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From left to right: A. Utkin, A. Grin, A. Khait, Ya. Vladimirov and O. Pervakov

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† Attila Korányi
18ii1934 - 17xi1997

The highly talented and successful Hungarian composer edited a regular studies page (sometimes more than one page) in the national chess magazine *Sakkélet* for many years, succeeding Jenő Bán after the latter's demise. The magazine's annual informal tourney was of a high, often very high, quality. His technical contributions, often based on his own studies, were often stimulating, argued at a level of detail - and sometimes provocative, if not deliberately so. His decision not to participate in the USSR vs. Rest-of-the-World match, ostensibly because Romanians *were* taking part, was certainly controversial. Although, following illness a number of years ago, he did not enjoy good health, his death comes as a great shock. EG hopes to publish an extended obituary in a later issue.

SPOTLIGHT
editor: Jürgen Fleck

EG 126

I'd like to thank John Beasley, Marco Campioli, Harold van der Heijden, Alain Pallier and Luis Miguel Gonzales for their contributions to Spotlight.

No 10740, S.Osinzev. Dubious. The soundness of this study is based on the assumption that the GBR class 3201 is a general win for White, but as far as I know the result is unknown. Note ii) looks playable for Black, especially if after 2.... f2 3.Rxg3 f1Q+ 4.Sf3 Qa1+ 5.Se5 Qf1+ 6.Ke7 Qh1 7.Sf3 Qc1 8.Rb8+ Kh7 9.Sg5+ Kg6 10.Se4+ Kf5 11.Rc3 he improves by 11.... Qh6 12.Sd6+ Ke5 13.Sxc4+ Kd4 14.Rbb3 Qe6+ 15.Kd8 f5.

No 10745, D.Bashkirov/I.Rediu. Identical with EG 106(1).8508 (V.Dolgov), which found a more well-disposed judge.

No 10746, J.Desensky. Anticipated by H.Rinck, Chess Amateur 1922, 2nd prize, g6f3 0013.11 h4g7.a5h3 3/3+, 1.a6 Se6 2.Bd8 h3 3.a7 etc.

No 10753, A.Selivanov. Very similar to L.Prokes, Parallele-50 1949, g6g4 0033.20 a1g3.f5h5 3/3=, 1.f6 Sxh5 2.f7 Sf4+ etc.

No 10754, Z.Modlitba. Marco Campioli points out, that the line 1.... Qg1+ 2.Bb1 Qe1 is unsound, too. Instead of the intended stalemate combination the simple 3.Qb5 with inevitable perpetual check is good enough for a draw.

No 10756, M.Lavaud. No solution, Black wins by 3.... Kf6 4.Sb6 Bd6 (threatening ... Ke7, e.g. 5.Be3 Ke7 6.Bg5+ Ke8 7.Bd8 Bh2) 5.Sd7+ Kf7 (now the threat is ... Ke8) 6.Bg5 Rc7+ 7.Kd8 Rc2 and the threat ... Bc7+ wins a piece.

No 10758, J.C.Letzelter. "While checking the transcription of this for EG, Jerzy Rosankiewicz spotted that the final position is a win for White although his aim is only to draw (in other words, the main line cannot be Black's best play). I reported this to the judge, who agreed, and the study was taken out of the award. I also reported it to the composer who has sent me a couple of attempted corrections, but neither works." (John Beasley). However the study is completely anticipated by 33.1877 (L.Mitrofanov).

No 10761, M.Bent. "Luis Miguel Gonzales, whose eyes are sharp, points out that the mating finish, although quickest, is not necessary: 2.Sg6+ Kf5 3.Sxh4+ Ke5 4.Sg6+ Kf5 5.Se7+ Ke5 6.g4 leads to a win on material. If this is thought important, it is easily fixed." (John Beasley). Although this line leads to a solid material advantage for White (Black must give a second pawn by playing 6.... f5) I am by no means sure that White really

has a winning advantage. However, the composer's correction is: "add bSc8".

No 10766, S.Zakharov. No solution: 7.... f2 8.Sc4 Kd1 and there is no way to deal with the quiet threat of ... Ke2, e.g. 9.Se3+ Ke2 10.Bf4 (10.Bxf2 h2) h2 and wins. White cannot reach the Karstedt draw (Kg8,Bg7,Se5 vs K~,Q~), as the king on d1 prevents the white pieces from reaching their destination squares with gain of time. Can the study be amended by simply reversing colours and adjusting the stipulation? Unfortunately not: the equally effective 7.... Kd1 8.Sc4 Ke2 would be a cook.

No 10767, A.Malishev. More or less the same as EG 91.6784 by the same composer.

No 10768, V.Kalyagin. A dual win: 3.c4 f3 4.Ra6, and the active rook easily wards off any counterplay, while White slowly pushes his own pawns. A sample line is 4.... Re8+ 5.Kf1 Rd8 6.Rg6+ Kf4 7.Rd6 Rh8 8.Ra6 Kg3 9.Rg6+ Kf4 10.c5 Rh1+ (10.... Ra8 11.Rg7 Ke5 12.Rd7 wins) 11.Rg1 Rh8 12.c6 Rd8 (12.... Ke5 13.Kf2 Kd6 14.Ra1 Ra8 15.Ra6 wins) 13.Rg7 Ke3 14.Re7+ Kf4 15.c7 Rh8 16.Rh7 Re8 17.Rd7 and wins.

No 10769, A.Chernenko. A dual win: 2.Kg7.

No 10770, A.Pallier. Unsound: simply 4.... Kb8 leaves White without a good move.

No 10772, O.Carlsson/L.Parenti. I have often complained about too little supporting analysis in awards, but here we have quite the opposite! The rationale of the difficult winning process hardly shines through this thicket of lines (most of them shallow stalemate traps). Unfortunately the study falls apart right at the beginning: After 1.... Qf6+ 2.Rd6 Qf8 White cannot make progress: 3.Rd7 is a repetition; 3.Ka5 Qh8 4.Rd4 Qf6 5.Rd7 Qa1+ 6.Kb6 Qf6+ is a more sophisticated way of repeating moves; 3.Bb7+ Kb8 4.Rd4 (4.Be4 Qxd6+ 5.Sxd6 stalemate; 4.Ka6 Qf6 5.Bd5 Qa1+ 6.Kb6 Qg1+ 7.Kc6 Qc1+ 8.Kd7 Qc8+ 9.Ke7 Qc5) Qe7 5.Be4 Qa7+ 6.Kc6 Qb7+ 7.Kc5 Qe7+ and White is pushed back.

No 10774, S.Zakharov/V.Razumenko. 2.Rh8 Kg1 3.Sc3 Ra2 4.Sxa2 bxa2 5.Ra8 is a dual win. The ensuing endgame rook vs knight is won according to the database (in fact the position after 5.Ra8 is a mate in 23).

No 10775, A.Davranian. Identical with EG 71.4755 by D.Gurgenidze/E.Pogosyants.

No 10776, A.Golubev. Instead of striving for a draw White can even win by 2.b5. Now 2.... cxb5 fails to 3.c3 and mate (this is threatening anyway), while after 2.... Qh7 3.bxc6 the c-pawn becomes too strong: 3.... Qh6(f7) 4.Sb6+ Kb4 5.c7 Qf6+ 6.Ka2 Qe6+ 7.Bc4 (not 7.Kb1? Qxb6) Qf5 8.Kb1 Kc3 9.Bd3 and wins.

No 10777, V.Kalyagin, L.Mitrofanov. No solution: there is no win after 3.... Sf6+ 4.Kxg6 Qd3+ 5.Kxf6 Kh7. Now 6.f8Q Qxf3+ 7.Ke7 Qe4+ leads nowhere, while after 6.Se5 the flashy 6.... Qg6+ 7.Ke7 Qxg5+ 8.Ke8 Qf6 9.f8Q Qd8+ 10.Kf7 Qf6+ is the clearest route to a draw.

No 10785, Y.Afek. No solution: 1.... Kb3 2.Rd5 (2.c6 c2) Rh3 wins for Black, e.g. 3.Rd3 (3.Sf1 c2 4.Sxd2+ Ka3 5.Sc4+ Kb4 wins; or 3.c6 Rxe3 4.c7 Re8+ 5.Rd8 d1Q wins) Rxe3 4.Rxe3 d1Q 5.c6 Qd5 6.Kb7 Kb2 and wins. A similar win for Black is 1.... Ka4 2.Rd5 Re4.

Later there is another very interesting demolition: White draws by 4.Kc8 c2 5.Re3+ Rb3 6.Rxb3+ Kxb3 7.c6 c1Q (7.... cxd1Q 8.c7 is a standard draw) 8.c7 Qc6 (Black cannot approach his king: 8.... Kc4 9.Kb7 Qb1+ 10.Sb2+ draw) 9.Se3 and Black cannot win: 9.... Ka4 10.Sc4 Kb5 11.Kb8 draw; or 9.... Kb4 10.Kb8 Qb6+ 11.Ka8 draw; or 9.... Qb5 10.Kd8 Qd3+ 11.Sd5 Qxd5+ 12.Kc8 draw.

The latter line looks like food for thought

for composers, but the possibilities of this idea have been explored already in the mid-fifties: P.Farago (end of study, source ???), b7b4 0001.11 f1.c6e2 3/2 -=, 1.... e1Q 2.c7 Qe4+ 3.Kb8 Qe5 (or 3.... Qf4 4.Se3 Kc5 5.Sd5 Qe5 6.Ka7 draw) 4.Se3 Kc5 5.Sc4 Qg3 6.Kb7 draw; and V.Chekhover, (source ???), a7f5 3010.20 a4f7.a6g6 4/2=, 1.g7 Qd4+ 2.Kb7 Qb2+ (2.... Qxg7 3.a7 Qb2+ 4.Bb3 Qg7+ 5.Bf7 Qg2+ 6.Bd5 draw) 3.Kc8 Qxg7 4.a7 and now 4.... Qf8+ 5.Be8 draw, or 4.... Qc3+ 5.Bc4 draw, or 4.... Qg2 5.Bd5 draw.

No 10792, J.R.Ibran. STES Journal No.3 (Vol.3) quotes the dual 12.Kb5 Kc8 13.Kc6, when 13.... f4 fails to 14.Kd5 with an immediate draw. The study has been removed from the final award.

No 10794, V.Samilo. Some short notes: the try 1.Kb8 fails to 1.... Rxh1 (not 1.... Kxa2 2.Kc7 Rc1+ 3.Kb7); the Birnov mentioned in the notes originally won 3rd prize in Shakhmaty v SSSR 1955 (1st half-year), but was eliminated later for being fully anticipated by G.Afanasiev, Krasnaya Zvesda 1950; among the many predecessors to the Samilo the following is most similar: G.Bernhardt, Schach-Magazin 1949, b7a4 0301.20 c2h2.a3a6, after 1.a7 the only difference (apart from being more economic) is that the pieces in the lower half of the board are shifted one square upward.

No 10798, E.Dobrescu. 3.Ke3, which transposes into the solution after 3.... Re4+ 4.Kxe4, is a minor dual. The intended refutation 3.... Rd3+ 4.Kxd3 Sxf2+ 5.Ke2 h1Q 6.e8Q+ Kh4 7.Qh8+ Kg3 fails to 8.Qe5+ Kg2 9.Qg5+ Kxh3 10.Qf5+ Kh2 11.Bf4+ Kg1 12.Qb1+ Sd1 13.Qb6+ wins (given by P.Gyarmati in Sakkelet) or 8.Qc3+ Kh4 9.Be1 Qxh3 10.Bxf2+ Kg4 11.Qc8+ (given by my computer).

No 10799, M.Matous. Luis Miguel Gonzales gives the line 3.... Kf3 4.Bxf5 Rg5 5.Re5 (5.Bh7 Rh5) Kf4 draw. However, White wins by 4.Rf4+ Kxf4 5.Kxg2.

No 10809, S.Kasparyan/S.Varov. Luis Miguel Gonzales doubts that the final position of this study is really winning for White. His analysis runs 9.... Ke4 10.Ke8 (10.Sxe5 Bc5 11.Sef3 Kf5 draw) Bd6 11.Sc1 Bc5 12.Sce2 Bd4 13.Sxd4 exd4 14.Kf7 d3 15.Bc3 Ke3 and Black has enough counterplay for a draw. However, White wins by 11.Sxe5 Bxe5 12.Bxe5 Kxe5 13.Kf7 Ke4 14.Kxg7 Ke3 15.Kf6 Kf2 16.Sh3+ Kg3 17.g7 Kxh3 18.g8Q Kh2 19.Qh7+ Kg3 (19.... Kg1 20.Qf5 Kh2 21.Qf2 is the same) 20.Qa7 Kh2 21.Qf2.

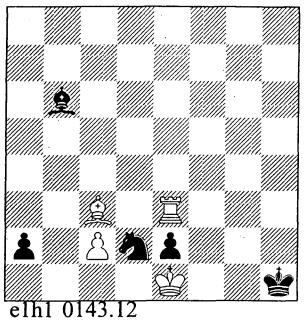
No 10820, W.Naef. A dual win: 1.Seg4+ Kg3 2.Rxg5 Kf4, and now 3.Rg8 f1Q 4.Sh5+ and the following knight fork wins the queen.

DIAGRAMS AND SOLUTIONS
editor: John Roycroft

Boris Gusev jubilee tourney

This international formal tourney sometimes abbreviated to Gusev-50 or Gusev-JT was judged by B.Gusev and An.Kuznetsov, with some assistance from Karen Sumbatyan (all Moscow). The award was published in 44-page booklet/brochure, July 1996, edition size 500. There were 63 entries by 41 composers from Russia, Georgia, Armenia, Ukraine and Romania, of which 25 were published in the provisional award. Remarks: the 44-page booklet contains other material but no information about announcement, closing date or confirmation time.

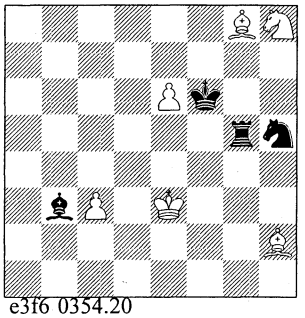
No 10821 Oleg Pervakov
1st prize Gusev-50



e1h1 0143.12 4/5 Win

No 10821 Oleg Pervakov (Moscow)
1.Re7/i Ba5/ii 2.Bh8/iii a1Q+/iv 3.Bxa1 Sb3+ 4.Kxe2 Sxa1 5.Ra7/v Bc3/vi 6.Kf1 Kh2/vii 7.Ra2/viii Be5/ix 8.c3+ Kg3 (Kh1;Ra5) 9.Rxa1 Bxc3 10.Ra3 wins.
i) 1.Rg3? Ba5 2.Bg7 Se4+. 1.Rd3? Ba5 2.Bg7 Sb3+ 3.Kxe2 Sc1+. 1.Rh3+? Kg2 2.Rh5 Sf3+ 3.Kxe2 Bd4. 1.Re5? Sf3+. 1.Re6? Sf3+ 2.Kxe2 Sd4+ 3.Bxd4 Bxd4. For 1.Re8? see (vii).
ii) Creating a battery to parry wB retreats of wB.
iii) On g7 wB obstructs wR - see '5.Rh7+' in (iv). 2.Kf2? Sf3 3.Rh7+ Sh2, and Black wins.
iv) Se4+ 3.Kxe2, with either Sc3+ 4.Kf3 a1Q 5.Rh7+ Kg1 6.Bd4+ Kf1 7.Rh1 mate, or Bc3 4.Bxc3 Sxc3+ 5.Kf2 Sd1+ 6.Kg3 a1Q (Se3;Ra7) 7.Re1 mate.
v) 5.Kf2? Bb6+. Or if 5.Kf1? Kh2 6.Ra7 Sxc2 7.Rxa5 Kg3 draw.
vi) Sxc2 6.Rxa5 Kg2 (Sd4+;Kf2) 7.Ra4 and 8.Kd2.
vii) Now we understand the flaw in 1.Re8? For Be5 7.Ra5 Sxc2 8.Rxe5 Kh2 9.Re2+ Kh1 10.Re4, and bS is lost one more time.
viii) Ambush! It's reci-zug time. Kh1 8.Ra3. Or Sxc2 8.Rxc2+ and 9.Rxc3.
ix) Just this move, because if now 8.c4+? Kg3 9.c5 Kf4 10.c6 Sb3.
"The compensation for the initial tension lies in the most precise withdrawal moves by wR and wB on moves 1 and 2. The counterplay flows both sharply and naturally, with alternating 'collisions' and 'obstructions', and with firings of both black and white batteries, not to mention dominations and an original godsent finale. Are there no tries leading to a white zugzwang? We must not be greedy faced with such oustanding richness of content. A jewel, indeed the pride of the tourney!"

No 10822 Aleksei Sochnev
2nd prize Gusev-50

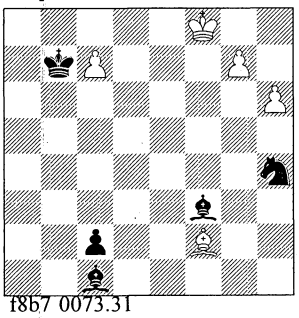


e3f6 0354.20 6/4 Draw

No 10822 Aleksei Sochnev
(St Petersburg) 1.Bf7/i Bxe6 2.Bc7/ii (for Bd8+) Rc5 3.Bd8+/iii Kg7 4.Bb6 Re5+/iv 5.Kd2/v Sf6 6.Bd4 Re4 7.Kd3 Bf5 8.Bg6 Re5+ 9.Kc4 Ra5/vi 10.Kb4 Rd5 11.Kc4 Be6 12.Bf7 Re5+/vii 13.Kd3 Re1 14.Kd2 (Bf2? Bf5+;) Re4 15.Kd3 Bf5 16.Bg6 Rf4+ 17.Ke3 Rf1 18.Ke2 Bh3 19.Be8 (Bf7? Rh1;) Kxh8/viii 20.Bd7 Bg2 21.Bc6 Bh3 22.Bd7 drawn. Drawn by perpetual pursuit of B by B.
i) 1.Bh7? Kg7 2.Sf7 Rg2.
ii) For 3.Bd8+. Not 2.Bxe6? Kxe6 for Rg8; and Rxh8;.
iii) Not 3.Bxh5? Rxc3+ 4.Kd2 Rxc7 5.Sg6 Kg5 6.Sf8 Bf5. Nor 3.Bd6? Rxc3+ 4.Kd2 Rc8 5.Bxh5 Rxh8 and Rd8. And not either 3.Bb6? Re5+ 4.Kd2 Bxf7 5.Bd4 Be8. Despite all this, White drives bK onto the g7 square!
iv) Rxc3+ 5.Kd2 Rc6 6.Bxh5 Rxb6

7.Sg6, explaining what White achieved with his check on move 3.
v) 5.Kd3? Sf4+ 6.Kd4 Rb5, making use of the blocking of the d4 square.
vi) Be6+ 10.Kb4 and 11.Bd3, reaping the knight.
vii) Rd6+ 13.Kc5 Ra6 14.Kb5 Bc8 15.Bh5 Kxh8 16.Bg4 Bb7 17.Bf3 Bc8 18.Bg4, would be a symmetrical echo.
Godes draws attention to the pair of classic forerunners by Gurvich (f6a8 0345.10, 1931) and Liburkin (b1f8 0071.31, 1947), but adds that Sochnev has organically synthesised these two 'melodies'. "As a constructional achievement it outranks the first prize-winner. But it lags behind in originality and theme. In the opposition 'construction' versus 'harmony', it is the latter that takes precedence!"
viii) Rf4 20.Sg6 Re4+ 21.Kd2 Rxe8 22.Sf4 Bg4 23.Sd5, taking advantage of the pin on the long diagonal.

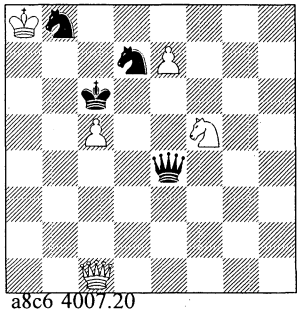
No 10823 V.Kondratev
3rd prize Gusev-50



f8b7 0073.31 5/5 Win

No 10823 V.Kondratev 1.c8Q+/i Kxc8 2.g8Q Bxh6+ 3.Ke7+ Bf8+ 4.Qxf8+ Kb7/ii 5.Qe8 Bc6/iii 6.Qf7 c1Q 7.Kd8+ Ka6 8.Qa2+ Kb5 9.Qb3+ Ka5 10.Bb6+ Ka6 11.Be3 wins, for now the d1 and d2 squares are in White's hands, there are no checks, c6 is blocked (stopping Qc6;) and there is no defence against 12.Qb6 mate.
i) 1.g8Q? Ba3+ 2.Kg7 Bb2+ 3.Kf8 c1Q.
ii) A lively preliminary skirmish still leaves White having to meet the threat of black promotion on c1. The latent fork (Sg6+;) puts paid to 5.Be3? and 5.Qf4?, and there is no salvation either in: 5.Qf7? c1Q 6.Kd8+ Ka6 (Kc6? Qc7+) 7.Qa2+ Kb5 8.Qb3+ Kc6. If only there were a block on c6... "Eureka!"
iii) c1Q 6.Qb5+ Kc8 (Ka8;Qa6+) 7.Qd7+ Kb8 8.Bg3+ Ka8 9.Qa4+ Kb7 10.Qb5+ Ka7 11.Bf2+ Ka8 12.Qa6+ Kb8 13.Bg3+. "The sliding battery opens up twice, on the 8th and 7th ranks, first with a black domination (after the first four moves), then a white, in the finale. In between the roman idea emerges in the blocking of the c6 square. True, the white play overshadows the black, but there is an imposing airiness in the play from the 8th to 1st ranks and a- to h- files, in other words practically the whole board".

No 10824 Yu.Bazlov and A.Skripnik
4th prize Gusev-50

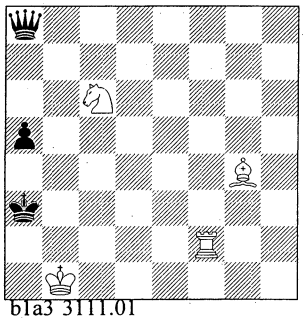


a8c6 4007.20 5/4 Draw

No 10824 Yu.Bazlov and A.Skripnik 1.Sd4+/i Kc7+/ii 2.c6 Sb6+ 3.Ka7 Qxd4/iii 4.e8S+ Kc8 5.Qc3/iv Qxc3 6.Sd6+ Kd8 7.c7+ Qxc7+ (Kxc7;Sb5+) 8.Sb7+ Kd7 stalemate. "It's a pure and elegantly symmetrical stalemate with a pinned promoted knight. What a picture!"
i) 1.Qc2? is no defence against the pair of threats - checks on a4, and by discovery - because of 1...Qh1.
ii) Qxd4 2.Qh6+ Kxc5 3.e8Q.

iii) But the second battery has the air of even greater power than the first.
iv) It's a miracle! Not 5.Sd6+? Qxd6 6.Kxb6 Qb4+ 7.Ka7 Qa5 mate.
"V.Pachman has a parallel study to his name: a1a4 4107.10, 1980. OK, technically it's a better finish (for with Bazlov/Skripnik bSb8 is passive) but the play to that end is more forcing, with effectively no choice. The Far-Easterners lost something, but gained too: full-blooded play by both sides, a dramatic plot, a tale to be told, not a painting but an etching!"

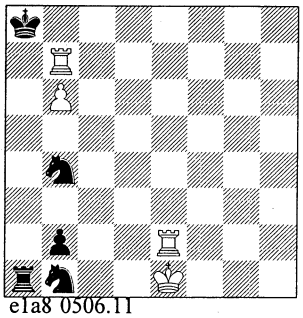
No 10825 Yu.Bazlov
5th prize Gusev-50



b1a3 3111.01 4/3 Win

No 10825 Yu.Bazlov 1.Ra2+ Kb3 2.Bd1+ Kc3/i 3.Be2/ii Qb7+ 4.Kc1 Qb3 5.Bc4/iii Qa4/iv 6.Se5 Qe8/v 7.Rc2+ Kd4 (Kb4;Sd3+) 8.Sf3+ Kc5 (Ke;Re2+) 9.Bf7+ wins. The battery opens - it's a decisive discovered attack.
i) Black plays accurately. If instead: Kc4 3.Be2+ Kb3 (Kc5;Rxa5+) 4.Rb2+ Ka3 5.Bd1 Qg8 6.Sd4 Qg6+ 7.Ka1.
ii) For 4.Rc2+ Kb3 5.Bc4+ Ka4 6.Ra2 mate.
iii) Twice en prise. But 5...Kxc4 6.Sxa5+, or 5...Qxc4 6.Rc2+ with a pair of forks (after Kb3; or Kd3;).
iv) Note the defence against 6.Rc2 mate, and now 6.Rxa4? would be stalemate.
v) Qb4 7.Rc2+ Kd4 8.Sc6+.
"Having left no stone unturned after searching through Kasparyan's 'Domination' volumes, the judges concluded that the present Rinck-like study was one of the best with this material. Rinck never thought of this one!"

No 10826 G.Kasparyan
special prize Gusev-50 (for veteran)

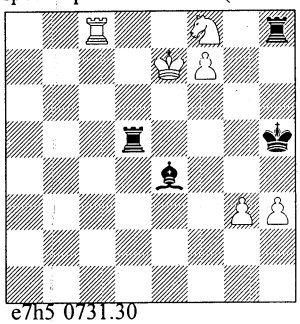


e1a8 0506.11 4/5 Draw

No 10826 G.Kasparyan 1.Ra7+!/i Rxa7 2.Rxb2/ii Sd3+/iii 3.Ke2 Sc1+/iv 4.Kd1/v Ra1/vi 5.b7+! Kb8 6.Kc2! Sa3+ 7.Kc3/vii Sa2+ 8.Kb3 Sc1+ 9.Kc3 Sb1+ 10.Kc2 Sa3+ 11.Kc3, a positional draw and a position of reciprocal zugzwang allowing White to draw.
i) An obvious move, but there is a thematic subtlety in the equally tempting 1.Rxb2? which meets the refutation: Sd3+ 2.Ke2 Sc1+ 3.Kd1 - as in the author's main line - Kxb7 4.Kc2 Sa3+ 5.Kc3 Ka8(Kc8)!! 6.b7+ Kb8, and the position is the same as the actual finale, apart from the fact that it is now White to play, for which crime he will suffer the supreme penalty. [Black extricates his knights which then protect one another, for example on the b5 and c3 squares, after which the b7 pawn is no longer tenable, making the win a matter of time and technique.]
ii) 2.Re8+? Kb7 3.bxa7 Kxa7.
iii) Re7+ 3.Kf1.
iv) Sf4+ 4.Kf3.
v) All three black pieces are *en prise*, but their defensive resources prove equal to

the task.
vi) Even so! If now: 5.Kxc1? Sa3+ 6.Kd2 Sc4+.
vii) Our basic position of reciprocal zugzwang is here again, with White to move losing.
[Solution taken from typescript of Kasparyan book (publication imminent).]

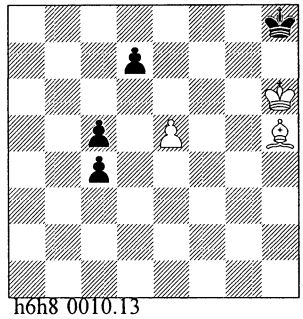
No 10827 D.Pletnev
special prize Gusev-50 (for novice)



e7h5 0731.30 6/4 Win

No 10827 D.Pletnev (Moscow) 1.Re8/i Re5+ 2.Kf6/ii Rf5+ 3.Kg7 Rxf7+ 4.Kxf7/iii Bd5+ 5.Kf6 Rg8 6.Se6, with:
- Bxe6 7.g4+ Bxg4 8.hxg4+ Rxg4 9.Rh8 mate, or
- Rg6+ 7.Ke5 Bxe6 8.Rh8+/iv Kg5 9.g4 Bxg4 10.h4 mate.
i) Threat 2.Sd7 for 3.Sf6. If 1.g4+? Kh6, and 2.Rc6+ Kg5 3.Se6+ Kh4 4.f8Q Rxf8 5.Kxf8 Kxh3, or, worse, 2.h4? Ra5 3.g5+ Kh5 4.Re8 Ra7+ 5.Kf6 Rxf7+ 6.Kxf7 Kxh4.
ii) 2.Se6? Rh7 3.Kf8 Kh6. Or 2.Kd8? Ra5 3.Rxe4 Rxf8+ 4.Ke7 fRa8. Or 2.Kd6? Rd5+ 3.Kc7 Rc5+ 4.Kb6 Rc6+ 5.Kb5 Bg2 6.h4 Rxf8 7.Rxf8 Kg6. All draws.
iii) 4.Kxh8? Bd5 5.Re5+ Kh6 6.Se6 Re7, draw.
iv) 8.g4+? Bxg4? 9.Rh8+ Rh6 10.gxh4+ Kg5 11.Rxh6 Kxh6 12.Kf6, but 8...Rxg4 puts an end to such illusions.
"The conjunction of two economical mates with self-blocks. Far from bad. The study is weighed down by unenegetic (albeit clear enough) supporting lines. Put it all down to gaining experience!"

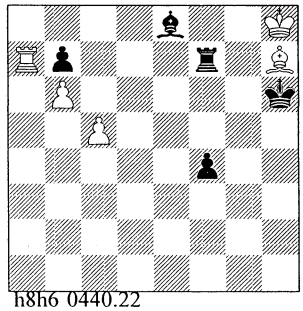
No 10828 G.Amiryan
spec prize Gusev-50 (for near neighbour)



h6h8 0010.13 3/4 Win

No 10828 G.Amiryan (Armenia) 1.Bf7/i c3 2.Bb3 c4/ii 3.Bc2 Kg8 4.Kg6 Kf8 5.Kf6 Ke8 6.Be4/iii Kd8 (Kf8;Bg6) 7.Kf7 Kc8 8.Ke8 (Ke7? Kc7;) Kc7 9.Ke7 Kc8 10.Kd6 winning, Kd8 11.Bf5.
i) 1.Be2? c3 2.Bd3 Kg8 3.Kg6 Kf8 4.Kf6 Ke8 5.Be4 Kd8 6.Kf7 Kc7 7.Ke7 c4, zugzwang and a draw.
ii) White's tempo-play has induced this.
iii) Reci-zug with Black on move.
"Subtle and sparkling miniature with classic material already responsible for many superb examples of 'chess poetry'."

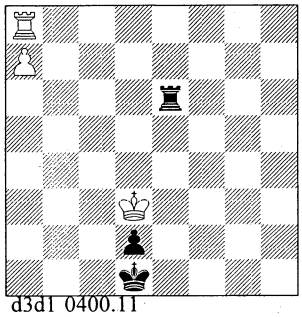
No 10829 P.Joitsa and V.Nestorescu
special prize Gusev-50 (for not-so-near neighbours)



h8h6 0440.22 5/5 Draw

No 10829 P.Joitsa and V.Nestorescu (Romania) 1.Bg8 Rf8/i 2.Rxb7 Bg6/ii 3.c6 f3 4.Rb8 Rxb8 5.c7 Rc8/iii 6.b7 f2 7.bxc8Q f1Q 8.Qh3+ Qxh3 9.c8Q Qh1 (Qh2? Qc1+;) 10.Qa8 Qh4/iv 11.Qd8 Qf4 12.Qf8+ Qxf8 stalemate, after 5 queen sacrifices, and now with a pin.
i) W threatens to play 2.Bd5. If Rd7 2.c6 Rd8 3.cxb7 Bc6 4.Ra8 Rxa8 5.bxa8Q Bxa8 6.Bc4 f3 7.Kg8 f2 8.Kf8 draw.
ii) f3 3.Rh7+ Kg6 4.b7 Bc6 5.Rc7 Bxb7 6.Rxb7 f2 7.Rb6+ Kg5 8.Rb1 f1Q 9.Rxf1 Rxf1 10.Kg7 draw.
iii) Rf8 6.c8Q Rxc8 7.b7 Bf5 8.b8Q Rxb8 stalemate.
iv) Qh2 11.Qb8 Qh4 12.Qe5 draw.
"Had the sacrifices and stalemate not been known the study would have stood higher in the placings."

No 10830 D.Gurgenidze
spec prize Gusev-50 (for a 6-man study)



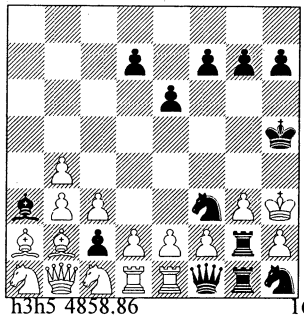
d3d1 0400.11 3/3 Win

No 10830 D.Gurgenidze (Georgia) 1.Rb8 (Rd8? Ke1;) Rd6+ 2.Kc3 Rc6+ 3.Kb2 Rc2+ 4.Kb3 Kc1 5.a8Q Rb2+ 6.Ka3, with:
- Rxb8 7.Qxb8 d1Q 8.Qb2 mate, or
- d1Q 7.Qc6+ (Rxb2? Qf3+;) Rc2 8.Qh6+ Rc2/i 9.Rc8+ Kb1 10.Qb6+ Ka1 11.Qf6+ Rd4/ii 12.Qxd4+ Qxd4 13.Rc1 mate.

i) Qd2 9.Qh1+ Qd1 10.Rb1+.
ii) Kb1 12.Rb8+ Kc1 13.Qc3+ Rc2 14.Qa1+.

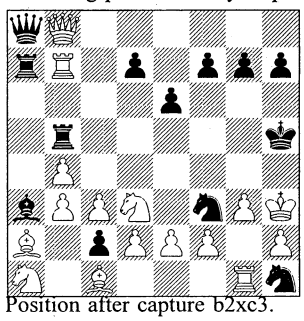
"For a 6-man study not bad at all!"

No 10831 N.Plaksin
special prize Gusev-50 (for a monster)



h3h5 4858.86 16/13 Draw

No 10831 N.Plaksin (Moscow) "The position strikes terror!" but it's a one-move solution - the only legal non-capture, non-pawn move is 1.Sd3, with the motivation to claim a draw by the dead-but-it-won't-lie-down 50-move rule - without which the Muscovite would not have been able to make such a great name for himself. The following position is how the board must have looked after the last capture, with all 14 remaining pawns already in place.



Position after capture b2xc3.

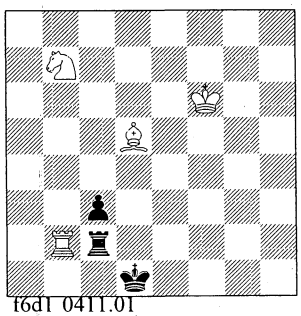
The play proceeds, with 'W' denoting (for once not 'White' but) a waiting move - by either side. 0.bxc3 W 1.Bb2 W 2.Rb1 W 3.Bc1 W 4.Rb2 W 5.Bb1 W 6.Ra2 Bb2 7.Ra6 Ra5 8.Rc6 Ra2 9.W Ba3 10.W Rb2 11.Ba2 Rb1 12.Bb2 Rg1

13.Bc1 Bb2 14.Bb1 Ra2 15.W Ba3 16.W Rb2 17.Ba2 Rb1 18.Bb2 bRf1 19.Bc1 Bb2 20.Bb1 Qa2 21.Qa8 Ba3 22.Ra7 Qb2 23.Ba2 Qb1 24.Bb2 Qe1 25.Bc1 Bb2 26.Bb1 Rg2! 27.Ra2 Ba3 28.Rb2 fRg1! 29.Ba2 Qf1! 30.Rb1 W 31.Bb2 W 32.Re1! W 33.Bb1 W 34.Bc1 W 35.Ra6 Bb2 36.Ra2 Ba3 37.Rb2 W 38.Ba2 W 39.Rb1 W 40.Bb2 W 41.bRd1! W 42.Bb1 W 43.Bc1 Bb2 44.Qa2 Ba3 45.Qb2 W 46.Ba2 W 47.Qb1! W 48.Bb2! W 49.Sc1 W, competing the uninterrupted series of 50 moves by White and Black, none being either a pawn move or a capture, so satisfying the pre-requisites for a draw.

The celebrant thanks the composer for his '50' present!

The **EG** editorial position regarding retrograde analysis compositions, however admirable or deep, is that they are not studies. They will be included in **EG**'s pages only if they figure in a studies tourney award (or a joke article). It seems a short step from these '50-move draw' justifications to posing the solving task to find the *only* position from which it takes as many as 50 moves to reach a given diagram position. Surely it is untenable to maintain that such a position is a study.

No 10832 Yury Bazlov
honourable mention Gusev-50



f6d1 0411.01 4/3 Win

No 10832 Yury Bazlov (Vladivostok) 1.Rb1+ (Rb4? Rf2+;) Rc1 2.Rb4 c2 3.Sc5 Rb1 4.Bb3 Rb2/i 5.Ke5 Kc1/ii 6.Sd3+ Kd2/iii 7.Rd4 Kc3/iv 8.Sc1 Rb1 9.Rc4+ Kd2 10.Rxc2+ Kd1 11.Ba4/v Rxc1 12.Rh2+ Ke1 13.Bc2 wins, not 12.Rg2+? Ke1 13.Bc2 Kf1 14.Rh2 Kg1 and Black is safe.

i) Kd2 5.Rd4+ Kc3 6.Rc4+ and 7.Rxc2+.

ii) Kd2 6.Rd4+ Kc3 7.Rc4+ Kd2 8.Se4+ Kd1 9.Ba4, and if Ra2 10.Sc3+ forks.

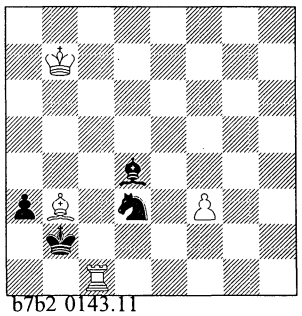
iii) Kb1 7.Bxc2+, but not 7.Ba2+? Ka1 8.Rxb2 c1Q 9.Sca1 Kxb2.

iv) c1Q 8.Sxc1+ Kxc1 9.Rd1 mate. Or Rxb3 8.Sc5+ Kc3 9.Sa4 mate.

v) 11.Rc8+(?) Kd2 12.Rc2+ Kd1 does no better than repeat.

"True, a win from a position of strength. But that is not the whole story. Think of the win of a tempo, the unexpected pure checkmates, the batteries, the final domination, and all those tactical sharp points!"

No 10833 Yu.Bazlov
honourable mention Gusev-50



b7b2 0143.11 4/4 Draw

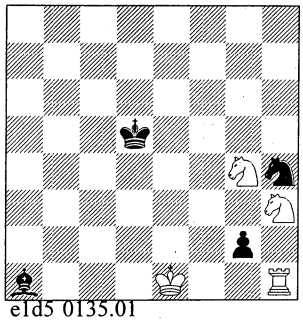
No 10833 Yu.Bazlov 1.Rc4 (Rd1? Sc5+;) Bc3 (else Bd1) 2.Ba2 Be5/i 3.f4 Bxf4 4.Ka8/ii Kxa2 5.Rd4 Kb2 6.Rxd3 a2 7.Rd1 Bc1 8.Rd7 a1Q+/iii 9.Ra7 Qb1 10.Rb7+ and 11.Rxb1, drawing.

i) Be1 3.Rd4 Sc5+ 4.Kc6 Kxa2 5.Rd1 Bb4 6.Kb5 Kb3 7.Rb1+ Kc3 8.Rc1+ Kb2 9.Rd1, suddenly with a positional draw.

ii) 4.Rd4? Sc5+ 5.Kc6 Be3 6.Rh4 Kxa2

7.Rh3 Bf2 8.Rf3 Bd4 9.Kd5 Sb3 10.Kc4 Sd2+, suddenly a fork.
iii) Be3 9.Rd1 Bc1 10.Rd7.
"Nothing so new here. But there's the clever introduction, the point with 4.Ka8, and the no-holds-barred participation of all the white and black pieces!"

No 10834 Yu.Bazlov
honourable mention Gusev-50

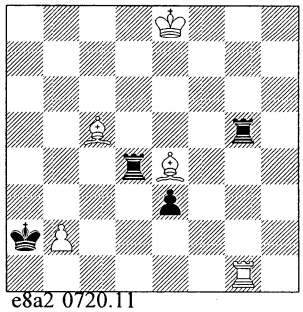


e1d5 0135.01 4/4 Win

No 10834 Yu.Bazlov 1.Se3+/i Ke4 2.Sxg2 Sxg2+ 3.Kf2 Sf4 4.Re1+/ii Kf5 5.Sxf4 Bc3 6.Rc1 Bd2 7.Rc5+ Kxf4 8.Ke2, with a winning domination of bB, very likely after 9.Rc4+.
i) 1.Sf4+? Ke4 2.Sxg2 Sxg2+ 3.Kf2 Se3 4.Sxe3 Bd4 5.Rh3 Kd3, and the cognoscenti will cry 'Villeneuve-Esclapon!'.
ii) 4.Sxf4? Bd4+ 5.Kg3 Be5 6.Rh4 Bd6(Bc7/Bb8).
"A success for the Far East composer (the alphabet played a role here [The meaning may be that the letter 'B' placed these studies at the head of the honourable mentions. AJR]) to have four in a row. All stand out for their lively double-edged and wide-ranging play, with a great look about them, and moves that surprise - pointed and of excellent quality. If one could add the originality and fresh imagination that he often comes up with.... missing, alas, in this tourney."

No 10835 Em.Dobrescu (Romania)
1.Bb1+ Ka1/i 2.Rxg5/ii e2 3.Re5 Rd5 4.Rxe2 Rxc5 5.Bd3/iii Rc3/iv 6.b4 (B-,Rb3;) Rxd3 7.b5 Rb3 8.Re5 Kb2 9.Kd7 wins.
i) Kb3 2.Rxg5 e2 3.Rg3+ Kc4 4.Re3 Rd2 5.b4, and it will become clear that Black is hankering after stalemate.
ii) "The intro is over and done with. Bk is indeed on a1 now, but at a price, the price of almost all the pieces being en prise, leaving a decidedly artificial impression."
iii) 5.Ba2? Rc8+ (Kxa2? b4+) 6.Kd7 Rb8 7.b3 Rd8+, and the desperado is not for taming. Just as bad: 5.Be4? Rb5 6.Re1+ Ka2 (Kxb2;Rb1+) 7.b3 Kb2/v 8.Rb1+ Kc3 9.Rc1+ Kb2. No improvement: 5.Bg6(Bh7)? Rb5 6.Re1+ Ka2 7.b3 Kxb3 8.Rb1+ Ka4.
iv) Rc8+ 6.Kd7 Rb8 7.Re1+ Ka2 8.b3.
v) Rxb3 8.Bd5. Or Kxb3 8.Rb1+, and Ka4 9.Bc6, or Kc4 9.Bd3+.
"A lucky strike of a position, but it doesn't make such a great study, so its 'Letztform', where form and content are in harmony, is still for the future."

No 10835 Em.Dobrescu
honourable mention Gusev-50

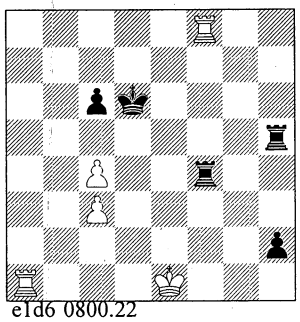


e8a2 0720.11 5/4 Win

honourable mention Gusev-50
S.Osintsev (Ekaterinburg)
[f8g6 0134.12 f2d1d6h4.e5c7f4 4/5+.]
Oh dear! This is (the submitted version of) the composer's Hastings Centenary

tourney 1st prize! See EG*120*.10200. For comparison we give the judge's comment: "A composer must also have good fortune. It is good that the composer managed the capture only of a pawn on the first move. We willingly excuse him! But to be worthy of a prize something more is needed."

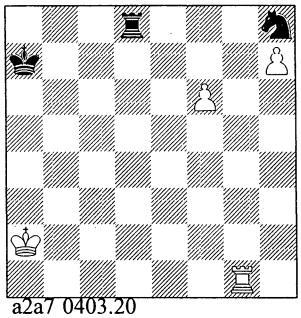
No 10836 A.Skripnik
honourable mention Gusev-50



e1d6 0800.22 5/5 Draw

No 10836 A.Skripnik (Vladivostok) 1.0-0-0+ Ke5 2.Re1+ Re4 3.Re8+ Kf5 4.Rf1+/i Rf4 5.Rf8+ Kg5 6.R8xf4 h1Q 7.Rf2/ii Qh4/iii 8.Rg1+ Kh6 9.Rf8 Kh7 10.Rf7+ Kh8 11.Rf8+ Kh7 12.Rf7+ Kh6 13.Rf8 draw.
i) 4.R8xc4? h1Q 5.Re5+ Kf4.
ii) 7.Rf5+? Kg4 8.Rf4+ Kg3.
iii) This defends f6, putting a stop to perpetuals up and down the f-file.
"13 moves, but the solution retains a laconic clarity, giving the study as a whole an elegance, a limpid lightness."

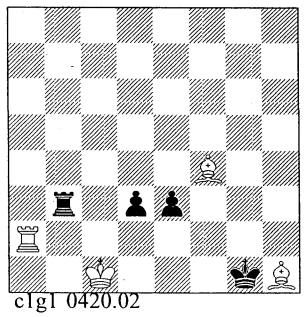
No 10837 V.Prigunov
special honourable mention Gusev-50



a2a7 0403.20 4/3 Win

No 10837 V.Prigunov (Kazan) 1.Rg8 Rb8 2.Ka3 Ka8/i 3.Ka4 Ka7 4.Ka5 Kb7/ii 5.Kb4/iii Rc8 6.Kb5 Kc7 7.Kc4 Rd8 8.Kc5 Kd7/iv 9.Kd5/v Sf7/vi 10.Ke4 Rc8 11.Kf5 Sh6+ 12.Kg5/vii Rxg8 13.hxg8Q Sxg8 14.f7 wins.
i) Sf7 3.Rg7 Rf8 4.Rxf7+.
ii) Ka8 5.Ka6 Sf7 6.Rg7 S- 7.Ra7 mate.
iii) 5.Kb5? Rc8z 6.Kb4 Kb8 7.Ka5 Kc7 8.Kb5 Kb7.
iv) Kc8 9.Kc6 Sf7 10.Rg7 Sh8 11.f7.
v) 9.Kd4? Re8 10.Kd5 Sf7 11.Rg7 Re5+ 12.Kd4 Rh5 13.Rxf7+ Ke6 draw.
vi) Rc8 10.Rxc8 Kxc8 11.Ke6 and 12.f7. Or Re8 10.Rg7+ and 11.f7.
vii) 12.Kg6? Sxg8 13.h8Q Se7+ and Rxh8;.
"Liburkin composed a similar systematic movement: g1h8 0430.42, 1936."

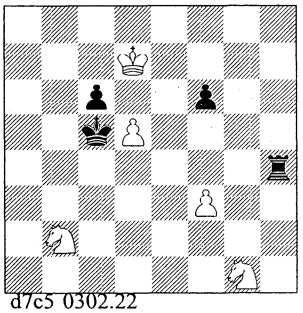
No 10838 Yu.Bazlov
commendation Gusev-50



c1g1 0420.02 4/4 Win

No 10838 Yu.Bazlov 1.Bd5/i d2+/ii 2.Kc2 Rd3/iii 3.Ra1+ d1Q+ 4.Rxd1+ Rxd1 5.Bxe3+/iv Kf1 6.Bc4+ Ke1 7.Bf4 R- 8.Bg3 mate.
i) 1.Be4? e2 2.Kd2 Rb1 3.Kxd3 Rb3+ 4.Kd2 Rb2+ 5.Rxb2 e1Q+ 6.Kxe1 stalemate.
ii) e2 2.Kd2 Rb1 3.Kxd3 e1Q (e1S+;Kc3) 4.Bh2+ Kf1 5.Bg2 mate. If Rc3+ 2.Kd1 d2 (e2+;Ke1) 3.Ke2 d1Q+ 4.Kxd1 Rd3+ 5.Ke2 Rxd5 6.Kf3 wins.
iii) Ra3 3.Bh2+/v Kf1 4.Bg2+ Kf2 5.Bg3+ Ke2 6.Bf3+.
iv) 5.Kxd1? e2+ 6.Kd2 e1Q+ 7.Kxe1 stalemate.
v) 3.Rxa3? d1Q+ 4.Kxd1 e2+ 5.Kd2 e1Q+ 6.Kxe1 stalemate.
"Setting out from a large material advantage this highly charged realisation is unexpectedly crowned by a pure mate with drawing material. En route there are chameleon echo stalemates to be avoided, with sacrifices by either side. But it is superior strength that has its way in the end."

No 10839 S.Zakharov
commendation Gusev-50

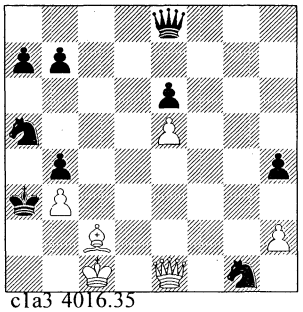


d7c5 0302.22 5/4 Win

No 10839 S.Zakharov (St Petersburg) 1.d6 Rd4 2.Ke7/i Rxd6 3.Sa4+ Kd5 4.Sb6+/ii Kc5 (Ke5;Sc4+) 5.Sd7+ Kd5 6.Sxf6+ Ke5 (Kc5;Se4+) 7.Sd7+ Kd5 8.Sb6+ Kc5 9.Sa4+ Kd5 10.Sc3+ Ke5 11.f4+ Kxf4 12.Kxd6 c5 (Ke3;Kc5) 13.Kd5 Ke3 (c4;Kd4) 14.Kc4 Kd2 15.Kb3 c4+ 16.Kb2 wins, as bK has failed to break through to b2
i) 2.Kc7? Rxd6 3.Sa4+ Kd5 4.Sc3+ Ke6.
ii) 4.Sc3+? Ke5 5.f4+ Kxf4 6.Kxd6 c5 7.Sd5+ Ke4 8.Se2 c4 draw.
"A subtle application of the 'Troitzky line' with a prophylactic wS manoeuvre forward and back, but the judge did not find enough brightness."

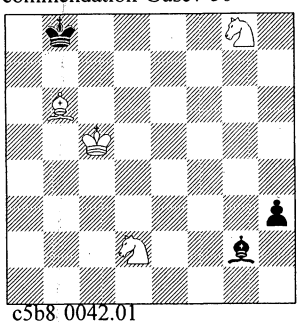
No 10840 Yu.Zemlyansky (Krasnoyarsk) 1.Kb1 Sxb3/i 2.Qe3 Qa4/ii 3.Bd1 a6 4.Qd3 b6 5.Qe3 a5 6.Qd3 b5/iii 7.Qc2/iv Sd2+ 8.Qxd2 b3 9.Qd6+ Qb4 10.Bg4z Ka4/v 11.Kb2z Qxg4 12.Qa3 mate.
i) Se2 2.Qxe2 Qg8 3.Qe3 and 4.Qc1 mate.
ii) Ka4 3.Qxa7+ Kb5 4.Bd3+ Kc6 5.Qa4+ and 6.Qxe8.
iii) Se2 7.Qxe2 Sd2+ 8.Qxd2 b3 9.Qb2+ Kb4 10.Qd4+ Ka3 11.Qxa4+ Kxa4 12.Kb2 Kb4 13.Bxb3 Kc5 14.Kc3 b5 15.Bxe6 b4+ 16.Kd3 a4 17.Bc4 b3 18.Kc3 wins.
iv) 7.Bg4? h3 8.Bxe6 Sf3 9.Qxf3 stalemate.
v) a4 11.h3 b2 12.Bd1 Se2 13.Bxe2 Kb3 14.Qxe6+ Ke3 15.Qd5.
"Romantic! To begin with there is play of a waiting character, leading to a constriction of Black's position dues to his pawns. This is followed zugzwangs with a stalemate defence. But the position is overloaded and not very natural."

No 10840 Yu.Zemlyansky
commendation Gusev-50



c1a3 4016.35 6/9 Win

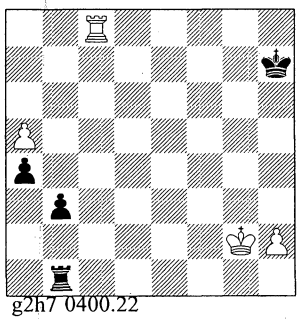
No 10841 V.Kalandadze
commendation Gusev-50



c5b8 0042.01 4/3 Draw

No 10841 V.Kalandadze (Tbilisi) 1.Sf1 Bxf1 2.Kc6 Bb5+ 3.Kxb5 h2 4.Sf6 h1Q 5.Sd7+ Kc8 6.Sc5 Qb1+ 7.Kc6/i Qb4 8.Bc7 Qd2 9.Bb6 Qh6+ 10.Kb5, with a positional draw.
i) 7.Ka6? Qb4 8.Ka7 Qa3+ 9.Sa6 Qe7+ 10.Sc7 Qd7 11.Ka6 Qa4+ 12.Ba5 Kd7, when the black king has got away.
"Curious, this relatively new 'zone blockade' of bK, but without him one queen doesn't make a war."

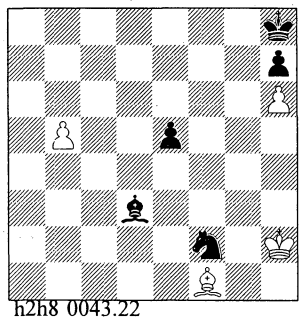
No 10842 V.Kalandadze
commendation Gusev-50



g2h7 0400.22 4/4 Draw

No 10842 V.Kalandadze 1.a6 Rg1+ 2.Kxg1 b2 3.Rb8 a3 4.a7 a2 5.Rh8+/i Kg7 6.Rg8+ Kf7 7.Rf8+ Ke7 8.Re8+ Kd7 9.Rd8+ Kc7 10.Rc8+ Kb6 11.a8Q a1Q+ 12.Kg2 Qxa8 13.Rxa8 Kb7 14.Rg8(Ra3) b1Q 15.Rg3 Qe4+ 16.Kg1 Kc6 17.h3 Qe1+ 18.Kg2 Kd5 19.Rg4, and theory tells us it's a draw.
i) 5.a8Q? a1Q+ 6.Kg2 Qxa8+ 7.Rxa8 b1Q and wR is lost.
"Here we have a fortress after lively play."

No 10843 G.Kasparyan
commendation Gusev-50

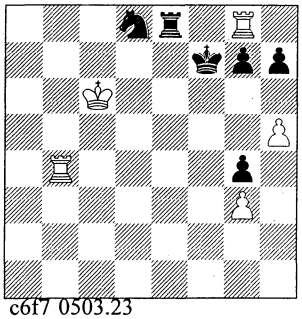


h2h8 0043.22 4/5 Draw

No 10843 G.Kasparyan 1.b6 Be4 2.Kg3/i Sh1+/ii 3.Kh2/iii Bb7! 4.Bg2 e4/iv 5.Bxh1/v e3 6.Bxb7/vi e2 7.Bd5!/vii e1Q 8.b7/viii Qf2+/ix 9.Kh3! Qf4 10.Kg2 positional draw.
i) The black knight must not be allowed to check from the g4 square. 2.Ba6? Sg4+ 3.Kg3 Sxh6 4.b7 Bxb7 5.Bxb7 Kg7. Or 2.Bg2? Sg4+ 3.Kg3 Bxg2 4.Kxg2 Sf6.
ii) Sd1 3.Bg2 Sc3 4.b7 draw.
iii) 3.Kh3? Bb7 4.Bg2 Sf2+ 5.Kg3 Se4+. The white threat to play 4.Bg2, provokes Black into taking counter-measures.
iv) In return for losing his knight Black obtains good prospects for his e-pawn.
v) 5.Kxh1? e3 6.Kg1 e2, is too much for White.
vi) 6.Bg2? e2.
vii) Setting up a blockade of the black king.
viii) White's dispersed 'fortification' has the resilience to absorb even the close attentions of the black queen.
ix) An attempt at deception: 9.Kh1? Qg3, when White, because he has to move, has

the worse of the position of reciprocal zugzwang: Black's king can emerge. [Solution taken from typescript of Kasparyan book (publication imminent).]

No 10844 D.Gurgenidze
special commendation Gusev-50



c6f7 0503.23 5/6 Win

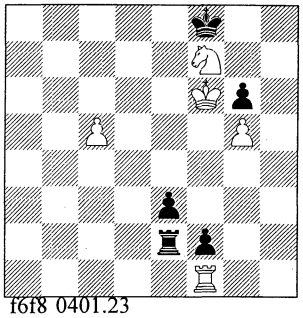
No 10844 D.Gurgenidze 1.Kd7 Re7+ 2.Kxd8 Ra7 3.Rh8 Ra8+ 4.Kd7 Rxh8 5.Rf4+ Kg8 6.h6 (Ke7? h6;), with:
- gxh6 7.Ke7 h5 8.Kf6 h6 9.Ra4 Rh7 10.Ra8 mate, or
- g5 7.Ke7 gxf4 8.gxf4 g3 9.f5 g2 10.f6 g1Q 11.f7 mate.

Counting the mates that Black avoids in the foregoing there are four.
"This is a re-working of A.Wotawa (d7g6 0506.23, 1942)."
"For sure, we have more checkmates, but wK is already standing in check (a tolerated device, but clumsy) and the rook's move to h8 is less effective than the Austrian composer's."

'Martin' 1994-95

This informal tourney was judged by Jan Rusinek, Warsaw. 27 studies were published. Remarks: this is a 'ring' tourney

No 10845 Yohanan Afek
1st prize Martin 1994-95

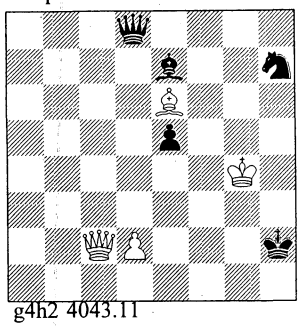


f6f8 0401.23 5/5 Draw

No 10845 Yohanan Afek (Israel) 1.c6/i Rc2 2.Se5/ii e2 3.Rxf2 Rxc6+/iii 4.Sxc6 e1Q 5.Rf3/iv Qd1 6.Sd4 Qxd4+ 7.Ke6+ Kg7 (Ke8;Rf8+) 8.Rf7+ Kg8 9.Rf8+ K-10.Rf7+ drawn.
i) 1.Rh1? f1Q+ 2.Rxf1 Rf2+ 3.Rxf2 exf2.

ii) 2.Sd6? e2 3.Rxf2 e1Q 4.Rxc2 Qe7+ 5.Kxg6 Qxd6+ wins.
iii) e1Q 4.Sxg6+ Kg8 5.Se7+ Kh8 6.Rxc2 draw.
iv) 5.Ra2(Rc2)? Qf1+ 6.Ke5 Qf5+ wins. Or 5.Rb2? Qc3+. Or 5.Rh2? Qf1+ 6.Kxg6 Qf7+ 7.Kh6 Qg7+ 8.Kh5 Qh7+ wins. Or 5.Rf4? Qe3 6.Rc4(Rf1) Qd3 wins.
"Impressive play and conclusion. First, when the draw appears obvious, Black sets White a poser with the surprising 3...Rxc6+. White meets this with a precise move of his rook to f3, followed by a fine sacrifice. Also out of the ordinary is the final position, in which Black cannot escape both stalemate and perpetual check."

No 10846 Sergei Osintsev
2nd prize Martin 1994-95

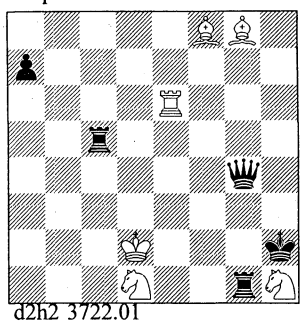


g4h2 4043.11 4/5 Win

No 10846 Sergei Osintsev (Russia)
1.d3+/i Kg1/ii 2.Kh3/iii Qa8/iv 3.Qh2+/v Kf1 4.Bg4 Sg5+/vi 5.Kg3 Se4+ 6.dxe4 Bh4+/vii 7.Qxh4 Qxe4 8.Be2+/viii and
- Qxe2 9.Qh1 mate, or
- Kg1 9.Qh2 mate.

i) 1.Qxh7+? Kg1 2.Kg3 Bh4+ 3.Qxh4 Qd3+ draw. Or 1.d4+? Kg1 2.Kh3 Sg5+ 3.Kg3 Se4+ 4.Qxe4 Bh4+ 5.Kh3 Qg5 6.Bg4 Qd2 7.Qxe5 Qf2 8.d5 Bf6 draw.
ii) Kh1 2.Qd1+ Kg2 3.Qe2+ Kg1 4.Kh3 wins.
iii) 2.Qd1+? Kf2 3.Qd2+ Kf1 4.Kg3 Bh4+ 5.Kh2 Bg3+ 6.Kxg3 Qg5+ draw.
iv) Sg5+ 3.Kg3 Se4+ 4.dxe4 Bh4+ 5.Kh3 Qg5 6.Qh2+ Kf1 7.Bc4+ wins.
v) 3.Qd1+? Kf2 4.Qd2+ Kf1 5.Kg3 Bh4+ 6.Kxh4 Qd8+ 7.Kh3 Sg5+ draw.
vi) Bh4 5.Qe2+ Kg1 6.Qe3+ Kf1 7.Be2+ wins.
vii) Qa3+ 7.Bf3 Qe3 (Bh4+;Qxh4) 8.Qh1+ Qg1+ 9.Bg2+ wins.
viii) 8.Bh3+? Kg1 9.Qxe4 stalemate.
"Some more impressive play culminates in an attractive bishop sacrifice, which has to choose its square to avoid giving stalemate. Meanwhile we also have sacrifices of the black bishop and knight, and a precise choice of checking square at move 3."

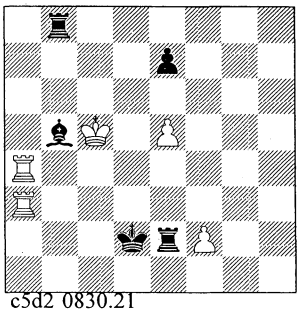
No 10847 Leonid Topko
3rd prize Martin 1994-95



d2h2 3722.01 6/5 Win

No 10847 Leonid Topko (Ukraine)
1.Bd6+ (Rh6+? Qh5;) Kg2/i 2.Se3+ Kxh1 3.Sxg4 Rd5+/ii 4.Ke2 Rxd6/iii 5.Rh6+ Rxh6 (Kg2;Rxd6) 6.Bd5+ Rg2+ 7.Kf1 hRh2 8.Sf2 mate.
i) Kxh1 2.Sf2+ Kg2 3.Sxg4 wins.
ii) Rxg4 4.Re1+ Kg2 5.Bxc5 Rxg8 6.Rg1+ wins.
iii) Rxg4 5.Rh6+ Kg1 6.Bxd5 wins.
"A study in the romantic style, albeit with sometimes brutal introductory play, with an original finale featuruing two minor pieces against two rooks. There is an attractive pin-mate with self-block. The black pawn on a7, which does not contribute to the final mating position, is a defect. "

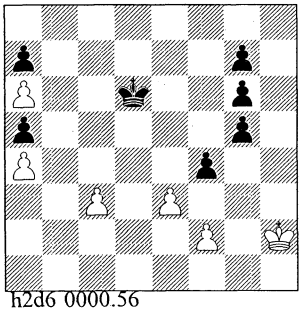
No 10848 Michal Hlinka and K.Husák
1st honourable mention Martin 1994-95



c5d2 0830.21 5/5 Draw

No 10848 Michal Hlinka (Košice) and K.Husák (Prague) 1.Rb4/i Rxe5+/ii 2.Kd4 Re4+/iii 3.Kxe4 Bc6+ 4.Kd4 Rxb4+ 5.Kc5 Ra4 6.Re3 Be4/iv 7.Kb5 Rd4 8.Kc5 e5 9.Kb6 Rc4 10.Ka5/v Rd4/vi 11.Kb6 Kc2 12.Kc5 Kd1 13.Kb6, but not 13.f3? Kd2 14.Rxe4 Rxe4 15.fxe4 Ke3 16.Kd5 Kf4, and Black wins.
i) 1.Ra2+? Ke1 2.Rxe2+ Bxe2 3.Rf4 Rb5+ 4.Kc6 Rxe5 wins.
ii) Ke1 2.Re3 Kxf2 3.Rxe2+ Kxe2 4.Rb3 Rb7 5.e6 Bc6 6.Rxb7 Bxb7 7.Kb7 Bd5 8.Kc7 Bxe6 9.Kd8 draw.
iii) Rh5 3.Ra2+ Kc1 4.Ra1+ Kc2 5.Ra2+ draw.
iv) Re4 7.Kxc6 Rxe3 8.fxe3 Kxe3 9.Kd5 draw.
v) 10.Kb5? Bd3 11.Rxe5 Re4+ wins.
vi) Rc1 11.Rxe4 Re1 12.Ra4, and Re2 (Ke2;f4) 13.f4 e4 14.Ra2+ Ke3 15.Rxe2+ Kxe2 16.f5 e3 17.f6 Kd1 18.f7 draw, or Kd3 13.Kb5 Rc1 14.f3 Rc2 15.Re4 Re2 16.Ra4 Ke3 17.Ra3+ Kf4 18.Kc5 Rd2 19.Rb3 Rf2 20.Kd5 draw.
"An impressive positional draw, in which the white king must keep to the dark squares to avoid the black bishop. A study full of twists and turns."

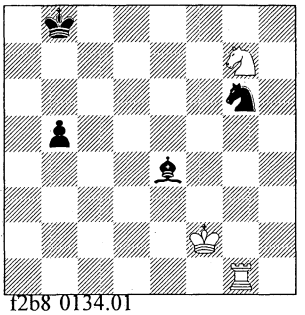
No 10849 Vitaly Kovalenko
2nd honourable mention Martin 1994-95



h2d6 0000.56 6/7 Win

No 10849 Vitaly Kovalenko (Russia) 1.Kh3/i Kd5 2.Kg4/ii fxe3/iii 3.fxe3 Kc4 4.e4 Kxc3/iv 5.e5 Kd4 6.e6 Ke5 7.e7 Kf6 8.e8R/v wins.
i) 1.Kg2? g4 2.exf4 Kd5 3.Kg3 Kc4 4.Kxg4 Kb3 5.Kg5 Kxa4 6.Kxg6 Kb5 7.Kxg7 a4 8.f5 a3 9.f6 a2 10.f7 a1Q 11.f8Q Qxc3+ 12.Qf6/vi Qxf6+ 13.Kxf6 Kxa6 14.Ke5 Kb5 15.f4 a5 16.f5 a4 17.Kd4 Kc6 draw.
ii) 2.Kg2? Kc4 3.e4 g4 4.Kf1 Kc5 draw.
iii) Kc4 3.e4. Or Ke4 3.c4. Winning.
iv) Kc5 5.Kxg5. Or Kb3 5.e5 Kxa4 6.e6 Kb3 7.e7 a4 8.e8Q wins.
v) 8.e8Q stalemate? Or 8.e8B? Ke7 draw. Or 8.e8S+? Ke7 9.Sc7 Kd6 10.Sb5+ Kc6 11.Sxa7+ Kb6 12.Sb5 Kxa6 13.Kxg5 Kb6 14.Kxg6 Kc5 draw.
vi) 12.Kg8 Qc4+ 13.Qf7 Qxf7+ 14.Kxf7 Kxa6 draw. Or if 12.Kg6 Qc6+ 13.Kh7 Qe4+ 14.Kg8 Qc4+ 15.Kh7 Qh4+ draw.
"A pawn ending with echoi promotions to rook on different squares. This is in itself not wholly original, but the combination of these two variations in a pawn ending is self-justifying."

No 10850 V.Kolpakov and S.Abramenko
3rd honourable mention Martin 1994-95

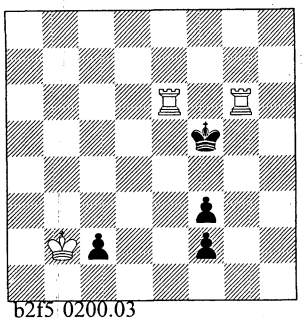


f2b8 0134.01 3/4 Win

No 10850 Viktor Kolpakov and Sergei Abramenko 1.Ke3 Bc2 2.Rg2 Bd3 3.Rg5/i Bc2 4.Rxb5+ Ka7 5.Rb2 Bd1 6.Rb1 (Rd2? Bb3;) Bc2/ii 7.Rc1 Bb3 8.Ra1+ Kb6 9.Rb1 wins.
i) 3.Kxd3? Sf4+ draw. And not 3.Rg1? Bc2 4.Kd2 Be4 5.Rg4 Bd3 6.Rg1 Be4 7.Ke3 Bc2 8.Rg2 Bd3 9.Rg1 draw.
ii) Bg4 7.Rg1 Se5 8.Kf4 wins.
"A classical piece battle ending in

domination. A technical study realised without a flaw, but the play is sometimes dull."

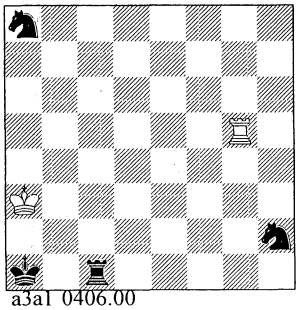
No 10851 V.Kirillov and N.Ryabinin
1st commendation Martin 1994-95



b2f5 0200.03 3/4 Win

No 10851 Valery Kirillov and Nikolai Ryabinin (Russia) 1.gRf6+/i Kg4 2.Re4+ Kg3 3.Rg6+ Kh3 4.Rh6+ Kg3 5.Rh1 Kg2 6.eRh4 f1S/ii 7.Kxc2 f2 8.Kd3 Sg3 9.R4h2+ Kf3 10.Rh3 Kg2 11.Rxg3+ wins.
i)
1.eRf6+? Ke4 2.Rg4+ Ke3 3.Re6+ Kd3 4.Rd6+ Ke3 draw.
ii) f1Q 7.R4h2+ Kg3 8.Rxf1 wins. Or if c1Q+ 7.Kxc1/iii f1Q+ 8.Rxf1 Kxf1 9.Kd2 f2 10.Rf4 wins.
iii) 7.Rxc1? f1Q 8.Rg4+ Kf2 9.Rxf1+ Kxf1 10.Kc2 f2 11.Kd2, only a draw.

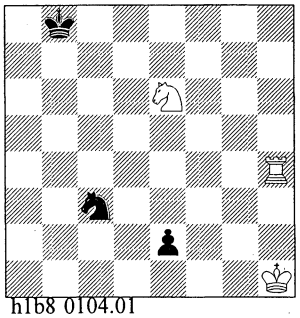
No 10852 Alain Pallier
2nd commendation Martin 1994-95



a3a1 0406.00 2/4 Draw

No 10852 Alain Pallier (France) 1.Kb3/i Sb6/ii 2.Ra5+/iii Kb1 3.Ra2 Rh1 4.Rb2+ Kc1 5.Ka2/iv Sf1 6.Rxb6 draw.
i) 1.Ra5? Rc8 wins. 1.Rg2? Rc3+/v 2.Kb4 Rh3 3.Rg5 Sb6 wins.
ii) Rb1+ 2.Kc2 (Ka3? Sb6;) Rb2+ 3.Kc1 Ra2 4.Rb5 Ra7 5.Rb1+ Ka2 6.Rb2+ Ka3 7.Rxh2 draw.
iii) 2.Rg2? Rb1+ 3.Ka3 (Kc2? Rb2+;) Sc4+ 4.Ka4 Sb2+ (Sf1? Ra2+) 5.Ka3 Sf1.
iv) 5.Rc2+? Kd1 6.Rc6 Ke2/v 7.Re6+ (Rxb6,Rb1+;) Kf2 8.Rf6+ Sf3 9.Rxb6 Rb1+ wins.
v) Rh1? 2.Ra2+ Kb1 3.Kb3 draw.

No 10853 B.Buyannemekh
3rd commendation Martin 1994-95



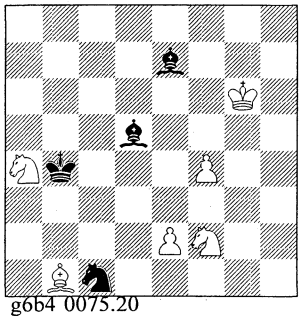
h1b8 0104.01 3/3 Draw

No 10853 B.Buyannemekh (Mongolia) 1.Rh8+ Ka7 2.Rh7+ Kb6 3.Rb7+ Ka5 4.Ra7+ Kb4 5.Rb7+/i Ka3 6.Ra7+ Kb2 7.Rb7+ Kc1 8.Rg7 e1Q+ 9.Rg1 draw.
i) 5.Ra1? Sd1 6.Rb1+ Ka3 7.Rb3+ Ka2wins.

Novosibirsk-100

This formal tourney of Vecherny Novosibirsk was judged by Gh.Umnov (Podolsk). Comment: The award as reproduced in Uralsky Problemist not only omits a commended study by Osintsev but fails to tell us where the full award can be found in print. AJR: "Studies - 6 (out of 10); Information - 0." The provisional award was published in Uralsky Problemist No.2(3) 1994, but this was incomplete, it was originally published in Vecherny Novosibirsk 13vii93. Remarks: this was apparently a formal tourney, open to composers from the Ural, Siberia and Russian Far East

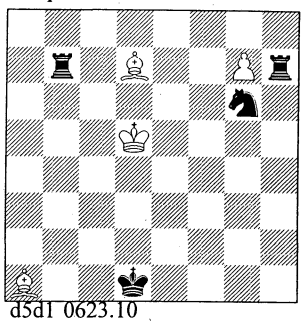
No 10855 V.I.Vinichenko
1st prize Novosibirsk-100



g6b4 0075.20 6/4 Win

No 10855 V.I.Vinichenko (Novosibirsk)
1.Sb6 Be6/i 2.f5/ii Bxf5+ 3.Kxf5 Bc5 4.Sd3+ Sxd3 5.Sd5+ Kc4 6.Ba2+ Kd4 7.e3 mate.
i) Bb7 2.Sd3+ Sxd3 3.Bxd3 Bd8 4.Sd7, with a winning material advantage.
ii) 2.Sd3+? Sxd3 3.Bxd3 Bd8 4.Sa8 Bd5 draw.
"A beautiful ideal mate, very unexpected, and in the centre of the board - with two active self-blocks." The mating picture is not included in the recent Georgian anthology.

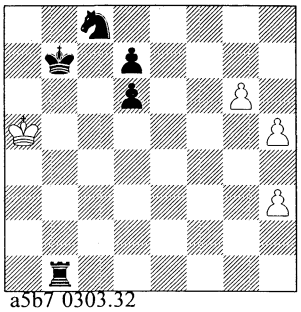
No 10856 Yu.V.Bazlov and A.N.Skripnik
2nd prize Novosibirsk-100



d5d1 0623.10 4/4 Draw

No 10856 Yu.V.Bazlov and A.N.Skripnik (Vladivostok) In *Uralsky Problemist* the second composer's name is given as "A.Skripkin", and another version seen is "Skrinnik".
1.Ke6 Rb8 2.Kf7 Sh8+ 3.Kf6 Rg8 4.gxh8Q, with:
hRxh8 5.Kf7 Rf8+ 6.Ke7 hRg8 7.Be6 Re8+ 8.Kd7 Rd8+ 9.Kc7 gRe8 10.Bd7 Rf8 11.Bg4+ (Bg7? Rxd7+;) Kd2 12.Bg7 Rg8 13.Be6 gRe8 14.Bd7, "positional draw, the bRR being hobbled by the surveillance of the white pieces", or
gRxh8 5.Bg4+ Ke1 6.Kg6 Rh6+ 7.Kg5 R8h7 8.Bf5 Rh5+ 9.Kg4 Rh4+ 10.Kg3 R7h5 11.Bg4 Rh6 12.Bc3+ (Bg7? Rxg4+;) Kf1 13.Bd2 Rh7 14.Bf5, positional draw again, in echo. "A study in dynamism!"

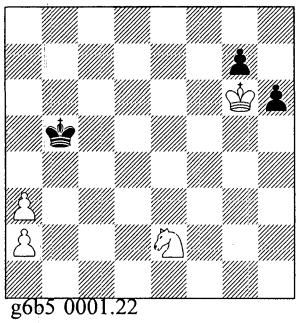
No 10857 Yu.I.Zemlyansky
3rd prize Novosibirsk-100



a5b7 0303.32 4/5 Draw

No 10857 Yu.I.Zemlyansky (Krasnoyarsk) 1.h6/i Se7 2.g7 Rd1 3.g8Q/ii Sxg8 4.h7 Se7 5.h8Q Rd4/iii 6.Kb5 Sc6 7.Qh4 Sa7+ 8.Ka5 Sc6+ 9.Kb5 Rxh4 stalemate.
i) 1.g7? Rg1 2.h6 Rxg7 3.hxg7 Se7 wins.
ii) 3.h7? Rd4, with Sc6+;, and Rb4 mate.
iii) "Now we see why bR landed on d1, for mate in 2 is now again a threat. The a1-h8 diagonal is obstructed, there is no check from wQ, and to take bR invites a fork."
The Urals secondary source reminds us that "in the 60s and 70s this composer featured widely in print. Now he is at it again!"

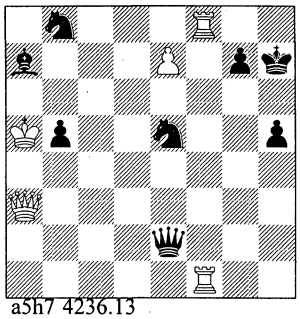
No 10858 I.I.Ivanov
1st honourable mention Novosibirsk-100



g6b5 0001.22 4/3 Win

No 10858 I.I.Ivanov (Chernogorsk) 1.Sc3+ Kc4 2.a4 Kb4 3.a3+ Ka5 4.Kh5(Kf5) g5 5.Kg4 Ka6 6.Sd1 Ka5/i 7.Sb2 Kb6 8.Sc4+ Kc5 9.a5 Kb5 10.a4+ Ka6 11.Kh5 Ka7 12.Sd2 Ka6 13.Sb3 Kb7 14.Sc5+ Kc6 15.a6 Kb6 16.a5+ Ka7 17.Kg4 Ka8 18.Sd3 Ka7 19.Sb4 Kb8 20.Sc6+ Kc7 21.a7 Kb7 22.a6+ Ka8 23.Kh5 g4 24.Kxg4 h5+ 25.Kh3(Kf3) h4 26.Sb4, when White wins.
i) Nothing is changed by Kb6 7.Sb2 Ka5 8.Kh5 Kb6 9.Sc4+, and the rest is as in the main line.
"A 1953 study by V.Cuciuc (h1a7 0001.23 e8.a3a4a5g3h2 4/4+. 1.Sd6 Kb6 2.Sc4+ Ka6 3.Kg2 Ka7 4.Sxa5 Ka6 5.Sb3 Kb6 6.a5+ Kb5 7.a4+ Ka6 8.Kh1 Kb7 9.Sc5+ Ka7 10.Kg2 Ka8 11.Se4 Ka7 12.Sxg3 Ka6 13.Se4 Kxa5 14.Sc3.) is a partial anticipation, and move-order and other duals precluded a higher placement for what is nevertheless a great find.

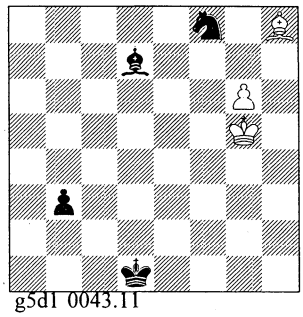
No 10859 V.I.Vinichenko and V.I.Neishtadt
2nd honourable mention Novosibirsk-100



a5h7 4236.13 5/8 Draw

No 10859 V.I.Vinichenko and V.I.Neishtadt (Barnaul) 1.Rh8+ Kxh8 2.Rf8+ Kh7 3.Rh8+ Kxh8 4.e8Q+ Kh7 5.Qd3+ Sxd3 6.Qxh5+ Kg8 7.Qe8+ Kh7 8.Qh5+, perpetual check or stalemate.

No 10860 O.P.Mazur
3rd honourable mention Novosibirsk-100

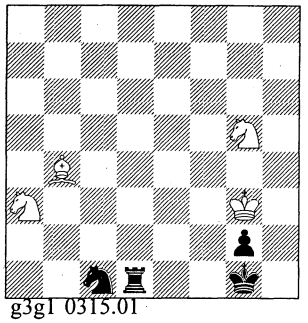


g5d1 0043.11 3/4 Draw

No 10860 O.P.Mazur (Krasnoyarsk) 1.g7 Sh7+ 2.Kg6 Be6 3.g8Q Bxg8 4.Ba1/i Sf8+ 5.Kg7 Sd7 6.Kxg8, with a draw.
For example, Sb6 7.Kf7 Kc2 8.Ke6 Sc4

9.Kd5 Sb2 10.Kd4 Kb1 11.Kc3.
i) 4.Bd4? Sf8+ 5.Kg7 Se6+. Or 4.Be5? Sf8+ 5.Kg7 Sd7. Or 4.Bb2(Bc3)? Kc2 5.Ba1 Sf8+ 6.Kg7 Sd7 7.Kxg8 Sb6 8.Kf7 Sa4 9.Ke6 Sb2 10.Kd5 Kb1.

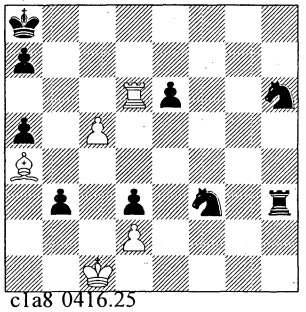
No 10861 V.A.Kirillov and S.N.Osintsev
commendation Novosibirsk-100



g3g1 0315.01 4/4 Draw

No 10861 V.A.Kirillov (Serov) and S.N.Osintsev (Ekaterinburg) 1.Bc5+ Kh1 2.Se4 Rd3+ 3.Kh4 g1Q 4.Bxg1 Rxa3 5.Bd4 Ra4 6.Kh3 Rxd4 7.Sg3+ Kg1 8.Se2+ Sxe2 stalemate.

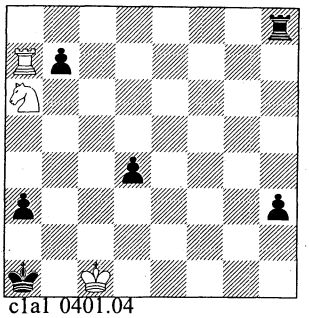
No 10862 V.S.Kovalenko
commendation Novosibirsk-100



c1a8 0416.25 5/9 Win

No 10862 V.S.Kovalenko (Bolshoi Kamen) 1.c6 Rh1+ 2.Kb2 Rb1+ 3.Kxb1 Sxd2+ 4.Kc1 b2+ 5.Kxd2 Sf7 6.Rd8+ Sxd8 7.c7 b1Q 8.cxd8Q+Kb7 9.Qd7+ Ka6 10.Qc6+ Qxb6 11.Bb5 mate.

No 10863 V.A.Kalyagin and A.Kirillov
commendation Novosibirsk-100



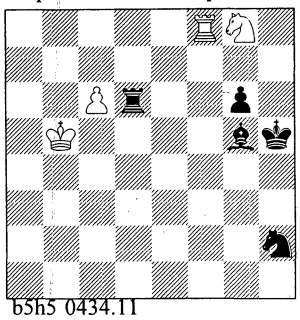
c1a1 0401.04 3/6 Draw

No 10863 V.A.Kalyagin (Ekaterinburg) and A.Kirillov (Serov) 1.Sb4 Rc8+ 2.Sc2+ Rxc2+ 3.Kxc2 d3+ 4.Kc1/i a2 5.Rxb7 h2 6.Rh7 d2+ 7.Kc2 d1Q+ 8.Kxd1 Kb1 9.Rb7+ Ka1 10.Rh7 Kb1 11.Rb7+, positional draw.
i) 4.Kc3? a2 5.Rxb7 h2 6.Rh7 Kb1 7.Rxh2 a1Q+ 8.Kb3 Qa8 wins.

Ukrainian republic tourney, 1979

This formal national tourney was judged by Eduard Asaba (Moscow). 9 of the 28 entries from 17 composers were published. Remarks: there were sections for other genres.

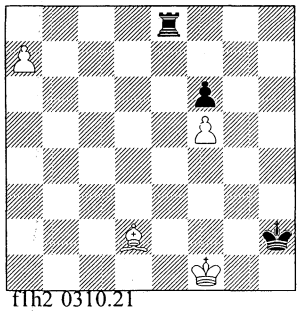
No 10864 S.Belokon
1st prize Ukrainian republic 1979



b5h5 0434.11 4/5 Win

No 10864 S.Belokon (Kharkov) 1.c7 Rd5+ 2.Kb4 Rd4+ 3.Kc3 Rd1 4.Sf6+ Kh6/i 5.Rh8+ Kg7 6.Rh7+ Kxf6 7.Rxh2 Rc1+ 8.Rc2 wins.
i) Kh4 5.Rh8+ Kg3 6.Se4+ Kg2 7.Kb2 Rc1 8.Sc3 Rxc3 9.Rxh2+ Kxh2 10.Kxc3 wins.

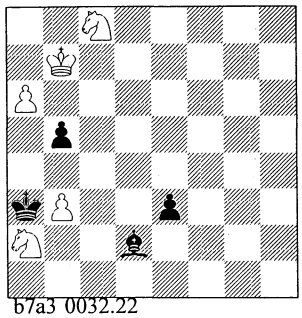
No 10865 N.Rezvov
2nd prize Ukrainian republic 1979



f1h2 0310.21 4/3 Win

No 10865 N.Rezvov (Odessa) 1.Bf4+ Kh1 2.Kf2 Rd8 3.Bd6/i Rc8 4.Bc7/ii Rb8 5.Be5 Ra8 (Rg8;Bxf6) 6.Bb8 Rxb8 7.axb8R wins.
i) 3.Ke3? Ra8 4.Bb8 Kg2 5.Ke4 Kh3 6.Kd5 Kh4 7.Ke6 Kg5 draw.
ii) 4.Kf3? Rc3+ 5.Ke4 Rc4+.

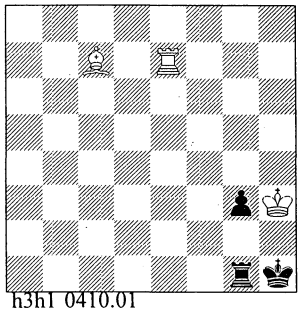
No 10866 A.Zinchuk
3rd prize Ukrainian republic 1979



b7a3 0032.22 5/4 Win

No 10866 A.Zinchuk (Kiev) 1.Sc1 Bxc1 2.a7 e2 3.a8Q+ Kb4 (Kxb3;Qa5) 4.Se7 e1Q/i 5.Qa5+ Kxa5 6.Sc6 mate.
i) Kxb3 5.Qa5 b4 6.Qe5 wins.

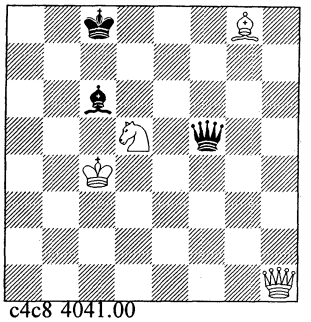
No 10867 N.Rezvov
1st hon. mention Ukrainian republic 1979



h3h1 0410.01 3/3 Win

No 10867 N.Rezvov 1.Bb6 Rb1/i 2.Kxg3 Rb3+ 3.Be3 Rb7 4.Re5 Rb5 5.Re4 Rb4 6.Bd4 Rb3+ 7.Kf2 wins.
i) Rd1 2.Kxg3 Rd3+ 3.Kf2 Rd2+ 4.Kf3 Rd3+ 5.Be3 wins.

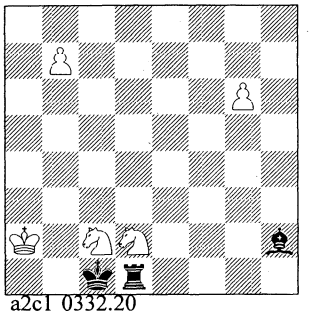
No 10868 A.Zinchuk
2nd hon. men. Ukrainian republic 1979



c4c8 4041.00 4/3 Win

No 10868 A.Zinchuk 1.Se7+ Kd7 2.Sxc6 Qg4+ 3.Kc5 Qxg8 4.Qd1+ Ke8 5.Qd8+ Kf7 6.Se5+ Kg7 7.Qg5+ Kh7 8.Qh5+ Kg7 9.Qg6+ Kh8 10.Qh6+ Qh7 11.Sg6+ and mate.

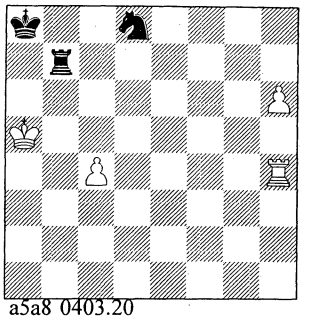
No 10869 I. and L.Melnichenko
3rd hon. men. Ukrainian republic 1979



a2c1 0332.20 5/3 Win

No 10869 I. and L.Melnichenko (Chernigov region) 1.g7 Rg1 2.Se3 Kxd2 3.Sf1+ Kc2/i 4.Sg3 wins, not 4.Sxh2? Rg6 5.Ka3 Kc3 6.Ka4 Kc4 7.Ka5 Rg5+ 8.Ka6 Rg6+ draw.
i) Kc3 4.Sxh2 Rg2+ 5.Ka1 Rg1+ 6.Sf1 Rxf1+ 7.Ka2 Rf2+ 8.Ka3 Rf6 9.Ka4 and 10.Ka5 wins.
For position and solution of the 1st commendation study - by V.Pipa (Cherkasy) - see EG*108* p220, where the tourney is named 'Ukrainian Sports Committee'.

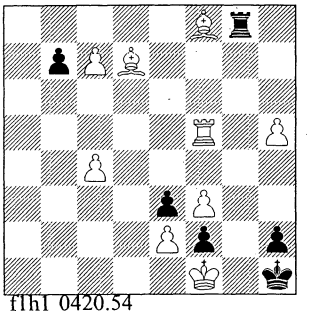
No 10870 M.Grushko
2nd comm. Ukrainian republic 1979



a5a8 0403.20 4/3 Win

No 10870 M.Grushko (Zhitomir) 1.h7 Sf7 2.Rf4 Sh8 3.Rf8+ Rb8 4.Rg8/i Kb7 5.Kb4 Kc7+ 6.Kc3 Rd8 7.c5 Sf7 8.Kc4 Sh8 9.c6 Sf7 10.Kc5 Rd6/ii 11.Rg7 Rxc6+ 12.Kd5 Rd6+ 13.Ke4 Rd8 14.Rxf7+ Kd6 15.Kf5 wins.
i) 4.Rxb8+? Kxb8 5.Kb6 Kc8 6.Kc6 Sf7 draw.
ii) Sh8 11.Rg7+ and 12.Kb6 wins.

No 10871 F.Bondarenko and A.Kakovin
3rd comm. Ukrainian republic 1979



f1h1 0420.54 9/6 Win

No 10871 F.Bondarenko (Dnepropetrovsk) and A.Kakovin (Bryanka) 1.Rg5 Rxg5 2.Bg4 Ra5 3.Bg7 Rb5 4.Bf5 Rxf5 5.c8Q Rg5 6.Qg4 Rxg4 7.fxg4 b5 8.Be5 bxc4 9.Bxh2 Kxh2 10.h6 c3 11.h7 c2 12.h8Q wins.

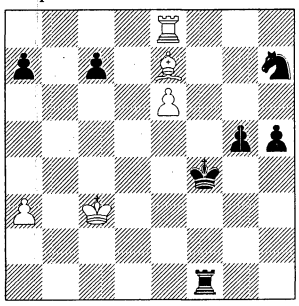
VI Belarussian (Individual) Championship - 1989-92 - for published studies

The provisional award published in Zvyazda 27xii94. The championship was judged by V.P.Sichev.
23 entries from 5 composers, 5 studies in the award.
Facts of award: I.Bondar (Gantsevichi) took first place with 67 points ahead of E.Dvizov (Zhlobin, 62), L.Tamkov (Gomel, 58), V.Zhuk (Brest, 25) and M.Plotnikov (Brest, 17).
remarks:

first place	EG*109*.8838
second place	EG*114*.9594
third place	EG*114*.9600
fifth place	EG*114*.9601

We have no knowledge of how points were awarded. We give the fourth placed study.

No 10872 V.Zhuk and V.Tupik
Zarya, 1989
4th place VI Belarussian Ch. - 1989-92



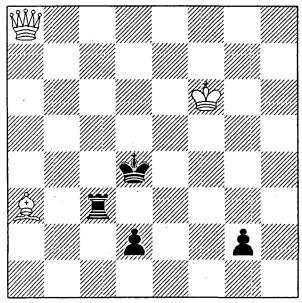
c3f4 0413.24 5/7 Win

No 10872 V.Zhuk and V.Tupik (Brest, Belarus) 1.Rf8+ Sxf8 2.Bxg5+ Kxg5 3.e7 Rf3+ 4.Kb4 Rf4+ (c5+;Ka4) 5.Ka5 Rf5+ 6.Ka6 Rf6+ 7.Kxa7 wins, not 7.Kb7? Rb6+ 8.Kxa7 Rb8 9.Kxb8 Sd7+ 10.Kxc7 Sf6 wins.

Komsomolskaya pravda 1968

EG*19* reproduced the award in the formal tourney of *Komsomolskaya pravda* for '1968', but as the award publication date was 7viii1968 it is possible that '1967' is more accurate. Such ambiguities often arise due mostly to inadequate, or simply missing, details of a tourney announcement. For some reason the study initially awarded 4th hon.mention was not published in **EG**. Here it is, thanks to the research of Valery Gorbunov (Ukraine). The judge was Anatoly Kuznetsov.

No 10873 A.Ostapenko
4th HM Komsomolskaya pravda '1968'



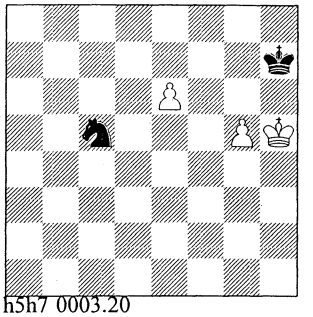
f6d4 1310.02 3/4 Win

No 10873 A.Ostapenko (Kostroma)
1.Bb2 g1Q 2.Qa7+ Ke4 3.Qxg1 Rc1 4.Qg6+ (Bxc1? d1Q;) Ke3 5.Bxc1 dxc1Q 6.Qg5+ and 7.Qxc1 wins.

Garde 1992-93.

This neatly produced Moravian-Silesian publication, subtitled *METODICKÝ ZPRAVODAJ ČŠS*, seems to have been a monthly chess magazine - at any rate the three covers we have seen each sport a chess diagram. *Garde* first appeared in the latter half of 1991, and the last issue was No.1 of 1994. A solving contest (originals included) was run by Zdeněk Libiš of Kunštat. The sole composing tourney, running for the two years 1992 and 1993, was mixed - i.e. a single unsectioned tourney for all orthodox genres. Judge: Jaroslav BRADA (Prague). First and second prizes were awarded to 3-movers. We do not know the judging criteria. Provisional award published in Šachová Skladba 46, 1995, p920-1. 39 originals, 6 of them studies, were published, but it seems that 14 more entries were received, and J.Brada may have decided to publish them elsewhere. Preamble to award by the judge, J.Brada (Prague): "The standard varied, but nonetheless it was possible to select nine good to very good problems for the awards. Adjudication was a relatively difficult task, as always when a competition includes studies as well as problems of different lengths. It showed how hard it is to find a Bohemian two-mover which deserves recognition and at the same time is original." [**EG** hoped the judge could have told us in more detail how he managed relatively to rank a good problem against a good study.]

No 10874 Mario Matouš
3rd prize Garde 1992-93



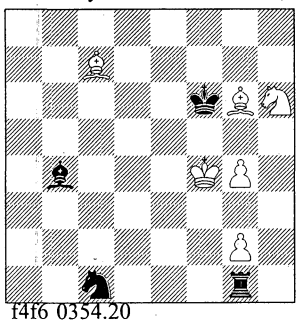
h5h7 0003.20 3/2 Win

No 10874 Mario Matouš (Prague) 1.e7/i Se4/ii 2.g6+/iii Kg7 3.e8S+, with:
Kf8 4.g7+ (Kh6? Kxe8;) Kf7 5.Kh6 Kg8 6.Kg6 wins, or
Kg8 4.Kh6 (g7? Kh7;) Kf8 5.g7+ Kf7 6.Kh7 Sg5+ 7.Kh8 wins, or
Kh8 4.Kh6 Sf6 5.g7+ wins.
i) 1.g6+? Kg7 2.e7 Sd7 3.e8S+ Kf8 4.g7+ Kf7 5.Kh6 Kg8 draw.
ii) Sd7 2.Kh4(Kg4) wins. John Beasley tested Se6;, against the computer, which proposed: 2.g6+ Kg8 3.e8Q+, while 2...Kg7, blocks that square.
iii) 2.e8Q? Sf6+ 3.gxf6 stalemate. Or 2.Kg4(Kh4)? Sd6 draw.
"A work which would have held its own in a larger tournament. It excels in economy, in incorporating a minor promotion, and in having several variations of equal value."

Ryazan komosomolets, 1982-83

This informal tourney was judged by Svetislav Janićijević (Kraujevac, Serbia). The provisional award published on p77 of Šahovska kompozicija XV ('1995'). 11 studies entered of which 10 were published.
Remarks: The only previous citation from this newspaper in EG's pages was a set of 6 by Pogosyants in EG*78* in 1984. In this case no prizes or honourable mentions were awarded. Seeing that the judge is relatively unknown one would have liked to know the quality of the competing studies.

No 10875 V.Shanshin
comm. Ryazan komosomolets, 1982-83

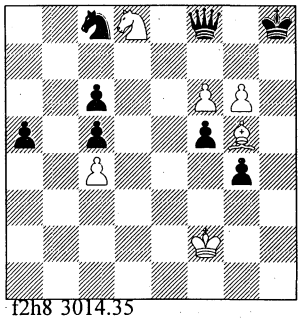


f4f6 0354.20 6/4 Draw

No 10875 V.Shanshin (Kirgizia) 1.Bc2 Bd2+ 2.Kg3 Bxh6 3.g5+ Kxg5 4.Bd8+ Kh5 5.Kf2 Rh1 6.Be4 Rh2 7.Kg3 Rh1 8.Kf2, positional draw.

Valery Gorbunov (Ukraine) is researching old Ukrainian awards for **EG**. A 1980 event is recorded in EG*67*, but the '3rd honourable mention' (EG*67*.4484, by Bondarenko and Kakovin) ought to have been, or so we learn, the following quite different study (by Rezvov). The B&K was omitted in iv1982 'because we cannot make sense of' the transcript. Better luck this time!

No 10876 N.Rezvov
3rd hon. mention, Ukraine republic 1980 award: *Sportivnaya Gazeta*, 18xii80



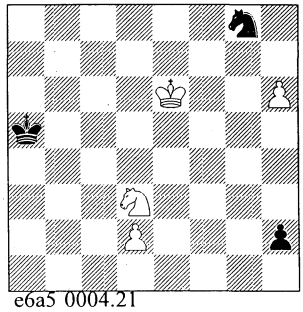
f2h8 3014.35 6/8 Draw

No 10876 N.Rezvov 1.Sf7+ Kg8 2.Sh6+ Kh8 3.Sxf5 g3+ 4.Ke2/i Qe8+ 5.Se7 Sd6 6.f7 Qxf7 7.gxf7 Kg7 8.Sxc6 Sxc4 9.Sd8 and 10.Bh6+ wins.
i) Given an exclamation mark in our source, but no explanation!

Nedel'ná pravda (Bratislava), 1994-95

This informal tourney was judged by Ladislav Packa (Galanta, Slovakia). The text of the award reads:
"8 participating studies, with no surprises in the award."

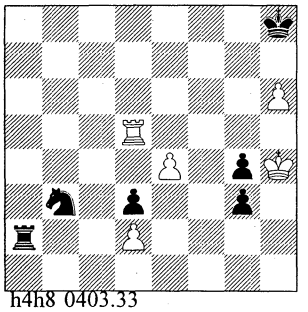
No 10877 L'uboš Kekely
prize Nedel'ná pravda 1994-95



e6a5 0004.21 4/3 Win

No 10877 L'uboš Kekely (Žilina) (6x95) 1.h7 h1Q 2.hxg8Q Qh6+/i 3.Kd7 Qxd2 4.Qb3 Qg2 5.Qb4+ Ka6 6.Sc5+ Ka7 7.Qa5+ Kb8 8.Qc7+ Ka8 9.Qe5 Qf3 10.Ke7 Qc6 11.Qa1+ Kb8 12.Sd7+ Kc8 13.Qh8+ Kb7 14.Qb2+ Ka7 15.Qa3+ Kb7 16.Qb4+ Ka7 17.Kd8 Qh6(Qg6) 18.Qa5+ Qa6 19.Qc5+ wins.
i) One would like to see analysis from the computer oracle of Qh3+;, and indeed of many other alternatives of both Black and White, throughout the main line.
"The composition which gave me the greatest difficulty, because it is generally believed that a study with this material cannot be original. However, I have not found a specific anticipation and I award the top place with a relatively clear conscience. The content is rich, there are several quiet moves, and the study is enhanced by a multitude of convincing support variations. If indeed it proves to be original it enriches endgame theory."

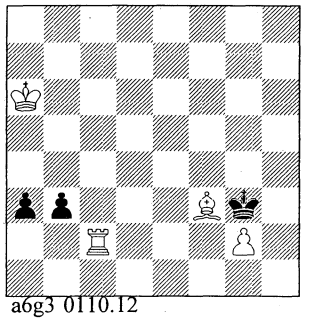
No 10878 J.Tazberík and M.Hlinka hon. mention Nedel'ná pravda 1994-95



h4h8 0403.33 5/6 Draw

No 10878 Ján Tazberík (Bratislava) and Michal Hlinka (Košice) (1xii95) 1.Rd8+ Kh7 2.Rd7+ Kxh6 3.Rd6+ Kh7 4.Rd7+ Kg6 5.Rxd3 Sxd2/i 6.Rxg3 Sxe4 7.Rg2/ii Sf2 8.Kg3 Se4+ 9.Kh4 Sf2 10.Kg3 Se4+ 11.Kh4 draw.
i) g2 6.Rg3 Sxd2 7.Rxg4+ and 8.Rxg2.
ii) 7.Rxg4+? Kf5 8.Rg1 Rh2 mate.
"An interesting combination of stalemate with draw by repetition, but unfortunately the black knight is not essential to the stalemate."

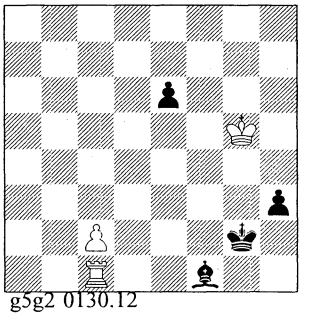
No 10879 Michal Hlinka commendation Nedel'ná pravda 1994-95



a6g3 0110.12 4/3 Win

No 10879 Michal Hlinka (5v95) 1.Rc3/i a2 2.Bd5+ Kh2/ii 3.Rc1 b2 4.Rh1+ Kxh1 5.g4+ Kh2 6.Bxa2 wins.
i) 1.Rc4? a2 2.Rg4+ Kh2.
ii) Kf2 3.Rc1 b2 4.Rc2+ Kg3 5.Bxa2 wins. Or if Kg4 3.Be6+ Kg5 4.Rc1 b2 5.Rc5+ Kf6 6.Bxa2 wins.
"An elegant trifle whose main interest subsists in the operation of two quite different batteries in the course of a brief solution."

No 10880 Ján Tazberík commendation Nedel'ná pravda 1994-95



g5g2 0130.12 3/4 Draw

No 10880 Ján Tazberík 1.c4 h2 2.Rc2+ Kg1 3.Rxh2 Kxh2 4.c5 Ba6 5.Kf4/i Bc8

6.c6 (Ke4? Kg3;) Kg2 7.Ke4 Kf2 8.Kf4 Kg2/ii 9.Ke4 Kg3 10.Kc3 Kh4 11.Kf4 Kh5 12.Ke5 Kg6 13.Kd6 Kf6 14.Kc7 Ba6 15.Kb6 Bc8 16.Kc7 draw.
i) 5.Kf6? Bc8 6.Ke5 Kg3 7.Ke4 Kh4 8.Kf4 Kh5 9.Ke5 Kg6 wins.
ii) Ke2 9.Ke4 Kd2 10.Kd4 Kc2 11.Kc4 Kb2 12.Kb4 Ka2 13.Ka4 Kb2 14.Kb4 Kc2 15.Kc4 Kd2 16.Kd4 Ke2 17.Ke4 Kf2 18.Kf4 Kg2, leads back to the main line.
An apparently simple positional draw but 'attractively spiced with some delicate strokes on each side (and also in the tries).' "After a simple introduction the position is transformed into a kind of pawn ending based on a tempo struggle between the kings. The try 5.Kf6? underlines this tempo struggle."

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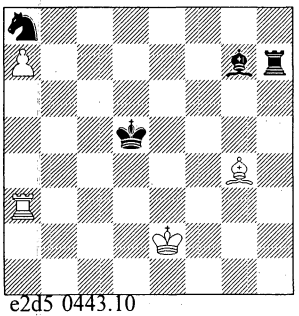
Corrections

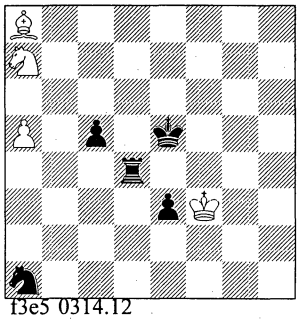
No 10881 V.Zhuk and V.Tupik
Narodnaya tribuna (Brest, Belarus)
10ii94 and 13viii94



e2d5 0443.10 4/4 Win

No 10881 V.Zhuk and V.Tupik The correction is shorn of a 3-move exchanging introduction. 1.Bf3+ Kd6 (Kd4;Bxa8) 2.Ra6+/i Ke7/ii 3.Bxa8 Bd4 4.Kd3 Rh4 5.Re6+ Kd8 6.Rd6+, with:
Kc7(Ke7) 7.Rd7+ Kc8 8.Bb7+, or
Kc8 7.Rxd4 Rh7 8.Rc4+ Kd8 9.Bb7 and 10.a8Q+ wins.
i) 2.Bxa8? Bd4 3.Ra6+ Ke5 4.Re6+ Kf4 5.Re4+ Kg5 6.Rg4+ Kf6 7.Rg6+ Ke5 8.Rg5+ Kf6 9.Rf5+ Kg6 10.Rf7 Bxa7 draw.
ii) Ke7 3.Bxa8 Bd4 4.Be4 wins.

No 10882 V.Zhuk and V.Tupik
Narodnaya tribuna (Brest, Belarus)
10ii94 and 13viii94



f3e5 0314.12 4/5 Win

No 10882 V.Zhuk and V.Tupik This correction is shorn of two introductory moves. 1.Sc6+ Kd5 2.Sxd4+ Kxd4 3.a6 Sb3 4.Bd5 Kd3/i 5.Bxb3 e2 6.Bc4+ Kxc4 7.Kxe2 wins.
i) Sd2+ 5.Ke2. Or Kxd5 5.a7 wins.

Parts of the following interview with V.Yakimchik, and some of the studies, have already appeared in **EG**, being included in Ya.Vladimirov's and G.Kasparyan's obituary pieces in EG*60*.

Vitold Vitoldovich Yakimchik - 1911-1977

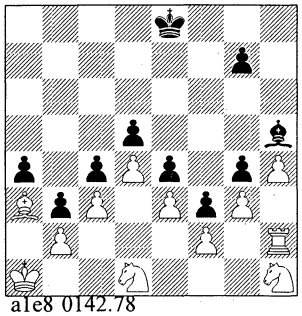
Interview with Vitold Yakimchik in *Shakhmaty v SSSR* ix1971
interviewer: Anatoly Kuznetsov

Groping towards the ideal

Q: "You have been composing studies for about 40 years now. Would it be fair to say that by now a complete 'Yakimchik study philosophy' has taken shape? Can you tell us what a chess study should be - and when does a chess study become a work of art?!"
A: "As time passes one learns that the simplest questions are the most complex. One can get away with generalities, but for whom and when will they ever mean anything? To give a concrete answer, though, we must break down the synthetic concept *study* into some of its basic elements, to draw up what engineers call a 'bill of materials', and, when we have done that, perform a re-assembly.
"The first element has to be the starting position.
"In my opinion the starting position should resemble a passage from a played game. It might be an adjournment, or an encounter by correspondence. The implication is that it should be the product of a chess confrontation rather than of some retro-synthetic agglomeration of the chessmen. A study's external appearance ought to make a direct appeal to the solver or (and this is more likely, one has to say) to a chessplayer having the solution in front of him.

"Take *Ya1*. Could this be normal chess? Did Black give odds of a whole *wing* of pieces? Perhaps we can guess what happened: the protagonists were 6 or 7 years old, and a third party, seeing that they played weakly, jotted down the position. Years later, he put it again to the same players, asking them to continue where they left off. And how they responded!

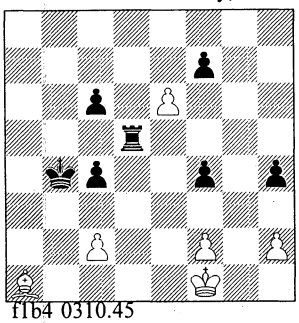
Ya1 Otto Blathy
Deutsche Schachzeitung, 1898



a1e8 0142.78 12/10 Win

Ya1 Otto Blathy 1.-5.Kf1 6.Rg2 7.Rg1 8.-9.Kd2 10.-11.Re2 12.Kc1! 13.Rc2 14.Kd2 15.-16.Ra1/i 17.Bc5 Be8 18.h5! Bd7 19.Rc1 Be8 20.Rc2 Bxh5 21.Kc1 22.-23.Rd3! 24.-25.Ke1 26.-27.Re2 28.Kd2 29.-30.Rg1 31.-32.Kf1 33.-34.Rh2 g6/ii 35.-36.Rg1 37.-38.Kd2 39.-40.Re2 41.Ke1 42.-43.Rd3! 44.-45.Kc1 46.-47.Rc2 48.Kd2 g5/iii 49.Kc1 50.-51.Rd3 52.-53.Ke1 54.-55.Re2 56.Kd2 57.-58.Rg1 59.-60.Kf1 61.-62.Rh2 Kg7(Bf7) 63.Bd6 Be8 64.Be5+ wins.
i) bK oscillates between f7 and g8.
ii) Climax!
iii) To save the a4 pawn.

Ya2 V.Yakimchik
III FIDE tourney, 1960

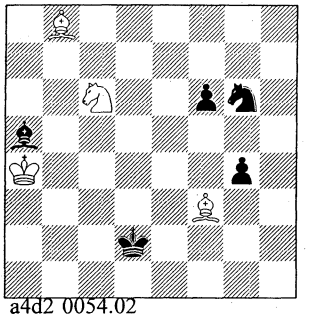


f1b4 0310.45 6/7 Win

Ya2 V.Yakimchik 1.e7 f3! 2.e8Q Rd1+ 3.Qe1+ Rxe1+ 4.Kxe1 c3! 5.h3!/i Kc4 6.-8.Kb1 Kb4 9.Ka2 f6 10.-15.Kg1 16.Kh1(Kh2) 17.Kh2(Kh1) 18.-23.Kb1 Kb4 24.Ka2 f5 .... and, after the whole 15-move long manoeuvre has been executed three times, 69.Ka2 c4 70.Kb1, with no further deferment of the long-awaited zugzwang.
i) Otherwise 5...h3, topping out the 'wall'.

"However that may be, it would be interesting to witness the process of forming such a 'Great Wall of China' pawn barrier. Today's advanced technique lets us do just this - and with less material. In *Ya2* the wall rises up in front of our eyes, but this time the study is a fully paid-up and legitimate card-holding member of the union of studies, and the theme has every right to exist."
Q: "How is a position such as *Ya1* best described? And how *Ya2*?"
A: "Labelling is a risky business, but let me try. I'd call the *Ya1* type 'statically defined' and the *Ya2* type 'dynamically static'. I recollect that Gurvich dubbed the former 'chess-analogous' and also 'way-out'. The *Ya2* type is a normal chess position, though with what one might call 'pre-stressed tension'. This means that the solution is too elementary, hard forcing play replacing the congealed staticism of the Blathy."
Q: "According to an Oriental dictum invoked by Gurvich a work of art must be 'both round and pointed'. And there's another of the same sort: 'genuine beauty radiates stillness'."
A: "Genuine beauty - and the study genre can be included - really is quiet. Take *Ya3* and *Ya4*, which competed in the same tourney. It was a thematic tourney with the set theme of 'mate by a knight with self-block of two squares in the king's field'. Now one checkmate was in the centre while the other was on the edge. The judge, S.Kaminer, distinguished this pair with the 2nd and 3rd prizes respectively, presumably on the grounds that a mate in the centre is harder to achieve. However, with the passing years the Birnov has become tarnished while the Liburkin has been reprinted again and again right up to today, and always with epithets of approbation. So what is going on here?
"A glance at *Ya3* shows an eyesore: the position is just *too* taut. There's a white bishop *en prise*, and the black one is under a double threat. This tension does not arise in the course of play, but is already there in the diagram. Where is the hush to accompany real beauty? But in **Ya4** quiet reigns supreme even in the diagram. It is only later that tension builds, a tension that is a healthy, full-blooded confrontation, as in an o-t-b game - which, by the way, also starts with no contact between the opposing forces. There you have it - 'round and pointed'! [That is, *round* as to form, *pointed* as to content. AJR]

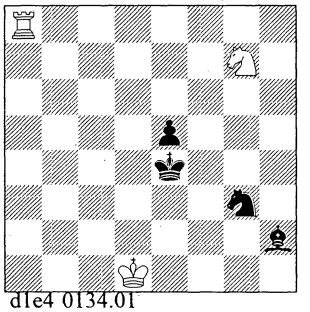
Ya3 Z.Birnov
3rd prize, *64*, 1935



a4d2 0054.02 4/5 Win

Ya3 Z.Birnov 1.Be4 f5 2.Bxf5 Sh4 3.Bf4+ Kc3 4.Bxg4 Bb6 5.Bg3 Sg2 6.Bf3 Se3 7.Kb5 Bd4 8.Be1+/i Kd3 9.Sb4 mate.
i) Today 8.Sxd4, would be a cook, because two bishops win against a knight, as every schoolboy should know. But this was unknown before 1983. [AJR].

Ya4 Mark Liburkin
=2nd/3rd prize, *64*, 1935



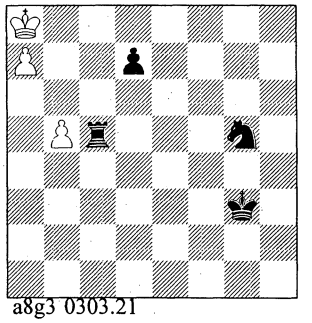
d1e4 0134.01 3/4 Win

Ya4 Mark Liburkin 1.Ra2 Bg1 2.Rg2 Kf3 3.Rxg1 Kf2 4.Re1 e4 5.Se6 e3 6.Sc5 c2+ 7.Kd2 Sf1+ 8.Kc1 Kxe1 9.Sd3 mate.

"In the perfect realisation of an idea a minimum of tension is imparted to the initial position. It is like, say, the force of gravity, slight but inevitably decisive, all-embracing and not allowing the smallest of liberties! It gradually builds up to an explosive finale. In study practice, alas, such things do not come off too often.
"Taking up the classification where we left off, we might call the *Ya3* type 'externally taut', and the *Ya4* type 'internally taut'. But I have to say that these terms are relative."
Q: "Perhaps it's time to sum up about the starting position?"
A: "In his introduction to Korolkov's selection GM Levenfish mentioned that David overcoming Goliath might intrigue the members of an athletics club, but hardly a band of poets. The strengths of the opposing sides in a study ought to be roughly equal: for the active side to have the greater force is undesirable. But in chess there is also the positional side, and this is why Levenfish's remark is not wholly justified: a positional hold by Black can more than counterbalance a white material preponderance. But everything in proportion - the scales should not tip too much. It is even better if there is equilibrium and if the position has a dry, commonplace character. Best of all is if the simplicity emphasises the singularity of the content! An unwieldy and outlandish form calls for content of extreme exceptionality, otherwise the effect of surprise needed in a study simply will not operate."
Q: "Can we now turn to the study idea: how do we search for an idea, work with it, and, lastly, avoid spoiling it?"
A: "Yes, this is the second component - the ideal finale.
"It is wrong to speak of the search for an idea. Search is superfluous. Rather one looks at games, at this or that study, at incidental analysis. But it goes almost without saying that this Peeping Tom act must be carried out with skill.
"There *is* another way - to think in the abstract, working from the vocabulary of ideas. (It is rumoured that Bondarenko

has a whole code-book of such ideas, something like Mendeleev's table of the elements.) It can happen that this way is fraught - an idea of this kind may well be so complex that one fails to find a matching mechanism. And if a mechanism *is* thoughtlessly devised the result is likely to be of the 'statically-defined' or 'externally taut' variety.
"The necessary condition for a study of genuine quality is in my experience the 'find'. [What Harold Lommer probably meant when he employed the word 'schema', as he frequently did. Other words are 'nugget', 'windfall' and 'godsend'. AJR] This will be either a successful, pliable finale in its own right, or a flexible mechanism ripe for moulding into a rigid finale. When a composer replaces pieces of one type by another, or adds or removes them, then he is indulging in an unwarranted form of chess. Only by grasping the essential thread of the play will the composer be led out of the labyrinth of hundreds and thousands of variations to remain with that original 'find'. And if not...
"In the recent All-Union team championship there was this set theme: 'two minor promotions to draw'. My *Ya5* was the example given, the outcome of a 'find' - an elegant and economic mechanism with two such promotions in parallel. The second example (*Ya6*) did not come easily and did not turn out too well, what with its imbalance of forces, too much initial tension, and play based on crude mating threats.

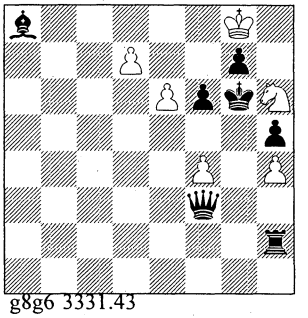
Ya5 V.Yakimchik [EG*60* p297]
Shakhmaty v SSSR, 1954



a8g3 0303.21 3/4 Draw

Ya5 V.Yakimchik 1.b6, with:
- Sf7 2.b7 Sd6 3.b8B Rb5 (Rc8 stalemate) 4.Bxd6+ Kf3 5.Bc7 Ke4 6.Bb6 draw, or
- Se6 2.Kb8 Rh5 3.a8Q Rh8+ 4.Ka7 Rxa8+ 5.Kxa8 Sc5 6.Kb8 Kf4 7.Kc7 Ke5 8.b7 d5 9.b8S draw.

Ya6 V.Yakimchik
IX team championship of USSR, 1971



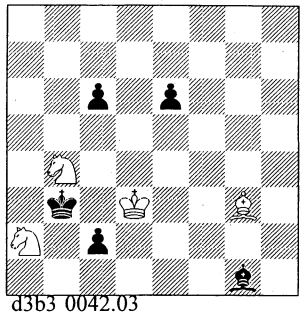
g8g6 3331.43 6/7 Draw

Ya6 V.Yakimchik 1.f5+ Kxh6 2.d8S Qb7 3.Sf7+ Qxf7+ 4.exf7 Ra2 5.f8B Bd5+ 6.Kh8 Ra7 7.Bxg7+ Rxg7 stalemate. (6...Ra8 stalemate.)

"Besides, one has to say that locking up the imagination in the blinkers of set themes is sharply to devalue the 'find'. From experience I know only too well that working with an idea very often

transforms it, with the passing of time completely changing its face. Not only should we not be scared of this, on the contrary it should be encouraged, for there is no other way for the composer to find Maeterlinck's bluebird.
"Having stumbled across the schema [we feel this word is the least unhappy rendering of the Russian 'nakhodka'] one has to develop it in a direction that is appropriate. Although this is the technical phase it is just as important as any other. Sad to say, all too frequently a beautiful schema suffers from a tasteless introduction. First of all one must explore all possible paths (and indeed *im*possible ones too - these latter can help significantly in delving into a position) which allow the composer to proceed without adding material. Only when these are completely exhausted should one begin, with the greatest caution, little by little to add force. Let me underline - *little by little*! I think that to exchange more than two chessmen in introductory play is highly dangerous. I employ the method of proof known as *reductio ad absurdum*.
"*Ya7* illustrates what I mean. Herbstman was the judge, and, being familiar with his leaning towards thematic tries, I prepended four moves to the miniature - and two pieces as well. Then, what do I read in the judge's report but that my study only lost out because of the superfluous swap?! Years passed and I was forced to agree. To add material for the sake of virtual play is too much of a luxury (at least in studies)."

Ya7 V.Yakimchik [EG*60* p288]
I FIDE tourney, 1958

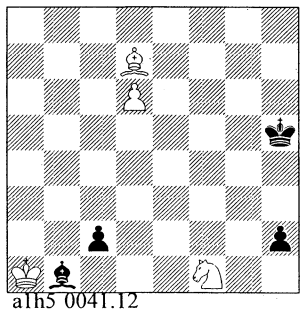


d3b3 0042.03 4/5 Win

Ya7 V.Yakimchik 1.Be1 Kb2 2.Bc3+ Kb1 3.Be5/i c1Q 4.Sxc1 Kxc1 5.Sa2+ Kd1! 6.Bg3 (Be5? c5;) Ba7 7.Sc3+ Kc1 8.Be5z c5 9.Bf4+ Kb2 10.Kc4 Kc2 11.Bc7 e5 12.Sb5 wins.
i) 3.Bd2? c5 4.Sc3+ Kb2 5.bSa2 Bd4 6.Bc1+ Kb3 7.Bh6 Kb2, positional draw.

Ya8 M.Liburkin 1.Sg3+/i Kh4 2.Kb2 c1Q+ 3.Kxc1 Be4 4.Sh1 Bxh1 5.Bh3!! Bc6! 6.Bg2! Bxg2 7.d7 h1Q+ 8.Kd2 Bf3 9.d8Q+, and draws - note the promotion with check!
i) 1.Kb2? c1Q+ 2.Kxc1 h1Q.

Ya8 M.Liburkin
Shakhmaty v SSSR, 1952



a1h5 0041.12 4/4 Draw

Q: "Study buffs sarcastically call such intros 'ballast', and if many pieces disap-

pear one after another then it's a 'dogfight'."

A: "And quite right too! This not exactly elegant epithet was the invention of Gurvich. To be frank it is the case that even the most brilliant climactic combination cannot sound off on its own: there has to be a lead-in, even a relatively clumsy one, play somehow attached so as to make discovery of the idea more tricky. Take the fine *Ya8* as an example. There are five pieces in the finale, and eight to start with. As a rule there is a variety of quantitative characteristics that one might note, but that is not the nub of the matter here. The real study artist adds material because in the majority of cases there is no alternative, but he does so gradually, inconspicuously, subtly extending the intervals between pieces disappearing: he causes the pieces to live, to move, and to take up their places. The composer's mastery lies in hoodwinking the observer - we may put it that he is creating study play with no 'Dead Souls'."

Q: "When should the composer call a halt to the development of a study?"

A: "Essentially I've already answer that - it's when the disappearance of a piece attracts attention! Moves can be added to almost any study's solution if material is added too. The process resembles sweets with many wrappers, removing which naturally annoys the consumer. When to stop elaborating a study is an art in itself, and a far from negligible one.

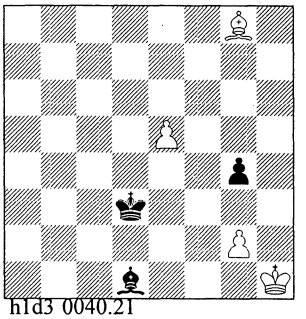
"Without noticing it we have moved our focus of attention on to the third element, namely dynamism of the white and black chessmen. We all know what this is. A study is a whole, so that splitting it into parts is no more than a debating device.

"Movement of the pieces has an analytical basis, obliging the study composer to conduct analysis of all conceivable variations at a high level. Otherwise disaster will surely overtake him.

"But we may ask, should we fear disaster so much? No way! For when the chessplayer stops making mistakes, that is the end of chess. However, the percentage of a composer's disasters must be kept within bounds. Ten per cent (of his output) is, I think, quite good, twenty is tolerable, more than twenty is bad, even very bad.

"For myself I think there are two sorts of disaster. The first is what I call the evident kind, such as befell *Ya9*, one of my favourites.

Ya9 V.Yakimchik [EG*60* p288]
Shakhmaty v SSSR, 1966
hon. mention

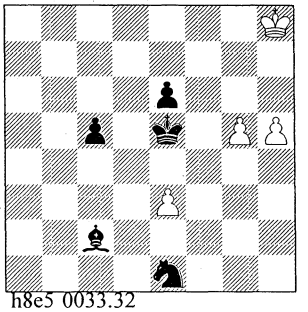


h1d3 0040.21 4/3 Win

Ya9 V.Yakimchik 1.e6(!?) g3! 2.Bf7 Ke3! 3.Be8!!/i Kf2 4.Bc6 Be2 5.e7 Bf1 6.e8S, and wins.

i) 3.e7? Kf2 4.e8Q Bf3! 5.Bd5! Bxg2+! 6.Bxg2 stalemate.

Ya10 Gia Nadareishvili
Lelo, 1950



h8e5 0033.32 4/5 Win

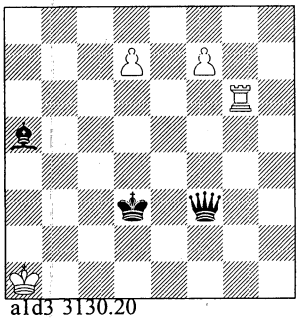
Ya10 Gia Nadareishvili 1.g6 Kf6 2.g7 Bh7 3.e4?!/i Sf3 4.e5+! Sxe5 5.Kxh7 Sf3 6.g8Q Sg5+ 7.Qxg5+ Kxg5 8.h6 c4 9.Kg7 c3 10.h7 c2 11.h8Q c1Q 12.Qh6+ wins.
i) 3.Kxh7? Sf3 4.g8Q Sg5+ 5.Kh6(Kh8) Sf7+.

"A second solution was found, namely: 1.Bh7+ Ke3! 2.g3 Bb3 3.Bf5 Kf3 4.Kh2 Ba4 5.e6 Be8 6.e7, and Black is in zugzwang: Ke3 7.Bxg4 Ke4 8.Kh3! Ke5 9.Kh4 Kf6 10.Bh5, tempo again! And yet the study was reprinted ten times or more, and even grandmasters examined it! Rescue was fortunately possible by replacing the black king on e4.
"Study composers have a hard lot. They have everything against them, indeed the whole world. They 'play' alone, and this 'world' - the time factor may be a year, it may be ten years or even twenty - will find a blemish in their work one day. And it does not even take a grandmaster sceptic to point out the flaw: *Ya10* will convince us.
"One day I was demonstrating Nadareishvili's study and alluded to the fact that Botvinnik liked it. When I began to show how, after: 3.Kxh7 Sf3 4.g8Q Sg5+ 5.Qxg5+ Kxg5 6.h6 c4 7.Kg7 c3 8.h7 c2 9.h8Q c1Q, the move 10.Qh6+ does not win Black's queen, a voice retorted 'You mean the pawn isn't enough?', and indeed after 10...Kg4! 11.Qxe6+ Kf3 12.Qf5+! and 13.e4, White has excellent winning chances. In any case the analysis required to prove the study's correctness would be vast. Even if this succeeded, I hold that the invocation of such analysis is a disaster, shall we say, of the second kind. For with such protracted, branching and capacious ramifications, the main variation's idea drowns. To permit such 'breaches of variation economy' is highly undesirable, and it is better to prune them constructively, even at the expense of adding material - in the present case all that is necessary is the addition of another black pawn on e7.
"A study is a chess theorem, and this theorem must be irreproachably exact." [An echo of the book title *Test Tube Chess*.]
Q: "It remains to bring all this together and provide an answer, if we can, to our first question..."
A: "A study becomes a work of art when the initial position is of interest to the chessplayer, and when lively play brings about a memorable combinative finale. One component may prevail over the others but the composer's aesthetic sense must not allow a drastic imbalance among the assembly parts of his composition. None of the listed elements must be seen to fail, for even infinity, when multiplied by zero, is zero."

"With an output of around 120, some three-quarters of which have been honoured in tourneys, USSR champion (1965-66) study composer
Vitold Yakimchik is one of our most eminent study composers. Their starting positions are generally light and natural, a high percentage being miniatures. This is understandable, seeing his exceptional strength as an analyst and player (in one championship of Kazakhstan he earned fifth place) and his superb composing technique. In paying tribute to the uncontested 'study grandmasters' Kasparyan and Korolkov he also named his favourite composers as Liburkin, Matison and Gurvich. Yakimchik is a project engineer in a non-ferrous metals works."
Q: "Which of your studies is your favourite?"
A: "If you think it's a prize-winner, you'd be quite mistaken! My favourites have not had the best of luck in tourneys. In a *64* tourney Kasparyan awarded the bottom commendation to a miniature of

mine (*Ya11*) that is really precious to me. Of course, honours aren't what really matter..."

Ya11 V.Yakimchik [EG*60* p288]
64, 1969
5th commendation



a1d3 3130.20 4/3 Draw

Ya11 V.Yakimchik 1.Rg3! (d8Q+? Kc2;) Qxg3 2.d8Q+/i Kc2 3.Qd1+/ii Kxd1 4.f8Q Qe5+ 5.Ka2 Kc2 6.Qb4 Qd5+ 7.Ka1 Qe5+ 8.Ka2 draw.
i) 2.f8Q? Bc3+ 3.Ka2 Qg2+ 4.Ka3 Qb2+ 5.Ka4 Qa2+ 6.Kb5 Qa5+ 7.Kc6 Qa6+ 8.Kc7 Be5+ 9.Kd8 Qa8+ 10.Ke7 Bd6+.
ii) This explains 1.Rg3!

REVIEWS
editor: John Roycroft

The Win and Draw Chess Compositions of Thomas Rayner Dawson, researched, compiled and edited by John Roycroft, 1997. 48 A4 pages. All 178 positions (163 are orthodox) are diagrammed. Without ISBN, on the well-argued insistence of the publisher, Friedrich Chlubna of Vienna, who must be given sole credit for the smart presentation. A considered review by Richard Guy, who knew Dawson personally, is expected in time for EG*128*. [Available from AJR for £10, postage included.]
Footnote.

TRD and *music*. On p.132 of Vol.II of *Fairy Chess Supplement* (which later became 'FCR' or *Fairy Chess Review*) TRD replies to an Italian correspondent that '... I can do nothing to help in the musical question; it is a matter right out of my field of contacts'. This was the closest AJR could get to explaining the widespread rumour of a declaration by Dawson that 'all I know about music is that it annoys me'. Now, however, we have chapter and verse with the serendipitous help of Theo H.Willcocks, a legendary survivor (living in Bristol) from the old TRD days. Commenting (*FCR* p.8 of Vol.5 No.1, August 1942) on an article in *The Listener* on the Arthur Sullivan Centenary, TRD wrote "It is deeply interesting to me, who know nothing about music (except that it annoys me) to hear that it is evolving so fast and, apparently, so furiously."

Riddles of beauty, by A.K.Kalinin, Moscow 1996. In Russian. 176 pages. Figurine notation. Edition size 500. 93 studies figure among the 477 selected compositions by the author (his life's total of studies: 135). Some are published for the first time. A few are dated 1928 (at age 14) to 1930, but then there is a chasm of some 20 years before publication is resumed. One wonders what our friendly retired colonel was up to in the meantime, when he was not winning the championship of the armed forces. Two introductory essays list the composer's article output (since 1970, when Kalinin was awarded the soviet title of master of composition) and set out his chess composition creed. The diagrams and print are very clear.

Bliznetsy ('twins'), by Aleksei Ivunin, Moscow 1996, No.2 in a series of *The Ural Problemist*. 48 pages, 224 diagrams. Figurine notation. Edition size 700. Many composers and many genres (the

overwhelming flavour is the helpmate - only 3 are studies) figure in this compact, well-produced brochure, which is chiefly in Russian.

Chess, by Hirokaz Onoda, 1996. 184 pages. ISBN 4-638-00732-5. In Japanese. Your editor cannot read a word of Japanese. However, Yaohan Plaza, 'Europe's largest Japanese emporium' is only 10 minutes' walk from his home, and the Plaza incorporates a fair-sized book shop. From time to time your editor inspects the crowded shelves there for anything on international chess. For years, nothing. Then suddenly there are some 10 assorted titles. Most, including this one, are beginners' books, with the dreaded Fred Reinfeld almost predictably prominent. But this book is different. Judging only from the diagrams and sources quoted it is really good, with strong emphasis on the endgame, excellent choice of examples, and unusual and effective presentation techniques. Particularly impressive is the author's linking of teaching the rook's move with actual associated checkmating procedures. This offers the reader a sense of achievement 'acting out' basic piece-material before the pawn is introduced, that thoroughly confusing, pig-headed and quirky chessman. It is chapter 2 that deals with the pawn, in action with the now familiar pieces, as they may well be encountered in practice. Castling is rightly reserved for chapter 3, the chapter that for the first time sets out the game array. It starts on page 87, half-way through the book. The balance of everything seems just right. At the end we find correspondence chess (including a game or two by the author), computer chess, composition (the author again) - and Sam Loyd.

Végjáték iskola, by Jenő Bán, Budapest 1965. 148 pages, in Hungarian. The title means 'endgame school'. Up to p.64 only basic P-endings are handled, while bishop vs. bishop endings take us up to p.106. Queen vs. pawn(s) take the next 15, and rook vs pawn(s) finish off this tidy work. Only one position, from a master game, has more than seven men, and most have no more than five.

World Chess Solving Championship 1977-1996. ISBN 951-97718-0-8. Hannu Harkola, chronicler and statistician extraordinary of all FIDE PCCC matters, has produced in one handy 108-page book the tabulated facts and results - and most of the positions (with solutions!) - from the first 20 WCSC's. Hannu is himself no mean solver, and a superb photographer.

25 chess studies by Viktor Razumenko, St Petersburg 1996. In Russian. 16 pages, green cover. Extensive notes by the composer. The dates run from 1973 to 1995.

25 chess studies by Leonard Katsnelson, St Petersburg 1996. In Russian. 16 pages, lemon yellow cover. Notes by the composer. The dates run from 1968 to 1995.

Shakhova kompzitsia Ukraini, Mikolaev/Nikolaev (Ukraine). In Ukrainian. 160 pages, 784 compositions, edition size 200. This is the Ukrainian 'Album' for published work covering the years 1986 to 1990. The judges for the studies section were Vladimir Vinichenko and Mikola/Nikola Rezvov, who selected 96 for inclusion from the 144 submitted by the composers. The GBR code is adopted for sequencing, with no prompting from AJR - but for studies only! With white paper and neat, slightly unusual diagrams 9 to a page, the overall impression is decidedly favourable.

5 Pieces, the third such collection assembled by Nikolai Griva of

Dniepropetrovsk, 1997. In Russian, except for the solutions which use K, Q, B and N. 32 pages, 111 examples, this time of queen versus the bishop pair or the knight pair. There are no originals, and, as attentive **EG** readers will know, many compositions with class 1060 claiming draws (and practically every one of Rinck's with the same material) have been upset by computer oracle.

40th World congress of chess composition, bulletin, 1997. This is the local account of the FIDE PCCC and associated week's events at the Croatian seaside venue of Pula. 34 A4 pages in a handsome cover. It is a compilation of participants' names, coloured photographs and results (including the full Open Solving table, but not the positions or solutions - and the WCSC full results and positions, but not the solutions), and selected other events, miraculously prepared in time to be distributed at the tempestuous closing banquet on Friday 13th September. Even the round-by-round progress of the spectacular knockout solving show is chronicled with positions, participants and some quite unbelievable solving times - unbelievable, that is, if the involved audience had not witnessed them with their own eyes glued to the chessboards relentlessly projected onto the large screen above the platform, and experience that, well, has to be experienced.

SISTEMI 8 x 8, by Ljubomir Ugren, Ljubljana (Slovenia), 1997. In Slovenian. 232 A4 pages form a grand pot-pourri taken in large part, we sense, from the old Yugoslav *Problem*, but games are here too. It may be regarded as a celebration of chess in Slovenia over the decades. We do not claim to understand the title, though it may be explained in the text, perhaps on p.112. No original material appears to have been included. We count 26 studies between the covers. There are many photographs and a section devoted to the late IGM Nenad Petrovic.

50 Selected Studies by V.Evreinov, by Arkady Khait and Anatoly Kuryatnikov, 32 pages, 1997. In Russian. The composer, who died in 1984, won tourney honours with about a third of his 100-strong study output. The tidy book or booklet is neatly produced in a card cover on very white paper. The otherwise satisfactory diagrams would be clearer if one could always readily distinguish the kings from each other. [Available from AJR at £5 or equivalent, postage included.]

Ausgewählte Endspielstudien, by Jan Timman, 80 pages, Verlag H.-W.Fink (Koblenz) 1995. In German. Apart from a couple of quotes of Fritz (the composer, not the computer program) and Nadareishvili, the selected studies are all IGM Timman's own. In the introduction he tells us that he composed his first study before he was 20 years old. 40 of the 90 to his name up to 1994 are here, and of these, four are corrections and ten or so are previously unpublished (even if in some cases carrying earlier dates). There are copious diagrams of impeccable clarity, with great supporting analyses and commentary.

FIDE Album 1989-1991, 1997. This magnum, no, maximum opus, was on sale at Pula in ix97. In an ideal world it would contain the best compositions of the period, and such is its aim. If it falls short then probably it does so not by much. One or two top-rank composers choose not to enter for the selection tourneys, so the FIDE Album series has its critics and its defenders. What is beyond dispute is that this volume is handsome (looks great on the shelf in its Cambridge

blue hard cover), heavy (weighing in at 1.2kg) and huge (xiv+684 pages). The acknowledgements in the introduction supply a rough guide to the otherwise incalculable international labour and cooperation required to produce it, and there are the by now traditional statistics comparing the previous Albums genre by genre. In the studies section the wins are segregated from the draws and are set out in the time-honoured Album manner, namely three to a page - from pages 257 to 335. There is no GBR code index, but Alain Pallier has provided a 12-heading thematic index of the 119 selected studies. Indeed, each of the seven sections concludes with an elaborate numbered thematic index in three languages. The studies index section itself effectively comprises three sub-sections: the themes definitions, an alphabetical index to the aforesaid themes, and a list of the 119 studies each with its thematic components listed by theme reference number. Should evidence ever be called to support the thesis that amateurs contribute more to chess than professionals, here it is, and in a single volume!

Winning Endgame Technique, by Alexander Beliavsky and Adrian Mikhalchishin. 1995 and 1996. 192 pages. Figurines. Indexed. ISBN 0 7134 7512 9. Drawing (though the draws given chiefly result from strategic or tactical errors) on frequent types of mistake made by leading players, the book discusses problems encountered in tournament conditions. It does this superbly, covering all types of practical endgames. There are exercises, and there is a sprinkling of studies.

Grandmaster Secrets: Endings, by Andrew Soltis. 1997. 214 pages. ISBN 0-938650-66-1. My God, not another 'Secrets' book! Yes, but mis-titled as it is, this one is very, very different. Of course it claims to improve the reader's chess, it claims to employ Socratic dialogue (my foot it does), and a protagonist in the dialogue finds Reuben Fine's *Basic Chess Endings* unreadable (sic). But its twelve little chapters hold nuggets of instruction and are all of them genuine light reading. Brilliant! Or near enough!

[The revised Edition of] Works of Simkhovich, Harrie Grondijs, 1995 (publication date: 1997). 235 pages. There are significant additions and alterations to the first edition (1990, 164 pages). Corrections, alas, are still needed to: 'Colin' Mansfield (p.210), 'An.P.' Kuznetsov (p.208), '1457 Endgame Studies' (p.225), ... P233, a problem, is illegal. An ISBN is missing.

Spelen met eindspelen - 1: Dame- en Pionneneindspelen, by G.C.van Perlo. 158 pages. 1996. In Dutch. ISBN 90.5691.003.5. Index of players. 283 game examples of pawn endings and queen endings are offered with friendly, undemanding, annotations. No studies.

Spelen met eindspelen - 2: Toreneindspelen, by G.C.van Perlo. 156 pages. 1996. In Dutch. ISBN 90.5691.018.3. Same style as the foregoing, with 281 examples. A minor piece on either side may be on the board as well as opposing rooks - but rook-pairs are excluded.

Genius in Chess, by IGM Jonathan Levitt. 128 pages, 1997. ISBN 07134 8049 1. Definitely a book of two halves, studies figuring in the second. The first half comes across as quotations more or less connected by suggestive or provocative statements addressed now to the aspiring young player and now, one feels, to his or her parents - for the

author is a chess coach. One had hoped, given the title, to be presented with sharp distinctions between genius and talent (both often mentioned), creativity and originality (ditto), skill, facility and industriousness (few mentions). But there is no bibliography so the author does not have to be taken seriously: indeed, he encourages us to disagree with him. We rise to the bait. Take coaching. Counter-examples to the need for coaching are not hard to find - at the genius level: Capablanca had no coach, nor did Sviatoslav Richter, Johann Sebastian Bach or Pablo Picasso, while Kasparyan commented that had *he* had a trainer his creative imagination might have been stifled. As my wife has just pointed out, genius finds ways of teaching itself. Provided its possessor survives, genius cannot be stopped. Genius is not transferable from one field to another (within the individual, I mean - clearly genius is neither contagious nor infectious), while intelligence certainly ought to be (within the individual) in order to qualify as intelligence in the first place: Alan Turing was probably a mathematical genius, but he was a poor chessplayer, illustrating the distinction we are making.... Then, we are reminded by Levitt (on p.21) that a high proportion of leading players is Jewish, a phenomenon convincingly accounted for - this time we we nod affirmatively as we read - by salient features of the traditional Jewish family tradition. But Levitt passes over (as we would not) the favouring of sons over daughters in that strong tradition: Jewish momma to daughter with enquiring mind, "Look at her! It's not enough for her to have arms and legs and fingers and toes, she wants to know how they all got there!" And why, in the discussions of creativity and originality, is there is no place for Bronstein? Early on in his book the author cites the circular definition of intelligence as 'the ability to score points in IQ tests', but despite this he constantly invokes the Intelligence Quotient (IQ). The point of that *bon mot* was, surely to goodness, a witty debunking of the IQ test claim to be a measure of anything useful*. Levitt, however, takes it differently, building a case (specifically, a proposed formula linking IQ with Elo rating), around the IQ test. Since he does so with verve, not to say levity, we easily forgive him. We hope he will in turn forgive us quoting the solitary reference to IQ in Steven Mithen's 288-page book *The Prehistory of the Mind.* The passage: *The idea that the mind is an empty sponge waiting to be filled is one that pervades both our everyday thinking, and much of academia. The process of acquiring knowledge is about filling up the pores, and remembering is about squeezing the sponge. The idea of an IQ test is based on the notion that some sponges are better than others with regard to mopping up and squeezing out. The evolution of the human mind appears to be no more than the gradual enlargement of the sponge within our heads. But this analogy doesn't help us think about how minds solve problems, how they learn. ...* It may be unfair on the first half of Levitt's book, but we miss incisiveness, tautness, both in the argument and in the writing.

The second half consists of chess tests, with solutions commented by the highly experienced and well-qualified author-coach. Without exception they are great fun. The pursuit of genius is abandoned - it was maybe no more than an elongated red herring. First come 'talent assessment' tests of broad variety and increasing difficulty (disinter that stopwatch!), where the performances of named celebrities are recorded for (inconclusive) comparison with each other and with the talent-conscious assiduous reader, who is then led to

ascend to the book's apogee, a series of 20 positions accompanied by teasing *multiple choice* questions. The controversial multiple choice device works superbly here: *this* is the way to make solving attractive to the nervous solver. If Noam Elkies' section for originals should formally introduce solving to **EG**'s pages, a palatable technique is on hand.
Studies (or study finales) mingle unpredictably with game positions throughout the tests. We wonder how the average reader (there is no such animal, of course, and thank goodness for that) with 'practical' ambitions will react to the many hints of the existence of another world, that of chess composition, where many different factors rule. Favourably, we hope, especially if, like test volunteer Kevin-of-the-Teachers (and this reviewer), he resolutely turns his back on being competitive. Should Jonathan Levitt's next book (on studies, we trust) address the non-competitor, it will be warmly welcomed.
*For a counterblast: Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences,* 1983. Or, a quote from Edward de Bono's *Mind Power* (1995): *In my experience, many highly intelligent people are bad thinkers. They know how to defend their point of view, but that is all. Many people with a lower IQ are much better thinkers.*
[The Oxford English Dictionary's definition of genius reads: the instinctive and extraordinary capacity for imaginative creation, original thought, invention or discovery.]

Chess training in 5333+1 positions, by (László) Polgár, 1994. ISBN 3-89508-029-2. 1104 pages, A4 size, 6 diagrams to the page, weighing 2.5kg (but on diskette the data would weigh literally nothing). The content: mates in 1, mates in 2, etc., in other words a latter-day 'Alexandre'. There is a small section of endgame positions, some games by László's three remarkable daughters, and a bibliography (FIDE Albums, Chéron...) but otherwise few sources. Now, since my computer beats me when I try to play fast, what would be really welcome ('Wot I reely-reely want') is rather different: 5,000 two-move, three-move and four-move aggressive and defensive middle-game tactics with which to practise, train and improve, so that the bruised trainee could eventually tackle his intimidating electronic exerciser with greater confidence.

In search of chess artistry, by Sonomun Chimedtseren, 1997. 72 pages. In Mongolian. No ISBN. Several studies from Mongolian tourneys of the 1970s and 1980s are to be found among a larger number of problems in this collection of orthodox compositions. A selection of 56 famous studies concludes the book.

Jon Speelman's Best Games, by Jon Speelman, 1997. 240 pages. ISBN 0 7134 6477 1. Again, no studies, but several wonderful, not to say weird, endings. The writing scratches an itch and lingers on after the book is laid down.

Essential Chess Endings, by James Howell, 1997. 160 pages. ISBN 0 7134 8189 7.
Da te pitam?, by N.Karaklaić, 1986. 304 pages. In Serbo-Croat. ISBN 86 7297 004 7.
These two books, both of them about the endgame and both aiming to improve skill through tests, are taken together because they make a fascinating contrast. The newer of the two is in the worthy tradition of aiming to improve the rating of the Elo-obsessed. It is excellent (for once a title is absolutely right), with no studies in it at all but with the mostly

*un*familiar examples laid out in chapters few - remarkably, just six. The commentary is original, even strikingly so, in a field where one expects the old saws to be repeated *ad nauseam*. Sample: 'The beauty of the various minor-piece endings is that they each have their own particular character and rules which cannot necessarily be worked out over the board'. Attack and defence are given equal emphasis. The book would have maybe ten pages fewer if the chatty style had been abandoned and some compression applied, but then it would become dry and suffer from the drawbacks of the weighty tomes whose style the author deliberately shies away from.
The 1986 title is a test-yourself endgame book that is a tough puzzle from almost every standpoint. For a start there's the language, which, being almost as strictly phonetic as Esperanto, disguises the familiar: for example Van Vliet becomes 'Van Flit', Sam Loyd 'Sem Lojd' and Jean Dufresne 'Žan Difren'. Then, for once the reader has to search to spot the game positions among the rich selection of often difficult studies, many of which are not even diagrammed. But at least there is no claim to make things easy or quick to grasp - it's work, work, work, this time in 52 chapters (now there's a contrast), each with its set of formidable test positions. *Per ardua ad astra*. Of its type it's really great. ... We suspect an absence of humour. ... In sum, such features make the book highly unusual in recent years - but it is unique, one hopes, in referring on p.255 to your editor as 'Georg Raycraft', which no phonetics can explain away. Despite this an index of composers' names would have been helpful (and would have unintentionally supplied the missed hilarity). The absence of a GBR code retrieval directory is what one has learned to expect from an *Informator* volume.

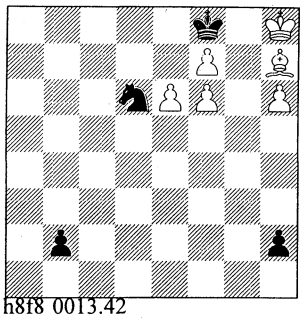
A comment on the style of many young chess authors that get into print is that they write for today alone, as if there will be no tomorrow. It does not seem to occur to them how parochial and ephemeral they will sound in 50 years' time.

Richard Guy's Chess Endgame Studies, compiled and presented by John Roycroft. Published by 'Prime Actions' (Kenneth Solja), Helsinki, October 1996. 80 pages. ISBN 951-96771-3-5. No photographs. The 194 studies are the complete works, unselected, composed (with only a couple of exceptions) during a period of no more than 14 years from 1938. The material was transcribed from the composer's ring binder and laid out in the 'EG' manner. Biographical material is included. The composer is now a mathematician of long standing. Born in England, he lives in Canada. [AJR cannot, alas, supply.]

100 chess studies, by A.S.Selezniev, Moscow/Leningrad 1940. In Russian. 68 pages. Russians inform me that the correct pronunciation is 'seleznyoff' (rather than 'seleznyeff'), though how they know this for certain is unclear. Slim and unpretentious, this rare book has an edition size of 3000. My copy has a deep crimson hard cover binding and titled spine. The unbound price was in those days 2 roubles and 20 kopeks, binding 1 rouble 50 kopeks, giving the total as 3 roubles 70 kopeks. This price is indented on the reverse by a metal stamping device, as was commonly the case. The editor was L.I.Kubbel and the technical editor a certain M.G.Mitrofanov. The introduction, by grandmaster G.Levenfish, summarises Selezniev's successful playing career up to that time (he died in France in 1967, probably without playing in another major event) and praises the naturalness and depth of

his studies.
The author's brief introduction begins like this.
"For a long time I have intended to produce a textbook on the endgame somewhat different from that of J.Berger's *Theorie und Praxis der Endspiele,* which by its academic approach is hard for the average reader to get to grips with. In contrast to Berger's tome I have in mind to create a living picture of endgames encountered in practical play, but presented through the medium of the artistic study. For this purpose what attracts me in the main are endings close in verisimilitude to game positions, but especially where we see the struggle of pawns against minor pieces - or against a rook. This explains why queens are rarely to be found in my studies, and why there is a complete absence of positions without pawns, a theme to which the well known French composer Henri Rinck has devoted much attention.
"The compilation of such a textbook is probably beyond the resources of a single person, demanding rather the collaborative labours of a team of composers. Nevertheless I believe that what is presented here will serve to some extent towards the realisation of the idea."
Selezniev dedicated his book to the chessplayers of the Donetsk region, where he had been living for ten years. He says that seven of the hundred studies are published for the first time, but according to the captions there are nine, namely his diagrams 22, 46, 48, 55, 57, 58, 66, 73 and 100. We give them all below, with abridged notes. 48 of the remainder (one of which is the conclusion of a game against Perfiliev) carry dates later than 1919, the year of publication of the previous collection of his studies.

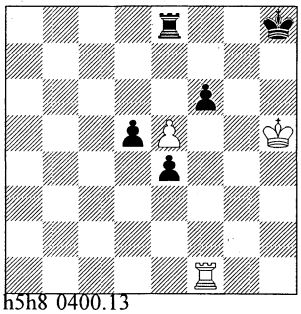
S1



h8f8 0013.42 6/4 Draw

*S*1 was composed after a conversation with Rudolf Spielmann, who was critical of the well-known self-immuring stalemate composition by the 19th century Briton W.G.Campbell. 1.Bg8 Sxf7+ 2.exf7 b1Q 3.h7 Qxh7+ 4.Bxh7 h1Q(h1R) stalemate. Selezniev writes that such artificial positions have small appeal for him.

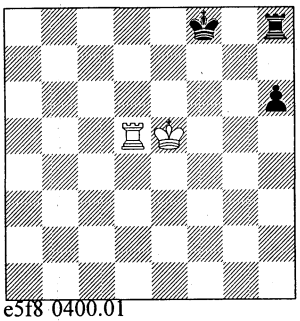
S2



h5h8 0400.13 3/5 Win

S2 1.Kg6 Rxe5 2.Kxf6, with Re8 3.Kf7, or Rh5 3.Kg6, winning the rook by threatening mate.

S3

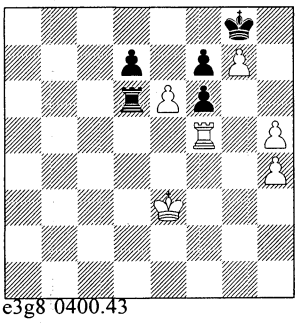


e5f8 0400.01 2/3 Win

S3 was composed around 1920, but not published. 1.Kf6, with:
- Kg8 2.Kg6 Kf8 3.Rd8+, or
- Ke8 2.Kg7 Rf8 3.Re5+, again with win of the opposing rook.

Two other studies in the collection develop this idea.

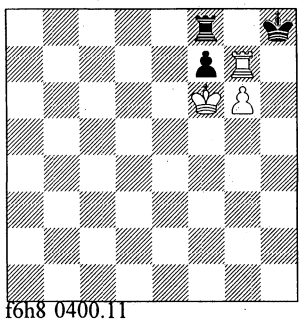
S4



e3g8 0400.43 6/5 Win

S4 Not 1.h6? Rxe6+, with 2...Kh7, followed by 3...f5, drawing. 1.Rxf6 Kxg7 2.e7 (Rxf7+? Kg8;) Rxf6(Kxf6) 3.e8S+ winning, not 3.e8Q? Re6+, when it is Black who wins.

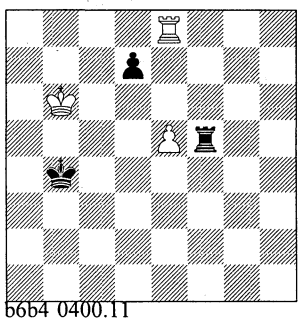
S5



f6h8 0400.11 3/3 Win

S5 1.Rxf7? or 1.gxf7? are both met by 1...Ra8, when Black draws. 1.Rh7+ Kg8 2.g7 Kxh7 3.gxf8R wins.

S6

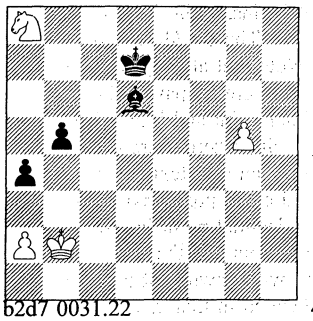


b6b4 0400.11 3/3 Win

S6 1.Kc7, with:
- Rf7 2.Kd6 Kc4 3.Rd8 Kd4 4.e6 dxe6 5.Kxe6+ wins, or
- Kc5 2.Kxd7 Kd5 3.e6 Rf6 4.Ra8/i Rxe6 5.Ra5+ wins.

i) 4.Rb8? Rxe6 5.Rb5+ Kc4. Or 4.e7? Rd6+ 5.Kc7 Rc6+, with either perpetual check or a draw after 6.Kb7 Kd6 7.Rd8+ Kxe7.

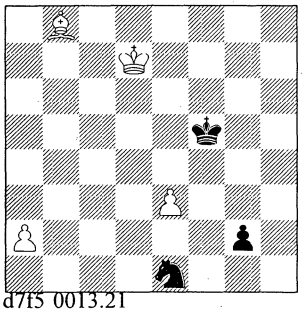
S7



b2d7 0031.22 4/4 Draw

S7 Composed in 1926, but not published, so the author tells us. Black threatens to play 1...Kc6, holding up the white passed pawn by 2...Bf8. 1.Sb6+ Kc6 2.Sxa4/i bxa4 3.g6 Kb5 4.g7 Be5+ 5.Ka3, and either perpetual check after 5...Bd6+, and 6...Be5+, or stalemate by 5...Bxg7.
i) 2.Sc8? Bf8, and if 3.g6 Kb7 4.Kc3 b4+ 5.Kc4 b3 6.axb3 a3, or if 3.Sa7+ Kb6 4.Sxb5 Kxb5 5.g6 Kb4.

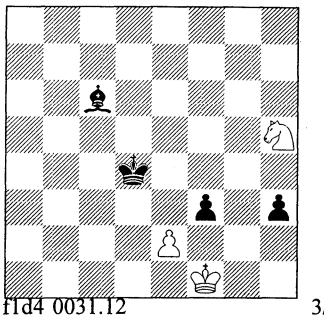
S8



d7f5 0013.21 4/3 Draw

S8 Not 1.Bh2? Sf3, nor 1.Ba7?, intending 2.e4+, then 1...Ke4, blocking the pawn and promoting on g1 after all. Therefore 1.e4+ Kxe4 2.Ba7 Sf3 3.Bf2 Sg5 4.Bg1 Sh3 5.Bh2 Sg5 6.Bg1, drawing by repetition of moves.

S9



f1d4 0031.12 3/4 Draw

S9 Neither 1.Kf2? nor 1.Sg3? resists 1...fxe2. 1.exf3 Bxf3 2.Sg3 (Kf2? Bxh5;) h2 3.Kf2 Bc6 4.Sh1 Bxh1 5.Kg3, to eliminate the remaining black pawn and draw.

GBR code

(after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most 6 digits. Examples: two white knights and one black pawn codes into **0002.01**; wQ bQ wR codes as **4100**; wBB vs bN codes as **0023**; the full complement of 32 chessmen codes as **4888.88**. The key to encoding is to compute the sum '*1-for-W-and-3-for-Bl*' for each piece type in QRBN sequence, with white pawns and black pawns uncoded following the 'decimal point'. The key for decoding is to divide each QRBN digit by 3, when the quotient and remainder are in each of the 4 cases the numbers of Bl and W pieces respectively.

The *GBR* code permits unique sequencing, which, together with the fact that a computer sort of several thousand codes and the reference attached to each is a matter of a second or two, enormously facilitates the construction of look-up directories.

A consequence of the foregoing is the code's greatest overall advantage: its user-friendliness. The *GBR* code has the unique characteristic of equally suiting humans and computers. No special skill or translation process is required whether the code is encountered on a computer printout or whether it is to be created (for any purpose, including input to a computer) from a chess diagram.

A natural extension of the *GBR* code is to use it to represent a complete position. A good convention is to precede the *GBR* code with the squares of the kings, and follow the code with the squares of the pieces, in W-before-Bl within code digit sequence, preserving the 'decimal point' to separate the pieces from the pawns, if any (where all W pawns precede all Bl). The 223-move optimal play solution position in the endgame wR wB bN bN would be represented: a7d3 **0116.00** b2b3c6d6 3/3+. The '3/3' is a control indicating 3 W and 3 Bl men, with '+' meaning W wins, while '=' would mean White draws. The win/draw indicators are optional. Note that although in this example there are no pawns the *GBR* code decimal point and immediately following pair of zeroes are obligatory (enabling a scan of a text file searching for encoded chess positions) but the absence of a decimal point in the list of squares confirms that there are no pawns. A position with pawns but no pieces would be coded in this manner: a2c4 **0000.32** .d4e3f2e4f3 4/3 WTM. To indicate Black to move (but still with the implied win or draw for White) it is suggested that '-+' and '-=' be employed. Where the position result is unknown or undecided or unknowable it is suggested that the computer chess convention 'WTM' (White to move) and 'BTM' be followed. The redundancy check piece-count (including the '/' separator) and terminating full stop are both obligatory.

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