ra4+ Kg3 2. Rf4 Kxf4 3. h7 f1Q+ 4. Kb2 Qb5+ 5. Kcl Qf1+ 6. Kb2 draw, for which purpose bK has to be on f4.

Rc3 Bf5 8. Rh3+ Bxh3 9. g3 mate. "The mate is not original, but the play is convincing, and the reciprocal zugzwang position after 7. Rc3 is memorable."

No. 3836 G.N. Zakhodyakin
 Judge's Choice,
 Roycroft Jubilee, 1978



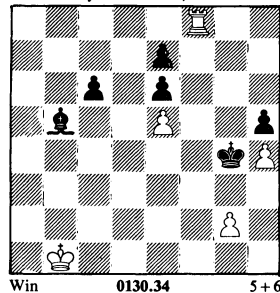
No. 3838 E.I. Dvizov
 Judge's Choice,
 Roycroft Jubilee, 1978



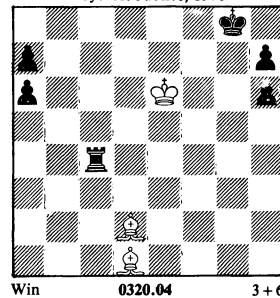
No. 3836: G.N. Zakhodyakin (Moscow, USSR).
 1. Bb5 Kxb5 2. Rb8+ Ka5 3. Ke6 f1Q 4. Kd7 Qcl 5. Rb7.
 "The composer had submitted a version without the introductory wB sacrifice, but the latter is necessary to add spice to a simple idea. Effective."

No. 3838: E.I. Dvizov (Minsk, USSR).
 1. c6 Kd8 2. Kc5 h1Q 3. Kd6 a1Q 4. Rg3 aQgl 5. Ra3 Qal 6. Rg3 aQgl 7. Ra3.

No. 3837 P. Golovkov
 Judge's Choice,
 Roycroft Jubilee, 1978



No. 3839 H.F. Blandford
 Judge's Choice,
 Roycroft Jubilee, 1978



No. 3837: Pyotr Golovkov (Kiev, USSR).
 1. Kc2 c5 2. Kd2 c4 3. Ke3 c3 4. Rg8+ Kxh4 5. Kf4 c2 6. Rc8 Bd3 7.

No. 3839: Hugh F. Blandford (Horsham, England).
 1. Bb3 Rh4/i 2. Kf6+ Kh8/ii 3. Kf7/iii Rh3 4. Bd5 a5/iv 5. Bcl Rh2 6. Be3 Rh4 7. Be6 (for Bd2) 7. ..., Rb4 8. Bd7 (for Bxh6) 8. ..., Rh4/v 9. Bd2 Rc4 10. Bxh6 wins.

i) 1. ..., Rc7 2. Kd6+ Rf7 3. Bxh6 wins, for instance, 3. ..., a5 4. Ke5 a4 5. Ba2 a3 6. Kd6 a6 7. Ke5 a5 8. Kd6 a4 9. Ke5 Kh8 10. Bxf7 a2 11. Bxa2 a3 12. Ke6 Kg8 13. Kf6+ wins. 1. ..., Rc5 2. Kd6+. 1. ..., Rd4 2. Ke5+. 1. ..., Rc6(c8) 2. Kd7+. 1. ..., Re4+ 2. Kf5+. 1. ..., Rf4 2. Ke5+. 1. ..., Rg4 2. Kf5+.

ii) 2. ..., Kf8 3. Bf7 is given as zugzwang, 3. ..., a5 4. Be3, or 3. ..., h5 4. Bh6 mate.

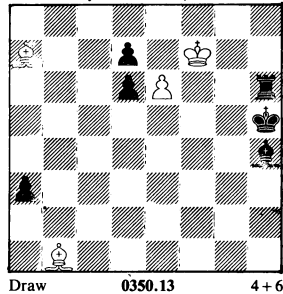
iii) 3. Bc3? is not given, but presumably bR stays on h-file.

iv) 4. ..., Rg3 5. Bcl Rg7+ 6. Kf8. 4. ..., Rd3 5. Bcl Rxd5 6. Bb2+. 4. ..., h5 5. Bg5 h6 6. Bf6+ Kh7 7. Be4 mate.

v) 8. ..., h5 9. Bh6 Rg4 10. Bxg4 and 11. Bg7.

"I shall be intrigued to learn the composer's name. This composition is familiar to me from two other formal competitions where I have been involved as judge, but it has not figured in an award before."

No. 3840 O.S. Krzhevitsky and D.E. Pikhurov
Judge's Choice,
Roycroft Jubilee, 1978



No. 3840: Oleg Stepanovich Krzhevitsky and Dmitri Yegorovich Pikhurov (Stavropol, USSR).

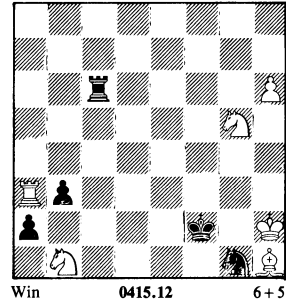
1. e7/i Rf6+ /ii 2. Kg7 Re6 3. e8Q Rxe8 4. Bg6+ Kg5 5. Bxe8 a2 6. Bd4 Bg3 7. Bf6+ Kf5 8. Bxd7+ Ke4 9. Bc6+ d5 10. Bal Be5+ 11. Kf7 Bxal 12. Ke6 B- 13. Bxd5+.

i) 1. ed? Rf6+ 2. Kg7 Rf1 3. Bd3 a2 4. Be2+ Kg5 5. Be3+ Kf5 6. Bd4 aQ 7. Bxal Rxa1.

ii) 1. ..., Bxe7 2. Kxe7 d5 3. Ba2 Ra6 4. Bd4 Re6+ 5. Kxd7 Re4 6. Bc5.

JRH indicates a somewhat similar idea by Prokes (1949), No. 251 in '623'.

No. 3841 A.P. Kuznetsov and B.N. Sidorov
Judge's Choice,
Roycroft Jubilee, 1978



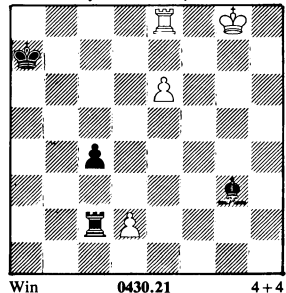
No. 3841: Alexander P. Kuznetsov (Moscow, USSR) and B.N. Sidorov (Apsheeronsk, USSR).

1. Se4+ Kel 2. eSc3 (bSc3? Se2;) 2. ..., Rxh6+ 3. Kxgl Rg6+ 4. Bg2/i a1Q 5. Rxa1 Rxa2+ 6. Kxg2/ii b2 7. Sd2 baQ 8. Sf3 mate, or 7. ..., Kxd2 8. Ra3.

i) 4. Kh2? ab 5. Sxbl Kf2 6. Kh3 Rh7+.

ii) 6. Khl? Ra2 7. Sxa2 b2.

No. 3842 F.M. Ramos
Judge's Choice,
Roycroft Jubilee, 1978



No. 3842: Felipe Moreno Ramos (Caceres, Spain).

1. e7/i Rxd2/ii 2. Ra8 + Kxa8 3. e8Q + Kb7/iii 4. Qb5 + /iv Kc8/v 5. Qxc4 + Bc7/vi 6. Qg4 + Rd7/vii 7. Kf8 Kd8 8. Qg5 + Kc8 9. Qf5 Kd8 10. Qf6 + Kc8 11. Qe6 Kd8 12. Qe8 mate.

i) 1. Rd8? Bh4 2. Rd4 Bg5.

ii) 1. ..., Bh4 2. Ra8 + Kxa8 3. e8Q + Ka7 4. Qa4 +, or 3. ..., Kb7 4. Qe4 +. 1. ..., Rb2 2. Rc8.

iii) 3. ..., Ka7 4. Qa4 + K- 5. Qb4 +.

iv) 4. Qe4 +? Kb8 5. Qe8 + Kb7, repetition. 4. Qe7 +? Kc8 5. Qc5 + Bc7. 4. Qf7 +? Kb6 5. Qg6 + Bd6.

v) 4. ..., Ka8 (a7,c7) 5. Qa5 +.

vi) 5. ..., Kd8 6. Qc5 Bel/viii 7. Qb6 + Kd7 8. Qgl Bf2/ix 9. Qg4 + Ke8 (Kc6;Qa4 +) 10. Qf4 Re2 11. Qf7 + Kd8 12. Qd5 Ke7 13. Qh5 + Rb2 14. Qf7 + Kd6(d7) 15. Qf6 +.

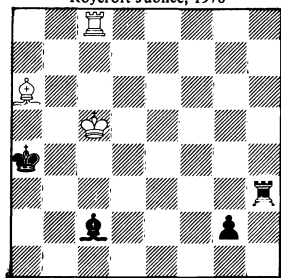
vii) 6. ..., Kb8(b7) 7. Qb4 +. 6. ..., Kd8 7. Qg5 +.

viii) 6. ..., Rd3? 7. Qf5 Re3 8. Qg5 + Re7 9. Qxg3. 6. ..., Ke8 7. Qf8 + Kd7 8. Qg7 +. 6. ..., Kd7 7. Qf5 + wins.

ix) 8. ..., Re2 9. Qg4 + Ke6 10. Kf7 wins.

JRH quotes several precedents, especially Dobrescu.

No. 3843 F.S. Bondarenko and V.N. Dolgov
Judge's Choice,
Roycroft Jubilee, 1978



Draw 0440.01 3+4

No. 3843: F.S. Bondarenko (Dnepropetrovsk, USSR) and V.N. Dolgov (Krasnodarsky Krai, USSR).
1. Bb5 + /i Kb3 2. Rg8 Be4 3. Kd4

Bf3 4. Be2/ii Bc6/iii 5. Bb5 Bb7 6. Ba6 Ba8 7. Bd3 (for Be4) 7. ..., Rh8/iv 8. Rg3 draws, but not 8. Rg6(g5)? Re8 9. Bf5 Re1.

i) 1. Rg8? Be4 2. Bb5 + Ka3 3. Rg7 Rh5 + 4. Kd4 Bb7 5. Bc4 Rh1.

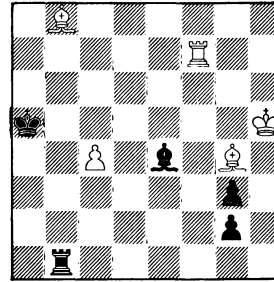
ii) 4. Ke3? Bd5 + 4. Bc4 +? Kc2 5. Ke3 Bd5 + 6. Kf2 Bxg8.

iii) 4. ..., Bg4 5. Rxc4 Rh4 6. Rxh4 glQ + 7. Ke4 Qf2 8. Rh3 +.

iv) 7. ..., Rh1 8. Rb8 + Ka3 9. Rxa8 + Kb4 10. Rg8 draw.

"A mobile struggle round a P already on the 7th rank."

No. 3844 J.H. Marwitz
Judge's Choice,
Roycroft Jubilee, 1978



Draw 0450.12 5+5

No. 3844: J.H. Marwitz (Dalfsen, Netherlands).

1. Bc7 + /i Ka6/ii 2. Bc8 + Bb7 3. Bxb7 + /iii Rxb7 4. Rf6 + /iv Ka7 5. Rf3/v Rb3/vi 6. Bb6 + /vii Rxb6 7. Rxc3 draw, for instance 7. ..., Rb8 8. Rxc2 Rh8 + 9. Kg4 Rg8 + 10. Kf3, or 7. ..., Rb2 8. Kg4.

i) 1. Ba7? Rb6. 1. Ra7 +? Kb4 2. Bd6 + Kxc4 3. Rc7 + Kd5 4. Bc5 Rcl 5. Bh3 glQ 6. Bxgl Rxc7 wins, though not, for Bl, 5. ..., Rxc5 +? 6. Rxc5 + Kxc5 7. Bxc2 and 8. Kg3.

ii) 1. ..., Ka4 2. Bd7 + Ka3 3. Bd6 + and 4. Bc5.

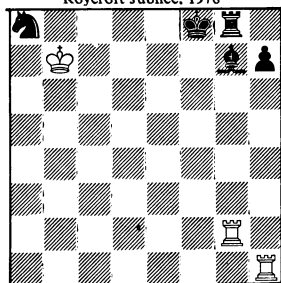
iii) 3. Rf6 +? Ka7 4. Bxc3 (for Bf2 +) 4. ..., Rh1 + 5. Kg4 glQ and Bl wins, since wBg3 cannot move.

iv) 4. Rf3? Rb3 5. Rxb3 glQ and wins either wR or wB, while 6. Rb5 g2.

v) Now is the time! Again wrong is 5. Bxc3? Rh7 + 6. Kg6 glQ and once more wB is hamstrung.

vi) 5. ..., Rb5+ 6. cb g1Q 7. b6+ and 8. Rxb3.
 vii) 6. Rxb3? g1Q 7. Bb6+ Qxb6 8. Rxb6 Kxb6 and gP promotes.
 "Timing lesson."

No. 3845 B. Lindgren
 Judge's Choice,
 Roycroft Jubilee, 1978



Win 0533.01 3+5

No. 3845: Bo Lindgren (Lidingö, Sweden).

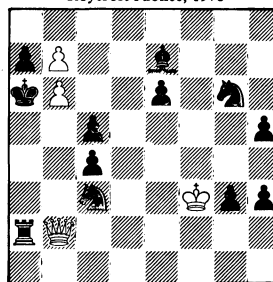
1. Rf1+ Ke7 2. Re2+ Kd6 3. Rd1+ Kc5 4. Rc2+ Kb4 5. Rbl+ Ka3 6. Rc5 Ka2/i 7. Rb4/ii Ka3 8. Rg4 h5 9. Rxh5 Sc7 (Rh8;Ra5+) 10. Rh3+ Kb2 11. Rg2+ Kcl 12. Rhl mate.
 i) 6. ..., Ka4 7. Rg5 h6 8. Rg4+ Ka3 (Ka5;Rg2) 9. Rhl.
 ii) 7. Rg1? h5 8. Rxh5 Sc7 9. Rh3 Rh8 10. Rg2+ Kbl draws, this ..., Sc7 manoeuvre being B1's latent method of extrication from the bind, since Kxc7 allows ..., Be5+ if there is an unguarded wR on the g-file. Another line given is, here, 8. Rg3 h4 9. Rg4 h3 10. Rc2+ Kb3 11. Rh2 Rb8+.

"An attraction of this unusual study is that wRs finish on the same squares they start on -- but reversed!"

No. 3846: M. Gogberashvili (Tbilisi, Georgian SSR).

"This is a 'maximum number of different stalemates in a draw study' task, where **any** change in the position counts as 'different'. One has to say that the result is not exactly of great **artistic** effect! Equally clearly, it is a world record!"

No. 3846 M. Gogberashvili
 Judge's Choice,
 Roycroft Jubilee, 1978



Draw 1336.27 4+12

1. ba/i Sh4+/ii 2. Kf4/iii Bd6+ 3. Ke3 Sdl+/iv 4. Ke4 Sf2+/v 5. Ke3 Sg4+ 6. Ke4 Sf6+ 7. Ke3 Sd5+ 8. Ke4 Sc3+ 9. Ke3 Sf5+ 10. Kf3 Sd4+ 11. Ke3 Sc2+ 12. Kf3 Sel+ 13. Ke3 Sg2+ 14. Kf3 Sh4+ 15. Ke3 Sdl+.

i) 1. b8Q? Rxb2 2. Qxa7+ Kb5 3. b7 Sh4+ 4. Kxg3 Bd6+ 5. Kxh4 h2.

ii) 1. ..., Se5+ 2. Kxg3.

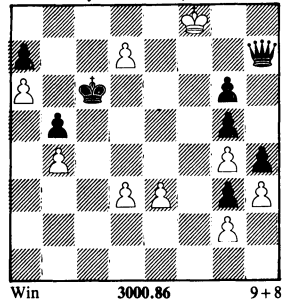
iii) 2. Kxg3? Bd6+ 3. Kxh4 Kxa7. 2. Ke3? Bg5+.

iv) 3. ..., Kxa7 4. b8Q+ Bxb8 5. Qb7+ Kxb7 -- in other words this is an example of stalemate with bKb7. 3. ..., Rxb2 4. a8Q+ Kb6 5. b8Q+ Bxb8 6. Qb7+ Ka5 7. Qa6+ Kb4 8. Qa3+ Kb5 9. Qa6+ Kxa6, an example of stalemate with bKa6.

v) 4. ..., Kxa7 5. b8Q+ draw, or 4. ..., Rxb2 5. a8Q+ draw. 4. ..., Sxb2? 5. a8Q+ Kb6 6. Qxa2 Kxb7 7. Qxb2. The claim is that there are 54 stalemates: 27 of them with bKb7 (and bRa2), while the other 27 show bKa6 (and bRb2). They are otherwise identified by bS placings: First bS: c3 (second bSh4, f5, d4, c2, e1, g2); d1 (second bSh4, d4, e1); e2 (second bSh4, f5, d4, c2, e1, g2); g4 (second bSh1, d4 e1); f6 (second bSh4, f5, d4, c2, e1, g2); d5 (second bSh4, d4 e1).

No. 1834 in Chéron III (author: Chéron, 1957) shows 19 different stalemates in a study to draw.

No. 3847 M.T. Bordenyuk
Judge's Choice,
Roycroft Jubilee, 1978



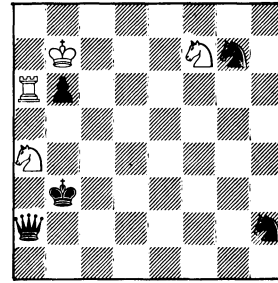
Win 3000.86 9+8

No. 3847: Mikhail Grigorevich Bordenyuk, (Chadyr-Lunga, USSR).

1. d8S+ (d8Q? Qf7+;); 1. ..., Kd6 2. Sf7+ Kd5 3. e4+ Kd4 4. e5 Kxd3 5. e6 Ke3 6. e7 Kf4 7. e8B (e8Q? Qg7+; Ke7, Qf6+; Kd7, Qc6+;) 7. ..., Ke3 8. Bxb5 Kd4 9. Bf1 (e2) Kd5 10. Bd3 Kd4 11. Bb1/i Kd5 12. Bc2 Kc6(c4) 13. Bxg6 Qxg6 14. Se5+ wins.
i) 11. Bc2? Kc3 12. b5 Kxc2 13. b6 ab 14. a7 Kd2 15. a8Q Ke2 16. Qf3+ Ke1 17. Sd6 Qc7 18. Se4 Qf4+.

17. Kc6 Ke7 18. Bg5+ Kf8 19. Kd7 (d6) Qg8 20. Be7 mate.

No. 3849 V.E. Khortov
Judge's Choice,
Roycroft Jubilee, 1978

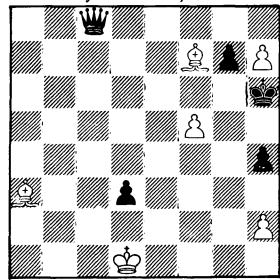


Draw 3108.01 4+5

No. 3849: V.E. Khortov (Vologodsky Region, USSR).

1. Sb2 Qb1 2. Rxb6+ Kc2 3. Sd1 Qa1 4. Ra6 Qd4 5. Rc6+ Kb3 6. Rb6+ Ka3 7. Ra6+ Kb4 8. Rb6+ Kc5 9. Rc6+ Kb5 10. Sd6+ Ka5 11. Sc3 Qg1 12. Rc4 Qb6+/i 13. Kc8 Qxd6/ii 14. Ra4+ Kb6 15. Rb4+ Kc6 16. Rc4+ Kb6 17. Rb4+.
i) 12. ..., Qg2+ 13. Ka7 Qf2 14. Kb7 Qb2+ 15. Kc8 Qg2 16. Sb7+ Kb6 17. Rb4+ Kc6 18. Rc4+ Kb6 19. Rb4+.
ii) 13. ..., Qa6+ 14. Sb7+ Kb6 15. Rb4+ Kc6 16. Rc4+ Kb6 17. Rb4+.

No. 3848 V.I. Kalandadze
Judge's Choice,
Roycroft Jubilee, 1978

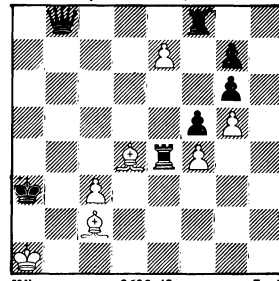


Win 3020.33 6+5

No. 3848: V.I. Kalandadze (Tbilisi, Georgian SSR).

1. h8Q+ Qxh8 2. Bc1+ Kh7 3. Bg6+ Kg8 4. h3 Kf8 5. Ba3+ Kg8 6. Bb4 Qh6 7. Bd2 Qh8 8. Be3 Kf8 9. Bc5+ Kg8 10. Kd2 Qh6+ 11. Be3 Qh8 12. Kxd3 Kf8 13. Bc5+ Kg8 14. Ke4 Qh6 15. Be3 Qh8 16. Kd5 Kf8

No. 3850 V. Neidze
Judge's Choice,
Roycroft Jubilee, 1978



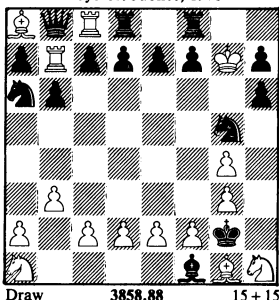
Win 3620.43 7+7

No.3850: V. Neidze (Tbilisi, Georgian SSR).

1. Bc5 + Qb4/i 2. Bxb4+ /ii Rxb4 3. efR/iii Rb8 (Rb1+; Bxb1) 4. Rf7 Rb7 5. Bb3 Rxb3 6. Ra7 mate.
 i) 1. ..., Rb4 2. efQ Qxf8 3. Bxb4+ Qxb4 4. cb Kxb4 5. Kb2 Kc4 6. Kc1 Kc3 7. Kd1 K- 8. Kd2 Kd5 9. Ke3 Ke6 10. Kd4 Kd6 11. Bb3 Ke7 12. Ke5 Kf8 13. Ke6 Kg8 14. Ke7+ Kh8 15. Kf7 Kh7 16. Ba4 Kh8 17. Kxg6, or 13. ..., Ke8 14. Ba4+ Kf8 15. Bb5.
 ii) 2. efQ? Re1+. 2. cb? Re1+ 3. Bb1 Ra8.
 iii) 3. efQ? stalemate. 3. cb? Re8. 3. efS? Rxf4.

The composer refers to the (drawing) Daniel theme, but transformed into a win. See 144 in TTC.

No. 3851 A.A. Kislyak
 Judge's Choice,
 Roycroft Jubilee, 1978



No.3851: A.A. Kislyak (Kommunarsk, USSR).

"A retro-study, hinging on the application of the '50-move rule' -- for my 50th birthday!" White has only one non-capture, non-P move, namely: 1. **Bh2**. This is the 50th move, that is, consecutive move, of this kind, and hence the only move to draw (per Codex). The composer's retro-demonstration runs:

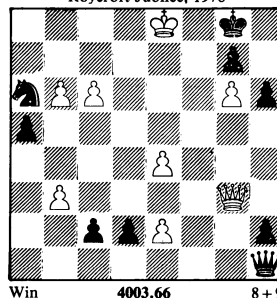
1. (Bg1-h2) Re8-d8 2. Rd8-c8 Qc8-b8 3. Bh2-g1 Kh3-g2 4. Rb8-b7 Sc5-a6 5. Bc6-a8 Qa6-c8 6. Rb7-b8 Bg2-f1 7. Ra8-d8 Bd5-g2 8. B- Rb8-e8 9. B-Rh8-f8 10. B- Se4-g5 11. B- Sf6-e5 12. B- Sg8-f6 13. B- Se4-c5 14. B-Sd6-e4 15. Kf8-g7 Sc8-d6+ 16. Ke8-f8

Kg2-h3 17. Kd8-e8 Kf1-g2 18. - 29. B-Kf8-g7 30. B- Sf6-g8 31. B- Rg8-h8 32. B- Rg5-g8 33. B- Se4-f6 34. B-Kg7-f8 35. Ke8-d8 Kf6-g7 36. Kf8-e8 Ke6-f6 37. Kg7-f8 Re5-g5+ 38. B-Sd6-c8 39. B- Rh8-b8 40. Rg8-a8 Sf6-e4 41. Kf8-g7 Bc4-d5 42. Rg5-g8 Sg8-f6+ 43. Rh5-g5 B- 44. Rh2-h5 B- 45. Rg2-h2 B- 46. Bh2-g1 B- 47. Rg1-g2 B- 48. Rb1-g1 B- 49. Bg2-c6 B- 50. Bf1-g2 B- 51. g2-g3, first P-move.

The composer also shows that ..., b7-b6 cannot have been played in the 50 moves prior to the diagram (he gives it on the 53rd move) and, for good but irrelevant measure, that castling for Black is similarly remote.

W would lose by playing from the diagram 1. bRxb8+? c6 2. Rxd8 Se6+ 3. Kxh6 Sxd8 4. Rc8 Bxe2 5. Bb7 Sc5 6. c4 Bd1 7. f4 Kxg1 wins.

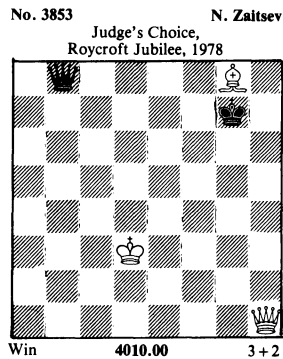
No. 3852 Per Olin
 Judge's Choice,
 Roycroft Jubilee, 1978



No. 3852: Per Olin (Espoo, Finland).

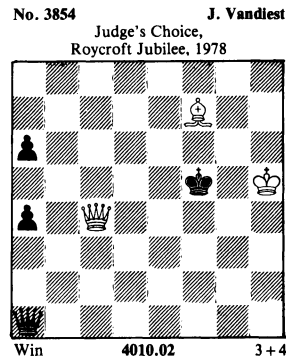
1. Qf4/i Qxe4+ 2. Qxe4 d1Q/ii 3. Qe7/iii Qxe2 4. Qxe2 h1Q/iv 5. Qe6+ (Qe7? Qxc6+;) 5. ..., Kh8 6. c7 (Qc8? Qd5;) 6. ..., Sxc7+/v 7. bc c1Q/vi 8. c8Q Qd5/vii 9. Ke7+/viii Qxc8+ 10. Qxc8 Qg8 11. Qb7 wins, for instance 11. ..., h5 12. Qb5, or 11. ..., a4 12. ba Qc4 13. Qb8+ Qg8 14. Qxg8+ Kxg8 15. a5.
 i) 1. Qe5? d1Q 2. Qe6+ Kh8 3. Qc8 Qd5 4. ed Qxd5 5. Kc7+ Qg8.
 ii) 2. ..., h1Q 3. Qc4+ (Qxh1? d1Q;) 3. ..., Kh8 4. c7 Sxc7+ 5. bc and

5. ..., c1Q 6. c8Q Qxc4 7. bc, or
 5. ..., Qb7 6. c8Q Qxc8 7. Qxc8, or
 5. ..., Qe4+ 6. Qxe4 c1Q 7. Qe7
 Qc6+ 8. Kf7 Qd5+ 9. Qe6.
 iii) 3. Qe6+? Kh8 4. Qc8 Qd5.
 iv) 4. ..., c1Q 5. Qe6+ Kh8 6. Qc8.
 v) 6. ..., Qa8+ 7. c8Q. 6. ..., c1Q 7.
 c8Q Qxc8+ 8. Qxc8 Qd5 9. Qxa6 or
 9. Ke7+.
 vi) If 7. ..., Qa8+ 8. c8Q.
 vii) 8. ..., hQe1(e4) 9. Kf7+ 8. ...,
 Qxc8+ 9. Qxc8 Qd5+ 10. Ke7+
 Qg8 12. Qb7.
 viii) 9. Qxd5? Qxc8+. 9. Qxc1?
 Qxe6+.



No. 3853: N. Zaitsev (Krasnodar, USSR).

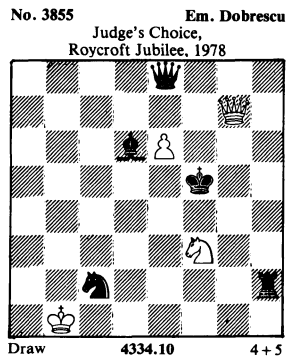
1. Qh7+ Kf6 2. Qf7+ Kg5 3. Qe7+ Kf4 4. Qf6+ Kg4 5. **Be6**+ Kh5 6. Bf7+ Kg4 7. Qg6+ Kf4 8. Qh6+ Kg3 9. Qg5+ Kf2/i 10. **Qe3**+ Kf1 11. Qe2+ Kg1 12. Qe1+ Kg2 13. Bd5+ Kh3 14. **Be6**+ Kg2 15. Qe2+ Kg3 16. **Qe3**+ Kh4 17. Qh6+ Kg3 18. Qh3+ Kf2 19. **Qe3**+ Kg2 20. Bd5+ Kh2 21. Qf2+ Kh3 22. **Be6** mate.
 i) 9. ..., Kh2 shortens the solution by a move, after 10. Qh4+ Kg1 11. Qe1+ Kg2 12. Bd5+, as in main line after 13. Bd5+ (transposition).
 "The checks are indigestible, but the repetitive occupation of e6 by wB and e3 by wQ is interesting".



No. 3854: J. Vandiest (Brasschaat, Belgium).

1. Qg4+/i Kf6 2. Qg6+ Ke7 3. Qe6+ Kd8/ii 4. Qd6+ Kc8 5. Be6+/iii Kb7 6. Bd5+ Kc8 7. Qxa6+ Kc7 (d7)/iv 8. Qc6+ Kd8/v 9. Qb6+ Kd7/vi 10. Bc6+ Ke6 (d6)/vii 11. Bxa4+/viii Ke5/ix 12. Qa5+ and now two lines: 12. ..., **Kf6**/x 13. Qg5+ Ke6 14. Qg8+ Kd6 15. Qd8+ Kc5 16. Qc7+ Kd5 17. Qb7+ Ke6 18. Qd7+ Kf6 19. Qd6+ Kf7 20. Qg6+ Ke7 21. Qe8+ Kd6 22. Qd7+ Kc5 23. Qc6+ Kb4 24. Qb5+ Ka3 25. Qb3 mate. 12. ..., **Kf4** 13. Qg5+ Ke4 14. Bc2+ Kf3 15. Bd1+ Ke4 16. Qg2+ Kf5 17. Qg6+ Kf4 18. Qg4+ Ke3 19. Qf3+ Kd2 20. Qe2+ Kc1 21. Qc2 mate.
 i) 1. Qe6+? Kf4 2. Qg4+ Ke3. 1. Qd5+? Qe5 (or Kf4).
 ii) 3. ..., Kf8 4. Qe8+ Kg7 5. Qg8+ Kf6 6. Qh8+.
 iii) Qxa6+? Kc7 6. Qa5+ Kd7.
 iv) 7. ..., Kb8 8. Qb6+.
 v) 8. ..., Ke7 9. Qc7+ Ke8 (Kf6; Qf7+) 10. Bc6+ Kf8 11. Qd8+.
 vi) 9. ..., Ke7 10. Qc7+. 9. ..., Ke8 10. Bc6+ Ke7(f7) 11. Qc7+ Ke6 12. Qd7+ Kf6 13. Qd6+ Kf7 (Kg7; Qe7+ or Kf5; Qg6+) 14. Bd5+ Ke8 15. Be4 Qh8+ (Kf7; Bg6+) 16. Kg8 Kf7 (Qg+; Bg6+) 17. Bg6+.
 vii) 10. ..., Ke7 11. Qc7+.
 viii) 'The only move.' No good are: 11. Bf3(e4,g2,h1)+? Ke7 12. Qc5+ (Qc7+, Ke6;) Kd8 13. Qd6+ Kc8 14.

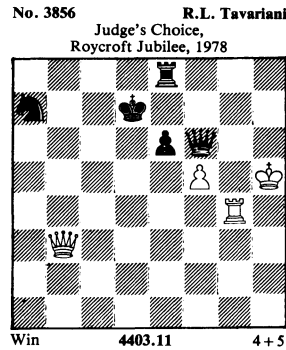
Qc6+ Kd8 15. Qb6+ Ke7. Or 11. Bb5+? Kd5 12. Qc6+ Ke5 13. Qc7+ Kd5 14. Bc6+ Kc4. Or 11. Bb7+? Kd7 12. Qc6+ Ke7 13. Qc5+ Kd7 14. Bc6+ Kc7 15. Bb5+ (Bd5+, Kd8); Kb7 16. Qc6+ Kb8 17. Qd6+ Kb7 18. Bc6+ Kb6 19. Bd5+ Kb5 20. Qc6+ Kb4 21. Qb6+ Ka3 22. Qc5+ Kb2 23. Qd4+ Kb1, since with bPa4 there is no mate on b3.
 ix) 11. ..., Kf5 12. Qg6+ as in 12. ..., Kf4 line.
 x) Had W played 7. Qc6+? (instead of 7. Qxa6+) B1 would draw by 7. ..., Kd8 8. Qb6+ Kd7 9. Bc6+ Ke6 10. Bxa4+ Ke5 11. Qa5+ Kd4 draws, as Qa7+ to win bQ is not on.



No. 3855: Emilian Dobrescu (Bucarest, Romania).

1. Qg5+/i Ke4/ii 2. Sxh2/iii Sa3+ 3. Ka2/iv Qxe6+ 4. Kb2 Sc4+ 5. Kc3/v Be5+ 6. Kb4/vi Bxh2 7. Qh4+/vii Bf4/viii 8. Qh1+/ix Kd4 9. Qa1+ Kd5 10. Qa8+ Ke5 (Kd6; Qb8+) 11. Qh8+/x Ke4 12. Qh1+/xi Ke5 13. Qh8+ Kd5 14. Qa8+ Kd4 15. Qa1+ Ke4 16. Qh1+/xii Ke5 17. Qh8+ draw.
- i) 1. Sxh2? Sa3+ 2. Kc1 Qc6+ 3. Kd2 Qc2+ 4. Ke1 Qxh2 5. Qf7+ Ke5 6. Qg7+ Kxe6 7. Qg8+ Kf6 8. Qd8+ Be7 9. Qb6+ Kg7 10. Qd4+ Kf8.
- ii) 1. ..., Kxe6 2. Sxh2 Sa3+ 3. Ka2.

- iii) 2. Qg4+? Ke3 3. Sxh2 Qb5+ 4. Kxc2 Qd3+ 5. Kb2 Be5+ 6. Ka2 Qc2+.
 - iv) 3. Ka1(b2)? Qh8(b8)+ wins.
 - v) 5. Kb1? Bxh2 6. Qg2+ (Qh4+, Bf4;) Kd4 7. Qxh2 (Qf2+, Qe3) Qe1+ 8. Ka2 Qa5+ 9. Kb1 Sd2+ 10. Kc2 Qa4+. 5. Kc2? Se3+. 5. Ka1? Be5+ 6. Kb1 Qb6+ 7. Kc2 Qb2+ 8. Kd1 Se3+.
 - vi) 6. Kc2? Se3+ 7. Kd2 Qd5+ 8. Ke2 Qd3+.
 - vii) 7. Qg2+? Kd4 8. Qf2+ Qe3 9. Qxh2 Qa3+ 10. Kb5 Qc5+ 11. Ka4 Qa5+, and if, in this, 8. Qxh2 Qb6+ 9. Ka4 Qa5+ 10. Kb3 Qa3+.
 - viii) 7. ..., Kd3 8. Qh7+ Kd4 9. Qh4+.
 - ix) 8. Qh7+? Kd4 9. Qg(a)7+ Se5 (Qb6+). After 8. Qh1+, Kd3 (e3,f5) are met by Qf1(e1,h3)+.
 - x) 11. Qa1+? Kf5 12. Qb1+ Kf6 13. Qf1 Qd6+.
 - xi) 12. Qa8+? Ke3 13. Qa7+ Qb6. 12. Qh7+? Ke3.
 - xii) 16. Qb1+? Ke5 17. Qa1+ Kf5.
- JRH has 5 other examples of 'the grand tour' by wQ. The composers are Rinck (1917), Dawson (1922), Cook (1927), Kuznetsov (1959) and Kemp (1940).

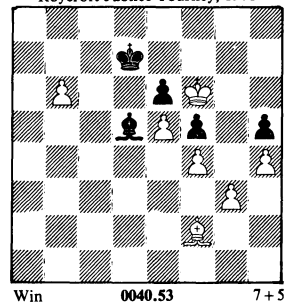


No. 3856: Revaz L. Tavariani (Tbilisi, USSR).

1. Rg7+/i Rf7/ii 2. Qb7+/iii Kd6/iv 3. Qb4+/v Kd7 4. Qxe7+ Qxe7 5.

f6 Sc6 6. Rxe7 + Sxe7 7. f7 wins.
 i) 1. Qb7 + ? Kd6 2. Qb4 + Kc7.
 ii) 1. ..., Qxg7 2. Qb7 + Kd6 3. Qxg7 Sc6 4. f6.
 iii) 2. fe + ? Qxe6. 2. Qb4 + ? Kc7.
 iv) 2. ..., Kd8 3. Qb6 + Kd7 4. Qxa7 + Kd6 5. Qa3 + wins.
 v) 3. Qb8 + ? Kc6 draws.
 "When the tornado clears the horizon is clear for fP."

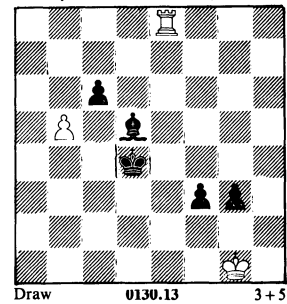
No. 3857 M.E. Aseev
 'Junior Award'
 Roycroft Jubilee Tourney, 1978



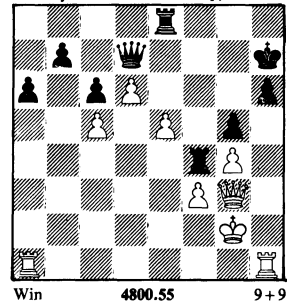
No. 3857: M.E. Aseev.
 1. g4 fg/i 2. f5 ef 3. e6 + Ke8/ii 4. Kxf5 Bb7 5. Kg5 and W wins.
 i) 1. ..., hg 2. h5 Ke8 3. Kg7 wins.
 ii) 3. ..., Bxe6 4. b7 Kc7 5. Bg3 + /iii Kxb7 6. Kxe6.
 iii) 5. Kxe6? f4 6. Kf5 g3 with a draw, for instance: 7. Ba7 Kxb7 8. Kxf4 Kxa7 9. Kxg3 Kb7.
 It is possible that Mr. Aseev is not a 'junior', but he did write that this was his first study. If an apology is called for, I apologise. (AJR)

No. 3858: I.B. Borisov.
 1. bc Bxc6 2. Re2 Be4 (fe stalemate) 3. Rg2 and either 3. ..., fg stalemate, or 3. ..., f2 + 4. Rxf2. Note that 1. ..., f2 + 2. Kf1 Bc4 + 3. Re2 is also a draw.

No. 3858 I.B. Borisov
 'Junior Award'
 Roycroft Jubilee Tourney, 1978

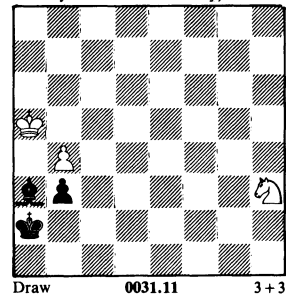


No. 3859 H. Gockel
 'Junior Award'
 Roycroft Jubilee Tourney, 1978



No. 3859: H. Gockel.
 1. Rxh6 + Kxh6 (else aRh1) 2. Qh3 + Kg6 3. Rh1 (bQ is now threatened) 3. ..., Rh8 4. Qxh8 Rxc4 + 5. Kf2 (fg? Qxc4 + and perpetual check) 5. ..., Rh4 6. Qf6 + Kh5 7. Rxh4 gh 8. Qh8 + Kg5 9. Qg8 + Kh6 10. e6 wins.

No. 3860 V.A. Krivenko
 'Junior Award'
 Roycroft Jubilee Tourney, 1978



No. 3860: V.A. Krivenko.

1. Sf2/i Kb2/ii 2. Sd1/iii Kc2 3. Ka4 Bc1/iv 4. b5 Bf4 5. Ka3 Bd6+ 6. Ka4 Bc5 7. b6 Bxb6 8. Ka3 Bg1 9. Kb4 Bc5 10. Ka4 Bf8 11. Se3.

i) 1. Sf4? b2 2. Se2 Kb3 3. Sd4+ Kc4 4. Sf3 Kc3.

ii) 1. ..., b2 2. Sd1 Bxb4+ 3. Ka4 b1Q 4. Sc3+ Bxc3 stalemate.

iii) 2. Se4? Kb3 3. Sd2+ Kc2 4. Sc4 Bxb4+ and 5. ..., b1Q.

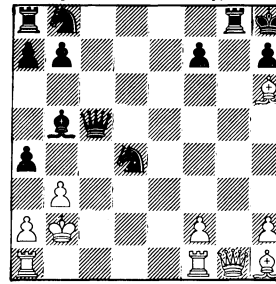
iv) 3. ..., Bb2 Se3+.

This entry came very close to those in the 'personal choice' section.

No. 3862 S. Tkachenko

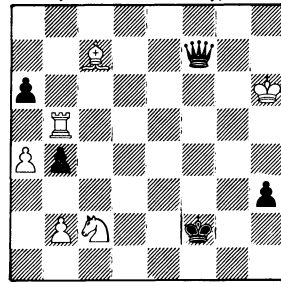
'Junior Award'

Roycroft Jubilee Tourney, 1978



Win 4856.45 10+12

No. 3861 G. Novikov
'Junior Award'
Roycroft Jubilee Tourney, 1978



Draw 3111.23 6+5

No. 3861: G. Novikov.

1. Rf5+/i Qxf5 2. Bb6+ Kg3/ii 3. Bc7+ Kh4 4. Bd8+ Kg4 5. Se3+ Kf3 6. Sxf5 h2 7. Sg3 Kxg3 8. Bc7+ Kg2 9. Bxh2 Kxh2 10. Kg5/iii Kg3 11. Kf5 Kf3 12. Ke5 Ke3 13. Kd5 Kd3 14. Kc5 Kb3 15. Kb4 (Kb6? Kc2;) 15. ..., Kc2 16. Ka3 (Ka5? Kxb2;) 16. ..., a5 stalemate.

i) 1. Rh5? Qxh5+ 2. Kxh5 h2. 1. Rc5? Qf8+. 1. Rb7? Qf6+ 2. K-Qf5+.

ii) 2. ..., Ke2(f3) 3. Sd4+. 2. ..., Kf1 (g2) 3. Se3+.

iii) 10. Kb5? Kg3 wins.

And so did this one.

No. 3862: S. Tkachenko.

At 15 years, probably the youngest competitor. 1. Qxg8+ Kxg8 2. Rg1+ Kh8 3. Bg7+ Kg8 4. Bxd4+ Kf8 5. Bxc5+ Ke8 6. Bxb7 wins.

Tourney announcement

The West German DIE SCHWALBE announces a formal study tourney in memory of Paul Heuäcker. Send to Joachim Reiners, Äussere Kanalstrasse 81 W 63, 5000 Köln 30, West Germany. Prizes include books. Judge: AJR Closing date: 30.vi.80.

ChessEndgame Study Circle members are invited to attend a meeting of the British Chess Problem Society on Friday, 30.xi.79, at St. Bride's Institute (Ludgate Circus), London. About 7pm. An original paper "Logical Studies", by GM Vladimir Pachman, will be read by AJR.

Junior Award' addresses

Mikhail Evgenyevich ASEEV
Ul. Boitsovaya, dom 6,
korpus 4, kv.14,
Moscow B-370
107370 USSR

V.A. KRIVENKO
Ul. Kommunalnaya. 38,
Pos. Pervomaisky
Kharkovskaya Oblast
313450 USSR

I.B. BORISOV
Leninsky Prospekt, dom 271, kv.33,
Frunze
Kirgiz SSR
720010 USSR

Sergei TKACHENKO
Ul. 8 Marta, 5a,
Bolgrad
Odesskaya Oblast
272800 USSR

Hubert GOCKEL
Am Knapp 4
4784 R uthen-Drewer
Westfalen
WEST GERMANY

Gennady NOVIKOV
Ul. Koltsova - 28, 116
Minsk 45
220045 USSR

Reviews.

SCHAAKKURIOSA, by Tim Krabbe, 1974. A collection of chess oddities, taken partly from the author's column in the monthly 'Schaakbulletin'. Some study material (Saavedra-theme, for instance) included. (Language: Dutch).

MASKROSOR, by Bo Lindgren, 1978. Six studies (1 with 6 wBs) are included in this collection of 213 of the candidate Grandmaster's compositions. (Language: Swedish).

AJR

DE MAGISCHE SCHAAKFIGUREN, by (Bouwmeester and) Spinhoven, 1976. The 278 studies in this excellent book are split almost equally between a section that is devoted to historical development and a section (comprising two chapters) devoted to Troitzky ('founder of the modern endgame study') and to Liburkin. No fewer than 82 studies by Liburkin are included -- far more than in any other collection, though still not quite complete. Interesting is the inclusion of studies known to be incorrect. (Language: Dutch).

Finaluri Complexe in Sah, by Mihai Radulescu, Bucarest, 1978. This book has the same title as the author's 1972 volume, but the content is different, consisting of extensive analyses of endgames played by World Champions Spassky (70 pages), Fischer (100 pages) and Karpov (30 pages). My only disappointment is the dearth of queen endings - perhaps, like many of us, Radulescu finds them too difficult!

GBR

Guy-Blandford-Roycroft (**GBR**) code for completely representing chessboard force. Class **1032** is the code for wQ, no rooks, bB and 2wS. **4870** is the code for wQ, bQ, 2wR, 2bR, wB, 2bB, no knights. **0005** is the code for 2wS, bS. In other words, the digit **position** denotes, from left to right, Q, R, B, S; the digit **value** is the sum of '1' for each W piece and '3' for each B1 piece. '9' is reserved for additional (promoted) force, in the appropriate position. Pawns are denoted by uncoded decimal place digits: **0000.35** would denote no pieces of any kind, 3wP and 5bP. It is often useful to call the force so coded a 'class', especially when discussing endgame theory. The **GBR** code is convenient for indexed retrieval of chess positions and for representation in computer systems.

The Chess Endgame Study Circle and EG 4 issues p.a. EG 55-58 for 1979 £ 4.00 or \$ 10.00. Calendar year.

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THE CHESS ENDGAME STUDY CIRCLE

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