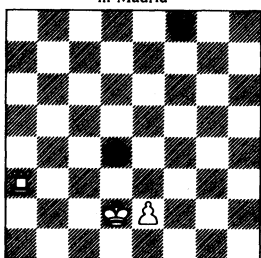


REVIEWS

EG.takes the accompanying diagram from an article by Ricardo Calvo in **Europa-Rochade**, iii.85. (See also **Europe-Echecs**, vii-viii.85). The text (in old Castilian) accompanying the original states that White draws by playing his R between d3 and f3, answering checks from bQ by moving round wPe2. The anonymous Spanish player comments that there would be the greatest difficulty in drawing if wP stood on the edge, for wK would not be able to "move round" wP.

Diagram 19 in an anonymous manuscript dated AD 1500 in the Escorial Library in Madrid



"Drawn" 3+2

This discovery is of importance for the (as yet unwritten) history of the development of endgame knowledge, though it raises the insoluble problem of deciding when something is 'known'.

The number to identify the MS is given as MS.0.11.3.

"The Triumph of the Soviet Chess Study", by F.S. Bondarenko, 1984 (in Russian). The period covered by this 176-page volume of the author's complete history of the endgame study is the 20 years from 1925 to 1944. Presumably there is one more volume to come. Information, enjoyment, even excitement for the hardened, seen-it-all habitue, are here. Examples: L.B. Sal-kind's first names were Lazar Borisovich - that's good information, together with his 1886 year of birth and unknown date of death; enjoyment is provided by old studies new to the reader, such as the Vasilchikov; and excitement at the possibility of researches into the contents of the ancient manuscripts held the Matenadaran museum (Erevan, Armenian SSR) may yet reveal examples of early compositions -- very early ones, arising, one hopes, out of the records of trade with Persia and India passing through the Caucasian city. Some hundred pages of Bondarenko's book are devoted to countries outside today's USSR frontiers (Beh-ting, Sehwers, Matison, Apscheniek, are gathered under the soviet roof) and here too we find much to whet the appetite, quite enough to make up for the occasional slip, such as Rinck's first name being given as 'Andre', not 'Henri' (in Cyrillic, admittedly). As there is nothing against which to compare this book, there is little point in trying to 'put it into perspective'. We have no quarrel with the claim that the

period covered showed the beginning of the spectacular rise of the combinative study, soviet style, under unpromising circumstances including a world war. The achievements deserve to be chronicled, and Bondarenko has worthily chronicled them. I hope that the 120,000 copies printed will soon be sold out -- but not before I have acquired a few more! The only reservations relate, as usual, to the quality of paper and fuzziness of many diagrams.

"The Work of Saratov Chessplayers", by A.N. Shestoperov and V.V. Kolpakov, 1983 (in Russian). Saratov is situated on the lower Volga, and this book is the first to deal with the region's chess personalities. Of the 112 pages 11 are devoted to composition, including 8 studies by Viktor Aleksandrovich Evreinov and 4 others by G. Polin, R. Spiridonov and L. Topcheev. A.W. Galitzky, the closest European contemporary of Sam Loyd to be considered a problemist rival, seems to have come from these parts.

Scotland's Chess Centenary Book, by C.W. Pritchett and M.D. Thornton, with assistance from many others. Under the unlikely heading 'Lines of Communication' the Saavedra story is briefly told -- it actually was 'composed' in Glasgow in 1895 -- and a 1943 study by the late W.A. Fairhurst is reproduced. The **Scottish Chess Association** was founded in 1884, and is still going strong.

"The Principle of Restraint", by A.A. Matsukevich, 1982 (in Russian). Numerous studies are contained in this 72-page book. The pieces are taken in turn, and 'restraint' is interpreted very broadly.

"Lessons in Chess Strategy", by A.N. Koblents, 1983 (in Russian). Chapters

are concluded by exercises, so they are lessons indeed. Lots of studies, but more games. 112 pages.

"Chess in the Lives of Men of Science", by S.Ya. Grodzensky, 1983 (in Russian). Studies are sprinkled in the diagrams, but the book is mainly text, games, potted biographies, and fuzzy photographs of unsmiling bearded Russian and soviet worthies of the last century and a half. 176 pages.

"Chess Quartets", by V.M. Archakov and E.Ya. Gik, 1983, (in Russian). Only 4 men on the board, in the footsteps of the West German Hilmar Ebert. Studies are prominent, but all genres are represented. GBR class **0.11** is here with no fewer than 22 studies, **3.10** with 4, **300.10** with 7, and **3000.10** with a 1982 Pogosyants study (wKa8 wPc5 bKg2 bQh2, Draw by 1. c6 Qh8 + 2. Kb7 Qb2 + 3. Kc8 Kf3 4. c7 Ke4 5. Kd7 Qb5 + 6. Kd8 (Kc8? Kd5;) 6. ..., Qb6 7. Kd7 Qa7 8. Kc6 (Kd8? Kd5; c8Q, Kd6;) and draws. **1.01** gets 8, **100.01** has 13, and other positions are of a practical nature or historical interest, or are nearly studies. A delightful booklet of 444 diagrams on 182 small pages.

"Studii de Sah", by Emilian Dobrescu and Virgil Nestorescu, Editura Sport-Turism, Bucharest, 1984, 200 pages, in Romanian. 140 studies by Dobrescu are followed by 91 by Nestorescu and a final 12 composed jointly. 10 further studies are in an introduction written by Ciocaltea and Joitsa. A thematic index is provided in Romanian, English and Russian. Annotations are extensive, to the relative exclusion of narrative or explanatory text, so the book should have a wide international acceptance. The plethora of prize-winners testifies to the quality. If only the white and black kings, queens and rooks were more clearly distinguished...

"Chess Endings-Rooks", Fizkultura and Sport, Moscow, 1984, 352 pages, in Russian. This is a revision in the series edited by Averbakh. There are 804 diagrams. Corrections to other (revised) volumes are appended. Kopayev is the principal authority, with Averbakh, Grigoriev, Keres, Maizelis, Smyslov and Chéron trailing behind. The volume completes the 'revision' series.

"Secrets of a Study Composer", by G.M. Kasparyan, 'Aiastan' Publishing House, Erevan, 1984. Hard cover, 280 pages, about 1200 diagrams, in Russian. Edition: 20,000.

The respect that I feel for Kasparyan stands comparison with the reverence that many soviet citizens feel for The Beatles. When the FIDE IGM entertained me to lunch in the quiet Erevan restaurant the haltingly conducted conversation (neither of us knew the other's language very well) led me at one point to ask if he could write something specially for the young composer. He said he would think about it. Maybe this highly original book is what both of us obscurely envisaged. It is a collection of Kasparyan's studies. The originality is in the presentation. For much of his composing life, with the exception of the early years, Kasparyan has kept a notebook, almost a diary, of his composing efforts and achievements. The consequence of this prescience is that the abbreviated stories of over 300 of his best studies are available now to the whole world, in the pages of this book. Each story is illustrated by several diagrams and accompanying extracts, mostly dated, from his composing log-book...

The onus is now on us, his audience, to find ways to use the material to spur our own creativity, maybe even to make good the shortfall of Kasparyan studies due to the labour of preparing the book itself. That would be the ideal way to repay our artistic debt.

It seems to me that the life-story of a Kasparyan study, as told here, could be the basis of a talk to any chess club.

"Inexhaustible Chess", by Karpov and Gik, 322 pages, Moscow University Press, 1983 (in Russian. 'Neischerpae-my Shakhmaty'). This enthusiastic paean for chess includes many studies, but no originals.

"Kompozicny Sach na Slovensku", by B. Formanek, Sport Shovenske Telovychovne Vydavatel'stvo, Bratislava, 1984, 232 pages. The English title of this Slovak book is 'Compositional chess in Slovakia'. The 301 diagrams include 27 studies. Much biographical, bibliographic and index material is supplied in this handsome hard-cover volume.

"Shakmatnaya Mozaika", by V.M. Archakov, Kiev 'Zdorovya', 1984, 136 pages, 390 diagrams, in Russian. A Russian salad of compositions, studied with studies.

"Les Finales", by Alain Villeneuve, Editions Garnier, Paris, Vol. 1 (1982) and Vol. 2 (1984). 432 and 420 pages, 658 diagrams. In French. Each chapter concludes with exercises, so the work is intended for serious attention. The solutions to the exercises are taken in great analytical detail. The linking narrative, on the other hand, tends to be of lighter texture. The intended readership is the serious player, not the studies enthusiast.

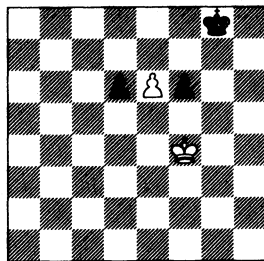
† **Saturnin LIMBACH** (26.xii.07-11.xii.84). The well-known problemist and chess journalist edited magazines or newspaper columns in Poland from 1927 until his death. This period even

included the war years 1942-44. It was after World War II that he settled permanently in Czestochowa and ran the local paper's chess column, in which 3200 compositions appeared as originals by the world's composers, participating in 25 tourneys. He was a prolific problem composer himself, especially in helpmates. His column will be continued by Mariusz, the youngest of his four children.

DIAGRAMS AND SOLUTIONS

† **Robert Skuya** (5.ii.10-18.ix.84)

R. Skuya
Padomju Jaunatne, 1950

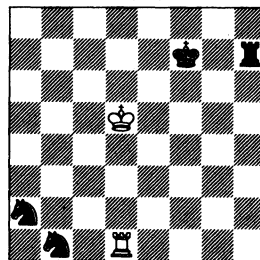


Draw 2+3
 1. Kf5 Kg7 (d5; Kxf6) 2. e7 (Ke4? Kf8;) 2., Kf7 3. e8Q+ Kxe8 4. Ke6, with 4., Kd8 5. Kxd6, or 4., Kf8 5. Kxf6.

The death of this impressive, but occasional Latvian study composer is reported, in a style of personal reminiscence rare in contemporary soviet publications, by I. Zhdanov (Shakhmaty/Sahs, xii.84). Skuya worked on the land for practically all his life, in the region of Aluksne, at a distance from Riga. For years he was Latvia's leading study composer, but his output is not known. Even his notebooks have not so far been traced. The example we quote (from the obituary article) leaves one thirsting for more. The simplicity and clarity are breathtaking.

11 of Skuya's studies may be found in the 1961 book by A. Dombrovskis, **Saha Kompozicija Padomju Latvija**.

No. 5659 L. Topko (vi82)
 1/2 Prize, Shakhmaty v SSSR 1982
 Award: ix.83

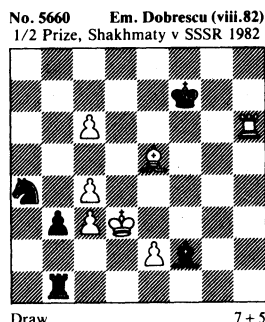


Draw 2+4

No. 5659: L. Topko (Krivoi Rog). Judge was the veteran V.A. Bron, who was in general content with the high standard of the 38 contending studies. Contributing to this standard, naturally, is the selection process prior to publication exercised, presumably, by An.G. Kuznetsov, the composing editor of **Shakhmaty v SSSR** for the last few years.

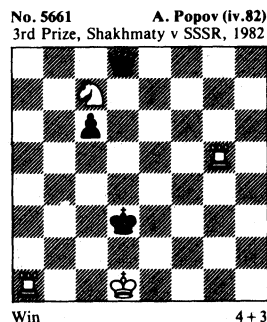
Not 1. Rxb1? Sc3+. **1. Kc6.** Now Rd7+ is threatened, and if 1., Rh6+ 2. Kc7 S- 3. Rd7+ with perpetual check or an exchange of R's. **1., Sb4+ 2. Kc5 Sa6+ 3. Kb6 Rh6+.** Quitting 7th rank, with tempo. **4. Ka5 Sa3.** What about 4., Sc3 with the idea 5. Rd7+? Ke6 6. Re7+ Kd6 7. Rd7+ Kc6 and wR has run out of its 'wild' steam. But 5. Rd6 draws. **5. Rc1.** A precise quiet move, depriving bSS of squares on the c-file. **5., Ke7 6. Ka4 Rh3 7. Ka5 Sb8.** Or 7., Rh6 8. Ka4, with continuing attack/defense. **8. Kb4 Kd6 9. Rc3 Sc6+.** Now if 10. Kb3? Sd4+ 11. Kb2 Rh2+ 12. Kxa3 Sb5+. But... **10. Ka4 Rxc3,** a pure stalemate. The judge quotes a soviet solver: "Dynamic and entertaining play, full of subtlety. It is striking that

after lengthy peregrinations yet another stalemate is woven. A splendid study!" The judge refrains from adding to this, merely pointing out that the study is a correction of a faulted 1970 study that appeared in "Zarya Vostoka".



No. 5660: Em. Dobrescu (Romania). 1. **c7** forces Bl to try for checkmate 1. ..., **Sc5** + 2. **Kd2 Rb2** + 3. **Kc1** (Kd1? Be3;) 3. ..., **Rc2** + 4. **Kb1 Se4**. For ..., **Se2** +; **Ka1**, **Ra2** mate. W's play with **wR** and **wB** fights to control the **c3** and **d2** squares. 5. **Rh7** + **Kg6** 6. **Rg7** +. Premature is 6. **Rd7**? **Bd4** 7. **Rd6** + **Kh5**. 6. ..., **Kh5** 7. **Rh7** + **Kg6** 8. **Rg7** + **Kh6** 9. **Rd7**. The lines of force of **wR** and **wB** meet on **d4**. Novotny. 9. ..., **Bd4**. Now we see the foresight in forcing **bK** onto **h6**. 10. **Bf4** + **Kh5**. Bl may try 10. ..., **Kg6** 11. **Rd6** + **Kf7** 12. **Rd7** + **Ke6** 13. **Rd6** + **Sxd6** 14. **Bxd6** **Kd7** 15. **cd**. 11. **Rh7** + **Kg6** 12. **Rh6** +. Another premature move would be 12. **Rh3**? **Be3** 13. **Rg3** + **Kf7**. 12. ..., **Kf7** 13. **Rh7** + **Kg6** 14. **Rh6** + **Kg7** 15. **Rh3**. Again W has reorganised, and again there is a Novotny interference. 15. ..., **Be3** 16. **Be5** + **Kf7**. No better: 16. ..., **Kg6** 17. **Rg3** + **Kh5** 18. **Rh3** + **Kg5** 19. **Rg3** + **Kh6** 20. **Rh3** + **Kg6** 21. **Rg3** + **Bg5** 22. **Rd3**. 17. **Rh7** + **Kg6** 18. **Rg7** + **Kh5** 19. **Rh7** + **Kg6** 20. **Rg7** + **Kh6**, and, after 21. **Rd7 Bd4**, again 22. **Bf4** and so on. The judge admires the per-

petual motion Novotny's, merely observing that the repetition mechanism using **wR** and **wB** has been used before by both Korolkov and Nadareishvili.

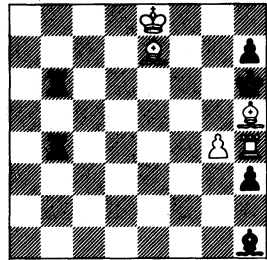


No. 5661: A. Popov (Leningrad). 1. **Se6 Qd6**. Bl maintains his option of giving a discovered check later. W of course has a winning material advantage -- though, as the tourney judge points out, 'no one has proved it', and he admits (we all admit) that it will be extremely difficult to demonstrate. All endings with 6 pieces are for computers in the next century -- we shall have enough troubles wit just 5! (AJR pontification) 2. **Rg4**. What about the symmetrical 2. **Ra4**? It's bad: 2. ..., **Ke3** + 3. **Sd4 c5** 4. **Rg3** + **Kf2** 5. **Rf3** + **Kg1** 6. **Ke2 cd** 7. **Ra1** + **Kg2**, and where is a mate? 2. ..., **Kc3**. The objection to 2. ..., **Ke3** + is 3. **Sd4 c5** 4. **Ra3** + **Kf2** 5. **Rf3** mate. 3. **Sd4 c5**. Or 3. ..., **Kb2** 4. **Ra6**. 4. **Ra3** + **Kb2**. Or 4. ..., **Kb4** 5. **Rd3**. 5. **Rb3** + **Ka1**. Bl will equalise forces, it seems. 6. **Rg1 Qxd4** + 7. **Kc2** +. W's turn for a discovered check. The practice of dropping '+' to denote check is, in my opinion, a retrograde step. I hope that *Shakhmaty v SSSR* will restore the dramatic '+' to its rightful place! 7. ..., **Ka2**. Naturally it is instant mate after 7. ..., **Qxg1**. 8. **Ra1** + **Qxa1** 9. **Rb7**. But not 9. **Rb6**? **Qf1**, nor 9. **Rb8**? **Qh1**. Now there is no decent defence

against **11. Ra7 mate**. "It is not a question of equalising forces, but of coordinating the weaker side and disrupting the stronger!" But add GBR class **3201** to the list for future investigation...

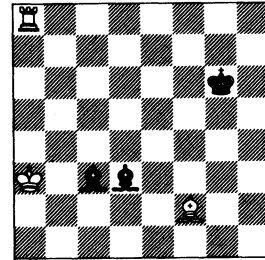
once now **6. Rd7+? Ke4 7. Rd4+ Kf3. 6. Ra7 Bc4+ 7. Ka4(a3)**. OK, a dual, but not **7. Kc2? Bb4 8. Rd7+ Kc6 9. Rd4 Kc5. 7. ..., Bc3 8. Rc7**, with the dire threat of **9. Rc5**.

No. 5662 A. Rummyantsev (viii.82)
4th Prize, Shakhmaty v SSSR, 1982



Win 5 + 6

No. 5663 L. Veretennikov (i.82)
5th Prize, Shakhmaty v SSSR, 1982

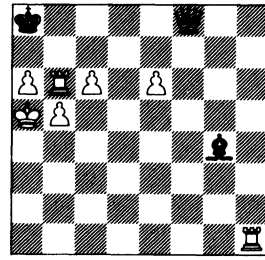


Win 3 + 3

No. 5662: S. Rummyantsev (Omsk). Straightway a combinational merry-go-round is unleashed, with precision required by both sides. **1. Kf8? Rxc4 2. Rxh3 Bg2. 1. g5 + Kg7 2. Bf8 + Kh8 3. Bxb4**. Not **3. Rxb4? Bc6 + 4. Kf7 Bd5 + 5. Ke8 Bc6**, with perpetual check. **3. ..., Rxb4**. Rather nice is **3. ..., Bc6 + 4. Kf8 Rb8 + 5. Ke7 Rb7 + 6. Ke6 Rxb4 7. Rxb4 h2 8. Kf6 Bd5 9. Bf7**, for mate. **4. Rxb4 h2**. If **4. ..., Bc6 + 5. Kf8 h2 6. Rb8 Bd5 7. Bf7 h1Q 8. Ke7 + Kg7 9. Rg8 mate. 5. Kf8 Bd5(b7)**. Bl has managed to cope with the mate threats on the back rank, but now his worries turn through 90°. **6. Bf3 Bxf3 7. Rh4 h1Q 8. g6**. The alternatives are: **8. ..., Qxh4 9. g7 mate**, or **8. ..., Qg2 9. Rxh7 mate**. "An extremely sharp mêlée, with prominent finale".

No. 5663: L. Veretennikov (Sverdlovsk). **1. Rg8 + Kf5 2. Rg3 Ke4 3. Re3 + Kd4 4. Kb3**. The position has turned dangerous for Bl. If **4. ..., Bc4 + 5. Kc2**, and the battery will fire fatally. **4. ..., Ba5 5. Re7 + Kd5**. At

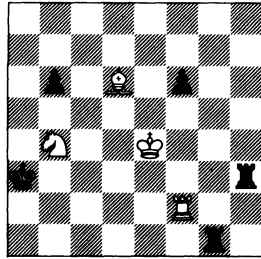
No. 5664 L. Topko (iv.82)
1 Hon. Men., Shakhmaty v SSSR, 1982



Win 7 + 3

No. 5664: L. Topko. A sharp position. **1. e7 Qxe7**. If **1. ..., Qg8 2. Rh2 and 3. c7. 2. Rh8 + Bc8 3. Rxc8 + Ka7 4. Rb7 + Qxb7**. Hullo! What do we do now? **5. Ra8 + Qxa8 6. b6 + Kb8 7. Kb5**. Is this zugzwang? Seems that it is. **7. ..., Qb7 8. a7 + (ab?) 8. ..., Qxa7 9. ba Kxa7 10. Ka5(c5) wins**. "A romantic study-find with a shower of sacrifices and counter-sacrifices of all present W and Bl pieces, with at the end a capture-refusal that is simple yet superb".

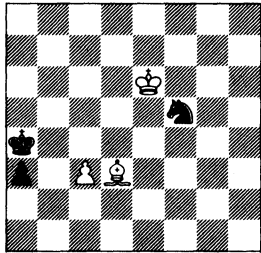
No. 5665 A. Kuryatnikov (ii.82)
2 Hon. Men., Shakhmaty v SSSR,
1982



Win 4+5

No. 5665: A. Kuryatnikov (Riga). How safe do the bRR look? 1. Sc6 + Ka4. Or 1. ..., Kb3 2. Sd4 + Kc4 3. Rc2 + Rc3 4. Rxc3 + Kxc3 5. Se2 + . 2. Ra2 + Kb3 3. Ra3 + Kc4. To be sure, bRh3 is lost, but B1 has thought up counterplay. 4. Rxh3 Re1 + 5. Kf3. Not 5. Kf5? Kd5 6. Bg3 Rf1 + . 5. ..., Re6. If 5. ..., Kd5 6. Bg3 Rf1 + 7. Ke2. 6. Rh4 + Kd5 7. Sd8 Rxd6 8. Ke3 f5 9. Rd4 + Ke5(c5) 10. Sf7(b7) +.

No. 5666 V. Kondratyev
and A.G. Kopnin (v.82)
3 Hon. Men., Shakhmaty v SSSR,
1982

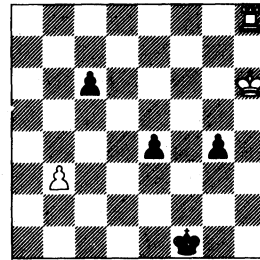


Draw 3+3

No. 5666: V. Kondratyev and A.G. Kopnin. 1. Bc2 + 1. Bc4? Se3 2. Ba2 Sd1 3. Ke5 Sxc3 4. Bf4 Se2 5. Ke4 Sc1 6. Kd4 Kb4 and 7. ..., Sb3 with a Bl win. 1. ..., Kb5 2. Bb3 Sg3 3. Kd5. Not 3. Ke5? Se2 4. Kd5 Sc1 5. Bc4 Ka4 and 6. ..., Sb3. 3. ..., Se2 4. Bc4 + Ka4 5. Kc5 Sc1 6. Kb6. So that's where

salvation lies. If 6. ..., Sb3? 7. Bb5 mate. 6. ..., Se2 7. Kc5 Sc1 8. Kb6, drawn by repetition.

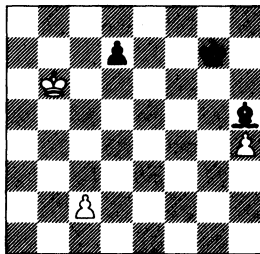
No. 5667 A. Belyavsky (viii.82)
4 Hon. Men., Shakhmaty v SSSR,
1982



Win 3+4

No. 5667: A. Belyavsky (Leningrad). 1. Re8? g3 2. Rxe4 g2 3. Rf4 + Ke2 4. Rg4 Kf2 5. Kg5 g1Q 6. Rxg1-Kxg1 7. Kf4 Kf2. A tempo must be won somehow. 1. Kg5 e3 2. Kxg4 Kg2. If 2. ..., e2 3. Kf3. 3. Rh2 + Kxh2 4. Kf3 Kg1 5. Ke2. The kernel of W's play. 5. ..., Kg2 6. b4. This is the tempo-winning manoeuvre. 6. ..., Kg7 7. Kxe3 Kf1 8. Kd4 Ke2 9. Kc5 Kd3 10. Kxc6 and wins. "Interesting struggle of wR against passed P's, with sacrifice of the wR. The surprising and brake-like capture-refusal brings about the decisive win of a tempo".

No. 5668 L. Katsnelson (ii.82)
Commended, Shakhmaty v SSSR,
1982

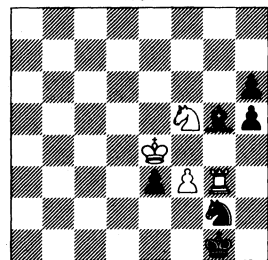


Draw 3+3

No. 5668: Leonard Katsnelson (Leningrad). 1. **Kc7 d5**. 1. ..., Bg4 2. **Kd6 Bf7**. Or 2. ..., Bf3 3. **Kc5** and c2-c4. 3. **Ke7/i Bg8 4. h5**. 4. c3? Kg6. 4. ..., **Kh7 5. Kf6**. Not 5. **Kf8?** d4 and 6. ..., Bb3. 5. ..., **Kh6 6. c3 Kh7 7. Kg5(e5) Kg7 8. Kf5 Bf7 9. Ke5**. 9. Kg5? Be6 10. h6 Kf7. 9. ..., **Kg8 10. h6**. 10. Kd6? Kh7 11. Ke5 Kh6 12. **Kf6 Bg8**. 10. ..., **Kh7 11. Kf6 Bg8 12. Kg5 Be6 13. Kf6 Bg8 14. Kg5**, drawn.

i) 3. h5 is also possible, 3. ..., Kf6 4. h6 Kg6 5. Ke7 Bg8 6. Kf8 Kh7 7. c3.

No. 5669 B. Rivkin (v.82)
Commended, Shakhmaty v SSSR,
1982



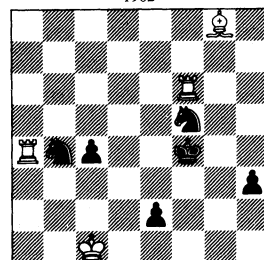
Draw 4+6

No. 5669: B. Rivkin (Moscow). 1. **f4 e2**. 1. ..., Bxf4 2. **Rxg2+ Kxg2 3. Kxf4 e2 4. Sh4+ Kf2 5. Sf3**, tough to find, the tempting 4. **Se3+?** failing here to 4. ..., Kg1 5. **Sc2 Kf2**, or 5. **Sb4 e1S**. 2. **Kf3 Kf1 3. Rxg2 e1S+ 4. Kg3 Sxg2 5. fg hg**. The W position looks hopeless. 6. **Kh2 h4**. 6. ..., Kf2 7. **Sg3 h4 8. Se4**. 6. ..., Sf4 7. **Sg3+ Ke1 8. Se4 Se6 9. Kg3** and 10. **Sxg5**. 7. **Sg3 hg+ 8. Kh1** and stalemate.

No. 5670: I. Krikheli and A. Yusupov. 1. **Kd2 e1Q+ 2. Kxe1 h2 3. Bd5**. The start of a sharp combination. 3. ..., **Sxd5 4. Rxc4+ Kg3**. Else 5. **Rxf5+** and 6. **Rh4**. 5. **Rg6+ Kh3 6. Kf2 h1Q 7. Rg3+**. For if 7. ..., **Sxg3 8. Rh4+ Kxh4** stalemate. 7. ..., **Kh2 8. Rg6**. Avoiding 8. **gRg4?** Sf4 9. **cRxf4** and

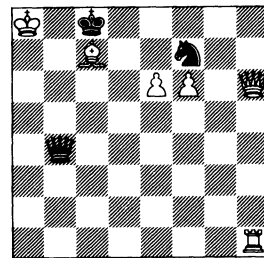
only now 9. ..., **Kh3**. 8. ..., **Kh3 9. Rg3+**, with either repetition or stalemate.

No. 5670 I. Krikheli
and A. Yusupov (vii.82)
Commended, Shakhmaty v SSSR,
1982



Draw 4+6

No. 5671 Yu. Makletsov (ix.82)
Commended, Shakhmaty v SSSR,
1982



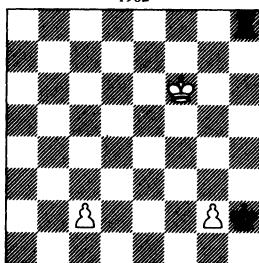
Draw 6+3

No. 5671: Yu. Makletsov (Yakutia). 1. **Qf8+ Qxf8 2. Bd6**. But not 2. **e7? Qe8 3. Rc1 Qa4+ 4. Ba5+ Kd7**. 2. ..., **Qxd6**. If 2. ..., **Sxd6 3. Rc1+** and 4. **e7**. 3. **Rc1+ Kd8 4. e7+ Kd7 5. Rc7+**. The third sacrifice. 5. ..., **Qxc7 6. e8Q+ Kxe8** stalemate, or 5. ..., **Kxc7 e8S+** and 7. **Sxd6**.

No. 5672: V. Kozyrev (Morozovsk). There was a special section in this award, and the special section itself split into two -- one for 'malyutka' (5-man) efforts, and one for reworkings of known ideas. 1. **g4**. The other P

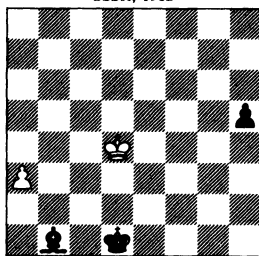
stays put. 1. c4? Kg3 2. Ke6 Rc8 3. Kd5 Kg4 4. c5 Kg5 5. Kd6 Kf6 6. f6 Rd8 and Bl wins. 1. ..., Kg3 2. g5 Rf8+ 3. Ke6. But not 3. Ke7? Rg8 4. c4 Kf4 5. c5 Rg6 6. Kd7 Ke5 7. c6 Rd6+. Nor 3. Ke5? Kg4 4. g6 Kg5 5. g7 Re8+ 6. Kd6 Kf6 7. c4 Rd8+ 8. Kc7 Ke7. 3. ..., Kg4 4. g6 Kg5 5. g7 Rc8 6. Kf7. 6. Kd7? Rg8 7. c4 Rxc7+ 8. Kd6 Kf6 9. c5 Kf7 10. c6 Ke8. 6. ..., Rc7+ 7. Kf8 Kf6 8. g8S+, an excelsior run of gP. On move 3 Bl can play: 3. ..., Rg8 4. c4 Rxc5 5. Kd6 Rg6+ 6. Kd5 Kf4 7. c5 Rg5+. Bl must lose a tempo. This is the sense of 6. Kd5. 8. Kd6 Ke4 9. c6 Rg6+ 10. Kd6 Kd5 11. c7 Rg7+ 12. Kd8 Kd6 13. c8S+. Excelsior of cP.

No. 5672 V. Kozyrev (iv.82)
Special Prize, Shakhmaty v SSSR, 1982



Draw 3+2

No. 5673 V. Aberman (i.82)
Special Hon. Men., Shakhmaty v SSSR, 1982

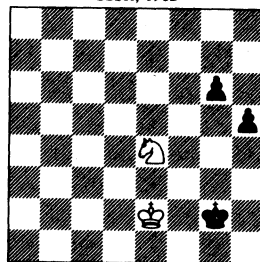


Draw 2+3

No. 5673: V. Aberman (Kiev). 1. Ke3. 1. a4? Ke2 2. a5 Kf3 and 3. ..., Be4. 1.

..., Ke1 2. a4. There's no other way. 2. Kf3? Kd2 3. a4 Kd3 4. a5 Kd4 5. a6 Ke5 6. Kg3 Kf5 7. Kh4 Kg6 and Bl has protected his hP. 2. ..., h4 3. Kf3. A clear rhythm - a P-move, a K-move... Premature is 3. a5? Be4 4. Kf4 Bf2 5. Kg4 h3 6. Kg3 Kf1 7. Kh2 Kf2 8. a6 Kf3 9. a7 Kg4, likewise faulty is 3. Kf4? Bf5 4. a5 Kf2 5. a6 h3 6. a7 Be4 - the third sacrifice of bB in the try-play -- 7. Kxe4 h2. 3. ..., Bf5 4. a5 Kf1 5. a6 h3 6. Kg3 Kg1 7. a7, drawn.

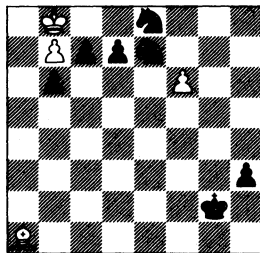
No. 5674 A. Utyatsky (vii.82)
Specially Commended, Shakhmaty v SSSR, 1982



Draw 2+3

No. 5674: A. Utyatsky (Moscow). 1. Ke3? h4 2. Kf4 h3 3. Kg4 h2 4. Sg3 g5 and W is in zugzwang. 1. Kd2(d3) h4 2. Ke3 h3 3. Kf4 h2 4. Sg3 g5+ 5. Kg4, drawn, as it is Bl's turn to move.

No. 5675 A. Vostroknutov (vi.82)
Special Prize, Shakhmaty v SSSR, 1982

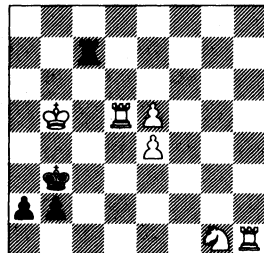


Win 4+7

No. 5675: A. Vostroknutov (Voronezh). 1. f7 Sc6+ 2. Ka8. 2. Kc8? Sd6+ 3. Kxd7 Sxf7 4. Kxc6 Sd8+ 2.

..., h2 3. feQ h1Q 4. Qe4+ Kg1 5. Bd4+ Kh2 6. Be5+. The only move. It is easy to take the wrong path. 6. Qh7+ Kg2 7. Qxd7? Kg3 8. Be5+ Sxe5 9. Qg7+ Kf4 10. Qf6+ Ke4 11. b8Q Kd3+ 12. Qb7 Qa1+ 13. Qa7 Qh1+, and it's either perpetual check or a fork. 6. ..., Kg1 7. Qe1+ Kg2 8. Qd2+ Kf1 9. Qd1+ Kg2 10. Qxd7, with a parting of the ways. 10. ..., Qc1 11. Qg4+ Kf1 12. Qh3+ Kf2 13. Bg3+ Kf3. Inadequate is 13. ..., Ke2 14. Qh5+ Kd3 15. Qd5+ Ke2 16. Qe4+ Qe3 17. Qxc6. 14. Bf4+ Kxf4 15. Qh6+. 10. ..., Qh6 11. Qg4+ Kf1. 11. ..., Kf2 12. Bd4+ Kel 13. Qf3 Kd2 14. Be3+ Qxe3 15. Qxc6. 12. Qf3+ Kg1 13. Bd4+ Kh2 14. Qf2+ Kh3 15. Qf1+ Kg3 16. Bf2+ Kf3 17. Be3+ Kxe3 18. Qc1+. "An excellent study. The play may be forced, but it is not mechanical and the two echo-variations are impressive".

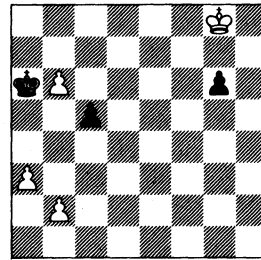
No. 5676 G. Slepyan (L.82)
Special Hon. Men., Shakhmaty v
SSSR, 1982



Draw 6+4

No. 5676: G. Slepyan (Minsk). 1. Sf3 a1Q. If 1. ..., b1Q 2. Rxb1+ abQ 3. Sd2+. 2. Sd4+ Ka2. 2. ..., Kc3 cuts the play short. 3. Rxa1+ baQ 4. Kb6 Qc1. The square c3 is a worse choice: 5. Ra5+ Kb2 6. Rb5+ Ka3 7. Rb3+. 5. Ra5+ Kb2 6. Rb5+ Ka3 7. Ra5+ Kb4 8. Rb5+ Kc4 9. Rd5 Tc8 10. Kb7 Kb4 11. Rb5+ Ka4 12. Ra5+ Kb4. 12. ..., Kxa5 13. Sb3+ Kb5 14. Sxc1 Rxc1 15. e6. 13. Rb5+ Kc4 14. Rd5 with a positional draw. If 14. ..., Re8, 15. Rc5+.

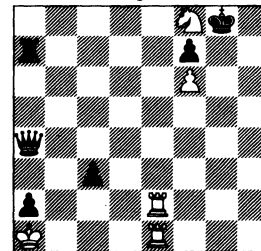
No. 5677 M. Zinar (iv.82)
Specially Commended, Shakhmaty v
SSSR, 1982



Draw 4+3

No. 5677: M. Zinar (Feodosia). In the footsteps of Reti. 1. Kf7 g5 2. Ke6 g4 3. Kd5 Kxb6 (else Kc6) 4. Ke4. So much for gP. But the battle boils up elsewhere. 4. ..., c4 5. Kf4 Kb5 6. Kxg4 Ka4. So the chase after two hares has worked. But there is a third. True, we now have in front of us a little study by Selesniev, 1919. 7. Kf5 Kb3 8. a4. We see that with wKf4 promotion on c1 would be with check, and wKf3 would lose wQa8 eventually. 8. ..., Kxa4 9. Ke4 and 10. Kd4.

No. 5678 M. Gaggiottini
Original

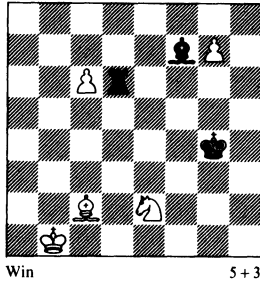


Win 5+6

No. 5678: Manfredo Gaggiottini (Angiari, Italy). 1. Re8? Qxe8 (or Ra8). 1. Rh1? Qc6. 1. Rh2? Qd4. 1. Sd7. And now: 1. ..., Rxd7 2. Rg1(g2)+ Kf8 3. Re8+ and 4. Rg8 mate. 1. ..., Qxd7 2. Rg+ Kf8 3. eRg wins. 1. ..., Qg4 2. Rh2 Ra8 3. eRh1 wins, or 2. ..., Qxd7

3. Rg1+. 1. ..., **Kh7** 2. Rg1 Qh4 3. Re8 Qh6 4. Sf8+. 1. ..., **Qh4** 2. Rg1+ Kh7 3. Re8 wins.

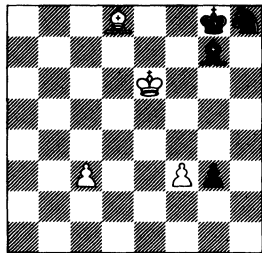
No. 5679 J.L. Infantozzi
1st Prize, Pan-American Study Ty, 1983-4
Award: San Francisco Chronicle 18.vi.84



Win 5+3

No. 5679: Julio L. Infantozzi (Uruguay). 1. c7? Rc6 2. Bf5+ Kg5 3. c8Q Rxc8 4. Bxc8 Kg6 draws. 1. **Sd4 Rxd4** 2. **Bb3 Bxb3**. Or 2. ..., Bg6+ 3. Kb2 Rd8 4. c7 Re8 5. g8Q Rxc8 6. Bxc8 Bf5 7. Kc3 Kg5 8. Kd4 Kf6 9. Kc5 Ke7 10. Bc4 Bc8 11. Kb6 Kd6 12. Bf1 Bg4 13. Kb7 Kc5 14. Kb8 Kb6 15. Bg2 Bf5 16. Bb7 Bh3 17. Bc8 Bf1 18. Bg4 Ba6 19. Be2 Bb7 20. Bf1 and W wins by zugzwang. "A very instructive example of the extent of theoretical endgame knowledge commanded by the artists of the endgame" (it says here). 3. c7 **Rb4** 4. **c8Q**+ **Be6**+ 5. **Ka1**. Not 5. Kc1 Rc4 and draws. 5. ..., **Bxc8** 6. **g8Q**+ wins. "A good model of reciprocal interferences".

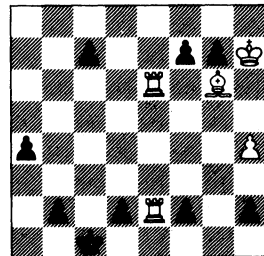
No. 5680 J.L. Infantozzi
2nd Prize, Pan-American Ty, 1983-4
San Francisco Chronicle 19.vi.84



Draw 4+4

No. 5680: Julio L. Infantozzi. 1. Bb6? Bxc3 and ..., Be1. 1. Bh4? Be5 wins, a very pleasing move. 1. Kf5? Bd4 is equally attractive and decisive. 1. **Bc7 g2** 2. **Bb6 Bxc3**. Or 2. ..., Sg6 3. Kf5. 3. **Kf5**. Not 3. f4? Sg6 4. f5 Sf4+ 5. Ke7 Bb4+. 3. ..., **Bd2**. If 3. ..., Be1 4. Kg4 Sg6 5. Kh3 Sh4 6. Kh2 Kf7 7. Kg1 and draws. 4. **Kg4**. 4. f4? loses after 4. ..., Kf7 5. Kg4 Sg6. 4. ..., **Sg6** 5. **Kg3 Sf4** 6. **Kh2**. 6. Kf2? Kf7 7. Kg1 Ke6 8. Bf2 Kd5 9. Kh2 Kc4 10. Bg3 Re3 11. Bf2 Kd3 and Bl wins. 6. ..., **Kf7** 7. **Bf2 Ke6** 8. **Bg3 Be3** 9. **Bf2**. For a stalemate, naturally. 9. ..., **Bd2** 10. **Bg3 Be3** 11. **Bf2** and Bl might as well take for the stalemate after all. "A natural study in the vein of the old Bohemian School of composing. Apart from a minor dual (6. Bf2 and 7. Kh2, as an alternative to 6. Kh2) there is great precision of move order to arrive at an economical finale".

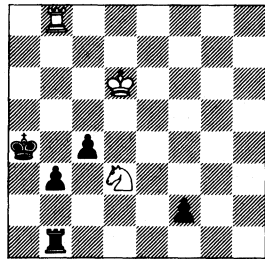
No. 5681 D.E. Meinking
3rd Prize, Pan-American Ty, 1983-4
San Francisco Chronicle 20.vi.84



Win 5+9

No. 5681: Daniel E. Meinking (Cincinnati). 1. **Rc6**+ **Kd1** 2. **Bh5 g6** 3. **Bg4 f5**. If 3. ..., f1Q 4. Re7+ Qe2 5. Bxe2+ Ke1 6. Bb5+ Kf2 7. Rxf7+ Ke3 8. Rf1 a3 9. Bc4. 4. **Re1**+ **Kxe1** 5. **Re6**+ **Kf1** 6. **Bh3**+ **Kg1** 7. **Rxc6**+ **Kh1** 8. **Bg2**+ **Kg1** 9. **Bc6**+ **Kf1** 10. **Bb5**+ **Ke1** 11. **Re6**+ **Kd1** 12. **Bxa?**+ **Kc1** 13. **Rc6**+ **Kb1** 14. **Bc2**+ **Kc1** 15. **Bxf5**+ **Kd1** 16. **Bg4**+ **Ke1** 17. **Re6**+ **Kf1** 18. **Bh3**+ **Kg1** 19. **Rg6**+ **Kh1** 20. **Bd7 f1Q** 21. **Bc6**+ **Qg2** 22. **Rxc2 b1Q**+ 23. **Rg6**+ **Qe4** 24. **Bxe4** mate.

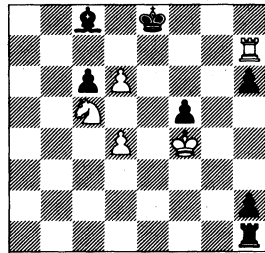
No. 5682 R. Brieger
 1 Hon. Men., Pan-American Ty,
 1983-4
 San Francisco Chronicle
 21.vi.84



Win 3+5

No. 5682: Robert Brieger (Houston).
1. Sb2+ Ka5. Best, as 1. ..., Rxb2 2. Kc5, or 1. ..., Ka3 2. Sxc4+ Ka4 3. Kc5 b2 4. Rb4 mate. **2. Kc5 Ka6 3. Kc6 Ka7.** 3. ..., Ka5 4. Rb5+ Ka6 5. Rb6+ Ka7 6. Sa4. **4. Rb7+ Ka6.** 4. ..., Ka7 5. Sa4 and mates. **5. Sa4 c1Q 6. Sc5+ and 7. Rb5 mate.** "A short, unassuming study whose opening move leading into a sudden mating net, is pretty".

No. 5683 J. Hudson
 2 Hon. Men., Pan-American Ty,
 1983-4
 San Francisco Chronicle
 22.vi.84



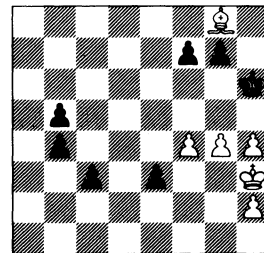
Draw 5+7

No. 5683: John Hudson (Friday Harbor, Washington State, USA). 1. Kg3? f4+ 2. Kg2 f3+ 3. Kxh1 f2. 1. Rh8+? Kf7 2. Rxc8 Rf1+ 3. Ke5 h1Q 4. Rc7+ Kg6 d7 Qd5 mate. **1. Ke5 Re1.** 1. ..., Re1+ 2. Kf6 Kd8 3. Rh8+ Re8 4. Rxh6 drawing. Or 1. ..., Rg1 2. Kf6

Kf8 3. Rh8+ . **2. Kf6 Rxc5 3. dc h1Q 4. Rh8+ Kd7 5. Rh7+** drawn. "A construction that is somewhat too rough and the execution too blunt; but the W and B1 tries at the first moves contain some fine points". (It says here.)

This tourney was a 'jubilee' for Walter Korn's 75th birthday. An official FIDE Judge of studies since 1964, Walter Korn, for many years editor of the one-time openings 'bible' MODERN CHESS OPENINGS (or 'MCO'), has in recent years transferred his principal attention to studies, consistently endeavouring to improve the popularity and standard of studies in the Americas. The tourney was confined to composers in North, South and Central America. Pauli Perkonoja, the world's first Grandmaster for solving, was the (Finnish) co-judge, while tourney director was George Koltanowski, proud bearer of the title "Dean of American Chess" (age 81), who lent his support because of his belief that 'involvement with studies improves playing strength, stamina and power of conceptualisation'. ... The 3 sheets of the award are dated May 1984 but do not carry details of how many entries were received.

No. 5684 N. Kralin (xii.80)
 Prize, Bulletin of Central Chess Club
 of USSR, 1980
 Award: viii.82

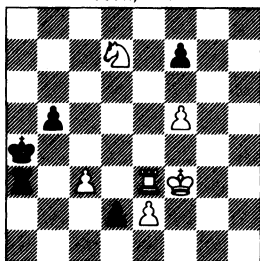


Draw 6+7

No. 5684: N. Kralin. Judge: V. Razumenko (Leningrad). **1. g5+ Kg6 2.**

Kg4. 2. h5+? Kf5 3. Bxf7 e2 and Bl wins. 2. ..., f5+ 3. Kh3 e2 4. h5+ Kxh5 5. Bf7+ g6 6. Bd5 e1S 7. Bc6. 7. Bb3? is met by 7. ..., c2. 7. ..., c2 8. Bxb5 c1S 9. Be2+ Sxe2 stalemate. "It is difficult to dream up a study with a new stalemate finale. But building on what is practically no more than a P-ending we have a complex of ideas amounting to a production that lingers in the memory".

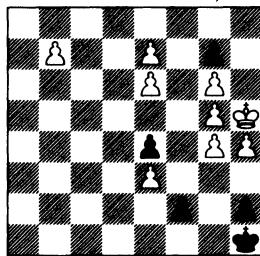
No. 5685 L. Mitrofanov and L. Pogosyants (v.80) Bulletin of Central Chess Club of USSR, 1980



Win 6+5

No. 5685: L. Mitrofanov and E. Pogosyants. 1. Sc5+ Ka5 2. Rd3 Rxc3 3. Rxc3 d1Q 4. Rc1 Qd5+. There is no point in taking wR, on account of 5. Sb3+. 5. e4. The best defence is attack. 5. ..., Qe5. Other squares are even more uninviting. 6. Ra1+ Kb6(b4) 7. Sd7(d3)+ and 8. Sxe5. "It is all done in the old, classic style, but from the technical standpoint it falls short of perfection".

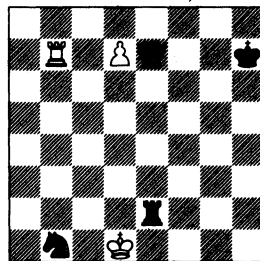
No. 5686 M. Zinar (i.80 and xi.80) Specially Commended, Bulletin of Central Chess Club of USSR, 1980



Black to Move, White Wins 9+5

No. 5686: M. Zinar (Feodosia). 1. ..., f1S 2. b8B. 2. b8Q? Sg3+ 3. Qxg3 stalemate, 2. ..., Kg2 3. e8S. If 3. Be5? Sg3+ 4. Bxg3 Kxg3 5. e8Q h1Q 6. Qb8+ Kh3, with the conclusive threats of 7. ..., Qf3 or 7. ..., Qe1. 3. ..., h1S 4. Sxg7 wins. After 3 moves we have 3 S's and a B, a whole zoo on the board. It is clear that the pawn study pursues a life of its own, and will continue to produce new acolytes and new discoveries.

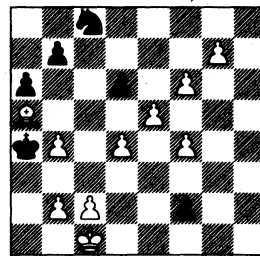
No. 5687 V.N. Dolgov (ix.80) Commended, Bulletin of Central Chess Club of USSR, 1980



Draw 3+4

No. 5687: V.N. Dolgov. 1. d8Q Re1+ 2. Kc2 Sa3+ (Qxb7; Qh4+). It now looks as if the idea is for W to frustrate Bl's attempts to place bR with tempo on a square where it will be safe after an eventual ..., Qxb7. But what is the main line? AJR has found no published solution to this or to the next two.

No. 5688 L. Katsnelson (xi.80) Commended, Bulletin of Central Chess Club of USSR, 1980

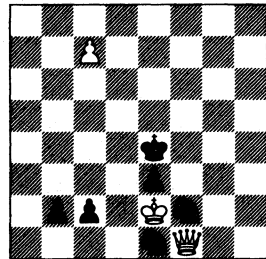


Win 10+6

No. 5688: L.I. Katsnelson. 1. Kb1 f1Q+ 2. Ka2 Qg2 3. g8Q Qxg8+ 4. b3+ Kb5 5. c4+ Kc6 6. d5+ Kd7 7. e6+ Ke8 8. f7+ Qxf7 9. ef+ Kxf7 10. Bd8 wins.

2. Bg2 f1Q. Looks adequate at first glance. 3. b8S+ Ka7 4. Sc6+ Kb6 5. Bxf1 and wins. If 3. ..., Kb5 4. Bxf1+ Kc5 5. Sc6 Kd5 6. Bg2+ Kc4 7. Ke6.

No. 5689 E. Pogogyants (vii.80)
Commended, Central Chess Club of USSR, 1980

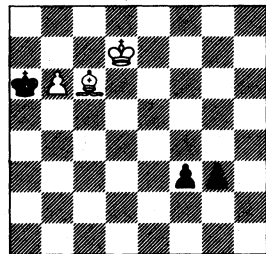


Draw 3+6

No. 5689: E.L. Pogogyants. 1. Qxe1? b1Q. 1. c8Q c1S+ 2. Qxc1. Not 2. Kxe1? cSd3+ 3. Qxd3+ Sxd3+ 4. Ke2 Sf4+. 2. ..., bcS+ 3. Kxe1 cSd3+. Or 3. ..., Kf3 4. Qg2+. 4. Ke2 Sf4+ 5. Ke1 Kf3 6. Qxf2+ ef+ 7. Kf1 and it's a draw!

Thank you, John Nunn, for solving!

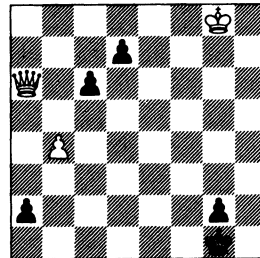
No. 5690 P.A. Vasilchikov
64, 1937



Win 3+3

No. 5690: P.A. Vasilchikov. 1. b7. Not 1. Kc7? g2 2. b7 g1Q. If now 1. ..., g2 2. b8Q mates. So, 1. ..., f2. This plans to cover the square b5 from f1.

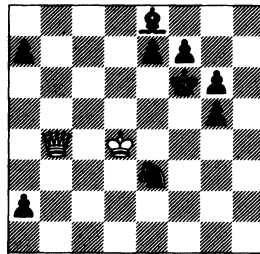
No. 5691 P. Gyarmati
Prize, Hungarian Chess Federation Tourney, 1982



Win 3+5

No. 5691: Peter Gyarmati. This study was the only one honoured in a competition of the Hungarian Chess Federation. The mystery behind W's first move is cleared up when one realises that W's winning manoeuvre depends on wQ having access to a rank. 1. Qa5. Now, 1. ..., Kf1 2. Qf5+ Ke2 3. Qe5+ Kd3 4. Qa1. 1. ..., Kh1 2. Qh5+ Kg1 3. Qh8. 1. ..., d6 2. Kf8 c5 3. bc Kh1 4. Qxa2 dc 5. Qd5. 1. ..., d5 2. Qa7+ Kh2 3. Qh7+ Kg3 4. Qg6+ Kh3 (Kf3; Qg7, Kf2; Qd4+) 5. Qf5+ Kg3 6. Qe5+ Kh3 7. Qe1 Kh2 8. Qh4+ Kg1 9. Qh8 Kf2 10. Qd4+ Kf1 11. Qa1+.

No. 5692 E. Janosi (xi.83)
1st Prize, Magyar Sakkélet, 1983
Award: vi.84



Draw 2+9

II: remove f7, add bPg4
Then III: remove g6, add bPc6
Then IV: remove c6, add bPa5

No. 5692: Ervin Ianosi (Romania). There is a problem with this composer's name. It is clearly a Hungarian name, romanianised. When his studies are, as here, published in Hungary, his family name is spelt Janosi. The principle that EG tries to follow is to use the version in the original language, but this principle cannot always be followed, usually through ignorance of the language, ignorance of which language, and ignorance of the composer's preference or choice... Excuses, excuses... Let's get on with the solution. Judge: Attila Koranyi, Magyar Sakkélet columnist.

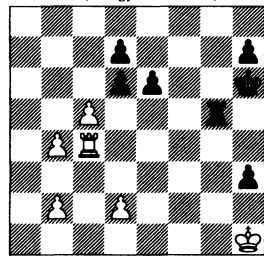
I: 1. Qc3? a1Q 1. Qb2? a1B. 1. Ke4? a1Q. 1. Kc5, with either 1. ..., a1B 2. Qc3 + Bxc3 stalemate, or 1. ..., a1Q 2. Qb2 + Qxb2 stalemate.

II: 1. Ke4? Bc6+. 1. Kc5? Bf7 2. Qc3 + e5 3. Kd6 Sf5 + 4. Kd7 Sd4. 1. Qb2? a1B. 1. Qc3 and either 1. ..., a1B 2. Kc5 + Bxc3 stalemate, or 1. ..., a1Q 2. Ke4 + Qxc3 stalemate.

III: 1. Qb2? a1B. 1. Kc5? Bf7. 1. Qc3? Sf5 + 2. Kd3 + e5 3. Kc2 Sd4 + 4. Kb2 Bf7. 1. Ke4 and either 1. ..., Bg6 + 2. Kxe3 a1Q 3. Qb2 + Qxb2 stalemate, or 1. ..., a1Q 2. Qc3 + Qxc3 stalemate, but not here, for Bl, 1. ..., a1B? 2. Kxe3.

IV: 1. Qc3? Sf5 +. 1. Qb2 a1Q(B) 2. Kc5 + Q(B)xb2 stalemate.

No. 5693 L. Katsnelson (viii.83)
2nd Prize, Magyar Sakkélet, 1983

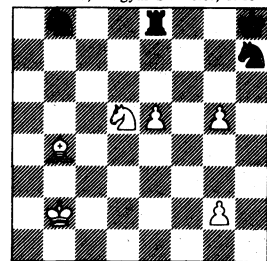


Win 6+7

No. 5693: L. Katsnelson (Leningrad). 1. b5 dc. If 1. ..., Rg8 2. c6 and wP's

storm through. 2. Rh4 + Kg6. Or 2. ..., Kg7 3. b6 Kh8 4. b7 Rg8 5. Ra4. 3. b6, with these lines: 3. ..., Kf6 4. Rf4 + 5. Rf8 Kxf8 6. b7. 3. ..., Kf5 4. Rh5 Rxh5 5. b7. 3. ..., Rg3 4. Rb4 cb 5. b7. 3. ..., c4 4. Rg4 Rxc4 5. b7.

No. 5694 J. Rusinek (iv.83)
3rd Prize, Magyar Sakkélet, 1983



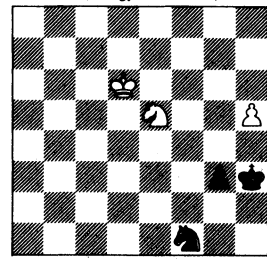
Draw 6+4

No. 5694: Jan Rusinek (Warsaw). 1. g6 Sf8 2. e6 Sxe6 3. Bc3 + Sg7 4. Sf6 Re2 + 5. Kb1/i Re3 6. Kc2 Sc6 7. Sh5 Sb4 + 8. Kb2 Sd3 + 9. Kc2 Se5 10. Sf6 Sxg6 11. Sh5 Se5 12. Sf6/ii Sc6 13. Sh5 Sb4 + 14. Kb2 Sd3 + 15. Kc2 Se5 16. Sf6, drawn.

i) 5. Kc1? Sc6 6. Sh5 Se5 7. Sf6 Sd3 + 8. Kd1 Re6. 5. Kb3?, the same, until 7. ..., Sd3 8. Sh5 Sc5 + 9. Kc4 cSe6.

ii) 12. Kd2? Rd3 + 13. Kc2 Rd5 wins.

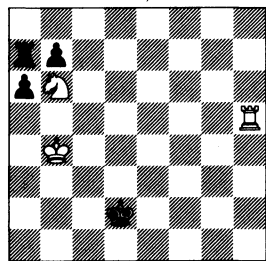
No. 5695 G.M. Kasparyan (viii.83)
4th Prize, Magyar Sakkélet, 1983



Win 3+3

No. 5695: G.M. Kasparyan (Erevan). 1. h6 g2 2. h7 (Sf3? Sd2;) 2. ..., g1Q 3. h8Q + Kg2 4. Qa8 + Kh3 5. Qc8 + Kg2 6. Qb7 + Kf2 7. Sd3 + Kg3 8. Qg7 + Kh2 9. Qh7 + Kg3 10. Qg6 + Kh2 11. Qh5 + Kg3 12. Qg5 + Kh2 13. Qh4 + Kg2 14. Se1 + and mate.

No. 5696 P. Benko (iv.83)
1st Prize, Analytical Section, Magyar
Sakkélet, 1983



Win 3 + 4

No. 5696: P. Benko (USA). I leave readers to make up their minds about the 'analytical' section. Would they have twigged what it was without the name? Anyhow, 23 studies honoured in an annual informal tourney is a fine display indeed. Let's look at the tries in the Benko first.

1. Ra5? Kd3 2. Kb3 Kd4/i 3. Kc2 Ke4 4. Kc3 Ke3 5. Kc4 Kd2/ii 6. Kc5 Kc3 7. Kd6 Kb4. 1. Ka5? Kc3 2. Rh8 Kc2 3. Rd8 Kc1 (Kb3? Sd7) 4. Rc8 + Kb1 5. Rc7 Kb2 6. Rc5 Kb3 7. Rc8 Ka2 8. Rb8 (Re8, Kb3;) 8., Ka1 (Kb3? Sc8) 9. Kb4/iii a5 + /iv 10. Kb3 Ra6 11. Rxb7 a4 + 12. Sxa4 Kb1, drawn.

1. Rd5 + Kc2 2. Rc5 + Kd3/v 3. Ka5 Kd4/vi 4. Rc1 Ke5/vii 5. Rd1 Ke6 6. Rd8 Ke7 7. Rg8 Kf7 8. Rb8 Kg7 9. Rd8 Kf6(f7) (Kg6; Sd7) 10. Sd5(+) Kf7 11. Kb6.

i) 2., Kd2? 3. Kc4 Kc2 4. Ra2 + Kb1 5. Kb3 Kc1 6. Kc3 Kd1 7. Kd3, and if, in this, 3., Ke3 4. Kc5 Kd3 5. Kd6.

ii) 5., Ke4? 6. Kc5 Ke5 7. Sc8 Ra8 8. Kb6 +.

iii) 9. Re8 Ka2 10. Kb4 a5 + 11. Kc3 Ra6 12. Re2 + Kb1.

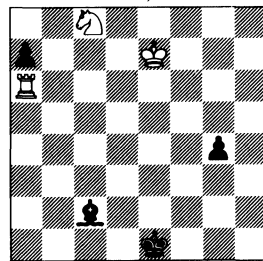
iv) 9., Kb2? 10. Sc8 a5 + 11. Ka4 Ra6 12. Rxb7 + Kc3 13. Sb6 wins.

v) 2., Kb1 3. Kb3 a5 4. Rc2 a4 + 5. Sxa4 Rxa4 6. Rh2.

vi) 3., Ke4 4. Rc8 Kf5 5. Rb8 Kg5 6. Rd8 Kf6 7. Sd5 +.

vii) 4., Kd3 5. Rc8 Kd4 6. Rd8 + Kc5 7. Rd1 Kc6 8. Rc1 + Kd6 9. Sc8 +.

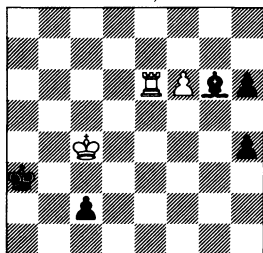
No. 5697 O. Carlsson
and J. Mugnos (xii.83)
2nd Prize, Analytical Section Magyar
Sakkélet, 1983



Win 3 + 4

No. 5697: O.J. Carlsson and the late Jose Mugnos (Argentina). The source (MS ii.84) says 1. Ra3 (a2, a1)? without a continuation. Presumably 1., Bd1 and bPg4's advance is assured. Anyway: 1. Sd6 g3 2. Sf7 g2 3. Sg5 g1S 4. Ra1 + Bd1 5. Se4 (Kf6? fails, we read) 5., Se2 6. Kf6 (and nowhere else, we read) 6., Sd4 7. Sc3 Kd2 8. Sxd1 Sc2 9. Rb1 Sa3 10. Rb3 wins. It is a shame, the more so in the case of an 'analytical' study that has been honoured in a tourney, when there is no space in the source magazine to print the supporting analyses which will have been provided by the composers. A common enough complaint... we hear it from composers and solvers from around the world. Regularly.

No. 5698 V.A. Bron (iv.83)
3rd Prize, Analytical Section, Magyar
Sakkélet, 1983



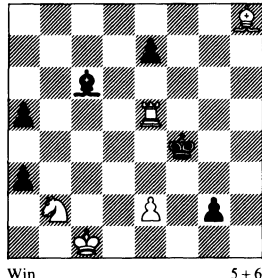
Draw 3 + 5

No. 5698: V.A. Bron (Sverdlovsk, USSR). 1. Ra6 + Kb2 2. Rb6 + Kc1 3. Kc3 h3/i 4. f7 Bxf7 5. Rxh6 Bd5 6.

Rh4 Bc6 7. Rf4 Bf3 8. Ra4 (Rh4? Bg4;) 8. ..., Kd1 (Kb1; Rb4+) 9. Rd4+ Kc1 10. Ra4 Kb1 11. Rb4+ draws.

i) 3. ..., Kd1 4. Rd6+ Ke1 5. Kb2 h5 6. Kc1 Kf2 7. f7 Bxf7 8. Rf6+ Kg3 9. Rxf7 h3 10. Rg7+ Kh4 11. Rg1 h2 12. Re1 Kg3 13. Kxc2 Kg2 14. Re2+ Kg3 15. Re1 Kf2 16. Kd2, drawn.

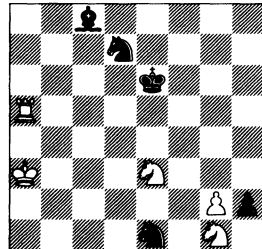
No. 5699 Em. Dobrescu (xi.83)
4th Prize, Analytical Section, Magyar Sakkélet, 1983



Win 5 + 6

No. 5699: Em. Dobrescu (Romania). The solution as given, complete: 1. Sd3+ Kg4 2. Sf2+ Kh4 3. Sh3 Kxh3 4. Rg5 Kh4 5. Rg6 Be4 6. Rg7 a4 7. Rg8 Bd5 8. Rg6 Be4 9. Rg7 a2 10. Kb2 a1Q+ 11. Kxa1 a3 12. Rg8 Bd5 13. Rg6 Be4 14. Rg7 wins.

No. 5700 Y. Makletsov (xi.83)
1 Hon. Men., Magyar Sakkélet, 1983

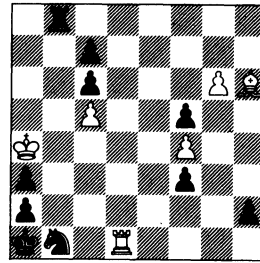


Draw 5 + 5

No. 5700: Y. Makletsov (Yakutia, USSR). 1. Se2 h1Q 2. Rh5 Sc2+ 3. Sxc2 Qf1 4. Rf5 Qd1 5. Rd5 Qb1 6.

Rb5 Qd1 7. Rd5 Qf1 8. Rf5 Qh1 9. Rh5, with draw by repetition or positional draw, according to taste.

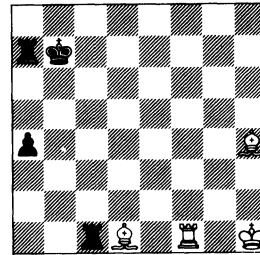
No. 5701 Z. Fekete (v.83)
2nd Hon. Men. and Special Prize, Magyar Sakkélet, 1983



Win 6 + 10

No. 5701: Zoltan Fekete (Budapest, Hungary). 1. Bg7+ Rb2 2. Bh8 f2 3. g7 Rb8 4. g8S+ Rb2 5. Sf6 Rb8 6. Se8+ Rb2 7. Sd6 cd 8. cd c5 9. d7 c4 10. d8R c3 11. Rf1 Re2 12. Bxc3+ Rb2 13. Ba5 Re2 14. Re8 Rc2 15. Rb8 h1Q 16. Rxh1 Rc4+ 17. Kb3 f1Q 18. Rxf1 Rc2 19. Rh8(g8) Rh2 20. fRh1 Rxh1 21. Bc3+ Sxc3 22. Rxh1+ wins.

No. 5702 J. Fritz (iv.83)
3 Hon. Men., Magyar Sakkélet, 1983

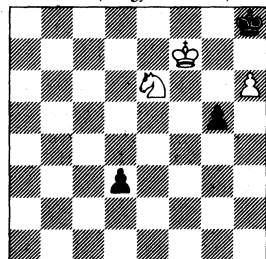


Win 4 + 4

No. 5702: J. Fritz (Prague). 1. Bf3+ Rc6 2. Rb1+ Kc7 3. Bg3+ Rd6 4. Rc1+ Kd7 5. Bg4+ Re6 6. Rd1+ Ke7 7. Bh4+ Rf6 8. Rf1/i R7a6 9. Be2 Rc6 10. Rxf6 Rxf6 11. Bc4 wins.

i) 8. Re1+? Kf7 9. Bh5+ Kg7 10. Rg1+ Kh6, and it's a draw.

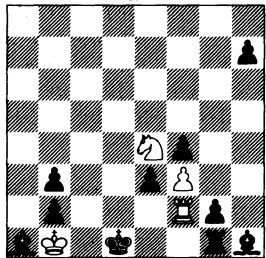
No. 5703 P. Gyarmati (v.83)
4 Hon. Men., Magyar Sakkélet, 1983



Win 3 + 3

No. 5703: Peter Gyarmati (Zalaegerszeg, Hungary). 1. Kg6 d2 2. Sd8 d1Q 3. Sf7 + Kg8 4. h7 + Kf8 5. h8Q + Ke7 6. Qf6 + Ke8 7. Qe6 + Kf8 8. Sd6(h6) Qc2 + 9. Sf5 Qc7 10. Qf6 + Ke8 11. Sg7 + Kd7 12. Qe6 + Kd8 13. Qe8 mate.

No. 5704 J. Balasz (v.83)
Commended, Magyar Sakkélet, 1983



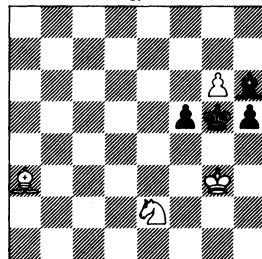
Draw 4 + 10

No. 5704: Jozsef Balasz (Salgotarjan, Hungary). We learn that the composer was 75 in 1983. 1. Sc3 + Ke1 2. Re2 + Kf1 3. Sd1, and now either: 3. ..., h6 4. Sc3 h5 5. Sd1 h4 6. Sc3 h3 7. Sd1 h2 8. Sc3, and Bl is stalemated, or 3. ..., h5 4. Sc3 h4 5. Sd1 h3 6. Sc3 h2 7. Sd1 Kxe2, and W is stalemated this time.

No. 5705: V. Pudovkin (USSR). 1. Sf4 h4 + 2. Kf3 Bg7 3. Be7 + Kh6 4. Kg2 h3 + 5. Kxh3 Bf6 6. Bf8 + Kg5 7. Kg3 Bg7 8. Be7 + Kh6 9. Kf3 Bf6 10. Bf8 + Kg5 11. g7 wins, but in the published solution one reads of the move

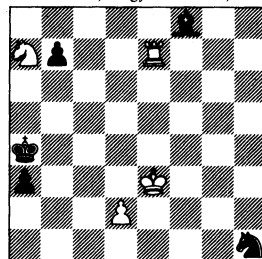
7. ..., Be5; with 8. g7 Bxg7, or 8. Kf3 Kf6 9. Bh6 Ba1, with a draw in both cases. What is this study doing in a prize list?

No. 5705 V. Pudovkin (viii.83)
Commended, Magyar Sakkélet, 1983



Win 4 + 4

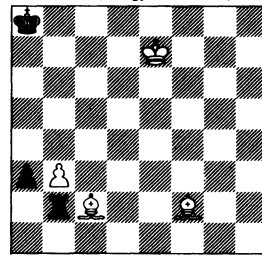
No. 5706 V. Shanshin (viii.83)
Commended, Magyar Sakkélet, 1983



Draw 4 + 5

No. 5706: V. Shanshin (USSR). 1. Rh7 Sg3 2. Rxb7 a2 3. Sb5 Bc5 + 4. Kd3 a1Q 5. Sc3 + Ka5 6. Rb1 Qa3 7. Rb3 Qc1 8. Rb1, positional draw.

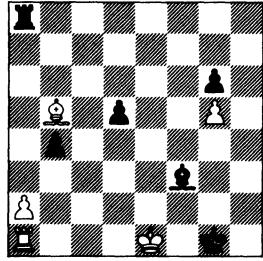
No. 5707 G. Amiryan (xi.83)
Commended, Magyar Sakkélet, 1983



Draw 4 + 3

No. 5707: G. Amiryan (USSR). 1. Be4+ Kb8 2. Bg3+ Ka7 3. Kd7 a2 4. Be5 a1Q 5. Bd4+ Ka6 6. Bd3+ Ka5 7. Bc3+ Kb6 8. Bd4+ Kb7 9. Be4+ Kb8 10. Be5+, perpetual check.

No. 5708 B. Buyannemekh (xii.8-) Commended, Magyar Sakkélet, 1983

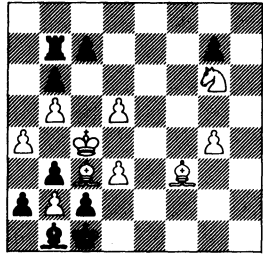


Draw 5+6

No. 5708: B. Buyannemekh (Mongolia). 1. Bc6 Ra5 2. Be8 Be4 3. a4 ba 4. Bxg6 Bxg6 5. 0-0-0+ Kf2 6. Rxd5 Ra4 7. Rd4 Ra6 8. Rd6 Ra7 9. Rd7 Ra8 10. Rd8. For years I have wondered if the 'O's in '0-0-0' and '0-0' are numeric or alphabetic. Does anyone know, or care? I'd like to know, anyway. (AJR)

David Hooper tells me that the symbols 0-0-0 and 0-0 were originated by Alexandre in 1837, "long after the first attempt at a GBR code!"

No. 5709 B. Bakay (v.83) Analytical Section Hon. Men., Magyar Sakkélet, 1983

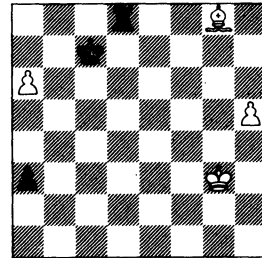


Win 10+9

No. 5709: Bela Bakay (Budapest), 70 years old in 1983. 1. Sf4 a1S 2. Se2+ Kd1 3. Sd4+ Kc1 4. Sc6 Ba2 5. d4 g5

6. Kb4 Kb1 7. Be4 Kc1 8. Ka3 Kd1 9. Bf3+ Kc1 10. Be1 Kb1 11. Be4 Kc1 12. Bb4 Kd1 13. Bf3+ Kc1 14. Bc3 Kb1 15. Be4 Kc1 16. Kb4 Kd1 17. Bf3+ Kc1 18. Kc4 Kb1 19. Be4 Kc1 20. Kd3 Kd1 21. Bf3+ Kc1 22. Ke2 Kb1 23. Be4 Kc1 24. Ke1 Bb1 25. d6 cd 26. Sb4 wins.

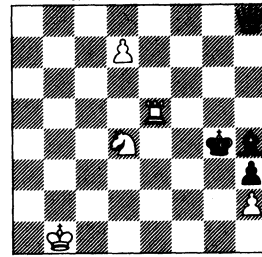
No. 5710 P. Gyarmati (xi.83) Analytical Section Hon. Men., Magyar Sakkélet, 1983



Draw 4+3

No. 5710: Peter Gyarmati. 1. Ba2 Kd7 2. Kf4 Ke7 3. Ke5 and now: 3. ..., Kf8 4. h6 Rd7 5. Ke4 Rd6 6. a7 Ra6 7. Kd4 Rxa7 8. Kc3 Rb7 9. Bb3 draws, 3. ..., Ra8 4. h6 Rxa6 5. h7 Rh6 6. Kd4 Rxh7 7. Kc3 draw.

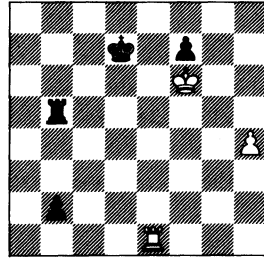
No. 5711 M. Halski (xii.83) Analytical Section Hon. Men., Magyar Sakkélet, 1983



Draw 5+4

No. 5711: M. Halski (Poland). 1. Re4+ Kh5 2. Rxh4+ Kxh4 3. Sf3+ Kh5 4. Se5 Rg8(a8) 5. Kb2 (apparently Kc1 and Kc2 both deserve question marks) 5. ..., Qd5 6. Ka3 Qa5+ 7. Kb3 Qb5+ 8. Ka3 Qb8 9. Ka4 Qd6 10. Kb3 Qd4 11. Ka3, with a positional draw.

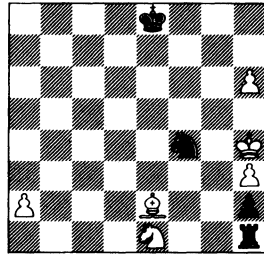
No. 5712 Cs. Meleghegyi (v.83)
Analytical Section Hon. Men., Ma-
gyar Sakkélet, 1983



Draw 3 + 4

No. 5712: Cs. Meleghegyi (Dunaharaszti, Hungary). 1. Rb1 Ke8 2. Kg7 Ke7 3. Re1 + Kd6 4. Rb1 Ke6 5. h5 Rg5 + 6. Kf8 Rxh5 7. Rxb2 f5 8. Kg7 Rg5 + 9. Kh6 Rg1 10. Kh5 f4 11. Kh4 Ke5 12. Rb5 + and drawn. A tough R-endgame with no supporting variations in the published solution!

No. 5713 N. Micu (xii.83)
Analytical Section Hon. Men., Ma-
gyar Sakkélet, 1983



Draw 6 + 4

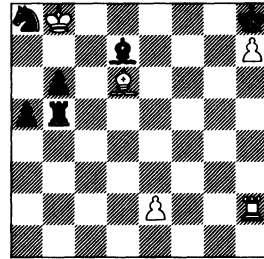
No. 5713: N. Micu (Romania). 1. Sf3 Kf8 2. Ba6 Ra1 3. Sxh2 Rxa2 4. Kg3 Sh5 + 5. Kh4 Sf6 6. h7 Kg7 7. Bb7 Rxh2 8. Bg2 Sh5 9. Bf3(e4) Sf6 10. Bg2 Rxg2 11. h8Q + Kxh8 stalemate.

No. 5714: Janos Mikitivics (Gyöngyös, Hungary). I: 1. Bf8? Rg5 2. Bh6 Rg3 3. Rh5 Kxh7 4. Bf4 + Kg6 5. Rh6 + Kg7 6. Rd6 Rg4 7. Rxd7 + Kf6 8. e3 Rg8 + 9. Kb7 Re8 and a draw. 1. e4 Be8 2. e5 Bg6 3. Be7 Bxh7 4. Bf6 +

Kg8 5. e6 Rb3 6. Rg2 + Kf8 7. Rg7 Rh3 8. Rf7 + Kg8 9. Rd7 Rd3 10. e7 Kf7 11. Rd8 Re3 12. Rf8 + Kg6 13. Bh4 Kh5 14. e8Q + Rxe8 + 15. Rxe8 Kxh4 16. Rh8 and W wins.

II: 1. e4? Rc5 2. Be3 Rc8 + 3. Kb7 Rc7 + 4. Kxa8 Bc6 + 5. Kb8 Rxh7 drawn. 1. Be3 Rd5 2. Bc1 Rb5 3. e4 (for Be3) 3. ..., Rb3 4. Rh6 a4 5. Bf4 Rb5 6. Be3 Rb4 7. Bg5 and wins.

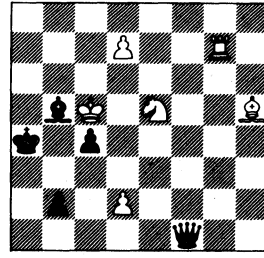
No. 5714 J. Mikitovics (v.83)
Analytical Section Magyar Sakkélet,
1983



Win 5 + 6

I: diagram
II: wBd6 to f4

No. 5715 A. Bor (x.82)
Prize, Shakhmaty/Sahs, 1981-2
Award: iv.84



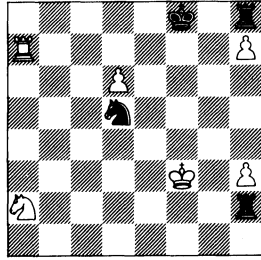
Win 6 + 5

No. 5715: A. Bor. Judge of this informal tourney was Vazha Neidze, the Georgian columnist of the Latvian magazine. 1. d8Q? is bad because of 1. ..., Qf2 +. The struggle is decided via 2 far from obvious sacrifices. 1. Bd1 + Qxd1. Or 1. ..., Ka3 2. d8Q Qxd1 3.

Qa5+ and 4. Sxc4+. 2. **d8Q b1Q**. 2. ..., Qc1 3. Ra7+ Kb3 4. Rb7 Qg1+ 5. Qd4. 3. **Qa5+ Kxa5**. We now have an unusual distribution of force on the board, leading to an unusual finale. 4. **Ra7+ Ba6** 5. **Sxc4+ Ka4** 6. **Rxa6+ Kb3** 7. **Ra3+ Kc2** 8. **Rc3 mate**. A unique mate with active self-block by 2bQ's.

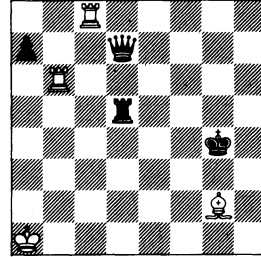
No. 5717: L. Katsnelson. 1. a3? Bc3. 1. Bc6+? Kb4 2. g7 Qxf6 3. a3+ Kc5 4. g8Q Kxc6 5. Qa8+ Kd7 6. Qxa5 Qf1+. 1. **g7 Qxf6** 2. **a3 Qf1+** 3. **Ka2 Qf7+**. One might think that Bl has outsmarted his opponent. 4. **Bd5**. This move upsets the applectart. If now 4. ..., **Qxg7** 5. **Bc6 mate**. But if 4. ..., **Qxd5+** 5. **b3+ Kb5** 6. **c4+**.

No. 5716 V. Yurzinov (x.82)
1 Hon. Men., Shakhmaty/Sahs, 1981-2



Win 6+4

No. 5718 D. Gurgenidze (vi.82)
3 Hon. Men., Shakhmaty/Sahs, 1981-2

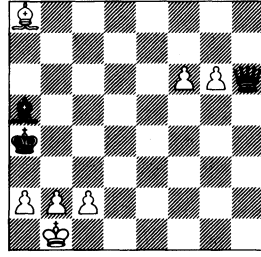


Draw 4+4

No. 5716: V. Yurzinov. 1. d7? Ke7 2. d8Q+ Kxd8 3. Ra8+ Ke7 4. Rxh8 Rxh3+ 5. Kg4 Rh1 6. Ra8 Sf6+. 1. **Ra8+ Kg7** 2. **Rg8+**. 2. Rxh8? Rxh3+ 3. Kf2 Sf6. 2. ..., **Kxh7** 3. **Rxh8+ Kxh8** 4. **d7 Rxh3+** 5. **Kf2 Rh2+** 6. **Ke1 (Kg1? Rg2+;)** 6. ..., **Rh1+** 7. **Kd2 Rh2+** 8. **Kc1 Rh1+** 9. **Kb2 Rh2+** 10. **Kb3 Rh3+** 11. **Sc3 Rxc3+** 12. **Kb2 Rc2+** 13. **Kb1**. Bl wittily tries to solve the problem of the passed pawn. Impressive duel between wk and bR.

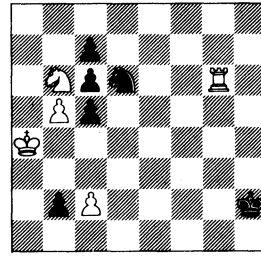
No. 5718: D. Gurgenidze. 1. **Rb4+ Rd4**. 1. ..., Kg5 2. Rg8+ Kf6 3. Bxd5. 2. **Bh3+ Kxh3** 3. **Rc3+**. At this point the play divides thematically: 3. ..., **Rd3 (Kg4; Rd3)** 4. **Rxd3+ Qxd3** 5. **Rb3 Qxb3 stalemate**. 3. ..., **Kg2** 4. **Rb2+ Rd2**. 4. ..., Kf1 5. Rcl+ Rd1 6. Rxd1+ Qxd1+ 7. Rb1. 5. **Rxd2+ Qxd2** 6. **Rc2 Qxc2 stalemate**.

No. 5717 L. Katsnelson (vi.82)
2 Hon. Men., Shakhmaty/Sahs, 1981-2



Win 7+3

No. 5719 I. Garayazli (?81)
1 Comm., Shakhmaty/Sahs, 1981-2



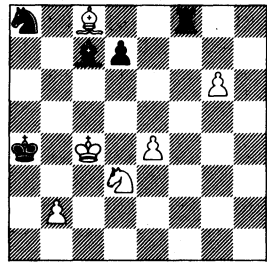
Draw 5+6

No. 5719: I. Garayazli. 1. **Rh6+ Kg2** 2. **Rg6+ Kf2** 3. **Rf6+ Ke2** 4. **Re6+**

Kd2 5. Rxd6+ Kxc2. Or 5. ..., cd 6. Sc4+ Kc3 7. Sa3 cb+ 8. Kxb5 c4 9. Kc6. **6. Rd2+ Kxd2 7. Sc4+ Kc3 8. Sxb2 Kxb2 9. b6 cb stalemate.**

Bb4+ 15. Ba3+ 16. Rb5+ Ka1 17. Bb2+ 18. Bxg7+ 19. Bh6+ 20. Rd5+ 21. Bd2+ Kd1 22. Bb4+ 23. Ba3+ 24. Rb5+ Ka1. Back to al for the third time. 25. Be7 g1S+ 26. Kg4 Bf3+ 27. Kf5 Be4+ 28. Ke6 Bd5+ 29. Kd7 (Kxd5+? c6+;) 29. ..., Be6+ 30. Kd8 (Ke8? Bb3;) 30. ..., Bb3 31. Rxb3 c1Q 32. Bf6+ Qb2 33. Rxb2+.

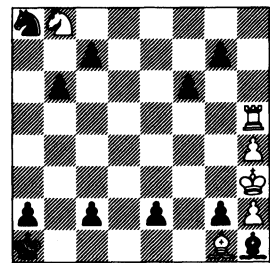
No. 5720 A. Sochniev (?..81)
2 Comm., Shakhmaty/Sahs, 1981-2



Win 6+5

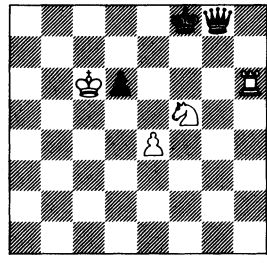
No. 5720: A. Sochniev. **1. Sc5+ Ka5 2. b4+ Kb6 3. Sxd7+ Kc6.** 3. ..., Ka7 4. Sxf8 Sb6+ 5. Kc5 Sxc8 6. g7 Se7 7. Sg6 Sg8 8. e5. **4. b5+ Kd6 5. Sxf8 Sb6+ 6. Kd4 Sxc8 7. g7 Se7.** 7. ..., Bb6+ 8. Kc4 Se7 9. e5+. **8. e5 mate.**

No. 5722 S. Pivovar (?..81)
Special Hon. Men., Shakhmaty/Sahs, 1981-2



Win 6+11

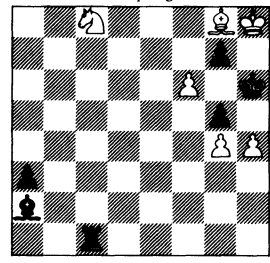
No. 5721 V. Yakhontov (?..81)
3 Comm., Shakhmaty/Sahs, 1981-2



Win 4+3

No. 5721: V. Yakhontov. **1. Rf6+ Ke8 2. Rf7 Qg4 3. Sxd6+.** 3. Kc7? Kxf7 4. Sh6+ Ke6 5. Sxg4 d5 6. e5 d4. **3. ..., Kd8 4. Rh7 Qe6 5. Rh8+ Ke7 6. Re8+.**

No. 5723 Y. Afek (Shahmat)
1st Prize, Israel 'Ring' Tourney, 1982
Award: 'Spring' 1984



Draw 6+6

No. 5722: S. Pivovar. **1. Bd4+ Kb1 2. Rb5+ Kc1 3. Be3+ 4. Rd5+ 5. Bd2+ Kd1 6. Bb4+ 7. Ba3+ 8. Rb5+ Ka1 9. Bb2+ 10. Bxf6+ 11. Bg5+ 12. Rd5+ 13. Bd2+ Kd1 14.**

No. 5723: Yohanan Afek. Judged by Amatzia Avni (Tel-Aviv), this tourney was Milu Milescu 'In Memoriam'. Only 14 studies remained after assorted eliminations, some due to Richard Harman's anticipation service. It is of course pure coincidence that the judge, with a four-lettered family name, gave so many awards to composers with a similar number of letters in their na-

mes! It was probably the same composers who authored most of the studies anyway.

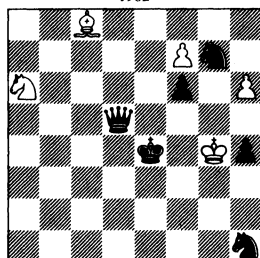
1. Se7/i Bxg8 2. h5/ii Be6 3. Sg8 + Bxg8 4. f7 Rc8 5. f8B (f8Q? Be6;) 5. ..., Rc7 6. Bxg7 + Rxc7 stalemate.

i) 1. Sd6? Bxg8 2. Kxg8 Rc8 + 3. Sxc8 gf.

ii) 2. Sxg8 + ? Kg6 3. fg Rc8 4. h5 + Kf7 5. h6 a2 (Rxc8 + ? Kh7) 6. h7 Rf8 7. gfQ + Kxf8 8. Sf6 Kf7.

"Brilliant combinative play by W. Especially worth mentioning are the avoidance of 2. Sxg8 + and the impressive B-promotion. This last does bear some resemblance to two Yakimchik endings (1955, 1970)".

No. 5724 Y. Hoch (Shahmat)
2nd Prize, Israel 'Ring' Tourney,
1982



Win 5 + 6

No. 5724: Yehuda Hoch. 1. Bb7 Sf2 + 2. Kxh4 Qxb7 3. Sc5 + Kf5 4. Sxb7 Kg6 5. f8S + Kxh6/i 6. Sd6.

i) 5. ..., Kf7 6. Sd6 + Kg8 7. h7 + Kh8 8. Sf7 mate.

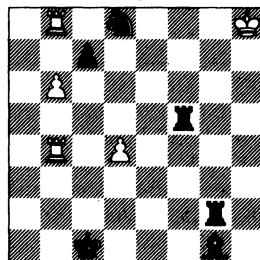
"A struggle rife with invention by both sides. Bl attempts to create threats against wK and is himself entrapped in a mating net, which seems unbelievable when looking at the diagram".

No. 5725: Y. Hoch. 1. Rb1 + Kc2 2. Rb2 + Kxb2 3. bc + Ka3 4. Ra8 + Kb4 5. Rb8 + Sb7/i 6. Rxb + Ka5 7. Ra7 + Kb6/ii 8. c8S + Kc6 9. Se7 + Kb6 10. Sc8 + Kb5 11. Sd6 + Kb6 12. Sc8 +.

i) 5. ..., Ka4 6. Ra8 + Kb5 7. Rb8 +. ii) 7. ..., Kb5 8. Rb7 + Ka6? 9. c8Q Bxd4 + 10. Rg7 +.

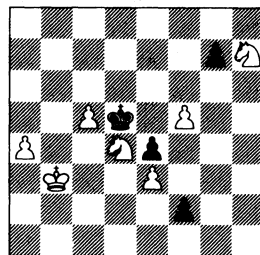
"Bl, superior in force, threatens mate on the move. W in his plight unleashes a series of checks to postpone the inevitable. Surprisingly, there is no end to them, and W either forces perpetual check or draws by restoring the material balance. The fact that all W's moves are forced precluded a higher ranking".

No. 5725 Y. Hoch (Jerusalem Post)
1 Hon. Men., Israel 'Ring' Tourney,
1982



Draw 5 + 6

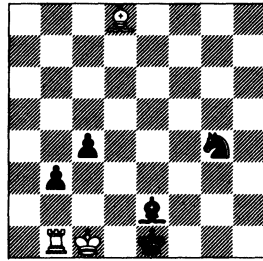
No. 5726 O. Comay (Shahmat)
2 Hon. Men., Israel 'Ring' Tourney,
1982



Win 7 + 4

No. 5726: Ofer Comay. 1. f6 f1Q 2. fg Qf7 3. Se6 (g8Q/B? Ke5 +;) 3. ..., Qxe6 4. g8B (g8Q? Kxc5 +;) 4. ..., Qxg8 5. Sf6 +. "The final idea of B-promotion to avoid stalemate is anticipated (Janosi, 1957), but here we have a significant addition of an echo stalemate: 3. g8Q? and 4. g8Q?".

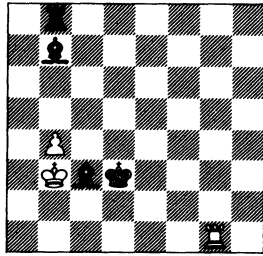
No. 5727 Y. Afek (Shahmat)
1 Comm., Israel 'Ring' Tourney,
1982



Win 3 + 5

No. 5727: Yohanan Afek. 1. Bh4 + Sf2 2. Kb2 + Kd2 3. Bxf2 c3 + 4. Kxb3 Bd1 + 5. Ka2 c2 6. Rc1 Kxc1 7. Be3 mate. "A new version of the self-block theme which does not add much to the work of Liburkin (1935) and Gorgiev (1957). The economical construction and clear presentation of the idea are praiseworthy".

No. 5728 Y. Hoch (Jerusalem Post)
2 Comm., Israel 'Ring' Tourney,
1982



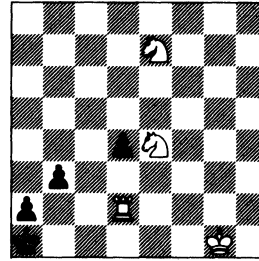
Draw 3 + 4
I: diagram
II: move bBb7 to d7

No. 5728: Yehuda Hoch. I: 1. Rg3 + Kd2 2. Rxc3 Bd5 + 3. Kb2 Rxb4 + 4. Kxa3 Kxc3 stalemate. II: 1. Rg3 + Kd2 2. Rg2 + Kd3 3. Rg3 + Kd4 4. Rxc3 Ba4 + 5. Kb2 Rxb4 + 6. Kc1 Kxc3 stalemate. "Two clean stalemates create a harmonious impression".

The judge's award concluded with the expression of hope that, "in view of Israel's high position in world compo-

sition today, our tourneys will soon attain international dimensions". All the award winners were home-grown.

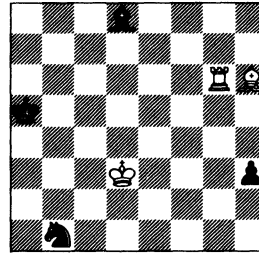
No. 5729 M. Matous (vii.82)
1st Prize, Sachove Umeni, 1982
Award: vii.84



Win 4 + 4

No. 5729: M. Matous (Prague). Judge: Ludek Sedlak (Czechoslovakia). 1. Sc5 b2 2. Sb3 + Kb1 3. Sd5 a1S (a1Q; Sb4) 4. Sxd4 Kc1 5. Rc2 + Sxc2 6. Sb3 + Kd1 7. Kf1 (Kf2? b1S;) 7. ..., b1S 8. Kf2 wins. There is an interesting attempt to cook on move 4: 4. Sc5? Kc1 5. Rg2 b1Q 6. Sb4 Kd1 7. bSd3, threatening 8. Sb2 +, and if 7. ..., Sc2 8. Se4 (for Rd2 mate), but sufficient to draw is 7. ..., Qc2.

No. 5730 G.G. Amiryan (v.82)
2nd Prize, Sachove Umeni, 1982



Win 3 + 4

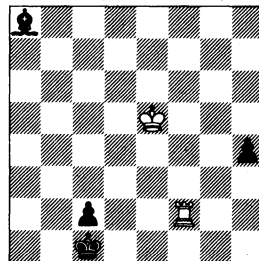
No. 5730: G.G. Amiryan (Erevan). 1. Rg1/i Sa3 2. Ra1 Be7 3. Bc1 Ka4 4. Bxa3 Bxa3 5. Kc3 h2 6. Kc4 h1Q 7. Rxh1/ii Bb2 8. Rh5 Bc1 9. Rb5 Bf4 10. Rf5 Bc1 11. Rf1 Bb2 12. Rf8 Ka5 13. Ra8 + Kb6 14. Rb8 wins.

i) 1. Bf8? Sd2 2. Kxd2. Otherwise bS rescues itself, uniting with bK and bB for a book draw. But the 'otherwise' is better for W than follows: 2. ..., h2 3. Rh6 Bg5 + .

ii) We are now in the only endgame for which a complete and published computer solution is available (see EG60). Not only can, and should, a composer's solution be tested against this published material; but it seems to me that judges ought not to award prizes in composing tournaments to such endings, unless the prior manoeuvres deserve recognition. Of course, we shall never see the situation where judges receive an information service keeping them up-to-date with this kind of material. They could always subscribe to EG, though, or demand that their chess federation do so on their behalf! Readers may like to know what verdict the published data base gives on the above moves (faithfully reproduced from Sachove Umeni of vii.84), after 1. ..., Bb2. Of W's moves 8-12 only 8. Rh5 is strickly unique. For Bl 9. ..., Ka3 lasts longer than 9. ..., Bf4. (AJR)

Kb8 8. Rd7 c4 9. Rd8 and either 9. ..., Qxd8 stalemate, or 9. ..., c3 10. Rxc8+ Kxc8 11. bc and both sides have to accept a draw, as if bK tries to help his self-protecting advanced Ps he will lose to the advance of the wCP.

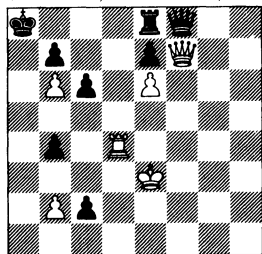
No. 5732 V. Nestorescu (xi.82)
2 Hon. Men., Sachove Umeni, 1982



Draw 2+4

No. 5732: V. Nestorescu (Bucurest, Romania). 1. Kd4? Kb1 wins, so 1. Kf4 h3 2. Kg3 Bg2. The situation looks desperate indeed. 3. Rf8. The only square, as is obvious from the continuation. 3. ..., Kb2 4. Rb8+ Ka3 5. Rc8 Kb2 6. Rb8+ Kc3 7. Rc8+ Kd2 8. Rd8+ Kc1. Problem, just when all seemed clear. The natural 9. Rc8? would be unwary, as 9. ..., Bf1 wins, due to the threats of ..., Kb2; or ..., Kd2; with bB ready to interpose on c4 when bKc3 is met by wRc8+. 9. Rc8? Bf1 10. Kf2 h2 11. Rh8 Kd2 makes the point even clearer. The drawing move is therefore only 9. Rf8.

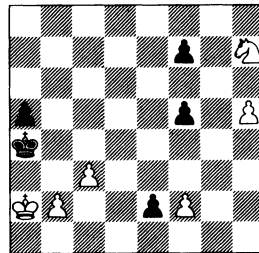
No. 5731 I. Krikheli (ix.82)
1 Hon. Men., Sachove Umeni, 1982



Draw 6+8

No. 5731: I. Krikheli (Gori, Georgian SSR). 1. Kd2 b3 2. Qxe8+ Qxe8 3. Kc1, and now the stalemate is set up. But Bl has cP and can threaten Qf4+ from b8. All becomes clear in the following single line of play. 3. ..., Qc8 4. Rd7 c5 5. Rd8 Qb8 6. Rd2 Qc8 7. Rd8

No. 5733 O. Mihalco (ii.82)
1 Comm., Sachove Umeni, 1982

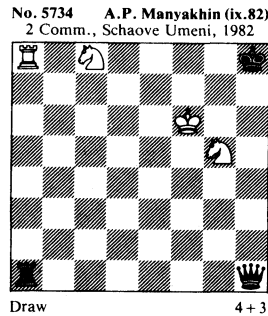
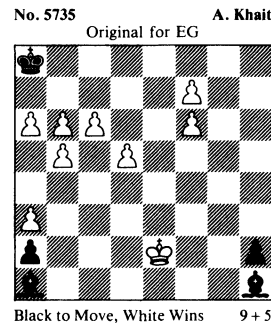


Win 6+5

No. 5733: Oto Mihalco (Kosice, Czechoslovakia). Yes, a win, not a draw. 1. Sg5 e1Q 2. Sf3. Bl has a free bQ and wPh5 hardly seems to count, especially as wK is exposed to checks. 2. ..., Qe6+ 3. Ka1. Now bK has two escape squares, but each allows a fork by wS. All right, but let's see what W does if Bl simply advances fP. 3. ..., f4 4. Sd4 Qe1+ 5. Ka2 Qxf2 6. h6. So wPh5 is a real force after all. 6. ..., Qxd4. "What else?", as game annotations so often put it. 7. cd f3 8. h7 f2 9. h8Q f1Q 10. Qe8+ and the 'main line' goes 10. ..., Kb4 11. Qe7+ Ka4 (Kb5; Qb7+, or Kc4; Qc5+) 12. b3+ Kb5 13. Qb7 mate. Giving this as the 'main line' avoids the line 10. ..., Qb5 11. b3+ Kb4 12. Qe1 mate because of the unfortunate accident of a dual by 11. Qxf7. At least, that is what we read, but is this right? It is not clear how W demonstrates the win after 11. ..., Qd3. If 12. b3+ Kb4 13. Qb7+ Kc3, or if 12. Qd5 Qa3+ 13. ba stalemate, or if 12. Qd7+ Kb4 13. Qe7+ Kb5 14. Qc5+ Ka6 15. Qc6+ Ka7 16. d5 Qd1 17. d6 a4 with a great deal of play left. It is not even clear that W can force the endgame, the very uncertain endgame, Q+sP vs. Q under favourable circumstances (AJR)

6. Sxh1, or 1. ..., Qxa8 2. Sg6+ Kg8 3. Se7+ Kf8 4. Se6+ Ke8 5. Sc7+ and 6. Sxa8.

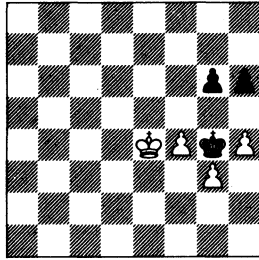
I have been taken to task in the past, and not without reason, for placing studies with symmetrical play higher in awards than they deserve, and I have been trying to compensate my judgements in recent years to allow for this bias. This study has instantly revitalised my naive delight in symmetry! I am glad that I did not have the judge's responsibility of placing it in the award! I might have eliminated it altogether...



No. 5734: A.P. Manyakhin (Lipetsk, USSR). 1. Se7+ with two symmetrical variations. 1. ..., Rxa8 2. Sf7+ Kh7 3. Sg5+ Kh6 4. Sf5+ Kh5 5. Sg3+ and

No. 5735: A. Khait (Saratov). 1. ..., Bf3+ 2. Ke3 Bd4+ 3. Kf4 Be5+ 4. Kf5 Be4+ 5. Ke6 Bxd5+ 6. Kd7 Bxf7/i 7. b7+/ii Ka7/iii 8. c7 Be6+ 9. Kd8 (Kxe6? Bxc7;) 9. ..., Bxf6+ 10. Ke8 Kb6 11. b8Q+ Ka5/iv 12. a7 h1Q 13. a8Q+ Qxa8 14. Qxa8+ Kxb5 15. Qb7+ Kc5 16. c8Q+ Bxc8 17. Qxc8+ Kd5/v 18. Qf5+ Be5 19. Qf7+.
i) 6. ..., Bxc6+ 7. bc h1Q 8. f8Q+ Bb8 9. Qxb8+ Kxb8 10. c7+.
ii) 7. c7? Be6+ 8. Kd8 h1Q.
iii) 7. ..., Kb8 8. b6 Bc7 9. a7 mate.
iv) 11. ..., Kc5 12. c8Q+ Bxc8 13. Qxc8+ Kd4 14. Qc1 Kd3 15. a7 a1Q 16. Qxa1 Bxa1 17. a8Q, or, in this, 13. ..., Kd6 14. Qc6+.
v) 17. ..., Kd6 18. Qa6+ Ke5 19. Qe2+. 17. ..., Kd4 18. Qe6.

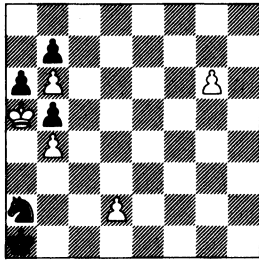
No. 5735 Aratovsky vs. Korchmar
Semi-Final of Russian Federation
Championship, 1954



Win 4 + 3

No. 5736: Aratovsky vs. Korchmar. 1. h5 Kxh5 2. Kf3 g5 3. f5 g4+ 4. Ke4 Kg5 5. Ke5 wins. Played between players from Saratov.

No. 5737 S. Belokon (ii.83)
1st Prize, 64 - Sh.Ob., 1983
Award: viii,84

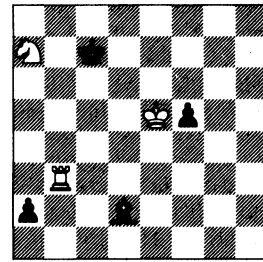


Win 5 + 5

No. 5737: The late S. Belokon. Judge: A. Maksimovskikh, who had 27 studies to evaluate -- and honoured 16 of them.

1. g7. There is no stopping this gP, but wK is vulnerable. 1. ..., Sc1 2. g8B Kb2. A quicker loss would be: 2. ..., Sd3 3. Bd5 Se5 4. Bxb7 Sc4+ 5. Kxa6. 3. d4. Not 3. Bd5? Sb3+ 4. Bxb3 Kxb3 5. d4 Kc4 6. d5 Kxd5, when W is stalemated. 3. ..., Kc3 4. Bd5 Sb3+. 4. ..., Kxd4 5. Bxb7 Kc4 6. Bd5+ Kxd5 7. b7. 5. Bxb3 Kxb3 6. d5 Kc4 7. d6 Kd5 8. d7 Kc6. Hoping for another stalemate. 9. d8S+. "...Bl counterplay is twice met by underpromotion...".

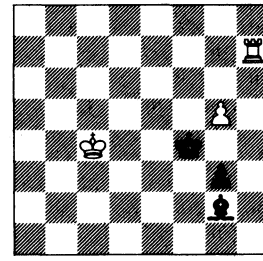
No. 5738 Yu. Makletsov (viii.83)
2nd Prize, 64 - Sh.Ob., 1983



Win 3 + 4

No. 5738: Yu. Makletsov. 1. Ra3? a1Q 2. Rxa1 Bc3+. 1. Sb5+ Kc6. This hinders 2. Ra3. 2. Sd4+ Kc5 3. Ra3. Inadequate is 3. Sc2? Kc4 4. Ra3 Bc1 5. Ra8 Bb2+ 6. Kxf5 Kb3 7. Rc8 a1Q 8. Sxa1 Bxa1, or here 5. Rxa2 Kb3. 3. ..., a1Q 4. Rxa1 Bc3. Bl has only one B but, by pinning wS, he has hopes of a positional draw. 5. Rd1. The start of a beautiful manoeuvre, avoiding the traps 5. Rc1? Kc4 6. Rd1 Bb2 7. Rd2 Bc3 8. Rd1 Bb2, and 5. Ra4? Bb2 6. Ra5+ Kc4 7. Rd5 Kd3 with a draw. 5. ..., Bb2 6. Rd2. Accuracy, all the time accuracy! 6. Rd3? Ba1 7. Rd2 Kc4 8. Rd1 Bb2 9. Rd2 Bc3. 6. ..., Bc3 7. Rc2 Kc4 8. Rc1. Now Bl is in zugzwang. 8. ..., Kd3 9. Kd5 Bxd4 10. Rd1+ Ke3 11. Rxd4 f4 12. Re4+. "Better than the winner", opines David Hooper, mentioning the 19th Century composer Calvi as an antecedent of the Belokon.

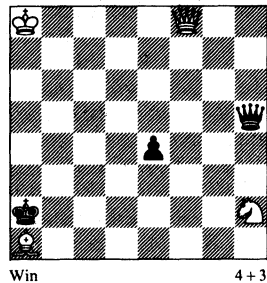
No. 5739 A. Grin (iv.83)
3rd Prize, 64 - Sh.Ob., 1983



Win 3 + 3

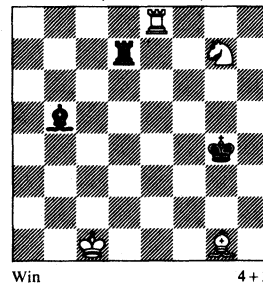
No. 5739: A. Grin (Moscow). 1. g6 Bf1+. wK must now be precise in his movements. 2. Kc3. This keeps control of d3. 2. ..., g2 3. Rh4+ Kf3 4. Rg4 Kxg4. Had wK played to b4, then 4. ..., Bd3 5. g7 Bh7 would draw. 5. g7 and wins. "Poor", says David Hooper. There is a parallel variation. 1. ..., Ke5 2. Re7+. Not 2. Rh5+? Kf6 3. Rg5 Kg7. 2. ..., Kd6 3. Rd7+. R-sac again, but David Hooper asks if 3. g7 does not win also. There is more. 1. ..., Be4 2. Rh4+ Ke5 3. Rxe4+ Kxe4 4. g7.

No. 5740 Gh. Telbis (vi.83)
4th Prize, 64 - Sh. Ob., 1983



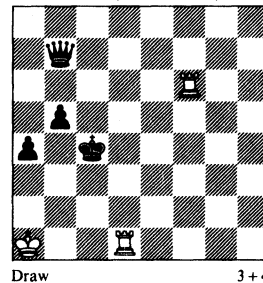
No. 5740: Gh. Telbis (Romania). 1. Qh8? Qa5+ 2. Kb7 Qb5+ 3. Kc7 Qc5+ 4. Kd7 Qa7+ 5. Ke6 Qb6+ 6. Kf5 Qf2+ 7. Kg6 Qg1+ and 8. ..., Qxa1, or, in this, 7. Ke6 Qb6+ 8. Kf7 Qa7+ 9. Kg8 Qb8+. 1. Bc3. Weak would be 1. Bg7? Qxh2 2. Qf7+ Ka3 3. Qa7+ Kb3 4. Qb6+ Ka3 5. Qa5+ Kb3 6. Qb5+ Ka3. 1. ..., Qxh2 2. Qf7+ Ka3 3. Qe7+ Ka2 4. Qxe4. This sets up a threat of 5. Qa4+ Kb1 6. Qa1+ Kc2 7. Qb2+. 4. ..., Qd6 5. Qc2+ Ka3 6. Qb2+ Ka4 7. Qa2+ Kb5. 7. ..., Qa3 8. Qc4+ Qb4 9. Qxb4 mate. 8. Qb3+ Kc6 9. Qb7+ Kc5. But now there is the poniard in the back. 10. Bb4+. bK can slip through the mating net, but only at the cost of his faithful consort. Hooper: "Better than the 3rd Prize winner".

No. 5741 E.L. Pogoyants (iii.83)
5th Prize, 64 - Sh. Ob., 1983



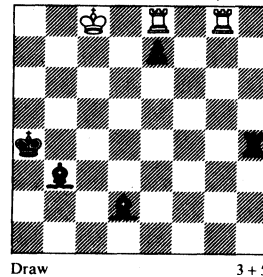
No. 5741: E.L. Pogoyants. 1. Rg8 Bc4 2. Se6+ Kf5 3. Sd4+ Rxd4 4. Rf8+ Ke4. 4. ..., Ke5 5. Re8+ Be6 6. Bxd4+. 5. Re8+ Kd3 6. Re3 mate. "Good and neat" (Hooper).

No. 5742 I. Krikheli (xii.83)
1 Hon. Men., 64 - Sh. Ob., 1983



No. 5742: I. Krikheli (Gori, Georgian SSR). 1. Rf4+ Kb3. 1. ..., Kc5 2. Rf5+ Kb4 3. Rf6+ Kc5 4. Rf5+ Kb4 5. Rxb5+ Qxb5 6. Rb1+. 2. Rb1+ Ka3 3. Rg1 b4 4. Rxb4 Qxb4 5. Rg3+ Qb3 6. Rd3 Kb4 7. Rxb3+.

No. 5743 G.M. Kasparyan (xii.83)
2 Hon. Men., 64 - Sh. Ob., 1983



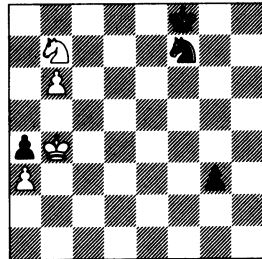
No. 5743: G.M. Kasparyan. This study was published as an original in an article by the composer about the rare class GBR class **0560.On** which, it seems, even Rinck totally overlooked. The GBR code is probably the only sensible way for composers (or anyone else) to identify little-used, or over-used, composing material.

1. Rg7 Be6+ 2. Kd8 Bb4 3. gRxe7/i Ba5+ 4. Rc7 Bh3/ii 5. Re4+ Rxe4 stalemate.

i) 3. eRxe7? Ba5+ 4. Rc7 Rc4.

ii) 4. ..., Bf5 5. Re5. 4. ..., Bg4 5. Re4+.

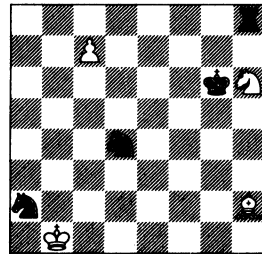
No. 5744 B.G. Olympiev (iii.83)
3 Hon. Men., 64 - Sh. Ob., 1983



Draw 4+4

No. 5744: B.G. Olympiev. 1. Sc5. For 2. Se6+ and 3. Sf4. 1. ..., Ke7 2. b7 Sd8 3. Sd3 g2 4. Se5 g1Q 5. b8Q Qb1+ 6. Kxa4 Qxb8 7. Sc6+ Sxc6 stalemate.

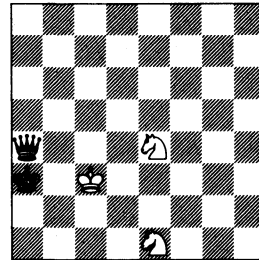
No. 5745 N. Ryabinin (iv.83)
4 Hon. Men., 64 - Sh. Ob., 1983



Draw 4+4

No. 5745: N. Ryabinin (Gorky). 1. Be5 Sc3+ 2. Kb2 Sd1+ 3. Kc1 Rc8 4. Kxd1 Se6 5. Sg4 Kf5 6. Se3+ Kxe5 7. Sc4+ Kd4 8. Sd6 Rxc7 9. Sb5+, or 7. ..., Kf4 8. Sb6 Rxc7 9. Sd5+.

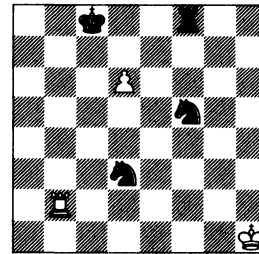
No. 5746 A. Manyakhin (ii.80)
Commended, 64 - Sh. Ob., 1983



Draw 3+2

No. 5746: N. Manyakhin (Lipetsk). 1. Sc2+ Ka2 2. Sb4+ Ka1 3. Sf2 Qa3+ 4. Kc4 Qc1+ 5. Kb5 Qg5+ 6. Ka4 Kb2 7. bSd3+ Kc2 8. Sb4+ Kc1 9. bSd3+ Kb1 10. Sb4. (There was a short article by Bondarenko on the GBR class **1006** (or **3002**) in **64 - Sh. Ob.**, No. 13 of 1982).

No. 5747 G.A. Nadareishvili (xi.83)
Commended, 64 - Sh. Ob., 1983

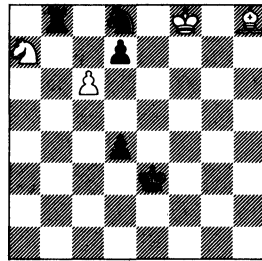


Draw 3+4

No. 5747: G.A. Nadareishvili. 1. d7+ Kc7 2. Rc2+ Kxd7 3. Rd2 Rh8+ 4. Kg2 Rg8+ 5. Kh2/i Rg3 6. Rf2 Rg5 7. Rd2 Rg3 8. Rf2.

i) 5. Kf3? Rg3+ 6. Ke4 Sd6+.

No. 5748 V.A. Bron (xii.83)
Commended, 64 - Sh. Ob., 1983

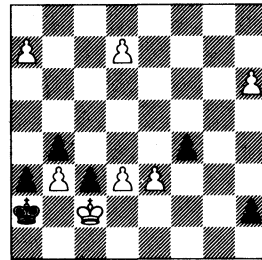


Draw 4+5

Rxg2+ 5. Kd1 Rd3+ 6. Ke1 Re3+ 7. Kf1 Ra2 8. Rb2 Rf3+ 9. Ke1 Re3+ 10. Kd1 Rxa7 11. ba Ra3 12. Rb8+ Kc7 13. a8R wins, but not 13. a8Q? Rd3+ 14. Kc2 Rc3+ 15. Kb2 Rb3+ 16. Ka2 Rb2+ 17. Ka3 Rb3+ 18. Ka4 Rb4+ 19. Ka5 Ra4+. The solution published in ii.84 reported that many solvers indicated a dual by 2. Kb4 Rxd4+ 3. Kb5 Ra3 4. b7 Rc4 5. a8Q+, or, here, 3. ..., Rc4 4. a8Q+ Rc8 5. b7 Rc3 6. Qa5+ Ke8 7. Qxc3.

No. 5748: V.A. Bron. 1. Bxd4+ Kxd4 2. c7 Se6+ 3. Ke7 Sxc7 4. Kxd7 Rb7 5. Sc6+ Kc5 6. Sd8 Ra7 7. Sc6 Ra6 8. Sb8 Ra7 9. Sc6 Rb7 10. Sd8.

No. 5749 M. Zinar (ix.83)
Commended, 64 - Sh. Ob., 1983



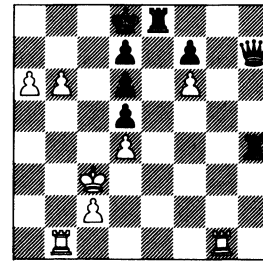
Win 7+6

No. 5749: M. Zinar. The article containing this study as an original was devoted to 'romantic' ideas inherent in the P-ending study, a domain often considered to be too close to over-the-board play to deserve the attention of composers.

1. a8B/i fe 2. d8B/ii e2 3. Bh4 Ka1 4. h7 h1Q 5. Bxh1 e1Q 6. Bxel a2 7. Kc1 c2 8. h8Q mate.
i) 1. a8Q? f3 2. d8Q (Qxf3, h1Q;) 2. ..., h1Q 3. Qxa3+ ba 4. Kxc3 f2.
ii) 2. Kd1? Kb1 3. d8Q c2+ 4. Ke2 c1Q.

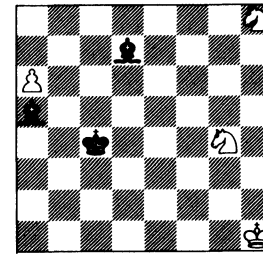
No. 5750: D. Gurgenzidze. 1. a7 Re3+ 2. Kb2 Qxc2+ 3. Kxc2 Rh2+ 4. Rg2

No. 5750 D. Gurgenzidze (vii.83)
Special Prize, 64 - Sh. Ob., 1983



Win 8+8

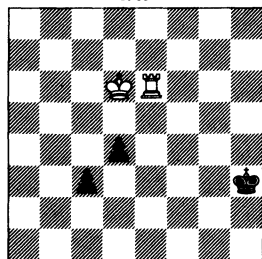
No. 5751 V.N. Dolgov
and B.N. Sidorov (xii.83)
Special Hon. Men., 64 - Sh. Ob.,
1983



Win 4+3

No. 5751: V.N. Dolgov and B.N. Sidorov. 1. Se5+ Kc5 2. a7 Be6 3. Sd3+ Kd4 4. Sf4 Bf5 5. Se2+ Ke3 6. Sg3 Bg4 7. Sf1+ Kf2 8. Sh2 Bh3 9. a8Q. David Hooper observes that this shows a neat echo manoeuvre.

No. 5752 L. and V. Katsnelson (viii.83)
Special Hon. Men., 64 - Sh. Ob.,
1983

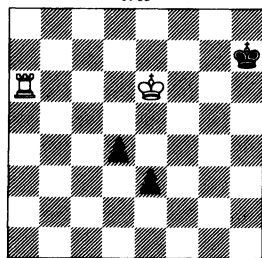


Win 2+3

No. 5752: L. and V. Katsnelson. The composers are brothers. Arising from a game the article on the GBR class **0100.02** from which this study is taken was written.

1. Ke5 d3 2. Rc6/i c2 3. Kf4 d2 4. Rc3+ Kh4 5. Rxc2 d1Q 6. Rh2 mate.
i) 2. Kf4? d2 3. Rd6 c2 4. Rd3+ Kh4 5. Rxd2 c1Q. 2. Rd6? d2 3. Kf4 c2 (or 3. ..., Kg2). "Nothing new", says David Hooper.

No. 5753 E.L. Pogosyants
1963



Win 2+3

No. 5753: E.L. Pogosyants, taken from the same article as the preceding study, but this time quoted.

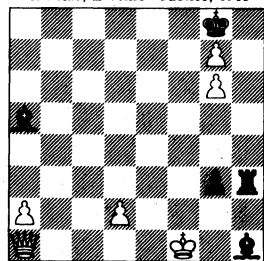
1. Kf6 d3 2. Kf7 d2 3. Rd6 e2 4. Rxd2 e1Q 5. Rh2+, or 2. ..., e2 3. Re6 d2 4. Rxe2 d1Q 5. Rh2+. The article indicates the unfortunate dual on the first move: 1. Ke7, which is not easy to eliminate, for if wK starts on d6 there is the cook 1. Ra7+ and 2. Re7.

No. 5754: S. Belokon (Kharkov) and D. Gurgendze (Chailuri, Georgian

SSR). The tourney was judged by the celebrant and A. Khait. V.A. Evreinov was born on 11.ix.08 and died 9.vii.84. This is the final award.

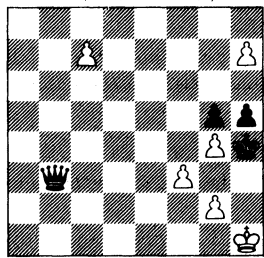
1. Qf6/i g2+ 2. Kg1 (Ke2? Rf3!) 2. ..., Rf3 3. Qxf3 Bb6+ 4. Qe3 Bd4 5. a3 Ba7 6. a4 Bd4 7. a5 Ba7 8. Qb6 wins.
i) 1. Qb2 (b1)? g2+ 2. Kg1 c7, or 2. Ke2 Rf3. 1. Qd4? g2+ 2. Kg1 (Ke2, Rf3;) 2. ..., Rh5 3. Qc4+ Kxg7 Qf7+/ii Kh6 5. Qh7+ Kg5 drawn. 1. Qe5? g2+ 2. Kg1 Bb6+ 3. d4 Rf3.
ii) 4. Qe6(e4) Rf5 5. Qxf5 Bb6+ 6. Qf2 Bxf2+ 7. Kxf2 g1Q+.

No. 5754 S. Belokon and D. Gurgendze
1st Prize, Evreinov Jubilee, 1983



Win 6+5

No. 5755 A. Mitrofanov and A. Kotov
2nd Prize, Evreinov Jubilee, 1983



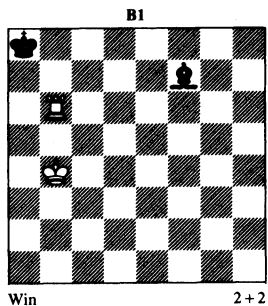
Win 6+4

No. 5755: L. Mitrofanov and A. Kotov (Leningrad). 1. Kh2 Qb2 2. h8B (h8Q? Qxg2+;) 2. ..., Qf2 3. Bd4 Qg3+ 4. Kh1 hg/i 5. c8Q gf 6. Bf2 Qxf2 7. Qh3 mate.

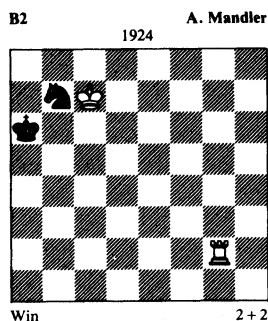
i) 4. ..., Qxc7 5. Bf2+ Qg3 6. Bxg3+ Kxg3 7. gh. 4. ..., Qe1+ 5. Bg1 and the threat of c8Q wins.

The diagrams **B1** and **B2** below were omitted in error from Jan de Boer's article in EG80.

The *C* over the **0410** diagram on p.430 perhaps more properly belongs to the photograph of Thomas Ströhlein on p.441.



The details in EG79 of the 12.iv. 85 meeting of the CESC were (apart from the date) quite erroneous, having been taken from an earlier EG.



The next meeting of THE CHESS ENDGAME STUDY CIRCLE will be held **either** on 4th October, 1985, or 11th October, at B.T. Batsford Ltd., 4 Fitzhardinge Street, London W1 -- at 6.15 pm. If you wish to come, and you will be very welcome, please telephone Alan Martin closer to the first date. Alan's number: (01-) 349 3294.

Would **composers** please note that EG does NOT require original studies unless there is a tourney. See below under 'special subscription arrangements'.

C denotes, in EG, either an article relating to electronic computers or, when above a diagram, a position generated by computer.

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