PURE KNOWLEDGE

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Thought, as every schoolboy knows, comes in two varieties, pure and impure. Parents, clergy, teachers and others strive to instruct him in the first, while all the time suspecting the presence of the second. So too with the special kind of knowledge to which **EG** readers are dedicated: only truths which are pure, wholesome and complete win a place.

In the practical Grandmaster's very different world approximate evaluations are found at every turn, lines may be recommended as "probably" sound, adjudications based on common sense rather than proof can be accepted, and questions of optimality or uniqueness of variations are seen as academic distractions. How different from the **EG** world where we find only elegance and certainty. Whatever falls short, however infinitesimally, has no place at all.

For a practitioner of machine intelligence to stumble into this world is to enter an enchanted laboratory. The annotated 5-man endgames displayed in this and previous issues presage a new phase of confluence of endgame work with my own machine intelligence world. My professional job is concerned with the use of computers to analyse the nature of human skills with a view to re-inforcing by machine the ancient crafts of developing, extracting, refining, synthesising, measuring, and even-

tually packaging, distributing and marketing every kind of useful knowledge. In these respects the challenge facing the knowledge engineer resembles that which confronted those chemists of the last century who aspired to analyse the nature of biological compounds with a view to developing, extracting, refining, synthesising, measuring and eventually (after a century or so as it turned out) packaging, distributing and marketing every kind of useful organic compound. Today we take the pharmaceutical industry for granted, just as tomorrow, I believe, we will take the automated knowledge industry for granted.

In this issue **EG**'s editor John Roycroft comments on some early findings in a marathon experiment on which he and Dr Alen Shapiro and some others of us are embarked. As he shows, the two-bishops- against-knight ending, previously obscure, is beginning to yield a few secrets. To prise them all from the unhewn rock may take more powerful instruments than our infant technology can yet muster. But I shall be disappointed if in the course of this unprecedented exercise in machine-aided self-tuition we cannot radically improve on the present generation of machine aids. Indeed I have already witnessed the beginnings of this process. First the machine-aided endgame specialist

improves his knowledge, with results which allow the knowledge engineers to improve the knowledge aids at the specialist's disposal. These in turn enable him to extend his grasp further, and so forth. This, at least, is the mode of progression towards which the experiment is aimed, like two feet moving alternately in place of hopping. Already a number of significant insights into knowledge-based programming have been gained, along with advances in endgame knowledge itself here presented.

It gives me pleasure to look forward to a broadening intersection between the arts of the endgame and those of the knowledge engineers.

C THE PROGRAMS THAT GENERATE ENDGAME DATA BASES

Ken Thompson writes:

There are four programs that work with files of positions. Each position is numbered and a file of positions is a list of bits: each bit is on meaning that WTM in that position wins, or off meaning that we don't know yet. For a 5-man endgame (no pawns) there are about 121,000,000 positions. The first program **P1** iterates through each position (simply by counting to 121,000,000) and examines each position for BTM-and-Black-is-checkmated. The results of these positions are stored in file **B0** signifying BTM-and-lost-in-0-moves. Program **P2** reads the file **B0** and makes a legal unmove by White resulting in all positions where WTM-wins-in-1-move (**W1**). Program **P3** reads the file **W1** and makes a legal unmove by Black resulting in positions where Black could lose in 1 if helpmate rules were in force (**X1**).

Program **P4** reads file **X1** and finds all of those positions where every legal black move leads to some white win (position in file **Wi** previously calculated). These are the positions with forced wins and are called **B1**. Now we iterate the programs:

$$\begin{array}{ccccc} B1 & \rightarrow & P2 & \rightarrow & W2 \\ W2 & \rightarrow & P3 & \rightarrow & X2 \\ X2 & \rightarrow & P4 & \rightarrow & B2 \end{array}$$

- until at some point we generate no new positions. The files **W1, W2, ... Wn** are then combined into the data base for the endgame in question. **n** denotes the maximum depth. Positions that are not mentioned in any **Wi** are draws or losses (or illegal), in which case the programs make no further distinction.

The sub-programs that convert position number into position and vice versa are very important for program efficiency. Each of the programs reads position numbers, converts to position, moves pieces to obtain a new position, and then converts back to position number for output. Essentially, that is all they do. The only other thing is unmove which is the same as move but with the following rules:

(1) cannot check the opponent but can leave yourself in check,

(2) can leave an opponent's piece as you move back: uncapture,

(3) funnies with unpromote, uncastle, un-enpassant which do not crop up in the endings being considered.

2

by David V. Hooper

The definitive analysis of this endgame was made by Troitzky. Subsequently Chéron, Lafora (Dos Caballos en Combate, 1965), and Bijl (Het Eindspel Koning + 2 Paarden tegen Koning + Pion, 1980) have published extensive analyses, but they have added little new material of importance.

One S blocks the P, the other is the free S. Positions fall into two groups. Firstly those in which the bP is within the Troitzky Line (on h4, g6, f5, e4 etc., or farther back). When the P is securely blocked by one S and the other S is safe from capture then W wins regardless of the position of the kings and the free knight. As long as the pawn remains blocked there are no zugzwangs in the play. I shall not discuss this group.

The other group consists of the more interesting endgames in which the P is beyond the Troitzky Line, when zugzwangs abound. I shall examine 7 such endgames with bP on e3, g3, f3, g4, g5, f4, and h3, in that order. I intend to list all zugzwangs, a new departure, and to define all drawing zones, only one of which was defined by Troitzky.

When the P is blocked by a S and bK is in a drawing zone, then Bl always draws. Sometimes bK can be driven out of the drawing zone; but when this happens the position remains drawn.

There are no winning zones. There are what I call danger zones; when bK is within such a zone wins are possible for W, but many positions are drawn. The result often depends upon zugzwang. Most zugzwangs occur when bK is in a danger zone on one of the squares adjoining the drawing zone, and I call these fringe squares.

The following conventions are used. The position of the P and the blocking S are fixed for each section; when giving a position the squares occupied by the other men, bK, wK, and the free S are given in that order with no spaces between; for example, a4c4c6 indicate bKa4, wKc4, wSc6; a slanting line indicates alternative placings, e.g. a4c4c6/b7/b3 indicates three positions with free S on c6, b7, or b3. **Z**, used after a move and sometimes (in brackets) after a position, indicates a zugzwang, i.e. a reciprocal zugzwang. The word **abnormal** indicates a zugzwang in which the kings stand a knight's move apart. + means check. Three dots, ..., indicate missing moves and are sometimes followed by a position.

Black pawn on e3, see Diagram **H1**.

With Pe3 the danger zones, totalling 18 squares, are in the corners and the rest of the board is the drawing zone.

For the h8 zone there are 23 zugzwangs:

f8f6d6/g7/c7	h6f6f4/g7/g3
g7g5d6	g7e7f4
h7h5d6	g8e8f4
g8g6d6	h7f7f4
h8h6d6	h8f8f4
g8g6h7/d7	h7f7g8/g4
h8h6h7/d7	h8f8g8/g4
h8f7h3 (abnormal)	

3

H1
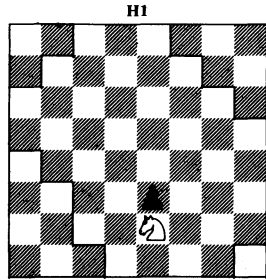
The first 11 positions in column 1 are reflected in column 2. The last zugzwang occurs because W, having to move, cannot reposition the Sh3 by way of f2. Position h7h5d6 (Z): 1. ..., Kh8 2. Kh6Z Kg8 3. Kg6Z Kf8 4. Kf6Z Kg8 5. Sf5 Kf8 6. Sg7Z Kg8 7. Se6 Kh7 8. Kg5 Kg8 10. Kg6 Kh8 11. Kf7 Kh7 12. Sg7 Kh6 13. Kf6Z ... h8f7f5 and mate in 4 (18. Sf4).

For the a1 zone there are 20 zugzwangs, four of them abnormal.

a4c4c6/b3/b7	a3a5b4/e1
a3c3c6/b2/b6	b3b5b4/e1
b3d3c6	a3b5d3
a2c2c6/b1	b2a4b4
a1c1c6/b1	b2d3c5
b1d1c4	a2c3a8

The last zugzwang occurs because W, having to move, cannot reposition the free S by way of c9. Two winning side-checks should be noted: b3b5d4(+), c1c3b2(+). In the posi-

tion a1c1c6(Z) there follows a march up the edge of a kind that occurs in several other danger zones: 1. ..., Ka2 2. Kc2Z Ka3 3. Kc3Z Ka4 4.

Kc4Z Ka3 5. cSd4 Ka4 6. Sb3Z Ka3 7. Sc5 Ka2 8. Kd4! Kb2 9. Kd3Z ... a2c2c4, and mate in 3 (17. Sc3 +).

Position b1c7b4: 1. Kb6 Kb2 2. Ka6! Ka3 3. Ka5Z Kb3 4. Kb5Z Ka3 (4. ..., Kb2 5. Ka4Z) 5. Sc2+ Kb2 6. cSd4 Kb1 7. Kb4 Kb2 8. Ka4 Ka2 9. Sb5 Kb2 10. Sa3 Ka1 11. Sc4 Ka2 12. Kb4 Kb1 13. Kb3 Ka1 14. Sc3 e2 15. Se3 (15. ..., Sa3? 14. e1=SZ) 15. ..., e1 S and mate in 2.

Mate in the a8 corner is possible only if Black blunders. There are two zugzwangs: a8b6d6, a8c7c5. From the latter play might proceed 1. Kb6 Kb8 2. Sg7 Kc8 3. Kc6 Kb8 4. Sd6 Ka7! 5. Kb5 Kb8 and not 5. ..., Ka8? 6. Kb6Z Kb8, and mate in 4 (7. Sd4).

Mate on h1 is also possible, if even more improbable, and almost certainly the result of a blunder by B1. Position h4f5e5: 1. Sf4 Kg3 but not 1. ..., e2? 2. Sf3+ Kg3 3. Se1 Kf2 (3. ..., Kh4 4. Kg6 Kg4 5. fSg2Z) 4. fSg2 Kg3 5. Kg5 Kh3 6. Kf4 Kh2 7. Kg4 Kg1 8. Kg3 Kf1 9. Kf3 Kg1 10. Sf4 Kh2 11. Kf2 Kh1 12. Kg3 Kg1 13. fSd3 Kf1 14. Kg4 Kg1 15. Kh3 Kf1 16. Kg3 Kg1 17. Sb4 Kf1 18. bSc2 Kg1 19. Se3 Kh1 20. Sg4 Kg1 and mate in 2.

(A. Ericsson, 1959).

H2
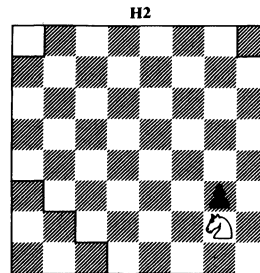
Black pawn on g3, **H2**.
The drawing zone covers all but 8 squares.

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For the a1 zone 22 of the 23 zugzwangs shown for the h8 zone/Pe3 are repeated here by reflection and rotation (e.g. f8⌐a1). The 'missing' zugzwang is c1c3f2, obviously not feasible. Position b1d1c5(Z) leads to position a1b3d3, with and mate in 5 (18. Se3).

In positions a8c8c6 and h8f8f6 White mates in 3 and 2 moves respectively (1. Sf4).

H3
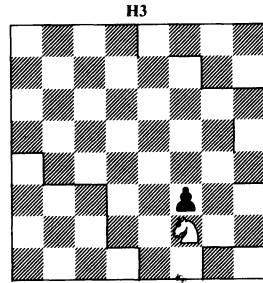
Black pawn at f3, **H3**.
The drawing zone covers all but 21 squares in 3 danger zones.
For the h8 danger zone there are 27 zugzwangs, one of which shows diagonal opposition and 4 of which are abnormal.
Two lists follow:

f8f6d6/g7/c6	g7g5d6
g7e7f4/e5/f8	h5f6g6
h6f6e5/f8/h4/	
e7	g8g6d6
g8e8f4/e5	g8e6e5
g8e7d7/g4	h7h5d6
h7f6d7	h8h6d6

The 21 zugzwangs given above also occur in the a1 zone/Pg4. The next 6 zugzwangs are special to the h8 zone/Pf3

h8f8f4	h7f7f4
h6f6f4/g7/g3	h8f7h3

Position g8e6e5 (Z): 1. ..., Kf8 2. Kd7 Kg8 3. Ke8Z Kh7 (3. ..., Kg7 4. Ke7Z Kg8 5. Sd7Z and now 5. ..., Kg7 6. Sf8Z Kh8 7. Kf6 or 5. ..., Kh7 6. Kf6Z or 5. ..., Kh8 6. Kf7) 4. Kf7 Kh6 5. Kf6 Kh7 6. Sd7Z Kh6 7. Sf8Z Kh5 8. Sg6Z Kh6 9. Sf4Z ... h7f7e6, and mate in 4 (24. Sg4); W to play 1 Kd7 Kh7/h8=. Here are 3 drawn positions: e8e6e5, 1. Sf7 Kf8 2. Sd6 Kg7 3. Kf5 Kh6 4. Se8 Ka5 5. Sg7+ Kh4 6. Kf4 stalemate: h6f6h8, 1. ..., Kh7 2. Sf7 Kg8 3. Ke7 Kh7! 4. Se5 Kg7Z; g8f6e4. 1. ..., Kh7 2. Kg5 Kg8! 3. Sd6 Kg7Z. A highly improbable mate: h4h6/g6f5.

Bijl gives a long endgame with bPc3 (Barcza-Réthy, Budapest 1953). He queries seven of the defender's moves although none alters the result of the game, which remains drawn. In the position f8e6e5 (a mirror reflection) Réthy lost after 117. ..., Kg7? instead of playing 117. ..., Ke8 or 117. ..., Kg8Z. Bijl fails to note this decisive error.

For the a1 corner there are 22 zugzwangs, eight of them abnormal.

a4c4c6/b7/b3	b3d3c6
a3c3c6/b2	b3b5e4
a3c4e5/a1c1	b2d2c6
a3b5g3/g5/f6	b2b4a3/e1
a2c2c6	c2b4c4
a1c1c6	b1d1c6

The 20 zugzwangs given above also occur in the h8 zone/Pg4. The following zugzwangs are special to the a1 zone/Pe3: a3c3b6 and a2c3a8. Note also the winning side-checks: c3c5e4(+) and d1d3c2(+).
Position c1c4e4: 1. ..., Kc2 2. Kb4 Kb2 3. Sd6 Kc2 4. Sc4Z Kb1 5. Kb3 Kc1 6. Kc3 Kb1 7. Kd2 Ka2 8. Kc2 Ka1 9. Kb3 Kb1, and mate in 4 (10. Sd3); or 1. ..., Kb2 2. Kb4 Ka2 (2. ..., Kc2 3. Ka3) 3. Kc3 Ka3 4. Sc5 Ka2 5. Sd3 Ka3 6. Sb2Z Ka2 7. Sc4 Kb1 7. Kd2 as before. Position b2b4b3: 1. Sd4 Ka2 2. Sb5 Kb2 3. Sa3Z Ka2 4. Sc4; or B1 to play, 1. ..., Kc2 2. Kc4 Kb2 3. Sc5 Kc2 (3. ..., Ka3 4. Kc3) 4. cSe4 as before. Position b2b4e3: 1. Sf1 Kc2 2. Kc4 Kb2 3. Sd2 Ka3 4. Kb5 Kb2 5. Kb4 Kc2 6. dSe4 as before.
Position g1g3d2, and mate in 3 (1. Sh3+).

5

H4
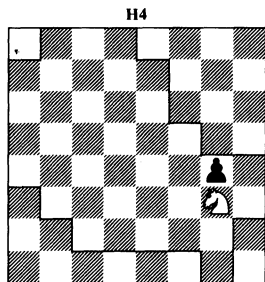
Black pawn on g4, **H4.**

The drawing zone covers all but 24 squares in 4 danger zones based on the four corners.

The first 20 zugzwangs given for the a1 zone/Pe3 are repeated, after reflection and rotation (e.g. a3⇒f6), for the h8 zone/Pg4; and there are 5 additional zugzwangs, two of them abnormal: g7e7f4/e1/e3, g6e7g2, and g5f7g6. With bK on f6 W wins only by a side-check, f6d6e4(+).

Position g8f6a8: 1. Sc7 Kf8 2. Ke6 Kg7 3. Sd5 Kg6 (3. ..., Kf8 4. Sf6 Kg7 5. Ke7 Kg6 (fSe4) 4. Sf4+ Kg5 5. Sg2 Kg6 6. Ke7Z Kg7 7. Sf4Z Kg8 8. Se6 Kh7 9. Kf7 Kh8 10. Kg6 Kg8, and mate in 3 (11. Sf5).

Position g7e7e1(Z): 1. ..., Kh6 (1. ..., Kg6 2. Sg2Z) 2. Kf6 Kh7 3. Sd3 Kg8 4. Ke7 (4. Se5 also wins) 4. ..., Kh7 5. Kf7 Kh6 6. Kf6 Kh7 7. Sf4 and Se6. Position h5f6g6(+), White wins. Position h6f6e4. White wins, 1. Sf5+ and if 1. ..., Kh5 eSg3 mate. Position g8e7g2: 1. Sf4 Kg7 2. Sf5+ Kh7 3. Kf7 g3 4. Sh3 g2 5. Sg5+ Kh8 6. Se7 g1 = Q 7. Sg6 mate. The 21 zugzwangs of the first list given under the h8 zone/Pe3 are repeated, after reflection and rotation (e.g. f8⇒a1), for the a1 zone/Pg4; and there are 5 additional zugzwangs four of which are abnormal: d1c3g2, c1c3f4, and a2c3a4/d5/d1. Position c1c3e3, and mate in 6 (1. Se2+); note that this position is not a zugzwang, unlike its counterpart in the h8 zone/Pf3. Position c1c3f4(Z):

1. ..., Kd1 2. Sg2Z and not 2. Sd3 stalemate.

Here are four 'freak' winning positions, in general unenforceable: a8c8c6, and mate in 4; e1c1/c2d3 mate; f1h2/h1d3 mate; and h2f2g5, and mate in 3. Sf1+.

H5
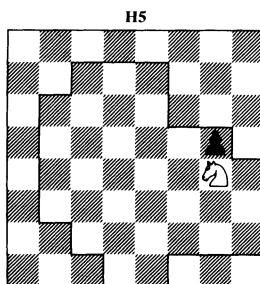
Black pawn g5, **H5.**

The drawing zone is the central part of the board excluding 29 squares around the edges. For the most part the four danger zones are discrete, although they sometimes touch one another. When bK is on a5 or d8 W wins only by means of a side-check: d8d6f7/b7(+), 1. ..., Ke8 2. Ke6Z or 1. ..., Kc8 2. Kc6Z; or a5c5b3/ b7(+), 1. ..., Ka6 2. Kc6Z or 1. ..., Ka4 2. Kc4Z. If the bK is driven from one zone to another by any means other than by one of these four side-checks the position will remain drawn. In reply to side-checks a4c4b2/b6(+) and e8e6c7/g7(+), Black draws by, and only by, moving the K towards the a8 zone.

For the 8 squares of the a8 zone there are 14 zugzwangs which correspond, in reflected form, to those in the first 5 lines of the zugzwang list for the h8 zone/Pe3. In addition there are two abnormal zugzwangs, c8d6c5 and a6c5d6, when Bl to play must submit either to confinement in the a8 zone or to defeat by means of a side-check. W releases the P when bK is confined to 2 squares, e.g. position a8b6d6, and mate in 4 (1. Se5).

6

For the h8 zone there are 9 zug-zwangs, 2 of which are abnormal: 7 are shown in the following examples of play and the others are e8e6b7 and g6f8g7. Position f7f5c6(Z): 1. ..., Kg7 (1. ..., Ke8 2. Ke6Z, or 1. ..., Kf8 2. Kf6Z or 1. ..., Kg8 2. Ke6 or 2. ..., Kg6Z) 2. Se5 Kf8 3. Ke6 Ke8 4. Sf7Z Kf8 5. Sd6 Kg7 6. Kf5 Kg8 7. Kg6 Kf8 8. Kf6 Kg8 9. Sf5 Kf8 10. Sg7Z Kg8, and mate in 5 (11. Se6).

Position e8d6e5(Z): 1. ..., Kf8 2. Kd7, or 1. ..., Kd8 2. Sf7+ Ke8 (or 2. ..., Kc8, and mate in 8) 3. Ke6Z as before;

W to play, 1. Sc6 Kf7 2. Se7 Ke8! 3. Sf5 Kd8 4. Kc6 Ke8? (correct is 4. ..., Kc8! 5. Se7+ Kd8). 5. Kc7 Kf7 6. Kd7 Kg6 7. Ke6 Kh5 8. Sf6+ Kg6 9. Sg3 g4 5. fSe4 and wins, see h8 zone/Pg4. Position g6e6f6: 1. Ke5 (triangulating) 1. ..., Kf7 2. Kd6 Kf8 3. Ke6 Kg7 4. Ke7 Kg6 5. Ke6 Kg7 6. Se4 Kg6 7. Sg3 Kg7 8. Ke7 Kg8, and mate in 5 (9. Sf5).

The position a7b5c7 is taken (mirro-red and with colours reversed) from the game Laśtovićka - Veselý, Cho-mutov 1954. Play continued 1. ..., Kb7? (Bijl, who had previously cri-ticised two harmless moves by the defender, overlooks this decisive er-ror; 1. ..., Kb8 is correct and if 2. Se6 Kb7Z, or if 2. Kc6 Ka7 3. Se6 Ka6=)2. Sa6? (another decisive er-ror; 2. Se6Z wins) 2. ..., Kc8 3. Kc6 Kd8 4. Kd6 Ke8 5. Sc5 Kf7 6. Se4 Kg6? (after 6. ..., Ke8=) Filip incor-rectly asserted that 7. Se5 would win) 7. Sg3 Kf7 8. Kd7 Kf8; here Veselý played 9. Se5 and mated 13 moves later; Bijl gives this move an exclamation mark, but W could win more simply by 9. Sf5 Kf7 10. Se7 Kf8 (10. ..., Kg7 11. Ke8) 11. Sc6 Kg7 12. cSe5 Kf8 13. Kd8 Kg8 14. Ke8 Kg7 15. Ke7 Kg8 16. Sd7 Kg7 17. Sf8 Kg8, and mate in 5 (18. Se6).

For the a1 zone there are only two zugzwangs, a4c4b3/b7, which might

come about after a side-check. Play might proceed 1. ..., Ka3 2. Sc5 Kb2 2. Kd3 Kc1 4. Se3! Kb2 (4. ..., g4 5. Kc3 g3 6. Sd3+ Kb1 7. Sg2, see a1 zone/Pg3) 5. Kd2 g4 6. Sc4+ Kb1 7. Se4 g3, and mate in 4 (8. Sc3+). Many positions that appear to be zug-zwangs are won with W to play because, as in the above play, the blocking knight can become active; for example, b2b4e3: 1. Se5 g4 2. Sd3+ Ka2 3. Ka4 g3 4. Sg2 and wins.

For the h1 zone there are 5 primary zugzwangs, f1f3d3/c2/g2, g1g3d3, h1h3d3; there are 9 secondary zug-zwangs with bKg1, wKf3, and the free S on an assortment of dark squares; and there are 10 tertiary zugzwangs with bKh1, wKf3, and the free S on an assortment of light squares. Position h1f3d3: 1. Se1! Kg1 2. Ke2 (triangulating) 2. ..., Kh1 3. Ke3 Kg1 4. Kf3 Kf1 5. Sc2Z Kg1 6. Se3 Kh1 7. Ke2 (triangulating) 7. ..., Kg1 8. Ke1 Kh1 9. Kd2 Kg1 10. Ke2 Kh1 11. Kf3 Kg1 12. Kg3 Kh1 13. Sf1 Kg1 14. Sd2 Kh1, and mate in 4 (15. Sf2+).

H5A

Black to play and draw
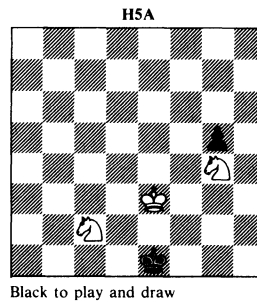
Position e1e3c2(+), see **H5A**. Black to play and draw. bK must run for its life. (There is a dual - transposi-tion - only on Black's 9th move.) 1. ..., Kd1 (1. ..., Kf1? 2. Kf3Z) 2. Kd3 Kc1 3. cSe3 Kb2 4. Kc4 Ka3 5. Sd1 Ka4 (5. ..., Ka2? 6. Kb4) 6. Sb2+ Ka5 7. Kc5 Ka6 8. Sc4 Kb7 9. Kd6

Kc8 (or 9. ..., Kb8 10. Kc6, transposing) 10. Sa5 Kb8 (10. ..., Kd8? 11. Sb7+) 11. Kd7 Ka7 12. Kc6 Kb8 13. Sc4 Kc8 (13. ..., Ka7? 14. Sd6 Ka6 15. Sb7Z) 14. Sd6+ Kd8 15. Sf5 Kc8 (15. ..., Ke8? 16. Kc7) 16. Se7+ Kd8 (16. ..., Kb8? 17. Kb6Z) 17. Kd6 Ke8 18. Sc6 Kf7 19. cSe5+ Ke8Z.


H6
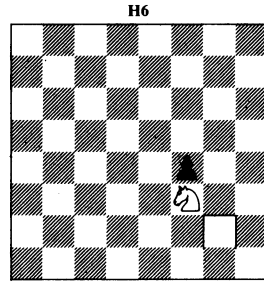
Black pawn on f4, H6.
The drawing zone consists of one square, g2. From there the bK is moved to h1 or if this is not possible to g3. Mate with bKh1 is possible although normally unenforceable, e.g. position h2f1e4(+), 1. ..., Kh1 (1. ..., Kh3 also loses) 2. Sf2. I find 9 zugzwangs, 5 of them abnormal: g3h1g1 and f1h3g1 leading to f2h2g1; g3f1g1; g3g1h2 leading to h3f1h2 (1. Kf2 stalemate); f2h3h2; and f5e7/g7f6.
If wK stands on g2 White always wins providing the free S is safe from capture; if the free S stands on f2 and bK is excluded from the corner area e1-e3-h3-h1 then W always wins wherever the kings stand. As usual, draws are possible when bK is not in the drawing zone, and these are most likely to occur when bK is near this zone, as 7 fringe zugzwangs indicate. The positions g3g5e1/h4 and f2d2e1/h4 are drawn; bK cannot be moved to g2 but it cannot be driven out.
Soukup-Bardon adumbrates a theory that B1 draws if bK can be played to h1 (FIDE Revue 1961, 1964); clai-

ming to have found exceptions to this theory, he shows how B1 might lose when bK can be moved to h1 and might draw when it cannot. I believe he misunderstands Troitzky whose book, in the English translation, stresses that W should keep bK out of the 'lower right corner (KR8)'. In the Russian original, however, it is clear that Troitzky means the area around h1 and not the corner square itself.
This endgame has occurred in play and has been used for studies - see **EG16** p. 507 No. 830, **EG17** p. 6 No. 876, and **EG65** p. 455 No. 4366.

H7
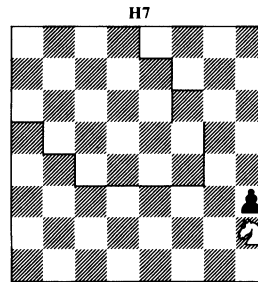
Black pawn on h3, H7.
The drawing zone of 24 squares was defined by Troitzky. For convenient presentation I shall divide the danger zone into three parts which are described as the a1, h8, and h1 zones, and which are dealt with in that order.
For the a1 zone there are 16 fringe zugzwangs:

a5c5c7/b8/b4   b4d4c7
a4c4c7/b7/b3   b3d3c7
b3b5e5/a4/e4   a4a6e5
c3c5e5/b4/f4   b4b6e5

With bK on d3 only a side-check wins, d3d5f4(+). There are 8 'non-fringe' zugzwangs: a1c1b1, a2c2b1, a3c3c7/b2, b1d1c7, b2d2c7, and, a remarkable case of distant opposition, c2c6f4. When bK is on a4 or b3 there are positions that can be won with or without the move, e.g.

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a4a6/b6/c5d5, a4b6/c5/c4c6, a4c4b8/b4, b3b5/c5/d4d5, b3c5/d4/d3c6, b3b5b4/d5/f4.

For the h8 zone there are 34 fringe zugzwangs, given in two lists:

e8e6c6/b7/f7   f7f5c6
f8f6c6/c7/g7   g7g5c6
g7e7e4/f8/f4   f8d8e4
g6e6e4/f7/f3   f7d7e4

'these 16 zugzwangs are the same after reflection, rotation, and a shift one file east (e.g. a5→e5) as those shown for the a1 zone. There are 3 abnormal zugzwangs in the following list:

g6e5d6   f8d8c8
f8d7c7   f7d7e8
g7e7c8/d7/b5   g7e6c7
g6e6c4/b5/b7/c8/e8
g5e5c4/b5/b7/c8/e8

Play from 17 of these positions often leads to the key zugzwang g6e5d6, which heads the list. Some winning checks: g7e7e8, g5e5f7/e4/f3. I find 5 'non-fringe' zugzwangs, h7h5c6, h8h6c6, g8e8c8/b7/b5; When bK stands on f8 or g7 there are about 18 positions which may be won with or without the move, and these mostly correspond to those given for the a1 zone.

With bKe3 there is only one winning position, e3e5f4(Z), and this often leads to f2e4f4(Z); these are the only two zugzwangs for h1 zone while the blocking S remains at its post. With bKg3 there are 22 positions that W can win: g3e3/e4e2 (1. ..., Kxh2 2. Kf3Z), g3e3/e4/e5/f5/g4f1, g3e3g5/d4/c3/d2/c1 (1. ..., Kxh2 2. Kf2Z), g3e3/e4/e5/f5/g5f3/g4. After the blocking S has been captured W wins only by zugzwang. With bK on f3 or g4 there are 7 winning checks: f3d3e2, g4e4f3, g4e5e4/f3/g1/d2/d4.

In L'Echiquier, 1952, the French analyst P. Bridier published 419 positions of the Ph3 endgame giving the number of moves required to win in each case. The longest win, 74 moves, began from the position b1d1c7(Z). He examines fewer than 30 fringe positions and identifies no zugzwangs. As reprinted by Chéron, Lafora, and Bijl the list is not free from error, e.g. the position g3e4e3 is drawn with B1 to play. I do not know whether this mistake was in the original.

The position f7d7d5 occurred (mirrored, with colours reversed) after Lilienthal's 83rd move in the last of his five games against Smyslov, USSR Absolute Championship, 1941. Play continued 1. Kf8? (a blunder by Smyslov that the annotator, Botvinnik, failed to identify; 1. Kg6 is correct) 1. ..., Se3? (a blunder by Lilienthal, who could have won by 2. Sc7Z) 2. ..., Kf7, and the game was drawn on the 125th move. After 1. Kf8 Botvinnik states that the position is won for Lilienthal 'because the bK cannot get into the drawing zone'. Once again I must correct this common misconception. B1 always draws when bK is in the drawing zone and the pawn is blocked by a S, but B1 does not necessarily lose when bK is outside this zone.

* * * * *

For 7 endgame types I have given 292 zugzwangs that occur when the P is blocked by a S. 234 show regular opposition (219 direct, 14 diagonal, one distant) and 58 are abnormal. Those showing opposition are often self-evident, to prevent the escape of the bK, and a player might not be concerned to know whether or not the position is a zugzwang; but the abnormal kinds are less easily perceived: in general, they must be learnt. Groups of zugzwangs often form patterns which are repeated in different situations.

This endgame was probably known to players of the old game as far

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back as the 9th century; certainly play of a similar kind may be found in medieval studies - see **Oxford Companion to Chess,** p. 211. Most examples before 1862, like the 5 given by Kling and Horwitz in 1851, showed only end-phases. The first known attempt to analyse systematically is given in a manuscript by a Parisian merchant, Chapais, in 1780, and this became available to the chess public when published by von der Lasa in **Schachzeitung,** 1862. Further analyses were made by Guretzky-Cornitz in 1863 and by the American problem enthusiast William Henry Russ, known as W. R. Henry, in 1873. Besides these analysts Troitzky also mentions Paul Jahn (b.1842) whose contribution was published in the **Boy's Own Paper** in the early 1890s.

A warning to readers: notwithstanding the Trades Description Act a reprint of part of Troitzky's **Chess Studies** (English translation, 1937) is often advertised as if it were the whole. The missing part is the analysis of this endgame.

What purpose does this analysis serve? The practical examples show that such endgames are frequently misunderstood by both players and annotators. In the former category Laśtovička. Lilienthal, Réthy, Smyslov, and Veselý might have benefitted, in the latter Bijl, Botvinnik, and Filip. Admittedly, these endgames rarely occur in play. The analysis may have more value for study composers. Troitzky himself composed many delightful studies for which he may well have appropriated the 'best' zugzwangs; but with 292 to choose from there may yet be a harvest to reap.

This analysis has some relevance to the 50-move law, or what's left of it. The endgames with Pe3, Pg3, Pf3, Pg4, and Pg5 have 'longest wins' well within 50 moves. The Ph3 end-game is known to have a longest win of more than 70 moves; the Pf4 endgame has yet to be fully examined but it seems likely that more than 50 moves would be needed; neither endgame is included in the FIDE amendment of 1978 which allows 100 moves for Troitzky Line positions.

In 1958 FIDE sensibly declared its reluctance to establish exceptions to the 50-move law'which might be revealed as incorrect as the result of further investigation'. Yet the piecemeal amendments since 1978 were made at the very time that computer analyses were on the point of establishing the 'longest wins' for various types of endgame. FIDE's amendments cover all instances of **0410.00** and some of **0002.01** and **0130.11.** On the rare occasions when one of these endgames arises in play the 'longest win' can be achieved, more often than not, within 50 moves; yet FIDE permits 100 moves, an unfair and burdensome task for the defender.

What is to be done about the 50-move law? In my view nothing until we have the necessary information, and perhaps nothing even then. The laws allow an arbiter to grant waivers and it would be better for FIDE to issue guidance to arbiters than to add ever more elaborate amendments to the laws. FIDE has mistakenly legislated for the minority of players who enter competitions, overlooking that the laws are made also for the benefit of millions of others.

I have been much indebted to Troitzky although, of course, I must take the blame if the drawing zones or zugzwangs are incorrect. I close with the hope that this analysis will be examined by others and if necessary amended so that theory can be firmly established.

BRIDPORT
Dorset, England
March, 1985

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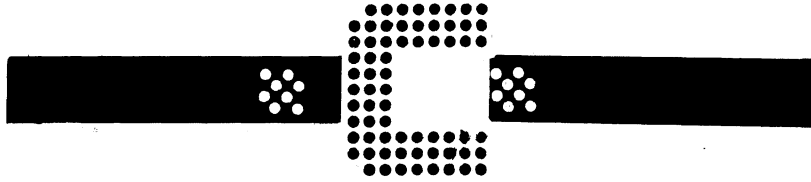
Ken Thompson supplies data base proof that GBR class **4100** may require more than 50 moves to force a win.

Initial Position   3+2

1. Kb7 Qb5+ 2. Kc7 Qc5+ 3. Kd7 Qd5+ 4. Ke7 Qc5+ 5. Ke6 Qc6+ 6. Ke5 Qc5+ 7. Ke4 Qc2+ 8. Kd4
(8. Kd5 8. Kd4)
8. ..., Qd1+
(8. ..., Qd1+ Qd2+ Qf2+) 9. Kc4
(9. Kc5 9. Kc3 9. Kc4)
9. ..., Qe2+
(9. ..., Qe2+ Qf1+)
10. Kb4
(10. Kb3 10. Kb4)
10. ..., Qd2+ 11. Ka3 Qd3+ 12. Ka4 Qa6+ 13. Kb4 Qd6+ 14. Kc3 Qg3+
(14. ..., Qc5+ Qg3+)
15. Kb2
(15. Kb2 15. Kc4)
15. ..., Qf2+ 16. Kb3 Qf7+ 17. Kc3 Qf3+ 18. Kb4 Qf4+ 19. Ka5 Qd2+ 20. Rb4 Qd5+ 21. Rb5 Qa2+ 22. Kb6 Qe6+ 23. Ka7 Qe7+ 24. Rb7 Qa3+ 25. Kb8 Qd6+ 26. Rc7 Qb6+ 27. Kc8 Qa6+ 28. Kd7 Qd3+ 29. Kc6
(29. Kc6 29. Ke6)
29. ..., Qc4+ 30. Kd6 Qd3+ 31. Kc5 Qa3+ 32. Kc4
(32. Kc6 32. Kc4)
32. ..., Qa6+
(32. ..., Qa4+ Qa6+)
33. Kd5 Qb5+ 34. Kd4 Qb6+ 35. Rc5 Qd6+ 36. Rd5 Qb4+ 37. Ke5 Qe7+ 38. Kf4 Qf7+ 39. Ke4 Qf5+ 40. Kd4 Qf4+ 41. Kc3 Qc7+ 42. Kd3 Qg3+ 43. Kc4 Qc7+ 44. Rc5
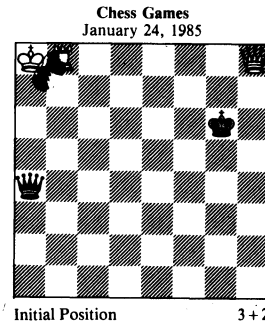
Qf7+ 45. Kb4 Qb7+ 46. Rb5 Qe7+ 47. Ka4 Qa7+ 48. Kb3 Qf7+ 49. Kc3 Qf3+ 50. Kb4 Qf4+ 51. Ka5 Qd2+ 52. Ka6 Qa2+ 53. Kb7 Qf7+ 54. Kb8 Qf4+ 55. Qe5 Qxe5+ 56. Rxe5 Kf6 57. Rc5

(57. Rc5 57. Rb5 57. Ra5)
57. ..., Ke7 58. Rc6
(58. Kc7 58. Rc6)
58. ..., Kd6 59. Kb7
(59. Kb7 59. Rb6 59. Ra6)
59. ..., Ke7 60. Kc8
(60. Kc8 60. Kc7)
60. ..., Kf8 61. Kd7
(61. Kd7 61. Kd8 61. Rc7)
61. ..., Kf7 62. Rb6
(62. Kd8 62. Rb6 62. Ra6 62. Rd6 62. Re6)
62. ..., Kf8
(62. ..., Kg8 Kf8)
63. Ke6 Kg7 64. Ke7 Kh8
(64. ..., Kh8 Kg8)
65. Rg6
(65. Kf8 65. Kf7 65. Rg6)
65. ..., Kh7 66. Kf7 Kh8 67. Rh6 mate.

Note that:
- the first capture is on move 55
- the computer solution is based on shortest way to mate, not shortest way to capture (55. ..., Qf8+.?)
- bQa5 is an alternative starting position, and in that case wKa7 also
- the fact that all Bl's moves to the forced exchange are checks removes some of the interest, but moves by wR restore the interest balance.

AJR

Laws of the Endgame, by N.V. Krogius, Moscow, 1971, 48 pages, in Russian. A very few studies, though well chosen, illustrate specific didactic points in this practical little book, in which mobility, the outside passed pawn in rook endings, and king activity are the features of practical play discussed.

C GBR CLASS 0023

EG74, T1 is only one of 32 different positions at the WTM maximal length. Ken Thompson supplies the remaining 31, which we can group into families. The very last position is Ofer Comay's in EG75, the very first is EG74, T1.

Group 1:
wKa8 wBh1 bSg2 bKf3 wBh6, g5 2
bKg4 wBg5 1
wKb8 wBh1 bSg2 bKf3 wBh6,
c1, g5 3
bKe2 wBd2 1

Group 2:
wKc8 wBb7 bKf5 wBf6 bSb5, c4,
e4, e8 4
wBg5 bSe8, e4
c4, b5 4

Group 3:
wKd8 wBb7 bKb6 bSc6+
wBa1, b2, c3, f6,
g7, h8, f4, g5, h6 9
wKd8 wBe7 wBa6 bKa5
bSb4, d4, e5, b8 4

wKc8 bSb5 wBa6 bKc6 wBa3 1
bKb6 wBf4 1
bKa6 wBc6 wBa3
bKd8 bSe7

C GBR CLASS 0023

In the list that follows the left-hand column of a pair indicates the WTM optimal play solutions depth, while the accompanying column gives the number of distinct positions, i.e. after the elimination of symmetries. As usual we owe these statistics to Ken Thompson of Bell Laboratories, New Jersey. The BTM list has not been computed, nor has the list of maximum length optimal play (or 'co-terminal') positions.
Statisticians can enjoy themselves examining the behaviour of the list, which is (at least) 'tri-modal'.

66	32	49	290878
65	142	48	243483
64	452	47	196388
63	1402	46	144835
62	13026	45	97913
61	57649	44	67942
60	134643	43	54304
59	215071	42	50453
58	289965	41	49678
57	360622	40	52812
56	429566	39	60139
55	490697	38	73734
54	518570	37	93296
53	508386	36	108875
52	460434	35	121625
51	394376	34	126580
50	342446		

33	137724	16	122743
32	148164	15	116542
31	159015	14	112244
30	166958	13	115907
29	161961	12	120819
28	149797	11	132216
27	134108	10	148713
26	120308	9	170987
25	113640	8	202622
24	111268	7	235597
23	114495	6	274297
22	120202	5	325412
21	126895	4	490782
20	128896	3	978306
19	130582	2	821650
18	130121	1	5821051
17	127522		

DRAWING POSITIONS IN GBR CLASS 0023

As generated by Ken Thompson's programs the data base does not supply moves for positions that are drawn. Indeed, all white non-wins are grouped together, whether draws, losses or illegal. The reason illegal positions are not eliminated is simply that it is easier to program that way, the illegalities being identified at the last moment by program, but any position (legal or not) being retrieved by an algorithmic computation of its address in storage, a very efficient computing technique.

By sweat of brow I have identified several fairly interesting drawn positions, but none of any length. If there are any at all whose solution essentially exceeds 5 moves, I shall be surprised. There is, of course, a handful of BTM positions where Bl maters in 1 (**R1** will serve: Sc2 mates in 1 (**R1** will serve: Sc2 mate). In **R2** Bl draws by perpetual check: Sa6+; Kd5, Sb4+; (for if Ke5, Sc6+;). **R3** is also a perpetual check after Kb3; Bg6, Sc2+; Kb1, Sa3+; Ka1, Sc2+.

R4 is typical of a drawing resource that frequently occurs as a possibility when playing this endgame, and it is a possibility all too easily overlooked after several hours' concentration at the board: Sd3: Bf7+, Kc3; Be3, Se5+. Note that Kc3; is the only move to draw, as on other moves a bishop can check and W slips out. **R5** is a close relation of EG74, **T1:** Se3+; Ke4, Sg2: and the threat of Kg1; draws. In **R6** it is W's move: Kg4, Se3+; Kf4, Sf1; and wBh2 disappears.

In **R7** it begins to get more interesting: Sf1+; and if Kg2. Sg3; nets wBh1, while if Kg1, Sg3; with Se2+; to nab the other wB. Sc7+; is obvious in **R8**, with Kb7; to follow if wK leaves the scene, so: either Kd6, Sa6; to snare the dark wB, or Kd7, Sa6; Bg3, Sc5+; to snare his lighter brother. The only really different idea I have been able to discover is **R9**: Sc6; with Bc3, Kc2; Be1, Kd1; or Be1, Kd1; with a repetition draw.

R1

Black's move   3 + 2

R2

Black's move   3 + 2

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R3

Black's move   3 + 2

R4

Black's move   3 + 2

R5

Black's move   3 + 2

R6

White's move   3 + 3

R7

Black's move   3 + 2

R8

Black's move   3 + 2

R9

Black's move   3 + 2

R10

Black's move   3 + 2
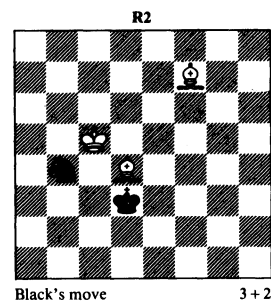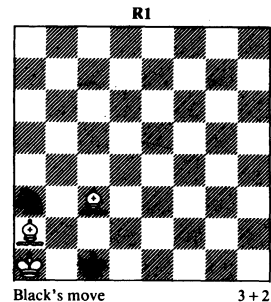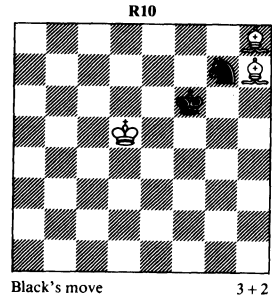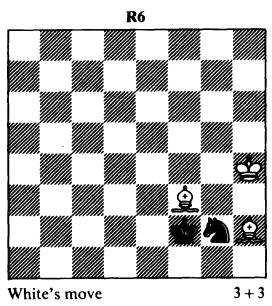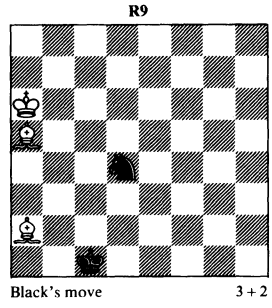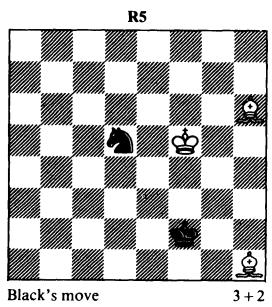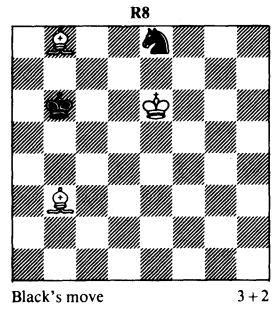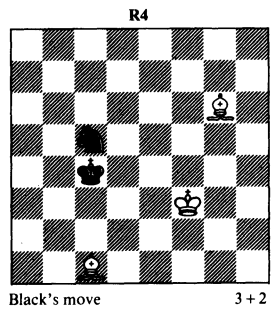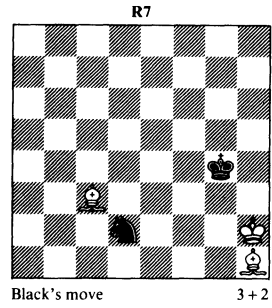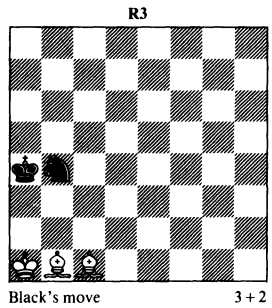
R10 is a win for the bishops but illustrates why the direct approach often fails. Here are some of the

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traps: Kf7; Ke4, Se6; Kf5?? Sf8. Or Kf7; Ke5, Se6; Bf6?? Sf8; Bf5, Sg6+. Or Kf7; Ke5, Se6; Bb1, Sg7; Ba2+, Kg6; Bg8, Sf5; Ke6?? Sh6; (echo!). Best is Kf7; Kd6, Kf6; Bg8, Kg6; Ke7 and Kf8. Or Kf7; Kd6, Kf8; Ke5, Kf7; Kf4, Se6+; Kg4, (Kf5?? Sf8; we have seen) Sg7; Kg5 and Kh6, and W proceeds as in EG74, T1.

DEPTH-CHARTS

No chapter on basic endgames in the treatise of the future will be complete without diagrams resembling the accompanying pair, which we dub 'depth-charts'. In the present GBR class **0023** depth-charts wK is missing and it is WTM. In other cases it could be another piece, or a pair of depth-charts may contrast WTM depths with BTM, and a useful variant will show the depths resultant from any move of a given chessman. All, of course, thanks to the computer -- Ken Thompson's in our case.

C GBR class **0023** WTM wK depth-chart

58	58	56	50	50	50	53	58
56	48	48	48	48	50	♗	55
56	48	3	27	48	49	50	55
56		♞		31	49	50	54
60		♚		49	49	50	54
58				52	52	54	54
60	57	56	52	52	52	♗	54
60	58	56	56	56	56	56	58

The numbers show optimal play solution depth with wK added

Add wK on any legal (ie numbered) square. The numbers tell the solution depth with optimal play by both sides (and WTM).

The idea is not entirely original, for Clarence W. Hewlett's "Catalog", reviewed in this issue, carries the idea to its ultimate length for the GBR class **1000**.

C GBR class **0023** WTM wK depth-chart

55	55	28	28	28	54	55	56
18	18	18	18	28	♗	53	55
18	3	17	18	22	24	53	53
	♞		6	22	24	48	53
	♚		22	22	24	48	53
			27	28	48	48	53
40	31	28	28	28	♗	49	53
40	31	31	31	31	49	53	53

The numbers show optimal play solution depth with wK added

By themselves depth-charts do not show moves. But they can be teaching aids, for the teacher can say, "See how quickly W wins with his K on this square, and how long it takes, when wK is on that square. Where should we be heading for with wK?" A depth-chart may also convince a non-chessplaying computer guru that, for instance, the king really is better placed centrally than on the edge. Depth-charts may well be useful to help program general aims into computer chess. No doubt mathematicians will devise all sorts of statistical games to play with depth-charts, but I personally doubt if these will bear significant fruit. Readers can dream up further applications...

Fantasy on the Chessboard by Revaz Levanovich TAVARIANI, Tbilisi, 1985, 112 pages, in the Georgian language. Diagrams 87 to 132 of the total of 224 are studies. All the compositions appear to be by the author.

THE '50-MOVE RULE'

The F.I.D.E. Rules Commission, at its session held during the Thessaloniki (Greece) Olympiad in xi.84, completed a major overhaul of the Laws of Chess. The articles relating to the '50-move rule' are now numbered 10.8 and 10.9 and read as follows, in the English language, which is definitive.

10.8 The game is drawn when a player having the move claims a draw and demonstrates that at least the last 50 consecutive moves have been made by each side without the capture of any piece and without the movement of any pawn. This number of 50 moves can be increased for certain positions, provided that this increase in number and these positions have been clearly established in the Laws of Chess (Article 10.9).

10.9 The number of 50 moves mentioned in Article 10.8 will be extended to 100 moves for the following positions:

a) king, rook and bishop against king and rook:

b) king and two knights against king and pawn if the following conditions are met:

   (i)   the pawn is safely blocked by a knight:

   (ii) the pawn is not further advanced than: for Black: a4, b6, c5, d4, e4, f5, g6 or h4;
for White: a5, b3, c4, d5, e5, f4, g3 or h5.

c) king, rook and pawn versus king, bishop and pawn, if:
   (i)   white has a pawn at a2, black has a pawn at a3 and a black-squared bishop, or

   ii)   white has a pawn at h2, black has a pawn at h3 and a white-squared bishop, or

   iii) conditions of (i) or (ii) with colours reversed and therefore a black pawn at h7 or a7 and white having a pawn at h6 (with black-squared bishop) or at a6 (with white-squared bishop).

Readers of EG will know that Article 10.9 is already out of date, since the GBR classes **0023** (EG74), and **4100** (EG83), may both require over 50 moves of optimal play to force the win, as shown by Ken Thompson's computer data base investigations, while the computer results for class **0410** (EG **00**) will not have been known to the FIDE Rules Commission. In the meantime an article (by AJR) has appeared in the International Computer Chess Association (ICCA) Journal proposing the complete replacement of the 50-move rule in any form. The alternative put forward is to introduce, after a game has been in progress for a very long time (which can be defined by FIDE but which would be independent of any specific endgame) the principle of a 'final session of play' to be played at, say, twice the rate that would otherwise apply. There is no way that such a provision could be applied to endgame therory or to endgame studies, which would then be freed from an irrelevant incubus.

The following article, or a version of it, has appeared in a number of chess magazines. The aim is to draw attention to the serious and semi-permanent anomaly of the current form of the '50-move rule'.

Leningrad's senior study composer, F.I.D.E. Grandmaster Vladimir A. KOROL'KOV (1984)

Leningrad's junior study composer, Aleksei SOCHNIEV with Sveta, his wife (1984)

OSCAR JORGE CARLSSON

Born 23.iv.24 in Montevideo (Uruguay), Carlsson has lived in Buenos Aires (Argentina) since 1942. At present he is an industrial engineer specialising in filters for oil, fuels and water, but his business collaboration with his father ceased with the latter's death in 1980, and since then the Argentine economic recession has further curtailed activity.

Having learned the moves while still in Montevideo in 1952, Carlsson found himself unconsciously analysing positions which suggested ideas for studies. One of these won 5th Prize in the Argentine Chess Club's international tourney of 1955 (No. 110 in **1357**). This is probably his best known work to date. Two further studies received 3rd Prize and a Commendation in L'Echiquier de France, 1957. A commendation in **Schach-Echo** the following year encouraged him to further efforts.

By 1957 Carlsson had become acquainted with José Mugnos, whose "Mis Mejores Finales" was published in that year. Mugnos helped with analyses and gave Carlsson support, as did the other well known composer Carlos Alberto Peronace. Business activities restricted composing to Sundays for the next ten years, but a revived friendship with Mugnos in 1969 yielded a substantial package of studies from 1970 until 1976. Carlsson's output of studies, which are mainly miniatures, is 80, published. He has a personal collection of 250 books on studies, and over 100 on problems. This growing library will be bequeathed to the Argentine Chess Club for the benefit of future composers of the country. For the present, however, following Mugnos' death, there is a quiet period prevailing, with only Carlsson and Jorge Kapros, a talent from the world of the problem, remaining

active. Peronace and Camara appear to have abandoned composing, while Iriarte and Fastovsky live remotely. An unexpectedly bright shaft of light is cast by recent efforts of the veterans Alberto Foguelman and Albo Disteffani.

(See also: EG14, p. 14(2); EG53. 3448, 3452; EG76. 5201; EG81. 5697.)

C1   **Oscar J. Carlsson**
L'Echiquier de France
3rd Prize 1957
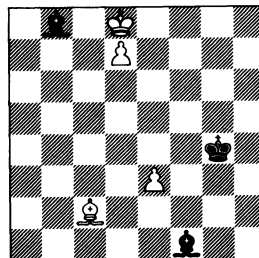
Win   4 + 3

C1 1. Kc8 Bg3 2. Bd1 + /i Kf5 3. e4 + Kg6/ii 4. Bh5 + Kxh5 5. d8Q. W escapes perpetual check. —
i) 2. d8Q? Ba6 + 3. Kd7 Bb5 + 4. Ke6 Bc4 + drawn.
ii) 3. ..., Kxe4 4. Bc2 + Kf3 5. d8Q Ba6 + 6. Kd7 Bb5 + 7. Ke6 Bc4 + 8. Kf5 wins.—
If 3. ..., Ke6 4. Bb3 + Ke5 5. d8Q Ba6 + 6. Kb8 wins. —

C2   **Oscar J. Carlsson**
L'Echiquier de France
Commended 1957

Win   6 + 4

18
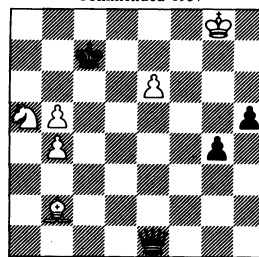
C2 1. Be5 + /i Qxe5/ii 2. b6 + Kd6 3. Sc4 + Kxe6 4. Sxe5 Kd6 5. b5 g3 6. Sf3/iii Kd7 7. Kf7 Kc8/iv 8. Ke6 Kb7 9. Kd5 Kxb6 10. Kc4.

i) 1. Kf7? Qxb4 2. e7 Qxb2 3. e8Q Qa2 + .

ii) 1. ..., Kb6 2. e7·Qxb4 3. e8Q Kxa5 4. Bc7 + Ka4 5. b6 + .

iii) 6. Kf8? h4 7. Sf7 + Kd7 8. Sg5 Kc8.

iv) 7. ..., Kd6 8. Ke8.

Draw   2 + 3

C4 1. Kb4/i d6 2. Kb5/ii Bd5 3. Kb6 Ba8 4. Kc7/iii d5 5. Kb8 Bc6 6. Kc7 Ba8 7. Kb8.

i) 1. Ka4? Bc4 2. Ka5 (if 2. a7 Bd5 3. Kb5 Ba8 4. Kc5 d5 and wins) Bxa6 3. Kxa6 Kg3.

ii) 2. Ka5? Kg3 3. Kb6 Kf5 4. Kc7 Ke5.

iii) 4. Ka7? Bf3 5. Kb6 Kg3 6. a7 Kf4 7. Kc7 Ke5.

Win   3 + 5

C3 1. Kc3 Kc8 2. Kb4 Kb7 3. Ka5 h5/i 4. Sg5/ii h4 5. Sf7/iii h3 6. Sd8 + Kc8 7. b7 + /iv Kc7 8. Ka6 h2 9. Sxc6/v h1Q 10. b8Q + Kd7 11. Qd8 + Kxc6 12. Qa8 + .

i) 3. ..., e5 4. Sf8 e4 5. Se6 (d7) e3 6. Sc5 + Kb8 7. Ka6 e2 8. Sd3 c5 9. b7 c4 10. Se1 h5 11. Kb6 h4 12. Sc2 e1Q 13. Sxe1 h3 14. Sc2 h2 15. Sb4 h1Q 16. Sa6 mate. —

If 3. ..., c5 4. Sf8 c4 5. Sxe6 c3 6. Sc5 + Kb8 7. Ka6 c2 8. Sd3 (b3) g5 9. b7 g4 10. Kb6 c1Q 11. Sxc1 g3 12. Se2 g2 13. Kc6 h5 14. Sg1 h4 15. Sh3.

If 3. ..., g5 4. Sf6 e5 5. Se4 g4 6. Sc5 + Kb8 7. Ka6 g3 8. Sd7 + Kc8 9. b7 + .

ii) 4. Sf8? h4 5. Sxe6 h3 6. Sc5 + Kb8 7. Ka6 h2.

iii) Not 5. Sxe6? because it is necessary to keep bPe6.

iv) 7. Ka6? h2 8. b7 + Kd7.

v) 9. Ka7? h1Q 10. b8Q + Kd7.

Win   4 + 4

C5 1. Sc5 + Ke3/i 2. f5/ii exf 3. Se6 h4 4. Sxg7 h3 5. Sh5/iii Kf2/iv 6. g7/v h2 7. g8Q h1Q 8. Qg3 + Ke2/vi 9. Sf4 + Kf1 10. Qd3 + Kf2 11. Qd4 + /vii Kg3 12. Se2 + Kg2 13. Qd5 + Kh2 14. Qd6 + Kg2 15. Qc6 + Kh2 16. Qc7 + Kg2 17. Qb7 + and wins. — For example: if 17. ..., Kh2 18. Qh7 + (also 18. Qb8 + 19. Qa8 + and 20. Qh8 +

similarly) Kg2 19. Sf4+ Kg1 20. Qa7+ Kh2 21. Qf2+.

i) 1. ..., Kd4 2. Sxe6+ Ke4 3. Sxg7 Kxf4 4. Sxh5+. —

ii) 2. Sxe6? h4 3. Sxg7 h3 4. Sh5 h2 5. Sg3 Kxf4 6. Sh1 Kf3 7. g7 Kg2.

iii) 5. Sxf5? Kf4. —

iv) 5. ..., h2 6. Sg3 Kf2 7. Sh1+ Kg2 8. g7 Kxh1 9. g8Q f4 10. Kc3 (c2) f3 11. Kd2 f2 12. Qc4 Kg2 13. Qg4+ Kh1 14. Qf3+ Kg1 15. Ke2.

5. ..., f4 6. Sf6 f3 7. Sg4+ Ke2 8. g7 f2 9. g8Q f1Q 10. Qe6+ Kd2 11. Qe3+ Kd1 12. Sf2+. —

v) 6. Sg3? Kxg3 7. g7 h2. —

vi) 8. ..., Kf1 9. Qd3+ Kf2 10. Qd2+ Kg1 11. Qe1+ Kg2 12. Sf4+ Kh2 13. Qf2+. —

vii) 11. Qd2+? Kg3 12. Se2+ Kf2. —

C6   **Oscar J. Carlsson**
Ajedrez - xii.1975
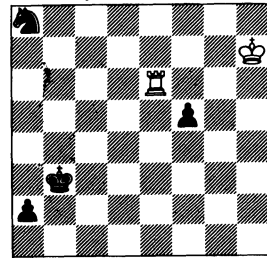
Draw   2+4

C6 1. Re4+/i Kb2 2. Re2+ Kb1 3. Re1+ Kb2 4. Re2+ Kb3 5. Re3+ Kb4 6. Re1 f4/ii 7. Ra1/iii Kb3 8. Rf1 Sb6 9. Rf3+/iv Kc2 10. Rf2+.

i) 1. Re1? Sb6 2. Rf1 (if 2. Kg6 f4 3. Kf5 f3 4. Ke4 f2 5. Rf1 Sc4 6. Kd3 Sa3 7. Ra1 f1Q+) Sc4 3. Kg6 f4 4. Kg5 Sd2 5. Ra1 f3. —

ii) 6. ..., Sb6 7. Kg6 f4 8. Kf5 f3 (if 8. ..., Sd5 9. Ke4 Sc3+ 10. Kxf4 Sb1 11. Re4+ Kb3 12. Re3+ Kc2 13. Re2+ Sd2 14. Re1) 9. Kf4 f2 10. Ra1 Sc4 11. Kg3 Sd2 12. Kxf2. —

iii) 7. Kg6? f3 8. Kf5 f2 9. Rf1 Sb6 10. Ke4 (if 10. Kf4 Sc4 11. Kg3 Sd2)

Sa4 (and not 10. ..., Sc4? 11. Kd3 Sa3 12. Ra1 f1Q+ 13. Rxf1 Sb1 14. Kc2) 11. Kd3 Kb3 12. Ra1 Sc3 13. Kd2 Kb2 14. Rxa2+ Kxa2. —

If 7. Rf1? f3 8. Kg6 Sb6 9. Kf5 Sc4 10. Kf4 Sd2 11. Ra1 f2. —

iv) 9. Kg6? Sd5 10. Kg5 Sc3 11. Ra1 (if 11. Kxf4 Sb1 12. Rf3+ Kb4) f3 12. Kg4 f2 13. Kg3 f1Q 14. Rxf1 Sb1 15. Rf3+ Kc2 16. Rf2+ Sd2. —

C7   **Oscar J. Carlsson**
Ajedrez - xii.1975
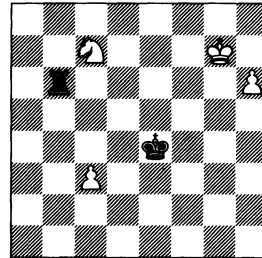
Win   4+2

C7 1. h7 Rb8 2. c4/i Kd4/ii 3. c5 Rc8 4. Sa6 Kc4/iii 5. c6 Kb5 6. Sb4 Rc7+ 7. Kg6 Rc8 8. Sd5 Rxc6+ 9. Sf6 Rc8 10. Sg8 Rc6+ 11. Kf7 Rc7+ 12. Se7 wins. —

i) 2. h8Q? Rxh8 3. Kxh8 Kd3 4. Sb5 Kc4.

ii) 2. ..., Rc8 3. Sb5 Kd3 4. c5 Ra8 5. h8Q. —

iii) 4. ..., Kd5 5. h8Q Rxh8 6. Kxh8 Kc6 7. Kg7 Kb5 8. Kf6 Kxa6 9. Ke6.

C8   **Oscar J. Carlsson**
Mundo del Ajedrez - iii.1975
dedicated to N°100 of this Review

Win   6+6

20
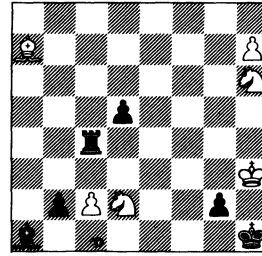
C8 1. Sb1/i Rc8 2. Sg8/ii d4 3. Bxd4/iii g1Q/iv 4. Bxg1 Rxc2/v 5. Kg4/vi Rg2+ 6. Kf3 Rxg8 7. hxgB/vii Kxg1 8. Bc4 and now mate in six, as follows: 8. ..., Kh2 9. Bf1 Kg1 10. Ke2 Kh2 11. Kf2 Kh1 12. Sd2 b1Q 13. Bg2+ Kh2 14. Sf3 mate.
i) 1. Sg4? g1Q 2. Bxg1 b1Q 3. Sxb1 Kxg1 4. c3 Bxc3. 1. Sf5? g1Q 2. Sg3+ Qxg3+ 3. Kxg3 b1Q 4. Sxb1 Rxc2. Black wins. —
1. h8Q? b1Q 2. Qa8 Rc3+ and Black wins. —
ii) 2. Sf7? g1Q 3. Bxg1 Kxg1 4. Kg3 Kf1 5. Kf3 Ke1 6. Ke3 Kd1 7. h8Q Rxh8 8. Sxh8 Kxc2 9. Sa3+ Kc1. —
iii) 3. h8Q? g1Q and Black wins. —
iv) 3. ..., Rxc2 4. Bg1 Rc3+ 5. Kg4 Kxg1 6., h8Q Kf2 7. Qf6+ Ke2 8. Sxc3+ Kd3 9. Qf5+ Kxc3 10. Qb1 Kb3 11. Sf6 g1Q+ 12. Qxg1 Ka2 13. Qa7+ Kb3 14. Se4 Kc2 15. Qc5+ Kd3 16. Sc3. —
v) 4. ..., Rxg8 5. hxg8B (or S). —
vi) 5. h8Q? Rh2+ 6. Bxh2 stalemate. —
5. Kg3? Rh2 6. Bxh2 stalemate. —
5. Kh4? Kxg1 6. Kg5 (if 6. Sh6 Rc8 7. Sg8 Rc2, etc.) Kg2+ 7. Kf6 Rh2. —
vii) 7. hxgQ (or R) stalemate. —

C9   Oscar J. Carlsson
Ajedrez - vi, 1976
dedicated to Luis Palau
(correction)

Win   5+3
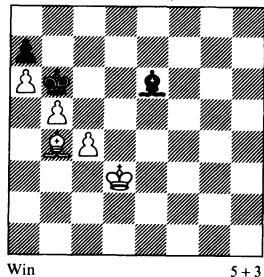
C9 The correction is only the position of the wB, originally on f8. —
1. Be7/i Bd7/ii 2. Bd8+ Kc5 3. b6 axb/iii 4. a7 Bc6 5. Be7 mate.

i) 1. Kd4? Bd7 2. Bc5+ Ka5 3. Bxa7 Bxb5 4. cxb Kxb5. —
ii) 1. ..., Kc7 2. Bd6+ Kxd6 3. b6 Bh3 4. c5+ Kd7 5. c6+. —
1. ..., Ka5 2. Kd4 Bd7 3. Kc5 Be6 4. Bd6 Ka4 5. Bb8 Kb3 6. Bxa7 Bxc4 7. Bb8 Bf1 8. Kb6 Ka4 9. a7 Bg2 10. Ka6.
iii) 3. ..., Bc6 4. b7. —

C10   Oscar J. Carlsson
Original
dedicated to A.J. Roycroft

Draw   5+7
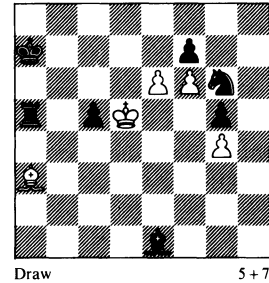
C10 1. e7 Sf4+/i 2. Ke4/ii Ra6/iii 3. Bxc5+ Kb7 4. Bb6/iv Rxb6/v 5. e8Q/vi Re6+ 6. Kf3 Rxe8/vii. Stalemate.
i) 1. ..., Rxa3 2. e8Q Sf4+ 3. Ke4 Bb4 4. Qxf7+ Kb6 5. Qg8 c4 6. Qxc4 Bd6 7. f7 Rd3 8. Qxd3 Sxd3 9. Kxd3 Kc6 10. Ke4 Kd7 11. Kf5 and drawn. If 7. .., Ra8 8. Kf5 Be7 9. Qb3+ Kc7 10. Qc4+ Kb6 11. Qb3+.
1. ..., c4+? 2. Bc5+ and W. wins.

ii) 2. Kc(d)6? Ra6+ 3. Kd7 Sd5 4. Bxc5+ Kb7 5. Bd4 Bb4 6. Be5 Sxe7 7. fxe7 Bxe7 and wins. —
iii) 2. ..., Rxa3 3. e8Q Bb4 4. Qxf7+ and it is draw as in (i).
iv) 4. Bd6? Ra8 and Bl wins. —
4. e8Q? Re6+ 5. Qxe6 Sxe6 6. Be3 Bc3 7. Kf5 Bg3 for 8. Bf4.
v) 4. ..., Ra8? 5. Bd8 and W. wins.
vi) 5. Kf3? Rb3+ 6. Ke4 Bf2 and Bl wins. —
vii) If 6. ..., Bc3 7. Qb5+ (not 7. Qxf7+? Kb6 8. Qg8 Bxf6 and Bl

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can win) Rb6 8. Qxg5 Sg6 9. Qd5+ Kb8 10. g5 Rb7 11. Qc6 Ba5 12. Qe8+ Ka7 13. Qa4 Kb6 14. Qd4+ Kc6 15. Qc4+ and drawn. —

If 6. ..., Ba5 7. Qb5+ Bb6 8. Qxg5 Sg6 9. Qd5+ Kc8 10. g5 Bc7 11. Kg4 Se5+ 12. Kf5 Sc6 13. Qxe6+ fxe6+ 14. Kxe6 Sd8+ 15. Ke7 Bf4 16. f7. —

If 6. ..., Kb6 7. Qb8+ Kc5 8. Qa7+ Kd6 9. Qb6+ Ke5 10. Qb2+ draws.

OSCAR J. CARLSSON

ADJUDICATE THIS!!

The diagram ought not to take long to adjudicate: the bishops either stop the pawn and win, or else one has to be sacrificed, in which case it is a draw. A few moves, a little careful analysis, is all that is needed. Let us see.

A.J. Roycroft
Feenschach, xii.84

White to Move   2+3
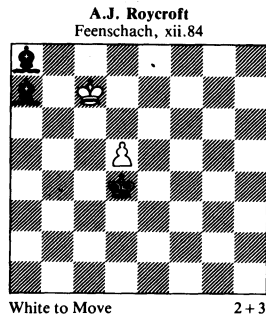
1. d6 Kc5 2. d7 Bb6+ 3. Kc8. Certainly not 3. Kb8 Bf3 4. Kc8 Bg4 and wins. **3. ..., Kc6.** This is a pleasing move, to meet 4. d8Q with 4. ..., Bb7+ 5. Kb8 Bxd8. So Black wins. But wait a moment, cannot White promote to knight, with check? **4. d8S+ Kb5 5. Sb7.** An excellent move, not only threatening 6. Kb8 but ready to meet 5. ..., Ka6 or 5. ..., Kc6 with 6. Kb8 Bxb7 stalemate! **5. ..., Ba7 6. Kc7 Ka6 7. Sd6.**

Our 'little careful analysis' has led into the pawnless endgame of two bishops against a knight. What do we do now? Well, we go to our bookshelves and take down the largest volume we possess on the endgame, turn over the pages and read what we find: the side with the knight can draw if it can take refuge on b7 (or g7 or b2 or g2) with its king alongside ready to fend off the opposing king, if need be with checks.

After **7. Sd6** it is fairly clear that this can be done on g7. This set-up is due to those incredible early analysers and composers Kling and Horwitz, in 1851. It's a draw!

But in 1983 the incredible contemporary computer gave a different answer. The bishops always win, even against the Kling and Horwitz 'fortress', says the incontrovertible data base of Ken Thompson of New Jersey, U.S.A. It may take as many as 66 moves, and in our position it takes 57 (beginning with **4. ..., Kb5**) -- I know because I have 'asked' the data base and received 57 consecutive moves in reply, ending with the safe capture of the knight. It's a win for Black!

But if it takes 57 moves, this is more than 50. What about the notorious 50-move rule? FIDE has revised it (in November 1984) but although the revision takes account of other endgames it ignores two bishops against knight. And of course the revision cannot take account of any future upsetting discoveries of our computer colleagues. So it's a draw! Are you confused?

We are left with a dilemma: either to adjudicate our position as a win for the bishops, but in this case we infringe Article 10.9 of the new **Laws of Chess**; or else to adjudicate is as a draw, when we know that the bishops can win.
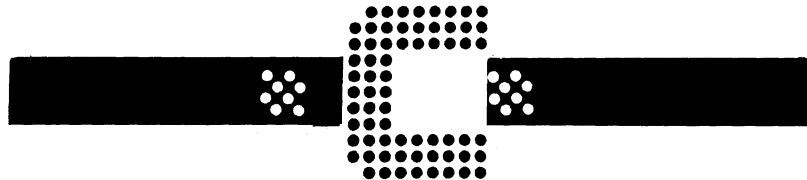
C GBR CLASS 0020
IS A 19-MOVE GAME (WTM)

This endgame shows very little of interest. From the diagram we give four lines showing bK being mated on different squares. Data from Ken Thompson.

C   GBR class 0020
maximum length solution position

White to move   3 + 1
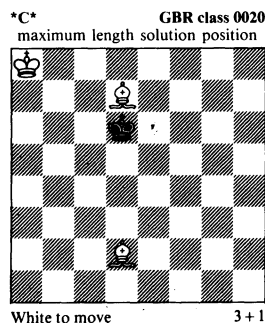
There are 15 positions at maximum depth, all with wK in a corner and a wB en prise.
1. Bc8 (Be8, b5, a4, f5, g4, h3) **1. ...,
Ke5** (c7, c5, c6, d5) **2. Bc1** (h6, g5,
c3 +, a6, Kb7) **2. ..., Kd6** (d4, d5,
e4) **3. Kb7** (Bb2) **3. ..., Kc5** (e5, d5)
4. Bb2 (Bf5) **4. ..., Kd6** (d5, c4) **5.
Kb6** (Bf5) **5. ..., Kd5 6. Bf5 Kc4**
(d6) **7. Bf6 Kd5 8. Kb5 Kd6 9.
Kc4 Kc6 10. Be5 Kb6 11. Bd7
Ka6**(a5) **12. Kc5 Ka5 13. Bc3 +**
(Bc7 +, d6) **13. ..., Ka6 14. Kc6**
(Bc8 +) **14. ..., Ka7 15. Be6** (Bc8,
f5, g4, h3 Kc7 Bc4) **15. ..., Kb8**
(a6) **16. Kb6** (Bd4) **16. ..., Ka8 17.
Ba1** (Be1, d2, b2, h8, g7, f6, d4, b4
Ka6 Bd7, f5, g4, h3) **17. ..., Kb8
18. Be5 + Ka8 19. Bd5 mate.**

1. Bb5 (Bc8, e8, a4, f5, g4, h3) **1.
..., Kc5 2. Ba6** (Bf1) **2. ..., Kc6** (d5,
d4, d6, b6) **3. Bd3** (Bc3) **3. ..., Kc5**
(d6, d5) **4. Bc3 Kd5** (c6) **5. Kb7**
(Kb8) **5. ..., Kd6 6. Bc4** (Kb6)
6. ..., Kc5 7. Be6 (Bf7, g8, b3, a2) **7.
..., Kd6 8. Bb3 Ke7 9. Kc6** (Kc7) **9.
..., Kf8 10. Kd6 Ke8 11. Bg7 Kd8
12. Bf7 Kc8 13. Kc6 Kd8** (Kb8)
14. Bf6 + (Bf8) **14. ..., Kc8 15.
Bg8** (Be6 +), d5, c4, b3, a2 Bg6,
h5, e7, g5, h4) **15. ..., Kb8 16. Kb6
Ka8** (Kc8) **17. Bd8** (Be6) **17. ...,
Kb8 18. Bc7 + Kc8** (a8) **19. Be6
mate.**

1. Ba4 (Bc8, e8, b5, f5, g4, h3) **1.
..., Ke7** (c5, e5, e6, d5) **2. Bc3** (Bc1,
h6 f4 Kb7, b8, a7 Bb5, c6, b3, c2)
2. ..., Ke6 3. Bb2 (Bc2, b5 Kb7, b8)
3. ..., Kf5 (d5) **4. Kb7 Kf4** (e4,
g4, g5) **5. Kc6 Kf3** (e4) **6. Kd5
Ke3 7. Be5** (Ba3 Ke5 Bb5, b3)
7. ..., Kf3 8. Kd4 Kg4 (f2 +) **9.
Ke4** (Bd7 +) **9. ..., Kh4** (h5) **10.
Bf4** (Bd7, e8 Kf4) **10. ..., Kh5 11.
Be8 + Kg4 12. Bf7** (Bg6) **12. ..., Kh3
13. Kf3 Kh4 14. Bh6** (Be3, d2, c1
Bg6, e8) **14. ..., Kh3 15. Bg5 Kh2
16. Kf2 Kh3** (h1) **17. Be6 + Kh2
18. Bf4 + Kh1 19. Bd5 mate.**

1. Bb5 (Bc8, e8, a4, f5, g4, h3) **1.
..., Kc5 2. Ba6** (f1) **2. ..., Kb6** (d6, d4,
c6, d5) **3. Bd3 Kc5** (c6) **4. Bc3 Kd5** (c6)
5. Kb8 (Kb7) **5. ..., Kc6** (d6) **6. Bc4
Kc5 7. Bb3** (Ba2, g8, f7, e6) **7. ..., Kd6
8. Kc8** (Kb7) **8. ..., Ke7** (c6) **9. Kc7 9.
..., Ke8** (f8) **10. Kd6 Kf8 11. Ke6 Ke8
12. Ba5 Kf8 13. Kf6 Ke8 14. Be6**
(Ba4 +) **14. ..., Kf8 15. Bd7 Kg8 16.
Kg6 Kh8** (f8) **17. Be8** (Bb4) **17. ...,
Kg8 18. Bf7 + Kh8** (f8) **19. Bc3 mate.**

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HOW TO PLAY THE
GBR Class 0023
ENDGAME - Part 1

In an n-part series (the value of n is as yet undecided) we shall describe how to win the pawnless endgame of two bishops against knight. Players wishing to know how to defend it can have the complete advice here and now: avoid the lines given in these articles. We do not claim to have unlocked all secrets (the deepest will persist for several years) but we shall give major lines of play to serve as models.

Just as chess should be taught by starting with the endgame, because learning to handle few pieces should precede learning to handle many, so here we start at the end. Our goal position has intricacies of its own. When familiar with these we shall increase our chances of reaching the aforesaid goal.

Where bS stays close to bK there are two principal concluding manoeuvres. Both derive from **R1**. The relative positions of bS, light wB and wK with respect to the corner of the board are important to remember. **R1.1** dates from the year 1851 and our old mentors Kling & Horwitz. It is to be found in the conclusion to the play of the second of the two positions they give in **Chess Studies, or Endings of Games.** The central position works WTM or BTM, since with wBg7 the move Be5 can be played, and with wBe5 the move Bg7 can be played. It usually arises when Bl oscillates with bS between a2 and c1 in a position like **R1.1**.

R1.2 has, so far as I am aware, not seen the light of published day until now. It results from a bK oscillation between a2 and b1 (in our orientation). A side-variation illustrates the occasional delightfully neat surprise lurking among the complexities, beautiful as many of the latter are in their own right. **R1.3** is important

rather than pretty, but it shows a recurrent feature of this endgame in all phases - bK blocks a square for bS, and W takes instant advantage.

Note that where a move is followed by a number within parentheses the number represents the computed residual solution depth (the number of successive white optimal moves to win against an optimal defence) after the move has been executed.

R1 1. ..., Ka3 (8) 2. Be5 (also Bg7) -- **R1.1.**
1. ..., Ka2 (6) 2. Kc3 -- **R1.2.**
1. ..., Kb1 2. Be5 -- **R1.3.**

R1

Black to move   3 + 2
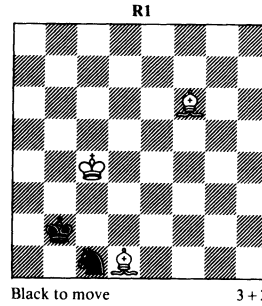
R1.1 WTM: 1. Kc3 Sa2+ 2. Kc2 Sb4+ 3. Kb1 Sa6 (for example) 4. Bd6+ Sb4 5. Kc1 Ka2 6. Bxb4.

BTM: 1. ..., Sa2 2. Bg7 Sc1 3. Kc3 and essentially as WTM, but not 1. ..., Sa2 2. Bf6?(8) Sc1 3. Kc3?(9) Sa2+ 4. Kc2? (29) (Kd2!) Sb4+ 5. Kb1? (59) (Kd2!) Sd5 and now 6. Bb2+ is the only move to win as Bl threatens not only wBf6 but Sc3+; Bxc3 stalemate.

But to win after 6. Bb2+ Kb4 takes 58 further **optimal** moves.

R1.2 WTM: 1. Bg5 Kb1 2. Bc2+.
BTM: 1. ..., Ka1 2. Kc2+.
1. ..., Ka3 2. Be7+ Ka2 3. Bd6 (or Bf8 or Bc5) 3. ..., Ka1 4. Kc2 Sa2 5. Be5+, or 3. ..., Kb1 4. Ba3.
1. ..., Kb1 2. Be7 (Kd2? Sb3+;) 2. ..., Sa2+ 3. Kd2! Kb2 (Sc1; Bc2+, Kb2; Bf6+, or Ka1; Kc2) 4. Bc2! and suddenly W wins, for 4. ..., Ka1 5. Bf6+.

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R1.1

Either side to move　　　　3 + 2

R1.2

Either side to move　　　　3 + 2
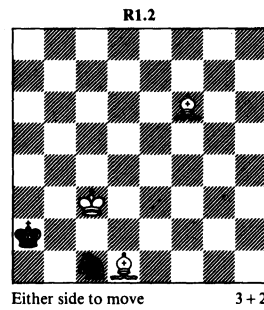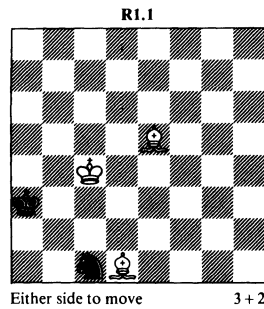
R1.3 WTM: 1. Kc3 Sa2+ 2. Kd2 Sb4 3. Bf3 Ka2 4. Kc3 Sa6 5. Bd6 wins.

BTM: 1. ..., Sa2 2. Kb3 and either 2. ..., Sc1+ 3. Kc3 as WTM, or 2. ..., Kc1 3. Bg4 (for example) 3. ..., Kb1 4. Bf5+ .
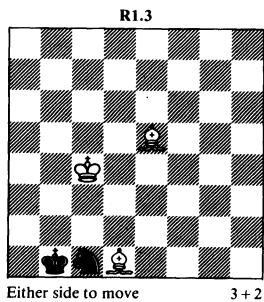
R1.3

Either side to move　　　　3 + 2

+ Vladimir Akimovich BRON
(14.ix.09-1.x.85)

For over 50 years the soviet FIDE Composition GM (1975) delighted the world with a steady flow of studies, at a rate of about 10 a year and always impressive by their elegance and non-triviality. Being almost as eminent in the 3-mover field he will be sorely missed also as the greatest living exponent of both studies and problems, ideally suited to bridge the two domains.

+ Bretislav SOUKUP-BARDON
(--.--.09-1.x.85)

The Czech composer contributed around 150 studies in his life-time. He was also an assiduous correspondent, in German, and an aspiring chess writer.

25
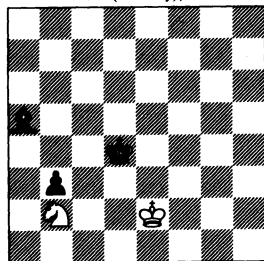
Position after White's 2 + 3
66th Move

No. 5861: Arild Lawsnes vs. Antti Pyhälä. The position and play are taken with acknowledgement from **Suomen Shakki,** translated by Per Olin. **66. ..., Bd8.** Or Bc7. **67. Sa4 Bg5 68. Kd1 Kc4 69. Sb2 +.** If 69. Sb6 + Kd3 70. Sa4 Be3 and now either 71. Sb2 + Kc3 72. Sa4 + Kc4 73. Ke2 (Sb2 +, Kb4; as in the game) 73. ..., Kb4 74. Sb2 Bc1 and we are in the game; or, 71. Ke1 Kc4 72. Sb2 + (Ke2, Bd4;) 72. ..., Kb4 73. Sd1 (Kd1, Kc3; Sa4 +, Kc4; we have seen, or Ke2, Bc1; the game again, or Sd3 +, Kc3; Ke2, Bd4; zugzwang) 73. ..., Bc1 74. Ke2 Kc4 75. Ke1 Kd3 76. Sf2 + Kc2 77. Sd1 Bf4 78. Ke2 Bd2 wins. **69. ..., Kc3 70. Sa4 + Kb4 71. Sb2.** If Sb6, Kb5; Sd5, Kc4; Sb6 +, Kd3; and we have seen this in the previous annotation. **71. ..., Be3.** The square c5 must be controlled. Bh6? Sd3 +, Kc4; (Kc3?? Sc5!) Sb2 + and Bl is making no headway. **72. Ke2 Bc1 73. Sd3 +.** Or Sd1, Kc4. **73. ..., Kc4.** Kc3?? is still a mistake (Sc5). **74. Se5 +.** The bishop may not be captured, naturally. **74. ..., Kc3 75. Sd3 Ba3.** Once again to prevent Sc5. **76. Ke3 Bf8 77. Ke2 Be7.** Now W is in zugzwang. If Ke3, Bf6; and Sc5, is met by Bd4 +; while Ke2, or Ke4, leads to zugzwang

after Bd4. **78. Sf2 Bc5.** The P's advance fails to Sd1 +. **79. Sd1 + Kc2 80. Ke1 Bb6 81. Ke2 Bf2** and W resigns: Sxf2, b2; wins.
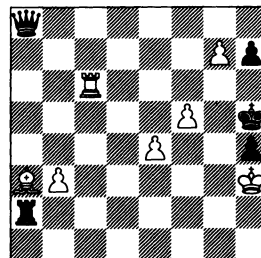
Win 7 + 5

No. 5862: A. Grin (Moscow). Judge: E.L. Pogosyants (Moscow). This was the 32nd tourney of the Ukrainian newspaper (not necessarily all tourneys for studies). 1. Rh6 + Kxh6 2. Bf8 Rh2 + /i 3. Kxh2 Qa2 + 4. Kh3 Qxb3 + 5. Kxh4 Qg8 6. Kg4 and wins by zugzwang.
i) 2. ..., Qxe4 3. g8Q + Kh5 4. Qxh7 + Kg5 5. Bh6 + Kf6 6. Bg7 + Kg5 7. Qh6 + Kxf5 8. Qf6 mate.

Draw 5 + 4

No. 5863: V. Kondratyev (Ivanovsk region). 1. Rd4+ (Sxe2? Qa6+;) 1. ..., Kb5 2. Sxe2 Kc6 3.'Rb4 Qxb4 4. Sd4+ Kd6 5. Bh2+ Kc5 6. Bg1 Qxd4 7. b4+ Kc4 8. Bxd4 Kxd4 9. Kc7 Kc4 10. Kc6 d4 11. b5, drawn.

No. 5864   V.N. Dolgov and
                  A. Maksimovskikh
3rd Prize, Chervony Girnik, 1984
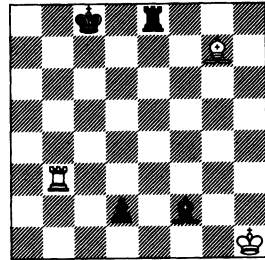
Draw   3 + 4

No. 5864: V.N. Dolgov and A. Maksimovskikh. 1. Rc3+ Kb7 2. Rd3 Re1+ 3. Kg2 Be3 4. Kf3/i Bg5 5. Kg4 Rg1+ 6. Kf5 Be3 7. Ke4 Re1 8. Kf3 Bg5 9. Kg4, positional draw.
i) This and the following moves of wK threaten to play wB to c3. If 4. Bd4? Bf4 5. Kf3 d1Q+ 6. Rxd1 Rxd1 7. Kxf4 Rxd4+.

No. 5865   M. Matous
4th Prize, Chervony Girnik, 1984
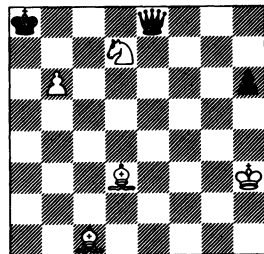
Win   5 + 3

No. 5865: Mario Matous (Prague). 1. Sc5 Qc8+/i 2. Kh2/ii Qb8+/iii 3. Kh1 Qxb6 4. Be4+ Ka7 5. Be3 h5

6. Kg1 h4 7. Kh1 h3 8. Kg1 h2+ 9. Kh1 Qb5 10. Sd7+ Ka6 11. Bd3 wins.
i) 1. ..., Qh5+ 2. Kg3 Qe5+ 3. Kg2 Qg7+ 4. Kh3 wins.
ii) 2. Kh4? Qd8+ 3. Kg4 h5+/iv 4. Kh3 Qc8+ 5. Kh2 Qb8+ 6. Kh1 Qxb6 7. Be4+ Ka7 8. Be3 h4 9. Kg1 h3 10. Kh1 h2 drawn.
2. Kg2? Qg4+ 3. Kf2 Qh4+ 4. Ke2 Qg4+ 5. Ke1 Qg3+ 6. Kd1 Qg1+ 7. Kd2 Qg5+ 8. Ke2 Qg4+ 9. Ke3 Qg5+ 10. Kd4 Qf6+ 11. Kc4 Qxb6,
iii) 2. ..., Qxc5 3. Be4+ Kb8 4. Bf4+ Kc8 5. b7+.
iv) But not 3. ..., Qxb6? 4. Be4+ Ka7 5. Be3 h5+ 6. Kh3 (Kxh5? Qb5;) 6. ..., h4 7. Kg4 h3 8. Kxh3 Qb5 9. Sd7+ Ka6 10. Bd3 wins.

EG readers owe the unusually full solution to a **Chervony Girnik** award study to the fact that in our source wPb6 was omitted. We wrote to the composer. He responded. 'Tis not always thus...

No. 5866   V. Podlivailo
5th Prize, Chervony Girnik, 1984
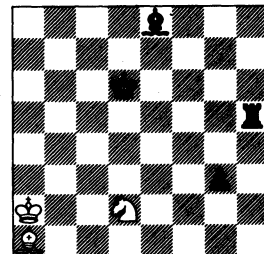
Draw   3 + 4

No. 5866: V. Podlivailo (Krivoi Rog). 1. Se4+ Kd5 2. Sf6+/i Kc5 3. Sxh5 Bf7+ 4. Ka3 g2 5. Sf4/ii g1Q 6. Bd4+ Qxd4 7. Se6+ Bxe6 stalemate.
i) 2. Sxg3? Rh2+ 3. Bb2 Rf2 4. Ka1 Bg6 5. Bc1 Kc4 and wS is soon lost.
ii) 5. Bd4+? Kxd4 6. Sf4 g1S 7. Kb2 Ke4 8. Sg2 Sf3 9. Kc2 Bh5 10. Kc1 Bg4 11. Kd1 Sh4+.

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Draw   3 + 5

No. 5867: A. Zinchuk and P. Tenko. 1. Sc3+ Ke3/i 2. Re5+ Kd3 3. Sxe2 Rb7 4. Sf4+ Kd4 5. Se6+ Kxe5 6. Sd8 Rb8(a7) 7. Sc6+.
i) 1. ..., Kf3 2. Rd3+ Kf2 3. Rd2.

No. 5868   A. Sochniev
2 Hon. Men., Chervony Girnik, 1984
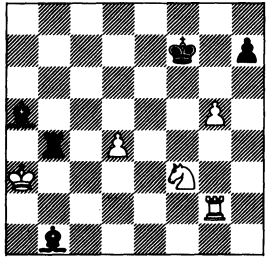
Draw   5 + 5

No. 5868: A. Sochniev (Leningrad). 1! Se5+ Kg8/i 2. Sc6 Be4 3. Sxa5 Rb5 4. Rg4 Bf5 5. Rf4 Rxa5+ 6. Kb4 Rd5 7. Kc4 Be6 8. Rf6 Re5+ 9. Kd3 Bf5+ 10. Kc4 Ra5 11. Kb4 Rd5 12. Kc4 Be4 13. Rf4 Bh1 14. Rh4 Bg2 15. Rg4 Bf3 16. Rf4 Bg2 17. Rg4 Bh3 18. Rh4 Be6 19. Rh6 Bf7 20. g6 hg 21. Rxg6+.
i) 1. ..., Kg7 2. Sc6 Be4 3. Sxa5 Rb5 4. Re2 Rxa5+ 5. Kb4 Rb5+ 6. Kc4 Bg6 7. Re7+ Kf8 8. Rxh7.

No. 5869. V. Kondratyev. 1. Be4 Qxf4/i 2. c7+ Ka7 3. c8S+ Ka6 4. Bd3+ Kb7 5. Be4+ Qxe4 6. Sd6+ Bxd6 stalemate.
i) 1. ..., Bc7+ 2. Kxc7 Qxf4+ 3. Kb6 Qb8+ 4. Ka6 Qa7+ 5. Kb5 Qb8+ 6. Ka6.

No. 5869   V. Kondratyev
3 Hon. Men., Chervony Girnik, 1984
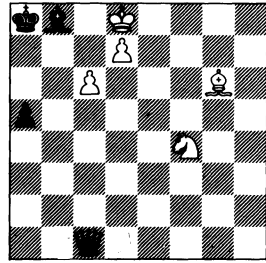
Draw   5 + 4

No. 5870   V.N. Dolgov
4 Hon. Men., Chervony Girnik, 1984
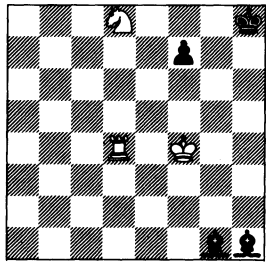
Win   3 + 4

No. 5870: V.N. Dolgov (Krasnodarsky krai). 1. Rd1 Bh2+ 2. Kf5 Bf3 3. Rd3 Bg2 4. Rd2/i Bh3+ 5. Kf6 Bf4 6. Rd4 Bg3 7. Rd3 Bh4+ 8. Kxf7 Bf5 9. Rd4 (Rd5? Bh7;) 9. ..., Bg5 10. Rd5 Bxd8 11. Rxf5 and, having captured the right bB, W wins.
i) 4. Kf6? Kh7 5. Sxf7 Bc7 6. Sg5+ Kg8 7. Rd7 Ba5 8. Ra7 Bc3+, drawn.

No. 5871: F.S. Bondarenko and B. N. Sidorov. 1. cb? b4 mate, so 1. b4+ Ka6 2. c7 Be6 3. Kb2 b6 4. c6 Bf5 5. Kc3 Bc8 6. Kd4 Bb7 7. Ke5/i Bc8 8. Kd6 Bf5 9. Ke7 Be6 10. Kf8 wins.

i) 7. Kd5? Bxc6+ 8. Kd6 Bb7 9. Kd7 Bc8+ 10. Kd8 Bf5 11. c8Q+ Bxc8 12. Kxc8 stalemate.

No. 5871 F.S. Bondarenko and
      B. Sidorov
Comm., Chervony Girnik, 1984
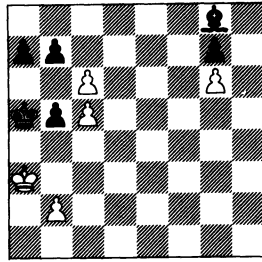
Win   5+6

No. 5872   L. Galushka
Comm., Chervony Girnik, 1984
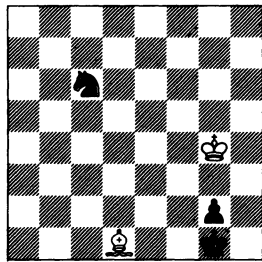
Draw   2+3

No. 5872: L. Galushka (Volgograd).
1. Kg3 Se5/i 2. Bh5/ii Kh1/iii 3. Kh3 g1Q 4. Bf3+ Sxf3 stalemate.
i) A similar line follows 1. ..., Sd4 2. Bg4 Kh1 3. Kh3 g1Q 4. Bf3+ Sxf3 stalemate.
ii) 2. Be2? Kh1 3. Kh3 Sf7 4. Bf3 Sg5+.
iii) 2. ..., Kf1 3. Be2+ draws, a line among many ignored in the source. But the study seems correct.

No. 5873: V. Kichigin (Perm). 1. Ra8+ Kh7/i 2. Re8 d3 3. Kh5 d2 4. Sxf6+ Bxf6 5. Rxe2 d1R 6. Re7+ and draws, at once by 6. ..., Bxe7 stalemate, or a little later by 6. ...,

Kg8 7. Ra7 Rd5 8. Kg6 Bd8 9. Rg7+ Kf8 (Kh8; Rh7+) 10. Rf7+ and 11. Rxf5.
i) 1. ..., Bf8 2. Rxf8+ Kg7 3. Re8 d3 4. Re7+ Kg8 5. Kh5 d2 6. Kg6 e1Q 7. Rg7+ and perpetual check.

No. 5873   V. Kichigin
Comm., Chervony Girnik, 1984
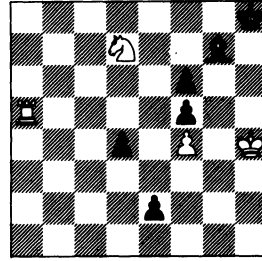
Draw   4+6

No. 5874   B. Sidorov
Comm., Chervony Girnik, 1984
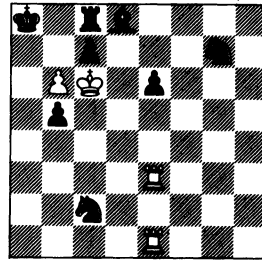
Draw   4+8

No. 5874: B. Sidorov (Apsheronsk).
1. Ra1+/i Kb8 2. Ra8+ Kxa8 3. Ra3+ Kb8 4. Ra8+ Kxa8 5. b7+ Kb8 6. Kd7 Kxb7 stalemate.
i) 1. Ra3+? Sxa3 2. Ra1 Sf5 3. Rxa3+ Kb8 4. b7 Sd4+ wins.

No. 5875: A. Maksimovskikh and V. Shupletsov (Kurgan oblast). Judge: Leonard Katsnelson (Leningrad). 1. Rd7+ Kc2 2. Rc7+ Kb3 3. Rc8 Ka4 4. Rb8 Bc6+ 5. Ke7/i Bb5 6. Ra8+ Kb3 7. Rb8 Kc4 8. Rc8+ Kb3 9. Rb8 Kb4 10. Bd6+ Kc4/ii 11. Rc8+ Kd3 12. Rc3+ Kxc3 13. Be5+.
i) There is no note supplied here. AJR fails to find a Bl win after 5.

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Kf8.
ii) 10. ..., Ka5 11. Ra8+ Ba6 12. Rb8 Bb5 13. Ra8+ Kb6 14. Rb8+ Kc6 15. Rc8+ Kb6 16. Rb8+.

2. ..., cd 3. c4 Kd3 4. e4 Kd4 5. e5 de 6. c5 Kd5 7. c6 Kd6 8. c7 Kd7 9. d3 Kc8 10. d4 e4 11. d5 e3 12. d6 e2 13. d7+.

No. 5875   A. Maksimovskikh and
V. Shupletsov
= 1/2 Prizes, Molodoy Leninets
(Kurgan), 1985. Award: 30.v.85
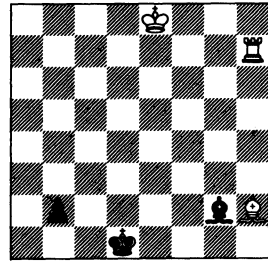
Draw   3 + 3

No. 5876   V. Kondratyev
= 1/2 Prizes, Molody Leninets
(Kurgan), 1985

Draw   4 + 4

No. 5877   A. Belyavsky and
M. Zinar
3rd Prize, Molodoy Leninets
(Kurgan), 1985
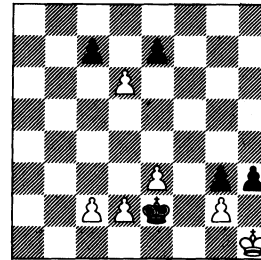
Draw   6 + 5

No. 5878   V.N. Dolgov and
A. Maksimivskikh
4th Prize, Molodoy Leninets
(Kurgan), 1985

Win   4 + 6

No. 5876: V. Kondratyev (Ivanovsk oblast). 1. Re4+ Kg5/i 2. Ra5+ Kf6 3. Rf4+ Ke6 4. Re4+ Kd7 5. Rd4+ Kc6 6. Rc4+ Kxb6 7. Ra7 b1Q 8. Rxc3 Rb5 9. Rb7+ Ka5 10. Rc5.
i) 1. ..., Kg3 2. Re3+ Kf4 3. Rxb2.

No. 5877: A. Belyavsky (Leningrad) and M. Zinar (Feodosia). 1. Kg1 h2+ 2. Kh1 and now:
2. ..., ed 3. c4 Kd3 4. e4 Kd4 5. c5 dc 6. e5 Kd5 7. e6 Kd6 8. e7 Kd7 9. d3 Ke8 10. d4 c4 11. d5 c3 12. d6 c2 13. d7+.
or:
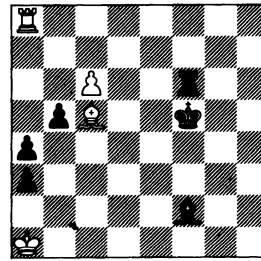
No. 5878: V. Dolgov (Krasnodarsky krai) and A. Maksimovskikh. 1. c7 Rc6 2. Bd6 Ke6 3. Bf4 Be3 4. Re8+ Kf5 5. Bg3/i Bf2 6. Rf8+ Kg4 7. Bh2 Bg1 8. Rg8+ Kh3 9. Bf4 Be3 10. Rg3+.
i) 5. Rf8+? Ke4 6. Bg3 Rc1+ 7. Ka2 Rc2+ 8. Kb1 a2+ 9. Kxc2 a1Q 10. c8Q Qa2+ 11. Kd1 Qd2 mate.

No. 5879: A. Belyavsky and L.A. Mitrofanov (Leningrad). 1. Sc6+ Kb6 2. Kd7 Sg3 3. a5+ Kb7 4. a6+ Ka8 5. Bxg4 e2 6. Kc7 e1Q 7. Bc8.

No. 5879   A. Belyavsky and
L.A. Mitrofanov
5th Prize, **Molodoy Leninets**
(Kurgan), 1985
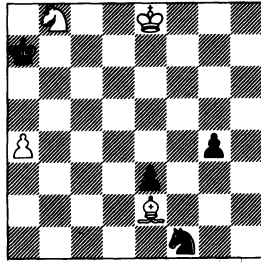
Win   4 + 4

No. 5880   A. Sochniev
1 Hon. Mention, **Molodoy Leninets**
(Kurgan), 1985
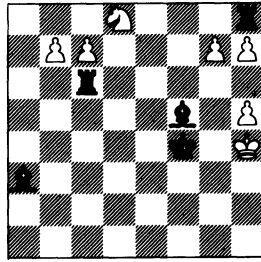
Draw   7 + 5

No. 5880: A. Sochniev (Leningrad).
1. c8S Rxc8 2. bcS Bxc8 3. h6 Bg4 4.
Se6+ Bxe6 5. ghS Be7+ 6. Kh5 Kf5
7. Sg6 Bf7 8. h8S Be8 9. h7 Bg5 10.
Sf7 Bxf7 11. h8S Be8 12. Sf7 Bxf7
stalemate.

No. 5881   A. Urusov
2 Hon. Mention, **Molodoy Leninets**
(Kurgan), 1985
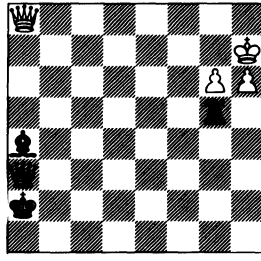
Draw   4 + 4

No. 5881: A. Urusov (Rostov-on-
Don). 1. Qd8 Qg3 2. g7 Bb3 3. Kh8
Rxg7 4. h7 Qc3 5. Qf6 Rg8+ 6. hgS
draws, 6. hgQ? Qxf6+ 7. Qg7
Qd8+ 8. Kh7 Bc2+ 9. Kh6 Qh4
mate.

No. 5882   A. Zinchuk
=3/5 Hon. Mention, **Molodoy
Leninets**, (Kurgan), 1985
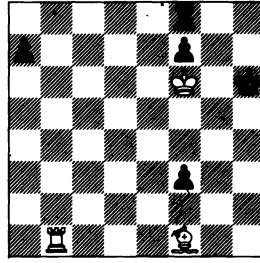
Win   3 + 5

No. 5882: A. Zinchuk (Kiev). 1. Ba6
Kh5 2. Ke7 Ra8 3. Bb7 Rg8 4.
Rh1+ Kg6 5. Rg1+ Kh7 6. Be4+
f5 7. Bxf5+ Kh8 8. Rh1+ Kg7 9.
Rh7 mate.

No. 5883   I. Krikheli
=3/5 Hon. Mention, **Molodoy
Leninets** (Kurgan), 1985
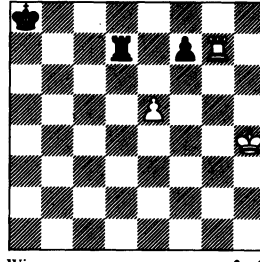
Win   3 + 3

No. 5883: I. Krikheli (Gori). 1. Kg5
Re7 2. Kf6 Re6+ 3. Kf5 Re7 4. Rg5
Re6 5. Rg8+ Ka7 6. Rg7 Re7 7. Kf6
Re6+ 8. Kxf7 Rxe5 9. Kf6+.

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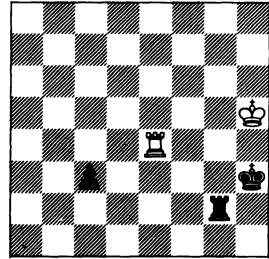
Draw   2 + 3

No. 5884: E.L. Pogosyants (Moscow). 1. Re3+ Rg3 2. Re2 Rg2 3. Re3+ Rg3 4. Re2 Rf3 5. Kg5 Kg3 6. Rc2 Re3 7. Kf5 Kf3 8. Rh2 Rd3 9. Ke5 Ke3 10. Rc2.

Win   4 + 3

No. 5885: V. Neidze (Tbilisi). 1. Be4 Bg2 2. Bxg2 c2 3. a7 c1Q 4. a8Q Qc2+ 5. Kg5 Qxf2 6. Bf3+ Kc1 7. Qa1+ Kd2 8. Qb2+ Ke3 9. Qc3 mate.

No. 5886: V.S. Kovalenko (Primorsky krai). 1. d7 Rh8+ 2. Kg1 e2 3. Sc8+ Ka8 (Rxc8; dcS+) 4. Sxb6+ Ka7 5. c8S+ Kb8 6. a7+ Kc7 7. a8S+ Kb8 8. c7+ Kb7 9. d8S+ Rxd8 10. cdS+ Kb8 11. Sc6+ Kb7 12. Sd6 mate.
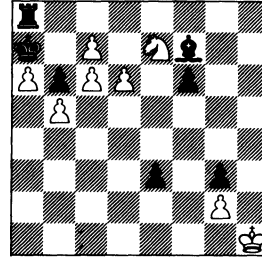
Win   8 + 7
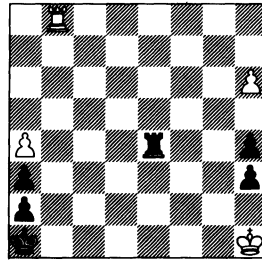
Win   4 + 6

No. 5887: V.I. Kalandadze (Tbilisi). 1. h7 Re1+ 2. Kh2 Re5 3. h8R Rh5 4. Rf8(e8) Rf5(e5) 5. a5 Rxf8(e8) 6. Rxf8(e8) Kb2 7. Rf2(e2)+ Kb3 8. Rf1(e1) Kb2 9. a6 a1Q 10. Rxa1 Kxa1 11. a7 a2 12. a8Q Kb2 13. Qb7+ Kc2 14. Qa6 Kb2 15. Qb5+ Kc2 16. Qa4+ Kb2 17. Qb4+ Kc2 18. Qa3 Kb1 19. Qb3+ Ka1 20. Kh1 h2 21. Qc2 h3 22. Qc1 mate.

No. 5888: V. Kondratyev and A.G. Kopnin (Chelyabinsk). 1 d7 Re5+ 2. Kd4 Re4+ 3. Kd5 Re1 4. Bd6 Bg8+ 5. Kc5 Re4 6. Kc6.
Or 1. ..., Bg8 2. Bb2 Rc4+ 3. Kd6 Rc2 4. Bd4 Rd2 5. Ke5 Re2+ 6. Kf4.
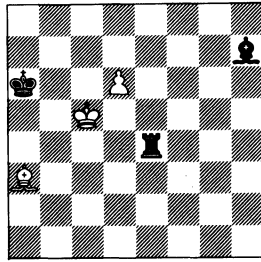
Win   3 + 3
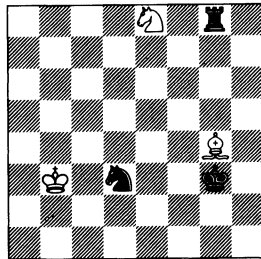
Draw   3 + 3

No. 5889: A. Mishin (Leningrad). 1.
Bh5 Rh8 2. Kc4 Se5+ 3. Kd5 Rxh5
4. Sf6 Rf5 5. Ke6 Kf4 6. Sd5+ Ke4
7. Sf6+ Kf4 8. Sd5+ Kg5 9. Se7
Rf7 10. Sd5 Rf5 11. Se7.
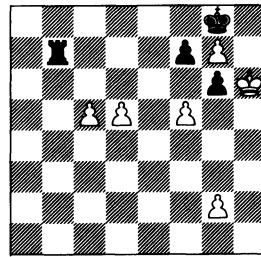
Win   6 + 4

No. 5890: B.N. Sidorov (Apshe-
ronsk). 1. c6 Rc7 2. f6 Rc8 3. g3/i
g5 4. Kh5 Kh7 5. Kg4/ii Kg6 6. d6
Kxf6 7. d7.
i) 3. Kg5? Rd8. 3. g4? g5 4. Kh5
Kh7 5. Kxg5 Rd8.
ii) 5. g4? Kg8 6. Kh6 Rxc6.
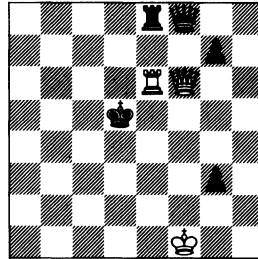
Draw   3 + 5

No. 5891: G. Amiryan (Erevan). 1.
Re5+ Kd4 2. Qf5 g6 3. Re4+ Kd3
4. Qf4 g5 5. Re3+ Kd2 6. Qf3 g4 7.
Re2+ Kd1 8. Re1+ Kd2 9. Re2+.

The above provisional award was in
a tourney, no doubt one of many,
commemorating the 40th anniversary
of victory in the 'Great Patriotic
War'.

Draw   5 + 7

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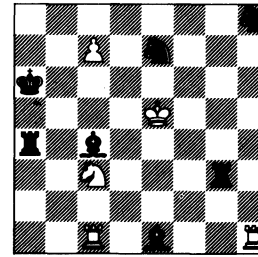
No. 5892: Emilian Dobrescu (Bucharest, or Bucuresti). Judge: Gerd Rinder (West Germany). This magazine has changed hands more than once in recent years, and is now monthly instead of twice-monthly. It is good to see an excellent studies column run by Hans-Joachim Plesse of Berlin.

1. c8Q+ (Sxa4? hSg6+;) 1. ...,
Sxc8 2. Sxa4 Rg5+ 3. Kd4 Rg4+ 4.
Ke3 Rg3+ 5. Kd4 Rg4+ 6. Ke3 Bh4
7. Kf3 Rg3+ 8. Kf2 Rh3+ 9. Kg2
Rg3+ (Rxh1; Rxc4) 10. Kf2 Rg4+
11. Kf3 Rd4 12. Ke3 Rd3+ 13. Ke2
Rc3+ 14. Kd2 Rd3+ (Rxc1; Rxh4)
15. Ke2 Rd4+ 16. Ke3 Rg4 17. Kf3,
drawn.

"The composition develops into a highly interesting endgame: a positional draw in which wK chases bR for ever. In spite of many possibilities of a discovered check Bl fails to escape the diagonal wK/bR relationship (6 times!). The introduction measures up to the idea in its level of difficulty..."

Draw   4+6

No. 5893: A. Avni and O. Comay (Israel). 1. Kxd2 Kb1 2. Rf1+ Bd1 3. Qa1+ Kxa1 4. Kc1 Qc6 5. Rf6 Qc4 6. Ra6 Qb3 7. Bc3+ Qxc3 8. Rxa2+ Kxa2 stalemate.

"Scarcity value lies only in the circumstance that W sacrifices wQ instead of capturing bQ. The subsequent stalemate by the materially inferior, but strategically well-placed remaining W force is no less convincing".

Win   5+6

No. 5894: E. Hufendiek: 1. e7 Re4 2. b4+ Kxb4 3. Rf4 cRc4 4. Rb1+ Kc5 5. Rf8 Rxe7 6. Rc8+ Kd5 7. Rd1+ Rd4 8. Rd8+.

'A sharply pointed solution path that gains significantly in strength from the by-play 3. ..., Re5 4. Re1".

Draw   5+6

No. 5895: E. Hufendiek. 1. Bf3+ Kh4 2. d7 Ra7 3. Bb7 Rxb7 4. Bc7 Rxc7 5. Kh6 Rxd7 stalemate.
"The stalemate combination is laid out on the grand scale, with successive B-sacrifices. It is a shame that the first move has more than one aim -- so that it is more obvious".
AJR notes that Bl allows perpetual check if 5. ..., a1Q 6. d8Q+.

Win　　　　　　　　7+7

No. 5896: Pietzka. 1. g5 fg 2. Ke5 c3
3. f6+ Ke8 4. Kd6 cd 5. f7+ Kf8 6.
Kd7 d1Q 7. e7+ Kxf7 8. e8Q+ Kf6
9. Qe6+ Kg7 10. Qg6+ Kh8 11.
Qxh6+ Kg8 12. Qg6+ K8 13. Qf6+
Kg8(h7) 14. h6 Qg4+ 15. Kd8.

"A P-ending with quite precise main
variation. The transposition (6. e7+
first) is hardly bothersome. Why this
should be so escapes me --it is simply
a matter of personal taste".

Win　　　　　　　　6+4

No. 5897: Emil Melnichenko (Wel-
lington, New Zealand). 1. b7 Sxb7 2.
Bb6 **Sxb6** 3. S3b4+ Ka7/i 4. Sc6+
Ka8 5. Sc7 mate, or **2. ..., Bxb6** 3.
S3b4+ Ka7 4. Sc6+ Ka6 5. dSb4
mate.

"A neat, 2-variation mate drive (the
German 'Matttreiben' has the unu-
sual feature of a triplicated conso-
nant). I do not attach too much
importance to the duals after 2. ...,
Sxb6 and 4. ..., Ka6".
i) 3. ..., Ka5 4. Sc6+ Kxa4 5. Sc3
mate, and similarly in the 2. ...,
Bxb6 line.

Draw　　　　　　　　3+4

No. 5898: Aleksey Grigoryevich
Kopnin. Judge: K. Angelov. **1. Kg4.**
1. Kg6? Bxf7+ 2. Kg7 Bc4. 1.
f8Q+? Kxf8 2. Kg4 e2 3. Re5 Ra3
4. Rxe2 Bf3+. 1. Kf4? Rf3+ 2. Kg4
Bc6 3. Re5+ Kxf7 4. Kg5 (else Kf6;)
4. ..., Ba4 5. Kg4 Bd1, or, in this, 3.
Rc5 Kxf7 4. Rxc6 e2 5. 5. Rc1 Rf1.
After the move 1. Kg4! bB must
make a critical move. **1. ..., Bg2.** 1.
..., Be6+ 2. Kf4 e2 (Kxf7; Re5) 3.
Re5 Rh2 4. f8Q Kxf8 5. Rxe6 is a
clear draw. **2. Rf5.** 2. Re5+? is a
thematic try: 2. ..., Kf8 3. Kf4
Rf3+ 4. Kg4 Kxf7 reaches the criti-
cal position with W to play, contras-
ted with 2. ..., Kxf7? 3. Kf4 Rf3+
4. Kg4 and it is Bl to play. W does
not save himself after 2. ..., Kf8
with 3. Re8+ Kxf7 4. Re5 Rf3.
Another try is 2. f8Q+? Kxf8 3.
Re5 Kg7 4. Kf4 Rf3+ 5. Kg4 (Kg5,
Bf1-e2-d1:) 5. ..., Kf7, while alterna-
tive 4th moves for W fare no better:
4. Re6(e8) Kf7 5. Re5 Rf3, or 4.
Re7+ Kf6 5. Re8 Kf7 6. Re5 Rf3.
Finally, 2. Kf4? Rf3+ 3. Kg4 Kf8
(for e2; Re5, Ra3;) 4. Re5 Kxf7. **2.**
..., Kf8. Is it right that W wants bK
to play to f8, when that's where we

already know he wants to go?! **3. Re5.** It is now Bl's move, whereas after 2. Re5+, Kf8 it would have been W's. **3. ..., Bf1 4. Re4.** Other moves lose. 4. Kf4? e2. 4. Re6 (e8+)? Kxf7 5. Re5/i Kg7 6. Rg5+/ii Kh7 7. Re5 Kh6 8. Re4 Kg7 9. Re5/iii Bg2 10. Kf4 Rf3+ 11. Kg4 Kf7 wins, or 10. Re7+ Kf6 11. Re8 Kf7 12. Re5 Rf3, while here the same end awaits W after 8. Re7 Kg6 9. Re6+ Kg7 10. Re5 Bg2. **4. ..., Bd3 5. Re5 Bf1 6. Re4 Bg2 7. Re5.** And not 7. Re6(e8+)? Kxf7 8. Re5 Rf3. **7. ..., Kxf7.** The subtleties are not over yet. It is true that 7. ..., Rf3 allows either 8. Re8+ or 8. Re6 in reply. **8. Kf4 Rf3+ 9. Kg4.** And not 9. Kg5? Bf1, reciprocal zugzwang, 10. Re4 Rg3+, or 10. Kg5 (h4) Bf1, but with Bl on the move - drawn. **9. ..., Kf6 10. Re8.** The square is safe due to the removal of bB on the first move.
And Rf8+ is a threat. **10. ..., Kf7 11. Re5 Kg6.** An attempt at triangulation. **12. Re6+.** Avoiding the trap 12. Re8(e7)? Bh1 13. Re7(e5) Kf6 14. Re8 Kf7 15. Re5 Bg2, the thematic position with W on the move. **12. ..., Kf7 13. Re5 Bh1.** Yet another try at outsmarting W. **14. Kg5.** 14. Kh5? Kf6 15. Re8 Rf5+ 16. K— Re5. No better is 14. Kh4? Rf4+ 15. K— Re4. **14. ..., Rg3+ 15. Kf4.** 15. Kh4? Kf6 16. Re8 Rf3 17. Kg4 Kf7 18. Re5 Bg2. **15. ..., Rf3+ 16. Kg5 Bg2.** Or 16. ..., Kf8 17. Re6 Kg7 18. Re7+ Kg8 19. Re8+ Kf7 20. Re5. **17. Kg4 Rh3 18. Kf4 Rf3+ 19. Kg4.** A position of significance for endgame theory.
i) 5. Re4 Bd3 6. Rf4+ Ke7 7. Kxh3 e2, or here, 6. Re5 Kf6 7. Re8 Bf5+ 8. Kf4 Be6.
ii) 6. Re4 Bd3. 6. Re6 Bc4 7. Re8 Kf7 8. Re5 (Re4, Bd3;) 8. ..., Kf6 9. Rf5+ Ke6 10. Rf8 Ke7 11. Rf4 Bd3. 6. Re8 Bb5 7. Re5 Kf6 8. Rxb5 e2 9. Rb1 Re3 10. Re1 Ke5.
iii) Bl has conquered the f- and

g-files, so W has not got 9. Re6 Bc4 or 9. Re8 Bb5.
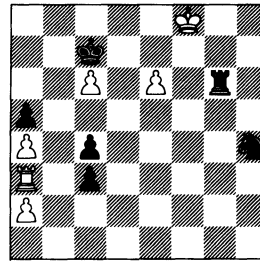
Draw   6+6

No. 5899: I. Krikheli (Georgian SSR). 1. e7 Rf6+ 2. Kg7 Re6 3. Kf7 Rxe7+ 4. Kxe7 Sf5+ 5. Ke6 Sd4+ 6. Kd5 Sb3 7. Kxc4 c2 8. Kxb3 e1B (c1Q stalemate) 9. Kc4 Bxa3 10. Kb5 Bb4 11. a3 Be1 12. Kc5 Bf2+ 13. Kb5 Bb6 14. Ka6 Kxc6 stalemate.
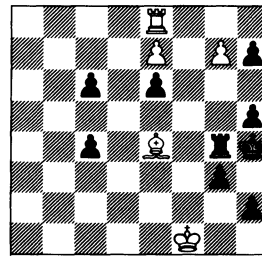
Draw   5+9

No. 5900: A. Zlatanov (Bulgaria). 1. Bh1 Rxg7 2. Kg2 e5 3. Rf8 Rxe7 4. Rf7 Re6 5. Rf6 Re8 6. Rf8 c3 7. Rxe8 c2 8. Rg8 e4 9. Rg7 e3 10. Rg8 e2 11. Rg4+.

No. 5901: N. Micu (Romania). 1. e7 Rd8 2. edQ Sxd8 3. h7 Bb2 4. d4 Bxd4 5. Se7+ Ke6 6. Sc6 Sxc6 7. h8Q Bxh8 stalemate.
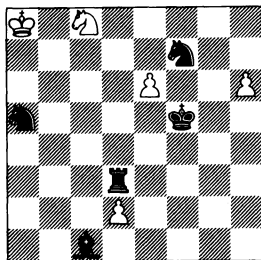
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Draw   5 + 5
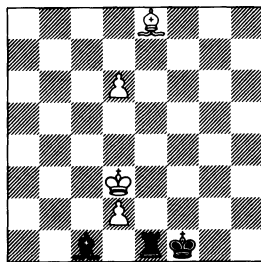
Draw   4 + 3

No. 5902: D. Gurgenidze and L.A. Mitrofanov. 1. d7 Re2 2. Kc2 Bxd2 3. d8Q Ba5+ 4. Kb3 Re3+ 5. Qd3+ Rxd3+ 6. Ka4.
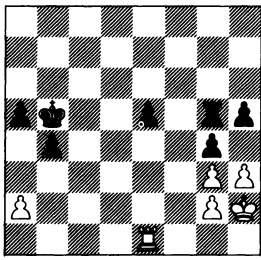
Draw   6 + 7

No. 5903: E. Asaba (Moscow). 1. h4 Rf5 2. Rf1 b3 3. Rxf5 b2 4. Rxe5+ Kb4 5. Re4+ Ka3 6. Re3+ Kxa2 7.

Re4 Kb3 8. Re3+ Kc4 9. Re4+ Kb3 10. Re3+ Ka2 11. Re4, a positional draw. Presumably wR draws whenever bQ appears on b1, either by stalemate of fortress -- but bKf2 and bQd5 might win, for instance (AJR).
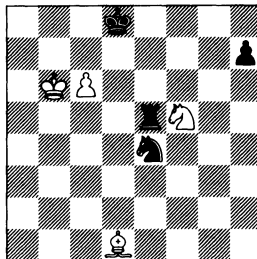
Win   4 + 4

No. 5904: K. Stoichev (Bulgaria). 1. c7+ Kc8 2. Se7+ Rxe7 3. Bg4+ Rd7 4. Kc6 Sc5 5. Bh3 h6 6. Bg4 h5 7. Bf5 h4 8. Bh3 wins.
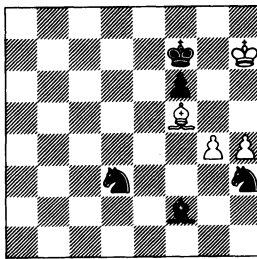
Draw   4 + 5

No. 5905: E.L. Pogosyants. 1. g5 fg 2. hg Sxg5+ 3. Kh6 Be3 4. Bg6+ Kg8 5. Bxd3 Se6+ 6. Kg6 Sf4+ 7. Kf5 Sxd3 8. Ke4.

No. 5906: Yu. Akobiya, A. Grin and V. Neidze. What a jamboree this festival, which may become a regular event, must have been! And, as far as I am aware, the compositions, made up to a set theme on the spot,

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have mostly not been published before. The theme: "Stalemate, with a piece pinned". Judge: FIDE GM V.A. Bron. 1. e4 Bxe4 2. b7+ Bxb7 3. Rxb7 Rxc4+/i 4. Kb5 Rb4+ 5. Ka6 Rxb7 6. Bc6 Rxh6 7. Sg6 and 7. ..., Rxg6 stalemate, or 7. ..., Rh7 8. Se7 and 8. ..., Rxe7 9. Bxb7+ Rxb7 stalemate, or 8. ..., Rh6 9. Sg6 Rh7 10. Se7, positional draw.

"A study in the grand manner with supporting play and a synthesis of three drawing lines, among which are an out-of-the-ordinary thematic stalemate with pins by both Bl and W involved".

Draw   9 + 5

i) 3. ..., hRh3 4. Rb1 Ra3+ 5. Kb5 Ra5+ 6. Kb6 Rxh6+ 7. Sg6 . 3. ..., Rh4 4. Rc7 cRxc4+ 5. Rxc4 Rxc4+ 6. Kb5 Rc8 7. Bc6+ .
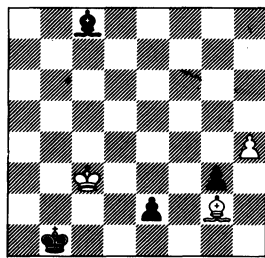
Draw   3 + 4

No. 5907: V. Khortov. 1. Kd2 Bg4 2. Ke1 Kc2 3. h5 (Bf1? Kd3;) 3. ..., Bxh5 4. Bf3 Kd3 5. Bxe2+ Ke3 6. Ba6 g2 7. Bf1 g1Q(R) stalemate. "A known stalemate is combined with subtle B-manoeuvring and a pair of additional stalemates."
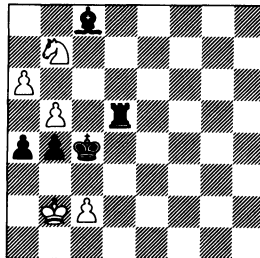
Draw   5 + 5

No. 5908: V. Sabinin. 1. Sa5+ Kxb5 2. a7 a3+ 3. Kb3 Be6 4. c4+ bc 5. a8Q Rd8+ 6. Kxa3 Rxa8 stalemate. "Brilliant play culminates in a beautiful stalemate with pin of wS by bR, as from an ambush."

Draw   5 + 5

No. 5909: B.N. Sidorov and A. Khait. 1. Be6+ fe 2. Ra1 h3 3. Rg1/i h2 4. Rxg2 h1Q 5. Rg8+ Kc7 6. Rc8+ Kxc8 stalemate.
i) 3. Rh1? h2. 3. c7? e5 is given. Is this won for Bl? (AJR)

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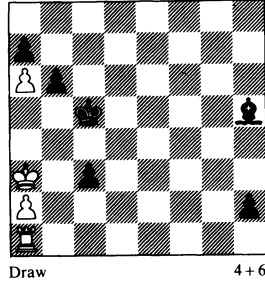
Draw   4 + 6

No. 5910: S. Varov. 1. Rh1 b5 2. Rxh2 Bd1 3. Rh4 b4+ 4. Rxb4 c2 5. Rb2 c1Q stalemate, or 5. ..., c1R 6. Rb7, or 5. ..., Kc6 6. Rxc2+. If 2. ..., b5+ 3. Ka4 Bd1+ 4. Ka5 c2 5. a4 ba 6. Rxc2+.

Draw   4 + 5

No. 5911: S. Tkachenko. 1. Sd4+ Kc1 2. Sb3+ Kd1 3. b7 and either 3. ..., **Rf8** 4. b8Q Bf6+ 5. Kb1 Rxb8 stalemate, or 3. ..., **Bf6+** 4. Kb1 Rf2 5. Sd4 Bxd4 6. b8Q Sb6 7. Bb3+ Kd2 8. Bc4 Sxc4 9. Qb4+ Kd3 10. Qb3+ Bc3 11. Qc2+ Rxc2 stalemate.

No. 5912: N. Mansarliisky and S. Tkachenko. 1. Sc6 Qa1+ 2. Sa5 Qxa5+ 3. Kxa5 Kb7 4. a8Q+ Kxa8 5. Ka6 c2 6. Sd7 c1Q 7. Bc6+ Qxc6 8. Sb6+ Kb8 stalemate.
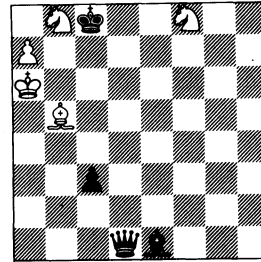
Draw   5 + 4
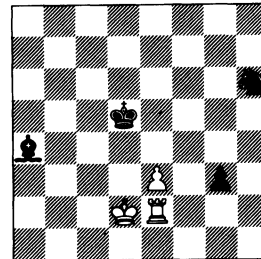
Draw   3 + 4

No. 5913: N. Chebanov. 1. e4+ Ke5 2. Ke3 Sg4+ 3. Kf3 Bd1 4. Kxg4 g2 5. Kf3 g1Q stalemate, or 5. ..., g1S+ 6. Ke3 Bxe2 7. Kf2, or 6. ..., Sxe2 7. Kd2.

Draw   2 + 4

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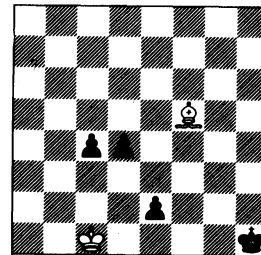
No. 5914: V. Khortov. 1. Kd2 d3 2. Ke1 Kg2 3. Bg4 c3 4. Bxe2 c2 5. Bd1 c1Q stalemate.

The theme of the 1984 'Blitz' tourney was "The 'foresight' effect." Judge: I. Krikheli.

No. 5915   N. Mansarliisky
1st Prize, 'Blitz' Tourney
All-Union Composer Festival,
Odessa, ix.84
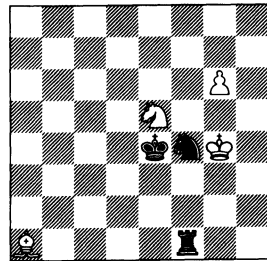
Draw   4 + 3

No. 5915: N. Mansarliisky. 1. Bb2? Rg1 + 2. Kh4 Kf5 3. Bd4 Rg2 4. Bc3 4. Bc3 Rh2 + 5. Kg3 Rh3 + 6. Kf2 Rxc3 7. g7 Rc8 wins, or, in this, 4. Ba1 Ra2 5. Bd4 Ra3.
1. Bc3 Rg1 + 2. Kh4 Kf5 3. Bb2 Rg2 4. Bd4 Se2 5. Kh3 Sf4 + 6. Kh4 Rg5 7. Ba1 Rg1 8. Bb2 Rh1 + 9. Kg3 Rh3 + 10. Kf2 Rh2 + 11. Kf3 Rxb2 12. g7 Rb8 13. Sc6, draw.

No. 5916   V. Kozyrev
2nd Prize, 'Blitz' Tourney,
Odessa, ix.84
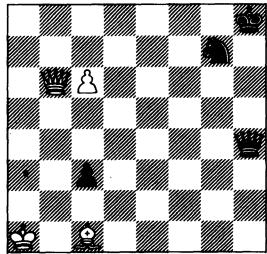
Win   4 + 4

No. 5916: V. Kozyrev. 1. c7 Qa4 + 2. Ba3 Qxa3 + 3. Kb1 c2 + 4. Kxc2

Qa2 + 5. Kc3 Qa3 + 6. Kd2 Qa2 + 7. Ke1 Qa1 + 8. Kf2 Qa2 + 9. Kg1 Qa1 + 10. Kg2 Qa8 + 11. Kh2 Qa2 + 12. Kh3 Qa3 + 13. Kg4 Qa4 14. Kg5 Qe8 15. Qb8 Se6 + 16. Kh6 Sxc7 17. Qb2 + .

No. 5917   D. Gurgenidze and
Yu. Akobiya
3rd Prize, 'Blitz' Tourney,
Odessa, ix.84

Draw   5 + 7

No. 5917: D. Gurgenidze and Yu. Akobiya. 1. Qxa3 + ? Qa6 2. Qxa6 + Kxa6 3. gf Bg6 4. Rxb2 Bxf7 + 5. Rb3 c1S + wins, not 5. ..., c1Q? stalemate. If 5. Ka3 c1Q wins.
W 'foresaw' this variation. 1. Qe3 + Qb6 2. Qe7 + Ka6 3. Qxa3 + Qa5 4. Qxa5 + Kxa5 5. gf Bg6 6. Rxb2 Bxf7 + 7. Ka3 (Rb3?) 7. ..., e1Q stalemate.

No. 5918   V. Razumenko
1 Hon. Men., 'Blitz' Tourney,
Odessa, ix.84
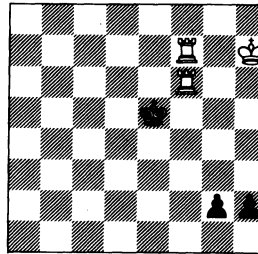
Draw   3 + 3

No. 5918: V. Razumenko. 1. Rf5 + Ke4 2. Rf4 + Ke3 3. Rf3 + Kd2 4. Rd7 + /i Ke2 5. Rh3 g1Q 6. Rb7 h1Q

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7. Rb2+ Kd1 8. Rb1+ Kc2 9. Rxh1.

i) 4. Rh3? g1Q 5. Rb7 Ke1. 4. Rf2+? Ke1 5. Rxg2 h1Q+.

Bxg3 9. Be2+ Kh4 10. g6 h2 11. Bf3.

No. 5919   V. Shanhin
2 Hon. Men., 'Blitz' Tourney,
Odessa, ix.84
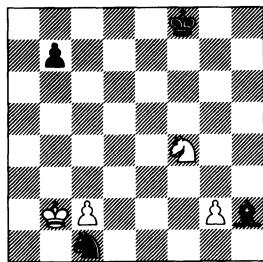
Draw   4+4

No. 5919: V. Shanshin. 1. g3 Bxg3 2. Se6+ Ke7 3. Sc5 b6 4. Sa4 b5 5. Sc3 Be5 6. Ka3 Bd6+ 7. Kb2, positional draw, or 6. ..., Bxc3 stalemate.

No. 5920   S. Osintsev
3 Hon. Men., 'Blitz' Tourney,
Odessa, ix.84
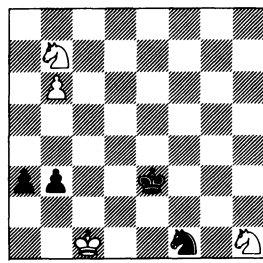
Draw   4+4

No. 5920: S. Osintsev. 1. Sg3 Sd2 2. Sf1+ Sxf1 3. Sa5 b2+ 4. Kc2 Sd2 5. Sc4+ Sxc4 6. b7 a2 7. b8Q b1Q+ 8. Qxb1 Sa3+ 9. Kc3 abQ(R) stalemate.

No. 5921: I. Vinichenko and V. Chupin. 1. Bc4+ Kf6 2. g5+ Kg6 3. Bd3+ Kh5 4. Rxa7 Bc5+ 5. Kf3 Bxa7 6. Kf4 Bf2 7. Kf5 h3 8. g3

No. 5921   I. Vinichenko and V. Chupin
1 Comm., 'Blitz' Tourney,
Odessa, ix.84
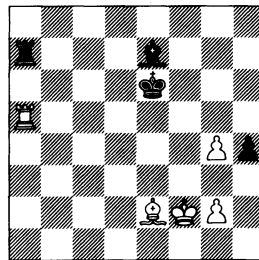
Win   5+4

No. 5922   D. Gurgenidze
2 Comm., 'Blitz' Tourney,
Odessa, ix.84
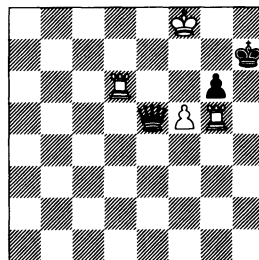
Win   4+3

No. 5922: D. Gurgenidze. 1. Rd7+ Kh8 2. Rh7+ Kxh7 3. fg+ Kh8 4. Rh5+ Qxh5 5. g7+.

No. 5923   M. Zinar
1st Prize, "64-Shakmatnoe Obozrenie", 1982. Award: x.84
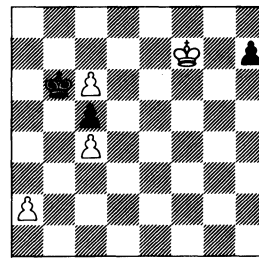
Draw   4+3

No. 5923: M. Zinar (Feodosia). Judge: V. Vlasenko (Kharkov region). The judge remarked that apart from the troika of prize-winners the general standard was not very high, despite the participation of many well known composers. There were 37 published entries.

How is the bPh7 to be arrested? 1. Kf6? Kxc6 2. Kg5 Kb6 3. Kh6 Ka5 4. Kxh7 Kb4 5. Kg6 Kxc4 6. Kf5 Kc3 7. Ke5 c4 8. a4 Kb4 and Bl wins. **1. Kg7.** "This ridiculous lunge of wK can only be likened to chasing after a phantom -- as in the well known study (1928) of the brothers Sarychev." **1. ..., h5 2. Kf6.** And now the chase is 'after Réti'. **2. ..., h4 3. Ke5 Kxc6.** Is there a choice? 3. ..., h3 4. Kd6 h2 5. c7 **4. Kf4 Kb6 5. Kg4 Ka5 6. Kxh4 Kb4.** "If we compare the position with the position after the try 1. Kf6? we see that wK is now on h4, rather than on h7, and this apparently insignificant point turns out to be decisive." **7. Kg3.** "W is equal to the task. After the careless 7. Kg4? he loses." 7. ..., Kxc4 8. Kf3 Kd3 9. a4 c4 10. a5 c3 11. a6 c2 12. a7 c1Q 13. a8Q Qh1 +. **7. ..., Kxc4 8. Kf2 Kc3 9. Ke2.**
The final piece of precision -- Bl must not promote with check. **9. ..., c4 10. a4,** and the draw is evident. "Everything delights about this study -- W's exceptional inventiveness, technical perfection in form, the organic unification into a unity of a range of paradoxical ideas."

Faced with the words "the organic... ideas", David Hooper asks, claerly in exasperation: "What on earth does this jargon mean? I solved this 'masterpiece' in about 10 seconds."
"Well", says AJR defensively, "I've tried to translate from my source to the best of my ability. 'Making a unified whole out of a set of paradoxical motifs' might have been -better phrasing."

No. 5924   V. Sereda
2nd Prize, '64-Sh.Ob.'',
1982
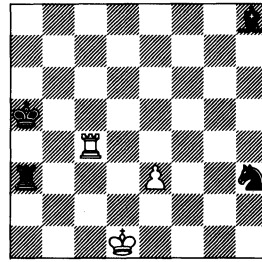
Draw   3 + 4

No. 5924: V. Sereda (Tbilisi). "The material present here is known from studies by Kasparyan and Rusinek." **1. Rc5 +.** 'It is necessasry to prepare the double attack on the h-file. 1. Rh4? Sf2 + 2. Ke2 Ra2 + 3. Kf1 Be5 4. Rh5 Sd3."
1. ..., Ka4. "Anything else loses a piece." **2. Rh5 Sf2 + 3. Ke2 Ra2 + 4. Kf1 Bc3 5. Rh2 Be1.** "A witty reply. 6. Kxe1? fails to 6. ..., Sd3 +. In spite of this a rescue operation is possible." **6. Rh4 + Bb4 7. Rh2 Be1 8. Rh4 +** with a positional draw, a pendulum movement of wR and bB. Maybe the study has no large scale pretensions, but its brilliant construction and open play without captures create a favourable impression."

No. 5925   A. Sochniev
3rd Prize, '64-Sh.Ob.'',
1982
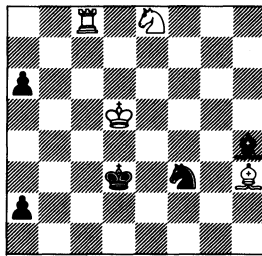
Win   4 + 5

No. 5925: A. Sochniev (Leningrad). "W has an extra wR, but the opponent has a dangerous aP, one step off promotion. Which is worth more?" **1. Rc1 Sd4.** "To the P's rescue!" **2. Ra1 Sc2 3. Bf5+ Kc3 4. Bxc2 Kb2.** "bS has lost his life, and so the responsibility for bPa2 devolves on bK." **5. Kc4 Bg3.** "Oh dear, wR's diplomatic immunity is revealed, for after 5. ..., Kxa1 6. Kb3 Bl is beyond help." **6. Sf6 Be5 7. Sg4.** "wS approaches the scene of action with tempo." **7. ..., Bg7 8. Se3 Ka3.** "It looks as if Bl's efforts are to be crowned with success, as wR's loss is unavoidable." **9. Kc5 Bxa1 10. Sc4 mate.** "bK is more important!"

"A tense, rich struggle on both sides culminates in a pure mate. It is true that the mating picture commits the sin of non-participating pieces."

No. 5926   D. Gurgenidze
Spec. Prize, '64-Sh.Ob.",
1982
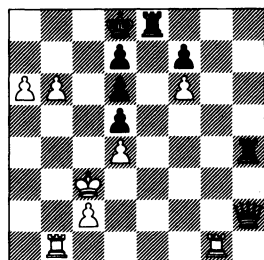
Draw   8 + 8

No. 5926: D. Gurgenidze (Chailuri, Georgian SSR). 1. a7 Re3+ 2. Kb2 Qxc2+ 3. Kxc2 Rh2+ 4. Rg2 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, but not 13. a8Q? Rd3+ 14. Kc2 Rc3+ 15. Kb2 Rb3+ 16. Ka2 Rb2+ 17. Ka3 Rb3+ 18. Ka4 Rb4+ 19. Ka5 Ra4+ 20. Kxa4 stalemate. "After the first 2 moves it seems that W will promo-

te, but it is just then that the bright and startling spectacle starts ... Move 8 is an echoing counter-sacrifice by W... Great fantasy and composing technique."

No. 5927   A. Kalinin
1 Hon. Men., '64-Sh.Ob.",
1982
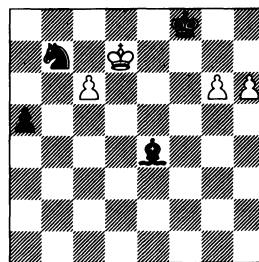
Draw   4 + 4

No. 5927: A. Kalinin (Moscow). 1. h7 Kg7 2. c7 Bf5+ 3. Ke7 Sc5 4. h8Q+ Kxh8 5. Kf7 Be6+ 6. Kf8 Sd7+ 7. Ke7 Sc5 8. Kf8 Sd7 9. Ke7. "Animated play culminates in a positional draw. Achieved, one has to say, without great sweat on W's part."

No. 5928   Yu. Zemlyansky
2 Hon. Men., '64-Sh.Ob.",
1982
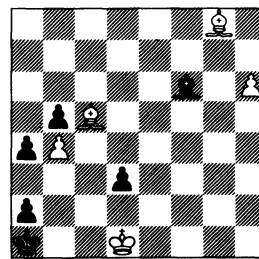
Win   5 + 6

No. 5928: Yu. Zemlyansky (Krasnoyarsk). 1. Bf8 a3 2. Bg7 Bb2 3. Kd2 Kb1 4. Bxb2 ab 5. h7 a1B 6. Kd1 d2 7. Bc4 bc 8. h8Q Ka2 9. Qa8+ Kb3 10. Qe4. "It is Bl's witty counterplay that impresses, with its

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underpromotion to B. The study is not improved by the introductory exchange of B's."

No. 5929   N. Ryabinin
3 Hon. Mem., '64-Sh.Ob.',
1982
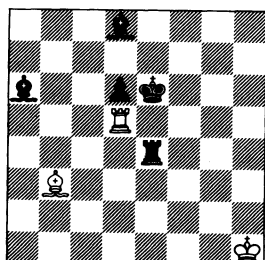
Draw   3 + 5

No. 5929: N. Ryabinin (Gorky region). 1. Rd4 + Ke5 2. Rd5 + Kf4 3. Rxd6 Bb7 4. Bd5 Rd4 5. Rxd8 Bxd5 + 6. Kg1 Kg3 7. Kf1 Bg2 + 8. Kg1 Rxd8 stalemate.
"The composer has discovered an interesting position, bringing about 3 ideal/model stalemates. But here too the intro is not free from unevenness."

No. 5930   G. Slepyan
Comm., '64-Sh.Ob.',
1982
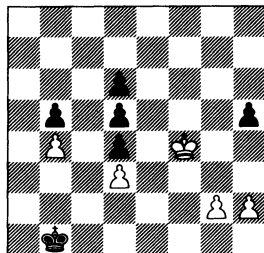
Win   5 + 6

No. 5930: G. Slepyan (Minsk). 1. Kf3 Kc2 2. Ke2 Kc3 3. h4 Kxb4 4. g4 Ka3 5. gh b4 6. h6 b3 7. h7 b2 8. h8R b1Q 9. Ra8 + .

No. 5931   L.A. Mitrofanov
and A. Popov
Comm., "64-Sh.Ob.",
1982
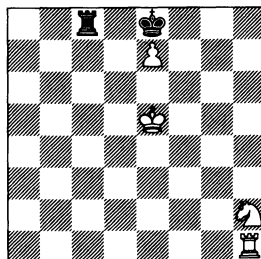
Win   4 + 2

No. 5931: L.A. Mitrofanov and A. Popov (Leningrad). 1. Sg4 Rc6 2. Kd5 Rc7 3. Se5 Kxe7 4. Rh7 + Kd8 5. Sc6 + Kc8 6. Rh8 + Kb7 7. Rb8 + Ka6 8. Kc5.

No. 5932   Yu. Peipan
Comm., '64-Sh.Ob.",
1982
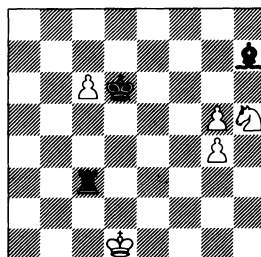
Draw   5 + 3

No. 5932: Yu. Peipan (Dniepropetrovsk). 1. g6 Bxg6 2. Sf4 Rg3 3. c7 Kxc7 4. Kf2 Rxg4 5. Kf3 Rg1 6. Kf2 Rg4 7. Kf3 Bf5 8. Sd5 + Kd6 9. Se3 Rg5 10. Kf4.

No. 5933: R. Tavariani (Tbilisi). 1. Rc7 + Kd8/i 2. Rh7 a1Q 3. Rh1 Qa2 4. Rd1 + Kc7 5. Bd5.
i) 1. ..., Ke8 2. Bc6 + Kf8 3. Rf7 + Kxf7 4. Bd5 + .
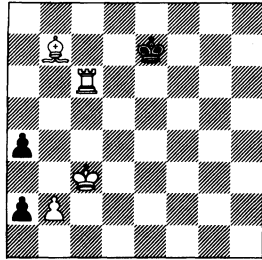
44

Win   4 + 3
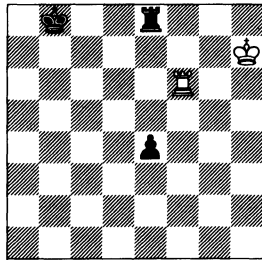
Draw   2 + 3

No. 5934: I. Krikheli (Gori, Georgian SSR). Judge: Vazha Neidze (Georgia, nowhere near Byelorussia. Who will be the first Byelorussian judge for studies?) 1. Kg6/i Kc7 2. Kg5 e3 3. Rf1 Rg8+ 4. Kh5/ii Kd6 5. Re1 Re8 (Rg3; Kh4) 6. Kg4.

i) 1. Rf1? Kc7 2. Kg6 Kd6. 1. Kh6? e3 2. Rf1 e2 3. Re1 Re5 wins.

ii) The only enlightenment in my source is the judge's comment: ''A piquant 'malyutka' (5-men) with the delicate move 5. Kh5!! avoiding a superb mating trap creating an excellent impression.''

David Hooper observes that the first-placed study was easily the best, and gives the try 5. Kh4? Kd6 6. Re1 Ke5.

Win   4 + 3

No. 5935: E.I. Dvizov. 1. a8Q Bb7+ 2. Qxb7 Qxb7+ 3. Bd5 and wins in a few moves. ''Original treatment of a known idea by means of different material.''

Win   5 + 5

No. 5936: L. Palguyev (Orsha...). Part 1 goes: 1. Sf4+ Kg5 2. Se6+ Kh5 3. Sxg7+ Kg5 4. Se6+ Kh5 5. Sf4+ Kg5 6. Sh3+ Kh5 7. Sg1 h1Q 8. Sf3 Qh1 9. Rh4+ Qxh4 10. Sxh4 Kxh4. Now Part 2 begins: 11. Kg6 Kg4 12. Kf6 Kf4 13. Ke6 Ke4 14. Kd6 Kd4 15. Kc6 c4 16. Kb5 cd 17. cd Kc3 18. Ka4 and wins. ''Consecutive synthesis, of which the P-ending second part is of less interest.''

No. 5937: B.G. Olympiev (Sverdlovsk). 1. Bb8 Kf6 2. f4 ef 3. Bxf4 Bc4+ 4. Ka5 a2 5. c7 Be6 6. c8Q

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Bxc8 7. Bc1 a1Q 8. Bb2+ Qxb2 stalemate. "Takes precedence over the studies that follow, but still nothing new."

No. 5937   **B.G. Olympiev**
3 Hon. Men., Chess and Draughts in Byelorussia, 1982-3
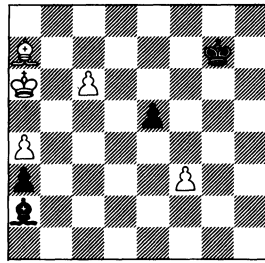
Draw   5 + 4

No. 5938   **V. Kichigin**
Comm., Chess and Draughts in Byelorussia, 1982-3
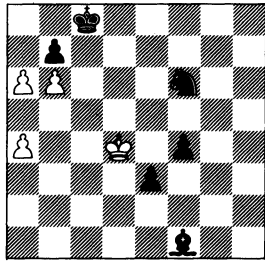
Win   4 + 6

No. 5938: V. Kichigin (Perm). 1. a7 Sd7 2. a8Q+ Sb8 3. Ke4 Ba6 4. Kf3 e2 5. Kf2 f3 6. Ke1 f2+ 7. Kxf2 wins.

No. 5939   **V. Klyukin**
Comm., Chess and Draughts in Byelorussia, 1982-3
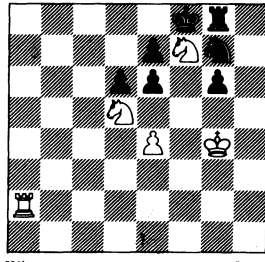
Win   5 + 7

No. 5939: V. Klyukin (Minsk). 1. Sxe7 Kxe7 2. Ra7+ Kf6 3. e5+ de 4. Sh6 Rf8 5. Rf7+ Rxf7 6. Sg8 mate.

No. 5940   **N. Pandzhakidze**
Comm., Chess and Draughts in Byelorussia, 1982-3
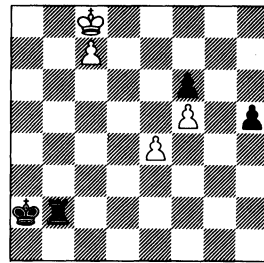
Draw   4 + 4

No. 5940: N. Pandzhakidze (Borzhomi district, Georgian SSR). 1. e5 h4 2. e6 h3 3. e7 h2 4. e8Q h1Q 5. Qa4+ Kb1 6. Qd1+ Qxd1 stalemate.

No. 5941   **A. Sedletsky**
Comm., Chess and Draughts in Byelorussia, 1982-3
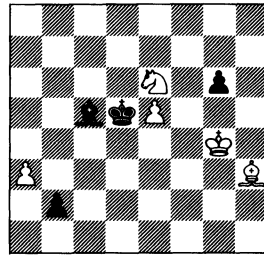
Draw   5 + 4

No. 5941: A. Sedletsky (Minsk). 1. Sf4+ Kd4 2. Se2+ Kc4 3. Bg2 b1Q 4. Bd5+ Kd3 5. Be4+ Kxe4 6. Sc3+ Kxe5 7. Sxb1.

No. 5942: V. Frigin (Mogilev). 1. c6 dc 2. Bc5 Bc8 3. a7 Bb7 4. Ka5 e4 5. Kb6 Ba8 6. Kc7 e3 7. Kb8 e2 8. Bf2 c5 9. Kxa8 wins.
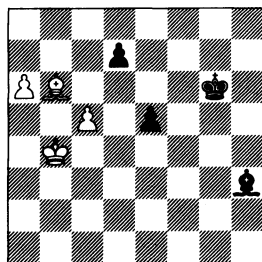
46

Win   4 + 4
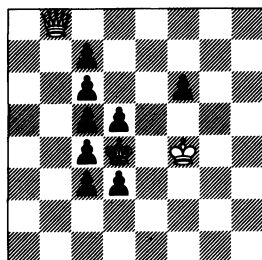
Win   2 + 9

No. 5943: B.N. Sidorov (Apsheronsk). 1. Qb1 c2 2. Qa1+ c3 3. Qa4+ c4 4. Qa7+ c5 5. Qa1 c1Q+ 6. Qxc1 c2 7. Qa1+ c3 8. Qa4+ c4 9. Qa7+ c5 10. Qa1 c1Q+ 11. Qxc1 c2 12. Qa1+ c3 13. Qa4+ c4 14. Qa7.
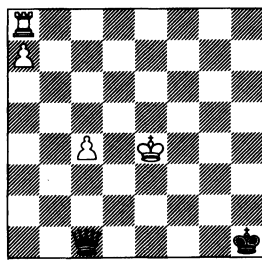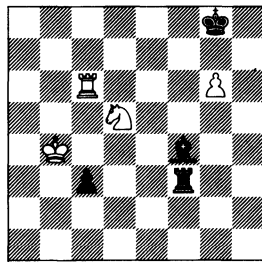
Win   4 + 2

No. 5944: E. Dvizov. 1. Rh8+ Kg1 2. Rh1+ Kxh1 3. a8Q Qxc4+ 4. Kf3 wins. We hope that alternatives on Bl's move 3 do not affect this little study's soundness. (AJR)

Win   4 + 4

No. 5945: Virgil Nestorescu (Bucarest, Romania). Judge: Yehuda Hoch (Petakh-Tikvah, Israel). The definitive award. 1. Se7+ with two varations: **1. ..., Kh8** (Kg7; Sf5+) 2. Rc8+/i Kg7 3. Sf5+/ii Kf6 4. g7 Bd62/iii 5. Kb3 c2+ 6. Kxc2 Rf2+ 7. Kd3 Tg2 8. Rf8+ Ke5 9. Sd4 Txg7 10. Rf5 mate.
1. ..., Kf8 2. Sf5/iv Bc7/v 3. Rf6+ Kg8 4. Se7+ Kh8 5. Rxf3 Bd6+ 6. Kxc3 Bxe7 7. Rf7.
i) 2. Sf5? Bc7 3. Rf6 Bd6+ 4. Kb3 Rxf5 5. Rxf5 Kg7 6. Rg5 Be7 7. Rg2 Bf6, or, in this, 6. Rb5 Bf4 7. Rb6 Bg5 and 8. ..., Bf6.
ii) 3. Rg8+? Kf6 4. Sd5+ Kg5 5. Sxf4 Rxf4 6. Kxc3 Kh6.
iii) 4. ..., c2 5. Rf8+ Ke5 6. g8Q Bd2+ 7. Kb5 c1Q 8. Qg7+.
iv) 2. Rc8+? Kxe7 3. g7 Rg3.
v) 2. ..., Bd6+ 3. Sxd6 c2/vi 4. Rxc2 Rf4+ 5. Rc4 Rxc4+ 6. Sxc4 Kg7 7. Se5.
vi) 3. ..., Rf1 4. Kb3 c2 5. Kxc2. 3. ..., Rf6 4. Rc8+ Kg7 5. Se8+.
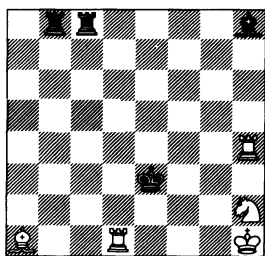3. ..., Kg7 4. Se8+ Kg8 5. Rxc3.

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Win   4 + 3

No. 5946: A. Hildebrand (Uppsala, Sweden). 1. Kf7, with two lines: 1. ..., Sf2 2. Kxg8 Se4 3. Sd7 Sd6 4. Se5 Kg5 5. Sf7+ Sxf7 6. Se6+ Kf6 7. Bxf7, or 6. ..., Kh6 7. Kxf7.
1. ..., Kh7 2. cSe6/i Sh6+ 3. Kf8 Sg4 4. Sg5+ Kh6 5. Sf7+ Kh7 6. Bd5, and AJR proposes dSf2 7. Ba4 Se3 8. Bb3 fSg4 9. Ba2 Sc2 10. Bb1 Se3 11. Sd5 (g2).
i) 2. Se4? Se3 3. Sg5+ Kh6 4. gSe6 Sg4 5. Kxg8 Sf6+.
(Eliminated from the award due to a serious dual.)

Win   5 + 4

No. 5947: M. Matous (Czechoslovakia). 1. Sf1+ Ke2 2. Rd2+ Kxf1 3. hRh2 Rd8/i 4. hRf2+ (Bd4? Rb1;) Ke1 5. dRe2+ Kd1 6. Ra2, with 6. ..., Kc1 7. Bd4, or 6. ..., Re8 7. Be5, or 6. ..., Rf8 7. Bf6, or 6. ..., Ke1 7. Rg2 Rf8 8. Bf6, or 6. ..., Ke1 7. Rg2 Rg8 8. Bg7, or 6. ..., Bb2 7.

Bxb2 Ra8 8. Ba3 Rh8+ 9. Kg2 aRg8+ 10. Kf3 Rh3+ 11. Kf4 Rh3+ 11. Kf4 Rh4+ 12. Kf5 Rh5+ 13. Kf6.
i) 3. ..., Ke1 4. hRe2+ Kf1 5. Rf2+ Ke1 6. dRe2+ Kd1 7. Ra2.
David Hooper: "Multiple Nowotny's."
The defence Rb1 to 4. Bd4? is illegal in the published position, due to bPb5, which EG deliberately omits. (AJR)
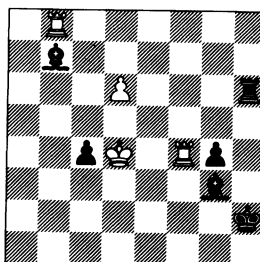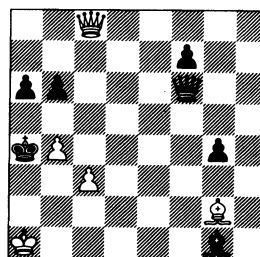
Draw   4 + 6

No. 5948: G.M. Kasparyan (Erevan, USSR). 1. Rxg4 Rxd6+ 2. Kc3 Rd3+/i 3. Kxc4 Ba6+ 4. Rb5 Rd1 5. Kc5 Bf2+ 6. Kb4 Rb1+ 7. Ka5 Bxb5 8. Rg2+ Kxg2 stalemate.
i) 2. ..., Be5+ 3. Kc2 is given...
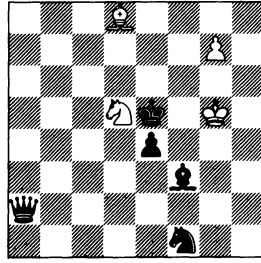
Win   5 + 7

No. 5949: G. Werner (Worms, West Germany). 1. Qc4/i Qe6 2. Qxa6+ Kb3 3. Bd5+ Qxd5 4. Qa2+ Kxc3 5. Qxd5 wins.

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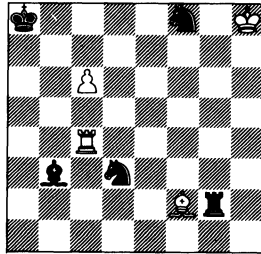i) 1. Qxa6 + ? Kb3 2. Qa2 + Kxc3 3. Qb2 + Kc4(d3) 4. Qxf6 Bd4 + 5. Qxd4 Kxd4.

Draw   4 + 5

No. 5950: K. Valtonen (Finland). 1. Bf6 + Kd6 2. Be7 + Kd7 3. g8Q Qg2 + 4. Kf4 Qxg8 5. Sf6 + Kxe7 6. Sxg8 + Ke6 7. Sf6 and 7. ..., Sd2 8. Sxe4 Bxe4 9. Ke3 draws, or 7. ..., Kxf6 stalemate, or 7. ..., e3 8. Kxf3 Kxf6 9. Ke2.
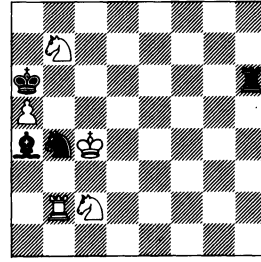
Draw   4 + 5

No. 5951: H. Källström (Göteborg, Sweden). The composer was 75 on 22.i.84. 1. c7 Sg6 + 2. Kh7 Se7 3. c8Q + Sxc8 4. Rxc8 + Kb7 5. Rc3 Bg8 + 6. Kh8 Sxf2 7. Rc7 + (Rg3? Bd5;) 7. ..., Kb6 8. Rc6 + Kb5 9. Rc5 + Kb4 10. Rg5 Rxg5 stalemate.
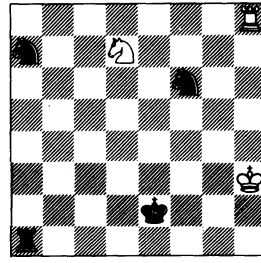
Win   5 + 4

No. 5952: L. Falk (Linköping, Sweden). 1. Sd4 Sc6 2. Sxc6 **Rxc6 +** 3. Sc5 + Kxa5 (Ka7; Kd5) 4. Rb8 Rc7 5. Ra8 + Kb6 6. Ra6 mate.
Or 2. ..., **Bxc6** 3. Rb6 + Ka7 4. Kc5 Rg6 5. Sd6 Rg5 + 6. Kxc6 Rxa5 7. Sb5 + Ka8 8. Sc7 + Ka7 9. Rb7 mate.

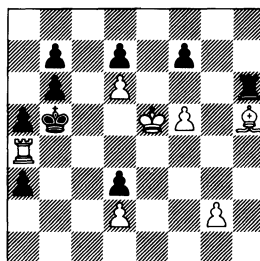Draw   3 + 4

No. 5953: G. Werner. 1. Kg2 Sxd7 2. Re8 + Kd1 3. Rd8 Ra2 + 4. Kf1 Rd2 5. Ra8 Ra2 6. Rd8 Rd2 draw.

No. 5934: V. Nestorescu and P. Joitsa (both Romania). Judge: Jan Rusinek (Poland). 29 of the 36 published studies were pronounced sound. 1. Kb1/i Rf1/ii 2. Rxg4/iii Bg3/iv 3. e8Q + /v Kf2 + /vi 4. Kc2 g1Q 5. Qe2 + Kxe2 6. Re4 + Kf2 7. Re2 mate.

i) 1. Rxg4? Bf4+ 2. Rxf4+ Re5. 1. Re4+? Kf2 2. Rxg4 Bg3 3. e8Q g1Q.

ii) 1. ..., Bxf4 2. e8Q+ Re5 3. Re4+ Kd2 4. Qd7+. 1. ..., g1Q 2. Rc1+ Kf2 3. Rxg1 Kxg1 4. Bxg4.

iii) 2. e8Q? Kd2+ 3. Ka2 Ra1+ 4. Kb3 Rd1+ 5. Ka4 g1Q 6. Qd7+ Ke3 7. Qa7+ Kf3. 2. Rc1+? Kd2.

iv) 2. ..., Kf2+ 3. Kc2 Bg3 4. Re4+.

v) 3. Kc2? Rf2+ 4. Kd3 Re2.

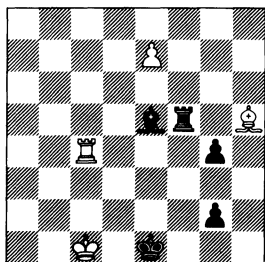vi) 3. ..., Kd2+ 4. Kb2 g1Q 5. Qd7+ Ke3 6. Qd4+ Kf3 7. Qd5+.

Re7/iv Ra7 7. Bd8 Ra6 8. Re8 Kd7 9. Rf8 Ra8 10. Be7 Ra4 11. Bf6/v Rg4+ 12. Kh1 Rf4 13. Rd8+/vi Kc7 14. Bxe5 Rf1+ 15. Kg2 Rxb1 16. Rxd6.

i) 1. ..., Ke4 2. Bc7 d5 3. Se1+.

ii) 3. Rxb8? Rxb8 4. Bxb8 Kb7.

iii) 4. Bxd6? Rxd8 5. Bxe5 Rd+.

iv) 6. Rf7? Ra7 7. Bxd6 Bxd6 8. Ra7 Bc5+ and Bxa7.

vi) 11. Rf7? Ke8 12. Rh7 Ra7.

vi) 13. Bxe5? Rxf8 14. de Rf1.

Draw   7+9

No. 5956: G. Grzeban (Warsaw). 1. Bd1/i f6+/ii 2. Kd4/iii Rh1/iv 3. Bb3 Rh4+ (Rb1; Kc3) 4. g4 Rxg4+ 5. Kd5 Rxa4 6. Bc4+ Kb4 7. Ba2 Kb5 8. Bc4+ Kb4 9. Ba2 b5 10. Kd4 b6 11. Kd5 stalemate. "Duplex stalemate."

i) 1. Rh4? f6+ 2. Ke4 a2 3. Rh1 Rxh5 4. Ra1 Kb4 5. Rxa2 Kb3 6. Ra1 Kb2.

1. Rxa3? f6+ 2. Ke4 Rxh5 3. Rxd3 Kc6.

ii) 1. ..., Rh1 2. Rxa3 Rxd1 3. Rxd3.

iii) 2. Kd5? Rh1 3. Bb3 Rb1 4. Rxa3 Kb4 5. Ba2 Kxa3 6. Bxb1 Kb2 7. Bxd3 a4 8. Be4 a3 9. Kd4 b5 10. Be6 b4.

iv) 2. ..., Rh4+ 3. g4 Rxg4 4. Bxg4 Kxa4 5. Kc3.

Win   4+5

Win   5+6

No. 5955: Em. Dobrescu (Romania). 1. Sc2+ Kc5/i 2. Bc7 Kc6 3. Bxb8/ii Kb7 4. Bc7/iii Ra6 5. Rd7 Kc8 6.

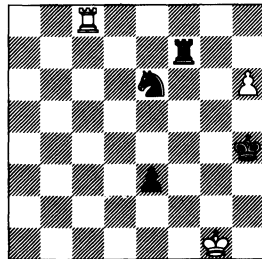No. 5957: N. Micu (Romania). 1. d8Q Bxd8 2. c7+ Rxb7 3. cdQ

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Re7+ 4. Qxe7 Sf5+ 5. Ke2 Rxf2+
6. Ke1 Bxe7 7. Kxf2, drawn.
David Hooper: "Nice tempo move -
6. Ke1."

No. 5957   N. Micu (vii.83)
1 Hon. Men., Revista
Romana de Sah, 1983
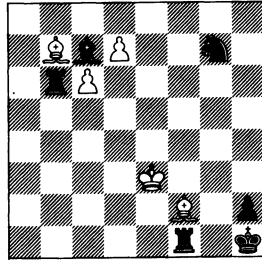
Draw   5+6

No. 5958   Yu. Makletsov (ii.83)
2 Hon. Men., Revista
Romana de Sah, 1983

Draw   3+4

No. 5958: Yu. Makletsov (USSR). 1.
Rc4+/i Sf4 2. Re4/ii e2 3. h7
Rf8/iii 4. h8Q+ı/iv Rxh8 5. Rxf4+
Kg3 6. Rf3+ Kxf3 stalemate.
i) 1. Re8? e2 2. Rxe6 Rf1+ 3. Kg2
e1Q+ 4. Rxe1 Rxe1 5. h7 Re8.
1. h7? Rxh7 2. Rc4 Kg3 3. Re4 Sg5
4. Rxe3+ Sf3+ 5. Kf1 Rh2.
ii) 2. h7? Kg3 3. h8Q Se2+.
iii) 3. ..., Rxh7 4. Rxf4+ Kg3 5.
Rf3+.
3. ..., Kg3 4. h8Q Sh3+ 5. Qxh3+.
iv) 4. Rxf4+? Kg3 5. Rxf8 e1Q 6.
Rf1 Qe3+.

No. 5959: J. Vandiest (Belgium). 1.
Qg6+ Ke7 2. Qf7+ Kd6 3. Qd7+

Kc5 4. Qd5+ Kb4 5. Qc4+ Ka3 6.
Qxa2+ Kb4 7. Qb3+ Kc5 8. Qc4+
Kd6 9. Qd5+ Ke7 10. Qd7+ Kf6
11. Qf5+ Kg5 12. Qf5+ Kh6 13.
Qf6+ Kh7 14. Bf5+ Kg8 15. Qxb6
h1Q 16. Qg6+ Kf8 17. Be4/i Qc1+
18. Kd7 Qc4 19. Qh6+ Kg8 20.
Bh7+ Kf7 21. Bg6+ Kg8 22. Qh7+
Kf8 23. Qh8+ Qg8 24. Qf6+ mates.
i) 17. Qf6+? Kg8 18. Kc7 h2, or (a
'Black dual'?) 17. ..., Kf7 18. Bg6
Ke7 19. Kc7 Qf3.
17. Qh6+? Kf7 18. Kc7 Qf3.

No. 5959   J. Vandiest (i.83)
3 Hon. Men., Revista
Romana de Sah, 1983
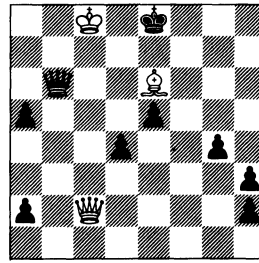
Win   3+9
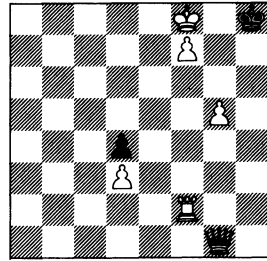
No. 5960   G.M. Kasparyan (iv.83)
Comm., Revista
Romana de Sah, 1983
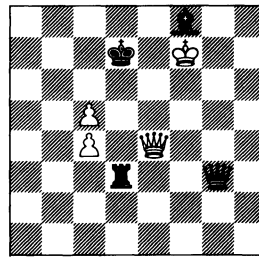
Draw   4+4

No. 5960: G.M. Kasparyan (USSR).
1. Qe6+ Kc7 2. Qb6+ Kd7/i 3.
Qe6+ Kd8 4. Qf6+ 'Be7 5. Qxe7+
Kc8 6. Qe6+ Rd7+ 7. Ke8 Qc7 8.
Qa6+ Kb8 9. Qb5+ Kc8 10. Qa6+
Qb7 11. Qe6 Qc7 12. Qa6+ draw.
i) 2. ..., Kc8 3. Qa6+ Kc7 4. Qb6+.
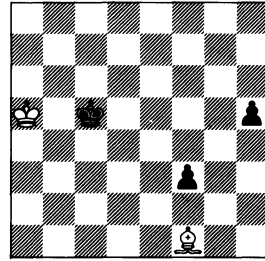
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No. 5961   V. Sandu (xi.83)
Comm., Revista
Romana de Sah, 1983

Win   5+3

No. 5961: V. Sandu (Romania). 1.
g6 Qg2 2. Rf3 Qg3 3. Rf4 Qg4 4.
Rf5 (Rc4? Qc8+;) 4. ..., Qg5 5.
g7+ Qxg7+ 6. Ke8 Qg6 7. Ke7
Qxf5 8. f8Q+ Qxf8+ 9. Kxf8 Kh7
10. Kf7 Kh6 11. Ke6 wins.
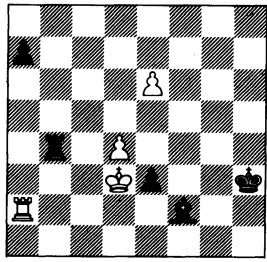
No. 5963   M. Halski (viii.83)
Spec. Prize, Revista
Romana de Sah, 1983

Draw   2+3

No. 5963: M. Halski (Polen). 1.
Bh3/i h4 2. Ka6 f2 3. Kb7 Kd5 4.
Kb6 Kd4 5. Kc6 Ke4 6. Kc5 Ke3 7.
Kd5 Kf3 8. Kd4 Ke2 9. Ke4 f1Q 10.
Bxf1+ Kxf1 11. Kf3 draw.
i) 1. Ka6? Kd4 2. Kb5 Ke3 3. Kc4
Kf2 4. Bh3 Kg3 5. Bf1 h4.

No. 5962   N. Micu (xi.83)
Comm., Revista
Romana de Sah, 1983

Draw   4+5

No. 5962: N. Micu (Romania). 1.
Ra1/i e2 2. Kxe2 Bxd4 3. Ra4 Rxa4
4. e7 Ra5 5. e8Q Re5+ 6. Kf1 Rxe8
stalemate.
i) 1. d5? Rd4+ 2. Ke2 Rxd5 3. Ra7
Rd2+ 4. Kf1 Bh4 5. Ra3 Rf2+ 6.
Kg1 Re2.
1. e7? Rxd4+ 2. Ke2 Re4 3. Rxa7
Bh4 4. Ra3 Bg5 5. Ra5 Bxe7, or 5.
Kf3 Rxe7.
1. Re2? Kg4 2. e7 Rb8 3. Ra2 Kf5 4.
d5 Ke5 5. Rxc7 e2. Or 1. Re2? Rb8
is also given as a Bl win.

No. 5964   D. Gurgenidze (iv.83)
Spec. Prize, Revista
Romana de Sah, 1983
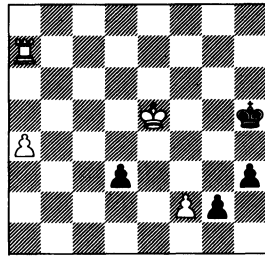
Draw   4+4

No. 5964: D. Gurgenidze (USSR). 1.
Kf5 (Ra8? Kg6;) 1. ..., Kh6 2. Ra6+
Kg7 3. Ra7+ Kf8 4. Kf6 Ke8 5. Ke6
Kd8 6. Kd6 Kc8 7. Kc6 Kb8 8.
Rb7+ (Rg7? d2;) 8. ..., Ka8 9. Rg7
h2 (d2; Kb6) 10. Rg8+ Ka7 11.
Rg7+ Ka6 12. Rg8 Ka5 13. Kc5
Kxa4 14. Kc4 Ka3 15. Kc3 Ka2 16.
Ra8+ Kb1 17. Rb8+ Kc1 18. Ra8
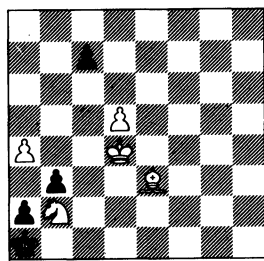Kd1 19. Kxd3 Ke1 20. Ke3 Kd1 21.
Kd3 draw.

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Win   4 + 5

No. 5965: N. Kralin and L. Soko-
lenko (USSR). Judge: A.P. Maksi-
movskikh (USSR). 13 entries, pu-
blished in the 4 issues of 1983 of the
French review. 1. Se6+ Kc8 (Kd7;
Sxc5+) 2. ab b5+ 3. Ka3 c4 4. b4
Rb3+ 5. Ka2 Rxb4. Bl has achieved
his objective of eliminating wP, but
bR is enmeshed.
6. Sc5 Kd8 7. Ka1 Kc8 8. Rd4 Kb8
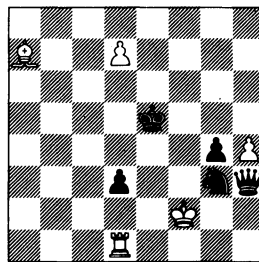(c7) 9. Sa6+. Zugzwang has decided
Bl's fate.

Draw   5 + 4

No. 5966: Virgil Nestorescu (Roma-
nia). As wS is en prise and bPP are
a danger, the first move surprises. 1.
d6 cd/i 2. Sd1 Kb1 3. Kd3 a1Q 4.
Bd4 Qa3 (Qa2; Sc3+) 5. Sc3+ Kc1
6. Be3+ Kb2 7. Bd4 Kc1 8. Be3+, a
positional draw.
i) 1. ..., Kxb2 2. dc a1Q 3. c8Q is a
draw.

Win   5 + 5

No. 5967: D. Gurgenidze and V.
Neidze (USSR). 1. Bb8+ (d8Q?
Se4+;) 1. ..., Ke6 2. d8S+ (Bxg3?
Kxd7;) 2. ..., Kd7 3. Bxg3/i Kxd8 4.
Rxd3+ Kc8/ii 5. Kg1 Kb7 6. Rc3
Ka6 7. Rb3.
i) 3. Rxd3+? Kc8 4. Bxg3 Qxg2+ 5.
Kxg2 stalemate.
ii) 4. ..., Ke8 5. Kg1 Kf7 6. Re3 Kg6
7. Bf2 g3 8. Rxg3+.
"A Troitzky idea (1934) has been
doubled in a quite different setting.
the introduction incorporates an un-
derpromotion felicitously, and there
is Bl stalemate counterplay."

Draw   4 + 6

No. 5968: Yu.M. Makletsov (USSR).
1. Re7+ (Rxb3? Bh4+) 1. ..., Kh6 2.
Rxb3 Rxd6+ (Bh4; Re3) 3. Ke8
Rd8+ 4. Kxd8 Ba5+ 5. Kc8 e1Q 6.
Re6+ Kg5 7. Rxe5+ Qxe5 8. Rb5
Qxb5 stalemate. There is another

variation: **3. ..., Bc3** 4. Rxe5 Bxe5 5. Re3 Rd2 6. Rxe5 Kg6 7. Ke7 Ra2 8. Ke6 Rd2 9. Ke7, drawn.

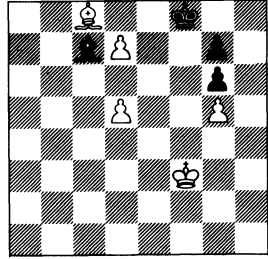"The two variations synthesise a known stalemate and an amusing positional draw."

No. 5969   B.G. Olympiev
(vii-ix-83)
5th Prize, Thèmes-64, 1983

Win   5 + 4

No. 5969: Boris G. Olympiev (USSR). 1. d6 Bd8 2. Bb7/i Bxg5 3. Be4/ii Kf7/iii 4. Bd5+ Kf8 5. Ke4 Bd8/iv 6. Kd4 g5 7. Kc5 g4 8. Kc6 g3 9. Kb7 g2 10. Bxg2 and wins, showing the point of 2. Bb7.
i) 2. Kf4? Kf7 3. Ke5 Bxg5 4. Bb7 Bf6+.
ii) 3. Ke4? Bd8 4. Bd5 g5 5. Kd4 g4 6. Kc5 g3 7. Kc6 g2 8. Bxg2 Kf7 9. Kb7 Ke6, and wPP are no longer threatening.
iii) Otherwise 4. Bxg6 and bK is out of commission.
iv) 5. ..., Bf6 6. Kd3 g5 7. Kc4 g4 8. Kc5 g3 9. Kc6 g2 10. Bxg2 Kf7 11. Bd5+, and we see the negative side of bBf6, 11. ..., Kg6 12. Kc7 Kf5 13. d8Q.
"A refined and entertaining battle of B's on different coloured squares."

No. 5970: Guy Bacqué (France). 1. Se5/i f2/ii 2. Rg6+/iii Kh5/iv 3. Rg5+ Kh4 4. Sg6+ Kh3 5. Sf4+ Kh4 6. Kf5 Rg1 7. Rh5+ Kg3 8. Rh3 mate.
i) 1. Rxf3? Kh5. 1. Se7? f2 2. Rg6+ Kh3 3. Rg5+ Kh6 4. Sg8+ Kh7 5.
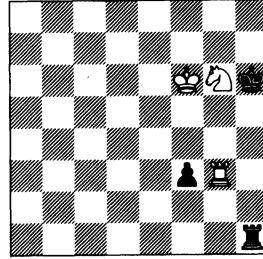
Kf7 f1Q+ 6. Sf6+ Qxf6+ 7. Kxf6, drawn.
ii) 1. ..., Kh7 2. Sf7. 1. ..., Rh4 2. Sf7+. 1. ..., Rh2 2. Rg6+. 1. ..., Kh5 2. Rg8 Kh4 3. Rh8+ Kg3 4. Rxh1 f2 5. Sd3 Kg2 6. Sxf2.
iii) 2. Sg4+? Kh5 3. Sxf2 Rh2 4. Rf3 Kh4 5. Kg6 Rg2+.
iv) 2. ..., Kh7 3. Rg7+ Kh6 4. Sg4+ Kh5 5. Sxf2 wins.

No. 5970   G. Bacqué (x-xii.83)
1 Hon. Men., Thèmes-64, 1983

Win   3 + 3

No. 5971   Y. Hoch (vii-ix.83)
2 Hon. Men., Thèmes-64, 1983
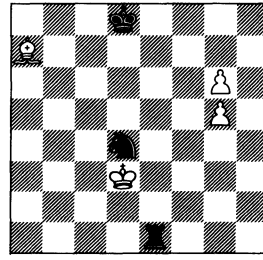
Win   4 + 3

No. 5971: Yehuda Hoch (Israel) 1. g7/i Re3+/ii 2. Kxd4/iii Re8 3. Bc5/iv Rg8 4. Bf8 Ke8 5. g6 Rxf8 6. Ke5! Rg8/v 7. Kf6 Rf8+ 8. Kg5 Rg8 9. Kh6 and 10. Kh7 wins.
i) 1. Bxd4? Re6 2. g7 Rg6 3. Bf6+ Ke8, with 4. ..., Kf7 and 5. ..., Rxg7. If, here, 2. Bf6+ Ke8.
ii) 1. ..., Re8 2. Bxd4 Ke7 3. g6 Kd6 4. Ba1 Kc5 5. Bc3 Kd5 6. Bb2 Ke6 (Kc5; Ba3+ and Bf8) 7. Ke4 Rc8 8. Kf4 Re8 9. Kg5 Rc8 10. Kh6 Kf5 11. Ba3 Rg8 12. Kh7 wins.

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iii) 2. Kxe3? Sf5+ and Sxg7. 2. Kc4? Re8 3. Bxd4 Ke7 4. g6 Ke6 and ..., Kf5; while if, in this, 3. Kxd4 Rg8 draws.

iv) 3. Kd5? Ke7 and 4. ..., Kf7.

v) 6. ..?, Ke7 7. gfQ+ Kxf8 8. Kf6.

Draw   4+4

No. 5972: Em. Dobrescu (Romania).
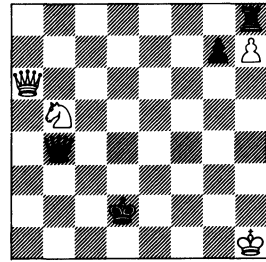1. Qa2+ Ke3/i 2. Qa7+ Kf3 3. Sd4+/ii Ke4 4. Qxg7/iii Qe1+/iv 5. Kg2/v Qd2+ 6. Kh3/vi Qe3+ 7. Kh2 Qf2+ 8. Kh3 drawn.

i) 1. ..., Kd3 2. Qd5+ Ke3 3. Qg5+ Kf3 4. Qg2+ and 5. Qxg7.
1. ..., Ke1 2. Qa1+ Kf2 3. Qg1+.
1. ..., Kc1 2. Qa1+ Qb1 3. Qc3+ Qc2 4. Qe3+ draw.

ii) 3. Qf7+? Qf4 4. Qb3+ Kg4 5. Qe6+ Kg5.
3. Qxg7? Qe1+ 4. Kh2 Qf2+ 5. Kh3 Rxh7+ mates.

iii) 4. Se2? Qe1+ 5. Sg1 Qh4+ wins.

iv) 4. ..., Qxd4 5. Qg4+ Ke3 6. Qg1+ Kd3 7. Qd1+ drawn, with "star checks".

v) 5. Kh2? Qh4+ 6. Kg2 Rxh7 7. Qg6+ Kxd4 8. Qd6+ Ke4 9. Qe6+ Kf4 10. Qc4+ Kg5 11. Qc5+ Kg6 12. Qc2+ Kh6 13. Qc6+ Kh5 14. Qe8+ Kg5 15. Qg8+ Kf6 16. Qd8+ Kg6 17. Qd3+ Kh6 18. Qd6+ Kh5 and Bl wins.

vi) 6. Kf1? Qxd4 7. Qg4+ Ke3 8. Qg3+ Kd2 9. Qg2(h2)+ Kc3, or 9. Qg5+ Kc2.
6. Kh1? Qd1+ 7. Kh2 Qh5+ and 8. ..., Rxh7, or 7. Kg2 Qxd4.
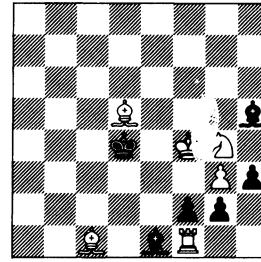
Draw   6+6

No. 5973: Jacques Rotenberg and Carlos Fornasari (France). 1. Bxg2 hg 2. Be3+ Kd5/i 3. Bxf2/ii Bd2+ 4. Kf3 gfR 5. Kg2 Ra1 (Rxf2+; Sxf2) 6. Sf6+ and 7. Sxh5.

i) 2. ..., Kc4 3. Rxf2 g1Q 4. Rc2+ and 5. Bxg1, but not, here, 3. Bxf2? Bd2+ 4. Kf3 gfQ. 2. ..., Kd3 3. Sxf2+.

ii) 3. Rxf2? g1Q 4. Rd2+ Bxf2 and wBe3 is pinned. 3. Sh2? Bd2 wins.

Win   5+4

No. 5974: A.A. Sochniev (USSR). 1. g7 Sc6+ 2. Kb5 Se7 3. e5+ Kxe5 4. Sg6+ Kf6 5. Sxe7 Kxg7 6. Sf5+ and 7. Sxe3.

No. 5975: Lennart Larsson (Sweden). 1. Rxh2+ Kxh2 2. b7 Qb4 3. d8Q Sxd8 4. b8Q Qxb8 5. Bxd6+ Qxd6 stalemate.

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No. 5975   L. Larsson (vii-ix.83)
Comm., Thèmes-64, 1983

Draw   5 + 5

No. 5976   G. Bacqué (x-xii.83)
Comm., Thèmes-64, 1983

Win   5 + 4

No. 5976: Guy Bacqué (France).
This study is "After V. Pachman",
a 1978 study shown to be unsound.
1. Sg5+ Ke3/i 2. Re8+ Kf2 3.
Se4+/ii Kg2/iii 4. Sd2 (Sg5? h1Q;)
4. ..., Kf2/iv 5. Rf8+ Ke2(g2) 6.
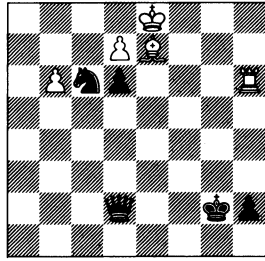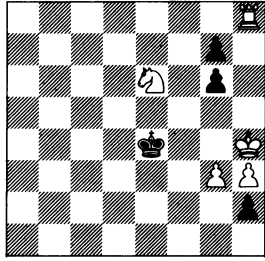Rf1 and wins.
i) 1. ..., Kd3 2. Rd8+ Kc2(e2) 3.
Rd2+ Kxd2 4. Sc3+.
ii) The novelty. 3. Re1? Kxe1 4.
Sf3+ Kf2 5. Sxh2 Kg2 6. Sg4 g5+
7. Kxg5 Kxh3 8. Kf4 g5+ 9. Kf3
stalemate. V. Pachman's solution
has become the try to the present
study.
iii) 3. ..., Ke3 4. Sc3+ is another
novelty, 4. ..., Kf2 5. Re2+ and 6.
Rxh2.
iv) 4. ..., h1Q 5. Re2+ Kg1 6.
Re1+. 4. ..., g5+ 5. Kg4.

No. 5977: Em. Dobrescu (Romania).
1. Rd8. 1. Re8? Bf3 and 2. Ba3

Rxa3 3. Rh8+ Kg6 4. Rg8+ Kf5, or
2. Re7+ Kg6 3. Rg7+ Kf5. 1. ...,
Bf3 2. Rd1 Rh5. 2. ..., Ra8 3. Rc1.
2. ..., Rg5 3. Rd7+ Kg6 4. Rg7+ Kf5
5. Rxg5. 3. Rd7+ Kh8 4. Bg7+ Kh7
5. Bf8+. 5. Bh8+? Kh6 6. Bg7+
Kg6. 5. Bxf6+? Kg6 6. Rg7+ Kxf6
7. Rg1 Ra5. 5. ..., Kg8 6. Rg7+
Kh8 7. Rg1 Rd5 8. Rh1+ Kg8 9.
Rg1+ Kh7 10. Rg7+ Kh8 11. Rd7/
Rh5 12. Bg7+ Kh7 13. Bf8+.

No. 5977   Em. Dobrescu (ix.83)
1st Prize, Szachy, 1983
Award: x.84
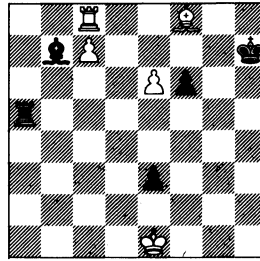
Draw   5 + 5

No. 5978   P. Joitsa (ix.83)
2nd Prize, Szachy, 1983
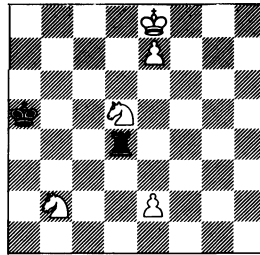
Win   5 + 3

No. 5978: P. Joitsa (Romania). Oh,
the judge: Virgil Nestorescu (Roma-
nia). 1. Sc4+. 1. e4? Bh6 2. Sf6 Bg5
3. e5 Kb4 4. Ke7 Kb3 5. d8Q Rxd8
6. Kxd8 Kxb2 drawn.
1. ..., Ka6 2. e4. 2. Sd6? Rxd5 3.
Ke7 Bf8+ 4. Kxf8 Rxd6. 2. ...,
Rxe4 3. Sd6 Re1 4. Kc8 Bf6 5. Sxf6
Re7 6. d8R wins, but not 6. d8Q?
Ra7 7. Sd7 (or Kb8) 7. ..., Ra8+ 8.
Sb8 Rxb8+ 9. Kxb8 stalemate.

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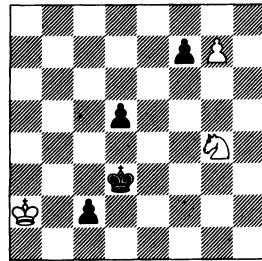
Win   3 + 4

No. 5979: M. Halski (Poland) and J. Vandiest (Belgium). **1. Sf2+**. 1. g8Q? c1Q 2. Sf2+ Ke2, drawn. 1. Se5+? Kc3 2. g8Q c1Q 3. Qg3+ Kd4, drawn. **1. ..., Kc3**. 1. ..., Ke2 2. Kb2. 1. ..., Kd2 2. g8Q c1Q 3. Qg5+, as in **5. ..., Kc2** below. **2. g8Q c1Q 3. Qg3+ Kd4 4. Qh4+**. 4. Qg4+? Kc3 5. Qf3+ Kc4, or 5. Qh3+ Kd2 6. Qh6+ Kc2. **4. ..., Kc3 5. Qf6+** and now:
**5. ..., d4 6. Qf3+ d3 7. Qc6+ Kd2 8. Se4+ Kd1 9. Sc3+ Ke1 10. Qh1+ Kd2 11. Sb1+ Kc2 12. Qc6+ Kd1 13. Qf3+ Kc2 14. Qf2+**. 14. Qg2+? d2, draw. **14. ..., Kd1**. 14. ..., d2 15. Qf5+ Kd1 16. Qf1+ Kc2 17. Qc4+ Kd1 18. Sc3+ Kc2 19. Sd5+ Kd1 20. Se3+ Ke1 21. Qf1 mate. **15. Qg1+ Kc2 16. Qc5+ Kd1 17. Sc3+ Ke1 18. Qg1+ Kd2 19. Se4+ Kc2 20. Qc5+ Kd1 21. Qh5+ Kc2 22. Qb5 Kd1**. The threat was Qb3 mate. **23. Qxd3+ Ke1 24. Qg3+ Ke2 25. Qg4+ Kd3 26. Sf2+** and wins, for example, 26. ..., Kc3 27. Qc8+ Kd2 28. Se4+ Kd1 29. Qg4+ Kc2 30. Qe2+.
Or **5. ..., Kc2 6. Qf5+ Kc3 7. Qe5+**. 7. Qf3+? Kc4 8. Qe2+ Kd4 9. Qg4+ Kc3 10. Qg3+ ..., 7. ..., Kc2. 7. ..., d4 8. Qc5+ Kd2 9. Se4+ Kd1 10. Qh5+ Kc2 11. Qe2+. **8. Qc7+ Kd2 9. Qf4+ Kc2 10. Qb4**. Zugzwang. **10. ..., f6**. 10. ..., d4 11. Qc4+ Kd2 12. Se4+. Or

10. ..., f5 11. Qb8. 11. Qb8 Kc3 12. Qc7+ Kd2 13. Qf4+ Kc2 14. Qb4 f5 15. Qb8 Kc3 16. Qc7+ Kd2 17. Qf4+ Kc2 18. Qxf5+ Kc3 19. Qf3+ Kd2 20. Qf4+ Kc2 21. Qb4, and W wins by zugzwang, for instance, 21. ..., d4 22. Qc4+ Kd2 23. Se4+ Kd1 24. Qf1+ Kc2 25. Qe2+ and mates.
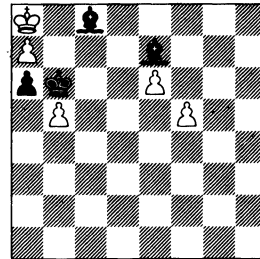
Draw   5 + 4

No. 5980: A. Sochniev (Leningrad). **1. Kb8 Bb7 2. a8S+ Bxa8 3. ba Bc6 4. a7 Bb7 5. a8S+ Kc6 6. f6. 6.** Sc7? Bd6 7. e7 Bxe7 8. Sd5 Bd6+ 9. Ka7 Bc8. **6. ..., Bxf6 7. Sc7 Kb6 8. Sa8+ Kc6 9. Sc7 Be5 10. e7 Kb6 11. e8S Bf4 12. Sd6 Bxd6 stalemate.**
David Hooper: "Is this a task record, for 3 S-promotions with least force?"
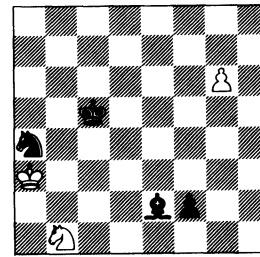
Draw   3 + 4

No. 5981: I. Krikheli (Georgian SSR). **1. Sd2.** If 1. g7? f1Q 2. g8Q Qc1+. **1. ..., Sc3 2. g7. 2.** Kb3? Kd4 3. g7 Bc4+ 4. Sxc4 f1Q 5. g8Q

Qb1+ 6. Ka3 Qa2+ 7. Kb4 Qa4
mate, or, in this, 6. Sb2 Qa2+ and
7. ..., Qxg8. **2. ..., Sb1+ 3. Sxb1
f1Q 4. g8Q Qc1+ 5. Ka2.** 5. Ka4?
Bb5+ mates. **5. ..., Bc4+ 6. Ka1
Bxg8 stalemate.**

Draw   3+4

No. 5982: P. Ruszczynski (Poland).
**1. h7 Bb1 2. Rf8 Sd1+ 3. Kd2
Rd5+ 4. Kc1 Bxh7 5. Rh8 Rh5 6.
Rf8.** 6. Kxd1? Bc2+. **6. ..., Rd5 7.
Rh8 d7 8. Rd8 Rxd8 stalemate,** or **7.
..., Rh5 8. Rf8,** positional draw.
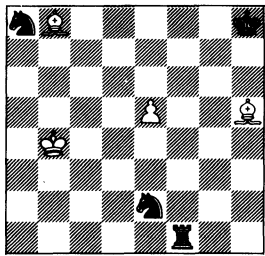
Draw   4+4

No. 5983: A. Iwanow. **1. e6 Sf4 2.
Be5+ Kh7 3. Bxf4 Rxf4+ 4. Kc5
Rf5+ 5. Kd6 Rxh5.** Or **5. ..., Sb6
6. e7 Sc8+ 7. Ke6 Sxe7 8. Be8**
drawn. **6. e7 Rh6+ 7. Kd7 Sb6+
8. Kd8 Rd6+ 9. Kc7 Rd7+ 10. Kb8
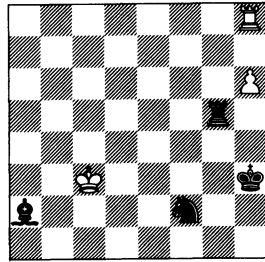Rxe7 stalemate.**
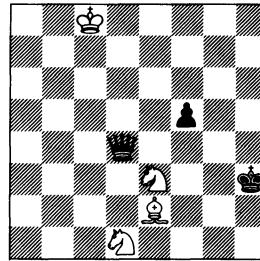
Draw   4+3

No. 5984: L. Sedlak (Czechoslova-
kia). **1. Bg4+.** 1. Sxf5? Qc5+ 2.
Kb7 Qd5+ 3. Ka7 Qf7+ 4. Kb6
Qe6+ and 5. ..., Qxe2. **1. ..., fg 2.
Sf2+** and now:
**2. ..., Kh2 3. fSxg4+ Kh3 4. Sf2+
Kh2 5. fSg4+ Kh1 6. Kc7. 6.** Sf2+
Kg1 7. fSg4 Qa7 8. Kd8 Qf7. **6. ...,
Qc5+ 7. Kd7 Qb6 8. Ke7 Qg6 9.
Kd7 Kg1 10. Ke7,** draws.
**2. ..., Kg3 3. Sf5+ Kxf2 4. Sxd4 g3
5. Se6 Kf3 6. Sd4+ Kf2 7. Se6 g2 8.
Sf4** draws.

Win   3+3

No. 5985: W. Proskurowski (Cali-
fornia). **1. Kf7 Kc7.** 1. ..., g5 2. d5.
2. Ke7. 2. Ke6? g5. **2. ..., Kc6 3.
Ke6 Kc7.** Or 3. ..., g5 4. d5+ Kc7 5.
Ke7. **4. Kd5 g5 5. Kxc4 g4 6. Kd3
Kc6 7. b4.** But not 7. Ke3? Kd5 8.
b4 Kc4 **7. ..., Kd5 8. b5** wins, or **7. ...,
Kb5 8. d5** wins.

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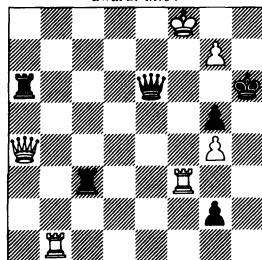
Win   6 + 6

No. 5986: L. Silaev (Moscow). Judge: V. Razumenko (Leningrad). 43 entries qualified. There were the usual disqualifications.

The diagram presents a tense middlegame with equality of forces. **1. Rh3 +**. 1. g8S + ? Kg6 2. Se7 + Kh7 3. Rxc3 Qh6 + and 4. ..., Rxa4. **1. ..., Rxh3**. Declining the sacrifice leads to 1. ..., Kg6 2. Qe4 + Qxe4 3. g8Q + Kf6 4. Qg7 + Ke6 5. Qe7 + Kd5 6. Rd1 + and the W attack wins. Now, 2. g8Q? Rf3 +. **2. g8S + Qxg8 +**. Certainly not 2. ..., Kg6 3. Qc2 +, explaini the wR sacrifice on the first move. **3. Kxg8 Rg6 +**. 3. ..., Rxa4 4. Rb6 is mate. **4. Kh8**. 4. Kf7? Rf3 + 5. Ke7 Rf1 6. Qe8 + Kh7. **4. ..., Rf6**. Or 4. ..., Re6 5. Qe4. Or 4. ..., Rd3 5. Qe8. The time is ripe for quiet moves by both sides. **5. Qe8**. Not 5. Qb4? g1Q 6. Rxg1 Kg6 +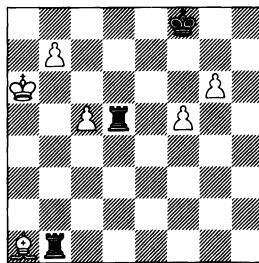 7. Kg8 Rh8 + 8. Kxh8 Rf8 + 9. Qxf8 stalemate. Nor 5. Rb6? Kg6 + 6. Kg8 Rxb6 7. Qa7 Rb8 + 8. Qxb8 Rh8 + 9. Kxh8 g1Q 10. Qd6 × Kf7 11. Qd7 + Kf8 12. Qf5 + Ke8 13. Qxg5 and we have an ending that theory tells us is drawn.
5. ..., g1Q 6. Rb7 Rf8 +. After the hush the storm hits again. **7. Qxf8 + Kg6 + 8. Kg8 Rh8 + 9. Kxh8 Qh1 +**. Doesn't this bring about the stalemate we have already seen? **10. Qh6 + Qxh6 + 11. Kg8**, and now the b6 square is beyond the reach of bQ, **11. ..., Kf6 12. Rb6 +** and **13. Rxh6.**

"The words of (the poet and dramatist) Mayakovsky inevitably come to mind - "Bright, bold, loud!" It is hard to believe that the relatively little known composer has, with just heavy calibre material, fashioned a piece of chess artistry that lingers so long in the mind, so fresh and so original."

Draw   6 + 3

No. 5987: K. Sumbatyan (Moscow). bR's dominate. 1. c6? Rxa1 + 2. Kb6 Rb1 + 3. Kc7 dRb5 4. f6 Rb6. wB must away, but whither? **1. Bh8**. 1. Bc3? Rxc5 2. Bd2 Rxf5 and 3. ..., fRb5. 1. Bf6? Rxc5 2. Bd8 Rxf5 3. Bb6 Ra1 +. **1. ..., Rxc5**. Procrastination does Bl no good. 1. ..., Kg8 2. c6 Rc5 3. Be5. Or 1. ..., Ke7 2. f6 + Kd7 3. f7 Rd2 4. Bc3 and there is no way W is going to lose. **2. f6**. With the threat 3. Bg7 + Kg8 4. Bh6. **2. ..., Ke8**. This Bl counterplay is unexpected and hard to discern. 2. ..., Rc2 3. Ka7 Ra1 + 4. Kb8 Ra6 5. Bg7 + Kg8 6. f7 + Kxg7 7. f8Q + Kxf8 8. g7 + Kxg7 gives us the first stalemate. **3. f7 +**. bK must be hauled back. 3. Ka7? Ra5 + 4. Kb8 Kd7 5. f7 Kc6 6. f8Q Rxb7 + 7. Kc8 Ra8 mate. **3. ..., Kf8 4. Ka7**. But now a8 is a safe house. **4. ..., Rc7 5. Ka8**. Not 5. Bd4? cRxb7 + 6. Ka6 Rb8 7. Ka7 R8b5 8. Ka6 Rg5. **5. ..., bRxb7 6. Bd4**. To fight on, (taking everything into account), one must see right to the end. 6. Bg7 + ? Kxg7 7.

f8Q+ Kxf8 8. g7+ Ke7 9. g8Q Ra7+ 10. Kb8 cRb7+ 11. Kc8 Ra8+. **6. ..., Re7.** To control e3 (6. ..., Rd7 7. Be3 and 8. Bh6+) but the move blocks e7. **7. Bg7+ Kxg7 8. f8Q+ Kxf8 9. g7+ Kf7 10. g8Q+ Kxg8,** another stalemate. "It is not just the finale that is striking, though that is not bad, but the way it is reached is far from trivial, due to Bl's unconventional counterplay. It's a real fight."

No. 5988   M. Matous (xii.83)
3rd Prize, Shakhmaty
v SSSR, 1983
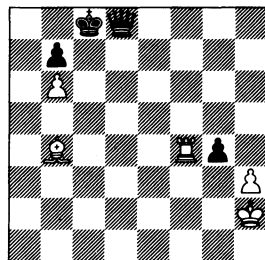
Win   5+4

No. 5988: M. Matous (Czechoslava-kia). **1. Rc4+ Kb8 2. Be1.** Threatening mate in 2 (Bg3+ and Ra4). bQ looks overloaded. **2. ..., Qe8.** If 2. ..., Qd7 3. Bg3+ Ka8 4. Rc2 Qe6 5. Rf2 Qg8 6. h4 Qf7 7. Kg1 and hP is unstoppable, except at too high a price. **3. Bg3+ Ka8 4. Rc2 Qg8.** Now we see the point of Bl's choice of defence. 5. h4? Qc4 6. Rf2 Qe2 7. h5 Qd2 8. Bh4 — W is in zugzwang — 8. ..., Qd6+ 9. Bg3 Qd2 and it's a draw. **5. Rc1 Qh8.** Of the 3 defensive squares available, this one counter-attacks on h3. **6. Kg1 Qd4+.** Also interesting is 6. ..., gh 7. Kh1 h2 8. Re1, setting up a zugzwang and allowing the anti-stalemate ploy 8. ..., Qe5 9. Rxe5.

7. Bf2 Qh8 8. h4 g3. If 8. ..., Kb8 9. Bg3+ Ka8 10. Be5. **9. Be3 Qf8.** After other moves of bQ along the 8th rank 10. Ra1+ Kb8 11. Bf4+ follows. **10. Bf4 Qh8 11. Be5** and wins. "Beyond question a very successful,

subtle and clear study (not a single capture in the main line) by the capable Czech composer who has been very active in recent years. Nevertheless it is somewhat on the dry side, too academic. In other words, it lacks sharp points, there is no 'blood-letting'."

No. 5989   O. Mazur (vii.83)
1 Hon. Men., Shakhmaty
v SSSR, 1983
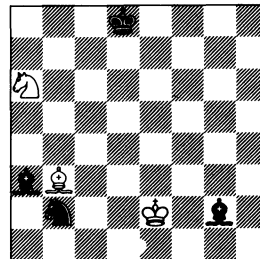
Draw   3+4

No. 5989: O. Mazur (Krasnoyarsk). 1. Kd2/i Bf1/ii 2. Sc5/iii Bxc5 3. Kc3 Ba3 (Sd3; Bc4) 4. Bg8/iv Sd1+ (Sa4+; Kb3) 5. Kd2 Sb2 (Sf2; Ke1) 6. Kc3 Sd3 7. Bc4 and Bl has nothing better than 7. ..., Bb2+ 8. Kd2 Bc1+ 9. Kc3, or 7. ..., Bb4+ 8. Kd4 Bc5+ 9. Kc3, positional draws.
i) 1. Be6? Bb7 2. Sb8 Bd6 3. Sd7 Bc8.
ii) 1. ..., Bb7 2. Sb4 Bxb4+ 3. Kc2 Ba3 4. Bg8 and 5. Kb3.
iii) 2. Sb4? Bxb4+ 3. Kc2 Sc4.
iv) 4. Ba2? Be2 5. Kb3 Sc4 4. Bd5(e6)? Sa4+ 5. Kb3 Sb6(c5). 4. Bc2? Bc4 5. Bb3 Be2 6. Bg8 Bd1.
"The composer from Krasnoyarsk competes comparatively seldom, but is always welcome. Here we have an original positional draw achieved via double-sided play of K+B vs. BB and S. We note the severely restricted economy in the choice of material."

No. 5990: A. Belyavsky (Leningrad). This is a version of a study published in vi.80, also in **Shakhmaty v**

SSSR. **1. Se1 Bf5+.** 1. ..., Sxe1 2. Bxd4+ and 3. Sf6+. 1. ..., Sg5+ 2. Kh4 Se6 3. Sxc2 Sxc2 4. Bd6. **2. Kg3 Bg6 3. Sxf3 Sf5+.** The check explains Bl's first move. **4. Kg4 Sxe7 5. Bxd4+ Kg8.** 5. ..., Kh7 6. Sg5+ Kh6 7. Bg7 mate. **6. Sf6+ Kf8 7. Bc5,** and either **7. ..., Kf7 8. Sg5+ Kxf6 9. Bd4 mate,** or **7. ..., Bf5+ 8. Kh5 Kf7 9. Sg5+ Kxf6 10. Bd4 mate.** "This study has given the composer much trouble. A model mate in the centre of the board with 2 active self-blocks takes place after a sharp struggle — but isn't that precisely why we enjoy and value composition?" David Hooper: "Two ideal checkmates!"

No. 5990 A. Belyavsky (1980, viii.83)
2 Hon. Men., Shakhmaty
v SSSR, 1983
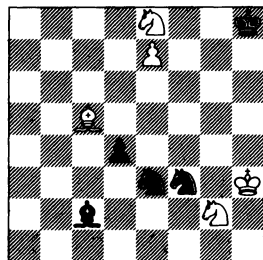
Win   5+5

No. 5991   I. Davietshin (vii.83)
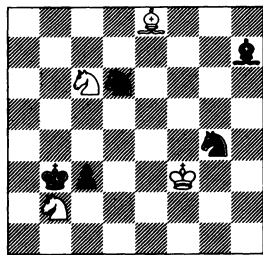3 Hon. Men., Shakhmaty
v SSSR, 1983

Draw   4+5

No. 5991: I. Davletshin (Kazan). **1. Sd1 c2.** 1. ..., Se5+ 2. Sxe5 c2 3. Ba4+ Kxa4 4. Sc3+ and 5. Se2. **2. Sd4+ Kb4.** Or 2. ..., Kc4 3. Sxc2 Bxc2 4. Ba4 Bxa4 5. Sb2+. **3.**

Sxc2+ Bxc2 4. Bh5. A surprising resource. If now 4. ..., Bxd1 5. Kf4. **4. ..., Sf6 5. Se3 Be4+ 6. Kf4 Sxh5+ 7. Ke5 Kc5 8. Sf5 Bxf5 stalemate.** "Stalemate in the chessboard's centre, in the best traditions of the past, never ceases to delight chessplayers. The style and the taste, when they are of good quality, will always be in fashion."
David Hooper: "An ideal stalemate."

No. 5992   V. Shkril (iii.83
and ix.83)
4 Hon. Men., Shakhmaty
v SSSR, 1983
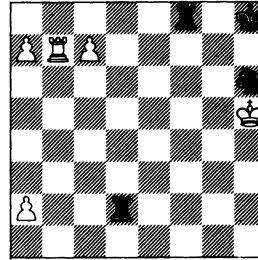
Draw   5+4

No. 5992: V. Shkril (Belgorod). **1. Rb8 Rh2+ 2. Kg5(g6) Rg2+ 3. Kh5.** 3. Kh4? fRg8 4. c8Q Rh2+ 5. Qh3 Sf5+. **3. ..., fRg8 4. Rxg8+ Rxg8 5. Kxh6.** It is now Bl's move, explaining why W refrained from taking on h6 at move 3. **5. ..., Ra8 6. Kg6 Rf8 7. a3!** In the event of 5. ..., Rf8 6. Kg6 Kg8 then 7. a4 would be decisive. **7. ..., Kg8 8. a4 Kh8.** Any chances there are would be with W after 8. ..., Re8 9. Kf6 Kf8 10. a5. **9. a5 Kg8 10. a6.** Again Bl has the move. **10. ..., Kh8 11. a8Q Rxa8 12. Kf6 Re8 13. a7 Kg8 14. a8Q Rxa8 15. Ke7,** drawn.
"An interesting struggle for tempi, by no means run-of-the-mill."

No. 5993: V. Lurye and L.A. Mitrofanov (Leningrad). **1. Rg3+ Kh8.** A better try than 1. ..., Kh7 2. Kf6 b2 3. Rg7+ Kh8 4. Rb7 a3 5. Kg6, mating. **2. Rg6.** 2. Kf7? is prema-

ture, 2. ..., b2 3. Rg6 b1Q 4. Rxh6+ Qh7. 2. ..., b2 3. Rb6 a3 4. Kf7 Kh7 5. g4. The interference by this P is decisive. 5. ..., a2 6. g5 hg. Now the h-file is opened. 7. Rxb2 a1Q 8. Rh2 mate. "A dynamic study by the Leningrad duo, one a newcomer, the other an old hand."

Bl wins. Capture of wPh5 is avoided. 4. ..., Rg4+ 5. Kh3 Rg5+ 6. Kh2 Rxh5+ 7. Kg1. There is mate after 7. Kg3? Rh3. 7. ..., Bb7 8. Re2+ Kxe2 stalemate.
"A nice stalemate find by a newcomer to the column."

No. 5993   B. Lurye and
L.A. Mitrofanov (v.83)
Comm., Shakhmaty
v SSSR, 1983

Win   3+4

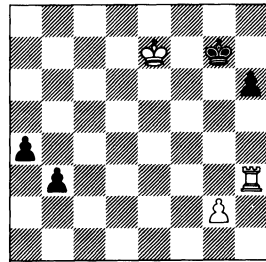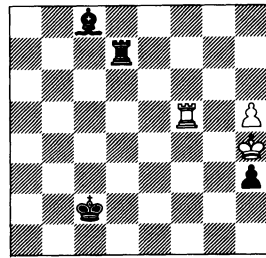No. 5994   V. Ryabtsev (x.83)
Comm., Shakhmaty
v SSSR, 1983

No. 5995   O. Pervakov (x.83)
Comm., Shakhmaty
v SSSR, 1983

Draw   5+4

Draw   3+4

No. 5994: V. Ryabtsev (Enakievo). 1. Rf2+. 1. Rc5+? Kd2 2. Kxh3 Rc7+. 1. ..., Kd3. Or 1. ..., Kd1 2. Kxh3 Ke1 3. Rg2 Kf1 4. Rg6. 2. Kxh3 Ke3. Now the bBc8/bRd7 battery is formidable. 3. Rc2? Rc7+. 3. Rf8? Rd8+. 3. Rf1? Rd1+ 4. Kg2 Bh3+. 3. Rh2? Rg7+ 4. Kh4 Rg4+ 5. Kh3 Kf3 6. Rh1 Rg1+ 7. Kh2 Rg2 mate. Salvation lies only in stalemate. 3. Rg2 Rd4+ 4. Kg3. But not 4. Kh2? Rh4+ 5. Kg1 Bb7 and
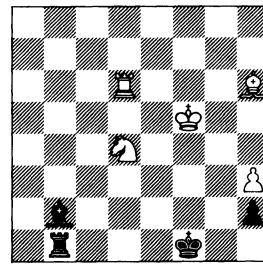
No. 5995: O. Pervakov (Kirov). 1. Se2 Be5. 1. ..., Kxe2 2. Rd2+. 1. ..., Kf2 2. Sg3 Kxg3 3. Bf4+. 2. Kxe5 Re1 3. Be3. Not 3. Kd4? Kxe2, nor 3. Rd1? Kxe2 4. Rd2+ Kf1+. 3. ..., Rxe2. 3. ..., Kg2 4. Rg6+ Kf3 5. Rg3+ Kxe2 6. Rg2+ and Rxh2. 4. Kd4 h1Q. 4. ..., Ra2 5. Rf6+ Ke1 6. Rg6. 5. Rf6+ Kg2 6. Rg6+ Kf3. 6. ..., Kh2 7. Be5+ Kxh3 8. Rh6+. 7. Rf6+ Kg3 8. Rg6+. But not 8. Bf4+? Kg2 9. Rg6+ Kf3. 8. ..., Kh4 9. Rh6+ Kg3 10. Rg6+ Kf3 11. Rf6+ Kg2 12. Rg6+ Kf1 13. Rf6+ Ke1 14. Ra6. W's threat is now Ra1 mate. If 14. ..., Rd2 15. Bxd2+ Kxd2 16. Ra2+ and 17. Ra1+, with Bl having nothing better than move repetition. 14. ..., Kf1 15. Rf6+ Ke1 16. Ra6, positional draw. "A positional draw that is bold enough, but the play lacks sharpness."

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T + F contre T, by Francis Meinsohn, undated. This 16 -page French language brochure devoted to the GBR class **0410** is No. 4 in a series "Cours Gambit" for practical players. It is an excellent distillation of how to win short solution positions and how to aim for a certain draw. We learned from it about the 'arnaques' (trappy positions) due to Ruskow and Zytogorsky arising out of the S-file position of Lolli (1963).

D + F contre D, by Francis Meinsohn, undated. No. 5 in the series "Cours Gambit" is devoted to the GBR class **4010**. It has exactly the same format as No. 4, but is based this time on selected studies of Henri Rinck.

Chess Catalog, by Clarence W. Hewlett, 1977. These seven stapled sheets give a complete set of computer-generated WTM positions for the GBR class **1000**. The accompanying description informs us that there are 18,081 legal WTM positions of this very basic endgame. They are presented on 462 'diagrams' normalised to show bK on a8-d8, b7-d7, c6-d6, d5. With bK indicated by lower case k and wK by upper case K, the location of wQ is shown by a number in the range 1 to 10, signifying the solution depth. The one position of maximum depth is: bKd6 wKh1 wQg2. (The compiler's address on the orange cover reads: 920 Northgate Avenue, Waynesboro, Virginia 22980, U.S.A.)

FIDE has recently made an important alteration that affects its own over-the-board (OTB) events, including the World Championship. A 6-hour (maximum) session with 2 time-controls is m,andatory, with 40 moves in the first two hours and 20 in the subsequent hour, making 60 in all. We may now see serious endgames occurring before an adjournment. The study of endgame theory assumes greater importance for players. We can only applaud this decision.

Herbstman Memorial (Nos. 5790-5805): the diagrammed version of the award placings is correct, where there is conflict with that of the judge's award — the judge altered his mind without altering his account!

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p. 543 of EG82: as we feared, our attempt to report the FIDE Commission's decisions third-hand backfired. Neither Mario Camorani nor Giorgio Mirri are FIDE Judges for studies. And PROBLEM may not be defunct after all. (Acknowledgement to FEENSCHACH's admirable account, ix-x.85.)

Magazines, bulletins and newspapers (with the studies' editor's name between parentheses) that reliably hold annual (or biennial) international informal tourneys for the composition of original endgame studies are listed below. A comma in an address generally indicates the end of a line.

ČESKOSLOVENSKÝ ŠACH (Jaroslav Pospíšil) Nezamyslova 2, 12800 Praha/Prague, Czechoslovakia.

CHESS LIFE (Pal Benko) 'Benko's Bafflers', United States Chess Federation, 186 Route 9W, New Windsor, NY 12550, U.S.A.

EUROPA-ROCHADE (Hans-Christoph Krumm) Rolandstrasse 14, 4200 Oberhausen, BRD/West Germany.

ICCA Journal address: J. van den Herik, Delft Univ. of Technology, Dept. of Maths, Julianalaan 132 (Room 2.115), 2682 BL Delft, Netherlands.

Gazeta Czestochowska (Mariusz Limbach) srytka pocztowa 349, 42407 Czestochowa, Poland.

L'ITALIA SCACCHISTICA (Romolo Ravarini) via F. Nazari 8, 28100 Novara, Italy.

MAGYAR SAKKELET (Attila Koranyi) 'Tanulmanyrovat', P.O. Box 52, 1363 Budapest, Magyarorszag / Hungary.

The PROBLEMIST (Adam Sobey) 15 Kingswood Firs, Grayshott, Hindhead, Surrey, GU26 6EU, England.

Pruboj (Jan Ševčík, for 'ring' tourney) Hanáckého pluku 17, 77200 Olomouc, Czechoslovakia.

REVISTA ROMANA DE SAH (I. Grosu) str. Batistei 11, Bucuresti / Bucarest, Romania.

SCHACH (Manfred Zucker) Ernst Enge Strasse 96, 90 Karl Marx Stadt, DDR / East Germany.

SCHAKEND NEDERLAND (Jan van Reek) Eijkerstraat 44, 6269 BN Margraten, Netherlands.

SCHWEIZERISCHE SCHACHZEITUNG (Beat Neuenschwander) Nobsstrasse 3, 3072 Ostermundigen, Switzerland.

SHAHMAT (Hillel Aloni, for 'ring' tourney) 6/5 Rishon-le-Zion street, 42-274 Netanya, Israel.

SHAKHMATY v SSSR (Anatoly Kuznetsov) abonementny yaschik 10, 121019 Moscow G-19, U.S.S.R.

SUOMEN SHAKKI (Kaukko Virtanen) Välimäenkuja 3 D 20, SF-33430 Vuorentausta, Suomi / Finland.

SZACHY (Jan Rusinek) ul. Wspolna 61, 00-687 Warsaw, Poland.

THEMES-64 (Bruno Fargette) 45 rue de Saint-Nom, 78112 Fourquex, France.

TIDSKRIFT för SCHACK (Alexander Hildebrand) Box 323, S-75105 Uppsala 1P, Sverige / Sweden.

64-SHAKHMATNOYE OBOZRENIE (Yasha G. Vladimirov) ul. Arkhipova 8, Moscow K-62, 101913 GSP, U.S.S.R. ·

Other tourneys (such as Due Alfieri, Chervony Girnik, Vecherny Leningrad, Vecherny Novosibirsk) are of uncertain periodicity, nature, or address, but are informal. Formal tourneys, since the demise of the **New Statesman** event, are one-off.

European GIRO account. In response to request from European subscribers we shall be opening an account to facilitate the paying of subscriptions direct rather than via a bank or other cumbersome medium. However, the bank account will be retained. There will be details in **EG84**.

EG remains the organ of The Chess Endgame Study Circle. All communications to: A.J. Roycroft, 17 New Way Road, London NW9 6PL.

AJR has returned from 18 months' with Professor Donald Michie in Scotland, his research project in artificial intelligence completed. (See **EG77**, back page.) He then spent four weeks' holiday with Ken Thompson in New Jersey, USA, during which time several new 5-man endgame data bases were developed. These results are too voluminous to be published in EG's pages. It is planned to set up **Chess Endgame Consultants and Publishers** in order to give these results to the world in detail in a series of inexpensive publications. In the meantime AJR is available for lectures in the London area for the same fee as that for an IGM simultaneous display on 25 boards.

Composers are invited to write to Professor Zoilo R. Caputto, Hidalgo 44, 8 piso, 26, 1405 Capital Federal, Argentina. The professor is compiling a book on the endgame study and will send a questionnaire asking for a photograph, etc.

C (or similar motif) denotes a computer-related article or diagram.

·**GBR** code (after Guy / Blandford / Roycroft) denotes chessboard force. Examples: **0002.01** is the code for two (white) knights against one (black) pawn; **4100** codes a white and a black queen, with a white rook; two (white) bishops against a (black) knight codes as **0023**.

O-T-B means "over-the-board", to distinguish player chess from composition chess.

Next meeting: Friday, 4th July, 1986 at B.T. Batsford, 4 Fitzhardinge St., London, W1. Time: 6.15 pm. (But phone 01-2059876 or 01-3493294).

Annual subscription: £8 or £15. Calendar year 1986 - **EG83-86**.

EG does **NOT** require originals unless an **EG**-tourney is announced.

Unless plainly indicated, or obviously contradicted by the context, all reviews and comments are by AJR.