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With this last issue of 1994 the readers of EG will receive a copy of the German "Infoblatt" which contains tourney announcements in every kind of chess composition. We are very happy with this novelty and wish to thank mr. Fiedler and mr. ellinghoven for offering us the opportunity to give our readers this extra information. We think that even readers without knowledge of the German language will find useful information in "Infoblatt".

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A view last minute messages:

- 1) The Mongolian jubilee tourney S.Denzen-60 (for the reported announcement, see EG94, p456) was, it now appears, for problems only, and not for studies.
- 2) Alain Pallier and Harold van der Heijden supplied the reasons for the eliminations of the Van Tets (EG 112 #9309) and the Carvajal (EG 112 #9355). The Van Tets won a 2nd Prize in Chess Life 1991. For the Carvajal compare the position after the first move with Kalandadze, 3HM '64' 1968: e1h5 0380.21 g8a2c1c8d8.a6b7c4 5/5+. Obviously the judges decided that adding one move to an existing studie is just not enough for a 2nd Prize.
- 3) In this issue you'll find the Tavoriani 70 award with the remark that we did not receive the initial position of the 1st/2nd Prize by Gurgendze. The shown position is David Blundell's reconstruction. We just received the initial position after all. To get the good position move the white Rook from f7 to h5 and the black Rook from f4 to c4.

THE 6-MAN PAWNLESS ENDGAME ROOK AND BISHOP AGAINST TWO KNIGHTS WITH THE 223-MOVE WIN

commented by John Roycroft

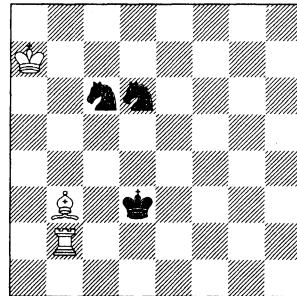
Introduction

"... there are ... grey areas in endgame theory, where the general case is itself unclear. One such example is Q and nP against Q. Another ... is 2B's against S ... where the books give only one known drawing position (for example, black Sb7, black Kc7), and even this is not a solid fortress." [Note: this was written 16 years before the computer discovery that two bishops 'always' win against a knight.] "... one would like to see ... a clarification of the grey areas. On the other hand it is unrealistic to expect all grey areas to be tidied up. Why, in the whole range of possible distributions of force, should there not be one or more where roughly half the positions are wins and half draws, so that the area is permanently 'grey'? ... case in point ... the ending two S's against R and B ... Chéron (Vol.1, second edition 1960, p.298) and Fine (p.521) give this material as drawn, under the general class of 2 minor pieces against R and minor piece, but Fine adds 'there are quite a few exceptions, especially with R and B against 2S's'. Neither Chéron nor Fine give any examples of R and B against 2S's ..." [The Averbakh volumes exclude endings with two pieces on one side. The composer Henri Rinck published 5 studies with this material, none with solutions longer than 7 moves, and with the supporting analyses assuming a draw in the general case.] "... It is possible to discuss the subject without diagrams, and this is all we intend to do. We have no proof, just observations. Assume W has R and B. W's weapons are mate, win of S, reduction to a winning case of R against S (by no means rare). Both R and B are pieces that can pin. Both can also tempo, while this is difficult with S's, so that zugzwang is a useful tactic also. How should Bl defend? Clearly all his pieces should be kept together. Suppose he tries a hedgehog position with S's supporting each other and bK in between. But then wB can attack one S, and if either S can be pinned by wR then W wins, for wK can obviously approach the more exposed S. (One S will always be more exposed than the other in such situations.) If the exposed bS can also be attacked by wB then it can probably be attacked by all 3 W pieces, and Bl has only 2 defenders, so that BxS wins automatically. ... there will be drawing chances only if the exposed S cannot be attacked by wB. To prevent wK approaching it is clear that bS's should be on opposite colours even

if they do not defend one another (b3 and c3, for instance), but as in such cases it requires 2 moves for one S to defend the other in an emergency, even though wK cannot approach it is clear that the Bl position is difficult. If bS's are on the same colour, wK can approach; if on different colours, one S is certain to be vulnerable to pins and tempo-manoeuvres. There really only remains a 'running fight' defence, with fluid play by all the participants, but here also the R and B working from a distance are well suited, while the S's, apart from their powerful forking ability, must rely on continuous checking to keep wK away. Such play is ... very complex to analyse. ... Has the ending R and B against 2S's without P's ever occurred in master play?" (Abbreviated from the editorial of issue 8 of EG, dated April 1967.)

The Stiller/Elkies discovery of June 1991

In June 1991 computer programmer and researcher Lewis Stiller, with advice from mathematician and studies specialist Noam Elkies, used the *Connection Machine* in the U.S.A. to wrench open an unsuspected treasure vault comparable to the discovery of the Tomb of Tutankhamun. Impact on practical play will be imperceptible, unless it results in the burying of the '50-move rule' and all its relatives in the Tomb which will then be sealed for ever. The value lies rather in the demonstration of how far humans are from mastering chess: nothing in chess literature, history or experience prepares us for what we see here - unless it is earlier computer results. We use a 'polyphoto' approach, with the 75 moments chosen by the commentator. To reduce space, 'equi-optimal' moves are omitted.

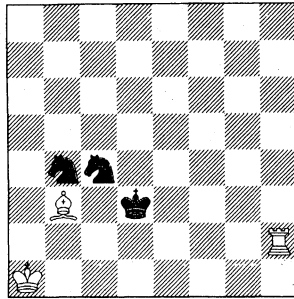


DIWTM a7d3 0116 b2b3c6d6 3/3+.

W, in check, has to avoid the exchange of wB for bS, as this would lead to a drawn R vs. S 4-man ending. This defensive resource occurs throughout

the length of the solution, though towards the half-way stage we begin to encounter cases where the swap favours W. If 1.Kb6? Sd4, for Sc4+.

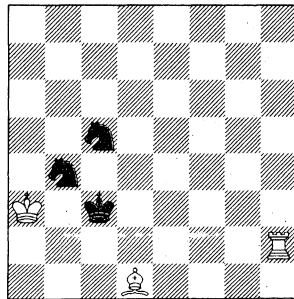
1.Ka7-a6 Sc6-b4+ 2.Ka6-a5 Sb4-c6+ 3.Ka5-a4 Sd6-c4 4.Rb2-h2 Sc4-b6+ 5.Ka4-a3 Sb6-c4+ 6.Ka3-a2 Sc6-b4+ 7.Ka2-a1



D2 a1d3 0116 h2b3b4c4 BTM

The K-march down the board's edge pursued (or accompanied) by a pair of opposing S's is seen in endgame studies by the Georgian FIDE Grandmaster composer Gia Nadareishvili.

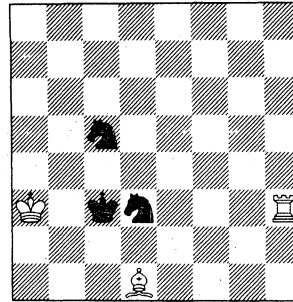
7... Sc4-e5 8.Ka1-b2 Se5-c4+ 9.Kb2-c1 Kd3-c3 10.Bb3-d1 Sb4-d3+ 11.Kc1-b1 Sc4-d2+ 12.Kb1-a1 Sd2-b3+ 13.Ka1-a2 Sb3-c5 14.Ka2-a3 Sd3-b4



D3 a3c3 0116 h2d1b4c5 WTM

W has saved his B from being exchanged, but with bSb4-d3-b4 as an oscillating manoeuvre and bK on a dark square secure from wB checks, W's only weapons seem to be the R and a squeeze (ie to give B1 the move so that his stranglehold on wK has to slacken).

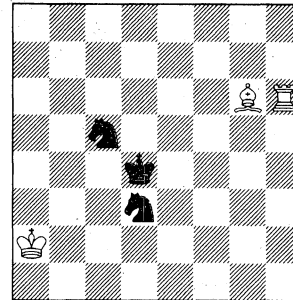
15.Rh2-h3+ Sb4-d3



D4 a3c3 0116 h3d1c5d3 WTM

It looks as if W has nothing up his sleeve. If bSd3 is not pinned it can move to and fro, and if it is pinned bK can oscillate between c3 and d2.

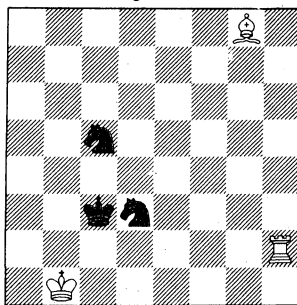
16.Bd1-g4 Kc3-d4 17.Bg4-f5 Sd3-f2 18.Rh3-h6 Sf2-d3 19.Ka3-a2 Kd4-e5 20.Bf5-g6 Ke5-d4



D5 a2d4 0116 h6g6c5d3 WTM

When two S's protect one another they set up a defensive ring of steel - but like magician entertainers' interlocking and separating 'Chinese rings' there has to be a gap or two. If the attacker times it right (before another ring is formed) the grip can be locally loosened. This happens time and again in the lengthy 5-man endgame Q vs. SS. The comparison of R and B with Q in the battle against two S's is most interesting, seeing that the move of the Q combines those of R and B.

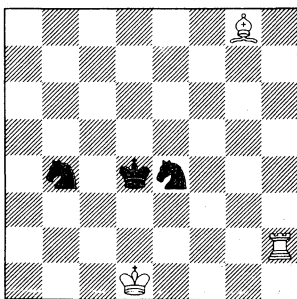
21.Ka2-b1 Kd4-c3 22.Bg6-h7 Kc3-d2 23.Rh6-h2+
Kd2-c3 24.Bh7-g8



D6 b1c3 0116 h2g8c5d3 BTM

wK and wB from opposite sides of the board combine to show that the soft spot in the Bl cordon is the square c2. If W can play Rc2+, and Rc4+, then wKc2, and the blockade is breached. Remarkably, bSS cannot prevent this by checks, nor can they any longer gain tempi by attacking either W piece! The W preparation for this has already taken up 24 moves. Playing optimally, Bl does not wait for the demonstration, but sets up his next line of defence.

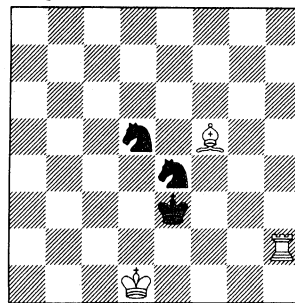
24... Kc3-d4 25.Kb1-c2 Sd3-b4+ 26.Kc2-d1
Sc5-e4



D7 d1d4 0116 h2g8b4e4 WTM

The characteristics of this position are now very different - and obscure. Bl solidly occupies the centre. It is not clear why 27.Ke2, is not best, except on the general grounds that the other W pieces should improve their positions: their present positioning was good for the now accomplished breach of the blockade, but are not so good for whatever the next phase demands - and that phase must include the safe 'advance' by wK to displace bK from the centre of the board.

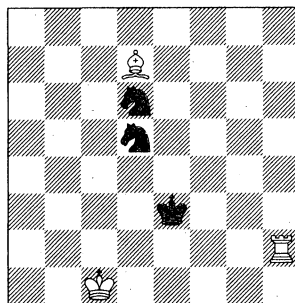
27.Bg8-e6 Kd4-e3 28.Be6-f5 Sb4-d5



D8 d1e3 0116 h2f5d5e4 WTM

W's reorganisation is not clear because Bl's defensive plan is not clear either! (Whenever there are, as here, 'equioptimal moves' at successive turns to play we suspect a regrouping to be in progress).

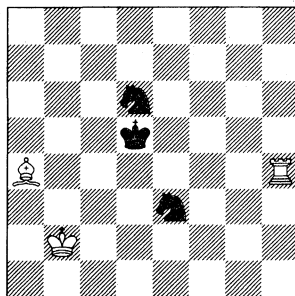
29.Kd1-c1 Se4-d6 30.Bf5-d7



D9 c1e3 0116 h2d7d5d6 BTM

Bl has maximum mobility and central occupancy with a bS on each colour which allows (in principle) the option to check at any time - or at any rate wK will be severely restricted in his options.

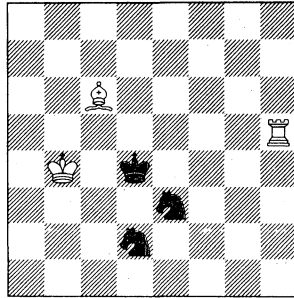
30... Ke3-d4 31.Kc1-b2 Sd5-e3 32.Rh2-h4+
Kd4-d5 33.Bd7-a4



D10 b2d5 0116 h4a4d6e3 BTM

The target has to be c4. Imagine bSc4 with wBb3 and wKc3, when Bxc4 will surely win. Bl of course avoids this. One use of wB that we should look out for is the control of squares from which bSS could deliver nuisance checks as wK advances.

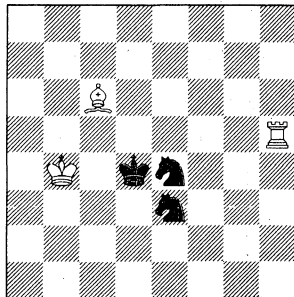
33... Sd6-f5 34.Rh4-h8 Sf5-d6 35.Rh8-h5+ Kd5-d4 36.Ba4-c6 Sd6-c4+ 37.Kb2-b3 Sc4-d2+ 38.Kb3-b4



D11 b4d4 0116 h5c6d2e3 BTM

We can begin to talk about W exerting pressure. wK does so now, while wB and wR pressurise the d5 and e4 squares. Bl should avoid these so he is forced to occupy others: he 'suffers' from having to move one of his three men at each turn!

38... Sd2-e4

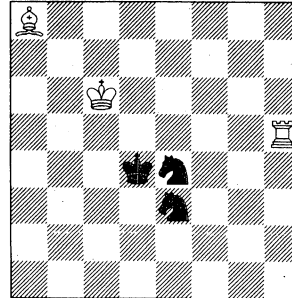


D12 b4d4 0116 h5c6e3e4 WTM

W can nearly always safely (ie not endangering the piece moved) lose a move because R and B are both line-pieces whose effectiveness is generally restricted when close to the scene of action. Only the (arbitrary) board-size limits the distance of their effectiveness. It is interesting that if we replace wR and wB (in this position) by the 'stronger' wQ (i.e. the ending now becomes 5-man) we have a general draw (not in the endgame books, which largely ignore the

endgame Q vs SS, but I have verified this against the Thompson data base). The explanation why the 'weaker' force wins is that given the right situation a S can be attacked once more than it can be defended, so that BxS is a very powerful threat - there is no equivalent threat using a Q. (Of course the Q transports her power much faster than two pieces can, but this counts for less if targets are few.)

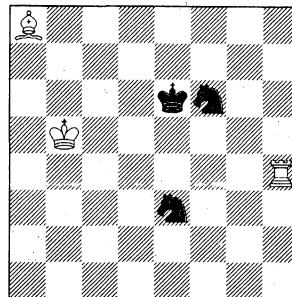
39.Bc6-a8 Se3-c2+ 40.Kb4-b5 Sc2-e3 41.Kb5-c6



D13 c6d4 0116 h5a8e3e4 BTM

Maybe wB moved to a8 to get out of wK's way! Anyway wRh5 does establish a barrier (supported by wB controlling d5) and this allows wK to outflank via the 'top' of the board. Control of d5 is currently the key factor.

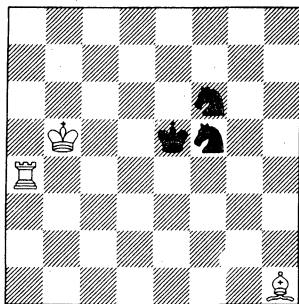
41... Se4-f6 42.Rh5-h4+ Kd4-e5 43.Kc6-c5 Sf6-d7+ 44.Kc5-b5 Sd7-f6



D14 b5e6 0116 h4a8e3f6 WTM

Bl defends doggedly. We see that if Se3-f5 Bl has indeed a good fortress set-up (as after move 38) but one rank closer to a board edge. However, bK 'in front of' bSS to block wK approaching is a strong defence in any region of the board. W's next is probably to focus on e4, since Bl has now 'overprotected' d5.

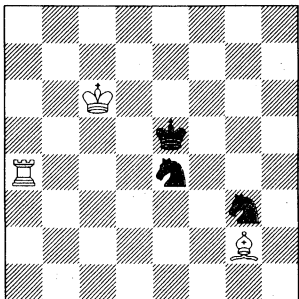
45.Ba8-h1 Se3-f5 46.Rh4-a4



D15 b5e5 0116 a4h1f5f6 BTM

W has just played extreme-length moves with his line pieces. We can see that wR supported by wB creates a barrier (e4 is solidly in W's hands) and wK shields wR from attack. But W must make progress, presumably by advancing wK. It's BTM here, of course...

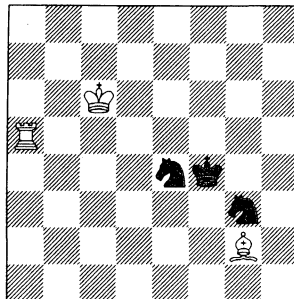
46... Sf5-d6+ 47.Kb5-c5 Sf6-e4+ 48.Kc5-c6 Se4-g3 49.Bh1-g2 Sd6-e4



D16 c6e5 0116 a4g2e4g3 WTM

B1 has reconquered e4! But wK is a little farther forward and not for the moment checkable - so there is time for a W regrouping - if we can think of one that holds on to the ground gained (namely, wK's slightly improved position). wB is restricted rather than active but we can say that wB cannot be cornered and captured (or exchanged). That is why bK joining in a chase wB would result only in bK being decoyed away from the (desirable) board centre.

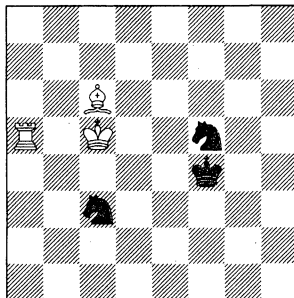
50.Ra4-a8 Ke5-d4 51.Ra8-d8+ Kd4-e5
52.Rd8-d5+ Ke5-f4 53.Rd5-a5



D17 c6f4 0116 a5g2e4g2 BTM

Well, W found a forcing continuation (Ra4-a8-d8-d5-a5!) that has driven bK back a little - and e4 looks a likely target for all the W men. Short episodes, illustrated by the play from D16 to D17, can characterise at least *some* of the play in this ending. They lighten the darkness when we can identify a clear target (in chessplayer terms), even if we may not understand why, for instance, Ra5+ was not chosen from D16.

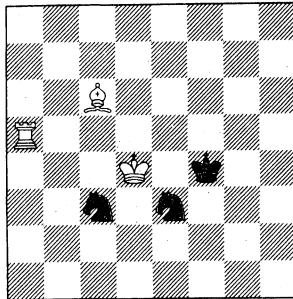
53... Se4-c3 54.Kc6-c5 Sg3-f5 55.Bg2-c6



D18 c5f4 0116 a5c6c3f5 BTM

wK now shields both pieces from S-harassment - for the moment.

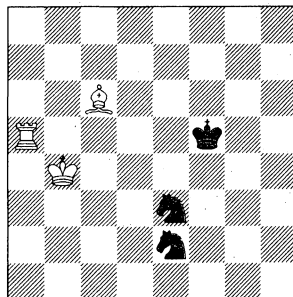
55... Sf5-e3 56.Kc5-d4



D19 d4f4 0116 a5c6c3e3 BTM

For the first time wK takes on an active role - the initiative is in W's hands and bK is no longer centralised - and therefore has less choice, less freedom. W invites checks, and shows that they can actually serve W's purpose. We should be able to learn from such manoeuvres.

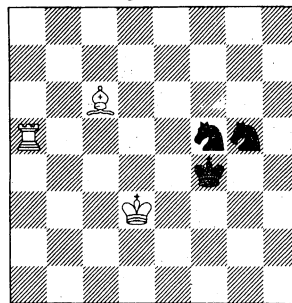
56... Sc3-e2+ 57.Kd4-d3 Se2-c1+ 58.Kd3-c3 Sc1-e2+ 59.Kc3-b4



D20 b4f5 0116 a5c6e2e3BTM

Did we speak too soon? Not really - bK is still excluded from the four central squares. But again the question recurs - how is W to build on his achievements? It is in the nature of seamless optimal play that we cannot expect to base future plans on past move history. All has to be new - and therefore exciting!

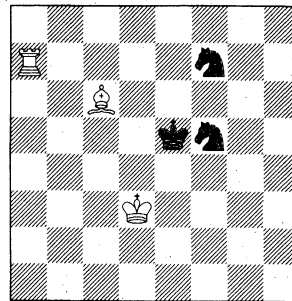
59... Se3-f5 60.Bc6-a8 Se2-g3 61.Kb4-c3 Sg3-e4+ 62.Kc3-d3 Se4-g5 63.Ba8-c6



D21 d3f4 0116 a5c6f5g5 BTM

So the 'outflanking' on c6 was a feint! The real outflanking is via d3! In the last few moves we see W's control of the centre and in particular e4 consolidated.

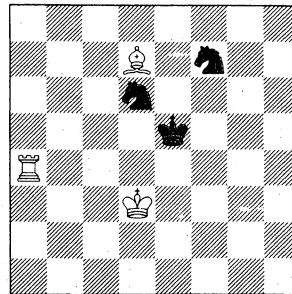
63... Sg5-f7 64.Ra5-a4+ Kf4-e5 65.Ra4-a7



D22 d3e5 0116 a7c6f5f7 BTM

A small indication that W (still) has the initiative is that bK has been forced (though how we still do not know) to a square where bSf7 (under attack) would like to play.

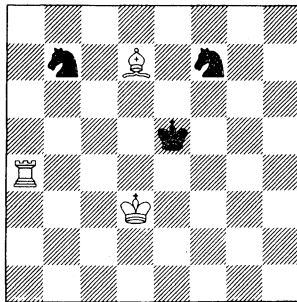
65... Sf5-d6 66.Ra7-a8 Ke5-f4 67.Ra8-a4+ Kf4-e5 68.Bc6-d7



D23 d3e5 0116 a4d7d6f7 BTM

bSd6 has no good-looking move at all (and Ra5+ is a potential threat), despite being on a good square - again a small indicator of progress. Kd5?? Ra5+! wins immediately.

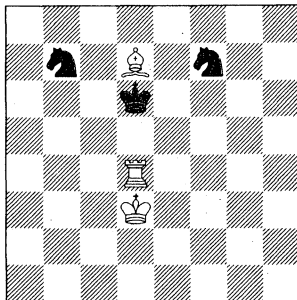
68... Sd6-b7



D24 d3e5 0116 a4d7b7f7 WTM

A delicious position! See D25, capturing the moment of first catching sight of the contents of the Inner Chamber of Tutankhamun's Tomb!

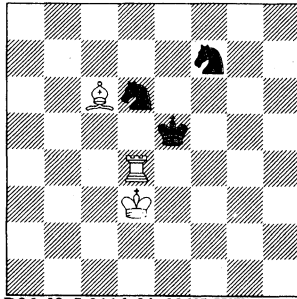
69.Ra4-e4+ Ke5-d6 70.Re4-d4+



D25 d3d6 0116 d4d7b7f7 BTM

The computer has 'composed' a position of symmetry to delight us. This pleasure does little, however, to enlighten.

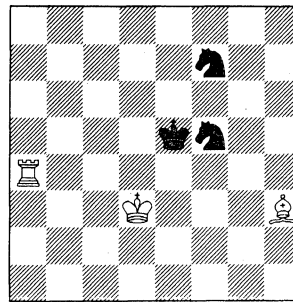
70... Kd6-e5 71.Bd7-c6 Sb7-d6



D26 d3e5 0116 d4c6d6f7 WTM

The B1 pieces occupy the squares they did on move 68. But W's grip on d5 and e4 is now about to be put to good effect. See our D22 note.

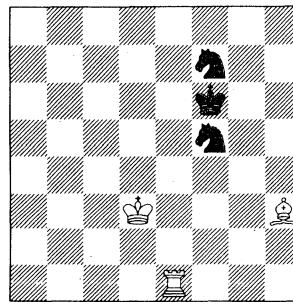
72.Bc6-g2 Sd6-f5 73.Rd4-e4+ Ke5-d6 74.Re4-a4 Kd6-e5 75.Bg2-h3



D27 d3e5 0116 a4h3f5f7 BTM

Here we expect S7d6 to set up a barrier against wK's further advance, but we do not see this move played. We continue to use the word 'advance' even though the direction of advance changes with time. The target (bK or bSS) is shifting sand.

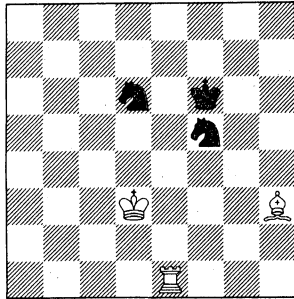
75... Sf5-g3 76.Ra4-g4 Sg3-f5 77.Rg4-e4+ Ke5-f6 78.Re4-e1



D28 d3f6 0116 e1h3f5f7 BTM

B1 is driven back even further. But wK will not find it easy to advance, wB does not look so well placed against a B1 fortress constructed in the f6-g6 zone - which any necessarily slow advance of wK will surely allow. All we can say about the manoeuvre by wR (moves 76-82) is that it is remarkable.

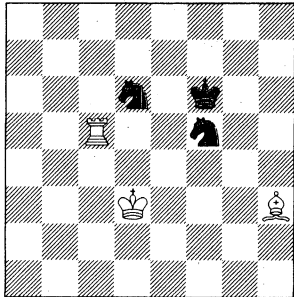
78... Sf7-d6



D29 d3f6 0116 e1h3d6f5 WTM

W's next manoeuvre exhibits extreme deliberate calm - an anthropomorphic expression which can have no relevance to computer play *per se*, but has to be a starting-point for our eventual comprehension of events.

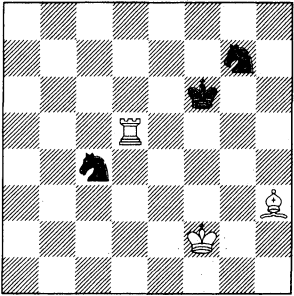
79.Re1-e2 Kf6-g7 80.Re2-e5 Kg7-f6 81.Re5-d5 Kf6-e6 82.Rd5-c5 Ke6-f6



D30 d3f6 0116 c5h3d6f5 WTM

In hindsight we can say that wR is now optimally placed, preventing bK from re-occupying the centre and exerting wB-aided pressure on f5. So it is time for wK to stir his stumps again - he last made a move 20 moves ago! The threat to occupy f4 with wK forces B1 into checking activity.

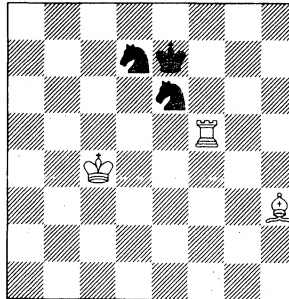
83.Kd3-e2 Sf5-d4+ 84.Ke2-e3 Sd4-e6 85.Rc5-d5 Sd6-c4+ 86.Ke3-f2 Se6-g7



D31 f2f6 0116 d5h3c4g7 WTM

Positions now begin to lurk more frequently in which W wins by BxS,KxB: with a winning R vs S ending to follow (even though this has a maximum depth of over 20 often very difficult moves despite being 'only' a 4-man endgame). This complicates our tentative explanations.

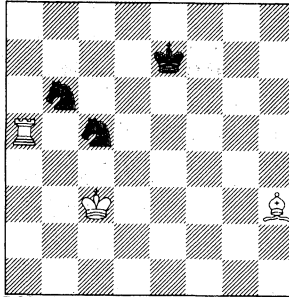
87.Kf2-e2 Sg7-e6 88.Rd5-f5+ Kf6-e7 89.Ke2-d3 Sc4-b2+ 90.Kd3-c3 Sh2-a4+ 91.Kc3-b4 Sa4-c5 92.Kb4-c4 Sc5-d7



D32 c4e7 0116 f5h3d7e6 WTM

B1's pieces are re-coordinated. Now Kd5? Sf6+;Ke5,Sd7+; is strong. wR is not well placed for a wK advance - too vulnerable to bSS.

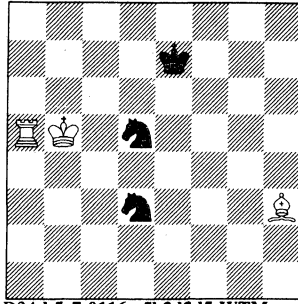
93.Rf5-a5 Sd7-b6+ 94.Kc4-c3 Se6-c5



D33 c3e7 0116 a5h3b6c5 WTM

One of those positions that S's revel in! Rxc5?? Sa4+.

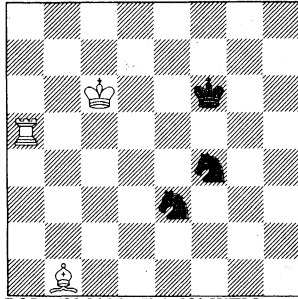
95.Kc3-b4 Sc5-d3+ 96.Kb4-b5 Sb6-d5



D34 b5e7 0116 a5h3d3d5 WTM

Now the pieces of both sides look placed at random. But wB's restraining influence, especially on bK, in controlling d7, e6, f5 (and even g4) is remarkable, given that a lone B is by definition colourblind and 'porous'.

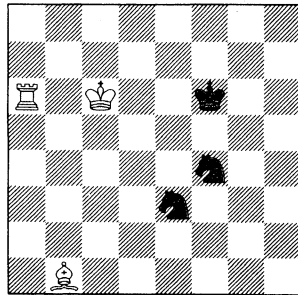
97.Bh3-f5 Sd3-f4 98.Kb5-c6 Ke7-f6 99.Bf5-b1 Sd5-e3



D35 c6f6 0116 a5b1e3f4 WTM

Guess W's next! My earlier comments will hardly help you. There is an undoubted clue in the fact that the otherwise desirable move Kd6 is a gross blunder (Sc4+).

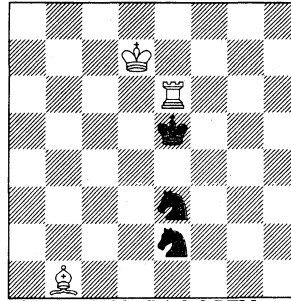
100.Ra5-a6



D36 c6f6 0116 a6b1e3f4 BTM

If we search for pointers to progress achieved we can notice that B1 has very few decent moves. Sc4?? Kc5+ is typical. If Ke5;Ra4 looks surprisingly good.

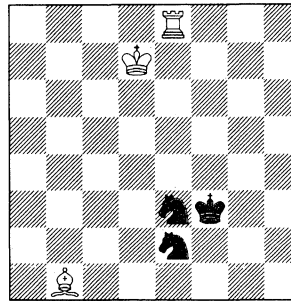
100... Sf4-e2 101.Kc6-d7+ Kf6-e5 102.Ra6-e6+



D37 d7e5 0116 e6b1e2e3 BTM

B1's re-occupation of the centre is shown to be illusory. But he will set up another centre of operations in the f3 zone of the board, as wK will be remote for some time to come.

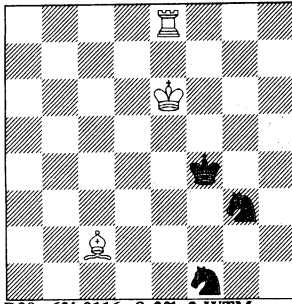
102... Ke5-f4 103.Re6-e4+ Kf4-f3 104.Re4-e8



D38 d7f3 0116 e8b1e2e3 BTM

Offhand one would think that B1 has enough time to set up a good defensive position before the pressure mounts again - there are equioptimals among the next few moves. It may be relevant that wB can (via e4) control f3 and g2 to make B1's putative fortress less secure.

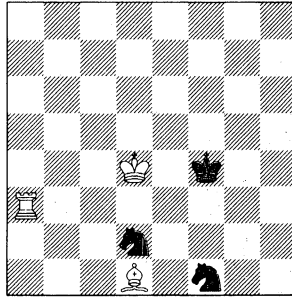
104... Se2-g3 105.Kd7-e6 Se3-f1 106.Bb1-c2
Kf3-f4



D39 e6f4 0116 e8c2f1g3 WTM

It is not a good omen for Bl that bSS form no barrier to wK advancing. On the other hand everything looks cosy in the f3-g2 zone. It is hard to see Bl falling victim to zugzwang, for instance. The bS on a light square (f1), despite being in principle vulnerable, will also be hard for W to attack with all three pieces, while there is no mileage from attacking the other bS with only two pieces.

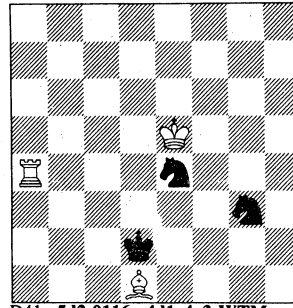
107.Re8-f8+ Kf4-e3 108.Rf8-d8 Sf1-h2
109.Rd8-a8 Sg3-f1 110.Ra8-a3+ Ke3-f4
111.Bc2-d1 Sf1-d2 112.Ke6-d5 Sh2-f1
113.Kd5-d4



D40 d4f4 0116 a3d1d2f1 BTM

Now another general threat to Bl looms. bSS could be isolated from bK by wK attacking both: neither could move without allowing the other to be taken, one would inevitably be vulnerable to BxS, and bK could be driven back by wR and wB combining - with wK poised to assist in a mating attack at the right moment. Bl is beginning to feel the pinch. (Yes, we *have* said that before! And always Bl has demonstrated that he has resources!)

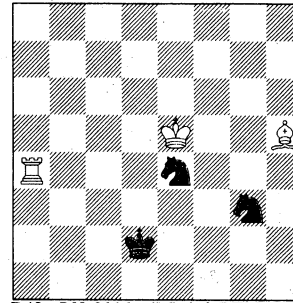
113... Sf1-g3 114.Ra3-a4 Sd2-e4 115.Kd4-d5
Kf4-e3 116.Kd5-e5 Ke3-d2



D41 e5d2 0116 a4d1e4g3 WTM

Only one move is 'best' here, and it may come as a surprise. Consider that wB operates best from a distance provided its targets are relatively static.

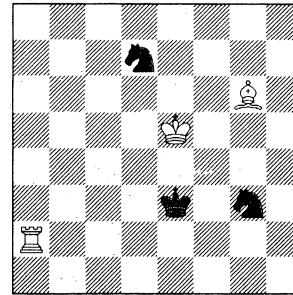
117.Bd1-h5



D42 e5d2 0116 a4h5e4g3 BTM

Yes! If Sxh5;Kxe4 and W wins fairly easily. For example, Sg3+;Kf3,Sf5;Kf4,Se3;Rd4+ and Kxe3.

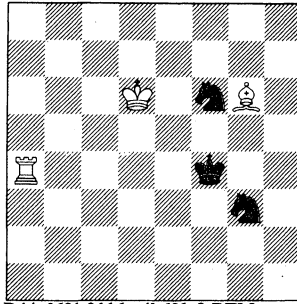
117... Se4-c5 118.Ra4-a2+ Kd2-e3 119.Bh5-g6
Sc5-d7+



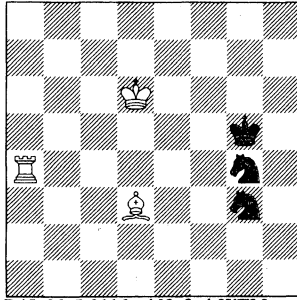
D43 e5e3 0116 a2g6d7g3 WTM

The checks are awkward - but when they stop W will have an initiative 'on the rebound'.

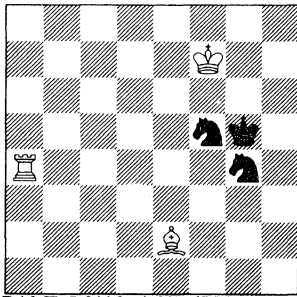
120.Ke6-d6 Sd7-f6 121.Ra2-a3+ Ke3-f4
122.Ra3-a4+



D44 d6f4 0116 a4b6f6g3 BTM
Now fSe4+;Bxe4,Sxe4+;Kd5 wins.
122... Kf4-g5 123.Bg6-d3 Sf6-g4



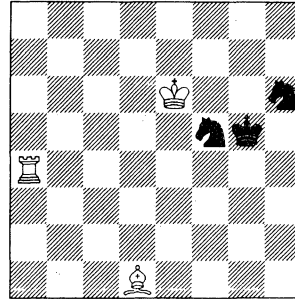
D45 d6g5 0116 a4d3g3g4 WTM
This is another halt where W is clearly well placed and BI is restricted - but how do we go ahead? What (minor) adjustment is possible and necessary to hop to the next stepping-stone, especially when the whereabouts of the next stepping-stone are shrouded in dense fog? The good news is that we know (since we are in database land) that the stepping-stone exists.
124.Bd3-a6 Sg3-f5+ 125.Kd6-e6 Sf5-g7+
126.Ke6-f7 Sg7-f5 127.Ba6-e2



D46 f7g5 0116 a4e2f5g4BTM

It is difficult to see why BI's gSh6+, is uniquely optimal. Perhaps W's pressure on g4 is forcing that S away.

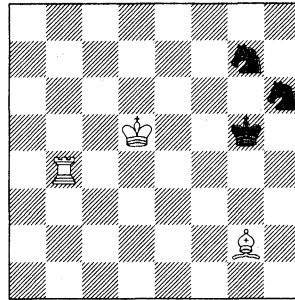
127... Sg4-h6+ 128.Kf7-e6 Sf5-g3 129.Be2-d1 Sg3-f5



D47 e6g5 0116 a4d1f5h6 WTM

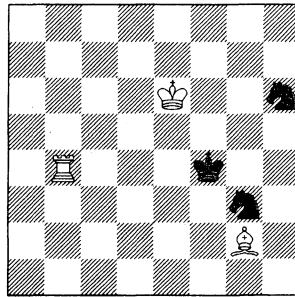
The BI position is on the one hand self-contained and solid looking but on the other hand BI does not want to move any piece. It is not surprising that W's next move is a 'waiter'.

130.Ra4-b4 Sf5-e3 131.Bd1-f3 Se3-f5 132.Bf3-g2 Sf5-g7+ 133.Ke6-d5



D48 d5g5 0116 b4g2g7h6 BTM

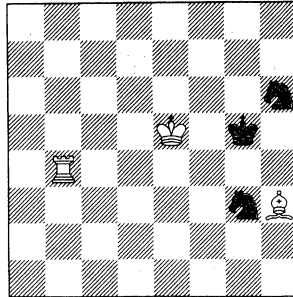
It looks as if (either) Sf5 is met by Rb5.
133... Sg7-h5 134.Rb4-b5 Kg5-f4 135.Kd5-e6 Sh5-g3 136.Rb5-b4+



D49 e6f4 0116 b4g2g3h6 BTM

A general observation on W's timing of checks (especially later in the solution) is that a bS often blocks a flight. The solution may be well advanced, but moves are no easier to divine. Should bK play to e3 or to g5?

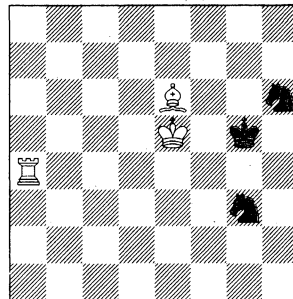
136... Kf4-g5 137.Bg2-h3 Sg3-e2 138.Ke6-e5 Se2-g3



D50 e5g5 0116 b4h3g3h6 WTM

The old, old question: all well and good, but what next?

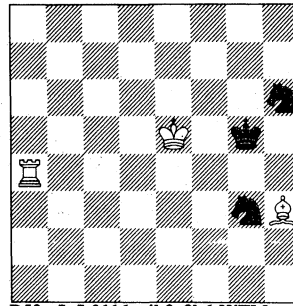
139.Rb4-a4 Sg3-e2 140.Bh3-e6 Se2-g3



D51 e5g5 0116 a4e6g3h6 WTM

Very interesting: bSh6 has no safe move and bSe2 is at a loose end. One is entitled to retort 'So what?', if there is still nothing decisive. Very surprisingly W allows bSh6 to 'escape'. This is counter-intuitive. Presumably Rf4 is answered by Sh5.

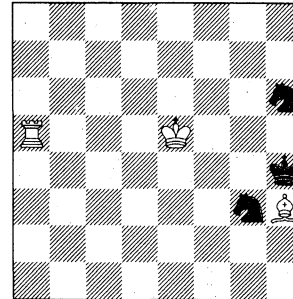
141.Be6-d7 Sh6-f7+ 142.Ke5-d4 Sf7-d6
143.Bd7-h3 Sd6-f5+ 144.Kd4-e5 Sf5-h6



D52 e5g5 0116 a4h3g3h6 WTM

W has indulged in an obscure tempo manoeuvre (Bl's position has scarcely changed over the last eight moves) and now plays Ra5, preventing a bS from occupying f5, for BxS,Sxf5;Ke4(e6) would win at once.

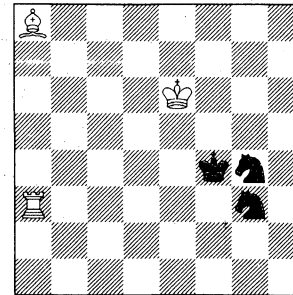
145.Ra4-a5 Kg5-h4



D53 e5h4 0116 a5h3g3h6 WTM

W's next (which is unique) defies satisfactory explanation. It makes Bl a gift of the g4 square. However, wB has spent a long time on the h3-c8 diagonal!

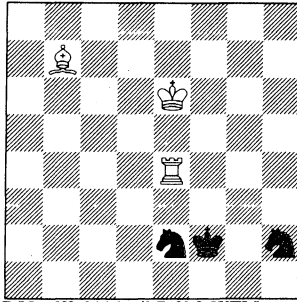
146.Bh3-g2 Kh4-g5 147.Bg2-a8 Sh6-g4+
148.Ke5-e6+ Kg5-f4 149.Ra5-a3



D54 e6f4 0116 a3a8g3g4 BTM

The position looks very tactical, with Rf3+ or Ra4+ in the air, bK tied to both bSg3 and bSg4, and wK closely involved. But a concrete refutation of Se3 is not easy to see.

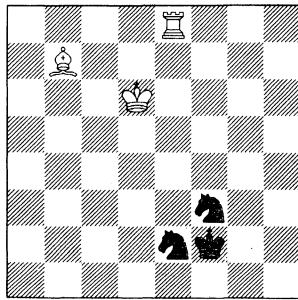
149... Sg4-h2 150.Ba8-b7 Sg3-e2 151.Ra3-a4+ Kf4-e3 152.Ra4-e4+ Ke3-f2



D55 e6f2 0116 e4b7e2h2 WTM

wK now seems to have an approach path - but Ke5,Sf3+; is awkward. W's unique move 153 poses yet another minor mystery.

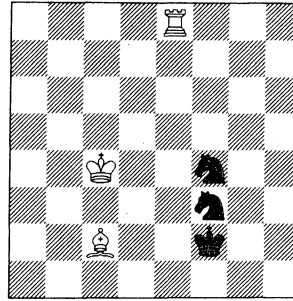
153.Ke6-d6 Sh2-f3 154.Re4-e8



D56 d6f2 0116 e8b7e2f3 BTM

This supports the other S on f3 and covers a number of light squares while avoiding obstructing his own K. eSg1 would allow wK more latitude to approach. If bSf3 moves then again wK can approach and an open f-file is to W's advantage.

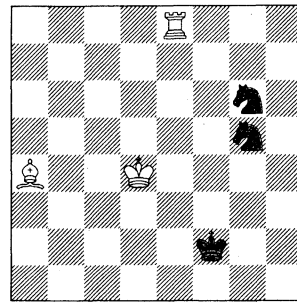
154... Se2-d4 155.Kd6-c5 Kf2-g3 156.Bb7-e4 Sd4-e2 157.Be4-c2 Se2-f4 158.Kc5-c4 Kg3-f2



D57 c4f2 0116 e8c2f3c4 WTM

Bl again looks to have organised a defence that is a barrier against wK's approach - but this time bK does not stand between the knights and wK, ie the barrier is less robust, consisting of S's only - for the instant one moves a hole is created that cannot be covered by bK.

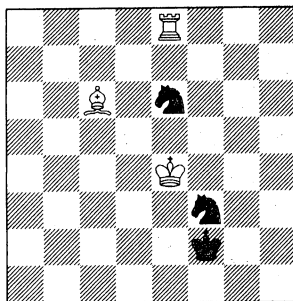
159.Bc2-a4 Sf4-g6 160.Kc4-d5 Sf3-g5 161.Kd5-d4



D58 d4f2 0116 e8a4g5g6 BTM

Bl's position suddenly looks not so bad again: wK cannot approach any closer, wB is doing nothing, and wR can hardly improve on the square he already occupies.

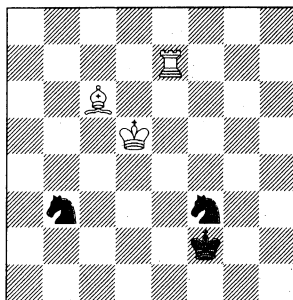
161... Sg6-f4 162.Ba4-c6 Sg5-f3+ 163.Kd4-e4 Sf4-e6



D59 e4f2 0116 e8c6e6f3 WTM

Bl has just played another 'clever' move - but a simple retort puts Bl under pressure again. (It's a relief to find a ready explanation, for once. Only later do we see wB playing to the vacated e8 square!)

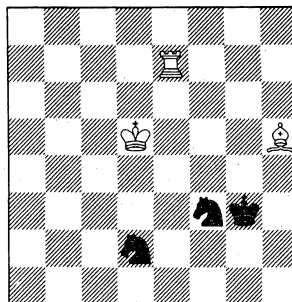
164.Re8-e7 Se6-c5+ 165.Ke4-d5 Sc5-b3



D60 d5f2 0116 e7c6b3f3 WTM

It makes sense now to transfer wB to h5, to pressurise f3 while wK can support from e4 and wR from f7 especially if the other B's is relatively ineffectual. But it is still a surprise to see the move Be8. In the BB vs. S 5-man endgame in a lengthy and crucial phase a B (even both B's) must transfer from one side of the board to the other (or be ready to do so) - and since B's do not move like R's (or, if you like, since the board is square and not diamond-shaped) they have to play via the board's edge. This is mysterious until one sees the aim. It is a tame-looking means to a forceful end, a single move as part of a manoeuvre.

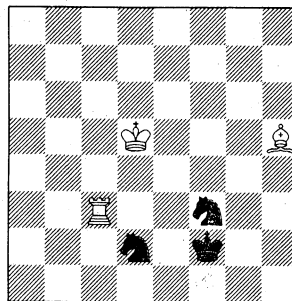
166.Bc6-e8 Sb3-d2 167.Be8-h5 Kf2-g3



D61 d5g3 0116 e7h5d2f3 WTM

We now see a wR manoeuvre reminiscent of the episode D29-D30. wK cannot approach at once - but Bl can be squeezed to loosen his grip.

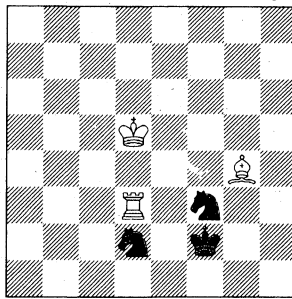
168.Re7-e3 Kg3-f2 169.Re3-d3 Kf2-e2 170.Rd3-c3 Ke2-f2



D62 d5f2 0116 c3h5d2f3 WTM

Now Bg4 is not a waste of time: Kg3? Bxf3,Sxf3;Ke4.

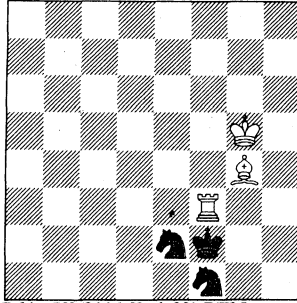
171.Bh5-g4 Kf2-g2 172.Rc3-d3 Kg2-f2



D63 d5f2 0116 d3g4d2f3 WTM

But W can still do nothing unless wK can exert pressure more directly. It is remarkable that he can do this via e6, abandoning the possibility of our last note.

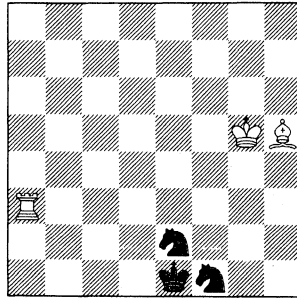
173.Kd5-e6 Kf2-e2 174.Rd3-a3 Ke2-f2
 175.Ke6-f5 Sf3-d4+ 176.Kf5-g5 Sd2-f1
 177.Ra3-d3 Sd4-e2 178.Rd3-f3+



D64 g5f2 0116 f3g4e2f1 BTM

For the last ten moves wR has been jockeying on the third rank, and we cannot fully explain this. But suddenly there is a skirmish at close quarters. Speaking for the defender it begins to look as if Bl (as in other pawnless endings) can use the edges of the board as his ally - W cannot (as he has done before) 'get round the back'! Note the Bl threat of Sh2 (to exchange wB).

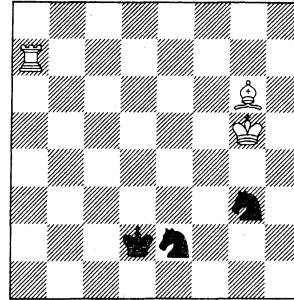
178... Kf2-e1 179.Bg4-h5 Se2-d4 180.Rf3-a3
 Sd4-e2



D65 g5e1 0116 a3h5e2f1 WTM

W can certainly transform his position faster than Bl - but we are left with the question what sort of transformation? After Ra7! we guess that wR is going to operate unharassed from a distance, hence allowing wK and wB their chances to move. Maybe there would be no general win on a 7-by-7 board.

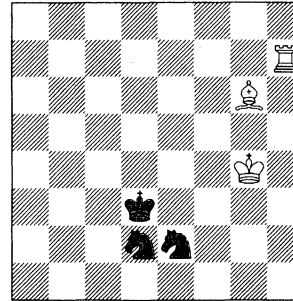
181.Ra3-a7 Sf1-g3 182.Bh5-g6 Ke1-d2



D66 g5d2 0116 a7g6e2g3 WTM

wK can approach via g4 - so wB had to get out of the way. But Rb7! seems to serve no useful purpose. It is remarkable that Bl is unable to reorganise an effective defence - one would think that three moves' leeway would be enough...

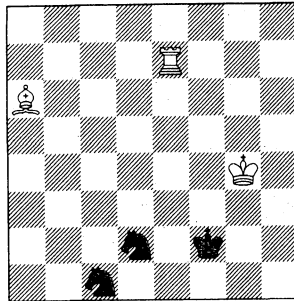
183.Ra7-b7 Kd2-e3 184.Kg5-g4 Sg3-f1
 185.Rb7-h7 Sf1-d2



D67 g4e3 0116 h7g6d2e3 WTM

Of course, Bl *does* reorganise a defence, and it's one familiar from way back: bSS cheek-by-jowl and bK 'ahead' of them fending off wK. But some differences add up: it's W's move, and Bl cannot maintain his K position, wK being neatly to one side out of the way of the lines of his piece-pair; bK is forced to one side - in front of wK. The net result is that the openness of the centre to bK is a mirage. (If we knew the depth BTM it would surely be a leap greater than the depth WTM that we know now. Extracting such positions automatically from interesting databases would be an efficient way to home in on positions concealing key chess concepts - at least those relevant to the ending in question.)

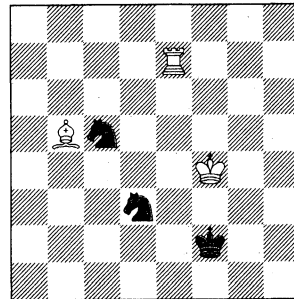
186.Rh7-e7+ Ke3-f2 187.Bg6-d3 Se2-cl
188.Bd3-a6



D68 g4f2 0116 e7a6cl d2 BTM

It is astonishing how the checking venom of bSS has been drawn though the process has been agonisingly slow. Bl is now short of moves - and his K is even in danger of being checkmated.

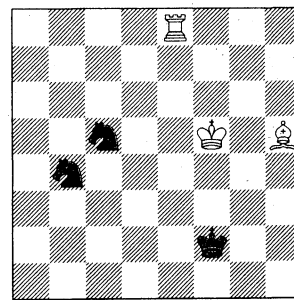
188... Sd2-b3 189.Kg4-f4 Sb3-c5 190.Ba6-b5 Sc1-d3+



D69 f4f2 0116 e7b5c5d3 WTM

Of course bSS have managed to organise some defence by gaining time attacking wB (though not wR) and wK. But they cannot prolong this tactic and now form an island: bK is cut off from them by the action of wR. However, the straits are narrow, and one move would unite bK with his cavalry.

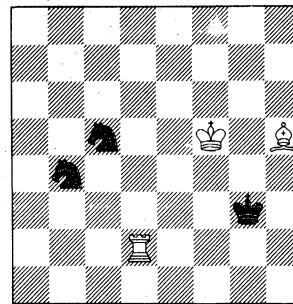
191.Kf4-f5 Sd3-b4 192.Re7-e8 Kf2-f3
193.Bb5-e2+ Kf3-f2 194.Be2-h5



D70 f5f2 0116 e8h5b4c5 BTM

An eagle-swoop (Be2+-h5) has exposed bK: the e2 and e3 squares are both open to wR. But cannot e3 at least be covered? No! Sc2;Re2+, or Sd5;Re2+,Kg3;Re5! Bl is now clearly in trouble, especially his K.

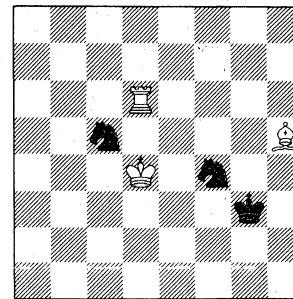
194... Kf2-g3 195.Re8-e3+ Kg3-f2 196.Re3-e2+ Kf2-g3 197.Re2-d2



D71 f5g3 0116 d2h5b4c5 BTM

If Kh4;Rd4+,Kxh5;Rxb4 wins. So bSS are on their own and liable to demolition by the united W trio. Their only defence is to gain time with checks, latent forks, and counter-attacks. Warning - S's are rather good at this!

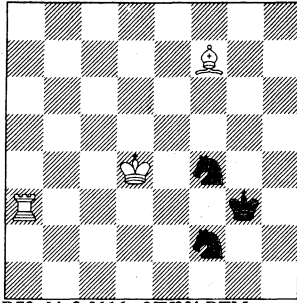
197... Sb4-c6 198.Rd2-d6 Sc6-b4 199.Kf5-e5 Sb4-d3+ 200.Ke5-d4 Sd3-f4



D72 d4g3 0116 d6h5c5f4 WTM

Now Bl can draw if for instance Kxc5,Sxh6; So wB has to move, and d1 or g6 (to cover d3 - Sd3? Bxd3) look the favourites. But it's Bf7...

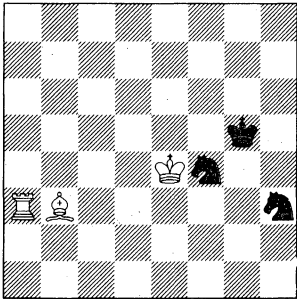
201.Bh5-f7 Sc5-d3 202.Rd6-a6 Sd3-f2
203.Ra6-a3+



D73 d4g3 0116 a3f7f2f4 BTM

The B1 pieces are re-united, after hair-raising adventures - but B1 is in check.

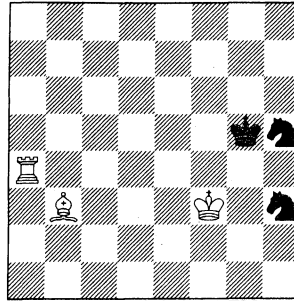
203... Kg3-h4 204.Kd4-e3 Sf2-h3 205.Bf7-b3
Kh4-g5 206.Ke3-e4



D74 e4g5 0116 a3b3f4h3 BTM

Again a defence? Not really. Sf2+;Kf3 and Ra5+. W is close to the win now. Kg4;Bd1+ is strong. W's pieces are well placed, wR and wB work from a safe distance, bK is almost on the brink. There is a final bout of tempo play, no less astonishing than its predecessors - maybe the whole win would not work without it? This manoeuvre is almost certainly new to (human) chess experience.

206... Kg5-h4 207.Bb3-a4 Sf4-h5 208.Ba4-c2
Sh5-g7 209.Bc2-b3 Sg7-h5 210.Ra3-a4 Kh4-g5
211.Ke4-f3



D75 f3g5 0116 a4b3h3h5 BTM

Now Sg7;Kg3,Sg1;Ra5+, wins quickly. The rest of the moves are without comment from us, but that does not imply that the tactics are straightforward. Right at the end, 223.Kf5 is the superior, simple 'human' move, avoiding the quite deep R vs. S ending arising from the one move earlier computer-selected 'conversion'.

211... Sh3-g1+ 212.Kf3-f2 Sg1-h3+ 213.Kf2-g2
Sh3-f4+ 214.Kg2-f3 Sf4-h3 215.Ra4-a5+ Kg5-h6
216.Ra5-a6+ Kh6-g5 217.Bb3-e6 Sh3-f4
218.Ra6-a5+ Kg5-h6 219.Bc6-f7 Sf4-g6
220.Ra5-a6 Sh5-f4 221.Kf3-g4 Kh6-g7
222.Bf7-e8 and wins, because 222...Kg7-h7
223.Be8xg6 leads to a 19-move win (ie, quite difficult in itself) in the rook against knight ending after 223...Sf4xg6, though 223.Kg4-f5 is the move a player would make.

Is it valid to use our chess experience to notice what is achieved (for example between successive snapshots) and to argue retrospectively that that was the 'plan'? We would not see anything wrong if a Grandmaster were teaching us this way. But when the computer can teach us, in what sense, if any, is there a 'plan' outside our own minds?!

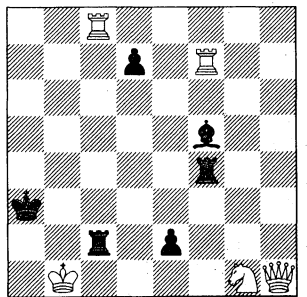
The foregoing was written and compiled in June 1991. Looking back in June 1993 a few further observations may be made. Most commentators have assumed that the play is equivalent to the statement that R+B vs. S+S is a general win. Playing through the solution certainly seems to endorse this view, seeing that W always manages to out-tempo B1, that B1 seems to take up every conceivable defensive configuration but still comes to grief, that W seems to be able to force the B1 men to get in each other's way... But, logically, this is insufficient for drawing the

conclusion. The computer has given us something we never dreamed of and the books never suggested - and still we cannot resist imposing our puny opinions, despite the fact that we have no other samples of optimal play in this ending! What we have is the longest win, no more and no less. Let us consider our experience with other computer-supplied 'longest wins'. With BB vs. S the computer showed us (longest win: 66 moves) that the Kling & Horwitz defensive position could be permanently broken, and extensive experience using the know-all database failed to unearth anything stronger than that position. This justified us in stating firmly that BB always win vs. S. With R+B vs. R it was different. The longest win in 59 moves was just that: it gave the longest win but did not alter theory which calls the general case a draw. With B+S vs. S the lesson was the same (the draw of theory confirmed by the computer), but the existence of a 77-move win informed us of the unsuspected and extraordinarily long-drawn-out winning manoeuvres possible when the defending king cannot escape from a corner area. So, what does the computer tell us about R+B vs. SS? The answer is unequivocal: we do not know yet! No one has been able (the facility is simply not physically available) to spend time investigating this endgame with the help of the computer. So we should reserve judgement, not dispense it as if we were the computers!

TAVARIANI-70

This 1992 tourney, national rather than international, celebrated the 70th birthday of the senior Georgian composer Revaz ('Rezo') Tavariani. The award was published xii92 in the sports newspaper "Lelo" (Tbilisi). Judge R.Tavariani (Tbilisi)

No 9583 D.Gurgenidze (Tbilisi)
=1/2 Prize Tavariani-70



5/6 Win

No 9583 D.Gurgenidze

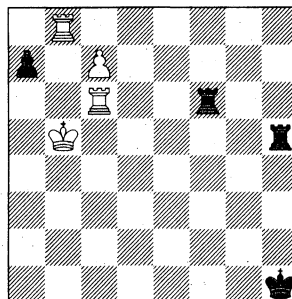
Our computer diskette source omitted to supply the initial position! The diagram is David Blundell's reconstruction, working purely from the solution and five support variations. (In problem-dom this type of puzzle is sometimes called a 'synthetic'.) He wonders if he can claim to have created a composition. We hope shortly to confirm Gurgenidze's setting for comparison.

1.Ra8+/i Kb3 2.Rb8+ Ka3/ii 3.Qa8+ Ra4 4.Sxe2 Rc8+ 5.Rxf5 Rxa8 6.Rf3+ Ka4 7.Sc3+ Ka5/iii 8.Rf5+/iv Ka6 9.Rf6+ d6 10.Rxd6 Ka7/v 11.Sb5+ Kxb8 12.Rb6 mate.

- i) 1.Qa8+? Ra4 2.Sxe2 Rxc8+ draw.
- ii) Rb4 Rxb4+ Kxb4 4.Sxe2 wins.
- iii) Ka3 8.Sa2+ Ka4 9.Rb4+ Ka5 10.Ra3 mate.
- iv) 8.Rb2? Rf8 9.Rd3 aRd8 10.Rd5+ Ka6 11.Sb5 Kb6 draw.
- v) Ka5 11.Rb5 mate.

No 9584 V.Kalandadze (Tbilisi)

=1/2 Prize Tavariani-70



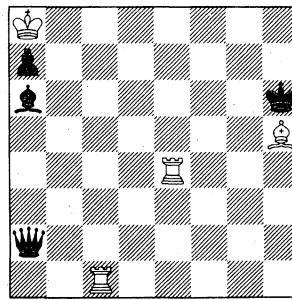
4/4 Win

No 9584 V.Kalandadze 1.Rc5 a6+ 2.Kb4 Rf4+ 3.Rc4 a5+ 4.Kb3 Rh3+ 5.Rc3 a4+ 6.Kb2 Rf2+ 7.Rc2 a3+ 8.Kb1 a2+ 9.Rxa2 Rf1+ 10.Kb2 Rf2+ 11.Ka1/i Rf1+ 12.Rb1 Rxb1+ 13.Kxb1 Rh8 14.Rc2 wins.

- i) 11.Kb1? Rf1+ 12.Kc2 Rh2+ 13.Kd3 Rxa2 14.c8Q Rd1+ draw.

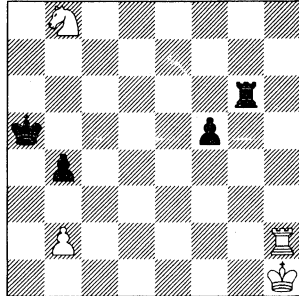
No 9585 I.Akobia (Tbilisi)

=3/4 Prize Tavariani-70



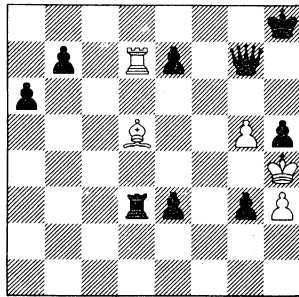
4/4 Draw
 No 9585 I.Akobia 1.Bf7/i Qxf7/ii 2.Rc6+ Kh7 3.Re7+ Qxe7 4.Rc7 Bb7+ 5.Kxa7/iii Qxc7 stalemate.
 i) 1.Re7? Kxh5 2.Rxa7 Qd5+ 3.Kb8 Qd8+ 4.Rc8 Qxc8 mate.
 ii) Qa5 2.Rh1+ Kg7 3.Rg4+ Kxf7 4.Rh7+ Kf6 5.Rh6+ Kf5 6.Rh5+ draw.
 iii) 5.Kxb7? Qxc7+ 6.Kxc7 a5 wins.

No 9586 M.Gogberashvili (Tbilisi)
 =3/4 Prize Tavariani-70



4/4 Win
 No 9586 M.Gogberashvili 1.Rc2/i b3/ii 2.Rc5+/iii Kb4 3.Rxf5 Rd6 4.Kg1 Rd1+ 5.Kf2 Rd2+ 6.Ke3 Rxb2 7.Sa6+/iv Ka4/v 8.Sc5+ Ka3 9.Sd3 R-10.Ra5 mate.
 i) 1.Sd7? Rd6 2.Sc5 Rd1+ 3.Kg2 Rd2+ 4.Kg3 Rxh2 5.Kxh2 Kb5 draw.
 ii) Ka4 2.Sc6 Kb3 3.Sd3+ wins.
 iii) 2.Rc3? Rb6 3.Sd7 Rd6 4.Se5 Rd1+ 5.Kg2 Rd2+ 6.Kf3 Rxb2 7.Sc4+ Kb4 draw.
 iv) 7.Sc6+? Kc4 (7...Ka3 8.Ra5 mate, 7...Kc3 8.Rc5 mate) 8.Se5+ Kd5 (8...Kc3 9.Sd3 R-10.Rc5 mate) 9.Sd3+ Ke6 draw.
 v) Ka3 8.Ra5 mate, or Kc3(c4) 8.Rc5 mate.

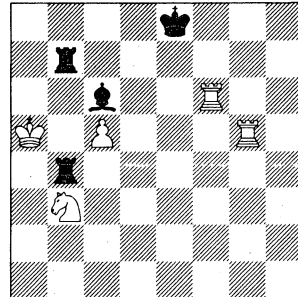
No 9587 J.Makhatadze (Zestafoni)
 5th Prize Tavariani-70



5/9 Draw

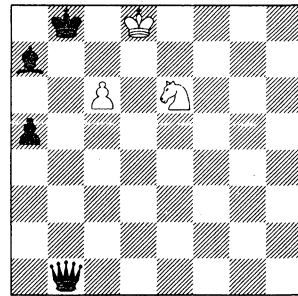
No 9587 J.Makhatadze 1.Rd8+ Kh7/i 2.Be4+ Qg6 3.Bxg6+ Kxg6 4.Rxd3 e2 5.Rxg3 e1R/ii 6.Re3 Rf1 7.Rf3 Rg1 8.Rb3/iii Rxg5 9.Rb6+ e6 10.Rxe6+ Kf7 11.Rf6+ Kxf6 stalemate.
 i) Qg8 2.Rxg8 Kh7 3.Bf7 e6 4.g6+ Kh6 5.Kxg3 draw.
 ii) e1S 6.Rb3 b5 7.Ra3 draw.
 iii) 8.Re3? Rxg5 9.Re6+ Kf7 10.Rf6+ Ke8 wins.

No 9588 V.Neidze (Tbilisi)
 1st Special Prize Tavariani-70



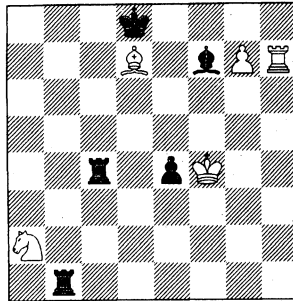
5/4 Win
 No 9588 V.Neidze 1.Re5+ Kd7 2.Rd6+ Kc7 3.Re7+ Kb8 4.Rxb7+/i Rxb7 5.Sd4 with: Bg2 6.Rd8+ Kc7 (Ka7;Sb5+) 7.Se6+ Kc6 8.Rd6 mate, or Bd7 6.c6 Bxc6 7.Rd8+ Ka7(c7) 8.Sxc6(Se6) mate.
 i) 4.Rd8+? Ka7 5.Rxb7+ Rxb7 6.Sd4 Rc7 7.Se6 Rd7 wins.

No 9589 V.Neidze (Tbilisi)
 2nd Special Prize Tavariani-70



3/7 Win
 No 9589 V.Neidze 1.c7+ Kb7 2.c8Q Kb6 3.Qc5+ Kb7 4.Qc7+ with: Ka8 5.Qc8+ Qb8/i 6.Sc7 mate, or Ka6 5.Qc6+ Qb6+/ii 6.Sc7 mate.
 i) Bb8 6.Sc7+ Ka7 7.Qa6 mate.
 ii) Bb6+ 6.Sc7+ Ka7 7.Qa8 mate.

No 9590 G.Nadareishvili, E.Kvezereli (Tbilisi)
Hon. Mention Tavariani-70

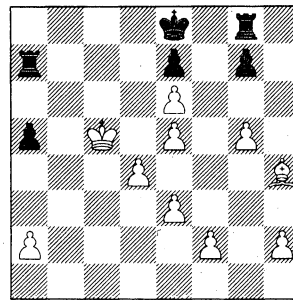


5/5 Draw

No 9590 G.Nadareishvili, E.Kvezereli 1.Bf5 Rf1+! 2.Ke5 e3 3.Bd3 e2 4.Bxe2 Re1 5.Sc1/ii cRxc1 6.Kd6 Rxe2 7.g8Q+ Bxg8 8.Rd7+ with:
Kc8 9.Rc7+ Rxc7 stalemate, or
Ke8 9.Re7+ Rxe7 stalemate.

i) Rb2 2.Rh8+ Ke7 3.Ra8 Kf6 4.g8Q Bxg8 5.Rxg8 Rxa2 6.Bxe4 Ra4 7.Re8 draw.
ii) 5.Sc3? Rxc3 6.Kd6 Re3 7.Bg4 Rd3+ and Bl wins.

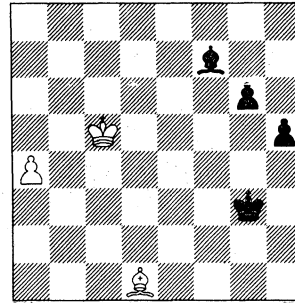
No 9591 M.Mgebrishvili (Tbilisi)
Commendation Tavariani-70



10/6 Draw

No 9591 M.Mgebrishvili 1.Kb6 Ra8 2.Kb7 Rd8 3.Kc7 a4 4.a3 Rd5 5.Kc6 Ra5 6.Kb6 Ra8 7.Kb7 Rd8 8.Kc7 Rh8 9.Bg3 Rh3 10.Bf4 Rf3 11.Bg3 Rf8 12.Bh4 Rh8 13.Bg3 draw.

No 9592 R.Takidze (Tbilisi)
Commendation Tavariani-70

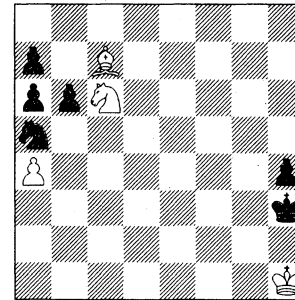


3/4 Win

No 9592 R.Takidze 1.a5 h4 2.a6 h3 3.a7 Bd5 4.Kxd5 h2 5.Bf3/i Kxf3 6.a8Q Kg2 7.Kd4+ Kg1 8.Qa1+ Kg2 9.Qb2+ Kg1 10.Qb1+ Kg2 11.Qxg6+ Kh1 12.Qe4+ Kg1 13.Qe1+ Kg2 14.Qe2+ Kg1 15.Ke3 h1Q 16.Qf2 mate.

i) David Blundell points out that solution uniqueness ends here.

No 9593 N.Megvinishvili (Tbilisi)
Commendation Tavariani-70



4/6 Win

No 9593 N.Megvinishvili 1.Sxa5 ba 2.Bh2 Kg4 3.Kg2 h3+ 4.Kf2 Kf5 5.Kf3 Ke6 6.Ke4 Kd7 7.Kd5 Kc8 8.Kc6 Kd8 9.Kb7 Kd7 10.Kxa7 Kd8 11.Kxa6 Kc8 12.Kb6 Kd7 13.Kxa5 Kc8 14.Kb6 wins.

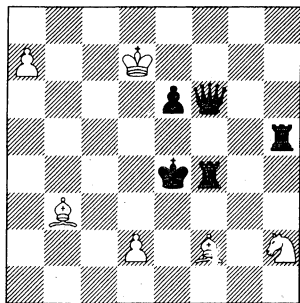
Afanasiev-80 JT

This tourney celebrated the 80th anniversary of birth of the late Belarussian composer. The award was published in the magazine Zvyazda (Minsk) in a column run by V.Sichev.

The judge was A.Zinchuk (Kiev, Ukraine).

12 composers entered 15 studies, of which 6 were defective, 9 (ie, all sound entries) were published in the provisional award.

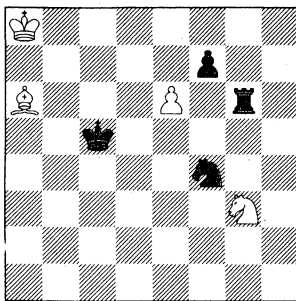
No 9594 E.Dvizov (Zlobin) and L.Tamkov (Gomel)
1st Prize Afanasiev-80



6/5 Win

No 9594 E.Dvizov and L.Tamkov 1.a8Q+ Rd5+/i 2.Qxd5+ ed 3.Bc2+ Ke5 4.d4+ Rxd4 5.Bg3+, and either Rf4 6.Sf3 mate, or Qf4 6.Sg4 mate.
i) Kf5 2.Bc2+ Kg5 3.Qg8+ Kh6 4.Sg4+ Rxc4 5.Be3+ Rf4 6.Bxf4+ Qxf4 7.Qg6 mate.

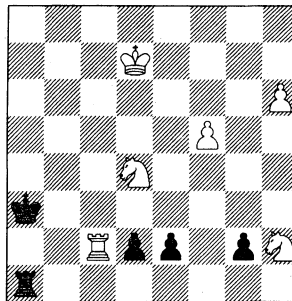
No 9595 M.Bantish (Vitebsk)
2nd Prize Afanasiev-80



4/4 Draw

No 9595 M.Bantish 1.Se4+/i Kb6 2.ef Se6 3.Bc8 Rh6 4.Sf6, with:
Sc7+ 5.Kb8 Rxf6 6.f8Q Sa6+ 7.Ka8 Rxf8, stalemate with pinned bishop, or
Rh8 5.Sg8 Sf8 6.Bf5 Kc7 7.Ka7 Rh5 8.Se7 Kd6 9.Sc8+ Kc7 10.Se7 Kd8, positional draw: 11.Sc6+ Kc7 12.Se7, and so on.
i) 1.ef? Rxa6+ 2.Kb7 Rb6+ 3.K- Sg6 wins.

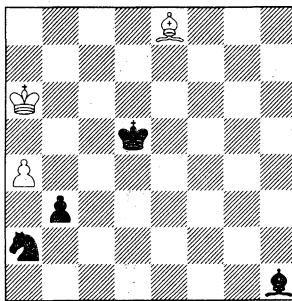
No 9596 I.Bondar (Gantsevichi)
3rd Prize Afanasiev-80



6/5 Draw

No 9596 I.Bondar 1.h7 g1Q 2.h8Q Qxd4+ 3.Qxd4 d1Q 4.Sf3 Qxd4 5.Sxd4 e1Q 6.Rc3+, with:
Ka2 7.Ra3+ Kb2 8.Rb3+ Kc1 9.Rc3+ Kd1 10.Rd3 Kc1 11.Rc3+ draw, or
Ka4 7.Rc4+ Ka5 8.Rc5+ Ka6 9.Rc6+ Kb7 10.Rc7+ and so on.

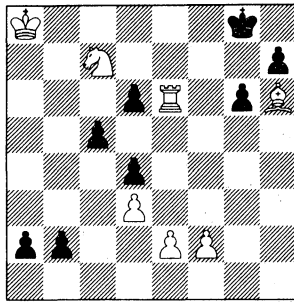
No 9597 L.Topko (Krivoi Rog)
1st Hon.Mention Afanasiev-80



3/4 Draw

No 9597 L.Topko 1.Bf7+ Kc5 2.Bxb3 Sb4+ 3.Ka7/i Sc6+ 4.Ka6 Bf3 5.Bg8 Be4 6.a5 Sb8(b4)+ 7.Ka7 Sc6+ 8.Ka6 draw.
i) 3.Ka5? Sc6+? 4.Ka6 Bf3 5.Bg8 Be4 6.a5 drawn, but 3...Bf3 4.Bg8 Be4 5.Bb3(Be6,Bf7) Sc6+ 6.Ka6 Bd3+ 6.Kb7 Sa5(d8)+ wins.

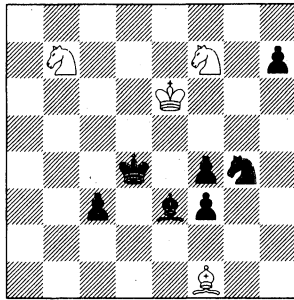
No 9598 I.Bondar
2nd Hon.Mention Afanasiev-80



7/8 Win

No 9598 I.Bondar 1.Rf6 a1Q+ 2.Kb8 b1Q+ 3.Kc8 Qb7+ 4.Kxb7 Qh1+ 5.Kb6 Qxh6 6.Se6 d5 7.Kb5 c4 8.Ka4 c3 9.Kb3 wins.

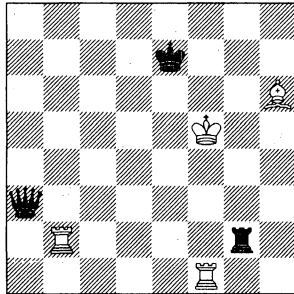
No 9599 V.Sychev (Minsk)
3rd Hon.Mention Afanasiev-80



4/7 Win

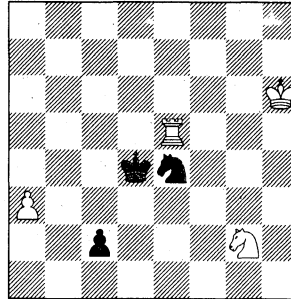
No 9599 V.Sychev 1.fSd6 f2 2.Sf5+ Ke4 3.bSd6+ Kf3 4.Sh4+ Kg3 5.dSf5+ Kh2 6.Sf3+ Kh1 7.fSh4 and 8.Bg2 mate.

No 9600 L.Tamkov
=1st/2nd Commendation Afanasiev-80



4/3 Win
No 9600 L.Tamkov 1.Bf8+ Kxf8 2.Ke6+ Rf2 3.fRxf2+ Kg7 4.Rg2+ Kh6 5.Rh2+ Kg5 6.bRd2+ Kf4 7.Rh4+ Kf3 8.Rh3+ Kxg2 9.Rxa3 wins.

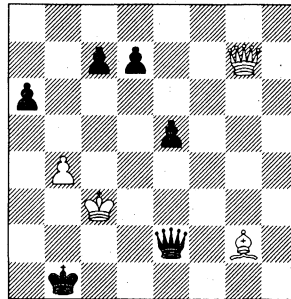
No 9601 M.Plotnikov
=1st/2nd Commendation Afanasiev-80



4/3 Draw

No 9601 M.Plotnikov 1.Rd5+ Kc3 2.Rd3+ Kb2 3.Rd2 Sxd2 4.Se1 c1Q 5.Sd3+ K- 6.Sxc1 draw.

No 9602 G.Novikov (Minsk)
3rd Commendation Afanasiev-80



4/6 Win

No 9602 G.Novikov 1.Be4+ Qxe4 2.Qg1+ Ka2 3.Qh2(f2)+ Ka3 4.Qb2+ Ka4 5.Qa1(a2)+ Kb5 6.Qa5+ Kc6 7.Qxa6+ Kd5 8.Qb7+ c6 9.Qxd7 mate.

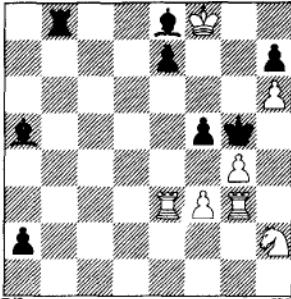
Zvyazda 1990

The 1990 tourney of the magazine Zvyazda (Minsk) was judged by V.Sichev.

Special remarks: the newspaper cutting was supplied, but only that part relating to studies - it was clearly a multi-genre award. What suggests that it was *not* an informal tourney is the 'Place' system rather than normal prizes. But the next award (a year later), has the same form.

Just 3 studies were in the provisional award.

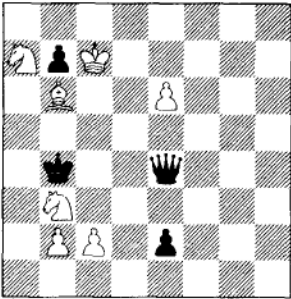
No 9603 V.Klyukin (Minsk)
1st Place Zvyazda 1990



7/8 Win

No 9603 V.Klyukin 1.f4+ Kxf4 2.gRf3+ Kg5
3.Rxf5+ Kxh6 4.Rxa5 Bg6+ 5.Kxe7 Re8+ 6.Kf6
a1Q+ 7.Rxa1 Rxe3 8.Rh1 Rh3 9.Sf1 Rxh1 10.Sg3
Rh5 11.Sxh5 Bxh5 (Bf5;gf) 12.g5 mate.

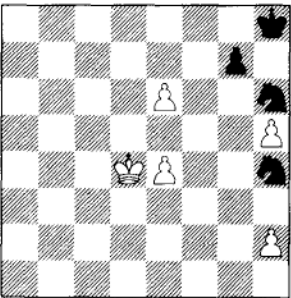
No 9604 E.Dvizov (Zhlobin)
2nd Place Zvyazda 1990



7/4 Win

No 9604 E.Dvizov 1.Ba5+ Ka4 2.Sc5+ Kxa5
3.Sxe4 e1Q 4.Sd6 Qxe6 5.Sxb7+ Kb4 6.Sc6+
Kc4 7.Sd6+ Kc5 8.b4+ Kd5 9.c4 mate.

No 9605 A.Grin (Moscow)
3rd Place Zvyazda 1990



5/4 Draw

No 9605 A.Grin 1.e7 Sf5+ 2.ef Sxf5+ 3.Ke5 Sxe7
4.h6 gh 5.Kf6 Sg8 6.Kg6, and Black's securely
protected pawn is lost next move! Draw.

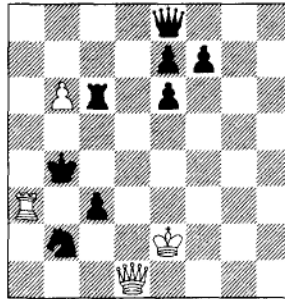
**The composer has entered the following, neater
version for the FIDE Album selection tourney,
citing the honour 'III Pr'.....:

Zvyazda 13xii90
d3h8 0303.31 g4h6.e6h2h5 4/4=
1.e4 Rd4+ 2.Kxd4 Sf5+ 3.Ke5 Sxe7 4.h6 gh
(g5;Kf6) 5.Kf6 Sg8+ 6.Kg6 draw.

Zvyazda 1991

Again judged by V.Sichev, and again just 3
studies in the provisional award.

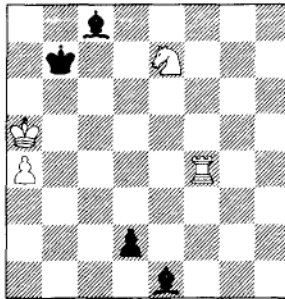
No 9606 M.Khrantsevich (Bobruisk)
1st Place Zvyazda 1991



4/8 Win

No 9606 M.Khrantsevich 1.Qb3+ Kc5 2.Qxc3+
Sc4 3.Ra5+ Kxb6 4.Qb4+ Kc7 5.Ra7+ Kd8
6.Qb8+ Rc8 7.Qb7 f6 8.Ke1 f5 9.Kf2 f4 10.Ke1
f3 11.Kf2 wins.

No 9607 I.Bondar (Gantsevichi)
2nd Place Zvyazda 1991

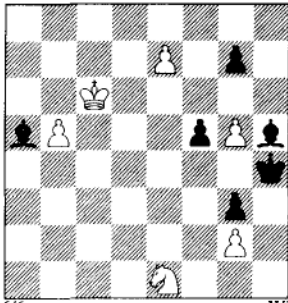


4/4 Draw

No 9607 I.Bondar 1.Rb4+ Ka8 2.Sd5 d1Q 3.Sc7+
Ka7 4.Sb5+ Kb7 5.Sc3+ Kc6 6.Sxd1, with:

Kc5 7.Sc3 Bxc3 stalemate, or
Bh3 7.Sf2(Sb2) Bf1 8.Sd3 Bxd3 stalemate

No 9608 A.Bulavky (Klichev)
3rd Place Zvyazda 1991



6/6 Win

No 9608 A.Bulavky 1.g6 Bxg6 2.Sf3+ Kh5 3.Kd7
Kh6 4.Se5 Bh5 5.Ke6 Be8 6.Sf7+ Kh7 7.Sd6 Bh5
8.Sf7 wins.

"Hillel Aloni 50" Jubilee Tourney

This international tourney usually known as
"Hillel Aloni 50" had as closing date 31xii88 [see
EG92 p372], extended (in VARIANTIM ix-xii88)
to 31iii89. Hillel Aloni (year of birth: 1937) was
the judge. The provisional award was published in
Chess in Israel Composition Magazine, Vol.III
No.4, August 1992.

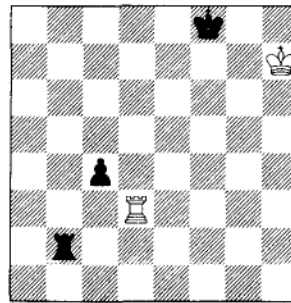
37 entries from 27 composers in 11 countries
received, 7 published in the award.

Extract from judge's original preamble to his
award: "...heartfelt thanks to my good friend IM
Yochanan Afek I had the privilege of assisting
him as a young and talented lad in his first steps
in the endgame study field), who initiated, or-
ganized and directed this fine tourney, which is a
certificate of honour to Israeli composition. ...
contribution of Brian Stephenson to originality
checking ... Alexander Ettinger to translation ...
colleagues in the Composition Association ...
composers from all over the world. May they all
be thanked and congratulated! ... for circumstan-
ces beyond our control significant and totally
unnecessary delay in completing this award has
occurred, but we hope that the pleasure inherent
in studying the outstanding works will somehow
make up for the long wait... 37 compositions by
27 composers from 10 countries took part. The
average level was good ... no fewer than 26
(70%) were candidates for honours. ... not a few
composers, even the best ones, for some reason
suppose that the verification of basic correctness
of their work is the responsibility of the judge,

and not of themselves. Accordingly they present
solutions lacking any reference to vital con-
tinuations, or else set down laconically un-
reasoned or even incorrect continuations! In my
humble opinion [Mine too. AJR] the judge's
function reduces exclusively to an objective
evaluation of basically sound works, which of
course implies a formal confirmation of the
author's claim of correctness, or the option of
correction or amplification (by the composer) if
doubt arises. The judge should never be assigned
the wearisome task of the basic proof of cor-
rectness... especially as this constitutes a par-
ticipation in the creative process. The tendency of
many composers to 'save' a full detailing of the
solution, causes the judge unnecessary difficulty
and delay to the award: international judges tend
to avoid altogether dealing with works deficient in
supporting analysis. No fewer than 13 works
among the candidates for the award in this tour-
ney were found to be defective!"

"The seven works included in the final award
present a not so much wide as interesting and
fascinating variety of study themes. Especially
prominent is the artistic contribution to the prac-
tical endgame, as well as innovative realisations
of 'traditional' themes such as mate, stalemate
and anti-stalemate play, minor promotions,
positional draw, systematic movement and even a
sophisticated Plachutta."

No 9609 † A.G.Kopnin,
1st Prize Hillel Aloni 50



2/3 Draw

No 9609 A.G.Kopnin 1.Rd4/i c3/ii 2.Rc4/iii c2/iv
3.Rc7 Rb7/v 4.Kh8 Rb2 5.Kh7 Rb7 6.Kh8 Rb6
7.Kh7/vi Rb7 8.Kh8 Rb1 9.Rc8+ Kf7 10.Rc7+
Kg6 11.Rc6+ Kf7 12.Rc7+ Kf8 13.Rc8+ drawn.

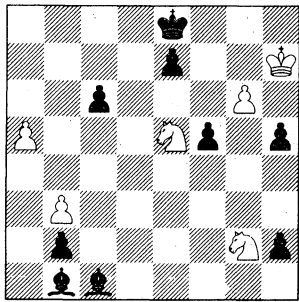
i) 1.Rc3? Kf7 2.Kh6 Kf6 3.Kh5 Rb4 4.Kg4 Ke5
wins. Or 1.Rd7? Ke8/vii 2.Ra7 Rb6 3.Rc7 Rb4
4.Kg6 Kd8 5.Rc5 Kd7 6.Kf5 Kd6 7.Rc8 Kd5
8.Rd8+ Kc5 9.Ke4 Rb3 wins.

ii) Kf7? 2.Rf4+. If Rb7+ 2.Kg6 Rc7 3.Kf5 c3

- 4.Rd1 draw. Or if Rc2 2.Kg6 Rc1 3.Kf6 Ke8 4.Ke6 c3 5.Rc4 Kd8 6.Kd5 c2 7.Kc5 Kd7 8.Rc3 for 9.Kc4, drawing.
- iii) 2.Kg6? c2 3.Rc4 Ke7 4.Kf5 Kd6 5.Ke4 Rb4 wins. 2.Rd7? Ke8.
- iv) For Rc2 3.Kg6 Rc1 4.Kf6, see (ii).
- v) Ke8 4.Kg6 Kd8 5.Rc3 Ke7 6.Kf5 Kd6 7.Ke4 draw.
- vi) 7.Rc8+? Kf7 8.Rc7+ Kg6.
- vii) c3? 2.Rc7 Rc2 3.Kg6 Rc1 4.Kf6 Ke8 5.Re7+ Kd8 6.Re2 c2 7.Ke5 draw.

"Are innovations still possible in R-endings? Here we have *mutuum in parvo*: mutual mating threats in the lines 1.Rc3? Kf7, and 1.Rd7? c3? ... 4.Kf6! A light and impressive execution of the problem theme (3.Rc7!) enhanced by the traps set by B1 (6...Rb6!?, 8...Rb1!?). accuracy in critical variations (3...Ke8 4.Kg6 Kd8 5.Rc3!). All this in a 5-man (ultra-)miniature. Undoubtedly a rare pearl, whose place among the classics is assured!" At AJR's request the main line of the solution has been checked by IGM John Nunn against the appropriate Ken Thompson 5-man database on CD-ROM and found to be correct.

No 9610 † J.H.Marwitz
2nd Prize Hillel Aloni 50



6/9 Win

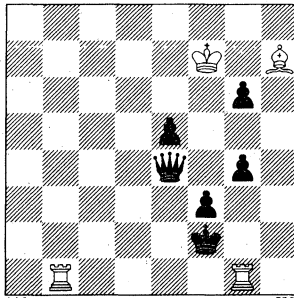
- No 9610 J.H.Marwitz 1.a6/i Be3/ii 2.Sxe3/iii h1Q 3.a7 c5/iv 4.g7 f4+ 5.Kh8(Kh6) Bh7 6.Kxh7 b1Q+/v 7.Kh6/vi, with:
Qxb3 8.Sd5 hQxd5 (bQxd5;a8Q+) 9.g8Q+ Qxg8 10.a8Q+ wins, or
bQg1 8.Sg2 gQxg2 (hQxg2:g8Q) 9.a8Q Qxa8 10.g8Q mate.
- i) 1.g7? f4+ 2.Kh8 Bh7 3.a6/vii Be3 4.Sxe3 h1Q 5.a7 Qa1 (c5? main line) 6.Sc2 (Kxh7,b1Q+;) Qxa7 7.Kxh7 e6 8.Sa3 f3 9.Sxf3 Qxa3 10.g8Q+ Qf8 wins.
- ii) Be4 2.a7 c5/viii 3.g7 Kd8/ix 4.g8Q+ Kc7 5.Qb8 mate. Or Kd8 2.a7 Kc7 3.a8Q Kb6 4.Qxc6+ Ka5 5.Sd7 wins. Or e6 2.a7 Ke7 3.a8Q Kd6/x 4.Sc4+ Kc5 5.Qa5+ Kd4 6.Qe5+ Kd3

- 7.Se1 mate. Or f4 2.a7 Bxg6+ 3.Kg7 wins. Or (lastly!) h1Q 2.a7 Kd8 3.a8Q+ Kc7 4.Qxc6+ wins.
- iii) 2.g7? f4, see (i). Nor 2.Sf4? Bc2.
- iv) Kd8 4.a8Q+ Kc7 5.S3c4 wins.
- v) Qe4+ 7.Kh6 Qxe5 8.a8Q+ Kd7 9.Qb7+ Qc7 10.Qxc7+ Kxc7 11.Sd5+ for 12.Sc3, winning.
- vi) 7.Kh8? Qxb3, and 8.Sd5 hQxd5 9.g8Q+? Qxg8 mate, or 8.S3c4 Qg3, or 8.S5c4 Qc3.
- vii) 3.Kxh7 b1Q+ 4.Kh8 Qxb3 5.a6 Qe6 6.a7 Qxe5.
- viii) Kd8 3.a8Q+ Kc7 4.Qa7+ Kd6 5.Sc4+ Ke6 6.Sf4+ Bxf4 7.g7 wins.
- ix) e6 4.g8Q+ Ke7 5.Qf7+ Kd6 6.Sc4+ wins.
- x) h1Q 4.Qa7+ Kd6 5.Qd4+ wins.

"Yet again a problem theme. Following the pioneering experiments of A.Troitzky in 1934-35, the composer has succeeded in presenting one of the most exhaustive executions of the Plachutta theme, harmoniously combined with further motifs such as line clearance and interference. For instance, 1...Be3, is intended to open the h1-a8 diagonal and clear the first rank for the future bQb1, while in the try 1.g7?, the same move (3...Be3!) evacuates the first rank for the future bQh1 (5...Qa1!). Also note the moves 3...c5, and 4...f4+, opening the vital diagonals g1-a7 and c1-h6, thus making 8...Qc1+, or 8...Qb6+, impossible. An exemplary work."

This study, marked as entered for the Aloni JT in 1987, can be found as No.25 in the supplement included in *Eindspel Kunst* (9th book of ARVES, 1991), Marwitz' remarkable *apologia pro sua vita*.

No 9611 A.Zinchuk (Ukraine)
Hon.Mention Hillel Aloni 50



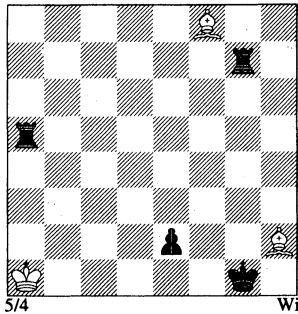
4/6 Win

- No 9611 A.Zinchuk 1.bRf1+ Ke3 2.Re1+ Kd4/i 3.Rxe4+ Kxe4 4.Kxg6/ii f2/iii 5.Kg5+ Kf3/iv 6.Rh1/v g3/vi 7.Bd3 e4/vii 8.Bf1 e3 9.Rh8 g2/viii 10.Rh3+ Ke4 11.Bxg2+ Kd3 12.Kf4 wins/ix.
- i) Kf2 3.Rxe4 Kxg1 4.Rxg4+ Kf1 5.Bxg6 Ke2

- 6.Be4 wins.
- ii) 4.Rxg4+? Ke3, and 5.Rxg6 f2 6.Rf6 Ke2 7.Ke6 f1Q 8.Bd3+ Kxd3 9.Rxf1 e4 10.Ke5 e3 draws, or 5.Rg3 e4 6.Bxg6 Kf2 7.Rh3 Kg2 for e3, drawing.
 - iii) Kf4 5.Kh5, and g3 6.Kh4 g2/x 7.Bd3 e4/xi 8.Ba6 e3 9.Kh3 e2 10.Bxe2 fxe2 11.Kxg2 Ke3 12.Re1 wins, or f2 6.Rxg4+ Ke3 7.Rg3+ Kd2/xii 8.Bd3 e4 9.Ba6 e3 10.Rf3 wins.
 - iv) Ke3 6.Rg3+ Kd2 7.Bd3 e4 8.Bc4 e3 9.Rg2 g3 10.Kf4 e2 11.Bxe2 Kxe2 12.Kxg3 wins.
 - v) 6.Ra1? g3 7.Ra3+ Kg2 8.Be4+ Kh2 9.Rf3 Kg2, and 10.Ra3+ Kh2, or 10.Rf8+ Kg1.
 - vi) Kg2 7.Be4+ Kg3 8.Rf1 wins. Or e4 7.Bxe4+.
 - vii) g2 8.Rh3 mate. Or Kg2 8.Be4 mate. Or Ke3 8.Bf1 Kf3 9.Rh3 (also: Kf5 or Rh8) e4 10.Rh4 e3 11.Rf4 mate.
 - viii) e2 10.Rf8+ Ke3 11.Re8+ wins.
 - i) David Blundell: 12.Bf1+ Kd2 13.Rh2 Ke1 14.Kf4, winning - is a dual.
 - x) f2 7.Rf1 Kf3 8.Kh3 wins.
 - xi) Ke3 8.Kg3 f2 9.Rxg2 wins.
 - xii) Kf4 8.Rg8 Ke3 9.Rf8 Ke2 10.Kg4 f1Q 11.Bd3+ wins.

"A hard-fought battle between pieces and pawns, with impressive critical moves (4.Kxg6!, 6.Rh1!, 7.Bd3!) which lead to a series of beautiful self-block mates. The one regret is the banal introductory play, which has no bearing on the main content, and seems to be capable of improvement. There are also numerous variations that lack monovalence."

No 9612 G.Kasparyan (Armenia)
1st Commendation Hillel Aloni 50

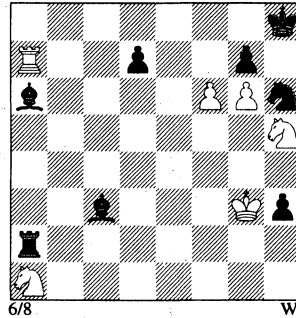


- 5/4 Win
- No 9612 G.Kasparyan** 1.Bb4/i Re5 2.Bd6/ii Rxe2 3.Bc5+ Rf2 4.Bc6+/iii Kf1 5.Bb5+ Ke1 6.Bb4+/iv Kd1/v 7.Rd7+ Rd2/vi 8.Ba4+ Kel 9.Bc2/vii for wKxa2-b1-c1, winning.
- i) 1.Bc6+? Kf1 2.Bb4 Re5 3.e4 Re2 4.Re7/viii Rxe7 5.Bxe7 Kf2 6.Bd6 Ke3 draws. Or 1.Bf3+? Kf1 for bRf2.

- ii) 2.Bc3? Rxe2 3.Bd4+ Rf2, with 4.Bc6+ Kf1 5.Bb5+ Kel 6.Bc3+ Kd1 7.Bd3 Rh1 draws, or 4.Bd5+ Kf1 5.Bc4+ Kel 6.Bc3+ Kd1 draws, or 4.Be4+ Kf1 5.Bd3+ Kel 6.Bc3+ Rd2 7.Rd7 Kd1 draws. Or if 2.Bb7(Bc6,Bd5)+? Kf1 3.e4 Re2, see (i).
- iii) 4.Bd5+? Kf1 5.Bc4+ Kel 6.Bb4+ Kd1 7.Rd7+ Kc2 draws. Or if 4.Be4+? Kf1 5.Bd3+ Kel 6.Bb4+ Rd2 7.Rf7 Rh1 draw.
- iv) 6.Re7+? Kd2 7.Bb4+ Kc2 8.Ba4+ Kd3 draw.
- v) Rd2 7.Re7+, not 7.Rd7+?
- vi) Kc2 8.Ba4+. Or Kc1 8.Ba4 wins.
- vii) 9.Bb3(?) Rg2 10.Bxa2 Kd1 11.Bb3+ Ke1 12.Kb1 wins, "but only by a lengthening of the solution".
- David Blundell: This is clearly a dual, because W can win without having to play Bc2.
- viii) 4.Rg4 Kf2 5.Bc3 Kf3 draws.

"The critical move 2.Bd6! (compared to the thematic try 2.Bc3?) is based on a rare long-range calculation up to the 7th move. Another good demonstration of the power inherent in a bishop pair. One regrets the protracting dual 9.Bb3, which stems from Bl's impotent zugzwang position in the end."

No 9613 A.Sochniev and L.Katsnelson (Russia)
2nd Commendation Hillel Aloni 50



- 6/8 Win
- No 9613 A.Sochniev and L.Katsnelson** 1.Ra8+/i Sg8 2.f7 Be1+/ii 3.Kf4 Bd2+/iii 4.Ke5 Bc3+/iv 5.Kd6 Bb4+/v 6.Kc7 Ba5+ 7.Kxd7/vi Bb5+ (Rd2+;Kc6) 8.Ke6/vii Bc4+ 9.Kf5 Bd3+ (Rf2+;Sf4) 10.Kg4 Be2+ 11.Kxh3 Bf1+/viii 12.Kg4 Be2+ 13.Kf5 Bd3+ 14.Ke6 Bc4+/ix 15.Kd7 Bb5+/x 16.Kc8 Ba6+ 17.Kb8/xi Bb4/xii 18.Kc7 Ba5+ 19.Kc6 wins.
- i) 1.f7? Be1+ 2.Kf4 Rf2+ 3.Ke4 Rxf7 4.Ra8+ Rf8 5.Rxf8+ Sg8. 1.fxg7+? Bxg7.
 - ii) Be5+ 3.Kh4 Ra4+ 4.Sf4 Bf6+ 5.Kg3 Ra3+ 6.Sb3 Rxb3+ 7.Kg4 wins.
 - iii) Rf2+ 4.Ke3 Re2+ 5.Kd4 Rd2+/xiii 6.Kc5 Bf2+ 7.Kb4 Rd4+ 8.Ka3 Rd3+ 9.Sb3 wins. Or

Ra4+ 4.Ke3 Ra3+ 5.Sb3 Rxb3+ 6.Kf4 Rb4+/xiv
 7.Kf3 Rb3+/xv 8.Kg4 Be2+ (Rb4+;Sf4) 9.Kg5
 Bd2+/xvi 10.Sf4 Rb5+ 11.Kh4 Be1+ 12.Kxh3
 Rb3+ 13.Kh2 Bg3+ 14.Kg1 wins.

iv) Ra5+ 5.Kd4 Ra4+ 6.Kc5 Be3+ 7.Kd6 Rd4+
 8.Ke5 d6+ 9.Ke6 Bc4+ 10.Kd7 Bb5+ 11.Kc7
 Rc4+ 12.Kxd6 Rc6+ 13.Kd5 Rc5+ 14.Ke4 Bc6+
 15.Kxe3 wins. Or d6+ 5.Kxd6 Bb4+ 6.Kc7 Ba5+
 7.Kc6 wins.

v) Rd2+ 6.Kc5 Bd4+ 7.Kb4 wins.

vi) 7.Kb8? Rb2+ 8.Ka7 Bb6+ 9.Kxa6 Ra2+
 10.Kb7 Rxa8 11.Kxa8 Bc5 12.fxg8Q+ Kxg8
 13.Kb7 Kf8 draw.

vii) 8.Kc8? Ba6+ 9.Rxa6 Se7+ 10.Kb7 Sxg6
 11.Sf4 Sf8 12.Ra8 Rb2+ 13.Kc6 Bb4 14.Sg6+
 Kh7 15.Sxf8+ Bxf8 16.Rxf8 Kg6 draw.

viii) Ra3+ 12.Sg3 Bf1+ 13.Kh4 Ra4+ 14.Kh5
 wins.

ix) Re2+ 15.Kd5 Be4+ 16.Kc4 Bxa8 17.f8Q Re7
 18.Qxa8 wins.

x) Rd2+ 16.Kc6 Bd5+ 17.Kc5 wins.

xi) 17.Rxa6? Se7+, see (vii).

xii) Rb2+ 18.Ka7 Bb6+ 19.Kxa6 Ra2+ 20.Kb7
 Rxa8 21.Kxa8 Bc5 22.fxg8Q+ Kxg8 23.Kb7
 wins.

Or Bc4 18.Rxa5 Rf2 19.fxg8Q+ Kxg8 20.Ra7
 wins.

xiii) Bf2+ 6.Kc3 Be1+ 7.Kb3 Re3+ 8.Kb2 wins.

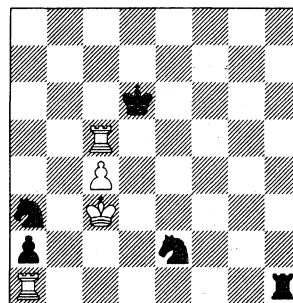
xiv) Bd2+ 7.Kg4, and Be2+ 8.Kh4 Be1+ 9.Kg5
 Bd2+, see (iii), or Rb4+ 8.Kxh3 Bf1+ 9.Kh2
 Rh4+ 10.Kg1 wins.

xv) Bb7+ 8.Ke3 Bxa8 9.f8Q Bc3 10.Qxa8 wins.
 Or

xvi) Rb5+ 10.Kf4 Bd2+ 11.Kg3 Rg5+ 12.Kh2
 wins.

"A double 'staircase' has been shown before (eg
 Bondarenko and Al.Kuznetsov, 1st Prize, Olympic
 ty 1964), usually with a mechanical element. On
 the other hand there is an inherent charm about an
 obsessive chase bestriding the board towards the
 unknown, especially in a win study rather than in
 a luke-warm positional draw. Here there is some
 interest in the differentiation in the bBB's play on
 the e1-a5 and f1-a6 diagonals, prescribed by wK's
 travels g3-b8 and h3-c8. Note also the function of
 wSS in decaying bR from the vital a-file. We
 hope that the hazardous supporting analysis will
 prove reliable."

No 9614 D.Gurgenidze (Georgia)
 3rd Commendation Hillel Aloni 50



4/5 Draw

No 9614 D.Gurgenidze 1.Kb2/i Rb1+ 2.Kxa2/ii
 with:

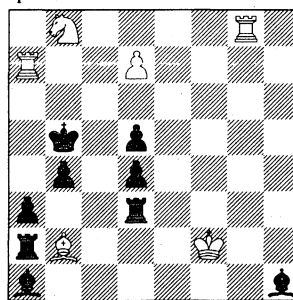
Sc3+ 3.Kxa3 Rxa1+ 4.Kb2 Ra2+ 5.Kc1 Ra1+
 (Se2+;Kb1) 6.Kb2 Rb1+ 7.Ka3 Ra1+ 8.Kb2
 draws (note two stalemates en route!), or
 Sc1+ 3.Kxa3 Rxa1+ 4.Kb2 Ra2+ 5.Kc3 Ra3+
 6.Kb2 Rb3+ 7.Ka1 Ra3+ 8.Kb2 (note stalemates
 Nos.3 and 4 en route!).

i) 1.Kb3? Rh3+, and 2.Kxa2 Kxc5, or 2.Kb4
 Sc2+ win.

ii) 2.Kxa3? Rxa1, and if 3.Rd5+ Kc6 4.Kb2
 Rb1+, or 3.Kb2 Rh1 4.Rd5+ Kc6 5.Ra5 Sc3 wins.

"Two harmonious variations on positional draw,
 together with two well-known stalemate positions
 - surprisingly with no significant anticipation. The
 unfortunate sloppy diagram position (wK in
 check) is superfluous [c2d6 0507.12
 a1c5g1e2b1c1.c4a2c3 5/6=]. Solution: 1...Sa3+/i
 2.Kxc3 Sxe2+ 3.Kb2, and so on. i) Kxc5? 2.Sxg1.
 Or Sxe2? 2.Rd5+ Kc6 3.Rxa2 Rc1+ 4.Kb3.] and
 surely there is room for further improvement."

No 9615 Ofer Comay (Israel)
 Special Commendation Hillel Aloni 50



6/9 Draw

No 9615 O.Comay 1.Rb7+/i Ka4/ii 2.Rxb4+
 Kxb4 3.Sa6+/iii Kb5/iv 4.Rb8+ Kxa6/v 5.Rb6+/vi

Kxb6/vii 6.d8Q+ Kb5 7.Qd7+/viii Kb4 8.Qb7+ Kc4 9.Qa6+ (Qc6+? Kb3;) Kb3 10.Qxd3+ Kxb2 11.Ke1/ix Be4/x 12.Kd2/xi Bxd3 13.Kxd3 K-stalemate.

i) 1.Ke2? Rxb2+ 2.Kxd3 Be4+ wins. Or 1.Ra5+? Kxa5 2.d8Q+ Ka4 3.Qd7+ Kb3 4.Re8 Rxb2+ 5.Re2 Bf3 6.Rxb2+ axb2 wins. Or 1.Rf8? Rxb2+ 2.Kg1 Be4 3.d8Q Rd1+ 4.Rf1 Rg2+ wins. Or 1.Re8? Rxb2+ 2.Re2 Rxe2+ 3.Kxe2 Re3+ 4.Kf2 Rf3+ 5.Kg1 Rf8 6.Rc7 d3 wins.

ii) Ka5 2.Ra7+ Kb6? d8Q+.

iii) 3.Sc6+? Kc5 4.Se5/xii Rxb2+ 5.Ke1 Re3+ 6.Kf1 Rxe5 7.Rc8+ Kb4 8.d8Q Bg2+ 9.Kg1 Re1+ 10.Kh2 Be4+ 11.Kg3 Rg2+ 12.Kf4 Rf1+ 13.Ke5 d3+ 14.Kd6 Rg6+ wins.

iv) Ka4 4.Sc5+. Or Kb3 4.Sc5+. Or Kc4 4.Rc8+ - main line.

v) Kc6 5.d8Q Rxb2+ 6.Rxb2 axb2 7.Sb4+ Kb7 8.Qd7+ wins.

vi) 5.d8Q? Rxb2+ 6.Rxb2 axb2 wins. Or 5.Ke2? Rxb2+ 6.Rxb2 axb2 7.d8Q Re3+ 8.Kd2 Be4 wins.

vii) Ka7 6.d8Q Rxb2+ 7.Rxb2 Rf3+ (axb2;Qa5+) 8.Kg1 axb2 9.Qd7+ Ka6 10.Qd6+ Kb5 11.Qxd5+ Kb4 12.Qxd4+ Ka3 13.Qd6+ Ka2 14.Qe6+ Rb3 (Kb1;Kxh1) 15.Qa6+ Ra3 16.Qc4+ wins.

viii) 7.Qb8+? Kc4 8.Qc7+ Kb3 wins. Or 7.Qe8+? Kb4 8.Qe7+ Kb3 wins.

ix) 11.Kg1? Be4 12.Qxd4+ Kc1 13.Qe3+ Rd2 14.Qxa3+ Bb2 15.Qc5+ Kb1 wins.

x) Kc1 12.Qd1+ Kb2 13.Qd3 draw. Or Bg2 12.Kd1 Be4 13.Kd2 - main line.

xi) 12.Qxd4+? Kb3 13.Qb6+ Kc2 14.Qf2+ Kb1 15.Qb6+ Rb2 wins. Or 12.Qe2+? Bc2 13.Qb5+ Kc1 wins. Or 12.Qd2+? Kb3 13.Qd1+ Kb4 wins.

xii) 4.Sxd4 Rxb2+ 5.Ke1 Re3+ 6.Kf1 Rb1+ 7.Kf2 Bxd4 wins.

"An impressive 'martyrology' where all W men are sacrificed in order to arrive at a piquant stalemate. A Q is promoted too, ostensibly to administer perpetual check, but eventually serving as bait to catch B1 in a frustrating 'try-and-get-out-of-this' BTM stalemate. Unfortunately an abridged version (by the same author) appeared in TFS in 1981, even if for some reason it was not honoured. Otherwise the improved version would have been ranked higher."

Israel 'Ring' Tourney 1990

This tourney was judged by Yehuda Hoch (Israel).

16 studies published, apparently pruned from an unknown total, and submitted by Hillel Aloni, the tourney director "who has for many years contributed greatly to the advancement of study competition in Israel. As usual, he invested a lot

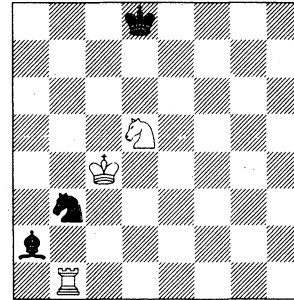
in organizing the tourney and in a meticulous check of the entries"

The provisional award was published in VARIANTIM No.17, December 1993, which includes IRT 1991 award in non-study genres.

No explanation offered for delay in award, nor are we told if more than the two quoted outlets (VARIANTIM and SHAHMAT) were trawled.

No 9616 Hillel Aloni (Israel)

1st Prize Israel 'Ring' 1990



3/3 Win

No 9616 H.Aloni 1.Rd1 Sa5+/i 2.Kc3/ii Bb3/iii 3.Rd2/iv Sc4/v 4.Rf2(Rg2)/vi Sa5 5.Rf5(Rg5) Ba2/vii 6.Sb4 wins.

i) Sd2+ 2.Kb4 Bxd5 3.Rxd2 wins.

ii) Neither 2.Kb5? Bb3, and 3.Rd2 Sc4 4.Rd4 Sd6+ 5.Kc6 Sf5 6.Rd3 Bc4 7.Rd2 Se7+ draws, or 3.Rd4 Sb7 4.Kb6 Bxd5 5.Rxd5+ Kc8 draw. Nor 2.Kb4? Sc6+ 3.Kb5/viii Bb3/ix 4.Rd3 Bc4+ 5.Kxc4 Se5+ draw.

iii) Kc8 3.Se7+ and 4.Ra1.

iv) 3.Rd3? Sb7. Or 3.Rd4? Sc6.

v) Kc8 4.Se7+ Kc7 5.Kb4 wins.

vi) 4.Rd3? Se5. Or 4.Rd4? Sa5. Or 4.Re2? Sa5 5.Re5 Sc6. Or 4.Rh2? Sa5 5.Rh5 Bd1 draw.

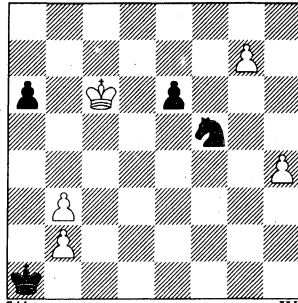
vii) Sc6 6.R8+. Or Bd1 6.Se3 wins.

viii) 3.Kc5 Bxd5 4.Kxd5 Kd7.

ix) But not Sa7+? 4.Kb6 Sc8+ 5.Kb7 Bb3 6.Rd3 Sd6+ 7.Kc6 Sc4 8.Kc5 Sa5 9.Kb4 Bc4 10.Rd1 Bb3 11.Rd2 Sc4 12.Rd4 wins.

"I enjoyed this study very much. It bristles with stratagems and combinations, and runs like a Swiss clock. Since the battery aimed at bK does not yield a win, W very carefully diverts the attention of the battery to bS - and wins. The side variations are no less interesting than the main line. A perfect specimen of this kind of study."

No 9617 Juri Randviir (Estonia)
2nd Prize Israel 'Ring' 1990



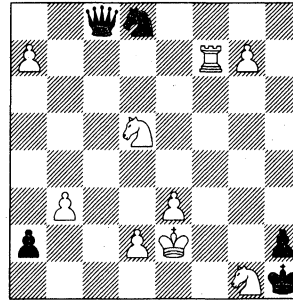
5/4 Win

No 9617 J.Randviir 1.h5, with:

- Sxg7 2.h6 Sf5 3.h7 Se7+ 4.Kb6 Sg6 5.Kxa6 e5/i
6.Kb5 Kxb2 7.Kc4 Kc2/ii 8.h4 Kd2 9.b5 e4 10.b6
e3 11.b7 e2 12.b8Q e1Q 13.Qb4+ Ke2 14.Qxe1+
Kxe1 15.Kd4 Kf2 16.Ke4 Kg3 17.Kf5 wins, or
e5 2.Kb6/iii Sh6 3.Kc5 e4/iv 4.Kd4 Sf5+ 5.Kc3
Sh6 6.b4/v Kb1/vi 7.b5/vii ab 8.b4 Kc1 (Ka2; see
(vi)) 9.Kd4 Sf5+ 10.Kxe4 Sxg7 11.h6 Se6 12.Kd5
Sg5 13.Kc5 wins, B1 being short of one tempo.
i) Ka2 6.b4 e5 7.Kb5 Kb3 8.Kc5 wins.
ii) Ka3 8.b4 Ka4 9.b5 Ka5 10.Kc5 e4 11.b6 Ka6
12.Kc6 wins.
iii) 2.Kd5? e4 3.Kxe4/viii Sxg7 4.h6 Se6 5.Kf5
Sf8 draw.
iv) Kxb2 4.Kd5 Kxb3 5.Kxe5 a5 6.Kf6 a4 7.Kg6
Sg8 8.h6 a3 9.h7 Se7+ 10.Kf7 a2 11.Kxe7 a1Q
12.g8Q+ wins.
v) 6.Kd2? Kxb2 7.Ke3 Sf5+ 8.Kf2 Sh6 draw.
vi) Sg8 7.Kd4 Sf6 8.h6 e3 9.Kd? wins.
Or Ka2 7.Kd4 Sf5+ 8.Ke5 Sxg7 9.h6 e3 10.hg
e2 11.g8Q+ wins.
vii) 7.Kd4? Sf5+ 8.Kxe4 Sxg7 9.h6 Se6 10.Kd5
Sg5 11.b5 ab 12.b4 Kc2 13.Kc5 Kd3 14.Kxb5
Ke4 15.Kc6 Kf5 16.b5 Kg6 17.Kd7 Se4 draw.
viii) 3.Ke5 Sxg7 4.h6 e3 draws.

"A lovely study, which has no less depth, ac-
curacy and creativity than the 1st Prize winner,
and even a much longer solution." The judge
points out that though W uses 'particular
creativity' (6.b4! and 7.b5!) in simultaneously
restraining the pair of bPs, the study's construc-
tion is less polished than its rival.

No 9618 Gady Costeff (Israel)
3rd Prize Israel 'Ring' 1990



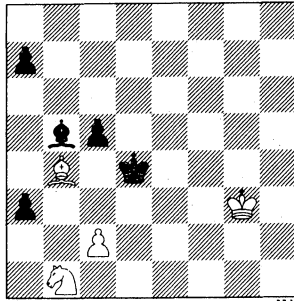
9/5 Win

No 9618 G.Costeff 1.Rf1 Qa6+/i 2.d3 a1Q 3.Sf3+
Qxf1+ 4.Kxf1, with:

- Qa1+ 5.Se1 Qxg7 6.a8Q Sc6/ii 7.Sf4 Qg1+
8.Ke2 Qf1+ 9.Kd1 Kg1 10.Se2+ Qxe2+ 11.Kxe2
h1Q 12.Qg8+ Kh2 13.Kf2 wins, or
Qxd3+ 5.Ke1/iii Qxd5/iv 6.Kf2 Qf7/v 7.a8Q
Qxg7 8.Sh4+ Sb7 9.Qa6 Qg1+ 10.Kf3 Qd1+
11.Kf4 Qd6+ 12.Qxd6 Sxd6 13.Sf3 Kg2 14.Sxh2
Kxh2 15.e4 wins.
i) hgQ 2.Rxg1+ Kxg1 3.g8Q+ Kh2 4.Kf2 wins.
Or Sc6 2.Kf2. Or Qg4+ 2.Sf3+ Kg2 3.Sf4+ Kg3
4.a8Q wins.
ii) Qg1+ 7.Ke2 Qg4+ 8.Kd2 Kg1 9.Qa1 h1Q
10.Sf3+ Kg2 11.Sf4+ wins.
iii) 5.Kf2? Qxd5 (reci-zug), if now 6.e4 Qc5+, or
if 6.b4 Qa2+.
iv) Qb1+ 6.Ke2 Qa2+ 7.Sd2 Qa6+ 8.Kf2 Qd3
9.Sf4 Qxd2+ 10.Se2 wins.
v) Qxb3 7.a8Q Qb2+ 8.Sd2+ Sb7 9.Qa6 Qxd2+
10.Qe2 wins. Or Qc6 7.g8Q Qc2+ 8.Ke1 Qb1+
9.Ke2 Qa2+ 10.Sd2 wins. Or Sc6(Sb7)
7.a8R(a8Q? Qd2+;) Qd1 8.g8Q wins.

The judge confesses that the copious "thunder and
lightning" is not his cup of tea, but he was
impressed, pointing to the original reci-zug and an
under-promotion.

No 9619 † A.Kopnin, V.Kirillov and A.Selivanov (Russia)
1st Hon.Mention Israel 'Ring' 1990



4/5 Win

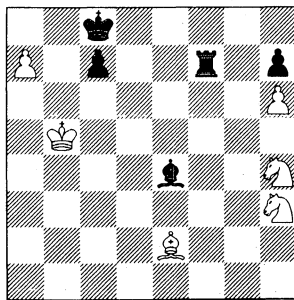
No 9619 A.Kopnin, V.Kirillov and A.Selivanov
1.Ba5/i a2 2.Sa3+ Kd4 (Kd5? Bc3;) 3.Sxb5+ Kc4
4.Sd6+ (Bc3? a6;) Kd4 (Kd5? Bc3;) 5.Sf5+
Kc4 6.Se3+ Kd4 7.Kf4 a1Q 8.Bc7 (Bd8? Qa6;) and wins bQ or mates.

i) 1.Re1? a2 2.Sa3+ Kd4 3.Sxb5+ Kc4 4.Sd6+ Kd4 5.Sf5+ Kc4 6.Se3+ Kd4 7.Kf4 a1Q 8.Bh4 Qa6 and Bl wins.

ii) 5.Bd8? Kc3 6.Bf6+ Kxc2 7.Sc4 Kd3 draw.

"Bl's promotion attempt is foiled by a surprising W mating trap. The study is not flawless (bB is captured without playing, and some squares in the mating position are already guarded), but altogether enjoyable. There is evocation (Platov) of other mate-traps vs. aP promotion attempts, but I do not know of a direct anticipation."

No 9620 Hillel Aloni
2nd Hon.Mention Israel 'Ring' 1990



6/5 Win

No 9620 H.Aloni 1.Sg5 Rf4/i 2.Sxe4 Kb7 3.a8Q+ Kxa8 4.Sg2/ii Rxe4/iii 5.Bf3 c6+ 6.Kxc6 wins.

i) Re7 2.Sxe4 Kb7 3.Bd3 wins. Or Bc6+ 2.Kc5 Rf6 3.Ba6+ Kd8 4.Sf7+ Ke7 5.Sg6+ wins.

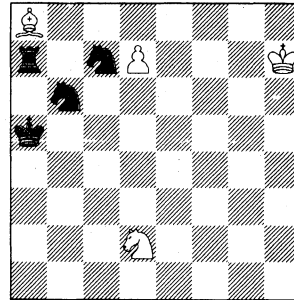
ii) 4.Sg6? Rxe4 5.Bf3 c6+ draw. Or 4.Sf5? Rxf5+ 5.Kc6 Re5 draw. Or 4.Sf3? Rxe4 5.Bc4

Rf4 draw. Or 4.Bf3? c6+. Or 4.Sg3? Rxh4 5.Sf5 Re4.

iii) Rf5+ 5.Ka6 Re5 6.Sf4 wins.

The judge points out that conventional material gain is not on, but W engineers a domination of bR that deserved a prize had there not been an anticipation (by Hoch and Y.Aloni).

No 9621 Ofer Comay (Israel)
3rd Hon.Mention Israel 'Ring' 1990



4/4 Draw

No 9621 O.Comay 1.Sc4+ Kxa6/i 2.Bb7+
Rxb7/iii 3.Sa5 Kxa5 4.d8S draw.

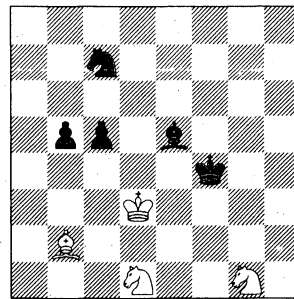
i) Kb5 2.Sd6+ and 3.Sc8. Or Kb4 2.Sxb6 Sxa8 3.Kg6 draw.

ii) 2.Sxb6? Se6 3.Bd5 Sd8 4.Sa8 Rxd7+ 5.Kg6 Ka7 6.Be4 Sb7.

iii) Kxb7 3.Sd6+ Ka6 4.Sc8 draw.

"W forces a draw in a paradoxical way - by offering his only two pieces, to rebuild the diagram but with a small change, and then underpromotion."

No 9622 A.Rabinovich (Israel)
1st Commendation Israel 'Ring' 1990

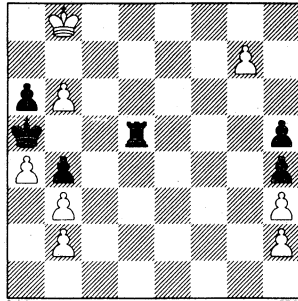


4/5 Win

No 9622 A.Rabinovich 1.Sh3+ Kf5 2.Se3+ Ke6 3.Sg5+ Kf6 4.Se4+ Ke6 5.Sxc5+ Kd6 6.Se4+ Ke6 7.Sg5+ Kf6 8.Sh7+ Ke6 9.Sf8+ Kd6 10.Sf5+ Kd5 11.Se7+ Kd6 12.Ba3+ b4 13.Bxb4 mate.

"The play is entirely forced, and the self-blocks pre-arranged, but the S-wanderings across the board are nevertheless impressive and amusing."

No 9623 H.Aloni
after † M.Czerniak and W.Proskurowski (USA)
2nd Commendation Israel 'Ring' 1990



8/6 Win

No 9623 H.Aloni 1.b7/i Rg5/ii 2.Kc8 Rxc7 3.b8Q Rg8+ 4.Kb7 Rxb8+ 5.Kxb8 Kb6 6.Kc8/iii Kc6 7.Kd8 Kd6 8.a5/iv with:
Kc6 9.Ke7 Kd5 10.Kf6 Ke4 11.Ke6 Kf3 12.Kf5 Kg2 13.Kg5 Kxh3 14.Kxh5 Kxh2 15.Kxh4 wins, or

Kd5 9.Kd7 Kc5 10.Ke6 Kd4 11.Kd6 Kd3 12.Kc5 wins, or
Kc5 9.Ke7 Kb5 (Kd5;Kd7) 10.Kf6 Kxa5 11.Kg5 Kb5 12.Kxh5 a5 13.Kxh4 a4 14.ba+ Kxa4 15.Kg3 Kb3 16.h4 Kxb2 17.h5 Kc1 18.h6 b3 19.h7 b2 20.h8Q b1Q 21.Qc3+ Kd1 22.Qd4+ Ke2 23.Qf2+ wins.

i) 1.g8Q? Rd8+ 2.Qxd8 stalemate. Or 1.g8R? Kxb6 2.Rg6+ Ka5 3.Kc7 Rd7+ draws. Or 1.Kc8? Rc5+ 2.Kd8 Rg5 3.b7 Rxc7 4.b8Q Rd7+ 5.Kc8 Rd8+ 6.Kb7 Rd7+ 7.Kc6 (Ka8? Ra7+;) Rd6+ 8.Kc5 Rd5+ 9.Kc4 Rd4+ draw.

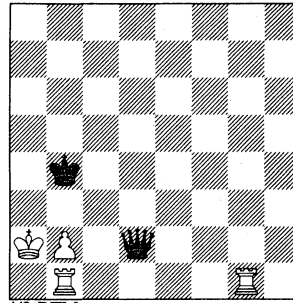
ii) Rd8+ 2.Kc7 Rg8+ 3.b8Q Rxc7+ 4.Kc6 Rg6+ 5.Qd6 wins.

iii) 6.a5+? Kxa5 7.Kc7 Kb5 8.Kd6 a5 9.Kd5 Kb6 10.Kc4 Kc6 draw.

iv) 8.Ke8? Kd5 9.Kd7 Ke4 10.Ke6 Kf3 11.Kb6 Kg2 draw.

"Just as a good P-ending ought to be - accuracy, accuracy, and again accuracy. B1's stalemate threats constitute a bonus."

No 9624 Alexander Krochek (Israel)
3rd Commendation Israel 'Ring' 1990



4/2 BTM

Draw

No 9624 A.Krochek 1...Qd5+ 2.b3 Qa5+ 3.Kb2 Qe5+ 4.Ka2/i Qh2+ 5.Rb2 (Ka1? Ka3;) Qxg1 6.Rc2 Qa7+ 7.Kb2 Qa3+ 8.Kb1 Kxb3 (Qxb3+;Rb2) 9.Rc3+ Kxc3 stalemate.

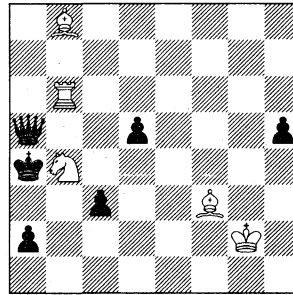
i) 4.Kc2? Qc3+ 5.Kd1 Qd3+ 6.Kc1 Kc3 wins.

The composer immigrated from the former Soviet Union. "Amusing and likeable. W cannot hold on to wRR, but manages to save himself by stalemate."

A.F.Kuryatnikov JT

This international tourney was published in the magazine 'Saratovskie vesti' and sponsored by insurance company AVE, managing director Yulia Yurievna Taller. Judges were A.Kuryatnikov and A.Khait. 83 entries from 42 composers received. The final award was published in Saratovskie vesti, 13vii94.

No 9625 V.Kovalenko (Martime region)
1stPr A.F.Kuryatnikov JT



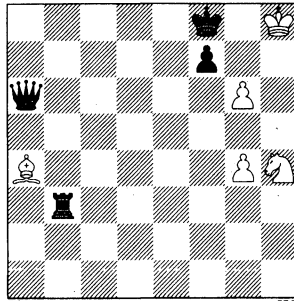
5/6

Win

No 9625 V.Kovalenko 1.Bd1+ c2 2.Bxc2+ Ka3 3.Ra6 Qxa6 4.Sxa6, with:
a1Q 5.Bd6+ Ka2 6.Sb4+ Ka3 7.Sxd5+ Ka2 8.Sb4+ Ka3 9.Sd3+ Ka2 10.Be5 and bQ is lost, or

d4 5.Ba7 a1Q 6.Bc5+ Ka2 7.Sb4+ Ka3 8.Sd3+ Ka2 9.Bb4 h4 10.Be1 Ka3 11.Kh3 Qa2 12.Bb4 and this time bK bites the dust.

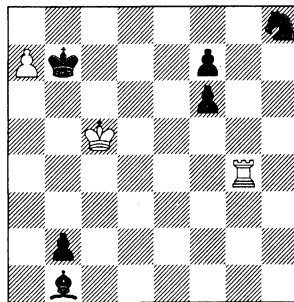
No 9626 D.Gurgenidze (Georgia)
2ndPr A.F.Kuryatnikov JT



5/4 Win

No 9626 D.Gurgenidze 1.g7+ Ke7 2.Sf5+ Kf6 3.Bxb3 Qa8+ 4.Kh7 Qh1+ 5.Sh6 Qb1+ 6.Kh8 Qg6 7.g5+ Qxg5 8.g8S+ Kg6 9.Bxf7 mate.

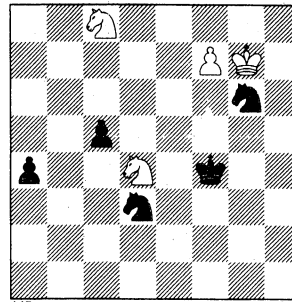
No 9627 L.Katsnelson (St Petersburg)
3rdPr A.F.Kuryatnikov JT



3/6 Win

No 9627 L.Katsnelson 1.a8Q+ Kxa8 2.Kb6 Bh7 3.Kc7 Bc2 4.Rg3 b1S 5.Kb6, with: Bg6 6.Rh3 Bh7 7.Re3 and 8.Re8 mate, or Sg6 6.Re3 Se7 7.Rxe7 Ba4 8.Rxf7 and 9.Rf8 mate.

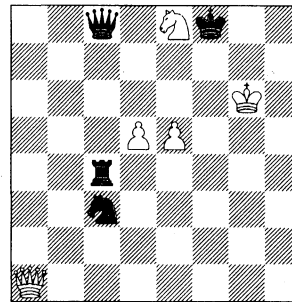
No 9628 N.Bondar (Belarus), V.Nefedov (Russia) and R.Usmanov (Russia)
4thPr A.F.Kuryatnikov JT



4/5 Win

No 9628 N.Bondar, V.Nefedov and R.Usmanov 1.Se7 gSf8 2.Kxf8 Se5 3.Sg6+ Sxg6+ 4.Kg7 Kg5 5.Se6+ Kh5 6.Kh7 a3 7.Sf4+ Kg4 8.Sxg6 a2 9.Se5+ Kg5 10.f8Q a1Q 11.Qg7+ Kf5 12.Qg4+ Kf6 13.Qg6+ Ke7 14.Qf7+ Kd6 15.Qd7+ Kxe5 16.Qg7+ and 17.Qxa1 wins.

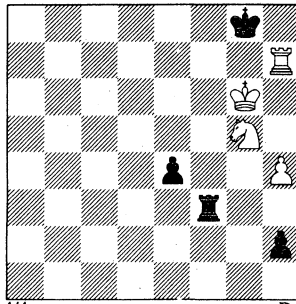
No 9629 E.Markov (Saratov)
5thPr A.F.Kuryatnikov JT



5/4 Draw

No 9629 E.Markov 1.Sf6 Sxd5 2.Sxd5 Rg4+ 3.Kf6 Qc6+ 4.e6 Qxd5 5.Qa3+ Kg8 6.Qf8+ Kxf8 7.e7+ Kg8 8.e8Q+ Kh7 9.Qe7+ Kh8 10.Qg7+ Rxf7 stalemate.

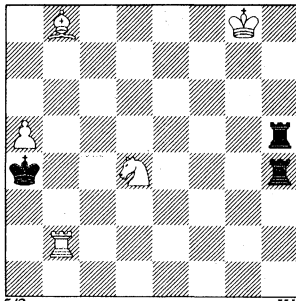
No 9630 K.Presnyakov (Ufa)
1HM A.F.Kuryatnikov JT



4/4 Draw

No 9630 K.Presnyakov 1.Ra7 h1Q 2.Ra8+ Rf8
3.Ra7, with:
Qxf4 4.Rg7+ Kh8 5.Sf7+ Rxf7 6.Rg8+ Kxg8
stalemate, or
Rb8 4.Rg7+ Kf8 5.Se6+ Ke8 6.Sc7+ Kd8 7.Se6+
drawn

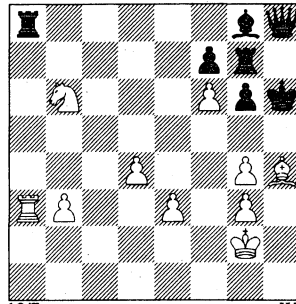
No 9631 † L.Mitrofanov (St Petersburg) and
V.Samilo (Ukraine)
2HM A.F.Kuryatnikov JT



5/3 Win

No 9631 L.Mitrofanov and V.Samilo 1.a6 Rh8+
2.Kf7 R5h7+ 3.Ke6 Rh6+ 4.Kd5 Rd8+ 5.Kc4
Rc8+ 6.Kd3 Rxb8 7.Rxb8 Rxa6 8.Kc4 Ra7 9.Sb5
Ra6 10.Sc3+ wins.

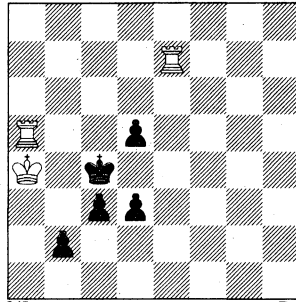
No 9632 V.Ivanov (Moscow)
3HM A.F.Kuryatnikov JT



10/7 Win

No 9632 V.Ivanov 1.g5+ Kh7 2.Sd7 Rc8 3.Ra4
Rc2+ 4.Kf3 Rf2+ 5.Kg4 Rf4+ 6.Kh3 Rxb4+
7.Kg2 Rh2+ 8.Kf3 Rf2+ 9.Ke4 Rf4+ 10.Kd3
Rxd4 11.Ke2 Rd2+ 12.Kf3 Rf2+ 13.Kg4 Rf4+
14.Kh3 Rh4+ 15.Rxb4 mate.

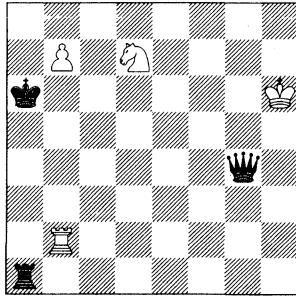
No 9633 A.Grin (Moscow)
=Comm. A.F.Kuryatnikov JT



3/5 Draw

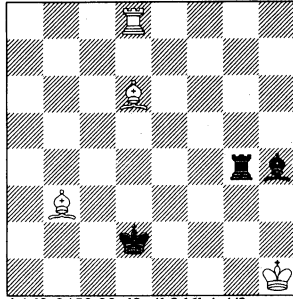
No 9633 A.Grin 1.Rc7+ Kd4 2.Rb5 d2 3.Ka3
d1Q 4.Rxd5+ Kxd5 5.Rd7+ Kc4 6.Rxd1 c2
7.Rd4+ Kc3 8.Rc4+ Kxc4 9.Kxb2 draw.

No 9634 A.Bezgodkov (Ukraine)
=Comm A.F.Kuryatnikov JT



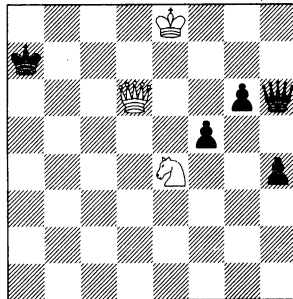
4/3 Win
 No 9634 A.Bezgodkov 1.Sb8+ Ka5 2.Sc6+ Ka4
 3.Rb4+Qxb4 4.Sxb4 Rh1+ 5.Kg7 Rg1+ 6.Kf7
 Rf1+ 7.Ke7 Re1+ 8.Kd7 Rd1+ 9.Kc7 Rcl+
 10.Kd6 Rd1+ 11.Sd5 Rbl 12.Sc3+ wins.

No 9635 A.Malyshev (Yaroslavl region)
 =Comm A.F.Kuryatnikov JT



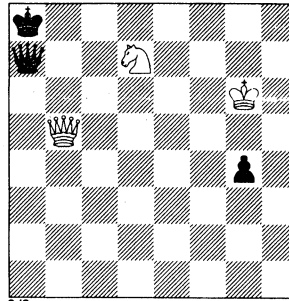
h1d2 0450.00 d8g4b3d6h4 4/3+.
 No 9635 A.Malyshev 1.Ba4+ Ke3 2.Bc5+ Ke2
 3.Bd1+ Kel 4.Bf2+ Kxf2 5.Rf8+ Kg3 6.Rf3
 mate.

No 9636 D.Pikhurov (Stavropol)
 =Comm A.F.Kuryatnikov JT



3/5 Win
 No 9636 D.Pikhurov 1.Sc5 Qh8+ 2.Kd7 Qg7+
 3.Kc6 h3 4.Qe6 h2 5.Qa2+ Kb8 6.Qxh2+ Kc8
 7.Qd6 Qf7 8.Kb6 f4 9.Qc6+ Kd8 10.Sb7+ Ke7
 11.Qd6+ Ke8 12.Qd8 mate.

No 9637 S.Borodavkin (Ukraine)
 =Comm. A.F.Kuryatnikov JT

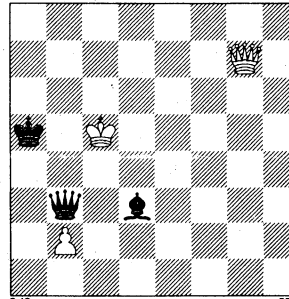


3/3 Win
 No 9637 S.Borodavkin 1.Kh5, with:
 Qb7 2.Qa5+ Qa7 3.Qd5+ Qb7 4.Qg8+ Ka7
 5.Qa2+ Qa6 6.Qf2+ Ka8 7.Qf8+ Ka7 8.Qb8 mate,
 or
 g3 2.Qc6+ Qb7 3.Qa4+ Qa7 4.Qe4 Qb7 5.Qe8+
 Ka7 6.Qe3+ Ka8 7.Qa3+ Qa7 8.Qf3+ Qb7 9.Qf8+
 Ka7 10.Qa3+ Qa6 11.Qe3+ Ka8 12.Qe8+ Ka7
 13.Qb8 mate.

SAKKÉLET 1993

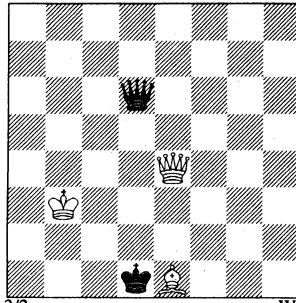
Judge was László Zoltán. The provisional award
 was published in SAKKÉLET 7-8/94.
 Confirmation period to 31xii94.

No 9638 S.Shaigarovsky (Bulgaria) (iv-v.93)
 1st Prize Sakkélet 1993



3/3 Win
 No 9638 S.Shaigarovsky 1.Qa7+ Ba6 2.Qc7+ Ka4
 3.Qf4+ Ka5 4.Qd2+ Ka4 5.Qd4+ Ka5 6.Qd8+
 Ka4 7.Qh4+ Ka5 8.Qe1+ Ka4 9.Qa1+ wins.

No 9639 A. and S. Manyakhin (Russia) (iv-v.93)
2ndPr Sakkélet 1993

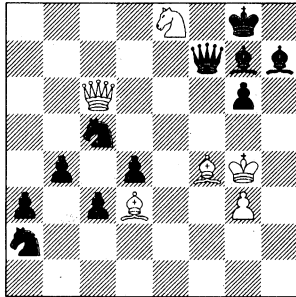


3/2 Win

No 9639 A. and S. Manyakhin 1.Bb4 Qg3+ 2.Ka4 Kc1 3.Qc4+ Kd1 4.Qf1+ Kc2 5.Qe2+ Kb1 6.Qd1+ Kb2 7.Bc5 Qc3 8.Bd4 Ka2 9.Qe2+ wins, not 9.Bxc3 stalemate?

No 9640 Imre Szeles (Gödöllő, Hungary) (iv-v.93)

Hon.Men. Sakkélet 1993



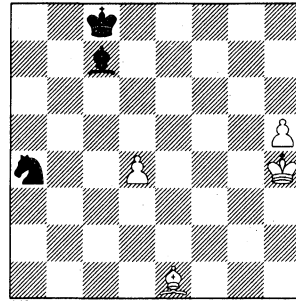
6/11 Win

No 9640 I.Szeles 1.Bc4 Qxc4 2.Sf6+ Kh8/i 3.Qa8+ Qg8 (Bg8;Qh1+) 4.Sxg8 Bxg8 5.Kg5 (for Kg6) Se6+/ii 6.Kxg6 Sf8+ 7.Qxf8+ Bxf8 8.Be5+ Bg7 9.Bxg7+ and mate.

i) Kf7 3.Qe8+ wins. Or Bxf6 3.Qe8+ Kg7 4.Bh6+ Kxh6 5.Qf8+ Bg7 6.Qf4+ mates.
ii) Se4+ 6.Kxg6 (Qxe4? Bf7;) Sf6 7.Be5 mates.

No 9641 Péter Gyarmati (Zalaegerszeg, Hungary) (viii-ix.93)

Commendation Sakkélet 1993



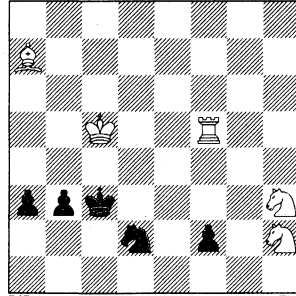
4/3 Win

No 9641 P.Gyarmati 1.h6 Sb6 2.Ba5/i Sd7 3.h7 Bd8+ (Sf8;h8Q) 4.Bxd8 Sf8 5.Bf6 Sxh7 6.Bg7 Kd7 7.Kh5 Ke7 8.Kg6 Sf8+ 9.Bxf8 Kxf8 10.Kf6 wins.

i) And neither 2.Bd2? Sd7 3.h7 Bd8+ 4.Bg5 Sf8 5.h8Q Sg6+, nor 2.Bg3? Bd8+ 3.Kg4 Sd7 4.Kf5 Bf6 5.Be5 Sxe5 6.Kxf6 Sg4+, drawing in either case.

No 9642 Iuri Akobia (Tbilisi, Georgia) (viii-ix.93)

Commendation Sakkélet 1993



5/5 Draw

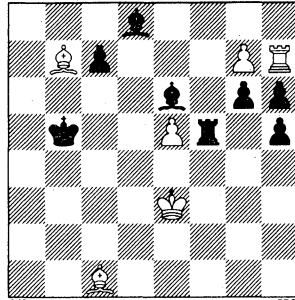
No 9642 I.Akobia 1.Sf1 Sxf1 2.Sxf2 a2 3.Bb8 b2 4.Be5+ Kc2 5.Bxb2 Kxb2 6.Kb6/i a1Q 7.Ra5, and Qb1 8.Rb5+, or Qc1(Qe1) 8.Sd3+, drawing.

i) David Blundell comments: W draws by 6.Sd3+. Even if we start with wRg5 (wRh5? clearly loses to 2...b2), there is still the line 2...b2 3.Sd1+ Kd3, or, here, 3.Se4+ Kd3, and B1 still promotes.

Schakend Nederland 1993

Judge was Jan van Reek, the provisional award was published in Schakend Nederland 4/94.

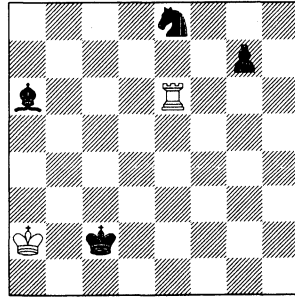
No 9643 Oleg Pervakov (Moscow)
1st Prize Schakend Nederland 1993



6/8 Win

No 9643 O.Pervakov 1.Bc8 Rxe5+ 2.Kf4 Bg8/i 3.Rh8 Bf6 4.Rxg8 g5+ 5.Kf3/ii Re7 6.Ba6+ Ka4/iii 7.Bb5+ Kb3 8.Ba4+ Kc4/iv 9.Bb3+ Kc3 10.Bd2+ Kb2 11.Bf7 Kc2 12.Bg6+ Kd1 13.Bc3 Bxc3 14.Rd8+ Bd2 15.Bc2+ (g8Q? Re3+;) Ke1 16.g8Q Re3+ 17.Kg2 Re2+ 18.Kh1 wins.
i) Rf5+ 3.Kg3 h4+ 4.Kh2 Bg8 5.Rh8 Rf2+ 6.Kg1 Rc2 7.Bxh6 wins.
ii) 5.Kg3? Re7 6.Ba6+ Ka4 7.Bb5+ Kb3 8.Ba4+ Kc4 9.Bb3+ Kc3 10.Bd2+ Kb2 11.Bf7 Be5+ 12.Kh3 Kc2 13.Bg6+ Kxd2 14.Rd8+ Bd6 15.g8Q Re3+, perpetual check.
iii) Ka5 7.Bd2+ Ka4 8.Ra8(Bc4), and either Bxg7 9.Bc4 mate, or Rxg7 9.Ra8 mate.
iv) Ka2 9.Ra8 Rxg7 10.Bc2 mate (echoed).

No 9644 Emilian Dobrescu (Bucharest)
2nd Prize Schakend Nederland 1993



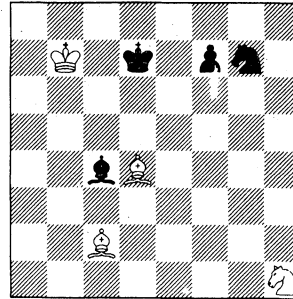
2/4 BTM

Draw

No 9644 E.Dobrescu 1...Bc4+ 2.Ka1 Bb5 3.Re5/i Bd7 4.Re7 Bc6 5.Re6 Bb5 6.Re5 Ba4 7.Re3 (Re4? Kb3;) Kd2 8.Re4 Bb5 9.Re5 Bc6 10.Re6 Bd7 11.Re7 drawing by repetition.
Or 1...Bb5 2.Re5 Bc4+ 3.Ka3/ii Bf7 4.Re7 Bh5 5.Kb4 Kd3 6.Kc5 g5 7.Kd5 g4 8.Ke5 Ke3 9.Kf5+ Kf3 10.Kg5 g3 11.Kxh5 g2 12.Re1 draw.
i) 3.Re3? Ba4z 4.Ka2 Kd2 5.Re4 Bc6 6.Re5 Kd3

wins.
ii) 3.Ka1? Bf7 4.Re7 Bh5 5.Re5 Sf6 6.Rg5 g6 wins.

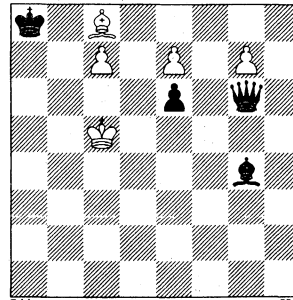
No 9645 Ignace Vandecasteele (Belgium)
3rd Prize Schakend Nederland 1993



4/4 Win

No 9645 I.Vandecasteele 1.Ba4+ Kd6 2.Sg3, with:
Bd5+ 3.Kb6 Se6 4.Sf5 mate, or
Se6 3.Sf5+ Kd5 4.Bc6 mate, or
f6 3.Bxf6, and another bifurcation:
Se6 4.Se4+ Kd5 5.Bc6 mate, or
Bd5+ 4.Kb6 Se6 5.Sf5 mate, or (not mate this time),
Sf5 4.Sxf5+ Ke6 5.Se3 wins.

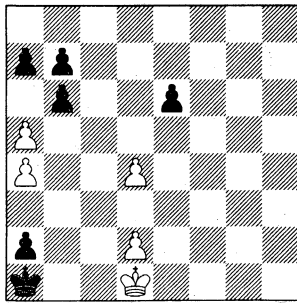
No 9646 Genrikh Kasparyan (Erevan)
4th Prize Schakend Nederland 1993



5/4 Win

No 9646 G.Kasparyan 1.e8Q Qxe8 2.Bd7 Qe7+ 3.Kc4 Be2+ 4.Kb3, with:
Bd1+ 5.Ka2 Qxg7 6.c8Q+ Ka7 7.Qc7+ wins, or
Bc4+ 5.Kxc4 Qh4+ 6.Kb5 and Qg5+ 7.Ka6 or
Qh5+ 7.Kb6 wins.

No 9647 Vitaly Kovalenko (Russia)
Hon.Mention Schakend Nederland 1993

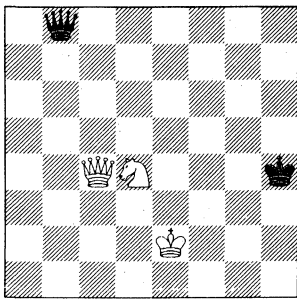


5/6 Draw

No 9647 V.Kovalenko 1.Kc2/i ba 2.Kc1/ii a6 3.Kc2 b6 4.d3 b5 5.d5 ed/iii 6.d4, with: b4 7.Kb3 Kb1, and W is stalemated, or ba 7.Kc1 a3 8.Kc2 a4 9.Kc1 a5 10.Kc2 and B1 is stalemated.

- i) 1.Kc1? ba 2.d3 a6 3.Kc2 b6 4.Kc1 b5 5.d5 ed 6.d4 b4 7.Kc2 b3+ wins.
- ii) 2.d3? a6 3.Kc1 b5 wins.
- iii) b4 6.de b3+ 7.Kxb3 Kb1 8.e7 a1Q 9.e8Q draw.

No 9648 Julien Vandiest (Belgium)
Special Hon.Mention Schakend Nederland 1993



3/2 Win

No 9648 J.Vandiest 1.Sf3+ Kh5 2.Qf7+, with Kh6 3.Qf6+ Kh7 4.Sg5+ Kg8 5.Qf7+ Kh8 6.Qh7 mate, or

Kg4 3.Qg6+ Kh3/i 4.Qh5+ Kg2 5.Se1+ Kg1 6.Qg4+ Kh1 7.Qg2 mate.

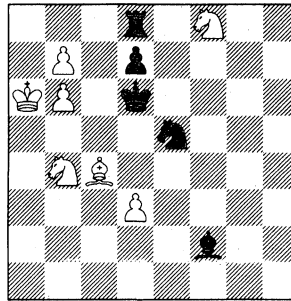
i) Kf4 4.Qg5+ Ke4 5.Qg4+ Kd5 6.Qf5+ Kc4/ii 7.Se5+ Kc3 8.Qd3+ Kb2 9.Sc4+ Ka1 10.Qa3+ Kb1 11.Sd2+ Kc2 12.Qd3+ Kc1 13.Qc3 mate.

ii) Kc6 7.Sd4+ Kb7 8.Qd5+ Kc7 9.Qc6+ Kd8 10.Qf6+ Kc8 11.Qe6+ Kc7 12.Qe7+ Kc8 13.Qe8+ Kc7 14.Se6+ Kb7 15.Sc5+ Ka8 16.Qc6+ and mate.

Although bK in sum visits all four corners, a

check-weary solver might be forgiven for asking - 'so what?' and for being thankful that the chessboard is only 8 x 8! (Apologies, Julien! Only joking! AJR)

No 9649 A.Hadari and H.Aloni (Israel)
1st Special Mention Schakend Nederland 1993



7/5 BTM

Draw

No 9649 A.Hadari and H.Aloni 1...Kc5 2.d4+ Bxd4/i 3.Sd3+ii Sxd3/iii 4.b8Q/iv Rxb8 5.Sxd7+ Kxc4 6.Sxb8 Sc5+ 7.Ka7 Kb5 8.Ka8/v Kxb6 9.Sd7 Sxd7 stalemate.

i) Kxb4 3.de Rxf8 4.Ka7, and Kxc4 5.b8Q Rxb8 6.Kxb8 Kd5 7.b7 Bg3 8.Kc8 Bxe5 9.Kxd7 draws, or Bxb6+ 5.Kxb6 Kxc4 6.Kc7 Kd5 7.Kxd7 Rf7+ 8.Kc8 Kc6 9.b8S+ draw.

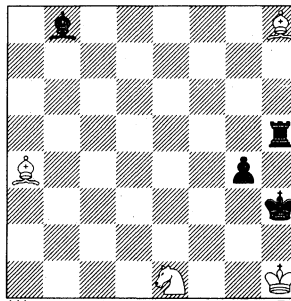
ii) 3.b8Q? Rxb8 4.Sd3+ Kd6 5.Sxe5 Bxe5 6.Sg6 Bg3 wins.

iii) Kd6 4.Bb5 Rxf8 5.Ka7 Bxb6+ 6.Kxb6 Sxd3 7.Bxd3 draw.

iv) 4.Sxd7+? Rxd7 5.b8Q Sb4+ 6.Ka5 Sc6+ wins.

v) 8.b7? Se6+ 9.Ka8 Sc7 mate.

No 9650 G.Kasparyan
2nd Special Mention Schakend Nederland 1993



4/4

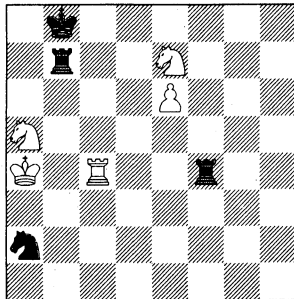
Draw

No 9650 G.Kasparyan 1.Bd4 Rf5 2.Bg1 Rf1 3.Bb5/i Rxe1 4.Bf1+ Kg3 5.Bf2+ Kxf2 stalemate. i) 3.Sd3? Ba7 4.Sf4+ Rxf4 5.Bxa7 Rxa4 wins.

Leonid (Fedorovich) TOPKO JT

This tourney, usually known as TOPKO-55 of the magazine Mistetski shakhi and Chervony girmik was judged by L.Topko, assisted by V.Pidlivailo. The provisional award was published in the Ukrainian newspaper Chervony girmik 21vii94 and signed by L.Topko and V.Pidlivailo. 20 entries received from Ukraine, Russia and Belarus. Remarks: to have a judge (Pidlivailo) figure in the award he is judging has a strong post-soviet flavour!

No 9651 A.Bezgodkov and V.Samilo (Kharkov)
1stPr Topko-55

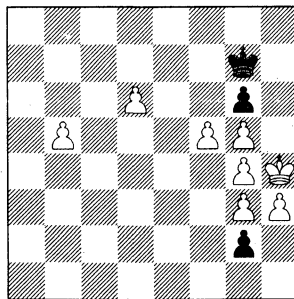


5/4 Win

No 9651 A.Bezgodkov and V.Samilo 1.aSc6+/i Ka8 2.Rxf4 Sc3+ 3.Ka5 Rb5+ 4.Ka6 Rb6+ 5.Kxb6 Sd5+ 6.Ka6 Sxf4 7.Sc8 Sd5 8.Sb6+ Sxb6 9.e7 Sc8 10.e8S wins.

i) 1.eSc6+? Ka8 2.Rxf4 Sc3+ 3.Ka3 Sb1+ 4.Ka2 Sc3+ draw.

No 9652 V.Kovalenko (Maritime Province)
2ndPr Topko-55



8/3 Win

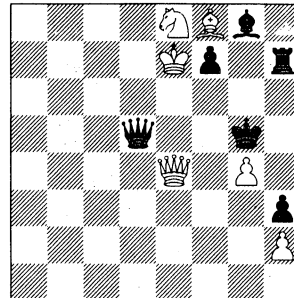
No 9652 V.Kovalenko 1.f6+/i Kf7 2.d7 g1S 3.d8S+ Ke8 4.f7+ Kf8/ii 5.Se6+ Kxf7 6.Sd4 Ke7 7.b6 Kd7 8.b7 Kc7 9.b8Q+ Kxb8 10.Sc6+ Kc7 11.Se5 and 12.Sxg6 wins.

i) 1.fg? Kxg6 2.d7 g1S for mate. If 1.d7? g1S

2.f6+ Kh7 mates.

ii) Kd7 5.f8Q. Or Ke7 5.Sc6+ and 6.Se5.

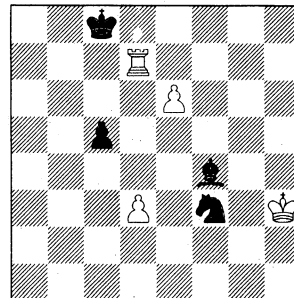
No 9653 V.Kondratev (Gavrilov posad)
3rdPr Topko-55



6/6 Win

No 9653 V.Kondratev 1.Bh6+ Kxh6 2.Qf4+ Qg5+ 3.Qf6+ Qxf6+ 4.Kxf6 Rh8 5.Sg7 Kh7 6.Sh5 Kh6 7.Sf4 Kh7 8.Sxh3 Kh6 9.Sf4 Kh7 10.h3 Kh6 11.h4 Kh7 12.h5 Kh6 13.g5+ Kh7 14.Sg6 fg 15.hg mate.

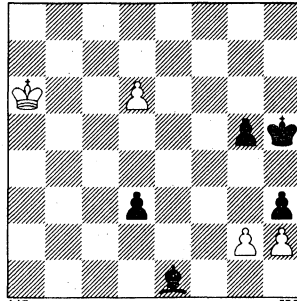
No 9654 M.Gorbman and V.Pidlyvaylo
=1-4HM Topko-55



4/4 Win

No 9654 M.Gorbman and V.Pidlyvaylo 1.Kg4 Se5+ 2.Kf5 Sxd7 3.e7 Sf6 4.Kxf6 Bg5+ 5.Kxg5 Kd7 6.Kf6 Ke8 7.Ke6 c4 8.d4 c3 9.d5 c2 10.d6 d1Q 11.d7 mate.

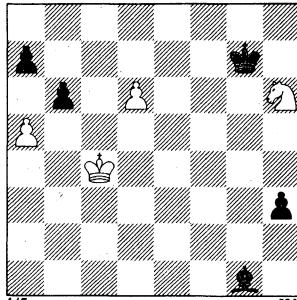
No 9655 I. and L.Melnichenko
=1-4HM Topko-55



4/5 Win

No 9655 I. and L.Melnichenko
David Blundell solves: 1.g4+ Kh4 2.d7 Ba5
3.Kxa5 d2 4.d8R Kxg4 5.Rd3 Kf4 6.Kb4 g4
7.Ke3 d1Q (g3;Kxd2) 8.Rxd1 g3 9.Rd3 wins, but
not 9.Rf1+? Kg4 10.Rg1 g2 11.Kd2 Kf3 12.Ke1
Ke3, and W is squeezed.

No 9656 V.Syzonenko
=1-4HM Topko-55

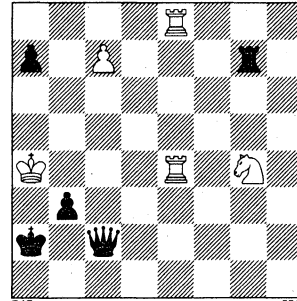


4/5 Win

No 9656 V.Syzonenko 1.d7 h2 2.d8Q h1Q
3.Qg5+ Kf8 4.Qf6+ Ke8 5.Qe6+ Kd8 6.Sf7+ Kc7
7.Qe7+ Kb8 8.Qd8+ Kb7 9.Sd6+ Ka6 10.Qc8+
Kxa5 11.Sb7+ Ka4 12.Sc5+ Ka3 13.Qa6+ Kb2
14.Sd3+ Kbl 15.Qb5+ Kc2 16.Qb2+ Kdl 17.Sf2+
Bxf2 18.Qa1+ and 19.Qxh1 wins.

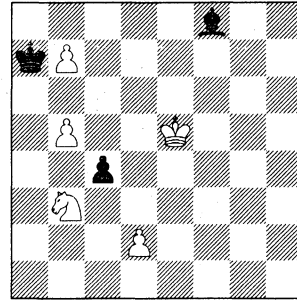
No 9657 A.Kuryatnikov and E.Markov 1.c8Q
Qxc8 2.Rxc8 b2 3.Rc2/i Ka1/ii 4.Ka5 Rg5+
5.Ka6 Rg6+ 6.Kxa7 Rg7+ 7.Ka6 Rg6+ 8.Ka5
Rg5+ 9.Se5 Rxe5+ 10.Rxe5 b1Q 11.eRe2z Qh1
12.Ra2+ Kbl 13.eRb2+ Kcl 14.Ra1+ wins.
i) 3.Rc3? b1Q 4.Ra3+ Kb2 5.Rb4+ Kcl.
ii) Kb1 4.eRe2 Rxc4+ 5.Kb3 Rg3+ 6.Rc3, and Bl
loses bPa7. Cr Rb7 4.Re3 a5 5.Ra3+ Kbl 6.Rg2
wins.

No 9657 A.Kuryatnikov and E.Markov
=1-4HM Topko-55



5/5 Win

No 9658 V.Gorbunov
=1-4Comm. Topko-55



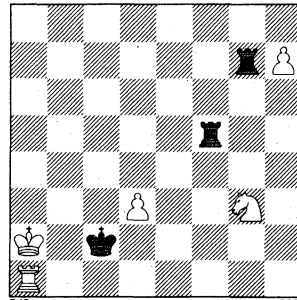
5/3 Win

No 9658 V.Gorbunov 1.Sa5/i c3 2.dc Bg7+ 3.Kd6
Bxc3 4.Kc7/ii Bxa5+ 5.b6+ Bxb6+ 6.Kc8 Bc7
7.Kxc7 wins.

i) 1.Sd4? Kxb7 2.Kd5 Bb4 3.Sf3 c3 4.dc Bxc3
draw.

ii) 4.Kd7? Bxa5 5.Kc8 Bc7 draw.

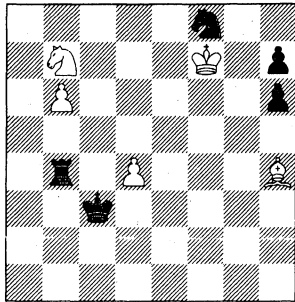
No 9659 M.Rezvov and V.Chernov
=1-4Comm. Topko-55



5/3 Win

No 9659 M.Rezvov and V.Chernous 1.Rc1+ Kxc1/i 2.h8Q Rf2+ 3.Ka3 Rxc3 4.Qa1+ Kd2 5.Qb2+ Ke3(Ke1) 6.Qe5+ Kf3 7.Qe4 mate.
 i) Kxd3 2.Rc3+ Kxc3 3.h8Q Ra5+ 4.Kb1 Rb5+ 5.Kc1 Rg5 6.Se4 wins.

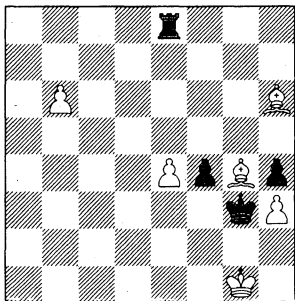
No 9660 S.Abramenko and V.Kolpakov =1-4Comm. Topko-55



5/5 Win

No 9660 S.Abramenko and V.Kolpakov 1.Be1+ Kxd4 2.Bb4 Sd7 3.Ba5 Se5+/i 4.Kf6 Sc4 5.Sc5 Sxa5 6.Sb3+ Kd5 7.Sxa5 Kd6 8.Kf5 wins.
 i) Kc4 4.Ke6 Sc5+ 5.Sxc5 Kxc5 6.b7 wins.

No 9661 V.Prigunov =1-4Comm. Topko-55



6/4 Win

No 9661 V.Progunov 1.b7 (Bf5? Rb8;) Rxe4/i 2.Bxf4+/ii Rxf4 3.b8R Rb4 4.Rd8/iii Rb1+ 5.Bd1 Kxh3 6.Rd3 mate.
 i) Rb8 2.Bc8. Or Rd8 2.Bg5.
 ii) 2.Kf1? Rb4 3.Bc8 Rb1+ 4.Ke2 f3+ 5.Ke3 f2. Or 2.Be2? Rxe2 3.Bxf4+ Kf3 4.b8Q Re1+ 5.Kh2 Re2+ draw.
 iii) 4.Rf8? Rb1+ 5.Rf1 Rxf1 6.Kxf1 Kf4 draw. Or 4.Rg8? Rb1+ 5.Bd1+ Kxh3.

"Study Mosaic" Nos.1,2,3. Tbilisi, 1993 and 1994. By David Gurgenidze and Iuri Akobia. Each number has 32 pages.

Though hastily, even carelessly, produced (in No.2, p17 betrays omissions of wKh5 and bKd6 - on separate diagrams), these 32-page brochures, so far all in Russian, are very welcome. The core content is original articles, each with some theme or other, and plentifully illustrated with diagrams. When an IGM-titled composer takes the trouble to select a handful of studies and to comment on them it behoves us to listen - we expect to learn something. (There is no good reason to heed the views of an IGM or any other specialist talking *outside* his specialisation: magazine space taken up by the text of rambling interviews with 'personalities' panders to the psychological phenomenon known as the 'halo' effect. Marlon Brando - his real name! - writes in his recent autobiography that crass interviewers have asked him questions about quantum physics and the sex life of fruit flies - *and he has answered those questions!*) There is a strong focus on Georgian composers and tourneys, with post-1975 Georgian awards (but the leading studies only) as space-fillers, so it is not clear if contributions from other authors are invited. We hope that this series will continue, and that the cover diagram will now and then be changed!

"The poetry of chess", by Ya.Vladimirov, V.Razumenko and Yu.Fokin. Hard back with dust cover, 176 pages, St Petersburg 1993 (in Russian).

This is a well-constructed, highly educative, up-to-date and fact-full anthology of 363 compositions (106 are studies) by nearly one hundred Leningrad/St Petersburg composers in all orthodox-piece genres. The edition size - one thousand. If jargon harks back to soviet times, the excuse may be that most of the facts cover the same period. We learn that the city had its first individual composing championship in 1966 - for work published since 1950 - and has had an annual individual solving championship since 1976. An appendix catalogues the successes of 'local' composers in the wider competitive arena of 'All-Russian', 'All-Union', newspaper, armed forces, inter-town matches, and international contests. Diagrams are somewhat dark. There is a composer index - from which A.I.Kotov and Kubbel are omitted, and in which Fokin has most entries. A fascinating 'bridge' between old and new times is a competition (closing date 31xii95) loosely based on snooker's 'Shot of the Championship' on British television to find the best three compositions in the book: lucky winners will be awarded an honorary title and will receive prizes - but not an air-fare-and-all-expenses-paid

visit to the Venice of the North!

(To produce such a relatively handsome book at all in the economic chaos that prevails in Russia bears witness, we opine, to the residual influence and staying-power of the 'old guard': Fokin and Razumenko both figure prominently in the armed forces honours list, and what is the Muscovite survivor Vladimirov doing there if not for the sway of his FIDE IGM composer title, well earned though it is?)

The fruits from my chess garden - A Selection of Endgames, by W.Proskurowski, published by Chess Enterprises of Coraopolis, Pennsylvania, 1993. In English.

Having emigrated to Sweden in 1969 from his native Poland to avoid the effects of politically inspired anti-semitism, the author is now a mathematics academic in California. This book of a mere 50 pages (in fact 37 pages - 38 studies - followed by appended matter) is the briefly discursive autobiography of a polyglot study-composer. It is tinged with sadness.

Ungarische Schachproblem Anthologie, Budapest, 1983. This a German version of *Új Magyar Sak-kfeladvány Antológia* which appeared in 1979. Although the core 516 positions are identical, other differences are significant. While the 44 mugshots in the 1979 volume are omitted, there are now 200 instead of 100 diagrams in the 100 preliminary pages, which are strong on history - as it should be from the pen of Attila Benedek. Biographies have been updated. Some half-dozen studies are added to, and a couple dropped from, the earlier volume.

Šachové Studie by František Dadrle

František Dadrle - Král a dáma proti králi, věži a pěšci - Národní osvobození 1937-38 (Brno, 1994. 26 pages each, salmon-coloured card cover, stapled, in Czech. Compiled by V.Kos and J.Kalendovský.)

Published studies by Dadrle are brought together by two fellow townsmen (Dadrle died in Brno in 1957) in the first of these booklets, and his published analyses of GBR class 1300.01 (Q vs. R+P) in the second. The list of references that ends the first omits Rinck, whose '1414' contains critiques of several of Dadrle's analyses.

Review of: **NEVER ENDING**, by Harrie Gron-dijis, 1994 - 434 pages of A4 size.

There has not been a *heavier* book on endgame studies for over 40 years! The enviably well-read and articulate author tells us on p2 that his latest

work is 'based on the results of a systematic enquiry into the elaboration of problem themes in chess endgame studies up to the year 1930', and on p25 describes the task he set himself in these words: 'to retrieve from the vast amount of chess endgame studies the specimens that are the realization of some preconceived objective'. The 'preconceived objective' is the author's study 'Type C' (for *Concept* - under 'A to F' he lists five other classification possibilities), and if the reader surmises from this that there is more to come from the Grondijs pen, the reader will be right: this is 'Volume A'. Among the studies dating after the cut-off date 1930 are welcome Grondijs originals.

What qualities are required of human being X if he is to succeed in unravelling the original concept in human being Y's creative act, when X has never known Y, when X has never been in contact with Y, and when Y may have been long laid to rest in a far-off country? There are over 200 Y's listed in *Never Ending*. Grondijs' erudition is not in dispute (he seems to acknowledge Salkind's pioneering role as regards problem themes in studies), but failure can be glorious - remember Gallipoli. To take a trivial example, on p13 we read that in writing *Test Tube Chess (TTC)* I tried to describe 'all possible aspects of the world of endgame studies'. Harrie did not consult me over this: it would be truer to say that each of the 12 chapters of *TTC* was directed at a person with a significantly distinct type of interest - so that, in total, the content would be sufficient to introduce the subject. A fair test is to ask which chapter of *TTC* covers Harrie's motivation. The answer is clearly Chapter 9: *Connoisseur or Critic*. In the reviewer's limited personal experience, 'concept-first' composition is a non-starter: true, the sudden thought 'since *this* is possible, why not *that*?' is common enough, as is 'my goodness, what a move!', but the rest is hard slog taking advantage of whatever goodies turn up along the way - the more protracted the way the greater the probability of the mediocre composer coming across *some* worthwhile enhancement or even enhancements. Such experience lends Harrie's exploration an exotic, even irrelevant, flavour.

This is not to say that there cannot be enjoyment in the exotic. Although the author has written and published *Never Ending* for his own pleasure (it seems not to be part of the STES series) the book may well appeal to anyone who enjoys reading *about* endgame studies. Especially if the style of writing resembles, if only at times, a tropical rainstorm: each word a plump raindrop, each

paragraph holding an idea, and each idea a flash of lightning - with paragraphs tending towards shortness. The late Leopold Mitrofanov told me more than once how much he enjoyed swimming in stormy weather. To be fair to the author he has reined in some of the ebullience he exhibited in *Works of Simkhovich*, but enough is left to leave authorship in no doubt!

Are there other categories of reader? The chapters include intriguing diagrammatic illustrations in unexpected places, they abound with problem jargon (some of it, such as 'antimetocritical', must be new) that may deter, and they are not short on indefatigable thematic content analysis to challenge the toughest digestive tract - it frequently defeated this reviewer. Perhaps the book will be welcomed by study enthusiasts with a curiosity about problems, but against that is the fact that the book is not for beginners. There may well be a class of general reader attracted by having so much work done for him - Harrie Grondijs has sifted the world's studies for problem themes, and here presents them to us in hundreds, in a more or less organised fashion, and discursively.

A grand bonus is the incorporation, in English translation, of eight essays taken from the writings of Salkind (no fewer than 39 of his compositions here), Levman, Lamare and Herbstman. There are also illuminating excerpts from Kockeikorn, Koldijk, L.Kubbel and others. (One hopes no copyright has been infringed.)

Type is beautifully distinct. Diagrams are mostly clear. Jargon aside, language is in generally excellent English - at least '8 out of 10'. Three faults might have been remedied: the over 800 diagrams are not only unnumbered but the author retains diagram references that relate solely to his personal collection; the use of the GBR code (not always correctly applied) is consistent - except for the folly of omitting a GBR-sequenced retrieval directory; sources where known to the author are always supplied, but over-reliance on the van der Heijden database leads to the occasional contamination such as "Bláthy" and "J.Reiners" for Bláthy and J.Rayner. However, the author has to be congratulated on finding such a creative use for that rich database, and the final verdict on *Never Ending* must be deferred awhile.

AJR

EG112 CORRIGENDA

1.p391 col.1 for 'R.W.B.Clarke'
 read 'M.R.B.Clarke'
2.p393 col.1 for '05a5b8d1a2a5'
 read '05b8c3d1a2a5'

FIDE JUDGE TITLE-HOLDERS (studies)

The year given is the year of the award by the FIDE PCCC.

Y.Afek (1988, Israel)
H.Aloni (1978, Israel)
Yu.Averbakh (1956, Russia)
M.Botvinnik (1956, Russia)
D.Bronstein (1961, Russia)
A.Gulyaev/Grin (1956, Russia)
D.Gurgenidze (1994, Georgia)
A.Hildebrand (1956, Sweden)
P.Joita (1989, Romania)
V.Kalandadze (1993, Georgia)
G.Kasparyan (1956, Armenia)
A.Kazantsev (1956, Russia)
A.Koranyi (1984, Hungary)
W.Korn (1964, U.S.A.)
V.Kos (1991, Czech Republic)
An.Kuznetsov (1965, Russia)
L.Lindner (1956, Hungary)
A.Maksimovskikh (1987, Russia)
W.J.G.Mees (1959, Holland)
V.Neidze (1980, Georgia)
V.Nestorescu (1958, Romania)
P.Perkonjoja (1972, Finland)
A.J.Roycroft (1959, U.K.)
J.Rusinek (1983, Poland)
V.Smyslov (1957, Russia)
J.Šulc (1960, Czech Republic)
W.Unzicker (1958, Germany)
J.van Reek (1989, Holland)
R.Voia (1958, Romania).

The above lists current (ie surviving) holders of the FIDE title of International Judge for Chess Compositions, where the competence includes studies. The title is awarded for life. It should be noted that the title does not ipso facto distinguish the genres of competence. This is intentional, to simplify the subsequent addition of a genre. To determine the studies competence one needs further data, most readily accessible in PROBLEM CHESS LISTS. This is a unique, and uniquely useful, assembly of facts regarding the FIDE PCCC and its activities. The names, not only of titleholders, but of every composer represented in the set of FIDE Albums, together with his current total of points, is in the 38-page booklet (1993 update). The compiler is Hannu Harkola (Ampujantie 18, 00700 Helsinki, Finland) who can supply the booklet for a small charge (say £5, postage included). Hannu has attended 23 PCCC meetings and in 1994 at Belfort was elected a PCCC Vice-President. A few composers

are shown as having earned '0' (ie, 'nuls points'), the reason for this being that editors (not judges) have occasionally included in an 'annexe' compositions that were not submitted for the relevant selection tourney.

Kalandadze (Bratislava, 1993) and Gurgenzidze (Belfort, 1994) are the sole additions to the names in the 1993 PROBLEM CHESS LISTS, while it should be noted that: I.Grosu (1978, Romania) died in 1990; and A.Werle (1956, Sweden) died in 1994.

There has been no change in recent years in the Album points requirements for FIDE composition titles:

| | |
|----------------------|-----------|
| Grandmaster | 70 points |
| International Master | 25 points |
| FIDE Master | 12 points |

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The Russian Far East

The most active chess composition publicist in the Russian Far East is the columnist of Magadan Pravda, Vladimir Vladimirovich Kozhakin. He produces an irregularly appearing sheet named Kudesnik, with diagrams, news and awards. The latest, dated 10x94, gives the award (by An.Kuznetsov, Moscow) in the 4th Open Studies Championship of the Far East. The years covered were 1990-1994. It was an individual event, for published studies. 18 composers participated with 84 studies. Both V.Kovalenko and A.Skripnik totalled 28 points, but First Place (and presumably the title) went to the former. One point behind, on equal 3rd-4th Places, were N.Ryabinin and S.Tkachenko.

The principle content of another issue of Kudesnik bearing the same month and year is the provisional Dolgov-70 JT award, judged by the celebrant. Naturally, this award is being prepared for EG's pages. The same issue announces the 5th Open Championship of the Far East, covering the years 1992-1993, to participate in which five published studies (or 2-ers or 3-ers) should be sent (complete with source and full solution, in 2 copies) by 30.i.95 to:

Magadan Pravda - CHESS
ul. Proletarskaya 11
MAGADAN 685000
RUSSIA - Far East

It is not stated of there are prizes.

The same address will accept (closing date: 10i95) originals (same 3 genres) for the newspaper's Third International Tourney (again, 2 copies).

Further, Mr Kozhakin has a range of over a dozen offerings (subscription to Kudesnik, compilations, awards, caricatures) for sale for US dollars

payable, for example, via the Clearing House Interbank Payment System. For full details write direct to:

V.V.Kozhakin
Post Office ab. yaschik O/28
MAGADAN 685000
RUSSIA - Far East

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International Tourney announcement (informal)

Original studies to celebrate the 90th birthday (on 25vi94) of Luis PARENTI, who is still composing studies, are requested for publication in *Ajedrez de Estilo*. Together with the late José Mugnos, from about 1940 Parenti pioneered the development of studies in Argentina. Closing date 31iii95. Maximum 2 entries per composer. Four prizes in US\$ (or equivalent in books) will be awarded. Judges: O.J.Carlsson, A.Foguelman and Z.R.Caputto. Address:

Ing.Oscar J.Carlsson,
Av.Santa Fé 3069 4to. "B",
1425 BUENOS AIRES
Argentina

GAMBIT 1994-1995 - Revista Romana de Sah. Entries will be 'thoroughly selected'. Any composition unselected after a year automatically reverts to the composer (this does not imply that such compositions will be physically returned). Send to:

Virgil Nestorescu ["GAMBIT"]
Bd. Al. Obregia 24, ap. 6,
75579 BUCURESTI 82
ROMANIA

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EG Subscription

EG is produced by the Dutch Association for Endgame Study ('Alexander Rueb Vereniging voor SchaakEindspelstudie') ARVES. Subscription to EG is not tied to membership of ARVES. The annual subscription of EG is NLG 35 (Dutch guilders), free of bank charges, or alternatively NLG 55.

Bank account: Postbank 54095, in the name of ARVES, Laren (NH), The Netherlands.

Payment by Eurocheque is preferable, but please fill in your number and mention EG!

The intention is to produce 4 issues per year. If organizational problems make the production of 4 issues in one year impossible, the subscription fees are considered as payment for 4 issues.