

May 1994

**FORMAL INTERNATIONAL TOURNEYS FOR ORIGINAL ENDGAME STUDIES**

The concluding session of the last PCCC meeting considered this item:

"The following text is the recommendation of the underlisted members of the PCCC Sub-Committee for Studies to the full PCCC at Bratislava, September 1993. It is hoped that all PCCC members and others not members will reproduce the Guidelines in full, and where appropriate in careful translation.

Signed:

John Roycroft (Speaker, Great Britain)  
Jan Rusinek (Poland)  
David Gurgendze (Georgia)  
Virgil Nestorescu (Romania)  
Rainer Staudte (Germany)  
Oleg Pervakov (Russia)

Date: 1st September 1993"

The PCCC deferred final consideration, but the guidelines are reproduced below as recommendations of the sub-committee. Useful input had been received from Argentina, as well as from several PCCC members.

**STUDY TOURNEY GUIDELINES**

The purpose of the Guidelines is to assist intending organisers ('directors') of formal international tourneys for original endgame studies. Such tourneys are prestigious and should be conducted to a high standard. Guidelines are never obligatory, but since these are based on a large corpus of experience, a tourney organiser departing from them needs good reasons for so doing. The Guidelines will also be of value to organisers of tourneys of more restricted scope and prestige than formal international tourneys. The Guidelines address the activities and responsibilities of the competing composer and the tourney judge only insofar as they affect the organiser.

The ten major activities/events are listed in chronological order

I Summary:

1. PRE-ANNOUNCEMENT
2. ANNOUNCEMENT: "A-day"
3. PUBLICITY
4. ENTRIES
5. CLOSING DATE ("C-day") and acknowledgements: "C-day = A-day + 18 months"
6. JUDGING
7. PROVISIONAL AWARD ("PA"), return of unsuccessful entries:  
"PA-day = C-day + 6 months (maximum)"
8. CONFIRMATION PERIOD
9. DEFINITIVE AWARD ("DA"):  
"DA-day = PA-day + 5 months (maximum)"
10. DISTRIBUTION OF PRIZES, and notifications.

## II Detail:

### 1. PRE-ANNOUNCEMENT:

#### 1.1 Selection of:

1.1.1 Publication (journal, magazine, newspaper column)

1.1.2 The name by which the tourney will be known

1.1.3 Tourney director (administrator, address of entries, estimate of expenses)

1.1.4 Neutraliser (may also be the director)

#### 1.1.5 Judge(s):

1.1.5.1 One judge is normal. At least one judge shall hold the FIDE title of International Judge (for studies). The FIDE judge should be active and should come from outside the organising country

1.1.5.2 The FIDE judge should be asked to clarify whether he will assume responsibility for the analytical testing of all entries, or only of honoured entries, or of no entries

1.1.5.3 The FIDE judge should be asked to provide a written undertaking to keep to a provisional time scale in accordance with these guidelines.

1.1.6 Analytical tester (a very strong player or analyst) to assist the judge(s), if appropriate

1.1.7 Anticipations identification procedure or system. Examples: the Harman system, ChessBase, or 'responsibility of the judge(s)'

1.1.8 Sponsor (if any, to lend name and to provide prizes and funds).

#### 1.2 Funding to cover:

1.2.1 Remunerations (if any), of judge, tester, anticipations consultant, director, translator, neutraliser. (If possible, remuneration should be clear to all parties prior to A-day)

1.2.2 Printing (especially of the preliminary and final award, including, if appropriate, separate brochure(s))

1.2.3 Postage and telephone usage (publicity, acknowledgements, returns, awards distribution, incidental correspondence)

1.2.4 Prizes. Prizes for a major tourney should not be trivial, but Honourable Mentions and Commendations do not require prizes.

1.3 Determination of time scale, that is, approximate dates of announcement, closing date, and publication of preliminary and definitive awards.

1.4 Conditions, etc. If a prospective competitor wishes to learn the full set of conditions before entering, or if the director feels it is desirable, the text of the conditions (based on these guidelines) should be prepared in a form to be distributed on request.

[Note. Translation and wide publication ought in due course to enable reference to be made simply to 'the FIDE guidelines'.]

### 2. THE ANNOUNCEMENT should include:

2.1 Type of tourney: international, formal.

2.2 Genre: original (unpublished) endgame studies to win or to draw.

2.3 Language limitations (if any, but preferably none).

#### 2.4 The composer to supply:

2.4.1 Name, nationality and address

2.4.2 Number of copies of diagram and full solution required

2.4.3 Text of the solution and notes should preferably be typed or printed by computer, but no decipherable entry will be rejected

2.4.5 The diagram position should be accompanied by a control in notation

2.4.6 The name of the event (name of tourney) should appear above the diagram.

2.5 The complete postal address for entries.

2.6 The closing date (post mark). To ensure the widest participation the closing date for a formal international tourney should be estimated at nine months after the geographically remotest

receipt of the announcement by surface mail distribution (see Summary - 5).

2.7 The name and nationality of the FIDE judge or judges.

2.8 Details of prizes:

2.8.1 The number and value of the prizes, number of honourable mentions and number of commendations

2.8.2 The division of honours into the three categories of Prizes, Honourable Mentions and Commendations is conventional and recommended.

2.9 Anticipated date and place of publication of the provisional award.

2.10 Other details:

2.10.1 Limit of number of entries by one composer (whether individually or in conjunction with one or more other composers). Typical restrictions: one, two or three

2.10.2 Whether twins are allowed or not. Twins are difficult to compare with non-twins. The judge(s) should be consulted

2.10.3 Whether a special section award might be made for reasons other than strict judging criteria. (Sample reasons for a special section: miniatures; new settings of known ideas; bizarre positions; importance for endgame theory. See also 2.10.4)

2.10.4 Set theme. In general, a formal international tourney should be 'free theme', that is, without a set theme. Set themes may be appropriate to a tourney honouring a composer, a style, or an event, but they do constitute a constraint on creativity

2.10.5 Unless otherwise explicitly stated in the announcement, ownership of an entry remains with the composer, with only the right to first publication of honoured entries transferred to the director/sponsor.

### 3.PUBLICITY:

3.1 The announcement (which can clearly be abbreviated) should be sent to as

many national and international chess magazines as possible, and as soon as possible, since the indirect reproduction and distribution may take three or four months.

3.2 Other outlets to be considered:

3.2.1 Magazines and newspapers with chess columns

3.2.2 National chess federations

3.2.3 Radio

3.2.4 Television

3.2.5 Teletext

3.2.6 Electronic mail.

3.3 Where appropriate the announcement details should be translated.

### 4.ENTRIES:

4.1 Every composition entered should be on a separate stamped diagram with these indications:

4.1.1 Complete name and address of the author

4.1.2 Name of the tourney

4.1.3 Indication that it is an unpublished original

4.1.4 The stipulation

4.1.5 Notation control of the position

4.1.6 The complete solution (including set plays (if any), refutations of tries, demonstration of claimed reciprocal zugzwang, etc.) written on one side of a sheet or sheets of paper, which should be neither too small nor too large. DIN A5 or DIN A4 or foolscap are satisfactory paper sizes

4.1.7 Dedication, if any.

4.2 Other requirements:

4.2.1 The following, though often desirable, must be considered optional. They could be included as a check-list with any communication sent to actual or prospective competitors, for instance, even on an 'application form' supplied by the organiser

4.2.2 Theme(s) or idea(s) expressed, *i.e.*, the composer's artistic intention

4.2.3 References to endgame theory (ie volume number and page of 'Averbakh'

or 'Chéron' or 'Fine' etc.)

4.2.4 Partial anticipation(s) known to the composer. The diagram, composer, source and main line solution should be provided. Alternatively, the signed statement 'no anticipation known to the composer' should be made

4.2.5 Testing. The composer(s) alone is/are personally responsible for the soundness of an entry. However, analytical assistance from an Elo-rated player or other competent analyst is often helpful. If such analytical help has been given, a statement to this effect may accompany the entry.

#### 5. CLOSING DATE and acknowledgements:

5.1 The post mark is definitive for closing date. (But post marks are not always decipherable. The director's judgement and discretion are final.)

5.2 The director has discretion to accept late entries and pronounces on genre validity.

5.3 The director is responsible for acknowledging receipt of entries.

5.4 The neutraliser:

5.4.1 The neutraliser prepares all valid entries, including the diagrams, in a uniform manner for presentation to the judge, who refers to studies only by a serial number. The recommended system of solution presentation is that in general use in the quarterly international magazine EG, where minimal use is made of parentheses and supporting lines are laid out sequentially.

5.4.2 The neutraliser should also ensure that all moves are legal and unambiguous.

5.5 It is in principle desirable that a copy of all entries be checked for anticipations. If the number of entries is large this process may be deferred until later and restricted to candidates for the award. The same considerations apply to testing.

#### 6. JUDGING:

6.1 After C-day the judge may query a composer's analysis by asking the director to write to the composer. The composer replies to the director, who informs the judge.

6.2 Allowable corrections:

6.2.1 At most one correction per entry, with supporting analysis, is allowed during the judging period. With this limitation, any correction is acceptable, and for any reason.

6.2.2 A correction must relate to an entry properly received before C-day, and may be rejected by the director if the judge is ready with his award.

6.3 A composer may withdraw his entry or entries by writing to the director at any time before the judge's award is ready. The composer should give his reason(s), such as unsoundness, appearance in print elsewhere, decision not to enter. The request to withdraw a joint entry should be signed by all the entry's composers.

6.4 Prior to drawing up the provisional award, which is primarily the responsibility of the judge, all candidate entries for inclusion in the award must be tested as thoroughly as possible for anticipation and soundness.

6.5 By agreement of the judge(s) and director the award may depart from the announced numbers of prizes, honourable mentions and commendations.

6.6 If a judge cannot complete a judgement the director must find a replacement. The award should state the circumstances and name the replacement. In such circumstances the director should endeavour to follow these guidelines as closely as possible.

#### 7. PROVISIONAL AWARD and return of unsuccessful entries:

7.1 The printed award should carry the clear identification **PROVISIONAL AWARD**.

7.2 The provisional award is the joint work of judge(s) and director, whose names must be appended, together with place (town) and date.

7.3 The judge provides the ranking list and division of prizes, honourable mentions and commendations, but if he wishes he may consult the director. This may be desirable if the number of prizes is to be changed from what was announced.

7.4 The director adds names, numbers and nationalities.

7.5 Either before or when the provisional award is published, and distributed to all contestants, unsuccessful entries are to be physically returned to their composers with at least a standard explanatory covering note saying that the unsuccessful entry or entries is/are at the disposal of the composer.

7.6 The provisional award should be as compact as possible, should be published in the same publication as the initial announcement, and should not be spread over more than two successive issues (or columns) of the publication.

7.7 If the honoured studies are offered to solvers for solution, then confirmation time starts at the date of publication of the solution to the last study in the award.

7.8 The solutions should be as full and commented as possible:

7.8.1 If there is insufficient space to publish the full solutions to all honoured studies in the publication (magazine, newspaper) a separate brochure, for which a charge may be made, should be published promptly. (It is suggested that a brochure for the provisional award should be produced cheaply, but for the definitive award the quality should be superior.)

7.8.2 Any such brochure should be sent to each competitor free of charge.

7.9 All comments on the award should be addressed in writing to the tourney direc-

tor.

#### 8.CONFIRMATION PERIOD:

8.1 It is within the tourney director's discretion, acting in consultation with the judge(s), to allow one *minor* correction by the composer.

8.2 A permissible correction includes:

8.2.1 The displacement of a single chessman

8.2.2 The elimination of a first move

8.2.3 The addition/removal of a single pawn.

8.2.4 Board rotation and/or reflection in a position without pawns.

8.3 Other changes, such as a combination of the above, or shifting all men in one direction, are not *minor*. Such changes may be made if composer, judge and director all agree. The guideline is to exercise extreme caution in such cases because of the danger of inadequate testing of an altered position.

8.4 A change proposed by someone other than the composer requires the composer's explicit agreement.

#### 9.DEFINITIVE AWARD:

9.1 The printed award should carry the clear identification DEFINITIVE AWARD and the full name of the tourney, including, if appropriate, the genre and associated year. As with the provisional award, the names of the judge(s) and director must be appended, with a date.

9.2 If a separate brochure is published it should contain the complete solutions and should be a quality product.

9.3 The definitive award should be distributed to all contestants as soon as possible.

9.4 The accomplished fact (of the distribution) should be immediately recorded in the publication.

#### 10.PRIZES, and notifications:

10.1 Prizes in accordance with the announcement are to be distributed simul-

taneously with the publication of the final award.

10.2 Any publication which publicises the tourney announcement should be sent a copy of the final award with a request for further publicity, for instance by reproducing the winners.

10.3 For purposes of determining priority of idea the relevant date for an honoured study is the closing date for entries. This date should accompany the diagram in the reproduction.

Filipp Semyonovich BONDARENKO -  
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We do not know if Bondarenko ever travelled outside the USSR or even, in his latter years, far from Dnepropetrovsk, but we do know from correspondence with him in Russian over a 25 year period that he craved international recognition, (in 1966 he was awarded the composition title of FIDE judge, in 1979 that of International Master) for his herculean efforts. Many of the Soviet Union's lesser tourney awards recorded in EG's pages in the 1960's and 1970's were due to Bondarenko's meticulous hand-written transcriptions. He was proud of the 1983 collaboration with Spinhoven to produce a hard cover book in Dutch on the struggle between bishop and rook - but the book was expensive and the venture a commercial failure. That he was able, exclusively by correspondence, to compile material, including photographs, from all over the world, first for his *Gallery* (1968), and then for his remarkable four-part history of the endgame study (the first was published in 1980, the last in 1987) is witness to remarkable persistence, but he could not have achieved the quantity of Ukrainian publication he did without the tacit consent of the 'authorities', anonymous as always. He was not made to suffer from active, if

postal, contact with foreigners. With his military (or police, ie KGB, - his rank of colonel was consistent with either) experience he understood very well exactly how far he could go. In the early days of glasnost (it may have been 1985, when already no topic was taboo) I tried to draw him out to tell me what he might know about the death of Somov-Nasimovich or the massacre following food riots in Novocherkassk in 1962. Playing safe, he was not to be drawn. But when I asked whether his views had changed as a result of the floods of fresh revelations about the soviet past, he did have an answer. He said they had not - he still believed in international friendship. On another occasion he replied to a query with a party-line quotation from the *Bolshaya sovetskaya entsiklopedia*, to which I reacted with 'Long live the BSE!'. All our chess correspondence was friendly in tone and mutually advantageous. He was always seeking new outlets and wrote many articles in non-soviet magazines such as PROBLEM. His other book, *The study in the pawn ending* (1973), has, like the *Gallery*, stood the test of time. He was a fluent composer, especially in collaboration with Aleksandr Kuznetsov or A.Kakovin, and could be a good one, though in later years the quality did rather fall away. Nikolai Griva reports that following his death only part of Bondarenko's collection of 30,000 studies has been located. (AJR)

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Michael R.B.CLARKE  
Head of the Computer Science Department at Queen Mary and Westfield College, London University. Author of several papers on computer chess and editor of several *Advances in Computer Chess* volumes, he organised the ACC3 Conference held at Imperial College, London in 1981. He was both program-

mer and operator in 1978 when Donald Michie and Donald Michie's wife were the only others present during my very successful contest with the GBR class 0103 database at Queen Mary College. Michael Clarke's death early in 1994 of cancer of the stomach is a tragedy for his wife, family, colleagues and many friends. Although he had reported symptoms, the disease was not diagnosed in time.

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**Reviews**  
**ENCYCLOPEDIA OF CHESS**  
**ENDINGS, Vol.5 (1993) -**  
**Bishops and Knights**

That this final volume (564 pages, 2017 diagrams) in the series had to overcome many difficulties is shown by Chess Informant Limited's new address in Nicosia (no longer Belgrade), the volume being printed in Romania, and the previous volume having appeared as long ago as 1986. Collaborators and compilers include IGMs Nunn and Speelman, and Ken Thompson's BELLE. Figurines and slavish spelling of names are as usual. The volume contains many studies (including No.287, a Lommer that was new to me), but that may not be enough to attract studies enthusiasts, because the classification system is both tiresome to learn and pawn-structure (ie, player-) orientated. The 50 symbols used are a help if one is familiar with them, but otherwise (ie, for the occasional user) a hindrance - a circle with centre dot means zugzwang, for instance. A first impression on using the volume as if it were any other encyclopedia is of having to search for, and then decipher, visual gobbledygook.

I decided to hunt for bishop and pawn against knight and two pawns. With the GBR code one would flip to the force 0013.12 (and maybe its 'converse' 0031.21) and scan that solid block of diagrams for positions of interest. Not with ECE. Starting with p.11 (sy-

mbol-ridden, so refer to previous pages) one tentatively identifies '5' and '306' (which turns out to be a page number) for the section containing bishop and pawns against knight and pawns, with two symbols deciphered as 'without an advantage in pawns' (what we want is a *disadvantage*). On p306 (page numbers are located in the fold of the page) we find a family tree with more symbols, leading to indicators like '5/d' for 'with a passed pawn' and '5/e' for 'without a passed pawn'. Indicators of this type are repeated on the corners of each page, so we flip on. We fail to find any examples of what we are looking for. Subsequently we discover via a page (p545) of laconic 'additional examples' that it's classification '4', not '5', that holds what we need. In other words, the 'without an advantage in pawns' really means 'equal numbers of pawns', ie with no bias towards white or black.

There is an index of study composers separate from the index to players, and there is even a list of 72 'educative examples'. No.259: h3e2 0004.10 b8d4.b7 is attributed (with neither date nor source) to 'Roycroft' - this is real news to me! For a more friendly review of the ECE system EG readers can refer to Paul Lamford's article in EG90.

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**PRACTICAL KNIGHT ENDINGS**, by GM Edmar Mednis (105 examples on 188 pages, 1993, Chess Enterprises, USA). In reviewing practical books for EG we shall restrict ourselves generally to what is different or new. Extensive textual commentary distinguishes this useful work (bishops are excluded) from the ECE minor pieces volume, which has none. Knight variations are tough to calculate and can be lengthy, so the Mednis volume offers rich opportunities for worthy and energetic mental exercise. We would have thought that all GM writers

today would be using some chess editing program, so we were surprised to find even a few moves wrongly described. And, do we have to live with the ugliness 'Kingside' and 'Queenside', as we must live, it seems, with 'drink driving'?

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SECRETS OF PAWNLESS ENDINGS, by John Nunn (320 pages, 458 diagrams, Batsford, 1993).

As your reviewer has reason to know, Batsford editor Peter Kemmis Betty has up to now shown small enthusiasm for books on studies, yet over 250 of the diagrams in this excellent and industrious book are - studies! Admirers of Dobrescu, Vandiest and Rinck will be especially gratified, though the reception by practical players remains to be seen - the author felt it necessary to explain the terms 'cook', 'try' and 'tourney' in his introduction.

This is not the last of IGM Nunn's accounts of his explorations of the Ken Thompson computer-generated and commercially available databases of 5-man endings, as GBR classes 0014 and 0023 have been reserved for a third volume, scheduled for 1995. Again, one wonders what welcome practical players will give *that* volume. While on the subject of 'secrets', by that time we shall have had the chance to learn exactly what happened in John Nunn's confrontation with the 0023 database at the Turing Institute some five years ago, as a paper by machine intelligence guru Donald Michie is due for publication by then.

The technical content is unexceptionable. 4-man endings take us up to p67, and GBR classes 4001, 4010, 0401, 0410, 1330, 1303, 1033, 1060, and 1006 take us up to pp.120, 152, 170, 232, 263, 281, 287, 297, and 308 respectively. Abbreviated sources are given, and are generally accurate, with the spectacular exception of 193 which we pray no one will

propagate. We also wish that some satisfactory alternative to the misleading use of 'original' had been found: pending a recommendation of the PCCC studies sub-committee, one prefers either the neutral 'first publication' or the franker 'computer-assisted'. (See EG108 for a review of the GBR class 0400.10 earlier volume.)

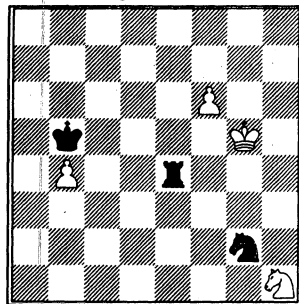
KING & PAWN, by Julian Hodgson, 1993, third in the 'Tournament Chess' series MODERN PRACTICAL ENDINGS.

This chatty book of a mere 46 pages takes the reader from zero knowledge to include whole GM games with P-ending finales. The technique of selecting common salient features of practical P-ending play (such as the opposition, file-separation of passed pawns, exhausting tempo moves with pawns, exchanging into a P-ending, the distant passed pawn, sacrificing) and giving a couple of illustrations, often including one that shows a glaring mistake by a well-known player (which the student will be more likely to remember than a lengthy definition or convoluted rule) - works!

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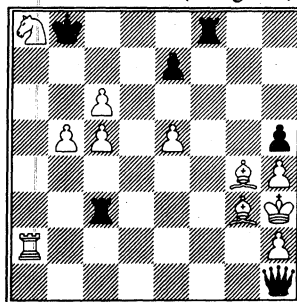


No. 9196 V.Dolgov and L.Mitrofanov



1.f7 Rf4 2.Kg6 Sh4+ 3.Kg7 Sf5+ 4.Kf6 Sd4 5.Ke5 Se2 6.Ke6 Rf1 7.Ke7 Sf4 8.Kf6, and Sh3+ 9.Ke7 Sf4 10.Kf6 Sh3+ 11.Ke7, or Se2+ 9.Ke7 Sf4 10.Kf6 Sg2+ 11.Kg7 Sf4 12.Kf6 Se2+ 13.Ke7 draw.

No. 9197 A.Pankratev (Karaganda)



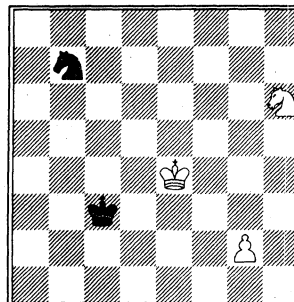
1.c7+ Kb7 2.c6+ Rxc6 3.bc+ Qxc6 4.Rb2+ Kxa8 5.Rb8+ Rxb8 6.Bf3 Qxf3 7.cbQ+ Kxb8 8.e6+ K- stalemate.

**THE FIFTH WORLD CHESS COMPOSITION TOURNEY OF FIDE (5.WCCT)**

This is a team event for national teams (one team per country). There are seven sections. Section D is for studies. The set them is (for once!) rather simple: a win study where an away-from-the-edge stalemate of bK is avoided. Judge: P.Joita (Romania).

The thematic example:

No. 9198 V.Nestorescu and R.Voia =1/2 Prize, Revista de Sah, 1953

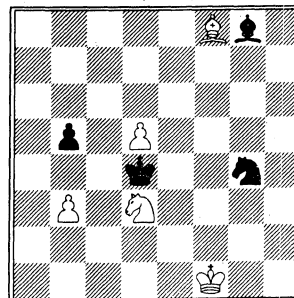


1.Kd5 Kd3 2.g4 Ke3 3.g5 Kf4 4.g6 Sd6 5.Kxd6 Kg5 6.g7 Kf6 7.Sf5 wins, avoiding the stalemate of the immediate promotion to Q or R.

Organising country: Slovakia. Closing date for receipt of team entries: 1iii95. According to the Problemist the closing date for applications to compete was 1iii94.

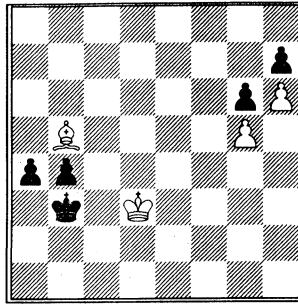
In Sakkélet 1-2/94 Attila Koranyi offers nine more examples, from which one may draw the conclusion that to aim for originality a stalemating promotion try should be eschewed.

No. 9199 Rusinek (1987)



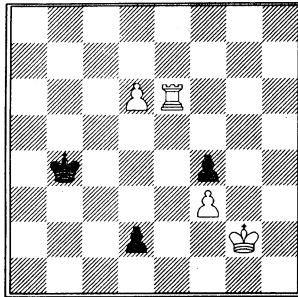
1.d6 Be6 2.Sc5 Bc8 3.d7 Bxd7 4.Sxd7 Kc3 5.Sc5 Se3+ 6.Ke2 Sf5 7.Ke1 wins, not 7.Kd1? b4 8.Kc1 Sd4 9.Bg7 stalemate.

No. 9200 M.Lewitt (1917)



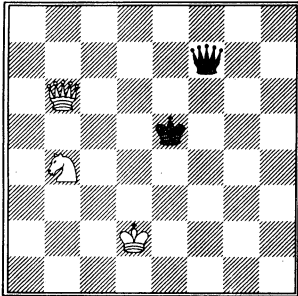
1.Be8 a3 2.Bxg6 hg (Kb2;Bf7) 3.h7 a2  
4.h8B wins, not 4.h8Q? a1Q 5.Qxal  
stalemate.

No. 9201 Rinck (1920)



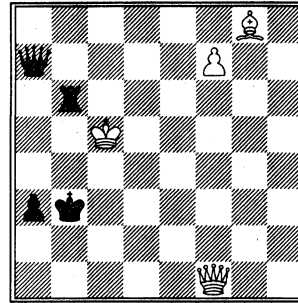
1.Re4+ Kc3 2.Rd4 Kxd4 3.d7 Ke3 4.d8R  
(d8Q? d1Q;) Ke2 5.Kh3 d1Q 6.Rxd1  
wins.

No. 9202 Troitzky (1924)



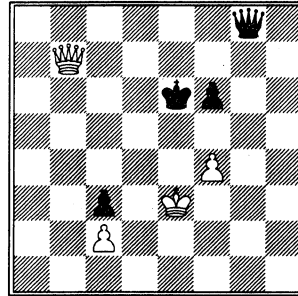
1.Qb1+, with: Ka4 2.Qxb6 Qxb6+  
3.Kxb6 a2 4.f8R (f8Q? a1Q;) a1Q  
5.Ra8+ wins, or Kc3 2.Qxb6 Qxb6+  
3.Kxb6 a2 4.f8B (f8Q? a1Q;) Kb2  
5.Bg7+ Kb1 6.Bh7+.

No. 9203 Dehler (1908)



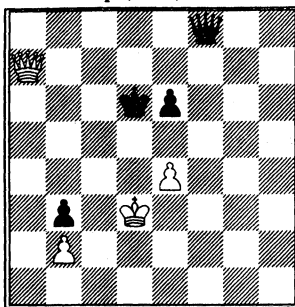
1.Sc6+ Kf5 2.Qf2+ Ke4 3.Qe3+ (Qxf7??)  
Kd5 4.Qb3+ Ke4 5.Qd3+ Kf4 6.Qe3+  
Kf5 7.Qf3+, and 8.S+ wins.

No. 9204 Prokop (1928)



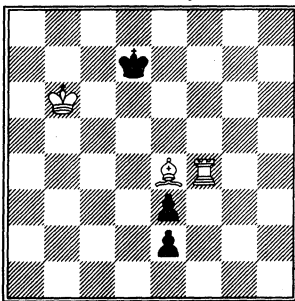
1.Qc6+ (Qb3+? Kf5;) Ke7 2.Qc7+ Ke6  
3.Qc4+ Kf5 4.Qe4+ Kg4 5.f5+ Kg3  
6.Qf3+ Kh2 7.Qh5+ Kg2 8.Qg6+ wins.

No. 9205 Prokop (1928)



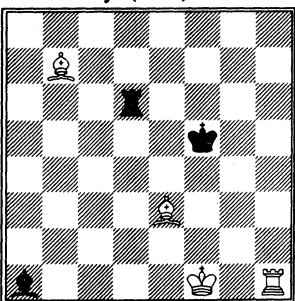
1.Qb6+ (Qa3+? Ke5;) Kd7 2.Qb7+ Kd6  
3.Qb4+ Ke5 4.Qd4+ Kf4 5.Qf2+ (e5+?  
Kg5;) Ke5 6.Qh2+ Qf4 7.Qh8+ Qf6  
8.Qb8 mate.

No. 9206 Réti (version by Rinck) (1928)



1.Bf5+ (Bc6+? Kd6;) Kd6 2.Rd4+Ke7  
3.Re4+ Kd8 4.Bd7 (Rxe3? e1Q;) e1Q  
5.Bb5 wins.

No. 9207 Koranyi (1984)



1.Bc8+ Ke4 2.Ke2 Be5 3.Rh5 Kd5 4.Bf4  
Ke4 5.Bxe5 Rd5 6.Be6 (Bb7??) Rc5  
7.Rg5 wins.

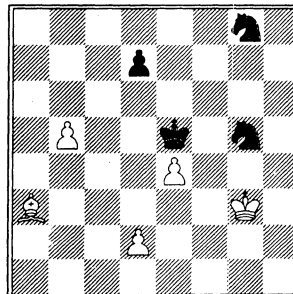
REFINEMENT TO A KUBBEL  
CLASSIC

Is there anything more we can say about the classics? It is even harder to add anything to them. Before we look at Leonid Kubbel's G1 let us spare a moment to consider Alexei Troitzky's words. "If anyone were to ask me what precisely Leonid Ivanovich's service to the endgame was, I would answer like this: It was not that he epitomised the best achievements in form up to his time, but rather the opposite, namely that he supplied the impetus to further developments in form that would bridge the gap between the study and the practical game" and "would be *combination's* shining expression" in the study.

G1\*\*\*\*\*

No. 9208 L.I.Kubbel

1st Prize, Siberian Chess Section,  
1928-29



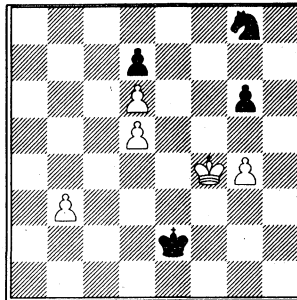
G1: 1.d4+ Ke6 2.d5+ Ke5 3.b6 Sxe4+  
4.Kh4! Sd6 5.Bxd6+ Kxd6 6.Kg5! Se7  
7.b7 Kc7 8.d6+! wins.

The practical player's powers of calculation are tuned to such a pitch that without conscious effort or strain he can carry out the work of a researcher. While looking at G1 I saw that not only 6.Kh4-g5! was possible, but also the

paradoxical 6.Kg6-g5!! It was a new point to a study of world renown. The puzzle remained: had Kubbel seen it? The functional G2 leaves much to be desired, however.

G2\*\*\*\*\*

No. 9209 D.R.Godes  
 Commendation, 'Aiastan'  
 Club of Erevan, 1991

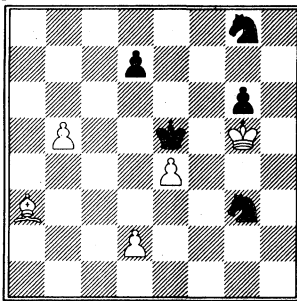


G2: 1.Kg5! Kf3 2.Kxg6 Kxg4 3.b4! Kf4  
 4.b5 Kxe5 5.b6 Kxd6 6.Kg5! and so on,  
 but not 6.Kf7? Sh6+ 7.Ke8 Sf5 8.Kd8  
 Sd4! 9.b7 Kxd5! 10.b8Q Sc6+.

The pawns on the d-file are mere wood, contributing nothing to the struggle. The sketchy play is dry with analytical baggage. No, we must go back to Kubbel's mechanism (with wB and bSS).

G3\*\*\*\*\*

No. 9210 L.I.Kubbel,  
 Version by D.Godes, 1993  
 first publication



G3: 1.d4+ Ke6 2.d5+ Ke5 3.b6 Sxe4+  
 4.Kxg6 Sd6 5.Bxd6+ Kxd6 6.Kg5!! Se7  
 7.b7 Kc7 8.d6+ wins.

True, bPg6 infringes the canon of economy. But at the cost of this material we buy a sharp aesthetic impact. W's first five moves were attacking moves, but at the decisive moment, if he is to win, W has to ... retreat. The practical game corroborates this logic, but in the study we must act with elegance. It is very proper that the developments in o-t-b chess should lead to new discoveries in a classic study. On the brink of the 21st century, a century of creativity, the pearls of chess art will shine brighter than ever, to live for evermore.

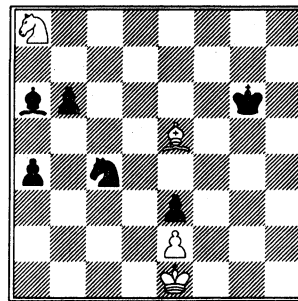
D.R.Godes, Grandmaster of Correspondence Chess  
 Ryazan  
 23v93

name of tourney: Amirov MT  
 closing date/ year(s): 1985  
 judge(s): D.Gurgenidze

Number of composers, countries, entries:  
 49 entries

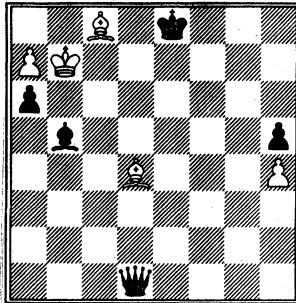
provisional award published in  
 (mag/date): Magadansky Komsomolets  
 26xii85

No. 9211 1stPr  
 Jan Marwitz (Netherlands)



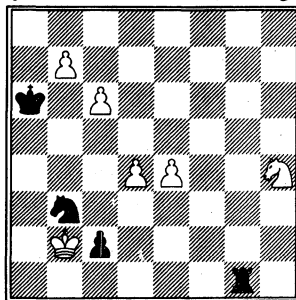
1.Bd4 Kf5 2.Sxb6 Ke4 3.Bxe3 a3 4.Sxc4  
a2 5.Sd2+ Kxe3 6.Sb3 drawn.  
"Introduction, inventive play and finale  
form a purposeful whole."

**No. 9212 2ndPr**  
Yu.Bazlov and V.Kovalenko (Far East)



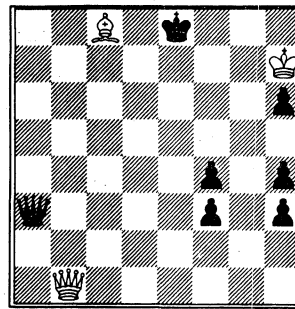
1.a8Q Bc6+ 2.Kc6 Qh1+ 3.Kc7 Qxa8  
4.Bd7+ Ke7 5.Bc5+ Kf6 6.Bd4+ Kg6  
7.Bc6 Qg8 (Qf8; Be4+) 8.Be4+ Kh6  
9.Be3+, perpetual check.

**No. 9213 SpecialPr**  
B.Lurye and L.Mitrofanov ('Leningrad')



1.b8S+ Ka7 2.Kxc2 Sxd4+ 3.Kc3 Sb5+  
4.Kc4 Sd6+ 5.Kc5 Sxe4+ 6.Kd4 Rg4  
7.c7 Rh4 8.Sc6+ Kb6 (Kb7;c8Q+) 9.c8S+  
Kxc6 10.Se7+ drawn. David Blundell  
offers the continuation Kb8 11.Sf5 (Sg6?  
Rh6); 12.Se3 Rf4 13.Ke5 Rh4 14.Sf5.

**No. 9214 SpecialPr**  
Julien Vandiest (Belgium)



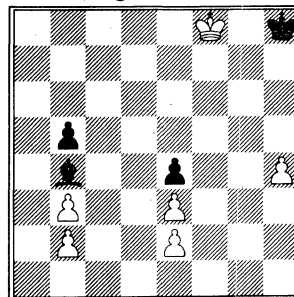
I: diagram

II: remove bPh3, add bPe3

I: 1.Qb5+ Kf8 2.Qf5+ Ke8 3.Qd7+ Kf8  
4.Qd8+ Kf7 5.Qg8+ Ke7 6.Qe6+ Kf8  
7.Qxh6+ Ke8 8.Qc6+ Ke7 9.Qe6+ Kf8  
10.Qf6+ Ke8 11.Kg6 Qe7 12.Qh8+ Qf8  
13.Qe5+ Qe7 14.Be6 f2 15.Qh8+ Qf8  
16.Qd4 Qe7 17.Bb3 Qh7+ 18.Kxh7 f1Q  
19.Kg7 Qg2+ 20.Kf6 Qc6+ 21.Be6 Qb7  
22.Qd6 Qb2+ 23.Kg6 Qb7 24.Bd5 Qb1+  
25.Kh6 wins.

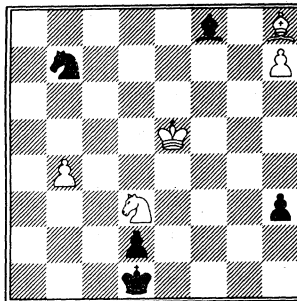
II: 1.Qb5+ Kf8 2.Qf5+ (as I) ... 24.Bd5  
Qb1+ 25.Kf6 Qb2+ 26.Ke6 wins, David  
Blundell pointing out that with bPe3 the  
reply 26...Qe2, is not check. If, in the  
middle of this, B1 plays 14...e2!, then  
15.Qh8 Qf8 16.Qd4! Qe7 17.Bb3 wins.

**No. 9215 SpecialPr**  
V.Kozhakin (Magadan)



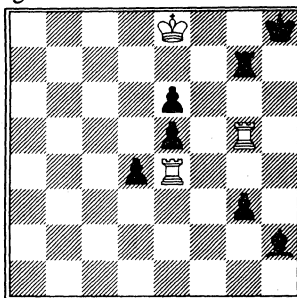
1.Ke8, with:  
 Bd2 2.b4 Bxe3 3.Kd7 Bd2 4.Kc6 Bxb4  
 5.Kxb5 Bd2 6.Kc4 e3 7.Kd3 Kg7 8.b4,  
 or Be1 2.b4 Bxh4 3.Kd7 Be1 4.Kc6 Kg7  
 5.Kxb5 Kf6 6.Kc4 Ke5 7.b5 Bf2 8.b6  
 Bxe3 9.b7 Ba7 10.e3 Bb8 11.b4 Ba7  
 12.b5 Bb8 13.b6 Ke6  
 14.Kd4 Kf5 15.Kd5 Be5 16.Kc6 Bb8  
 17.Kd5, positional draw.

**No. 9216 1HM**  
 S.Osintsev (Sverdlovsk-that-was)



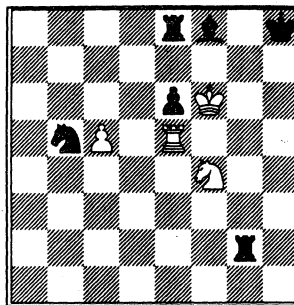
1.Bf6 Ke2 2.Sb2 Sd8 3.Bxd8 Bxb4 4.Ba5  
 Bxa5 5.Kd4 Bc3 6.Kxc3 d1Q 7.Sxd1 h2  
 8.h8R wins.

**No. 9217 2HM**  
 V.Dolgov and L.A.Mitrofanov



1.Rh4+ Kg8 2.R5h5 Rg6 3.Rh8+ Kg7  
 4.Ke7 Rg5 5.R4h7+ wins.

**No. 9218 3HM**  
 A.Hildebrand (Sweden)



1.Kf7 Rg7+ 2.Kxe8 Bxc5 3.Rh5+ Kg8  
 4.Rxc5 Sd6+ 5.Kd8 Sb7+/i 6.Ke8 Sxc5  
 7.Sxe6 Sxe6 stalemate.

i) David Blundell: "5...e5, and B1 wins."

No positions for commendations awarded to "I.Krikheli, A.Maksimovskikh, V.Shupletsov and others" (3 positions, or more?) were published. Oh, for published guidelines that tourney organisers will follow! In fact the PCCC Sub-Committee is working on just such guidelines, as fast as AJR can make it move. After Bratislava (September 1993) they will be published in EG, whether final or not.

#### FORMAL TOURNEY

full name of tourney:

Alexander Hildebrand jubilee tourney

magazine: Springaren (Sweden)

judge: Alexander Hildebrand (Sweden)

(PROVISIONAL) AWARD

received by AJR: from Lars Falk, 1993,

after seeing references to the studies in

assorted magazines

published in: Springaren 39, xii89

award signed by: A.Hildebrand

number of entries received, composers,

countries: 48 from 34 composers in 15

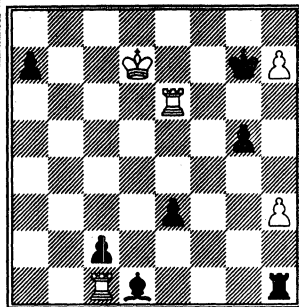
countries

number published: 9

number in provisional award: 9

confirmation period: to 1iii90

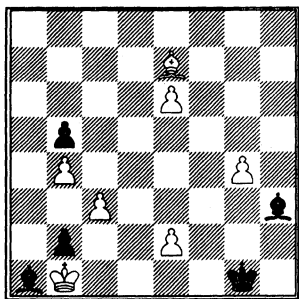
**No. 9219**  
**David Gurgenzidze (USSR/Georgia)**  
**1st Prize**



1.Re7+/i Kh8 2.Re8+ Kxh7 3.Rxe3 Bg4+  
 4.hg Rd1+/ii 5.Ke7 Rxc1 6.Rf3 Re1+  
 7.Kf7 Rh1 8.Ke7 Re1 9.Kf7 draw. "An  
 original positional draw mechanism en-  
 gineered by threats of perpetual check  
 and mate."

i) 1.Re8? Rxh3 wins. Or 1.h8Q+? Kxh8  
 2.Rxe3 Bg4+ 3.hg Rd1+ 4.Ke7 Rxc1  
 5.Rf3 Re1+ 6.Kf7 Rh1 7.Ke7 Rh7+ wins.  
 ii) Rxc1; leads to perpetual check -  
 which is also the threat of 5.Rf3 in (i).

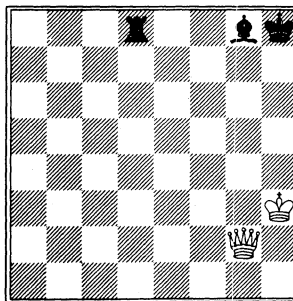
**No. 9220**  
**Alexei Sochniev**  
**(Leningrad/St.Petersburg)**  
**2nd Prize**



1.Bc5+ Kf1 2.e7 Bxg4 3.e8R/i Bxe2/ii  
 4.Rxe2/iii Kxe2 5.c4, with:  
 Kd3 6.cb Kc4 7.b6 Kb5 8.b7 Ka6

9.b8S+ wins, or  
 bc 6.b5/iv Kd3/v 7.Bb4 c3 8.Bxc3 Kc4  
 9.b6 Kb5 10.b7 Ka6 11.b8R wins.  
 "A most natural position ... no fewer than  
 3 minor promotions ..."  
 i) 3.e8Q? Bf5+ 4.e4 Bxe4 5.Qxe4  
 stalemate.  
 ii) Bf5+ 4.e4 Bg4 5.c4 Be2 6.Rd8 Bxc4  
 7.Rd4 Bf7 8.Rd3 Bg6 9.Re3 and 10.Bd4  
 wins.  
 iii) 4.Rf8+? Ke1 5.Rd8 Bc4 6.Rd4 Bg8  
 7.Rh4 Bf7 8.c4 Kf3 drawn. Or 4.Rd8?  
 Bc4 5.Rd4 Bg8 6.Rh4 Ke2 7.c4 Bf7  
 8.Rg4 Kf3 draw.  
 iv) 6.Bd4? Kd3 7.Bh8 Ke4 drawn.  
 v) c3 7.Kc2 b1Q+ (Kf3;Ba3) 8.Kxb1 c2+  
 9.Kxc2 Be5 10.b6 Kf3 11.Kd3 wins.

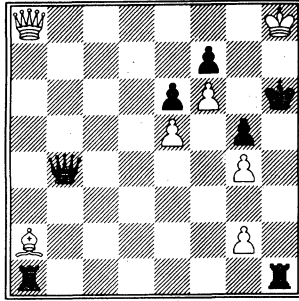
**No. 9221**  
**Emilian Dobrescu (Romania)**  
**3rd Prize**



1.Qb2+/i Kh7 2.Qb7+/ii Kh8 3.Qe7/iii  
 Rd3+ 4.Kh4/iv Rd5 5.Qf8/v Kh7 6.Qf6,  
 when B1 is in zugzwang, with:  
 Ra5 7.Qe7+ Kh8 8.Qd6 Rf5 (Ra4+;Kg5)  
 9.Qd4+ Kh7 10.Qe4 wins, or  
 Rb5 7.Qe7+ Kh8 8.Qd6 Bf7/vi 9.Qf8+  
 Bg8 10.Qh6+ Bh7 11.Qf6+ Kg8 12.Qd8+  
 wins.  
 i) 1.Qc6? Rd3+ 2.Kg4 Bf7 3.Kf5 Rg3  
 draw. Or 1.Kh4? Rd7 2.Qb2+ Kh7 3.Qf6  
 Rg7 draw.  
 ii) It's a draw after 2.Qc2+? or 2.Qf6?  
 iii) 3.Qb6? Re8, and 4.Qf6+ Kh7, or  
 4.Qh6+ Bh7.

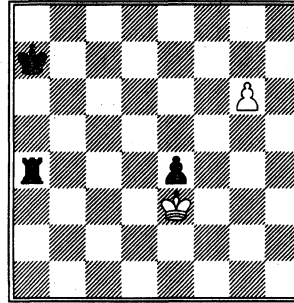
- iv) 4.Kg4? Rd1 5.Qe5+ Kh7 6.Qc7+ Kh6 7.Qc6+ Kg7 8.Qc3+ Kh6 9.Qh8+ Bh7 10.Qf8+ Kg6 draw.
- v) 5.Qf6+? Kh7 and W is in zugzwang: 6.Kg3 Rh5, or 6.Kg4 Rd1 7.Qf3 Rd5 8.Qf6 Rd1 9.Qf3 Rd5 draw.
- vi) If Rb7 9.Qe5+ Rg7 10.Kh5 Kh7 11.Qf5+ Kh8 12.Qf6 wins. Or if B-9.Qd8+ Bg8 10.Qd4+ wins.

No. 9222 A.Sochniev  
1st Hon.Mention



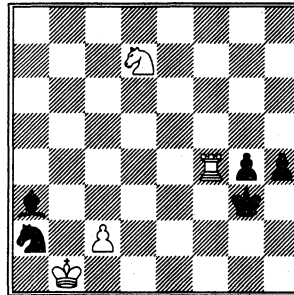
- 1.Qg8 Qf8 2.Qxf8+ Kg6+ 3.Kg8 Rh8+ 4.Kxh8 Rh1+ 5.Qh6+ (Kg8? Rh8+;) with:  
Kxh6 6.Kg8 (Bxe6? Re1;) Kg6/i 7.Bxe6 fe 8.f7 Rh4 9.g3 Rh7 (Rh1;f8R) 10.f8S+ wins, or  
Rxxh6+ 6.Kg8 Rh7 7.Bb3(Bc4) (Bb1+? Kh6;) Kh6 8.Ba4(Bb5) Kg6 9.Be8 Kh6 10.Kf8 Kg6 11.Ke7 and wins by zugzwang.
- i) Re1 7.Kxf7 Rxe5 8.Kg8 wins. Or Ral 7.Bxe6 Re1 8.Kxf7 Rxe5 9.Ke7 wins.
- The judge enjoyed this despite his not being impressed by the underpromotions.

No. 9223 Velimir Kalandadze  
(USSR/Georgia)  
2nd Hon.Mention



- 1.g7 Ra3+ 2.Kf2/i e3+ 3.Ke2 Ra2+ 4.Kf3/ii Rf2+ 5.Kg3 Rf1 6.Kg2 e2 7.g8Q e1Q 8.Qa2+/iii Kb6 9.Qb3+ Kc5 10.Qa3+, with perpetual check.
- i) 2.Kf4? Rf3+ 3.Kg4 Rf1 wins.
- ii) 4.Kf1? e2+ 5.Ke1 Ral+ wins.
- iii) 8.Qh7+? Kb6 9.Qg6+ Ka5 10.Qg5+ Ka4 11.Qg4+ Ka3 12.Qh3+ Ka2 wins.
- "This superminiature has charm."

No. 9224  
Gamlet Amiryan (USSR/Armenia)  
3rd Hon.Mention



- 1.Rd4/i Sc3+/ii 2.Ka1 h3 3.Se5/iii h2 4.Rxg4+ Kh3 5.Sf3 h1Q+/iv 6.Sg1+/v Kh2 7.Rh4+ Kg1/vi 8.Rxh1 Kxh1 stalemate.
- i) 1.Rc4? h3, and 2.Kxa2 h2 3.Kxa3 h1Q 4.Sc5 Qd5 5.Kb4 Kh3 6.Se4 g3 7.Sxg3



Kxg3, or 2.Se5 h2 3.Rxg4+ Kh3 4.Kxa2 h1Q wins.

ii) h3 2.Kxa2 h2 3.Rd1 Kh3 4.Se5 g3 5.Sf3 draw.

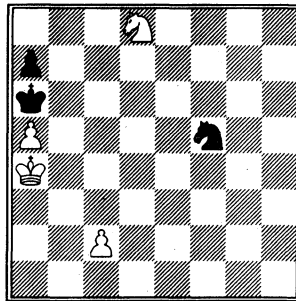
iii) 3.Rd3+? Kf2, and if 4.Rxc3 h2 5.Ra3 h1Q, or 4.Rd2+ Ke1 5.Rh2 Bd6 6.Rh1+ Kf2 7.Sf6 g3 wins.

iv) Kxg4 6.Sxh2+ Kg3 7.Sf1+ Kf2 8.Sd2 draw.

v) 6.Rg1? Bb2+ 7.Kxb2 Qxf3 wins.

vi) Kg2 8.Rxh1 Kxh1 9.Sf3 Kg2 10.Sd2 Kf2 11.Sb1 draws.

No 9227 Christer Jonsson (Sweden)  
Special Hon.Mention

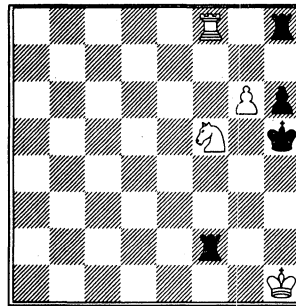


Awarded for the optimal setting (German 'Letztform') of a classic study by Selesniev (*Deutsche Schachzeitung*, 1920).

1.c4 Sd6 2.c5 Sb7/i 3.c6 Sxd8 4.c7 Sb7 5.c8R wins.

i) Se4 3.c6, with Sc5+ 4.Ka3 Se4 5.Kb4 Sd6 6.Se6 wins, or Sc3+ 4.Kb4 Sd5+ 5.Kc5 Sc7 6.Sb7 Sb5 7.Kd5 Sc7 8.Kd6 wins.

No 9228 D.Gurgenidze  
Commendation

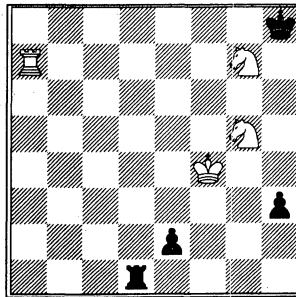


1.g7 Rg8 2.Rxg8 Rf1+ 3.Kh2 (Kg2? Rxf5;) Rf2+ 4.Kh3 Rxf5/i 5.Rb8/ii Rg5 6.Rb5 (g8Q? Rxg8;) Rxb5 7.g8Q.

i) Rf3+ 5.Sg3 Kg6 6.Rf8 wins.

ii) 5.Ra8? Rg5 6.Ra5 Rxa5 7.g8Q Ra3+ 8.Kh2 Rh3+ 9.Kg2 Rg3+ 10.Qxg3 stalemate.

No 9229 D.Gurgenidze  
Commendation



1.S7e6 Rf1+ 2.Kg4 Rg1+ 3.Kh5 Rxg5+ 4.Sxg5 e1Q 5.Kh6, with:

Qe8/i 6.Rh7+ Kg8 7.Rg7+ Kf8 8.Sh7 mate, or

Qh1 6.Rc7 Qd5 7.Rc8+/ii Qg8 8.Sf7 mate.

i) Qh4+ 6.Kg6 Qc4 7.Sf7+ wins.

ii) 7.Rh7+? Kg8 8.Rg7+ Kf8 9.Sh7+ Ke8 10.Sf6+ Kf8 11.Sxd5 h2 draw.

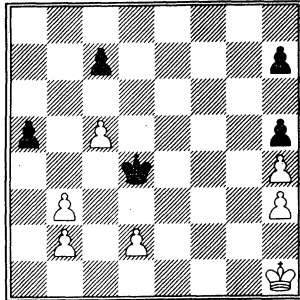
name of tourney : MAT  
 judge: Milos Tomasevic (Belgrade)  
 INFORMAL year(s): 1988

(PROVISIONAL) AWARD

Published in : MAT, date unknown  
 award signed by: the judge  
 number in provisional award: 7

No. 9225 Prize

F.Vrabec (Bosnia, now Sweden)



1.c6 Kd3/i 2.Kg2 Kxd2 3.Kf3/ii Kc2  
 4.Kf4/iii Kxb3 5.Kg5 Kc4 6.Kh6/iv a4  
 7.Kg7 Kb4 8.Kg8 Kc4 9.Kg7 drawn.

i) Kc5 2.Kg2 Kxc6 3.Kf3 Kc5 4.Ke4  
 Kb4 5.Kd5 Kxb3 6.Kc6 Kxb2 7.Kb5 Kc2  
 8.Kxa5 Kxd2 9.Kb5 drawn.

ii) 3.Kg3? Ke3 4.Kg2 h6 5.Kg3 Ke4  
 6.Kf2 Kd5 wins.

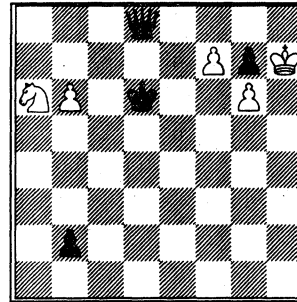
iii) 4.Ke4? Kxb3 5.Kf5 Kc4 6.Kg5 a4  
 wins.

iv) 6.Kf6? Kc5 7.Kg7 Kxc6 8.Kxh7 Kd6  
 9.Kh6 Ke5 10.Kxh5 Kf5 wins.

David Blundell: "The notes fail to do justice to this difficult study. W's defensive idea is seen if B1 plays 5...Kxb2. Now 6.Kf6 a4 7.Ke7 a3 8.Kd7 a2 9.Kc7 a1Q 10.Kb8, when B1 cannot prevent 11.c7, a standard draw. With this in mind we see why 6.Kxh5? fails: W does not have the stalemating possibility if bPh5 is off the board."

No. 9226 1st Hon.Mention

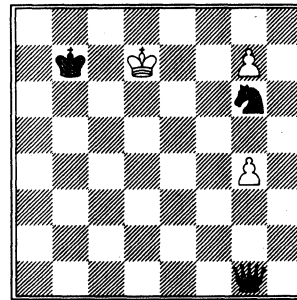
D.Gurgenidze (Georgia)



1.b7 b1R 2.b8Q+ Qxb8 3.Sxb8 Rxb8  
 4.Kxg7 Ke7 5.Kh7 Kf6 6.f8Q+ Rxf8 7.g7  
 Rf7 8.Kh8 Rxg7 stalemate.

No. 9227 2nd Hon.Mention

D.Gurgenidze

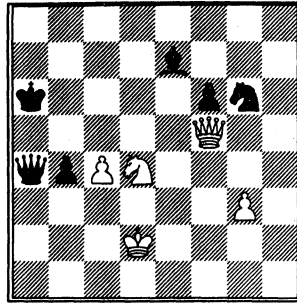


1.g8Q Qxg4+ 2.Ke8 Kc6 3.Kf7/i Se5+  
 4.Kf8 Qf5+ 5.Kg7 Qg6+ 6.Kf8/ii Sd7+  
 7.Ke7 Qd6+ 8.Kf7 Se5+ 9.Kg7 Qg6+  
 10.Kf8 Sd7+ 11.Ke7 drawn.

i) 3.Qg7? Qe6+ 4.Kd8 Qd6+ 5.Ke8 Qb8+  
 6.Kf7 Sh8+ 7.Ke6 Qb3+ 8.Kf5 Qf3+  
 9.Kg5 Qg3+ 10.Kh6 Qh4 mate.

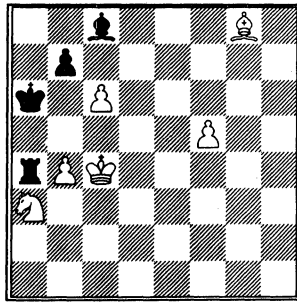
ii) 6.Kh8? Qh6+ 7.Qh7 Sg6+ 8.Kg8 Qf8  
 mate.

**No. 9228 3rd Hon.Mention**  
D.Daja



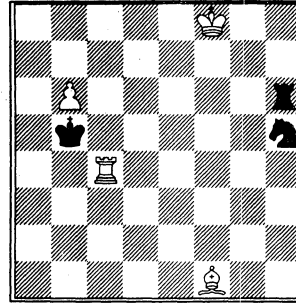
1.Qc8+ Kb6 2.Qb8+ Kc5 3.Sb3+, with:  
Qxb3 4.Qc7+ Kd4 5.Qd7+ Kc5  
(Kxc4; Qe6+) 6.Qd5+ Kb6 7.c5+ wins, or  
Kxc4 4.Qg8+ Kb5 5.Qe8+ wins.

**No. 9229 1st Commendation**  
A.Maksimovskikh (Russia) and  
P.Perkonoja (Finland)



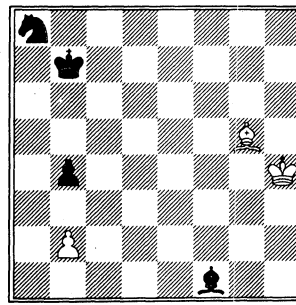
1.Be6/i Bxe6 2.fe Rxa3 3.e7/ii Re3 4.c7  
Rxe7 5.b5+ Kb6 6.c8S+ wins.  
i) 1.cb? Kxb7 2.Sb5 Ra6 3.Bd5+ Kb8  
4.Be4 Rf6 5.Sd4 Kc7 6.Kd5 Rb6 7.Kc5  
Bd7 8.b5 Rf6 9.Bc2 Bc8 10.Bd3 Bd7  
11.Be4 Bc8 12.Kd5 Kb6 13.Ke5 Bxf5  
14.Bxf5 Rf7 15.Be6 Rc7 16.Kd6 Rc5  
17.Bd7 Rh5 draw.  
i) David Blundell: "3.c7? b5+ 4.Kd4 Kb7  
5.e7 Ra8 draw."

**No. 9230 2nd Commendation**  
D.Daja



1.b7 Rh8+ 2.Ke7 Rh7+ 3.Kd6 Rxb7  
4.Rc1+ Kb6 5.Rb1+ Ka7 6.Ra1+ Kb8  
7.Bg2 Rb6+ 8.Bc6 Rxc6+ 9.Kxc6 wins.

**No. 9231 3rd Commendation**  
D.Biscan

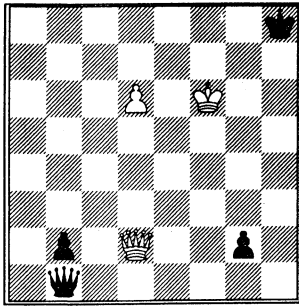


1.Be7/i b3 2.Bd8 Sb6 3.Bxb6 Kxb6  
4.Kg3 Kc5 5.Kf2 Kd4 6.Ke1 Kd3 7.Kd1  
Be2+ 8.Kc1 Bf3 9.Kb1 Kd2 10.Ka1 Kc2  
draw.  
i) 1.Bd2? b3 2.Ba5 Ka6 3.Bd8 Kb5  
4.Kg3 Kc4 5.Kf2 Kd3 6.Kxf1 Kc2 wins.

=====

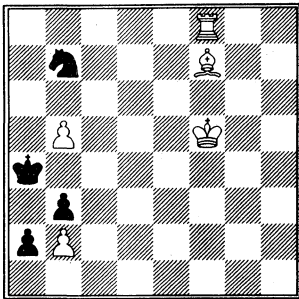
The "OCTOBER-60" event was a Soviet  
tourney to mark the 60th anniversary of  
the socialist October revolution. It was  
organized by the sports club "Gantiadi"  
in Tbilisi. Award publication date:  
31xii77. Judge V.Kalandadze (Tbilisi). -

No. 9232 1st Prize  
L.Mitrofanov (St.Petersburg)



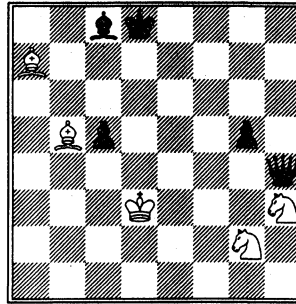
1.Qc3 Qh7 2.Qc8+ Qg8 3.Qh3+ Qh7  
4.d7 g1Q 5.d8Q+ Qg8 6.Qxg8+ Kxg8  
7.Qc8 mate.

No. 9233 2nd Prize  
N.Kralin (Moscow)



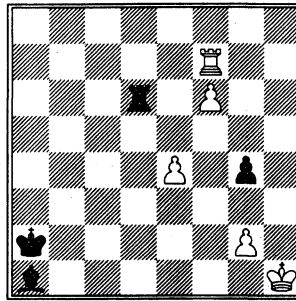
1.Ra8+ Kb4 2.Ra3 Sd6+ 3.Kg6 Sxb5  
4.Rxb3+ Ka4 5.Rxb5 a1Q 6.Be8 Qb1+  
7.Kf6 wins.

No. 9234 3rd Prize  
O.Averkin (Moscow) and V.Bron  
(Sverdlovsk, now Ekaterinburg)



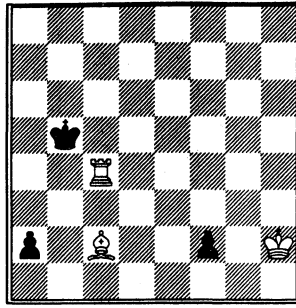
1.Bb6+ Ke7 2.Bxc5+ Kd8 3.Bb6+ Ke7  
4.Sxh4 Bxh3 5.Sg6+ Kf6 6.Be8 Bf5+  
7.Ke3 Bxg6 8.Bd4+ Kf5 9.Bd7 mate.

No. 9235 4th Prize  
V.Kazantsev (Moscow)



1.Ra7+ Kb1 2.Rxa1+ Kxa1 3.e5 Rd5  
4.Kh2 Rxe5 5.Kg3 Rf5 6.Kxg4 Rxf6  
7.Kh5 Kb2 8.g4 Kc3 9.g5 Rf1 10.g6 Kd4  
11.g7 Rg1 12.Kh6 Ke5 13.Kh7 Kf6  
14.g8S+ draw.

No. 9236 5th Pr.  
D.Gurgenidze (Tbilisi)

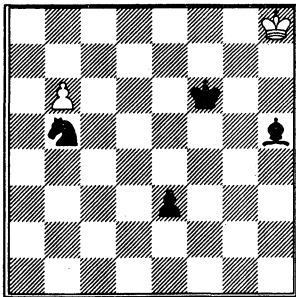


1.Bd3 Ka5 2.Rc1 Kb4 3.Ra1 Kb3 4.Bb1  
f1S+ 5.Kh3 Kb2 6.Rxa2+ Kxb1 7.Re2  
Kc1 8.Re1+ wins.

It is not known if there were any  
honourable mentions or commendations.

"RUSTAVI-86". Rustavi is town to the  
east of Tbilisi. As seen from hills to the  
south Rustavi clusters round one enor-  
mously tall factory chimney..... The tour-  
ney was organized in 1986 by the local  
'trade union' to mark the 68th anniver-  
sary of you-know-what. There were 22  
entries from the USSR. Judges:  
T.Giorgadze and D.Gurgenidze (Tbilisi).

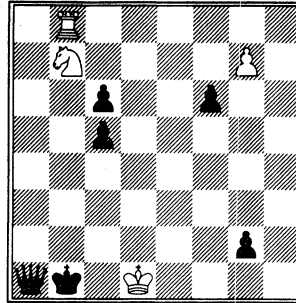
No. 9237 1st Prize  
S.Kolikhmatov (Moscow)



1.b7 e2 2.b8Q e1Q 3.Qxb5 with:  
Qa1 4.Qb7 Bf7 5.Qg2 Bg6 6.Qb7 Bf7

draw, or  
Qc3 4.Qd7 Bf7 5.Qg4 Bg6 6.Qd7 Bf7  
draw.

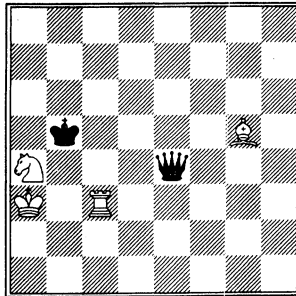
No. 9238 2nd Prize  
A.Shioshvili (Sagaredzho, Georgia)



1.Sd6+/i Ka2+ 2.Kc2 Qc1+ 3.Kxc1 g1Q+  
4.Kc2 Qg2+ 5.Kc1 Qxg7 6.Rb2+ Ka3  
7.Sc4+ Ka4 8.Sb6+ Ka5 9.Sc4+ Ka6  
10.Ra2+ Kb7 11.Sd6+ Kb6 12.Sc4+ Kb5  
13.Sd6+ Kb4 14.Rb2+ Kc3 15.Rc2+  
Kd3 16.Rd2+ Kc3 17.Rc2+ Kb3 18.Rb2+  
draw.

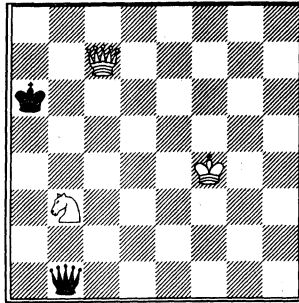
i) 1.g8Q? g1Q+ 2.Qxg1 Kb2+ wins.

No. 9239 3rd Prize S.Kolikhmatov and  
E.Pogosyants (Moscow)



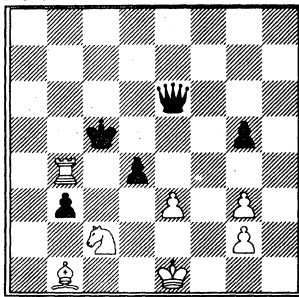
1.Rc5+ Ka6 2.Ra5+ Kxa5 (Kb7;Sc5+)  
3.Bd8+/i Ka6(Kb5) 4.Sc5+(Sc3) wins.  
i) 3.Bd2+? Kb5 4.Sc3+ Kc4 5.Sxe4 Kd3  
draw.

**No. 9240 1st HonMention**  
I.Malikh (Cherkassk Region, Russia)



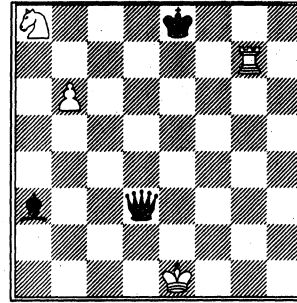
1.Sc5+ Kb5 2.Qb7+ Ka5 3.Qa6+ Kb4  
4.Qb6+ Ka3 5.Qa5+ Kb2 6.Sa4+ Kb3  
7.Qb5+ Kc2 8.Qc4+ Kd2 9.Qc3+ Ke2  
10.Qf3+ Kd2 11.Qe3+ Kc2 12.Qc3+ Kd1  
13.Sb2+ Ke2 14.Qf3+ Kd2 15.Sc4+  
Ke1(Kc2) 16.Qh1(Sa3)+ +-.  
-----

**No. 9241 2nd HonMention**  
I.Shigapov (Kazan, Russia)



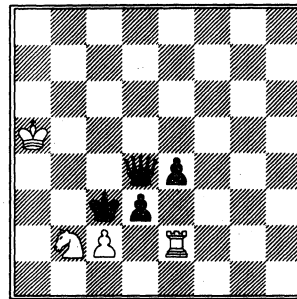
1.Rb5+ Kc4 2.Rxb3 d3 3.Rxd3 Kxd3  
4.Sd4+ Kxe3 5.Bf5 (Sxe6?) wins.  
-----

**No. 9242 1st Commendation**  
A.Kirichenko (Krasnodar Region, Russia)



1.Sc7+ Kf8 2.Se6+ Ke8 3.Sc7+ Kd8  
4.Se6+ Kc8 5.Rc7+Kb8 6.Rb7+ Kxb7  
(Ka8;Ra7+) 7.Sc5+ Bxc5 stalemate.  
-----

**No. 9243 2nd Commendation**  
I.Raiko (Bolinsk Region, Ukraina)



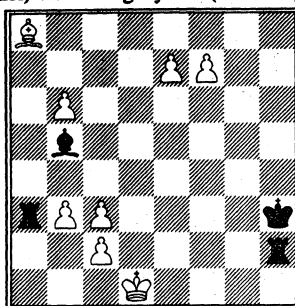
1.Sd1+ Kc4 2.Rxe4 dxc2 3.Se3+ Kb3/i  
4.Rxd4 c1Q 5.Rb4+ Ka2 6.Ra4+ draw.  
i) Kc5 4.Rxd4 c1Q 5.Rc4+ draw.

**"SAGAREDZHO-78"**

Organized jointly by the small town of Sagaredzho's chess club and agricultural 'trade union' this tourney was the forerunner of a 1984 event (see EG84.6009). Given the large entry (reported as 123 from the USSR) the award, published 10viii78 in the Tbilisi newspaper "Soplis Tskhovreba", is meagre.

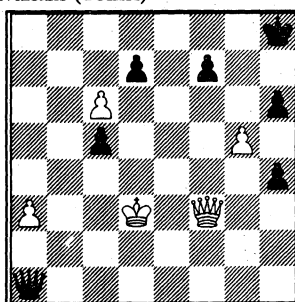
Judge: G.Nadareishvili (Georgia).

No. 9244 1st Prize D.Gurgenidze (Tbilisi) and E.Pogosyants (Moscow)



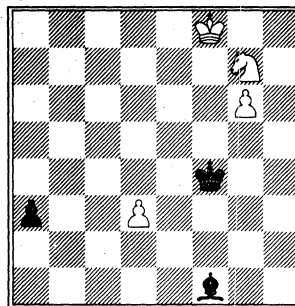
1.Kc1 Bd3 2.Be4 Rxc2+ 3.Kb1 cRa2+  
4.Kc1 Rc2+ 5.Kb1 Rxb3+ 6.Ka1 Rc1+  
7.Ka2 Bc4 8.Bf5+ Kh4 9.Be6 Rc2+  
10.Ka1 Ra3+ 11.Kb1 Bd3 12.Bf5 draw.

No. 9245 2nd Prize  
R.Tavariani (Tbilisi)



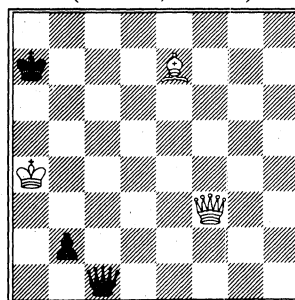
1.c7 Qxa3+ 2.Ke4 d5+ 3.Kf4 hxg5+  
4.Kg4 f5+ 5.Kh5 Qxf3+ 6.Kg6 wins.

No. 9246 1st Hon.Mention  
A.Maksimovskikh (Kurgan Region,  
Russia) and Yu.Makletsov (Yakutsk,  
Russia)



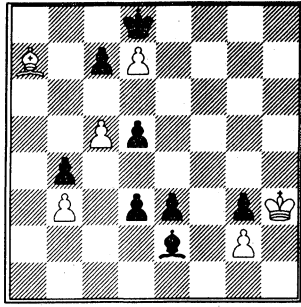
1.Se6+ Ke3 2.g7 a2 3.Sd4 Bxd3 4.g8Q  
a1Q 5.Qg3+ Ke4 6.Qg4+ Kd5 7.Qe6+  
Kc5 8.Sb3+ wins.

No. 9247 2nd Hon.Mention  
M.Grushko (Zhitomir, Ukraina)



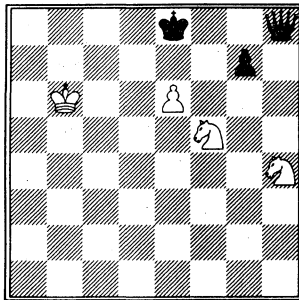
1.Qd5 Qa1+ 2.Ba3 b1Q 3.Qa5+ Kb7  
4.Qb6+ Qxb6 stalemate.

No. 9248 3rd Hon.Mention  
D.Makhatadze (Zestafoni, Georgia)



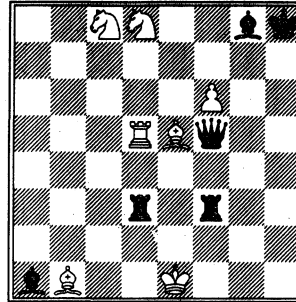
1.c6 Bg4+ 2.Kxg4 e2 3.Be3 e1Q 4.Bg5+  
Qe7 5.Kf3 d4 6.Bh4 Qxh4 stalemate.

No. 9249 4th Hon.Mention  
B.Olimpiev (Sverdlovsk, Russia)



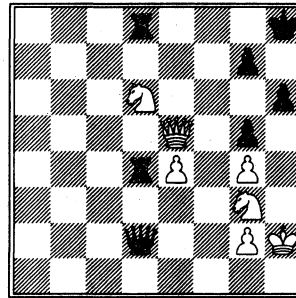
1.Sg6 Qg8 2.Sd6+ Kd8 3.Sf7+ Ke8 4.Sg5  
Kd8 5.Kb7 Ke8 6.Kc6 Kd8 7.Sf7+ Ke8  
8.Sd6+ Kd8 9.e7 mate.

No. 9250 Commendation  
E.Asaba (Moscow) and A.Sarychev  
(Baku, Azerbaidzhan)



1.f7+ Bxe5 2.fxg8Q+ Kxg8 3.Se7+ Kf8  
4.Sxf5 Rxd5 5.Se6+ Ke8 6.Be4 Rxf5  
7.Ke2 draw.

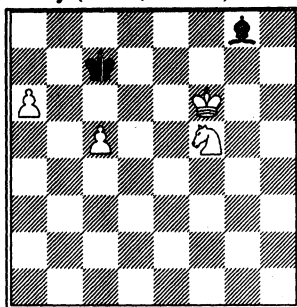
No. 9251 Commendation  
V.Evreinov (Saratov, Russia)



1.Sh5 Rg8 2.Sf7+ Kh7 3.Qf5+ g6 4.Qf6  
Rd6 5.Qe7 Rd7/i 6.Sxg5+ Rh8 7.Qf6+  
dRg7 8.Sf7+ Kh7 9.Qxg7+ Rxg7 10.Sf6  
mate.  
i) gxh5 6.Sxg5+ Kg6 7.Qf7+ Kxg5  
8.Qf5+ Kh4 9.Qxh5 mate.

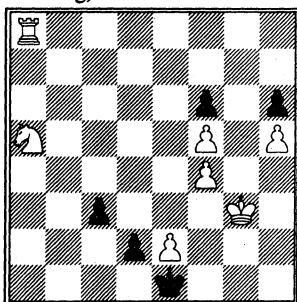


No. 9252 Commendation  
A.Sedletsy (Minsk, Belarus)



1.Se7 Bc4 2.a7 Kb7 3.Sc8 Be2 4.c6+  
Ka8 5.Ke7 Bf3 6.c7 Bb7 7.Kd7 Ba6  
8.Sb6+ Kxa7 9.Sa4 Bb7 10.Sc5 wins.

No. 9253 Commendation A.Sochnev  
(St.Petersburg)



1.Sb3 d1Q 2.Ra1 c2 3.Rc1 Kxe2 4.Rxc2+  
Ke3 5.Rc3+ Ke4 6.Rc4+ draw.

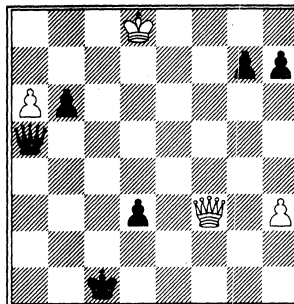
**SOPLIS TSKHOVREBA-77**

This tourney was organized in 1977 by the Georgian newspaper "Soplis Tskhovreba" ('Village life') for composers living in rural areas (of the USSR). Judge: I.Krikheli (Gori, Georgia)

Unless otherwise stated the honoured composers are Georgian. The following three studies have appeared already in EG and are therefore not reproduced here:  
1st Prize (Gurgenidze) EG74.5003.

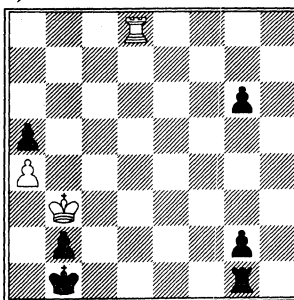
3rd Prize (Kozirev) EG74.5011.  
2nd Hon.Mention (A.Aleksandrov), but  
EG74.5010 attributes to Kozirev.

No. 9254 2nd Prize  
D.Makhatadze (Zestafoni)



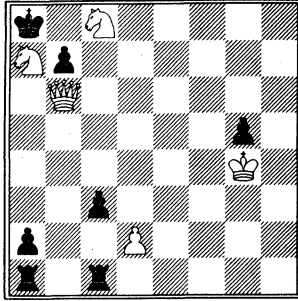
1.Qxd3 b5+ 2.Ke8 Qxa6 3.Qc3+ Kb1  
4.Qb3+ Ka1 5.Qc3+ Kb1 6.Qb3+ Kc1  
7.Qc3+ Kd1 8.Qd3+ Ke1 9.Qe3+ Kf1  
10.Qf3+ Kg1 11.Qg3+ Kh1 12.Qf3+ Kh2  
13.Qf2+ Kxh3 14.Qf3+ Kh4 15.Qf4+  
Kh5 16.Qf5+ with:  
g5 17.Qh3+ Kg6 18.Qd3+ Kg7  
19.Qd7+ Kh6 20.Qh3+ draw, or  
Kh6 17.Qf4+ g5 18.Qh2+ Kg7 19.Qc7+  
Kh8 20.Qe5+ Kg8 21.Qd5+ Kg7  
22.Qd7+ Kg6  
23.Qd6+ Qxd6 stalemate.

No. 9255 1st Hon. Mention  
A.Aleksandrov (Krasnodar Region,  
Russia)



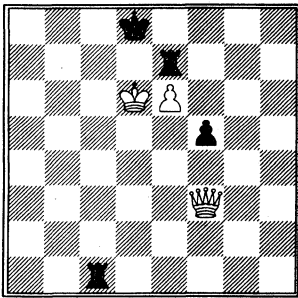
1.Rd2 Ka1 2.Rxb2 Rb1 3.Ka3 Rd1  
 4.Ra2+ Kb1 5.Rb2+ Kc1 6.Rxg2 Rd3+  
 7.Ka2 Rd2+ 8.Ka1 Rd4 9.Ka2 Rxa4+  
 10.Kb3 Rb4+ 11.Ka3 Rb6 12.Ka4 draw.

No. 9256 3rd Hon. Mention A.Kotov  
 (Leningrad Region, Russia)



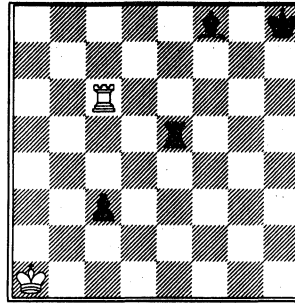
1.Sc6 Rg1+ 2.Kh5 Rh1+ 3.Kg6 Rh6+  
 4.Kxg5 Rh5+ 5.Kg4 Rh4+ 6.Kg3 Rh3+  
 7.Kg2 Rh2+ 8.Kxh2 Rh1+ 9.Kxh1 a1Q+  
 10.Qg1 Qxg1+ 11.Kxg1 bc 12.dc wins.

No. 9257 Commendation  
 V.Dolgov (Krasnodar Region, Russia)



1.Qa8+ Rc8 2.Qa1 cRc7 3.Qa5 f4 4.Qa8+  
 Rc8 5.Qa1 cRc7 6.Qa5 f3 7.Qa8+ Rc8  
 8.Qxf3 cRc7 9.Qa8+ Rc8 10.Qa1 cRc7  
 11.Qa5 Rg7 12.Qa8+ Rc8 13.Qh1 wins.

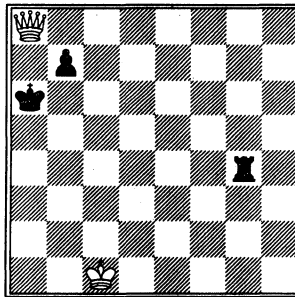
No. 9258 Special Pr.  
 D.Gurgenidze (Sagaredjo Region)



1.Rc8 with:  
 Kg8 2.Rxc3 Bg7 3.Ra3 Rb5+ 4.Ka2  
 Rb2+ 5.Ka1 (zugzwang) Bf6 6.Rg3+ Kf7  
 7.Rg7+ Ke6 8.Re7+ Kf5 9.Re5+ Bxe5  
 stalemate, or  
 Kh7 2.Rxc3 Bg7 3.Rc1 Re2+ 4.Kb1  
 Rb2+ 5.Ka1 Bf6 6.Rc7+ Kg6 7.Rg7+  
 Kf5 8.Rg5+ Ke6 9.Re5+ Bxe5 stalemate.  
 GBR class 1300.01

This sequence is taken from a van den  
 Herik article in Schakend Nederland  
 (p16, 7/93).

No. 9259



Equioptimals are parenthesised. 'Cap-  
 ture-conversion' logic. The next stage in  
 persuading the database to teach us  
 something is to have it tell us what white  
 moves do not win *at all*. This infor-  
 mation will have to be presented in the  
 most 'convenient' form - and we do not

yet know that that form is: too much and will overwhelm, too little and it will be of too little use.

1...Kb6 2.Qd8+ Ka7 3.Qa5+ Kb8 4.Qe5+ Ka8 5.Qe8+ Ka7 6.Qe3+ Ka8 7.Qa3+ Kb8 8.Qf8+ Ka7 9.Qf2+ Kb8 10.Qh2+ Ka7(Ka8) 11.Qa2+ Kb8 12.Qe6 Rg2 13.Kd1 Ka7 14.Qe3+ Ka8 15.Qa3+ Kb8 16.Qd6+ (Qf8) Ka7(Ka8).

The Ken Thompson CD-ROM file example pursues 16...Ka8. 17.Qc5+ Ka8 18.Qa5+ Kb8 19.Qd5 Rg4 20.Qe6 Rg2 21.Ke1 Ka7 22.Qe3+ Ka8 23.Qa3+ Kb8 24.Qd6+ (Qf8+) Ka7(Ka8) 25.Qc5+ Ka8 26.Qa5+ Kb8 27.Qd5 Rg4 28.Qe6 Rg2 29.Kf1 Rc2 30.Qe5+ Ka7 31.Qd4+ Kb8 32.Qf4+ Rc7 33.Qd6 Kc8 34.Qf8+ Kd7 35.Qb8 Kc6 36.Ke2 Rd7 37.Qc8+ Rc7 38.Qe8+ Rd7 39.Kf3 Kc7 40.Qe4 Rd6 41.Qe7+ Kc6 42.Ke4 Rd7 43.Qf8 Kc7 44.Kf5 Rd6 45.Qe7+ Rd7 46.Qc5+ Kb8 47.Qe5+ Ka7 48.Qe3+ b6 49.Qe5(Qa3+) Kb7 50.Qe4+ Kc7 51.Qa8 Rd8 52.Qa7+ Kc6 53.Ke5 Rh8 54.Qa4+ Kc7 55.Qc2+ Kb7 56.Qg2+ Ka6 57.Qg4 Rd8 58.Qe6 Kb5 59.Qe7 Rd3 60.Qg5 (Qh4 Qf7) Ka6 (Rh3) 61.Qg2 Rc3 62.Qa8+ Kb5 63.Kd6 Rc4 (Rc2 Rc1) 64.Qd5+ (Qg2 Qa2 Qa1) Rc5 65.Qa2 Kb4 66.Qb2+ Ka5 67.Qa3+ Kb5 68.Kd7 Rc4 69.Qb3+ Rb4 70.Qd5+ Ka4 71.Qa2+ Kb5 72.Kc7 Kc5 (Rc4+) 73.Kb7 (Qc2+) Kd4 (Kb5 Rb5) 74.Qc2 Rb5 75.Ka7 Rb4 (Kd5) 76.Ka6 b5 (Kd5) 77.Kb6 (Ka5) Rc4 (Ke5 Ke3 Kd5) 78.Qd1+ (Qb2+ Qd2+ Qf2+) Ke3 (Ke4) 79.Kxb5.

Now 'mate' logic climaxes on move 107.

We have to wonder, first at the prolonged repetitive manoeuvre to release wK from the back rank, second at the apparently limitless ability of W to prevent bR taking up a square protected by bP, and third, at what exactly it is that forces B1 to advance his P when he does (moves 48 and 76).

[AJR 16ix93]

name of tourney for original studies:  
SCHACH, 1991-1992  
judge: John Roycroft  
AWARD

Judge: "A tourney that was a delight to judge: although the range in quality of the 43 published entries was wide, the number of candidates for honours was larger than anticipated, so much so that I have prepared, and recommend for promulgation, an extended prize list. An unusual feature was the high proportion of composers each represented by several compositions. This offered the judge, and offers solvers and others, a rare and fine opportunity to compare contemporary composing styles and techniques. It was a particular pleasure to experience the fluency of the Viennese composer Helmut Steniczka, who suffered the handicap of competing strongly against himself, especially when Prigunov's ambitious and impressive systematic movement (No.12811, g8f2) fell by the wayside: 1.Bc6, (for instance) will surely win - Black has few threats, White many. Shortly after completing his pleasurable work the judge experienced combined shock and sadness to read (in Alexander Hildebrand's well-informed column in the Swedish magazine *Tidskrift för Schack*) of Steniczka's death in December 1992. Such a late flowering of talent is rare and precious enough - in this situation thoughts and feelings serve better than the written word ...

"To return to the award, in no fewer than six cases of 5-man pawnless or single-pawn endings (occurring in Nos.12465, 12546, 12618, 12776, 12829 and 12830) authors' lines could be tested against databases. This was done, but the results did not affect the award. My appreciation, and warm wishes for continued good hunting, to the keen-eyed and knowledgeable SCHACH solvers.

Claims of unsoundness or serious an-

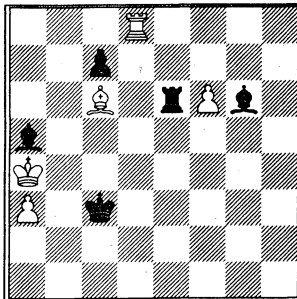
ticipation should reach the judge before the end of the second month following month of publication.

John Roycroft  
London, 24iv93 and 10v93"

**No. 9260 FIRST PRIZE**

[No.12793 Dx92 Sii93]

Helmuth Steniczka (Vienna)



1.f7/i Bxf7 2.Bd5 Ra6/ii 3.Bxf7 (Kb5? Ra7;) c6 4.Bc4 Ra7 (Kxc4;Ra8) 5.Ba6 Bb6 6.Rd3+ Kc2 7.Rc3+ Kxc3 stalemate, or K- 8.Rxc6 draw.

i) 1.Bd5? Ra6 2.f7 Bb4+ 3.Kb5 Bd3+ mates, or 2.Kb5 Bd3+ 3.Kc5 Rxf6.

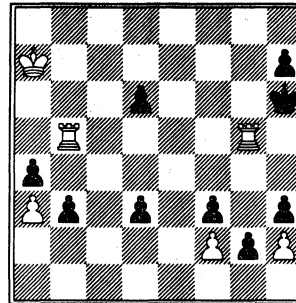
"Point and counterpoint are as hard to follow as Fred Astaire's tap-dancing shoes."

ii) Unfortunately the study is unsound. A level-headed solver in Friedrich Chlubna's column in Schach-Aktiv thought of trying 2...Rf6, and there seems to be no refutation. The judge tried to invoke highly thematic stalemates: 1.f7 Bxf7 2.Bd5 Rf6! 3.Kxa5 Rf5 4.Ka4! Rxd5 (Bxd5;Rxd5) 5.Rc8 c6 (c5;Rxc5+, or Rd4+;Kb5, or Rd7;Kb5) 6.Rxc6! Be8 pin stalemate!! Alas for wishful thinking (a Viennese weakness, as Sigmund Freud well knew), Bl has yet another possibility on his fifth move, namely 5...Rd4+! 6.Kb5 Kd5 7.a4 c6+ 8.Ka5, and as aP cannot advance W has no threats. Bl wins. (AJR)

**No. 9261 SECOND PRIZE**

[No.12448 Dii91 Svii91]

Ladislav Salai, jr. (Martin, Slovakia)



1.gRd5 g1Q 2.Rxd6+ Qg6/i 3.bRb6 Kh5/ii 4.Rd5+ Qg5 5.bRb5 h6 6.Ka6/iii Kh4/iv 7.Rd4+ Qg4 8.bRb4 h5 9.Ka5/v Kg5 10.Rd5+ Qf5 11.bRb5 Qxd5 12.Rxd5+ K- 13.Rxd3 wins.

i) Kg7 3.Rb7+ Kh8 4.Rd8+ Qg8 5.bRb8.

ii) Kg7 4.Rd7+ Qf7 5.bRb7.

iii) 6.Kb6? Kg6 7.Rd6+ Qf6.

iv) Kg6 7.Rd6+ Qf6 8.bRb6. Or Kg4 7.Rd4+ Qf4 8.bRb4.

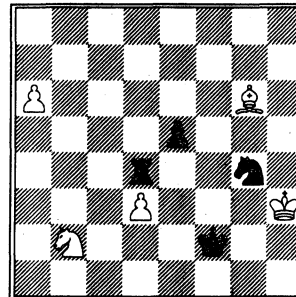
v) 9.Rxd3? Qxb4 10.ab b2.

"A successful presentation of the difficult systematic pin/unpin 4.WCCT theme. Assorted tactical motifs ensure that the effect is not mechanical. The 11 pawns are a crying shame."

**No. 9262 THIRD PRIZE**

[No.12776 Dix92 Si93]

Genrikh Kasparyan (Armenia)



1.a7/i Ke1 2.Be4/ii Sf2+ (Rd8;Kxg4)  
 3.Kg2 Rd8 4.a8Q/iii Rxa8 5.Bxa8 Ke2  
 6.Bf3+ Ke3/iv 7.d4/v ed/vi 8.Sc4+ Kd3  
 9.Sd6 Ke3 10.Kg3 Sd3 11.Sc4 mate.

i) 1.Be4? Sf6 2.a7 Rd8 3.a8Q Rxa8  
 4.Bxa8 Ke3 5.Kh4 Sd7 6.Be4 (or Kg5)  
 Sc5 7.Bg6 e4 draw.

ii) 2.a8Q? Sf2+ 3.Kg3 Rg4+ 4.Kf3 Rf4+  
 5.Kg2 Rg4+ 6.Kh2 Rh4+ 7.Kg1 Rg4+  
 8.Qg2 Sh3+ 9.Kh2 Rxc2+ 10.Kxc2 Sf4+  
 draw.

iii) 4.Bd5? Ke2 5.Bf3+ Ke3 6.Sc4+ Kxd3  
 7.Sxe5+ Ke3 8.Sd7 Se4 9.Bxe4 Kxe4  
 10.Sb8 Rd2+ 11.Kg3 Ra2 draw.

iv) Ke1 7.Kg3 Kf1 8.Kh2 Ke1 9.Kg2  
 wins.

v) 7.Sc4+? Kxd3 8.Sxe5+ Ke3 draw.

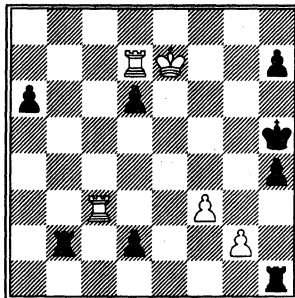
vi) e4 8.Bh5. Or Se4 8.de Sg5 9.Bd5  
 Kd4 10.e6 wins.

"The master is enjoying a second youth -  
 or is it a third?! The introduction jars, if  
 ever so little, with the superb main line  
 continuation."

**No. 9263 FOURTH PRIZE**

[12617 Dcii91 Siv92]

Helmuth Steniczka (Vienna)



1.Kf6 Rb7/i 2.Rxb7 h6 3.Rd3/ii d1Q  
 4.Rb1, with Qxd3 5.g4+ hg 6.Rxh1 mate,  
 or Qxb1 5.Rd5+, or Qxf3+ 5.gf Rxb1  
 6.Rd5 mate.

i) Kh6 2.cRc7. Or h6 2.Rc5+.

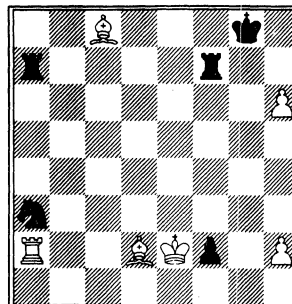
ii) 3.Re7? Re1 4.Rd3 d1Q.

"Pervasive grace with the heavy pieces."

**No. 9264 5th PRIZE**

[No.12794 Dx92 Sii93]

Helmuth Steniczka (Vienna)



1.h7+/i Kxh7 2.Kf1 Sc4 3.Bf5+, with:  
 Kg8 4.Rxa7 Sxd2+ 5.Kxf2 Rxa7 6.Ke2  
 Sf1 7.Be6+ (Kxf1? Rf7;) draws, as bS is  
 lost, or

Kg7 4.Bc3+ Kh6 5.Rxa7 Rxa7 6.Bd4  
 Rf7 7.Bd3 Sd2+ 8.Kg2 f1Q+ 9.Bxf1 Sxf1  
 10.Bf2, with a similar outcome  
 (Sxh2;Be3+).

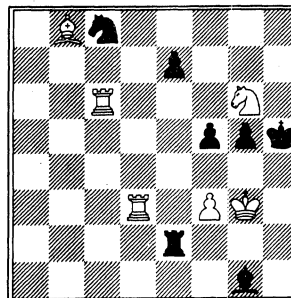
i) 1.Kf1? Sb1 2.h7+ Kh8.

"Colourful tactics in two not dissimilar  
 lines."

**No. 9266 1st HON.MENTION**

[No.12618 Dcii91 Siv92]

Helmuth Steniczka (Vienna)



1.Sf4+/i gf+ 2.Kxf4/ii Sd6 (e6;Rxe6)  
 3.Bxd6 e6 4.Kg3 f4+ 5.Bxf4 Bh2+ 6.Kh3  
 Bxf4 7.Rc5+ e5 8.Rxe5+ Bxe5 9.f4 Bxf4  
 10.Rd5+ Be5 11.Re2, presenting B1 with

the alternatives of stalemate or a drawn GBR class 0410 endgame.

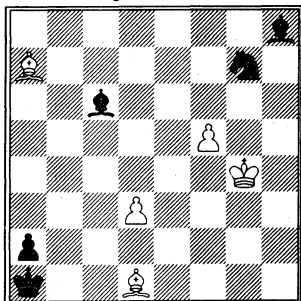
i) B1 threatened Bh2+ 2.Kh3 g4+ 3.fg+ fg mate. If 1.f4? g4. Or 1.Kh3? g4+ 2.fg+ fg+. Or 1.Se5 f4+. Or 1.Rc4? Bh2+.

"Plenty of attractive action."

**No. 9267 2nd HON.MENTION**

[No.12546 Dviii91 Sxii91]

Vyacheslav I.Prigunov (Kazan)



1.Bd4+/i Kb1 2.Bb3/ii a1Q/iii 3.Bc2+/iv Kxc2 (Ka2;Bb3+) 4.Bxa1 Kxd3 5.Bf6/v Ke3 6.Kg5 Be8 7.Kg4 Bc6 8.Kg5, with a positional draw. For example, Be8 9.Kg4 Ke4 10.Bc3 Kd5 (Bd7;Kg5) 11.Bf6 Kd6 12.Kg5 Kd7 13.Kg4 Bf7 14.Kg5 Ke8 15.Kh6 Sxf5+ 16.Kh7 Bg8+ 17.Kxh8 Kf7 18.Bg5 Sd4 19.Bf4 Sf3 (Sc6/e6;Bd6) 20.Bg3 draw.

i) 1.f6? Kb1 2.Bd4 Se8 3.f7 Bxd4 4.f8Q a1Q. Or 1.Bb3? Se8.

ii) 2.Be5? Bd5 3.Ba4 Bf7.

iii) a1S 3.Bf7 Sc2 4.Bf6 Se3+ 5.Kg5 eSxf5 6.Kg6. Or Bd7 3.Bxa2+ Kxa2 4.Kg5 Bxf5 5.Kh6 draw.

iv) 3.Bxa1? Kxa1 4.f6 Se8 5.f7 Sf6+ 6.Kf5 Sh7 wins.

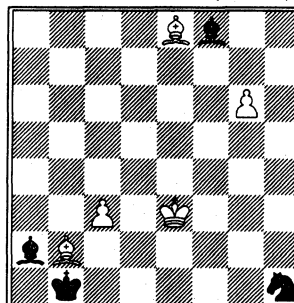
v) 5.Be5? Be4 6.Kg5 Se6+.

"The g7-h8 configuration is not as helpless as it looks: in the positional draw bK's march to e8 forces wK to risk checks from bS."

**No. 9268 3rd HON.MENTION**

[No.12446 Dii91 Svii91]

Helmuth Steniczka (Vienna)



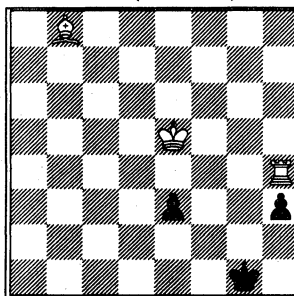
1.Bf7 (for Bxa2+) Bxf7 2.gf Sg3 3.Kf4 Sh5+ 4.Kg5 Sg7 5.Ba3 Bxa3 6.f8S Bxf8 7.Kg6 draws, as B1 must lose a piece.

"If only the high level of composing technique shown here could be taught!"

**No. 9269 4th HON.MENTION**

[No.12527 Dvii91 Sxi91]

Emilian Dobrescu (Bucharest)



1.Kf5/i e2/ii 2.Ba7+ Kg2/iii 3.Rg4+/iv Kf3/v 4.Rf4+ Kg3 5.Re4/vi Kf3 6.Bg1/vii Kg2 7.Rxe2+ (Kf4/g4? Kf1;) Kxg1 8.Kf4(g4) wins, h2 9.Kg3 h1S+ 10.Kf3.

i) 1.Rxh3? e2 2.Ba7+ Kg2 3.Re3 Kf1 4.Rf3+ Kg2 5.Rf2+ Kh1 6.Rxe2 stalemate.

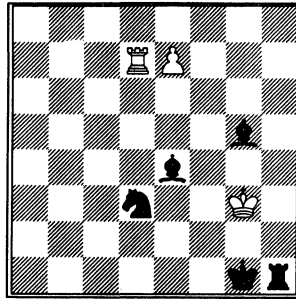
Or 1.Ke4? e2 2.Ba7+ Kh2 3.Bf2 Kg2.

Or 1.Kd4? e2 2.Re4 Kf1 3.Bg3 h2.

ii) Kg2 2.Re4 Kf2 3.Kg4 e2 4.Ba7+ Kf1

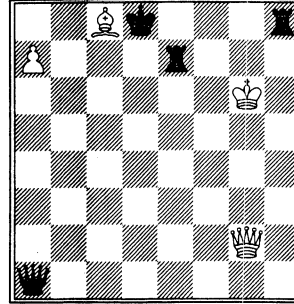
5.Rf4+ Kg2 6.Rf2+.  
 iii) Kh1 3.Re4 h2 4.Bb8.  
 iv) 3.Re4? h2 4.Rxe2+ Kh3 5.Re3+ Kg2  
 6.Re2+ Kh3 draw.  
 v) Kh1 4.Re4. Or Kh2 4.Bb8+.  
 vi) 5.Bb8? Kg2 6.Re4 Kf1 7.Bg3 h2  
 8.Rh4 e1Q 9.Bxe1 Kg2 draw.  
 vii) 6.Re3+? Kf2 7.Rxh3+ Kg2 8.Re3  
 Kf1 draws. Or 6.Bb8? Kf2 7.Kg4 Kf1  
 8.Bg3 h2 9.Rf4+ Kg2 10.Rf2+ Kg1 draw.  
 "This is hard enough to pucker the  
 eyebrows of almost any o-t-b IGM."

**No. 9270 5th HON.MENTION**  
 [No.12775 Dix92 Si93]  
 Genrikh Kasparian (Armenia)



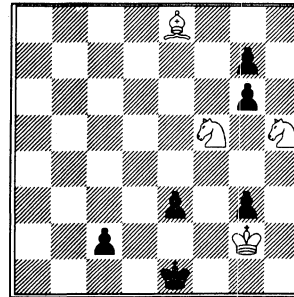
1.Rxd3/i Bh4+ 2.Kg4/ii Bxe7 3.Re3  
 Rh4+ 4.Kg3 Kf1 5.Re1+ Kxe1 stalemate.  
 i) 1.e8Q? Sf2, and 2.Rd1+ Sxd1 3.Qxe4  
 Rh3+ 4.Kxh3 Sf2+ 5.Kg3 Sxe4, or 2.Qe6  
 Rh4 3.Rd1+ Sxd1 4.Qb6+ Be3.  
 ii) 2.Kf4? Bg6, and 3.Re3 Be8, or 3.Rd6  
 Bh5, though here Bf7? 4.Rd8 Bxe7  
 5.Rd7 Rh4+ 6.Kg3 leads only to a draw.  
 "A great stalemate, but a capture key and  
 only 5 moves."

**No. 9271 6th HON.MENTION**  
 [12743 Dvii92 Sxi92]  
 Leopold A.Mitrofanov (St Petersburg)



1.Qd5+ Kc7 2.Qc5+ Kd8 3.Qd6+ Ke8  
 4.Bd7+ Rxd7 5.a8Q+ Qxa8 6.Qe5+ Re7  
 7.Qxh8+ Kd7 8.Qxa8 wins.  
 "The late St Petersburg master knew how  
 to make checks interesting."

**No. 9272 1st COMMENDATION**  
 [No.12653 Dii92 Svi92]  
 Y.Khaschansky (Dzerzhinsk, Russia)



1.Sd4 c1Q 2.Sf3+ Kd1/i 3.Ba4+ Qc2+  
 4.Bxc2+ Kxc2 5.Sxg3/ii Kd1 6.Kf1 g5  
 7.Sxg5 Kd2/iii 8.Se2 Kd1 9.Sf4 Kd2/iv  
 10.Sf3+ wins, for example Kd1 11.Sg6 Kd1  
 e2+ 12.Kf2, or Kc1(c2) 11.Sg6 Kd1  
 12.Kg2 Ke2 (Kc2;Sg1) 13.Sg1+ Kd2  
 14.Kf3 Kd3 15.Se2 Kd2 16.eSf4.  
 i) Ke2 3.Sf4+ Kd1 4.Ba4+ Qc2+ 5.Bxc2+  
 Kxc2 6.Sxg6 wins.  
 ii) 5.Sf4? Kd1 6.Kf1 g5 7.Sxg5 g6, and

Troitzky comes in with a draw.

iii) g6 8.Se2 Kd2 9.Sg1 Kd1 10.S1f3 e2+ 11.Kf2 wins.

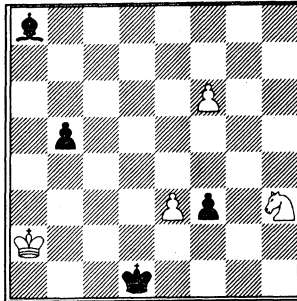
iv) g6 10.Se2 Kd2 11.Sg1 Kd1 12.S1f3 wins.

"A technical study."

**No. 9273 2nd COMMENDATION**

[No.12599 Dxi91 Siii92]

Helmuth Steniczka (Vienna)



1.e4/i (for f7) Bxe4 2.Sf2+ Kc2 3.Sxe4 b4/ii 4.f7 b3+ 5.Ka3 b2 6.Sd2/iii f2/iv 7.f8R wins, but not 7.f8Q? b1Q 8.Sxb1 f1Q 9.Qxf1 stalemate.

i) 1.Sf2+? Ke2 2.e4 Kxf2 3.f7 Ke2 4.f8Q f2 draw.

ii) f2 4.Sxf2 b4 5.Sd3.

iii) 6.f8Q? b1Q 7.Qc5+ Kd3.

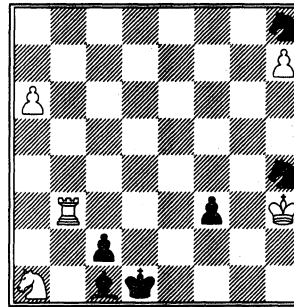
iv) b1Q 7.Sxb1 f2 8.f8R, is a tad more obvious, so we can allow the composer his main line!

"Painted with a light touch."

**No. 9274 3rd COMMENDATION**

[No.12563 Dix91 Si92]

Yuri Randviir (Tallinn, Estonia)



1.Rd3+/i Ke2/ii 2.Rxf3 Sxf3 3.Sxc2 Sg5+ 4.Kg4 Se6 5.Sd4+ Kd3/iii 6.Sxe6 Be3 7.Kf5 Kc4 8.Sc7/iv wins, for example: Bb6 9.Kf6 Kc5 10.Kg7 Kd6 11.a7, or Bd4 9.Ke6 Kb4 10.Ke7 Ka5 11.Se6, gaining a vital tempo to allow wK subsequently to capture bSh8 and then block the a1-h8 diagonal with bSg7.

i) 1.Kg3? Bf4+ 2.Kf2 Bg3+.

ii) Bd2 2.Sb3 Ke1 3.Rxd2 c1Q 4.Sxc1 Kxd2 5.Kg3 Ke3 6.Sd3 Kxd3 7.Kf2, seems to win all right (AJR).

iii) Sxd4 6.a7 Sc6 7.a8Q Se5+ 8.Kf5.

iv) 8.Kf6? Kd5. Or 8.Ke5? Bb6. Drawn in either case.

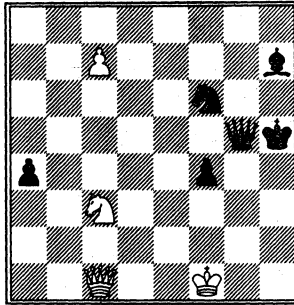
"The Estonian master continues to find longrange strategic wins that withstand analytical assault in positions which others would deem sterile."



No. 9275 4th COMMENDATION

[No.12812 Dxi92 Siii93]

Emilian Dobrescu (Bucharest)



1.Qd1+ f3 2.Qxf3+ (c8Q? Bd3+;) Sg4  
3.Qh3+/i Kg6 4.c8Q Qf4+ 5.Ke2 Qf2+  
6.Kd3 Se5+ (Kg7+;Kc4) 7.Ke4 Kf6+  
8.Kd5 Qd2+ 9.Kc5 Qf2+ 10.Kd6 Qb6+  
11.Kd5 Bg8+/ii 12.Ke4 Qb4+ 13.Ke3  
Qb6+ 14.Kd2/iii Qd4+ 15.Kc2 Bb3+  
16.Kb2, and now at last the aesthetic  
point, either:

Sd3+ 17.Ka1 Qg1+ 18.Sb1 Qd4+  
19.Qc3 wins, or

Sc4+ 17.Ka1 Qg1+ 18.Sb1 Qd4+ 19.Qc3  
wins, the difference, scarcely apparent  
from abbreviated move notation, being  
that it is a different wQ that interposes  
on move 19, according to Bl's 16th  
move.

i) 3.c8Q+? Qc1+ 4.Ke2 Qc2+ 5.Ke1  
Qc1+, and 6.Ke2 Qc2+ 7.Kf1 Qc1+  
8.Kg2 Qc2+ 9.Kg1 Qc1+ 10.Qf1 Qe3+  
11.Kh1 Be4+ 12.Sxe4 Qxe4+ 13.Kg1  
Qd4+ 14.Kh1 Qe4+ 15.Qg2 Qe1+ draws,  
or 6.Qd1 Qe3+ 7.Qe2 Qc1+ 8.Qd1 Qe3+  
9.Se2 Qf2+ 10.Kd2 Qe3+ draws.

ii) Qb3+ 12.Kc5 Qc4+ 13.Kb6 Qd4+  
14.Kb7 Be4+ 15.Sxe4 Qxe4+ 16.Kb8  
Qb4+ 17.Qb7+ wins.

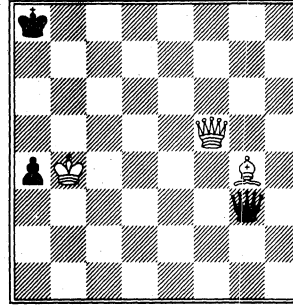
iii) 14.Ke4? Qb4+. Or 14.Kf4? Qf2+.

"The challenging, if fleeting, sym-  
metry-based conception - echoed inter-  
position by wQQ (see moves 19) - made  
this puzzling to rank, given the  
over-analytical substructure."

No. 9276 5th COMMENDATION

[No.12528 Dvii91 Sxi91]

Julien Vandiest (Bergerhout, Belgium)



1.Bf3+/i Kb8 2.Qf8+ Kc7 3.Qe7+ Kc8  
4.Bb7+ Kb8 5.Bd5, with two lines:

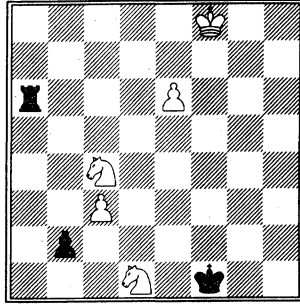
Qc7 6.Qe8+ Qc8 7.Qb5+ Kc7 8.Qc6+  
Kd8 9.Qf6+ Kc7 10.Kc5 Kb8+ 11.Bc6  
Ka7 12.Qf4 a3 13.Qf7+ Ka6 14.Qf3 Ka7  
15.Qxa3+ Qa6 16.Qb4 Qc8 17.Qb6 mate  
(Qa5+ also), or

Qf4+ 6.Kb5 Qc7 7.Qf8+ Qc8 8.Qb4  
Qd7+ 9.Kb6 Kc8 10.Qc5+ Kd8 11.Qf8+  
Qe8 12.Qd6+ Qd7 13.Qb8+ Qc8 14.Qe5  
Qd7 15.Be6 Qd3 16.Qf6+ Ke8 17.Qf7+  
(Bf7+ also) Kd8 18.Qf8 mate.

i) 1.Qc8+? Ka7 2.Qd7+ Kb8.

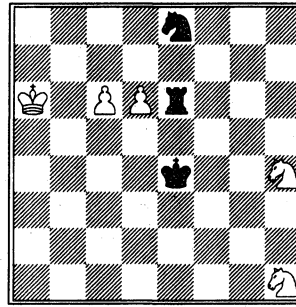
"The interest seems to lie in the two  
quite different wins, depending on  
whether wK is on b4 or (after 5...Qf4+;)  
on b5."

No. 9277 6th COMMENDATION  
 [No.12483 Div91 Six91]  
 Aleksandr P.Manyakhin (Lipetsk, Russia)



1.e7 Ra8+ 2.e8Q Rxe8+ 3.Kxe8 b1S  
 4.cSe3+, and:  
 Kg1 5.c4 Sd2 6.c5 Sb3 7.c6 Sd4 8.c7  
 Sb5 9.c8S wins, or  
 Ke2 5.c4 Sd2 6.c5 Sb3 7.c6 Sd4 8.c7  
 Sb5 9.Sc3+ wins, or  
 Ke1 5.c4 Sd2 6.c5 Sb3 7.c6 Sd4 8.Sc2+  
 wins.  
 "Not new, apart from the charming  
 balance of the three variations."

No. 9278 7th COMMENDATION  
 [No.12484 Div91 Six91]  
 A.P. and S.A.Manyakhin  
 (Lipetsk, Russia)



1.d7 Rxc6+ 2.Kb5 (Ka5? Sd6;) Rc8  
 3.dcS Kf4 4.Kc4/i Kg4 5.Sg2 Kf3 6.Se1+  
 Ke2 7.Sd3 Kf3 8.hSf2 and W wins.  
 i) To cover (for move 7) the d3 square.  
 Not 4.Sg6(Sg2)+? Kf3 5.Sh4+ Kg4 6.Sg2  
 Kf3 7.Se1+ Ke2 8.Sc2 Kf3 9.Se1+ Ke2  
 10.Sg2 Kf3 11.Sh4+, and this positional  
 draw was familiar to Tigran Gorgiev.  
 "Attractive."

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