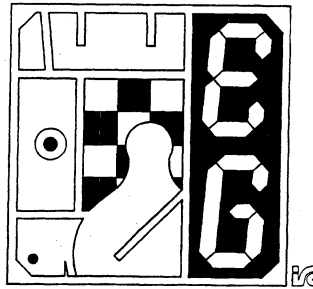

No. 106 - (Vol. VII)
Part 2



November 1992

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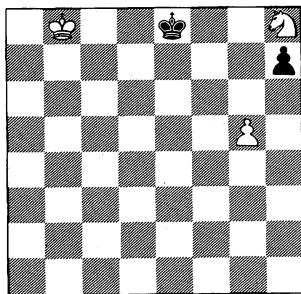
DIAGRAMS AND SOLUTIONS

Jenő Bán MT (SAKKÉLET 1989-90)

Judge: Attila Korányi

1989 was the 70th anniversary of the birth of Jenő Bán, and the tenth of his death. The political upheavals in Eastern Europe account for the two-year span of the tourney.

No. 8586 Pál Benkő 1st Prize, Jenő Bán MT

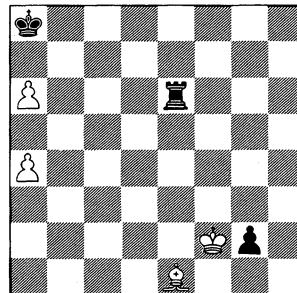


Win

3/2

No. 8586: Pál Benkő (USA and Hungary). 1.Kc8/i Kf8/ii 2.Sg6† Kf7 3.Sf4 h6 4.g6† (gh? Kg8; Kf6 5.Kd7 h5 6.Ke8 Kg7/iii 7.Ke7 h4 8.Ke6 h3 9.Kf5 h2 10.Sh5† Kg8 11.Sg3 wins.
i) 1.Kc7? Ke7 2.Kc6 Ke6.
ii) Ke7 2.Kc7 Ke6 3.Kd8 Kf5 4.Sf7 wins.
iii) h4 7.Kf8 h3 8.g7 h2 9.Sh5† and 10.Sg3.

No. 8587 V. Kondratev and A.G. Kopnin 2nd Prize, Jenő Bán MT

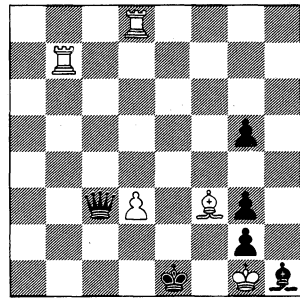


Draw

4/3

No. 8587: V.Kondratev and A.G.Kopnin (Russia). 1.Ba5/i Rxa6 2.Bd8/ii Rg6 3.Kg1 Kb7 4.a5/iii Kc6/iv 5.Bh4/v Kb5 6.Bd8 (Be1? Rg8;) Kc6 7.Bh4 Rg8 8.Bf2 Kb5/vi 9.Bb6 Ka6 10.Bc7 Kb5 11.Bb6 Ka4 12.Bc7 Kb5 13.Bb6 Kc6 14.Bf2 Kb5 15.Bb6, draw.
i) 1.Bd2? Re2†. 1.Bc3(b4)? Rg6 2.Kg1 Ka7 3.Bd4(c5)† Kxa6 4.Bc3(b4) Kb6 5.Be1 Kc6 6.Bf2 Kd5 7.a5 Ke4 8.a6 Kf3 9.a7 Ra6 wins.
ii) 2.Bc3? Rg6. 2.Bd2? Rxa4. 2.Be1? Re6 3.Ba5 Rg6 4.Kg1 Kb7 wins.
iii) 4.Bh4? Rg8 5.Bf2 Ka6 6.Be1 Kb6 wins.
iv) Rg8 5.Bb6 Kc6 6.Bf2.
v) e1-a5-d8-h4! Geometry! 5.Bb6? Kd5 6.Bf2 Ke4 7.a6 Kf3 8.a7 Ra6 (Rg8? Bg3). 5.a6? Rg8 6.Ba5 Kb5.
vi) Kd5 9.a6 Ke4 10.a7 Kf3 11.Bg3 Rh8 12.Bh2 Re8 13.Be5 Rd8 14.Bd6 Rc8 15.Bc7, and a draw discussed in Shakhmaty v SSSR iv88.

No. 8588 **D.Gurgenidze (Georgia)**
and **L.Katsnelson**
3rd Prize, Jenő Bán MT



Win 5/6

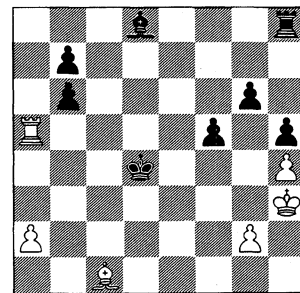
No. 8588: D.Gurgenidze (Georgia) and L.Katsnelson (Russia). 1.Rb2/i Qe5/ii 2.Re8/iii Qxe8 3.Re2† Qxe2 4.Bxe2 Kxe2 5.d4 Kf3 6.d5 Kg4 7.d6 Kh3 8.d7 g4 9.d8R Kh4 10.Rd5 Kh3 11.Rh5† mate.

i) 1.Rb1†? Kd2 2.Rd1† Kc2 3.Bg4 Qf6 draw. 1.Re7†? Kd2 2.Re2† Kc1 3.Re6 Kd2 draw.

ii) Qxb2 2.Re8† Kd2 3.Re2† Kc1 4.Rxb2 Kxb2 5.d4 wins.

iii) 2.Re2†? Qxe2 3.Bxe2 Kxe2 4.d4 Kd3 5.d5 Kd4 6.d6 Kd5 7.d7 Kd6 draw.

No. 8589 **D.Gurgenidze and A. Machitidze**
4th Prize, Jenő Bán MT



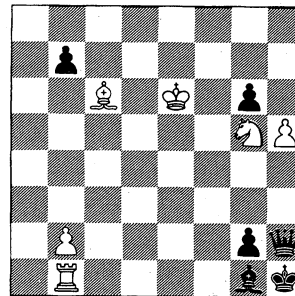
Win 6/8

No. 8589: D.Gurgenidze and A.Machitidze (Georgia). 1.Bb2†/i Kc4 2.Ra8 Rf8 3.Ba3 Re8 4.Bc1 Rf8 5.Bh6/ii Rh8 6.Bg5 Bf6 7.Ra4† Kb5 8.Bxf6 Rf8 9.Rb4† Ka5 10.Bc3 wins, but not 10.Be7? Re8 11.Bd6 Re3† 12.g3 Rd3 and it's drawn.

i) 1.Ra8? Kc5 2.Bg5 Bf6 draw.

ii) 5.Bg5? Be7 6.Ra4† Kb5 7.Bxe7 Re8 8.Rb4† Ka5 9.Bd6 Re3† 10.g3 Rd3 11.Be7 Rd7 12.Bf8 Rd8 13.Be7 Rd7, positional draw.

No. 8590 **Pál Benkő**
Special Prize, Jenő Bán MT
(after Gurgenidze and Mitrofanov)



Win 6/6

No. 8590: Pál Benkő. 1.Sf3 gh/i 2.Kd5 /ii bc† 3.Ke4 c5/iii 4.Kd5 c4 5.Kc6 h4 6.Kb7 h3 7.Ka8 c3 8.bc Qb8† 9.Rxb8 h2 10.Rh8 wins.

i) bc 2.Sxh2 Kxh2 3.hg Bd4 4.b4 g1Q 5.Rxg1 Kxg1 6.Kd6 wins.

ii) 2.Bxb7? Qh3† 3.Kf6 Qxf3† 4.Bxf3 h4 5.Kg5 h3 6.Kg4 h2 7.Bd1 Bf2/iv 8.Kf4 (Kh3,g1S†;) Bg3†/v 9.Kg4 Bf2 10.Kf5 Bb6 11.Ke4 Kg1 drawn.

2.Be4? Qh3† 3.Kf6 Qxf3† 4.Bxf3 Kh2 (h4;Kg5) 5.Bxg2 Kxg2 6.Kg5 Be3† 7.Kxh5 Kf3 8.Kg6 Ke4 9.Rd1 Bd4 10.b3 Kd5 11.Rc1 b5 12.Kf7 Kd6 13.Ke8 Bf6 draw.

iii) Cf. Gurgenidze and Mitrofanov (*Molodoy Leninet*, 1982 - EG75.5113).

iv) Bc5? 8.Kh3 g1S† 9.Kg3 Bd6† 10. Kf2 Bc5† 11.Kf1 wins.
 v) Bd4 9.Ke4 Bb6 10.b4 Kg1 11.Bf3† Kf2 12.Rb2†.
 "... 'switch-back' problem theme ... Rf1-b1..."

No. 8591 Oscar Carlsson (Argentina)
 1st Hon.Mention
 Kd2,Rc1,Bb8,d3,e4,e6,f3,g4 + Ka8, Rh6,d4,e5,f4,g3,g5 - 8/7
 1.e7 Rh2† 2.Ke1 Rh1† 3.Ke2 Rh2† 4.Kf1 Rh1† 5.Kg2 Rxc1 6.e8R (e8Q? Rc8;) Rc2† 7.Kf1 Rc1† 8.Ke2 g2 9. Bxe5† Kb7 10.Bxd4 wins.

No. 8592 V.S.Kovalenko (Russia)
 2nd Hon.Men.
 Ke3,Rc1,Sc3 + Kb4,Bb1,Sa2,a3,a4,d6 - 3/6
 1.Sd5† Kb3 2.Rxb1† Kc2 3.Ra1 Kb2 4.Kd2 Kxa1 5.Kc2 with:
 Sc3 6.Sxc3 d5 7.Sb5(e2) Ka2 8.Sd4 Ka1 9.Sc6 Ka2 10.Sb4† Ka1 11.Kc1 d4 12.Sc2† Ka2 13.Sxd4 Ka1 14.Sc6 Ka2 15.Kc2 Ka1 16.Sb4 a2 17.Kc1 a3 18.Sc2 mate, or
 Sb4† 6.Sxb4 d5 7.Kc1 d4 8.Sc2† Ka2 9.Sxd4 Ka1 10.Kc2 Ka2 11.Sc6 Ka1 12.Sb4 a2 13.Kc1 a3 14.Sc2 mate, or Sc1 6.Kxc1 a2 7.Sb4 d5 8.Sc2 mate.

No. 8593 Péter Gyarmati (Hungary)
 3 Hon.Men.
 Kf6,Rb6,g6,h5,h7 + Kh8,Re1,Bd7 - 5/3
 1.Kf7 Re8 2.Rb2/i Rc8 3.Re2 Bb5 4.Re3 Ba4/ii 5.Kf6 Re8 6.Ra3 Re4 7.Kg5 Kg7 8.h6† Kh8 9.Rf3 Re5† 10. Kh4 Re4† 11.Kg3 wins.
 i) 2.Rb7? Re8†. 2.Rb1? Bf5 3.Re1 Rf8† 4.Ke7 Bc2 5.Re2 Rc8. 2.Rb4? Rc8 3.Re4 Bf5. 2.Rd6? Bb5 3.Kf6 Re1. "Drawn." But without accompanying explanation the claimed solution (in particular its claimed uniqueness) is

obscure. Pre-requisite knowledge includes when a lone B will draw against R+hP.
 ii) Bd7 5.Kf6 Re8 6.Rd3 Bb5 7.Rd5 Bc6 8.Rd6 Bf3 9.Kg5 Re5† 10.Kf4 wins.

No. 8594 Aleksandr and Sergei Manyakhin (Lipetsk, Russia)
 4 Hon.Men.
 Kg7,Bb7,Se8,c3,f5 + Kc2,Rb3,Sa4 - 5/3
 1.Be4† Kxc3 2.f6 Sc5 3.f7 Se6† 4.Kf6 Sf8 5.Bf5 Rb5 6.Sd6 Rb6 7.Ke7 Rb8 8.Se8 Rb5 9.Be4 Re5† 10.Kxf8 Rxe4 11.Sf6 wins.

No. 8595 M.Hlinka and E.Vlasak
 5 Hon.Men.
 Kd8,Sa2,Se1 = Kc4,Rg3,e3 3/3
 1.Sc1 Rg1 2.Sc2 Rd1† 3.Ke7 Kc3 4. Sxe3 Re1 5.Sa2† Kb3 6.Sc1† Kc3 7. Sa2† positional draw (or draw by repetition?)!

No. 8596 G.Amiryan (Armenia)
 Commended
 Kb8,Rb3,Rf3,e3,f5,g7 + Kh2,Rg1, Rh4,Sd8,c6,e4,e7 - 6/7
 1.Rb2† Kh1 2.Rf1 Rg4 3.fRf2 R1g3 4.Rh2† Kg1 5.hRd2 Kh1 6.Rd1† Rg1 7.Rxd8 R1g3 8.Rd1† Rg1 9.dRd2 R1g3 10.Rh2† Kg1 11.hRc2 wins, Kh1 12. Rb1† Rg1 13.Rxg1† Kxg1 14.Rxc6.

No. 8597 V.S.Kovalenko
 Comm.
 Kd4,Qa1,Be1,Sh3 + Kf1,Qh5,Se4,e6, g5,g6 - 4/6+.
 1.Bh4† Kg2 2.Qg1† Kxh3 3.Qh1† Kg4 4.Qxe4† Kh3 5.Qh1† Kg4 6.Ke3 Kf5 7.Qf1† Kg4 8.Qf2 e5 9.Ke4, and gh 10.Qg2 mate, or Qxh4 10.Qf3 mate.

No. 8598 Enrico Paoli (Italy)
 Comm.
 Kc6,Sd4,d6 + Kd1,Ba1,b3,c7 - 3/4

1.dc b2 2.c8Q b1Q 3.Qg4† Kc1 4.Qf4† Kb2 5.Qd2† Ka3 6.Qa5† Kb2 7.Qb4† Kc1 8.Qc4† Kd2 9.Qe2† Kc3 10.Sb5† Kb4 11.Qe7† Kb3 12.Qe3† Kb4 13. Qa3† Kc4 14.Sd6† Kd4 15.Qc5† wins.

No. 8599 Juri Randviir (Estonia)

Comm.

Kb5,Qe6,Be5,b2,d7,f4 + Kb8,Rc7,Rf5, Bd8,Sa8,e7,g6 - 6/7

1.Ka6 Rf6 2.f5 gf 3.Qxf6 ef 4.Bf4 Be7 5.b3 Bd8 6.b4 Be7 7.b5 Bd8 8.b6 Sxb6 9.Kxb6 Ka8 10.Bxc7 Be7 11.Bf4 Bd8† 12.Kc6 Ka7 13.Bc7 Be7 14.Kd5 f4 15.Ke6 wins.

No. 8600 A.Sochniev (St.Petersburg)

Comm.

Kg3,Sc6,d5,g5 + Ke4,Be3,Sd1,e5 - 4/4

1.g6 Bf4† 2.Kh3 Sf2† 3.Kh4 Kf5 4.g7 Bg5† 5.Kg3 Se4† 6.Kf3 Sf6 7.Se7 mate.

Uralskie Skazy Festival, 1991

Three tourneys!

- 1) brought from home, free theme
- 2) at least two under-promotions - 4 days
- 3) at least one check met by a counter-check - 8 hours

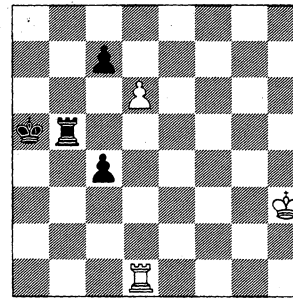
Correspondent: E.V.FOMICHEV, Nizhny Novgorod

Comp.No.1: Free Theme

Judges: An.G.Kuznetsov and K.Sukharev

No. 8601 L.A. Mitrofanov and N. G. Ryabinin

1st Prize



Win 3/4

No. 8601: L.A.Mitrofanov and N.G.Ryabinin. 1.d7/i Rh5† (Rb8;Ra1†) 2.Kg2 Rh8 3.d8Q Rxd8 4.Rxd8 c3 5.Rc8/ii Kb6 6.Rf8 Kc5 7.Rf2 (Rf7? c6;) Kd4 8.Kf1 Kd3 9.Ke1 c2 10.Rf3† K- 11.Kd2 wins.

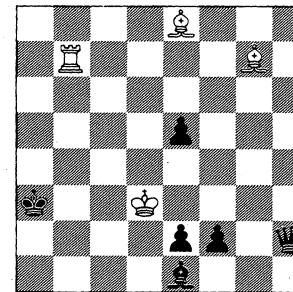
i) 1.dc? Rc5 2.Rd5 Rxd5 3.c8Q Kb4 'draw'.

ii) 5.Rd1? Kb4 6.Kf2 c2 7.Rh1 Kc3 8.Ke2 c5, draw.

"Classical, delicate R-miniature, relevant for the endgame."

No. 8602 V.Kirillov and N.G.Ryabinin

2nd Prize



Win 4/6

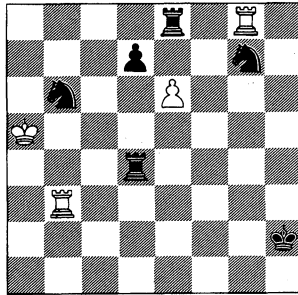
No. 8602: V.Kirillov (Sverdlovsk region) and N.G.Ryabinin. 1.Bf8† Ka2 2.Kc2/i Qh7† (Ba5;Bf7†) 3.Rxh7 Ba5 4.Bf7† (Rh3? e1S†;) Ka1 5.Ba3 (Rh4? e1S†;) e1S† (Bc3;Bc4) 6.Kb3 f1Q 7. Bb2† Kb1 8.Bg6† e4/ii 9.Bxe4† Sd3 10.Rh1 Be1 11.Bg6 (Ka3? Qf8†;) Qe2 12.Rxe1† Qxe1 13.Bxd3 mate.

i) 2.Bf7†? Ka1 3.Kc2? Qh7†.

ii) Qd3† 9.Bxd3† Sxd3 10.Rh1† Be1 11.Bc3 Sc1† 12.Kc4 Bf2 13.Bd2.

"Bright combination play with sacrifices, promotions, play for mate and stalemate."

No. 8603 S.Tkachenko
3rd Prize



Draw 4/6

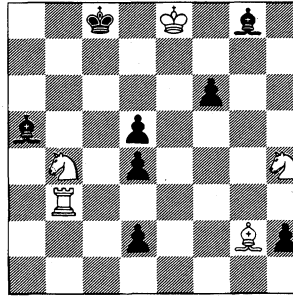
No. 8603: S.Tkachenko (Odessa region). 1.Rb2† Kh3 2.Rb3† Kh4 3.Rxe8 Sxe8 4.ed Sc4† (Sxd7;Rb4) 5.Kb5 Sc7† 6.Kc6 Sa6 7.Kb5/i Sc7† 8.Kc6 Se6 9.Rb4 Kg5 10.Rxc4 Rxc4† 11.Kd5 draw.

i) 7.d8Q†? Rxd8 8.Kb5 Sd6† 9.Kxa6 Ra8† 10.Kb6 Rb8†.

"Lively and delicate, with unexpected finale."

No. 8604: S.Osintsev (Sverdlovsk). 1.Sa6 Bf7† 2.Ke7 Bd8† 3.Kxf7 h1Q 4.Bxh1 d1Q 5.Bf3 Qxb3 6.Bg4† f5 7.Sxf5, and Qb7† 8.Se7 mate, or Qa3 8.Sd6 mate, or Bb6 8.Sd6† Kd8 9.Sb7

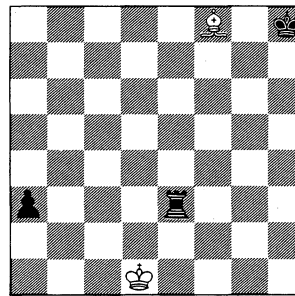
No. 8604 S.Osintsev
Special Prize



Win 5/8

mate, or Be7 8.Sxe7† Kd8 9.Sc6 mate.

No. 8605 V.Kondratev
Special Prize



Draw 2/3

No. 8605: V.Kondratev (Chelyabinsk). 1.Kc2 Kg8 2.Bc5/i a2 3.Kb2 Rc3 4.Bd6 Rd3 5.Bc5 Rc3 6.Bd6, draw.

i) 2.Bd6? Kf7 3.Kb1 Ke6 4.Bc5 Rc3 5.Bd4 Rd3 6.Bc5 Kd5 7.Be7 Kc4 8.Ka2 Re3 9.Bf8 Rc3 10.Bg7 Rf3 and 11... Kb4.

No. 8606 V.Vinichenko (Novosibirsk)
1st Hon.Mention
Kg4,Qd4,Rh2,Bh4,g2,g3 = Kh7,Rc4,

Bg7,Sd3,Se8,d6,f7,g6 6/8
 1.Bf6† Bh6 2.Rxh6† Kxh6 3.Qxc4 Sxf6†
 4.Kh3 Sg4 5.Qd5 f5 6.Qe6 dSf2† 7.Kh4
 Se4 8.Qe7 g5† 9.Qxg5† Sxg5 stalemate.

No. 8607 V.Kirillov and A.Selivanov
 (Sverdlovsk region)

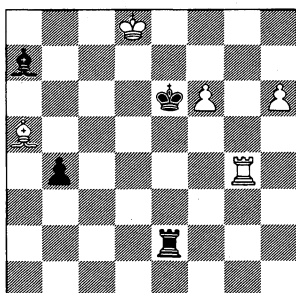
2nd Hon.Men.
 Ka1,Bc4,Sa5,f6 = Kc1,Bg1,Sd1,g2 4/4
 1.Sb3† Kc2 2.f7 Bc5 3.f8Q Bxf8 4.Sd4†
 Kc3 5.Bd5 g1Q 6.Se2† Kc2 7.Be4† Kb3
 8.Bd5† Kc2 9.Be4† draw.

No. 8608 V.Vinichenko
 1st Comm. Kc5,Rg1,f3,f6,g6 + Ke8,
 Re3,Sf8,g7 - 5/4
 1.Kd4 Rxf3 2.Re1† Se6† 3.Rxe6† Kf8
 4.Re8† Kxe8 5.fg Rf8 6.Ke5 Rg8 7.Kf6
 Rf8† 8.Kg5 Rg8 9.Kh6 Ke7 10.Kh7
 wins.

No. 8609 V.Katsnelson (Leningrad)
 2nd Comm.
 Kg6,Re8,Sb8,d2 + Kb7,f4,g3,h4 4/4
 1.Re1 f3 2.Rb1†, and Kc7 3.Kf5 g2
 4.Ke6 f2 5.Sa6† Kc6 6.d4 f1Q 7.d5
 mate, or Kc8 3.Kf5 g2 4.Ke6 f2 5.Sa6
 f1Q 6.Rb8 mate.

Comp.No.2: TT Two Underpromotions
 judge: Arkady KHAIT (Saratov)

No. 8610 S.Osintsev
 1st Prize

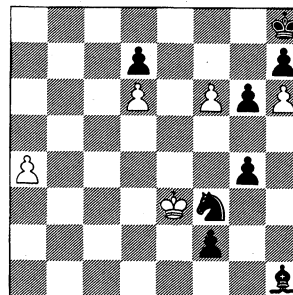


Win 5/4

No. 8610: S.Osintsev. 1.f7 Bc5 (Kxf7;
 Rg7†) 2.Bxb4 Bxb4 3.h7 Ra2 4.f8S†
 Bxf8 5.Rg6† Kf7 6.h8S mate.

No. 8611 E.Markov (Saratov) and N.G.Ryabinin

2nd Prize E.Markov (Saratov) and N.G.Ryabinin



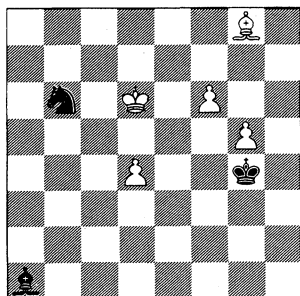
Win 5/8

No. 8611: E.Markov (Saratov) and N.G.Ryabinin. 1.f7 f1S† 2.Kf2/i g3†
 3.Kxf1 g2† 4.Ke2 Sd4† 5.Kf2 Se6 6.Kg1
 Sf8 7.a5 g5 8.a6 g4 9.a7 g3 10.a8B/ii
 Se6 11.Be4/iii Sf8 12.Bf5, reci-zug and
 W wins.

i) 2.Ke2? Sd4† 3.Kxf1 Se6.
 ii) 10.a8S? Se6 11.Sb6 Sf8 12.Sd5 Se6
 13.Sf4 Sf8, reci-zug.
 iii) 11.Bc6? Sf8 12.Ba4 Se6 13.Bxd7 Sf8
 14.Bf5 Sd7 draws.

No. 8612: N.G.Ryabinin. 1.g6 Kg5 2.f7
 Bxd4 3.f8Q Bc5† 4.Kxc5 Sd7† 5.Kd6/i
 Sxf8 6.g7, and Se6 7.Bxe6 Kf6 8.g8S†,
 or Sh7 7.Bxh7 Kf6 8.g8R wins.
 i) 5.Kc6? Sxf8 6.g7 Sd7 draw.

No. 8612 N.G.Ryabinin
3rd Prize



Win 5/3

No. 8613 V.Kirillov
1st Hon.Men.
Kh8,d6,e6,f4,g6,h7 = Ke8,Ra8,Bd1,Bh6,
a7,d7,f6 6/7
1.e7 Bc2 2.Kg8 Bb3† 3.Kh8 Bc2 4.Kg8
Bb3† 5.Kh8 f5 6.g7 Kf7† 7.g8B† Kf6
8.e8S† Kg6 9.Bf7† and stalemate.

No. 8614 S.Tkachenko
2nd Hon.Men.
Ka3,Bf5,Bg5,Sd2 + Ka1,Sf2,b2,c2 -
4/4
1...b1S† 2.Sxb1 cbS† 3.Kb3 Se4 4.Be7
(Bxe4? Sd2†;) Sd2† 5.Kc2 Ka2 6.Be6†
Ka1 7.Bf6† mates, or Sc4 6.Be6 Se3†
7.Kc1 Sc3 8.Bf6 Sd1 9.Kc2 Sb2 10.
Kxc3.

No. 8615 N.Mansarliisky (Odessa
region)
3rd Hon.Men.
Ka1,Rg6,Sc7,a7,b7,d5 = Ke7,Qf7,Bb6,
Sa4,b4 6/5
1.d6† Kd7 2.b8S† Kc8 3.d7† Kxc7
4.a8S† Kxb8 5.Rxb6† Ka7 6.Rb7† Ka6
7.Sc7† Kxb7 8.d8S† K- 9.Sxf7 draw.

No. 8616 V.Kondratev and V.Vini-
chenko
1st Comm.
Kg3,Sc6,d4,d7,f6,f7,g2,g7,h4 = Kf5,

e4,f2,g4,h2,h5 9/6
1...h1S† 2.Kh2 g3† 3.Kh3 f1S 4.Se7†
Ke6 5.f8S† Kxf6 6.g8S† Kf7 7.Sh6†
Kxe7 8.Sf5† Kd8 9.Se6† Kxd7 10.Sc5†
and 11.Sxe4.

No. 8617 R.Khatyamov (Sverdlovsk
region)
2nd Comm.
Ka3,Sc4,a2,b2,b3,b4,c6,d5,e6,g6 + Ke7,
Sf8,a7,b5,d4,e2 10/6
1.g7 e1S 2.g8S† Kd8 3.e7† Kc7 4.e8S†
Kb8 5.c7† Kb7 6.Sd6† Kxc7 7.Sxb5†
and 8.Sxd4 wins.

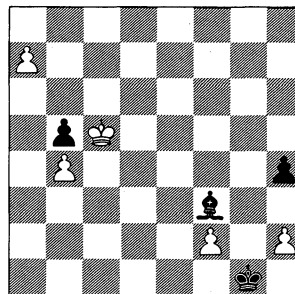
No. 8618 K.Sukharev (Novosibirsk)
3rd Comm.
I: Kh3,Re6,Sh2,a6,c2,d2,e5,g4 + Kh1,
Rf7,a7,c3,g5,h4 8/6
1.Rf6 Rxf6 2.ef cd 3.f7 d1S 4.f8R, wins.

II: Ka8,Rc2,a5,b4,f6,h2 + Ka6,Rd3,Sa7,
b5,d4,e7,h3,h7 6/8
1...Rc3 2.Rxc3 dc 3.fe c2 4.e8Q c1Q
5.Qe6† Qc6† 6.Qxc6† Sxc6 stalemate.

**Comp.No.3: check and cross-check
'blitz' composing theme tourney: 8
hours**

judge: An.G.Kuznetsov

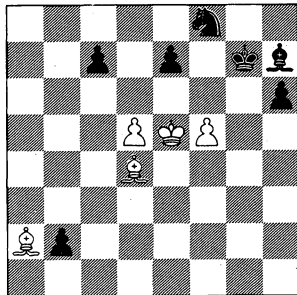
No. 8619 N.Ryabinin
1st Prize



Draw 5/4

No. 8619: N.Ryabinin. 1.h3/i Kg2 2. Kxb5 Kxh3 3.Ka6 Kg4 4.b5 h3 5.b6 h2 6.b7 Bxb7† 7.Kxb7 h1Q† 8.f3† (cross-check) Qxf3† 9.Kb8 draw.
 i) 1.Kxb5? Kxh2 2.Ka6 Kg1 3.b5 h3 4.b6 h2 5.b7 Bxb7† 6.Kxb7 h1Q† 7.f3 (not check!!) Qh7† and Black wins.

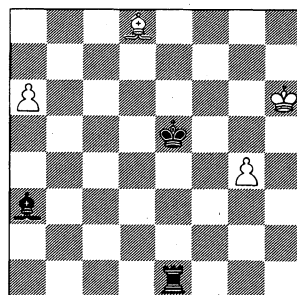
No. 8620 A. and V.Semenenko
 2nd Prize



Win 5/7

No. 8620: A. and V.Semenenko (Dniepropetrovsk). 1.d6 (Kf4†? Kf7;) cd† (ed†;Kf4 mate) 2.Kf4† e5† 3.fe† Kg8 4.e7† Se6† 5.Bxe6 mate.
 'Task'

No. 8621 V.Vinichenko
 3rd Prize



Draw 4/3

No. 8621: V.Vinichenko. 1.a7 Ra1/i 2.Bf6† Kxf6 3.a8Q/ii Bc1† 4.g5† Bxg5† 5.Kh7 Rxa8 stalemate.
 i) Bf8† 2.Kg6 Ra1 3.Bf6†. Or Bc1† 2.Kg6.
 ii) 3.g5†? Kf7 4.g6† Kg8 5.a8Q† Bf8†.

No. 8622 V.Kirillov and V.Kondratyev

1st Hon.Mention
 Kg3,Qh3,Bd4,h7 = Ke4,Qd5,Rd2,e2, h2,h5 4/6
 1.Qg2† Kxd4 2.h8Q† Qe5† 3. Qxe5† Kxe5 4.Qxh2 e1Q† 5.Kf3† Ke6 6.Qe5† Qxe5 stalemate.

No. 8623 A.Slesarenko (Dubna)
 2nd Hon.Men.

Kd5,d6,g3 = Kg5,Sd4,f2,g6 3/4
 1.d7 Sc6 2.Kxc6 f1Q 3.d8Q† Qf6† 4.Qxf6† Kxf6 5.Kd5 Kf5 6.Kd4 Kg4 7.Ke5 g5 8.Kf6 draw.

No. 8624 Yu.Gorbatenko (Chelyabinsk)

3rd Hon.Men.
 Kf3,Bh1,b5 = Kd5,Rh5,f2 3/3
 1.Bg2 Rf5† 2.Ke3† Kc5 3.Bf1 Rf8 4.Ke4 Kd6 5.Ke3 Ke5 6.Ke2 Kd5 7.Ke3 Kc5 8.Ke4 draw.

No. 8625 R.Zalitis (Riga) and K.Sukharev

1st Comm.
 Kg1,Bc1,Sb8,d5,d6,g5,h3,h4 = Kc8,Qh7, a4,a6,d4,g7,h5 8/7
 1.d7† Kd8 2.g6 Qxg6† 3.Bg5† Qf6 4.Bd2 Qg6† 5.Bg5† Qf6 6.Bxf6† draw.

No. 8626 E.Markov
 2nd Comm.

Ka6,Rh1,Sd8,a5,b6,d5 = Ka8,Qe8, Bg1,f3,h5 6/5
 1.b7† Kb8 2.Sc6† Qxc6† 3.dc f2 4.c7† Kxc7 5.b8Q† Kxb8 6.Rxh5 f1Q† 7.- Rb5† K- stalemate.

No. 8627 N.Mansarliisky

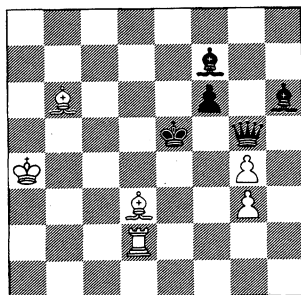
3 Comm.
 Ka1,Rd2,Sf4,Sh7,h5 = Ka6,Bh8,Sc6,
 c3,e2,g6 5/6
 1.Ra2† Kb5 2.Sxe2 c2† 3.Rb2† Sb4
 4.hg Ka4 5.g7 Bxg7 6.Sf6 Bxf6 7.Sc3†
 Bxc3 stalemate.

PHÉNIX 1991
Memorial Tourney for Jean Ber-
tin

Judges: Jacques Rotenberg, Michel
 Caillaud and Jean-Marc Loustau

The tourney was innovative in delibera-
 tely including several genres. There
 were other sections as well.

No. 8628 **Emilian Dobrescu**
 1st Prize



Draw 6/5

No. 8628: Emilian Dobrescu (Romani-
 a). 1.Bc7† Kd4/i 2.Bf4 Qg7(A)/ii 3.
 Be2†/iii Kc3 4.Rd3† Kc4(B) 5.Rd2†/iv
 Kc5 6. Rc2† Kd4/v 7.Rd2† Ke4 8.Bd3†
 Kf3 9.Be2† Kf2(C) 10.Bd3† Ke1 11.

Re2† Kf1(D)/vi 12.Rd2† Kg1 13.Rd1†
 Kg2 14.Rd2†/vii Kf3/viii 15.Be2† Ke4
 16.Bd3† Kd4 17.Be2† drawn.
 Positions A and C echo B and D.

i) Ke6 2.Bf5† Ke7 3.Bd6† Ke8 4. Re2†
 Kd8 5.Be7† Kc7 6.Rc2† Kb8 (Kb6;
 Bd8†) 7.Bd6† Ka7 8.Bc5† Kb7 9.Be4†
 Ka6 10.Bd3†.

ii) Qc5 3.Bf5† and 4.Rc2†.

iii) 3.Ba6(b5,f1)†? Kc3 4.Rd3† Kc2
 5.Rd2† Kc1 and Bl wins.

3.Bg6†? Kc5, and 4.Bxf7 Bxf4, or
 4.Bxh6 Qxh6, Bl winning.

3.Bf5†? Kc5 4.Bd6† (Rc2†,Bc4;) Kb6
 5.Rb2† Kc6 wins.

iv) 5.Rb3†? Kd4 6.Rb4†/ix Kc5 7.
 Rb5† Kc6 8.Bf3† Kd7 9.Rb7† Kd8

10.Rb8† Ke7 11.Rb7† Kf8 12.Bd6†
 Kg8 13.Rb8† Kh7 wins.

5.Rd1†? Kc5 6.Rc1† Kd4 7.Rd1† Ke4
 8.Bd3† Kf3 9.Rf1† Kg2 wins.

v) Kb6 7.Rb2† Kc6 8.Rc2† Kd7 9.Rd2†
 Kc6/x 10.Rc2† Kd5 12.Rd2† drawn.

vi) Kd1 12.Rd2† Kc1 13.Rc2† Kb1
 14.Rc1† Kb2 15.Rc2† drawn.

vii) 14.Be4†? Kf2 15.Rd2† Ke1 and a
 win for Black.

viii) Kh3 15.Bf1† Kxg4 16.Be2† Kf5
 17.Bd3† Ke6 18.Bc4† Ke7 19.Bd6†
 wins.

ix) 6.Rd3† Kc5 7.Rc3† Bc4.

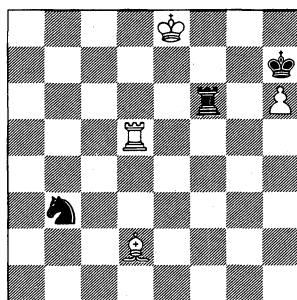
x) Ke8 10.Bb5† Kf8 11.Rd8†, and Ke7
 12.Rd7† Ke6 13.Rd6†, or Be8 12.Bxh6
 Qxh6 13.Rxe8† and 14.Re4 draw.

"RB and BR batteries pursue bK, the
 networks of orthogonal and diagonal
 perpetual checks cohabiting in bliss.
 The longer one stays with this work the
 more it reveals: geometrical rigour
 resides discreetly therein. A defence
 counsel's plead 'perpetual checks and
 batteries echoed on diagonals and
 orthogonals' is a precise thematic state-
 ment expressing better than anything
 else this study's aesthetic content."

Pravda (Bratislava) 1988

Judge: Mario Matous (Prague)
National Czech tourney
Pat A Mat 14 (Dec 1991)

No. 8629 Michal Hlinka
Prize, Pravda 1988



Win 4/3

No. 8629: Michal Hlinka (Kosice).
1.Rd7† Kg8/i 2.h7†/ii Kh8 3.Bc3 Sd4
4.Bb2/iii Rf8† (Re6†;Kd8(f7,f8)) 5.Ke7
Rf4/iv 6.Kd8/v Rf8† 7.Kc7 Rf6/vi
8.Rxd4 Kxh7 9.Rd7† Kg6 10.Bxf6 wins.
i) Kg6 2.h7. Kh8 2.Bc3.
ii) 2.Rg7†? Kh8 3.Bc3 Rxh6 4.Kf8 Sd4
5.Bxd4 Rf6† 6.Bxf6 (or Rf7) stalemate.
iii) 4.Bxd4 stalemate? Or 4.Ba1? Rf8†
5.Ke7 Rf1 6.Bxd4† Kxh7 7.Rd6 Rf7†
8.Kxf7 stalemate.
iv) Re8† 6.Kd6(f6,f7). Or Rf2 6.Bxd4†
Kxh7 7.Bxf2 wins. Or Rb8 6.Bxd4†
Kxh7 7.Kf6†, and Kh6 8.Kf5 Rb5†
9.Be5, or Kg8 8.Rg7† Kh8 9.Rg1 Rb7
10.Kf5† Kh7 11.Rh1† Kg8 12.Rh8†.
Or Rf1 6.Kd6 wins.
v) 6.Kd6? Rh4 draw. Or 6.Bxd4†?
Kxh7 7.Rd6 Rf7† 8.Kxf7 stalemate.

vi) Rc8† 8.Kd6 Rc6† 9.Kd5(e5).
"Reci-zug after surprising 4.Bb2. W has
to play very exactly to avoid B1's stale-
mate traps."

No. 8630 M.Hlinka

Hon. Mention

Kc5,Sc4,a6,h4 + Kh8,Re4,h5 - 4/3
1.a7/i Re8 2.Sb6/ii Kg7 3.Kc6/iii Kf7
4.Kd6, and Kf6 5.Sd7† Kf5(f7) 6.Sb8
Re6† 7.Kd7(d5) and wins, or Kg6
5.Kd7 Rf8(h8) 6.Sc8 Rf7† 7.Se7† wins.
i) 1.Sb6? Re5† 2.Sd5 Re1 3.a7 Ra1
4.Kb6 Kg7 draw.

ii) 2.Kc6? Ra8 3.Kb7 Rxa7† (or Rf8)
drawing. Or 2.Sd6? Ra8 3.Kb6 Kg7
4.Se4 Kg6 5.Sg3 Rh8.

iii) 3.Kd6? Kf7, reci-zug, for example
4.Kc7 Re7† 5.Sd7 Re8 draw. If 3.Kd5?
Kf6 4.Sd7† Kf5 5.Sb8 Re5† 6.K- Ra5
draw. Or if 3.a8Q? Rxa8 4.Sxa8 Kf6
(g6) and bKf5-g4xh4. The main play
hangs on bK not being able to execute
this plan.

"Reci-zug again. The use of light (c8)
and dark (b8) squares leaves a good
impression."

No. 8631 Lubos Kekely (Zilina)

1st Comm.

Kd6,Bd1,Sg8,g2 = Ka7,c3,e3,g3,g4 4/5
1.Kc7 (Se7? Kb7;), with:

e2/i 2.Bxe2 c2 3.Se7 c1Q† 4.Sc6† Ka8
5.Ba6 draw, or

c2 2.Bxc2 e2 3.Se7 e1Q 4.Sc6† Ka8
5.Bf5, with 6.Bc8 and a draw.

i) Ka6 2.Se7 Ka5 3.Sc6†.

"B1 cannot make use of his material
advantage because of a perpetual
threat of mate."

No. 8632 M.Seckar (Trencin)

2nd Comm.

Kf5,Ba8,a6 + Kc4,c3,d5,d7 3/4

1.Bxd5† Kb5/i 2.a7 c2 3.Bc4† Kb6/ii
4.a8Q c1Q 5.Qb8† Kc6 6.Bb5† wins.

i) Kxd5 2.a7 c2 3.a8Q† Kc4 4.Qa3. Or
Kb4 2.Be4.

ii) Kb4 4.a8Q c1Q 5.Qb8† Kc3 6.Qg3†, and bQ is lost. Or Kxc4 4.a8Q Kb3 (c1Q;Qc8†) 5.Qf3† Kb2 6.Qe2 wins. Or Kc5 4.a8Q c1Q 5.Qd5† (Qa5†? Kc6;) Kb4 6.Qd6† Ka4 (Kc3;Qg3†) 7.Qxd7† Kb4 8.Qd6† Kc3 9.Qd3† Kb4 10.Qb3† Kc5 11.Qb5† Kd6 (Kd4;Qe5†) 12.Qb6† Kd7 13.Be6† Ke7 14.Qb7 (a7)† Kd6 15.Qd7† Kc5 16.Qc8(c7)† wins.

"Witty 3.Bc4†, and the centre of the board mate in the main line."

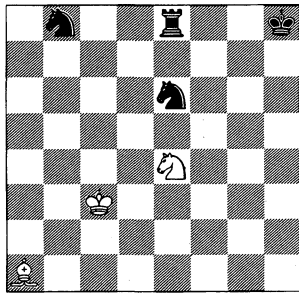
SCHACH 1987-88

Number published: 62

Number in award: 15

The quality of the correct studies was 'quite high' ('ziemlich hoch').

No. 8633 Jan Rusinek
1st Prize, Schach 1987-88



Draw

3/4

No. 8633: Jan Rusinek (Warsaw). 1. Kb3†/i Sg7 2.Sf6 Re3† (Re1;Bc3) 3.Kc2/ii Sc6 (Re2†;Kd1/Kb3) 4.Sh5 Se5/iii 5.Sf4/iv, and Kh7 6.Sd5 Re1 6.Bc3 Re2 8.Kd1 Re4 9.Sf6†, or Sc4 6.Sh5 Sa3† 7.Kd2 Sc4† 8.Kc2 Kh7

9.Sxg7 Kg6 10.Bc3 Re7 11.Kd3 Se5† 12.Ke4 drawn.

i) 1.Kc2(c4)†? Sg7 2.Sf6 Rc8† wins.

ii) 3.Kc4? Sc6 4.Sh5 Se5† 5.Kd4 Ra3 6.Bb2 Rb3.

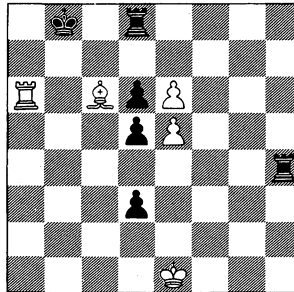
iii) Sb4† 5.Kd2 Rd3† 6.Ke2 Rh3 7.Sxg7 draw.

iv) 5.Sf6? Re1 6.Bc3 Re2† 7.Kd1 Re3 8.Kc2 Sc6 9.Sh5 Sb4† 10.Kb2 Kh7, and if 11.Bxg7 Kg6 12.Bc3 Sd5 13.Bd4 Re4, or if 11.Sxg7 Sd5 12.Bd4 Re4 13.Sf5 Rf4 wins.

"An aristocratic with interesting play in which Black's material advantage is kept in check by two minor pieces. The try 5.Sf6? has a surprising refutation." The tourney judge (the late A.G.Kopinin) was himself a great specialist in pawnless wins and draws.

No. 8634 Michal Hlinka and Emil Vlasak

2nd Prize, Schach 1988-89



Draw

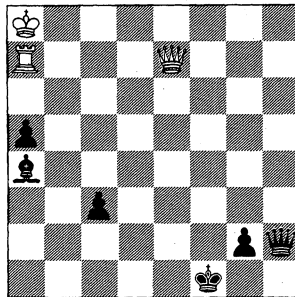
5/6

No. 8634: Michal Hlinka and Emil Vlasak (Czechoslovakia). 1.e7/i Re8 2.Ra8† Kc7 3.Bxe8 Re4† 4.Kd2 Re2† 5.Kc3 d4† 6.Kxd3 Re3† 7.Kc4 Rxe5 8.Ra7† Kb6 9.Rd7 Kc6 10.Kxd4, and wins by zugzwang, for example Re1 11.Ra7† Kb6 12.Bf7(g6) Re5 13.Rd7 and W wins.

i) 1.Ra8†? Kc7 2.Rxd8 Kxd8 3.ed Re4†. 1.Bxd5? de 2.e7 dRh8.

"...fine play and original reci-zug. W wins by declining Bl's sacrificial offers."

No. 8635 G.M.Kasparyan
3rd Prize, Schach 1988-89



Draw 3/6

No. 8635: G.M.Kasparyan (Erevan).
1.Qf6† Kg1 2.Qxc3/i Kh1 3.Rb7 g1Q/ii
4.Qc6†/iii hQg2 5.Qh6† Qlh2 6.Qc1†
gQg1 7.Qc6† Bxc6 stalemate.

i) 2.Rg7? Kh1 3.Qxc3 Bc6† 4.Ka7
g1Q† 5.Rxg1† Qxg1† 6.Ka6 Qf1†
7.Ka7 Qf2† 8.Ka6 Qe2† 9.Ka7 Qe7†
10.Kb6 Qb4†. 2.Re7? Kh1 3.Re1† g1Q
4.Rxg1† Kxg1 5.Qxc3 Bc6†. Or 2.Rxa5?
Kh1 3.Qf3 Bd1 4.Qe4 c2 5.Rc5 Qh3.

ii) g1R 4.Qf3† Rg2 5.Rb1†.
iii) 4.Qf3†? gQg2 5.Rb1† Qg1.

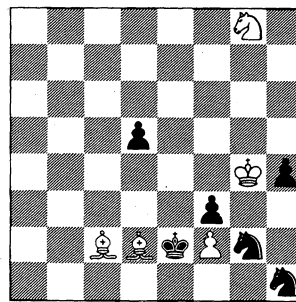
"W draws in the rare GBR class 7130.
Original pair of identical stalemates in
which bQQ have exchanged places!"

No. 8636: Michal Hlinka (Kosice) and
Jan Sevcik (Olomouc). 1.Bd1†/i Kxd1
2.Kxf3 h3 3.Be3 Se1† 4.Kg4 h2 5.Kh3
Sxf2† 6.Kxh2 Sg4† 7.Kh1 Sxe3 8.Se7 d4
9.Sc6 d3 10.Se5 d2 11.Sf3 Sxf3 stale-
mate.

i) 1.Be3? Sxe3† 2.fe f2 3.Ba4 Kxe3
4.Bb5 Sg3 5.Se7 Se2 6.Sxd5† Kd2.
1.Ba5? Sxf2† 2.Kh5 Sh3 3.Ba4 hSf4†
4.K- f2 5.Bb5† Sd3. It follows that bP
has to be eliminated at all costs.

No. 8636 Michal Hlinka and Jan Sevcik

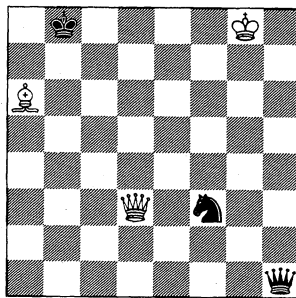
4th Prize, Schach 1988-89



Draw 5/6

"Surprise stalemate after 11 moves.
Move 1 decoys bK to block bP. Diffi-
culty and effect result from all being
revealed only right at the end."

No. 8637 Aleksandr P.Manyakhin
5th Prize, Schach 1988-89



Win 3/3

No. 8637: Aleksandr P.Manyakhin
(Lipetsk, Russia). 1.Qb5† Kc7 2.Qc5†
Kd7/i 3.Bc8† Kd8 4.Bg4 (Bf5? Qg1†);
Qh6 5.Qc8† Ke7 6.Qd7† Kf6 7.Qe6†
Kg5 8.Qe3† Kg6 9.Bf5† Kh5 10. Qxf3†
Kg5 11.Qe3† Kh5 12.Bg4† Kg6 13.Qe7,
the last of a series of surprisingly quiet
moves with this material.

i) Kd8 3.Qd6† Ke8 4.Bb5 mate.
"The battle" in the GBR class 4013 "is wound up by an original zugzwang. It is irritating that bS is captured without having moved."

No. 8638 Genrikh M.Kasparyan
(Armenia)

1st Hon. Mention

Kg8,Rd4,Be7,g3 = Ka1,Bb1,Sd2,a2,
c2,g4 4/6

1.Rb4/i Se4 2.Rxe4 c1Q/ii 3.Bf6† Qb2
4.Re5/iii Bd3/iv 5.Re1† Bb1 6.Re5/v
Be4 7.Rb5 Qxf6/vi 8.Rb1† Kxb1 stale-
mate.

i) 1.Bf6? Kb2 2.Rxd2 Kb3 3.Rd3† Kb4
4.Rd4† Kb5 5.Rd5† Kc6 6.Rd8 Kc7
7.Rd3 c1Q 8.Rc3† Qxc3 9.Bxc3 Kd6
10.Kf7 Kd5 11.Kf6 Be4 12.Kg5 Bf3
13.Kf4 Kc4 and B1 wins, while 1.Rxd2?
Kb2 2.Bf6† transposes.

1.Ba3? c1Q 2.Bxc1 Sb3 3.Be3 Kb2
wins.

ii) Kb2 3.Bf6† Kc1 4.Bg5† Kd1 5.Rd4†
Ke2 6.Ra4 draws.

iii) 4.Rd4? is tempting because of Bd3?
5.Rb4 Qxf6 6.Rb1†, but Bc2 5.Rb4
Bb3† wins.

iv) Qc3 5.Kg7 Bd3 6.Re8 Kb2 7.Bxc3†
Kxc3 8.Ra8 Kb2 9.Rb8† Kc1(c3) 10.
Ra8 Bc4 11.Kf6 Kb2 12.Kf5 Be2 13.
Rb8† Kc1 14.Ra8 drawn.

v) 6.Kg7? Qxf6† 7.Kxf6 Kb2 wins.

vi) Bd5† 8.Kg7 Bb3 9.Rxb3 Qxf6†
10.Kxf6 and B1 is stalemated.

"B1 has the initiative in this ending,
striving for stalemate or positional
draw... Many near misses..."

No. 8639 Pavel Arestov (Ros-
tov-on-Don)

2nd Hon. Mention

Kd7,Qc5,Rd6,Rh6,b2,c4 = Kb8,Qa7,
Rb7,b6,h7 6/5

1.Ke8 (Kd8? bc;) Re7† (bc;Rd8†)
2.Kf8 (Kd8? bc;) Rf7† (bc;Rd8†) 3.Kg8
Rg7†/i 4.Kh8 bc 5.Rb6†/ii Kc8/iii
6.bRc6† (hRd6†? Rc7;) Kd8 (Rc7;

Rxh7) 7.cRd6† Ke8 8.dRe6† Kf8 9.
eRf6† Ke8 10.Re6† Kd8 11.Rd6† Kc8
12.Rc6† Kb8 13.Rb6† Rb7 14.Ra6 and
it's a draw.

i) bc 4.Rd8† Kc7 5.hRd6 Re7 6.Kf8.

ii) 5.Rd8†? Kc7 6.hRd6 Re7.

iii) Ka8 6.Ra6. Kc7 6.Kxg7.

"wbKk pursued by wbRr: bK blocks bQ
to put an end to checks. Setting artificial,
with wK in check."

No. 8640 Shamil A.Chobanyan and
Sergei G.Kasparyan
(Erevan)

3rd Hon. Mention

Ka8,Ba2,Sc5,Se3,a5,d6 = Kd8,Qh7,
Sf6,e7 6/4

1.Se6†/i Ke8 2.d7† Sxd7 3.Sc7† Kf8
4.Se6† Ke8 5.Sc7† Kd8 6.Se6† Kc8
7.Sd5/ii Qh1 8.Ka7 Qg1† 9.Ka8 Qg2
10.Ka7 Qf2† 11.Ka8 Qf3 12.Ka7 Qa3
13.Bc4 (a6? Qd6;) wins.

i) 1.Sb7†? Kd7 2.de Qxe7, and if 3.Sc4
Sd5 4.Ka7 Kc6 5.cSd6 Sc7 6.Bc4 Qf8,
or if 3.Sd5 Qf8† 4.Ka7 Sxd5 5.Bxd5
Kc7 6.Be4 Qf2† 7.Ka8 Qe2.

ii) 7.Bd5? Qb1. 7.Bc4? Qe4† 8.Sd5
Qxe6.

"In the course of interesting play B1
must rest content with a positional
draw, or else part with bQ under pe-
nalty of mate."

No. 8641 Rolf Richter (Oederan)

4th Hon. Mention

Kf8,Ba4,f6,f7 + Kg3,Rc7,Sh1 - 4/3

1.Bc2/i Rxc2/ii 2.Kg8/iii 3.f8Q Rxf8
4.Kxf8 Sf2 5.f7/iv, and now, Sg4 6.Kg7
Se5 7.f8Q, or Se4 6.Ke7 Sg5 7.f8Q,
winning.

i) 1.Kg8? Rxf7 2.Kxf7 Sf2. 1.Bd1? Sf2
2.Bf3 Kxf3 3.Kg8 Rxf7 4.Kxf7 Sg4.
Drawn in both cases.

ii) Sf2 2.Bf5 Kf4 3.Kg8 Rxf7 4.Kxf7
Kxf5 5.Ke7 Sg4 6.f7 Se5 7.f8Q†.

iii) 2.Kg7? Rc7 3.Kg8 Rxf7. Rc8†

iv) 5.Ke7? Sg4 6.f7 Se5 7.f8Q Sg6†.
5.Kg7? Se4 6.f7 Sg5 7.f8Q Se6†.

"There is logic, significance for theory, and a good introduction."

No. 8642 David A Gurgenzidze (Georgia) and Leopold Mitrofanov (Leningrad).

5th Hon. Mention

Ke4,Rd6,Bf4,d2,h4,h7 + Kg7,f2f6,g3 - 6/4

1.Rd7†/i Kh8 2.Kf5 g2/ii 3.Bg5/iii f1Q† 4.Kg6 Qb1† 5.d3 Qb6 6.Rb7 Qd8 7.Rb8 Qxb8 8.Bxf6 mate.

i) 1.Kf5? Kxh7 2.Rd7† Kg8 3.Kg6 Kf8.

ii) f1Q 3.Kg6 Qb1† 4.d3 Qb6 5.Bc7.

iii) 3.Kg6? g1Q† 4.Bg5 Qb1† 5.d3 Qb6 6.Rb7 f1Q 7.Rxb6 Qxd3†.

"An original struggle over focal points."

No. 8643 G.M.Kasparyan

1st Comm.

Kf5,Bd3,Bd8,Se8,f6 + Kh7,Rf8,Bc6 - 5/3

1.Kg5† Kg8 (Kh8;Sd6) 2.Bc4† Kh7 3.f7 Bxe8 (Rxe8;Bf6) 4.Bd3† Kg7 (Kh8;Bf6 mate), and 5.Bf6† Kxf7 6.Bc4 mate.

"Direct play leads to a pair of model mates, one of which is ideal."

No. 8644 Amot M.Egiasaryan (Abovyan, Armenia)

2nd Comm.

Kf1,Rb6,Bh4,a6,b4 = Ka7,Sf4,Sh3,b3,c7 5/5

1.Rb7† Kxa6 (Ka8;Bf6) 2.Rxc7 b2 3.b5† Ka5/i 4.Be1† Kb6/ii 5.Rc1 bcB (bcS;Bd2) 6.Bd2 Bb2 7.Bc3 Ba3 8.Bb4 Bxb4 stalemate.

i) Kb6 4.Bd8 b1Q† 5.Rc1†.

ii) Ka4 5.Rc4† and 6.Rb4.

"Two stalemates with distinct motivation, but the end-positions are practically there to start with."

No. 8645 Iosif Krikheli (Georgia)

3rd Comm.

Ke7,Ra3,b3 + Kh4,Rc5,d4 - 3/3

1.Ra4 Rd5/i 2.Ke6 Rd8 3.Ke5 Kg3 4.Rxd4 Rb8 5.Rd3†/ii Kf2 6.Kd4 Ke2

7.Rh3 Kd2 8.Rh2† Kc1 9.b4 Rxb4† 10.Kc3 wins.

i) Rb5 2.Rxd4† Kg3 3.b4 (Rd3†? Kf4;) Kf3 4.Kd6 wins.

ii) 5.b4? Kf3 6.Rh4 Ke3 7.Kd5 Kd3 8.Rh3† Kc2, 'a theoretical draw'.

"Fine tuning of a known R-ending idea."

No. 8646 Gregor Werner (Worms)

4th Comm.

Kc4,Qc7,Bf3,e5,g2,g3 + Kg5,Bf8,Bg4, e6,e7,g6,g7,h2,h6 - 6/9

1.Kb5/i h1Q 2.Qc4 Bxf3/ii 3.Qf4† Kh5 4.Qxf3† Kg5 5.Qf4† Kh5 6.Kc4 g5 7.Qf7† g6 8.g4† Kh4 9.Qf2† Kxg4 10.Qf3† Kh4 11.g3† wins.

i) 1.Qc5? h1Q 2.Qe3† Kh5 3.Bxg4† Kxg4 4.Qf3† Kg5 5.Qe3† Kg4 (Kh5? Qf4) 6.Qf4† Kh5 draw.

ii) Qb1† 3.Kc6 Qf5 4.Qc1† Kh5 5. Qh1† Kg5 6.Qh4 mate, but not here 3.Ka6? Qa1†, nor 3.Kc5? Qg1† 4.Kc6 Bxf3†.

"Win of bQ by discovery follows zug-wang due to step backwards (6.Kc4!) by wK."

No. 8647 Jan van Reek (Netherlands)

5th Commended

Kd6,Rc2,Bg2,e5 = Kb1,Rb5,Bc1,a2,a3 4/5

1.Be4 Rxe5/i 2.Kxe5 a1Q† 3.Ke6/ii Bd2 (Bb2;Re2†) 4.Kf5/iii a2/iv 5. Rxd2† Kc1 6.Rc2† (Rg2? Qb2;) Kd1 7.Rg2/v Qh8 8.Rxa2 Qh7† (Qf8†;Ke5) 9.Ke5 Qg7† (Qe7†;Kd4) 10.Kd6 Qf6† 11.Kc5 Qe7† (Qc3†;Kd6) 12.Kd4 Qb4† 13.Ke5 draw.

i) Rb4 2.Rc4† Kb2 3.Rxb4† Kc3 4. Rc4† Kxc4 5.Bd5†. Be3 2.Re2†. Rb6† 2.Rc6†. Bh6 2.Rh2† Ka1 3.Bd5 Rxd5† 4.Kxd5 Kb1 5.Rxh6 a1Q 6. Rh1†. Rb2 2.Rc3† Ka1 3.Rxc1† Rb1 4.Rc2.

ii) 3.Kf5? Bd2 4.Rxd2† Kc1 5.Rc2† Kd1 6.Rg2 Qd4 7.Ra2 Qc4 8.Bb1 Kc1.

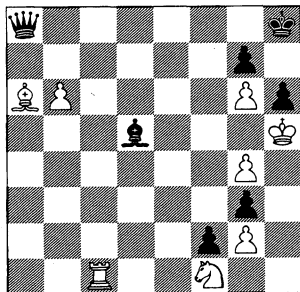
3.Kd5? Qb2 4.Rxb2† Kxb2.
 iii) 4.Rxd2†? Kc1 5.Rc2† Kd1. 4.Kd5?
 Qb2 5.Rxb2† Kxb2.
 iv) Qb2 5.Rxb2† Kxb2 6.Bd5. Qd4
 5.Rc4† Qxe4† 6.Rxe4.
 v) 7.Rh2(£)? Qg7 8.Rxa2 Qf7†.
 "An 'anti-domination' in which 7.Rg2!
 stands out."

'Troitzky-125 MT'

Leninskoe Znamya (Tver)
 1990

Judge: Oleg Pervakov (Moscow)
 Number of entries: 39 by 31 compos-
 ers. After close examination, 27 valid
 entries remained. The entry from R.
 Bryukhanov (Kansk) was deemed an
 outright plagiarism.
 The studies award has two sections, the
 first with 'free' theme, the second 'after
 Troitzky' themes.
 From: V.A.Krivenko.
 Missing solutions were added by IM
 Colin Crouch.
 The Commendeds are not presented in
 EG.

No. 8648 Yu.Roslov
 1st Prize, 'free theme section', Lenin-
 skoe znamya (Tver), 1990

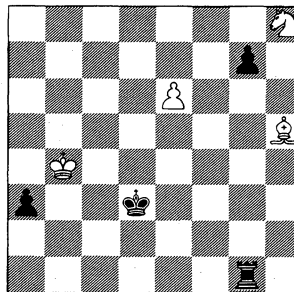


Win 8/7

No. 8648: Yu.Roslov (Leningrad). 1.
 Rc8† Bg8 2.b7 Qxc8 3.bcB (bcS? Bc4);
 Bc4 4.Sd2(e3) f1Q 5.Sxf1 Bxf1 6.Bxf1
 Kg8. Oleg Pervakov (Moscow) in his
 award comments that after content-ful
 bloodletting, in the course of which
 Black has twice played for stalemate
 and White has replied with underpro-
 motion and non-capture, we arrive at
 an extraordinary endgame of a pair of
 white light bishops (h8 is a dark square)
 seemingly with no winning pros-
 pects. But watch what follows. 7.g5 hg
 8.Bh3!!/i Kf8 9.Kg4 Ke7 10.Kf5! g4
 (else Bg4) 11.Ke5, and the culminating
 manoeuvre stalemates the black king
 and forces the losing capture. 11...Kf8
 12.Kd6 Kg8 13.Bc4† Kf8 14.Bd5 Ke8
 15.Ke6 Kf8 16.Kd7 gh 17.gh g2 18.Bxg2
 and finally wins easily.

i) Had 7.Bd3? been played we would
 have seen Kf8 8.g5 hg 9.Bh3 Ke7 10.
 Kg4 Kf6 11.Be4 Ke5 12.Kf3 g4† 13.Ke3
 Kf6, and a draw after 14.Kf4 gh 15.gh
 g2 16.Bxg2 Kxg6.

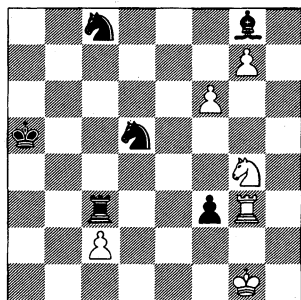
No. 8649 V.Anufriev and B.Gusev
 2nd Prize, Troitzky-125 MT



Win 4/4

No. 8649: V.Anufriev (Tula) 1.Kb3
 Rb1†/i 2.Ka2 Rb8 3.Sg6/ii Ke4 4.e7
 Re8/iii 5.Kb1/iv Rb8† 6.Ka1 Re8
 7.Ka2 Kd4/v 8.Bd1 Kc5 9.Ba4, and it's
 all over.

No. 8654 S.Tkachenko (Bolgrad,
Odessa region)
1st Prize, Troitzky-125 MT



Draw 6/6

Rc5 6.Sf6 f2† 7.Kxf2 Sxf6 8.Rxc5† Kb6/iii 9.Rd5/iv Sxd5 10.c4 (tempo-gain) S(d5)- 11.c5†, and wcP has succeeded in committing harakiri. "A beautiful final position bringing prominence to Troitzky's work, leaving an excellent impression. If only the introductory play slotted in better with the attention-grabbing final position."

i) 1.Kf2? Sd6 2.Rxf3 Se4† 3.Kg2 Rxf3 4.Kxf3 dSxf6 5.Sh6 Bd5 6.c4 Sd2† wins.

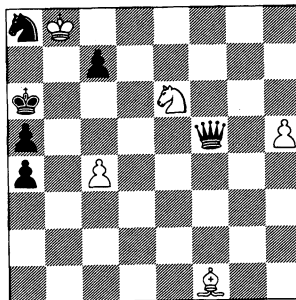
ii) Bl has a hard time winning, but win he does, after 4.Re5? Sc4 5.Rxe6 Rxc2 6.g8Q/v f2† 7.Kg2 dSe3† 8.Kg3 f1Q 9.Qa8† Kb4 10.Qb7† Kc3 11.Qg7† Kd3, and 12.Qg6† Kd2, or 12.Qd7† Ke2.

iii) Bl's plan against W's powerful 6.Sf6 is now clear: to win the 0006.10 Troitzky endgame. How does W have the last word?

iv) But whyever not 9.Rb5†, surely equally effective? wcP reaches c5, and that is enough to draw.*

v) 6.Sf5 Rg2† 7.Kh1 Rg5 8.Re1 Rh5† 9.Kg1 f2† 10.Kxf2 Rxf5†.

No. 8655 V.Pankov
2nd Prize, Troitzky-125 MT



Win 5/6

No. 8655: V.Pankov (Moscow). 1.Bd3 Qf3/i 2.Sc5† Kb6 3.Sd7† Ka6 (Kc6; Se5†) 4.Be4 Qb3† (Qxe4;Sc5†) 5.Kxa8 Qb4/ii 6.Sb8†/iii Kb6 7.c5†, and either Kxc5 8.Sa6†, or Qxc5 8.Sd7†, winning. We hope readers do not feel we have been spoon-feeding them with forks.

i) Qxd3 2.Sc5†. If Qh3 2.Sf4.

ii) Qxc4 6.Bd3 Qxd3 7.Sc5†. Or Qb2 6.Sc5† Kb6 7.Sxa4†.

iii) 6.h6? c6 7.Bxc6 Qxc4 8.h7 Qxc6†.

"The composer has developed a Troitzky study (1924):

Kc8,Ld2,Sf6,b4,d4,e2 + Kb6,Qg1,a6, b5,e5 - 6/5

The classic-romantic master was fond of play with minor pieces against bQ."

No. 8656 D.Gurgenidze (Georgia)

Hon. Mention

Kc8,a5,b7,e5,h5 = Kg8,Rg7,a3,a7,b5, e7,h6 5/7

1.b8Q a2 2.Kb7† Kh7 (Kf7;e6†) 3.Qf8 e6†/i 4.Ka6 a1Q 5.Qf1 Qxe5/ii 6.Qf5† ef draw.

i) a1Q 4.Qf5† Kh8 5.Qf8† Kh7 6.Qf5† Kg8 7.Qc8†.

ii) Other bQ moves are met by check on b1-h7 diagonal.

No. 8657 V.Vlasenko (Kharkov region, Ukraine)

Hon. Mention

Kh7,a6,e5 = Kg3,Sc2,Sg2,a7 3/4

1.e6 Sf4 2.e7 Sd5 3.e8S Sd4 4.Kg7/i Kg4 5.Sd6 Sb6 6.Kg6 (Kf6? Kf4;) Kf4 7.Kf6 draw.
i) 4.Sd6? Se7 5.Kg7 eSf5†.

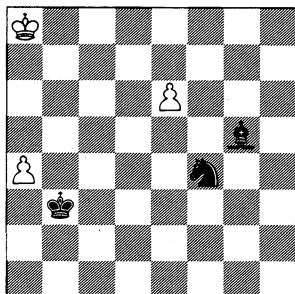
ARTICLES

THE LOGICAL STUDY

H.W. Muzerie

The phrase 'logical combination' reminds us of thematic tries, critical moves and Romans, Hamburgers, Dresdeners, Münchenerers and Swiss. Although we occasionally encounter these 'citizens' in studies (S01), the problem offers a more appropriate framework for the portrayal of such contraptions.

S01. V. Tjavlovski, 1953



Draw

3/3

1. e7 Be7 2. a5 Se6 3. a6 Sd8 4. Kb8 Bc5 5. Kc7 Sf7 6. Kb7 Sd6 7. Kc6 = (7. .. Kc4 8. a7).

A full-blooded Roman. 1. a5? Se6 is a win for black. The logical 'Vorplan' 1. e7 Be7 replaces the adequate defence 3. .. Be3 by 4. .. Bc5, which allows a double attack.

For the study one might consider using

an adapted approach to the concept of logic.

Here is a possibility:

* The position needs a small and single adjustment prior to white's enforcement of a draw or win.

A series of one or more double moves (i.e. white & black) has as its sole purpose to make the necessary adjustment, through black play.

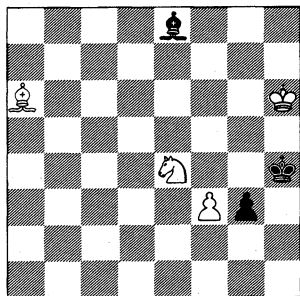
* The purpose of the preparatory moves is not obvious; only the subsequent play brings the explanation.

* The logic makes a stronger impact if more emphasis lies on indirect moves, orthodox purity of aim ('Ein Zweckigkeit') and seemingly insignificant consequences of long-winded manoeuvres.

The Logical Study's counterpart is the so-called New-Russian Study, with its accumulation of effect and battle at

close range in which immediate threats dictate the course of affairs and the contestants hardly get a chance to be concerned with the final outcome.

S02. E. Pogosjanz, 1961

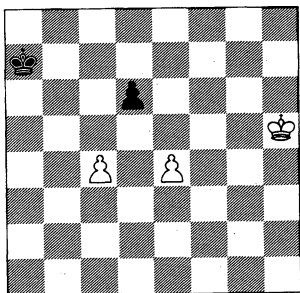


Win 4/3

1. Bf1 Bb5 2. Bg2 Bf1 3. Bf1 g2 4. Sg3.

By contrast the unobtrusive gestures of the logical study evoke the contemplative quiet of thin air and wide-open spaces. There is plenty of room for polishing details and minimal effect of time-consuming means.

S03. A. Mandler, 1929

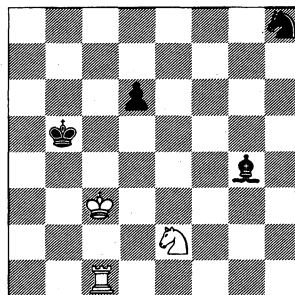


Win 3/2

1. Kg6 Ka6 2. Kg7 Ka7 3. Kg8 Ka8 4. c5.

After 1. c5? the pawns promote at the same time. After the 'Vorplan' 1-3. K-g8 K-a8 white promotes with check. The black king is remotely controlled within a system of corresponding squares. After 3. .. Ka8 the white king might as well be replaced on h5. If not, there would be no indirect manoeuvre (no purity of aim) and no logic.

S04. A. Wijnans, 1938



Win 3/4

1. Sd4 Kc5 2. Rg1 Bd7 3. Rg7 Ba4 4. Ra7 Bd1 5. Ra5 Kb6 6. Ra1 Bg4 7. Rg1 Bd7 8. Rg7 Ba4 9. Kb4 Bd1 10. Rg1 Bh5 11. Rh1

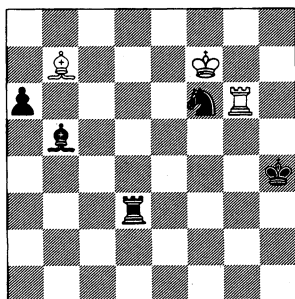
The sole purpose of the Vorplan 2-6 is 5. .. Kb6, which frees b4 for the white king (9. Kb4) in order to prevent 10. .. Ba4.

Let us look at some special study effects.

A white switchback is an indirect manoeuvre. Black can prefer a weakening move in order to avoid repetition of moves - a type of decoy unknown in problems.

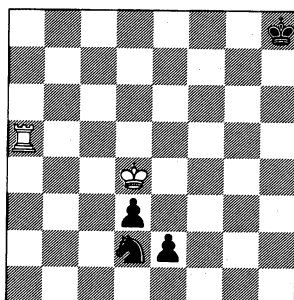
Solution S05: 1. Rh6 Kg5 2. Rg6 Kh5 3. Ba6 Be8 4. Kf6 Rd6 5. Ke7 Rg6 6. Bc4 =. With his king on h4, Be8 does not have to guard f7.

S05. B. Sivak, 1974



Draw 3/5

S06. P. Heuäcker, 1956



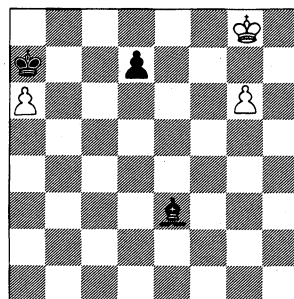
Draw 2/4

- 1. Ra1? Sb1 - +
- 1. Re5? Se4
- 1. Ra8 =

Black can escape from the checks but loses one of his winning S-moves: 4. .. Kf4 5. Re5 = or 6. .. Kb6 7. Ra1. Derives its logical flavour from the long checking series.

In orthodox problems a weakening produces mate; the study can do with more subtle (intermediary) objectives, e.g. the gain of a tempo. A modest weakening with a humble effect makes the ideal logical combination.

S07. H. Mesman, 1959



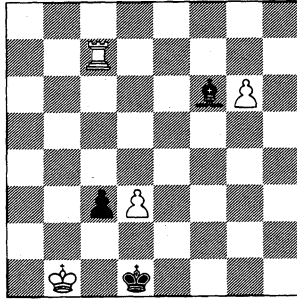
Draw 3/3

1. Kf7 Bh6 2. Kg8 d5 3. Kh7 Bf8 4. Kg8 Ba3 5. Kf7 Bb2 6. Ke6 =.
After 1. Kf7 black has a choice between a strong (Bh6) and a weak defense (Bd4). The 'Vorplan' 1-4 moves the bishop from e3 to a3, which leaves only the inadequate defense in the form of Bb2 (this theme is called 'Beugung'). Bb2 provides white with the missing tempo for catching up with the pawn (2. .. d5 makes no progress as e6 becomes accessible for the white king!).

In indirect manoeuvres the indirect moves are only a means to an end. Even more indirect is a move transference: the white move does not appear at all. Move transference is a logical 'Vorplan' (German word for the preparatory plan that changes the position in such a way that an original obstacle is removed or circumvented).

Solution S08: 1. d4 Bd4 2. Rc4 Bg7 3. Rc5 Bd4 4. Rc7 Kd2 5. g7 Bg7 6. Rd7
Here the logical combination and the transfer of moves start on the second move. Immediately 2. g7? is refuted by 2. .. c2 =. White needs to capture this pawn with check (2-4. .. Kd2).

S08. C. McSheehy, 1976

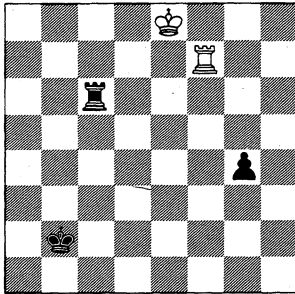


Win 4/3

The introductory sacrifice 1. d4 opens the d-file (Lloyd annihilation).

Closely related to move transference is a manoeuvre in which white drops a tempo before a position of mutual zugzwang occurs, so that it is black's move at the critical moment.

S09. N. Grigoriev, 1937

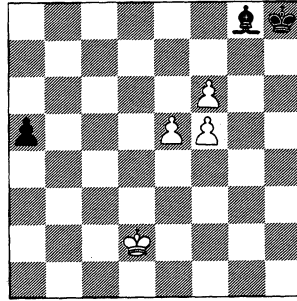


Draw 2/3

1. Rf5 g3 2. Rg5 Rc3 3. Kf7 Kc2 4. Kg6 Kd2 5. Kh5 Ke2 6. Kh4 Kf2 7. Kh3 Rf3 8. Rg4. Only now the purpose of 1. Rf5 becomes clear. After the obvious 1. Rf4? g3 2. Rg4 it would be white's move. The detour R-f5-g5-g4 loses a tempo. 8. .. Rf8 9. Rf4 Rf4 stalemate.

The anti-critical .. Rf8 is the decisive weakening move. With the rook on f3 black could counter 9. Rf4 with 9. .. g2. Being in check black has only the drawing move 9. .. Rf4.

S10. M. Liburkin, 1947

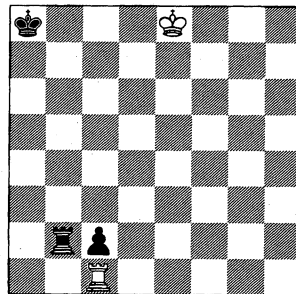


Win 4/3

1. e6 a4 2. Kd1 a3 3. Kc1 Kh7 4. Kb1 Kh6 5. Ka1 Kh7 6. Ka2 +. Not 2. Kc1/Kc3? a3 3. Kb1/Kb3 Bh7. 1. e6 threatens 2. Kc3. 2. Kd1 a3 is an indirect 'Vorplan'. So is 5. Ka1 Kh7. 3 & 5. .. Kh7 are obstructions.

An extra dimension appears if both players try to be the last one to enter the zugzwang area.

S11. J. Vancura, 1926



Draw 2/3

Kd3-Kb3 is mutual zugzwang: white to move is a win for black. The zugzwang territory consists of the b- and d-file: 1. Kd8? Kb8 - +. White sheds a tempo by entering the territory via d2 (or by means of a horizontal side-step in case black enters sooner; e.g. 1. Ke7 Kb7 2. Kd7 =). The thematic line is a sustained mutual 'space out' on squares outside the territory.

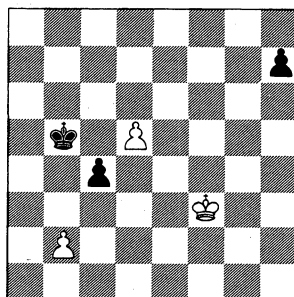
1. Ke7 Ka7 2. Ke6 Ka6 3. Ke5 Ka5 4. Ke4 Ka4 5. Ke3 Ka3 6. Kd2 Kb3 7. Kd3 = (7. .. Ra2 8. Kd2 Ra8 9. Rc2 Rd8 10. Kc1).

During the 'space out' there is neither zugzwang nor opposition - appearance notwithstanding. The first indirect move is 6. Kd2. We suggest to consider this study logical because of its style.

The manipulation of time, in problems mostly absent, is an inexhaustible study-theme. Whether the play should be considered logical depends on style, taste and imagery.

S102.

M. Zinar, 1986



Draw

White is coping with the distant free pawn. After the exchange of d- and h-pawn it is a draw provided white was the first one to capture (please check). White can shorten the distance to the black pawn through promotion-threats

with the d-pawn. The following lines show progressive degrees of refinement.

a) 1. Kg4? Kc5 2. Kh5 Kd5 - + (two tempi short)

b) 1. Kf4? Kb6 2. Kg5 Kc5 - + (one tempo short)

c) 1. Ke4 Kb6 2. Ke5? Kc7 3. Ke6 Kd8 4. Kf7 Kd7 5. Kg7 h5 - +

d) 1. Ke4 Kb6 2. Kd4 h5 3. Ke5 Kc7 4. Kf5? Kd6 - + (one tempo)

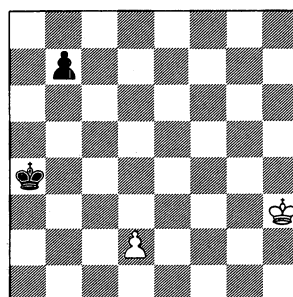
e) 1. Ke4 Kb6 2. Kd4 h5 3. Ke5 Kc7 4. Ke6 Kd8 5. Kf5 =

After the weakening move 2. .. h5 the pawn, when attacked from the left, can no longer escape (vide c). 4. Ke6 costs a tempo, but extends black's itinerary to d5 by two moves. 2. Kd4 (threat Kc4) and 4. Ke6 (threat Ke7) are indirect. In total and on balance white gains two tempi.

To a certain extent time and distance are exchangeable.

S13.

J. Moravec, 1952



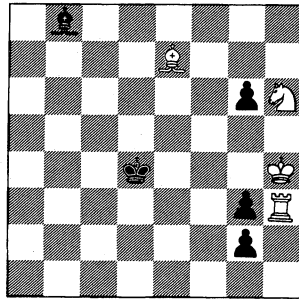
Draw

2/2

1. Kg4 b5 2. d4 b4 3. d5 Kb5 4. d6 Kc6 5. Kf5 Kd6 6. Ke4 =. The (fragmented) indirect 'Vorplan' p--d6 K--d6 chases away the king, to where he can no longer support his pawn or get in the way of the white king.

One method to gain time is transplanting an exchange to another segment of the board.

S14. H. Steniczka, 1967

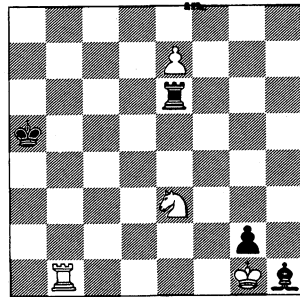


Draw 4/5

1. Sf5 gf5 (the sacrifice is not pure as the knight has to go if white wants stalemate) 2. Bd8 Kc5 3. Rg3 Bg3 4. Kh3 Bc7 5. Be7 Bd6 6. Bd6 Kd6 7. Kg2 =.

Without the 'Vorplan' 2. Bd8 Kc5 the black bishop would have been exchanged on e5 (- +).
4. .. Bh4 5. Bh4 g1Q 6. Bf2 and stalemate.

S15. R. Réti, 1924



Win 4/4

A lesser known study by Réti, but one

of his best.

1. Sd5? Ka4 2. Rc1 Re5 3. Rc4 Kb5 4. Re4 Re4 5. Sc3 Kc6 6. Se4 Kd7 =.

White has to move the exchange to a lower rank.

1. Sf5 Ka4 2. Sd4 Re4 3. Ra1 Kb4 4. Rc1 Ka3 5. Rc3 Kb4 5. Rc3 Kb4 (5. .. Ka4 6. Rc4) 6. Re3 + (4. .. Ka5 5. Rc5 +).

(1. Sf5 Re2 2. Sd4 Re3 3. Ra1 Kb6 4. Sf5 Re6 5. Sd6 +

2. .. Re4 3. Sb3 +

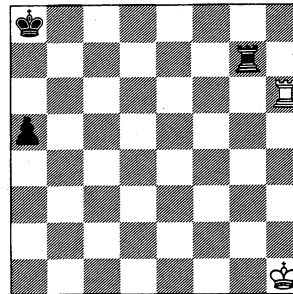
1. .. Re4 2. Sd4 Ka6 3. Sc2 +

1. .. Ka6 2. Sd6 Re7 3. Ra1 +)

A logical combination?

And so on. In problem-composition the demarcation of the realm of logic is not an easy task; for the study it is well-nigh impossible. The point is indirect study-moves are much too commonplace to carry the logic of a study alone. As to the necessary additional elements and ornaments - and their intensity - tastes may differ widely. S16 seems to be a borderline case.

S16. G. Nadareishvili, 1974



Draw

1. Rh5 a4 2. Rh8 Kb7 3. Rh4 a3 4. Rh3 a2 5. Ra3 =. The pawn has to be brought beyond the reach of the black king before the interference of Kb7.

Not 4. Ra4? Rg3 5. Kh2 Rc3 6. Kg2 Kb6 7. Kf2 Kb5 8. Ra8 Kb4 9. Ke2 Kb3 10.
Kd2 Kb2 - +
Not 1. Ra6? Ra7 2. Re6 a4 3. Kg2 a3 4. Re1 a2 5. Ra1 Kb7 6. Kf2 Kb6 7. Ke2 Kb5
8. Kd2 Kb4 9. Kc2 Ka3 - +
Or 1. Rh5 Ra7 2. Kg2 a4 3. Kf2 a3 4. Rh1 a2 5. Ra1 Kb7 6. Ke2 Kb6 7. Kd2 Kb5
8. Kc2 Kb4 9. Kb2 =.

FIDE IGM DR GIA NADEREISHVILI

John Roycroft

Gia Nadareishvili, who succumbed to his third heart attack, in his beloved and scenic Tbilisi shortly after his 70th birthday, was the man who single-handed put Georgia on the endgames studies map. His composing genius and energy accomplished this for his numerically small nation to leave the double legacy of a flourishing school of talented study composers and a series of remarkable books - written in Georgian and Russian, though none in English. In 1975 he organised, hosted and toasted the FIDE PCCC meeting in Tbilisi, an eye-opening and emotional experience for all who experienced it, and an exhausting one for Gia himself. There he introduced his country and its traditions - whose legendary hospitality is based on the belief that travellers come from God - to the world. At that meeting Gia, not yet a delegate, was elected to non-voting PCCC 'expert for studies', succeeding Britain's Harold Lommer who had occupied the position, a counter-balance to a problemist-dominated Commission, since its inception. The new responsibilities obliged Gia, willingly enough, to manage the studies in the protracted FIDE Album selection tourneys. After Viktor Czepizhny's unfortunate experience in Graz the USSR troika appointed as delegate Gia, who had the eleventh hour triumph at Budapest in 1988 of securing the creation of the Studies Sub-Committee, on a vote that was almost unanimous. This coup no doubt swung matters in his favour, when, for the first time, a non-Russian was made Chairman of the 'All-Union' Soviet Commission for Chess Composition. This is just one example of how he succeeded in walking the tightrope of a Georgian in the Russian milieu, a tightrope outsiders glimpsed only rarely, such as on being told that the Soviet delegate simply had to go back with one 'positive' achievement, better with two, the implication being that otherwise he would be replaced. At subsequent PCCC meetings the sub-committee has felt guided by the global vision of Gia's original agenda, whether or not he was there in person.

Gia's composing career, with an output of 400 studies (he seems to have composed no problems), began in 1938 and culminated in the coveted and rare (extremely rare for studies alone) GM title in 1980. As a composer his imagination, originality and Spartan technique are models - as if anyone could follow them.

Gia knew only the Georgian and Russian languages. On formal occasions his intended meaning was not always accurately conveyed by the interpreter to his audience or conversation partner. But no one could mistake his warmth, amounting at times to heat, his strength of personality, his courage, his mission. He leaves behind his ethnologist widow Nanauli, his son Tsulik who is taking his father's professional path into neurology, and his philologist daughter Ketino.

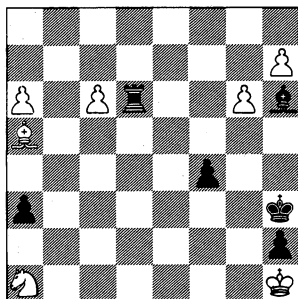
SILLY THEMES

Jan van Reek

Monty Python had a Department of Funny Walks, as John Cleese wonderfully demonstrated. We should establish a Department of Silly Themes, where study composers apply problem themes. How entertaining the resulting monstrosities can be, shows the work of Korolkov.

Popular are interference themes with sacrifices. A study with a *Novotny interference* is relatively easy to compose (a piece is placed on the junction of the diagonal and rank or file of two hostile pieces, which interferes with the threats of both pieces across the junction). Kazanchyev showed a repeated Novotny.

1. Alexander Kazanchyev
1st prize *Chigorin Memorial*, 1949



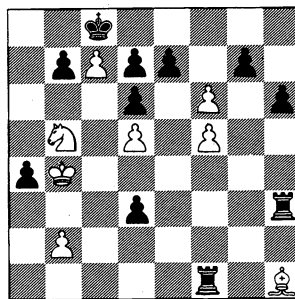
Draw 7/6

1. Sc2 Bg7/I 2. c7 Rc6 3. a7 Rxc2/II 4. Bd2 a2 5. a8Q a1Q 6. Qxa1 Bxa1 7. c8Q! Rxc8 8. Bc3! (Novotny) Rb8 9. Bb2 (Novotny) Rd8 10. Bd4 (Novotny) Re8 11. Be5 (Novotny)
I) 1. .. Rxc6?! 2. Bb6 Rd6 3. Bd4 Bg7 4. c7
II) 3. .. a2 4. Bc3! and a Novotny, for if 4. Bxc3 5. a8Q a1Q 6. Sxa1! or 4. .. Rxc3 5. a8Q a1Q 6. Qxa1!

In a *Plachutta interference* a piece is placed on the junction of a rank and

file or two diagonals of hostile pieces with interferences. Multiple Plachutta's were a favourite theme of the Dutch composers Kok and Marwitz. The former set a sort of record.

2. Jan Marwitz
2nd prize *Ceskoslovensky Sach*, 1962



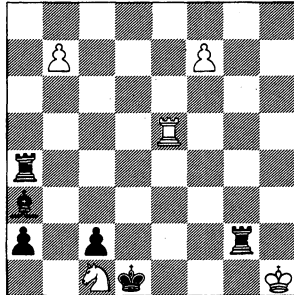
Win 8/11

1. Ka5 d2/I 2. Bf3! d1Q 3. Bxd1 Rh2 /II 4. fxe7 Re1 5. Be2!
I) 1. .. Rh2 2. fxg7 3. Bg2!
1. .. Rh4 2. fxe7 Re1 3. Be4!
II) 3. .. Rh4 4. fxg7 Rg1 5. Bg4!
Five Plachutta-interferences are included in one study.

It occurred to me that the ideas of the Novotny and Plachutta themes can be combined.

In a *Plavotny* a piece is placed on the junction of a rank, file and diagonal with interferences of three threats across the junction. The next study is the first example.

3. Jan van Reek



Draw 5/6

1. Sxa2!/I c1Q!/II Rank clearance. 2. Sxc1/III Rb2/IV 3. Re1†!!/V Kxe1 4. Sd3† Kf1! 5. Sb4!! Plavotny (the threats were mate and two captures after promotions) 5. .. R2xb4/VI 6. f8Q† Rf4 7. Qxf4† Rxf4 8. b8Q Rh4† 9. Qh2 and interference.

I) 1. b8Q? a1Q 2. Kxg2 Qd4 and a mate attack.

II) 1. .. Rg3 2. Rd5† Ke2 3. Re5† and the b-pawn promotes when the king enters the fourth rank.

1. .. Rg7 2. Rd5† Ke2 3. Re5† Kd3 4. Rd5† Kc4 and 5. Rh5 or 5. b8Q

III) 2. Rd5†? Rd2 3. Sxc1 Rh4† 4. Kg1 Rg4† and 5. .. Rxd5

IV) 2. .. Rg3 3. Rh5!

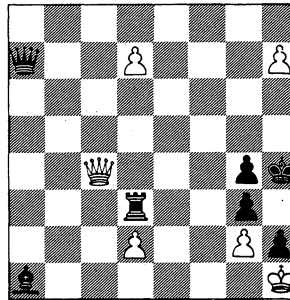
V) 3. Re3? Rh4† 4. Kg1 Bc5

VI) 5. .. Rf2 6. b8Q Rxb4 7. Qg3 Rxf7 8. Qd3† Kf2 9. Qc2†

Threats on two diagonals and a rank or file are interfered in a *Nochutta*. The

next scheme is an example.

4. Jan van Reek



Draw 6/7

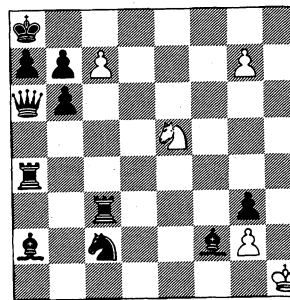
1. Qd4!/I A Nochutta. Qxd4 2. 2. d8Q† /II Qxd8 3. h8Q† Bxh8 stalemate.

I) 1. h8Q? Bxh8 2. Qd4 Rxd4!

II) 2. h8Q†? Qxh8 3. d8Q† Rxd8 and no stalemate.

In the *chaos theme* threats on two diagonals, a rank and a file are interfered.

5. Jan van Reek



Draw 5/11

1. Sc4! Chaos interference: two mate and two capture threats are countered. 1. .. Qxc4 2. g8Q†! Qxg8 3. c8Q† and stalemate.

ANALYTICAL NOTES AND ANTICIPATIONS

A new column could be started by the response of readers. If the response remains high, this column will appear regularly in E G.

Virgil Nestorescu and Alain Pallier mentioned the anticipation of S. Tkachenko, 1st prize SSZ 1989/90 (EG #8424) by A. Hildebrand, Sp. H.M. Lewandowski J.T. 1987 (EG#7530).

Virgil Nestorescu found the refutation of W. Naef, 3rd prize SSZ 1989/90 (EG #8426) by 4. .. Kd3! 5. Kg2 (5. Rb3† Kd4 6. Rb5 Ke4!) 5. .. Ke3!! 6. Kg1 (6. Kf1 Kf3 7. Rf5† Ke4 8. Rb5 Se3†; 6. Kh3 Ke4!) 6. .. Kf3† 7. Kf1 Se3† 8. Ke1 Bd4 9. Rb3 b6

Dr. John Nunn found the refutation of G. Nekhaev, Comm. Birnov Memorial, 1990 (EG#8404): 2. .. Sa2! and draws according to the computer data base (the solutions of EG#8403 and 8404 were presented in the wrong order).

A reader send the following analytical notes:

EG#8242 (D. Gurgenedze, 2nd H.M. SN, 1989): 2. .. Qc5† 3. Bg5 Qxg5† 4. Kxg5 b1Q = and refutes.

EG#8260 (V.N. Dolgov, 2nd prize I.A. Kan M.T., 1991): The line 3. .. Rh6† 4. Kb5 Rh5† 5. Ka4 Rh7 6. Ka3 Ra7† 7. Kb2 Sa4† 8. Kb3 should be added.

EG#8281 (R. Brieger, Comm. Mugnos Memorial, 1987-91): 3. .. Sf3 4. Sfe6† Kh8 = and refutes.

EG#8317 (N. Mukhin, Sp. Comm. Shakhmaty v SSSR, 1988): The line 1. .. Kg7 2. Rxe7 Bd3† 3. Kg4 f2 4. Bg3! Be2† 5. Kh4 Bxg3† 6. Kxg3 f1Q 7. Rxf7† should be added.

Alain Pallier send a long list of anticipations and comments:

EG#4226 (T. Sarkssian, 5th prize J.T. of Soviet Armenia, 1980; award: Nov. 1980) is the same as EG#4400 (E. Seduni, 7th Comm. Seneca M.T., 1978; award: Dec. 1980).

EG#5031 (I. Bondar, 3rd prize KIEV 1500, 1982) got a fourth place in the first championship of Byelorussia in 1980).

EG#5170 and EG#6260 by P. Benko were later published in Chess Life (EG#7163 and EG#7164).

EG#5518 (D. Gurgenedze, 7th H.M. Canadian Chess Chat, 1980) is similar to EG#5145 (Azerbaijan Open 1979 by the same composer).

EG#5854 (M. Matous, Special prize Sachove Umenie, 1983) is similar to EG#3807 (original by the same composer).

EG#6049 (A.P. Kouznetsov, D. Godes and V.I. Neishtadt, 2nd prize Chervony Gornik, 1985) is similar to EG#4933 (A.P. Kouznetsov and V.I. Neishtadt, 2nd prize Schach, 1979-89).

EG#6175 (A. Ivanov, 2nd H.M. Victory Ty of RSFSR, 1985) is anticipated by L. Kubbel, Shakhmaty v SSSR, 1936.

EG#6199 (Gia Nadareishvili, Commended 64, 1984) is anticipated by E. Pogoyants, Europe Echecs, April 1977 (No. 220).

EG#6200 (V. Kozyrev, Commended 64, 1984) is anticipated by EG#5229 (I. Silaev, 3rd prize Grzeban J.T., 1982).

PLAGIARISM

Alain Pallier informed us about recent cases of plagiarism. In *L'Apprenti Sorcier*, a new Canadian (Quebec) magazine devoted to chess compositions (mainly problems), the originality of entries by *Reimunas Senkus*, from Lithuania was discussed. One study (AS2 no. 36) was nearly the same as EG #471. F. Chlubna claims in AS3: "Within 18 months I saw seven completely anticipated problems by Senkus".

Alain found a study by Senkus in EG (#7436, Comm. Sarychev M.T., 1988) which is anticipated by L.B. Salkind, 1st prize 64, 1928.

Editorial note: Senkus' 'originals' were not accepted for the KNSB tourney. In Van der Heijden's database I found a study by Senkus in Ceskoslovensky Sach, 1990 which is the mirrored G. Amiryanyan, 2nd prize Chernovi Girnik, 1988, after two moves (JvR).

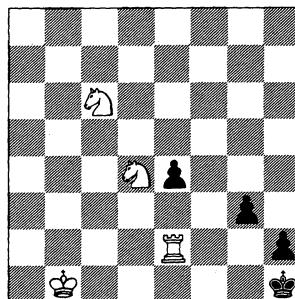
INTERESTING ANTICIPATIONS

Alain Pallier

The late *E.L. Pogosyants* could not obtain a high pacing in the 18th championship of chess composition, for studies from 1985-6 (he finished 12th out of 14), but the next study was honoured with 11 points (out of 15).

Solution 1: 1. Sf5 g2 2. Sg3† Kg1 3. Se5 h1S 4. Sxe4 Kf1 5. Rf2† Sxf2 6. Sg3† Ke1 7. Kc1 g1S 8. Kc2 S-- 9. Sd(f)3 mate.

1. Ernest L. Pogosyants Gudok, 1986

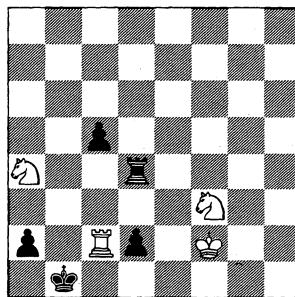


Win

4/4

Apparently the judge, N. Kralin, was unaware of EG#5729 (Mario Matous, 1st prize Sachove Umenie, 1982). This does not finish the story about anticipation. Look at the next study.

2. Ernest L. Pogosyants Chervony Girnik, 1976



Win

4/4

1. Rb2† Ka1 2. Sxd4 d1S† 3. Ke1 Sxb2 4. Sc2† Kb1 5. Sa3† Kc1 6. Sxc5 a1S 7. Ke2. This study anticipates EG#3727 (O. Mazur, 3rd H.M. Shakhmaty v SSSR, 1977).

Furthermore main ideas in number two anticipate the other studies.

TOURNEYS

The inclusion of tourney announcements in **E G** is difficult. Information about special tourneys often arrives late. Another difficulty is caused by the collapse of the Soviet empire. The change from a communist to a capitalist system brought many journals in great difficulties. New journals appear irregularly in middle and eastern Europe. It is difficult to keep track of what is going on. Fortunately the new correspondents of **E G** give information.

Two new tourneys can be announced.

Memorial Gh. MIHOC (1986-1981)

The Rumanian Chess Federation organizes an international tournament for endgames in the memory of the late prof. Georghe Mihoc, former president of the Rumanian Academy and president of the Rumanian Chess Federation.

The theme is free. Judge will be prof. Nicolae Micu. Entries can be sent until 1 March 1993 to Federatia Romana de Sah, str. Otetari Nr. 2 Sect. 2, 70206 Bucuresti (mentioning "Concurs Gh. Mihoc).

THE BORIS' 10TH ANNIVERSARY JUBILEE TOURNEY OF **E G**

Boris, a great friend of AJR, has become ten years of age during this year. A small tourney will be a worthy celebration of a small cat. His boss JvR will assist him as judge. Please send entries to until 1 March 1993: Jan van Reek, De Erk 8 , 6269 BJ Margraten, Netherlands.

The obligated theme is mirror mate (eight unoccupied squares around in black king in the mate position). This theme is difficult to achieve in good quality studies. Six different mirror mate positions are included in Nadareishvili and Akoby's book about mate studies (M1250, M1281, M1413, M1479, M1575, M1605), one in *Chessmen in the endgame study part 3* (2.8) and one will be included in *part 4* (Henri Rinck, *La Stratégie*, 1921; two mirror mates, but little content). Beautiful books will be prizes.

Editorial note: Originals are not accepted for publication in **E G**, except of tourneys and articles.

EG

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E G No. 106 is the last number for 1992. Subscribers who have not yet paid for 1993 are invited to do so early next year.

ARVES Membership

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The membership costs NLG 50 per year, free of bank charges, and can be paid through the above mentioned procedure.

BOOKS PRODUCED BY ARVES

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- | | |
|--|---------|
| 2. <i>Miniatures</i> by Jan van Reek | f 17.- |
| 3. <i>The composing of endgame studies</i> by Jan van Reek | f 19.- |
| 10. Chessmen in the endgame study, part 1-3 | f 27.50 |
- ARVES books 4, 5, 6 and 11 are sold out.

The following books can be ordered from the KNSB, Frans Halsplein 5, 2021 DL Haarlem, Netherlands. Mailing and bank costs have to be paid additionally.

- | | |
|---|---------|
| 1. <i>The ultra modern endgame study</i> by Jan van Reek | f 21.50 |
| 7. <i>A.P. Gulyaev - A.P. Grin. Chess endgame studies.</i> T.G. Whitworth | f 30.- |
| 8. <i>Reciprocal stalemate</i> by John Selman | f 30.- |
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by Jan van Reek and Henk van Donk | f 45.- |