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## EDITORIAL

EG is in good shape, financially and otherwise. I hope with Jan van Reek's help to consolidate and then start growing, and maybe gradually we can turn it into a true forum of endgame composition. All readers are invited to keep writing to us. This is my program, as is John's and Jan's: unearthing and preserving the beauty of the human chess mind.

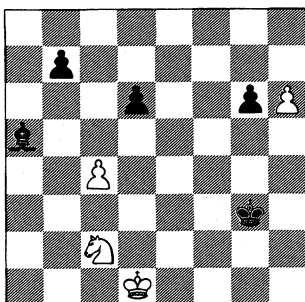
For as long as EG's exists Diagrams and Solutions has been and will remain the heart of EG's matter (and AJR's heart is very much there, too). However, in an attempt to deplete our backlog of Tourney Awards, we took the painful decision to only put Prize winners on diagram for the time being.

We continue to publish articles that attain a certain standard of quality. EG wants to shed more light on the human side of the EG-connoisseurs. We are as one big family with a common language, people who like to know more about each other. The article by Vandiest on Halberstadt sets the mood.

As for the sometimes-not-so-gentle art of crushing studies: I am all for it. Only through ardent study of individual achievements can we reach a full appreciation of our world of chess ideas. Also, it brings to light that the solutions as they are printed here should not be regarded as the complete solutions. An analytical note of Proskurovsky, I discarded from his list, concerned V. Sereda's 7511 (EG98):

Diagram 1

**No. 7511** **V. Sereda**  
2nd Commendation "October-70" (Tbilisi), 1987



Win

1.c5 d5 2.Sd4 Bd8 3.Sb5 Kf4 4.Sd6 Bf6  
5.Sxb7 Kf5 6.c6 Be5 7.h7 Ke6 8.Sd8+  
Ke7 9.Sf7 Ba1 10.Kc2 Ke8 11.Kb1  
Bc3(d4) 12.c7 Kd7 13.Sd6 wins. Wlo-  
dek wrote: '1.c5 dxc5 2.Sd4 Bd8 and  
White has no change of winning.'

I pondered: surely, no composer in his right mind would overlook the pawn capture. Then I tried 2.Sb4 and would not have it true, but soon found 2... Bxb4 3.Kc2; 2... cxb4 3.h7; 2... Bc7 3.Sd3 Bd8 4.Sxc5 Bc7 5.Sd7 or 4... Ba5 Kc2 5.Bc7 Sd7, or 2... Bd8 3.Sd5 Ba5 4.Kc2. I found this quite exciting: apparently a study can remain dormant for years, until it is ruffled out of its sleep as it must stand accused of imperfection, and almost reluctantly reveals its unseen secrets.

HHG.

## The Halberstadt Connection

J. Vandiest

After one of Alfred Cortot's last recitals in Paris (Salle Pleyel, October 1950), a reception was given in honour of the great pianist. As I happened to know him personally (we had met in Antwerp after another recital and had talked about music and piano playing), he had invited me to the 'drink' and at present introduced me to an elegant and smiling gentleman he was chatting with. This amiable man turned out to be the 'famous' Vitaly Halberstadt<sup>1</sup> -so the reader can easily imagine my state of mind at that moment. ('How lucky can a guy get!'). No wonder that only seconds elapsed before we were talking endgames with the enthusiasm the dear things are entitled to. When I told Halberstadt that I took care of a chess column in VOLKSGAZET (Antwerp), he replied that this was as good an occasion as any, and promptly took me to his home.

As soon as he had guided me to his study, I stared in admiration at an exceptionally well furnished library, in which chess books occupied only a minor part of the shelves. At first sight, a bewildering establishment!

In these years I was a dedicated 'Paris freak' (and still am, as a matter of fact!), so during subsequent visits to the Halberstadts (twenty, thirty perhaps?) I learnt that the maestro at first had lived in Marseille and had mainly moved to Paris, as he confessed, to be nearer to the Bibliothèque Nationale -and the 'real' bookshops. I also witnessed Halberstadt's passionate interest in literature, painting and philosophy. But although he sincerely thought of himself as being a mere amateur in the field of endgame composing (in spite of 27 first prizes and a vast panoply of other ones), not even art would be his major concern in life. As he used to say, paraphrasing Pope: 'The proper goal of life is: living'.

By 'living' he obviously meant the 'good life' as he saw it, i.e. enjoying the company of outstanding personalities. Some of these celebrities even were quite regular guests. Rumor had it, furthermore, that he had known Alekhine quite well and that, on the verge of World War II, the world champion once had come staggering in 'to straighten things out', i.e. to pay further tribute to the booze; that Albert Camus had indulged several times, at the Halberstadts' home, in arguing politics and philosophy; and especially, that the host used to have long and very 'private' talking sessions with André Chéron, who once in a while came over from his beloved Switzerland for an extensive endgame chat. But much as I regretted never having run into Camus and -of course!- Chéron, the VIPS I *did* encounter more than made up for this want.

To begin with, there was IGM Xavier Tartacover, well read, well bred and well fed, who later would write a 'préambule' for the CURIOSITÉS<sup>1</sup>. He had a strange habit of

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<sup>1</sup>Title of the collection of Halberstadt's studies.

wiping his glasses and then staring intently at the opposite wall each time the mere name of a chess piece would be overheard in the bustle of conversation.

Then there was the 'champion de la théorie' as he was called: Znosko-Borovsky, who rushed in like a locomotive, preceded by a cigar like a horizontal cane. At times he seized the opportunity to speak Russian with another famous visitor: Ossip Zadkine (in fact 'Sadkin'). The great sculptor abhorred the Metro and always came and left by cab, although these trips from his atelier in the 'rue d'Assas' must have been rather expensive ones.

There were also 'irregular' guests to be seen: Jacques Audiberti, Henry de Montherlant and the 'coqueluche des salons': Jean Cocteau. I only managed to have a glimpse of the first two, but the 'troisième larron' always was in such high spirits that no one objected to his monopolizing the conversation. Even in casual chattering Cocteau spoke an enchanting French: elegant, extremely witty, sparkling with intelligence and poetic insight. But even when overwhelmingly present, he nevertheless gave the impression of being elsewhere. When this intriguing behaviour of his once came up, Halberstadt explained, his eyes almost imperceptibly twinkling: 'Il a ses secrets' - and then immediately dismissed the subject. An anecdote which is worthwhile mentioning, for only in 1982 did I grasp the full significance of Halberstadt's words, when immersing myself in the extra-ordinary *THE HOLY BLOOD AND THE HOLY GRAIL* (by Michael Baigent, Richard Leigh and Henry Lincoln). One of the book's astounding contentions, as one may recall, is that Cocteau had been the president (the 'Nautonnier') of the intellectually most powerful secret society in Europe: the *PRIEURÉ DE SION*. This assertion, among others, was to be laughed away by critics. But remembering Halberstadt's words and especially the 'key' in which they had been spoken, I now feel certain that he had *known*. (Perhaps he had himself been a 'minor' member of the 'Priuré'?).

Also to my amazement, I once inadvertently bounced into the presence of Marcel Barzin, who had been my mentor in logic and epistemology at the ULB<sup>2</sup>. Apart from being a strong player (he had won the Belgian championship in 1930), Barzin turned out to be nurturing a 'carefully hidden weakness', as he confessed, for artistic endgames. But I also suspected him of having developed more earthy interests: Halberstadt's wine-cellar was 'primo cartello' indeed. (I distinctly recall a Margaux, 'millésime' 1931, which was poetry in disguise).

As for the other Marcel, the famous Marcel Duchamp<sup>3</sup>, he was a *very* close friend of the composer. On many an afternoon he must have made his way to the Halberstadts, for three times in a row I could admire his shoving the pieces around. Whether Duchamp and Halberstadt talked art or were bent over some endgame demonstration, each time I witnessed these exhilarating proceedings the two protagonists clearly inhabited the same high level of reflection. A light but exquisite dinner in the making used to put an end, alas (says the hypocrite in me), to these fine afternoons. (Here I have to add that the habits of the house came very near a policy of 'table ouverte').

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<sup>2</sup>ULB = Université Libre de Bruxelles.

<sup>3</sup>One of Duchamp's masterpieces as a painter, 'les joueurs d'échecs' (1911) can be admired in the Musée National d'Art Moderne in Paris.

And now that food had come up: Halberstadt persistently refused to set up the chess pieces after dinner, his cuddled dictum being: 'Les finales sont du travail; les loisirs n'y ont que faire'. In spite of this principle, of which an ordinary composer has to confess that it pertains to a disquieting 'Weltanschauung', there was never much 'work' in sight. Quite obviously Halberstadt never had to strain his mental faculties to bring forth another remarkable endgame. True, new ideas came to him rather slowly, but his skills in endowing them with the adequate shape were as astounding as his ingrained reluctance to verify the soundness of the final 'product'. Risky business? Less than it appears to be at face value, for of the several hundreds of endgames Halberstadt got issued in the leading chess magazines only half a dozen or so have ever been 'busted'. 'Vit', as intimate friends unceremoniously called him ('vit' being french vernacular for an outstanding attribute of manhood), up till now has proved to be as 'reliable' a composer as his great compatriot Henri Rinck. Perhaps his obsession with style in all things human (his French was as fine as Cocteau's and he dressed like a modern Brummel) can account for his dazzling virtuosity in giving technical form to the ideas he had in mind. His ability in 'building up' an initial position at times left me flabbergasted. Every now and then I even watched him discovering at once the precise configuration of pieces trying to materialize some idea I was struggling with.

As for Halberstadt's publications...! L'OPPOSITION ET LES CASES CONJUGUÉES SONT RECONCILIÉES, a theoretical work he wrote in collaboration with Duchamp, still is the most profound work in the realm of pawn endings, and the 'Averbach' certainly has learnt some lessons here. And then there is, of course, CURIOSITÉS TACTIQUES DES FINALES (1954), its pleasant title bringing together 83 of Halberstadt's finest endgames. A real feast for the real addict!

The last time I met Halberstadt at his home, we were admiring together the latest works of Roger Missiaen, in whom the maestro saw the makings of a very fine composer, when he suddenly said, with a weary smile: 'Fistons, tu voudras bien honorer ma mémoire après que ma présence aura définitivement garni le ciel'. He seemed to enjoy perfect health, though, and, on being questioned on the subject, fully acknowledged the fact. But four days later he never again would be able to set up the pieces...

Did I, as a composer, somewhat honorably keep the promise I then playfully made? Fact is that I had already tried my hand at it, while Halberstadt was still alive. I nevertheless have to temper a bit with the arrow of time here to make the real succession of events understandable.

But first I simply *have to* direct the spots upon an 'inédit' my gracious friend one day offered me for the benefit of my chess column in VOLKSGAZET (diagram 1). It was issued on the 30th of September 1952 and performs with rare elegance and simplicity one of the toughest tasks of the repertoire: quadruple alternative promotion. White wins by 1.Sc7! Qxd5 (1... Qf8 2.c7† Ka7! 3.Sdx6! -not 3.c8Q? Rxf3† and Black wins-Qxf6 4.c8Q, a full promotion entailing a win by sheer material superiority) 2.c7†, and now: a) 2... Kb7 3.c8B†! (Not 3.c8Q†, Ka7! 4.Sxd5 Rxf3†! 5.Kg2 h3†! 6.Kxf3 stalemate) Kb8 4.Sxd5 Rd6 5.Se7, and wins, for after 6... Kc7 7.f4 Kd8 8.Sf5 White has a Bishop and three pawns against rook to secure the win; b) 2... Ka8 3.c8R†! wins (White may not promote to queen, for the same reason as before); c) 2... Ka7 3.c8S†! and wins. A tremendous performance!

In 1925, while still living in the south of France, Halberstadt had sent a study for LE SOLEIL DE MARSEILLE (diagram 2). This rather unknown but none the less charming miniature runs: 1.Qf2† Kc4 (1... Kc6? 2.Qb6 mate, or 1... Kd6? 2.Qb6† Ke7/e5 3.Sg8/4†) 2.Qc2†, Kd4 3.Kb4! Qf8† (3... Qh3? 4.Qc5† Kd3 5.Qc3† or 3... Qe3? 4.Qc4† Ke5 5.Sg4†) 4.Kb3! Ke3 (4... Qc5? 5.Qe4 mate, or 4... Ke5? 5.Sd7†) 5.Sg4† Kd4 (5... Kf3/4 6.Qf2†) Qc4 mate. Already a very pleasant example of economy.

This final mate in the middle of the board always strongly appealed to me, but Halberstadt warned me against becoming over-optimistic when setting out, as I intended to do, to stage the idea differently. For years nothing palatable came of it indeed. In 1976, however, AJR gave his fiat for EG to a new version of the task: it looked very much as if I had succeeded in making convincingly use of only 6 pieces (diagram 3). Here we go: 1.g5 c2! (1... d2? 2.g6 d1Q 3.Se7† Kf8 4.g7† Ke8 5.g8Q† Kd7 6.Qc8† Kd6 7.Kc6 mate) 2.g6 c1Q 3.Se7† Kf8 4.g7† Ke8 5.g8Q† Kd7 6.Qe6† Kd8 7.Qd6† Ke8 8.Qb8† Kd7 9.Qb7†! Ke8! (9... Qc7? 10.Qb5† Kd6 11.Sf5 mate, or 10... Kd8? 11.Qd5† Qd7 - 10... Ke8 11.Qg8† Kd7 12.Qe6† Kd8 13.Sc6†, or here 12.Ke8 13.Sd5† - 12.Qa8† Kc7 13.Qa7† mating in two) 10.Qb5† Kd8 11.Sc6† Kd7! 12.Sa5†!! (the only move. The knight must keep an eye on b7. Not 12.Qd5†? Kc7 13.Qd8† Kb7 14.Qb8† Ka6 15.Qa7† Kb5 16.Sd4† Kb4 17.Qb6† Kc3! =) Kd8! 15.Qd5† Kc7! 14.Qb7† Kd6 15.Qe7† Kd5 16.Qe5 mate.

One of Halberstadt's most impressive studies is the one which was awarded a first prize in SHAKHMATY V SSSR, September 1927 (diagram 4). In fact it is an extension of the one issued by LE SOLEIL DE MARSEILLE, and the superb task it set out to perform<sup>4</sup> runs: 1.Sc5† Kd6 2.Qb8† (2.Qd8† Ke5! 3.Qe7† Kf5 =) and now:

A 2... Kd5 3.Qg8†! Kd4 4.Qe6!! Qh1! (4... Qb1†? 5.Sb3† Kd3 6.Qxg6†, or: 4... Qg2? 5.Sb3† Kd3 6.Sc1† Kd4 7.Se2† Kd3 8.Sxf4†, or: 4... Qf3? 5.Sb3† Kd3 6.Qc4† Ke3 7.Qc5† Kd3 8.Qc3†) 5.Qd6† Ke3 6.Qe5†! (6.Qd3†? Kf2 7.Se4† Kg1 =) Kf2 7.Sd3†! (7.Se4†? Kg1 8.Qd4† Kh2 =) Kg2 (7... Kg3 8.Qxf4†! Kg2 9.Qe4† Kg1 10.Qe1† Kh2 11.Qh4† Kg2 12.Sf4† Kg1 13.Qe1†, mating in two) 8.Sxf4†! Kg3! (8... Kh2 9.Sd3† Kg2 10.Qe4† etc.) 9.Qg5†! (9.Sd3†? Kh4 10.Qf4† Kh5 =) Kf2 10.Qc5† Kg3 11.Se2† Kg4 12.Qd4† Kh3 13.Qe3† Kh2 14.Qg3 mate;

B 2... Kd5...6.Qe5† Kd2 7.Se4† Kc2 8.Qc3† Kb1 9.Sd2† Ka2 10.Qa3 mate;

C 2... Kd5 3.Qg8†! Kc6 4.Qe6† Kc7 5.Qd7† Kb8 7.Qb7 mate;

D 2... Ke7 3.Qc7† Kf6 (3... Kf8? 4.Se6† Ke8 5.Qd8† Kf7 6.Sg5 mate) 4.Se4† Ke6 (4... Kf5? 5.Sg3†!) 5.Qd6† Kf7 6.Qd7†! Kg8 7.Qd8†! Kh7 (7... Kf7? 8.Sg5 mate) 8.Sg5† Kh6 9.Sf7† Kh7 10.Qh8 mate. An almost unbelievable 'tour de force'!

Before I got acquainted with Halberstadt, my spiritual father had been C.C.W. Mann, whose brilliantly inventive Q-endings had set my imagination on fire to the point of suffocation. When I first set eyes, then, upon Halberstadt's Kb4/Kd7 (the position of diagram 4), the idea of combining the main line of its winning manoeuvre with one of Mann's major findings almost became an obsession. (Not that Halberstadt, whom I had spoken about my project, tried to discourage me. On the contrary, for it was his conviction that many fruitful ideas in the realm of Q-endings still lay ahead of the composing genus). Meanwhile, for several years, many a try of mine had to bite the sand, before I hit upon the right setting. The result was an ultra-miniature which found its way to L'ECHIQUEUR DE PARIS, one of the chess magazines which had,

<sup>4</sup>to provide mates in all four corners of the board. HHG

together with the BULLETIN OUVRIERS DES ECHECS, welcomed my first steps in the art of composing. Not entirely to my amazement (false modesty is a breach of trust) this little piece was awarded the first prize in a special tourney, but ex-aequo with a study by ..Halberstadt! (diagram 5).

After 1.Ka5!! g3! (1... f3? 2.Sg3 f2 3.Sf1 Kc7 4.Kb5 Kc8 5.Kc6! Kb8 6.Kb6 Ka8 7.Se3! g3 8.Sd5! f1Q 9.Sc7† Kb8 10.a7† Kc8 11.a8Q† Kd7 12.Qe8† Kd6 13.Qe6 mate) 2.Sc5!! g2 3.a7 g1Q 4.a8Q† Kd6! 5.Qa6†! Black has two lines of defence:

A 5... Kd5/e5 (the 'Halberstadt') 6.Qe6† Kd4 7.Kb4!! Qh1! and on as in Kd4/Kd7; or B 5... Ke7 (the 'Mann') 6.Qa7†! Ke8 7.Qd7† Kf8 8.Se6† Kg8 9.Qd8†! Kf7/h7 10..Sg5† Kg6! 11.Qe8†! Kh6 (or 11... Kf6 12.Qf7† Ke5 13.Sf3†) 12.Qh8† Kg6 13.Qh7† Kf6 14.Qf7† Ke5 15.Sf3† and wins the queen.

As could be expected from the gentleman he was, Halberstadt felt very happy with the shared result for it proved that he had not taught me some things in vain. In his own words: 'Eh bien, mon fils, tu as fait de réels progrès!'

But now there are, as a preventive sobering up, Halberstadt's comments in the CURIOSITÉS (on page 11), summing up the situation created by his Kd4/Kd7. One reads: 'Le thème principal de cette étude est celui de la poursuite du roi noir sur toute l'étendue de l'échiquier', and the author adds: 'Il ne semble pas qu'une autre réalisation de ce thème difficile ait été réussie'.

Up to the year 1954 this statement was certainly true. But you know composers and their delusions of grandeur! As soon as I had read these lines my ego was already listening eagerly to the suggestion, obviously made by Caissa herself, that there *had* to be a way of staging the same task -be it by some other means -with a few black pawns less on the board. The forsaken miniaturist in me even toyed with the idea of getting rid of *all* the pawns! So I got down to the task with holy incentive, but failed again and again. Gloating minor duals kept creeping up in one damned corner after the other.

Meanwhile, however, I made the startling discovery that the pursued task could be performed, and without involving migraine, by mobilizing a bishop instead of a knight. In some sense this was 'logical', for a centrally posted bishop has a longer reach than a knight and can therefore more efficiently serve its queen. So the Dutch magazine SCHAKEND NEDERLAND (and Halberstadt had quite regularly snatched prizes and other rewards in the former TIJDSCHRIFT VAN DE KNSB) soon gave its blessings (1965) to a 'maljutka' of mine which later on was picked up by the CHÉRON (diagram 6).

After 1.Qd4†! (But not 1.Qd6†? Kc4 2.Qd4† Kb5! 3.Qb4† Kc6 4.Qb6† Kd7 5.Qd6† Kc8 6.Qe6† Kc7 7.Bd6† Kb6! 8.B.. Qc6 =) the fun already starts: 1... Kc6 (1... Ke6 2.Qd6† Kf7 3.Qe7† Kg8 4.Qf8† Kh7 5.Qf7† Kh8 6.Bd4 mate) 2.Qd6† Kb5! (2... Kb7 3.Qd7† Kb8 4.Bd6† Ka8 5.Qc8† Ka7 6.Bc5 mate) 3.Qb6† Kc4 4.Qb4† Kd3 5.Qb3† Kd2! 6.Bb4† Kc1 (6... Ke2 7.Qc2† Kf1 8.Qd1† Kg2 9.Qe2† Kg1 10.Bc5 mate) 7.Qc3† Kb1 8.Qd3† Kb2 9.Bc3† Ka/b3 10.Bd2† Kb2 (Or 10... Ka2 11.Qc4† Kb2 12.Bc3† Kc2/1 13.Bd4†! Kd2 15.Qc3† Ke2 16.Qc2† Kf1 17.Qf2 mate) 11.Qc3† Kb1 12.Qb3† Ka1 13.Bc3 mate.

A normal person would rest contented with so rewarding an outcome, but then again, since when can humility reasonably be expected from an endgame composer? Fact is that the unsatisfactory knight, being put out of actual service, became *very* active in haunting my mind. So the only thing to do was to let it into the arena once more.

And lo! many deceiving experiments suddenly looked light when I stumbled, 'one day in May', upon a position that was very promising indeed. Taking my courage in both hands I sent in for SHAKHMATY a 'maljutka' (yes, yes!) that filled me with 'great expectations'. And the cherished thing *did* have its 'hour of glory'...until it was irredeemably busted by Bron who felt truly sad about the fact, but who had to perform his duty.

But if virtue is its own reward, vice meanwhile remains a most gratifying creature. After a while, then, I made a major concession, really reeking of magnanimity. By reducing the number of obtrusive pawns to two, I found out that a miniature can be concocted which not only allows the black king the most extensive freedom to move about, but which also, as in the Halberstadt, brings upon the board some 'additional mates'. Wishing the original of diagram 7<sup>5</sup> the best luck it probably needs, the best in me votes for:

1. Sc6† Ka4 (1... Ka/b6 2.Qa5† etc.) 2.Qc2† Kb5! (2... Ka3 3.Qc3† Ka2 4.Sb4†, mating in two) 3.Qb3† Kc5! (3... Ka6 4.Qa4† Kb7 5.Sd8† Kb8 6.Qb5† and 7.Qb7 mate, or 5... Kb6 6.Qb4† Ka6 7.Qb7† Ka5 8.Sc6† Ka4 9.Qb4 mate) 4.Qb4† Kd5 5.Qb5†! Ke4 (5... Qc5? 6.Qd3† and mate) 6.Qc4† Kf3! (6... Kf5 7.Sd4†! Kf6 8.Qe6† Kg7 9.Sf5† Kh7/8 10.Qh6† Kg8 11.Se7† Kf7 12.Qe6† Kf8 - or 12... Kg7 13.Qg8† - 13.Qf6 mate) 7.Se5†! (7.Sd4†? Ke3! 8.Qc3† Ke4 =) Kg2! (7... Kf2 allows for 8.Qd4† etc. Of course not 7... Kg3? 8.Qg4† Kf2 9.Sd3† Kf1 10.Qf3†) 8.Qe4† Kf2! 9.Qf3†! (9.Sd3†? Kg3 10.Qg6† Kh2 =) Ke1 10.Qc3† Ke2! 11.Qd3† Kf2 12.Qd2† Kf1! (After 12... Kg3 13.Qg5† Kf2 14.Sd3† Kf1 15.Qf5†!, Black better settles for 15... Ke2! 16.Sf4† Kd2 17.Qd3† Ke1 18.Qe2 mate, or 17... Kc1 18.Se2†, for 15... Kg2 16.Sf4† Kh1 would allow for the dual win 17.Qe4†, as in the main line, or 17.Qxh3†, a possibility which even leads to a 'triple' after 17... Qh2 18.Qf1† Qg1 19.Qf3† or 18.Qf3† Kg1 19.Se2†) 13.Qd1† Kf2 (13... Kg2? 14.Qf3† Kh2 15.Sg4†) 14.Sd3† Kg2 15.Sf4† Kh2 (Or directly 15... Kh1) 16.Qe2† Kh1 (Surprise: 16... Kg3? 17.Sh5 mate) 17.Qf3† Kh2 (17.. Qg2 18.Sxg2 hxg2 19.Qh3† Kg1 10.Qxh4) 18.Qxh3 mate.<sup>6</sup>

Even the most cunning flatterer in the world would not be able to instil into my ego that my Kd7/Ka5 could really compete with Halberstadt's Kd4/Kd7. In my opinion it cannot even be placed on the same aesthetic level. But at the same time I think that it has its own merits, such as economy, 'straight-forwardness' and offering of a 'reposing' vista, the board being almost empty.

At any rate, after a mere glance at the host of diagrams nobody will dispute the fact, that up till today I *have* been involved in a true 'Halberstadt connection'!

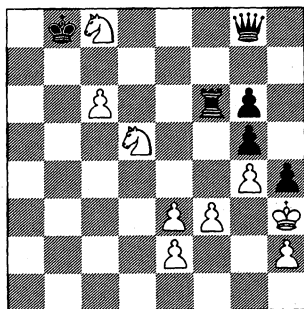
Perhaps an incentive for fellow composers to explore some other branches of this memorable baobab on French soil.

<sup>5</sup>Since this article was written this study has been published in SCHAKEND NEDERLAND as #2324, issue. #1, 1993.

<sup>6</sup>A *single* black pawn version is also possible, but it involves black queen interposing: Ke2, Qc4, Sd4/Kh4, Qb8, a7. 1.Sf3+...7.Sd4+ Kb7 8.Qd5+ Kc8! 9.Qe6+ Kc7 10.Qe7+ Kb6 11.Qb4+ Kc7 12.Se6+ Kc8 13.Qc4+ Kb7 14.Sc5+ Ka8 15.Qd5+ and mate.

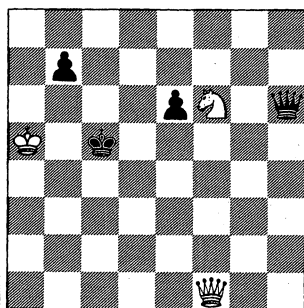


Diagram 1



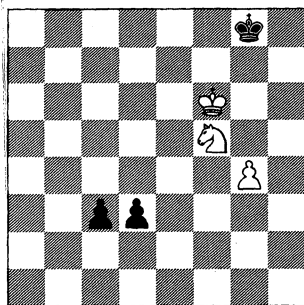
Win

Diagram 2



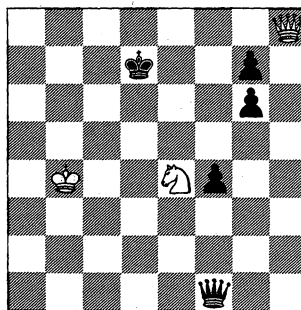
Win

Diagram 3



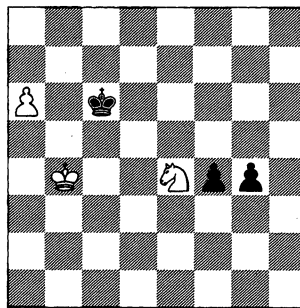
Win

Diagram 4



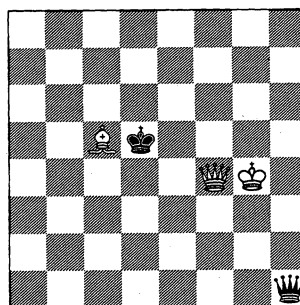
Win

Diagram 5



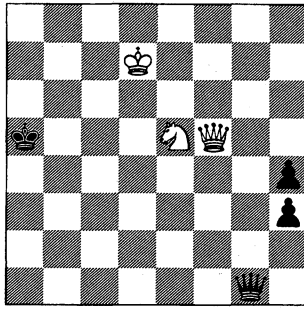
Win

Diagram 6



Win

Diagram 7



Win

**XXXV FIDE PCCC**

Bonn (Germany) 22-29/viii/1992

**John Roycroft**

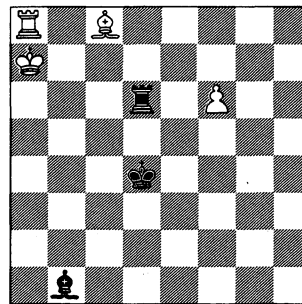
After all applications for membership had been considered the count totalled 28, not all of whom were represented. However, a hundred or more persons were present as participants or observers.

The meeting was possibly the friendliest ever, with disputes, in the team and individual solving events, to be numbered on the fingers of a finger-amputated hand, and none within the PCCC sessions themselves. The sub-committees (why not come along and join one?) did sterling work. A new FIDE Album tourney was announced - see below. Jan Rusinek (Poland) was pronounced FIDE IGM for Chess Composition, Yehuda Hoch (Israel) now has the FIDE IM title, and FM titles go to Andrzej Lewandowski (Poland), Bronislav Olympiev (Russian Federation) and Oleg Pervakov (ditto).

A Study of the Year 1988 was chosen, distributed to all delegates and republication encouraged. The XVI WCSC, the national teams solving event, was won by the Russian Federation (with it be that name next year?) with the familiar trio Evseev, Rummyantsev and Ya. Vladimirov doing the business, but to great acclaim the legendary Finn veteran Pauli Perkonjoja pipped Sergei Rummyantsev for the individual title. Second, third and fourth place in the WCSC went to Finland, France and Germany. Surprisingly, all three studies set were originals, and, just as surprisingly, none was demolished. The FIDE Album for 1984-1986 was on sale at DM 45.- (in hard cover), a fine volume that sold well. If you want to know more, find out for yourself by coming to Bratislava, the attractive capital of Slovakia, and within easy reach of Vienna, in 1993! The vote of delegates was overwhelming, but at least one person would have liked to accept the Mongolian delegate's brave invitation to Ulaan Baater.

**FIDE STUDY OF THE YEAR 1988**

**A. Maksimovskikh and V. Dolgov**  
1st Prize, Kozlov Memorial Tourney, 1987-88



Win

1. f7 Rf6 2. Be6 Bf5 3. Rd8+ Kc3! 4. Bd5! An interesting try is 4. Rc8+? Kb2 5. Rb8+ Ka1 6. Bd5 Be6! 7. Bxe6 Rxf7+! 8. Bxf7 stalemate. The best chance for Black is 4. .. Be4 5. Rc8+ Kb2! 5. .. Kd4 6. Bb3 and square c2 is guarded. 6. Rb8+ Ka1 and if now 7. Bc4 then 7. .. Bd5 8. Bxd5 Rxf7 stalemate, but now the 6th rank is open and White can play 7. Rb6! Suddenly The Black rook has no safe square on the f-file: 7. .. Rf2 8. Ra6+ Kb2 9. Ra2+; 7. .. Rf4 8. Rb4; 7. .. Rf5 8. Be6! Rf2 (8. .. Rf3 9. Rb3 Rf6 10. Rg3 and 11. Rg8; 8. .. Rf6 9. Bc4 Rf2 10. Rd6 Kb2 11. Rd8) 9. Rd6 (threatens 10. Rd8) 9. .. Bg6 10. Rd1+ Kb2 11. Rd2+! In these variations play was prosaic but in the next two it is short but sharp:

- A) 7. .. Rf3 8. Rb1+!! Kxb1 9. Bxe4+ wins, or  
 B) 7. .. Rf1 8. Bc4 Bd3 9. Rb1+!! Kxb1 10. Bxd3+ wins.

## TOURNEY ANNOUNCEMENTS

**FIDE ALBUM TOURNEY** for work published in the years 1989 to 1991 (inclusive).

1. Note that publication date, not closing date, is decisive for inclusion.
2. Closing date: 31/viii/1993, postmark to section directors.
3. Send 5 (five) copies of your best studies published in the period to the Director of the Studies Section:  
 A.J. Roycroft, 17 New Way Road, London, England NW9 6PL.
4. When quoting the source, give magazine name, month (or magazine serial number) and any other appropriate reference, such as diagram number or page number.

Judges are Pauli Perkonoja (Finland), Jan Rusinek (Poland) and Vazha Neidze (Georgia). Reserve judge is Jan van Reek (Holland).

Each entry must include clear diagram, a control check, full source (including award and place in it, if applicable), composer's full name and postal addresses, and the full solution, with statement of theme as an additional option. Only one side of the paper is to be used, but continuation sheets are allowed.

### SZACHISTA

Review "Szachista" announces an informal tournament for original studies. The judge is A. Lewandowski. The entries should be sent to "Szachista", Gzazyny 13, 02-548 Warszawa, Poland.

### REVIEW

*Sachové koncovky*, by Yu. Balashov and Eduard Prandstetter (the order of the names is reversed on the title page), *Pražká sachová agentura*, 1991, 288 pages, 866 diagrams. ISBN 80-900172-9-0.

This is an excellent single-volume treatise on the practical endgame, with many studies as examples. For the first time an attempt is made to be up-to-date with regard to computer discoveries. The treatment of two bishops against knight is good. Clarity of presentation is obvious, even to the reader who knows no Czech. On the downside, diagram attribution is by simple name and date, there is no bibliography, no acknowledgements, and no index. And the 'Lucena' rook and pawn win is yet again credited to Lucena!

AJR

# DIAGRAMS AND SOLUTIONS

**T.H. Amirov MT**

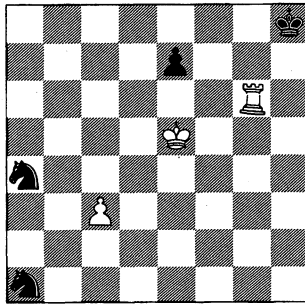
Magadansky komsomolets, 1990

Memorial for Talip Hasanovich Amirov; judge: V.S.Kovalenko (Vladivostok).

From the studies themselves one surmises an imposed ceiling of 7 men. Subsequent Amirov MT events may exist.

**No. 8658 A.Voronov (Kishinev)**

1st Prize, T.H. Amirov MT 1990



Win

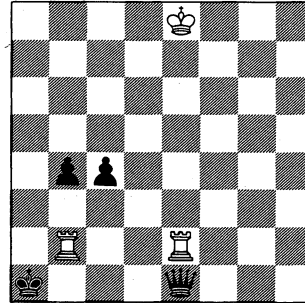
3/4

No. 8658: 1.Kf6 Sxc3 2.Rg7, with:  
Sd5† 3.Kf7, 4.Rg1, or  
Se4 3.Kg6 Sc5 4.Re7, or  
Sb3 3.Kg6 Sd5 4.Kf7 Sd4 5.Rg1 wins.  
"A windfall!"

No. 8659: 1.Ra2†/i Kb1 2.Rxe1† Kxa2  
3.Re4 Kb3 4.Kd7 c3 5.Kc6 c2 6.Kb5  
c1Q 7.Rxb4† Ka3 8.Ra4† draw.  
i) 1.Rxe1†? Kxb2 2.Kd7 c3 3.Kc6 c2  
4.Kb5 Kc3 5.Ka4 b3 6.Ka3 b2 7.Ka2  
c1Q 8.Rxe1† bcR wins.

**No. 8658 D.Gurgenidze (Chailuri, Georgia)**

2nd Prize, Amirov MT



Draw

3/4

**No. 8659 V.Vinnichuk (Polonka - AJR's atlas calls this a river!)**

1st Hon. Mention

Kh4,Ra1,Rh1 + Ke8,Rb8,c3,d3 - 3/4  
1.Ra7 Kf8 2.Kg5 Kg8 3.Rd7 c2/i 4.  
Rxd3 Rb1 5.Kg6 Rb6† 6.Kf5 Rb5†  
7.Ke4 Rb4† 8.Kd5 Rb5† 9.Kc4 Rb1  
10.Rg3† K- 11.gRg1 wins.  
i) d2 4.Rc7 Re8 (Rd8;Rd1) 5.Kf6 Rf8†  
6.Kg6 Rd8 7.Rg7† wins.

**No. 8660 C.M.Bent (England)**

2nd Hon Mention

Ke3,Bd7,g2 + Ke1,Sc7,e5 3/3  
1.Ke4 Kf2 2.g4 Kg3 3.g5 Kh4 4.g6 Kh5  
5.g7 Se8 6.Bxe8† Kh6 7.g8R wins.

**No. 8661 V.Lovtsov (Myaundzha)**

1st Comm.

Ka8,b6,f6 = Kh6,Ba1,a5 3/3  
1.Kb7, with:  
a4 2.Kc6 a3 3.b7 Be5 4.Kd7 Kg6 5.Ke6

a2 6.f7, or  
 Bxf6 2.Kc6 a4 3.b7 Be5 4.Kd5 Bb8  
 5.Kc4, or  
 Bd4 2.Kc6 Bxb6 3.Kxb6 a4 4.Kc5 a3  
 5.Kd6 Kg6 6.Ke6 draws.  
 "Réti's ideas."

**No. 8662 V.Kolpakov (Sukhumi)**  
 2nd Comm.  
 Kf8,Rf7,c7 = Kh8,Rb6,Bf4,Sa4 3/4  
 1...Bd6† 2.Ke8 Rc6 3.Rf6 Sb6 4.Rh6†  
 Kg8 5.Rxd6 Rxd6 6.c8Q Sxc8  
 stalemate.

**No. 8663 V. Kolpakov**  
 3rd Comm.  
 Kf5,Sf3,b6,f2 = Kc5,Rc2,Bc1 4/3  
 1.b7 Rb2 2.Se5 Rxb7 3.Sd3† Kc4 4.  
 Sxc1 Rb2 5.f4 Rc2 6.Ke6 Rxc1 7.f5 Kd4  
 8.f6 Rc6† 9.Ke7 Ke5 10.f7 Rc7† 11.  
 Ke8 Ke6 12.f8S†, a standard draw.  
 Phoenix (wS re-born) and excelsior (of  
 fP) combined in a miniature.

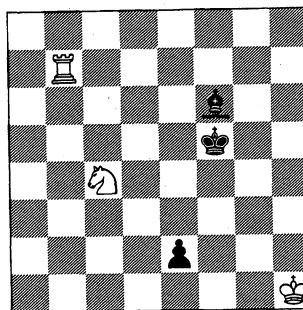
### V.Archakov JT 1989

50th birthday of V.Archakov

The newspaper Nove Zhittya and  
 journal Khleborob Ukraini  
 Judge: D.Gurgenidze

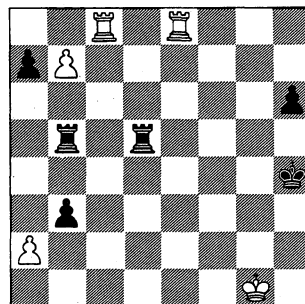
No. 8664: 1.Se3† (Rb1? Ke4;) Ke4  
 2.Sg2 Kd3 (Bh4;Rb4†) 3.Kh2 (Rb1?  
 Kc2;) Bh4 (else wKg3) 4.Rb1 Kc2  
 5.Rh1 Bf2 6.Kh3 Kd3 7.Kg4 Kd2 8.  
 Kf4/i e1Q 9.Sxe1 Bxe1 10.Kf3, and bB  
 is lost in a standard manner.  
 i) 8.Kf3? e1Q 9.Sxe1 Bxe1, and W is in  
 zugzwang.

**No.8664 Valery Salov (St.Peters-  
 burg) and the late Iosif Krikheli  
 (Georgia)**  
 1st Pr Archakov JT



Win 3/3

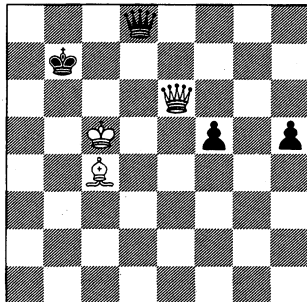
**No. 8665 V.Kalandadze (Tbilisi)**  
 2nd Pr Archakov JT



Win 5/5

No. 8665: 1.Rc4†/i Kg5 2.b8Q Rxb8  
 3.Rxb8 Rd1† 4.Kh2 ba 5.Rb5† Kf6  
 6.Rc6† Ke7 7.Rb7† Kd8 8.Rg6 Rh1†  
 9.Kxh1 a1Q† 10.Rg1 Qa2 11.Rg8†  
 Qxg8 12.Rb8† wins.  
 i) 1.b8Q? Rd1† 2.Kf2 (Kh2,Rd2†);  
 Rxb8 3.Rc4† Kg5 4.Rxb8 ba 5.Rb5 Kf6  
 6.Rc6† Ke7 7.Rb7† Kd8 8.Rg6 Rf1†  
 9.Ke2 Re1† drawn.

**No. 8666 Julien Vandiest**  
(Belgium)  
Special Prize Archakov JT



Win 3/4

No. 8666: 1.Bd5†/i Kb8 2.Kb4 Qf8†  
3.Kb5 Kc7 4.Qb6† Kd7 5.Qa7† Kd8  
6.Qb8† Ke7 7.Qe5† Kd8 8.Bc6/ii Kc8  
9.Be8 Qg8 10.Kb6 Qg1† 11.Ka6 Qd1  
12.Bb5 h4 13.Qe8† Kc7 14.Qe7† Kc8  
15.Qe5 h3 16.Qxf5† Kd8 17.Qf8† Kc7  
18.Qc5† Kb8 19.Qe5† Kc8 20.Bc4 Kd8  
21.Kb6 wins.

i) 1.Ba6†? Kb8 2.Qc6 Qc7 draw. 1.  
Qa6†? Kb8 2.Bd5 (or Kc6) Qc8†.  
1.Qc6†? Kb8 2.Bd5(Bb5) Qc7.  
ii) 8.Be6? Qa3 9.Qd5† Ke7 10.Qd7†  
Kf6 11.Qf7† Ke5 12.Qxf5† Kd4 13.  
Qf4† Kc3 14.Qe3† Kb2 15.Qd2† Ka1  
draw.

**No. 8667 E.Melnichenko** (New Zealand)

1st Hon Mention

Ka8,Rc8,Sg4,a6,a7,d6 + Kc6,Qa3,Bc7  
6/3

1.Se5†/i Kxd6/ii 2.Sc4†/iii Kd7 (else  
Sxa3) 3.Rxc7†/iv Kd8 4.Kb7/v Qb4†/vi  
5.Sb6 Qe4† 6.Kb8/vii Qe5 7.a8S wins.

i) 1.Rxc7†? Kxd6 2.Rb7 Qh3 3.Sf2  
Qc8† 4.Qb8 Qc6† draw. Nor does W  
win with: 1.dc? Qxa6 2.Se5† Kd6  
3.Sf7† (Kb8,Qb5†;) Kd7, and either  
4.Rb8 Qc6† 5.Rb7 Kc8 6.Sd8 Qd5

7.Sc6 Qxc6 stalemate.

ii) Kb6 2.Sc4†. Or Kc5 2.Rxc7†, and  
Kb5 3.Kb8 Qxd6 4.a8Q, or Kxd6 3.Sc4†  
wins.

iii) 3.Kb7? Qb3†. 2.Sf7†? Kd7 3.Rb8  
Qxa6 4.Rb7 (Se5†,Bxe5;) Kc8 5.Sd6†  
Bxd6 6.Rc7† Kd8 (Rb8†? Kc7); 7.Rd7†  
Ke8 8.Rd8† Kf7 9.Rd7† Ke6 10.Rxd6†  
Kxd6 11.Kb8 Qc6 wins.

iv) 3.Sxa3? Kxc8 draws, or 3.Kb7? Qf3,  
or 3.Rb8? Qxa6 4.Rb7 Qxc4 5.Rxc7†  
(Se5,Bxe5†;) Qxc7 draw.

v) 4.Sxa3? Kxc7 draws. 4.Kb8? Qb4†  
5.Rb7 Qd6† 6.Ka8 Qc6 7.Sb6 Qe4  
8.Sd7 Qd5 9.Sf6 Qc6 draw.

vi) Qf3† 5.Rc6, and Qb3† 6.Rb6 Qf3†  
7.Kb8 Qf4† (Qf7;Rd6†) 8.Rd6† wins,  
or Qf7† 6.Kb8 Qf4† 7.Rd6† wins.

vii) 6.Rc6? Qe7†, and 7.Kb8 Qe5†  
8.Kb7 Qe7†, or 7.Ka8 Qe4 8.Kb7 Q7†.

**No. 8668 Mikhail Zinar** (Odessa district)

Comm.

Kh1,a7,b4,c7,f7,g2,g6,h7 = Kc6,Bc8,  
Bf8,Sa5,b7,d7,e3,e7,g3,g7,h2 8/11

1.b5† (else e2;) Kb6 (Kxc7;a8Q) 2.  
a8S†/i Ka7 (else h8Q) 3.b6† Ka6 4.h8S  
and stalemate.

i) 2.h8S? e2 3.a8S† Kxb5 wins, or 2.  
h8Q? e2 3.a8S† Ka7 wins.

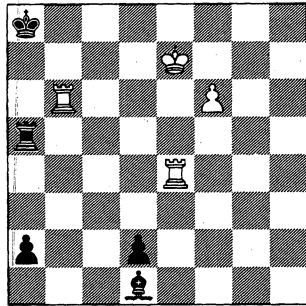
**Saratov-400, 1989**

Regional Sports Committee and  
newspaper Kommunist

400 year celebration of the town of  
Saratov

Judges: Gh.Umnov (Podolsk) and  
A.Khait (Saratov)

No. 8669 D.Gurgenidze (Georgia)  
1st Pr Saratov-400



Draw 4/5

No. 8669: 1.f7 Ra7† 2.Kd6 Rxf7 3.Ra6† Ra7/i 4.Rc6 (Rb6? Bh5;) Rd7†/ii 5.Kxd7 Bg4†/iii 6.Rxg4 d1Q† 7.Kc7 a1R/iv 8.Rg8† Ka7 9.Rb8 Qc1 (Rb1; Ra8†) 10.Rb7† Ka8 11.Rb8†, perpetual check.

i) Kb7 4.Rxa2 Rd7† 5.Kc5 Rd5† 6.Kxd5 Bb3† 7.Kc5 d1Q 8.Re7† Kb8 9.Re8†, perpetual check.

ii) a1Q 5.Re8†. Or Bh5 5.Rc8† Kb7 6.Rc7† Kb6 7.Rc6† Kb5 8.Rc5†, again with perpetual check.

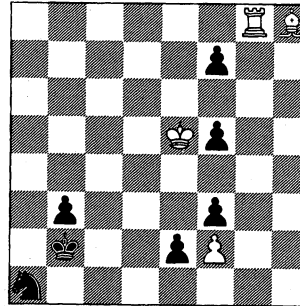
iii) a1Q 6.Re8† Kb7 7.Rc7† Kb6 8.Rb8†.

iv) a1Q 8.Rg8† Ka7 9.Ra8† Kxa8 10.Ra6† Qxa6 stalemate. Or Ka7 8.Rb4 draws.

"It is characteristic of the author that there is lively play by both sides, leading up to a paradoxical finale. A fresh feat of the Georgian composer who was recently awarded the FIDE GM composition title."

No. 8670: 1.Kf4†/i Kc1/ii 2.Rg1† (Re8? Sc2;) Kd2 3.Bxa1/iii e1Q 4.Rxe1 Kxe1 5.Ke3/iv Kd1 6.Kd3 Kc1 7.Kc3/iv Kb1 8.Bb2 Ka2 9.Bc1 Kb1 10.Ba3 Ka2 11.Bb2 f6 12.Bc1 Kb1 13.Ba3 Ka2 14.Bb2 f4 15.Bc1 Kb1

No. 8670 A.Kuryatnikov (Riga)  
2nd Pr Saratov-400



Win 4/7

16.Ba3/v Ka2 17.Bb2 f5 18.Bc1 Kb1 19.Bxf4 Ka2 20.Bc1 Kb1 21.Ba3 Ka2 22.Bb2 f4 23.Bc1 Kb1 24.Bxf4 Ka2 25.- Bc1 Kb1 26.Kxb3 Kxc1 27.Kc3 wins.

i) 1.Kxf5†? Kc2 2.Rg1 b2 3.Bxb2 Kxb2 4.Kf4 Sc2 draw.

ii) Kc2 2.Rg1 b2 3.Bxb2 Kxb2 4.Kxf3 and wins.

iii) 3.Rxa1? e1Q 4.Rxe1 Kxe1 5.Ke3 Kd1 6.Kd3 Kc1, and drawn because 7.Kc3? is met by b2.

iv) 5.Kxf3? Kd2 6.Kf4 Ke2 7.f3 Kf2 8.Bb2 Ke2 9.Bd4 Kd3 10.Be5 Ke2 11.Ba1 Kf2 drawn.

v) 16.Bxf4? b2 17.Kb3 Ka1, when 18.- Be5 is not on.

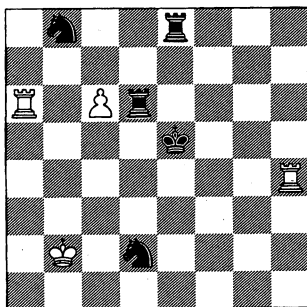
No. 8671: 1.Ra5† Kf6 2.Rh6† Kf7 3.Rf5†/i Kg7 4.Rxd6 Sc4† 5.Kb1/ii Sxd6 6.Rd5, and now:

Sf7 7.c7 Sa6 8.Rd8 Re1† 9.Rd1 Rxd1† (Re8; Rd8) 10.Kc2 draws, or Re1† 7.Kc2(a2,b2) Se8 8.Rd7† Sxd7 9.cd draw.

i) "bK must be driven as far as possible from the d-file."

ii) 5.Kb3? Sxd6 6.Rd5 Sf7 7.c7 Sa6 8.Rd8 Re3 9.Rd3 Rxd3 10.Kc2 Sb4 winning (thematic try). No better is 5.Kc2? Sxd6 6.Rd5 Sf7 7.c7 Rc8.

**No. 8671 V.Kozirev** (Rostov region)  
3rd Prize Saratov-400



Draw 4/5

"Three fine R-sacrifices, and a lone wP draws against overwhelming odds."

**No. 8672 N.Ryabinin** (Tambov region)  
1st Hon Mention

Kh1,Rb7,Bf8,Bg8 + Kc4,Ra4,Rd5,h5 - 4/4

1.Rc7+/i Kd4 2.Bg7+ Re5 (Ke4;Re7) 3.Rd7+/ii Ke4 4.Bh7+ Rf5 5.Re7+/iii Kf4 6.Bh6+ Rg5 7.Re1 (Rg7? Ra5;) Ra7 8.Bb1 (Bc2? Ra2;) Rg7(a5) 9.Rg1, and W wins by bringing wK over to bRh4.

i) 1.Rd7? Ra1+ 2.Kg2 Rd1 3.Kf2 Rd2+, perpetual check.

ii) 3.Re7? Ra5 4.Bh7 Ra1 5.Kg2 Re1 draw.

iii) 5.Rf7? Ra5 6.Bh6 Ra1+ 7.Kg2 Rf1 draw.

"Systematic play by a complex of 5 pieces, culminating in the twin thumps 7.Re1! and 8.Bb1!"

**No. 8673 V.Neishtadt** (Barnaul)

2nd Hon. Mention

Kc1,Ba5,a3,a7,b3,b5,c4,e2,f7 = Kc5, Rf2,Bc8,b6,e3,g2 9/6

1.f8Q+ Rxf8 2.Bb4+ Kd4 3.a8Q g1Q+ 4.Kb2 Qb1+ 5.Kxb1 Bf5+ 6.Qe4+

Bxe4+ (Kxe4;Bxf8) 7.Kb2 R- 8.Bc3+ Kc5 9.Bb4+, perpetual check.

**No. 8674 S.Abramenko** (Volgograd region)  
Comm.

Kd4,Bb5,Bc3,f2,h2 + Kf3,Bg2,Sa7 5/3

1.Bd7 (for Kc5) Bh3 2.Bxh3 Sb5+ 3.Kc4 Sxc3 4.Kxc3 Kxf2 5.Bd7 Ke3 6.h4 Ke4 7.h5 Ke5 8.h6 Kf6 9.Be8 wins.

Anticipated by O. Frink 1923 from move 5 onward HHG.

**No. 8675 N.Ryabinin** (Tambov region)  
Comm.

Kd1,Rf6,Bf4,Bf1 + Kg4,Ra7,Rc8,b7 4/4

1.Be2+ Kh3 2.Rh6+ Kg2 3.Rg6+ Kf2 4.Bg3+ Ke3 5.Re6+ Kd4 6.Bf2+ Kd5 7.Bxa7 Ra8/i 8.Ra6 ba 9.Bf3+, and 10.Bxa8 wins.

i) Kxe6 8.Bg4 Kd6 9.Bxc8.

"Not complex, but brilliant."

**No. 8676 A.Pankratov** (Moscow)

Comm.

Kd3,Sb6,d6 = Kh4,Rc6,Bb3 3/3  
1.d7 Rd6+ (Rc1;Sc4) 2.Ke4 (Kc3? Be6;) Kg5 3.Ke5 Rd1 4.Sd5 Rxd5+ 5.Ke6 Rd1+ 6.Ke7 draw.

**No. 8677 V.Kondratev and A.Kopin** (Chelyabinsk)

Special Prize - for significance for endgame theory:

Ke3,Rd5 = Ke7,Rh8,Bf8,g3 2/4

1.Kf3 Rg8 2.Kg2, with:

Bh6 3.Rf5 Bd2 4.Rf3 Be1 5.Re3 and 6.Rxe1, or

Ke6 3.Rd8/i Rh8 4.Kf3/ii Rg8/iii 5.Kg2 Rh8 6.Kf3, positional draw by perpetual alternation between two reciprocal zugzwangs.

i) WTM loses here, reci-zug No.1: 4.Re8+ Kf7 5.Rd8 Rg6 6.Rd3 Bd6.

ii) No.2. 4.Re8+? Kd7 5.Ra8 (Rb8,-Rh2+;) Rg8 6.Rb8 Kc6 7.Rd8 Kc5

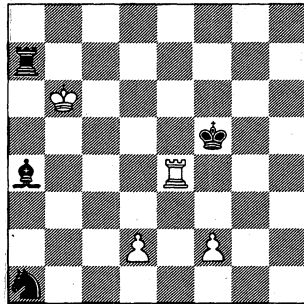


8.Re8 Kd4 9.Rc8 (Rd8†,Ke4;) Ke4  
 10.Rd8 Ke3 11.Rc8 Kf4 12.Rd8/iv Ke4  
 13.Rc8 Kf5 14.Rd8 Ke6, and wins by  
 reci-zug No.1.  
 iii) Kf7 5.Kxg3. Or Ke7 5.Rd3 Rg8  
 6.Kg2 draw.  
 iv) 12.Rc3 Bd6. Or 12.Re8 Kf5.

**"64-Shakhmatnoe obozrenie",  
 1989**

Judge: O.Pervakov

No. 8678 N.Ryabinin (Zherdevka)  
 v89  
 1st Prize "64", 1989

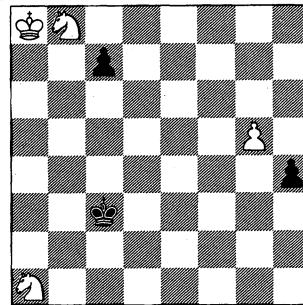


Draw 4/4

No. 8678: 1.f3/i Ra8 2.Kb7 Ra5 3.Kb6  
 Sb3 4.Rb4 Ra8 5.Kb7 Rh8/ii 6.d4 Rh4  
 7.f4 Rxf4 8.Rxa4 Sc5† 9.dc Rxa4 10.c6  
 Rb4† 11.Kc8 Ke6 12.c7, with Ke7  
 stalemate (not new), or Kd6 13.Kd8  
 Rh4 14.c8S†, an incidental excelsior.  
 i) 1.Rh4? Ra8 2.Kb7 Kg5 3.Rh1 Ra5  
 4.Rxa1 Bc6†. Or 1.Rc4? Ra8 2.Kb7  
 Ra5 3.Kb6 Bb3. So wR can't move at  
 all. But why not 1.d3? Clearly a  
 thematic try: 1.d3? Ra8 2.Kb7 Ra5  
 3.Kb6 Sb3 4.Rb4 Ra8 5.Kb7 Re8 6.d4  
 Re4, and bR has found a niche ruling  
 out the main line stalemate.  
 ii) Rd8 6.Rxa4 Sc5† 7.Kc7. If Ra5

6.Kb6, repeats, fine for drawing.  
 "A beautiful opus by the still rising  
 young composer. The play by both  
 sides is worthy of the highest  
 estimation. Playing through this deep  
 and effective study will give many  
 minutes of pleasure."

No. 8679 V.Vinichenko (Novosi-  
 birsk) viii89  
 2nd Prize "64", 1989

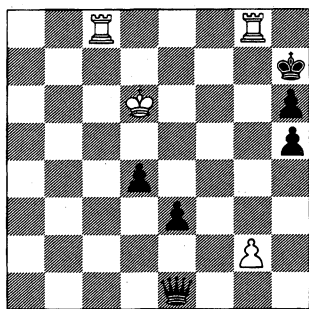


Win 4/3

Mo. 8679: 1.Sc2/i, and:  
 Kxc2 2.Sc6 h3 3.Sd4† Kd3/ii 4.Sf3 Ke4  
 5.g6 Kxf3 6.g7 h2 7.g8Q h1Q 8.Qd5†  
 wins, or  
 h3 2.Se3 h2 3.Sd1† Kd4 4.Sf2 Ke5/iii  
 5.Sg4† Kf5 6.Sxh2 Kxg5 and 7.Sc6, and  
 (he who knows his) Troitzky wins.  
 i) 1.g6? h3 2.g7 h2 3.g8Q h1Q† 4.Ka7  
 Qxa1†. Nor 1.Sd7? h3 2.Sf6 h2 3.Se4†  
 Kd4 4.Sf2 Ke3 5.Sg4† Kf4 6.Sxh2 Kxg5,  
 and no Troitzky win, 7.Sf3† Kf4 8.Sd2  
 Ke3 9.aSb3 Kd3.  
 ii) Kb1 4.Se2/iv h2 5.Sg3 c5 6.g6 c4  
 7.g7 c3 8.g8Q c2 9.Qh7 h1Q† 10.Sxh1  
 Ka1 11.Qg7† Kb1 12.Qg6 Ka1 13.Qg1†  
 Kb2 14.Sf2 c1Q 15.Sd3† wins.  
 iii) Kd5 5.g6 Ke6 6.Sc6 Kf6 7.Sg4†.  
 iv) 4.Sf3? c5 5.g6 c4 6.g7 h2 7.Sxh2 c3  
 8.g8Q c2 9.Qb3† Ka1 10.Qc3† Kb1  
 11.Sf3 c1Q 12.Sd2† Ka2 13.Qxc1  
 stalemate.  
 "One the most original studies of

recent years, imbued with light humour. Finding his first attempts at a dead-end W wins as it were by accident. In one line it's due to the long diagonal, in the other wSS exchange places. All of this in filigree form."

No. 8680 D.Gurgenidze (Georgia) and An.Kuznetsov (Moscow) vi89  
3rd Prize "64", 1989



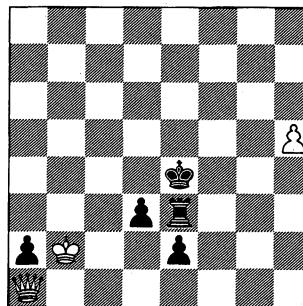
Win

4/6

No. 8680: 1.Ke6 h4 2.gRf8, with:  
Qa5 3.Rf7† Kg6 4.Rg8† Kh5 5.Rf5†  
Qxf5 6.Kxf5 e2/i 7.Re8 d3 8.Re3 d2  
9.Rh3 d1Q 10.g4 mate, or  
Qg3 3.Rh8† Kg6 4.cRg8† Kh5 5.Rxg3  
e2 6.Kf5 hg 7.Re8 d3 8.Re3 d2 9.Rxg3  
e1Q 10.Rh3† Qh4 11.g4 mate.  
i) d3 7.g4† hg 8.Rxg3 Kh4 9.Rxe3.  
"A study of the highest technique,  
showing three thematic unique finales.  
The change of function on h4 has  
piquancy."

No. 8681: 1.Qe1/i a1Q†/ii 2.Kxa1 d2  
3.Qh4† Kd3 4.Qd8† Kc2 5.Qc8† Rc3  
6.Qf5† Rd3/iii 7.Qc8† Kd1 8.Qg4  
Rg3/iv 9.Qa4†/v Ke1 10.Qb4 Rb3/vi  
11.Qh4† Kd1 12.Qg4 Rg3 13.Qa4† Ke1  
14.Qb4 draw.

No. 8681 S.Tkachenko (Odessa  
district) viii89  
4th Prize "64", 1989



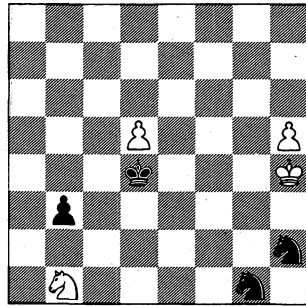
Draw

3/5

i) 1.Qh1†? Ke5 2.Qh2† Ke6, no more  
checks.  
ii) This will allow bK access to the c2  
square.  
iii) Kd1 7.Kb2 Ke1 8.Kxc3 d1Q 9.h6  
Qd2† 10.Kb3 Qxh6 11.Qb1† Kf2 12.  
Qf5† Kg3 13.Qd3† Kf2 14.Qf5† Ke3  
15.Qe5† Kf3 16.Qd5†, drawn.  
iv) Rd4 9.Qf3 Rf4 10.Qb3† Ke1 11.  
Qg3†.  
v) 9.Qxg3? e1Q 10.Qd3 Qe5†, and  
bKe1.  
vi) Rg4 11.Qc3 Rc4 12.Qg3† Kd1 13.  
Qb3†.  
"A positional draw that is fresh, sharp,  
and with bold strokes, alternating pin  
and unpin of bPP employing material  
unusual in studies."

No. 8682: 1.h6 gSf3†/i 2.Kh5 Sg4 3.  
Kxg4 Se5† 4.Kf4/ii Kxd5/iii 5.Kf5 Sf7  
6.h7 Sh8 7.Kf6 (recizug), b2 8.Sa3, or  
Kd6 8.Sd2 b2 9.Sc4† wins.  
i) hSf3† 2.Kh5 Se5 3.h7 Sf7 4.Kg6 Sf3  
5.Kxf7 Sg5† 6.Ke7 Sxh7 7.d6 wins.  
ii) 4.Kf5? Kxd5 5.Sc3† Kc4 6.Sb1 Sf7  
7.h7 Kd5 8.Kf6 Sh8 9.Sc3† Kc4 10.Sb1  
Kd5, zugzwang at W's expense.  
iii) Sf7 5.h7 Kc5 6.Sc3 Kc4 7.d6 Kxc3  
8.d7 b2 9.d8Q b1Q 10.Qf6† Kd2 11.

No. 8682 V.Kozirev (Rostov district) xi89  
5th Prize "64", 1989

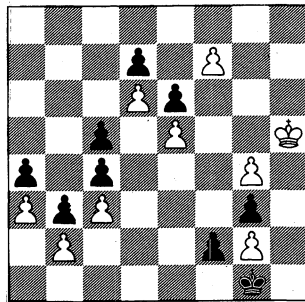


Win 4/4

Qd4† Ke2 12.Qc4† Kd2 13.Qd5† Kc3 14.Qc5† Kd2 15.Qe3†, with exchange of QQ and a win.

"A subtle study with its fight for zugzwang and that 'drop of blood' (Yakimchik's expression) with 2...Sg4! that is so necessary to compositions of this kind."

No. 8683 A.Davranyan (Donets district) and M.Zinar (Odessa district) v89  
Special Prize "64", 1989



Win 9/9

No. 8683: 1.f8R/i f1Q 2.Rxf1 Kxf1 3.g5

Kxg2 4.g6 Kh3 5.g7 g2 6.g8R Kh2 7. Rxc2† Kxc2 8.Kg6 Kf3 9.Kf7 Ke3 10. Ke7 Kd3 11.Kxd7 Kc2 12.Kxe6 Kxb2 13.d7 Kxa3 14.d8R/ii Kb2 15.Kd5 a3 16.e6 a2 17.Ra8 a1Q/iii 18.Rxa1 Kxa1 19.e7 b2 20.e8Q b1Q 21.Qa8† Qa2 22.Qxa2† Kxa2 23.Kxc5 Kb3 24.Kd4, and a P-ending for the fifth time, this time a W win and no question.

i) 1.f8Q? Kh2 2.g5 f1Q 3.Qxf1 is stalemate.

ii) 14.d8Q? b2 15.Qd1 b1Q 16.Qxb1 stalemate.

iii) Kxc3 18.Kxc5 b2 19.Ra3† Kc2 20. Rxa2 c3 21.e7 Kb3 22.e8Q Kxa2 23. Qa4† Kb1 24.Kb4 Kc1 25.Kxc3 b1Q 26.Qf4†.

"It really looks as if the authors have brought into being a 3-fold R-promotion with different stalemate positions.

No. 8684 A.Malyshev (Yaroslav district) iii89  
1st Hon Mention  
Ka4,Bd7,Bh6,Se1 + Kd5,Bh7,b3,c5,h3 4/5

1.Bg7 b2 2.Bxb2 Bf5 3.Bxf5 h2 4.Bg4 h1Q 5.Bf3† Kc4 6.Sd3 Qxf3 7.Se5† wins.

No. 8685 V.Shkril (Belgorod) x89 and iii90

2nd Hon Mention  
Kg1,Rf4,Rf8 + Ke5,Rd2,c2 - 3/3  
1.R8f5† Ke6 2.Rc5 Rd1† 3.Rf1 Rd2 4.Kh1 Kd6 5.Rc8 wins.

No. 8686 E.Vlasak and M.Hlinka (Czechoslovakia) x89

3rd Hon Mention  
Kc5,Bc6,Se1,a3 = Ke5,Ra7,Ba6,Sc4 4/4  
I: position  
II: remove wPa3, add wPe4

I: 1.Sd3† Ke6 2.Bd5† Kd7 3.Bxc4 Rc7† 4.Kd4 Rxc4† 5.Kd5 Kc7 6.Sc5 Bb5 7.a4 Kb6 8.Sd7† draws.

II: 1.Sd3† Ke6 2.Sb4 Sd6 3.Bd5† Kd7  
4.Bc6† Ke7 5.Sd5† Ke6 6.Sf4† Ke5  
7.Sg6† Kf6 8.e5† Kxg6 9.ed Bc8 10.d7  
Bxd7 11.Kb6 draws.

**No. 8687 Yu.Makletsov** (Yakut  
autom.rep.) v89

4th Hon Mention

Kh2,Re6,Rg1,g3 = Ka2,Qa7,Bc7,b6 4/4  
1.Re3 Qa5 2.Rg2† Ka1 3.eRe2 Qh5†  
4.Kg1 Bxg3 5.Ra2† Kb1 6.aRb2† Kc1  
7.gRc2† Kd1 8.cRd2 Ke1 9.dRc2 Qd1  
10.Rc4 Qa1 11.cRc2 Qd1 12.Rc4,  
positional draw.

**No. 8688 Gheorghe Telbis**  
(Romania) vi89

5th Hon Mention

Ka2,Qb1,Sc2,c5,e5 + Ke4,Qf8,Sc6 - 5/3  
1.Sb4† Kxe5 2.Qe1† Kd4 3.Sxc6† Kd5  
4.Sd8/i Qxc5 5.Qh1† Kc4 6.Qf1† Kb4  
7.Qb1† Kc3 8.Qc1† Kb4 9.Qb2† Ka4  
10.Qb3† Ka5 11.Sb7† Ka6 12.Sxc5†  
wins.

i) "No solver found this."

**No. 8689 V.Vlasenko** (Kharkov)  
xi89

Special Hon Mention

Kc1,Sa6,Sd4 + Kh7,a3,f6,h5 3/4  
1.Sc5/i h4 2.Sf3 h3 3.Sh2 f5 4.Se6 f4  
5.Sg5† Kg6 6.gSf3 Kf5 7.Kb1/ii Ke4  
8.Ka2 Kd3 9.Kb3 a2 10.Kb2 a1Q†  
11.Kxa1 Kc3 12.Kb1, and the position  
is won for a complex set of reasons the  
discovery of the composer: remove  
bPf4 and the drawing zone for bK is  
adjacent (see EG83); remove bPh3 and  
the h1 zone is the safe one. But these  
zones are at opposite ends of the  
board! W can actually use this fact to  
win.

1...Kd3 2.Kb2 Ke2 3.Kc3 Kf2 4.Kd3  
Kg2 5.Ke4 Kg3 6.Ke5 Kf2 7.Kxf4 Ke2  
8.Ke4 wins, or 1...Kd3 2.Kb2 Ke3 3.Kc3  
Ke2 4.Kc2 Ke3 (spurning h1) 5.Kd1  
Kd3 6.Ke1 Ke3 7.Kf1 Kd3 8.Kf2 Ke4  
9.Ke2 Kf5 10.Kf1 Ke4 11.Kf2 Kf5 12.

Sf1 Kg4 13.S1d2 Kf5 14.Kg1 Kg4 15.  
Kh2 Kf5 16.Kxh3, wins.

i) 1.Sf3? Kg6 2.Sc5 Kf5 3.Sg1 Kf4 4.  
Sd3† Kg3 draws.

ii) 7.Kc2? Ke4 8.Kb3 Kd3 9.Kxa3 Kc3  
10.Ka4 Kc4 11.Ka5 Kc5, draw.

**No. 8690 E.Kolesnikov** (Moscow)  
vii89

Special Hon Mention

Ka4,Rf2,c6 + Ke1,Ra1,a3,h3 3/4  
1.Rh2 Rd1 2.Rxh3 a2 3.Rh1† Kd2  
4.Rh2† Kc3 5.Rxa2 Rd5 6.Ra1 Kb2  
7.Kb4 Kxa1 8.c7 Rd4† 9.Kb3 Rd3†  
10.Kc2 Rd4, and the Saavedra finale,  
11.c8R Ra4 12.Kb3 wins.

**No. 8691 V.Prigunov** (Kazan) i89  
Comm.

Kf1,Be1,Bh7,Sa2,c6,d4 = Kh3,Rh6,  
Be6,Bf4 6/4  
1.d5 Bxd5 2.Bf5† Kh2 3.Sc3 Bc4† 4.Se2  
Rf6 5.c7 Bxc7 6.Bg3† Bxg3, a pure  
stalemate with a pair of pinned pieces.

**No. 8692 V.Neishtadt** (Barnaul)  
Comm.

Kh1,Ba3,Sh8,a6,c5,d7,e2,f7,h3 + Ke7,  
Qf6,Sa4,b5,c7,e3 9/6  
1.c6† b4 2.Bxb4† Sc5 3.Bxc5† Kd8  
4.f8Q†/i Qxf8 5.Be7† Qxe7  
(Kxe7;Sg6†) 6.a7 Qe4† 7.Kg1 Qxc6  
8.Sf7† Kxd7 9.Se5†, and despite his  
efforts Bl has still succumbed to an  
S-fork.

i) 4.Be7†? Kxe7 5.Sg6† Kxf7 6.Se5†  
Ke7 7.Sf3 Qxc6.

**No. 8693 G.Slepyan** (Minsk) viii89  
Comm.

Ka8,Rd8,Bf1,Sb8,a4 = Kc5,Rb1,Re4,  
Bh3,Sd5 5/5  
1.Sa6† Kc6 2.Bb5† Kb6 3.Rd6† Ka5  
4.Rxd5 Rxb5 5.ab Bg2 6.b6† Kxa6 7.b7  
Re8† 8.b8S† Kb6 stalemate.

**No. 8694 L.Topko** (Krivoi Rog)  
ix89

Comm.

Ke8,Qg6,Bh8,Sb6 + Kf3,Qd4,Bg8,f7  
4/4

1.Qc6†/i Qe4† 2.Qxe4† Kxe4 3.Sd7  
Kf5 4.Sf6 Kg6 5.Kf8 Bh7 6.Bg7, Bl is in  
zugzwang and W wins.

i) 1.Qh5†? Qg4 2.Qxg4† Kxg4 3.Sd7  
Kh5 4.Sf6† Kh6 5.Kf8 Bh7 6.Bg7† Kg6,  
W is in zugzwang.

**No. 8695 Merab Gogberashvili**  
(Tbilisi) xi89

Comm.

Kf5,Qg4,Ra1,Sd4 + Kf2,Rd1,Rf1,d3,e2  
4/5

1.Ra2 d2 2.Sc2 Ra1 3.Kf4 e1Q 4.Sxe1  
Kxe1† 5.Ke3 d1S† 6.Qxd1† Rxd1 7.Re2  
mate.

**No. 8696 V.Vlasenko xi89**

Special Comm.

Ke4,f2,f5 = Kd8,Sa2,Sg4 3/3

1.f6 Ke8/i 2.Kf5 Sh6† 3.Kg6 Sf7 4.Kg7  
(else bKf8) Sc3 5.f3 Sd5 6.f4/ii Se3/iii  
7.f5 Sg4 8.Kg8 gSh6† 9.Kg7 Sg4 10.  
Kg8, positional draw based on  
reciprocal zugzwang.

i) Sxf6 2.Kf5 Ke7 3.Kg6, and the P  
advances.

ii) 6.Kg8? Sf4 7.Kg7 Sd8 8.f7 Sxf7 9.Kf6  
Sd8 10.Kf5 dSe6 and Bl wins.

iii) to 'provoke' 7.Kg8? Sf5 8.Kh7 Kf8.

## 1st Armenian Open Individual Championship, 1990

The championship called for one  
original study supported by three  
studies already published (presumably  
during 1990).

Judge: A.Sochniev, St Petersburg

1st Place: O.Pervakov (Moscow), 103  
points.

2nd Place: D.Gurgenidze (Georgia), 99  
points.

=3/4 Places: G.Amiryan and A.Manve-  
lyan (Erevan), 87 points.

5th Place: V.Anufriev (Tula), 85 points.

=6-8 Places: E.Pogosyants (Moscow),  
S.Varov (Erevan), S.Kasparyan (Ere-  
van), 72 points.

9th Place: E.Kolesnikov (Moscow), 70  
points.

10th Place: A.Manyakhin (Lipetsk), 67  
points.

11th Place: A.Gasparyan (Erevan), 65  
points.

12th Place: Sh.Chobanyan (Erevan), 48  
points.

13th Place: R.Babanov (Erevan), 46  
points.

14th Place: A.Grin (Moscow), 45  
points.

15th Place: V.Tarasiuk (Kharkov), 37  
points.

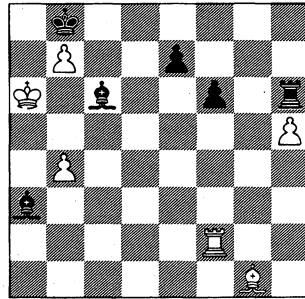
16th Place: V.Prinev (Moscow region),  
34 points.

A 30-point ranking system was used.

Published in Shakhmatain Aiastan 7-8,  
1990.

**No. 8697 O.Pervakov**

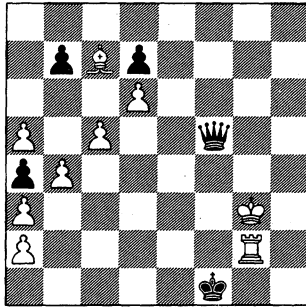
1st Prize, Open Armenian Individual  
Championship, 1990



Draw

1.Bh2† e5 2.Rxf6/i Bxb7† 3.Ka5 Rxh5  
 4.Rf8† Kc7 5.Rh8 Rg5 6.Rh7† Kb8  
 7.Rg7 Rh5 8.Rg8† Kc7 9.Rh8, drawn  
 by repetition.  
 i) 2.Bxe5†? fe 3.Rf8† Be8†.

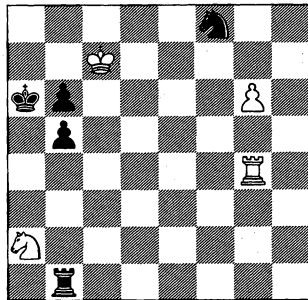
No. 8698 G.Amiryan  
 2nd Prize



Draw 9/5

1.Rh2 Qe5† 2.Kh3 Qh5† 3.Kg3 Qg5†  
 4.Kf3 Kg1 5.Re2 Qf5† 6.Ke3 Kf1 7.Rd2  
 Qe5† 8.Kd3 Ke1 9.Rc2 Qd5† 10.Ke3  
 Kd1 11.Rf2 Qe5† 12.Kf3 Ke1 13.Rg2  
 Qf5† 14.Kg3 Kf1 15.Rh2 Qe5† 16.Kh3  
 Qf4 17.Bb6 Qf3† 18.Kh4 Kg1 19.Rh3  
 Qf4† 20.Kh5 Kg2 21.Rh4 Qf5† 22.Kh6  
 Rg3 23.Rh5 Qf6† 24.Kh7 draw.

No. 8699 A.Manvelyan  
 3rd Prize



Win 4/5

1.g7 Se6† 2.Kb8 Sxg7 3.Sb4† Ka5  
 (Rxb4;Rxc7) 4.Sc6† Ka6 5.Rxc7 b4  
 6.Sd4 b5 7.Sb3 Rxb3 8.Rg6† Ka5 9.  
 Kb7(a7) and 10.Ra6 mate.

No. 8700 E.Pogosyants

= 1st/2nd Hon Mention  
 Kd3,Rc2 = Kd8,Rh6,Sa7,Sd1 2/4  
 1.Rd2 Rd6† 2.Ke2 Sc3† 3.Ke3 Sd1†  
 4.Ke2 Sc3† 5.Ke3 Sd5† 6.Ke4 Sf6†  
 7.Ke3 Sd5† 8.Ke4 Sb5 9.Ke5 draw.

No. 8701 D.Gurgenidze

= 1st/2nd Hon Mention  
 Kd2,Rh4,f2,f4 = Kd7,a7,f3,g2,h6 4/5  
 1.Rg4 h5 2.Rg5 h4 3.Ke3 h3 4.Kxf3  
 Kd6 5.f5 Ke7 6.f6† Kf7 7.Rg7† Kf8  
 8.Rg4 a5 9.f7 a4 10.Rg8† Kxf7 11.Rg4  
 a3 12.Rf4† Kg6 13.Rg4 Kh5 14.Rg3  
 Kh4 15.Rg4† Kh5 16.Rg3, positional  
 draw.

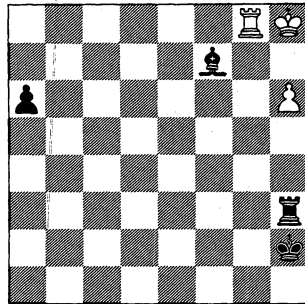
## Second Bron Memorial Tourney (Ukraine)

Judge: Viktor Melnichenko

This was the second Bron MT organised in the Ukraine. A third is in progress. These memorial tourneys are distinct from those organised in the late IGM's final residence, namely Sverdlovsk/Ekaterinburg. The magazine uses the GBR code to accompany the diagrams, which helps identify smudges!

Provisional award published in (mag/-date): Problemist Pribuzhya ('The Bug delta Problemist') No.1, 32 pages, iii1990.

No. 8702 A.Koranyi (Hungary)  
1st Prize Second Bron MT



Draw 3/4

No. 8702: 1.Rg4!/i Rxb6† 2.Kg7 Be6/ii  
3.Re4!/iii Rh7† 4.Kxh7/iv Bf5† 5.Kg7  
Bxe4 6.Kf6 a5 7.Ke5 a4 8.Kd4 draw.

i) 1.Rg5? Rxb6† 2.Kg7 Rh5/v 3.Rxb5  
Bxb5 4.Kf6 a5 5.Ke5 a4 6.Kd4 a3 7.Kc3  
Bd1, and B1 wins.

Or 1.Ra8? Rxb6† 2.Kg7 Bd5 3.Rd8  
Rh5 4.Kg6 Re5 5.Kf6 Re6† (Rh5;Kg6)  
6.Kf5 Bb3 wins.

Or 1.Rb8? Bc4 2.Kg7 Rg3† 3.Kf6  
Rf3†/vi 4.Kg6/vii Bd3† 5.Kg7 Rg3†  
6.Kf7 Bg6† 7.Kf6 Be4! 8.Kf7 Bd3 wins.

The ideas underlying this line await a  
convincing exposition.

ii) Rg6† 3.Rxg6 Bxg6 4.Kf6! drawn. Or  
Bh5 3.Rg5 draw.

iii) 3.Ra4? Bb3, and 4.Rb4 Rh3, or  
4.Ra3 Rb6, winning.

iv) 4.Kg6? Bg7 5.Re8 Bf7† wins.

v) Rg6† 3.Rxg6 Bxg6 4.Kf6 draws.

vi) Bd3 4.Rb3! Rg6† 5.Kf7 Rd6 6.Ke7  
(Ra3? Bh7;) Rd4 7.Ra3 Bb5 8.Kf6  
Rd6† 9.Kg7 Rd7† 10.Kg6 Bd3† 11.Kf6  
Kg2 12.h7 draw.

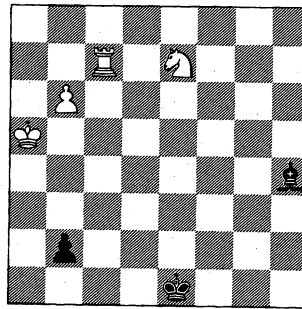
vii) 4.Kg5/g7 Rf7(†) 5.Kg6 Rd7! wins.

No. 8703: 1.b7 b1Q 2.Rc1† Qxc1 3.b8Q  
Qa3† 4.Kb6 Qb4† 5.Ka7 Bf2† 6.Ka8  
Qe4† 7.Sd5/i Qxd5† 8.Qb7 Qd8†  
9.Qb8 Qd5† 10.Qb7 draw.

i) 7.Qb7? Qa4 8.Kb8 Bg3† 9.Kc8 Qe8

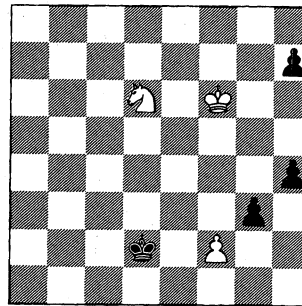
mate.

No. 8703 V.Dolgov and V.Kolpakov  
2nd Prize Second Bron MT



Draw 4/3

No. 8704 A.Grin (Moscow)  
3rd Prize Second Bron MT



Draw 3/4

No. 8704: 1.Se4† Ke1/e2 2.Sxg3 Kxf2  
(h3;Sh1) 3.Sh1†, and

Kg2 4.Kg5 h3 5.Kf4!/i h2/ii 6.Ke3! h5  
7.Ke2 draw, or

Kf3 4.Ke5 h5 (Kg2;Kf4) 5.Kd4 h3  
6.Kd3 draw.

i) 5.Kg4? h2!! 6.Sg3 h6 7.Kh4 h5 wins.

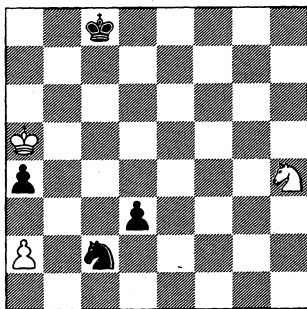
ii) Kxh1 6.Kg3 h2 7.Kf2 draws.

1.Sf3! Sd4/i 2.Sd2† (Sxd4? d2;) Sb3†

3.Kb4/ii Sxd2 4.Kc3 Sc4/iii 5.Kxd3 Sb6

6.Kd4!!/iv Kb7 7.Kc5 Ka6 8.Kb4 draw.

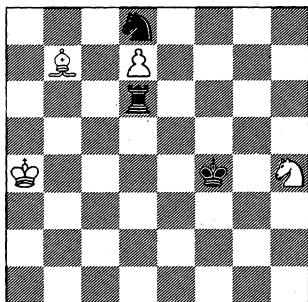
**No. 8705 S.Tkachenko**  
4th Prize Second Bron MT



Draw 3/4

- i) a3 2.Ka4 Kd7 3.Sd2 Kd6 4.Kb3 Kd5 5.Kc3 Se1 6.Kb3 Sc2 7.Kc3 draw.
- ii) 3.ab? a3 4.b4 a2 wins. Or 3.Sxb3? ab 4.ab d2 wins.
- iii) Sb3 5.Kxd3 Sc1† 6.Kc2 Sxa2 7.Kb2 Sb4 8.Ka3 draw.
- iv) 6.Kc3? Kc7 7.Kb4 Kc6 8.a3 Kd5 9.Kb5 Kd4 10.Kxb6 Kc4!! 11.Kc6 Kb3 wins.

**No. 8706 V.Dolgov and A.Maksimovskikh**  
5th Prize Second Bron Mt



Draw 4/3

No. 8706: 1.Sg2† (Ba8? Ra6†;) Kg3 2.Se3 (Be4? Rd4†;) Re6/i 3.Sf5†, with: Kg4 4.Bg2/ii Re2 5.Bf3†!! Kxf3 6.Sd4†

- drawn, or  
Kf4 4.Sg7/iii Rg6/iv 5.Sh5† Kg4 6. Be4! Re6/v  
7.Bf5†!! Kxf5 8.Sg7† draw.  
i) Rd3 3.Sf5† Kf4 4.Ba6 Rd1 5.Se7 Rxd7 6.Sc8 draw.  
ii) David Blundell casts a critical eye, suggesting that 4.Bd5, may draw: Re5 5.Sh6† Kh5 6.Sf7(g8)...  
iii) ...and that here 4.Sd4, will draw, Rd6 5.Sb5.  
iv) Re7 5.Sh5† Kg4 6.Sf6 Kf5 7.Sg8 Rxd7 8.Bd5! draw.  
v) Ra6† 7.Kb5 Re6 8.Bd5 Re5 9.Kc5 Kxh5 10.Kd6 Rg5 11.Ke7 Rxd5 12.-Kxd8 draw. Is 6...Rd6, an improvement, asks David Blundell?

**No. 8707 V.Kalandadze**

- 1st Hon Mention  
Ka1,Ra8,Sb7,Sh2 + Kf6,Rd7,a3 4/3  
1.Sg4†/i Kg5/ii 2.Rg8†! Kh4 3.Sc5!  
Rd1† 4.Ka2 Rd2† (Rg1;Rh8†) 5.Kxa3  
Rg2 6.Se4! Rxc4 7.Rh8 mate.  
i) 1.Sc5? Rd1† 2.Ka2 Rd2†.  
ii) Kf5 2.Se3† Kf4 3.Sc5 Rd2 4.Rxa3.

**No. 8708 V.Kolpakov**

- 2nd Hon Mention  
Kd8,Sc3,b5 + Ka7,d5,f7,h3 3/4  
1.Kc7 h2 2.b6† Ka6 3.b7 h1Q 4.b8S†/i  
Ka5 5.Sc6† Ka6 6.Sb8† Ka7 7.Sb5†  
Ka8 8.Sd7! Qh2† 9.Kb6 Qg1†/ii 10.  
Kc7! Qc1† 11.Kb6 Qe3† 12.Kc7 Qf4†  
13.Kb6 Qh6† 14.Kc7 Qh2† 15.Kb6  
drawn.  
i) 4.b8Q? Qh2† 5.Kc8 Qh8† 6.Kc7  
Qxc3† 7.Kd7 d4, Bl wins.  
ii) d4 10.Sc7† Qxc7† 11.Kxc7 d3 12.  
Sb6† and 13.Sc4.

**No. 8709 A.Dashkovsky**

- 3rd Hon Mention  
Kg5,Ba5,Sa1 = Kb5,Bg3,Sd5,Sd6 3/4  
1.Bd2!/i Se4† 2.Kg4 dSf6† 3.Kf5!/ii  
Sxd2 4.Kxf6 Kc4 5.Sc2 Bf2 6.Ke5/iii  
Kc3 7.Sa3 Kb4 8.Sc2† Kc3 9.Sa3†  
draw.



- i) 1.Bd8? Sf7† 2.Kg4 Be5 wins.
- ii) 3.Kf3? Be5 4.Sb3 Ka4.
- iii) 6.Sa3†? Kb4 7.Sc2† Kb3!

**No. 8710 A.Skripnik**

4th Hon Mention

Kf2,b3,d3,h4 + Kh2,a5,h3 4/3  
 1.h5 a4 2.h6!/i a3!/ii 3.h7 a2 4.h8B!/iii  
 Kh1/iv 5.Ba1!!/v h2/vi 6.Kg3 Kg1  
 7.Bd4† Kh1/vii 8.Kh3! a1Q 9.Bxa1 Kg1  
 10.Bd4† Kh1 11.Be5 wins.  
 i) 2.ba? Kh1 3.Kg3 h2 4.h6 Kg1.  
 ii) ab 3.h7 b2 4.h8Q b1Q 5.Qe5† Kh1  
 6.Qe4† mates.  
 iii) 4.h8Q? a1Q, after which 5.Qxa1 is  
 stalemate, while a staircase movement  
 beginning 5.Qb8† fails because the  
 square e5 is impassable.  
 iv) a1Q 5.Bxa1 Kh1 6.Kg3 h2 7.Kh3  
 Kg1 8.Bd4† Kh1 9.Be5.  
 v) 5.B else (or Bb4)? a1Q 6.Bxa1 h2  
 7.Kg3 Kg1 8.Bd4† Kh1, and W cannot  
 win the pawn with his king on g3  
 instead of h3.  
 vi) Kh2 6.Be5† Kh1 7.Kg3 transposes.  
 vii) Kf1 8.Kxh2 wins, eg, Ke2 9.Ba1  
 Kxd3 10.Kg2 Ke4 11.Kf2 Kd5 12.Ke2  
 Kc5 13.Kd2 Kb4 14.Kc2.  
 All notes are the work of David Blundell.

**No. 8711 A.Motor**

5th Hon Mention

Kd6,Rd2 + Kg1,g5,h5 2/3  
 I: position  
 II: wRe2 (not wRd2).  
 I: 1.Ke5 h4! 2.Kf5!! h3 3.Kg4 h2 4.Kg3  
 h1S† 5.Kf3 g4† 6.Kxg4 Sf2† 7.Kf3! Sh3  
 8.Kg3 wins.  
 II: 1.Ke5 h4 2.Kf5/i h3 ....to 7.Kg3  
 (Kf3? Sd3;) Sd3 8.Re3 wins.  
 i) 2.Ke4? g4 3.Kf4 g3 4.Kf3 Kh1 5.Rb2  
 Kg1 draw.

**No. 8712 Jorma Pitkänen (Finland)**

6th Hon Mention

Ke4,Sh7,h6 + Kf7,e5,e6,e7 3/4

1.Sg5† Kg6 2.h7 Kg7 3.Kxe5 Kh8 4.  
 Ke4!!/i Kg7 5.Kf4 e5† 6.Ke4 Kh8  
 7.Kxe5 Kg7 8.Ke6 Kh8 9.Kf7 wins.  
 i) 4.Kf4? Kg7 5.Ke4 e5! draws.

**No. 8713 S.Radchenko**

1st Comm

Kf3,Sd2,Sf6 = Kh2,Rh1,Bh8,h5 3/4  
 1.Kf2, with:  
 Bxf6 2.Sf3† Kh3 3.Sg1† Kh2 4.Sf3†  
 Kh3 5.Sg1† Kg4 6.Kg2 Rh4 7.Sf3 Rh3  
 8.Sh2† Kh4 9.Sf3† Kg4 10.Sh2†, draw,  
 or  
 Ra1 2.Sf3† Kh3 3.Sg5/g1 Kh4 4.Sf3†  
 Kh3 5.Sg5/g1† Kh2 6.Sf3† Kh1 7.Sxh5  
 draws, not 7.Se4? h4!  
 As David Blundell points out, this  
 study's soundness assumes that GBR  
 class 0116 is a general win.

**No. 8714 A.Khlebin**

2nd Comm

Kc1,Bd6,Bg8,b6 + Ka5,Ra6,a7 - 4/3  
 1.b7 Rc6† 2.Bc4! Rxc4 3.Kd2/i Rd4†  
 4.Kc3 Rb4 5.Bxb4† Ka6 6.b8S†! wins.  
 i) 3.Kb2? Ka6 4.b8Q Rb4†.

**No. 8715 Yu.Akobina**

3rd Comm

Kf7,Ra5,Sh3 = Kd1,b6,c3,e3 3/4  
 1.Ra3! c2 2.Rd3† Ke1 3.Sf4! c1Q 4.  
 Rxe3† Qxe3 5.Sg2† draw.

**No. 8716 A.Oleinik**

4th Comm

Kb7,h5 = Ka1,Bf2,g7 2/3  
 1.h6, with:  
 g5 2.Kc6 g4 3.h7 Bd4 4.Kd5 g3/i 5.  
 Kxd4 g2 6.h8Q g1Q† 7.Kd3† Kb1,  
 draw, or  
 gh 2.Kc6 Kb2/ii 3.Kd5 Kc1 4.Ke4 Kd1  
 5.Kf3 Ke1 6.Kg2 h5 7.Kh1 Kf1 8.Kh2  
 h4 9.Kh1 drawn.  
 i) Bc3 5.Ke4 g3 6.Kf3 Be5 7.h8Q Bxh8  
 8.Kxg3 draw.  
 ii) h5 3.Kd5 h4 4.Ke4 h3 5.Kf3 h2  
 6.Kg2 Bg3 7.Kh1 draw.

**No. 8717 A.Kvantrishvili**  
 5th Comm  
 Kh5,b3,b5 + Kg2,b6,b7 - 3/3  
 1.Kg6 Kf3 2.Kf7!! Kf2 3.Kf6(e6) Ke3  
 4.Ke7 Ke4 5.Ke6 Kd3 6.Kd7! Kd4  
 7.Kd6 wins.

**No. 8718 N.Danilyuk**  
 6th Comm  
 Kg2,Bc4,Se6 = Kf5,a4,d2,f2 3/4  
 1.Sd4† Ke4 2.Sb5/i, and  
 Ke3/ii 3.Sc3 Kd4 4.Bb3!! ab 5.Sd1  
 Kd3 6.Kxf2 Kc2 7.Ke2 Kc1 8.Sf2 b2  
 9.Sd3† and 10.Sxb2, drawn, or  
 f1Q† 3.Bxf1 d1Q 4.Sc3† Kd4 5.Sxd1  
 a3 6.Se3! Kxe3 7.Bc4 drawn.  
 i) 2.Se2? f1Q† 3.Kxf1 d1Q†.  
 ii) d1Q 3.Sc3† Kd4 4.Sxd1 Kxc4 5.Sb2†  
 and 6.Sxa4 drawn.

**No. 8719 N.Ryabinin**  
 7th Comm  
 Ka1,Rg7,g5 = Kf8,Re2,Bb5,b6 3/4  
 1.Rg6 Re1† 2.Kb2 Rb1†! 3.Kc2 (Kxb1?  
 Bd3†;) Rb4/i 4.Rf6† Kg8 (Ke8;g6)  
 5.Rg6† Kh8 6.Rh6† Kg8 (Kg7;Kc3)  
 7.Rg6† Kf8 8.Rf6† Ke7/g7 9.Kc3 Rc4†  
 10.Kb3 Rc6 11.Kb4, drawn.  
 i) Ke8 4.Rf6 (Rxb6? Bd3†;) Rb4 5.g6  
 draws.

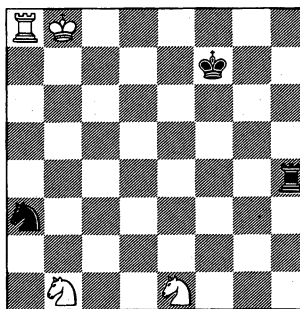
### 4th Bron MT, Ukraine

MT (fourth in a series!)  
 Judges: V.G.Samilo and A.Bezgodkov  
 (both Kharkov).

The 3rd Bron MT (Ukraine) has not yet been traced. The magazine has potent solvers and anticipation-hunters, and since the 4th Bron MT was informal significant testing has already been applied: eliminations are detailed in the award. The confirmation time was limited to one month.

Published in 'The Bug Delta Problemist' (Problemist pribuzhya), No.20, carrying the date 18/iii/1992.

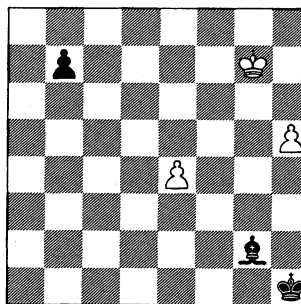
**No. 8720 V.Tarasiuk**  
 1st Prize Fourth Bron Mt



Win 4/3

1.Ra7† Ke6 2.Ra6†/i Kd7 3.Sxa3 Rb4†  
 4.Ka8/ii Kc7 5.Ra7† Kc8 6.Ra5 Kc7  
 7.Rc5† Kb6 8.Rc3 Re4 9.Sc4† Ka6  
 10.Ra3† Kb5 11.Sd6† Kb4 12.Sc2†  
 wins.  
 i) 2.Sxa3? Rh8† 3.Kb7 Rh7†.  
 ii) 4.Ka7? Kc7 5.Ra5 Rb7† draw.  
 "As compensation for W's material plus  
 bR lords it over the W pieces. W  
 imaginatively counters threats of  
 perpetual check and mate. External  
 effects are few (4.Sa8!), but this  
 simplicity has its attractiveness."

**No. 8721 V.Priniev**  
 2nd Prize Fourth Bron MT

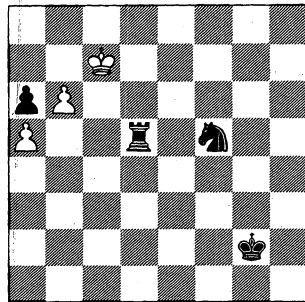


Black to move, draw 3/3

1...Bf3/i 2.Kg6/ii Bxe4/iii 3.Kf6 Kg2  
 4.Ke5 Kf3 5.Kd4 Kf4 6.h6 draw.  
 i) Bxe4 2.Kf6 Kg2 3.Ke5 Kf3 4.Kd4 Kf4  
 5.h6 draw.  
 ii) 2.h6? Bxe4 3.Kf6 Kg2 4.Ke5 Kf3  
 5.Kd4 Kf4 wins, as Bl has triangulated.  
 iii) b5 3.e5/iv b4 4.h6/v b3 5.Kg7/vi  
 Be4 6.e6 b2 7.e7 Bg6 8.h7 Bxh7 draw.  
 iv) 3.h6? Bxe4† 4.Kf6 b4 5.Ke5 b3  
 6.Kxe4 h2 7.h7 b1Q† wins.  
 v) 4.e6? b3 5.e7 Bc6 6.h6 b2 7.h7 b1Q  
 wins.  
 vi) 5.h7? Be4† 6.Kg7 Bxh7 7.e6 b2 8.e7  
 Bg6 9.Kxg6 b1Q† wins.

"In this natural position, and having the  
 move, Bl spruns the obvious capture of  
 the central pawn and attacks the other  
 pawn to provoke it to advance, but it is  
 a trap! wK surprisingly defends with  
 apparent loss of a tempo, exposing  
 himself on the b1-h7 diagonal - a  
 paradox! The most contentful study of  
 the tourney, reeking of intrigue.  
 However, BTM not only infringes  
 convention, but lessens the logic."

No. 8722 A.Zaezhzai  
 3rd Prize Fourth Bron MT



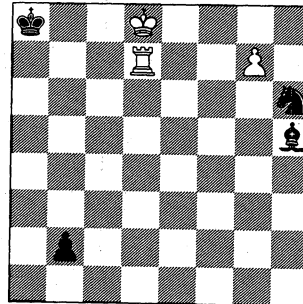
Draw 3/4

1.g8Q Sxg8 2.Rd5 Be2/i 3.Ra5† Ba6  
 (Kb7;Rb5†) 4.Rxa6† Kb7 5.Ra5 Kb6  
 (b1Q;Rb5†) 6.Ra8 Kb7 7.Ra5 Kc6  
 8.Ra6† Kc5 9.Ra5† Kc4 10.Ra4† Kc3  
 11.Ra3† draw, Kc2 12.Ra2.

i) b1Q 3.Ra5† Kb7 4.Rb5† Qxb5  
 stalemate. Or b1R 3.Rxh5 Rb8† 4.  
 Kc7.

"The intro based on stalemate leads to  
 positional draw or perpetual check.  
 The elements are familiar but find  
 organic union here."

No. 8723 A.Golubev  
 Special Prize Fourth Bron MT



Draw 3/4

1.b7 Rc5† 2.Kb6/i Rb5† 3.Ka7 Se7  
 4.b8Q Rxb8 (Sc6†;Kxa6) 5.Kxb8 Sc6†  
 6.Kb7 Sb4 7.Kb6 Kf3 8.Kc5 S- 9.Kb6,  
 and the tempo difference compared to  
 note (i) draws.

i) 2.Kd8, Rb5 3.Kc7 Se7 4.b8Q Sd5†  
 5.Kc8 Rxb8† 6.Kxb8 Kf3 7.Kb7 Sb4  
 8.Kb6 Ke4 9.Kc5 Sd5 10.Kc4, (see  
 L.Kubbel) Sf6 11.Kc5 Sd7† 12.Kc6  
 Sb8† 13.Kb7 Kd5 14.Kxb8 Kc6 wins.

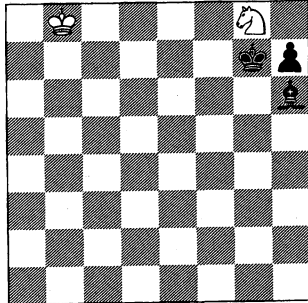
"The logical kernel is wK's choice of  
 square on move 2. The thematic try  
 leads to the well known Kubbel study,  
 but with colours reversed. In the  
 solution Bl is short of a tempo, with  
 stalemate lurking. A happy  
 development of Kubbel's study."

The award quotes:

L.Kubbel, 1914  
 Kd3,Se6,h2 + Kf3,h4 3/2  
 1.h3 (Sg5†? Kg4;) Kg3 2.Sg5 Kf4 3.Se4  
 Kf3 4.Kd4 Kf4 5.Kd5 Kf5 6.Sc3/i Kf4  
 7.Se2† Kf3 8.Sg1† Kg2 9.Ke4 Kxg1

10.Kf3 Kf1 11.Kg4 wins.  
 i) 6.Sf2? Kf4 7.Ke6 Kg3 8.Kf5 Kxf2  
 9.Kg4 Ke3 10.Kxh4 Kf4 draw.

No. 8724 N.Rezvov and V.Chernous  
 1st Special Prize (for 'malyutka')



Draw 2/3

1.Kc7 Bg5/i 2.Kd6 Kg6 3.Ke6/ii Kh5  
 /iii 4.Kf7 (Kf5? Kh4;) Kg4 5.Sh6 Bxh6  
 6.Kg8 draw.

i) Bf4† 2.Kc6 Kg6/iv 3.Kd5 Kf5 4.Sf6  
 h6 5.Kd4 Be5† 6.Ke3 draws.

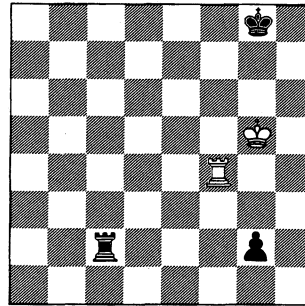
ii) 3.Ke5? Kh5 4.Kf5 Kh4 5.Ke4 Kg4  
 wins.

iii) h5 4.Ke5 h4 5.Ke4.

iv) h5 3.Kd5 h4 4.Ke4 h3 5.Kf3 Kxg8  
 6.Kf2 Bh2 7.Kf3 draw.

"Clearly wK must head for h1 at any price. bK intervenes to prevent this plan, ignoring the Greek gift, and his hP gets going. But W suddenly changes tack, Réti-style, towards the rear, and the Greek gift must be swallowed after all. The brightest and best malyutka of the tourney, with pretensions towards becoming a classic."

No. 8725 S.Radchenko  
 2nd Special Prize (for 'malyutka')



Draw 2/3

1.Rg4 Kf7 2.Kh5/i Rc5† 3.Kh6 Rc6†  
 4.Kh5 (Kh7? Rc2;) Rc5† 5.Kh6 Rc8  
 6.Rg7†/ii Kf6 7.Rg6† Kf7 Rg7†,  
 perpetual check.

i) 2.Kh4? Rc4. 2.Kf5? Rc5. 2.Kh6?  
 Kf6 3.Kh5 Kf5 4.Rg8 g1Q 5.Rxg1 Rh2  
 mate. Or 2.Rg3? Rc8. Or 2.Rf4†?  
 Ke6 3.Re4† Kd5 4.Re1 Rc8 wins.

ii) 6.Rf4†? Ke6 7.Rg4 Rc2 wins, but  
 not Rh8†? 8.Kg7 Rh2 9.Rg5 draw.

"Another R-ending, and original. Move two is pointed, and first wK suffers from checks, then bK. wK's choice of square determines B1's tactical opportunities: pin, exchange, checkmate. Simple, out of the rut, and it works!"

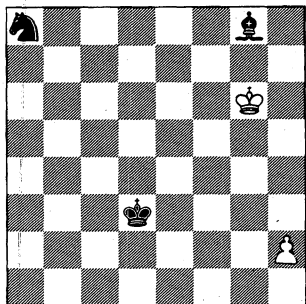
No. 8726: 1.h4 188d5 2.h5 Be4† 3.Kf7/i  
 Sc7 4.h6/ii Ke3 (Sd5;Kg7) 5.Kg8 Se8  
 6.Kf7 (h7? Sf6;) Sd6† 7.Kg8/iii Se8  
 8.Kf7 Sc7/iv 9.Kg8 Bd5† 10.Kg7/v  
 Se6† 11.Kf6 Sf8 12.Kg7 Se6† 13.Kf6,  
 the second positional draw.

i) 3.Kg7? Sc7 4.h5 Se6† 5.Kg8 Sg5†  
 wins.

ii) 4.Kg8? Se6 5.h6 Sg5 wins.

iii) 7.Kg7? Sf5† 8.Kg6 Sg3† 9.Kg7 Sh5†  
 10.Kg8 Sf6† wins. Or 7.Kf8? Bb1  
 8.Kg8 Se4 9.h7 Sf6†.

**No. 8726 A.Selivanov**  
3rd Special Prize (for 'malyutka')



Draw 2/3

iv) Sd6† 9.Kg8, is the first positional draw.

v) 10.Kf8? Se6† 11.Kf7 Se5† 12.Kg6 Kf4 13.h7 Bf4 wins, the point of Bl's move 4.

"A pair of positional draws with minimal material, quite something! The origins go back to Goetz, with change of colours and stipulation, but also here with bKd3."

The award quotes:

Goetz

Kg7,Bd5,Sh2 + Kc3,a4 - 3/2  
1.Sg4 a3 2.Sf2 Kc2 3.Bf7 Kb1 4.Sd1 Kc2 5.Se3† Kh2 6.Sc4† Lb3 7.Se5† Kc2 8.Sc6 wins.

**No. 8727 V.Kirillov and V.Kon-dratedev**

1st Hon Mention

Kg2,Rh2,Sa2 = Kb3,Ra1,Sb8,Sc2 -3/4  
1.Rh3†/i Kxc2 2.Rh1 Se1† 3.Kf2 (Kg3? Rc1;) Sd3† 4.Kg2 Sc2 (Se1†;Kf2) 5.Rh5 Sb3 (Sc6;Rc5) 6.Rh1 Sc1 7.Rh5 Sb3 8.Rh1 draw.

i) 1.Rh5? Rxa2 2.Rb5 Sb4 wins. Or 1.Rh8? Sa6 2.Ra8 Rxa2.

"W hopes to exchange off the hemmed in bR, alternating attacks on rank and file. But there is also a positional draw and a perpetual check. The thought is

interesting - but it is not new. The position is static, all is set already in the diagram"

The award quotes:

I.Vancura, 1917

Kh7,Rg6,Sb6 = Ke3,Sb8,Sd2,a2 3/4  
1.Rg1 Sb1 2.Rg4 a1Q 3.Ra4 Sa3 4. Rxa3† Qxa3 5.Sc4† draw.

**No. 8728 N.Argunov**

2nd Hon Mention

Kh6,b2,b3,g6 = Ke6,Bd5,Sc7 4/3  
1.g7 Ke6 2.Kh7 Se8 3.g8S† Kf8 4.Sh6 Be4† 5.Kh8 Sd6 6.h4, with:

Bd3 7.b3 (b5? Bxb5;) Bc2 8.b5 Bxb3 9.b6 Bd5 10.Kh7 Be4† 11.Kh8, zugzwang, or

Bc2 7.b5 (b3? Bxb3;) Sxb2 8.Sg4 Sd6 9.Se5 draw.

"The intro with S-promotion is interesting, though forced. It leads to a zugzwang where wK is under threat of mate. Bl plays bB two ways in his attempts to make his advantage tell, but W counters with precise moves of one or other wP. Not involved, but one is attracted by the complex of ideas: stalemate, checkmate, promotion, zugzwang and the choice of play."

**No. 8729 M.Alseovich**

3rd Hon Mention

Kg6,Bg3,d6 + Kb6,Bb8,d5 3/3  
1.d7 Bc7 2.K?? /i Kc6 3.Ke8 Ba5 4.

Be1/ii Bc7 5.Bh4, with:

Ba5 6.Bd8 Be4 7.Bc7(h6) Bh4 8.Ba5 /iii Kb5/iv 9.Be1 (Bc3? d4;) Bf6 10. Bc3 d4 11.Bxd4 Bh4 12.Bg7 Kc6 13.Bf8 Kd5 14.Be7 wins, or

d4 6.Bd8 Be5 7.Ba5 (Bb6? Bf6;) Bf6 8.Bb4 Kd5 9.Be7 wins.

i) 2.Kf6? Bd8† 3.Kf7 Kc6 4.Ke8 Bf6 5.Be1 d4 6.Ba5 Kd5 draws.

ii) 4.Bh4? d4 5.Bd8 Be1 6.Bc7 Bh4 7.Ba5 Ke5 8.Bb4 Ke6 draw.

iii) 8.Bg3? Bf6 9.Be5 Bh4 10.Bg7 Kd6 11.Bf8† Ke6 draw.

iv) Bf6 9.Bb4, but not 9.Bc3? d4 draws.

"W's move 4 is the logical kernel. Without bP it is drawn, so W proceeds actively, not giving it time to advance and free the e6 square for bK. When Bl finally thrusts the pawn on bK is short of the goal by just one tempo. The chess logic is interesting."

**No. 8730 P.Arestov**

1st Comm.

Kd4,Re6,Bf8 + Kd8,Bh2,Sh8,d5 3/4  
1.Bg7/i Sf7 (Kd7;Rf6) 2.Bf6† Kc8 3.  
Re8† Kd7 4.Re7† Kd6 5.Rxf7 Ke6  
6.Rf8 (Rh7? Bg1†; ) Bd6/ii 7.Rd8 Bc7  
8.Rc8 Bb6† 9.Kd3 (Kc3? Ba5†; ) Kxf6  
10.Rc6† wins.

i) 1.Rh6? Be5† 2.Kxe5 Sf7† draw.

ii) Bg1† 7.Kd3 Bc5 8.Rc8 wins.

"R+B domination of B+S takes place here on a background of 'equal rights' play: first W attacks and wins bS, and the Bl does the same to wB - and is lost. New it isn't, good technique it is."

**No. 8731 A.Selivanov**

2nd Comm.

Ka5,Rc5,Sb5 = Kh3,Sd3,e2 3/3  
1.Rh5† Kg2 2.Rg5† Kf2 3.Rf5† Ke3  
4.Rf3† Kd2 (Kxf3;Sd4†) 5.Rf2 Sxf2  
6.Sd4 e1Q 7.Sf3† K- 8.Sxe1 draw.

"Stays in the mind with its two successive R-offers and win of passed bP - before or after promotion. But one is left with the impression that even in a miniature the play could have been enriched at the cost of developed intro play."

**No. 8732 L.Topko**

3rd Comm.

Kg6,Se6,Se8 = Kg8,Re4,Rh5,Bd5 3/4  
1.Sf6† Kh8 2.Sxe4 Re5 3.S4g5/i Bxe6  
4.Kf6 Rf5† 5.Kg6 (Kxe6? Rxe5;) Bc8  
(Re5;Kf6) 6.Sf7† Kg8 7.Sh6†, but not  
7.Sd6? Rc5.

i) 3.S6g5 Bxe4† 4.Kf6, then Re8 5.Kf7  
Re5 6.Kf6 Re8 draws, but not Rf5†  
5.Kg6 Rf3†.

"Not a complex study, with a curious choice on move 3, and echo-motivation in R+B against S."

**No. 8733 I.Garayazili (Khalilov)**

Special Comm.

Ke2,Bf7,Sf4,Sf5 + Kd7,Be8,Sh1 4/3  
1.Bc4/i Sf2† 2.Ke2 Sh3 3.Sxh3 (Bb5†?  
Kc8;) Bh5† 4.Kf2 Bg4 5.Sg7/ii Bxh3  
6.Kg3 and 7.Kxh3 wins.

i) 1.Bb3? ... 6...Bf1 draws.

ii) 5.Sd4? Bxh3 6.Kg3 Kd6 7.Kxh3 Kc5  
draws.

"Move 1 is deep, clarified only at the end. The sparkling S-sacrifice leaves a strong impression (despite the familiarity of the resulting B+S domination of B), but the impression is less after we have seen the study by F.Richter."

The award quotes:

F.Richter, 1953

Kg4,Bb3,Se1,Sh2 + Kc5,Ba4,f2 4/3  
1.Sd3† Kb5 2.Be6 f1Q 3.Sxf1 Bd1†  
4.Kg3 Be2 5.Sb2 Bxf1 6.Kxf2 wins.

**No. 8734 A.Oleinik**

Special Comm.

Kh7,Sd7,Sh8,g2 + Kc2,d3 - 4/2  
1.Se5 d2 2.Sc4 d1S 3.g4 Sf2 4.g5 Sh3  
5.g6 Sf4 6.g7 Sh5 7.g8S wins.

**No. 8735 M.Alsevich**

Special Comm.

Ka7,b6 = Ka2,Bd2,e7 2/3

1.Kb7/i Bf4/ii 2.Kc6, with:

Bb8 3.Kd7/iii e5 4.Kc8 Bd6 5.Kd7 Bc5  
6.Ke6 (Kc6? Bxb6;) e4 7.Kd5 draws, or  
e6 3.Kd7/iv e5 4.Ke6 (b7? e4;) 5.Kf5

i) 1.Ka6? Bf4 2.Kb5 Bh2 3.Kc6, and  
e5? 4.Kd5 draws, e6;, and wins.

ii) e5 2.Kc6 e4 3.b7 Bf4 4.Kd5 e3  
5.Ke4 draws.

iii) 3.Kb7? Bh2 4.Kc6 e6 wins.

iv) 3.b7? Bb8 4.Kd7 e5 5.Kc8 Ba7 wins.

"wK's fight in two directions against bB and bP, the Réti idea, is shown with minimal force."

## ANALYTICAL NOTES AND ANTICIPATIONS

All notes are contributions by Wlodek Proskurowski (USA). I [HHG] have checked his original notes and refuted a number of his entries in turn (which entries obviously do not appear in this column). What is left, seems to be fully justified, but the interested reader is encouraged to take another close look and not take these notes for granted as final verdicts.

Prospective contributors are requested to be careful not to put studies into question without supplying sufficient analytical evidence.

### EG 98

EG#7527 (J. Vandiest, 2nd H.M. Lewandowski Jubilee, 1987): The equivalent manoeuvre **1.Bf2+...3.Bg4+...7.Be6+** constitutes a dual win.

EG#7533 (P.A. Maly, 2nd Comm. Lewandowski Jubilee, 1987): **6.h6** also wins.

EG#7572 (A. and V. Solovyov, Comm. Birnov Memorial, 1987): Dual: **1.gxh6 Kg4 2.Rh8 Kh5 3.h7 Kh6 4.Kg2 Kg7 5.Re8** or **4... Bd4 5.Rd8** win.

EG#7574 (A. Shnaider, Comm. Birnov Memorial, 1987): Contrary to the claim, after **6.f5** there is no win, eg.: **6... b4 7.d5 Be8 8.d6 Kc5 9.e5 Kd5 10.f6 Ke6 11.g5 Kd7**.

EG#7597 (E. Dobruscu, 1 Comm. SN, 1988): After **5.Ka8 Q.8** all White has is a draw.

EG#7598 (H. Enserink, 2 Comm. SN, 1988): Several duals here. Instead of **3.Sd8** one can play **3.Sg5 Kd2/3 4.Se6** etc., or **3.Bg7** with the continuation as in ii).

### EG 100

EG#7823 (V. Kovalenko, 6th Place, J. Reinders MT, 1980): Anticipated by A. Hildebrand (2nd Team Match, 1965-1967): EG#1397.

EG#7828 (V. Dolgov, Comm., Seletsky MT, 1987): Dual: **2.Re8** draws (eg. **2... Sb7 3.Kb6 Sb5 4.Rf8+**).

EG#7831 (L. Topko, Comm., Seletsky MT, 1987): Also drawn is: **1.d7 Bf7+ 2.Kg4 Be7 3.Sc5** (eg. **3... Kg6 4.Kf4 Kf6 5.Sb7 Bg6 6.d8Q Bxd8 7.Sxd8 8.Sc6 d3 9.Ke3**).

EG#7833 (A. Goncharov, Comm., Seletsky MT, 1987): A draw can also be reached via **5.Sxe2 Bf3+ 6.Kh4 Bxe2 7.Bc3+ Ka4** (**7... Ka6 8.Ra2+ Kb7 9.Rxa7+ Kxa7 10.Bd4+ =**) **8.Rb1 Bf2+** (**8... Bf1 9.Rb4+ 10.Rg4 =**) **9.Kg5 Bf1** (**9... Bb5** or **Ka3 10.Be5 Bf1 11.Bh2 =**) **10.Rb4+ Ka3/5 11.Rg4**.

EG#7887 (A. Gasparyan, 8 Comm., Bent JT, 1989): Dual: **2.Bc5 b3 3.Kc3 Kc1 5.Ba3 Kb1 6.Kxb3 Kc1 7.Rd5 Kb1 8.Rd1** mate.

## EG 101

EG#7936 (A. Balemans, 6th Place, En Passant, 1988): Dual: **1.Kg4** works as well.  
EG#7937 (H. Enserink, 7th Place, En Passant, 1988): Devastating dual: **7.Kb3**. As a consequence, there is another dual **2.Kxb5** and later after **7.Kb3 Kb1 8.S..** wins.  
EG#7962 (A. Davranyan, 4 H.M., II Belokon MT, 1989): Dual, after 4... **Ka2 5.b5 g5 6.hxg5** (instead of **6.b6**) **Ka1 7.b6 a2 8.Kd3 Kb2 9.b7 a1Q 10.a8Q** wins the 4000.20 ending.  
EG#7979 (K. Solja, Special Comm, Dunder MT, 1989): \*C\* Experts: After **1.b4 g5 (... 5.b8Q g1Q 6.a4** etc. with easy advance to **a7**) doesn't White win?  
EG#7980 (T. Palin, Special Comm, Dunder MT, 1989): Also wins **4.Sd7**.

## EG 102

EG#8018 (I. Dulbergs, 7 H.M., Molody Leninets, 1989): Unsolvable: **3... Kg6** wins (**4.Kf3 Kf5 5.Sf2 Rf1 6.Kg2 Rxf2+**).

EG#8041 (I. Salai, Comm, MAT-PAT, 1986-87): Unsolvable after **1.Sc3 Sc1 2.Ra1 Ke1** -and not **2... e2?** as in i) - **3.Rxc1+ Kd2 =**.

EG#8079 (G. Amiryan, Comm, Kazantsev Jubilee Ty, 1986): Unsolvable after **1... Bh3 2.Bh2 Kf1 3.c7? Bg2** mate, or **2.c7 Bxc7 3.Bh2 Kf1 4.Bxc7 Bg2+ =**; also **1... Kd2/d1/e1 2.Bh2 Bb5** draws.

EG#8091 (B. Petrenj, 1 Comm, Oreschanin MT, 1982): Dual win after **2.Kxf8 Rh4 3.Kg7 Rg4+ 4.Kf7 Rf4+ 5.Ke7**).

EG#8131 (Yu. Akobiya, =1/2 Prize, Shahmatna Misl, 1986): A dual: **4.Se4** (eg. **4... Bxh2 5.f8Q e2 6.Qc5+ Kg6 7.Kxh2 e1Q 8.Qxg1**).

EG#8136 (K. Stoichev, 1st Prize, Shahmatna Misl, 1987): A dual: **1.Kd7 Sg4 2.g7 Sh6 3.Ke6 Sg8 4.Kf7** draws.

EG#8149 (J. Rusinek, Prize, Revista Romana de Sah 1988): A dual: **4.Bb8+ Kb7 5.Be2 e4** (**5... Rc5+ 6.Kb4!**) **6.Bf4 Rc5+ (6... Ka7 7.Be3+ Kb7 8.Bb6!) 7.Bb5 Rd5 8.Rf7+ Kc8 9.Kb6** wins. Additional minor dual: **7.Kc4**.

EG#8167 (D. Gurgendz, 1st Prize, The Problemist 1986-87): A clear draw is also achieved with **1.Qxf5 g2+ 2. Rxh3 g1Q+ 3.Qf2 Re4+ 4.Kf3+** and there is no time for **Rf4+**).

1.Vitaly Halberstadt, born in Odessa in 1903, died in Paris in 1967. A collection of his studies appeared as 'Curiosités tactiques des finales' in 1954.