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JUNE 1991

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## FARE WELL!

### Your editor signs off....

Being a world clearing-house of news and information on studies and study composers has been as enjoyable for your editor as playing through fine new studies. I shall especially miss compiling SNIPPETS.

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### ....and indulges himself

Each line of the following 'endgame alphabet' headed a half-page article with text and diagrams published in 26 consecutive monthly contributions to PERGAMON CHESS from i89 to ii91. The text of each article had at least one link, comparison or contrast with the otb game. As a sample, the complete T for Troitzky item is appended as submitted for publication - portions were editorially axed.

### AJR's ABC

A acclaims Averbakh's awesome analyses  
Blandford's as British as Buckingham Palace is  
Chéron's complete in a crimson quartet  
Diagonals dazzle when they dance a duet  
Etudes are for everyone's equal enjoyment  
François Fargette is in Le Figaro's employment  
Grigoriev's gee-gee gyrates gracefully  
While Halberstadt's horse is as headstrong as he  
I is the ice-cool, 'if only' idea  
J is the judge at whose job jesters jeer  
Korolkov, Kasparyan, Kling and Krikheli  
L is for Lommer, not Lisa Minelli  
M is for Mattison, never monotony  
N's for anonymous, knight - and Novotny  
Oh! is often the 'Ouch!' that opens our eyes  
P is for PCCC and for prize  
Q is for quarterly, quiet move and query  
R reveals Rinck's revelations for theory  
Saavedra is sacred for his Scottish sojourn  
T tolls for Troitzky, the towering Trojan  
Underpromotion's uncanny, unique  
V's for Vandiest and van Spijk and van Reek  
W is Whitworth who knows what why and when  
X is for capture and roman note ten  
Y's prongs yield a fork: pawn's, knight's, bishop's or rook's fang  
Leaving Z for both zig-zag and Zytogorski's zugzwang.

## No.20 T tolls for Troitzky, the towering Trojan

Apart from schooldays in Riga A.A. Troitzky (1866-1942) never set foot outside Russia. He didn't talk much either, unless it was to the trees during all the years he was a forest warden. He appears never to have married - who knows what happened in the woods? He lived through wars, revolutions, and a fire which destroyed his library and manuscripts, and he died of starvation in a prolonged and terrible siege. But his studies, composed in bursts with long intervals of absence from composition, have made a mockery of frontiers and have travelled for him, alight with genius. His all-embracing unaided analyses of the dreaded endgame two knights against pawn, first published in instalments in *Deutsche Schachzeitung* from 1906 to 1910, and later presented as a 44-page appendix to the first volume (1934) of his Russian book (the second volume never appeared), have stood up magnificently against the assaults of other analysts and, most recently, dissection of the same endgame by the world's most powerful computer in 1988. Troitzky's own introduction to his book has never been translated, and nor has Herbstman's essay that follows it. Both make absorbing reading. Troitzky reports Chigorin's fascination with his (Troitzky's) observation that two knights can force checkmate if the chessboard is made larger! Try it: add the squares d9 and e9. Place the white king on a6 and the black king on b8. Add white knights on d5 and e6, and give Black the move. After 1...Ka8 it's mate in two by 2.Sb6 + Kb8 3.Sd9. The rare recorded opinion of a world champion about a study composer can sound odd. Capablanca (as reported by his friend Osip Bernstein) gave as his opinion in his last

radio lectures that Rinck's studies lacked system, when the truth is rather that they have little else. My explanation of this is that Capablanca had Troitzky's studies in mind. I am led to this view because the printed version of Capa's lectures finishes with two studies, one of which is by Troitzky (but Capa does not say so), and the solution given is refutable - though only because it is not the solution at all, but the try! And when Troitzky himself says the same - about his first efforts - that is confirmation.

- Oh, T for try - an attempt to solve that nearly succeeds. Your average game has more tries than it has solutions, would you agree?

- Other T's. C.E.C. Tattersall, the British player who started this century's study anthologies with a two-volume thousand (Leeds, 1910-11).

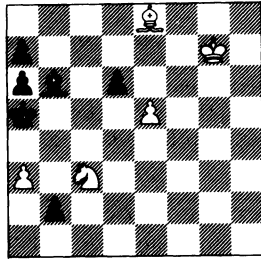
- Terminology. Study, endgame, ending. Don't worry. There are no sharp distinctions and languages other than English betray similar confusion.

- Theory. Now endgame theory should be the same for practical play as for studies. True, players may need to apply the theory in practical play while study people need know only what the result should be. But study people often know parts of endgame theory better than players, possibly because odd corners of endgame theory, such as two minor pieces against one, have a fascination all their own.

- Titles - by FIDE. Judge (in tournaments for original studies); Master of Chess Composition; Grandmaster of Chess Composition; Master and Grandmaster of solving. Rarer than otb titles!

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A.A. Troitzky  
Shakhmaty, 1926



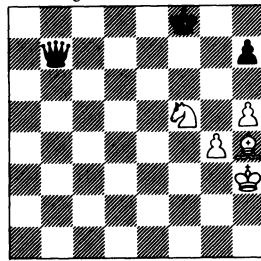
Win 5 + 6

Solution to first Troitzky. 1.ed Bd4 + 2.Kf7 Bxc3 3.d7 Bf6 4.Kxf6 b1R/i 5.d8R and the material advantage is enough to win.

i) Avoiding b1Q 5.d8Q+ Qb6 + 6.Ke7 and White wins, and prepared for 5.d8Q+ Rb6 + 6.K- stalemate.

The study shows a pair of echo promotions (with the same pawn) in a study to win.

A.A. Troitzky  
Neuburger Wochenschach, 1911



Draw 5 + 3

Solution to second Troitzky.

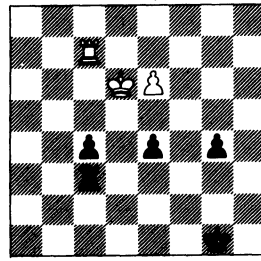
1.e6/i Rd3 + /ii 2.Ke5 e3 3.Rxc4 (e7? e2;) e2 4.Rxg4+ Kf2 5.Re4 Re3/iii 6.Rxe3 Kxe3 7.e7 e1Q. Is White lost? 8.Ke6, and Kf4+ 9.Kf7 or Kd4+ 9.Kd7, and there are no checks. Drawn.

i) 1.Rg7? e3 2.Rxg4+ Kf2 3.Rf4+ Kg3 wins.

ii) e3 2.e7 Rd3 + 3.Kc5.

iii) e1Q 6.Rxel Kxel 7.e7 Ke2 8.Kf6.

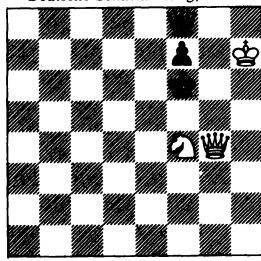
A.A. Troitzky  
3rd Prize, Shakhmaty v SSSR, 1930



Draw 3 + 5

Solution to third Troitzky. 1.Be7 + Kg8 2.Sh6 + Kg7 3.g5 (Sf5 + ? Kh8;) Qf3 + 4.Kh4 Qg2 5.Bd6 Qh1 + 6.Kg4 Qd1 + 7.Kh4 Qh1 + 8.Kg4 Qg1 + 9.Kh4 (Kf4? Qd1;) Qg2 10.Be7, positional draw.

A.A. Troitzky  
Deutsche Schachzeitung, 1911



Win 3 + 3

Solution to fourth Troitzky. 1.Sd5 + Ke5 2.Sb6. Would you believe that Black cannot save his queen? She falls to a whole canteen of forks and skewers. If Qd8 3.Sc4 + .

## CHESS ENDGAME STUDY

### CIRCLE-mottoes

1. Better the end of a thing than the beginning thereof. Ecclesiastes
2. 'What is the end of study? Let me know!' Shakespeare, Love's Labour's Lost, Act 1, Scene 1

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### CHELYABINSK - ave atque vale!

The body of a telegram delivered to 17 New Way Road on Saturday 12v90 read:

... GLAD TO SEE YOU AT THE URAL FOLK TALES FESTIVAL UVILL HOLD IN TCHELIABINSK 11-25 OF IUNEIN ORGANIZERS PAYS THE FAKE FROM MOSCOU TO TCHELIABINSK AND BACK THO LIVING IN HOTEL AND THE HOURISHMENT INFORM US ABOUT ARRIVAL AT MOSKOU...

So, not much time. Buy air ticket (too late for APEX, and £ 191 return fare was non-refundable). Dates don't match exactly, but that cannot be helped. Apply for visa by standing in line at 5 Kensington Palace Gardens and presenting the telegram invitation to the astonishment of everyone. Three weeks, sundry 5am international phone calls, and 48 queueing hours later - still no visa. Why? Possibly because Chelyabinsk is closed to foreigners (so local KGB may have had an excuse for withholding their rubber stamp), but possibly because my generous would-be hosts apparently failed to apply to the Consular Section of the Soviet Ministry of Foreign Affairs in Moscow. Mind you, for all that we in Britain know about such matters, the aforesaid Consular Section could be effectively cognate with the aforementioned Chelyabinsk apparatus.... Then there's the matter of conflict between the RSFSR and central government... Be those things as they may the two week festival of

chess composition (the 'folk tales' are a red herring) would have been some experience: according to lavish reports in the soviet chess magazines it appears to have been a great success.

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TEST TUBE CHESS. Published by Faber and Faber in 1972, who remaindered it in 1976. As author I purchased all the stock (113 bound copies) they told me about.

Later, copies were seen on sale at £ 2 each, but no royalties came tot the author. It transpired that they were part of 975 sets of unbound sheets sold by Faber at 20p each to a remainder merchants who bound them to look like the original. So, I claimed breach of contract against Faber. The point was whether 'copies' include or exclude 'unbound sheets'. In an eventual settlement Fabers supplied me with 975 bound copies, which ever since have been used as gifts and prizes. There are 100 left!

THE CHESS ENDGAME STUDY (1981) was a revised and updated version of TEST TUBE CHESS, published by Dover on a payment-on-publication basis, with no royalties.

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The twelfth and final chapter of TTC begins with a Tartakower witticism. Asked who was the greatest player of all time he replied that if chess is an art, then Alekhine was the greatest, if it is a science then Capablanca, but if it is a game then Lasker. The authenticity of this fascinating quotation (which I first came across in an article by Yugoslav journalist D.Bjelicka in the Cuban magazine Jaque Mate of 12/68) is obscure. The book Tartacover vous parle, which we have not seen, may help. [Thanks to Edward Winter of Geneva and Christophe Bouton of Paris.]



## DETAILED REPORT

on the judging process for the informal international tourney of  
*Revista Romana de Sah* for 1988  
(see EG102 Nos. 8149-8166)

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The following report was published in full, at the judge's request, in **RRdS** ii.90.

Surely no one wishes to influence a judge's artistic evaluation. But judges are frequently inconsistent one with another when they have to handle a variety of tricky situations where there is no question of art, but rather of ethics. Typically the judge has to decide whether to eliminate a study for a miscellaneous infringement, which may or may not be conscious on the part of the composer, and may be impossible to prove. And the judge may be in two minds. To eliminate as far as possible inconsistent judging all parties concerned, but especially judges and composers, whether experienced or not, must welcome published guidelines for situations such as those which the present tourney, fortunately or unfortunately, illustrates. As readers are probably aware, such guidelines do not exist. If they did they might include recommendations in situations described in the following account.

A judge should neither seek popularity, nor to acquire the reputation of a 'hanging' judge. However, in the absence of the abovementioned guidelines I have seized the opportunity to be as severe as possible in making this award, but in every case of severity to give the reason. The purpose is to draw general attention to the need for the common guidelines - and in so doing to stimulate debate. It has to be said that the 'damage' caused by this award's asceticism will not be widespread since the tourney's calibre was hardly of the greatest. And here is the first 'severity': the reason

for choosing *Revista Romana de Sah* as 'target' is as a reaction to the award in the magazine's informal 1982 tourney, where 23 studies were honoured out of 36 published. No one, or so I honestly believe, seriously maintains that the overall standard of the studies in that tourney was as high as the ratio of honours to entries implies.

The 25 studies published in *Revista Romana de Sah* during 1988 carried the serial numbers 1092-1116. (See selection Nos. 8149-8166 in EG102).

Solvers detected unsoundness, that is, either no solution, or more than one solution, in five: No.1092 (eliminated in vii88); No.1094 (vii88); No.1098 (viii88); No.1099 (ix88); No.1112 - no solution, as advised in a letter to the judge from V.Nestorescu.

No.1095 raises the first unusual query. It was a twin study, one position of which was cooked (viii88). Is the whole composition invalidated by the one cook or may we look on it as two separate studies only one of which is flawed? The unequivocal answer is that elimination is inevitable, because the composer's intention to compose a twin has failed.

No corrections to the foregoing six demolitions were published within the calendar year of the tourney, so 19 studies remained for further evaluation.

No.1102 was eliminated because it had already been published elsew-

here (and was therefore no longer an original). This is primarily a responsibility of the composer. However, long delays in publication, and lack of communication between editor and composer, can be contributory causes.

Now we come to a pair of sad eliminations, where the reason is in marked contrast to the previous one. In fairness to the composers of No.1106 and No.1111 we give a full explanation. The relevant principle operates for the benefit of solvers, editors and future researchers rather than of composers. But composers are only part of the studies scene, just as players are only part of the player scene, as in any popular sport. The point is that the correction to a study should, wherever possible, be published in the same publication as the original. This is especially important where the original composer is responsible also for the correction. Any exception to this principle requires, I suggest, a factual excuse from the composer. A valid excuse would be the discontinuance of the publication, or rejection by the editor. If original publication was in a book, a second edition of the book should include at least a reference to the correction, but in the absence of a second edition the correction should be published in the same country as the original. Those fortunate enough to have experience and wield influence have a public duty, and it is an important part of such duty to strive to deliver optimum accessibility of published sources. No.1106 should have been published in the Dutch magazine *Schakend Nederland*, where the original was withdrawn from the Kaminer Memorial Tourney in 1987, while No.1110 should have been published in the soviet newspaper *Vecherny Lenin-grad*, where the original version was

preliminarily awarded 1st Prize in that newspaper's 1985-1986 tourney. In the absence of other indications, responsibility must lie with the composer. Our clumsy christening of this reason for elimination is infringement of publication placement ethics.

No.1113 was eliminated for insufficient supporting analysis.

This left 15.

No.1109. Alexei Kopnin is associated with the comprehensive exploration of drawing potential in the GBR class **0310.01**, with the pawn on any rank. An article in EG88 dealt with the centre pawn, while a 5-page article in *Shakhmatny Bulletin* is devoted exclusively to the bishop's pawn, the case here. With regard to anticipation it is curious that the months of publication (over which the composers will have had little or no control) of this study and the *Shakhmatny Bulletin* article are identical: August 1988! However, the present study's central zugzwang, based on the rook behind the pawn and the black king on h3, is not part of the *Shakhmatny Bulletin* article. Naturally the judge had to be aware of the latter and in a position to consult it. Now zugzwangs are important to players because at least a half-point is at stake, and new zugzwangs are important for studies when they evoke aesthetic pleasure. A zugzwang integrated with a continuous manoeuvre involving all the men, as with No.1109, is especially attractive. So this study was a candidate for the award. On the other hand the composer is under an obligation to make his claim for originality explicit when sending in his composition for a tourney, especially when, as here, the composer is likely to be a greater specialist in the material concerned than

the judge. Moreover the composer alone knows where he has sent his compositions and articles for publication. If this information was provided by the composer, then the tourney director is in his turn bound to pass the details on to the judge. In the case of No.1109 no such information reached the judge, and, following our principle of strictness (ie, not giving the composer the benefit of any serious doubt), we, reluctantly, withhold including this pleasing and valuable study in the present award: for the purpose of the judge's decision either the composer or the tourney director was at fault, and it is irrelevant which.

No.1097 is an amusing, possibly unique case, of anticipation. The composer himself published a very similar study 60 years previously! In the earlier study (Zarya Vostoka, 1928. See No.1314 in Kasparian's 2,500 Finales, published in Argentina in 1963) the blocked pawns on the g-file are on g4 and g5 instead of g3 and g4, and the lead-in play is different, but the resemblance is otherwise very close, given that the study's aesthetic weight is in the stalemate picture. See also our remarks on No.1109 concerning information.

The main line of No.1115 as provided does not make sense with respect to the requirements of uniqueness and best defence. Insufficient, or faulty, analysis.

Rook and two bishops win against the queen in the normal case. (Rinck composed a group of generally unexciting studies with this material.) Supporting analysis is very necessary, but was not supplied with No.1116, whose artistic merit is not great. Reason for elimination: insufficient analysis.

No.1093 enters the world of GBR class **1006**, probably the most mysterious pawnless 5-man ending remaining to be understood today: there are obviously many draws (the complete list of 229 zugzwangs identified by computer are public knowledge, having been published in EG93 in August, 1988), but it is still not known what principles govern good play for both sides. In the context of this uncertainty we have to eliminate this study, also for reasons of insufficient analysis.

Only now (we are reduced to 10) can the real business of judging, aesthetic evaluation, commence.

No.1114 is a draw with essentially the same material as No.1116, but we have no serious reason to question its soundness. On the other hand the necessity for the two pairs of blocked pawns add to the heaviness that is already present.

No.1103 falls short of the required standard, despite the good technique of the introduction, because better stalemating conclusions with this force have been traced to, for instance, the late IGM V.A.Bron. See for instance No.854 (year 1928) in Sutherland and Lommer's 1234 Modern Chess Endings.

No.1105. Here we see a queen promotion prefacing the promotion sequence R, S, B. This sequence has many anticipations, so what has this version to offer that is new? The answer is: the sacrifice of the white queen, the remarkable economy in the black force, and the unblocked white king when the theme requires it to be under threat of mate. This certainly justifies a commendation. A very interesting question is whether a different, but still unique, sequence of underpromotions constitutes ori-

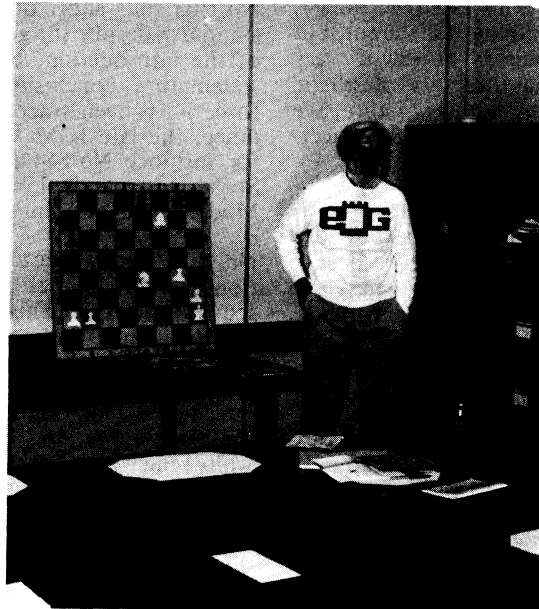
ginality. The answer is a guarded 'yes', but the degree of originality in, and overall quality of, the resulting study, have to be looked at on their own merits. In the meantime even the Harman index fails to provide a ready source of information with regard to which promotion sequences have, and have not, been composed - and one would need to distinguish wins and draws, and promotions for Black as well as White. While on the subject of the familiar there is a new (1989) book by the Dutchman van Reek, joint composer of No.1106. The book has the title *The Ultra Modern Endgame Study*. In it van Reek suggests that since new themes (in the author's view the motivating force behind the modern endgame study) are becoming increasingly difficult to find, the way forward (the **ultra** of the title) is to put together studies with necessarily

unoriginal themes but with more than one main line - and each line with more than one phase. If the author is right, the familiar has a big future! Incidentally, van Reek's thesis underlines what we still lack: a broadly applicable and generally accepted definition of theme.

The remaining six studies (Nos.1100, 1101, 1104, 1107, 1108 and 1110) all figure in the (provisional) award.

Finally our grateful thanks go to Brian Stephenson of Sheffield, custodian of the anticipation identification system for studies designed and originated by the late John Richard Harman, for the precise location of total and partial anticipations.

John Roycroft  
FIDE Judge of Studies, 1959  
London, 12.v.89



**Lewis Stiller** using *The Connection Machine* in June 1991 in the USA has violently extended our horizons by producing the first maximum length optimal play solution to a 6-man pawnless endgame. The 223-moves (AJR guessed 180 when invited to do so by Don Beal of Queen Mary and Westfield College) of rook and bishop against two knights follow below, together with all equioptimal alternatives. It seems Stiller had no space to retain his results, so this information may remain unique for some time! For the argument that rook and bishop against two knights is a general win, which the present item tends to support, see AJR's editorial note in EG8 (1967).

a7d3 0116 b2b3c6 + d6 3/3 + WTM.

1. Ka7-a6 Sc6-b4 + 2. Ka6-a5 Sb4-c6 + 3. Ka5-a4 Sd6-c4 4. Rb2-h2 Sc4-b6 + 5. Ka4-a3 Sb6-c4 + 6. Ka3-a2 Sc6-b4 + 7. Ka2-a1 Sc4-e5 8. Ka1-b2 Se5-c4 + 9. Kb2-c1 Kd3-c3 10. Bb3-d1 Sb4-d3 +

11. Kc1-b1 Sc4-d2 + 12. Kb1-a1 Sd2-b3 + 13. Ka1-a2 Sb3-c5 (Sd3-b4 +) 14. Ka2-a3 (Rh2-h3 Rh2-h4 Rh2-h7 Rh2-h8) Sd3-b4 (Sd3-e1) 15. Rh2-h3 + (Rh2-h4 Rh2-h7 Rh2-h8 Rh2-g2) Sb4-d3 16. Bd1-g4 (Bd1-h5) Kc3-d4 (Kc3-c4) 17. Bg4-f5 (Bg4-c8) Sd3-f2 18. Rh3-h6 (Rh3-g3) Sf2-d3 19. Ka3-a2 Kd4-e5 (Kd4-c3) 20. Bf5-g6 (Bf5-h7) Ke5-d4 21. Ka2-b1 Kd4-c3 22. Bg6-h7 Kc3-d2 23. Rh6-h2 + (Bh7-g8) Kd2-c3 24. Bh7-g8 Kc3-d4 (Sc5-e4) 25. Kb1-c2 Sd3-b4 + 26. Kc2-d1 Sc5-e4 27. Bg8-e6 Kd4-e3 28. Be6-f5 (Rh2-h3 +) Sb4-d5 29. Kd1-c1 (Bf5-c8 Rh2-h4 Rh2-h8) Se4-d6 (Se4-c5) 30. Bf5-d7 (Bf5-g4) Ke3-d4

31. Kc1-b2 Sd5-e3 (Sd6-c4 +) 32. Rh2-h4 + (Rh2-h5) Kd4-d5 33. Bd7-a4 Sd6-f5 (Sd6-e4 Se3-f5) 34. Rh4-h8 Sf5-d6 35. Rh8-h5 + Kd5-d4 36. Ba4-c6 (Kb2-b3 Rh5-h4 +) Sd6-c4 + (Sd6-e4) 37. Kb2-b3 Sc4-d2 + 38. Kb3-b4 Sd2-e4 39. Bc6-a8 Se3-c2 + 40. Kb4-b5 Sc2-e3 (Sc2-a3 +) 41. Kb5-c6 Se4-f6 42. Rh5-h4 + Kd4-e5 43. Kc6-c5 Sf6-d7 + 44. Kc5-b5 Sd7-f6 45. Ba8-h1 Se3-f5 46. Rh4-a4 Sf5-d6 + (Sf5-e3) 47. Kb5-c5 Sf6-e4 + 48. Kc5-c6 Se4-g3 49. Bh1-g2 Sd6-e4 50. Ra4-a8 Ke5-d4 51. Ra8-d8 + Kd4-e5 52. Rd8-d5 + Ke5-f4 53. Rd5-a5 Se4-c3 54. Kc6-c5 Sg3-f5 55. Bg2-c6 (Bg2-b7 Bg2-a8) Sf5-e3 + 56. Kc5-d4 (Kc5-b4) Sc3-e2 + 57. Kd4-d3 Se2-c1 + 58. Kd3-c3 Sc1-e2 + 59. Kc3-b4 Se3-f5 60. Bc6-a8 Se2-g3 (Se2-d4) 61. Kb4-c3 (Kb4-c4) Sg3-e4 + 62. Kc3-d3 Se4-g5 63. Ba8-c6 (Ba8-d5) Sg5-f7 64. Ra5-a4 + Kf4-e5 65. Ra4-a7 (Bc6-e8) Sf5-d6 66. Ra7-a8 (Ra7-a6 + Ra7-a5 + Ra7-a2 Ra7-a1 Ra7-d7 Bc6-a7) Ke5-f4 67. Ra8-a4 + Kf4-e5 68. Bc6-d7 Sd6-b7 69. Ra4-e4 + Ke5-d6 70. Re4-d4 + Kd6-e5 71. Bd7-c6 Sb7-d6 72. Bc6-g2 Sd6-f5 73. Rd4-e4 + Ke5-d6 74. Re4-a4 Kd6-e5 75. Bg2-h3 Sf5-g3 76. Ra4-g4 Sg3-f5 77. Rg4-e4 + Ke5-f6 78. Re4-e1 (Re4-a4) Sf7-d6 79. Re1-e2 Kf6-g7 (Kf6-g5 Kf6-f7 Kf6-g6) 80. Re2-e5 (Re2-c2) Kg7-f6 81. Re5-d5 (Re5-c5) Kf6-e6 82. Rd5-c5 Ke6-f6 83. Kd3-e2 Sf5-d4 + 84. Ke2-e3 Sd4-e6 85. Rc5-d5 Sd6-c4 + 86. Ke3-f2 Se6-g7 87. Kf2-e2 Sg7-e6 88. Rd5-f5 + Kf6-e7 89. Ke2-d3 Sc4-b2 + 90. Kd3-c3 Sb2-a4 + 91. Kc3-b4 Sa4-c5 92. Kb4-c4 Sc5-d7 93. Rf5-a5 Sd7-b6 + 94. Kc4-c3 Se6-c5 95. Kc3-b4 Sc5-d3 + 96. Kb4-b5 Sb6-d5 (Sd3-f4) 97. Bh3-f5 Sd3-f4

98. Kb5-c6 Ke7-f6 99. Bf5-b1 Sd5-e3  
 100. Ra5-a6 (*Ra5-a8*) Sf4-e2  
 101. Kc6-d7 + Kf6-e5 102. Ra6-e6 +  
 Ke5-f4 103. Re6-e4 + Kf4-f3 104.  
 Re4-e8 Se2-g3 (*Kf3-f4*) 105. Kd7-e6  
 (*Kd7-d6 Re8-f8 + Re8-d8*) Se3-f1  
 106. Bb1-c2 (*Ke6-d5 Re8-d8*) Kf3-f4  
 107. Re8-f8 + (*Re8-d8 Re8-a8*) Kf4-  
 e3 108. Rf8-d8 Sf1-h2 109. Rd8-a8  
 (*Ke6-d5*) Sg3-f1 (*Sh2-f3*) 110. Ra8-  
 a3 + (*Bc2-d1 Ke6-d5*) Ke3-f4  
 111. Bc2-d1 Sf1-d2 112. Ke6-d5 Sh2-f1  
 113. Kd5-d4 Sf1-g3 114. Ra3-a4 Sd2-  
 e4 115. Kd4-d5 Kf4-e3 116. Kd5-e5  
 Ke3-d2 117. Bd1-h5 Se4-c5 118. Ra4-  
 a2 + Kd2-e3 119. Bh5-g6 Sc5-d7 +  
 120. Ke6-d6 Sd7-f6  
 121. Ra2-a3 + (*Kd6-e6*) Ke5-f4 122.  
 Ra3-a4 + (*Kd6-e6*) Kf4-g5 123. Bg6-  
 d3 Sf6-g4 124. Bd3-a6 (*Kd6-e6*) Sg3-  
 f5 + 125. Kd6-e6 Sf5-g7 + 126. Ke6-  
 f7 (*Ke6-d5*) Sg7-f5 127. Ba6-e2 Sg4-  
 h6 128. Kf7-e6 Sf5-g3 129. Be2-d1  
 Sg3-f5 130. Ra4-b4 Sf5-e3 (*Sf5-g3*)  
  
 131. Bd1-f3 Se3-f5 (*Se3-f1*) 132. Bf3-  
 g2 Sf5-g7 + (*Sf5-e3*) 133. Ke6-d5  
 Sg7-h5 134. Rb4-b5 Kg5-f4 135. Kd5-  
 e6 Sh5-g3 136. b5-b4 + Kf4-g5 137.  
 Bg2-h3 Sg3-e2 (*Kg5-g6*) 138. Ke6-e5  
 Se2-g3 139. Rb4-a4 (*Ke5-d5*) Sg3-e2  
 (*Sh6-f7 +*) 140. Bh3-e6 Se2-g3  
  
 141. Be6-d7 Sh6-f7 + 142. Ke5-d4  
 Sf7-d6 143. Bd7-h3 Sd6-f5 + 144.  
 Kd4-e5 Sf5-h6 145. Ra4-a5 Kg5-h4  
 146. Bh3-g2 Kh4-g5 147. Bg2-a8 Sh6-  
 g4 + 148. Ke5-e6 + Kg5-f4 149. Ra5-  
 a3 Sg4-h2 150. Ba8-b7 Sg3-e2  
 151. Ra3-a4 + Kf4-e3 152. Ra4-e4 +  
 Ke3-f2 153. Ke6-d6 Sh2-f3 154. Re4-  
 e8 Se2-d4 155. Kd6-c5 Kf2-g3 156.  
 Bb7-e4 Sd4-e2 157. Be4-c2 Se2-f4  
 (*Se2-d4 Kg3-f2*) 158. Kc5-c4 Kg3-f2  
 159. Bc2-a4 Sf4-g6 160. Kc4-d5 (*Kc4-  
 d3*) Sf3-g5  
  
 161. Kd5-d4 Sg6-f4 162. Ba4-c6 Sg5-  
 f3 + 163. Kd4-e4 Sf4-e6 164. Re8-e7  
 Se6-c5 + 165. Ke4-d5 Sc5-b3 166.  
 Bc6-e8 Sb3-d2 167. Be8-h5 Kf2-g3  
 (*Kf2-g2*) 168. Re7-e3 Kg3-f2 169.  
 Re3-d3 Kf2-e2 170. Rd3-c3 Ke2-f2  
  
 171. Bh5-g4 Kf2-g2 (*Kf2-e2*) 172.  
 Rc3-d3 (*Kd5-e6*) Kg2-f2 173. Kd5-e6  
 Kf2-e2 174. Rd3-a3 Ke2-f2 175. Ke6-  
 f5 Sf3-d4 + 176. Kf5-g5 Sd2-f1 (*Sd4-  
 e2*) 177. Ra3-d3 Sd4-e2 178. Rd3-  
 f3 + Kf2-e1 179. Bg4-h5 Se2-d4 180.  
 Rf3-a3 Sd4-e2  
  
 181. Ra3-a7 (*Ra3-a8*) Sf1-g3 182.  
 Bh5-g6 Ke1-d2 183. Ra7-b7 (*Ra7-  
 d7 + Kg5-g4*) Kd2-e3 184. Kg5-g4  
 Sg3-f1 185. Rb7-h7 Sf1-d2 186. Rh7-  
 e7 + Ke3-f2 187. Bg6-d3 Se2-c1 188.  
 Bd3-a6 Sd2-b3 189. Kg4-f4 Sb3-c5  
 190. Ba6-b5 Sc1-d3 +  
  
 191. Kf4-f5 Sd3-b4 192. Re7-e8 Kf2-  
 f3 193. Bb5-e2 + Kf3-f2 194. Be2-h5  
 (*Be2-d1*) Kf2-g3 195. Re8-e3 + Kg3-  
 f2 196. Re3-e2 + Kf2-g3 197. Re2-d2  
 Sb4-c6 198. Rd2-d6 (*Rd2-d1*) Sc6-b4  
 199. Kf5-e5 Sb4-d3 + 200. Ke5-d4  
 Sd3-f4  
  
 201. Bh5-f7 Sc5-d3 202. Rd6-a6 Sd3-  
 f2 203. Ra6-a3 + (*Bf7-e8*) Kg3-h4  
 204. Kd4-e3 Sf2-h3 205. Bf7-b3 Kh4-  
 g5 (*Kh4-g4*) 206. Ke3-e4 Kg5-h4 207.  
 Bb3-a4 Sf4-h5 208. Ba4-c2 Sh5-g7  
 (*Sh5-f6 +*) 209. Bc2-b3 Sg7-h5 (*Sh3-  
 g5 + Kh4-g5 Kh4-g4*) 210. Ra3-a4  
 Kh4-g5  
  
 211. Ke4-f3 Sh3-g1 + 212. Kf3-f2 Sg1-  
 h3 + 213. Kf2-g2 Sh3-f4 + 214. Kg2-  
 f3 Sf4-h3 215. Ra4-a5 + Kg5-h6 216.  
 Ra5-a6 + Kh6-g5 217. Bb3-e6 (*Bb3-  
 f7*) Sh3-f4 218. Ra6-a5 + Kg5-h6  
 (*Kg5-f6 Kg5-g6*) 219. Be6-f7 Sf4-g6  
 220. Ra5-a6 (*Kf3-g4*) Sh5-f4  
  
 221. Kf3-g4 Kh6-g7 222. Bf7-e8, and  
 wins, because 222. ..., Kg7-h7 223.  
 Be8xg6, leads to a 19-move win (ie,  
 quite difficult in itself) in the rook  
 against knight ending after 223. ...,  
 Sf4xg6, though it would be more sen-  
 sible to play 223. Kg4-f5, when 'any-  
 body' can win it.

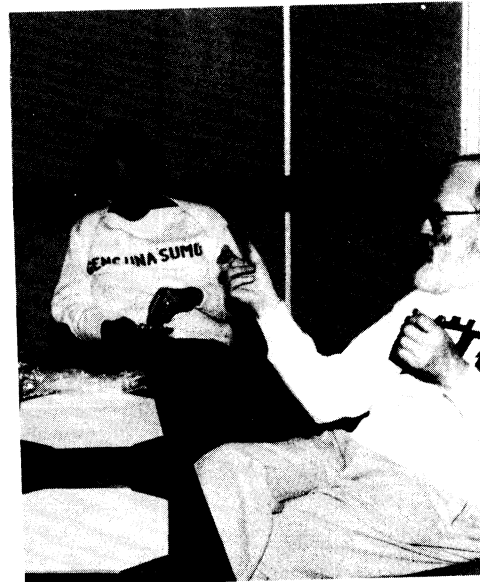
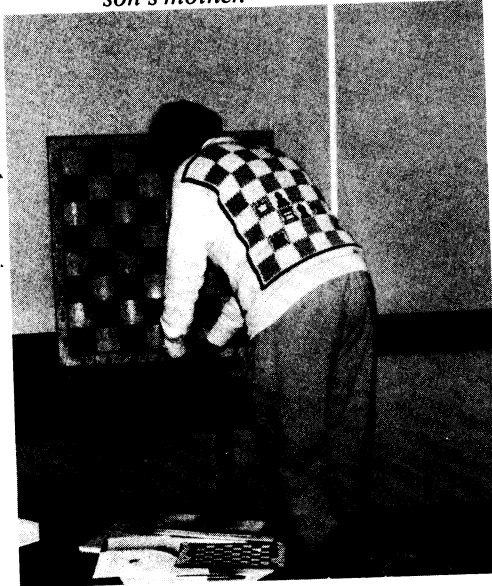
The thinking behind AJR's advance quick estimate of 180 was this:

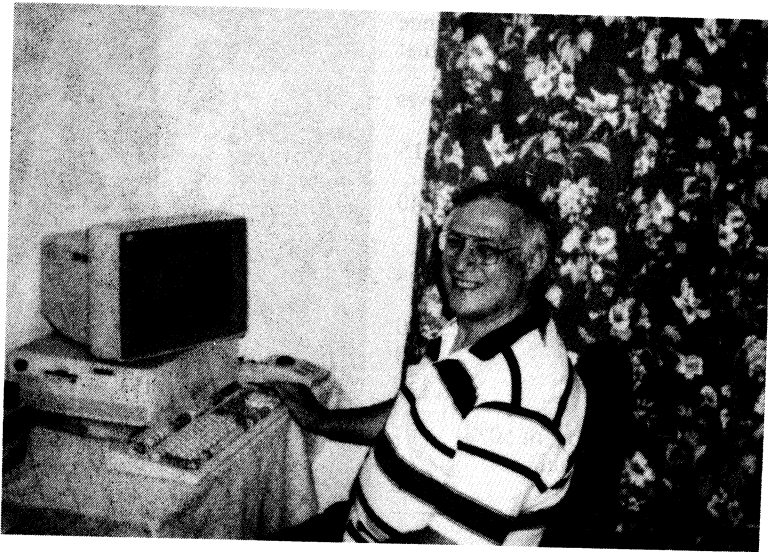
"wK under constraint, Release in:	moves
Centralise wK/drive out bK from centre...? repetitive	15
B1 takes up some sort of dynamic fortress, which we have to fiddle around with:	40
Next phase (wallpaper bubble!):	25
Finish off:	30
Preliminary total:	20
	130
add 'unknown factor' of 50%, maybe less, to get final	
	180

*David Blundell (b.24.ii.62), who lives in North Wales, is Britain's newest study composer.*



*Gens una sumus (John Beasley) and EG (AJR), both sporting sweaters knitted to order (including a chess position on the back) by Brian Stephenson's mother.*





*Alan Martin, who takes most of the good photographs at the "EG meetings".*

*Colin Crouch, Peter Kings, Jonathan Levitt, Brian Stephenson and Mike Rose all find different focuses of attention.*





1. The Harman Index proved its worth in both our recent tourneys (the Harman MT and Bent JT). It did so not only for its main purpose, the identification of anticipations, but also in establishing circumstantial evidence of plagiarism. A soi-disant composer from Lithuania entered 3 studies for the Bent JT. Invited by the TD to withdraw them he maintained that all were 'his own work' when in fact every one was known: the only 'work' done was left for right reflection and solution amputation. Retrieval systems based on the GBR code (or some equivalent) to record force as distinct from position are strong protection against duplicity of this kind.
2. It is worth noting that the storing of the positions of wK and bK in a force-only retrieval system, useful as it might initially appear, is not worth the effort, because such a system fails to throw up the foregoing type of deception. It is of course another matter if the complete position is held in computer storage and the retrieval program takes account of rotation and reflection.
3. Should 'plagiarisms' be excluded

from the total of entries to a formal tourney? The argument for exclusion is that since originals are required, by definition a plagiarism is not an original and should therefore not be counted.

The argument against is that proof of plagiarism can in the last resort never be substantiated, so that what appears to be a plagiarism when an award is being drawn up has to be regarded as 'only' an extreme case of anticipation. The latter argument is strong: so plagiarisms, unless they are withdrawn, count among the valid entries for a formal tourney.

4. On the other hand a two-mover, for example, entered for a study tourney should not be counted.

5. While we are discussing this niggling matter of counting, withdrawn (or disqualified) entries should not count, provided the date of withdrawal or disqualification precedes the closing date. The criterion for counting, I suggest, has to be those entries (due to be) sent to the judge(s).

6. It goes without saying that the TD should also count accurately. (See p758.) The correct number of composers entered for the Bent JT: 110.

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Over the last three years Harold van der Heijden (b.18.xii.60), who lives in 's-Hertogenbosch in the Netherlands has entered over 15 thousand studies onto a personal computer (PC), using version 2 *NICBASE* (similar to *ChessBase*). The resulting data base can be scanned to retrieve studies in a wide variety of useful ways: by full position, partial position, material, source, date, composer, K-positions...



## ANALYTICAL NOTES NO.2

David Friedgood

EG99.7640 (Lewandowski) g5d4 0065.20 c5h3c8g6g8.c4h5 5/4=. It was a shock to see Kyriakos Frangoulis' ('KF', Lefkas, Greece) claim of a bust to the ASSIAC MT = 1st Prize, 1.gSe7 Sxe7 2.h6 Ke4 3.h7 Be3+ 4.Kh5 (after 4.Kf6/Kh4 wS can be captured) Sg6 5.Kxg6 Bf5+ 6.Kf7 Bxh7 and now the 7.Se7 manoeuvre fails since after 7. ...Kd4 8.Sg6 Bh6 W no longer has a fork on e6 after 9.Sf8: bK and bB have exchanged their respective roles of preventing wKg7 and the cP's advance. However, there is the simple resource 7.Kg7! trapping bBh7, which is of course the reason for the dark bB remaining on c5 in the main line.

EG99.7650 (Bent). The main line fails at the finish. But the diagram is in error. Remove bPc5 and add bPc6. Harmony is restored.

EG99.7669 (Rinder) f1f5 0344.00 a5d5c1d1g1 3/4=. KF's attempted bust of this one might afford material for a study: 1.Bb7 Re5 (as note (ii)) 2.Sf2 Rb5 3.Bc8+ (3.Be4+ Kf4 is worse) Kf4 4.Sd3+ Kf3 5.Kxg1/i Be3+ 6.Kh2 Rh5+ 7.Bh3 Bd2! winning neatly by zugzwang. i) 5.Sxc1 Rb1 6.Kxg1 Rxc1+ or 5.Se1+ Kg3 6. Kxg1 Rb1. But W can resort to 6.Kf1! and Bl has no clear win. The trouble with this particular material is that if the defending K is in some trouble the opponent still has good chances and a clear draw remains difficult to demonstrate. Here Bl can continue with 6...Bd2 leaving W still under pressure.

EG99.7695 (Dzhalilov) e8e5 0314.10 a2e2f2c2.g3 4/3=-. KF has a go at another 1st Prize winner! this case very closely resembles the Rinder, in that the similar material leaves us even more confident in a win for Bl, yet we can't quite prove it: 1...Sd4

2.Sg4+ Kf5 3.Bd1 Rd2 4.Se3+ Ke4 5.Sg4 Kf5 6. Se3+ Kg5 7. Bg4 Rd3 8.Sd1 Sc6 9.Sf2 (KF's main line - of course, in a bust, the choice of 'main line' is arbitrary) Re3+ 10.Kf8 (else Se5+; wins the elusive piece) Se5 11.Bd1 Kf6 12.Bc2 (12.Sg4+ Sxg4 13.Bxg4 Rxg3 is a book win, while 12.Ba4 Re2 followed by Rh2; rounds up the corralled wK. W must do something about the mate threat by Sg6+; , etc., but the text is not necessarily the best. 12.Kg8! is surprisingly hard to refute, Rxg3+ 13.Kh7 (Kf8!?) Kf7 14.Kh6 and W unravels) Sd7+ 13.Kg8 Rxg3+ 14.Kh7 (Kh8,Kf7;) Sf8+ 15.Kh6 Rg2 16.Se4+ Ke5 17.Bd3 Kd4 18.Bb1 Rb2 and, after an interlude attacking wK, Bl returns victoriously to the onslaught on his officers. Returning to W's 9th, W can also try 9.Be2, but then Bl has the following interesting sequence to win a piece: Rd8+ 10.Kf7 Rd2 11.Sc3 (11.Bf3 Se5+; or 11.Bb5 Sd8+;) Rc2 12.Se4+ Kf5 13.Sd6+ (13.Bd1(d3,f3) are all met by Se5+;) Ke5 14.Bd3 (Sc4+,Kd4;) Rf2+ 15.Sf5 Sb4 16.Bb1 Rf1. Another try on W's 9th looks promising: 9.Bd7 Se5 10.Ba4 Kf6 11.Sf2 Ra3 12.Se4+ Ke6 13. Sc5+? Kd5 wins, but after 13.Kf8! instead, W again seems to escape - a resource similar to that missed by KF in the Rinder study! Nevertheless, it is not surprising that Bl can improve in this line, e.g., 11...Rd4 12.Bc2 (Bb5,Rb4;) Sc6 13.Se4+ Kg7 forcing mate. Thus the only hope for W lies in the 'main line'. Does the reader not share my suspicion that there is an improvement on Bl's play somewhere? For the moment the 1st Prize winner survives. Or does it? Viktor Kalpakov ('VK' Sukhumi, Georgian SSR) refers to an antic ipation by Dolgov

and Maksimovskikh, 1986 (source unknown). As yet untraced.

EG99.7726 (Gorsky) h7e4 0440.10 h8a6f8f2.c6 4/3+. VK earns this issue's prize for the most obvious bust with 1.c7 Ra7 (instead of Rc6?) 2.Bd6 Bb6 draw. How can such a study be composed, let alone win a 3rd Hon.Mention? Or is wK elsewhere?!

EG99.7735 (Nadareishvili) h8h1 0118.03 b3e7c6g5a2e5.c3d2d4 5/6=. More significantly, VK claims a ruinous dual in this shared 1st Prize winner: 1.Se4 d1Q 2.Sf2+ Kgl 3.Sxd1 c2 4.Sc3 Sxc3, and now 5.Rxc3!? instead of 5.Bg5 - one must assume that 5.Ba3 Sxc6 wins eventually for Bl, although after 6.Rb6 there is still work to be done. Continue dc 6.Sd4 c1Q 7.Se2+ and now: Kf2 8.Sxc1 Sg6+ 9.Kg7 Sxe7 10.Sa2 c2 11.Sb4! makes the draw clear, while Kf1 8.Sxc1 Sg6+ 9.Kg7 Sxe7 10.Kf6 Sc6 11.Ke6 Ke1 12.Kd5 Sa7, and 13.Kc4 c2 14.Kb3, or 13.Sa2 c2 14.Sb4 draws.

EG99.7745 (Vlasenko) a6d8 0106.11 f6d1d6.e6c3 3/4=. KF has less success with his demolition attempt on this interesting study. He gives 1.Rf8+ Ke7 2.Ra8 Sc4 3.Ra7+ Kxe6 4.Kb7 (Kb5,c2; Ra1,Sa3+;) c2 5.Ra6+ Kd7 6.Ra1 Sa5+ 7.Kb6 Sb3. There are a number of questionable points in this line, but I shall content myself with the objection that the final position is drawn: 8.Ra7+ K-9.Rc7.

EG99.7750 (Sochniev and Mitrofanov) g8h6 0304.30 d1f1d6.a5b6d5 5/3=. KF claims that Bl wins after 1.Se3 Re1 instead of 1...Rb1? and after some brain-racking I must agree. In fact the authors' first move is incomprehensible - if Bl has to fear wPb6-b7, then why not play it on move 1? Indeed, after 1.b7 Sxb7 2.a6 Rxf1 3.ab Rb1 4.Kf7 Rxb7+ 5.Ke8! W draws, but of course Bl has 2...Sd6, retaining the extra R. Nor

does 1.Se3 Re1 appear to improve matters, e.g., following KF's analysis, either 2.Sf5+ (Kf8,Rxe3;) Sxf5 3.b7/i Re8+ 4.Kf7 Sd6+ with a choice of wins, or 2.b7 Sxb7 3.Sc4 Kg6. i) 3.Kf7 Sd6+ 4.Kf6 Rb1 5.Ke6 Sc4. This line would account for the study's elimination from the final award.

EG99.7755 (Kvezereli) c3a3 0840.10 f5f7a4e4h4e3.b6 5/4+. After the main line moves 1.b7 Bd2+ 2.Kc2 aRc4+ 3.Kd1 Bf4 4.Rxf4 cRd4+ 5.Kc1 Rc4+ 6.Kb1 Rb4+ 7.Ka1 note (ii) accounted for Rxf4 with 8.Be7 Rxf7 9.Bxb4+ Kb3 10.b8Q. KF claims a draw if Bl, instead of 8...Rxf7 plays 8...Kb3 9.Bxb4 (Rxf4,Rxb7;) Rxb4. But the final position represents a delightful endgame trap (does the reader know it?). W plays 10.Rc7! (not 10.Rf1? Kc2!) Ra4+/i 11.Kb1 Rb4 12.Rc2! Ka3+ 13.Ka1 and Bl is helpless against Ra2+ followed by Rb2. i) Ka3 11.Rc2, or Ka4 11.Rc4, or Rb6 11.Rc1 Ra6+ 12. Kb1 Rb6 13.Rc2 as in the main line.

EG99.7758 (Topko) e3g2 0062.11 a6e1d8h7.e6d3 4/4=. The solution runs 1.e7 Bb5 2.e8Q Bxe8 3.Kxd3 and now, instead of the obvious 3...Bg6+, KF points to the Zwischenzug 3...Bh4. This transposition of moves leaves W without a Bg6 to attack (by Sf8) and leads to a clear win for Bl after 4.Se6 Bg6+ and ...Bxh7! Well spotted!

EG99.7762 (Davranian) h5g2 0321.03 f4a4c7h2.d6h6h7 4/5+. In the line 1.Bc6+ Kh3 2.Bd7+ Kg2 3.Sg4 Rf7 4.Bc6+ Kh3 5.Bxd6, KF suggests 5...Rf6, but 6.Bg2+! avoids stalemate and wins.

EG99.7772 (Makhatadze) a1c1 0031.24 g4g1.a4d4c6d7e6h5 4/6+. After 1.a5, KF points to the straightforward 1...Bf5! It is easily seen that Bl now has little trouble stopping the aP.

EG99.7776 (Gillberg) e8c6 0034.11

d1b5f8.g6d2 3/4 = . This is tricky. After 1.g7, KF claims that 1...Sd7 (instead of 1...Sh7) wins, since if W continues as in the author's solution, bS will no longer end up being trapped by wK on h7, and furthermore, if W continues as in note (i) 2.Ke7 Bb3 3.Sd4 + Kc7 4.Sxb3 d1Q 5.g8Q, Bl no longer has '5.Qd7 mate'. But 5...Qd6 + 6.Kf7 Se5 + 7.Kg7 Qg6 + wins nevertheless. So in dealing with the claim we have to consider the negative side, if any, of 1...Sd7. The

answer, of course, lies in the fact that on d7 bS is en prise to wK, and this leads us to the relatively prosaic draw: 2.Sd4 + ! Kd6 3.Sb5 + Kc6/i 4.Sd4 + Kc7/ii 5.Sb5 + Kc8 (Kb6; Kxd7) and now clearest seems to be 6.Sd6 + Kb8 (Kc7; Sb5 + repeats) 7.Ke7! Bb3 8.Sf7 and so on. i) With bSh7 then Kc5(e5) would win, but now if 3...Kc5 4 .Kxd7 Bb3 (Bg4 + ;K-) 5.Sc3 draws. ii) If 4...Kb6 then 5.Ke7! suffices, but not 5.Kxd7? Bb3!

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#### COMMENTS ON A REVIEW

In PERGAMON CHESS for iv90 Garri Kasparov offered a typically challenging and thought-provoking review of Averbakh and Kopaev's Rook Endings (Vol.5 in the Pergamon 'Comprehensive' series).

He writes: 'One is struck by the excessive size of the section rook against passed pawns... certainly difficult to play, but their practical value is much less than that of' one-R-each endings. 'It is no accident that here the number of positions taken from actual games is very small, and the basic content of the chapter comprises analyses by endgame researchers and study composers. By reducing this section, it would have been possible to include a greater number of modern examples, in which the book is clearly lacking. So that the first section ... is mainly of interest to theorists.

'For any work it is undoubtedly a positive quality to be fundamental, but .... a fundamental work can sometimes become ... monumental. The theory of the endgame ... is constantly developing. Even one and the same ending will often be played differently by the world's leading players, depending on their style and

creative credo. A knowledge of endgame classics is an excellent, secure foundation, but the building itself is constantly being modernised and enriched with new methods and ideas. This process, typical of modern chess, is not reflected in the book. The superficially simple endings with a- and c-Ps are very difficult to play. In practice, in the overwhelming majority of cases the weaker side fails to cope with the defensive problems. Many similar examples can also be found in other, superficially simple positions. This interesting phenomenon demands a special study by the theorists. It is not enough to explain that certain positions are drawn; it must also be explained why they are so often lost. 'The chapters with a large number of pawns are of insufficient size. The book teaches how to go from the lesser to the greater, but the reverse route resembles a mountain path in thick mist. There is an urgent need for a more creative approach to the study of the endgame. To solve this problem a large team of authors is possibly needed, a kind of synthesis of theorists, capable of efficiently investigating the enormous amount

of present day information. For example, it would appear sensible to publish an endgame year-book, in which the best of all types of endgames would be collected.

'This book contains valuable material for the studying of rook endings but it requires an urgent infusion of the best examples from modern play'. Case not made! What is wrong with Fine's method of grouping R-endings? If Fine's examples (Capablanca and Rubinstein for starters) are inadequate, surely the onus is on the World Champion to make his point by providing his own, 'modern' notes to a classic or two - will he give us a start? We await the

outcome with the keenest interest. Then, is the World Champion saying that we should systematically enumerate all the mistakes that are in practice made? Well, that's one approach, and it might work - if it proves feasible! Another approach, and one which I prefer for teaching how to evaluate and play complex R-endings, is to give many (perhaps several hundred) different examples of the briefest forcing tactics, simple patterns of play readily grasped, and then to show how these recur in subsequent complex cases 'from real life'. It is a method I have been advocating for years. Is there an interested publisher?

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#### A-to-Z, PATENTS P-ENDING a review

'The Harmony of the P-ending Study', by Archakov and Zinar (ie A and Z), Kiev 1990. In Russian. This unpretentious-looking 144-page book of some 250 studies printed on inferior paper costs 40 kopeks but is worth many a Western volume priced at £20 or more. (At a semi-official exchange rate of 10 roubles to the pound sterling 25 copies can be theoretically purchased in the USSR for £1, while in June 1991 we hear of a 'market' rate of 48 roubles to the pound sterling.) It will probably remain in oriental obscurity, untranslated, rejected by occidental publishers saying the market is too small - which is one reason why the West will never catch up with soviet standards of composing. Would a Western book dare to open with the statement that the time is long past, both in the game and in composition, when a combination's climax is the sacrifice of a piece, especially the queen? Yet this book is aimed not at

blasé players who have 'seen it all before' but at students 'when lessons are over'. Our advice to a budding Western composer is this: learn to read Russian and devour this book, which achieves the impossible, namely the coverage of a large slice of the study composing domain while confining itself to P-studies. A rash claim? What about 'domination'? It's there, with a section to itself. The miracle is accomplished by a conjunction of Archakov's organising text with Zinar's pellucid compositions - in truth an 'A to Z' (in Western alphabets, anyway). Most of the 96 Zinar studies (no originals) have not even appeared in EG's pages, since they did not win prizes. Zinar is a phenomenon. The reason P-endings are difficult to many of us is, it seems to me, that the board is relatively empty, featureless, with no, or few, landmarks. Well, Zinar and Archakov teach how to mark the map, and they do so with

a smooth logical development from simple to complex. The text is attractive also, often invoking sporting metaphors such as 'selling a dummy' ('FINT', not in my dictionary, is from 'feint', a rare Russian chess linguistic borrowing from English) and 'shoulder charge'. (Both are in Averbakh, though.) There are definitions, test positions (solutions provided), faulty studies (by an assortment of composers) presented for correction - and suggested corrections are there too. Edition size: 100,000 - but try getting one in twelve months' time!

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REVIEW The Composing of Endgame Studies, sub-titled 'a text-book', by Jan van Reek, 64 pages, 1990, third in the ARVES series. The statement in the introduction that 'this is not meant as a cook-book How to Compose an Endgame Study' is important, to avoid misunderstandings. The book is in English so the content is more accessible than the Russian edition size contrasts though whether the volume is more accessible is an interesting question: the Russian edition size contracts with the few hundred of the Dutch. The book has illuminating headings: original studies; corrections; versions. Numinous articles by Troitzky, Kasparyan and others are reproduced, with the author frequently injecting the flavour of his own great skills.

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WORKS OF SIMKHOVICH, by Harrie Grondijs, 1990, 164 pages, in English. The Dutch dykes have burst! Another book, the fourth in the ARVES series, from Holland. And what an extraordinary book it is. The choice of subject (From Markovich SIMKHOVICH, 1896-1945)

is a far from well known Bessarabian with an identified output of no more than 46 studies; the research conducted was extensive (though inevitably incomplete) so that the reader has the benefit of rare soviet material served up in excellent English; the reference techniques, which I shall not begin to describe, are striking; and in what is in many respects a scholarly work the author does not shun intruding his own psyche. The paper is fine, the diagrams superb. It appears that only 200 copies have been printed. The price is f35.- from the author at Geestgrugweg 20, Rijswijk, Netherlands. His postgiro: 1251609.

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REVIEW of two books published by McFarland (Jefferson, N.Carolina, USA):

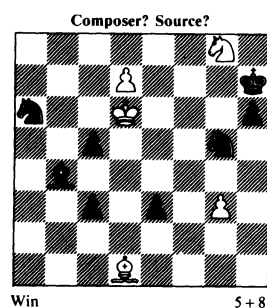
A.ALEKHINE (by Pablo Moran, 314 pages, xii89) and CAPABLANCA (by Edward Winter, 350 dense pages, xii89). The former is a sad, patchy chronicle of a death, the latter a clinical chronicle of a life. There are numerous games, supplemented with an endgame index in the Alekhine volume while the Capa general index has an entry for endgame studies. Winter's book took the British Chess Federation's 'Book of the Year' award for 1989.

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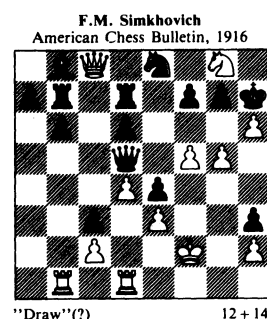
1. WHO IS THE COMPOSER AND WHAT IS THE SOURCE?

This position was circulated in the master circuit and publicised in IGM Jon Speelman's SUNDAY CORRESPONDENT 1989 Christmas competition. It is not in EG or in any obvious anthology, Brian Stephenson has no trace of it, and our good friends the experts in Leningrad are no wiser.

1.Sf6+ Kg7 2.Sh5+ Kg6 3.Bc2+ Kxh5 4.d8Q Sf7+ 5.Ke6 Sxd8+ 6.Kf5 e2 7.Be4 e1S 8.Bd5 c2 9.Bc4 c1S 10.Bb5 Sc7 11.Ba4 wins.



2. WHAT IS THE (INTENDED) SOLUTION?



The diagram comes from p11 of Harrie Grondijs' new book. The composition provisionally took the award for 'best middle game position' in a tourney of the American Chess Bulletin, where the study 1st prize went (according to Grondijs) to Leonid Kubbel, though Timothy Whitworth disputes this. The wP-position is illegal. No solution was ever published, and none is currently known. Note that Bl, a piece ahead, threatens Qxf5+, so only strong measures have any chance.

There does not seem to be a stalemate, barring help-play. For purposes of drawing it may be relevant that bPh3 could be captured (by wQ) later, maybe with check. The solution, if one exists, must surely include a quiet move to manufacture a forcing threat. Many brilliant possibilities suggest themselves (especially Rb5, Qxb5; d5, with or without g6+), but all seem to fail sooner or later, often to a check by bR or bQ on f7. AJR's guess at the composer's intention is: 1.Rb5 Qxb5 2.d5 (for Qxe8) Re7 3.g6+ fg 4.fg+ Kxg6 5.Rg1+ Kf7 6.Rxg7+ Sxg7 7.h7, threatening 8.h8S mate, which does indeed seem to draw. ...

An organisation exclusively for believers in the primacy of ideas in chess would most likely elect as its first president IGM David Bronstein, adopt Froim Markovich Simkhovich as its icon, and appoint Harrie Grondijs as its chronicler...

SOLVED!

1. Whatever happened to WALTER VEITCH, the incomparable analyst of EG's early days? Well, here's a recent photo.
2. EG65. Soviet readers not infrequently ask for EG65 'the only copy

missing from their run'. My answer: apply to the KGB. This issue, though despatched exactly as all other issues, did not get through. It carried on the front page an article by Jewish émigré Herbstman.

3. 64-Shakhmatnoye obozreniye 13/90 carries a full article (by otb Master Polovodin of Leningrad) on the fate of Mikhail Platov: arrested within a few days of making a totally innocent but derogatory remark about Stalin, sentenced to 10 years corrective labour, became ill at the Kargopol transit camp (etap) and died there within twelve months. This information will be incorpora-

ted into Timothy Whitworth's otherwise completed book on the Platov brothers.

4. In EG78 (p392) we reported a RUEB FOUNDATION (Netherlands) composing tourney for 'chess developing countries'. We have only recently learned that the intended targets were countries without an otb IGM. A 28-page green-covered booklet of this two-section event (both sections were for studies!) by van Reek and the Dutch judge Lex Jongsma was published in 1990, the fifth in the ARVES series. The awards add up to 21 studies.

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*Walter Veitch's "spotlight" briefly beams again on Timothy Whitworth.*



NOT-SO-MUCH-A-MYSTERY, MORE-A-WAY-OF-LIFE AWARDS  
IN THE PERIOD OF EG NOT IN EG

1. 64-Shakhmatnoye obozreniye, informal tourney for the year 1976. There seems to have been no award!! But there was no world war! In 1/76 the judge was announced: Anatoly KUZNETSOV. Was there a dispute between the judge (who is firmly associated with Shakhmaty v SSSR) and the rival magazine? The 1977 award appeared in 10/79.

2. The Harold Lommer MT, Spain. Judge Pauli Perkonaja never received the entries allegedly despatched by Joaquin Arriaga, who for reasons unknown is telling no one what actually happened. (We used to be on very friendly terms with Joaquin.) We understand that Valyne Lommer, Harold's widow, is still in Valencia.

3. There is nothing new. The judges for the formal tourney of B.H.Wood's CHESS in 1943 were announced as L.A.Hulf (the studies editor) and Walter Korn. But for reasons unstated Korn dropped out, T.R.Dawson stepped in, and the real names behind some of the winning composers' pseudonyms were for a while actually lost!!]

4. The Yugoslav magazine PROBLEM's awards (the earliest was 1956 and the last 1981) turn out to be untidy. The published solutions were generally sketchy. The dates covered by an informal award were unclear. The final award was never published and may never have been made (judge: Nadareishvili) at all. Diagrams of the award in a national tourney for the years 1956-57 were published (p155 of issue '045-048' dated xi.57), but not the solutions. And no one can explain PROBLEM's issue numbering system!

5. There is a minor mystery concerning the late Joseph Edmund Peckover's output of studies. In PRO-

BLEM 061-064 (vii59) he writes that he has composed 'about 50' studies, but he published many after that date, and only 60 in all can readily be traced. Are these 60 effectively the complete set (ie were most of those published after 1960 in fact composed before), or are there hidden Peckover charmers sprinkled across the globe? JEP couldn't resist putting his finger in any pie he came across: cricket, politics, philosophy are taken at random from AJR's recollections of voluminous correspondence.

6.1 The RUEB Foundation award booklet (see above) reports an entry received from Rashid Ahmat from India, but that the entry itself and the composer's address cannot be found! (We hope it is not a hoax: Ahmat and Shahmat are very close!)

6.2 We suspect that the composer 'Gaglov' in the award is really the soviet Yuri Bazlov.

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OPERATION RESCUE! (EG95)  
postscript to report in EG100

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In our report we quoted in good faith the Dutch Royal Library statement that the Wotawa and other studies in the vii44 issue of Deutsche Schachzeitung had never had their solutions published. But in late viii90 we received from Danish problemist Jan Mortensen, who was not even on the distribution list for EG, a letter enclosing a photocopy of p165 of DSZ for iv51 setting out these very solutions - and repeating the Wotawa diagram! Now No.2243 in DSZ vii44 was also by Wotawa, so we thought to look it up in the composer's Auf Spurensuche Mit Schachfiguren. It is the book's last diagram, No.150. But bizarrely, this diagram is different - a bP is added on h6!! So although the OPERATION RESCUE! study was correct as published originally, and wrong in his book, the situation is reversed with No.2243! You'd like to see the solutions? Here they are. For the positions, please refer to EG100 p762 - but beware!  
No.2243 (Wotawa) with bPh6 added. 1.b6 Qa8 2.c8Q Bd7+ 3.Kf6 Bxc8 4.Bh2+ Kd7 5.Kf7 Kd8 6.Bc7+ Kd7 7.Be5 Kd8 8.Bf6+ Kd7 9.Be7 h5 10.Bg5/i Kd6 11.Bf4+ Kd7 12.Bg3 Kd8 13.Bh4+ Kd7 14.Be7 h4 15.Bxh4 Kd6 16.Bg3+ Kd7 17.Bf4(e5)/ii Kd8 18.Bg5+ Kd7 19.Be7 Qa7 20.ba wins.  
i) 10.Bf6? Kd6, or 10.Bh4? Kd6 11.Bg3+ Kd7 12.Bc7? Qa7 13.ba Kxc7 14.a8Q h4 15.Qa7 Sd7, and B1 wins, it being wQ's turn to be embalmed!  
ii) 17.Bc7? is met as before to Qa7, though this time the result is a draw.  
No.2244 (Krejcik). Would you believe, this position is different too? But this time the difference is on the DSZ iv51 page. Add wPh3 and bPg6.



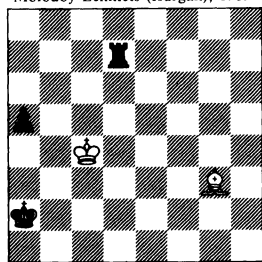
*AJR knows the key but isn't telling.  
(at the mediaeval fortress of Stolpen  
in East-Germany in 1988).*

1.Rg5+, with: Qxg5 2.f4+ Qxf4 (Kxf4; Bd2+) 3.Bc7+ Kf6 4.Bxf4 g5 (b5; Be5+) 5.Bxg5+ Kg6 6.Kxb7 e5 7.Kc6 e4 8.Kd5 d3 9.ed ed 10.Bd2 (Kxc4? Kxg5;) c3 11.Bxc3 Kxh6 12.Ke4 Kh5 13.Kf3 wins, or Kf6 2.Bd8 Kxg5 3.h7 Kh6 4.h8Q+ Qh7 5.Bg5+ wins.

Jan Mortensen had read the copy of EG that is sent to the Danish State Library at Aarhus. Jan and I are long-time PCCC co-workers, Jan being sometime Vice-President.  
'This correspondence is now closed.'  
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DIAGRAMS AND SOLUTIONS

No. 8010 A. Kopnin  
Special Prize (malyutka)  
Molodoy Leninets (Kurgan), 1989



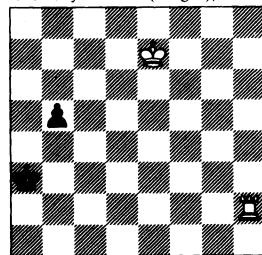
Draw 2+3

No.8010: Aleksey Kopnin (Chelyabinsk). 1.Kb5 Rd5+ 2.Ka4 Rd3 3.Bc7/i Ra3+ 4.Kb5 a4 5.Kb4/ii Kb2 6.Be5+ Ka2 7.Bc7 Kb2 8.Be5+, positional draw.

i) 3.Be1? Ra3+ 4.Kb5 a4 5.Bb4 Kb3 and B1 wins.

ii) This is a position of reciprocal zugzwang.

No. 8011 D. Gurgenidze  
and V. Kalandadze  
Special Prize (4 men)  
Molodoy Leninets (Kurgan), 1989

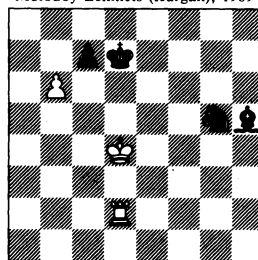


Win 2+2

No.8011: David Gurgenidze and Velimir Kalandadze (Georgian SSR). 1.Rh3+ Ka2 2.Rh4/i Ka3 3.Kd6 b4 4.Kc5 b3 5.Rb4 b2 6.Kc4 Ka2 7.Ra4+ Kb1 8.Kb3 Kc1 9.Rc4+ and W wins.

i) 2.Kd6? b4 3.Kc5 b3 4.Kb4 b2 5.Ra3+ Kb1, and 6.Kb3 has the drawback of preventing wR checking on c3 after bKc1. Compare the main line tempo-gaining introduction.

No. 8012 L. Katsnelson  
1 Hon. Mention,  
Molodoy Leninets (Kurgan), 1989

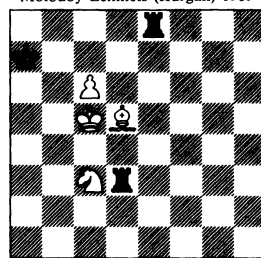


Win 3+4

No.8012: L.Katsnelson. 1.b7 c5+ 2.Kxc5+ Kc7 3.Rd7+ Kb8 4.Kb6 Se6 5.Rd3/i Bg4 6.Rg3 Sf8 7.Rxg4 Sd7+ 8.Ka6 Sc5+ 9.Kb5 Sxb7 10.Kc6 wins.

i) There is a very tempting try in 5.Rh7? Be8 6.Re7 Sd8 7.Rxe8 stalemate. 5.Rd6? is also inadequate, Bg4 6.Rd3 Bf5 7.Rg3 Sd8 8.Rg8 Bc8 9.Rxd8 stalemate.

No. 8013 B.G. Olypiev  
2 Hon. Mention,  
Molodoy Leninets (Kurgan) 1989



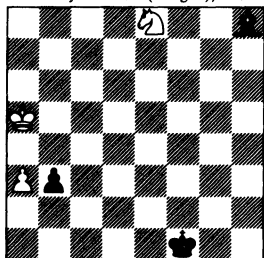
Win 4+3

No.8013: B.Olympiev (Sverdlovsk).  
 1.Sb5+ Kb8 (Ka6; Sc7 +) 2.c7+  
 Kc8 3.Kc6 Rc3+ (Rxd5; Sa7 mate)  
 4.Sxc3, with: Re3 5.Kb6/i Rxc3  
 6.Be6 mate, or Re4 5.Kd6 Rd4 6.Sb5  
 wins.  
 i) 5.Sb5? Rc4+ 6.Kb6 Rc6+ 7.Bxc6  
 stalemate.

(c8Q? Qb6+;) Qxd7 6.c8Q draws,  
 or Kb4 5.Qc3+ Kxc3 6.c8Q, again  
 drawn.

DVH: poor key.

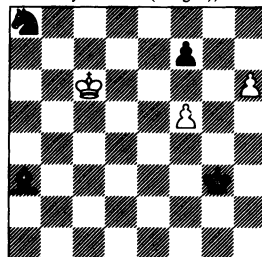
No. 8014 V. Vlasenko  
 3 Hon. Mention,  
 Molodoy Leninet (Kurgan), 1989



Draw 3+3

No.8014: V.Vlasenko. 1.Sd6 b2 2.Sc4  
 Bc3+ 3.Ka4 b1B 4.Kb3/i Be1  
 5.Se3+ Ke2 6.Sc2 Ba5 7.Kb2 drawn.  
 i) 4.Kb5? Ke2 5.a4 Kd3 6.Sd6 Kd4  
 7.a5 Kd5 8.Sc8 Bd3+ 9.Kb6 Bd4+  
 10.Kb7 Kc5 11.a6 Kb5 12.a7 Be4+  
 13.Kc7 Ka6 14.Kd7 Bf3 15.Kc7 Bf2  
 16.Kd7 Kb7 and Bl wins.

No. 8016 Yu. Roslov  
 5 Hon. Mention  
 Molodoy Leninet (Kurgan), 1989

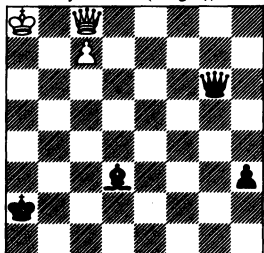


Draw 3+4

No.8016: Yu.Roslov (Leningrad).  
 1.Kd7 Sc7 2.h7/i Bb2 3.Ke7 Sd5+  
 4.Kxf7 Kf4 5.f6 Bxf6 6.Kg8 Se7+  
 7.Kf7 Sd5 8.Kg8 Se7+ 9.Kf7, posi-  
 tional draw.

i) On the first move this would fail.  
 1.h7? Bb2 2.Kd7 Bh8 3.Ke7 f6 4.Kf7  
 Sb6 5.Kg8 Sd7 6.Kxh8 Sf8 7.Kg7  
 Sxh7 8.Kxh7 Kf4 and Bl wins.

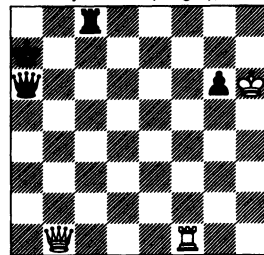
No. 8015 G. Amiryanyan  
 4 Hon. Mention,  
 Molodoy Leninet (Kurgan), 1989



Draw 3+4

No.8015: G.Amiryanyan (Erevan).  
 1.Qxh3 Qc6+ 2.Kb8 Be4 3.Qh2+  
 Ka3 4.Qh3+, with: Ka4 5.Qd7

No. 8017 V. Kondratev  
 and A. Kopnin  
 6 Hon. Mention,  
 Molodoy Leninet (Kurgan), 1989



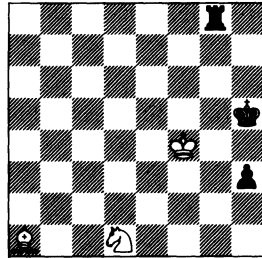
Win 3+4

No.8017: V.Kondratev and A.Kop-  
 nin. 1.Rf7+ Ka8 2.Qh1+/i Kb8  
 3.Qh2+ Ka8 4.Qg2+ Kb8 5.Qg3+

Ka8 6.Qf3 + Kb8 7.Qb3 + /ii Ka8  
8.Qd5 + Kb8 9.Qe5 + Ka8 10.Rf6 /iii  
Qa2 11.Qe4 + Ka7 12.Qe3 + Ka8  
13.Qf3 + Ka7 14.Rf7 + wins.

- i) 2.Qe4 + ? Qc6 and there is no 3.Qa4 +.
- ii) It is necessary to avoid checking on the e4 square.
- iii) This is what lies behind wQ's manoeuvring.

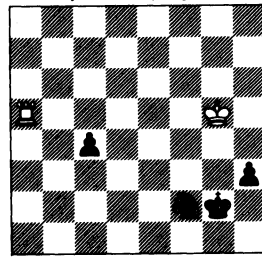
**No. 8018** I. Dulbergs  
7 Hon. Mention,  
Molodoy Leninets (Kurgan), 1989



Draw 3+3

No.8018: I.Dulbergs (Latvian SSR).  
1.Sf2/i h2 2.Sh1 Rg1 3.Bh8 Rxh1  
4.Kg3 Kg6 5.Kg2 drawn.  
i) 1.Kf3? h2 2.Sf2 Rf8 + 3.Kg2  
Rxf2 + wins.

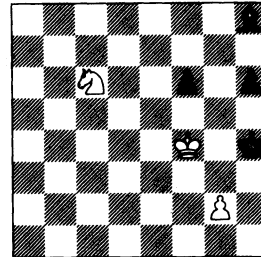
**No. 8019** B.N. Sidorov  
8 Hon. Mention,  
Molodoy Leninets (Kurgan), 1989



Draw 2+4

No.8019: B.N.Sidorov (Krasnodarsk  
Province). 1.Kf4 c3 2.Ke3 c2 3.Kd2  
h2 4.Rg5 + Sg4 5.Rh5 Se3 6.Rg5 +  
Kf1 7.Rh5 Kg1 8.Rg5 + Sg2 9.Rh5  
Se1 10.Rg5 + Kf2 11.Rh5 Kg3 12.Kc1  
Kg2 13.Rg5 + Kh3 14.Rh5 + Kg2  
15.Rg5 + , positional draw.

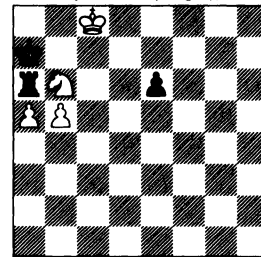
**No. 8020** I. Morozov  
Special HM (for a local composer),  
Molodoy Leninets (Kurgan), 1989



Win 3+4

No.8020: Igor Morozov (Kurgan).  
1.Se7 Kh5 2.g3/i f5 3.Kxf5 Be5  
4.g4 + /ii Kh4 5.Sg6 + Kg5 6.Sxe5  
wins.  
i) 2.g4 + ? Kh4 3.Sg6 + Kh3 4.Sxh8  
h5 5.gh Kh4 6.h6 Kh5 7.h7 Kh6.  
ii) 4.Kxe5? Kg5 5.Ke4 Kg4 6.Sf5 h5  
7.Ke5 Kg5 8.Ke6 Kg6 9.Se3 Kg5  
10.Sf5 Kg6, positional draw.

**No. 8021** A. Selivanov  
Commended,  
Molodoy Leninets (Kurgan), 1989

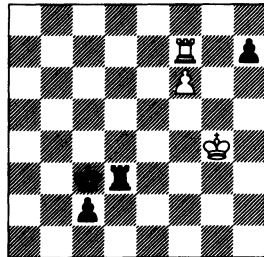


Win 4+3

No.8021: A.Selivanov (Sverdlovsk  
region). 1.Sa8 Rxa5/i 2.b6 + Ka6  
3.b7 Rh5 4.Sc7 + Ka5 5.Kd8 wins.  
i) Kxa8 2.b6 Ra7 3.a6 Rxa6 4.b7 +  
and mates.

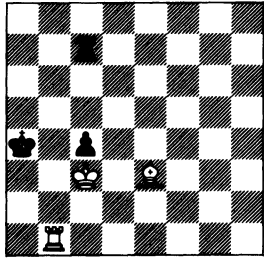
No.8022: V.Kolpakov (Sukhumi,  
Georgian SSR). 1.Rc7 + Kd2 2.f7  
Rd8 3.Rd7 + Rxd7 4.f8Q Rd4 +  
5.Kh5 c1Q 6.Qf2 + Kd3 7.Qe2 + Kc3  
8.Qe3 + Qxe3 stalemate.

No. 8022 V. Kolkov  
 Commended,  
 Molodoy Leninet (Kurgan), 1989



Draw 3 + 4

No. 8023 V. Kirillov  
 Commended,  
 Molodoy Leninet (Kurgan), 1989

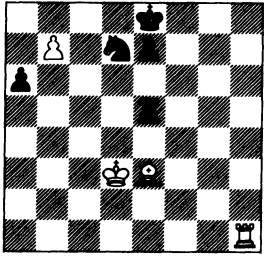


Win 3 + 3

No.8023: V.Kirillov (Serov). 1.Rb4 + Ka3 2.Bc1 + Ka2 3.Kc2/i Ra7 4.Rb2 + Ka1 5.Rb1 + Ka2 6.Bb2 and 7.Ra1 mate.

i) 3.Ra4 + ? Kb1 4.Bb2 Ra7 5.Rxa7 stalemate.

No. 8024 M. Hlinka(xi.85)  
 Prize, MAT-PAT, 1983-85  
 Award: MAT-PAT No. 10, 30.i.87



Win 4 + 5

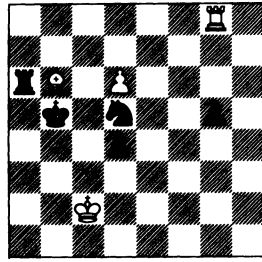
No.8024: Michal Hlinka (Kosice). This was the first international tourney for studies organised by MAT-PAT. The chess composition bulletin MAT-PAT is distinct from the magazine PAT-A-MAT, though confusion is excusable since both are from not just Czechoslovakia, but Slovakia. MAT-PAT, founded in 1983, is produced in the town of Martin, 30 kilometres from Zilina, the township where our informant L.Kekely hails from. Up to the end of 1989 20 issues have appeared. Ing. (ie, engineer) Ladislav SALAI (son of father of the same name) is the chief editor. Judge: L.Salai (jr.). There were 19 studies from 10 Czechoslovak and soviet composers in the 3-year period. Some were published in Kulturny spravodajca ('culture commentary'). 7 were incorrect and one anticipated. The provisional award was unaffected by confirmation time. 'The tourney served as an outlet for beginners and we hope the level will rise in the future.' 1.Rh8 + Kf7 2.Rd8, with:

Rb5 3.Rxd7 Ke6 4.Rc7 Kd6 5.Bf4 + e5 6.Bxe5 + Kxe5 7.Rc5 + wins, or Rd5 + 3.Kc4 Rb5 4.Rxd7 Ke6 5.Bb6/i Rxb6 6.Kc5 Rb1 7.Rc7 Rc1 + 8. Kb6 Rb1 + 9. Ka7 or wins, Sb8 3.Rxb8 Rb5 4.Kc4 Ke6 5.Bb6 Rxb6 6.Kc5 Rb1 7.Kc6 Rc1 + 8.Kb6 Rb1 + 9.Ka7 wins.

i) 5.Bf4 + ? e5 6.Bxe5 + Kxe5 7.Rc5 + Kd6 8.Rxb5 ab + 9.Kxb5 Kxc7 draw.

'Definitely the best entry. W must promote his only P, and the play splits into 3 lines. In the first W sacrifices decoy bR from control of b8 while in the other pair wK reaches wP by means of a B-sacrifice. Differences arise from wR's location. The try in the second line is interesting. The need to demonstrate a win for W after 9...Kf5 in the third line is tiresome for the solver.'

No. 8025 M. Hlinka (1984)  
Hon. Men., MAT-PAT, 1983-85



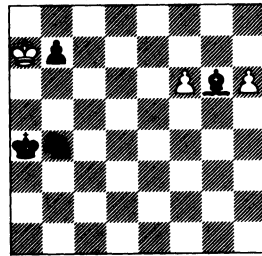
Win 4+5

No.8025: M.Hlinka. 1.d7 Sb4 +  
2.Kd2 Sc6 3.Rc8 Sd8 4.Bxd8 Rd6  
5.Rc7 Kb6 6.Kd3 g4 7.Ke4 d3 8.Ke5  
d2 9.Rc1+ Kb7 10.Rb1+ Kc6  
11.Rb6+ wins.

‘Again the struggle to promote wP. Black counterplay is staved off by the W battery. ...’ The battery is set up in the course of play.

We learn from the award that the Hlinka pair represent the number 50, and are dedicated to celebrate the half-century of Salai père: wR moves in the first delineate the digit 5 (with the aid of a mirror) and by ‘joining up the dots’ of wR moves in the second we can see (perhaps!) both a 5 and a zero.

No. 8026 L. Kekely (xii.85)  
Comm., MAT-PAT, 1983-85

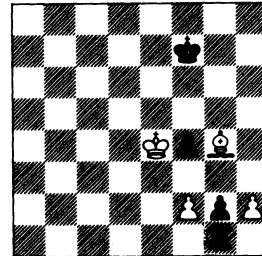


Win 3+4

No.8026: Lubos Kekely (Zilina).  
1.f7/i Sc6 + 2.Ka8 Bxf7 3.h7 Bc4  
4.h8Q Ba6 5.Qb2 Ka5 6.Qb3 b5  
7.Qe3 wins.  
i) 1.h7? Sc6 + 2.Ka8 Bxh7 3.f7 Bd3  
4.f8Q Ba6 draws.

‘A sympathetic miniature where one has to choose the first move with care. In the try wQ cannot release wK imprisoned in the play.’

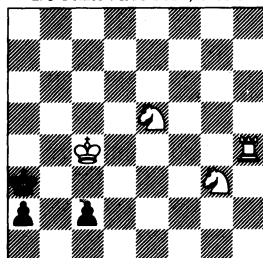
No. 8027 M. Hlinka (xii.87)  
1st Prize, MAT-PAT, 1986-87  
award: MAT-PAT No. 17, 1. xii.88  
and No. 20, 1989



Draw 4+4

No.8027: Michal Hlinka (Kosice).  
Judge: A.Maksimovskikh (USSR).  
‘There were 35 originals by 12 composers. The standard was not very high, so we therefore appeal to composers to send interesting works in support of these deserving tourneys.’  
We give the final award. 1.Kf3 Kg6  
2.h4/i Kh6 3.Bf5 Kh5 4.Bh3 Kxh4  
5.Bxg2 Kg5 6.Bh3 Rc1 7.Be6/ii  
Rc3 + 8.Kg2 Kh4 9.Bd5 Kg4  
10.Be6 + Kg5 11.Bd5 Kf5 12.Bf3  
drawn.  
i) 2.h3? Kg5 3.h4 + Kxh4 4.Bf5 Ra1  
5.Kxg2 Ra3 6.Be4 Kg4.  
ii) 7.Bd7? Rc3 + 8.Kg2 Kh4 9.Be6  
f3 + and B1 wins.  
‘An original idea with fine play by both sides.’

No. 8028 D. Gurgenzidze(xi.87)  
= 2/3 Prizes MAT-PAT, 1986-87

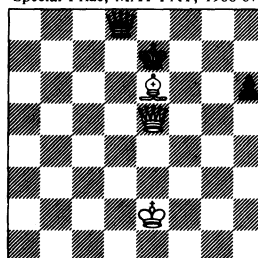


Win 4 + 3

No.8028: David Gurgenzidze (Georgian SSR). 1.Rh1 a1Q 2.Rxa1 + Kb2 3.Sd3 +/i Kxa1 4.Sc1 Kb2 5.gSe2 Ka3 6.Kb5 Kb2 7.Kb4 Ka1 8.Kb3 Kb1 9.Ka3 Ka1 10.Sb3 + Kb1 11.Sc3 mate.

i) 3.Se2? Kxa1 4.Sc1 Kb2 5.eSd3 + Ka3 6.Kc5 Ka4 7.Kb6 Ka3 8.Kb5 stalemate.

No. 8030 L. Salai(vii.86)  
Special Prize, MAT-PAT, 1986-87

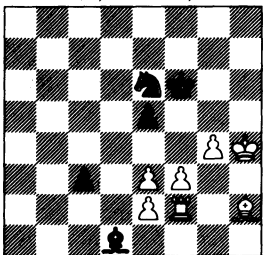


Win 3 + 3

10.Qf6 + Qg7 11.Qxh4 + Kg8 12.Be6 + Kf8 13.Qd8 + mate.

'The special prize is for exceptional use of classic material.'

No. 8029 M. Hlinka(i.87)  
= 2/3 Prizes, MAT-PAT, 1986-87

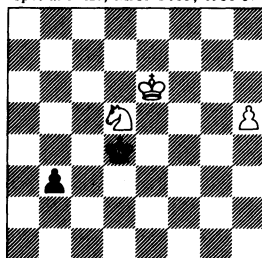


Draw 7 + 5

No.8029: M.Hlinka. 1.g5 + Sxg5 2.Bxe5 + Kxe5 3.f4 + Kd6 4.fg c2 5.Rf6 + Kc7 6.Rf7 + Kb6 7.Rf6 + Kb5 8.Rf5 + Kb4 9.Rf4 + Kb3 10.Rc4 Kxc4 11.g6 c1Q 12.g7, drawn.

'The finish is reminiscent of a Liburkin study (1952).'

No. 8031 L. Salai(viii.87)  
Special Prize, MAT-PAT, 1986-87



Win 3 + 2

No.8031: L.Salai. The diagram shows the position after removal of some faulty introductory moves - a pity because bK is now in place to be checked from h8. 1. h6 b2 2. h7 b1Q 3.h8Q + Kc4 4.Qh4 + Ke5 5.Qe7 + Kd4 6.Qg7 + Kc4 7.Qc7 + Kb3 8.Qb7 + Kc2 9.Se3 + Kc1 10.Qh1 + Kb2 11.Sc4 + Ka1 12.Qh8 + Ka2 13.Qa8 + Kb3 14.Sd2 + wins.

'For a malyutka.'

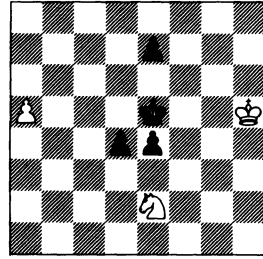
No.8030: L.Salai. 1.Bd5 + Kf8 2.Qf5 + Kg7 3.Qf7 + Kh8 4.Be6 Qa8 5.Qf6 + Kh7 6.Qe7 + Kh8 (Kg6; Qf7 +) 7.Kf2 h5 8.Ke3 h4 9.Bf5 Qg8

No.8032: L.Salai. 1.a6 d3 2.Sc3 e3 3.a7 e2 4.a8Q e1Q 5.Qa5 + Ke6 6.Qd5 + Kf6 7.Se4 + Kg8 8.Qe5 + Kf8 9.Qh8 + Kf7 10.Sg5 + wins.



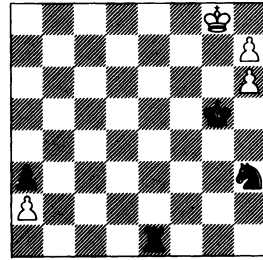
No. 8032 L. Salai(vii.86)

1. Hon. Men., MAT-PAT, 1986-87



Win 3 + 4

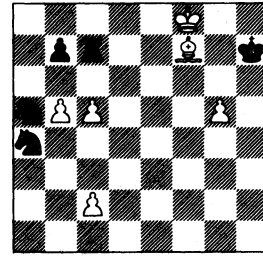
No. 8033 A. Stopochkin  
MAT-PAT, xi.87



Draw 4 + 4

No.8033: A.Stopochkin (USSR).  
1.Kf7 Rf1 + 2.Kg7 Sf4 3.h8Q Se6 +  
4.Kh7 Rf7 + 5.Qg7 Sxg7 6.hg Kf6  
7.Kh8 Rxc7 with W stalemated,  
while 6...Kf5 7.Kh8 Rxc7 8.Kxc7  
Ke4 9.Ke6 Kd3 10.Ke5 Kc2 11.Kd4  
Kb2 12.Kd3 Kxa2 13.Kc2 Ka1 14.Kc2,  
and Bl is stalemated. All that was  
intended, but 2...Rb1 is better, Bl  
wins after 3.h8S Kf5 4.Sf7 Sg5.

No. 8034 A. P. Grin(xii.87)  
2 Hon. Mention,  
MAT-PAT, 1986-87

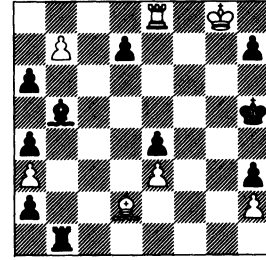


Draw 6 + 5

No.8034: A.P.Grin (Moscow).  
1.g6 + Kh6 2.g7 Rc8 + 3.Be8 Re8 +  
4.Kxe8 Kxc7 5.c6 bc 6.bc Sxc6 7.c4  
Sc5 stalemate.

'A nice finish, but the earlier play's  
captures are unaesthetic.'

No. 8035 L. Salai(viii.87)  
3 Hon.Men., MAT-PAT, 1986-87

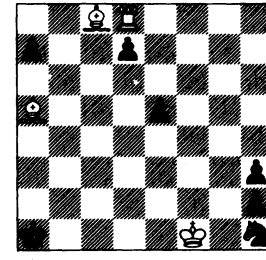


Draw 7 + 10

No.8035: L.Salai. 1.Re5 + Kh6  
2.Bb4 a1Q 3.Bf8 + Kg6 4.b8Q  
Qa2 + 5.Kh8 Qg8 + 6.Kxc8 Bc4 +  
7.Re6 + Bxe6 + 8.Kh8 Rxb8 stale-  
mate.

'Expressive content, with stalemate  
of pinned wB. A pity the pawns con-  
tribute nothing.'

No. 8036 J. Sevcik  
and M. Hlinka(xi.87)  
4 Hon.Men., MAT-PAT, 1986-87

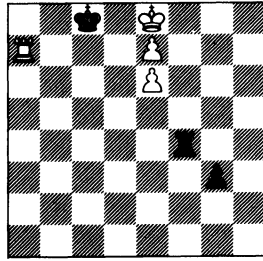


Win 4 + 7

No.8036: Jan Sevcik and M.Hlinka.  
1.Bb7 Sg3 + 2.Kf2 e4 3.Rb8 h1Q  
4.Bc3 + Ka2 5.Bd5 + Ka3 6.Bb2 +  
Ka4 7.Bb3 + Ka5 8.Bc3 + Ka6 9.Bc4  
mate.

No. 8037 L. Kekely(xi.86)

Commended, MAT-PAT, 1986-87



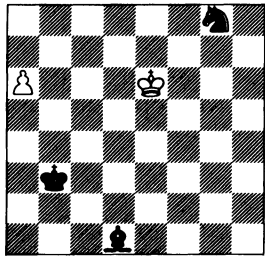
Win 4+3

No.8037: Lubos Kekely (Zilina).  
 1.Ra3 g2 2.Rg3 Rf2 3.Rxg2 Rxf2  
 4.Kf7 Rf2+ 5.Kg6(g7) Rg2+ 6.Kf6  
 Rf2+ 7.Ke5 Re2+ 8.Kd5 Rd2+  
 9.Kc5(c6) Rd8 10.edQ+ Kxd8  
 11.Kd6+ wins.

‘Known R-manoeuvres in miniature form.’

No. 8038 I.I. Galushko(ix.86)

Kulturny spravodajca  
 Commended, MAT-PAT,  
 1986-87



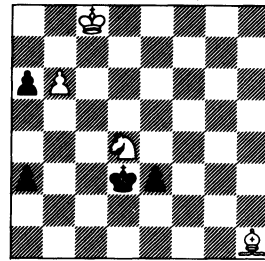
Draw 2+3

No.8038: I.Galushko (USSR). All W has to do is keep threatening to play a6-a7. 1.Kf7 Sh6+ 2.Kg6 Sg4 3.Kg5 Sf2 4.Kf4 Sd3+ 5.Ke3 Sb4 6.a7 Sd5+ 7.Kd2 and draws because bS has been induced to block that nice long diagonal.

No.8039: L.Salai. 1.b7 a2 2.Be4+, with: Kxe4 3.Sc2 e2 4.b8Q e1Q 5.Qb7+ Kf5 6.Qf7+ Kg5 7.Qg7+ wins, or Kxd4 3.b8Q a1Q 4.Qb4+ Ke5 5.Qe7+ Kf4 6.Qh4+ Ke5 7.Qh8+ wins.

No. 8039 L. Salai(i.87)

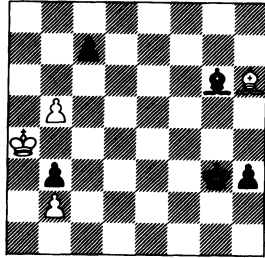
Commended, MAT-PAT, 1986-87



Win 4+4

No. 8040 L. Kekely(xi.86)

Commended, MAT-PAT, 1986-87



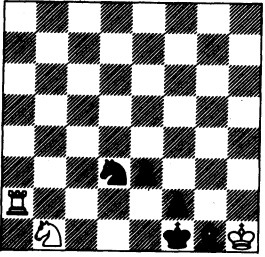
Draw 4+5

No.8040: L.Kekely. 1.b6 cb 2.Bf8 h2 3.Bd6+ Kg2 4.Bxh2 Kxh2 5.Kb4 Kg3 6.Kc3 Kf2 7.Kd2 and 8.Kc1 draw.

‘A good introduction leads to a known draw.’

No. 8041 L. Salai(viii.87)

Commended, MAT-PAT, 1986-87

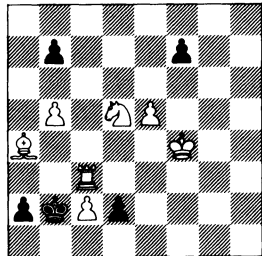


Win 3+5

No.8041: L.Salai. 1.Sc3 Se1/i 2.Re2 Sg2 3.Rb2 Se1 4.Ra2 Sf3 5.Ra1 +/ii Se1 6.Rd1 Bh2 7.Kxh2 e2 8.Se4 edQ 9.Sg3 mate.  
 i) Sc1 2.Ra1 e2 3.Se4 wins.  
 ii) 5.Re2? Bh2 6.Rxe3 Se5 7.Sb1 Sc4 8.Re4 Bf4 drawn.

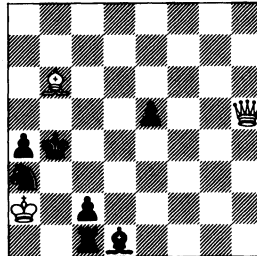
No.8043: Em.Dobrescu (Bucharest). 1.Bh3/i Sc7 2.Rb8 + Ke7 3.Rb7 Kd6 4.Rb6 + Kc5 5.Rb7 Sd5 6.Bg2 Se3 7.Rc7 + Kb4 8.Rc1 Sd1 + 9.Kc2 e1Q 10.Rb1 + Kc4 11.Bd5 +, drawn. i) 1.Rb8 + ? Ke7 2.Rb7 + Kf8 3.Bd5 Sd6 and B1 wins.

No. 8042 V. Nestorescu (vii-xii.86)  
 1st Prize,  
 Buletin Problemistic, 1986-87  
 award: BP51, 1989



Win 7 + 5

No. 8044 D. Gurgenzidze (i-vi.87)  
 3rd Prize,  
 Buletin Problemistic, 1986-87

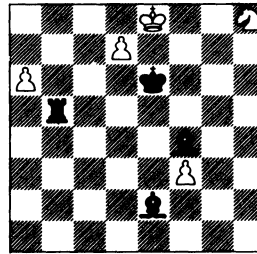


Win 3 + 7

No.8042: Virgil Nestorescu (Bucharest). Judge: Paul Joitsa (Bucharest). 1.Rb3 +/i Kc1 2.Sb4 a1Q 3.Sd3 + Kd1 4.Rb1 + Qxb1 5.Ke3/ii Qa1 6.Bb3 Qa3 7.b6/iii f6 8.e6 f5 9.Kf3 f4 10.e7 wins. i) 1.Rd3? a1Q 2.Sc3 Kc1 3.Se2 + Kb2 4.Rb3 + Ka2 5.Rd3 Kb2 6.Sc3 Kc1, draw. ii) 5.Kf3? Qa1 6.Bb3 Qc3 7.Ke3 b6 8.Kf3 Qxb3 drawn. iii) 7.Kf3? b6 8.Ke3 f5, draw.

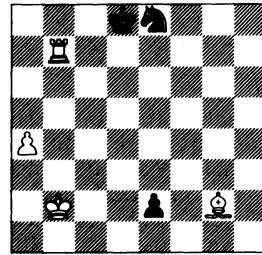
No.8044: David Gurgenzidze (Georgia, USSR). 1.Qxe5 Ra1 + 2.Qxa1 c1S + 3.Qxc1 Bb3 + 4.Ka1 Sc2 + 5.Kb1 Sa3 + 6.Qxa3 + Kxa3 7.Bc5 mate.

No. 8045 A. Sochniev (i-vi.86)  
 1 Hon.Mention,  
 Buletin Problemistic, 1986-87



Draw 5 + 4

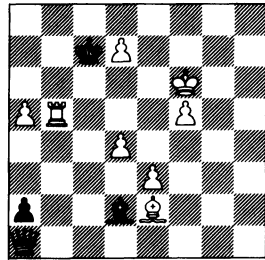
No. 8043 Em. Dobrescu (vii-xii)  
 2nd Prize,  
 Buletin Problemistic, 1986-87



Draw 4 + 3

No.8045: A.Sochniev (Leningrad). 1.a7 Rg5 2.Sg6 Rxc6 3.d8S + Kf6 4.a8Q Bb5 + 5.Sc6 Rg8 + 6.Kd7 Rxa8 stalemate.

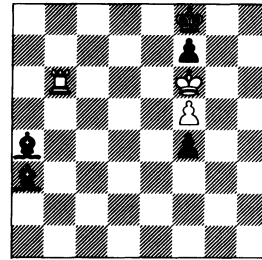
No. 8046 A. Maksimovskikh (i-vi.87)  
2 Hon. Mention,  
Buletin Problemistic, 1987-87



Win 8 + 4

No.8046: A.Maksimovskikh (Zaiganovo, USSR). 1.Ke7 Qxd4 2.ed Bg5 + 3.f6 Bxf6 + 4.Kxf6 a1Q 5.Ke7 Qxd4 6.Rb7 + Kxb7 7.d8S + Ka8/i 8.Bf3 + Ka7 9.Sc6 + wins. i) Kc8 8.Ba6 + Kc7 9.Se6 +.

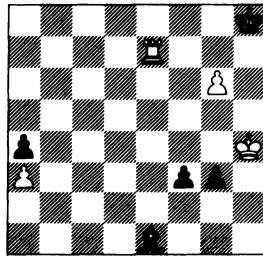
No. 8048 G. Telbis (i-vi.87)  
Commended,  
Buletin Problemistic, 1986-87



Draw 3 + 5

No.8048: Gh.Telbis. 1.Ra6/i Bb2 + 2.Kg5 Bc1 3.Rxa4 f3 + 4.Kf6 Bb2 + 5.Kg5 f2 6.Rf4 Bc1 7.Kf6 Bxf4 stalemate, or Bb2 + 8.Kg5 Bc1 9.Kf6 drawn. i) 1.Rb8 + ? Be8 2.Rb3 Bc1 3.Rb4 f3 4.Rf4 Bc6 5.Rc4 Bb2 + 6.Kg5 f2 and B1 wins.

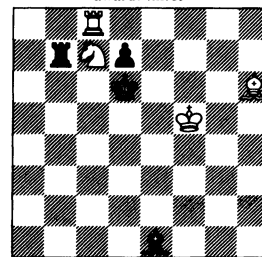
No. 8047 G. Telbis (vii-xii.86)  
3 Hon. Mention,  
Buletin Problemistic, 1987-87



Draw 4 + 5

No.8047: Gheorghe Telbis (Arad, Romania). 1.g7 + /i Kh7 2.g8Q + Kxg8 3.Re8 + /ii Kg7(h7) 4.Re7 + Kg6/iii 5.Rxe1/iv f2 6.Rf1 g2 7.Rxf2 g1Q 8.Rg2 + Qxg2 stalemate. i) 1.Re8 + ? Kg7 2.Re7 + Kh6 3.g7 g2 + 4.Rxe1 f2 wins. ii) 3.Kh3? Bf2 4.Re4 g2 5.Rxa4 g1Q 6.Rg4 + Kf7 7.Rxg1 Bxg1 8.Kg3 f2 9.Kg2 Ke6 wins. 3.Rxe1? f2 4.Rf1 g2. 3.Re3? f2 4.Rxg3 + Kh7. iii) Kf6 5.Rxe1 f2 6.Rf1 g2 7.Rxf2. iv) 5.Re6 + ? Kf5 6.Rxe1 f2 7.Rf1 Kf4 8.Kh3 Kf3 9.Rc1 g2 10.Rc3 + Ke2 11.Rc2 + Kd3.

No. 8049 V.Shanshin  
1st Prize,  
Chess and Draughts in the  
BSSR, 1984-85  
award: xii.89

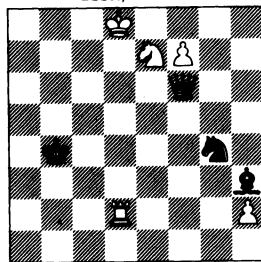


Win 4 + 4

No.8049: V.Shanshin (Osh, Kirgizia). Judge: Vazha Neidze (Tbilisi), who was late with the award.... 1.Bf8 + Kc6 2.Se6 + Kb6 3.Bc5 + Kb5 4.Sd4 + Kc4 5.Ke4 d5 + 6.Ke3 Bd2 + 7.Kxd2 Rc7 8.Ra8 Rc8 9.Ra5 Rxc5 10.Ra4 mate. 'A sharp piece-play struggle with a superb stalemating counterchance and a pure mating finale. W and Bl men all contribute. It is an excellent deepening of a shorter study by Kasparyan (Sovetskaya Rossiya, 1960).' We thank Gennady Novikov of Minsk

for sending the award details. Attentive readers know that EG tries to supply the month of publication of individual studies in informal awards, to assist a would-be researcher of the future. But if, as is the case here, the journal has a restricted circulation, and if we are not sent the requisite information we are unable to reproduce it. And even having a copy of SHAKHMATY SHASHKI v BSSR in front of one is not the end of the matter, because its date, the month of intended publication, is nowhere made plain!

No. 8050 D. Gurgenzidze  
2nd Prize,  
Chess and Draughts in the  
BSSR, 1984-85

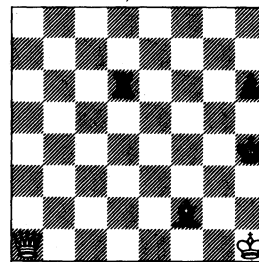


Draw 5+4

No.8050: D.Gurgenzidze (Georgian SSR). 1.Ke8 Qh8 + 2.f8Q Sf6 + 3.Kf7 Be6 + 4.Kxe6 Qxf8 5.Rd8 Se8 6.Kd7 Sf6 + 7.Ke6 Qh6 8.Sf5 Qg6 9.Se7 Qg5 10.h4 Qg7 11.Sf5 Qg6 12.Se7 Qh6 13.Sf5, positional draw. 'Consecutive synthesis of positional draws. A successful elaboration of' EG75.5054 (Nadareishvili).

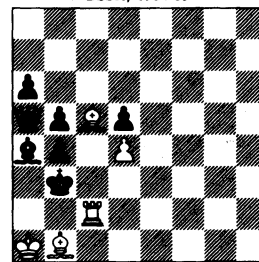
No.8051: L.Palguyev (Orsha). 1.Kg2 Bd4 2.Qe1 + Kh5 3.Kh3 Bf6 4.Qe4, with: Rd4 5.Qf5 + Bg5 6.Qf7 mate, or Bg5 5.Qe8 + Rg6 6.Qe2 mate. 'Three mating positions in this piquant 6-man piece where the whole force participates.'

No. 8051 L. Palguyev  
3rd Prize,  
Chess and Draughts in the  
BSSR, 1984-85



Win 2+4

No. 8052 E. Dvizov  
1 Hon. Men.,  
Chess and Draughts in the  
BSSR, 1984-85

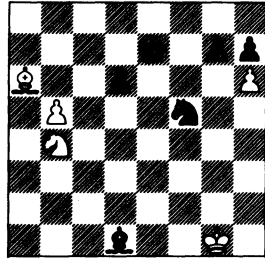


Win 5+7

No.8052: E.Dvizov (Zhlobin). 1.Rc1/i Ka3 2.Rc3 + Bb3 3.Bc2 Qa4 4.Rg3(h3) a5 5.Bd3 Ba2 6.Bc2 + Bb3 7.Be4 de 8.d5 e3 9.Bxe3 Bxd5 10.Bcl mate. i) The position provided had wRh1, allowing the ugly cook 1.Rh3 + Kc4 2.Kb2, so we have taken the editorial liberty of shifting wR to c2 (AJR). 'An original confection on 'the horror in the crypt' theme: the tomb slides open and fate pounces. But the solitary distancing move by wR reduces the value.' A study by Sedletsky was eliminated.

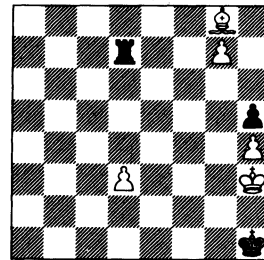
No.8053: A.Sedletsky (Minsk). 1.b6 Bf3 2.Bc4 Kf8 3.Sd5 Sd4 4.b7 Sc6 5.Se7 Sb8 6.Sg6 + hg 7.h7 wins. 'A minor pieces study with effective sacrificial moves by wS.'

No. 8053 A. Sedletsky  
2 Hon. Men.,  
Chess and Draughts in the  
BSSR, 1984-85



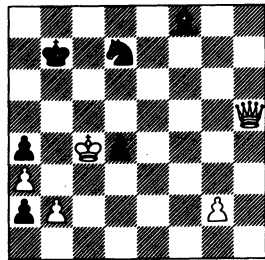
Win 5+6

No. 8055 F.S. Bondarenko  
and B.N. Sidorov  
Comm., Chess and Draughts  
in the BSSR, 1984-85



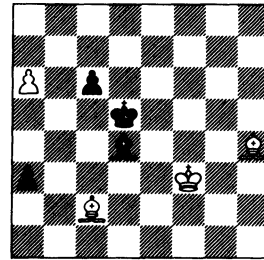
Win 5+3

No. 8054 F.S. Bondarenko and  
B.N. Sidorov  
3 Hon.Men., Chess and Draughts  
in the BSSR, 1984-85



Win 5+6

No. 8056 I. Bondar  
Comm., Chess and Draughts  
in the BSSR, 1984-85



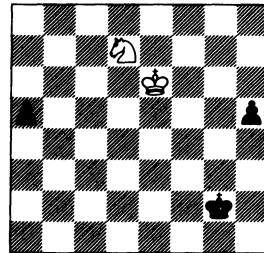
Black to Move,  
White Wins 4+4

No.8054: F.S.Bondarenko and B.N.Sidorov. 1.Qh1/i Sc5 2.g4+ Kb6 3.Qa1 Sb3 4.Qxa2 Ka6 5.g5 Be7/ii 6.g6 Bf8 7.g7 Bxg7 8.Kb4 Bf8+ 9.Kxa4 wins. i) 1.Qd1? Sc5 2.Qa1 Sb3 3.Qxa1 Kc6 4.g4 Be7 5.g5 Bxg5 6.Kb4 Bd2 7.Sxa4 Sc5 mate. 1.Qf3+? Kb6 2.Qd1 Sc5 drawn. 1.Qd5(b5)+? Kc7 2.Qa5+ Sb6 and a1Q draws. ii) d3 6.g6 d2 7.Qb1 wins. 'Subtle zugzwang duel of wQ and minor pieces.'

No.8056: I.Bondar. 1...a2 2.Bb3+ Kc5 3.Bxa2 Kb5 4.Bf2 Bxf2 5.Bc4 Kxc4 6.Kxf2 wins, or 1...Kc4 2.Bf6 Bxf6 (a2;Bb 3+) 3.a7 a2 4.a8Q a1Q 5.Qxc6+ Kb4 6.Qb6+ Kc4 7.Bb3+ Kd3 8.Qe3 mate.

No.8055: F.S.Bondarenko and B.N.Sidorov. 1.Bd5+ Rxd5 2.g8R/i Rxd3+ 3.Rg3 Rd2 4.Re3 Rh2+ 5.Kg3 Rg2+ 6.Kf3 Rg4 7.Re4 wins. i) 2.g8Q? Rxd3+ 3.Qg3 Re3 drawn.

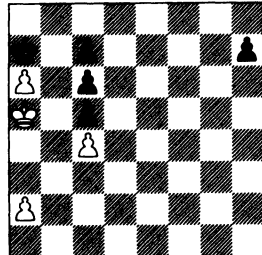
No. 8057 I. Krikheli  
Comm., Chess and Draughts  
in the BSSR, 1984-85



Draw 2+3

No.8057: the late Iosif Krikheli (Georgia). 1.Kd5 (Ke5? h4;) a4/i 2.Kd4 (Kc4? h4;) h4 3.Se5 Kg3 4.Sc4 Kf2 5.Se5 h3 6.Sg4+ Kg3 7.Se3 Kf3 8.Sf1 Ke2 9.Sh2 Kd2 10.Kc4 Kb2 11.Kb4 drawn. i) h4 2.Se5 h3 3.Sg4 Kg3 4.Se3 Kf3 5.Sf1 Ke2 6.Sh2 Kd3 7.Kc5 Kc3 8.Kb5 drawn.

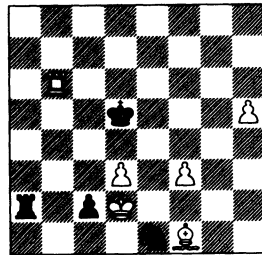
No. 8058 G.A. Nadareishvili  
Comm., Chess and Draughts  
in the BSSR, 1984-85



Draw 4+5

No.8058: G.A.Nadareishvili (Georgian SSR). 1.a4 Ka8 2.a7 Kb7/i 3.a8Q+ Kxa8 4.Ka6 Kb8 5.a5 Kc8 6.Ka7 h5 7.Ka8 h4 8.a6 h3 9.a7 h2 draw. i) h5 3.Ka6 h4 4.a5 h3 drawn.

No. 8059 M. Hlinka  
Hon. Mention, Sachova Skladba and  
Sachove Umenie, 1987  
award: Sachhová Skladba 23, iii.89



Draw 6+4

No.8059: Michal Hlinka (Czechoslovakia). Judge: Jaroslav Pospisil (Prague). This *ad hoc post factum* informal international tourney bracketed together the 21 originals published in Sachová Skladba (6 issues) and Sachové Umenie (12 issues), the same

as Československý Šach) during the year 1987.

1.Rb5+ Kd6/i 2.Rb6+ /ii Kc5 3.Ra6 Sxf3+ /iii 4.Kc1 Rxa6 5.d4+ Kb4 6.Bxa6 Kc3 7.Bc4/iv Sxd4 8.h6 Kxc4 9.Kd2/v Kb3 10.h7 Kb2 11.h8Q c1Q+ 12.Kd3 Qc3+ 13.Ke4 Qf3+ 14.Ke5 draw.

i) Kc6 2.Rb4 Ra1 3.Rc4+ and 4.Be2 draw.

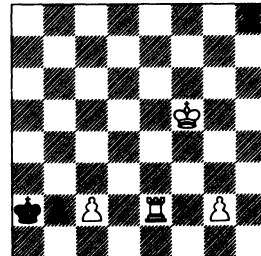
ii) 2.d4? Ra1 3.Rc5 Rd1+ wins.

iii) Rxa6 4.d4+ Kb4 5.Bxa6 Kb3 6.Kc1 Kc3 7.Be2 and 8.Bd1.

iv) 7.h6? Sd2 8.Bc4 Sxc4 9.h7, and bS mates on b3.

v) 9.h7? Kd3 10.h8Q Se2+ 11.Kb2 c1Q+ mates.

No. 8060 D. Gurgenidze  
Commended, Sachová Skladba and  
Sachove Umenie, 1987



Draw 4+3

No.8060: D.Gurgenidze (USSR).

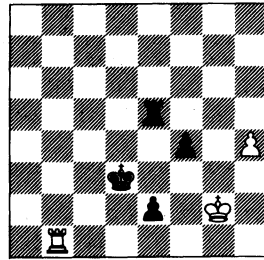
1.c3/i Rf8+ /ii 2.Kg6 Kb3 3.Rxb2+ Kxb2 4.g4 Kxc3 5.g5 Kd4 6.Kh7 Rf7+ 7.Kh8 Ke5 8.g6 Rf8+ 9.Kh7 Kf6 10.g7 Rf7 11.Kh8 Rxc7 stalemate.

i) 1.c4? Rf8+ 2.Kg6 Kb3 3.Rxb2+ Kxb2 4.g4 Kc3, as in the main line, but now with no stalemate. 1.Re1? Rf8+ 2.Kg6 Rg8+ 3.Kf5 Rxc7 wins.

ii) Ka1 2.Re1+ b1Q 3.Rxb1+ Kxb1 4.g4 draws.

‘Charming key’ (DVH).

No. 8061 G. Amiryán  
Commended, Sachová Skladba and  
Sachove Umenie, 1987



Draw 3 + 4

No.8061: Hamlet Amiryán (Erevan, USSR).

1.Kf2 f3/i 2.Ra1 Ke4 3.Ra3 Kd5  
4.Ra1 Ke6 5.Re1 Rf5 6.h5 Kf7 7.Rg1  
Rd5 8.Rg3 Rd3 9.h6 Ke7 10.Rg7 +  
Ke6 11.Rg6 + Kf5 12.Rg3 Ke4  
13.Rg4 + Kf5 14.Rg3 Ke6 15.Rg6 +  
Kf5 16.Rg3 Kf4 17.h7 e1Q + 18.Kxe1  
Kxg3 19.h8Q f2 + 20.Ke2 draw.  
i) Kd2 2.Rb2 + Kd3 3.Rb3 + Kd4  
4.Rb1 f3 5.h5 draw.

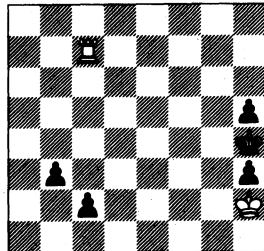
Oh, there was a compulsory '25'  
theme: the material had to be split:  
two W men facing five BI!! Judges:  
Kauko Virtanen and our helpful cor-  
respondent Kari Valtonen.

1.Rg7 b2 2.Rg6/i, with: c1Q(R)  
3.Rg4+, or c1B(S)/ii 3.Rb6 drawn.  
i) 2.Rg8? c1B 3.Rb8 Bf4+ wins.  
2.Rg3? c1S, covering b3, blocking  
the 1st rank to eliminate stalemate,  
and therefore winning. 2.Rg1?  
c1B(S) 3.Rxc1 bcS wins.

ii) b1S 3.Rc6 draws easily, though  
3.Rg1?! may also be adequate: Sd2  
4.Rc1 Sf3 + 5.Kh1 Sd4 6.Kh2 Kg4  
7.Rg1 + Kf4 8.Rc1. [AJR]

'A mate-problem-like study that  
looks very original. The main play is  
regrettably short, but compensated  
for by depth of brilliant play: no  
fewer than 3 thematic tries with  
minor promotion refutations, and a  
model stalemate.'

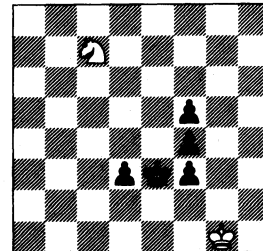
No. 8062 J. Pitkänen  
= 1/3 Prizes, Satakunnan Chess  
Circle 25-year JT, 1989  
award: Suomen Tehtävänikat, x.89  
C31.iii.89



Draw 2 + 5

No.8062: Jorma Pitkänen (Lahti).  
This was a single tourney, mixing all  
orthodox genres, to celebrate 25  
years of the composition circle of this  
district of Western Finland whose  
main town is Pori, home of the late  
Aarne Dunder and Matti Mylly-  
niemi. We reproduce the 4 composi-  
tions in the award that were studies.

No. 8063 J. Pitkänen  
2 Hon. Mention, Satakunnan  
Chess Circle, 25-year JT, 1989



Draw 2 + 5

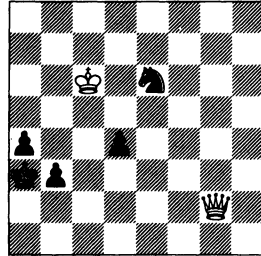
No.8063: Jorma Pitkänen. 1.Sb5 d2  
2.Sc3 Kd3 3.Sd1/i f2 + 4.Kf1/ii f3  
5.Kxf2 Kc2 6.Se3 + Kc1 7.Kxf3.  
i) Kc2 4.Sf2 Kc1 5.Sd3 + Kd1 6.Kf1  
drawn.  
ii) 4.Sxf2 + ? Ke2 5.Kg2 f3 + and f4.  
4.Kxf2? Kc2 5.Ke2 f3 +.

'The main content is BI's winning



attempts (3...f2+; and 5...Kd1;) and the related tryplay by W on f2, both of which are motivated by a struggle for tempo. A solid composition with a clear idea and natural introduction. Note the role of bPf5 in note (ii).'

**No. 8064** P. Massinen  
Commended, Satakunnan Chess  
Circle, 25-year JT, 1989

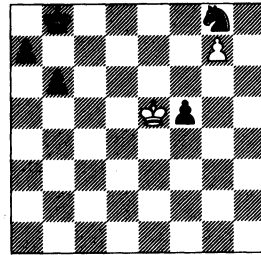


Win 2+5

No.8064: Pekka Massinen (Helsinki). 1.Kb5 b2 2.Qc2 Ka2 3.Kxa4/i Ka1/ii 4.Ka3 b1Q 5.Qd2/iii wins, bS serving to prevent stalemate by 5...bQd3+.  
i) 3.Qxa4+? Kb1 4.Kb4 Kc1 5.Qa3 Kc2 6.Qb3+ Kc1 7.Qc4+ Kd2 8.Qf1 Kc2 drawn.  
ii) Sc5+ 4.Qxc5 b1Q 5.Qa3 mate.  
iii) Looks like a reciprocal zugzwang.

'An analytical study with the amusing final position being the artistic climax. bSe6 has the air of a spectator but it yields a nice sideline and in the end it is necessary...'

**No. 8065** T. Palin  
Commended, Satakunnan Chess  
Circle, 25-year JT, 1989

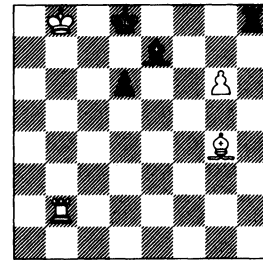


Draw 2+5

No.8065: Tarmo Palin (Tampere). 1.Ke6/i Sh6 2.Kf6 f4 3.Kg6 Sg8 4.Kf7 f3 5.Kxg8 f2 6.Kh8 f1Q 7.g8Q+ K7 8.Qf7+ Qxf7 stalemate. i) 1.Kxf5? Kc7 2.Ke6 Kd8 3.Kf7 Se7 wins.

'A clear-cut stalemate study in which Bl's Q-side P's may be on the only squares to make the study watertight! Bl's counterplay leaves something to be desired.' AJR: is there a R-promotion idea for a study here, avoiding the stalemate?

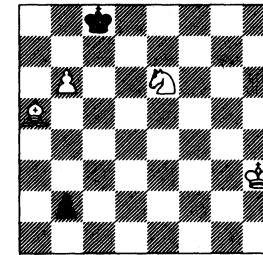
**No. 8066** V. Volkov  
= 1/5 Prizes,  
Kazantsev Jubilee ty, 1986  
award: 64-Sh.Ob. ii.87



Win 4+4

No.8066: V.Volkov (Kalinin). Judge: Alexandr Petrovich Kazantsev. 1.g7 Rg8 2.Ka7 Ke8/i 3.Rb8+ Kf7 4.Be6+ Kxe6 5.Rxg8 Kf7 6.Re8 wins.  
i)Kc7 3.Rb7+ Kc6 4.Rxe7 d5 5.Be6 Kd6 6.Bxg8 Kxe7 7.Bxd5. Bf6 3.Rh8+ Ke7 4.Rxg8 Kf7 5.Be6+ Kxe6 6.Re8+.

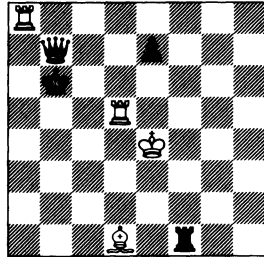
**No. 8067** A.P. Grin  
= 1/5 Prizes,  
Kazantsev Jubilee ty, 1986



Draw 4+2

No.8067: A.P.Grin (Moscow). 1.Sc5 b1Q 2.b7+ Kb8 3.Bb6 Qg6 4.Kh4 Qg2 5.Kh5 Qg3 6.Kh6 Qg4 7.Kh7 Qg5 8.Bc7+ Kxc7 9.Se6+, draw.

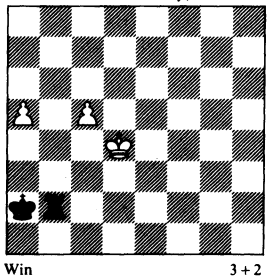
No. 8068 D. Gurgenzidze  
= 1/5 Prizes  
Kazantsev Jubilee ty, 1986



No.8068: David Gurgenzidze (Georgian SSR). 1.aRa5 Re1+/i 2.Be2 Rxe2+ 3.Kd3 Rb2 4.Kc3 Rb1 5.Kc2 Kc7 6.aRc5+ Kb8 7.Rd8+ Ka7 8.Ra5+ Kb6 9.dRd5 Rb4 10.Kc3 Rb1 11.Kc2 Kc7 12.aRc5+ Kb8 13.Rd8+ Ka7 14.Ra5+ Kb6 15.dRd5 draw.

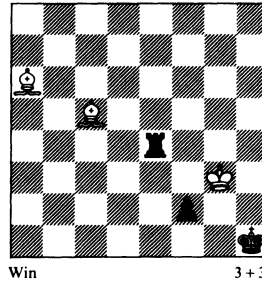
i) Qc6 2.aRb5+, and if, to avoid perpetual check, Bl plays Qxb5 3.Rxb5+ Kxb5 4.Be2+ draws.

No. 8069 V. Korolkov  
and L. Katsnelson  
= 1/5 Prizes,  
Kazantsev Jubilee ty, 1986



No.8069: V.Korolkov and L.Katsnelson (Leningrad). 1.c6 Rc2 2.Kd5 Rd2+ 3.Kc5 Rc2+ 4.Kb6 Rb2+ 5.Kc7 Kbl 6.a6 Ra2 7.Kb7 Rb2+ 8.Ka8 Rb6 9.a7 Rxc6 10.Kb7 wins.

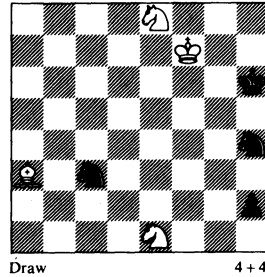
No. 8070 E.L. Pogosyants  
= 1/5 Prizes,  
Kazantsev Jubilee ty, 1986



No.8070: Ernest L.Pogosyants (Moscow). 1.Bb7 f1S+ 2.Kf2 Sd2 3.Bd6 Sf3 4.Kxf3 wins, avoiding 4.Bxe4? (or 4.Bg3?) Rf4 5.Bxf4 stalemate

Special Prizes to entries 'showing ideas close to those used in the studies composed by the celebrant himself'.

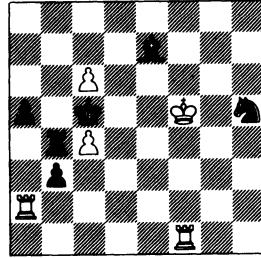
No. 8071 V. Kulagin  
Spezial Prize  
Kazantsev Jubilee ty, 1986



No.8071: V.Kulagin (Bryansk region). 1.Bc1+ Kh7 2.Sf6+ Kh8 3.Bh6 Sf5 4.Bg7+ Sxg7 5.Sf3 h1Q 6.Se5 Qb7+ 7.Kg6 Qg2+ 8.Kf7, positional draw.

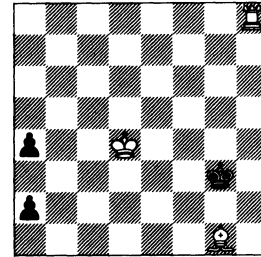
No.8072: A.Maksimovskikh and V.Shupletsov (Kurgan region). 1.c7 Sg7+ 2.Ke4 Rxc4+ 3.Kd3 Kb4 4.Ra4+ Kxa4 5.Kxc4 Se8 6.Ra1+ Ba3 7.c8S Sd6+ 8.Sxd6 b2 9.Sc8 baQ 10.Sb6 mate.

No. 8072 A. Maksimovskikh  
and V. Shupletsov  
Special Prize,  
Kazantsev Jubilee ty, 1986



Win 5 + 6

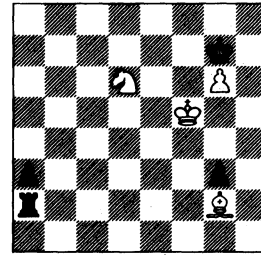
No. 8073 G.A. Nadareishvili  
and V. Neidze  
Special Prize,  
Kazantsev Jubilee ty, 1986



Win 3 + 3

No.8073: G.A.Nadareishvili and V.Neidze (Tbilisi, Georgian SSR).  
1.Rg8 + Kh3 2.Rh8 + Kg4 3.Rg8 + Kh5 4.Rh8 + Kg6 5.Rg8 + Kf7 6.Rg7 + Ke6 7.Rg6 + Kd7 8.Rg7 + Kc6 9.Rg6 + Kb5 10.Rb6 + Ka5/i 11.Kc4 a1Q 12.Rb5 + Ka6 13.Rb6 + Ka5 14.Rb5 + wins.  
i) Kxb6 11.Kc3 + and 12.Kb2.

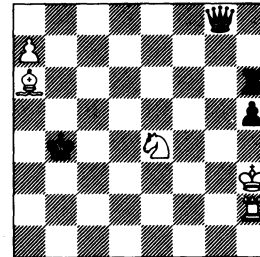
No. 8074 N. Ryabinin  
Special Prize,  
Kazantsev Jubilee ty, 1986



Win 4 + 4

No.8074: N.Ryabinin (Tambov region) and Arkady Khait (Saratov).  
1.Se8 + Kh6 2.g7 Rf2+ 3.Kg4 Rf6 4.Be4 Rg6+ 5.Bxg6 g2 6.Kf5 g1Q 7.g8S mate.

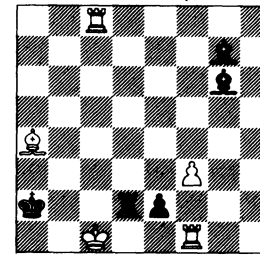
No. 8075 N. Kralin  
Hon. Mention,  
Kazantsev Jubilee ty, 1986



Draw 5 + 4

No.8075: N.Kralin (Moscow).  
1.Rb2 + Ka3 2.Ra2 + Kxa2 3.Bc4 + Qxc4 4.a8Q+ Ra6 5.Qd5 Ra3 + 6.Kh4 Ra4 7.Kh3 Ra3 + 8.Kh4 Qxd5 9.Sc3 Rxc3 stalemate.

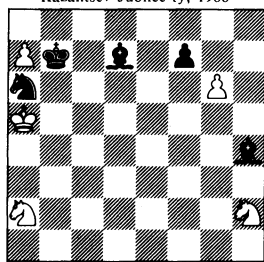
No. 8076 S. Migunov  
Hon. Mention,  
Kazantsev Jubilee ty, 1986



Draw 5 + 5

No.8076: S.Migunov (Voronezh).  
1.Re1 Rd1+ 2.Rxd1 Bh6+ 3.f4 Bxf4+ 4.Rd2+ Ka3 5.Bd1 e1Q 6.Ra8 + Kb4 7.Ra4+ Kc3 8.Ra3 + Kb4 9.Ra4 + , positional draw.

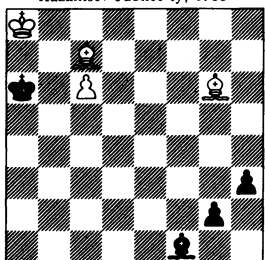
No. 8077 E.L. Pogosyants  
Hon. Mention,  
Kazantsev Jubilee ty, 1986



Draw 5 + 5

No.8077: E.L.Pogosyants. 1.a8Q+ Kxa8 2.gf Ka7 3.f8Q Bg3 4.Qa8+ Kxa8 5.Sf1 Bc7+ 6.Kxa6 Be6 7.Sc3 Bc4+ 8.Sb5 Bxf1, an ideal stalemate.

No. 8078 A. Hildebrand  
Hon. Mention,  
Kazantsev Jubilee ty, 1986



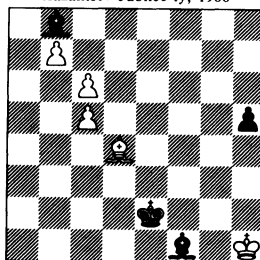
Win 4 + 4

No.8078: Alexander Hildebrand (Uppsala, Sweden). 1.Bh2 g1Q 2.Bxg1 h2 3.Bxh2 Bg2 4.Be8 Kb6 5.Bg1+ Kc7 6.Ka7 Bxc6 7.Bh2+ Kd8 8.Bxc6 wins.

The commendations 'will doubtless provide pleasure to solvers and amateurs of composition.'

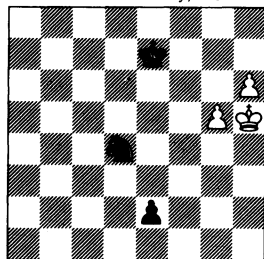
No.8079: G.Amiryan (Erevan, Armenian SSR). 1.Bg1 h4 2.Bh2 Kf2 3.Bxb8 Bg2+ 4.Kh2 Bxc6 5.Ba7 Bxb7 6.c6+, promoting to queen with gain of time, and winning.

No. 8079 G. Amiryan  
Commended,  
Kazantsev Jubilee ty, 1986



Win 5 + 4

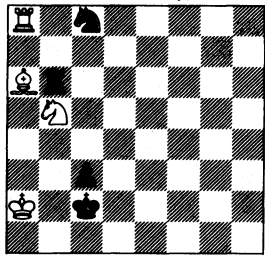
No. 8080 A. Gillberg  
Commended,  
Kazantsev Jubilee ty, 1986



Draw 3 + 3

No.8080: Anders Gillberg (Västerås, Sweden). 1.h7 e1R 2.Kg6 Rh1 3.Kg7 Sf5+ 4.Kg8 Rg1 5.h8Q Rxd5+ 6.Kh7 Kf7 7.Qg8+ draws, Rxd8 being stalemate.

No. 8081 N. Kratin  
Commended,  
Kazantsev Jubilee ty, 1986



Win 4 + 4

No.8081: N.Kralin. 1.Sa3 + Kd1  
2.Bxc8 Rb2 + 3.Ka1 c2 4.Bg4 + Kd2  
5.Rd8 + Kc1 6.Sxc2 Rb1 + 7.Ka2  
Rb2 + 8.Ka3 Rxc2 9.Rd1 mate.

No. 8082 A. Sokolov  
and M.S. Liburkin  
Specially Commended,  
Kazantsev Jubilee ty, 1986

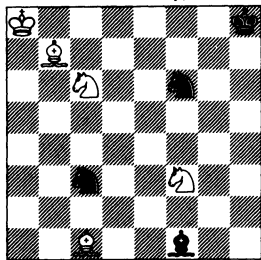


Diagram: I: Win 5 + 4  
II: remove wBb7 and add bBg7 -  
Black to move wins.

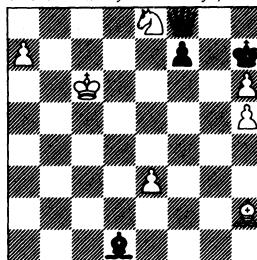
No.8082: L.Sokolov (Moscow) and M.S.Liburkin (d.1953), the first of whom had preserved the position and thereby allowed it to compete in the jubilee tourney of Liburkin's friend Kazantsev. (The non-diagrammed source presents the twins in the following manner: with both wBb7 and bBg7, and the discriminants 'without Bg7' and 'without Bb7'.)

I:1.Bb2, with:  
cSe4 2.Sg5 Sxg5 3. Bxf6+ and 4. Bxg5, or  
fSe4 2.Sd2 Sxd2 3. Bxc3+ and 4. Bxd2, or  
cSd5 2.Se7, or fSd5 2.Sb4, winning every time.

II:1. ...Bg2;, and B1 wins - a mirror of the first twin, and presumably a joke. DVH: Yes, but entertaining.

No.8083: A.P.Kazantsev. 1.a8Q Bf3 + 2.Kc7/i Bxa8 3.Sf6+, with: **Kxh6** 4.Bd6 Qh8 5.Be5 Qf8 6.Bd6, first positional draw, or **Kh8** 4.Bd6

No. 8083 A.P. Kazantsev  
dedicated to the participants in  
the Jubilee ty  
64-Shahmatnoye Obozreniye, ii.87

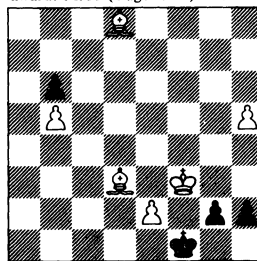


Draw 7 + 4

Qxh6 5.Be5 Qg5 6.Sd7+ Kg8  
7.Sf6+ Kg7 8.Sd7+ Kh7 9.Sf6+,  
second positional draw.

i) 2.Kd7? Bxa8 3.Sf6+ Kh8 4.Bd6  
Bc6 + 5.Kxc6 Qa8+ wins.

No. 8084 Y. Afek  
1st Prize, Oreschanin MT, 1982  
award: MAT (Yugoslavia) xi-xii.82

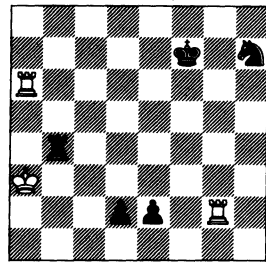


Win 6 + 4

No.8084: Yohanan Afek (Israel). Judge Marjan Kovacevic (Zemun, Yugoslavia). 32 entries, 7 unsound. 1.e3 + (Bh4? g1S+;) Kgl 2.Bh4 h1Q 3.Bf2 + Kh2 4.Bg3 + Kgl 5.Kg4 Qh2 6.Be4 Qh1 7.Bd5 Kf1 8.Bc4+ Kgl 9.Be2 Qh2 10.Bf3 Qh1 11.Be4 Kf1 12.Bd3+ Kgl 13.Bc4 Qh2 14.Bd5 Qh1 15.e4 wins.

The tourney commemorated the studies columnist of the Yugoslav magazine MAT. Oreschanin had organised several informal tourneys and died regrettably young. DVH, invited to comment, offers: 'tempo-play, see FIDE Album 1980-82, No.1024'.

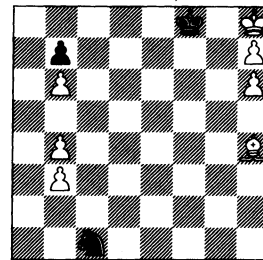
No. 8085 D. Gurgenzidze  
2nd Prize,  
Oreschanin MT, 1982



Draw 3+5

No.8085: David Gurgenzidze (Georgian SSR). 1.Rf2+ Kg7 2.Rg2+ Sg5 3.Rxg5+ Kf7 4.Rf5+ Ke7 5.Re5+ Kd7 6.Ra7+/i Kd6 7.Rxe2 d1Q 8.Rd2+/ii Qxd2 9.Rd7+ Kxd7 stalemate.  
i) 6.Rxe2? Rb3+ 7.Kxb3 d1Q+ 8.Rc2 Qd3+ wins.  
ii) 8.Rd7+? Kxd7 9.Rd2+ Rd4 wins.

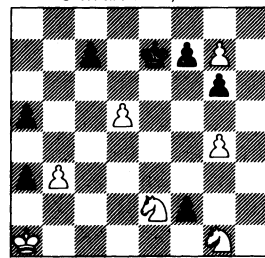
No. 8087 B. Petrenje  
Special Prize,  
Oreschanin MT, 1982



Draw 7+3

No.8087: B.Petrenj. 1.Bg3/i Se2/ii 2.Be5 Sg1 3.Bd4 Sf3 4.Bf6 Kf7 5.b5 Sh2 6.Be5(d4) Sg4 7.Bc3 Sxh6 8.Ba5 Sf5 9.b4 drawn.  
i) 1.Be7+? Kf7 2.Bd6 Se2 3.Be5 Sg1 4.Bd4 Sf3 5.Bf6 Sh2 6.Be5 Sg4 7.Bd4 Sxh6 8.Be3 Sf5 9.Bg5 Kf8 10.b5 Kf7 11.b4 Sd4 12.Bf4 Sxb5 13.Be5 Sa3 14.Bd4 Sc2 15.Bc5 Se1 16.Be7 Sd3 17.Bd6 Sb2 18.Be5 Sc4 19.Bd4 Sd6 20.Be3 Sf5 21.Bg5 Kf8 22.b5 Kf7 wins.  
ii) Sd3 2.Bd6+ Kf7 3.b5 Sf2 4.Bb4 Se4 5.Ba5.

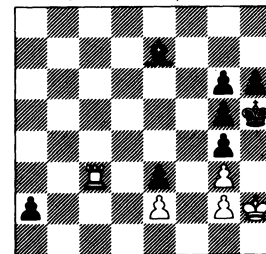
No. 8086 B. Petrenj  
3rd Prize,  
Oreschanin MT, 1982



Draw 7+7

No.8086: B.Petrenj (Yugoslavia). 1.Kb1/i f1Q+/ii 2.Ka2 Qf2 3.Kxa3 Qe1 4.Kb2(a2) Qd2+ 5.Kb1 Qd3+ 6.Kc1 Qe3+ 7.Kc2 Qe4+ 8.Kc1, drawn.  
i) 1.g5? f1Q+ 2.Ka2 Qf5 for bQe5; or bQc8. 1.Sc3? fgQ+ for bQd4. 1.Sf3? f1Q+ for bQxf3.  
ii) g5 2.g8Q f1Q+ 3.Ka2 Qf6 4.Sd4 Qxd4 5.Qxg5+.

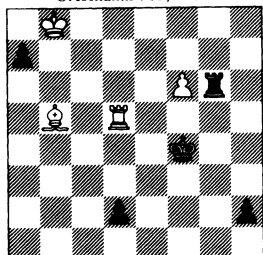
No. 8088 O. Comay  
1 Hon. Mention,  
Oreschanin MT, 1982



Draw 5+8

No.8088: Ofer Comay (Israel). 1.Rc1 Bf6 2.Rc5 Bh8 3.Ra5 a1B 4.Ra8 hBg7 5.Ra7 gBf6 6.Ra6 fBe5 7.Ra5 aBb2 8.Rb5 bBc3 9.Rc5 Bg7 10.Rc7 Bh8 11.Rc8 Bb2 12.Rb8 hBg7 13.Rb7 gBf6 14.Rb6 fBe5, drawn.

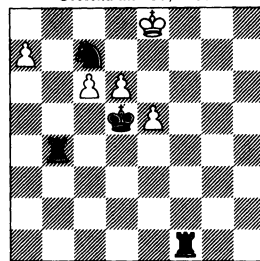
No. 8089 G.A. Umnov  
After Zakhodyakin  
2 Hon. Mention,  
Oreschanin MT, 1982



Draw 4 + 5

No.8089: Gherman A.Umnov (USSR) 1.f7 Rb6+ 2. Kc8/i Rf6 3.Rxd2 h1Q 4.Rf2+ Kg5 5.Rxf6 Qa8+ 6.Kc7 Kxf6 7.Be8 Ke7 8.f8Q+ Kxf8 9.Bc6 drawn.  
i) 2.Kxa7? Rf6 3.Rxd2 Rxf7+ 4.Kb8 Rf8+ 5.Kc7 h1Q 6.Rf2+ Kg5 7.Rxf8 Qh2+.  
2.Kc7? Rf6 3.Rxd2 Rxf7+ 4.Kd6 Rf6+ 5.Ke7 h1Q 6.Rf2+ Ke5 7.Re2+ Kd4 8.Kxf6 Qh6+ 9.Ke7 Qg5+.

No. 8091 B. Petrenj  
1 Comm.,  
Oreschanin MT, 1982

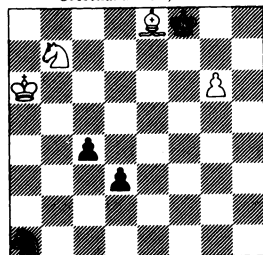


Draw 5 + 4

No.8091: B.Petrenj. 1.dc Rf8 + 2.Kd7 Rh4 3.c8S Rh7+ 4.Se7+ Kxe5 5.c7 Ra8 6.c8S drawn.

DVH: crude key.

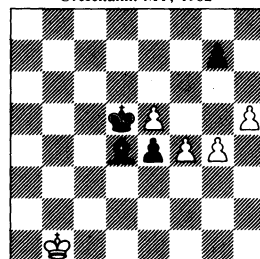
No. 8090 B. Miloskeski  
and Z. Mihajlovski  
3 Hon. Mention,  
Oreschanin MT, 1982



Draw 4 + 4

No.8090: B.Miloskeski and Z.Mihajlovski (Yugoslavia). 1.Sc5 d2 2.Ba4 Sb3 3.Se6+ Kg8/i 4.Be8 Sc5+ 5.Sxc5 d1Q 6.Se6 Qd6+ 7.Ka5 Qe5+/ii 8.Ka4 c3 9.Bf7+ Kh8 10.Kb3 drawn.  
i) Ke7 4.g7+ Kf7 5.Be8+ Kg8 6.Bh5 c3 7.Bd1 Sa1 8.Sd4 c2 9.Sxc2 drawn.  
ii) Qd5+ 8.Kb4 Qb7+ 9.Kc3 drawn.

No. 8092 A. Koranyi  
2 Comm.,  
Oreschanin MT, 1982

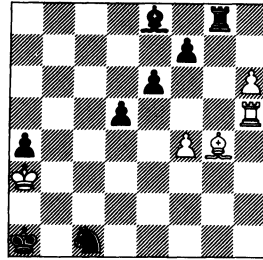


Draw 5 + 4

No.8092: Attila Koranyi (Budapest). 1.g5 e3 2.Kc2 e2 3.Kd2 Be3+ 4.Kxe2 Bxf4 5.Kf3, and Bxe5 6.g6, or Kxe5 6.h6, or Bxg5 6.Kg4 Bc1 7.h6 Bxh6 8.Kf5 Kc6 9.Kg6, this last being attributed to Batuev (Shakhmaty, 1940).

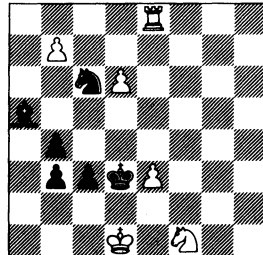
No.8093: A.Kosovac (Yugoslavia). 1.h7 Rh8 2.Bf5 ef 3.Rh2 Bb5 4.Ra2+ Kbl 5.Rb2+ Kal 6.Ra2+, with stalemate or perpetual check.

No. 8093 A. Kosovac  
3 Commend,  
Oreschanin MT, 1982



Draw 5 + 8

No. 8094 M. Seckar and J. Tazberik  
1st Place, Match  
Bratislava vs. Saratov  
award: PAT-A-MAT, i.90  
C30 ix.88



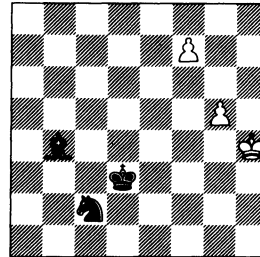
Win 6 + 6

No.8094: M.Seckar and J.Tazberik (Bratislava). Judge: Virgil Nestorescu (Romania). Theme (set by Saratov) 'At least one underpromotion (by W or Bl) in a study to win or draw.' We learn from PAT-A-MAT that Bratislava won this section by 4 to 3, but only the first two positions were supplied. 1.Kc1 b2+ 2.Kb1 b3/i 3.b8R/ii c2+/iii 4.Kxb2 Bc3+ 5.Kc1 Sb4/iv 6.Rxb4 Bxb4 7.Ra8 Bxd6/v 8.Rd8/vi Kc3 9.Rc8+ Kd3 10.Kb2 wins.  
i) c2+ 3.Kxb2 b3 4.b8R.  
ii) 3.b8Q? c2+ 4.Kxb2 Bc3+ 5.Kc1 Sd4 6.ed b2+ 7.Qxb2 Bd2+ 8.Sxd2 stalemate.  
iii) Bb4 4.Rxb4 Sxb4 5.d7.  
iv) Bb4 6.Rxb4 Sxb4 7.Rc8 Ke2 8.Kb2.

v)Bc5 8.Kb2. Bc3 8.Rb8.  
vi) 8.Sd2? b2+ 9.Kxb2 Kxd2.  
8.Ra7? Kc3. 8.Ra6? Bb4 9.Ra8 Be7.

'The thematic try 3.d8Q? is excellent, leading to stalemate.'

No. 8095 G. Polin  
2nd Place, Match  
Bratislava vs. Saratov



Draw 3 + 3

No.8095: G.Polin (Saratov). 1.g6 Sd4/i 2.g7/ii Sf5+ 3.Kg5 Sxg7 4.f8S Bxf8 5.Kg6 and draws.

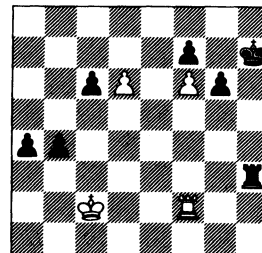
i) Se3 2.Kg5 Bf8 3.g7 Bxg7 4.Kg6 Bf8 5.Kh7 and 6.Kg8. Bf8 2.Kg5 Bg7 3.f8Q Bxg8 4.Kf6 for 5.g7.

ii) 2.Kg5? Be7+ 3.Kh6/iii Bf8+ 4.Kh7 Se6 5.Kg8 Ke4 6.g7 Bxg7 7.f8Q Bxf7 8.Kf8 Kf5.

iii) 3.Kf4 Bf8 4.Ke5 Bg7+ 5.Kd6 Sf5+ 6.Kd7 Sh4 7.f8Q Bxf8 8.Ke8 Bg7 9.Kf7 Sf5 wins.

'The underpromotion is not original, but 2.Kg5? demands an accurate refutation (see (iii)).'

No. 8096 N. Ryabinin (vii.88)  
1st Prize,  
64-Shakmatnoye Obozreniye, 1988  
award: xii.89

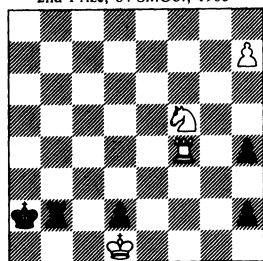


Win 4 + 7



No.8096: N.Ryabinin (Tambov region). Judge: V.Razumenko (Leningrad). 47 originals by 38 composers qualified. The diagrammed position is just like a typical R-ending from practical play. 1.d7/i b3 + 2.Kd2 b2 3.Rf1 Rh2+ 4.Kc3 Rh3 + 5.Kc4 Rh4+ 6.Kc5 Rh5+ 7.Kxc6 Rh3 8.d8Q Rc3+ 9.Kb6 Rc1 10.Qd3 a3 11.Rd1 (for Qh3+) Kg8/ii 12.Rg1 (sq. g6!) Rxf1 13.Qd8+ Kh7 14.Qf8 b1Q+ 15.Ka7, winning - now we know what was wrong with 9.Kb5? i) 1.Rd2? a3 2.Rd1 b3+ 3.Kb1 Rh2 4.d7 Rb2+ with perpetual check. ii) Rxd1 12.Qxd1 a2 13.Qh1+ Kg8 14.Qa8+ Kh7 15.Qxa2, from which it can be seen that 9.Kb7? would have interfered with check on move 14. 'An interesting battle swings to and fro with mundane material among which the real hero is wK.'

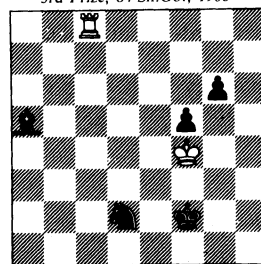
No. 8097 A.P. Grin and O. Pervakov (v.88)  
2nd Prize, 64-Sh.Ob., 1988



Win 4+5

No.8097: A.P.Grin and O.Pervakov (Muscovites both). 1.Sg3/i hg 2.h8Q h1Q+/ii 3.Qxh1 g2 4.Qh2/iii Rb1+ 5.Kxd2 g1Q 6.Kc3+ Ka3 7.Qa2+ Kxa2 8.Ra4 mate. i) 1.Rf1? Rb1+. 1.Rxh4? h1Q+ 2.Rxh1 Rb1+. ii) Rb1+ 3.Kxd2 h1Q 4.Qg8+ Rb3 5.Ra4+ wins. iii) 4.Qxg2? Rb1+ 5.Kc2 Rb2+ 6.Kc3 d1S+ drawing. 'The duel is brief but gripping. A successful debut by a duo combining experience and youth.'

No. 8098 P. Arestov (xi.88)  
3rd Prize, 64-Sh.Ob., 1988

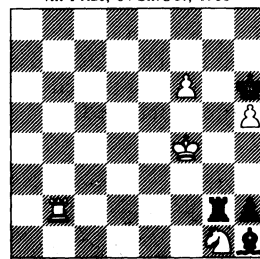


Draw 2+5

No.8098: Pavel Arestov (Rostov region). 1.Rc6 Sf3 2.Rxg6 Sh4/i 3.Rf6 Bc7+/ii 4.Kg5 Kg3 (Bd8; Kf4) 5.Kh5 Kf4 (f4; Rxf4) 6.Rf7 Bd8 7.Rf8 Be7 8.Rf7 Bg5 9.Rf8/iii Sf3 10.Rxf5+ Kxf5, the fourth stalemate. i) This threatens Bd2+;, followed by f4;. ii) Bd2+ 4.Ke5 Bc3+ 5.Kf4 Bxf6 stalemate. iii) This is zugzwang.

'An excellent find. Content and form impress, both.'

No. 8099 V. Shupletsov (x.88)  
4th Prize, 64-Sh.Ob., 1988



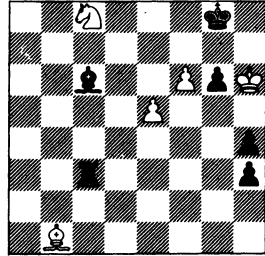
Draw 5+4

No.8099: V.Shupletsov (Kurgan region). 1.f7 Kg7 2.h6+ Kxf7 3.Rb7+ Kg6 4.Sh3 Rg4+/i 5.Kxg4 Bf3+ 6.Kh4/ii h1Q 7.Rg7+ Kxh6 8.Rg1 Qh2 9.Rg6+ Kh7 10.Rh6+ Kg7 11.Rg6+ Kf7 12.Rf6+ Kxf6 stalemate with pinned wS.

- i) Rc2 5.h7 Bxb7 6.h8Q h1Q 7.Qg8 + draws.  
 ii) 6.Kxf3? h1Q + and bQxwR.

'The play by both sides is inventive and dynamic, leading to a finale that lodges in the memory.'

No. 8100 L.A. Mitrofanov (vi.88)  
 5th Prize, 64-Sh.Ob., 1988

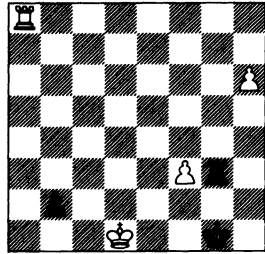


Win 5+6

No.8100: Leopold A.Mitrofanov (Leningrad). The B1 P-tandem can't be stopped except by attack on bK.  
 1.Ba2 + Kh8 2.Se7 Be4/i 3.Bb1/ii Bxb1 4.f7 Rf3 5.e6 h2 6.Sd5 h1Q 7.Sf4 Rxf4 8.e7 wins.  
 i) Be8 3.f7 Bxf7 4.Bxf7 Rg3 5.Sxg6 + Rxg6 + 6.Bxg6 wins.  
 ii) 3.f7? Rf3 4.e6 h2 5.Sxg6 + Bxg6 6.e7 Bxf7.

'The distinguished master continues to show us (and how!) that the possibilities of a pair of united passed P's are far from exhausted.'

No. 8101 V. Vlasenko (viii.88)  
 Special Prize, 64-Sh.Ob., 1988



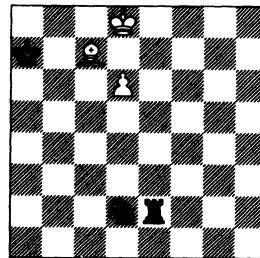
Win 4+3

No.8101: V.Vlasenko (Kharkov region). 1.Kc2 Rh3 2.Rh8 Kh2 3.h7 Rh6 4.Kb1/i Kh3 5.f4 Kh4 6.f5 Kh5 7.f6 Kg6 8.Rg8 + Kxh7 9.f7 Rh1 + 10.Kxb2 Rf1 11.f8R wins.

i) The reason for not capturing is far from obvious. 4.Kxb2? Rb6 + 5.Kc3 Rb7 6.Kd4 Kh3 7.f4 Kh4 8.f5 Kh5 9.Rf8 Rxb7 10.Ke5 Ra7 11.Kf6 Ra6 + 12.Kg7 Kg5 13.f6 Rb6 14.f7 Rg6 + draws.

'A successful amalgam of known ideas presented by the author in a shape that he knows how to hone to the limit.'

No. 8102 N. Kralin  
 and I. Krikkheli (iii.88)  
 1 Hon. Mention,  
 64-Sh.Ob., 1988

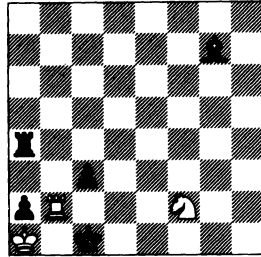


Draw 3+3

No.8102: Nikolay Kralin (Moscow) and the late Iosif Krikkheli. 1.Kc8, with: Sc4 2.d7 Rc2 3.Bb8 + Ka6 4.Bc7 Sb6 + 5.Kd8 Kb7 6.Bxb6 Kxb6 7.Ke7 Re2 + 8.Kd8 Kc6 9.Kc8 Ra2 10.d8S + drawing, or Re8 + 2.Bd8 Sc4 3.d7 Sb6 + 4.Kc7 Sd5 + 5.Kc8 Re4 6.Bg5 Sb6 + 7.Kc7 Rc4 + 8.Kd6 Rd4 + 9.Kc6 Rxd7 10.Be3 Rb7 11.Kb5, drawn.

'In ultraminiature form a whole bunch of little discoveries help W steer towards the drawing haven'.

No. 8103 M. Hlinka  
and E. Fomichev (iii.88)  
2 Hon. Mention,  
64-Sh.Ob., 1988

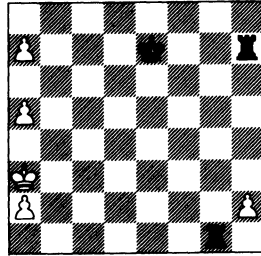


Draw 3+5

No.8103: M.Hlinka (Kosice, Czechoslovakia) and E.Fomichev (Gorky, USSR). 1.Sd3+ Kd1 2.Sf2+ Ke1 3.Sd3+ Kf1 4.Rf2+ Kg1 5.Rc2 Rd4 6.Rc1+ Kh2 7.Rc2+ Kg3 8.Sc5 Rd2 9.Se4+ Kf4 10.Sxc3 Rxc2 stalemate.

'Unconstrained double-edged play ends in a stalemate embellished with wS pinned.'

No. 8104 D. Gurgenidze (ix.88)  
3 Hon.Mention, 64-Sh.Ob., 1988

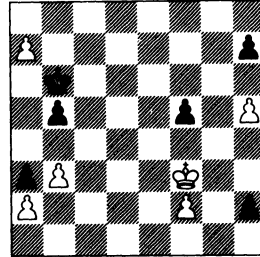


Draw 5+3

No.8104: David Gurgenidze (Georgian SSR). 1.a8Q Rh3+ 2.Kb2 Rxh2+ 3.Kc3 Rg3+ 4.Kc4 Rh4+ 5.Kc5 Rg5+ 6.Kc6 Rh6+ 7.Kc7 Rc5+ 8.Kb7 Rd5 9.Qc8 Rd7+ 10.Qxd7+ Kxd7 11.a6 Rh4 12.a3 Rh3 13.a7 Rb3+ 14.Ka6 Rxa3+ 15.Kb7 Rb3+ 16.Ka8 draws.

'Delicate manoeuvring rids W of surplus Ps, whereupon disaster is averted by playing wK to the unique square b7'.

No. 8105 A. Davranyan  
and M. Zinar (viii.88)  
4 Hon.Mention, 64-Sh.Ob., 1988



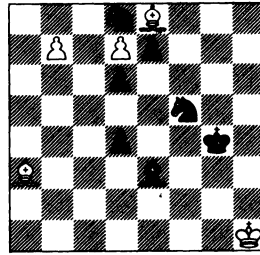
Win I: diagram 6+6  
II: remove wPf2, add wPg3

No.8105: A.Davranyan (Donets region) and M.Zinar (Odessa region). I:1.a8S+ Kb7 2.Kg2 Kxa8 3.Kxh2 Kb7 4.Kg3 Kc6 5.Kf4 Kd5 6.Kxf5 Kd4 7.f4 Kc3 8.Ke4 Kb2 9.Kd3 Kxa2 10.Kc2 Kal 11.f5 a2 12.f6 b4 13.f7 h6 14.Kd3 Kb2 15.f8B Kxb3 16.Bg7 wins.

II:1.a8S+ Kb7 2.Kg2 Kxa8 3.Kxh2 Kb7 4.Kg2 Kc6 5.Kf3 Kd5 6.Kf4 Kd4 7.Kxf5 Kc3 8.Ke4 Kb2 9.Kd3 Kxa2 10.Kc2 b4 11.g4 h6 12.g5 hg 13.h6 g4 14.h7 g3 15.h8B g2 16.Bd4 wins.

'To deepen an interesting idea the composers have successfully implemented a twinning mechanism.'

No. 8106 V. Vinichenko (vii.88)  
5 Hon.Mention, 64-Sh.Ob., 1988

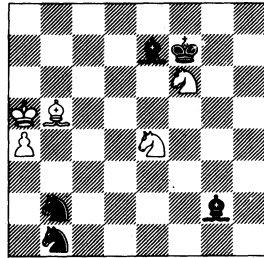


Draw 5+7

No.8106: V.Vinichenko (Novosibirsk). 1.Bh5+ Kh3 2.Bg4+ Kxg4 3.b8Q Kh3 4.Bxd6 ed 5.Qxd6 Bf4 6.Qa3+ Be3 7.Qd6 Bf4 8.Qa3+, positional draw.

‘This improving composer provides an original positional draw.’

No. 8107 A. Malyshev (ii.88)  
6 Hon.Mention, 64-Sh.Ob., 1988

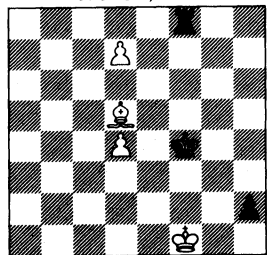


Draw 5 + 5

No.8107: A.Malyshev (Yaroslav region). 1.Bc6 Sc4+ 2.Kb5 bSa3 + 3.Ka6 Bxf6 4.Bd5 + Kg6 5.Sxf6 Bf1 6.Bxc4 Sxc4 7.Sd5 Se3 + 8.Ka5 Sxd5 stalemate.

‘A somewhat heavy introduction leads to a brilliant stalemate.’

No. 8108 V. Kondratev  
and A.G. Kopnin (vi.88)  
Special Hon. Mention,  
64-Sh.Ob., 1988

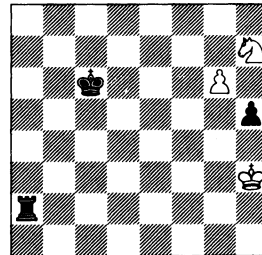


Draw 4 + 3

No.8108: V.Kondratev and A.G.Kopnin (Chelyabinsk). 1.Kg2 Rh8 2.Kh1 Kg3 3.Bb7 - a position of (reciprocal) zugzwang - Rg8 4.Bd5 Rf8 5.Bg2 Rd8 6.Bc6 Rb8 7.Be4 Kf2 8.Bf5 Rh8 9.Be6 Kg3 10.Bd5 Rf8 11.Bg2 Rd8 12.Bc6 Rb8 13.Be4 Kf2 14.Bf5 Rh8 15.Be6 Kg3 16.Bd5, positional draw.

‘The most recent contribution to theory by the Ural study composing pair: a perpetual repetition of 4 different positions of reciprocal zugzwang combined with a neat rhomboid movement of wBe4-f5-e6-d5-e4.’

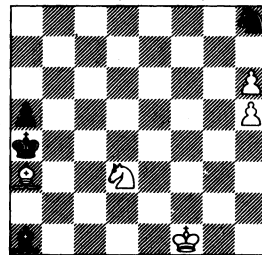
No. 8109 M. Hlinka (v.88)  
Commended, 64-Sh.Ob., 1988



Win 3 + 3

No.8109: M.Hlinka. 1.g7 Ra3 + 2.Kh4 Ra8 3.Sf8 Ra1 4.Sg6 Ra8 5.Kg5 Kb5 6.Sf8 Ra1 7.Kh6 Ra6 + 8.Kxh5 Ra1 9.Se6, and Ra8 10.Sc7 +, or Rg1 10.Sg5, winning.

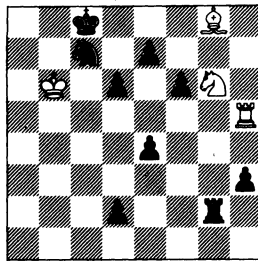
No. 8110 A. Sereda (xii.88)  
Commended, 64-Sh.Ob., 1988



Win 5 + 4

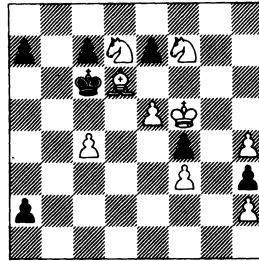
No.8110: V.Sereda (Tbilisi). 1.Bf8 Kb3 2.Bg7 Bc3 3.Sc5 + Kc4 4.Se4 Bd4 5.Sd6 + Kd5 6.Sf5 Be5 7.Se7 + Ke6 8.Bxe5 Kxe5 9.Sg6 + Sxg6 10.hg Kf6 11.g7 wins.

No. 8111 B.N. Sidorov (xii.88)  
Commended, 64-Sh.Ob., 1988



Draw 4+9

No. 8113 F.S. Bondarenko  
Commended, 64-Sh.Ob., 1988

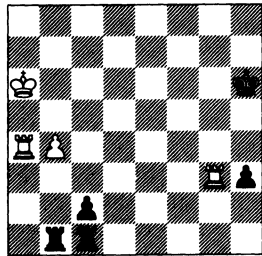


Win 9+7

No.8111: B.N. Sidorov (Apshe-ronsk). 1.Rh8 Kd7 2.Sf8 + Ke8 3.Sg6 Kd7 4.Sf8 + Kc8 5.Sg6 Sa8 + 6.Kc6 Kb8 7.Bd5 + Ka7 8.Rxa8 + Kxa8 9.Kb6 + Kb8 10.Sxe7, with: **d1Q** 11.Sc6 + Ka8 12.Sd4 + Kb8 13.Sc6 + Ka8 14.Sd4 +, positional draw, or **Rg5** 11.Sc6 + Ka8 12.Se5 + Kb8 13.Sc6 + Ka8 14.Se5 +, with the same result.

No.8113: Filipp S.Bondarenko (Dniepropetrovsk). 1.Sd8 + Kxd7 2.e6 + Kxd6 3.Sb7 + Kc6 4.Sa5 + Kc5 5.Sb3 + Kxc4 6.Sa1 Kc3 7.Ke4 c5 8.h5.Kb2 9.Kd3 c4 + 10.Kd2 c3 + 11.Kd1 Kxa1 12.Kc2 a5 13.h6 a4 14.h7 a3 15.Kc1 wins.

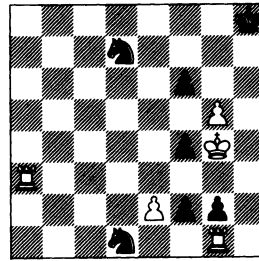
No. 8112 V.I. Kalandadze (vi.88)  
Commended, 64-Sh.Ob., 1988



Draw 4+5

No. 8112: Velimir I. Kalandadze (Tbilisi). 1.b5/i Ra1 2.Rxh3 + Kg6 3.Rg3 + Kf6 4.Rf3 + Ke6 5.Re3 + Kd7 6.Rd3 + Kc8 7.Rc3 + Kb8 8.Rxa1 Rxa1 + 9.Kb6 c1Q 10.Rc8 + Kxc8 stalemate.  
i) 1.Rxh3 + ? Kg5 2.Rc3 Ra1 3.Rxa1 Rxa1 + 4.Kb7 c1Q 5.Rxc1 Rxc1 6.b5 Kf6 7.b6 Ke6 8.Ka7 Kd7 9.b7 Ra1 +.

No. 8114 G. Slepian (x.88)  
Specially Commended,  
64-Sh.Ob., 1988

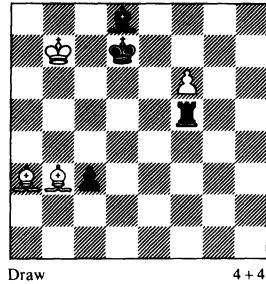


Draw 5+7

No.8114: G.Slepian (Minsk). 1.Rh3 + Kg7 2.hRh1, with: **ghQ** 3.Rxh1 f1Q 4.Rxf1 Se3 + 5.Kxf4 Sxf1 6.gf + Kxf6 7.e4 Se5 stalemate, or **f1Q** 3.Rxf1 ghQ 4.Rxh1 Sf2 + 5.Kxf4 fg + 6.Kxg5 Sxh1 7.e4 Sc5 8.e5 Se6 + 9.Kg4 Sf2 + 10.Kf5 Kf7, stalemate again.

No.8115: David Gurgenedze (Chailuri, Georgia) and Nikolai Kralin (Moscow). Judge: Ernest Pogoyants (Moscow). 1.Ba4 + Ke6 2.Kc8 (for Bd7 +) Ra5 3.Bb3 + Kxf6 4.Bb4

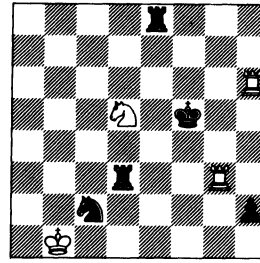
No. 8115 G. Gurgenzidze  
and N. Kralin (v. 88)  
1st Prize, Szachy, 1988  
award: x.89



Draw 4+4

Rb5 5.Bxd3+ Ke7 6.Bd2/i Rxb3  
7.Bg5+ Kd6 8.Bf4+ Ke7 9.Bg5+  
draw.  
i) 6.Be1? Rxb3 7.Bh4+ Kd6 8.Be7+  
(Bxd8; Kc6) Kc6 9.Kxd8 Rb8 mate.

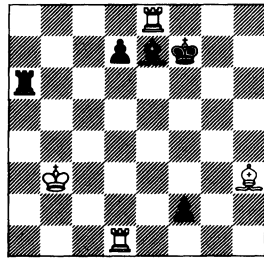
No. 8117 D. Gurgenzidze (vi. 88)  
3rd Prize, Szachy, 1988



Win 4+5

8.Rxel+ Rxel (Kxel; Rh1 mate)  
9.Rd2+ Rxd2 10.Sc3 mate.  
i) 1.Rxd3? Re1+ 2.Kxc2 h1Q draw.  
ii) Re1 8.Rd2+ Rxd2 9.Sc3 mate.

No. 8116 Em. Dobrescu (ii. 88, ix. 88  
and x. 89)  
2nd Prize, Szachy, 1988

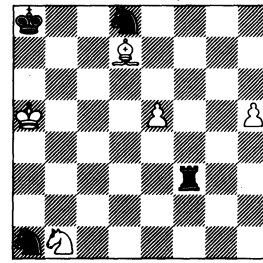


Win 4+5

No.8116: Emilian Dobrescu (Romania). 1.Rh8 Ra3+ 2.Kc2/i Kg7 3.Re8  
(Rh5? Kg6;) Kf7 4.Bxd7 Ra7 5.Bb5  
Rb7 6.Ba4 Ra7 7.Kb3 Rb7+ 8.Kc3  
Ra7 9.Bb5 Rb7 10.Kc4 Rc7+ 11.Kd4  
Rb7 12.Bc6 Rc7 13.Kd5 wins.  
i) 2.Kb2? Re3 3.Kc2 Kg7 4.Re8 Kf7  
5.Rh8 Kg7 6.Rh5 Kg6 7.Bg4 Rg3,  
positional draw.

No.8117: D.Gurgenzidze. 1.Rh5+ /i  
Ke4 (Ke6; Rxd3) 2.Sf6+ Kf4  
3.Rg4+ Ke3 4.Rh3+ Kd2 5.Rxh2+  
Re2 6.Se4+ Kel 7.Rg1+ Sel/ii

No. 8118 P. Arestov (iv. 88)  
Hon.Men., Szachy, 1988

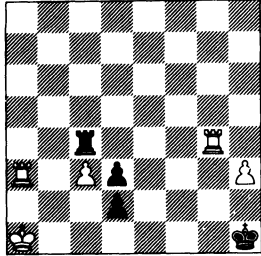


Draw 5+4

No.8118: Pavel Arestov (USSR).  
1.e6/i Sb3+ /ii 2.Kb6 Rf6 3.Sc3  
Sxe6/iii 4.Sd5 Rh6 5.Sc7+ Sxc7  
6.Bc6+ Kb8 stalemate.  
i) 1.h6? Rf7 2.d6 Re7.  
ii) Re3 2.h6 Sxe6 3.h7  
iii) Sd4 4.Sd5 Rh6 5.Sc7+ .

No.8119: V.Kalyagin (USSR).  
1.Rb3/i Rxc3 2.Rb1+ Rcl 3.Rc4  
Rxb1+ 4.Kxb1 Kg1 (Kg2; Rc2)  
5.Rcl+ Kf2 6.Rh1 Ke2 7.Rh2+ Kel  
8.Rh1+ Ke2 9.Rh2+ Ke3 10.Rh1  
drawn.  
i) 1.Kb2? d1Q 2.Ra1 Qxa1+ 3.Kxa1  
Rxc4 4.hg d2 wins.

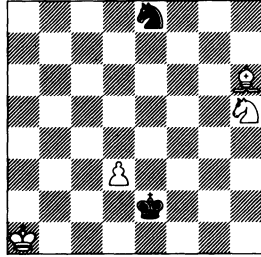
No. 8119 V. Kalyagin (ii.88)  
Hon.Men., Szachy, 1988



Draw 5 + 4

No.8121: Yu.Akobiya (USSR). We follow the printed solution in Szachy ii89. Re8 + 2.Kg7 Re7 + 3.Kf8 Rxc7 4.ab + Kd8 5.Bg3 Qa7 6.Bh4 + Re7 7.Bf2, and now the excuse for reproducing the study in EG - three howlers in a row: Qb8? 8.Bg3?? positional draw??? Surely 8...Re5 wins, 8.Bb6 + wins for W, and 7...Re8 + stops all the nonsense.... Is a wP missing?

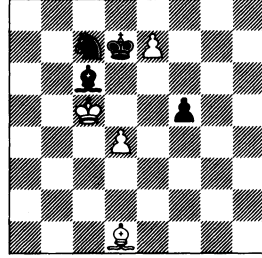
No. 8120 V. Nestorescu (ii.88)  
Hon.Men., Szachy, 1988



Win 4 + 2

No.8120: Virgil Nestorescu (Romania). 1.Sf4 + /i Ke3 2.Kb2 Sd6 3.Kc3 Sb5 + 4.Kc2/ii Sd4 + 5.Kb2 Sb5 6.Bg5 Sd4 7.Kc3 Sb5 + 8.Kb3 Sd6 9.Kc2 Sf7 10.Se6(h3) wins.  
i) 1.d4? Kd3 2.d5 Ke4 3.Sf4 Sd6 and bSf7.  
ii) 4.Kb3? Sd6 5.Kc2 Sf7.

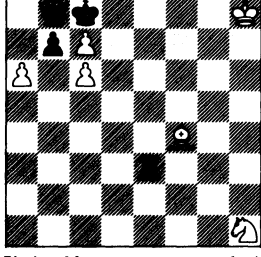
No. 8122 V. Kalyagin (viii.88)  
Comm., Szachy, 1988



Draw 4 + 4

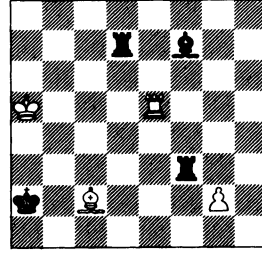
No.8122: V.Kalyagin. 1.d5 Bxd5 2.e8Q + Kxe8 3.Kd6 Kd8 4.Ke5 Be4 5.Bb3 Ke7 6.Be6 Sxe6 stalemate.

No. 8121 Yu. Akobiya (vii.88 and x.88)  
Comm., Szachy, 1988



Black to Move, White Draws(?) 6 + 4

No. 8123 A. Lewandowski (xii.88)  
Comm., Szachy, 1988

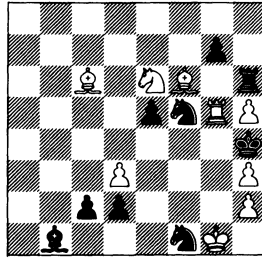


Draw 4 + 4

No.8123: Andrej Lewandowski (Torun, Poland). 1.Re2, with: Ra3 + 2.Ba4 + Kal 3.Kb4 dRd3 4.Rel + Kb2 5.Re2 + Kc1 6.Rc2 + Kbl

7.Rf2/i Ra2 8.Rf1+ Kb2 9.Rf2+ draw, or Rd5+ 2.Kb4 Rf4+/ii 3.Be4+ Ka1 4.Re1+/iii Kb2 5.Re2+ Kc1 6.Rc2+ Ke1 7.Rc4 Rb5+ 8.Ka4 bRf5 9.g3 draw (Sd6; Bc2+).  
 i) 7.Rc7? Ra2 8.Rxf7 Rd4+ 9.Kb3 Rb2+ 10.Ka3 Rd3+ wins.  
 ii) Rd4+ 3.Kc5 fRf4 4.Be4+.  
 iii) 4.Kb3? Rb5+ 5.Ka3 Ra5+ 6.Kb3 Rf1 wins.

No. 8124 H. Hurme (iv.87)  
 1st Prize, Suomen Shakki, 1987-88  
 Dedicated to Matti Myllyniemi  
 award: xi.89 (final)

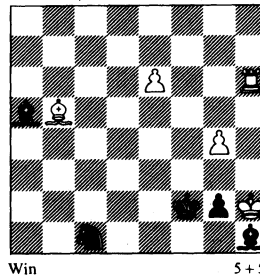


No.8124: Harri Hurme (Finland). Judge: Pauli Perkonjoja. Of the 25 originals published in this 2-year period 2 had been submitted elsewhere and were eliminated, though probably in both cases the composers themselves had not been informed of the prior publication. This is a dereliction of duty on the part of the organisers/columnists that is, alas, far from unusual. Even the well-intentioned organiser of the ASSIAC Memorial formal international tourney (of New Statesman & Society), who should have known better, failed to inform participants of the award details. One entry (for the Finnish informal tourney) had the dual stipulation 'Win, and Helpmate in 2', which might have qualified it for the 1989 Bournemouth Quick Composing tourney for unusual twins (see EG98, p649). 1.Sf4 (Rg4+? Kxh3;) ef 2.Rg4+ Kxh5/i 3.Be8+ g6/ii

4.Rg5+ Kh4 5.Rxf5+ Kxh3/iii 6.Bd7 Sxh2/iv 7.Rg5+ Sg4 8.Bxg4+ Kg3 (Kh4; Kh2) 9.Be2+ Kh3 10.Bf1+ Kh4 11.Rg2+ g5 12.Bxg5+ Kh3/v 13.Kf2 d1Q/vi 14.Rg3+ Kh2 15.Rh3+ Rxh3 16.Bxf4+ Rg3 17.Bxg3+ Kh1 18.Bg2 mate.  
 i) Kxh3 3.Rh4+ Sxh4 4.Bd7+.  
 ii) Rg6 4.Bxg6+ Kh6 5.Be5.  
 iii) g5 6.Rxf4+ Kxh3 7.Bd7+.  
 iv) Kg4 7.Re5+ Kf3 8.Bc6+ Kg4 9.Rg5+.  
 v) Kh5 13.Be2+ Kg6 14.Bxf4+ and 15.Bxd2.  
 vi) d1S+ 14.Kf3 Se3 15.Rf2+ Sxf1 16.Rxf1.

'In this heavyweight study wR and wBB hammer bK by means of assorted batteries, discovered check being administered now by wR, now by wB. This noisy fire is interrupted from time to time by a quiet W move. The key move is rather difficult, and the final model mate is a beautiful finish to a good study.'

No. 8125 A. Sochniev (vi.-vii.88)  
 2nd Prize, Suomen Shakki, 1987-88

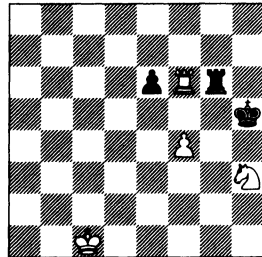


No.8125: Aleksey Sochniev (Leningrad). 1.Rf6+ Ke1/i 2.e7 Se2 3.Bxe2 Bc7+ 4.Kg1/ii Be5/iii 5.Rf4 Bxf4 6.e8R Kd2 7.Bf3/iv Be3+ 8.Rxe3 Kxe3 9.g5 Kf4 10.g6 Kg5 11.g7 Kh6 12.g8R wins.



- i) Ke3 2.e7 Bc7 + 3.Kg1.  
 ii) 4.Kh3? g1Q 5.Rf1 + Qxf1 6.Bxf1 Bc6.  
 iii) Bb8 5.Ra6 Be5 6.Ra4 Bd6 7.Ra1 + .  
 iv) 7.Ba6? Bc7 8.Re6 Bb8 9.Re7 Kc2 10.Rd7 Bf4. 7.Bb5? Bc7 8.Re6 Bb8 9.Ra6 Bf4 10.Ra3 Bc7.  
 'A pleasant study. Bl's sacrificial counterplay is based on stalemates. To avoid these W underpromotes both wPP to wRR. Hence wR seen in the final position is wR No.3! The solution is clear-cut and the use of force is superb.'

No. 8126 J. Rusinek (viii.87)  
 3rd Prize, Suomen Shakki, 1987-88

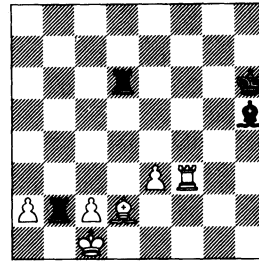


Win 4+3

- No.8126: Jan Rusinek (Poland).  
 1.Rf8/i Rg3/ii 2.Sg5/iii e5 3.Se4 Rg1 +/iv 4.Kd2 Rg2 + 5.Ke1 ef 6.Rh8 + Kg4 7.Rg8 + Kh3 (Kf3; Sd2 +) 8.Sf2 + Kh2 9.Rh8 +, and Kg3 10.Rh3 mate, or Kg1 10.Rh1 mate.  
 i) 1.Rf7? Rg3 2.Sg5 e5 3.Se4 Rg1 + 4.Kd2 ef 5.Rh7 + Kg6. 1.Rxg6? Kxg6 2.Sf2/v Kf5 3.Sd3 Ke4 4.Kd2 Kf3, a positional draw.  
 ii) Kg4 2.Sf2 + Kf3 3.Sd3.  
 iii) 2.Sf2? Rf3 3.Se4 Kg4.  
 iv) Re3 4.Sf6 + Kg6 5Sg4.  
 v) 2.Kd2 e5 3.fe Kf5.

'... a clever illustration of transforming material advantage into a mating attack. The main line leaves little to be desired: natural position, sufficient length, and an ideal mate.'

No. 8127 Em. Dobrescu (ix.88)  
 1 Hon.Men., Suomen Shakki, 1987-88

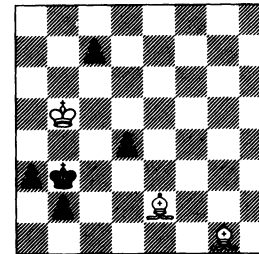


Draw 6+4

- No.8127: Em.Dobrescu (Romania).  
 1.e4 + Kh7 (Rxd2; Rc3) 2.Rh3/i Rb5 3.a4/ii Rc5 4.Be3/iii Re5 5.Bf4 Rd1 + 6.Kb2 Ra5/iv 7.Bc7 Rc5 8.Bb6 Re5 9.Bc7 Rg5 10.Bf4 Rc5 11.Be3 Re5 12.Bf4 Ra5 13.Bc7 Rc5 14.Bb6 Rg5 15.Be3 Re5 16.Bf4 drawn.  
 i) 2.Rf5? Bg6 3.Kxb2 Bxf5 4.Bb4 Rb6.  
 ii) 3.c4? Rc5 4.Bb4(e3) Rxc4 + wins.  
 iii) 4.Bb4? Rd1 + 5.Kb2 Rg5 6.Be7 Re5 7.Bf6 Re6 8.Rxh5 + Kg6 9.Rd5 Rxd5 10.ed Rxf6.  
 iv) Rxe4 7.Rxh5 + Kg6 8.Rh6 + .

'The machinery of wB and wPP controls Bl's superior force. Slightly mechanical.'

No. 8128 A. Gillberg and K. Valtonen (ii.87)  
 2 Hon. Men., Suomen Shakki, 1987-88



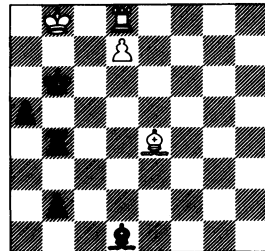
Draw 3+5

- No.8128: Anders Gillberg (Sweden) and Kari Valtonen (Finland).

1.Bc4 +/i Kc2/ii 2.Ba2 d3 3.Kc4/iii  
 d2 4.Be3 d1Q 5.Bb3 + Kb1 6.Bxd1 a2  
 7.Kc3/iv Kal/v 8.Kc4/vi b1Q/vii  
 9.Bd4 + Qb2 10.Bb3, drawn.  
 i) 1.Bd3? a2 2.Bc4 + Ka3.  
 ii) Kc3 2.Ba2 d3 3.Be3 d2 4.Bxd2 +  
 Kxd2 5.Ka(b)4.  
 iii) 3.Be3? b1Q 4.Bxb1 + Kxb1 5.Kc4  
 a2 6.Bd4 d2.  
 iv) 7.Kb3? a1S + 8.Kc3 Ka2.  
 v) a1Q 8.Bc2+ Ka2 9.Bb3+ Kb1  
 10.Bc2+.  
 vi) 8.Bd4? c5 9.Be5 b1Q 10.Kc4 +  
 Qb2 11.Bb3 Qxe5.  
 vii) Kb1 9.Kc3 Kal 10.Kc4.

‘The inclusion of this study is due mainly to the variation 7...Kal, which in this version is dual-free. (The earlier one, by Gillberg - No.1750 in Suomen Shakki 9/86, was marred by a dual.) In addition there is another drawing mechanism, a repetition of moves 8.Kc4! Kb1 9.Kc3! Natural introductory play is a bonus too. Had it not been a version of an earlier study this would have been placed higher.’

No. 8129 V. Nestorescu (viii.88)  
 1 Comm., Suomen Shakki, 1987-88



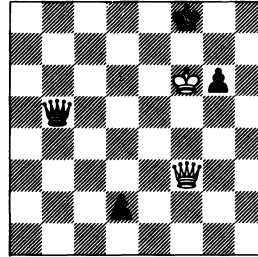
Win 4 + 5

No.8129: Virgil Nestorescu (Romania). 1.Rf8/i Ka6 + /ii 2.Ka8 Rd4/iii 3.d8Q Rxd8 + 4.Rxd8 Bf3/iv 5.Bxf3 b1Q 6.Be2 + /v Qb5 7.Rd6 mate.  
 i) 1.Rh8? Ka6 + 2.Ka8 b1Q 3.Rh6 + Kb5 4.Bxb1 Rd4 5.Bf5 Bf3 + 6.Kb8 Bc6 7.Kc7 Bxd7. 1.Re8? Ka6 + 2.Ka8 Rxe4 3.d8Q Rxe8 4.Qxe8 Bf3 + 5.Kb8 b1Q +.

ii) Rd4 2.d8Q + Rxd8 3.Rxd8 Bf3 4.Bb1 a4 5.Rd4 Kb5 6.Kc7 a3 7.Kd6 Be2 8.Ba2 Bf1 9.Ke5 Ka5 10.Kd5 Kb5 11.Ke4 Ka5 12.Ke3 Bb5 12.Kd2 Ba4 14.Kc3.  
 iii) Rxe4 3.d8Q b1Q 4.Rf6 +.  
 iv) Be2 5.Rd6 + Kb5 6.Rd2.  
 v) 6.Rd6 + ? Qb6? 7.Be2 mate, but 6...Kb5!

‘A study with good composing technique. The key is ingenious and the model mate with pinned bQ is neat.’

No. 8130 G. Werner (vi-vii.87)  
 2 Comm., Suomen Shakki, 1987-88

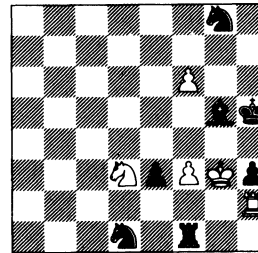


Win 2 + 4

No.8130: Gregor Werner (West Germany). 1.Qa3 + Kg8 2.Qa8 + Kh7 3.Qa7 + Kh6 4.Qe3 + Kh7 5.Qh3 + Kg8 6.Qc8 + Kh7 7.Qc7 + Kh6 8.Qh2 + Qh5 9.Qxd2 + g5 10.Qd3 Qe8 11.Qh3 + Qh5 12.Qf5 g4 13.Qf4 + Kh7 14.Qc7 + wins.

‘Q-ending with a long solution: wQ’s reward for hard work is a zugzwang.’

No. 8131 Yu. Akobiya  
 = 1/2 Prizes, Shahmatna Misl, 1986  
 award: ii.89

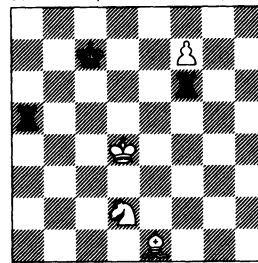


Draw 5 + 7

No.8131: Yu.Akobiya (Tbilisi, USSR). Judge: Ivan Ignatiev (Bulgaria), who is an international judge, but not, I think, for studies. 1.f7 Rg1+ 2.Kxh3 Sf2+ 3.Sxf2 Bf4 4.fgQ Rxc8 5.Rg2 Rg3 6.Rxc3 ef 7.Rg2 f1Q stalemate.

No. 8134 G.A. Nadareishvili

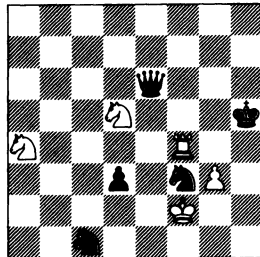
Commended, Shahmatna Misl, 1986



Draw 4 + 3

No.8134: G.A.Nadareishvili (Tbilisi). 1.Se4 Ra4+ 2.Kd5 Rxf7 3.Bg3+ Kd8 4.Bh4+ Kc7 5.Bg3+ Kb6 6.Bf2+ Ka5 7.Bel+, drawn.

No. 8132 E. Kolesnikov  
= 1/2 Prizes, Shahmatna Misl, 1986

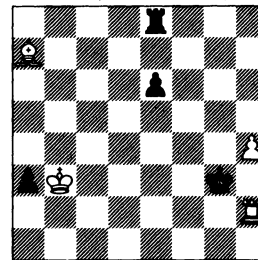


Draw 5 + 5

No.8132: E.Kolesnikov (USSR). 1.Rf5+ Qxf5 2.g4+ Qxg4 3.Sf6+ Kh4 4.Sxg4 Kxg4 5.Ke3 d2 6.Sc3 Sa2 7.Se4 d1S+ 8.Ke2 Sb2 9.Sf6+ Kg3 10.Sh5+ Kg2 11.Sf4+ Kg3 12.Sh5+ Kg4 13.Sf6+ Kf4 14.Sh5+ Ke4 15.Sf6+, drawn.

DVH: A corny introduction, not worth a prize.

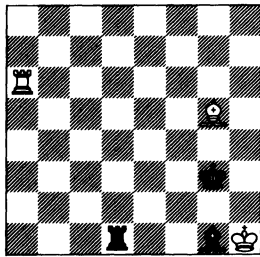
No. 8135 V. Nestorescu  
Commended, Shahmatna Misl, 1986



Win 4 + 4

No.8135: Virgil Nestorescu (Romania). 1.Bg1 a2 2.Kxa2 Ra8+ 3.Kb2 Rb8+ 4.Kc2 Rc8+ 5.Kd2 Rd8+ 6.Ke2 Rh8 7.h5 Rh6 8.Be3 wins.

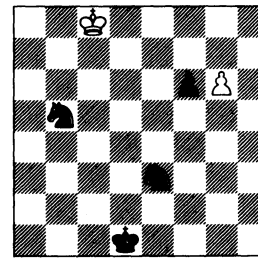
No. 8133 N. Ryabinin  
Hon.Mention, Shahmatna Misl, 1986



Draw 3 + 3

No.8133: N.Ryabinin (USSR). 1.Bh4+ Kh3 2.Bel Be3 3.Ral Bcl 4.Kg1 Be3+ 5.Kh1 drawn.

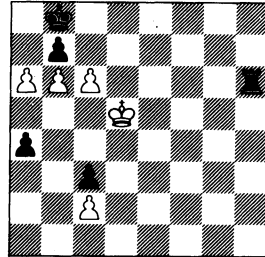
No. 8136 K. Stoichev  
1st Prize, Shahmatna Misl, 1987  
award: xi.88



Draw 2 + 4

No.8136: K.Stoichev (Bulgaria).  
 Judge: Petko Petkov (Bulgaria), who  
 is a FIDE Grandmaster of Composi-  
 tion, principally for problems. 1.g7  
 Sf5 2.g8S fSd6+ 3.Kd7 f5 4.Se7 f4  
 5.Sg6 f3 6.Se5 f2 7.Sg4 f1S 8.Kc6,  
 and Sd2 9.Se3 for 10.Sf5, or Sg3  
 9.Se3 for 10.Sc4, drawn.

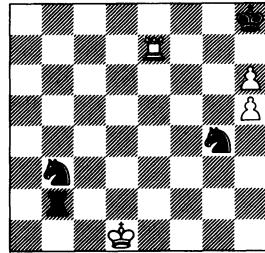
No. 8137 G.A. Nadareishvili  
 2nd Prize, Shahmatna Misl, 1987



Draw 5+5

No.8137: G.A.Nadareishvili (Geor-  
 gian SSR). 1.c7+ Kc8 2.a7 Rh5+  
 3.Kc4 Ra5 4.Kb4 Ra6 5.Ka3 Kd7  
 6.Ka2 a3 7.Ka1 a2 8.c8Q+ Kxc8  
 9.a8Q+ Rxa8 stalemate.

No. 8138 Yu. Akobiya  
 and D. Gurgenzidze  
 3rd Prize, Shahmatna Misl, 1987

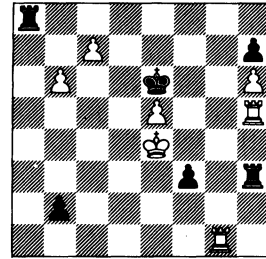


Draw 4+4

No.8138: Yu.Akobiya and D.Gurgen-  
 idze (Georgian SSR). 1.Re8+ /i  
 Kh7 2.Re7+ Kxh6 3.Re2 Sf2+ 4.Ke1  
 Sd3+ 5.Kd1 Rb1+ 6.Kc2 Rh1  
 7.Re6+ Kg5 8.Rg6+ Kxh5 9.Rg8  
 drawn.

i) 1.Re2? Rxe2 2.Kxe2 Sxh6, and  
 Troitzky would have known how to  
 win this position.

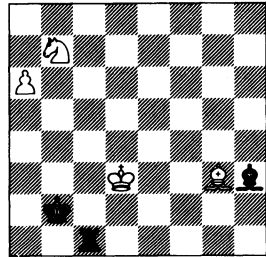
No. 8139 D. Gurgenzidze  
 1 Hon.Men., Shahmatna Misl, 1987



Win 7+6

No.8139: D.Gurgenzidze. 1.b7 b1Q  
 2.Rxb1 Ra4+ 3.Ke3 f2 4.Kxf2 Ra2+  
 5.Rb2 Rxb2+ 6.Kg1 Rg3+ 7.Kf1  
 Rf3+ 8.Ke1 Re3+ 9.Kd1 Rd3+  
 10.Kc1 Rc3+ 11.Kxb2 Rxc7 12.b8R  
 wins.

No. 8140 V. Nestorescu  
 2 Hon.Men., Shahmatna Misl, 1987



Win I: diagram 4+3  
 II: wKd2

No.8140: Virgil Nestorescu (Roma-  
 nia).

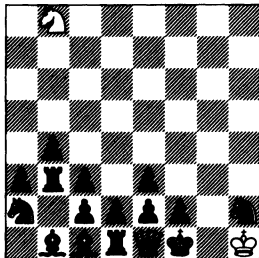
I:1.Be5+ Kb3 2.a7 Rc8 3.Bb8 Rc3+  
 4.Kd4 Rc4+ 5.Ke5 Ra4 6.Sc5+ Kb4  
 7.Sa4 Bg2 8.Sb6 Kb5 9.a8Q Bxa8  
 10.Sxa8 Kc6 11.Bd6 wins.

II:1.a7 Rc2+ 2.Ke1 Rcl+ 3.Kf2 Rc8  
 4.Bb8 Rc2+ 5.Kg1, and Rcl+  
 6.Kh2, or Rg2+ 6.Kh1 wins.

No.8141: A.Zlatanov (Bulgaria).  
 1.Sc6, and Sf3 2.Se7 Sh4 3.Sd5 Sf5  
 4.Sf6 Bb2 5.Sg4 Sg3+ 6.Kh2 Sf5

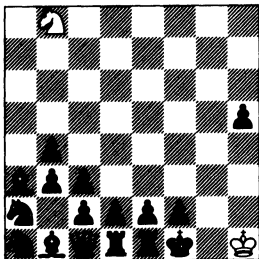
7.Kh1, drawn, or Bb2 2.Se5 c1Q  
3.Sg4 Be4 + 4.Kxh2 c2 5.Sxe3 +  
Rxe3 stalemate.

No. 8141 A. Zlatanov  
= 3/4 Hon. Men., Shahmatna Misl,  
1987



Draw 2 + 16

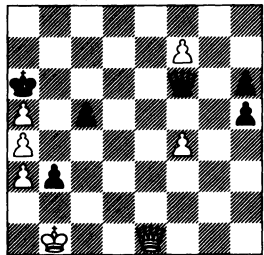
No. 8142 A. Zlatanov  
= 3/4 Hon. Men., Shahmatna Misl,  
1987



Draw 2 + 16

No.8142: A.Zlatanov. 1.Sd7 Qb2/i  
2.Sf6 Rc1 3.Sxh5 eRd1 4.Kh2 Kel  
5.Sf4 Kf1 6.Sh5, but also in this  
3.Sd5 eRd1 4.Se3 + Kel 5.Sg2 + Kf1  
6.Se3 + .  
i) b2 2.Sf6 b3 3.Sxh5 Bd6 4.Sg3 +  
Bxg3 stalemate.

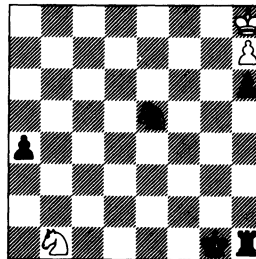
No. 8143 N. Maidanov  
Commend, Shahmatna Misl, 1987



Win 7 + 6

No.8143: N.Maidanov (Bulgaria).  
1.Qe4, with: Kxa5 2.Qa8 + Kb6  
3.Qb8 + Kc6 4.Qb5 + Kd5 5.Qd3 +  
Ke6 6.Qa6 + Kxf7 7.Qxf6 + Kxf6  
8.a5 h4 9.a6 h3 10.a7 h2 11.a8Q wins,  
or Ka7 2.Qh7 Qe7 3.f8S Qxh7  
4.Sxh7 h4 5.Sf6 h3 6.Sg4 h5 7.Sh2  
wins.

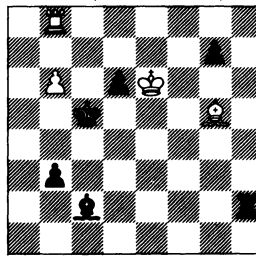
No. 8144 K. Stoichev  
Commended, Shahmatna Misl, 1987



Win 3 + 5

No.8144: K.Stoichev. 1.Kg8 Sg6  
2.Kg7 Sh8 3.Kxh8 a3 4.Sxa3 Rh3  
5.Kg7 Rg3 + 6.Kf7 Rf3 + 7.Ke7  
Re7 + 8.Kd7 Rd3 + 9.Kc7 Rc3 +  
10.Kb7 Rb3 + 11.Sb5 Rxb5 + 12.Kc7  
Rc5 + 13.Kd7 Rd5 + 14.Ke7 Re5 +  
15.Kf7 Rf5 + 16.Kg7 Rg5 + 17.Kf6  
wins.

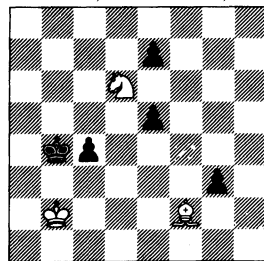
No. 8145 S. Osintsev  
and V. Kalyagin  
Commended, Shahmatna Misl, 1987



Draw 4 + 6

No.8145: S.Osintsev and V.Kalyagin  
(USSR). 1.Be3 + Kb5 2.Bd4 b2  
3.Bxb2 Bb3 + 4.Kd6 Rd2 + 5.Ke7  
Rxb2 6.b7 Kc6 7.Rd8 Kxb7 8.Rd7 +  
Kb8 9.Rd8 + Kc7 10.Rd7 + Kc6  
11.Rd6 + Kc5 12.Rg6 draws.

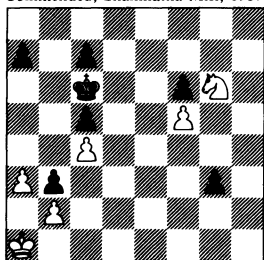
No. 8146 Yu. Makletsov  
Commended, Shahmatna Misl, 1987



Win 3+5

No.8146: Yu.Makletsov (USSR).  
1.Be1+ c3+ 2.Bxc3+ Ka4 3.Se4 g2  
4.Bd2 g1Q 5.Sc3+, 6.Se2+ and  
7.Sg1, winning.

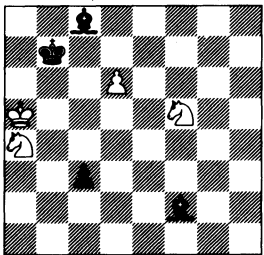
No. 8147 E. Kolesnikov  
Commended, Shahmatna Misl, 1987



Win 6+7

No.8147: E.Kolesnikov (USSR).  
1.Sh4 Kb6 2.Kb1 Ka5 3.Kc1 c6 4.Kd2  
Ka4 5.Sf3 g2 6.Sg1 Ka5 7.Ke3 Ka4  
8.Kf4 a6 9.Ke4 Ka5 10.Ke3 Ka4  
11.Kf4 Ka5 12.Kg4 Ka4 13.Kh5 Ka5  
14.Kg6 Ka4 15.Kf6 a5 16.Se2 g1Q  
17.Sc3 mate.

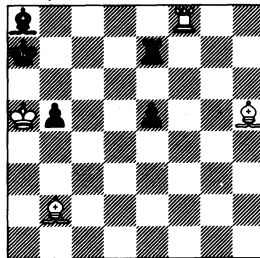
No. 8148 A. Lewandowski  
Commended, Shahmatna Misl, 1987



Draw 4+4

No.8148: A.Lewandowski (Poland).  
1.d7 Bxd7 2.Sd6+ Kc6 3.Sxc3 Bb6+  
4.Ka6 Bg4 5.cSb5 Be2 6.Sc4+ Bxc4  
stalemate.

No. 8149 J. Rusinek (1096.ii.88)  
Prize, Revista Romana de Sah, 1988  
provisional award: ix.89



Win 4+5

No.8149: Jan Rusinek (Poland).  
Judge: A.J.Roycroft. The 25 originals  
published during 1988 were  
reduced to 8 in the provisional  
award. 1.Ba3 b4/i 2.Bxb4 Rc7 3.Bd6  
Rc6 4.Rf7+/ii Bb7 5.Bf3 Ra6+  
6.Kb5 Rb6+ 7.Kc5 Rb1 8.Be4, and  
Rb2 9.Bxe5 Rb3 10.Kc4 Rb6 11.Bd4,  
or Rb6 9.Bb8+ Ka6 10.Bd3+ Ka5  
11.Bc7 wins.

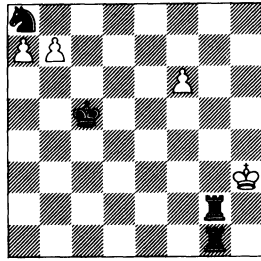
i) Rc7 2.Bd6 Rc3 3.Kb4 Rc4+  
4.Kxb5 Rh4 5.Bc5+ Kb7 6.Bf3+ e4  
7.Bf2(e7) wins.

ii) 4.Bb8+? Kb7 5.Bf3 e4 6.Bxe4  
stalemate. 4.Rxa8+? Kxa8 5.Bf3 e4  
6.Bxe4 Ka7 7.Bxc6 stalemate. There  
is originality and plenty of play, with  
stalemate defences en route and an  
excellent concluding manoeuvre.

The GBR class **0441** may be a general  
win when the bishops are light and  
dark (see EG86.6205.) but there is to  
date no reason to suspect the same of  
class **0450**. In other words there is not  
a 'book' cook.

No. 8150: David Gurgendidze (USSR).  
1.f7/i Rg3+ 2.Kh4 Rg4+ 3.Kh5  
Rg5+ 4.Kh6 Rg6+ 5.Kh7 Rg7+  
6.Rh8 Rxf7 7.baQ gRg7 8.Qc8+

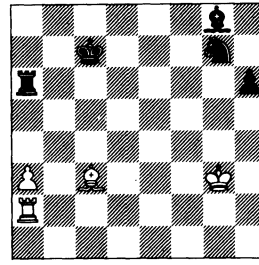
No. 8150 D. Gurgenzidze (1100,iii.88)  
1 Hon.Mention, Revista Romana  
de Sah, 1988



Win 4+4

Kb4 9.Qb8+ Kc4 10.Qf4+ Rxf4  
11.Kxg7 wins, wK crossing the via-  
duct to c7 when checked on the files.  
i) 1.b8Q? Rg8 2.Kh2 R8g2+ 3.Kh3  
Rg8 drawn.

No. 8152 V. Nestorescu (1104,vi.88)  
= 1-3 Commendations,  
Revista Romana de Sah, 1988



Draw 4+5

Kb6 Kxh7 drawn, **Kb7** 2.Rb2+ Ka7  
3.Bd4+ /vi Ka8 4.Bxg7 Rg6+ 5.Kh4  
Rxg7 6.Kh5 Rh7 7.Kg6 h5 8.Rd2(f2)  
h4 9.R8+ Kb7 10.Rxg8 h3 11.Kxh7  
h2 12.Rg7+ Kc8 (Kc6? Rg6+)  
13.Rg8+, perpetual check.  
i) 5.Re2+? Kf6 6.Kh5 Rh7 7.Rf2+  
Kg7 wins.

ii) W can defend successfully after  
Bf7+ 6.Kxh6 Rg6+ 7.Kh7.

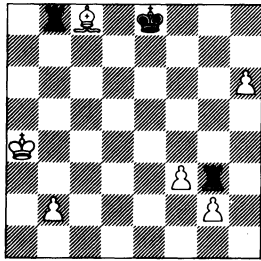
iii) 7.Rh2? h4 8.Rh3 Be6 wins.

iv) 8.Rh2? h4 9.Rh3 Be6 10.Rd3+  
Ke7 11.Kxh7 Bf5+ wins.

v) Continuing with the checks would  
lose: 9.Rc2+? Kb7 10.Rh2 h4 11.Rh3  
Be6 and W will be checkmated.

vi) This intermediate check is neces-  
sary to set up check on the 8th rank.

No. 8151 A. Ivanov (1101,iv.88)  
2 Hon.Mention, Revista Romana  
de Sah, 1988



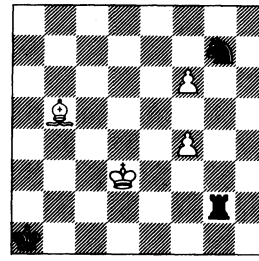
Win 6+3

No.8151: A.Ivanov (USSR). 1.h7  
Ra8+ 2.Kb3 Rb8+ 3.Ka2 Rxb2+  
4.Ka1 Ra2+ 5.Kb1 Rb2+ 6.Kc1  
Rc2+ 7.Kd1 Rd2+ 8.Ke1 Re2+  
9.Kf1 Rxf3+ 10.Kxe2/i Rf8 11.Be6  
Rh8 12.Bg8 wins.

i) 10.gf? Rh2 11.Bf5 Kf8 12.Kg1 Rh6  
13.Kg2 Kg7 drawn.

No.8152: Virgil Nestorescu (Roma-  
nia). 1.Be5+, with two lines: **Kd7**  
2.Rd2+ Ke7 3.Bxg7 Rg6+ 4.Kh4  
Rxg7 5.Kh5/i Rh7/ii 6.Kg6 h5  
7.Re2+/iii Kd6 8.Rd2+/iv Kc7  
9.Rh2/v h4 10.Rh3 Be6 11.Rc3+

No. 8153 Em. Dobrescu (1108,vii.88,  
iii.89)  
= 1-3 Commendations, Revista  
Romana de Sah, 1988



Win 4+3

No.8153: Em.Dobrescu (Romania).  
1.f5 Rg5/i 2.Bd7 Rg3+ 3.Kd2 (K-?)

Sxf5;) Rg2+ 4.Kc3/ii Rg3+ 5.Kb4 Kb2 6.f7/iii Rb3+ 7.Kc4/iv Rb8 8.f6 Sh5/v 9.Be8 wins, for example Rc8+ 10.Kb5 Sxf6 11.f8Q Sxe8 12.Kb6.

i) Rg3+ 2.Kd2 Rg2+ 3.Kc3 Rg5(g3) 4.Bd3. Sxf5 2.f7 Rg3+ 3.Kd2 Sd4 (Rg2+; Kc3) 4.f8Q Sxb5 5.Qf1+ wins.

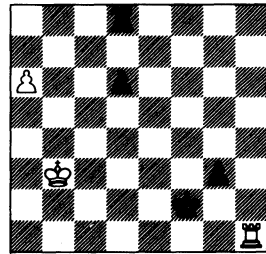
ii) 4.Kel? Sxf5 5.f7 Sd4 6.f8Q Sc2+ 7.Kd1(f1) Se3+, with perpetual check, or, in this, 6.Bf5 Sf3+ 7.Kf1 Rd2 8.f8Q Sh2+ 9.Kel(g1) Sf3+.

iii) 6.Bc8? Rb3+ 7.Ka5 Sxf5 8.f7 Se7 9.f8Q Sc6+ 10.Ka6 Sb8+, perpetual check. 6.Ka5? Ra3+ 7.Ba4 Rf3 draw. 6.Be6? Rg4+ 7.Kc5 Rg5 8.Kb6 Sxe6 9.fe Rg6. 6.Kc5? Sh5 7.f7 Sf6.

iv) 7.Kc5? Rb8 8.f6 Sh5 9.Be8 Sxf6 10.f8Q Sd7+. 7.Ka5? Rb8 8.f6 Se6 9.Bxe6 Kc3.

v) Sf5(e6) 9.Bxf5(e6) Rd8 10.Bd7 Rh8 11.Kd3 wins.

No. 8154 G.G. Amiryman (1110, ix.88)  
= 1-3 Commendations, Revista  
Romana de Sah, 1988



Draw 3+4

No.8154: G.G.Amiryan (USSR).  
1.Rh6/i g2/ii 2.Rf6+ Kg3 3.Rg6+ Kh2 4.Rh6+ Kgl 5.a7/iii Rf8 6.Rf6 Rg8 7.Rg6 Rh8/iv 8.Rh6 Ra8/v 9.Rh7 Rf8 10.Rf7 Rg8 11.Rg7 Rh8 12.Rh7 drawn.

i) 1.Rh7? Rf8 2.Rg7 g2 3.Kb4 glQ 4.Rxgl Kxgl.

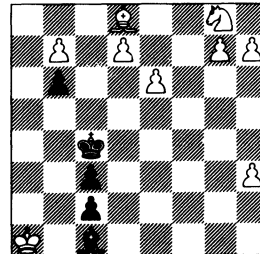
ii) Rg8 2.Rxd6 g2 3.Rd2+ Kf3 4.Rxg2 Kxg2 5.Kb4.

iii) 5.Kc2? Rg8. 5.Kc4? d5+ 6.Kd4 Rg8 7.Rb6 Kh2 8.Rb2 Kh1.

iv) Rxg6 8.a8Q Rg3+ 9.Ka2 Kh2 10.Qh8+ Rh3 11.Qb2 Kh1 12.Qb7 draw.

v) Rxh6 9.a8Q Rh3+ 10.Kb4 draw.

No. 8155 Gh. Telbis (1105, vi.88)  
4th Commendation, Revista  
Romana de Sah, 1988



Win 9+5

No.8155: Gh.Telbis (Romania).

1.b8Q/i Be3/ii 2.Qc7+/iii Kb3 3.Qxb6+/iv Bxb6 4.Bg5 c1Q+ 5.Bxc1 c2 6.d8R (d8Q? Bd4+;) Bxd7 7.Se7 Bxe7 8.g8S Bc5 9.h8B wins.

i) 1.Bf6? Bb2+ 2.Ka2 c1Q 3.Bxc3 Qa1 mate.

1.Ka2? Bf4 2.b8Q c1Q 3.Qc8+ Kb5 4.Qxc3 Qxc3 with at least a draw (5.Bf6 Qc1+).

ii) Bb2+ 2.Ka2 c1Q 3.Qc7+ Kd3 4.Qg3+ Kc4 5.Qg4+ Kd3 6.Qf3+ Kc4 7.Qe4+ Kb5 8.Qd5+ Ka6 9.Qc4+ wins.

iii) 2.Qxb6? c1Q+ 3.Qb1 Qxb1+ 4.Kxb1 Kb3 wins.

iv) 3.Qxc3+? Kxc3 4.Bf6+ Kb3 5.Bb2 Bd4 wins, or 4.Ka2 c1Q 5.Bf6+ Kc2 6.d8Q Qb1+.

No.8156: Yu.Akobiya (USSR).

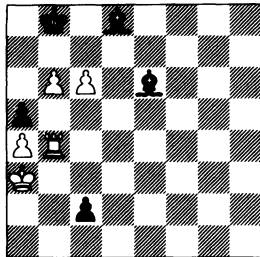
1.c7+ Bxc7/i 2.bc+, and: Kxc7/ii 3.Rb2 c1Q stalemate, or Kc8 3.Rb8+ Kxc7 4.Rb2 c1R 5.Rc2+ Rxc2 stalemate.

i) Kb7 2.cdS+ Ka6 3.Kb2.

ii) Ka7 3.c8S+ Ka8 4.Kb2

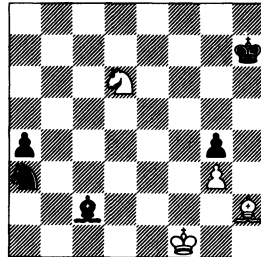


No. 8156 Yu. Akobiya (1107.vii.88)  
5th Commendation, Revista Romana  
de Sah, 1988



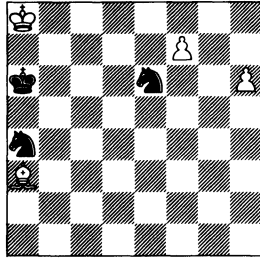
Draw 5 + 5

No. 8158 G.M. Kasparyan (1097,  
ii.88)  
Revista Romana de Sah, 1988



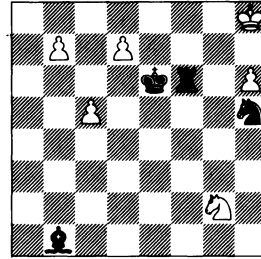
Draw 4 + 5

No. 8157 P. Arestov (1093.i.88)  
Revista Romana de Sah, 1988



Win 4 + 3

No. 8159 V.A. Kalyagin  
and S. Osintsev (1103.v.88)  
Revista Romana de Sah, 1988



Draw 6 + 4

No.8157: P.Arestov (USSR). Although these studies are not in the award we are including them in order to give substance to the expanded award report. 1.Kb8/i Sb6 2.Bc5 Sd7+ 3.Kc8 dSxc5 4.h7 Sd7 5.f8S (h8Q? Sb6+;) dSxf8 6.h8Q wins, which is hardly in serious doubt in view of the separation of bSS from bK.

j) 1.f8Q? Sxf8 2.Bxf8 Sb6+ 3.Kb8 Sd7+. 1.h7? Sb6+ 2.Kb8 Sd7+ 3.Kc8 Sb6+.

No.8158: G.M.Kasparyan (USSR). 1.Ke2/i Bg6/ii 2.Bg1/iii Sc2 3.Bc5 a3 4.Bxa3 Sxa3 5.Ke3 Kh6 6.Kf4 Kh5 7.Sc4 Sxc4 stalemate.

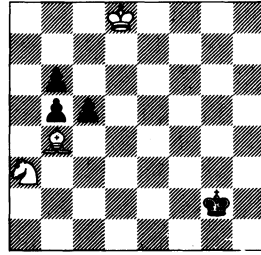
j) 1.Bg1? Bd3+ 2.Ke1 Sc2+ 3.Kd2 a3.

ii)Sb1 2.Bg1 a3 3.Bd4.

iii) 2.Kd2? Sc2 3.Kc3 a3 4.Kb3 Sd4+ 5.Kxa3 Sf3 wins.

No.8159: V.A.Kalyagin and S.Osintsev (USSR). 1.Sf4+/i Kxd7 2.c6+ Kxc6 3.b8Q Rxh6+ 4.Kg8 Ba2+ 5.Sd5 Bxd5+ 6.Kf8 Rf6+ 7.Ke7 Rf7+ 8.Kd8 Rf8+ 9.Ke7, and Rxb8 stalemate, or Rf7+ 10.Kd8 drawn. i) 1.d8Q? Rxh6+ 2.Kg8 Sf6+ 3.Qxf6+ Kxf6 4.b8Q Ba2+ wins.

No. 8160 H. Enserink  
and J. van Reek (1106.vii.88)  
Revista Romana de Sah, 1988



Win 3 + 4

No.8160: Henk Enserink and Jan van Reek (Netherlands). The annotations are by van Reek. The study is a correction of a study published in Schakend Nederland in 1987. 1.Bd2/i b4 2.Sb5/ii Kf3/iii 3.Kc7 Ke2/iv 4.Bg5/v c4 (b3; Kxb6 or Sa3) 5.Kxb6/vi b3/vii 6.Kc5/viii b2/ix 7.Kxc4/x b1S (Kd1; Sa3) 8.Sd4 + Kd1/xi 9.Kd3 Sd2/xii 10.Be7/xiii Sf1/xiv 11.Sc2/xv Sg3/xvi 12.Se3 + Ke1 (Kc1; Bd6) 13.Bh4 Kf2 14.Sf5 Kf3 15.Bxg3 Kg4 16.Ke4 wins.

i) 1.Be1? Kf1 2.Bh4 b4 3.Sb5 Ke2 4.Kc7 c4 5.Kxb6 b3 6.Kc5 Kd3 7.Kb4 b2 8.Sa3 c3 9.Kb3 b1Q+ 10.Sxb1 c2.  
 ii) 2.Sc4? b5 3.Sa5/xvii Kf3 4.Kc7/xviii Ke2 5.Bg5 Kd1 6.Kb6 Kc2 7.Bf6 b3. 2.Sb1? Kf3 3.Kc7 Ke2 4.Bg5 Kd3 5.Sd2 c4 6.Sf3 b3 7.Bf6 c3. 2.Sc2? Kf3 3.Kc7 Ke2 4.Bg5 Kd3 5.Se1 + /xix Ke2 6.Sg2 b3 7.Bf6 Kd2 8.Kxb6 c4 9.Kc5 c3 10.Kb4 b2 11.Bxc3 + Kc1.  
 iii) b3 3.Kc7 b2 4.Sc3 b5 5.Kc6 b4 6.Sb1 Kf3 7.Kxc5 Ke2 8.Kxb4 Kd1 9.Kb3.

iv) Ke4 4.Kxb6 Kd3 5.Bg5 b3 (Kc2; Kxc5) 6.Sa3 c4 7.Kc5 c3 8.Kb4 b2 9.Kb3 b1Q+ 10.Sxb1 c2 11.Sa3(c3).  
 v) 4.Bf4? b3 5.Kxb6 c4 6.Kc5 b2 7.Kxc4 Kf3. 4.Bh6(?) loses time compared to the main line, as is shown by c4 5.Kxb6 b3 6.Kc5 b2 7.Kxc4 b1S 8.Sd4 + Kd1 9.Kd3 Sd2 10.Bf8 Sf1 11.Sc2 Sg3 12.Be7 Sf5 13.Bg5 Sg3 14.Se3 +.

vi) 5.Bf6? Kd2 6.Kxb6 b3 (c3? Sd4!) 7.Kc5 c3 8.Bxc3 + Kc2 draws.

vii) c3 6.Kc5 c2 7.Kxb4 Kd1 8.Sc3 + .  
 viii) 6.Bf6? Kd2 7.Kc5 c3.

ix) c3 7.Sxc3 + Kd3 8.Sa4. Kd3 7.Kb4 b2 8.Sa3 c3 9.Kb3.

x) 7.Sa3? c3 8.Bf6 c2 9.Bxb2 Kd1.

xi) Ke1 9.Kd3 Kd1 (Sa3; Bc1) 10.Sc2 Sd2 11.Se3 + Kc1 12.Sc4(f1,d5).

xii) Sa3 10.Be7 Sb1 11.Sb3 Ke1 12.Kc2.

xiii) 10.Bxd2 stalemate. 10.Bh4? Sb3 11.Sxb3 stalemate. 10.Bh6? Sf3 11.Sxf3 stalemate. 10.Se2? Sf3

11.Sc3 + Ke1 and Kf2 - W must lock up bK or bS.

xiv) Sb1 11.Sb3. Ke1 11.Sc2 + Kd1 12.Se3 + Kc1 13.Ba3 + . Kc1 11.Se2 + Kd1 12.Sc3 + Ke1 13.Bh4 + .

xv) 11.Bd6? Ke1. 11.Se2? Sh2 12.Bh4 Sf3.

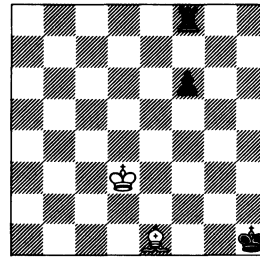
xvi) Sd2 12.Se3 + . Kc1 12.Bg5 + Kd1 13.Bf4 Sh2 12.Se3 + Ke1 13.Bh4 mate.

xvii) 3.Sb2 Kf3, and 4.Kc7 Ke2 5.Bg5 c4 and c3, or 4.Bg5 c4 5.Be7 c3 6.Sd3 b3. 3.Se5 Kf2 4.Bg5 Ke2 5.Bf6 b3 6.Sd7 Kd2 7.Sxc5 Kc2.

xviii) 4.Bg5 Ke2 5.Be7 Kd3 6.Bxc5 b3 7.Ba3 Kc2.

xix) 5.Sa1 c4 6.Bf6 b3 7.Kxb6 Kd2, and 8.Bb2 c3 9.Sxb3 + Kc2, or 8.Kb5 Kc1 9.Kxc4 b2 10.Sb3 + Kc2 11.Sd4 + Kc1.

No. 8161 V. Kondratev and A.G. Kopnin (1109.viii.88) Revista Romana de Sah, 1988



No.8161: V.Kondratev and A.G.Kopnin (USSR). 1.Bc3/i f5 2.Ke3 Kg2/ii 3.Kf4 Kh3/iii 4.Bb4/iv Rf7 (Rb8/f6; Be7) 5.Be1 (reciprocal zugzwang) Re7 6.Bc3/v Rf7 (Rc7; Bf6) 7.Be1 Rf8 8.Bb4/vi Rf7 (Rb8/f6; Be7) 9.Be1, positional draw.

i) 1.Ke3? Re8 + 2.Kf2 Rxe1 3.Kxel Kg2.

ii) Rc8 3.Be5/vii Rc4 Kf2 (Kf3? Kgl;) Rc2 + 5.Kf1 Ra2 6.Bd6(c7) Ra4 6.Kf2 draw.

iii) Rf7 4.Be5 Kh3 5.Kg5 Rf8 6.Bd6 Rf7 7.Be5 Kg2 8.Kg6 Rf8 9.Bd6 Rd8 10.Be5 Rf8 11.Bd6 drawn.

iv) 4.Bg7? Rf7 5.Bh6 Kh4. 4.Be1? is a thematic try, refuted by Rf7; reciprocal zugzwang: 5.Bg3 Rd7 6.Bf2 Rd5 7.Be1 Rd1 and Rf1 + . Or 5.Bf2 Rd7 6.Be3 Rd5 7.Bf2 Rb5 8.Be1 Rc5 9.Bf2 Rd5 10.Be1 Rd1, and Rf1 + wins.

v) 6.Bd2? Re2 7.Bc1/viii Re1 8.Bd2 Rd1 9.Be3 Rd5 10.Bf2 Rb5 11.Be1 Rc5 12.Bf2 Rd5, see (iv). 6.Bb4? Re4 + . 6.Bf2? Rd7.

vi) 8.Bf2? Rd8 9.Bc5/ix Rd7 10.Be3/x Rd5 11.Bf2 Rb5 12.Be1 Rc5 13.Bf2 Rd5 wins.

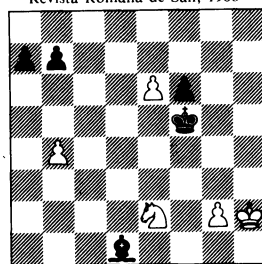
vii) 3.Bf6? Rc4 4.Kf2 Kh2 5.Kf3 Kh3 6.Be5 Rcl.

viii) 7.Be3 Rxe3, or 7.B- Rf2 + .

ix) 9.Bb6 Rd5 10.Bc7 Kh4 11.Be5 Rxe5.

x) 10.Ba3 Rf7 and Kh4.

No. 8163 M. Dukic (1113,x.88)  
Revista Romana de Sah, 1988

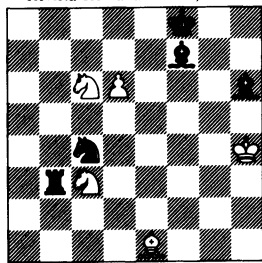


Win 5+5

10.Sb5 Ke7 11.Sc7 Kf7 12.Sd5 b5 13.Sxf6 b4 15.Se4.

i) 1.Sd4+? Kg6 2.e7 Kf7 3.Sf5 b6 4.Kg3 Bc2 5.Sd6+ Kxe7 6.Sc8+ Ke6 7.Sxa7 Kd5.

No. 8162 A. Sochniev (1111,ix.88)  
Revista Romana de Sah, 1988



Win 5+5

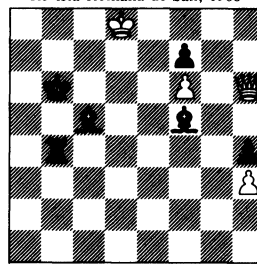
No.8162: A. Sochniev (USSR). This corrects the study given as an undiagrammed footnote to No.7267. 1.d7 Rb8 2.Sxb8 Ke7 3.Sd5+ Bxd5 4.Bc3/i Bg5+ 5.Kxg5 Sd6 6.Bf6+ /ii Ke6 7.d8S mate.

i) 4.Bb4+? Kd8 5.Bc3 Bf8. 4.Kh5? Bg5 5.Kxg5 Be6 drawn.

ii) 6.Bb4+? Be6 7.Bxd6+ Kd8 drawn.

No.8163: Milenko Dukic (Yugoslavia). 1.e7/i Ba4 2.b5 Bxb5 3.Sd4+ Kg6 4.Sxb5 Kf7 5.Sxa7 Kxe7 6.Kg3 Ke6 7.Kf4 b6 8.g4 Ke7 9.Kf5 Kf7

No. 8164 P. Raican (1114,xi.88)  
Revista Romana de Sah, 1988



Draw 4+6

No.8164: P.Raican (Tulcea, Romania). 1.Qh5/i Kc6 2.Qf3 +/ii Re4/iii 3.Qb3/iv Bg4/v 4.Qc2 Bf5 5.Qb3 Rb4 6.Qf3+ Re4 7.Qb3 Bd7 8.Qa4+ Rxa4 stalemate.

i) 1.Qg5? Kc6 2.Ke8 Be6 3.Qg2+ Kc7 4.Qh2+ Bd6 5.Qc2+ Bc4. 1.Ke8? Be6 2.Qd2 Ka7.

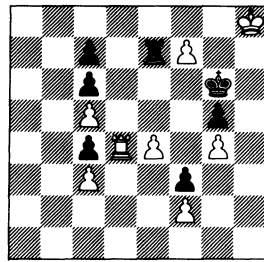
ii) 2.Ke8? Be6 3.Qf3+ Bd5, but not Kc7? 4.Qf4+ Bd6 5.Qc4+ Bxc4 stalemate.

iii) Be4 3.Qf4 Bd6 4.Qc1+ Bc5 5.Qf4 draw.

iv) 3.Qc3? Bd7. 3.Qe3? Be7+.

v) Bb6+ 4.Qxb6+ Kxb6 stalemate.

No. 8165 St. Wojcik (1115.xi.88)  
Revista Romana de Sah, 1988



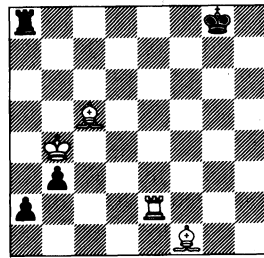
Win 8+7

No.8165: St.Wojcik (Poland).  
1.Rd7/i Kxf7/ii 2.Rxe7+ Kxe7  
3.Kg7 Ke6 4.Kg6 Ke5 5.Kxg5 Kxe4  
6.Kh4, and the 'solution' continues for  
many more 'moves'.

i) 1.f8Q? Rh7+ 2.Kg8 Rh8+.  
1.f8R? Rh7+ 2.Kg8 Rg7+ 3.Kh8  
Rh7+ . 1.f8B? Rh7+ 2.Kg8 Rg7+ .  
But 1.f8S+ is a cook, despite the published  
line Kf7 2.Sd7? (Rd8!) 3.Kh7  
Rxe4 4.Rxe4 stalemate.

ii) Rxd7 2.f8S+ Kf7 3.Sxd7 Ke6 4.Kg7  
Kxd7 5.Kg6.

No. 8166 V.A. Kalyagin  
and V.A. Kirillov (1116.xii.88)  
Revista Romana de Sah, 1988



Win 4+4

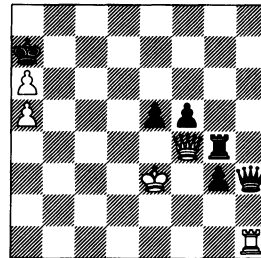
No.8166: V.A.Kalyagin and  
V.A.Kirillov (USSR). 1.Rg2+ Kh7/i  
2.Bd3+ Kh6 3.Be3+ Kh5 4.Be2+

Kh4 5.Bf4/ii Ra4+ 6.Kxa4 a1Q+  
7.Kb5 wins.

i) Kh8 2.Bd4+ Kh7 3.Bd3+ Kh6  
4.Rgl. Kf7 2.Bc4+ Kf6 3.Bd4+ Kf5  
Rgl.

ii) 5.Bf2? Kh3 6.Bf1 Ra4+ 7.Kxb3  
Ra3+ 8.Kc2 a1Q 9.Rg3+ Kh2  
10.Rg2+ (Rh3+? Rxh3;) Kh1.

No. 8167 D. Gurgenzidze (vii.87)  
1st Prize, The Problemist, 1986-87  
award: vii.89 and i.90



Draw 5+6

No.8167: David Gurgenzidze (Chailuri,  
Georgian SSR). Judge: Jan van Reek  
(Netherlands). Two studies high in the  
preliminary award (b5h3 0134.12 by  
Jaan Stanton, and d4g8 0044.23 by Jan  
Rusinek) were eliminated during  
confirmation time. 1.Qxe5/i Re4+ /ii  
2.Qxe4 g2+ 3.Kf2 ghS+ /iii 4.Kgl Qf1+ /iv  
5.Kh2 Qh3+ 6.Kgl draw.

i) 1.Qxf5? g2+ 2.Rxh3 g1Q+.

ii) g2+ 2.Kd2 ghQ 3.Qc7+ Ka8  
4.Qc8+ draws.

iii) ghQ 4.Qd4+ Kb8 5.Qd8+ wins.

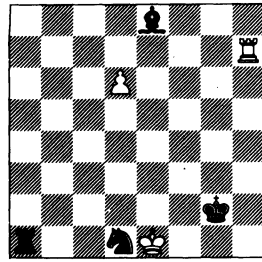
iv) Qg3+ 5.Qg2 Qel+ 6.Kh2  
drawn.

'Heavy pieces are sacrificed repeatedly.  
The stalemate mechanism is ingenious.'

No.8168: A.Zinchuk (Kiev). 1.d7/i  
Bxd7/ii 2.Rg7+ Kf3 3.Rf7+ Ke3  
4.Re7+ Kf3 5.Rf7+ Kg3 6.Rxd7  
Sc3+ 7.Kd2 Rd1+ 8.Ke3 Sd5+  
9.Ke2 Sc3+ 10.Ke3 Rxd7 stalemate.

No. 8168 A. Zinchuk (ix.86)

2nd Prize, The Problemist, 1986-87

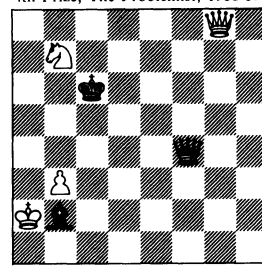


Draw 3 + 4

- i) 1.Re7? Sb2 + 2.Ke2 Bh5 + 3.Ke3 Sc4 + wins. 1.Rh8? Sc3 + 2.Kd2 Se4 + wins.  
 ii) Sb(f)2 + 2.Ke2. Sc3 + 2.Kd2 Se4 + 3.Ke3.  
 'W's play has to be subtle and accurate before a familiar stalemate comes into being'.

No. 8170 Em. Dobrescu and V. Nestorescu (xi.86)

4th Prize, The Problemist, 1986-87

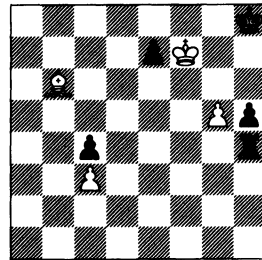


Win 4 + 3

- i) 1.Qc8 + ? Kb6 2.Kxb2 Qe5 + 3.Ka2/ii Qe2 + 4.Ka3 Qa6 + 5.Kb4 Qb5 + 6.Kc3 Qe5 + 7.Kd3 Qd5 + 8.Kc3 Qe5 + .  
 ii) 3.Kb1 Qe4 + . 3.Ka3 Qa1 + 4.Kb4 Qd4 + 5.Qc4 Qd2 + .  
 'The masters of systematic manoeuvres need an unsystematic movement for stalemate avoidance.'

No. 8169 D. Gurgenzidze (xi.87)

3rd Prize, The Problemist, 1986-87



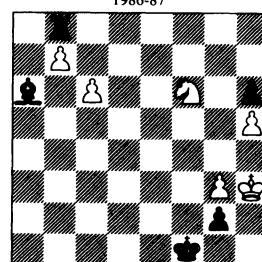
Win 4 + 5

- No.8169: D.Gurgenzidze. 1.Bd4 + e5/i 2.Bxe5 + Kh7 3.g6 + Kh6 4.Bg7 + /ii Kg5 5.Bf6 + Kh6 6.Bg5 + Kxg5 7.g7 wins.  
 i) Kh7 2.g6 + Kh6 3.Be3.  
 ii) 4.g7? Rg4 5.g8Q Rxg8 6.Kxg8 wins. 'A game-like position has hidden points.'

- No.8170: Emilian Dobrescu and Virgil Nestorescu (Bucharest).  
 1.Sd8 + /i Kd7 2.Qd5 + Ke8 3.Kxb2 Qf6 + 4.Ka2 Qa6 + 5.Kb1 Qg6 + 6.Kc1 Qh6 + 7.Kc2 Qg6 + 8.Kc3 wins.

No. 8171 A. Sochniev (ix.86)

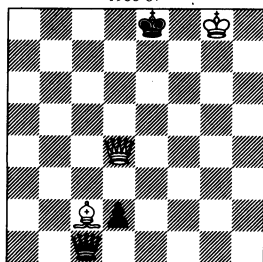
1 Hon.Mention, The Problemist, 1986-87



Draw 6 + 5

- No.8171: Aleksey Sochniev (Leningrad). 1.c7 g1S + /i 2.Kh4/ii Sf3 + 3.Kh3 Sg5 + 4.Kh4 Rxb7 5.c8Q Rb4 + 6.Sg4/iii Sf3 + 7.Kh3 Sgl + 8.Kh4, positional draw.  
 i) g1Q 2.cbQ. Rxb7 2.c8Q g1S + transposes.  
 ii) 2.Kg4? Rxb7 3.c8Q Rb4 + . 2.Kh2? Rxb7 3.c8Q Rb2 + .  
 iii) 6.Qg4? Bc8 7.Qxb4 Sf3 mate.  
 'Underpromotion causes difficulties for W, but these are solved by a repeated Q-sacrifice.'

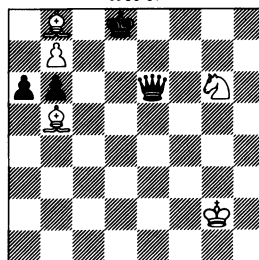
No. 8172 J. Vandiest (vii.87)  
2 Hon.Mention, The Problemist,  
1986-87



Win 3+3

No.8172: Julien Vandiest (Borghout, Belgium). 1.Ba4+ Ke7 2.Kg7 Ke6 3.Bd7+ Ke7 4.Bg4/i Qd7 5.Qf6+ Ke8+ 6.Kg8 Qc4+ 7.Be6 Qc5(b4) 8.Qf7+ Kd8 9.Qd7 mate.  
i) 4.Bb5? Ke6 5.Bc4+ Ke7 6.Qc5+ Kd7 7.Bb5+ Ke6 draw.  
'Quiet moves in a Q+B vs. Q ending show the positive influence of C.C.W. Mann.'

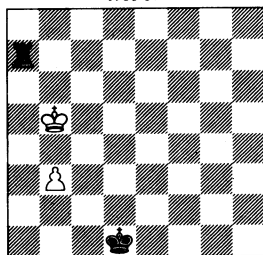
No. 8174 T.G. Whitworth (ix.87)  
2 Comm., The Problemist,  
1986-87



Draw 5+4

No.8174: Timothy G. Whitworth (Cambridge, England). 1.Bg3 Qd5(e4)+ 2.Kh3 Qxb7 3.Bh4+ Kc7/i 4.Bg3+ Kc8 5.Se7+ Qxe7 6.Bxa6+ Kd7 7.Bb5+ Ke6 8.Bc4+ Kf5 9.Bd3+ draw.  
i) Kc8 4.Se7+, and Kb8 5.Bc6 Qa7 6.Bg3+, or Kc7 5.Bg3+ Kd8 5.Sc6+ transposes.  
'W' pieces have to find the correct squares until a familiar perpetual check starts.'

No. 8173 I. Krikheli (xi.87)  
1 Comm., The Problemist,  
1986-87



Draw 2+2

No.8173: the late Iosif Krikheli (Gori, Georgian SSR). 1.b4/i Kc2/ii 2.Kc6 Kb3 3.b5 Ka4 4.b6 Ra6 5.Kc7 Kb5 6.b7 draws.  
i) 1.Kb6? Ra8 2.b4 Rb8+ 3.Kc5 Kc2. 1.Kc6? Ral 2.b4 Rcl+ 3.Kb6 Kc2 4.b5 Kd3 5.Ka7 Kc4.  
ii) Ral 2.Kb6 (Kc5(c6)?,Rcl;) Kc2 3.b5 Kb3 4.Kc6 Rcl+ 5.Kd6.  
'The correct move in one line is the try in the other, and vice versa in a P vs. R endgame.'

## REVIEW

*THE MATE IN STUDIES*, by Gia Nadareishvili and Yu. Akobiya, 568 pages, Tblisi, 1990. ISBN 5-529-00496-2. Edition size 5000. In Russian. Over 3600 positions, not all diagrammed. Vazha Neidze's introduction has the title "The King is Dead! Long Live the Study!" The very interesting classification system uses 1635 mating pictures based on W material, and supplementarily on B1 men pinned or self-blocking. A colossal and triumphant labour. The absence of a GBR code retrieval directory, a bibliography, and a list of acknowledgements may possibly be excused by the already large size of the volume.

The ease of use of the system is demonstrated by this example from the Chelyabinsk 1990 quick composing tourney with the theme of 'mate by double check'. The top prize went to Kondratiuk with this:



1.h7 Qh6 2.Kf5+ Se3 3.Rxe3+ Kf8  
4.Re8+ Kxe8 5.f7+ Kf8 6.Bc5+ Be7  
7.Bxe7+ Kg7 8.f8Q+ Rxf8+ 9.Bf6  
mate.

A wonderful pure and economical finale! But is the mate original? A quick scan through the 'mating picture' retrieval system quickly found just one study - by Kondratiuk (Shakhmatay v SSSR, 1986)!

(The "64" article on Chelyabinsk reports the prize-winner as a correction, but not that the faulty version 'sent to a magazine' had been published. The 1986 version was not honoured, so all is technically in order, though the disguise of left-right board reversal is a mite suspicious.

It would be churlish to decry quick composing tourneys in general, but any composer with a ready-made study 'accidentally' showing the theme has an enormous advantage).

This fine work can be obtained by exchange of suitable literature on chess composition. Write to: Yu.Akobiya, ul. Nutsbidze 179, Korpus 1, kv.3, TBILISI-86, 380086 USSR.

## REVIEW

*Chess, An Encyclopedic Dictionary* (in Russian). This superbly produced and authoritative volume of 624 A4 pages laid out in three columns was published in Moscow late in 1990. Although the editorial board has a formidable conservative flavour, including Karpov, Baturinsky, Krogius, Romanov, Roshal and Sevastianov (the cosmonaut), the outcome is less unbalanced than it might have been.

If Israeli composers are still conspicuous by their absence, so is the younger generation of soviet study composers such as Sochniev and Ryabinin. Composition in general, including the most common themes, is well covered.

Obituaries

+ Ernest Levonovich POGOSYANTS (5vi35 - 15viii90). Phenomenally prolific Muscovite composer, almost exclusively of studies, who until recently was unappreciated in his own country.

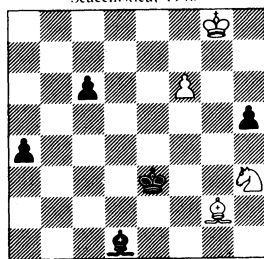
+ Visa KIVI (26vi05 - 28x90). Veteran Finnish study composer of high renown.

Gerhard JENSCH (d26x90), Germany. Succeeded Mansfield as President of the PCCC.

At Wiesbaden (in 1974, the meeting where after a stormy session he was replaced as President by Hannelius) he told me about Thomas Ströhlein's trail-blazing mathematical thesis on combinatorial games (in which the first real endgame data base, for GBR class 0103, was almost incidental). I believe Jensch composed at least one study. He was an accomplished pianist.

+ Adriano CHICCO (16ii07 - 30viii90). Italian chess historian of the highest calibre, supporter of EG from almost the outset, and the most courteous of correspondents.

No. 8176 A. Chicco  
3rd Prize, L' Italia  
Scacchistica, 1946



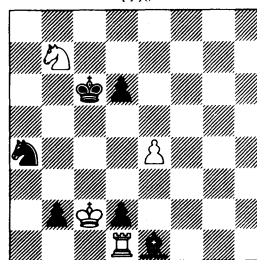
Win 4 + 5  
Solution: 1. Bd5 Bb3 2. Bxb3 ab  
3. Sf2 Ke2 4. Sd3 Kxd3 5. f7 b2  
6. f8Q b1Q 7. Qg6 + wins.

Solution: 1. Bd5 Bb3 2. Bxb3 ab 3. Sf2 Ke2 4. Sd3 Kxd3 5. f7 b2 6. f8Q b1Q 7. Qf5 + wins.

REVIEW

Echecs Artistiques et Humoristiques, by Jean-Claude Letzelter. Published by Grasset, Paris, 1990. 224 pages, 297 diagrams. An astonishing book, and a delight. The French text is idiosyncratic, crammed with word-play, and highly allusive. Scattered among the 88 studies by Gorgiev, Herbstman, Kasparyan, Korolkov, Kubbel, Liburkin, Somov-Nasimovich, Troitzky and Zakhodyakin are no fewer than 25 originals by the author - and the latter do not suffer by comparison, as the EG reader can see from Nos.8177 and 8178 here.

No. 8177 Jean-Claude Letzelter  
1990

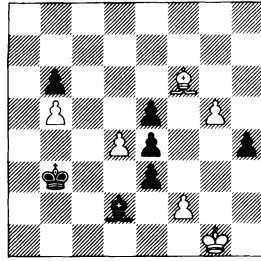


Draw 4 + 6

Solution: 1. Sa5 + Kb5 (Kc7; Sc4) 2. e5 (Sb3? Sc3); de 3. Sb3 Sc3 4. Kxc3 b1Q 5. Rxb1 d1Q + 6. Sd2 + Qxb1, with a wonderful pin stalemate spirited out of nowhere.



No. 8178 Jean-Claude Letzelter  
1990

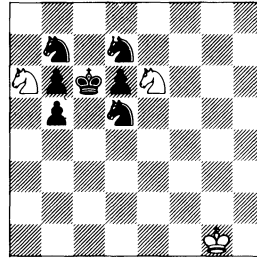


Solution: 1.Kf1 e2+ (h3; Fe) 2.Kxe2 h3 3.Kf1 Bxg5 4.de (Bxg5? ed;) h2 5.Kg2 e3 6.fe (Bxg5? ef;) Bxe3 7.Bd8 Kc4 8.Bxb6 (e6? Bc5; Bxb6,Bf8;) Bg5 9.Be3 Bd8 (Bxe3; e6) 10.Bg5 Bc7 11.e6 Bd6 12.Bf4 (b6? Kb5;) Bc5 13.b6 wins.

The description 'marathon runner, tennis player, crossword addict and versifier' applies to France's Letzelter as to Britain's Michael Bent. His book is obviously written exactly as he wished, serving up lofty art in a high-spirited popular dressing. The text is like nothing but cocktail party conversation where only the solemn is taboo. For example, the finale of

the author's successful entry for the Roycroft Jubilee is set into the ceiling of the Strasbourg Chess Club. ... We read that this is 'volume 1': we scarcely believe there can be more to come, but we dearly (the book is rather expensive) hope so.

Jean-Claude Letzelter  
concluding picture from F.G.57.3810  
12 H.M.L. Roycroft Jubilee, 1978



This position is painted on the ceiling of the Strasbourg Chess Club. ... 'case-mate' ... 'case' is French for chessboard square ...

### XXXIII PCCC at Benidorm, Spain

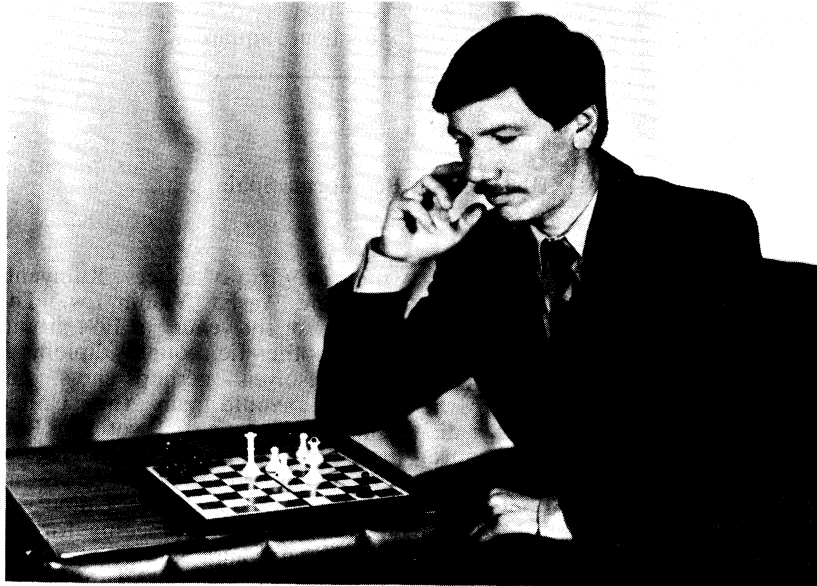
23-30.ix.90 The team solving championship (WCSC) proved to be the main excitement, with a 'diplomatic' tie between England and the USSR. Provisionally, England was first, but a marking error was spotted by the Soviets and to avoid any further dispute Mestel's time for the more-over round was adjusted so that both teams had identical points and solving times. Nunn and Friedgood completed the team of Anglos while the principal opponents consisted of

the trusty trio of Evseev, Rummyantsev and Yasha Vladimirov. The voting for the venue for 1991 produced another tie, equally diplomatically resolved - perhaps chess composers should run the United Nations! There were 11 votes for Rotterdam and 11 for Tbilisi in the secret ballot. The President had no casting vote. Before a second ballot was taken Cor Goldschmeding for the Netherlands announced that if there were then a tie he would withdraw his

invitation - prompting laughter when the witty French delegate instantly and innocently wondered how the Commission would loosen the deadlock if the USSR now made the same offer to withdraw! The second ballot resulted in 11 to 10 in favour of Rotterdam, with (high drama!) one paper blank. The meeting will be from 3-10.viii.91, and cannot be too strongly recommended - if you attend only one PCCC in your life attend this one! [Address: Cor Goldschmeding, Van Heemstralaan 50, NL-6814 KK Arnhem, Netherlands.] Based on 12 or more 'Album points' (8 studies score 12 points) the follo-

wing 17 composers (taken from the total of 88) qualify for the brand new title of FIDE MASTER OF COMPOSITION. Yury Bazlov (USSR); Aleksandr Belenky (USSR); Pal Benko (Hungary and USA); Vasily Dolgov (USSR); Yury Dorogov (USSR); Viktor Evreinov (USSR); Yehuda Hoch (Israel); Osmo Kaila (Finland); + Visa Kivi (Finland); Vitaly Kovalenko (USSR); Jan Marwitz (Netherlands); Mario Matous (Czechoslovakia); Aleksandr Maksimovskikh (USSR); Gerd Rinder (Germany); Miroslav Sindelar (Czechoslovakia); Viktor Sizonenko (USSR); Gherman Umnov (USSR).

*Sergei RUMYANTSEV (Omsk) sovjet composer and member, along with Georgy Evseev and Yasha Vladimirov, of the victorious solving team at Bournemouth in 1989 and Benidorm in 1990.*



BENT JUBILEE TOURNEY:  
EG100 7864-7889 final award

EG100.7864. Eliminated. Bl can draw. Jan Lerch of Czechoslovakia made this claim with 1.Rh2 Rb8 + 2.Ke7 Se4 3.Rxe2 d5, despite the composer's line of 4.Sc6 Rb2 5.Rxe4 de 6.Bxg5. We thank David Friedgood and Jonathan Levitt for their investigation and report. 'Bl cannot delay, else wdP's advance will win quickly. So, 6...e3 7.Se5 e2, and both 8.Sd3 and 8.Sf3 demand attention, since both depend on the important twist that e1Q + 9.Sxe1 Re2 + 10.Kf7 Rxe1 11.Bf6 is checkmate. If 8...h6, the most plausible continuation is 9.Bh4 Rb3 10.Se1 Rh3 11.Bf6 + Kh7 12.d5 Rh1 13.Bc3 Rh3 14.Bd2 Ra3 (pursuit of wB cannot be maintained) 15.d6 Ra2 16.Bb4 h5 17.d7 Ra7 18.Ke8 Ra8 + 19.d8Q Rxd8 + 20.Kxd8 h4 21.Ke7 Kg6 22.Ke6 Kg5 23.Ke5 h3 24.Bd2 + and 25.Bf4 winning. But (after 8.Sf3) Bl can improve, with what may be his unique drawing opportunity, by playing 8...Rb1! If now 9.Bd2 Rd1, with drawing perpetual attack on wB. So 9.Bh4, but now Rf1 10.Se1 Rh1, with the same kind of continuation, seeing that after 11.Bf6 + wP blocks wB's desired route to the other side of the board. So better is 8.Sd3 Rb1 9.Bh4 Rd1 10.Se1. This has an aura of Bl suicide because bR is 'off side' for purposes of pursuing wB. But 10...Kg7! and bK sets off on a long march to shepherd the slumbering hP through. There is no adequate counter: 11.Ke6 Kg6 12.Ke5 Kh5 13.Bf2 Kg4 14.Ke4 h5 15.Ke3 h4 16.Kxe2 h3 17.Bg1 h2, or 17.Sf3 Rd2 + 18.Kxd2 (Ke3,Rd3 +;) Kxf3 19.Bg1 Kg2. AJR suggested adding wPh5 in an attempt to correct, but then, even if there were no other dele-

terious effect, the capture 1...Bxh5 + loses its defensive brilliance?

EG100.7868. Lerch attacks note (i) by playing 6.Ra4! with an easy win, ie a cook. However, John Nunn proposes an earlier Bl improvement in the composer's analysis: 1.Bg7? Rxe8 2.Bxd4 Sg3! (instead of Sh2). The study stays.

EG100.7869. Eliminated. Both Lerch and GM Kasparyan propose the same fatal dual, and the composer agrees. From 7869a, one line might go: 5.Se2 (dual) Bg5 6.Sg1 Bh4 7.Sf3 Bf6 8.Se1 Be7 9.Sd3 Bd6 (all according to the listed corresponding squares), but now 10. Bxc6 + ! Kxc6 11.Kxa6, and W wins despite being a P minus. Lerch gives Be7 12.Sxe5 + Kd6 13.Sd3 Kc6 14.Ka7 Bd6 15.e5 Be7 16.Ka8 Bf8 17.Kb8 Kd7 18.Kb7 Be7 19.e6 +, and the composer himself finishes off with 'I see now that e6 + works with bBe7 (not bBf8): 19.e6 + Kd6 20.Sf4 Bf8/i 21.Sg6 Bg7 22.e7 Kd7 23.Sf4 Kxe7 24.Kc6 Bd4 25.Sd3. If 19...Kxe6 20.Kxc7 (or Kc6) Kf5 21.Kd7 Bf8 22.Kc6 Ke4 23.Sxc5 Kd4 24.Sb7 Kc3 25.Sa5 Be7/ii 26.Kb5 Bd8 27.c5 Bxa6 28.Kxa5, Bl loses the race'.

i)'Bg5 21.Sd5 Kxe6 22.Kc6 wins bPc5'. With bBf8 then bKe5 would draw because, the P can be defended.

ii)'The point behind 21.Kd7, for with bBe7 the possibility of Bd8 draws'.

EG100.7878. Eliminated. Cooked by 1.Kxg8 Bd8 2.Rc8 Qxf3 3.Sa6!, a discovery of David Blundell. It's a draw because check as she may bQ can pick up neither wR nor wS. The study is easily corrected (Blundell again) by suppressing wPc4. This abbreviates the solution by three

moves (no harm done) and allows wQ to occupy d5 to win wPe6. However, the stern judge was showing no favouritism and the study disappears - at least, it does from the award!

EG100.7880. Retained, with first move by W and B1 suppressed. Final placings: Prizes: 1st No.7865; 2nd No.7866; 3rd No.7867; 4th No.7868; 5th No.7870; 6th No.7871. Honourable Mentions: 1-6, no alterations. 7th No.7879.  
Commendations: no alterations.

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The Harman Memorial Tourney - EG100.7850-7863. The judge intended his award to be final, and there are in fact no changes.

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All prizes in both tourney awards have now been distributed and unhonoured entries posted back to the composers.

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## REVIEWS

AXEL AKERBLOM, SCHACK-KONSTNAR (148 pages, Swedish Chess Problem Society, 1989).

40 studies, numerous problems and a few games. The Swedish composer's golden period preceded EG's beginnings, so that many of these studies, which show strong powers of analysis is rather than imaginative brilliance, will be new to non-Scandinavians. The study diagrams, generally with fewer than ten men, are a pleasure to look at and set up. Born in 1904, kerkblom died in 1980.

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The Art of Analysis, by M.I.Dvo-retsky, Moscow 1989, 190 pages, in Russian, 236 diagrams, with exercises (and solutions). This is a rare case of a book aimed at players being wholly admirable for study enthusiasts. As many of today's best studies have complex solutions, and as solving becomes more and more competitive (cooks and busts earn extra points, and solving to a time limit is really tough), so hard and confident analysis becomes increasingly important.

Although the book's first part covers the adjourned game, the second is devoted to the endgame, and the

third (the last) to studies. An index to retrieve positions for practice to remedy a known analytical weakness is a notable advance as an aid to the ambitious solver - the groupings in this index are: fantasy, candidate moves, method of elimination, interpolations, opponent's resources, traps, calculation of variations, exchanging, regrouping, pawn structures, prophylaxis, strategic planning, feeling for position. Everywhere the influence of the intensive Botwinnik school for young players shines through. This is thoroughly recommended to readers of Russian, who will enjoy the chapter-heading quotations.

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RICHARD RÉTI, by Jan Kalendovsky, Prague 1989, 368 pages, in Czech, with photographs. 200 games are followed by Réti's writings (pp291-294 on studies).

There follow Réti's own studies (56 diagrams), where we benefit from the author's careful research into corrections, though the solution presentation lacks the attractive spaciousness and discursiveness of the 1931 Mandler book.

The solid volume concludes with 5

problems and index material. That tantalisingly elusive quotation 'the whole of chess is an endgame study on the grand scale' which I grew up attributing to Réti, does not seem to be there.

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Malá encyklopedie sachu, by J.Vesely, J.Kalendovsky and B.For-mànek, 430 pp, 20cmx14cm, 1989. This book contains more than 3,000 entries, most of them short biographies consisting largely of factual information; in fact, if you want facts, there are also lists of many kinds: no doubt this is what an encyclopedia should be, a book for reference rather than browsing. Apart from diagrams almost all the illustrations consist of mugshots. There are some games, a fair number of problems and about 20 studies. Study and endgame enthusiasts will find little to interest them, but if you understand the language (which I do not) the book could prove a useful source of general information.  
David Hooper 15xii89

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Miniatures, by Jan van Reek, 1989, the second in the ARVES series of publications. A personal selection of smallwares from all sources is primarily just that, to be enjoyed. But the talented author here and there also comments thought-provokingly on the techniques, themes and expressions of style that are feasible when one more chessman is progressively added to the brew, for the little anthology advances excitingly, chapter by chapter, from the simple 3-man study to the complex full-blown modern miniature.

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Fundamentals of the Endgame, by V.V.Taborov (Kiev, 1988, 144 pages, in Ukrainian, edition size 50,000). The mates are dealt with in 9 pages, 5 more cover KPK, and useful piece endings with a single P take a further

30. From then on the complexities of master games take over, always accompanied by expository text, but as so often with such books almost no attention is given to play with the advantage of the exchange.

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Phantasie im Endspiel, by Gerald Braunberger, 'Edition Marco', Schachverlag Arno Nickel, West Berlin, 1989. 88 pages. The 100 studies of Paul Heuäcker (1899-1969) here assembled and generously annotated form near enough the complete set, apart from his very first - which was in the Berliner Lokalanzeiger, 1923 - apparently irretrievably lost. According to H.-H.Staudte Heuäcker scorned themes and schemas, and simply - composed. Certainly the studies show great variety, both in form and content. Most did not compete in tourneys. There is an interesting biographical note, from which we learn that the composer was a very strong player, drawing a short match with Ernst Grünfeld, but there is no photograph. The 1953 study dedicated to the 'Kraftlöser' of ASSIAC's New Statesman column is No.38, with No.38a the relevant uncorrectable cooked study. A very nice book, sure to become a rarity.

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Chess Superminiatures (in Bulgarian), by Khairabedian and Garchev, 48 pages, Sofia, 1988. The section on studies has 54 examples, none with more than 5 men. A nice little book to swell the literature.

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Encyclopaedia of Chess Endings, Vol.IV, Belgrade, 448 pages, 1989. Queen endings. Included among the 1800 examples are some 200 of the GBR class 4000.10 analysed by mortals, with here and there their shortcomings drily noted by Ken Thompson's \*C\* BELLE. Once 1060 example is by BELLE, and a Pospisil

of the same class is likewise 'annotated'. No other 5-man class has been computer-commented, though data bases for 1006, 1033, 4010 and 4010 have, as we know, been generated even before the reporting of Stiller's results in EG98.

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Chess: Two aspects of creativity, by V.A.Melnichenko, Kiev, 1989. In Russian.

This is the kind of book the Soviet Union has always excelled in producing: a compact 160 pages priced at a mere 35 kopeks, in an edition size of 100,000, aimed at talented youth. The content: hundreds of splendidly selected and presented positions and exercises imparting well researched background information about chess the game and chess the composing art.

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1. Exercises in the Endgame Diagrammed Move by Move (over a thousand diagrams, 122 pages, 1984).

2. Making Chess Endings Easy to Study, Vol.2 (165 diagrams, 56 pages, 1984).

Both the above are by the American entrepreneur Ken Smith. Descriptive notation throughout. The few studies included are unacknowledged.

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Essential Endings Explained Move by Move, by Jeremy Silman (Chess Digest, USA, 192 pages, 1988). Good practical stuff, clearly presented, but why devote valuable space to the rare two knights against pawn ending while omitting any example of the all-too-frequent advantage of the exchange?

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Zugzwang (by Verkhovsky) and The advantage of two bishops (by Kochiev and Yakovlev). A two-in-one Russian book, 160 pages, 1989. Plenty of endgame material in each part. There is a garbled account (in the 'two bishops' part) of GBR class

0023: the material was abstracted from EG without due care and attention, so for once we are thankful that there is no acknowledgement.

---

The art of chess composition, by Pavel Ivanovich Savin and Nikita Mikhailovich Plaksin, 192 pages, 361 diagrams, soft cover, Kishinev, 1987. Edition size: 15,000. In Russian. 24 positions can count as studies in this fun book, which includes a scacchographic Cyrillic alphabet and an assortment of engrossing 'whodunits'. Kishinev, the Moldavian capital (with its own national language), is a source as rare as it is welcome.

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The c3 Sicilian, by IM Gary Lane (Crowood Press, 1990). The rare holistic approach secures this book on openings a mention in EG. Why 'holistic?' Because numerous endings resulting from 1.e4 c5 2.c3, are included. How many masters choose openings for the endgames they can lead to?

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EG in 1991 (EG103-106): Annual subscription: f35 (ie Dutch Guilders/florins. Cheapest mail). Or f50 (airmail).

[N.B. Only payments in Dutch currency will be accepted as subscriptions.

£ 1 is approximately 3.5f.

Subscribers may pay for more than one year (1991, 1992 etc.) at the above rate.] Pay to the Treasurer: 'A. Wilink - EG account' [Wagnerlaan 1A, 1217 CP Hilversum, Netherlands], either i) Postbank (postal giro) account 44390, or ii) Algemene Bank Nederland account 550376615.

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Correspondence: Chief Editor, Ward Stoffelen, Henrilei 59, B-2930 Brasschaat, Belgium.  
Telephone: (010-32) 365 15860.

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Contributing editors: Jan van Reek, A.J. Roycroft, IGM John Speelman, IGM Jan Timman.

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Under the new management EG103 is scheduled to appear in July, 1991. Printing remains in Holland, but with a change of printer.

EG104-106 are promised to follow during the current year.

Thereafter a regular schedule can be expected, along with a change or two to policy, external appearance, and content.

With the aim of attracting a wider readership more attention will be devoted to the 'practical', as distinct from theoretical, endgame.

In the capacity of contributing editor my own attention will concentrate on study events in, and personalities of, the USSR, while I hope to continue to keep in touch with computer developments relevant to the endgame.

Separately funded, the 'friendly rival' Dutch language magazine EBUR continues, but contributions to it in other languages, including English, will not be rejected.

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\*C\* denotes a computer-related article or diagram  
BTM - Black to Move  
WTM - White to Move  
otb - over-the-board  
DSZ - Deutsche Schachzeitung (now Schach-Report)  
ICCA - International Computer Chess Association  
JT - Jubilee Tourney  
MT - Memorial Tourney  
TD - tourney director  
TTC - Test Tube Chess (1972)  
TTC2 - The Chess Endgame Study (1981)  
AJR - John Roycroft  
GBR code (after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most six digits.

Examples: two white knights and one black pawn codes into 0002.01; wQ bQ wR codes as 4100; wBB vs. bS codes as 0023; the full complement of 32 chessmen codes as 4888.88.

The key to encoding is to compute the sum '1-for-W-and-3-for-BI' for each piece-type in QRBS sequence, with wPP and bPP uncoded following the 'decimal point'; the key for decoding is to divide each QRBS digit by 3, when the quotient and remainder are in each of the 4 cases the numbers of BI and W pieces respectively.

The GBR code permits unique sequencing, which, together with the fact that a computer sort of several thousand codes and the reference attached to each is a matter of under a minute, enormously facilitates the construction of look-up directories. A consequence of the foregoing is the code's greatest overall advantage: its user-friendliness.

The GBR code has the unique characteristic of equally suiting both humans and computers.

No special skill or translation process is required whether the code is encountered on a computer print-out or whether it is to be created (for any purpose, including input to a computer) from a chess diagram.

## TIDYING UP A TOURNEY

It is only a tourney's active participants - judge, serious solvers, a conscientious director, and sometimes the composers themselves - who know how messy a study composing tourney can be. Loose ends, tiresome to explain to the general reader whose thirst is slaked by studies and by nothing else, proliferate. But if the study lays claim to be an art form then tidying up has its proper place. Let us record, as seen from the outside, the story of the Czechoslovak PACHMAN-FRITZ MT award. The provisional award (EG92.6805-6828) was published in a sizeable booklet. However, the final award appeared in issue No.17 (xii87) of SACHOVA SKLADBA, a composition magazine edited by J.Brada of Prague. Now we have to say that several of SACHOVA SKLADBA's own informal study awards have been all but indecipherable, and not for reasons of linguistic difficulty: in our judgement that magazine was not only an unreliable source but the wrong place for the PACHMAN-FRITZ 'final' announcement. Subsequently we were informed that it was nevertheless definitive, so we passed the details on to our own Analytical Notes columnist - who has not managed to incorporate them, despite the passage of a couple of years. For the record: No.6805 is downgraded for anticipation (Peckover, TFS 1962); No.6807 is eliminated for no solution, 5...Bg2, and the subsequent 0023 ending; No.6808 is eliminated for no solution, 4...Rc5 5.d8Q Kg2, and if 6.Qd7 Rf5, and no stalemate defence; No.6812, 6.e1R, but the composer corrects by adding bPc6; No.6813 is downgraded for anticipation (EG75.5084); No.6816 is elimi-

nated for anticipation (EG87.6345); No.6821 is eliminated for no solution 7..Kg6 8.Bd7 Rd1 9.Be8+ Kf5 10.Kxg2 Kg4 11.Bc6 Rd3. The final order: Prizes - 1st No.6806, 2nd No.6809, 3rd No.6810; Honourable Mentions - Nos.6811, 6814, 6815; Commendations - Nos.6805, 6812, 6813, 6817, 6818, 6819, 6820, 6822, 6823, 6824, 6825, 6826, 6827. No.6828 is retained.

But that is not the end. No.6825's retention raised the ire of Hungarian composer Attila Koranyi against the Czech judge Jaroslav Pospisil. Koranyi points to blatant plagiarism (by H.G.Koslowski of Bremen) and alleges incompetence by the judge. Interested readers should compare No.6825, a win, with a variation from Koranyi's No.5814, a draw. (An ancillary confusion is that Koranyi quotes the following version of his own study in his Magyar Sakkélet article of ix88: f1g8 0330.42 g6e8.b6e6g2h2c5e7 5/5+. 1.b7 Bb5+ 2.Kg1 Rxc2+ 3.Kh1 Bc6, and thereafter as No.5814.) To get to the point, the position after 2...a4 in No.6825 is identical with note (iii) of No.5814 after 6.Qd7 c4 7.h5. (And in both studies the side with the R+B battery has the move at this point.) In other words, alleges Koranyi, Koslowski took this position, added a one-move introductory disguise, reversed the colours, flipped the board 180 degrees, and entered the end-product for the PACHMAN-FRITZ MT as an original win.

The case against Koslowski is strong (what else has he composed?), though plagiarism can almost never be conclusively proved. What about the case against the judge? The tourney was formal and all entries were rendered anonymous before the



judge saw them. We understand that the judge recognised the crucial position and mentally attributed authorship to Koranyi. He was reinforced in this by knowledge that Koranyi had submitted 'similar' studies to different tourneys (No.5801 may be typical in this very case). He did not ask the tourney director to identify the composer (though he would have been justified in so doing) but appears to have taken the view, with which one may disagree, that an entry stands on its own artistic feet irrespective of other factors, such as who the composer is. Our own view of this irksome matter is as follows. Firstly, a composer is obliged to draw attention to any close antecedents of which he is aware. Secondly, a judge in a formal tourney is entitled, and even has a duty, to ask the tourney director, and has the right to be told, whether the composer of an entry is, or is not, who the judge suspects. Thirdly, if the truth

in such a case emerges during confirmation time then the study should be eliminated. If the truth emerges only after the confirmation period, then.... we can always write an article about it! This leaves the question whether a composer is entitled to enter a version of his own work for another tourney. The answer depends on two things: whether the later version is a close relative; and whether the earlier version was in the final award. If in either case the answer is 'yes' then our view is 'no, it should not be entered for a tourney, whether formal or informal - but of course it can be published'. Plagiarism aside, Koranyi might be delighted with the thought that if what is no more than a side variation of his original can be placed in a major tourney then how superb the full study must be! As indeed it is. We hope that our Hungarian and Czech friends are by now on speaking terms again!

#### EG ERRATA EG1-101

<p>Many people have helped compile this list, but Harold van derHeijden's contribution for recent issues was outstanding.</p> <p>EG3.101 wKa2 (not wKb2)  EG8.305 Win  EG9.371 bBg2 (not bBf2)  EG9 p238 No.21 wPh3 (not bPh3)  EG13.571 wKb8 (not wKc8)  EG13.630 bBc3 (not bRc3)  EG14.710 the Kuznetsov is either An.G. or Al.P., but not the imaginary 'Al.G'  EG14.722 wQa3 (not wRa3)  EG14 p411 mark off corner, edge and middle squares in diagrams C, D and E as indicated in text on same page under A), B) and C).</p>	<p>EG16.782 = EG13.584  EG16.784 = EG13.588  EG16.786 wPh4  EG16.787 = EG13.585  EG16.809 = EG12.563  EG16.811 add bPf3 to eliminate 1.Kf2 (composer's correction)  EG19.957 add bPc3  EG19.1020 wPd3 (not bPd3)  EG19.1023 and 1025 the composer's name is Gorbman (not Gordman)  EG20.1059 'A.Kuznetsov' could be either Al.P. or An.G.  EG21 lines 8 and 9 should read: indignities as this royal Aunt Sally. She can be left helpless when  EG25 p243 diagram 5 add bPb4, count 3 + 12  EG26 p279 F14 bPa6 (not wPa6)</p>
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EG26 p287 a diagram repeats EG24.1276  
 EG31.1699 'STET' was a proof-correcting instruction not to delete a deletion!  
 EG32.1812 bBe6 (not wBe6)  
 EG32 p494 under 1963 after '1224' add 'IIIp7'  
 EG32 p494 under 1964 'Ip193' belongs one line lower  
 EG32 p494 under 1966 add '(720)' for Szachy  
 EG32 p494 under 1968 add '1109' för Tidskrift for Schack  
 EG32 p494 under 1968-69 extend '1608' to include 1970  
 EG32 p494 under 1971 move '1766' to line below  
 EG32 p494 under 1971 move '1848' to 1972  
 EG35 p63 T.A.8 wBb6 (not wPb6)  
 EG35 p65 T.A.9 wPg2 (not bPg2)  
 EG35 Vol.III (not Vol.IV)  
 EG37.2157 the composer is Harri Hurme. 'N.Nishte' is a hilarious garble due, one assumes, to an editor's interpretation of latin letters as if Cyrillic!  
 EG37.2181 bKc7  
 EG39.2281 the judge was J.Pospisil (not J.Volf)  
 EG43.2525 bKb4  
 EG47 p401 line 10 should read: was the first of 12 international composing tourneys whose stature  
 EG48.3021 wPa6 (not wPa5)  
 EG48.3024 bSh6 (not bRh6)  
 EG54 has correct page numbers 81 to 112 and is correctly dated October 1978, but it bears the wrong serial number 'EG53'  
 EG55.3600 is on p116  
 EG55.3601 is on p121  
 EG56 p147 and p148 delete 'No.3601' and 'No.3600' above diagrams  
 EG61.4043 wKg3 add wBh3  
 EG61 p328 col.2 0002.01 (not 0006.01)  
 EG62.4096 probably bPb4 (not bPb5)  
 EG62.4156 = EG62.4147  
 EG63.4193 wSb1 not bSb1  
 EG67 p5 for 'add wPa2' read 'add wPb2'  
 EG69 p64 col.1 diagram wRh6 (not bRh6)  
 EG69 p65 col.2 diagram bRd1 (not wRd1)  
 EG73.4920 Mansarliisky  
 EG74.5023 Draw (not Win)  
 EG76.5144 add bPf6  
 EG76.5151 wPc7 (not bPc7)  
 EG76.5185 bRg4 (not wRg4)  
 EG80.5552 wKf2 bKh2  
 EG80 for diagrams omitted from de Boer article see EG81 p504  
 EG80 p436 for 'identical win' read 'identical with'  
 EG80 p439 col.2 440a (not 444a)  
 EG83.5898 wPf7 (not wBf7)  
 EG83.5932 wKe2 (not wKd1)  
 EG83.5978 add bBg7 and wKd8 wPd7 (not wPe7)  
 EG83 for errata to Hooper article see EG84 p96  
 EG83 p12 col.1 bottom 2 lines should read:  
 wKb8 wBc8 wBb4 bKd8 bSe7 1  
 wKc8 bSc5 bKa6 wBc6 wBa3 1  
 EG83 p14 R6 piece count 3 + 2 (not 3 + 3)  
 EG83 p16 col.2 EG80 (not EG00)  
 EG83 p16 for 'the following article' read 'the article on p22'  
 EG83 p63 col.11763 (not 1963)  
 EG83 p64 \$ 15 (not £ 15)  
 EG85 p98 col.2 GBR class 4000.10 not 400.10  
 EG85.6132 wPg4(not wBg4) composer correction (else 1. Be2 wins).  
 EG86.6295 repeats the composer's EG80.5595 (see EG91 p322)  
 EG87.6388 = EG32.1864 (composer error)  
 EG88 p201 col.2 closing date 31xii87 (not 31xii86)  
 EG92.6835 wSd4 (not wBd4)  
 EG92.6882 bBd3 (not bRd3)  
 EG92.6886 wQd8 (not wQf8)  
 EG93.6398 bBc3 (not bBd2) and bSe2 (not bSf1)  
 EG93.6992 bPf3 (not bPe2)

EG93 p433 rightmost column, zug-zwang 184 is: wKd7 wQf8 bKf6 bSf5 bSf7	gets oscillating bB 'on the wrong foot' by playing to d8 (the only black square safe from a check), then reaches d1 on move 12. W also wins if wK marches to h6 to w in easily.
EG94.7003 bSa8 (not bRa8)	check, allowing g2-g3, when wK marches to h6 to w in easily.
EG94.7022 bSc8 (not bRc8)	EG98.7513 probably wKb1 (not wKa1) because as printed 3...Kd5 draws
EG95.7027 bKa5	EG98.7589 bSg4 (not bPg4)
EG95.7073 wSg2 (replacing wRg2)	EG98 p647 col.2 obiter dicta (not obher dictator)
eliminates dual by 3.Kf4 Bxg2 4.Bd3 (composer's correction)	EG99.7650 bPc6 (not bPc5)
EG95.7074 bBd7 (not bBf7)	EG99.7713 probably add wPa2 (to forestall bRa6+)
EG95 p528 col.1 Sutton (not Button)	EG99.7742 = EG92.6798 (composers' error)
EG96.7120 bSh2 (not bPa2)	EG100.7828 = EG94.6963 (composer error!)
EG96.7157 wPa2 (not bPa2)	EG100.7853 wBd8 (not wBf8)
EG96.7226 wSa4 (not wRa4)	EG101.7963 add bBa8
EG96.7230 the twin: II wPh4 (not wPh3)	EG101.7969 bPc7 (not bPd7) and a win
EG96.7247 bSa3 (not bRa3)	EG101.7981 Bad Wörishofen
EG96.7293 wSc2 (not wRc2)	
EG97.7298 A proof-correcting aberration!	
a3a8 3140.55h8c7f8g8.e2f3f6g4h5e3 f4f7g5h6 8/8+.	
EG97.7304 bBf4 (not bBe4)	
EG97.7329 bRd3 (not bRe3)	
EG97.9394 diagram is correct. wK	

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THE COMPUTER AND ITS USER  
- THE CLASSIC LOVE/HATE RELATIONSHIP!

The first time AJR suffered a serious loss of EG files from the 40Mb hard disk on his home computer was in vi90. He replaced it with a highly recommended model. The second time was in i91, while the wonder disk was still under warranty. This time no data, no data whatever, was recoverable (the sceptical reader should know that the disk would not even turn on its spindle after the crash), so all depended on the state of backup. Unfortunately the crash occurred not only before EG102 proofs were received but actually while backup procedures (of a sort) were in progress. Just about a worst case scenario. Several megabytes of data had no backup. As luck would

have it this included nearly all the material for EG102, among it subscribers' names and addresses! And it was mid-February before he had an operational system once more. If you meet him sometime and are interested he'll relate what happened next...

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Review: *Chess Composition from Gorky*, by E.V. Fomochev, 1989, 108 pages, in Russian. The name of the town has reverted to Nizhny Novogorod. Seletsky included. Multigenre. (It seems to contain the first publication of a "Dubinin MT", with no date (not for studies).  
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Magazines, bulletins and newspapers (with the studies editor's name between parentheses) that reliably hold annual (or biennial) international informal tourneys for the composition of original endgame studies are listed below. Always send in *diagram* form, in *duplicate*, with piece-count and position control. Write on one side of the paper and mark the envelope 'Composing Tourney'. In the addresses a comma generally indicates the end of a line.

ARHISAH Marian Stere, C.P.44-74, Bucharest/Bucuresti 75.250 Romania (special section for beginner-composers).  
 BULETIN PROBLEMISTIC (Nicolae Chivu) Soseaua Pantelunon 245, bloc 51, sc. B, ap.88, 73542 Bucuresti/-Bucharest, Romania.  
 ČESKOSLOVENSKÝ ŠACH (Michal Hlinka) Muskátova 38, 040 11 Kosice, Czechoslovakia.  
 CHESS LIFE (Pal Benko) 'Benko's Bafflers', United States Chess Federation, 186 Route 9W, New Windsor, NY 12553, U.S.A.  
 DIAGRAMMES (Guy Bacqué) 65240 Arreau, France.  
 EUROPA-ROCHADE (Manfred Rittirsch) Weisenauer Strasse 27, 6090 Rüsselsheim, BRD/Germany (also a special tourney for Win-studies where W has pawns only - c.1v92).  
 INTELLECTUAL GAMES (A.G. Kopnin, judge ab. yaschik 17-616, Chelyabinsk, 454114 U.S.S.R.  
 MAT-PAT (Ladislav Salai) Bellova 8, 03601 Martin, Czechoslovakia.  
 PROBLEMIST (Adam Sobey) 15 Kingswood Firs, Grayshott, Hindhead, Surrey, England GU26 6EU.  
 PROBLEMISTA (Eugeniusz Iwanow) Kilinskiego 57 n. 53, 42-200 Czestochowa, Poland.  
 REVISTA ROMANA DE SAH (Radu Voja) STR. Otetari 2, 70206 Bucuresti / Bucharest, Romania.  
 ŠACHOVÁ SKLADBA (J. Brada) Na strži 61, 14000 Praha/Prague, Czechoslovakia.  
 SAKKÉLET (Attila Korányi) 'Tanulmányrovat', P.O.Box 52, H-1363 Budapest, Hungary.  
 SCHACH (Manfred Zucker) Postfach 29, Karl-Marx-Stadt, 9061 Chemnitz, Germany.  
 SCHACH-ECHO (Hemmo Axt) Ferdinand-Miller-Platz 12a, D-8000 Munich 2, Germany.  
 SCHAKEND NEDERLAND (Jan van Reek) De Erk 8, 6269 BJ Margraten, Netherlands.  
 SCHWALBE (Michael Pfannkuhe) Schweringsheide 6, D-4400 Münster, Germany.  
 SCHWEIZERISCHE SCHACHZEITUNG (Beat Neuenschwander) Landoltstrasse 73, CH-3007 Bern, Switzerland.  
 SHAHMAT (Hillel Aloni, for 'ring' tourney) 6/5 Rishon-le-Zion street, 42-274 Netanya, Israel.  
 SHAKHMATNA MISAL (Petko A. Petkov) ul. Rakitin 2, Sofia, Bulgaria.  
 SHAKH-M, (A. Sochniev) prospekt Bolshevikov 13-3-17, 193168 Leningrad, U.S.S.R.  
 SHAKHMATY/SAHS (Vazha Neidze) bulvar Padom'yu 16, et. III, Riga, Latvian SSR, U.S.S.R.  
 SHAKHMATY v SSSR (Anatoly Kuznetsov) abonementny yaschik 10, 121019 Moscow G-19, U.S.S.R.  
 SUOMEN SHAKKI (Pauli Perkonjoja) Parolanpolku 12 B 20, SF-20350 TURKU, Suomi / Finland.  
 SZACHISTA (Jan Rusinek) ul. Wspolna 61, 00-687 Warsaw, Poland.  
 TIDSKRIFT FÖR SCHACK (Alexander Hildebrand) Gröna gatan 31 B III, S-75436 UPPSALA, Sweden.  
 VECHERNY LENINGRAD (Fokin) nad.r. Fontanki 59, 191023 Leningrad, U.S.S.R.  
 64-SHAKHMATNOYE OBOZRENIYE (Ya.G. Vladimirov) ul. Vozdvizhenka d.7/6, Moscow GSP, 121019, U.S.S.R.

There are other informal international tourneys of uncertain periodicity (for instance, the Yugoslav *Solidarity* series). *Chervony Girnik* which may still exist, is soviet All-Union. From 191 the Polish *Szachy* is replaced by *Szachista*. *Shakh-M*, originally for miniatures only, is now for all compositions. *Gazeta Czestochowska* (Poland) is no longer published. *l'Italia Scacchistica* (Enrucci Paoli) does not have a current tourney. Formal tourneys are considered 'one-off' and are not listed here.

\*C\* denotes a computer-related article or diagram.

**BTM** - Black to Move  
**WTM** - White to Move  
**otb** - over-the-board

**ICCA** - International Computer Chess Association

**JT** - Jubilee Tourney

**MT** - Memorial Tourney

**TD** - tourney director

**TTC** - Test Tube Chess (1972)

**TTC2** - The Chess Endgame Study (1981)

**AJR** - John Roycroft