



February/March 1995

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From the 1950's onwards material significant for the deeper understanding of studies was published and widely available in Russian (and possibly in other languages) but never translated for wider access. It is our intention over a period to identify examples of such material and to present it in these pages, rendered into the English language. Permissions will be sought and proper acknowledgement made where appropriate. The following article by the late Grandmaster V.Korolkov, which appeared in Russian in the now defunct Yugoslav periodical PROBLEM in 1968, is the first in this series. It appears here with the approval of Josip Varga, Zagreb, on behalf of the Croatian composition organisation which may be regarded as indirect inheritors of the late IGM Nenad Petrović, who had no heirs.

In our rendering we have kept the flavour of the original by retaining all occurrences of the word "soviet", but here placed between parentheses. Having met and corresponded with the late IGM, and in so doing having become acquainted with his chuckling sense of humour, I am confident that the "soviet" flavour of certain passages may be simply ignored, or at worst interpreted in an Aesopian sense.

We welcome pointers from any source to other equally significant articles (or extracts from books), together with the name and address of the current copyright holder. [AJR]

The 'technology' of the chess study

Vladimir Korolkov (Leningrad)

By algebra I've verified the harmonies

The development of chess study composition has a long history. At the outset naive in content, easy to solve, primitive in construction, and with brief play designed principally for its immediate impact, studies have been gradually transformed into genuine works of art. From the end of the nineteenth century, and especially with the flowering of the creative period of A.Troitzky, justly regarded as the founder of the contemporary study, study composition developed with marked rapidity. The circle of ideas widened, the principle of economy was established and then elaborated, cumbersome construction and forced play received their marching orders, colour was added to the struggle, tries assumed both disguise and depth, and supporting variations acquired richness and diversity.

There is a level of composing technique that corresponds to each stage in the history of the study. To begin with very poor and elementary,

but adequate to the task of presenting simple ideas, the technique of composition has become richer and more sophisticated. In the course of the creative activity of the most significant study composers - who were chiefly the native composers Troitzky, Kubbel, and the Platov brothers - more and yet more technical devices were invented, while highly complex ways to express ideas were introduced.

(Soviet) study composers were relatively quick to assimilate the richness of idea and technical mastery of construction passed down to them by the classic composers. As in other realms of art, and there is a parallel in practical play, the first shoots of (soviet) study composers - perhaps we can single out F.Simkhovich and M.Klyatskin by name - contributed their relatively youthful audacity, their fervour, their revolutionary innovation, so that, working prolifically they not only pushed back the frontiers of the study, but in many instances inaugurated a renaissance in its content. In the first, and relatively prolonged, period of work by this new squad of study composers their unorthodox, daring, even outlandish ideas were still expressed in the old way, with means dating, as it were, from antiquity. This gave rise to some incompatibility between richness of idea and poverty of technical expression. It was thus that a somewhat mechanical component entered into the studies of this period (the period of the origins of the (soviet) study), and so it became necessary, well, for want of a better phrase, to put old wine into new bottles!

This was the serious new challenge that faced (soviet) composers, namely the challenge to enrich their study composing technique with new devices. Long years of seeking, of patient homework, of accumulation of experience, with occasional blunders and errant behaviour, were at last crowned with the laurels of definitive successes. Studies today are no longer composed as they were thirty years ago! Over this period a rich experience in composing has been built up, but despite this the practice of the leading composers has up to now lacked formulation, the relevant devices have been applied largely by intuition, as pilots 'fly by the seat of their pants', with no underpinning theoretical or classificatory work. This is why there is stagnation in making further progress.

We should observe that the theory of composition is in a significantly more complete state in the chess problem domain. Study composers - by the way, sometimes employing techniques first introduced by problemists - may and must use all

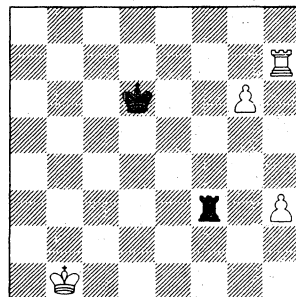
the richness of theoretical achievements that exist in the entire realm of artistic chess, close as it is to the study's heart.

ANALYTICAL AND ARTISTIC STUDIES

The choice of the creative process is determined by the type of content. From this standpoint a study is either analytical or artistic. With an analytical study the composer thoroughly sifts out those possibilities that arise in the struggle with a given balance of force. Such material is usually encountered in the endings of practical games, where the patterns emerging from painstaking analysis can enrich endgame theory. Interesting positions cropping up in the course of these labours can be instructive, with great practical value, but artistic elements are as a rule absent. The significant achievements of (soviet) chess-players here are well known: we need mention only Troitzky (two knights against pawn, the desperado knight), Grigoriev (pawn endings, rook endings, queen against pawns), Keres (queen endings), Rauzer (bishop and rook's pawn against pawn), Kasparyan, Maizelis and N.Kopaev (rook endings), Chekhover (knight against pawns), among many.

K1**

G. Kasparyan
Shakhmaty v SSSR, 1948



b1d6 0400.20 h7f3.g6h3 4/2=-

When working on an analytical study the composer as it were 'solves' it but, naturally, in contrast to the solver he can alter the position with the aim of optimising the expression to the discerned idea. We can use K1, a study by Kasparyan, as an example, where Black saves himself with precise moves of king and rook.
K1: 1...Rg3 2.Rh6 Ke7 3.h4 Kf8 4.h5 Kg8 5.Rh7 Rb3+ 6.Kc1 Rc3+ 7.Kd1 Rd3+ 8.Ke1 Re3+ 9.Kf1 Rf3+ 10.Kg2 Ra3, drawn.

In the course of an extensive article Kasparyan has brilliantly analysed over 30 assorted positions with the same balance of forces - rook and two

united pawns against rook - and brought to light highly instructive rules and patterns. Having dissected many positions of a didactic character he selected the most study-like, that is, those having a unique solution and with memorable and profound play. It is clear that in working on these positions Kasparyan employed for the most part the methods of analysis: he directed his attention to those possibilities which lay in the most interesting positions. In other words his progression or motion was from the beginning of play from a position towards its conclusion.

The most widespread method of working with artistic studies is quite different. The first step is to find an interesting final position containing within it the study's idea (position of checkmate, stalemate, zugzwang and so on). This will serve as the departure point for progressive deepening. Introductory play must be added as a superstructure to the original position. In this way the composer's work can be described as motion from the study's end towards its beginning.

What is unique about this method is that the composer must think inside out. If in the game of chess the player at any one time is looking for the strongest move or continuation, so in the composer's case he is looking for the strongest move that preceded the current position, the strongest 'continuation' leading up to it. In so doing the composer has to take into account the dynamic possibilities hidden in each position and develop them logically backwards - like putting a motion-picture film reel into reverse, first locating the 'final' moves, and then gradually, move by move, making the transition to the 'first'.

We may mention two side-issues at this point. In tackling so-called 'retrograde analysis' problems the solver has provisionally to find a series of concluding moves by both sides, by the execution of which the given position is reached. This process requires of the solver no more than strictly precise formal logic, that is, he has to carry out retro-moves ignoring all other considerations, a total absurdity from the standpoint of practical chess. It is clear that if we say that the study composer has to develop to the utmost a retro-analytic imagination, we mean by that the capacity to imagine from what position and by what means it is possible to arrive at a given position; in so doing every move taken back must be the strongest and in accordance with chessplaying common-sense. So we can see that retrograde analysis in the widely accepted sense has nothing in common with the process we are attempting to describe.
Secondly, it should be emphasised that no line of

absolute clarity can be drawn between the analytical and the artistic. There are elements of artistry in the analytical study, especially when there is an introduction (as when Troitzky was working on his well known studies showing the struggle of two knights against pawn), while analysis assumes a substantial role in the artistic study.

TECHNICAL DEVICES IN THE COMPOSING OF STUDIES

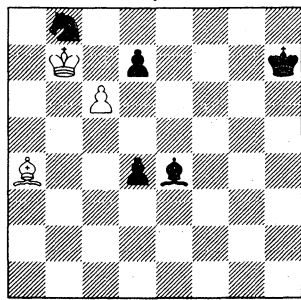
The techniques for realising the deep strategic ideas of the contemporary study must match the complexity of those ideas. Techniques for creating studies with static finales, such as checkmate, stalemate and zugzwang are significantly simpler, and have been well worked out over the years. So as to become familiar with some of the elementary devices, we shall now examine a straightforward example of working with a single position of stalemate.

Suppose that we wish to create a study with the following stalemate finale: wKa1 bBa3 bSc3. White, in this position, is stalemated. How did that come about? It is clear that whether bishop or knight moved last it did not do so of its own free will - there must have been a capture. To ease the creation of introductory play we shall turn the board through 90° to reach this position: wKa8 Bbc8 bSc6. After shifting bB to a6 and adding wPc7 we arrive at the concluding move c7-c8Q, Ba6xc8 stalemate. If we add bPd7 we can see that prior to this Black's previous move must have been Sb8-c6. Continuing to work along these lines we eventually arrive at the study K2, with the solution:

1.Bc2 d3 2.Bxd3 Bxd3 3.c7 Ba6+ 4.Ka8 Sc6 5.c8Q Bxc8 stalemate.

K2**

V.Korolkov
Shakhmaty, 1929



b7h7 0043.12 a4e4b8.c6d7d7 3/5=

And so we have made a study satisfying the

principles for building one of the artistic type. But we could have gone about the task differently as to detail, coming up with different introductory play. Which possibility to choose, which additional material to place on the board, how to develop introductory play, all this depends on creative circumstances, on taste, on experience, and finally on the 'technique' of the composer. He may have to experiment with dozens of settings before lighting on one that he is satisfied with. Thorough analysis is indispensable, [and, the translator adds, the weaker the player the more thorough the analysis has to be!] and great foresight is needed to choose that retro-continuation that will offer the greatest possibilities for the creation of introductory play. Naturally it is not always the case that the study composer proceeds slowly, coming up laboriously with one 'previous' move after another. No, often enough (and when it occurs the method is the most creative) he finds a whole series of moves embodying a single coherent thought and amounting to a complete combination, on occasion satisfyingly complex and deep. Although rich imagination and intuition play a major part, the creative process is nevertheless based on the application of basic technological devices for composing studies.

The 'TECHNOLOGY' OF THE STUDY

As he works on a study the composer is the whole time making changes in the position. In order either to restrict or to extend the range of influence of the pieces he may have to shift the whole configuration, or a subset, to the right or to the left, up or down, or to turn the board by 90° so that pawns move in another direction, and so on. Such devices we may term 'study composition techniques'. Our leading composers such as Kubbel, Troitzky, Herbstman and others, have many times revealed their 'secrets' regarding similar techniques, which are often difficult and convoluted. But up to now there has been silence about what we shall here call 'technology'. What is this technology, how is introductory play created, how are the pieces of both sides made active, and how are they forced to bow to the composer's will?

Let us look at how the struggle proceeds in the study we have just examined. The aim of 1.Bc2, is to secure the unpinning of wPc6, so that it can be advanced. White sacrifices his bishop by a pin of his opposite number [against the black king. Trans.] and threatens to capture it. So as to transfer his bishop to a better square Black in his turn makes a sacrifice, 1...d3. White's 2.Bxd3, is a logical continuation of his combination, obliging

Black to re-capture with 2...Bxd3, but 3.c7, sets up a threat to promote on two squares, b8 or c8. Black's 3...Ba6+; attacks the white king and at the same time covers the promotion square c8 with gain of tempo, and after 4.Ka8, by playing 4...Sc6; Black avoids the second promotion threat. Finally, 5.c8Q, at a stroke increases White's material force, which Black must eliminate at once, when 5...Bxc8 creates the stalemate.

White's idea consists in the elimination of all his pieces while setting up a stalemate haven, the whole being achieved by a succession of 'blows' and tactical threats.

Now it is perfectly true that every study has its own schema, distinguishing it from other schemata. But the separate components - such as pin, check - of these schemata may be identical in a wide range of productions, these components being repeated in very different situations in the working out of different ideas and despite everywhere maintaining their integrity. These general, repeated components of schemata we call here 'technological devices'.

So exactly what are these devices? The most forceful are 'blows' which cause the opponent to react immediately. The stronger the hit is, the greater its efficacy. The application of such devices lightens the composer's work, requiring less intensive labours of the mind and imagination, but by the same token it lowers the quality of the play insofar as it makes it forcing and obvious. Among the 'hits' we must place the following: 1) check, and 2) alteration in the balance of forces, split between a) capture of a piece or pawn, and b) promotion of a pawn. [Note by translator, in some desperation. From now on we shall use the neologism 'cop' instead of 'blow' for translating the Russian 'udar'. But why 'cop'? Because English, though rich in words such as hit blow punch strike jab point knock swipe hook stroke lunge stab bruise wound poke slap chop kick thump slog hike biff shot cuff wallop beat lash jar jolt shock jog, conspicuously lacks a word with the right associations. The consonants of "cop" reflect the three components of Korolkov's definition: 'C' for both check and capture, 'P' for promotion. For reinforcement, 'cop' has 'shock' associations of police arrest, of 'copping a packet', and 'cop that'. The fact that the Russian word 'udar' has for decades been in common use in Russian studies books and articles, and in awards (suggesting that we might try to use 'udar' as an English word, but...), demonstrates how far the West lags behind. Which is where we came in.]
CHECK. INTERPOLATED CHECK

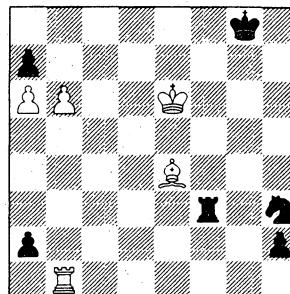
In contrast to all the other chessmen the king cannot be sacrificed, defended, or exchanged. Therefore the immediate threat to the king, otherwise known as 'check', is a device of such power that no composer can afford to ignore it. In particular, an intermediate threat is ruled out as a possible reply to check to the king.

In the majority of studies one side or the other delivers at least one check. Indeed, many solutions begin with a check, or even with a series of checks. Sometimes, and we have encountered this already, a check is met by a check, combining defence with offence.

An interpolated check may be a sly move. This can occur to cause a break in a sequence of moves such as a combination or series of exchanges. When Liburkin desired to show an idea in two variations, he was remarkably successful in using interpolated checks by a knight to bring about the requisite rearrangement of pieces.

K3: 1.Ra1 Sg5+ 2.Kd5 Sxe4 3.bxa7, with:
Rf8 4.Kxe4 Ra8 5.Kf3 Rxa7 6.Kg2 Rxa6 7.Kh1 Kg7 8.Rxa2 Rxa2 stalemate, or
Sc3+ 4.Kc4 Rf8 5.Kxc3 Ra8 6.Kb2 Rxa7 7.Rh1 Rxa6 8.Ka1 Rh6 9.Rxh2 Rxh2, with a second stalemate symmetrically transposed from the first.
K3**

M.Liburkin
2nd Prize, ČSTV, 1948



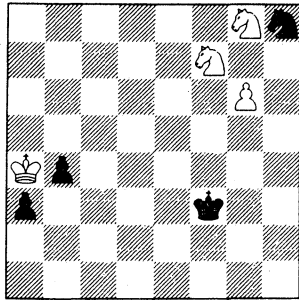
e6g8 0413.23 b1f3e4h3.a6b6a2a7h2 5/6=.

Here the first stalemate is in the lower right-hand corner. Black on his third move can interpolate check with his knight to deny the white king access to the desired corner. But this very check gives the king access to the left-hand corner, where the other stalemate arises.

K4: 1.Sg5+ Kf4 2.g7, with:
Sg6 3.Kb3 Kxg5 4.Ka2z Kf4 (Kh4;Sh6) 5.Sf6 Se7 6.Sd5+ wins, or
Sf7 3.Se6+ Ke5 4.Kb3 Kxe6 5.Ka2z Kd6 (Ke5; Sf6) 6.Se7 Sh6 7.Sf5+ wins.

K4**

M.Liburkin
1st Prize, All-Union tourney, 1950



a4f3 0005.12 f7g8h8.g6a3b4 4/4+.

In the case of 2...Sg6, Black falls into zugzwang after White's 4.Ka2, leading to a pair of echo sub-variations. In the case of 2...Sf7, White uses an interpolated knight check to set up a new position, following which White's 5.Ka2, sets up another zugzwang resulting in a quite different pair of echoes.

We can remark here that the aim of a check is not always to force a precise move on the opponent. Sometimes it is useful just to win a tempo (for example, to enable a piece to evade capture without loss of time) or to control a square (as 3...Ba6+, in K2).

CAPTURE OF PIECE OR PAWN

It is often the case that the capture of a piece so dramatically upsets the balance of forces that the opponent is forced to take particular counter-measures. This is exactly corresponds to the composer's need to force the chessmen to do his will. The higher the value of the capture the greater the urgency, generally speaking, for the opponent to react. So the most effective capture has to be that of the most powerful piece, the queen.

Again we have to point out that the aim of a capture is not always material gain. In some cases it is the only way for the capturing side's king to gain space, to escape a mating net. Often enough a capture leads to an exchange, which may be witty, or it may not: such is the capture of the white bishop on the second move in the first of Liburkin's studies that we have just looked at. White's reply 3.bxa7, is in the category of an interpolated exchange, analogous to the 'Zwischenschach' examples we have seen.

PAWN PROMOTION

The usual case is where the promotion of a pawn drastically changes the balance of forces.

Promotion to queen is roughly equivalent to capture of the opponent's queen. The opponent commonly has to take off the promoted queen, thereby lessening his position's effectiveness in some manner. In the study K1 by Korolkov this led to White being stalemated.

KINDS OF THREAT

We have seen a number of examples of the composer using the 'cop'. But he has more subtle weapons at his disposal, weapons whose application does not alter the material balance but is more hidden, becoming apparent only after close examination. These weapons require of the composer greater creative thought and imagination, the play becomes deeper, and the forcing quality evaporates, being replaced by refinement. A major class of the more subtle weapon consists of - the threat. The threat in its turn subdivides into a) threat to checkmate, b) threat to win a piece or pawn, c) threat of (self-) stalemate, d) threat to deliver perpetual check, and so on.

The threat is the simplest and most versatile of weapons. White makes a threat and Black, in defending against it, is constrained to take specific counter-measures which, however, entail creating some weakness, a weakness that White in turn is able to turn to his profit. So Black's defence has two components: one of them is the aim to defeat the impending threat; and the other is the unavoidable consequence of weakening his own position. Both these elements - the aim's achievement and its consequence - have to be devised by the composer.

Once a threat has been liquidated Black suffers from some weakening and White, taking advantage of same, makes a new threat the defence to which gives rise to a further weakening. Such retro-moves or series of retro-moves succeed one another in the course of composing until a position arises that the composer will consider as the initial position of his completed study.

It follows from the foregoing that the majority of threats in a study are not executed. As soon as a threat is carried out it becomes a 'cop'. For instance, a capture is the realisation of the threat to capture, a promotion is the realisation of the threat to promote.... The succession of threats and 'hits' and defences or counter-threats and counter-punches from the black side comprise the motivation of play in a study.

Once again we should point out that in the contemporary study Black has powers fully equal to those at White's disposal. These powers apply to activity and inventiveness, and not just

defensively but also aggressively, combinatively and sacrificially. But thanks to the specific nature of the study by virtue of its stipulation "White wins" or "White draws", White always has to have only one way to create in his position what turns out to be a weakness that in his case alone is in the final resort temporary or illusory.

THREAT OF MATE

Not unlike check, a threat of mate can cause the opponent considerable unpleasantness, because the attack is on the king himself. Sometimes the threat of mate is without check, though both situations are valid. A check can also carry a threat of mate. This is a very powerful device.

THREAT TO WIN A PIECE OR PAWN

The threat to win a piece prompts the opponent to take defensive measures. The stronger the piece under threat the more urgent that threat is. The strongest threat is to the queen, but even a threat to a pawn can be highly effective.

At the beginning of the 1930's it was the fashion to produce minor piece studies entirely without pawns. With such material the advantage of two pieces is needed in order to win. The struggle might develop around minor pieces mutually en prise, a device which (soviet) composers employed to good effect.

The threat to win a piece is often made when a weaker piece pins a stronger. If the pinning piece is not defended and can be taken by the pinned piece we have a sacrifice. The presence of a sacrifice does not exclude the possibility of a threat (as with the move 1.Bc2, in K2).

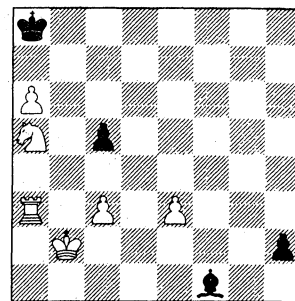
The threat to win a pawn is more refined, but at the same time its application is somewhat fraught. Although in the study the tactical struggle is conducted on the same principles as apply in the practical game, yet it is not the same. In the practical game the outcome of any one phase of play is often not at all clear-cut, leading to an iffy position which can be to the taste of one player but not of another: it is possible to lose a pawn but in compensation to dominate open lines, or to have greater freedom for one's pieces, or to build up an attack on the king, and so on. In the study, where just one phase of the struggle is represented, the outcome has to be crystal clear: dependence on individual taste in any variation at all simply cannot apply. Instead, objective and precise analysis must satisfy the requirement of the stipulation - namely, win or draw. This explains why threats to win a pawn must be as a rule stronger (than in a game), and why the weakening in the opponent's position arising from his dealing with the threat, has to be more perceptible.

This phenomenon has the force of law. Only those ideas may be developed in the study the treatment of which leads to an evident result. Thus a very wide circle of ideas that the practical player encounters all the time simply cannot be handled by the study form. As examples we can list the ideas of pressure against a weak pawn, centralising the pieces, building a pawn centre, and so on. And why is this? Because the realisation of such ideas cannot decide the outcome of a game. A study without a clear result ceases to be a study.

It follows that if in a study there arises a threat to win a pawn then the win of that pawn must determine the result of the struggle. Naturally such a threat is less coarse than, for example, a threat to win the queen, but at the same time it exerts subtle pressure. If the opponent in his desire to win finds his last pawn under attack, such that its loss would lead to a drawing balance of force, he will be driven to undertake counter-measures.

K5**

L.I.Kubbel
4th Prize, Ceske slovo, 1924



b2a8 0131.32 a3f1a5.a6c3e3c5h2 6/4=.

Kubbel's study K5 will illustrate the concept, in composing terms the 'weapon', of 'the last pawn'. K5: 1.Sc4 Bxc4 2.Ra1 Bd5 3.e4 Bxe4 4.Kb3 Ka7/i 5.Kc4 Kb6 6.a7 h1Q 7.a8Q Bxa8 8.Rb1+ Qxb1 stalemate.

i) h1Q 5.Rxh1 Bxh1 6.Kc4 draws.

By sacrificing a pawn on his third move White clears a path for his king to approach the black pawn on c5. At the end this is Black's very last pawn. This accounts for the struggle centring around it: if White can take it Black's superiority of a piece will be powerless to win. The struggle takes place on moves 4 and 5 by both sides, at the conclusion of which it is solidly defended, so we believe, by the black king. Then suddenly there is this brilliant move 8 by White to revive

the struggle - if 8...Kc6, then Black would lose his queen, and any other move of the king leads to loss of the pawn. But after the exchange of rook for the queen the pawn would be lost to the predatory white king. Not wishing to lose his pawn Black is compelled to take the rook, but then White is stalemated.

Of course a 'last' pawn includes that pawn whose disappearance leaves a dead draw even if there are still pawns remaining, as with a bishop running on squares of different hue from a promotion square, and so on.

The 'last pawn' has by now received the widest possible acceptance as a composing device.

THREAT TO PROMOTE A PAWN

The threat to promote a pawn is extremely popular with composers - indeed, there may be no more popular weapon. We have met it several times already in the studies we have looked at. The move 3.c7, in the Korolkov study threatened to promote on b8 or on c8, forcing Black to the unique riposte 3...Ba6+, followed by 4...Sc6. In the study we have just seen Black is forced on his very first move to capture the knight, seeing that after 1...h1Q 2.Sb6+ Ka7 3.Sc8+, the threat to promote would not let Black escape the perpetual check: in fact he cannot play Kb8 on his turns 2 or 3 because of a7+, and so on.

We can issue the warning at this point that the misuse of this device can limit the composer's creative possibilities.

THREAT OF PERPETUAL CHECK

We have only just recalled the threat of perpetual check by a knight set up by the first move of the last study: to meet this threat Black had to capture the knight, and in so doing the first rank was opened. There is no need to give further examples, as the essence of the threat is clear to see. We need only underline at this juncture that we are not concerned here, or in other examples, with the study's idea, but with a technical device to facilitate the realisation of something entirely different (in the present case - stalemate).

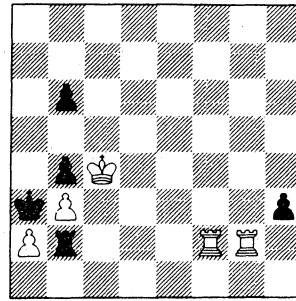
THREAT OF STALEMATE

The idea of many of the studies we have seen was stalemate, but the idea of the joint effort K6 by Korolkov and Chekhover is 'frontal pursuit', in other words the pursuit along the line of action of a black rook by a white rook.

K6**

V.Korolkov and V.Chekhover
Shakhmaty v SSSR, 1947

K6: 1.Rh2 Rd2 2.Kb5 Re2 3.Ka6 b5 4.Ka5 Rd2
5.Re2 (Rxd2 stalemate?) Rc2 6.Rd2 Rb2 7.Rc2
Rxc2 8.Rxc2 h2 9.Rc1 wins.



c4a3 0500.23 f2g2b2.a2b3b4b6h3 5/5+.

The stalemate that would arise every time the black rook were taken serves here as a means to help realise the difficult theme. But that is all it is, a device for Black to draw. In the earlier position it is only the concluding stalemate that turns it into a study, but if it so happened there were no stalemates in the tries of K6 [but some other draw instead. Trans.], then that study's idea would undergo no change at all. The threat of stalemate, by the way, is a necessary component of studies whose idea is underpromotion to rook or to bishop (rarely to knight, due to the uniqueness of its jump).

THE DOUBLE THREAT

We have now met a number of devices based on the creation of a threat. But a situation commonly arises where not one threat, but two or even more threats are involved, and in such a case the resources of the defence are really taxed.

A double threat can arise when a pawn plays to the seventh rank and at the same time attacks an opposing piece. If the attacked piece is a bishop then the pawn is itself en prise, while if the attacked piece is a rook then the second threat to promote is illusory, and if a queen then the pawn's team faces both these little unpleasantnesses. So the most favourable case for the attacker is when the attacked piece is a knight. We saw this with the first study. The device can be invoked to assist the expression of a wide variety of ideas.

It would be wrong to think that such technological devices are artificial concoctions of the composer sitting in an ivory tower, divorced from the world of practical chess. This is far from the case. Study composing is indissolubly linked to the game. The devices used by the composer are exactly those - threat, capture, pin and so on - that the player uses in his games. We should not be confused by the artificial connotation of the

term 'device'. Devices in the practical game must be appropriate to the position facing us, to the moves and plans of the opponent, so the player faced with a concrete instance is not at liberty to apply absolutely any weapon selected from the whole chess arsenal. For his part the composer is free, though depending on exigences, to reject one element and fix on another. It is in this sense that we can properly speak of 'devices'. There are further differences to note between study composition and practical play. The end of practical play is to win, or at worst to draw, and the available means to this end are a myriad assortment, such as line interference, pinning, deflection, and the like. For the composer the aim is the idea itself ("Novotny interference", "Roman theme", and so on) rather than the result, which indeed holds precious little interest for him. To take an example, the result of a systematic movement of pieces may be a draw or a win, dependent upon whichever helps the composer better to express his idea.

The double threat can arise in other situations, such as when a pawn or a piece 'forks' two opposing pieces, or when in a discovered attack a piece acting as part of a battery gives check while the other constituent of the battery attacks an enemy piece. The discovered check is a variety of discovered attack whereby the moving piece of the battery but not the stationary one attacks another opponent's piece. The discovered attack is similar to the ambush occurring when any line piece stands behind one of its own or one of the opponent's and its action becomes live only subsequently. A very special double attack can arise with castling, if both king and rook attack an enemy piece. T.Gorgiev used this effect several times. One can also imagine a triple threat, for instance if a pawn on the seventh attacks two pawns and also threatens to promote without capture - threat of promotion on three squares by a single pawn.

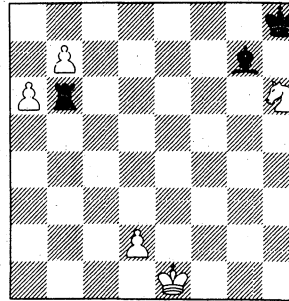
THE "TWO PAWNS" WEAPON

The Latvian composer's study is in truth superb.
 K7**

H.Mattison

1st Prize, Shakhmatny listok, 1927

K7: 1.Sf7+ Kg8 2.a7 Re6+ 3.Kd1 Re8 4.Sd6 Rd8 5.Sf5 Bf8 6.b6 Bc5 7.Se7+ K- 8.Sc8 Rxc8 9.b7, and White wins. If White hastily plays 5.b6? then Bd4 6.Sc8 Rxc8 7.b7 Rc1+ 8.Kxc1, the black rook being sacrificed with check to escape attack from the pawn, whereupon 8...Bxa7, removes all threats. White wins in the correct line because in the course of play the black bishop blocks the c-file, eliminating the rook's defensive resource.



e1h8 0331.30 b6g7h6.a6b7d2 5/3+.

The two pawns on the seventh with the opposing rook attacked, are very strong, as there are two threats. But if the rook can escape with tempo then the pawns fall victim to the bishop.

In Kasparyan's study K8 the pair of black pawns are not united as in K7, and we find two bishops en prise instead of a rook.

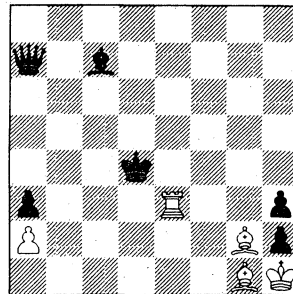
K8: 1.Re4+ Kd5 2.Rd4+ Kc5 3.Rd5+ Kc6 4.Rc5+ Kb6 5.Rc6+ Kb7 6.Rb6+ Kc8 7.Bxh3+ Kd8 8.Rd6+, and 9.Bxa7 wins.

White's dark-squares bishop cannot capture the queen because first the other bishop would be lost, and then the rook. But if the light-squares bishop could take with check the pawn that is attacking it then at once the queen would be lost to the other bishop.

K8**

G.Kasparyan

1st Prize, Komsomol JT (20 years), 1938



h1d4 3150.13 a7e3g1g2c7.a2a3h2h3 5/6+.

If we compare these last two studies we can see a resemblance, so that we can indeed talk of the device of the pair of pawns.

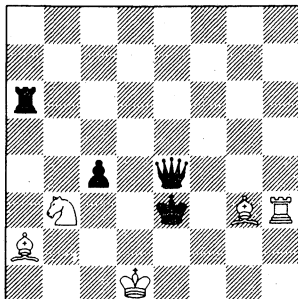
While it is true that both pawns and the pieces they attack are placed differently, this is due to the specific requirements of the study. Devices must not be treated mechanically. They must be

enriched by additional moments and nuances to make each end-product a unique work of art. Variety and originality of nuances lend a study special interest. This is why the art of inventing nuances is the most important element of mastery of the study composing art.

It is useful to compare K8 with K9, by J.Fritz, in which we also see a step-like manoeuvre of rook and king.

K9**

J.Fritz
Shakhmaty v SSSR, 1951



d1e3 3421.01 e4h3a6a2g3.c4 5/4+.

K9: 1.Be1+ Kf4 2.Rh4+ Kf5 3.Rxe4 cb 4.Bb1 Ra1 5.Re5+ Kf6 6.Rf5+ Kg6 (Ke6;Rf6+) 7.Rf6+ Kg7 8.Rg6+ Kh7 9.Rg7+ Kh8 10.Rh7+ Kg8 11.Rh8+ Kxh8 12.Bc3+ Kg8 13.Bxa1 wins.

The Czech composer's study, made a significant number of years after Kasparian's, succeeds in showing the same idea but without invoking the complex two-pawns device, and therefore in so doing it avoids the drastic motif of successive double checks.

We may draw the conclusion that devices should not be unnecessarily complicated, and that elaborate devices should be a last resort only, when equivalent simpler ones all fail.

INCARCERATION (OF A PIECE)

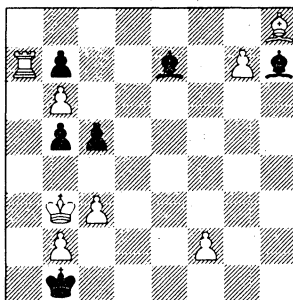
All the devices we have described have a wide application in study composition and fully suffice for the expression of ideas and themes that we may characterise as 'static', such as mate, stalemate, zugzwang (and maybe some others). The level of difficulty increases when we concern ourselves with one of the complex modern concepts, especially one which brings into being the most fruitful principle of the (soviet) study, namely the principle of multiple repetition of an idea. The core position in these studies is in general not static but full of dynamism and struggle. We must include among these such ideas as positional draw, multiple pawn promotion, play

with promoted pieces, perpetual pin, the systematic movement of a complex of pieces (see K8 and K9), a combinational manoeuvre, change of plan, multiple stalemate, and others. In these cases right at the start greater care and ingenuity are needed to identify the thematic position or set of positions where the linking moves of the pieces motivate the desired effect. It is curious that in some studies the dynamic of the concluding situation is so marked that it comprises the whole content of the work - that is, introductory play is absent. K8 was such a case.

It is time to examine K10, a study awarded a special prize in Shakhmaty v SSSR in 1936.

K10**

V.Korolkov
Shakhmaty v SSSR, 1936



b3b1 0170.53 a7h8e7h7.b2b6c3f2g7b5b7c5 8/6+.

K10: 1.c4 Bf6 2.cb Bg8+ 3.Ka3 Bxb2+ 4.Ka4 Ka2 5.Rxb7 Bc3 6.Rf7 Bh7 7.Rf5 Bg8 8.Rd5 Bh7 9.Rd3, and if Bxd3 10.g8Q+, winning.

The introduction ends with Black's move 5, forming a phase distinct from thematic ideas, and it could be altered without affecting the basic content of the study. The idea finds its expression in the core play which begins with White's move 6. It comprises a combinational manoeuvre of the white rook that boldly executes a zig-zag course over the squares f7-f5-d5-d3, under threats from the light-squared black bishop. How is it that the rook is invulnerable? For this we must look to the white bishop immured on h8. If the rook were taken then g8Q(+), and the unfettered bishop would decisively enter the fray.

We can see that the device of the blocked-in bishop does not belong to the family of 'cops' or threats, but to the family of 'positions'. This family is built to order dependent on the specific board configuration.

In the very names of these devices the composer's ear may well ring at hearing a familiar term used to define a particular study idea. We could have

used hundreds of studies as examples where the blocking in of a piece was the study's idea rather than device.

The use of one and the same terms both for study ideas and for technological devices is no accident. Elements of the chess struggle serve equally well as whole works or as devices in a study that shows a completely different idea. I drew composers' attention to this in an article written in 1936 entitled "Incarceration as a device". Many composers subsequently and successfully used incarceration as a device.

TYING A PIECE UP (OR DOWN!)

This device is distinct from incarceration in that the victim is deprived of movement for reasons other than blocking of squares, since any move of that piece creates a fatal positional weakness.

"STALEMATING" A PAWN

Stalemating a pawn resembles incarceration, seeing that in the one case a piece is deprived of moves and in the other a pawn. I first realised the complex idea of frontal pursuit by using piece incarceration as a device - my discovery. Then Gorgiev, and Chekhover after him, having substituted the device of pawn stalemate for the device of piece incarceration, succeeded in setting the idea in crystal clear form, resulting finally in the collective study K6 seen above.

In K6 it is the black h3 pawn that is the object of the stalemating device. It is pointless for the black rook to capture a white one for then the h-pawn would no longer be stalemated and Black's stalemating resource would have vanished into thin air.

The pawn stalemate device facilitated the presentation of the idea with fewer men, since to do the same to a piece would be far less straightforward, and far less economical. So once more we see the composer's Occam's Razor at work: do not without good reason either proliferate or over-elaborate entities.

POSITIONAL DRAW

There are other ideas which can serve as devices. For instance, the positional draw. As is well known, a positional draw is a position in which the attacker is for reasons of a positional nature deprived of the ability to profit from his material plus, which at times can be great indeed.

We can recall K8 with its dynamic idea of a staircase manoeuvre by the white rook and black king. Well, the inexact play by White 1.Rd3+? Kxd3 2.Bf1+ Kc2 3.Bxa7 Kb2 4.Bc4 Bd6, leads to a positional draw because the white king is stalemated and the light-squared bishop is tied to defence of the a2 pawn (if it were to be captured we would have a case of the 'last pawn' device),

while the dark-squared bishop on its own can achieve nothing against the opposing king.

In contrast to studies where a positional draw is the whole idea, here it is only a device to force White to make particular moves making up a different idea, namely a systematic movement of pieces.

DISADVANTAGEOUS PIN

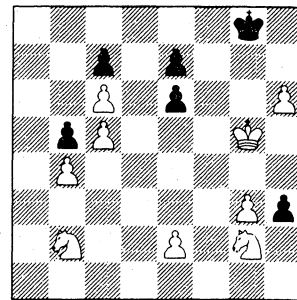
When we were considering the threat device we mentioned the pin as a method of creating a threat to win a piece. In such cases a weaker piece pins a more powerful one and threatens to annihilate it. We can extend this to a piece of the same value, so as to deprive it of mobility.

A different situation arises when a stronger piece is obliged to pin a weaker. Such a pin is called 'disadvantageous' (or 'useless'). This is because the deprivation of movement applies not only to the pinned, but also to the pinning piece.

We cite K11 as an example of disadvantageous pin.

K11**

V.Korolkov
3rd Prize, Shakhmaty v SSSR, 1948



g5g8 0002.65 b2g2.b4c5c6e2g3h6b5c7e6e7h3
9/6+.

K11: 1.Sh4 h2 2.Kg6 h1Q 3.h7+ Kh8 4.Kh6 e5
5.e3 e4 6.Sc3 e5 7.Sa4 Qh3 8.Sb6 Qh2 9.Sc4
Qh3 10.Sd6 cd 11.c7 Qe6+ 12.Sg6+ Qxg6+
13.Kxg6 and White wins.

The device provided the means to show a complex idea, namely a combinational knight manoeuvre, by which black pawns are repeatedly unblocked - or 'unstalemated'. White's 4.Kh6, sets up the threat of Sg6 mate, forcing the black queen to pin the knight, while at the same time the queen cannot leave the h-file. The pin harms Black because the queen loses a large part of her power, becoming in effect equivalent to a knight. This device is invoked when the composer needs to restrict the power a piece, but we are not talking here about zugzwang. We should point out

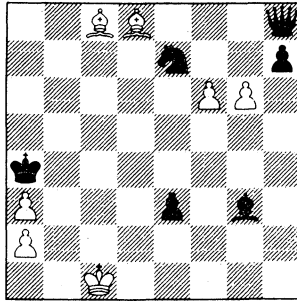
that a major role is played by the fact that under suitable circumstances the pinning piece can be sacrificed with check for the pinned one.

OFFER OF A DOOMED PIECE

This device is a 'move' and not a 'cop' or a 'position' or 'threat'. The collective study K12 will serve.

K12**

A.Herbstman and V.Korolkov
2nd Prize, Magyar Sakkélet, 1949



c1a4 3053.42 h8c8d8g3e7.a2a3f6g6h7e3e5 8/6+.

K12: 1.Bd7+ Sc6 2.Bxc6+ Kxa3 3.Be7+ Kxa2 4.Bd5+ Ka1 5.Bg8 e2 6.Bb4 e1Q+ 7.Bxe1 Bxe1 8.g7 Bh4 9.ghS wins.

Had Black played 1...Kxa3, his knight would still be lost and with it the position, for instance 2.Bxe7+ Kxa2 3.Be6+ Ka1 4.Bb4, and Black no longer has the queen check on c8. So the knight is doomed, but by sacrificing itself (1...Se6) it forces the white bishop onto another square from which it no longer attacks the c8 square. In consequence White no longer has 5.Bb4, at his disposal since this would allow Qc8+. Despite this the win is attained with 5.Bg8. By the sacrifice of the doomed piece Black does not weaken his own position but he does make White's task more difficult.

TRANSFORMATION OF A "SIMPLE DRAW" INTO A POSITIONAL DRAW

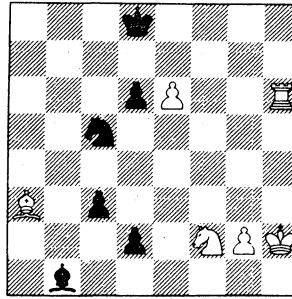
Situations can arise where a 'simple' draw can be converted into a positional draw, allowing the opposing pieces greater breathing-space. Let us compare K13 with K14.

K13**

M.Klyatskin
2nd Hon.Mention, Shakhmaty, 1924

K13: 1.e7+ Kxe7 2.Rxd6 Sxd6 3.Bb4 d1Q 4.Sxd1 c2 5.Se3 c1Q 6.Bd2 Qxd2 7.Sc4+ and 8.Sxd2 draw.

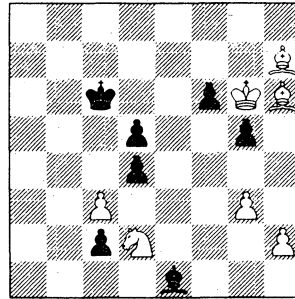
K14: 1.Sb3 d3 2.Bxg5 fg 3.Kh6 c1Q 4.Sxc1 d2 5.Sb3 d1Q 6.Bc2 Qg4 7.Bf5 Qd1 8.Bc2, positional draw.



h2d8 0144.23 h6a3b1f2c5.e6g2c3d2d6 6/6=.

K14**

V.Korolkov
Shakhmatny listok, 1930



g6c6 0051.35 h6h7e1d2.c3g3h2c2d4d5f6g5 7/7=.

After White's 6.Bd2, in K13 the black queen is lost on the spot, and in K14 the queen is allowed considerable freedom while being perpetually pursued by the white bishop. A simple draw has been 'transformed' into a positional draw, making as a result of the greater dynamism of the finale a more interesting study than one climaxing in capture of the queen - a static end.

"The most attractive thing in chess is - struggle. That is what it is most vital to express". So wrote Troitzky, the leading chess artist of our days. The (soviet) study is worthily carrying out this task: as regards artistic form it is not merely reflecting the whole wealth of struggle seen in chess, as shown in the games of the best exponents of practical play, but it is also giving expression to new ideas and combinations. The circle of ideas finding outlets in the study is ever widening. But in the most authentic artistic products a no less vital role is played by introductory play: it exploits the study's basic idea, deepens its thought, and enriches its content. In the introduction the pieces get to grips with one another and the most diverse

elements of the chess struggle take the stage. There is a sense in which an introduction leads the solver from the beginning of a study to its end, but, and this is no paradox, it is needed to disguise the basic idea, for the greater the contrast between starting and concluding positions, the deeper the idea is hidden and the more difficult it is to solve. [Aside from difficulty, though, a good disguise magnifies the impact when the solver discovers the composer's idea. AJR]

As the fresh blood of youthful composers is bringing chess composition to a wider audience it behoves study composers to exhibit a high degree of responsibility. The creation of high quality artistic productions is a challenging but rewarding task. Only he can carry it out who acquires complete command of the 'secrets' of mastery. To this end familiarity with the theory and practical application of all the devices employed in composition is - nothing less than essential. Here for the first time we have set out a classification of these devices. Space limitations prevent me from touching on a whole range of very relevant questions, such as - when is it convenient or reasonable to use this or that device? What means are available to defend against threats? How can counter-threats and counter-blows ('counter-cops') be generated? What kind of sub-tasks or intermediate objectives are appropriate to express the basic idea, and how to give effect to them? What devices may or ought not to be combined with others? And many more. Such questions await research - and should be brought to the attention of those who theorise about studies.

A study composer must have a good grounding in the chess endgame. He must be able to delve deeply into a position and to analyse without making mistakes the widest variety of positions that can arise with kaleidoscopic immediacy in the process of the work in hand. For this one should play chess a great deal, and acquire proficiency in practical play. It is worth bearing in mind that a good chessplayer can be a bad study-composer, but a weak chessplayer will never be a good study-composer! Kasparyan's exceptional mastery of analysis enables him to create real miracles on the board.

A text-book might be of help for the foundation and growth of a hard core group of study creators. Such a text-book would introduce in a popular way the fundamentals of study composition. It would be a fine task to set about the creation of such a text-book, and just the right group to do so is none other than the current collective of (soviet) study composers.

The study composers of the Soviet Republics have great achievements to their credit. But it is necessary and feasible to follow with even greater achievements. We must be able with pride to say literally of any study we compose that this is a (soviet) study! This is why it is appropriate without delay and in earnest to take up the matter of the theory of the study and its mastery. Our (soviet) studies must be created using the highest level of technology!

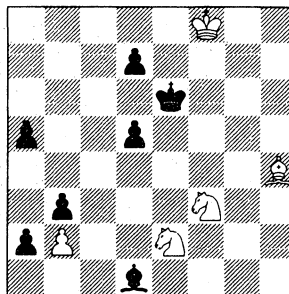
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PROBLEM (Yugoslavia), 1956-57

judge: Pal Farago (Cluj, Romania)
34 studies published, 12 in the provisional award which was published in PROBLEM "55-60" p147-8, 159

EG has prepared for its readers the complete set of awards in the 10 informal tourneys for original studies printed in the international composition magazine PROBLEM that was published in Zagreb erratically from 1951 to 1981. EG also intends to conduct the judging of the 11th and last tourney of PROBLEM, announced but never completed. There are several features of PROBLEM of which the interested reader ought to be aware. Issues, which varied enormously in size, were published irregularly, their numbering was obscure, and 'volumes' might begin and end in mid-year, so that the 'years' of an informal award are to some extent misleading. The quality of judging varied (perhaps the judge did not succeed in examining all issues), and once only (with the very first tourney) was confirmation time actually mentioned. Three unhonoured PROBLEM originals have been quoted in the pages of EG:

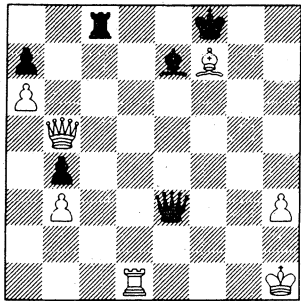
EG50.3181 Kopelovich c7h5 0040.43;
EG30p400 V.Kovalenko e3d8 0003.30;
EG26p286 Afanasiev and Dvizov a4c4 0101.33.
No 9662 F.Bondarenko (Simferopol) and A.Kakovin (Kadievka)
1st Prize PROBLEM 1956-57



f8e6 0042.15 h4d1e2f3.b2a2a5b3d5d7 5/7=.

No 9662 F.Bondarenko 1.eSd4+ Kd6 2.Sd2 a4 (a1Q;Bg3+) 3.Bg3+ Kc5 4.Bf2 Kb4 5.Be1 Kc5 6.Bf2, drawn by 'perpetual battery'.

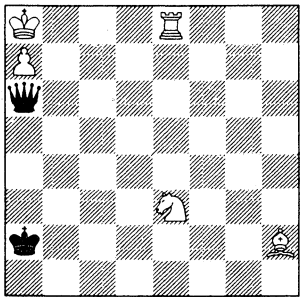
No 9663 H.G.Schenk (Oxford) and P.F.Copping (Swindon)
=2nd/3rd Prize PROBLEM 1956-57



h1f8 4440.32 b5e3d1c8f7e7.a6b3h3a7b4 7/6+.

No 9663 H.G.Schenk and P.F.Copping 1.Qf5 Rc1 2.Bg6+ Kg7 3.Qf7+ Kh6 4.Qh7+ Kg5 5.Qh5+ Kf6 6.Kg2 Rxd1 7.Qf5+ Kg7 8.Qf7+ Kh6 9.Qh7+ Kg5 10.h4+ Kf6 11.Qf7+ Ke5 12.Qxe7+ Kd4 13.Qxa7+ wins.

No 9664 G.Kasparyan (Tbilisi)
=2nd/3rd Prize PROBLEM 1956-57



a8a2 3111.10 a6e8h2e3.a7 5/2+.

We must assume a drawn outcome based on pins and checks to keep wK blocked in if Black captures the knight.

No 9664 G.Kasparyan 1.Re7/i Qc8+ 2.Bb8 Qc6+ 3.Rb7 Qe4/ii 4.Sf1/iii Qd3 5.Sg3 (Sh2? Qe2;) Qf3 6.Bd6/iv Qc6 7.Bc7 Qf3/v 8.Bb8/vi Ka1/vii 9.Be5+ Ka2 10.Se2+ wins, but not 10.Kb8? Qf8+ 11.Kc7 Qf7+ 12.Kc6 Qf3+ 13.Kb6 Qb3+, drawn. An alleged dual by 7.Bf4! is presumably 'just' an alternative way to lose the move, with no other significance.

i) 1.Rb8? Qc6+ 2.Rb7 Qe8+. Or 1.Rf8? Qc6+ 2.Kb8 Qb6+ 3.Kc8 Qa6+.

ii) Ka3 4.Sf5 Ka4 5.Sd6 Ka5 6.Bc7+ Ka6 7.Kb8 Qe8+ 8.Bd8 Qxd8+ 7.Sc8 wins.

iii) 4.Sd1? Qf3 5.Sb2 Qe4 6.Sd1 Qf3.

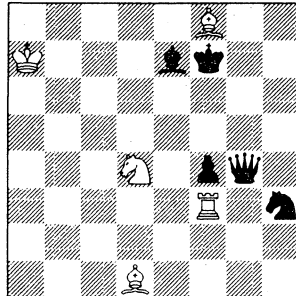
iv) In his own notes Kasparyan explains that the wB manoeuvre is to gain a tempo.

v) Qe8+ 8.Bb8 Qe6 9.Sh5 Ka3 10.Sg7 wins.

vi) As after 5...Qf3, but now with Black to move.

vii) Ka3 9.Bd6+ and 10.Kb8. Or Qd5 9.Se2 Qe4 10.Sf4 Qe4 11.Sh5 Qf3 12.Sg7.

No 9665 Octav Costachel (Bucharest)
4th Prize PROBLEM 1956-57

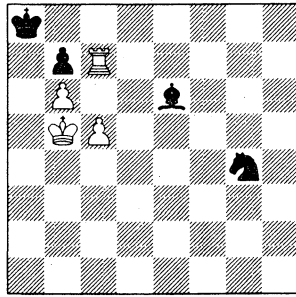


a7f7 3154.01 g4f3d1f8e7d4h3.f4 5/5=.

No 9665 O.Costachel 1.Rxf4+ Qxf4 2.Bb3+ Kf6/i 3.Bg7+ Kg6 4.Bc2+ Kh5 5.Bd1+ Kh4 6.Sf3+ Kg4 7.Sd4+ Kh4 8.Sf3+ draw.

i) Ke8 3.Ba4+ Kd8? 4.Sc6 mate.

No 9666 T.Gorgiev (Dnepropetrovsk)
5th Prize PROBLEM 1956-57



b5a8 0133.21 c7e6g4.b6c5b7 4/4+.

No 9666 T.Gorgiev 1.Re7/i Bc8 2.c6/ii bxc6+ 3.Kxc6 Bb7+/iii 4.Rxb7 Se5+ 5.Kc7 Sc6 6.Ra7+/iv Sxa7 7.b7 mate.

i) 1.c6? bxc6+ 2.Kxc6 Sf6 3.Re7 Bd7+ 4.Kd6 Kb7 5.Kc5 Kc8 6.Rf7 Se4+, with 7.Ke4 Sg5, or 7.Kd5 Sc3+.

ii) 2.Re8? Kb8 3.c6 bxc6+ 4.Kxc6 Sf6 5.Rh8 Sd7 6.b7 Se5+ 7.Kb6 Sd7+ draw.

iii) Ba6 4.Re8+. Or Bd7+ 4.Kc7. Or Sf6 4.b7+

Bxb7+/v 5.Rxb7, with a winning R vs. S 4-man ending. Or Kb8 4.b7 Bxb7+/vi 5.Rxb7+, and here's the reader's chance to shorten a small part of Tigran Gorgiev's 1956 analysis: Kc8 6.Re7 Kd8 7.Re6 Sf2 8.Kd6 Sd3 9.Rf6, and Ke8 10.Rf3 Sb4 11.Rc3 Kf7 12.Rb3 Sc2 13.Ke5 Se1 14.Kf4 Kg6 (Sc2;Ke4,K-Rb2) 15.Rc3 Kf6 16.Kg3 Ke5 17.Re3+ wins, or Kc8 10.Rf3 Sb2 11.Kd5 Kc7 (Sa4;Kc6) 12.Ra3+ Sd1 (Kd7;Kd4/Kb6;Rb3) 13.Kd4 Sf2 14.Rg3 Kd6 15.Rg2 Sh3 16.Ke3 Ke5 17.Rg3 Sf4 18.Rg5+ wins.

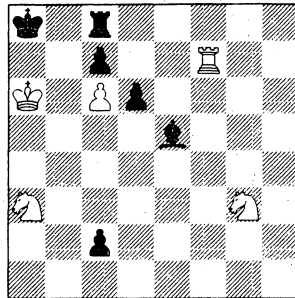
iv) Capture on c6 leaves stalemate, while 6.Kc8? Se7+ 7.Kc7 Sd5+ 8.Kc6 Sb4+ draws.

v) Kb8 5.bxc8Q Kxc8 6.Re6 wins.

vi) Se5+ 5.Rxe5 Bxb7+ 6.Kb6 Kc8 7.Rc5+ Kb8 8.Rg5 wins. Or Bd7+ 5.Kxd7 Kxb7 6.Kd6+, will win in 10 moves or so.

No 9667 L.Prokes (Prague)

1st Hon.Men. PROBLEM 1956-57

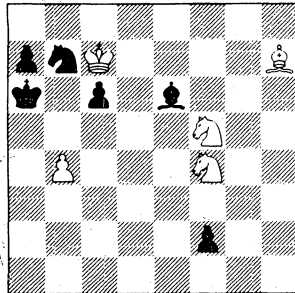


a6a8 0432.13 f7c8e5a3g3.c6c2c7d6 5/6+.

No 9667 L.Prokes 1.Se2 c1Q 2.Sxc1 Bb2 3.Sc4 Bxc1 4.Sb6+ cxb6 5.Ra7+ Ka8 6.Rb7+ Ka8 7.c7 Rxc7 8.Rxc7 wins.

No 9668 J.Marwitz (Haarlem, Netherlands)

2nd Hon. Men. PROBLEM 1956-57



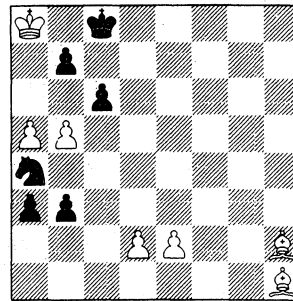
c7a6 0045.13 h7c6f4f5b7.b4a7c6f2 5/6+.

No 9668 J.Marwitz 1.Se3 Bc4 2.Sxc4 f1Q 3.Bd3 Qxd3 4.Sxd3 c5 5.Sxc5+ Kb5 6.Sa6 Kxa6 7.Sa3

Sa5 8.b5 mate.

No 9669 An.Kuznetsov and B.Sakharov (Moscow)

3rd Hon. Men. PROBLEM 1956-57

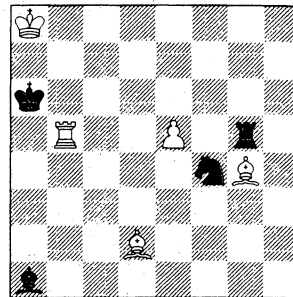


a8c8 0023.44 h1h2a4.a5b5d2e2a3b3b7c6 7/6=.

No 9669 An. Kuznetsov and B.Sakharov 1.Be5 b2 2.Be4 a2 3.a6 Sb6+ 4.Ka7 a1Q 5.Bxb2 Qa2 6.Bb1 Qf7 7.Bg6 Qa2 8.Bb1 Qf7 9.Bg6 Qe7 10.Bf6 Qa3 11.Bb2 Qe7 12.Bf6, positional draw. Had it not been for the dual 7.Bf5+ Kd8 8.axb7, the placing would have been higher.

No 9670 M.Vukčević (Belgrade)

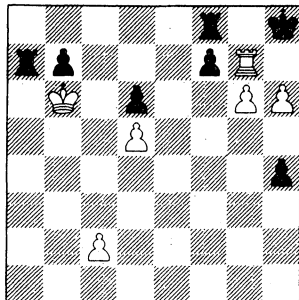
1st Commendation PROBLEM 1956-57



a8a6 0453.10 b5g5d2g4a1f4.e5 5/4+.

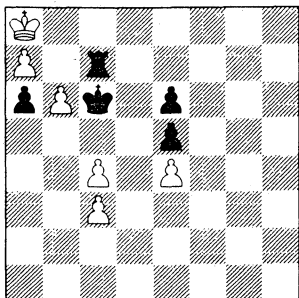
No 9670 M.Vukcevic 1.Be2 Sxe2 2.Ra5+ Kb6 3.Bxg5 Kxa5 4.e6 Sd4 5.Bd8+ and 6.e7 wins, but not 5.e7? Se6 draws.

No 9671 A.Hildebrand (Uppsala)
2nd Commendation PROBLEM 1956-57



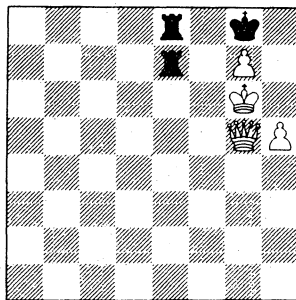
b6h8 0700.44 g7a7f8.c2d5g6h6b7d6f7h4 6/7+.
No 9671 A.Hildebrand 1.Rh7+ Kg8 2.g7 Ra6+
3.Kb5 Ra5+ 4.Kb4 Ra4+ 5.Kb3 Ra3+ 6.Kb2
Ra2+ 7.Kc1 Rxc2+ 8.Kb1 Rc1+ 9.Kb2 Rc2+
10.Kb3 Rc3+ 11.Kb4 Rc4+ 12.Kb5 Rc5+ 13.Kb6
Rc6+ 14.dxc6 wins.

No 9672 O.Costachel
dedicated to Radu Voia
3rd Commendation PROBLEM 1956-57



a8c6 0300.53 c7.a7b6c3c4e4a6e5e6 6/5+.
No 9672 O.Costachel 1.Kb8 Rf7 2.a8Q+ Kxb6
3.c5+ Kxc5 4.Qxa6 Rf8+ 5.Qc8+ Rxc8+ 6.Kxc8
Kc4 7.Kd7 Kd3 8.c4 Kxc4 9.Kxe6 Kd4 10.Kf5
wins.

No 9673 Gh.Daniciuc (Dej, Romania)
4th Commendation PROBLEM 1956-57



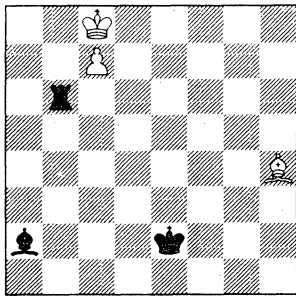
g6g8 1600.20 g5e7e8.g7h5 4/3+.
No 9673 Gh.Daniciuc 1.h6 Re6+ 2.Kh5 Re1/i
3.Qd5+ R1e6 4.Kh4 Kf7 5.Kg5 Kg8 6.Kf5 Kf7
7.Qc4 Re7 8.Qb3 Re8 9.g8Q+ Kxg8 10.Qg3+
wins.

i) Re5 3.h7+ Kxh7 4.g8Q+ Rxg8 5.Qxd5 wins.
But, we read from the published solution (on
p167 of the "45-48" xi57 issue), "2...Kh7;, and
Black draws"!

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PROBLEM (Yugoslavia) 1958-59
judge: L.Mitrofanov (Leningrad), replacing
Birnov (Stalingrad), who was seriously ill.
The judge was assisted by Korolkov.
15 studies were published in the provisional
award in PROBLEM "69-72" vii60

No 9674 Joseph Peckover (New York)
1st Prize PROBLEM 1958-59

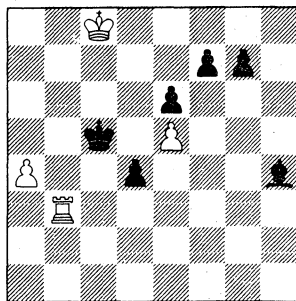


c8e2 0340.10 b6h4a2.c7 3/3=-.
No 9674 J.Peckover 1.Kd8 Rd6+ 2.Ke7 Rc6
3.Kd7 Rh6 4.Bf6 Bb1 5.Ke6 Rh5 6.Bg5 Rh8
7.Bd8 drawn, the judge drawing attention to the
positional draw continuation Rh5 8.Bg5 Rh8
9.Bd8.

Already quoted several times in EG's pages, this
study won world-wide fame for its composer and
the Yugoslav magazine. In writing to AJR André

Chéron even suggested that the composer's name might be a misprint for Chekhover! PROBLEM published in all about 10 Peckover originals.

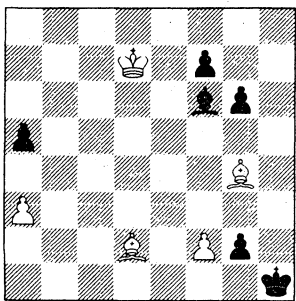
No 9675 Jan H. Marwitz
2nd Prize PROBLEM 1958-59



c8c5 0130.24 b3h4.a4e5d4e6f7g7 4/6+.

No 9675 J.H. Marwitz 1.a5 d3 2.Rxd3 Kb5 3.Rf3 f6 4.Kb7 Kxa5 5.Rf5, with:
exf5 6.e6, or
fxe5 6.Rxe5+ Kb4 7.Re4+ and 8.Rxh4, or
Kb4 6.Rf4+, or
g6 6.Rxf6 and 7.Rxe6, winning.

No 9676 An. Kuznetsov, B. Sakharov (Moscow)
3rd Prize PROBLEM 1958-59



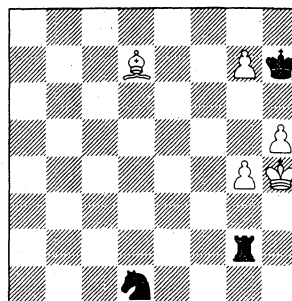
d7h1 0050.24 d2g4f6.a3f2a5f7g2g6 5/6=.

No 9676 An. Kuznetsov and B. Sakharov 1.Bf3/i a4/ii 2.Ke8/iii Bh4/iv 3.Kf7/v g5 4.Be1 g4/vi 5.Bxg2+ Kxg2 6.f3 Bxe1 7.fxg4 Bb4 8.Ke6 Bxa3 9.Kd5 Bf8 10.Kc4 a3 11.Kb3 Kg3 12.g5 draw.

- i) 1.Bf4? Bg5 2.Bc7 f5 3.Bf3 Bd2 4.Ke6 f4, and Black wins.
- ii) Bh4 2.Bxa5 Bxf2 3.Ke7 f5 4.Kf6, drawn.
- iii) 2.Kc6? Be7 3.Kb5 Bxa3 4.Kxa4 wins.
- iv) With bB on any other square, 3.Kxf7, follows, and the g-pawn will be lost.
- v) 3.Be1? f5 4.Kf7 g5 5.Ke6 g4 6.Bxg2+ Kxg2 7.Kxf5 Kf3, and White finds himself in zugzwang.

vi) Kh2 5.Bxg2 Kxg2 6.f4 draw. An echo of the main line.

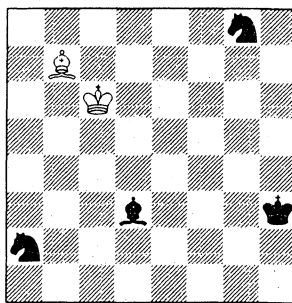
No 9677 Attila Koranyi (Budapest)
4th Prize PROBLEM 1958-59



h4h7 0313.30 g2d7d1.g4g7h5 5/3+.

No 9677 A. Koranyi 1.h6 Se3 2.Be6 Rxg4+ 3.Bxg4, with:
Sf5+ 4.Bxf5+ Kxh6 5.g8S+ wins, or
Sxg4 4.Kxg4 Kxh6 5.g8R wins.

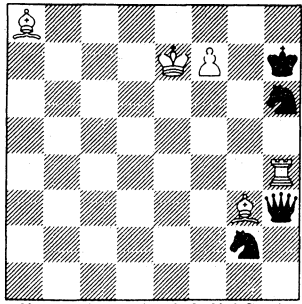
No 9678 V. Bron
5th Prize PROBLEM 1958-59



c6h3 0046.00 b7d3a2g8 2/4=.

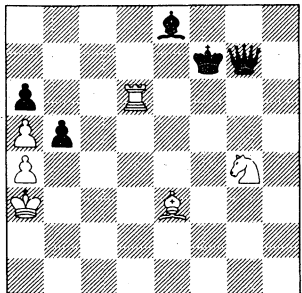
No 9678 V. Bron 1.Bc8+ Kg3 2.Be6 Sb4+ 3.Kc5 Sa6+ 4.Kd4 Bh7 5.Bc4 Sb4 6.Kc3 Sc6 7.Bd3 draw.

No 9679 Vitold Yakimchik (Ustkamenogorsk)
1st Hon.Men. PROBLEM 1958-59



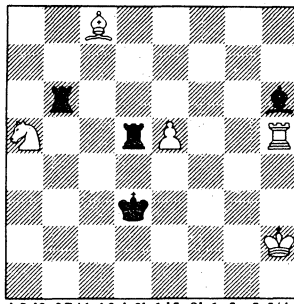
e7h7 3126.10 h3h4a8g3g2h6.f7 5/4+. BTM
No 9679 V.Yakimchik 1...Qf5 2.Rxh6+ Kg7
 3.Rh7+ Kxh7 4.f8Q Qc5+ 5.Bd6 Qe3+ 6.Kd8
 Qb6+ 7.Kd7 Qa7+ 8.Ke6 Qe3+ 9.Be5 Qb6+
 10.Qd6 Qb3+ 11.Kf6 wins, or
 1...Qxh4+ 2.Bxh4 Sxh4 3.Be4+, and S4f5+
 4.Bx5+ Kh8 5.f8R+ wins, or Sg6+ 4.Bxg6+ Kh8
 5.f8B wins, or
 1...Sxh4 2.f8S+ Kg8 3.Bd5+ Sf7 4.Bxf7+ Kg7
 5.Be5 Kh6 6.Bf4+ Kg7 7.Se6+ Kh8 8.Be5+ Kh7
 9.Sg5+ and 10.Sxh3, winning.

No 9680 F.J.Prokop
2nd Hon.Men. PROBLEM 1958-59



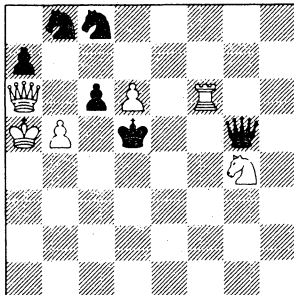
a3f7 3141.22 g7d6e3e8g4.a4a5a6b5 6/5=
No 9680 F.J.Prokop 1.Sh6+ Kf8 2.Rf6+ Qxf6
 3.Bc5+ Kg7 4.Bd4 b4+ 5.Kb3 Bf7+ 6.Kc2 Bg6+
 7.Kc1 Qxd4 8.Sf5+ Bxf5 stalemate.

No 9681 T.Gorgiev (Dnepropetrovsk)
3rd Hon.Men. PROBLEM 1958-59



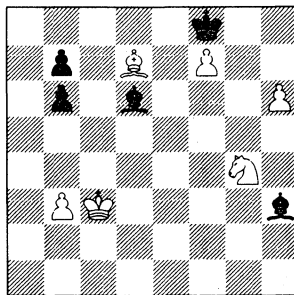
h2d3 0741.10 h5b6d5c8h6a5.e5 5/4=
No 9681 T.Gorgiev 1.Sc6 Rxc6 2.Bb7 Bf4+
 3.Kh3 Rxe5 4.Rxe5 Rh6+ 5.Rh5 Rxh5+ 6.Kg4
 Rh7 7.Be4+ Kxe4 stalemate.

No 9682 Milan Vukčević (Belgrade)
4th Hon.Men. PROBLEM 1958-59



a5d5 4107.22 a6g5f6g4b8c8.b5d6a7c6 6/6+.
No 9682 M.Vukcevic 1.Rf5+ Qxf5 2.Se3+ Kxd6
 3.Sxf5+ Kc7 4.Qxa7+ Sxa7 5.b6+ Kb7 6.Sd6+
 Ka8 7.b7 mate.

No 9683 Ladislav Prokes (Prague)
5th Hon.Men. PROBLEM 1958-59

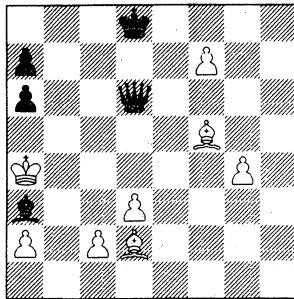


c3f8 0071.32 d7d6h3g4.b3f7h6b6b7 6/5+.

No 9683 L.Prokes 1.h7 Kg7 2.f8Q+ Bxf8 3.Se5 Bxd7 4.Sg6 Kxh7/i 5.Sxf8+ and 6.Sxd7 wins.

i) Rosankiewicz indicates the simple demolition Kxg6 5.h8Q Bg7+, and suggests as a correction that wK might start on a2.

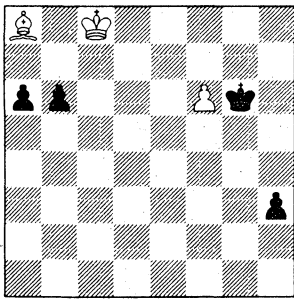
No 9684 J.H.Marwitz (Haarlem, Netherlands)
1st Commendation PROBLEM 1958-59



a4d8 3050.52 d6d2f5a3 a2c2d3f7g4a6a7 8/5=.

No 9684 J.H.Marwitz The assumption is that White will easily hold the draw if he can capture Black's bishop for free. But bB is protected, so White must find something else: he tries for perpetual check with his bishops. 1.f8Q+ Qxf8 2.Ba5+ Ke8 3.Bg6+ Kd7 4.Bf5+ Kc6 5.Be4+ Kc5 6.Bc3 (Kxa3? Kb5+;) Kb6 7.Ba5+ Kc5 8.Bc3, positional draw. In his book 'Eindspel kunst' the composer calls the move 6.Bc3, the 'Kozlowski' idea: Black must choose between losing bishop or queen.

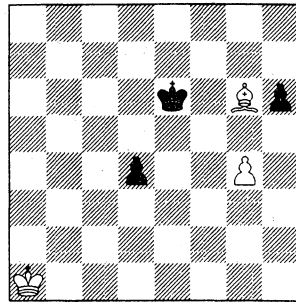
No 9685 Viktor Novikov (Moscow)
2nd Commendation PROBLEM 1958-59



c8g6 0010.13 a8.f6a6b6h3 3/4=.

No 9685 V.Novikov 1.f7 Kxf7 2.kb7, with:
a5 3.Kxb6 a4 4.Kc5 a3 5.Kd4 a2 6.Bd5+ Ke7 7.Bxa2 draw, or
b5 3.Kxb6 b4 4.Kb5 b3 5.Bd5+ Ke7 6.Bxb3 Kd6 7.Bd1 drawn.

No 9686 Erkki Puhakka (Suomenlinna, Finland)
3rd Commendation PROBLEM 1958-59

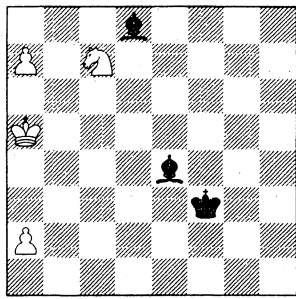


a1e6 0010.12 g6.g4d4h6 3/3+.

No 9686 E.Puhakka 1.Kb2/i Kf6 2.Be8 Ke5 3.Bh5 Kf4 4.Kc1 Ke4 5.Kc2 Ke3 6.Kd1 Ke4 (Kd3;Ke1) 7.Ke1 Kf4 8.Ke2 Ke4 9.Kf2 Kf4 10.Kg2 d3 11.Kf2 Ke4 12.Kg3 d2 13.Bg6+ Ke3 13.Bc2 wins

i) 1.Kb1? d3. 1.Be8? Ke5 2.Kb2 Kf4 3.Bh5 d3. This study was included in a postal round of the British Solving Championship in the early 1980's. Three packed pages of IGM Nunn's advanced book "Solving in Style" (1985) are devoted to the solution. As wB must (in almost all circumstances) stay on the h5-e8 diagonal (else h6-h5!), precise analysis of positions with dP and kings (Nunn gives 13 such) are a pre-requisite. With wKd1 bKd4 bPd3 it is drawn whoever moves: BTM, 1...Kd5, is unique; WTM, 1.Kd2 Ke4, or 1.Kc1(Ke1) Ke3, or 1.Bg6 Ke3 2.Be8 (Ke1,Kf4;) Kf3 (Kf4? Bh5) 3.Bh5 Kf4 4.Kd2 (Ke1,Ke3/Ke5) Ke4.

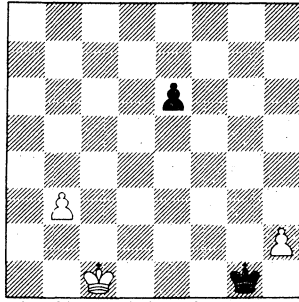
No 9687 Lev.I.Sokolov (Moscow)
4th Commendation PROBLEM 1958-59



a5f3 0061.20 d8e4c7.a2a7 4/3=.

No 9687 L.I.Sokolov 1.a8S Bxa8 2.Kb6 Be4 3.a4 Kf4 4.a5 Ke5 5.a6 Kd6 6.Ka7 Bxc7 stalemate.

No 9688 Vitaly Halberstadt (Paris)
5th Commendation PROBLEM 1958-59

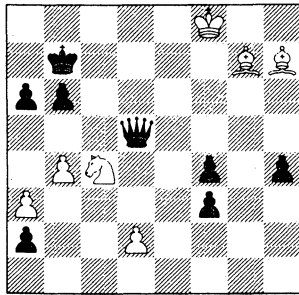


c1g1 0000.21 .b3h2e6 3/2+.
No 9688 V.Halberstadt 1.Kc2 Kg2 2.h4 e5 3.h5
e4 4.h6 e3 5.h7 e2 6.h8Q e1Q 7.Qg7+ Kh2
8.Qh6+ Kg3 9.Qd6+ Kh3 (Kf3;Qd3+) 10.Qd3+
Kh4 11.Qd4+ wins.

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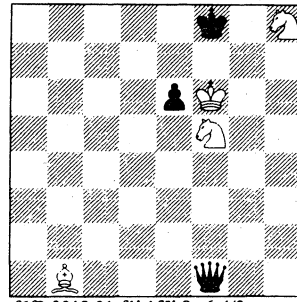
PROBLEM (Yugoslavia) 1959-61
judge: L.Mitrofanov (Leningrad)
45 studies by 29 composers from 10 countries
published. The provisional award appeared in
PROBLEM "87-90" iv63

No 9689 V.Chekhov (Leningrad)
1st Prize PROBLEM 1959-61



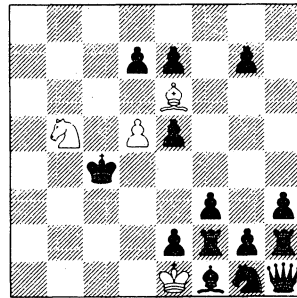
f8b7 3021.36 d5g7h7c4.a3b4d2a2a6b6f3f4h4
7/8=.
No 9689 V.Chekhov 1.Be4 Kc6 2.Bxf3 h3
3.Se5+ Kd6 4.Sf7+ Ke6 5.Bg4+ Qf5 6.Bxh3 f3
7.Bxf5+ Kxf5 8.Sd6+ Kf4 9.Sc4 draw.

No 9690 G.Nadareishvili (Tbilisi)
2nd Prize PROBLEM 1959-61



f6f8 3012.01 f1b1f5h8.e6 4/3=.
No 9690 G.Nadareishvili 1.Sg6+/i Ke8/ii 2.Bd3
Qxd3 3.Sg7+ Kd8 4.Sxe6+ Kc8 5.Se7+ Kb8
6.Sc6+ Ka8 7.eSd8 draw.
i) After 1.Kxe6 Qxb1, what happens? [AJR]
ii) Kg8 2.gSe7+ Kh8 3.Kxe6 draw.

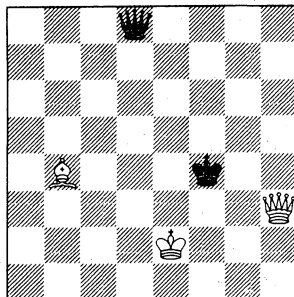
No 9691 V.Korolkov (Leningrad)
3rd Prize PROBLEM 1959-61



e1c4 3644.18 h1f2h2e6f1b5g1.d5d7e2e5e7f3g2-
g7h3 4/14+.
Is the position derivable from a game?! Yes!
No 9691 V.Korolkov 1.d6+ dxe6 2.Sa3+ Kb4
3.d7 Kxa3 4.d8Q Kb4 5.Qc7 Kb3 6.Qc5 Kb2
7.Qc4 e4 8.Qc6 Kb3 9.Qc1 Kb4 10.Qc2 Kb5
11.Qc3 Kb6 12.Qc4 Kb7 13.Qc5 Ka6 14.Qb4 e5
15.Qb2 Ka5 16.Qb3 Ka6 17.Qb4 e3 18.Qb2 Ka5
19.Qb3 Ka6 20.Qb4 e4 21.Qb2 Ka5 22.Qb3 Ka6
23.Qb4 g6 24.Qb2 Ka5 25.Qb3 Ka6 26.Qb4 g5
27.Qb2 Ka5 28.Qb3 Ka6 29.Qb4 g4 30.Qb2 Ka5
31.Qb3 Ka6 32.Qb4 g3 33.Qb2 Ka5 34.Qb3 Ka6
35.Qb4 e6 36.Qc5 Kb7 37.Qd6 Kc8 38.Qe7 Kb8
39.Qd7 Ka8 40.Qc7 e5 41.Qc6+ Ka7 42.Qb5 Ka8
43.Qa4+ Kb7 44.Qa5 Kb8 45.Qa6 Kc7 46.Qb7
Kc8 47.Qb6 Kd7 48.Qc5 Kd8 49.Qc6 Ke7
50.Qd5 Ke8 51.Qd6 Kf7 52.Qd7+ Kf6 53.Qe8
Kg7 54.Qe7+ Kh8 55.Qd8+ Kg7 56.Qe8 Kf6
57.Qd7 Kg6 58.Qe7 Kh6 59.Qf7 Kg5 60.Qe6 Kf4

61.Qf6+ Kg4 62.Qxe5 Kh4 63.Qg7 Kh5 64.Qxg3 Kh6 65.Qg8 Kh5 66.Qg7 Kh4 67.Qe7+ Kh5 68.Qf6 Kg4 69.Qe5 Kh4 70.Qf5 Kg3 71.Qg5 wins.

No 9692 V.Halberstadt (Paris)
4th Prize PROBLEM 1959-61

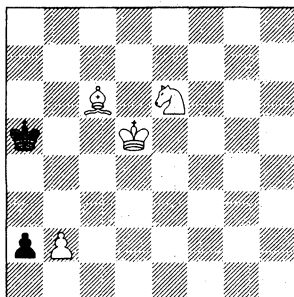


e2f4 4010.00 h3d8b4 3/2+.

No 9692 V.Halberstadt 1.Bd2+ Ke4 2.Bc3 Kf4 3.Qe3+ Kg4 4.Qe6+ Kh5 5.Bd2 Qf8 6.Be3 Kh4 7.Qe4+ Kh5 8.Qh7+ Kg4 9.Qg6+ Kh3 10.Qh5+ Kg3 11.Bd4 wins.

"Un écho formidable!"

No 9693 V.Yakimchik (Ustkamenogorsk)
5th Prize PROBLEM 1959-61

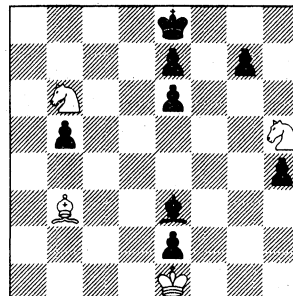


d5a5 0011.11 c6e6.b2a2 4/2+.

No 9693 V.Yakimchik 1.Sc5 Kb4 2.Sd3+ Kb3 3.Ba4+ Kxa4 4.Kc4 a1S/i 5.b4 Ka3 6.b5 Sb3 7.Sc5 Sa5+ 8.Kc3 Ka2 9.Kb4 wins.

i) Ka5 5.Sc5 a1S 6.b4+ Kb6 7.Kc3 Kb5 8.Sd3 Ka4 9.Kc4 wins.

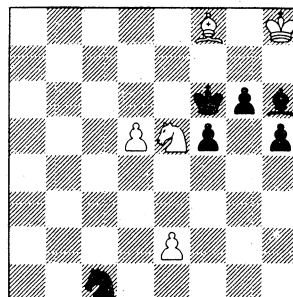
No 9694 Juhani Koppelomäki
(Teuva, Finland)
1st Hon.Men. PROBLEM 1959-61



e1e8 0042.06 b3e3b6h5.b5e2e6e7g7h4 4/8+.

No 9694 J.Koppelomäki Note the obtrusive bB.
1.Sa8 Bh6/i 2.Sc7+ Kf7 3.Sxe6 (Bxe6+? Kg6;) g5 4.eSf4+ e6 5.Sxe2 Kg6 6.Bd1 Kxh5 7.Sf4 mate.
i) Kf7 2.Kxe2, and 3.Kf3 wins.

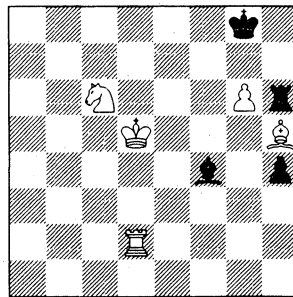
No 9695 V.Evreinov (Saratov)
2nd Hon.Men. PROBLEM 1959-61



h8f6 0044.23 f8h6e5c1.d5e2f5g6h5 5/6+.

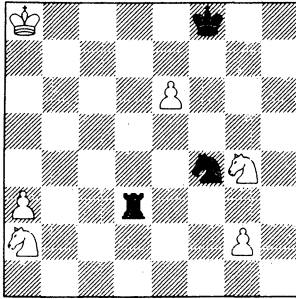
No 9695 V.Evreinov 1.Sd7+ Kg5 2.Bxh6+ Kxh6 3.Sc5 Sxe2 4.Se6 Sc1 5.d6 Sd3 6.d7 Se5 7.Sg5 Sxd7 8.Sf7 mate.

No 9696 G.Kasparyan (Tbilisi)
3rd Hon.Men. PROBLEM 1959-61



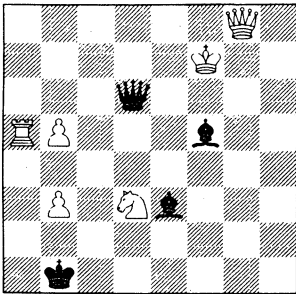
d5g8 0441.11 d2h6h5f4c6.g6h4 5/4+.
 No 9696 G.Kasparyan 1.Se7+ Kf8 2.g7+ Kxg7
 3.Rg2+ Kh7 4.Bg6+ Kh8 5.Rf2 Bg5 6.Rf8+ Kg7
 7.Rg8+ Kf6 8.Sf5 Rxc6 9.Rf8 mate.

No 9697 V.Tyavlovsky
 (Borzya, Chita region, USSR)
 4th Hon.Men. PROBLEM 1959-61



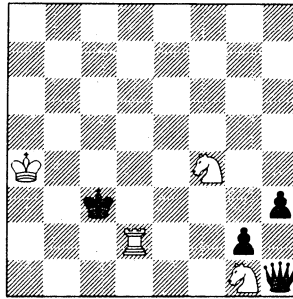
a8f8 0305.30 d3a2g4f4.a3e6g2 6/3=.
 No 9697 V.Tyavlovsky 1.Kb7 Rxa3 2.Sc1 Rc3
 3.g3 Rxc3 4.Sf6 Rc3 5.Sa2 Rc2 6.Sb4 Rb2 7.Kc8
 Rxb4 8.e7+ Kxe7 9.Sd5+ Sxd5 draw.

No 9698 Al.Kuznetsov (Moscow)
 5th Hon.Men. PROBLEM 1959-61

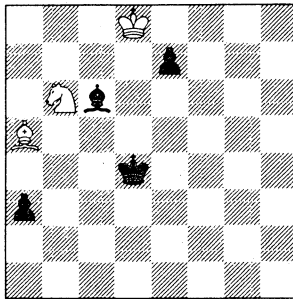


f7b1 4161.20 g8d6a5e3f5d3.b3b5 6/4=.
 No 9698 Al.Kuznetsov 1.Ra1+ Kxa1 2.Qa8+ Kb1
 3.Qh1+ Kc2 4.Qg2+ Kxd3 5.Qf1+ Ke4 6.Qh1+
 Kd4 7.Qa1+ Kd5 8.Qa8+ Ke5 9.Qh8+ Ke4
 10.Qh1+, perpetual check

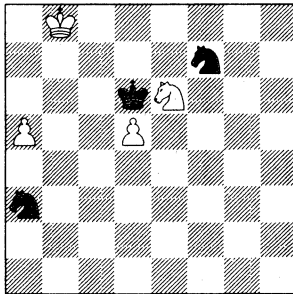
No 9699 Axel Ericsson (Vaggeryd) and
 A.Hildebrand (Uppsala)
 1st Commendation PROBLEM 1959-61



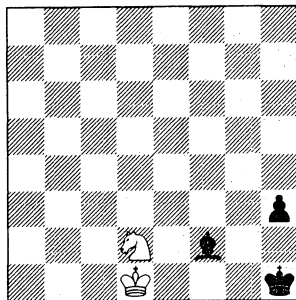
a4c3 3102.02 h1d2f4g1.g2h3 4/4=.
 No 9699 A.Ericsson and A.Hildebrand 1.Rd3+
 Kc2/i 2.Rxh3 Qxg1 3.Rc3+ Kb2 4.Rb3+ Ka2
 5.Ra3+ Kb2 6.Rb3+ Kc2 7.Rc3+ Kd2 8.Rd3+
 Ke1 9.Re3+ Kf1 10.Rf3+ draw.
 i) Kc4 2.Rxh3 Qxg1 3.Rc3+ Kxc3 4.Se2+ draw.
 No 9700 Lev Olumtsky (Dnepropetrovsk)
 2nd Commendation PROBLEM 1959-61



d8d4 0041.02 a5c6b6.a3e7 3/4=.
 No 9700 L.Olumtsky 1.Sa4 Bxa4 2.Bb4 a2
 3.Bxe7 Ke5 4.Bf8 Kf6 5.Bb4 a1Q 6.Bc3+ Qxc3
 stalemate.
 No 9701 Pyotr Pechenkin (Sverdlovsk)
 3rd Commendation PROBLEM 1959-61



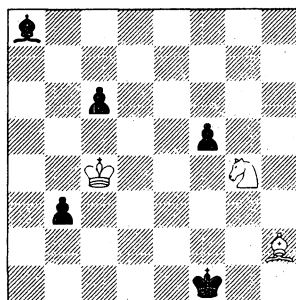
b8d6 0007.20 e6a3f7.a5d5 4/3+.
 No 9701 P.Pechenkin 1.a6 Sb5 2.Sd4 Sc7 3.a7
 Sa8 4.Kb7 Kd7 5.Sb5 Kd8 6.d6 Sxd6+ 7.Sxd6
 Kd7 8.Sc4(Sc8) Kd8 9.Sb6 Sc7 10.Kc6 wins.
 No 9702 Atanas Tatev (Gabrovo, Bulgaria)
 4th Commendation PROBLEM 1959-61.



d1h1 0031.01 f2d2.h3 2/3=.

No 9702 A.Tatev 1.Sf3 Kg2 2.Ke2 Bg3 3.Ke3
 Bc7 4.Sh4+ Kg3 5.Sf3 Bb6+ 6.Ke2 Bc5 7.Sd2
 Kg2 8.Sf3 Bf2 9.Sh2 draw.

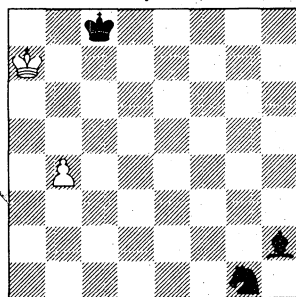
No 9703 Ladislav Prokeš (Prague)
 5th Commendation PROBLEM 1959-61



c4f1 0041.03 h2a8g4.b3c6f5 3/5=.

No 9703 L.Prokes 1.Se3+ Ke2 2.Sxf5 b2 3.Sg3+
 Ke1 4.Se4 b1Q 5.Bg3+ Kd1 6.Sc3+ draw.

No 9704 John Roycroft (London)



a7c8 0033.10 h2g1.b4 2/3"=.

No 9704 J.Roycroft 1.b5 Sf3/i 2.b6 Se5/ii 3.b7+
 Kd7 4.b8S+ Kc8 5.Ka8/iii Bg1 (Kc7;Sa6+) 6.Sc6
 Sc4 7.Se7+ drawn?!/iv.

i) Kd7 2.b6 Sf3, transposes. The solution
 published in PROBLEM reads in toto: "1.b5
 Bb8+ 2.Ka8 Bc7 3.b6 Bb8 4.b7+", just one
 variation of the analysis that the composer had
 supplied in submitting his contribution. To his
 great credit the judge saw more, re-discovering
 several of the composer's lines, but, relying solely
 on the solution the PROBLEM editor had
 'selected', assumed that the composer had not
 seen them! If, in this, 2...Sf3 3.b6 Sd4 4.b7+ Kc7
 stalemate.

ii) Bg1 3.Ka8 Bxb6, another stalemate.

iii) 5.Sa6? Bg1+ 6.Ka8 Sc4 7.Sb4 Sb6+ 8.Ka7
 Sd5+ 9.Ka8 Sc7 mate.

iv) Or 7.Sa7+, or 7.Se5, 'drawing' as I opined at
 the time, avoiding 7.Sa5? Sb6+ 8.Ka7 Sd5+
 9.Ka6 Sc7 mate. Won for Black, in fact, as the
 computer database ruthlessly demonstrated nearly
 30 years later.

For interest we give an allied position where
 WTM wins in 50, while BTM loses in 57. We
 give unannotated optimal play without
 alternatives.

C c8a8 0014.00 h2g1b8 3/2+.

C WTM: 1.Se2 Sc6 2.Kc7 Sb4 3.Bd6 Sc2
 4.Kb6 Se3 5.Bg3 Sc4+ 6.Ka6 Se3 7.Be5 Sc4
 8.Bf4 Se5 9.Bg3 Sg4 10.Sc3 Se3 11.Sa4 Sd5
 12.Bd6 Sc7+ 13.Kb6 Sd6 14.Sb2 Sg7 15.Be5 Sf5
 16.Sd3 Se3 17.Kc6 Sc2 18.Sf4 Se1 19.Sd5 Ka7
 20.Sb4 Sf3 21.Bf4 Sd4+ 22.Kd5 Sb5 23.Kc5 Sc3
 24.Be5 Sb1 25.Kc6 Sd2 26.Kc7 Ka8 27.Bd4 Sf3
 28.Be3 Sh4 29.Sd5 Sg2 30.Bd2 Sh4 31.Be1 Sf5
 32.Bf2 Se7 33.Sb6+ Ka7 34.Kd6 Sg6 35.Sd7+
 Kb7 36.Sc5+ Kc8 37.Se6 Kb8 38.Be3 Sh4 39.Sd4
 Sg2 40.Bd2 Kb7 41.Sf3 Kb6 42.Kd5 Kb5 43.Bg5
 Kb6 44.Sd4 Ka5 45.Ke4 Kb4 46.Bd2+ Ka4 47-
 .Sf5 Kb3 48.Kf3 Kc2 49.Ba5 wins.

C BTM: 1...Sc6 2.Kc7 Sd4 3.Bg3 Sb5+ 4.Kb6
 Sd4 5.Sh3 Se2 6.Bd6 Sc3 7.Sg1 Se4 8.Bc7 Sf6
 9.Kc6 Sg8 10.Bd6 Sh6 11.Sf3 Sf5 12.Bh2 Se7+
 13.Kd6 Sc8+ 14.Kc7 Sb6 15.Bg3 Sd5+ 16.Kd6
 Sb4 17.Kc5 Sa6+ 18.Kb6 Sb4 19.Bd6 Sd3 20.Sd4
 Se5 21.Kc7 Sc4 22.Bc5 Se5 23.Se6 Sd3 24.Le3
 Sb4 25.Bd4 Sc2 26.Bc3 Se3 27.Sf4 Sd1 28.Bd4
 Se3 29.Kc6 Sf5 30.Bf2 Se7+ 31.Kd7 Sc8 32.Se6
 Sa7 33.Kc7 Sb5+ 34.Kc6 Sa7+ 35.Kb6 Sc8+
 36.Kc7 Se7 37.Bc5 Sd5+ 38.Kc6 Sc3 39.Bd4 Se4
 40.Be5 Sf2 41.Sc5 Sg4 42.Bf4 Sf6 43.Bg3 Ka7
 [The first move bK has made!] 44.Bf2 Kb8
 45.Bd4 Sg8 46.Kd6 Sh6 47.Ke6 Sg4 48.Bg1 Kc7
 49.Se4 Kc6 50.Sg5 Sh6 51.Sf3 Sg4 52.Sh4 Kc7
 53.Kf5 Sh6+ 54.Kg6 Sg4 55.Kg5 Se5 56.Bh2
 [Where he set off from!] Kd6 57.Sf3 wins.

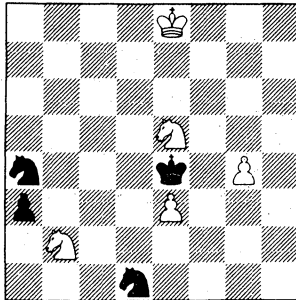
PROBLEM (Yugoslavia) 1962-65

judge: L.Mitrofanov (Leningrad)

36 studies published, by 30 composers from 9 countries. The provisional award appeared in PROBLEM "109-111" x67

No 9705 G.Kasparyan (Tbilisi)

=1st/2nd Prize PROBLEM 1962-65



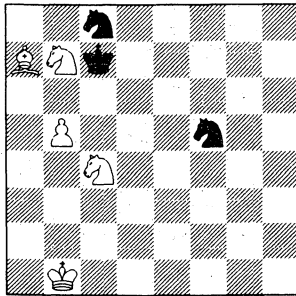
e8e4 0008.21 b2e5a4d1.e3g4a3 5/4=.

No 9705 G.Kasparyan 1.Sc4 a2 2.Sb4 a1Q 3.Sd2+ Ke5 4.Ke7 Sxe3/i 5.Sd3+ Kd5 6.Sb4+ Ke5 7.Sd3+ draw.

i) Qc3 5.Sf3+ Ke4 6.Sg5+ Ke5 7.Sf3+ draw.

No 9706 L.Olmutsky (Dnepropetrovsk)

=1st/2nd Prize PROBLEM 1962-65

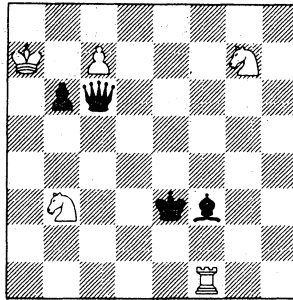


b1c7 0018.10 a7b7c4c8f5.b5 5/3+.

No 9706 L.Olmutsky 1.Sc5 Sxa7 2.b6+ Kb8 3.Se5 Sd6 4.eSd7+ Ka8 5.b7+ Sxb7 6.Sb6+ Kb8 7.Sa6 mate.

No 9707 V.Korolkov (Leningrad)

3rd Prize PROBLEM 1962-65



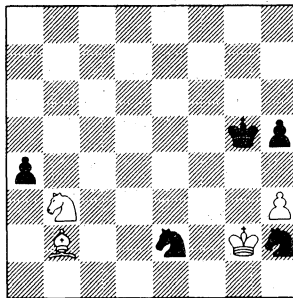
a7e3 3132.11 c6f1f3b3g7.c7b6 5/4+.

No 9707 V.Korolkov 1.Sf5+ Kf4/i 2.Rxf3+ Qxf3 3.bSd4 Qa3+ 4.Kb7 (Kb8? Qf8+;) Q- 5.S+ wins.

i) Ke4 2.c8Q. Or Kd3 2.Rxf3+.

No 9708 V.Yakimchik (Ust-Kamenogorsk)

4th Prize PROBLEM 1962-65

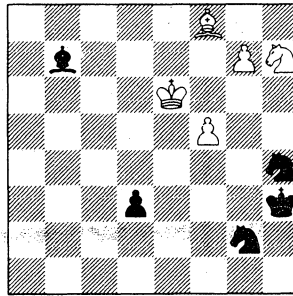


g2g5 0017.12 b2b3e2h2.h3a4h5 4/5+.

No 9708 V.Yakimchik 1.Sc1 (Sc5? Sg4;) a3 2.Bxa3 Sxc1 3.Bxc1+ Kh4 4.Ba3 Sf3 5.Bb4 wins.

No 9709 Maria Hudjakova (Tbilisi)

5th Prize PROBLEM 1962-65

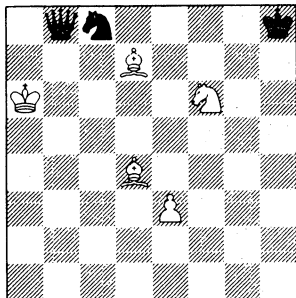


e6h3 0047.21 f8b7h7g2h4.f5g7d3 5/5+.

No 9709 M.Hudjakova 1.Sg5+ Kh2 2.Bd6+ Kh1 3.Bb4 Bd5+ 4.Kxd5 d2 5.Bxd2 Sxf5 6.g8Q Se7+ 7.Ke6 Sxg8 8.Sf3 wins.

Alas, the impression that we have a new and highly competent lady composer of studies is an illusion. A footnote on one of the green endpapers of PROBLEM "112-119" (ii68) reports that Pauli Perkonjoja had identified this exact position as a study by An. Kuznetsov and B.Sakharov (Akhalgazdra Komunisti, 1957) selected for inclusion in the FIDE album 1956-58 (as No.554).

No 9710 G.Nadareishvili (Tbilisi)
1st Hon.Men. PROBLEM 1962-65

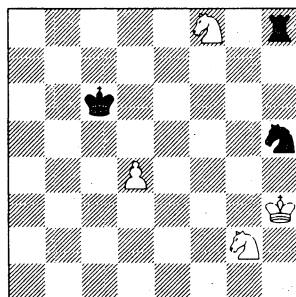


a6h8 3024.10 b8d4d7f6c8.e3 5/3+.

No 9710 G.Nadareishvili 1.Bc6 Qb1/i 2.Sd7+ (Sg4+? Kg8;) Kg8 3.Bd5+ Kh7 4.Be4+ Qxe4 5.Sf6+ wins.

i) Qb3 2.Sg4+ (Sd7+? Kh7;) Kh7 3.Be4+ Kg8 4.Bd5+ wins.

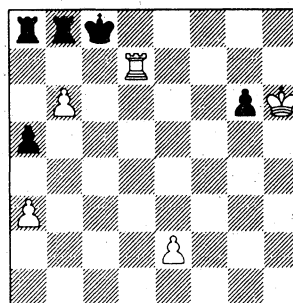
No 9711 J.Peckover (New York)
2nd Hon.Men. PROBLEM 1962-65



h3c6 0305.10 h8f8g2h5.d4 4/3=.

No 9711 J.Peckover 1.d5+ Kxd5 2.Kg4 Sf6+ 3.Kf5 Rxf8 4.Sf4+ Kd6 5.Sg6 Rf7 6.Se5 Re7 7.Sg6 Re6 8.Sf4 Re4 9.Sg6 draws.

No 9712 A.P.Grin (Moscow)
3rd Hon.Men. PROBLEM 1962-65

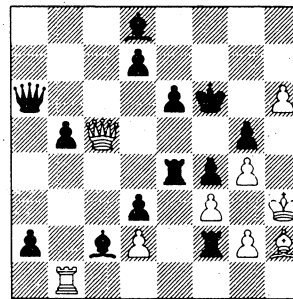


h6c8 0700.32 d7a8b8.a3b6e2a5g6 5/5=.

No 9712 A.P.Grin 1.Rc7+ Kd8 2.Rh7 g5/i 3.Kh5 g4 4.Kh4 g3 5.Kh3 g2 6.Kxg2 draw.

i) a4 3.e4 Ke8 4.e5 draw.

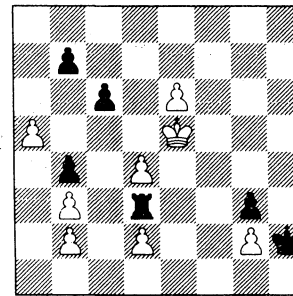
No 9713 Savo Zlatić (Zagreb)
4th Hon.Men. PROBLEM 1962-65



h3f6 4770.57 c5a6b1e4f2h2c2d8.d2f3g2g4h6a2-b5d3d7e6f4g5 9/13+.

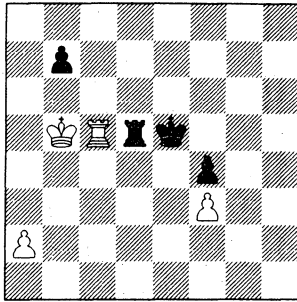
No 9713 S.Zlatić 1.Qf8+ Ke5 2.h7 Bf6 3.Qc5+ d5 4.Qc7+ Qd6 5.Qc3+ Rd4 6.Re1+ Re2 7.Rxe2+ dxe2 8.Qe3+ Be4 9.Bxf4+ gxf4 10.g3 fxe3 11.f4 mate. "5 active self-blocks."

No 9714 Božo Jamnicki (Zagreb)
5th Hon.Men. PROBLEM 1962-65



e5h2 0300.74 d3.a5b2b3d2d4e6g2b4b7c6g3 8/6=.

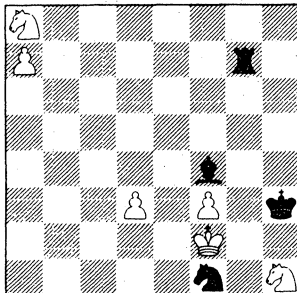
No 9714 B.Jamnicki 1.a6 bxa6 2.Ke4 Rxd2 3.Ke3 Rd1 4.Ke2 Rxd4 5.e7 Re4+ 6.Kf1 draw.
 No 9715 O.Weinberger (New York)
 1st Commendation PROBLEM 1962-65



b5e5 0400.22 c5d5.a2f3b7f4 4/4+.

No 9715 O.Weinberger 1.Kc4 Rxc5+ 2.Kxc5 b6+ 3.Kc4 b5+ 4.Kc5 b4 5.Kxb4 Kd4 6.a4 Ke3 7.a5 Kxf3 8.a6 Ke2 9.a7 f3 10.a8Q f2 11.Qg2 Ke1 12.Kc3 wins.

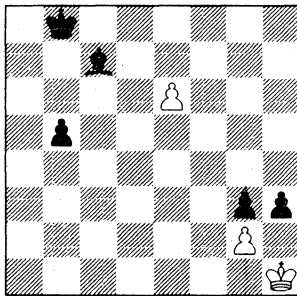
No 9716 B.Baday (Baku)
 2nd Commendation PROBLEM 1962-65



f2h3 0335.30 g7f4a8h1f1.a7d3f3 6/4=.

No 9716 B.Baday 1.Sc7 Be3+ 2.Kxf1 Bxa 3.Sf2+ Bxf2 4.Se6 Re7 5.Sf4+ Kg3 6.Se2+ Kxf1 7.Sd4+ Bxd4 stalemate.

No 9717 F.Bondarenko (Dnepropetrovsk)
 3rd Commendation PROBLEM 1962-65

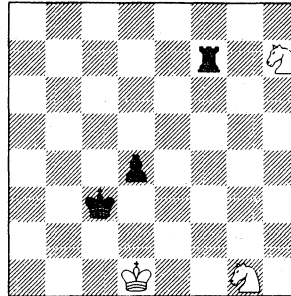


h1b8 0030.23 c7.e6g2b5g3h3 3/5+.
 No 9717 F.Bondarenko 1.e7 h2 2.e8Q+ Kb7/i 3.Qxb5+/ii Kc8 4.Qc6 Kd8 5.Qe6 Bb8 6.Qg8+ Kc7 7.Qxg3+ wins.

i) Ka7 3.Qc6 Bb8 4.Qc8 Ka8 5.Qa6+ Ba7 6.Qa3 wins.

ii) 3.Qd7? b4 4.Qb5+ Kc8 5.Qxb4 Kd8 6.Qf8+ Kd7 7.Qf7+ Kc6 8.Qe6+ Bd6 drawn.

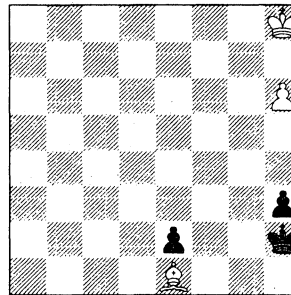
No 9718 Viktor Novikov (Moscow)
 4th Commendation PROBLEM 1962-65



d1c3 0302.01 f7g1h7.d4 3/3=.

No 9718 V.Novikov 1.Se2+ Kd3 2.Sc1+ Ke3 3.Sg5 Rf5 4.Sh3 (Se6? d3;) Rh5 5.Sg1 Rh1 6.Se2 d3 7.Ke1 dxe2 drawn.

No 9719 Milan Vukčević (Belgrade)
 5th Commendation PROBLEM 1962-65



h8h2 0010.12 e1.h6e2h3 3/3+.

No 9719 M.Vukcevic 1.h7/i Kg2/ii 2.Kg7 h2 3.h8Q h1Q 4.Qa8+ Kg1 5.Qa7+ Kh2 6.Qc7+ Kg1 7.Qc5+ wins.

i) 1.Kg7? Kg1. Or 1.Kg8? Kg2.

ii) Kg1 2.Kg8 h2 3.h8Q h1Q 4.Qd4+ wins.

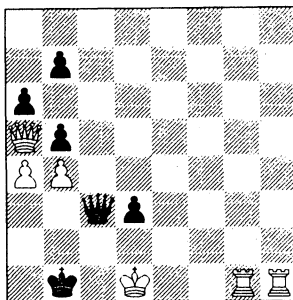
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PROBLEM (Yugoslavia) 1966-67

judge: G.Nadareishvili

37 studies were published. The provisional award appeared in PROBLEM "133-135" ii70, dated 27ii69

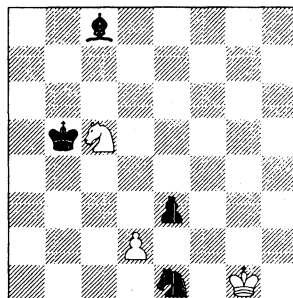
No 9720 F.Bondarenko (Dnepropetrovsk) and
A.Kakovin (Kadievka)
1st Prize PROBLEM 1966-67



d1b1 4200.24 a5c3g1h1.a4b4a6b5b7d3 6/6+.

No 9720 F.Bondarenko and A.Kakovin 1.Qc7
Qxc7 2.Kd2+ Kb2 3.Rb1+ Ka3 4.Ra1+ Kxb4
5.hRb1+ Ka5 6.axb5+ Kb6 7.bxa5+ Ka7 8.ab+
Kb8 9.Ra8 mate.

No 9721 J.Koppelomäki (Teuva, Finland)
2nd Prize PROBLEM 1966-67

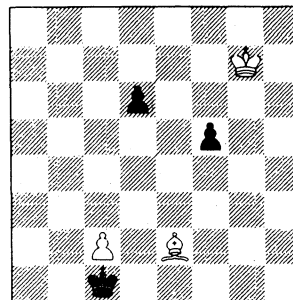


g1b5 0034.11 c8c5e1.d2e3 3/4=.

No 9721 J.Koppelomäki 1.Se4 Sf3+ 2.Kf1 Bb7
3.Sc3+/i Kb4 4.Ke2 exd2 5.Sb1 Ba6+ 6.Kd1 Bd3
7.Sxd2 Sh2 8.Ke1/ii Kc3 9.Kd1 Kb2 10.Sf3 Sxf3
stalemate.

i) 3.Sd6+? Kc6 4.Sxb7 exd2 wins.
ii) In fact 8.Kc1 draws too.

No 9722 E.Dobrescu (Bucharest)
3rd Prize PROBLEM 1966-67



g7c1 0010.12 e2.c2d6f5 3/3+.

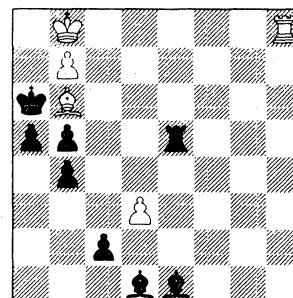
No 9722 E.Dobrescu 1.Bd3 f4 2.Kf6/i f3/ii 3.c4
(Kf5? d5;) Kd2 4.Bf1 Ke3 5.Ke7/iii Kf2 6.Bh3
Kg3 7.Bf5 Kf4 8.Ke6 wins.

i) 2.Kg6? d5 3.Kf5 f3 4.Ke5 f3 5.c3 Kb2 6.Kd4
Kb3 7.Be2 Kc2 8.Bf1 Kb3 9.Kd3 Kb2 draw.

ii) Kd2 3.Kf5 f3 4.Ke4 f2 5.c4 wins.

iii) 5.Ke6? Kf2 6.Bh3 Kg3 7.Bf5 Kf4 8.Kf6 Ke3
9.Bh3 Kd4 10.Bf1 d5 draw.

No 9723 L.Ugren (Ljubljana)
4th Prize PROBLEM 1966-67



b8a6 0470.24 h8e5b6d1e1.b7d3a5b4b5c2 5/8+.

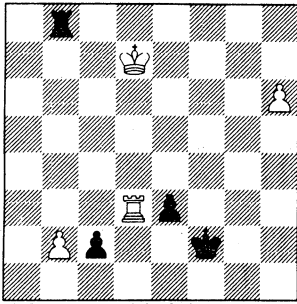
No 9723 L.Ugren 1.Rh6 Rh5 2.Rg6 Rg5 3.Rf6
Rf5 4.Re6 Re5/i 5.Kc7/ii c1Q+ 6.Bc5+ Rxe6
7.b8S mate.

i) Rf6 5.Rxf6 Bh4 6.Rg6 Bh5 7.Bc7+ Bxg6 8.Ka8
wins.

ii) 5.Rd6? Rd5 6.Rc6? Rd6 7.Ka8 Rxc6 8.b8Q
Rc8 and Black wins - but 6.Kc7, wins after all!

This is in the published solution. The study was
honoured...

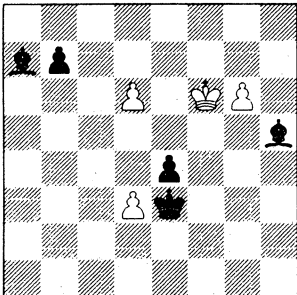
No 9724 J.E.Peckover (New York)
1st Hon.Men. PROBLEM 1966-67



d7f2 0400.22 d3b8 b2h6c2e3 4/4=.

No 9724 J.E.Peckover 1.Rc3 Rxb2 2.Rxc2+ Rxc2
3.h7 e2 4.h8Q Rd2+ (e1Q;Qh2+) 5.Kc7 e1Q
6.Qh4+ Kf1 7.Qh1+ Ke2 8.Qe4+ Kd1 9.Qb1+
wins.

No 9725 Evgeny Petrov (Uryupinsk)
2nd Hon.Men. PROBLEM 1966-67

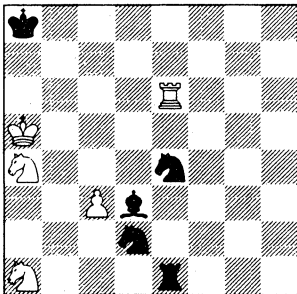


f6e3 0060.32 a7h5.d3d6g6b7e4 4/5=.

No 9725 E.Petrov 1.d7/i Bb6 2.g7 Bd8+ 3.Ke6
Bd1 4.d4 Kxd4 5.g8Q Bb3+ 6.Kd6 Bxg8
stalemate.

i) 1.g7? Bd4+ 2.Ke7 Bxg7 3.d7 Bh6 4.Kf6 Kf4
wins.

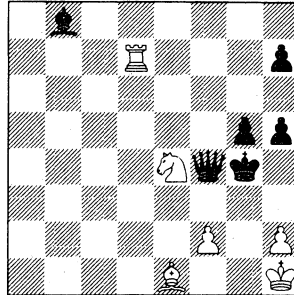
No 9726 V.Bron (Sverdlovsk)
3rd Hon.Men. PROBLEM 1966-67



a5a8 0438.10 e6e1d3a1a4d2e4.c3 5/5=.

No 9726 V.Bron 1.Sb3 Sxb3+ 2.Kb6 Bb5 3.Kxb5
Sxc3+ 4.Ka6 Rxe6+ 5.Sb6+ Kb8 stalemate.

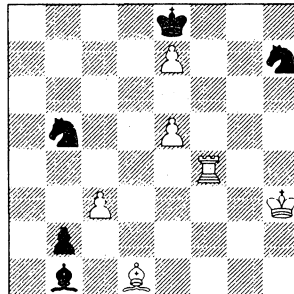
No 9727 Boris Baday (Baku)
4th Hon.Men. PROBLEM 1966-67



h1g4 3141.23 f4d7e1b8e4.f2h2g5h5h7 6/6=.

No 9727 B.Baday 1.h3+ Kxh3 2.Sxg5+ Qxg5
3.Rd3+ Kg4 4.f3+ Kf5 5.Rd5+ Be5 6.Rxe5+
Kxe5 7.f4+ Qxf4
(Kxf4;Bd2+) 8.Bg3 Qxg3 stalemate.

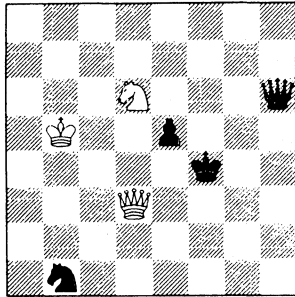
No 9728 F.Bondarenko and A.Kakovin
1st Commendation PROBLEM 1966-67



h3e8 0146.31 f4d1b1b5h7.c3e5e7b2 6/5=.

No 9728 F.Bondarenko and A.Kakovin 1.Rb4
Bf5+ 2.Kh4 b1Q 3.Rxb1 Bxb1 4.Ba4 Bd3 5.c4
Bxc4 6.Bc2 Bg8 7.Ba4 Bc4 8.Bc2 draw.

No 9729 Gerhard Jensch (Frankfurt-am-Main)
2nd Commendation PROBLEM 1966-67



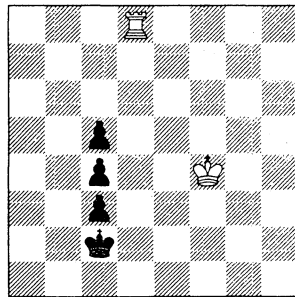
b5f4 4004.01 d3h6d6b1.e5 3/4+.

No 9729 G.Jensch 1.Qf1+/i Kg4 2.Qd1+ Kg3
3.Se4+ (Sf5+? Kf2;) Kg2 4.Qe2+ Kh3 5.Qf3+
Kh2 6.Qg3+ Kh1 7.Sf2 mate.

i) 1.Qe4+? has the idea Kg5? 2.Sf7+ Kf6 3.Qc6+,
but Kg3 2.Sf5+ Kf2 draws. And not 1.Qc4+?
with the idea Kf3? 2.Qf1+ Kg4 3.Qd1+, or Ke3?
2.Qc1+ Sd2 3.Sf5+, but 1...Kg5, and Black
escapes.

The black knight and eP never move in the main
line, but they dictate where wQ checks.

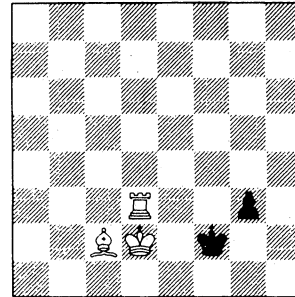
No 9730 O.Weinberger (New York)
3rd Commendation PROBLEM 1966-67



f4c2 0100.03 d8.c3c4c5 2/4+.

No 9730 O.Weinberger 1.Ke3 Kc1 2.Ke2 c2
3.Rb8 c3 4.Rb3 c4 5.Rxc3 Kb2 6.Kd2 wins.

No 9731 G.Afanasiev and E.Dvizov (Zhodino)
4th Commendation PROBLEM 1966-67



d2f2 0110.01 d3c2.g3 3/2+.

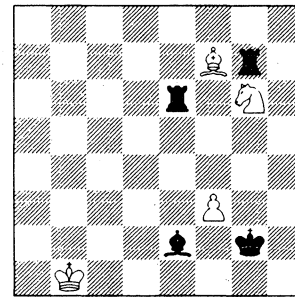
No 9731 G.Afanasiev and E.Dvizov 1.Bd1 g2
2.Rf3+ Kg1 3.Be2 Kh2 4.Bf1 g1Q 5.Rh3 mate.

Pravda (Bratislava) newspaper, 1990-91
(The vdHeijden-database gives "Nedelna Pravda"
for the name of the newspaper.)

judge: Ladislav Packa (Galanta)
17 studies published, only 5 in the award
(published 20xi92).

Overall level was not high, with a wide gap follo-
wing the top two placements.

No 9732 Michal Hlinka (Slovakia)
1st Prize (Nedelna) Pravda (Bratislava)

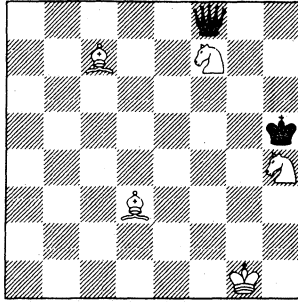


b1g2 0641.10 e6g7f7e2g6.f3 4/4+.

No 9732 M.Hlinka 1.Sf4+ Kg3/i 2.Sh5+ Kh4
3.Sxg7 Bd3+ (Re7;Sf5+) 4.Kb2 Re7 5.Bc4 Rb7+
6.Kc3 Bxc4 7.Sf5+, and 8.Sd6 drawn.

i) Kxf3 2.Sxe6 Rxf7 3.Sg5+ draws.
"No fewer than 5 wS forkings. Nice construction.
A sharp introduction leads to an interesting finale
outside the circle of prior events."

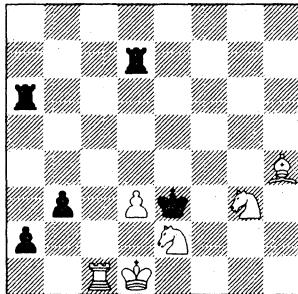
No 9733 Mario Matouš (Prague)
2nd Prize (Nedelna) Pravda (Bratislava)



g1h5 3022.00 f8c7d3f7h4 5/2=
No 9733 M. Matous 1.Be2+ (Kh2? Qxf7;) Kxh4
2.Kh2/i Qb8 3.Be5 (Bd6? Qc7;) Qc7 4.Sd6 Kg5
(Qd8;Bd3+) 5.Se4+ Kh4 6.Bg3+ wins.

i) 2.Kg2? Qg7+ 3.Kh2 Qg2+.
"Domination of mobile bQ by 3 W minor pieces.
Preliminary play is absent - a weakness here. Had
the mating net been led into the first prize would
have been taken. The content reduces to a
technical exercise - strong! B! defences and
precise W manoeuvres lead to material gain.
Without doubt the tourney's most original entry."

No 9734 M.Hlinka
Hon.Men. (Nedelna) Pravda (Bratislava)

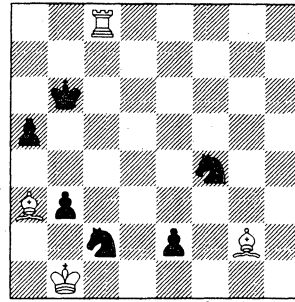


d1e3 0712.12 c1a6d7h4e2g3.d3a2b3 6/5=
No 9734 M.Hlinka 1.Sf1+ Kxd3 2.Sd2 a1Q
3.Rxa1/i Rxa1+ 4.Sc1+ Ke3 5.Bg5+ Kf2 6.Bf6
Rb1 7.Bd4+ Rxd4 stalemate.

i) 3.Sf4+? Ke3 4.Sg2+ Kd4 5.Bf6+ Rxf6 6.Rxa1
Kc3 7.Rc1+ Kb2 8.Rb1+ Ka2 9.Rxb3 Rf2 10.Rg3
dRxd2+ wins.

"An elegant stalemate with wSS both pinned. A
pity that wK and bPb3 do not move."

No 9735 M.Hlinka
1st Comm. (Nedelna) Pravda (Bratislava)



b1b6 0126.03 c8a3g2c2f4.a5b3e2 4/6=
No 9735 M.Hlinka 1.Bc5+/i Kb5/ii 2.Bc6+/iii
Kxc5 3.Bf3+ Kb4/iv 4.Rb8+/v Ka4 5.Bxe2 Sxe2
(Sa3+;Ka1) 6.Rxb3 Sa3+ 7.Ka1/vi Kxb3
stalemate.

i) 1.Rb8+? Kc7 2.Rb7+ Kc8 3.Re7 Sxa3+ 4.Kb2
Sc2 wins. Or 1.Rc6+? Kb5 2.Rc5+ Ka4 wins.

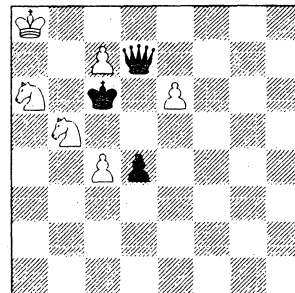
ii) Ka6 2.Re8 Sxg2 3.Rxe2 draw.
iii) 2.Re8? Kxc5 wins. Or 2.Bf2? Sxg2 3.Kb2
Ka4 4.Rc4+ Sb4 5.Rc3 Sf4 wins.

iv) Kd6 4.Bxe2 Sxe2 5.Kb2 eSd4 6.Ra8 drawn.
v) 4.Bxe2? Sa3+ 5.Ka1 Sxe2 6.Rb8+ Sb5 wins.

vi) 7.Kb2? Sc4+, and 8.Ka2 Sc1+, or 8.Kc2
Sd4+, winning.

"The liquidation of imminently prompting pawns
leads to two stalemates, one of which is
economical."

No 9736 Luboš Kekely (Zilina, Slovakia)
2nd Comm. (Nedelna) Pravda (Bratislava)



a8c6 3002.31 d7a6b5.c4c7e6d4 6/3=-. BTM
No 9736 L.Kekely 1...Qc8+ 2.Sb8+ Kb6 3.Sd6
Qxc7 4.Sd7+/i Kc6 5.e7 Qa5+/ii 6.Kb8 Qb4+

7.Kc8/iii Qxd6 8.Sb8+ Kb6/iv 9.Sd7+ draws.
i) 4.c5+? Kxc5 5.Sa6+ Kxd6 6.Sxc7 Kxa7 wins.

ii) Kxd7 6.e8Q+ Kxd6 7.Qg6+ draws.
iii) 7.Ka8? Qa3+ 8.Kb8 Qxd6+ wins.

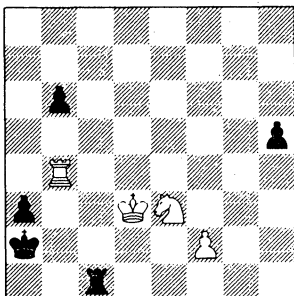
iv) Qxb8+ 9.Kxb8 Kd7 10.c5 draws.

Sakkélet, 1992

judge: A.Korányi

All 10 diagrams were in the 3-4 double number, but not all the solutions. The last 5 commented solutions were in issue 5-6/94 double number.

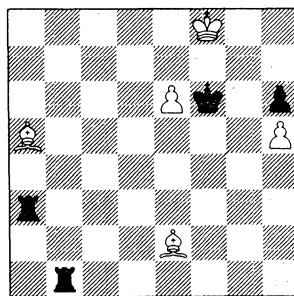
No 9737 P.Gyarmati (Hungary) (x-xii.92)
1st Prize Sakkélet 1992



d3a2 0401.13 b4c1e3.f2a3b6h5 3/5+.

No 9737 P.Gyarmati 1.Sd5 Rf1 2.Sc3+ Ka1 3.Re4 Kb2 (Rxf2;Re1+) 4.Re2+ Kb3 5.Re5 Kb2 6.Rb5+ Ka1 7.Kc4 a2 8.Kb3 Rb1+/i 9.Kc2 Rf1/ii 10.Rg5/iii Rxf2+/iv 11.Kb3 Rb2+ 12.Ka3 b5 13.Sxb5 Kb1 14.Rg1+ Kc2 15.Sd4+ wins.
i) h4 9.Re5 Rb1+ 10.Ka3 b5 11.Sxb5 h3 12.Sd4 wins.
ii) If Rxb5;, then 10.Sxb5, 11.Sd4 and 12.Sb3.
iii) 10.Rxb5? Rxf2+ 11.Kb3 Rb2+ 12.Ka3 b5 13.Sxb5 Rxb5 14.Rxb5 stalemate. Or if either 10.Rf5? h4 11.Se4 Rb1, or 10.Se4? Rb1 11.Rxb5 Rb2+ 12.Kc3 b5, the result is a draw.
iv) h4 11.Se4, or Rb1 11.Sb5, or b5 11.Sxb5 Rxf2+ 12.Kb3 Rb2+ (Rf1(Rf3+);Sc3), and now 13.Ka3(Kb1) transposes to main line, but there is also 13.Kc3 Rb1 14.Sd4 Rc1+ 15.Sc2+ Kb1 16.Rb5 mate.

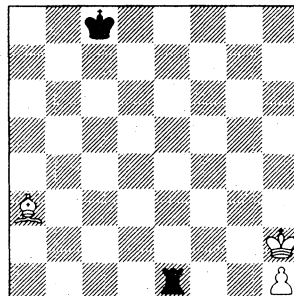
No 9738 V.Prigunov (Russia) (x-xii.92)
2nd Prize Sakkélet 1992



f8f6 0620.21 a3b1a5c2.e6h5h6 5/4=.

No 9738 V.Prigunov 1.e7 Rb8+ 2.Bd8 aRa8 3.e8S+ Kf5 4.Bd3+ Kg4 5.Be2+ Kh3 6.Bf1+ Kg4 7.Be2+ Kf5 8.Bd3+ Ke6 9.Sc7+ Ke5 10.Sxa8 Rxd8+ 11.Kg7 Rxd3 12.Kxh6 Kf5 13.Sc7 Rd6+ 14.Kg7 Rd7+ 15.Kh6 Rxc7 stalemate.

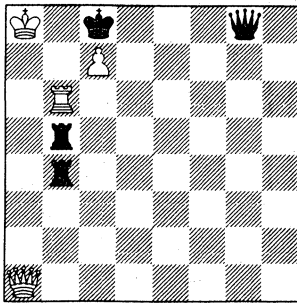
No 9739 Pal Benko (Hungary & USA) (vi-vii92)
3rd Prize Sakkélet 1992



h2c8 0310.10 e1a3h1.h3 3/3=.

No 9739 P.Benko 1.Bc5 (Kg2? Sg3;) Rc1 2.Bd4 Rd1 3.Bc5/i Kd7 4.Kg2 Ke6 5.Bb6/ii Kf5/iii 6.Bc7/iv Ke4 7.Bh2 Kd3 8.h4 Ke4/v 9.h5 Kf5 10.h6 Kg6 11.Bf4 Re1 12.Bh2 Kxh6 (Rb1;Bf4) 13.Bg1 Sg3 14.Bf2 draw.
i) 3.Bg1? Sg3. 3.Be3? Rd3. 3.Bb6? Kb7 4.Bc5 Kc6 5.Ba7 Ra1 6.Bd4 Rb1 7.Kg2 Kd5 8.Ba7 Ke4 9.h4 Kf5 10.h5 Kg4 11.h6 Rb7 12.Bd4 Sg3 13.Bg7 Re7 14.h7 Re2+ 15.Kg1 Kf3 and mate follows.
ii) 5.Ba7? Rb1 6.h4 Kf5. 5.h4? Kf7 6.h5 Rd5 wins.
iii) Rc1 6.Be3 for 7.Bf4. Or Kd6 6.Bg1 Sg3 7.Bh2.
iv) 6.Ba7?, and now not Ke4? 7.Bc5 Kd3 8.h4 Ke4/vi 9.Bb6 Kf5 10.h5 Kg4 11.h6 Rd6 12.Be3 Sg3 13.h7 Rd8 14.Bd4 drawing, but Rb1 7.Bc5 Kf4 8.Bf8 (Bd4,Sg3;) Ke3 9.h4 Ke2 10.h5 Sf2 11.h6 Sd3 12.h7 Sf4+ wins.
v) Ke2 9.Bg1 Sg3 10.Kxg3 Rxc1+ 11.Kf4 Kd3 12.h5 Kd4 13.Kf5 Kd5 14.h6 Rh1 15.Kg6 Ke6 16.Kg7 Rg1+ 17.Kf8 Rh1 18.Kg7 Ke7 19.h7 Rg1+ 20.Kh8 draw.
vi) Ke2 9.Bg1 Sg3 10.Kxg3.

No 9740 David Gurgenzidze (Georgia) (x-xii.92)
4th Prize Sakkélet 1992

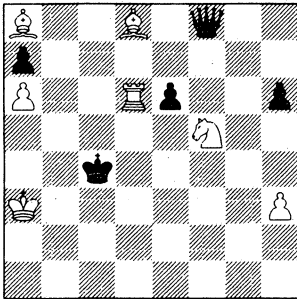


a8c8 4700.10 a1g8b6b4b5.c7 4/4=.

No 9740 D.Gurgenzidze 1.Qa6+ Kxc7+ 2.Ka7 Qa8+ 3.Kxa8 Rxb6 4.Qa5/i Kc6 5.Qa7 Rd4 6.Qb7+ Kb5 7.Qd7+ Rxd7 stalemate.

i) 4.Qa7+? Kc6 5.Qb7+ Kd6 6.Qa7 Ra3 wins.

No 9741 Oscar J.Carlsson (Argentina) (x-xii.92)
5th Prize Sakkélet 1992

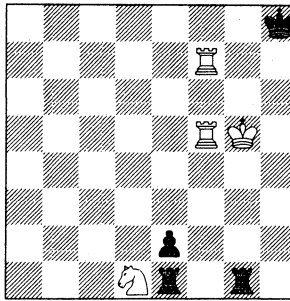


a3c4 3121.23 f8d6a8d8f5.a6h3a7e6h6 7/5+.

No 9741 O.J.Carlsson 1.Be4/i ef5 2.Bd3+ Kc5 3.Ba5 Qb8 4.Be1 f4 5.Bd2 h5 6.h4 wins, Qxd6 7.Bb4+.

i) 1.Se7? Qf1 drawn. 1.Se3+? Kb5 2.Bc6+ Kxa6 3.Bc7 Qe7 4.Bb8 Qf8 draws. 1.Be7? Qxa8 2.Sd4 Qh1 drawn.

No 9742 D.Gurgenzidze (x-xii.92)
1st Hon.Mention Sakkélet 1992



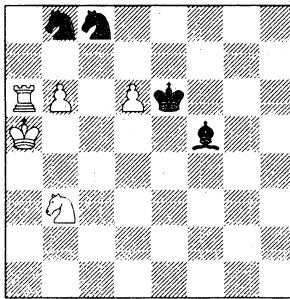
g5h8 0801.01 f5f7e1g1d1.e2 4/4=.

No 9742 D.Gurgenzidze 1.Kf6, with: ed1Q 2.Rf8+ Rg8 3.Rh5+ Qxh5 4.Rxg8+ Kxg8 stalemate, or

Rg6+ 2.Kxg6 Rg1+ 3.Kh6 ed1Q/i 4.Rh7+ Kg8 5.Rg7+ Rxg7 6.Rf8+ Kxf8 stalemate.

i) e1Q 4.Rf8+ Rg8 5.Rxg8+ Kxg8 6.Sf2 draw.

No 9743 G.Kasparyan (Erevan) (x-xii.92)
2nd Hon.Mention Sakkélet



a5e6 0137.20 a6f5b3b8c8.b6d6 5/4+.

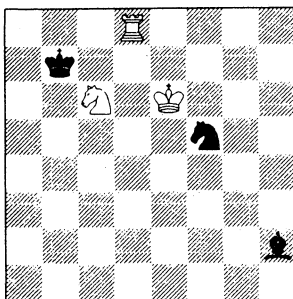
No 9743 G.Kasparyan

I: diagram, win; II: bKc6, draw

I: 1.Sd4+ Kxd6 2.Sxf5+ Kc6 3.Ra8 Kb7 4.Ra7+ Sxa7 5.Sd6+ Ka8 6.b7+ and mates.

II: 1.Sd4+ Kb7 2.Sxf5 Sc6+ 3.Kb5 Sd4+ 4.Sxd4 Sxd6+ 5.Ka5 Sc4+ draw.

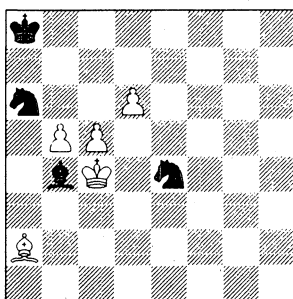
No 9744 A. and S.Manyakhin (Russia) (x-xii.92)
3rd Hon.Mention Sakkélet 1992



e6b7 0134.00 d8h2c6f5 3/3+.

No 9744 A. and S.Manyakhin 1.Sa5+, with:
Kc7 2.Rd2 Sg7+ 3.Kf7 Be5 4.Re2 Bd4 5.Sb3
Sf5 6.Kg6 Sh4+ 7.Kg5 Sf3+ 8.Kf4 wins, or
Kb6 2.Sc4+ Kb5 3.Sa3+ Kb4 4.Sc2+ Kb3
5.Sa1+ Kb2 6.Kxf5 wins, for if Kxa1 7.Rd1+ and
8.Rd2+.

No 9745 Michal Hlinka (Slovakia) (vi-vii.92)
1st Commendation Sakkélet 1992

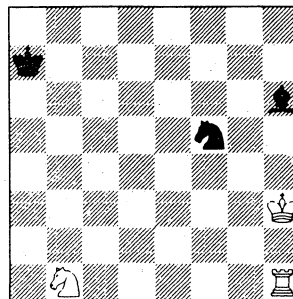


c4a8 0046.30 a2b4a6e4.b5c5d6 5/4+.

No 9745 M.Hlinka 1.d7 Ba5 2.b6 Sd6+ 3.Kd4
Sb7 4.Bd5 Bxb6 5.cb6 Sb8 6.d8B wins, not
6.d8S? Sd7 draw.

No 9746 A. and S.Manyakhin 1.Kg4 Se3+ 2.Kf3
Sf5 3.Rh5 Sd4+ 4.Ke4 Bg7 5.Rg5/i Se6 6.Rg6
Sc5+ 7.Kd5 Bf8 8.Rf6 Sd7 9.Rf7 wins.
i) 5.Rh7? Se6, and 6.Kd5 Sc7+ 7.Kc6 Se8, or
6.Kf5 Sd4+ 7.Kg6 Se6 drawing in either case.

No 9746 A. and S.Manyakhin (vi-vii.92)
2nd Commendation Sakkélet 1992



h3a7 0134.00 h1h6b1f5 3/3+.

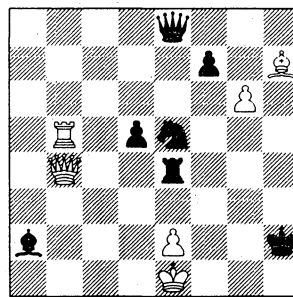
"1989-94"

This formal tourney usually known as
SOLIDARITY X was judged by Rusinek
The provisional award was published in brochure
Sredba na Solidarnosti

Text of award (by judge, organiser):

These well established multi-genre tourneys
organised by Stoliev from Skopje in ex-Yugoslav
Macedonia are always announced in the brochure
that contains the previous awards. So, "Solidarity
XI" has a closing date in 1995. However, as in all
such tourneys publication must await the award of
the slowest (or most careful!) judge - in this case
the judge for two-movers. This delay determined
the 'span' of 5 years (1989-94), but most judges'
awards are satisfactorily dated 1991. The system
seems to rule out provisional and definitive stages
in an award.

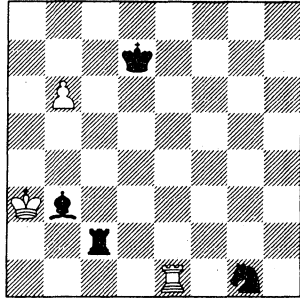
No 9747 Merab Gogberashvili (Georgia)
1st Prize SOLIDARITY X



e1h2 4443.22 b4e8b5e4h7a2e5.e2g6d5f7 6/7=.

No 9747 M.Gogberashvili 1.gxf7 Sd3+ 2.Kd1
Sf2+ 3.Ke1 Rxe2+ 4.Kf1 Qxf7+ 5.Qd6+ Kh3
6.Rxd5 Bc4 7.Bf5+ Sg4 8.Rd3+ Re3 9.Qh2+
Kxh2 stalemate.

No 9748 Franjo Vrabec ('Croatia', but Tidskrift för Schack - the composer is now living in Sweden - gives 'Bosnia-Hercegovina')
2nd Prize SOLIDARITY X



a3d7 0433.10 e1c2b3g1.b6 3/4=.

BTM
No 9748 F.Vrabec 1...Sf3 2.b7 Bf7/i 3.Rd1+/ii Kc7/iii 4.Rd7+ Kxd7 5.b8Q Ra2+ 6.Kb4 Rb2+ 7.Kc5 Rxb8 stalemate.

Notes supplied by David Blundell.

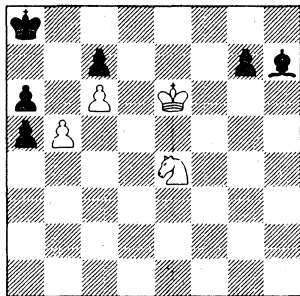
i) Be6 3.Rxe6 draw. Or Bc4 3.Rb1 Ra2+ 4.Kb4 draw. Or Bd5 3.Rd1 Ra2+ 4.Kb4 Ke6 5.Rxd5 Kxd5 6.Kc3 draw.

ii) 3.Re3? (for Rb3) Ra2+ 4.Kb4 Sg5 wins.

iii) 3...Kc6, is met, not by the thematic 4.Rd6+? Kc5, nor by the plausible 4.b8S+? Kb5 5.Rb1+ Ka5 6.Ra1 Sd4, but by the improbable 4.Rc1!, with a draw.

No 9749 Juri Randviir (Estonia)

3rd Prize SOLIDARITY X



e6a8 0031.24 h7e4.b5c6a5a6c7g7 4/6+.

No 9749 J.Randviir 1.b6 Kb8/i 2.Kd7 Bf5+ 3.Kd8 cxb6 4.Sd6 Be6 5.Sc4/ii a4/iii 6.Se5/iv Ka7/v 7.c7 (Sd7?? Bd5; wins) a3 8.Sd7 Bxd7 9.Kxd7 a2 10.c8Q a1Q 11.Qc7+, Ka8 12.Kc8 wins.

Notes by David Blundell.

i) cxb6 2.Sd6 Kb8 3.Kd7 wins.

ii) Also 5.Sf7 (for Se5), but not 5.c7+? Ka7 6.Sc4 Kb7 7.Se5 Bc8 8.Sd7 a4 9.Sxb6 Kxb6 10.Kxc8 a3 11.Kd7 a2 12.c8Q a1Q draw.

iii) Ka7 6.Se5 Bd5 7.c7 Bb7 8.Sc6+ Ka8 9.Kd7

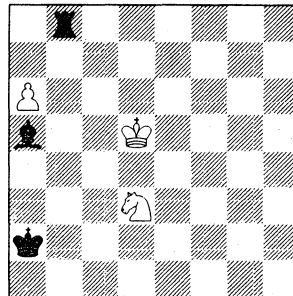
a4 10.Sd8 a3 11.Sxb7, and 12.c8Q+ wins.

iv) 6.Sxb6? a3 7.Sd7+ Ka7 8.c7 Bxd7 9.Kxd7 a2 10.c8Q a1Q 11.Qc7+ Ka8 12.Kc8, as main line, but without bPb6, B1 has the defence 12...Qb2 (Qb1).

v) a3 7.Sd7 Ka7 8.c7, though here W's moves 7 and 8 can be inverted. Or Bc8 7.Sd7+ Ka7 8.Kxc8 a3 9.c7 a2 10.Kd8 a1Q 11.c8Q, and B1 cannot defend against mate.

No 9750 A.Lewandowski (Poland)

1st Hon.Mention SOLIDARITY X

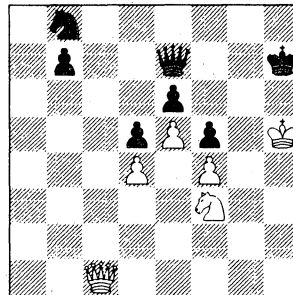


d5a2 0331.10 b8a5d3.a6 3/3=.

No 9750 A.Lewandowski 1.Sb4+ Kb3 2.Sc6 Rb5+ 3.Kd6 Rb6 4.a7 Ra6 5.Kd7 Bb6 6.Kc8 Ba7 7.Kb7 Rb6+ 8.Kc7 Ra6 9.Kb7 draw.

No 9751 V.Kichigin (Perm, Russia)

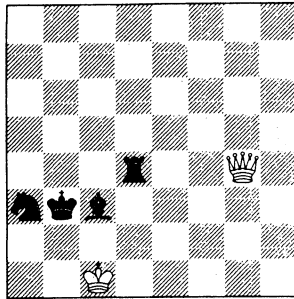
2nd Hon.Mention SOLIDARITY X



h5h7 4004.34 c1e7f3b8.d4e5f4b7d5e6f5 6/7+.

No 9751 V.Kichigin 1.Sg5+ Kg7 2.Qc7 Sd7 3.Qd8 Qxd8 4.Sxe6+ Kg8 5.Sxd8 b5 6.Sc6 wins.

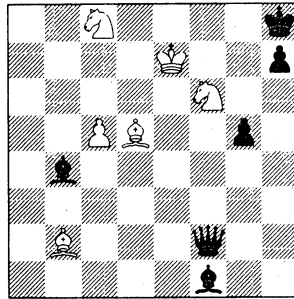
No 9752 O.Carlsso and L.Parenti (Argentina)
Commendation SOLIDARITY X



c1b3 1333.00 g4d4c3a3 2/4=.

No 9752 O.Carlsso and L.Parenti 1.Qg8+ Sc4
2.Qb8+ Bb4 3.Qg3+ Ka2 4.Qg8 Ba3+ 5.Kc2 Bb2
6.Qd5 Ba1 7.Qxd4 Bxd4 8.Kd3 draw.

No 9753 A.Grin and N.Kralin (Moscow)
Commendation SOLIDARITY X

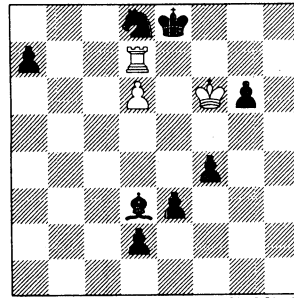


e7h8 3082.12 f2b2d5b4f1c8f6.c5g5h7 6/6=.

No 9753 A.Grin and N.Kralin 1.Be5 Qxc5+
2.Ke6 Bh3+ 3.Sg4+ Kg8 4.Kf5+ Qxd5 5.Se7+
Bxe7 stalemate.

No 9754 B.Milosheski and Z.Mikhailowski
(Macedonia)

Commendation SOLIDARITY X



f6e8 0133.15 d7d3d8.d6a7d2e3f4g6 3/8+.

No 9754 B.Milosheski and Z.Mikhailowski
1.Re7+ Kf8 2.d7 Kg8 3.Re8+ Kh7 4.Rxd8 d1Q
5.Rh8+ Kxh8 6.d8Q+ Kh7 7.Qc7+ Kh6 8.Qxf4+
Kh7 9.Qh2+ Kg8 10.Qb8+ Kh7 11.Qxa7+ Kh6
12.Qxe3+ Kh7 13.Qh3+ Kg8 14.Qc8+ Kh7
15.Qd7+ Kh6 16.Qh3+ Qh5 17.Qe3+ g5 18.Qxd3
Qe8 19.Qh3+ Qh5 20.Qf5 wins.

Suomen Shakki, 1991-92

judges: Pauli Perkonjoja and Jorma Paavilainen

31 studeis published, 11 in award

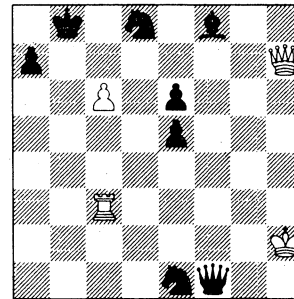
The provisional award appeared in

Suomen Shakki 7-8/1994.

"...The level ranged from modest creations to technically elaborate studies with good ideas. Of course it would have been nice if the number of really class compositions had been larger. As for ranking, our judgement was almost unanimous, only a couple of cases calling for longer discussion."

No 9755 Emilian Dobrescu (Romania)

1st Prize Suomen Shakki 1991-92



h2b8 4136.13 h7f1c3f8d8e1.c6a7e5e6 4/8=.

No 9755 E.Dobrescu 1.Rb3+/i Bb4 2.Rxb4+/ii
Ka8 3.Qe4 Sf3+ 4.Kg3 Sg5/iii 5.Kh2/iv Qf2+/v
6.Kh1 Qf1+ 7.Kh2 Qh3+ 8.Kg1 Sf3+ 9.Kf2 Sd2
10.Kg1/vi Qg3+ 11.Kh1 Qh3+ 12.Kg1 Qf1+
13.Kh2 Sf3+ 14.Kg3 Sg5 15.Kh2 and it's a draw!

i) 1.c7+? Kc8 2.cxd8Q+ Kxd8 3.Qc7+ Ke8

4.Qb8+ Kf7 5.Q-7+ Be7 wins.

ii) 2.c7+? Kc8 3.cxd8Q+ Kxd8 4.Qg8+ Kd7

5.Rxb4 Sf3+ (for Qg1+;).

iii) Qg1+ 5.Kxf3 Qh1+ 6.Ke3 Qxe4+ 7.Kxe4

Sxc6 8.Rb1 a6 9.Rb6 Sb8 10.Rxe6 drawn.

iv) 5.Qc2? Qh3+ 6.Kf2 Qh2+. Or 5.Qxe5? Qg1+,

and 6.Kf4 Qh2+, or 6.Kh4 Sf3+. Or 5.Qg6? Qg1+

6.Kh4 Sf3+ 7.Kh5 Qh2+, followed by Qg2+ and

Qh3.

v) Sxe4 6.Rb8+ Kxb8 7.c7+ Kb7 8.c8Q+ Kb6

9.Qc6+ Ka5 10.Qb6+ Ka4 11.Qb4+ Kxb4 stale-

mate.

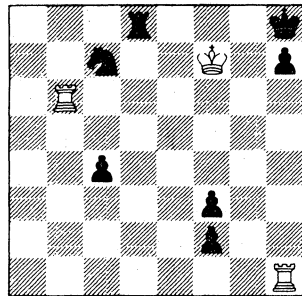
vi) 10.Qc2? Qh2+ 11.Ke Sf+ 12.Kd Qxc2+

13.Kxc2 Sxc6 wins. Or 10.Qg6? Qf1+ 11.Ke3 Sc4+ 12.Rxc4 Qxc4 wins. Or 10.Qxe5? Sxc6 11.Qc7 (Qd6,Qf3+;) Qf1+, and now 12.Kg3 Qf3+ 13.Kh4 (Kh2,Sf1+;) Qf6+ 14.Kg4 Qf5+ 15.Kh4 Sf3+ 16.Kg3 Qe5+ 17.Qxe5 fSxe5, or 12.Ke3 Qe1+ 13.Kf4 Qf2+ 14.Kg4 Qf5+ 15.Kh4 Sf3+ 16.Kg3 Qe5+ 17.Qxe5 fSxe5 wins.

"By far the best study of the tourney: combinative play ends in a positional draw caused by threat of stalemate. wK's cold-blooded retreat to g1 and h2 is the highlight. The stalemate occurs in Nadareishvili (Mkhedruli, 1975) in a less complicated form. Dobrescu's study treats the idea with greater profundity, the play is less forced, and the stalemate picture appears twice as bS proceeds (d2-f3-g5).

"In order to present the grand idea, the composer has been forced to make small concessions: moves 1 and 2 are a little brutal, while bSd8 is mainly a technical auxiliary. It is not easy to discover and formulate such a complex mechanism. The final version was the third submitted by the composer - we wonder how many he must have discarded himself! An artistically whole study, whose point stands out with clarity."

No 9756 Jüri Randviir (Estonia)
dedicated to Pauli Perkonoja
2nd Prize Suomen Shakki 1991-92



f7h8 0503.04 b6h1d8c7.c4f2f3h7 3/7+.

No 9756 J.Randviir 1.Rd1 Rg8 2.Rg6 Re8 3.Rh6 Re1 4.Rd4 Re7+ 5.Kxe7 f1Q 6.Kf7 Qe1 7.Rd8+ Se8/i 8.Rh1 f2 9.Rf1 h5 10.Rxe8+ Qxe8+ 11.Kxe8 Kg7 12.Ke7 Kg6 13.Ke6 Kg5 14.Ke5 Kg4 15.Ke4 h4 16.Ke3 Kg3 17.Rxf2 c3/ii 18.Rf3+ Kg2 19.Kf4 h3 20.Rg3+ wins.

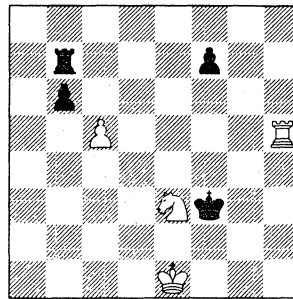
i) Qe8 8.Rxe8+ Sxe8 9.Re6 S-7 10.Rd6 Se8 11.Rd8 h5 12.Kg6 wins.

ii) h3 18.Rf8, and c3 19.Rg8+ Kh2 20.Kf4 c2 21.Rc8, or Kg2 19.Ke2 c3 20.Rg8+ Kh2 21.Kf1 c2 22.Rc8 c1Q 23.Rxc1 wins.

"With daring bR moves W robs B1 of bR and

promoted bQ. The general impression is slightly disturbed by the fact that in the middle of all this the nature of the combat changes: in the first part the play is combinative, in the second part analytical. Therefore it is difficult to determine the solution's leading thread. The precise moves 8.Rh1 and 9.Rf1, instead of the uninterrupted bombardment, are pleasant. The subtlety of the closing part is the sidelines of the 17...h3, byplay, where wK must watch his step when moving to the f-file."

No 9757 Jarl Ulrichsen (Norway)
1st Hon.Men. Suomen Shakki 1991-92



e1f3 0401.12 h5b7e3.c5b6f7 4/4+.

No 9757 J.Ulrichsen 1.c6/i Rc7/ii 2.Sc4 Ke4 3.Rh6 (Sd6+? Kf4;) Kd5 (b5;Sa5) 4.Sxb6+ Kc5 5.Sd7+/iii Kb5/iv 6.Sb8/v Rc8 7.Rh2 (Rh3? Ka4;) Kb6 (Re8+;K-1) 8.Rb2+ Ka7/vi 9.Rb7 Ka8 10.Rb6 Rxb8 (Ka7;Sd7) 11.Ra6 mate.

i) 1.Rh3+? Ke4 and 2.Sc4 Kd5, or 2.c6 Rc7.

ii) Re7 2.Kd2 Re6 3.c7 Rc6 4.Sd5 and 5.Rh8 wins.

iii) 5.Sa4+? Kb5 6.Sc3+ Kc5 7.Se4+ Kb6 (for Rxc6) winning.

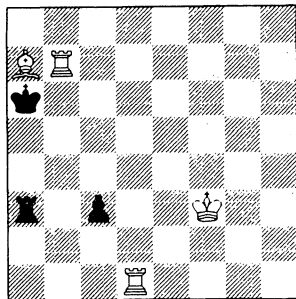
iv) Kd5 6.Sb8 Rc8 7.Sa6 Rxc6 8.Sb4+ wins.

v) 6.Se5? Re7 7.Rh5 f6 draws.

vi) Kc7 9.Rb7+ Kd8 10.Kd2 wins.

"A pleasant study with slender force, showing a long march by bK - the composer's favourite motif. In attempting to eliminate wPc5 bK eventually drifts north-west - to be mated. The mating position looks easy to realise, but it may be just the opposite, for the picture is not to be found in the Akobia/Nadareishvili anthology. It is annoying that bPf7 had to be added just to prevent the dual 7.Rh7. The initial position is game-like, and the course of the solution natural, wK's passivity remaining a small blemish."

No 9758 Yehuda Hoch (Israel)
2nd Hon.Men. Suomen Shakki 1991-92



f3a6 0510.01 b7d1a3a7.c3 4/3+.

No 9758 Y.Hoch 1.dRd7 c2+ 2.Be3 Rxe3+ (c1Q;Rb6+) 3.Kf2 Rc3/i 4.Ra7+ Kb5 5.dRb7+ Kc5/ii 6.Rc7+/iii Kd4/iv 7.Ra4+ Kd3 8.Rd7 mate.

i) Rd3 4.Ra7+ Kb6 5.dRb7+ Kc- 6.Rc7+ Kb6 7.aRb7+ Ka6 8.Rb4 and 9.bRc4 wins. If Rh3 4.bRc7 Rh1 5.Rd6+ Kb5 6.dRc6. While if Re1 (c1Q) 4.Ra7+ Kb6 5.dRb7+ Kc- 6.Rc7+ and 7.Kxe1(Rxc1).

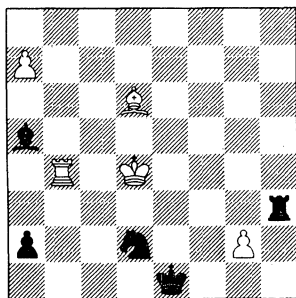
ii) Kc4 6.Ra1 c1Q 7.Rxc1+ Rxc1 8.Rc7+ wins.

iii) 6.Ra1? Kc6 7.Rb8 Kc7 draws.

iv) Kb4 7.aRb7+ and 8.Rxc3 wins.

"A clever study ending in a mid-board mate. The material combination RR vs. R+Pp is frequent nowadays. The composer has discovered an interesting introduction with only one capture and even that executed by Bl. All men are active and move in the course of play."

No 9759 Jan Rusinek (Poland)
3rd Hon.Men. Suomen Shakki 1991-92



d4e1 0443.21 b4h3d6a5d2.a7g2a2 5/5=.

No 9759 J.Rusinek 1.Ra4 Rh4+ 2.g4 Rxc4+ 3.Kd3 Rxa4 4.a8Q Rd4+ (a1Q? Bg3+) 5.Kc2/i Rc4+/ii 6.Kb2/iii a1Q+ 7.Kxa1 Ra4+ 8.Ba3 Bc3+/iv 9.Ka2 Rxa8 stalemate.

i) 5.Kxd4? a1Q+ 6.Kd5 Qa2+ 7.Kc6 Qa4+ 8.Kb7 Qd7+ 9.Ka6 Qxd6+ 10.Kxa5 Qa3+ wins.

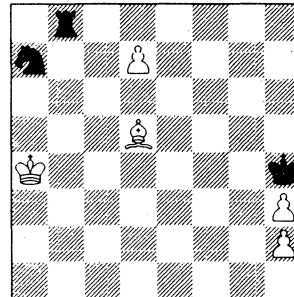
ii) a1Q 6.Qh1+ Sf1 7.Bg3+ Ke2 8.Qg2+ Ke3 9.Qf2+ Ke4 10.Qf4+ Kd5 11.Qd6+ Kc4 12.Qc6+ Kb4 13.Qb7+, with perpetual check.

iii) 6.Kd3? Rc3+ 7.Kd4 Sb3+ and a1Q.

iv) Rxa3+ 9.Kb2 Sc4+ 10.Kc2 draws.

"A terse study showing clearly the skill of a master. wK is driven with apparent ease to the surprising stalemate position exploited (also by Rusinek) in =3-5Pr Szachy 1979."

No 9760 Jüri Randviir
Commendation Suomen Shakki 1991-92



a4h4 0313.30 b8d5a7.d7h2h3 5/3=.

No 9760 J.Randviir 1.Bf3/i Rd8/ii 2.Bg4 Sc6/iii 3.Kb5 Se5 4.Kb6 Sf7/iv 5.Be6/v Sg5 6.Bf5/vi Rh8/vii 7.Kc7 Sf7 8.Bg6 Sd8 9.Be8 draw.

i) 1.Bb7? Kxh3, and 2.Ka5 Rxb7 3.d8Q Sc6, or 2.Be4 Sb5 3.Bf5+ (d8Q,Sc3+); Kh4 4.d8Q+ Rxd8 5.Kxb5 Rd5+, or 2.Bc8 Sxc8 3.d8Q Sb6+ wins. If 1.Be4? Rd8 2.Bf5 Kg5, and Bl gains a tempo attacking wB - David Blundell continues the line with 3.Bg4 Sc6 4.Kb5 Se5 5.Kb6 Kf6 6.Kc7 Ke7, and 7...Sxd7.

ii) Kg5 2.Ka5 Rd8 3.Kb6 Rxd7 4.Bb7 Sb5 5.Bc6 draws.

iii) Kg5 3.Ka5 Sc6+ 4.Kb6 Se5 5.Kc7 Sf7 6.Be6 draws. If Rh8 3.Bf3 Rd8 4.Bg4.

iv) Sxg4(Sxd7+) 5.Kc7. If Rh8 5.Be6 (for Kc7).

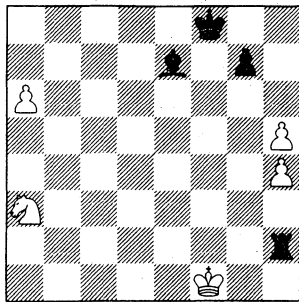
v) 5.Kc7? Rh8 6.Be6 Sd8 7.Bg4 Kg5 wins.

vi) DB comments: 6.Bg4? Rh8 7.Kc7 Sf7 and now wB cannot play to the h5-e8 diagonal.

vii) DB continues: So, what if 6...Rg8, to prevent 8.Bg6 - ? Well, 7.Kc7 Sf7 8.Be6, pinning bS against bR.

"A study showing B+P(promoting) vs. R+S. The precise wB moves are noteworthy."

No 9761 Vyacheslav Anufriev (Russia)
Commendation Suomen Shakki 1991-92



f1f8 0331.31 h2e7a3.a6h4h5g7 5/4+.

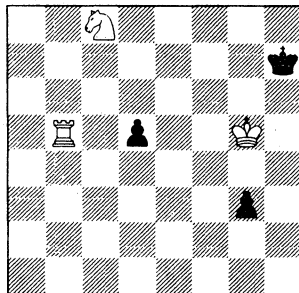
No 9761 V.Anufriev 1.a7 Rh1+ (Rf2+;Kg1) 2.Ke2/i Rh2+ 3.Kd1 Rh1+ 4.Kc2 Rh2+ 5.Kb1 Rh1+ 6.Ka2/ii Rh2+ 7.Ka1 Bf6+ 8.Kb1 Rh1+ 9.Kc2 Rh2+ 10.Kd1 Rh1+ 11.Ke2 Rh2+ 12.Kf1 Rh1+ 13.Kg2 Rg1+ 14.Kf3 Rf1+ 15.Kg4 Rg1+ 16.Kf5 Rf1+ 17.Kg6 Bd8 18.a8Q Rf6+ 19.Kg5 wins.

i) 2.Kg2? Rg1+ 3.Kf3 Rf1+ 4.Ke2 Rf2+ 5.Kd1 Rf1+ (6.7.8.) 9.Ka1 Bf6 (10.11.12.) 13.Ke2 Rf2+ 14.Ke3 Bd4+ 15.Kxd4 Rf4+ 16.Kc5 Ra4 17.Sb5 Ra6 draw.

ii) 6.Kb2? Bxa3+ 7.Ka2 Rh2+ and if 8.Kxa3 Rh3+ 9.Kb4 Rxh4+ 10.Kb5 Rxh5+ 11.Kb6 Rh6+ 12.Kb7 Kg8 13.a8Q+ Kh7 (for Rh6), or if 8.Kb3 Rh3+ 9.Kc2 Rh2+ 10.Kd1 Rh1+ 11.Ke2 Rh2+ 12.Kf3 (Kf1,Rh1+;) Rf2+ 13.Kg4 Be7 14.a8Q+ Kf7 15.Qd5+ Kf8 (for Rf6), drawing every time.

"wK tacks skilfully in the B1 check-fire, decoying bB onto f6., after which wK reaches the safety of g6 via its starting square. A 'systematic' study whose idea does not dazzle with originality, but the execution is good."

No 9762 † Leopold Mitrofanov (St Petersburg)
Commendation Suomen Shakki 1991-92



g5h7 0101.03 b5c8.d5g3 3/4+.

No 9762 L.Mitrofanov 1.Rb7+ Kh8/i 2.Sd6/ii a1Q/iii 3.Kg6 Qa8 4.Rh7+ Kg8 5.Rg7+ Kf8 6.Kh7 wins.

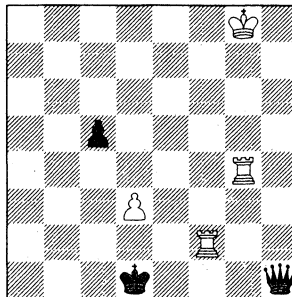
i) Kg8 2.Se7+ Kf7 3.Sg6+, and Kg8 4.Ra7 g2 5.Kf6, or Ke8 4.Re7+ Kd8 5.Re1 wins.

ii) 2.Kg6? g2, or 2.Kh6? a1Q win.

iii) g2 3.Kh6 g1Q 4.Rb8+ Qg8 5.Sf7 mate.

"A clever little miniature. W's pieces get the upper hand against bPP."

No 9763 Dmitri Pihurov (Russia)
Commendation Suomen Shakki 1991-92



g8d1 3200.11 h1f2g4.d3c5 4/3+.

No 9763 D.Pihurov 1.gRg2 Qe1/i 2.Kf7 Qh1/ii 3.Kg6 Qe1 4.Kf5 Qh1 5.Kg4 Qe1 6.Kf3 Qh1/iii 7.Kg3 Qe1 8.Kh2 Qe5+ 9.Kh1/iv Kel 10.Rb2/v Qh5+/vi 11.Kg1 Qd1 12.bRc2 Qa1 13.gRe2+ Kd1 14.cRd2+ Kc1 15.Re1+ Kxd2 16.Rxa1 wins.

i) Ke1 2.Ra2 Kf1 3.gRf2+ K- 4.Ra1+ wins.

ii) Kc1 3.Ra2 Qf1+ 4.Kg7 Kbl 5.gRb2+ Kcl 6.Ra1+ wins.

iii) c4 7.Ra2 Qf1+ 8.Kg4 Qxg2+ 9.Rxg2 cxd3 10.Kf3 wins.

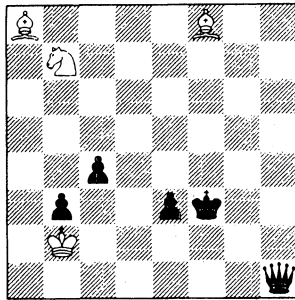
iv) 9.Kg1? Qe3 10.Kh1 Qh3+ 11.Rh2 Qxd3 draw.

v) 10.Ra2(Rc2)? Qh5+ 11.Kg1 Qe5(Qh6) draws.

vi) Qh8+ 11.Rh2 Qa8+ 12.Kg1 Qg8+ 13.hRg2 wins.

"W troops chase bQ step by step to destruction. At first wK moves systematically, finding protection under the shelter of RR, after which W's mating threats force bQ to an unfavourable position on the first rank. A game-like initial position and good tries: 9.Kg1? and 10.Ra2?"

No 9764 Pavel Arestov (Russia)
Commendation Suomen Shakki 1991-92



b2f3 3021.03 h1a8f8b7.b3c4e3 4/5+.

No 9764 P.Arestov 1.Sa5+/i Kf2/ii 2.Bxh1 c3+ (e2;Bb4) 3.Kxc3 e2 4.Bc5+ Kf1/iii 5.Sc4/iv e1Q+ 6.Sd2+ Ke2 7.Bf3 mate.

i) 1.Sc5+? Kg4 2.Bxh1 e2 3.Sd3 cxd3 4.Bb4 Kg3 5.Be1+ Kf4 6.Bd2+ Kg3 7.Be1+ Kf4 8.Kxb3 Ke3 9.Kc3 d2 10.Bxd2+ Kf2 draws. Or if 1.Sd6+? Kg4 2.Bxh1 e2 draws.

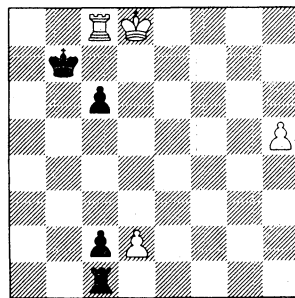
ii) Kg4 2.Bxh1 c3+ 3.Kxc3 e2 4.Kd2 b2 5.Be4.

iii) Kg3 5.Kd2 b2 6.Be4.

iv) 5.Sxb3? e1Q+ 6.Sd2+ Qxd2+ 7.Kxd2 stalemate.

"A good try 1.Sc5+? and a beautiful mate in the end. The brutal capture on h1 is disturbing."

No 9765 David Gurgenzidze (Georgia)
Commendation Suomen Shakki 1991-92



d8b7 0400.22 c8c1.d2h5c2c6 4/4=.

No 9765 D.Gurgenzidze 1.Rc7+/i Kb6 2.Kd7 c5 3.Rc6+ Kb5 4.Kd6 c4 5.Rc5+ Kb4 6.Kd5 Rh1/ii 7.Rxc4+ Kb3 8.Rc3+/iii Kb2 9.Ke6 Rxh5 10.Rxc2+/iv Kxc2 11.d4 Kd3 12.d5 Ke4 13.d6 Rh6+ 14.Ke7 Ke5 15.d7 Rh7+ 16.Ke8 Ke6 17.d8S+ drawn.

i) 1.Kd7? Rb1 2.Rc7+ Kb8 3.Rc8+ Ka7 4.Rc7+ Rb7 wins.

ii) Rd1 7.Rxc4+ Kb3 8.Rxc2 Kxc2 9.Ke6 draws,

iii) 8.Rxc2? Kxc2 9.d4 Kd3 wins. Or 8.Rc8?

Rxh5+ 9.Ke6 Rh4 10.Kd5 Rh3 11.Ke4 Rh1 12.d4 c1Q 13.Rxc1 Rxc1 14.d5 Kc4 15.d6 Rd1 16.Ke5 Kc5 wins.

iv) 10.Rc8? Rh4 11.Ke5 Rh3 12.Rxc2 Kxc2 13.d4 Kd3 14.d5 Kc4 15.d6 Kc5 16.d7 Rd3 17.Ke6 Kc6 wins.

"Two kinds of systematic movement by wK/bK, first down and then up, the play ending in a minor promotion. The course of the solution is clear without tortuous side-lines."

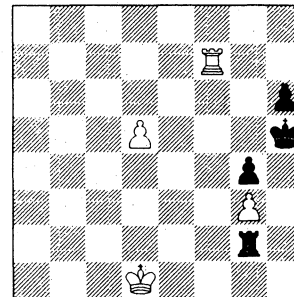
Tidskrift för Schack, 1993

judge: Jarl H.Ulrichsen (Norway)

20 studies published by 17 composers from 10 countries. The provisional award appeared in TFS 8/94 (x94). The text in Swedish, dated 31xii94!

No 9766 Franjo Vrabec (Bosnia-Herzegovina and Sweden)

1st Prize Tidskrift för Schack 1993



d1h5 0400.22 f7g2.d5g3g4h6 4/4+.

No 9766 F.Vrabec 1.d6 Rb2(Ra2) 2.d7 Rb8 3.Re7/i Rd8 4.Rg7 Rf8 5.Kc2/ii Rf2+/iii 6.Kd3/iv Rf3+/v 7.Ke4 Re3+ 8.Kf5 Re5+ 9.Kf6 Rd5/vi 10.Re7 Rxd7 11.Re5 mate.

i) 3.Rg7? Rb6, and now 4.d8Q Rd6+, or 4.Rg5+ hxg5 (Kxg5? d8Q+) 5.d8Q Rd6+ 6.Qxd6 stalemate, or 4.Rg6 Rb8 5.Rg7 Rb6 6.Rg6 Rb8 7.Rd6 Rd8 8.Ke2 Kg5 9.Ke3 h5 10.Ke4 h4 11.Rd5+ Kf6 12.gxh4 g3 draws.

ii) 5.Kd2? Rf6 6.Re7 Rd6+ drawn. 5.Ke2? Rf6 6.Rg5+ Kxg5 7.d8Q h5 - drawn (refer to Chéron or Averbakh). Bl's defensive plan relies partly on d-file checking, partly on bR controlling the third rank and capturing wPg3 only when wK is on d8 - it is this plan that is met by the main line moves 5 and 6.

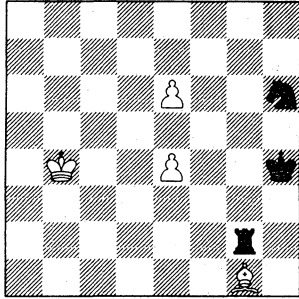
iii) Rf6 6.Re7 Rd6 7.Re5+ Kg6 8.Re6+ Rxe6 9.d8Q wins.

iv) 6.Kc3? Rf3+ 7.Kc4 Rc3+ 8.Kd5 Rd3+ 9.Kc6 Rc3+ 10.Kd6 Rd3+ 11.Kc7 Rc3+ 12.Kd8 Rxg3, when bR can be sacrificed for wP to draw.

v) Rd2+ 7.Kc4 Rc2+ 8.Kd5 Rd2+ 9.Kc6 Rc2+

10.Kd6 Rd2+ 11.Kc7 Rc2+ 12.Kd8 Rc8+ 13.Ke7.
vi) Re6+ 10.Kf7 Rf6+ (Re7+,Kf8) 11.Ke8 Rf8+ 12.Ke7 wins.

No 9767 Emilian Dobrescu (Romania)
2nd Prize Tidskrift för Schack 1993



b4h4 0313.20 g2g1h6.e4e6 4/3=.

No 9767 E.Dobrescu 1.e7 (Be? Sg8;) Rg8/i 2.Kc5/ii Re8 3.Kd6 Sg8 4.Bb6/iii Kh5 5.Bd8 Kg6 6.e5/iv Kg7 7.Kc6/v Kg6 8.Kd6 Kf7 9.Kd7 Sxe7 10.e6+ Kf8 11.Bb6/vi Rb8/vii 12.Bc5 Rb7+ 13.Kd8 Rb8+ 14.Kd7, positional draw.

i) Rb2+? followed by Rb8;, would lose time because would be helped in supporting his passed pawn.

ii) 2.Bb6? Re8 3.Bd8 Sf7 4.Kc5 Sxd8 5.Kd6 Sc6 6.Kxc6 Rxe7 7.Kd5 Kg5 wins.

iii) 4.Bd4? Kg5 5.Bb6 Kg6 6.Bd8 Kf7 7.e5 Sxe7 8.e6+ (Kd7,Sg6;) Kf8 9.Kd7 Sf5 10.Bf6 Ra8 wins.

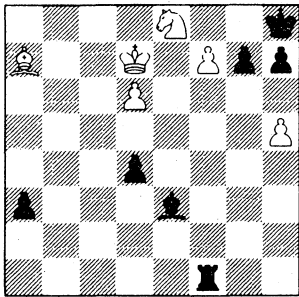
iv) 6.Ke6?Sf6 7.e5 Se4 8.Bc7 Sg5+ 9.Kd7 Kf7 10.Bd8 Se6 11.Kc8 Sc5 12.Kc7 Ke6 wins.

v) 7.Kd7? Kf7 8.Kd6 (e6+,Kg7;) Sxe7 9.e6+ Kf8 10.Kd7 Sf5 wins.

vi) 11.Bc7? Sf5, or 11.Ba5? Rb8, winning.

vii) If S- 12.Bc5+ Se7 13.Bd6, or if Rc8 12.Be3 and 13.Bh6+.

No 9768 Juri Randviir (Estonia)
3rd Prize Tidskrift för Schack 1993



d7h8 0341.34 f1a7e3e8.d6f7h5a3d4g7h7 6/7+.

No 9768 J.Randviir 1.Ke7/i Bg5+/ii 2.Sf6/iii Bxf6+ (Rxf6;f8Q+) 3.Ke8 Bg5 4.f8Q+ Rxf8+ 5.Kxf8, with:

d3 6.h6 Bxh6 7.Bd4 d2 8.d7 d1Q 9.d8S/iv and mates in 4, or

h6 6.Bxd4 Kh7 7.Bxg7 a2 8.Ba1 Bf6 9.d7 Bxa1 10.d8Q Bf6 11.Qxf6 a1Q 12.Qg6+ mates.

i) Not 1.Ke6? a2 2.h6 gxh6 3.Sf6 Kg7.

Nor 1.Sf6? Rxf6 2.Ke7 Bf4.

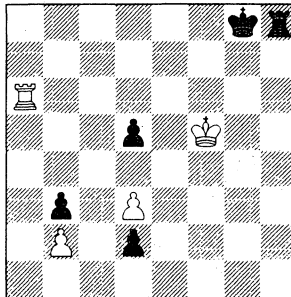
ii) a2 2.Sf6 and 3.d7 wins.

iii) 2.Ke6? Re1+ 3.Kf5 Rf1+ 4.Kxg5 Rxf7 5.Bxd4 Kg8, and 6.Sxg7 Rxxg7+ 7.Bxg7 Kxxg7 8.d7 h6+, or 6.h6 gxh6+ 7.Kxh6 Kf8 draws.

iv) 9.d8Q? Qb3 10.Ke7+ Qg8 11.Qf8 Bg5+, and 12...Bf6 wins.

No 9769 S.N.Tkachenko and N.Marsarliisky (Ukraine)

1st Hon.Men. Tidskrift för Schack 1993



f5g8 0400.23 a6h8.b2d3b3d2d5 4/5=.

No 9769 S.N.Tkachenko and N.Marsarliisky 1.Ra1 Rh3 2.d4/i Rh4 3.Rd1/ii Rxd4 4.Kf6 Rd3 5.Rg1+ Kf8 6.Rd1 Rd4/iii 7.Ke5 Rd3 8.Kf6 Ke8 9.Ke6 Rd4 10.Ke5 Rd3 11.Ke6 Kd8 12.Kd6 Kc8 13.Kc6 Kb8 14.Kb6 Rd4 15.Kc5 Rd3 16.Kb6 draws, based on reci-zug.

This is a version (probably correction) of a study published in "64" in xi90. It was not honoured in that year's informal tourney.

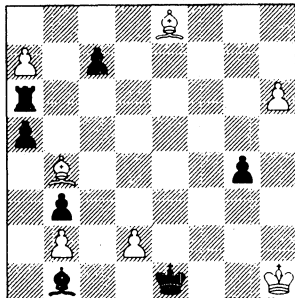
David Blundell helps elucidate: "The study demonstrates a positional draw based on a series of related zugzwangs. This positional draw is reached after 4.Kf6, this being the first of the zugzwangs. Other zugzwangs occur after W's 6.Rd1, (8.Kf6), 9.Ke6, (11.Ke6), 12.Kd6, 13.Kc6, 14.Kb6, and (16.Kb6)."

i) 2.Kg6? Rg3+ 3.Kf6 Rf3+ 4.Kg6 Kf8 5.Rd1 Ke7 6.Rxd2 Ke6 and B1 wins. Or 2.Rd1? Rxd3 3.Kg6 (Kf6,Kf8;) Rg3+ 4.Kf6 Rf3+ 5.Kg5 (Ke5,Rd3;) Rf2 6.Kg4 d4 7.Kg3 Re2 8.Kf3 d3 wins.

ii) 3.Ke5? Re4+ 4.Kxd5 Re1 wins.

iii) d4 7.Ke5 Rc3 8.Kxd4 Rc2 9.Kd3 drawing, a line due to Swedish solver Kjell Krantz.

No 9770 Oleg Pervakov (Moscow)
2nd Hon.Men. Tidskrift för Schack 1993



h1e1 0350.44 a6b4e8b1.a7b2d2h6a5b3c7g4 7/7+.

No 9770 O.Pervakov 1.d3+/i Kf1 2.Kh2 Rxh6+/ii 3.Kg3 Ra6 4.Bb5/iii Rxa7 5.d4+ Kg1 6.Bc5 Ra8/iv 7.d5+ Kh1 8.Bc6/v Ra6 9.d6+ (Bb7? Rd6;) Rxc6 10.d7 Rxc5 11.d8Q wins.

i) 1.Bc5? Rxh6+ and 2...Be4.

ii) Bxd3 5.h7 Bxh7 6.Bb5+.

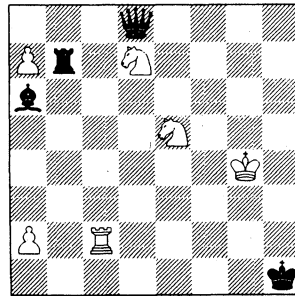
iii) 4.d4? Bd3 5.Bc5 a4 6.Bc6 a3. Or 4.Bc5? Bxd3 5.Bc6 Ke1 6.a8Q Rxa8 7.Bxa8 Kd2 8.Bc6 Kc1 9.Bd4(Ba3) Be2 draws.

iv) a4 7.Bxa7 a3 8.d5+ Kh1 9.d6 Be4 10.d7 wins.

v) 8.d6? Be4 9.d7 (dxc7,Bb7;) c6 drawn.

As originally published there was a Q-exchange introduction, thankfully expunged.

No 9771 Andrzej Lewandowski (Poland)
3rd Hon.Men. Tidskrift för Schack 1993



g4h1 3432.20 d8c2b7a6d7e5.a2a7 6/4=.

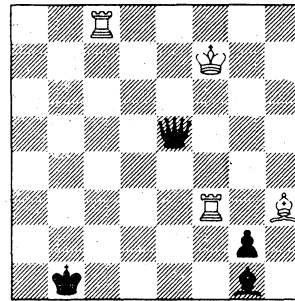
No 9771 A.Lewandowski 1.Kg3 Qg5+/i 2.Sg4 Rxa7 3.Se5 Bb7/ii 4.Sd3 Ra3/iii 5.Rh2+ Kg1 6.Rg2+ Kf1 7.Rf2+ Kg1 8.Rg2+ Bxg2 stalemate.

i) Qg8+ 2.Sg4, and Rb1 3.Rh2+ Kg1 4.Rg2+ Kf1 5.a8Q Qxa8 6.Se3+ Ke1 7.Sc2+ Kd1 8.Se3+, or Rb3+ 3.axb3 Qxb3+ 4.Kh4 Qg8 5.Rf2 Bb7 6.d5e5, or Bf1 3.Se5 Rh7 4.a8Q+ Qxa8 6.Sf2+ drawn.

ii) Be2 4.Rxe2 Ra3+ 5.Sf3 draw.

iii) Bg2 5.Rxg2 Ra3 6.Rh2+ Kg1 7.Rg2+ Kf1 8.Rf2+ draw.

No 9772 David Gurgenzidze (Georgia)
4th Hon.Men. Tidskrift för Schack 1993

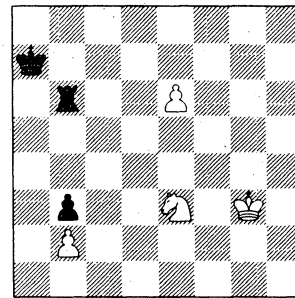


f7b1 3240.01 e5c8f3h3gl.g2 4/4+.

No 9772 D.Gurgenzidze 1.Bf5+ Ka1 2.Rc1+ Kb2 3.Rc2+ Ka1 4.Ra3+ Kbl 5.Rc5+ Qxf5+ 6.Rxf5 Bf2/i 7.Ra2 (aRf3? Bh4;) g1Q 8.aRxf2 Qg4 9.R2f4 Q- 10.Rf1+ wins.

i) Bh2 7.Rb5+ Kc2 8.Ra2+ wins.

No 9773 Yuri Roslov (St Petersburg)
1st Commendation TfS 1993



g3a7 0301.21 b6e3.b2e6b3 4/3+.

No 9773 Y.Roslov 1.e7 Rg6+/i 2.Kf3/ii Re6/iii 3.Sf5 (Sd5? Kb7;) Ka8/iv 4.Kf4/v Kb8 5.Sd4 Re1 6.Sc6+ Kc7 7.Se5 wins.

i) Rb8 2.Sc4 Re8 3.Sd6 Rxe7 4.Sc8+.

ii) After 2.Kf4? Re6 3.Sf5 Ka8z, when 4.Kg4 (Kg5) Kb8 5.Sd4 Re1, or 4.Kf3 Re5z 5.Kg4 Re1(Re2) and it's a draw.

iii) David Blundell: "But 2...Rf6+ draws: 3.Ke4 Re6+, or 3.Ke2 Re6, pinning wS. Or 3.Sf5? Rxf5+ 4.Ke4 Rf1 and Bl wins. If 3.Kg4 Re6 4.Sf5 Kb8 5.Sd4 Re1 6.Kg5 Kc7 7.Kf6 Kd7 8.Sf5 Re2(Re4/Re6) drawn.

iv) 4.Sd6 was threatened. Kb8 4.Sd4 Re1 5.Se2 wins.

v) This is the central zugzwang, BTM. See (ii). David Blundell proposes the following correction: h2b5 0103.12 d7c4.g6d2g7 3/4=.

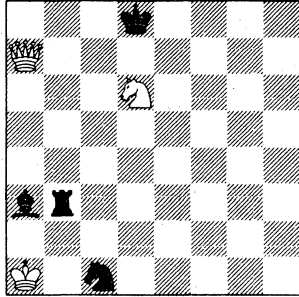
1.Kh1/i Kc6/ii 2.Rd4z (Rd3? Kc5z;) Kc5 3.Rd3z Kb4 4.Kg1 Se5 5.Rd8/iii draw.

i) Bl threatened to play Sd3. 1.Kh3 Kb4 2.Rd3 Kc5, when W is without a move. Or 1.Kg3? Sd3 2.Rxd2 Sf1+. Or 1.Kg2? Sd3+. Or 1.Kg1? Kc6 2.Rd4 Kc5 3.Rd3 Se5 4.Rd8 Sf3+ 5.Kf2 Sd4 6.Rxd4 Kxd4 7.Ke2 Ke4(Ke5) winning.

ii) Kb4 2.Kg1 Kc3 3.Kf2 Sb2 4.Ke2 d1Q+ 5.Rxd1 Sxd1 6.Kxd1 draws.

iii) 5.Rd6? Kc5 6.Rd8 Sf3+, and Sd4.

No 9774 Genrih Kasparian (Armenia)
2nd Commendation TFS 1993



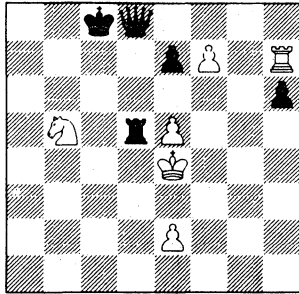
a1d8 1334.00 a7b3a3d6c1 3/4+.

No 9774 G.Kasparian The threats of bBb2+ and bBd4+ must be parried somehow. 1.Sb7+ Kc8/i 2.Sc5 Rb2/ii 3.Qd7+ Kb8 4.Qd8+ Ka7 5.Qc7+ Ka8 6.Qc8+ Ka7 7.Qa6+ Kb8 8.Qa5 Kc8 9.Qa7 wins.

i) Ke8 2.Sc5 Bb2+ 3.Kb1 Bd4+ 4.Kxc1 Rc3+ 5.Kd2 Rxc5 6.Qa4+.

ii) Bb2+ 3.Kb1 Bd4+ 4.Kxc1 Rc3+ 5.Kd2 Rxc5 6.Kd3 Bg1 (Bf2;Qf7) 7.Qa8+ Kd7 8.Qg2 Rcl 9.Kd2 Rb1 10.Qg7+ Kc8 11.Qg8+ and 12.Qh7+ wins.

No 9775 D.Gurgenidze
3rd Commendation TFS 1993



e4c8 3401.32 d8h7d5b5.e2e5f7e7h6 6/5=.

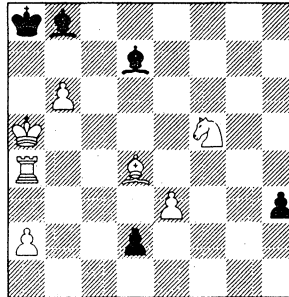
No 9775 D.Gurgenidze 1.Rg7 (for Rg8) Rxe5+ 2.Kxe5 Qh8 3.Sd6+ exd6+ 4.Kf6 Kd8 5.e4/i h5 6.e5 dxe5/ii 7.Kg6 Ke7 8.f8Q+ Kxf8 9.Rb7/iii Qg8+ 10.Kf6 Qh8+ 11.Kg6, positional draw.

i) 5.Kg6? Ke7 6.e4 Qf8 wins.

ii) Qh6+ 7.Rg6 Qf4+ 8.Kg7 Qxe5+ 9.Kg8 Qd5 10.Kg7 draw.

iii) 9.Ra7? Qg8+ 10.Kf6 Qd5. Or 9.Rc7? Qg8+ 10.Kf6 Qg4. Winning.

No 9776 E.Konstantinov (Russia)
4th Commendation TFS 1993



a5a8 0171.32 a4d4b8d7f5.a2b6e3d2h3 7/5+.

No 9776 E.Konstantinov 1.Ka6 Bb5+ 2.Kxb5+ Kb7 3.Ra7+/i Bxa7/ii 4.Sd6+ Ka8/iii 5.b7+ Kb8 6.Be5 d1Q 7.Kc6, with 3 cross-checking S-forks: Qa4+ 8.Sb5+, or Qc2+ 8.Sc4+, and Qf3+ 8.Se4+, winning every time.

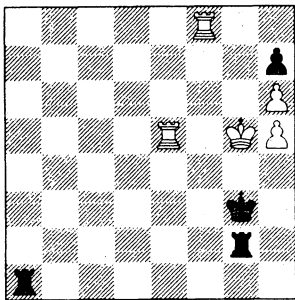
i) 3.Sd6+? Bxd6 4.Ra7+ Kb8 5.Kc6 d1Q drawn.

ii) Kc8 4.Re7 d1Q 5.b7+ wins.

iii) Kb8 5.bxa7+ Ka8 6.Se8 d1Q 7.Sc7+ Kb7 8.a8Q+ Kxc7 9.Bb6+ Kd7 10.Qd8+ wins.

B.Gurgenidze-60 Jubilee Tourney
judge: Bukhuti Gurgenidze, Georgian otb IGM
The provisional award of this formal tourney was published in Merani, 1994.
The celebrant is the Georgian otb IGM. Only 6 advised by Akobia e-mail. Where are the non-prizes honoured studies?

No 9777 David Gurgenzidze
1st Prize B.Gurgenzidze-60JT



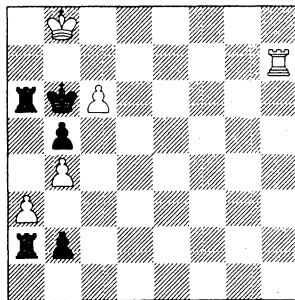
g5g3 0800.21 e5f8a1g2.h5h6h7 5/4=.

BTM

No 9777 D.Gurgenzidze 1...Kh3+ 2.Kf6 Rf2+ 3.Rf5 Rxf5+ 4.Kxf5 Rf1+ 5.Kg5 Rxf8 drawn.

Or 1...Kh2+ 2.Kf6 Rf2+ 3.Kg7 Rg1+ 4.Rg5 Rxf8+ 5.Kxh7 Ra2 6.Ra8 Rb2 7.Rb8 Rc2 8.Rc8 Rd2 9.Rd8 Re2 10.Re8 Rf2 11.Rf8 drawn, fRg2 12.Rg8 Kh3 13.Rg6 Kh4 14.Kg7 Kxh5 15.h7 Rxf8+ 16.Kh8 drawn.

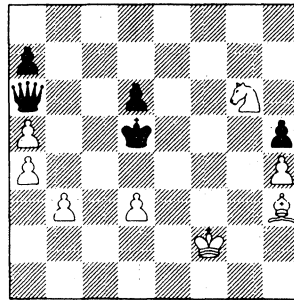
No 9778 Velimir Kalandadze
=2nd/3rd Prize B.Gurgenzidze-60JT



b8b6 0700.32 h7a2a6.a3b4c6b2b5 5/5+.

No 9778 V.Kalandadze 1.c7 Ra8+ 2.Kxa8 Rxa3+ 3.Kb8 Ra8+ 4.Kxa8 b1Q 5.c8Q Qa2+ 6.Qa6+ Qxa6+ 7.Kb8 Kc6 8.Rh6+ Kd5 9.Rxa6 Kc4 10.Kb7 Kxb4 11.Rb6 wins.

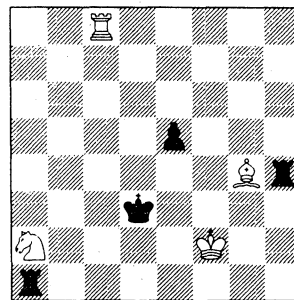
No 9779 David Gurgenzidze
=2nd/3rd Prize B.Gurgenzidze-60JT



f2d5 3011.53 a6h3g6.a4a5b3d3h4a7d6h5 8/5=.

No 9779 D.Gurgenzidze 1.Bc8 Qxa5 2.Se7+ Kc5 3.d4+ Kb6 4.Ke2 Kc7 5.Kd1 d5 6.Ke2 Kd6 7.Sf5+ Kc6 8.Se7+ Kc7 9.Kd1 Kd6 10.Sf5+ draw.

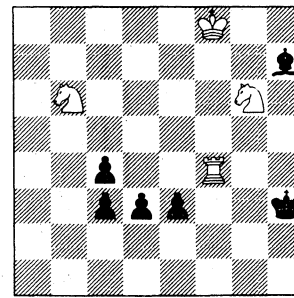
No 9780 Vazha Neidze
=4th/5th/6th Prize B.Gurgenzidze-60JT



f2d3 0711.01 c8a1h4g4a2.e5 4/4+.

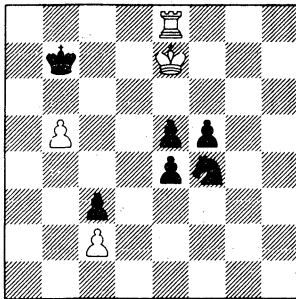
No 9780 V.Neidze 1.Sb4+ Kd4 2.Sc2+ Kd3 3.Be2+ Kd2 4.Sxa1 Rh2+ 5.Kf3 e4+ 6.Kg3 Rxe2 7.Sb3+, and Ke3 8.Rc3 mate, or Kd1(Ke1) 9.Rc1 mate.

No 9781 Revaz Tavariani
=4th/5th/6th Prize B.Gurgenzidze-60JT



f8h3 0132.04 f4h7b6g6.c3c4d3e3 4/6=
 No 9781 R.Tavariani 1.Sd5 c2 2.Rxc4 d2 3.Rxc2
 d1Q 4.Rg2 Bxg6 5.Sf4+ Kh4 6.Sxg6+ Kh5
 7.Sf4+ Kh6 8.Rg6+ drawn.

No 9782 Dzhemal Makhatadze
 =4th/5th/6th Prize B.Gurgenidze-60JT

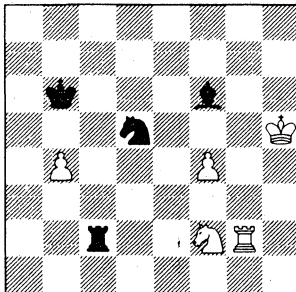


e7b7 0103.24 e8f4.b5c2c3e4e5f5 4/6=
 No 9782 D.Makhatadze 1.Kf6 Sd3 2.Re7+ Kb6
 3.Re6+ Kxb5 4.Kxf5 e3 5.Ke4 e2 6.Kxd3 e1Q
 7.Rxe5+ Qxe5 stalemate.

XII Z.Birnov MT, 1992-93
 judge: Gherman UMNVOV

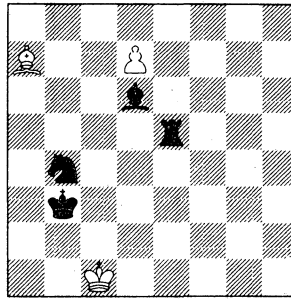
The provisional award was published in MIG (a
 Volgograd newspaper) 8vi94.
 There were over 20 entries, but the quality was
 rather modest, so that no First Prize is being
 awarded.

No 9783 V.Maslaev (Volgograd region)
 2nd Prize XII Z.Birnov MT



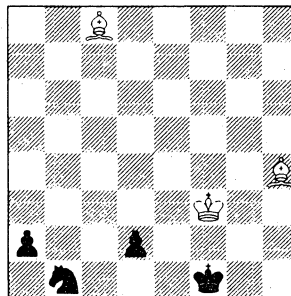
h5b6 0434.20 g2c2f6f2d5.b4f4 5/4=
 No 9783 V.Maslaev 1.Rh2 (Kg4? Se3+;) Sxf4+
 2.Kg4 Sd3 3.Kf3/i Ka6/ii 4.b5+ Ka5 5.b6 Ka6
 6.b7 Ka7 (Kxb7;Rh7+) 7.b8Q+ Kxb8 8.Sg4 Se5+
 9.Sxe5 Rxb2 10.Sd7+ and 11.Sxf6, drawing.
 i) Intending 4.Sg4 Se5+ 5.Sxe5 Rxb2 6.Sd7 and
 Sxf6.
 ii) Is W in zugzwang? If now 4.Ke3? Sxf2 5.Rxf2

Bd4+. Or 4.Rh6? Rxf2 5.Ke3 Se5.
 "Far from bad! W phantom zugzwang."
 No 9784 S.Abramenko (Volzhsky) and
 V.Kolpakov (Krasnodarsk province)
 3rd Prize XII Z.Birnov MT



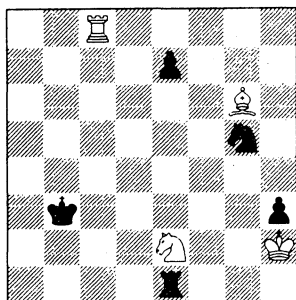
c1b3 0343.10 e5a7d6b4.d7 3/4=
 No 9784 S.Abramenko and V.Kolpakov 1.d8Q
 Sa2+ 2.Kd1 (Kd2? Bb4+;) Sc3+ 3.Kd2/i Rd5+/ii
 4.Bd4 Bf4+ (Rxd4+;Ke3) 5.Kd3 Rxd8 stalemate.
 i) 3.Kc1? Re1+ 4.Kd2 Rd1+ 5.Ke3 Bf4+ wins.
 ii) Now it seems that wK has to step into the
 dark...

No 9785 V.Vlasenko (Kharkov region)
 1st HonMention XII Z.Birnov MT



f3f1 0023.02 c8h4b1.a2d2 3/4=
 No 9785 V.Vlasenko 1.Ba6+ Kg1 2.Bf2+ Kh2
 3.Bg3+ Kh1 4.Bb7/i d1Q 5.Be5 bSc3 6.Kg3+
 Kg1 7.Ba6/ii Se4+ (Sf2;Bd4) 8.Kh3 dSc3 9.Bd4+
 Sf2 10.Kg3 draws.
 i) 4.Kf2? d1S 5.Kf1 Sd2+.
 ii) 7.Bg2? Se2+ 8.Kh3 dSc3 9.Bc7 Kf2 and B1
 wins.

No 9786 I.Antipin (Krasnodar)
2nd Hon.Mention XII Z.Bimov MT



h2b3 0414.02 c8e1g6e2g5.e7h3 4/5+.

No 9786 I.Antipin 1.Sd4+ Kb2 2.Rc2+ Ka3 3.Rc5, with:

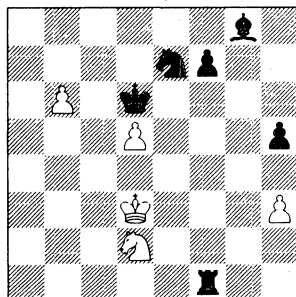
Se4 4.Rc7/i Kb2 5.Rxe7 Kc3 6.Sb5+ Kb4 7.Bxe4 Kxb5 8.Bd3+ for 9.Rxe1, or Se6 4.Sc2+ Ka4/ii 5.Rc6 Re2+ 6.Kh1 Ka5 7.Bd3, winning again.

i) 4.Re5? Rh1+ 5.Kxh1 Sf2+ 6.Kg1 h2+ 7.Kxh2 Sg4+ for Sxe5.

ii) Kb3 5.Rb5+ Ka4 6.Be8 Re2+ 7.Kxh3 Sf4+ 8.Kg3 Rxc2 9.Rb2+ wins.

No 9787 S.Abramenko

3rd Hon.Mention XII Z.Bimov MT

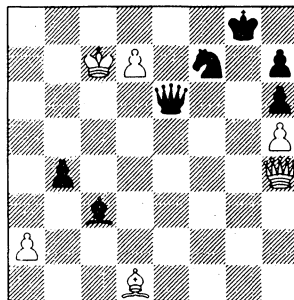


d3d6 0334.32 f1g8d2e7.b6d5h3f7h5 5/6=.

No 9787 S.Abramenko 1.b7 Kc7 2.d6+ Kxb7 3.de Re1 4.Se4 Rxe4 5.Kxe4 f5+ 6.Kxf5 Bf7 7.Kf6 Be8 8.Kg7 Kc7 9.Kf8 Kd7 10.h4/i Bg6 11.Kg7 Be8 12.Kf8 positional draw.

i) It's a reciprocal zugzwang, but B1 is at the receiving end.

No 9788 V.Kondratev (Ivanovsk region)
1st Commendation XII Z.Bimov MT

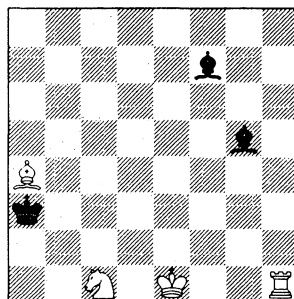


c7g8 4043.33 h4e6d1c3f7.a2d7h5b4h6h7 6/7+.

No 9788 V.Kondratev 1.d8Q+ Sxd8 2.Bb3 Be5+ 3.Kxd8 Bf6+ 4.Qxf6 Qxb3 5.Qh8+ Kxh8 6.ab Kg7 7.Ke7, winning. "The study sparkles."

No 9789 V.Maksaev

2nd Commendation XII Z.Bimov MT



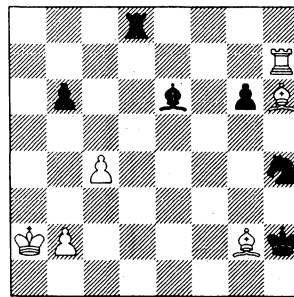
e1a3 0171.00 h1a4f7g5c1 4/3+.

No 9789 V.Maksaev 1.Bc6 Bxc1 2.0-0 Be3+ 3.Kg2 (for Rf3) Bh5 4.Rh1 (for Rh3) Bg4 5.Kg3 Bc8 6.Rh8 Bf5 7.Rf8 fB- 8.Rf3 wins.

"Quite a good domination."

No 9790 A.Milokumov (Volgograd)

3rd Commendation XII Z.Bimov MT



a2h2 0453.22 h7d8g2h6e6h4.b2c4b6g6 6/6+.

No 9790 A.Milokumov 1.Bg5 Bxc4+ 2.b3 Bxb3+

3.Kxb3 Rd3+ 4.Kc2 Rg3 5.Bxh4 Rxe2+ 6.Bf2 mate.

"A simple study with a familiar checkmate."

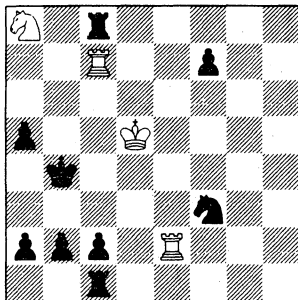
EG has the following studies thanks to the alertness, linguistic acumen, dexterity and kindness (just a few of his valuable qualities) of Paul Valois, editor of The Problemist.

Belfort Blitz Composing, 1994

Judge: Iuri Akobia (Georgia).

No 9791 D.Gurgenidze

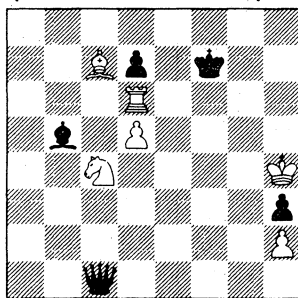
Prize Belfort Blitz Composing, 1994



d5b4 0804.05 c7e2c1c8a8f3.a2a5b2c2f74/9=.

No 9791 D.Gurgenidze 1.Re4+ Kb5 2.Rb7+ Ka6 3.Rb6+ Ka7 4.Re7+ Rc7 5.Rxc7+ Kxa8 6.Rc8+ Ka7 7.Kc6 Sd4+ 8.Kc7 Se6+ (b1Q;Ra8+) 9.Kc6 Sd4+ 10.Kc7 draw.

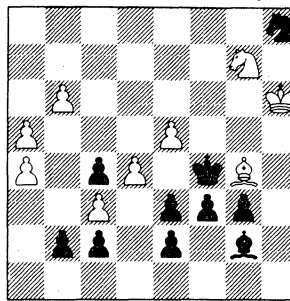
No 9792 O.Pervakov and A.Selivanov
Special Prize Belfort Blitz Composing, 1994



h4f7 3141.22 c1d6c7b5c4.d5h2d7h3 6/5=.

No 9792 O.Pervakov and A.Selivanov 1.Se5+ Ke8 2.Rg6 Qxc7 3.d6 Qd8+ 4.Kg3 Kf8 5.Rf6+ Kg7 6.Rg6+ Kh7 7.Rh6+ Kg7 8.Rg6+ Kf8 9.Rf6+ Ke8 10.Rg6 draws, Kf8 11.Rf6+ Qxf6 12.Sxd7+ Bxd7 stalemate.

No 9793 O.Pervakov and A.Selivanov
Hon.Mention Belfort Blitz Composing, 1994



h6f4 0044.67

g4g2g7h8.a4a5b6c3d4e5b2c2c4e2e3f3g3 9/10=.

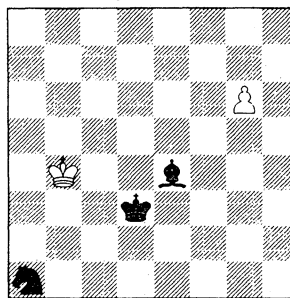
No 9793 O.Pervakov and A.Selivanov 1.Kh5 Ke4 2.Bf5+ Kd5 3.Bc8 Kc6 4.Sf5 Kd5 5.Sg7 Ke4 6.Bf5+ Kf4 7.Bg4, positional draw, Bh3 8.Se6+ Ke4 9.Sc5+ Kf4 10.Se6+ perpetual check

"Matryoshka for Studies - minor promotion theme" Blitz Composing, Belfort, 1994

Judge: Arkady Khait

No 9794 D.Gurgenidze

1st Prize Matryoshka Blitz TT, Belfort, 1994

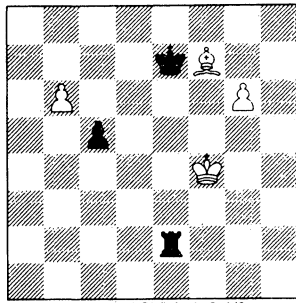


b4d3 0033.10 e4a1.g6 2/3=.

No 9794 D.Gurgenidze 1.g7 Bd5/i 2.Kc5 Ba2 3.Kd6 Sc2 4.Ke7 Sd4 5.Kf8 Se6+ 6.Kg8 Sf4+ 7.Kh7 Sd5 8.g8S draws.

i) Bh7 2.Kc5 Sc2 3.Kd6 Se3 4.Ke7 Sg4 5.Kf8 Sh6 6.g8Q Bxe8 7.Kg7 draws.

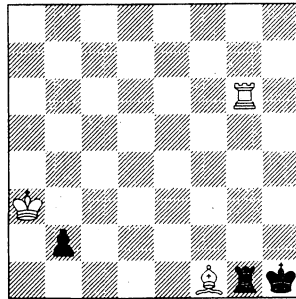
No 9795 O.Pervakov and A.Selivanov
2ndPrize Matryoshka Blitz TT, Belfort, 1994



f4e7 0310.21 e2f7.b6g6c5 4/3+.

No 9795 O.Pervakov and A.Selivanov 1.Bc4 Rf2+ 2.Ke3 Rf8 3.g7 Re8 4.g8R Kd6 5.Rxe8+ wins.

No 9796 D.Gurgenidze
3rdPrize Matryoshka Blitz TT, Belfort, 1994



a3h1 0410.01 g6g1f1.b2 3/3--.

No 9796 D.Gurgenidze 1...b1S+ 2.Ka2 Rxc6 3.Bd3 Sc3+ 4.Kb3 Rc6 5.Bc4 Se4 6.Bd5 Rc3+ 7.Kb4 Re3 8.Kc4 Kg2 9.Kd4 Kf3 10.Ke5 draw.

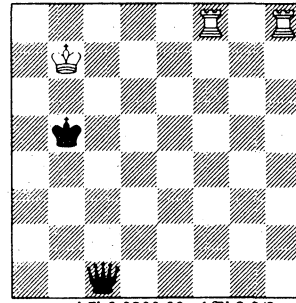
"Ural Problemist" Blitz TT, Belfort, 1994

Theme: Mate without capture but with 'domination'

Judges: S.Rumyantsev and A.Selivanov

BTM

No 9797 David Gurgenidze
Prize "Ural Problemist" Blitz TT, Belfort, 1994



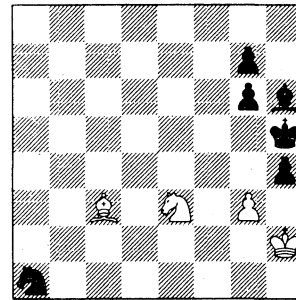
b7b5 3200.00 c1f8h8 3/2+.

No 9797 D.Gurgenidze 1.Rf5+ Kb4 2.Rh4+ Ka3 3.Ra5+/i Kb3 4.Rb5+ Ka3 5.Rh8 Ka4 6.Rb6 and 7.Ra8 wins.

i) 3.Rf3+? Ka2 4.Rh2+ Ka1 5.fRf2 Qb2+ 6.Rxb2 stalemate.

No 9798 O.Pervakov

Hon.Men. Ural Problemist Blitz TT, Belfort, 1994



h2h5 0044.13 c3h6e3a1.g3g6g7h4 4/6+.

No 9798 O.Pervakov 1.g4+ Kg5 2.Kh3 Kf4 (Sb3;Sd5) 3.Sg2+ Kg5 4.Se1 Sb3 5.Sd3 ('domination') Sd4 6.Sc5 and 7.Se6 mate.

Reviews - STES series

1. "Knights Ahead!" The fifth STES book, 1994. Written and compiled by Alain Pallier and Harrie Grondijs. The contrast with the other STES volume reviewed here is remarkable. Columnar solution presentation, no figurines, and an abundance of text implies, if not a different target audience, then at least different mood in that audience! The book is in the tradition of the late Richard Harman's 'Thematic Aggregations' familiar to readers of the early years of EG, but taken a step further. The theme here is all (Harold van der Heijden's wide-ranging database being the enabler) studies where, whatever the initial material, and whether sound or not, a rook draws

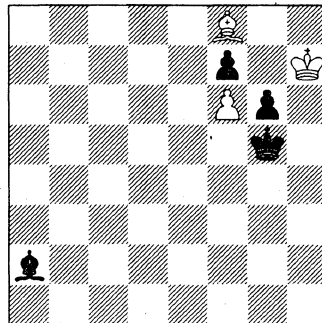
against rook and two knights. A historical approach is attempted, while ten proposed sub-categories of draw form the basis of both presentation and discussion. The book aptly concludes with a small selection of wins, where the defence, which looks like holding on, is overcome. There are 92 studies in all, on 81 large pages. As one has learned to expect from Harrie Grondijs, there are surprise visual effects.

2. "Almost Miniatures", by Jan Rusinek, the Polish IGM of composition. Sixth book of STES, 1994. This semi-stiff book of 136 pages (on excellent paper) delivers 555 studies (the number echoes, doubtless with respect, the number in GM Kasparian's selection of miniatures that was published in 1975 - there are more studies by GMK in Rusinek's book than by any other composer) that start with eight chessmen. Rusinek selections with six, seven, nine, and more than nine men are promised in subsequent books. The diagrams are clear, the names and detailed sources are mostly accurate, there is an admirable theme index (a Rusinek speciality), and very recent studies are included. The notation is figurine abbreviated algebraic. Unfamiliar symbols (following Informator) are a circle (with centre dot) for zugzwang, a three-line 'congruence' indicator of stalemate, and '??' for 'impossible move'

(handy in annotating studies - as in No.437). The in-line annotation system adopted relies on bold type, normal type, parentheses, and square brackets - economising on space but tending to be hard on the eye and running into trouble at deeper levels of nesting (as in No.391). Sadly missing is any textual comment by the GM composer-selector (only vestiges of Polish remain). It would have been welcomed, for readers may wonder how the present selection might have differed as to quantity, quality and content, from that of a master applying other selection criteria.

Both books illustrate the uses to which large collections of studies can be put. For instance, they show how those of us who do not possess a database can benefit from those who do and who work with it. So long as there is a satisfactory answer to the question 'Where is the added value?', such books will be well received.

In EG110 Jonathan Levitt wrote that he doubted of a famous study by Simkhovich is correct. On page 281, diagram L6 he give a critical position, which he analyses to a draw. Several readers suggested lines to show a black win in this position which would save the study. We give here a line suggested by N.Cortlever.



11.Bb4 Kh5, 12.Be1 Be6, 13.Bd2 g5, 14.Be1 g4, 15.Bg3 Kg5, 16.Kg7 Bd5/i (c4,b3,a2), 17.Kh7/ii Be4+, 18.Kg7 (Kg8 Kxf6) Bg6/iii 20.Bb8 Kh4, 21.Kh6 g3, 22.Bc7 g2, 23.Bh2 Kh3, 24.Bg1 Kg3, 25.Kg5/iv Bb1, 26.Kh5 Bc2, 27.Kg5 Bg6 zugzwang on Kh6 black reaches f1.
 i) Levitt tries to go round with the black king to f3, which fails on the entrance of the white king. In another variation he shows the black king taking the pawn on f6, in which the white king can escape to h4.
 ii) If K-8, black can win by taking the pawn and returning to g5 as well as by going to f3.
 iii) And now white is in zugzwang. (K-8 Kxf6).
 iv) Now we have situation like the position after move 18. If black goes round to f1 white will reach h2 in time.

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