

FIVE FOR COMPUTERS BUT SIX FOR HUMANS

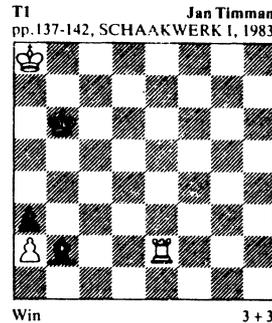
by IGM Jan Timman

For over a century players failed to find winning schemes in the 5-man endgame GBR class 0023. Until EG74 (xi.83) it was generally considered drawn. Not long after publication of the computer's convincing reversal of this verdict Popović reached this very endgame in a tournament in Sarajevo and agreed a draw after some 30 moves. He could not believe that there was a theoretical win, and his opponent Korchnoi, who unnecessarily but deliberately steered for that endgame in the belief that it was an easy draw, concurred.

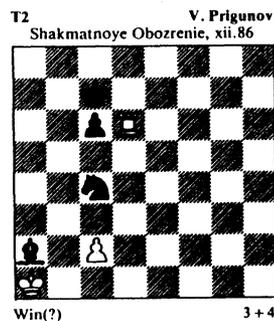
GBR class 4000.10 is just as troublesome a 5-man endgame for the professional player. With Ken Thompson's data base assistance Mednis* researched 6 examples taken from practical play between 1975 and 1983. It is amazing how many mistakes were found and how few were mentioned in previous commentaries. Of course, fatigue contributes to errors, especially in such endgames, which tend to be long and boring. (Long yes; boring, no! AJR) The pressing side has to submit to extended series of checks if tangible progress is to be made, while the defender realises that even these protracted measures may not save him ultimately.

In contrast, GBR class 0130.nn (with at least 6 men and up to 3 Ps on either side) is more accessible to humans -- and for the foreseeable future not soluble by the computer's exhaustive data base treatment. At Rio de Janeiro in 1979 I had wR and wPa2 against a

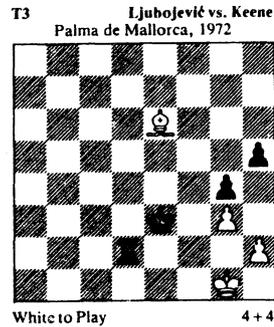
* See p.230.



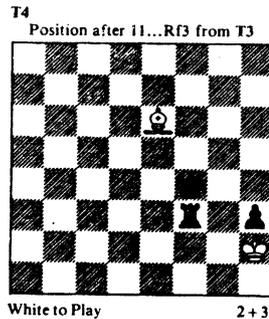
dark bB and bPa3. Afterwards I became more and more interested in this type of endgame. (See T1.) Many positions with one pawn each are drawn, I found. Players seem to be unaware of this, and study composers also. In T2 W is supposed to win with 1. Rd3 Se5 2. Re3 Sg4 3. Re4 Sf6 4. Rf4 Sh5 5. Rf5 Sg7 6. Ra5. This is a nice geometrical sequence, but B1 draws by abandoning bS and placing bPc5, as in Stoljar vs. Bobotsov (with f-pawns), a game which Bobotsov needlessly lost. (See analysis in the ENCYCLOPEDIA OF CHESS ENDINGS, or "ECE".)



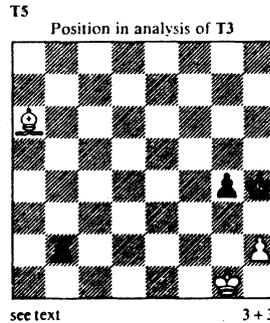
I should like now to correct a few errors, some by myself, in ECE. Let us first look at Ljubojević vs. Keene.



In positions like T3 W should try to place wB on the long diagonal, while Bl should resist this. Keene made desultory attempts, but then agreed a draw. Marić suggests pushing Bl hP as a winning attempt, disregarding wB: 1. Bc8 Rd8 2. Bb7 h4 3. gh Rh8. Marić opines that passive play by W loses, and now recommends 4. h3. It is unclear why W should give up his last P. But still I could not find a win after 4...gh 5. Kh2 Rxh4 6. Bc8 Rh8 7. Bg4 Kf4 8. Bd7 Rd8 9. Be6. How can W be compelled to capture bPh3? My analysis continued: 9...Rd6 10. Bc8 Rd3 11. Be6 Rc3 12. Bd7 Rc7 13. Be6 Kf3 14. Bf5 Re7 15. Bc8 Re8 16. Bd7 Rf8 17. Be6 Rd8 18. Bf5 Rd2+ 19. Kxh3 Rd5 20. Bg4+ drawn.



Despite the foregoing, van Wijgerden demonstrated a winning plan: instead of 11...Rc3 he indicated 11...Rf3 (T4). With this move a familiar mating net is prepared before bK is brought to h4. If wB keeps to the h3-c8 diagonal, then 12...Kg5; Kh4; Rf2+; wins, while if 12. Bd5 Re3 and bK reaches h4 without hindrance.



Therefore W should remain passive and not play 4. h3. T5 may thereafter arise. Here wBf1 is wrong, as g4-g3 then wins, because wK needs f1 for a safety-valve. If bK reverts to f3 then wB reverts to the long diagonal. Bl can make no headway. So the plan to push Bl hP leads nowhere. My view is that the right plan is to chase wB off the long diagonal: W must play with care and for a while I thought Bl was winning... until, that is, I found a hidden finesse. Let us follow Ljubojević vs. Keene.

1. Bc8 Rb2 2. Be6 Ke4 3. Bc4.
Mere transposition follows from 3. Bd7 Rc2 4. Be6 Rc7 5. Kg2 Rc6.

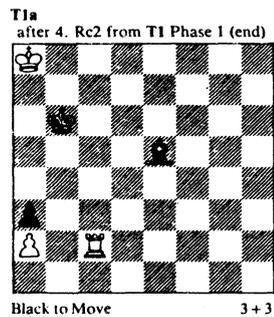
3...Rb4 4. Be6 Rb6 5. Bf7.
This is the only move, as 5. Bc4 Rd6 and wB is dominated, so bK reaches f3.

5...Rb7.
W has a hidden reply to 5...Rd6, namely 6. Bxh5 Kf3 7. h3. (T6) The opening of the d1-h5 diagonal defeats the

tial mistake. 12. Kf2 Kd3 13. Ba5 Rb2+ 14. Kf1 Rb2. After bK reaches e3 the win is fairly simple. 15. Bc7 Ke3 16. Kg1 Rb4 17. Bd6 Rc4 18. Bb8 Ke2 19. Bd6 Rc1+ 20. Kh2 Kf1 21. Bxf4 Rc2 wins.

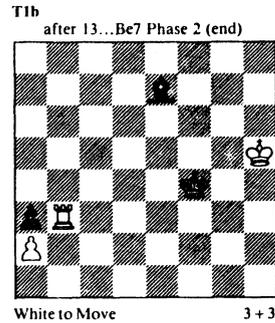
We read in Timman's book that he first encountered the Chéron volumes in 1979 when he had this ending as an adjourned game (against Velimirović) and analysed it deeply with Ulf Andersson. This proved to be no trivial undertaking. Timman now has great respect for Chéron as an analyst, but it was still two years before he pinpointed the critical mistake by his opponent. The ultimate output was the composition **T1** with its long solution, distributed in *SCHAAKWERK I* over 6 pages and here drastically compressed. (Phase numbers are AJR's contribution.)

Phase 1: 1. Rc2 Be5 2. Rc4 Kb5 3. Rc1 Kb6 4. Rc2. "Bl is in zugzwang and must relinquish space." bB is forced to the a3-f8 diagonal. (**T1a**)

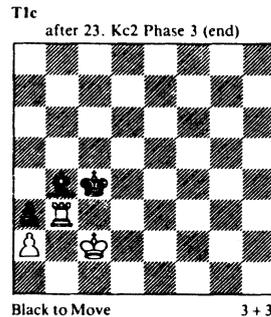


Phase 2: 4...Bd6 5. Rc3 Bc5. "Allowing wK to b8 but giving bK access to the centre of the board." "W wins such positions provided bK cannot attack wPa2." 6. Kb8 Kc6 7. Kc8 Kd6 8.

Kd8 Kd5 9. Ke8 Kd4 10. Rb3 Kd5 11. Kf7 Ke5 12. Kg6 Kf4 13. Kh5 (Kf6? Bd4+; and Bb2;) Be7. Again constraining wK. (**T1b**)

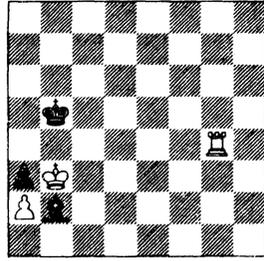


Phase 3: 14. Rc3 Kf5 15. Rf3+ Ke4 16. Kg4 Bd6 17. Rb3 Be7 18. Kg3 Bc5 19. Kg2 Bd6 20. Kf2 Kd4 21. Ke2 Kc4 22. Kd2 Bb4+ 23. Kc2. (**T1c**)



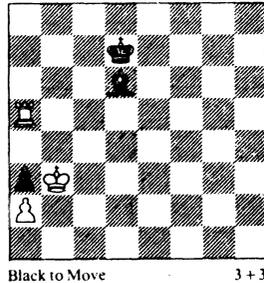
Phase 4: 23...Bd6 24. Rc3+ Kb4 25. Kd3 Be5 26. Rb3+ Ka4 27. Rb7 Bf6 28. Kc2 (Kc4, Bd8;) Bh4. "We are now on the road of Chéron's winning method." 29. Rg7 Bf6 30. Rg4+ Kb5 31. Kb3 Bb2. "wK has finally reached b3, but bB is again on b2." (**T1d**)

T1d
after 31. ... Bb2 Phase 4 (end)



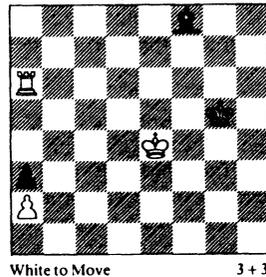
Phase 5: 32. Rc4 Bf6 33. Rc7 Be5 34. Rc8 Bd6 (Bb2; Rc2) 35. Rg8 Kc6 36. Rg5 Kd7 37. Ra5. "bB is kept from b2 and bK is forced back." (T1e)

T1e
after 37. Ra5 Phase 5 (end)



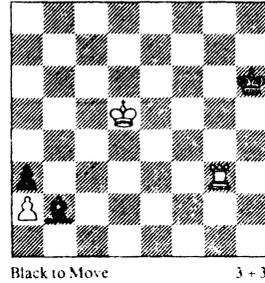
Phase 6: 37...Ke6 38. Kc4 Bf8 39. Kd3 (Kd4? Bg7+;) Bb4 40. Ra4 Bf8 41. Ke4 Kf6 42. Ra6+ Kg5. "W has made good progress but wK cannot play to e5 because of Bg7+; and Bb2. Further manoeuvring is necessary." (T1f)

T1f
after 42...Kg5 Phase 6 (end)



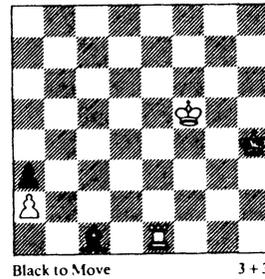
Phase 7: 43. Ra5+ Kg6 44. Ra8 Bb4 45. Ra4 (Ke5, Bc3+;) Bf8 46. Ke5. "The only way to make progress is to allow bB to occupy b2 once more." 46...Bg7+ 47. Ke6 Bb2 48. Rg4+ Kh6 49. Rg1 Kh5 50. Rg3 Kh6 51. Kd5. "W is stymied by not having control of f6." (T1g)

T1g
after 51. Kd5 Phase 7 (end)



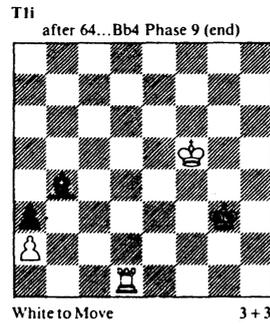
Phase 8: "...a subtle manoeuvre to dislocate the Bl camp." 51...Kh5 52. Kc4 Kh4 53. Rg8. We are now into the Timman vs. Velimirović game. 53...Bf6 (Kh3; Kb3) 54. Rg6 Bg5 55. Kd5 Bc1 (Kh5; Rc6, as in Chéron) 56. Ke4 Bb2 57. Kf5 Kh5 58. Rd6 Kh4 59. Rd3 Bc1 60. Rc3 Bb2 61. Re3 Bc1 62. Re1. (T1h)

T1h
after 62. Re1 Phase 8 (end)



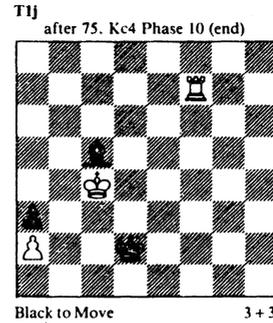
At this point Chéron gives 62...Bb2 63. Rg1 Kh3 64. Kf4 Kh2 65. Rg4 Kh3 66. Kf3 Kh2, when Timman plays 67. Kf2 (shortening Chéron's 67. Rh4+ line by two moves) 67...Bf6 68. Rg2+ Kh1 69. Kf1 Bb2 70. Rg3 Kh2 71. Rb3 ("zugzwang") Bc1 72. Ke2 Kg2 73. Kd1 Bb2 74. Kc2 Kf2 75. Rxb2.

Phase 9: 62...Bd2 63. Rh1+ Kg3 64. Rd1 Bb4 and bB is permanently banned from b2. (Tii)



Phase 10: 65. Rd3+ Kf2 66. Ke4 Ke2 67. Kd4 Bc5+ 68. Kc4 Be7 69. Rh3 Bd6 70. Kb3 Kd2 (Velimirović short-

ned the agony with the poor move 70...Bf8) 71. Rh6 Bc5 72. Rc6 Be7 73. Rc7 Bf8 74. Rf7 Bc5 75. Kc4 (Tij), when bB must abandon the a3-f8 diagonal, whereupon 76. Kb4, and 77. Kxa3, clinches matters.



***C* GBR class 4000.10**

1.0

US master Edmar Mednis has had access to the Thompson (BELLE) data bases for RP. He chose to put six otb master examples under the cruel microscope of the computer. He presents them in 'worst-played-first' sequence, a technique for extracting and imparting maximum instruction. Many errors, often critical ones, by the players are identified by the computer and commented on by Mednis in a 10-page account in **NEW IN CHESS** No. 6 of 1986. The article is entitled 'BELLE DAME SANS MERCI'.

1.1.1

Basing observations on his six examples Mednis generalises to establish 'Principles to draw' and 'Principles to win', which he wisely warns are preliminary.

1.1.2 Mednis' approach is an excellent example of what AJR has invited endgame enthusiasts worldwide to undertake starting from the unvarnished pure knowledge accessible in the '5-man' series: that such an undertaking is feasible for ordinary chess

mortals who are not inhibited by the compulsions of otb chess was vividly demonstrated by the late Lithuanian amateur K. Stalyoraitis, whose home-made analyses of precisely this endgame out-performed those of the professionals and almost matched those of the computer, to which, of course, Stalyoraitis had no access. Stalyoraitis did not live to know the extent of his feat.

1.2.0

How is Mednis' article to be assessed? I suggest we do so by distinguishing two dimensions: first, value to chessplayers; second, the dimension of the human being attempting to make sense of perfect play endlessly (and mindlessly) streaming from the computer.

1.2.1

Mednis himself is aware of the limitations when he warns that the principles "are for the thinking player... Use your head to make sure that there is not some unexpected exception..."; furthermore, Mednis repeatedly uses words like 'flexible' and 'flexibly' wi-

thout being able satisfactorily to explain them (example: "Keep your queen actively and flexibly placed").

1.2.2 Mednis may be unaware of the second dimension: he writes that "rigorous generalisations are still difficult to come up with", when of course this will always be true, especially when the greater the rigour of a statement the less comprehensible it becomes, as anyone grappling (either as drafter or reader) with the wording of a contractual document knows only too well. We are a long way, a very long way, from the optimum generalisations for this GBR class. There is a sense in which all that the data base knows IS rigour, incomprehensible rigour, the sole advantage of this for investigators being that the truth or falsity of any well-formulated hypothesis can be tested against the data base.

1.2.3.0 The key question for this second dimension (in assessing the article) is therefore this: what new concepts that can be tested against the data base does Mednis hypothesise? I can identify the following, in which whP (no rank specified) is assumed.

1.2.3.1 For drawing purposes when wQ is centralised and wK heads for bK (to escape a barrage of checks from bQ), place bK on b3 (there is a potential chicken-and-egg logical problem here, of course, since to follow the advice involves placing bK before W adopts the stated plan);

1.2.3.2 Once bK is in the far corner it should remain there;

1.2.3.3 Use bQ to keep wK contained in front of whP.

1.2.3.4 For W: "the worst position for wK is in front of whP";

1.2.3.5 Good squares for wK - f7, f8, e8;

1.2.3.6 wQf6 better than wQg5;

1.2.3.7 wQg5 better than wQg7;

1.2.3.8 wQf4 better than wQh4;

1.2.3.9 With wPh7, wQe4 is best.

1.3.1 Mednis' remaining advice, necessary as it may be, is either not new ("A

centralised wQ is very powerful") or not testable ("safe" squares, "in favourable situations").

1.3.2 If we imagine hypotheses being tested against the data bases and thereby being refined by the identification of general exceptions (with their own concepts and sub-concepts), that is how our progressive understanding will unfold -- the mind hand-in-hand with the computer, stumblingly but inexorably, as limned by Donald Michie in his EG83 editorial. Mednis has provided fodder for this process. So can others.

1.4 Mednis supplies a bibliography, to which should be added the '5-man' series -- see EG85.

2.1 The **ICCA Journal** (xii.86) gives a maximum-length (57-move) wPd6 case, which is in fact one of the examples created while I was with Ken in xi.85 for eventual publication in the '5-man series'. ■

HARMAN MEMORIAL TOURNEY

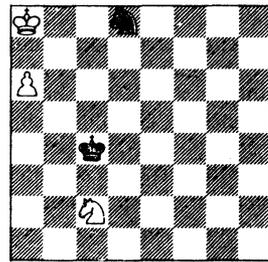
Unpublished studies (unlimited in quantity) are invited to participate in the Harman Memorial Tourney in honour of the invaluable amount of hard work put in by the late Richard Harman in the field of study anticipation retrieval. There will be a minimum prize fund of £145. The judge will be David Friedgood. David is a FIDE Master (FM) at o-t-b chess, a former British Chess Problem Solving Champion and a member of the victorious British team in the 1986 World Chess Problem Solving Championship as well as being an occasional composer. The award will appear in 'EG' in 1989 - every competitor will be sent a copy. Send entries (1 copy only, but including full solution and composer's name and address) by 30.vi.1988 to: B.D. Stephenson, 9 Roydfield Drive, Waterthorpe, Sheffield, S19 6ND, ENGLAND.

Envelopes and enclosures must be marked HARMAN JUBILEE to avoid confusion with the ANTICIPATIONS SERVICE to composers announced elsewhere in EG89.

WINS IN GBR CLASS 4.10 (RP)

by Arkady Khait, Saratov

K1 1929 **R. Réti**

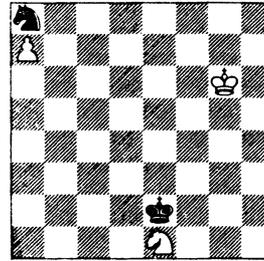


Win 3+2

K1: 1. Ka7 (Kb8? Kb5!) Kb5 (Kc5;Sd4)
2. Sb4 Ka5 3. Kb8 Sc6+ 4. Kb7 (Kc7?
Kb5!) Sd8+ 5. Kc7 Se6+ 6. Kb8 Sc5 7.
a7 Sd7+ 8. Kb7 Sb6 9. Sd5. (AJR)

K3: 1. Sd6 Se7 2. Kb7 Sc6 3. Sc4
Sd8+ 4. Kb6 Se6 5. a7 Sc7 6. Kb7 Sa8
7. Sb6+ wins.

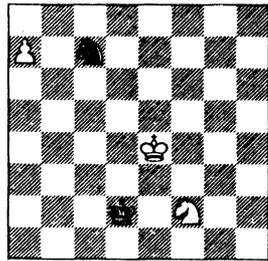
K4 1951 **V. Halberstadt**



Win 3+2

K4: 1. Kf5, with:
1...Ke3 2. Ke6 (Ke5? Sb6;) Sb6 3. Ke5
wins.
1...Kxe1 2. Ke4 Sc7 3. Kd3 K- 4. Kc4
wins.

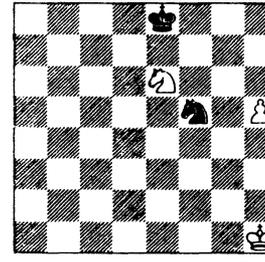
K2 1929 **J. Hasek**



Win 3+2

K2: 1. Sd1 Kc2 (Kxd1; Kd3, Ke1; Kc4)
2. Se3+ Kb3 3. Sd5 Sa8 4. Kd4 Ka4 5.
Ke5 Ka5 6. Sb4 Sb6 7. Kc6, etc. wins.

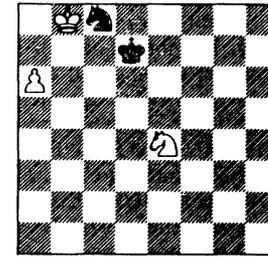
K5 1952 **A. Chéron**



Win 3+2

K5: 1. Sg7+ Sxg7 2. h6 Kf8 3. h7
wins.

K3 1945 **A. Chéron**



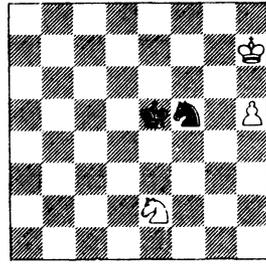
Win 3+3

K6: 1. Kg6 Se7+ 2. Kg7 Sf5+ 3. K:7
Sh6+ 4. Kg6 Sg4 (Sf5; Sg3) 5. Kg5 Sf6
6. h6 Sh7+ 7. Kg6 Sf8+ 8. Kg7 with:
8...Kf5 9. Sg3+ Kg5 10. Se4+ Kf5
11. Sd6+ Kg5 12. Sf7+ wins.

8...Se6+ 9. Kf7 Sg5 + 10. Kg6 Se6 11. Sc3/i Sf4+ 12. Kg7 Se6+ 13. Kf7 Kf5 14. Se4 wins.

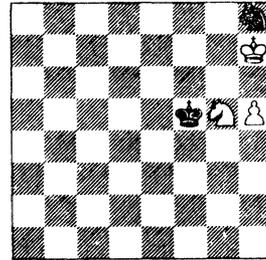
i) Chéron II, p.257 continues 11. Sg1. (A.JR)

K6 1955 **A. Chéron**



Win 3 + 2

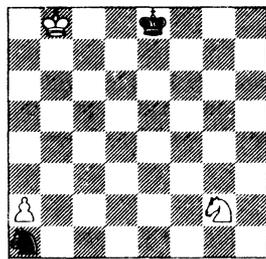
K7 1956 **M. Marysko**



Win 3 + 2

K7: 1. Se4 Sf7 2. Kg7 Se5 3. h6 wins.

K8 1961 **V. Halberstadt**



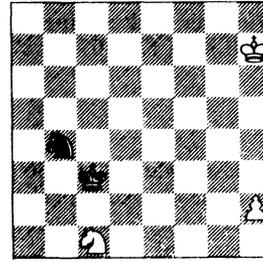
Win 3 + 2

K8: 1. Se1 Kd8 2. Kb7 Kd7 3. Kb6 Kd6 4. Kb5 Kd5 5. Kb4 Kd4 6. a3 Kd5 7. Kc3 Kc5 8. Kb2 wins.

K9: 1. Sa2+ Sxa2 2. h4 with: 2...Sc1 3. h5 Se2 (d3) 4. h6 Sf4 5. Kg8 wins.

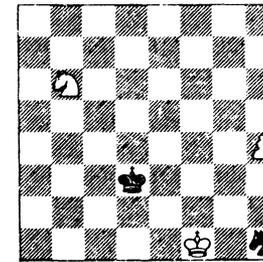
2...Sb4 3. h5 Sd5 4. h6 Se7 5. Kh8 wins.

K9 1956 **J. Selman**



Win 3 + 2

K10 1980 **E. Pogossyants**

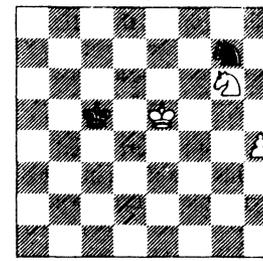


Win 3 + 2

K10: 1. Kg2 Ke4 2. h5 Kf5 3. Sd5 Kg5 4. Sf4 Kxf4 5. h6 Sg3 6. h7 wins.

Finally, a 1984 study in Shakhmaty/Sahs (Riga) which the author believes to be a theoretical novelty.

K11 1984 **A. Khalit**



Win 3 + 2

K11: 1. Sf4 Kc6 2. Kf6 Se8+ 3. Kg6 Kd7 4. h5 Sd6 5. h6 Ke8 6. h7 Sf7 7. Kg7 Sh8 (Ke7; Sg6+ and Se5) 8. Sg6 (Kxh8? Kf8;) Sf7 9. Se5 Sh8 10. Sc4 Ke7 11. Sd6 Ke6 12. Kxh8 wins.

OBITUARIES

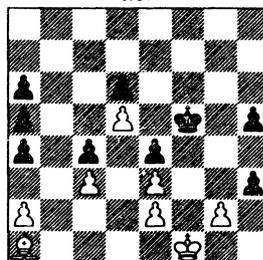
† Vladimir Aleksandrovich
KOROLKOV (7.xi.07-1.v.87).

The composer who in the 30's, 40's and 50's single-handed broke the barriers of the thematically possible, set new standards of imagination, fired chess columnists to proclaim his deeds to an amazed chess public across the world, and yet retained to the end all his humour and modesty, has died in his native Leningrad. (See the photograph in EG83. I missed attending the IGM's burial ceremony, learning of it 24 hours too late). Nobody knows the total number of his compositions, of which studies were only the major part, for he himself lost count (p.11 of "Selected Studies", the 1958 book in Russian, gives 210 for his studies total from 1928 to 1958). Of course it is their nature, not their number, that posterity will remember.

Pasted by the author into my copy of his 1958 book is the replacement for the (diagram and) solution to No.102. Perhaps this text has not seen the light of published day before. Let it replace further adulation of the FIDE Grandmaster of Chess Composition. That he would have preferred a study to speak for him is clear to me from his instant comment "I'm not to blame!" when, in the course of a short taped interview I said that his was the name that came first to people's lips when they, especially westerners, were asked to think of a famous composer of studies. The text that follows is essentially Korolkov's own, translated. If it seems wordy, the explanation is that this is deliberate, as is clear from p.12 of the book, where we read that the intention is, first, to clarify whatever is special

about the starting position; second, to explain the plan of play of each side; and third, to highlight the dramatic climax of the solution. This treatment ensures that the reader has a full picture of each study.

K1 V.A. Korolkov
2nd Prize, Ceskoslovensky Sach,
1957



Win 8 + 9

K1: First of all (writes IGM Korolkov) let us establish that the initial position can be derived from a practical game without any promotions: wBf1 was captured on its home square by a B1 piece, while all the other W men have been captured by bPP. For example: b6xa5(wQ), c6xb5(wbP)xa4(wR), f7xe6(wR)xd5(wS)xc4(wS), g4xh3 (whP), The original wPf2 took some B1 piece on e3.

In consequence W is left with an extra wB, which, in the given position, must be brought into play as quickly as possible.

1. Bb2!

By mobilising wB W gives B1 the possibility of advancing his passed hP to the seventh rank. 1. gh? is bad, as 1. ... a3 would follow, when wB can never safely emerge from the corner, for example: 2. Kg2 Kg5 3. Kg3 h4+ 4. Kf2 Kf5 5. Ke1 Ke5 6. Kd2 Kxd5 7. Kc2 Kc5 8. Bb2 ab 9. Kxb2 Kb5 10. Ka3 a4, drawn.

An inversion of moves will not work either, for 1. g4+? hg 2. Bb2 (Kf2, a3;) g3 3. Ba3 Ke5 4. Kg1 Kxd5 5. Bc1 Ke5 6. Bd2 Kf5 7. Be1 Kg4 8. Kh1 Kh4 9. Bd2 Kg4 10. Bc1 Kf5 11. Ba3 Ke5 12. Kg1 Ke6, and the draw is evident, as wB has no exit to liberty on either wing.

1. ..., h2

B1 at once takes advantage of the proffered opportunity to move his hP closer to promotion. It would be bad to play 1. ..., hg + 2. Kxg2 Kg4 3. Ba3 h4 4. Bxd6, or, in this, 2...Ke5 3. Ba3 Kxd5 4. Kh3 Kc6 5. Kh4 d5 6. Kxh5 d4 7. ed. Nor is there salvation in 1...h4 2. gh Ke5 3. Bc1 Kxd5 4. Bd2 Ke5 5. Be1, when W wins.

2. g4+

By advancing two squares with check wgP frees the square g2 for wK.

2...hg

Thus B1 achieves two united passed Ps on the K's wing. 2...Kxg4 is worse after 3. Kg2 h1Q+ 4. Kxh1 Kg3 5. Kg1 h4 6. Ba3 h3 7. Bxd6+ Kg4 8. Kh2.

3. Kg2

Holding back the opponent's passed hP and attacking it.

3...g3

B1 must protect his hP, since its capture would lead to defeat. With precise play W has forced bPh3 to advance to h2, creating a niche for wK on g2.

4. Bc1

The way through on the Q's wing is closed because the b4 and c5 squares, needed if wB is to emerge, are controlled by bPP, while bPd6 can be protected by bK. This explains why wB makes for the K-side.

After 4. Ba3 Ke5 W would have to play wBc1 with loss of time, as can be seen from the continuation 5. Kh1? which is in fact a strong thematic try:

5...Kxd5 6. Bc1 Ke5 7. Bd2 Kf5 8. Be1 Kg4 9. Kg2 a3 10. Bd2 Kf5 11. Bc1 Ke5 12. Bxa3 Ke6 13. Bc1 Kf5 14. Bd2 Kg4! (it is too early to play 14...Kg5? because there would then follow 15. Be1 Kg4 16. a4 d5 17. Bd2 Kf5 18. Bc1 Ke5 19. Ba3 Ke6 20. Bc5 Kd7 21. Ba7 Kc7 22. Bd4 Kd6 23. Bf6 Ke6 24. Bh4 and then 25. Bxg3, winning) 15. Be1 a4 16. Bd2 Kf5 17. Bc1 Ke5 18. Ba3 a5 19. Bc1 Kf5 20. Bd2 Kg5 (just so! After 20...Kg4? 21. Be1 a3 22. Bd2 B1 is lost, for example: 22...Kf5 23. Bc1 Ke5 24. Bxa3 Ke6 25. Bc1 Kf5 26. Bd2 Kg4 27. Be1 a4 28. Bd2 Kf5 29. Bc1 Ke5 30. Ba3 Kd5 31. Bb4 Ke6 32. Ba5 Kd7 33. Bb6 Ke7 34. Bd4 Kf7 35. a3 Kg6 36. Bb6 Kf5 37. Bd8 Kg4 38. Bc7 d5 39. Bd6, or 35...Ke6 36. Bg7 Kf5 37. Bh6 d5 38. Bf8 Ke6 39. Bc5 Kd7 40. Ba7 Kc7 41. Bd4 Kd6 42. Bf6 Ke6 43. Bh4) 21. Be1 Kg4! 22. a3 (there is nothing better, for if 22. Bxg3 h1Q+ 23. Kxh1 Kxg3) 22...d5, and the draw is clear, as wPa3 blocks the egress of wB on the Q's wing.

4...Kg5!

5. Bd2 Kg4!

bK must play to g4 immediately after wB has played to d2. Had B1 played 4...Kg4 5. Bd2 Kg5 6. Be1 Kg4, then 7. a3 would follow, and whether bK plays to g5 or to h4 wB takes safely on g3.

6. Be1 a3

B1 is in zugzwang but finds a way to prolong the struggle.

7. Bd2

wB works its way back, since 7. Bxg3? h1Q+ loses a piece.

7...Kf5

8. Bc1 Kf6!

If 8...Ke5 9. Bxa3 Kxd5 (B1 is in zugzwang, for if 9...a4, then 10. Bb4 Kxd5 11. Ba5 Ke6 12. Bd8 Kf5 13. Bh4 Kg4 14. Be7) 10. Bc1 Kc5 11. a4 d5 12. Bd2 Kd6 13. Be1 wins, or here,

10...Ke5 11. Bd2 Kf5 12. Be1 Kg4 13. a4! d5 (the only move) 14. Bd2 Kf5 15. Bc1 Ke6 16. Ba3, which we have seen before.

9. Bax3

The elimination of the first bP.

9...Ke5

bPd6 must be defended, while if 9...Ke7 10. Bc1 Kf6 11. Bd2 Kf5 12. Be1 Kg4 13. a4 wins.

10. Bc1

wB hurries to the K-side, seeing that the Q-side is closed to him. There is again the thematic try 10. Kh1? Kxd5 11. Bc1 Ke5 12. Bd2 Kf5 13. Be1 Kg4 14. Kg2 a4 15. Bd2 Kf5 16. Bc1 Ke5 17. Ba3 a5 18. Bc1 Kf5 19. Bd2 Kg5! 20. Be1 Kg4! 21. a3 d5! drawing.

10...Kf5

10...Kxd5 11. Bd2 Kc5 12. a4, or 11...Ke5 12. Be1 is significantly weaker.

11. Bd2 Kg4

As before bK plays to g4 when wB has just played to d2, for B1 is in zugzwang after 11...Kg5 12. Be1 Kg4 13. a4.

12. Be1

It would be bad to play 12. a4? Kf5 13. Be1 Kg4! with a draw, as W is now in zugzwang, and not B1. If 12. a3? a4 (but not 12...Kf5? 13. Be1 Kg4 14. a4 winning) 13. Be1 a5 and W has no way of winning a tempo.

12...a4

Necessary as B1 is once more in zugzwang.

13. Bd2

Returning to Q-side for the second time. If 13. a3? B1 has 13...a5 up his sleeve, after which W can no longer win. W's task is to remove this tempo move from B1's arsenal.

13...Kf5

14. Bc1 Ke5

14...Kf6 would be bad because of 15. Ba3 Ke5 (or 15...Ke7 16. Kh1 a5 17. Kg2 Kd7 18. Bc1 Ke7 19. Bd2 Kf6 20. Be1) 16. Bb4 Kxd5 17. Ba5 Ke6 18. Bd8 Kf5 19. Bh4 Kg4 20. Be7.

15. Ba3

W's plan is based on this position, for 12...a4 has given wB the square b4, the door to liberty.

15...a5

wB must be denied the square b4.

16. Bc1

wB travels east for the third time. At this point 16. Kh1 is possible, though it leads to an artificial prolongation of the solution, as W loses two tempi. For example: 16...Kxd5 17. Bc1 Ke5 18. Bd2 Kf5 19. Be1 Kg4 20. Kg2 a3 (or 20...d5 21. Bd2 Kf5 22. Bc1 Ke6 23. Ba3 Kd7 24. Bc5) 21. Bd2 Kf5 22. Bc1 Ke5 23. Bxa3 Ke6 24. Bc1 Ke5 25. Bd2 Kf5 26. Be1 Kg4 27. a4 d5 28. Bd2, when we have the main line after W's move 26. Besides the foregoing, in this line B1 can prolong resistance with 24...Kf5 25. Bd2 Kg4 26. Be1 a4 27. Bd2 Kf5 28. Bc1 Ke5 29. Ba3 Kd5 30. Bb4 Kc6.

16...Kf5

17. Bd2 Kg4

And now 17...Kg5 is poor, as after 18. Be1 Kg4 19. Ba3 W wins quickly, as B1 has lost his spare tempo move.

18. Be1 a3

B1 is once more squeezed and is compelled to play a P to a3 for the second time.

19. Bd2

wB's third journey to the western front.

19...Kf5

20. Bc1 Ke5

20...Kf6 loses quickly after 21. Bxa3 Ke5 22. Bc1 Kf5 23. Bd2 Kg5 24. Be1 Kg4 25. a4, or 23...Kg4 24. Be1 a4 25. a3.

21. Bxa3 Kxd5

22. Bc1

For the fourth time he sets off, in his own footsteps.

22...Ke5

22...Ke5 is worse: 23. a4 d5 24. Bd2 Kd6 25. Be1.

23. Bd2

The following both draw only: 23. a4? Kf5 24. Bd2 Kg5 25. Be1 Kg4, and 23. a3? a4 24. Bd2 Kf5 25. Be1 Kg4.

23...Kf5

24. Be1 Kg4

25. a4

And not 25. a3? a4, drawn.

25...d5

B1 is finally forced to advance this P.

26. Bd2

And the fourth journey back across the Atlantic.

26...Kf5

27. Bc1 Ke6

28. Ba3 d4

29. ed

The only way. If 29. cd2? c3 30. Bf8 c2 31. Ba3 Kd5. Or if 29. Bb2? (Bc1? dc;) d3 30. ed (Bc1, de; Bd2, Kf5; Be1, Kg4;) ed 31. Bc1 Kf5 32. Bd2 Ke4. But after 29. ed W now wins.

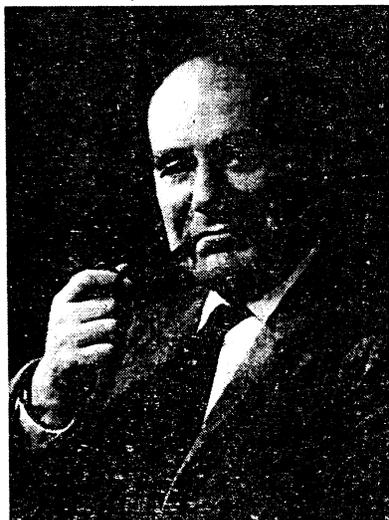
The wB zigzags from Q-side to K-side are curious indeed, performed four times!



+ John Richard HARMAN

Born in Islington on 7.vii.05, Richard was a victim of tuberculosis of the hip. The infection left one leg permanently shorter than the other. Throughout his early life Richard underwent repeated, lengthy and painful surgery, becoming in time both a well known character and case study for student doctors in the hospitals where he was a patient. He could regain consciousness from deep anaesthesia, recognise the nurse, and say, "I know you. You're the anaesthetist. Thank you". One day Richard came on the phone: he spoke with his normal precision but with abnormal animation -- the police were in his house taking fingerprints. "Whatever has happened?", I asked in alarm, thinking first of all of the safety of the famous index. The story had nothing to do with the index. Richard had woken up in the middle of the previous night suddenly aware of an intruder in the bedroom: a silent shape was outlined at the window curtains. Richard was quite fearless and even in his 80th year had powerful lungs. "Who are you and what do you want?" he roared in the firm and stentorian voice that came naturally to him, and switched on the electric light. The figure turned, sped across the room and through the door, then agilely escaped downstairs, followed in his wake by the invalid, indeed incapacitated, Richard. Meanwhile his wife Olive had emerged from under the bedclothes and they examined the state of the rooms downstairs. Not only were valuable items from collections now absent from shelves, but food and bottles were missing from the open refrigerator. When the police arrived in response to the Harmans' 999 call it was discovered that the burglar had left by the kitchen window through which he had originally forced an entry. And in the back garden, close to the window, was the Harmans' food trolley, loaded with

the booty and ready for wheeling away down the alley behind the house. A wallet with money really was missing, but in the end nothing else, for it was all on the two levels of the four-wheeled domestic trolley, itself a useful object to steal. Richard was unable to give an adequate description of the man, and he was not caught. The empty wallet was recovered later from a carriage in a railway siding some miles away.



Richard worked in the National Physical Laboratory before World War II, and only later in the Patent Office as Principal Examiner. His first wife died in 1959. There are two children, son and daughter, both now married. Olive, his second wife, supported him in a wonderfully caring manner, but she suddenly and unexpectedly died in 1985. Richard could not survive on his own in the 3-storied terrace house in Stroud Green which was therefore sold, his chess collection and index passing to me for safe keeping or disposal in the interests of EG. Richard was a founder member of the CESC, which he supported in several ways, for example donating subscriptions to

young enthusiasts who might not be able to afford to subscribe out of their own pockets. After the tragedy of Olive's death he was compelled to move to his daughter's in Shrewsbury on the border with Wales. With his most recent operation Richard's energy and interest in chess suddenly declined and with the loss of Olive it effectively ceased. It was not in Richard's nature to remain passive, however, and until the end he played a significant part in his local Quaker meeting for worship, albeit from his wheel chair, from which he spoke in the course of a television broadcast. He died in Shrewsbury on 2.x.86.

Richard Harman's contribution to the common interest was the facilitation of the systematic study of the composed chess endgame study. This was accomplished by means of a unique classification system of his own devising, based on the 'feature' system used by him in the British Patent Office for identifying prior patents, but it was not just a theoretical exercise: he embarked consciously on, and continuously worked at, the Sisyphean labour of personally preparing, completing and adorning with coloured tabs according to the description he gave in EG7 (and which is briefly covered in TTC), tens of thousands of index cards. Consultation of this index was offered without charge to composers and tourney judges worldwide willing to correspond with him: many did so, and not a few visited him personally. The quality of awards that passed through the Harman sieve was invariably improved thereby, the tenor of comments being 'I cannot imagine how anticipations could otherwise have been confidently and systematically identified -- the burden of identifying anticipations, whether partial or complete, has been, in principle and largely in practice, lifted by the Harman indexing system and by the Harman index'.

The Harman index survives. Not least among the tributes to it is the fact that it is in a state ready at any time for transfer (as a data entry application) from the handwritten index cards to a modest computer system, where it could be stored, maintained, accessed and, when up-to-date, searched online, and this from a man who never had experience of computers.

Ferried by Olive to and fro in their car Richard often came to the CESC meetings in London near Baker Street, where his figure with pipe, overcoat and deerstalker hat might have resembled that of Sherlock Holmes had Richard been tall and lithe instead of short and lame. But could that not have been one of Holmes' legendary masterpieces of disguise?

Richard was a regular solver in the earlier days of Assiac's studies-orientated **New Statesman** column, and he was not a composer. But he was a player, winning the Patent Office championship on several occasions and playing for them and for the Civil Service. He has left behind the scores of games he played from 1925 to 1972. Among his victims we find F.D. Yates, W. Veich, W.E.C. Richards (a frequent opponent) and R.H. Newman. He was not strong in the opening but was dangerous when counter-attacking. The following win against D.R. White was played at Highbury on 8.xi.29: 1. e4 e5 2. Sf3 Sc6 3. Bb5 a6 4. Ba4 Sf6 5. 0-0 Bc5 6. d3 Sg4 7. Bxc6 dc 8. h3 h5 9. hg hg 10. Bg5 f6 11. Sxe5 Qd6 12. Sxg4 Bxg4 13. e5 Qxe5 14. Qe1 Be2 15. Bf4 Qh5 Resigns.

REVIEWS

"Solving in Style", by IGM Dr John Nunn, Allen & Unwin, 1985. The 238 pages present and discuss some 230 compositions of practically every variety. The scintillating selection includes no fewer than 137 first prize winners, from which fact one infers that the book was not intended for beginners, unless they are already fairly strong players. Naturally, it's about solving, and who better than John Nunn, a champion solver if ever there was one, to write on the subject? As one would hope, the pages bristle with observations, incidental intelligence and advice. Much effort went into the selection, the writing and the presentation. For the right reader it pays off, and only a glossary is missing, to explain to the uninitiated, including this reviewer, mini-mysteries like KFC, SJT, and UTF. "EG" is not explained either, and it's not that famous!

Both chapters that address studies end, as do the other eight, with a set of positions for the assiduous reader to solve. The solutions to these, with their narrative style of annotation, are ex-

ceptionally fine, often complementing what is in the pages of EG.

The layout is crystal clear and errors few. Here are two: Gurchich has become Gurevich, and (on p. 100) a 1937 tourney could not have been a memorial event for Troitzky, who perished in the siege of Leningrad five years later.

WINNING ENDGAMES, by IM Tony Kosten, one of the prolific younger generation. (Crowood Press, 1987.) In only 119 uncluttered pages the author presents basic mates, a selection of basic endgames, and practical endgames in a digestible format and an agreeable popular writing style. The GBR class 0023 is there, including the words "It was once thought that there was a fortress position in this ending, but unfortunately for the knight this fortress is now known to have rather shaky foundations." Instead of index, glossary (to look up 'fortress') and bibliography there are many occurrences of the first person singular.

No. 6486: Guus Rol (Netherlands). Judges: Jan van Reek and Freek A. Spinhoven. 25 composers from 14 countries participated in this informal annual tourney of the Royal Dutch Chess Federation (KNSB) with 34 studies, published between vii.83 and iv.85. These solutions are analytically generous and often accompanied by an appreciation of the initial position and by explanations of the threats, defences, and plans of each side. This is improved by the use of bold type for the main line moves. A consequence of this largesse is that the award, always equally open-handed, has little space for the solutions, let alone tidied up solutions, giving rise to your editor's only complaints: firstly, that every S/N issue for a 3-year period has to be at his elbow to prepare the award for EG! And secondly, that the /i /ii /iii, i) ii) iii) technique of **EG** is not used. (AJR generally has at least one moan about anything: adults have said he should have been a schoolteacher: children have said he sounds like one.)

1. Kc6 Kb8 2. b5/i Rh5 3. b6/ii Rh8/iii 4. b7 Ka7 5. Kb5 Ra8 (g2; Bb6+) 6. Bb6+ Kb8 7. Bc7+ Ka7 8. Bxd6 (for Bxc5+ and Kb6) Re8 9. Bxc5+/iv Kb8 10. Bd6+/v Ka7 11. Bxg3 g5/vi 12. Bd6 g4/vii 13. a3/viii, with:
 13. ..., f4 14. Bc5+/ix Kb8 15. Kc6 Re6+ 16. Bd6+ Kxd6+ 17. Kxd6 g3 18. Kc6 g2 19. a7+ Kxa7 20. Kc7 g1Q 21. b8Q+ Ka6 22. Qb7+ Ka5 23. Qb4+ mates, or:
 13. ..., g3 14. Bxg3 f4 15. Bxf4/x Re5+/xi 16. Kc6 Rb5/xii 17. Kc7 (for Be3+) Rc5+ 18. Kd7 Rb5/xiii 19. Kc8 Rc5+ 20. Bc7 Rb5 21. Bd6/xiv Rb1 22. Bc5+ Kxa6 23. b8Q Rxb8 24. Kxb8 wins.
 i) W threatens, if now 2. ..., g2, to checkmate by 3. b6 g1Q 4. a7+ Ka8 5. b7+ Kxa7 6. Bb6+ Ka6 7. b8S mate.

ii) 3. Bc7+? Ka7 4. Bxd6 (b6+, Kxa6; b7, Rh8;) g5 5. Bxc5+ Kb8 6. b6 (Bd6+? Ka7; Bxg3, Rh6+; Bd6, g4;) Rh6+ 7. Bd6+ (Kb5, Rxb6+;) Rxd6+ 8. Kxd6 g2 9. a7+ Kb7 10. a8Q+ Kxa8 11. Kc7 g1Q draws.
 iii) 3. ..., Rh7 4. b7 g2 5. Bb6 Rc8+ 6. bcQ+.
 iv) 9. Bxg3? c4 10. Bf2+ (Bd6, c3;) Kb8 11. Kxc4 f4.
 v) 10. Kc6? Re6+ 11. Bd6+ Rxd6+.
 vi) 11. ..., Rd8 12. Bf2+ Kb8 13. Kc6.
 After 11. ..., g5 W plans to continue with Bd6, Bc5 and Kc6. After the exchange of R against B Bl is too late with his f- and h- pawns. 11. ..., f4 12. Bxf4 g5 13. Bd6 g4 as in the main line.
 vii) 12. ..., f4 13. Bc5+ Kb8 14. Kc6 Re6+ 15. Bd6+ Rxd6+ 16. Kxd6 f3 17. Kc6 f2 18. a7+ Kxa7 19. Kc7.
 viii) 13. a4? g3 14. Bxg3 f4 15. Bxf4 Re5+ 16. Kc6 Re8, but not 16. ..., Rb5? 17. Bb8+ Kxb8 18. Kxb5.
 13. Bc5+? Kb8 14. Kc6 Re6+ 15. Bd6+ Rxd6+ 16. Kxd6 g3 17. Kc6 g2 18. a7+ Kxa7 19. Kc7 g1Q.
 ix) 14. Bxf4? Rg8 15. Bd6 g3.
 x) 15. Bf2+? Kb8 16. Bc5 Re6, drawing.
 xi) 15. ..., Rg8 16. Bd6 followed by Bc5+ and Kc6, after which there is no stalemate possibility for Bl.
 xii) 16. ..., Re8 17. Bd6. The solution states that the moves that now follow are not unique, though the implication is that the method is.
 xiii) 18. ..., Rd5+ 19. Bd6 Rb5 20. Kc8.
 xiv) 21. b8Q+? Rxb8 22. Bxb8+ Ka8 draws, but not 22. ..., Kxa6? 23. Kc7 Kb5 24. Kb7 wins.

No. 6487: Nico Cortlever (Netherlands). A win looks improbable with bK poised to slaughter wPP. 1. a6/i d5/ii 2. cd/iii Kxd5 3. Sf5/iv Kc5/v 4. b4+ Kxb5 5. a7/vi Bxa7 6. Sd4+ Ka6 7. b5+/vii Kxb7 8. Sc6 Bb8 9. Kxh7/viii Kc8 10. Kg6 Kd7/ix 11.

Sxb8 + Kd6 12. Sc6 Kc5 13. Sa7 c6/x 14. bc Kd6 15. Kf5 b5 16. Ke4 b4/xi 17. Kd4(d3) b3 18. Kc3 Kc7 19. Kxb3 Kb6 20. Kb4(c4) Kxa7 21. Kc5(d5) Kb8 22. Kd6 and promotion is secured.

i) 1. b4? Kd4 2. Se8 Kxc4 3. Sf6 Kxb5 4. Sxd7 Ba7 and W has no more than a draw.

1. ab? cb 2. Se8 d5 3. cd Kxd5 4. Sf6 + Kd6 and 5. ..., Kc7, while, in this, if 4. b4 Kc4 5. Sf6 Kxb5 6. Sd7 Kc6 and Bf4+, or if 3. c5 bc 4. b6 d4 5. Sc7 d3.

1. Se8? ba 2. Kg5 Kd4 3. Sf6 Kxc4 4. Sxd7 Ba7 5. b8Q Bxd8 6. Sxb8 Kxb5, drawn.

ii) 1. ..., Kd4 2. b3 c6 3. bc dc 4. Se6 + Ke5 5. Sd8 Kd6 6. b4 Kc7 7. Sf7, and wK secures the win.

1. ..., Kd6 2. Se8 + Kc5 3. Sf6 Kd6 4. Kh7.

1. ..., c6 2. c5.

1. ..., c5 2. b3 d5 3. cd Kxd5 4. Sf5 and wS reaches c4 via e3 or d6, and if 4. ..., c4 5. Se3 + Kd4 6. bc Kxe3 7. c5.

iii) 2. Kg5? d4 3. Sf5 h6 + 4. Kg4 h5 + 5. Kg5 d3 6. Se7 d2 7. Sc6 + Ke6 8. a7 Bxd7 9. Sxa7 d1Q 10. b8Q Qg4 + with perpetual check.

iv) 3. b4? c5 4. Sf5 c4 5. Se7 + Ke6 6. Sc6 c3 7. a7 Bxa7 8. Sxa7 c2 9. b8Q c1Q + with perpetual check.

v) 3. ..., c5 4. b3 c4 5. Se3 + Kd4 6. bc wins.

vi) An important line is 5. Sd4 +? Kxa6 6. b5 + Kxb7 7. Sc6 Kc8 8. Kxh7 Kd7 9. Sxb8 + Kd6 10. Sc6 Kc5 11. Sa7 c6 12. bc Kd6 13. Kg6 b5 14. Kf5 b4 15. Ke4 b3 16. Kd3 b2 17. Kc2 Kc7 18. Kxb2 Kb6 19. Kb3 Kxa7 20. Kc4 Kb6 21. Kd5 Kc7, drawn.

vii) 7. Sc6? b5 8. b8Q Bxb8 9. Sxb8 Kb7 10. Sd7 Kc6 11. Sf6 Kd6 12. Kxh7 Ke5 13. Sd7 Kd4 14. Sc5 Kc4 15. Sa6 c5 16. bc Kd5 17. Kg6 b4 and a draw.

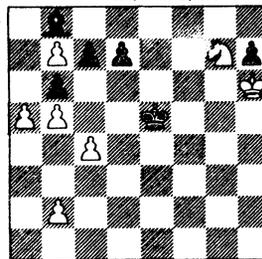
viii) W has a tempo more compared to (vi).

ix) Otherwise wK reaches d7, whereupon Sxa7 and Kxc7 follow.

x) 13. ..., Kd6 14. Kf7(f5), but not 14. Kf6? c5 and B1 draws as seen in (vi).

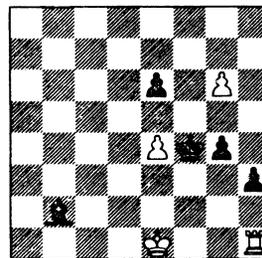
xi) 16. ..., Kc7 17. Kd5 Kb6 18. Kd6.

No. 6487 N. Cortlever (x.84)
= 2/3 Prizes, KNSB, 1984



Win 7 + 6

No. 6488 G. Rol (iii.85)
= 2/3 Prizes, KNSB, 1984



Draw 4 + 5

No. 6488: G. Rol. 1. 0-0 +/i Kg5/ii 2. e5/iii Bd4 +/iv 3. Kh1 g3 (Kxg6; Rf4) 4. g7 (Rg1? g2 +) g2 + 5. Kh2 Bxe5 + (gfQ; g8Q +) 6. Rf4 Bxg7/v 7. Re4/vi Bc3/vii 8. Rxe6 Kf5/viii 9. Re3 Be5 + 10. Rg3 Bxg3 +/ix 11. Kxh3 g1Q(R) stalemate.

i) The demonstration that other moves lose goes: 1. Rf1 +? Kg3 2. Rg1 + Kh4 3. Kf2 Bd4 + 4. Ke2 h2 5. Rd1 g3 6. Kf3 Kh3 7. Rb1 Bg1.

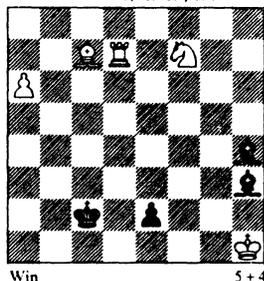
1. e5? Bc3 + (Bxe5? 0-0 +) 2. Ke2 Bxe5 3. Rd1 g3 4. Kf1 Kf5 5. Re1 Bd4, or, in this, 3. Rb1 g3 4. Rb4 + Kf5 5. Rh4 g2 6. Kf2 Bg3 + 7. Kgl Bxh4 8. g7 Bf6 9. g8Q Bd4 +.

1. Rh2? Be5 2. Kf1 Kg5 3. Rc2 Kxg6 4. Ke2 g3 5. Kf3 g2 and 6. ..., Bh2.

1. Ke2? Be5 2. Rf1 + Kg3 3. Rg1 + Kh4 4. Kf2 h2 5. Rd1 Kh3 6. g7 g3 + 7. Kf3 Bxg7 wins, while, in this, 4. Rd1 h2 5. Rd7 Kh3.

ii) Other moves may even lose:
 1. ..., Ke3? 2. e5 Bxe5 3. Re1 +.
 1. ..., Kg3? 2. Rf7.
 1. ..., Kxe4 2. Re1 + Kf5 3. Kh2 Bg7
 4. Kg3 Bh6 5. Rf1 + and 6. Rf4.
 iii) 2. Rd1? Kxg6 3. Rd7 g3 4. Rd3
 Be5 5. Kh1 Kg5 6. Rd2 Kf4.
 iv) 2. ..., Bxe5 3. Re1 Bd4 + 4. Kh2
 Kf5 5. Kg3, for if 5. ..., Bg7 6. Rf1 +
 Kg5 7. Re1 e5 8. Re4.
 v) 6. ..., Bxf4 + 7. Kxh3 g1S + leaves
 W with the better chances.
 6. ..., Kxf4 7. g8Q Bd4 8. Qf7 +
 draws.
 vi) 7. Rc4? Be5 + 8. Kg1 Bf4 9. Rc3
 Kg4 10. Rg3 + Kh4 11. Rd3 e5.
 vii) 7. ..., Kf5 8. Rh4. 7. ..., e5 8.
 Re3.
 viii) This threatens Be5 +; followed
 by Bd4 +.
 ix) After 10. ..., g1Q + 11. Kxg1
 Bxg3 Bl is left with the 'wrong' bB.

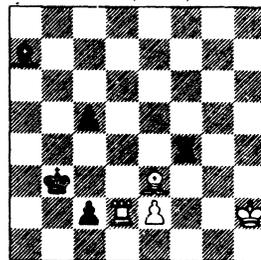
No. 6489 J. Fritz (xi.84)
 = 4/5 Prizes, KNSB, 1984



No. 6489: J. Fritz (the late IGM, of
 Prague). 1. Rd2 + Kxd2 2. Ba5 +
 Ke3/i 3. a7 Bg4/ii 4. Se5 Bf5 5.
 Sc4 + /iii Kd4/iv 6. Sd6 Be6 7. Sb5 +
 Ke5/v 8. Sc7 e1Q + 9. Bxe1 Bd7
 10. Sa6 + Kb6 11. a8Q + Bc6 + 12.
 Qxc6 + Kxc6 13. Bxh4 wins.
 i) 2. ..., Kd3 3. a7 Bf5 4. Sd6.
 2. ..., Kd1 3. a7 promotes.
 ii) 3. ..., Bf5 4. Sd6 Bg4 5. Sc4 + Kf4
 (Kf2; Se5) 6. Bd2 + Kg3 7. Se5 and
 a8Q wins.
 iii) 5. Bb6 +? Kf4.
 5. Bd2 +? Kxd2 6. Sf3 + Ke3 7. a8Q
 and either 7. ..., Be4 or 7. ..., e1Q +
 8. Sxe1 Be4 +.

iv) 5. ..., Kd3 6. Sd6.
 5. ..., Kf4 6. Bd2 + Kf3 7. a8Q + Be4
 8. Se5 + and 9. Qxe4.
 v) 7. ..., Kc4 8. Sc7.
 7. ..., Ke5 8. Bc3 + Ke4 9. a8Q +
 Bd5 10. Sd6 + and 11. Qxd5.
 vi) 8. ..., Bd7 9. Sa6 + Kb5/vii 10.
 Sb8 Kxa5 11. a8Q + and captures on
 e2 after checking.
 vii) 9. ... Kd6 10. Bb4 + Kd5 11.
 a8Q + Bc6 12. Sc7 + and 13. Qxc6.
 David Hooper: "With good economy
 and a charming repeat manoeuvre
 this might well have been placed first.
 Its rivals are ingenious, but this one
 warms the heart."

No. 6490 J.H. Marwitz (iii.85)
 = 4/5 Prizes, KNSB, 1984



Draw 4 + 5

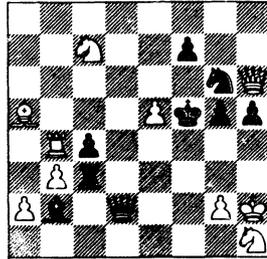
No. 6490: J.H. Marwitz (Nether-
 lands). 1. Rxc2/i Rh4 + /ii 2. Kg3
 Re4 3. Bxc5 /iii Bb8 + 4. Kf3 Rf4 +
 5. Ke3 Kxc2 6. Bd6 Bxd6 stalemate.
 i) 1. Bxf4? Bb8! wins, 2. Rxc2 Bxf4 +
 and 3. ..., Kxc2, but not 1. ..., c1Q?
 2. Rd3 +.
 ii) 1. ..., Re4 2. Rxc5 Bb8 + 3. Kg2
 Rxe3 4. Rb5 +.
 iii) This would fail to... Bb8 +; if wK
 were still on h2.
 3. ..., Rxc5? 4. Rxe3 + and 4. ...,
 Bxc5.

No. 6491: J.H. Marwitz. Bl threatens
 both Qf4 +; and Rh3 +; Kxh3,
 Sf4 +; and mate. 1. Rxc4 Rh3 + /i 2.
 Kxh3 g4 + 3. Kh2 Bxe5 + /ii 4. Rf4
 Bxf4 + 5. Qxf4 + Qxf4 + 6. Sg3 +
 Ke5 (Kf6? Sd5 +) 7. Bc3 + Kd6 8.
 Bd2 Qe5 9. Bc3 Qf4 10. Bd2. It is
 worth noting the study's rich content:

wB secures the final draw by continuous offer; a barrage of cross-checks leads to a pair of dominations, after 8. Bd2 when 13 bQ squares are controlled, and after 9. Bc3 with no fewer than 20 squares - only f4 and e5 remain 'free'.

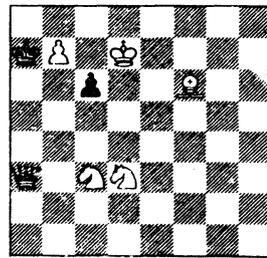
- i) 1. ..., h4 2. Rxh4 Sxh4 3. Qf6 + Ke4(g4) 4. Sf2+ and 5. Bxc3.
 ii) This hinders Sg5+. 3. ..., Qxh6 4. Sg3+ Kxe5 (Kg5; Bd2+) 5. Re4 + Kf6 6. Se8 + Kg5 7. Bd2+.

No. 6491 J.H. Marwitz (xii.84)
 1 Hon.Men., KNSB, 1984



Draw 10+9

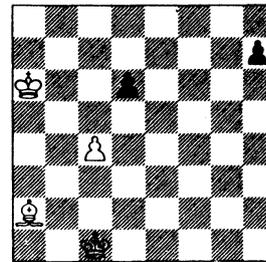
No. 6492 A. Maksimovskikh
 and V. Shupletsov (viii-ix.84)
 2 Hon.Men., KNSB, 1984



Win 5+3

- No. 6492: Aleksander Maksimovskikh and V. Shupletsov. 1. Sb5+/i cb 2. Kc7 Qa5+ 3. Kc8/ii Qb6 4. Bd4 Qxd4 5. b8Q+ Ka6 6. Sb4+ Qxb4 (Ka5; Sc6+) 7. Qb7+ Ka5 8. Qa7 mate.
 i) 1. Kc7? Qa5+ 2. Kc8 Qf5+ 3. Kc7 Qa5+ drawing.
 ii) With this move ..., Qf5+; is eliminated.

No. 6493 B. Neuschwander
 and C. van Wijgerden (xi.84)
 3 Hon.Men., KNSB, 1984



Win 3+3

- No. 6493: Beat Neuschwander (Switzerland) and Cor van Wijgerden (Netherlands). 1. Bb3/i Kd2/ii 2. Ba4 Kc3 3. Kb5 h5 4. Bd1 h4 5. Bg4 Kb3 6. Bh3 Kc3 7. Be6 Kd3 (Kb3; c5+) 8. Kb4/iii Kc2/iv 9. Bg4/v Kd3 10. Bh3 Kc2 11. Bf1 Kb2/vi 12. Bg2 Kc2 13. Be4+ Kd2 14. Bf5 Ke3 15. Kc3 Kf4 16. Bc8 Ke4 17. Bd7 (Be6 also wins) Ke3 18. Be6 Ke4 19. Kd2 Ke5 20. Bd5 Kd4 21. Ke2 h3 22. Kf2 h2 23. Kg2 wins.

- i) 1. Kb6? Kb2 2. Kc6 h5/vii 3. Kxd6 h4 4. c5 Kxa2 5. c6 h3, draw.
 ii) 1. ..., h5 2. Ba4 h4 3. Bd7 Kc2 4. Kb5 Kb3 returns to the main line.
 iii) 8. Kc6? h3 9. Kxd6 h2 10. Bd5 h1Q 11. Bxh1 Kxc4, drawing.
 iv) wK reaches c3 faster after 8. ..., Kd4(d2) 9. Bf1(f5).
 v) We read that 9. Bh3 also wins: Kd3 10. Bf5+ Kd4 11. Bd7 Kd3 12. Bh3.
 vi) 11. ..., Kd2 12. Kb3 Ke1 13. Bh3 Kd2 14. Bf5 Ke3 15. Kc3 as in the main line.
 vii) 2. ..., Kxa2? 3. Kxd6 h5 4. Ke5 wins.

- No. 6494: Jindrich Fritz. 1. Sf3/i Rxc6+/ii 2. Kf7/iii Rf6+/iv 3. Kxe7 Bg3 (Bf2; Rc2) 4. Rc1 Rf4(f5) 5. Rxf1+/v Kg2 6. Rg1 + Kf2 7. gRe1 Rxf3 8. R3e2 mate.
 i) 1. Rxe1? Rxc6+ 2. Kf7(h7) Rxc1 3. cRc1 Bc4(d3)+, or in this, 2. Kf8 Kxg1 3. cRc1 Rf6+.

1. Kg7? Bf2. 1. Se2? Rxc6 + 2. Kf7(h7) Bd2 3. Rd3 Rf6 + 4. Kxe7 Bg5.

1. Sh3? Rxc6 + 2. Kh7 Bd2.

ii) 1. ..., Bf2 2. Re6 and 3. Kf7.

1. ..., Ba5 2. Rc6.

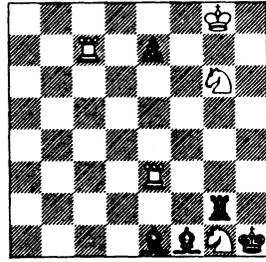
iii) 2. Kh7? Bf2 3. Rc2 Rh6 + and 4. ..., Bxe3.

2. Kf8(h8)? Bg3 3. Rc1 Kg2 4. Rc2 + Kh1 5. Re1 Rf6(h6) +.

iv) 2. ..., Ba5 3. Rc1 Rf6 + 4. Kxe7 Rf4 5. Rc2 Bb4 + 6. Ke6 Bh3 + 7. Ke5 Rf5 + 8. Ke4.

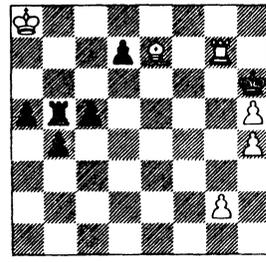
v) 5. Sd2? Kg2 6. Sxf1 Bh4 + and 7. ..., Rxf1.

No. 6494 J. Fritz (xiii.84)
4 Hon.Men., KNSB 1984



Win 5 + 5

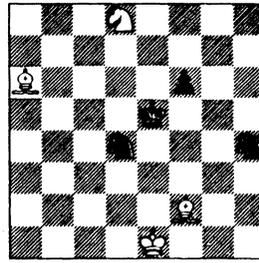
No. 6495 V. Pachman (vi.84)
5 Hon.Men., KNSB 1984



Win 6 + 6

No. 6495: V. Pachman (the other late-lamented Prague IGM 1. Bf8 (for g4 and mate) Kxh5 2. Rg5 + Kxh4 3. Be7 (for Rxc5 +) d5 4. Rg7 + Kh5 5. g4 + Kh6 6. Bf8.

No. 6496 R. Missiaen (x.84)
1 Commend, KNSB 1984



Win 4 + 4

No. 6496: R. Missiaen (Belgium). 1. Bg3 + (Bxh4? Sf3 +;) Kf5 (Ke4; Bb7 +) 2. Bxh4 Sf3 + 3. Kf2 Sxh4 4. Kg3 and now:

4. ..., Sg6 5. Bd3 + Kg5 6. Sf7 + Kh5 7. Be2 mate.

4. ..., Kg5 5. Se6 + (Sf7 +? Kg6;) Kf5 6. Sf4 Ke4/i 7. Kg4 Ke3/ii 8. Bb7 f5 + 9. Kg3 and wins bS.

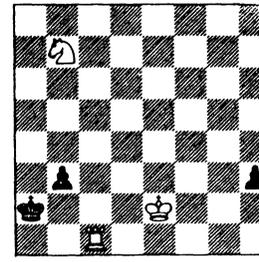
i) 6. ..., Sg6 7. Bd3 +.

6. ..., Ke5 7. Sd3 + and 8. Kxh4.

6. ..., Kg5 7. Sh3 + Kh5 8. Be2 +.

ii) 7. ..., f5 + 8. Kg3 Ke3 9. Bb7.

No. 6497 Y. Hoch (vi.84)
2 Commend, KNSB 1984



Win 3 + 3

No. 6497: Yehuda Hoch (Israel). The following winning attempts fail:

1. Sc5(a5, d6)? b2 2. Rc2 h2.

1. Rc6? h2 2. Ra6 + Kb1 3. Rh6 b2 4. Sc5 h1Q 5. Rxh1 Kc2, or here, 4. Sa5 h1Q 5. Rxh1 Ka2 (Kc2? Sc4), is no better than 4. Sd6 Kc1.

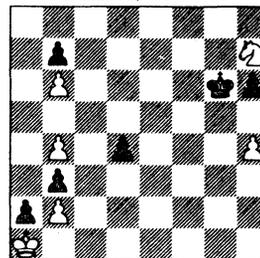
1. Rc8? is thematic, the refutation becoming clear in the second main

line variation where a check by wR on a8 is prevented by a promoted bQh1.
1. Rc4, with:

- I: 1. ..., b2/i 2. Ra4+ Kb3/ii 3. Sc5+ Kc3 (Kc2; Rc4+) 4. Ra3+ Kc2/iii 5. Sa4 b1Q/iv 6. Rc3 mate.
II: 1. ..., h2 2. Ra4+ Kb1/v 3. Rh4 b2 4. Sd6/vi Kc1/vii 5. Rc4+ Kb1 6. Se4 Ka2 7. Sd2/viii h1Q 8. Ra4 mate, or 7. ..., b1Q 8. Ra4+ Kb2 9. Rb4+ and 10. Rxb1, while 7. ..., b1S loses to 8. Rc2+.
- i) 1. ..., Ka1(b1, b2) 2. Sc5 h2 3. Rh4 b2 4. Sb3(+) and 5. Sd2.
1. ..., Ka3 2. Sc5 h2 (b2; Ra4 mate) 3. Ra4+ Kb2 4. Rh4.
- ii) A major sub-variation is: 2. ..., Kb1 3. Sc5/ix h2/x 4. Se4/xi h1Q 5. Sd2+ Kc2 6. Rc4 mate.
- iii) 4. ..., Kb4 5. Rb3+. 4. ..., Kd4 5. Sb3+ and 6. Sd2.
4. ..., Kc4 5. Se4 Kb4 6. Ra8 h2 7. Rh8 (for Sd2) b1Q 8. Rb8+, but not 7. Sg3? h1Q 8. Sxh1 Kc3, drawing.
- iv) 5. ..., h2 6. Rc3+ Kb1 7. Rh3.
- v) 2. ..., Kb2 3. Rh4 Ka1(c1) 4. Sc5 b2 5. Sb3+ and 6. Sd2 wins; alternatives here are: 3. ..., Kc3(a3) 4. Sc5(a5) b2 5. Sc4(a4+), and 3. ..., Kc2(a2) 4. Sa5(c5) b2 5. Sc4(a4) b1Q 6. Sa3(c3)+.
- vi) 4. Sc5? h1Q 5. Rxh1+ Kc2.
4. Sa5? h1Q 5. Rxh1+ Ka2.
- vii) 4. ..., Kc2 5. Sc4. 4. ..., Ka2 5. Se4.
4. ..., Ka1 5. Ra4+ Kb1 6. Se4, already seen.
- viii) 7. Ra4+? Kb3 8. Sc5+ Kc3 9. Ra3+ Kc4.
- ix) 3. Sd6? Kc2 4. Sc4 (Rc4+, Kb3;) b1Q 5. Sa3+ Kb3.
3. Sa5? otherwise thematic, loses here to 3. ..., h2/xii 4. Sc4(b3) (Rh4, h1Q;) Kc2 (h1Q? Sd2+) 5. Sd2 b1S 6. Ra2+/xiii Kc3 7. Sxb1+ Kb4 8. Rb2+ Ka5.
- x) 3. ..., Kc2 4. Rc4+ Kb1 5. Sa4 wins.
- xi) But 4. Sb3? does not win, as the thematic try 3. Sa5 in (ix) shows.

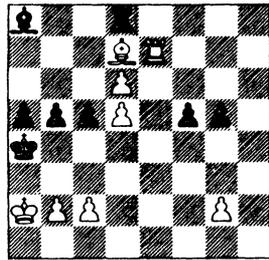
xii) 3. ..., Kc2? 4. Rc4+ Kb1 5. Sb3 and 6. Sd2.
xiii) 6. Rc4+ Sc3+. 6. Rh4 Sxd2.

No. 6498 N. Cortlever (iii.85)
3 Commend, KNSB 1984



- No. 6498: Nico Cortlever. Bl might win by releasing wK or by freeing bPh6. Where does wS stand in this?!
1. h5+/i Kf5/ii 2. Sf6 Kg5/iii 3. Sg4/iv Kh4 4. Se5 Kxh5 5. b5 and draws by taking dP.
- i) 1. Sf8+? Kf5/v 2. Se6 d3 3. Sd4+ Kg4 4. Sxb3 Kxh4 5. Kxa2 h5 6. Sd4/vi Kg3 7. Sf5+ Kf2.
1. Sf6? d3 2. h5+ Kg5 3. b5 Kh4 4. Se4 Kxh5 5. Sd2 Kg4 6. Sxb3 h5 and Bl wins.
- ii) 1. ..., Kxh5 2. Sg5 d3/vii 3. Sf3 and Bl loses his dP again.
- iii) 2. ..., d3 3. Se4 Kf4 4. Sd2 Kg4 5. Sxb3 Kxh5 6. Kxa2 Kg4 7. Sd2 h5 8. Kb3 h4 9. Kc3 h3 10. Sf1 Kf3 11. Kxd3 Kg2 12. Se3+.
2. ..., Kf4 3. Se4 Kg4 4. Sd2 Kxh5 5. Sxb3 d3 6. Kxa2 Kg4, and play might go on, 7. Kb1 (also Sd2) h5 8. Kc1 h4 9. Sd2 h3 10. Sf1 Kf3 11. Kd2 Kf2 12. Sh2, or 11. ..., Kg2 12. Se3+.
- iv) 3. Se4+? and 4. Sxb3 leads to the 1. Sf8+? line.
- v) 1. ..., Kh5? 2. Se6 d3 3. Sf4+. 1. ..., Kf7 2. Sg6.
vi) 6. Sd2 Kg3 7. Kb3 h4 8. Kc3 h3 9. Sf1+ (Kxd3, Kg2;) Kf2 10. Sh2 Ke2.
6. Kb1 Kg3 7. Sd2 h4 8. Kc1 h3 and 9. Sf1+ Kf2 or 9. Kd1 Kg2.
- vii) 2. ..., Kh4 3. Sf3+.
2. ..., Kg4 3. Sf3 d3 4. Se5+.
2. ..., Kg6 3. Se6 d3 4. Sf4+.

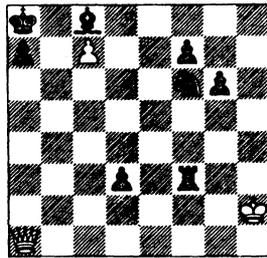
No. 6499 E.J. van Zomeren (xi.84)
4 Commend. KNSB 1984



Win 8+8

No. 6499: E.J. van Zomeren. B1 threatens to take on d5. 1. Bc6 Bxc6 2. dc Rxd6 3. c7 Rc6 4. g4. Freeing the e4 square. 4. ..., fg. Otherwise gf gives W two passed P's. 5. Re4+ and: 5. ..., c4 6. c3 b4 7. Rb6 and mate to come.

No. 6500 Em. Dobrescu (vii-viii.83)
5 Commend. KNSB 1984



Draw 3+8

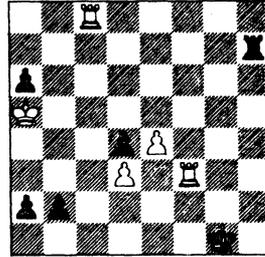
No. 6500: Em. Dobrescu (Romania). 1. Qh1/i Sg4+ 2. Kg2/ii Se5/iii 3. Qb1 Bb7 4. Qh1/iv Rf4+ 5. Kg3 (Kh3? Sf3;) Rg4+ 6. Kf2 (Kh3? Rc4;) Rf4+ 7. Kg3/v Rf3+ 8. Kg2/vi Rg3+ 9. Kf1 Rf3+ 10. Kg2 Bc8 11. Qb1 and draws, 11. ..., Bb7 12. Qh1 Rf4+.
i) 1. Qb1? Sd7 2. Qb5 Sb6 3. Qc6+ Bb7 4. Qe8+ Sc8 wins, or here 2. Qh1 Se5 3. Qb1 Sc6 4. Qb5(h1) Rf6 wins.
ii) 2. Kg1? Se5 3. Qh8 Kb7 4. Qxe5 Rf5 5. Qe4+ Kxc7 6. Qxd3 a5 7. Qd4 Bf7 and B1 must win.
iii) 2. ..., Kb7 3. Kxf3 Kxc7 4. Qc1+ Kb7 5. Qb2+ Ka8 6. Qc3 Be6 7. Qc7 and a draw.

iv) 4. Qb5? Rf6+ 5. Kg3 Rc6 6. Qxe5 Bc8 7. Qd5 Kb7 8. Qxf7 (d3) Rd6 (xc7) wins.

v) 7. Ke3? Rf3+ 8. Kd2 Sc4+ and 9. ..., Sb6 wins, or, in this, 8. Kd4 Sc6+ and 9. ..., Se7.

vi) 8. Kh2? Bc8 9. Qb1 Sd7 and 10. ..., Sb6, when B1 wins.

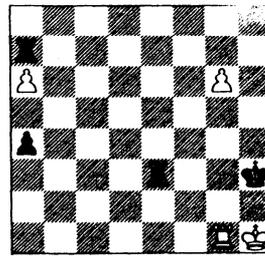
No. 6501 D. Gurgenzidze (vi.84)
KNSB 1984



Draw 5+6

No. 6501: D. Gurgenzidze (Georgian SSR). 1. Rg8+ Rg7 (Kh2; perp.+) 2. Rxc7+ Kh2 3. Rf2+ Kh3 4. Rf3+ Kh4 5. Rf4+ Kh5 6. Rf5+ Kh6 7. fRg5 a1Q+ 8. Kb6 b1Q+ 9. Ka7 aQa2 (against Rg8+) 10. R5g6+ Kh5 11. Rg3/i Kh4 12. R7g4+ Kh5 13. Rg7 Kh6 14. R3g6+ Kh5 15. Rg3 draws.
i) 11. Rg5+? Kh4 12. Rg4+ Kh3 13. Rg3+ Kh2. After the text move both Rh7 and Rh3 mate are threatened.

No. 6502 D. Gurgenzidze (vii.84)
KNSB 1984

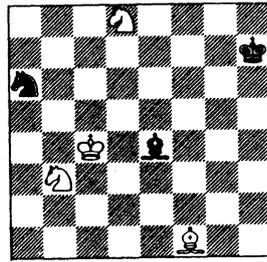


Draw 4+4

No. 6502: D. Gurgenzidze. 1. g7 Re8 2. g8Q Rxc8 3. Rxc8 and now: 3. ..., Rxa6 4. Rg6 (Rg2? Rb6;) Ra8 5. Rg8 Ra5 6. Rg5 Rxc8 stalemate.

3. ..., a3 4. Rg2 Rxa6 (Rc7; a7) 5. Ra2 Kg3 6. Kg1 Kf3 7. Kf1 Ke3 8. Ke1 Kd3 9. Kd1 Kc3 10. Kc1 Kb3 11. Kb1 Rh6 12. Rb2+ ab stalemate.

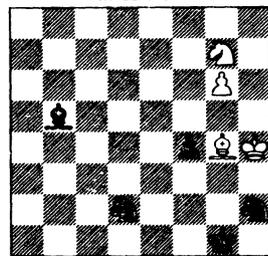
No. 6503 R. Missiaen (vii.84)
KNSB 1984



Win 4+3

No. 6503: Roger Missiaen. 1. Kd4 Bc2 2. Sa1 Sb4 3. Sxc2/i Sxc2+ 4. Kd3 Sb4+/ii 5. Kc4 Sa6/iii 6. Kd5 Sc7+ 7. Kd6 Se8+ 8. Ke7 Sg7/iv 9. Bd3+ Kh6/v 10. Kf8 Sh5 11. Sf7 mate.
i) 3. Kc5? Bd3. 3. Kc3? Sd5+ 4. Kxc2 Se3+. 3. Kc4? Bd3+ 4. Bxd3 Sxd3 5. Kxd3.
ii) 4. ..., Se1+ 5. Ke2 Sc2 6. Sc6 Kg6 7. Kd2 Sa3 8. Ke1 wins.
iii) 5. ..., Sc2 6. Bd3+. 5. ..., Sa2 6. Kb3.
iv) 8. ..., Sc7 9. Bc4 Sa8 10. Kd6 Sb6 11. Bb3 Sc8+ 12. Kd7 Sb6 13. Kc7.
v) 9. ..., Kg8 10. Bg6 Kh8 11. Sf7+ Kg8 12. Se5 Kh8 13. Sg4 Kg8 14. Sf6+ Kh8 15. Kd7.

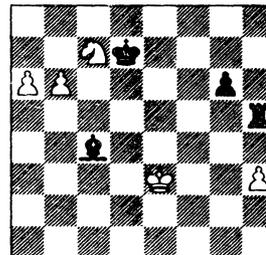
No. 6504 M. Matous (xii.84)
KNSB 1984



Draw 4+5

No. 6504: Mario Matous (Prague). 1. Se6/i Bd7/ii 2. g7 dSf3+ 3. Kh3 (Kh5? Be8+;) Sxg4 4. g8R/iii Bxe6/iv 5. Rxc4+ K- stalemate.
i) 1. Be6? dSe3+ 2. Kh5 Sd4 3. Bd5 f3 4. Se6 f2 5. g7 Be8+ and 6. ..., Bf7, or, in this, 3. Bf7 f3 4. Se6 Sf5.
ii) 1. ..., Sxg4 2. Kxc4 Bd7 3. Kf5 Sb3 4. Ke5 draws.
iii) 4. g8Q? Bxe6 5. Qxc4+ Kf2 6. Qxe6 Sg5+ wins, or in this, 5. Qg6 Sd4 6. Qb1+ Kf2 7. Qb2+ Ke3 and B1 will win 4. Kxc4? Sd4 5. Kxf4 Sxe6+.
iv) 4. ..., Sg5+ 5. Kxc4/v with either 5. ..., Sxe6 6. Kf3+ Kf1 7. Rg6 Bc6+ 8. Kg4 Bd5 9. Rxe6, or 5. ..., Bxe6+ 6. Kxc5 Bxc8 7. Kxf4
v) 5. Rxc5? Bxe6 6. Rg6 f3.

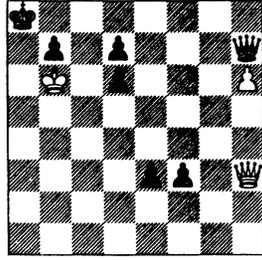
No. 6505 O. Carlsson (iv.85 and I.85)
1st Prize, L'Italia Scacchistica, 1985
dedicated to R. Ravarini
award: ix-x.86



Win 5+4

No. 6505: Oscar Carlsson (Buenos Aires). Judge of this informal tourney was the veteran otb master Enrico Paoli of Reggio Emilia, who eliminated studies with any major demolition, dual or move inversion. 1. a7, with:
I: 1. ..., Ra5 2. Se8 Ra3+ 3. Kd4/i Kc6 4. Sd6 Kxd6 5. b7 Rxa7 6. b8Q+ Rc7 7. Qd8+.
II: 1. ..., Rxh3+ 2. Kd4/ii Ra3 3. Sb5 Bxb5 4. b7 Rxa7 5. b8Q Ra4+ 6. Kc5.
i) 3. Kf4? Rf3+ 4. Kg5 Bd5 5. Sf6+ Rxf6 6. Kxf6 Kc8.
ii) 2. Kf4? Ra3 3. Sb5 Bd5 4. Sxa3 Bb7 5. Sc4 Kc6 6. Ke3 Kc5 7. Kd3 g5.

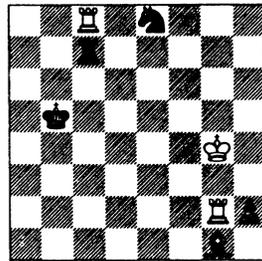
No. 6506 C. Costantini (i.85)
2nd Prize, L'Italia Scacchistica, 1985



Win 3+7

No. 6506: C. Costantini (Italy). 1. Qf1 Qh8 2. Qc4 Qd8+ 3. Qc7 Qxc7+ 4. Kxc7 f2 5. h7 f1Q 6. h8Q+ Ka7 7. Qd4+ Ka8 8. Qc3 Ka7 9. Qa3+ Qa6 10. Qxe3+ b6 11. Qe4 d5 12. Qxd5 d6 13. Qe4 d5 14. Qxd5 wins.

No. 6507 J. Fritz (v.85)
= 3/4 Prize, L'Italia Scacchistica, 1985



Draw 3+5

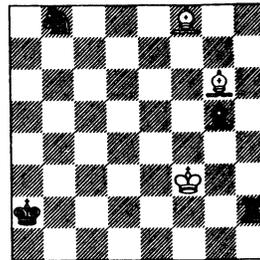
No. 6507: the late Jindrich Fritz (Prague). 1. Rb8+ /i Kc4 2. Rc2+ Kd5 3. Rd2+ /ii Kc4 4. Rc2+ Kd3 5. Rxb2 Sf6+ 6. Kf5 Bxb2 7. Rd8+ Rd7 8. Rh8 Rh7 9. Rd8+ Rd7 10. Rh8, positional draw.

i) 1. Rb2+? Kc6 2. Rc2+ Kb6 3. Rb8+ Ka7 4. Rxc7+ Kxb8 5. Rh7 Sf6+ wins.

ii) 3. Rd8+? Sd6 4. Rd2+ Ke4 wins.

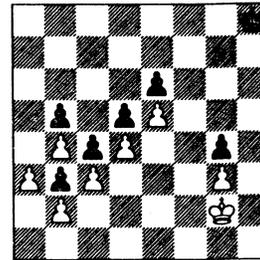
No. 6508: Jindrich Fritz. 1. Bd6 Rh8 2. Bf7+ Kb1 3. Bg6+ Kc1 4. Ke2 Bf6 5. Ba3+ Bb2 6. Bd6/i Bf6 7. Ba3+ . i) 6. Be7? Rh2+ 7. Kf1 Sc6 8. Bg5+ Kd1 9. Be8 Sd4 10. Ba4+ Sc2 wins.

No. 6508 J. Fritz (iii.85)
= 3/4 Prize, L'Italia Scacchistica, 1985



Draw 3+4

No. 6509 M. Zinar (ii.85)
1 Hon.Men., L'Italia Scacchistica, 1985

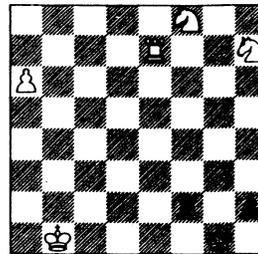


Win 8+7

No. 6509: M. Zinar (Feodosia, Ukraine). 1. Kf1 Kg8 2. Ke1 Kf8 3. Kd1 Ke8 4. Ke2 Kf7 5. Kd2 Kg7/i 6. a4 ba 7. b5 a3 8. ba wins.

i) 5. ..., Ke7 6. Ke3 Kf7 7. Kf4.

No. 6510 G.G. Amiryan (i.85)
2 Hon.Men., L'Italia Scacchistica, 1985

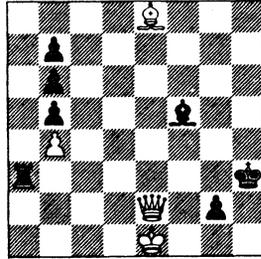


Draw 5+3

No. 6510: Gamlet Amiryan (Erevan, Armenian SSR). 1. Rg7+ Rg2 2. Rc7/i Rf2/ii 3. Rg7+ Kf1 4. Rc7 Re2

5. Rf7+ Ke1 6. Rc7 Rd2 7. Re7+ Kd1
 8. Rc7 Ke2 9. Re7+ Kf2 10. Rf7+
 Ke2 11. Re7+ Kd1 12. Rc7 Ke1 13.
 Re7+ Re2 14. Rc7 Kf1 15. Rf7+ Rf2
 16. Rc7 Kg1 17. Rg7+ Rg2 18. Rc7.
 i) 2. Rd7? Kf2 3. Rf7+ Ke2 4. Re7+
 Kd3 5. Rd7+ Kc4 6. Rc7+ Kb5 7.
 Rc1 Rg1 wins.
 ii) 2. ..., Kf2 3. Rc2+ Kg3 4. Rc3+
 Kh4 5. Rc4+ draws.

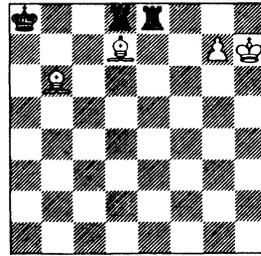
No. 6511 P. Angelini (vii-viii.85)
 3 Hon.Men., L'Italia Scacchistica, 1985



Win 4+7

No. 6511: P. Angelini (Italy). 1. Kf2
 Bg4/i 2. Bd7 g1Q+/ii 3. Kxg1 Bxd7 4.
 Qh5+ Kg3 5. Qe5+ Kh3 6. Qh8+
 Kg3 7. Qg7+ Bg4 8. Qb2 Rf3 9. Qh2
 mate.
 i) 1. ..., Kh2 2. Qe5+ Kh1 3. Qe1+
 Kh2 4. Qg1+ Kh3 5. Qxg2+ wins.
 ii) 2. ..., Rg3 3. Kg1 Kh4 4. Qe7+.

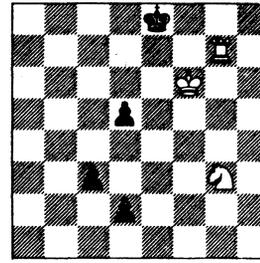
No. 6512 I. Krikheli (iii.85)
 1 Comm., L'Italia Scacchistica, 1985



Win 4+3

No. 6512: Iosef Krikheli (Gori, Georgian SSR). 1. Bc6+ Kb8 2. Bxe8 Rxe8 3.
 Bc5 Rd8 4. Be7 Rc8 5. Bf8 Rc7 6. Bd6
 wins.

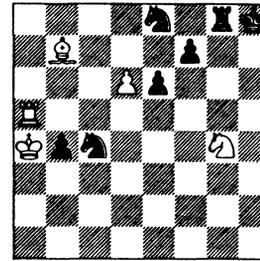
No. 6513 G.G. Amiryman (xi.85)
 2 Comm., L'Italia Scacchistica, 1985



Win 3+4

No. 6513: Gamlet G. Amiryman. 1. Ke6
 Kd8/i 2. Rd7+ Kc8/ii 3. Sf5 d1Q 4.
 Se7+ Kb8 5. Sc6+ Ka8 6. Ra7 mate.
 i) 1. ..., Kf8 2. Rf7+ and now either
 2. ..., Kg8 3. Sh5 d1Q 4. Sf6+, or 2.
 ..., Ke8 3. Sf5 d1Q 4. Sd6+.
 ii) 2. ..., Ke8 3. Sh5 d1Q 4. Sf6+.

No. 6514 B.G. Olympiev (vi.85)
 3 Comm., L'Italia Scacchistica, 1985



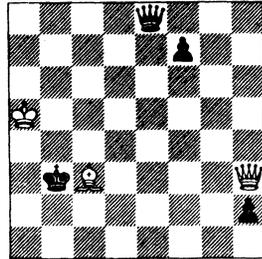
Draw 5+7

No 6514: B.G. Olympiev (Sverdlovsk).
 1. Rh5+ Kg7 2. Rg5+ Kf8 3. Rxg8+
 Kxg8 4. Sh6+ Kg7 5. Sxf7 Kxf7 6. Bc8
 Sb6+ 7. Kxb4 Sxc8 8. d7 Sa7 9. d8S+
 Kf6 10. Sxe6.

No. 6515: S. Vodolaga and A. Bezgod-
 kov (both Kharkov). 1. Bf6+ Kc4/i 2.
 Qc3+ Kd5 3. Qd4+ Kc6/ii 4. Qa4+
 Kc5 5. Bd4+ Kd6 6. Qxe8 h1Q 7.
 Be5+ wins.
 i) 1. ..., Kc2 2. Qc3+ Kd1 3. Qd3+
 Kc1 4. Bg5+ Kb2 5. Qd2+ Kb3 6.
 Qb4+ Kc2 7. Qc4+ Kb2 8. Bf6+
 Kb1 9. Qb3+ Kc1 10. Bg5+.
 ii) 3. ..., Ke6 4. Qe5+ Kd7 5. Qb5+
 Kc7 6. Qxe8 h1Q 7. Be5+ Kb7 8.

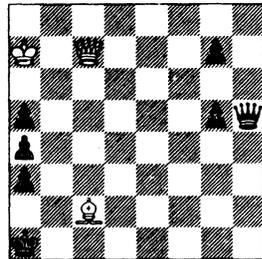
Qb8+ Kc6 9. Qb5 mate, or, in this, 5. ..., Kd6 6. Qxe8 h1Q 7. Be5+.

No. 6515 S. Vodolaga and A. Bezgodkov
Prize, Ukrainian Ty, 1986
award: "Kiev", vi.86



Win 3+4

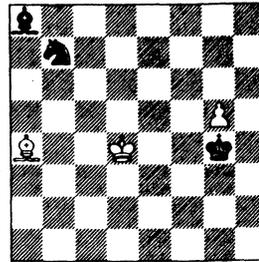
No. 6516 A. Bezgodkov
1 Hon. Men., Ukrainian Ty, 1986



Win 3+7

No. 6516: A. Bezgodkov. 1. Bd3 Qh1/i 2. Qc3+ Ka2 3. Qd2+ Ka1/ii 4. Kb6 g4 5. Kc5 g3 6. Qc3+ Ka2 7. Bc4+ Kb1 8. Qd3+ Kc1 9. Qxa3+ Kd2 10. Qd3+ Kc1 11. Qc3+ Kb1 12. Bd3+ Ka2 13. Qc2+ Ka3 14. Bc4 Qa1 15. Qd3+ Kb2 16. Qd4+ Kb1 17. Bd3+ Ka2 18. Qxa4+ Kb2 19. Qd4+ Ka2 20. Bc4+ Kb1 21. Qd1+ Kb2 22. Qd2+ Ka3 23. Qxa5+ Kb2 24. Qd2+ Ka3 25. Qb4 mate.
i) 1. ..., Qd1 2. Qc3+ Ka2 3. Ka6 g4 4. Kxa5 g3 5. Qc4+ Qb3 6. Qd4 g2 7. Bc4 g1Q 8. Bxb3+ ab 9. Qxg1.
ii) 3. ..., Kb3 4. Qc2+ Kb4 5. Qc4 mate.

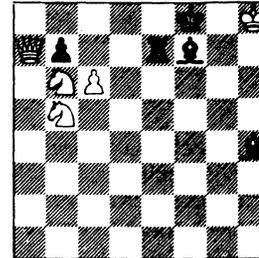
No. 6517 A. Zinchuk
2 Hon.Men., Ukrainian Ty, 1986



Win 3+3

No. 6517: A. Zinchuk (Kiev). 1. g6 Sd6 2. Bd7 Kh5 3. g7 Bd5 4. Kxd5 Se8 5. Bxe8 Kh6 6. g8R, wins, but not 6. g8S+? Kg7 7. Se7 Kf8.

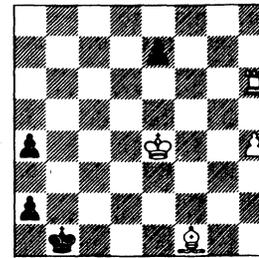
No. 6518 M. Rezvov
= 1/2 Comm., Ukrainian Ty, 1986



Black to Move, Draw 5+5

No. 6518: M. Rezvov (Odessa). 1. ..., Bf6+ 2. Kh7 Be8+ 3. Kh6 Kg8 4. Qxb7 Rxb7 5. cb Be5 6. b8Q Bxb8 7. Sc7 Bxc7 8. Sd5 Be5 9. Sf6+ Bxf6 stalemate.

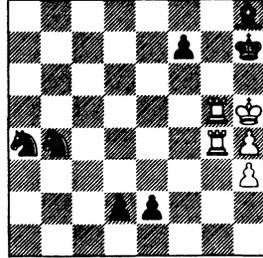
No. 6519 A. Zinchuk
= 1-2 Comm., Ukrainian Ty, 1986



Win 4+4

No. 6519: A. Zinchuk. 1. Bd3+ Kb2
 2. Rb6+ Ka3 3. Rb1 abQ 4. Bxb1 Kb2
 5. Bd3 Kc3 6. h5 a3 7. h6 a2 8. h7 a1Q
 9. a8B+ e5 10. Bxe5+ and 11. Bxa1.
 If the W piece on a1 were wQ instead
 of wB then B1 would be stalemated.

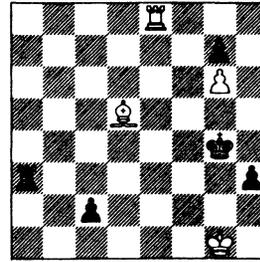
No. 6520 A. Zinchuk
 = 1/2 Places, Board 6, XII All-
 Union Team Championship, 1986
 award: Bulletin of Central Chess
 Club of USSR, ix.86



Draw 5+7

No. 6520: A. Zinchuk (Kiev, Ukraine).
 12 of the 15 republics, plus Moscow
 and Leningrad. produced 10-board
 teams for this regular event, in which
 boards 7 and 8 were for original stud-
 ies. The board 7 theme: at the conclu-
 sion bP can promote to bQ leading to
 instant stalemate, or may underpro-
 mote, in which case the new piece con-
 tributes to a positional draw. "W's ho-
 pes lie in bK's disadvantageous situa-
 tion". 1. Rf5 f6 2. Rb5 Sc5 3. Rxc5 Sd5
 4. Rxd5. Now that wR has landed on
 d-file dP can promote, repulsing W's
 attack. 4. ..., d1R/i 5. Rxd1. Now 5.
 ..., edQ is stalemate. 5. ..., edR
 and the given solution proceeds in unneces-
 sary detail and at superfluous length:
 6. Rd4 Rc1 7. Rc4 Rb1 8. Rb4 Ra1 9.
 Ra4 Re1 10. Re4 Rf1/ii 11. Rf4 Rh1
 (Rg1; Rxf6) 12. Rg4 Rxh3 13. Rg3 Rh2
 14. Rg2 Rh1 15. Rg1.
 i) 4. ..., d1Q 5. Rd7+ Qxd7 6. Rg7+
 Bxg7 stalemate.
 ii) 10. ..., Rg1 11. Rg4 Rxg4 12. hg
 Kg7 13. g5 f5 14. g6 Kf6 15. g7 Bxg7
 stalemate.

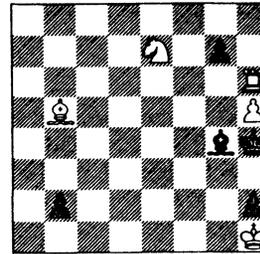
No. 6521 An.G. Kuznetsov
 = 1/2 Places, Board 6, XII All-
 Union Team Championship, 1986



Draw 4+5

No. 6521: An.G. Kuznetsov
 (Moscow). "The diagram has a rare
 naturalness; the whole of the first pha-
 se proceeds without brute force as B1
 consistently improves his position whi-
 le W skifully defends". 1. Re1 Rd3 2.
 Bc4 (stopping Rd1;) Rc3 3. Be2+ Kg3
 4. Rc1 Rb3 5. Bf1 h2+ 6. Kh1 Rb1 7.
 Rxb1 and now 7. ..., cbQ(R) is stale-
 mate, while 7. ..., cbB 8. Bd3 Ba2 9.
 Bc4 Bb1 10. Bd3, positional draw, or
 7. ..., cbS 8. Bd3 Sc3 9. Bc2 Sd5 10.
 Bd3 Se3 11. Be2, "and bS will never
 fight its way to f2".

No. 6522 V. Kozirev
 = 3/4 Places, Board 6, XII All-
 Union Team Championship, 1986



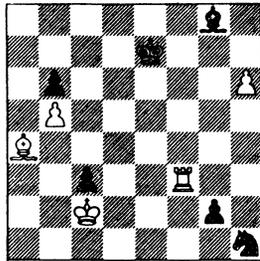
Draw 5+5

No. 6522: V. Kozirev (Russian Federa-
 tion). 1. Bd3 Kh3 2. Bf1+ Kg3 3.
 Sf5+ Bxf5 4. Rg6+ Bxg6 5. hg, and
 we have a position familiar from the
 previous study. 5. ..., b1S 6. Bd3 Sc3
 7. Bc2 Sd5 8. Bd3 Se3 9. Be2. At this
 point A. Kuznetsov drew a veil, but V.
 Kozirev continues: 9. ..., Kh3 10.

Bf1 + Kg3 11. Be2 Sf5 12. Bd3/i Se3 13. Be2 Sg2 14. Bd3 Sf4 15. Bf5 Sd5 16. Bd3 Sf6 17. Bf5 Sd5 18. Bd3, a positional draw.

i) 12. Bc4? Sh4 13. Bd3 Sg2 14. Bc2 Se3 15. Bd1 Sd5 16. Bc2 Sc3, winning.

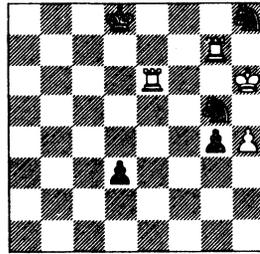
No. 6523 N. Kralin
= 3/4 Places, Board 6, XII All-Union Team Championship, 1986



Draw 5 + 6

No. 6523: N. Kralin (Moscow). 1. Re3 + Kd6 2. Re1 Bh7 + 3. Kc1/i Sg3 4. Bd1 Sf1 5. Rxf1 gfB (gfQ stalemate) 6. Be2 Bg2 7. Bf3 Bh3 8. Bg4 Bf1 9. Be2, positional draw, while 5. ..., gfS 6. Bc2 Bg8 7. Bd3 Se3 8. Bh7 Sg4 9. Bxg8 Sxh6 10. Bb3 (a2) Kc5 11. Kc2 Kb4 12. Be6, blocking in bS.
i) 3. Kxc3? Sg3 4. Rg1 Se2 +.

No. 6524 V. Kalandadze
5th Place, Board 6, XII All-Union Team Championship, 1986



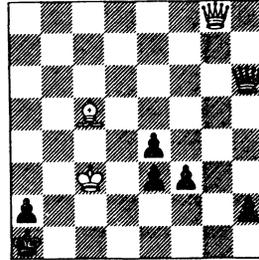
Black to Move, Draw 4 + 5

No. 6524: V.I. Kalandadze (Georgia). 1. ..., gSf7 + /i 2. Kh5 d2 3. Re8 + /ii Kxe8 4. Rxc4 d1R (d1Q stalemate) 5. Rd4 Rc1 6. Rc4 Rh1 7. Rg4 Ke7 8. Rg1 Rh2 9. Rg2 Rh3 10. Rg3.

i) 1. ..., hSf7 + 2. Kg6 d2 3. hg d1Q 4. Kxf7.

ii) 3. Rxc4? d1Q 4. Re8 + Kd7 5. Re7 + Kc6 6. Rc7 + Kd5 7. Rc5 + Ke6.

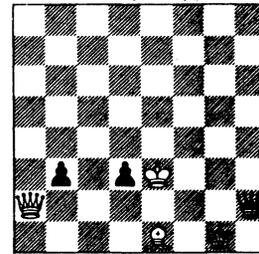
No. 6525 O. Pervakov
1st Place, Board 7, XII All-Union Team Championship, 1986



Win 3 + 7

No. 6525: O. Pervakov (Moscow). The board 7 theme: the play at some stage of the solution must consist of Q + B vs. Q (with or without Ps). "W's sole chance is to play for checkmate." 1. Bd4 Qb6 2. Bxb6 h1Q 3. Bd4 Qd1. B1 has strengthened his defence at the cost of a P, but W nonetheless pursues his aggression. 4. Qg1 e2. B1 does not mind 5. Kc4 + ? Kb1. 5. Bh8 f2 6. Qg7 Qc1 + 7. Kb3 + Kb1 8. Qal mate. David Hooper: "a Turton doubling".

No. 6526 G. Amiryan
2nd Place, Board 7, XII All-Union Team Championship, 1986



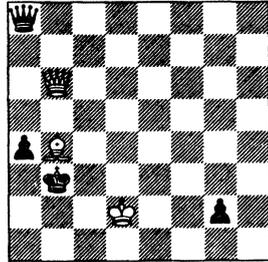
Win 3 + 4

No. 6526: G. Amiryan (Armenia). 1. Bf2 + Kg2 2. Qa8 + Kf1 3. Qa1 + Kg2 4. Qg7 +, with 2 lines:

4. ..., Kf1 5. Qf6 Qh3+ 6. Bg3+ Kg1 7. Qf2+ Kh1 8. Qf3+ Qg2 9. Qh5+ Kg1 10. Qd1+ Qf1 11. Bf2+ Kg2 12. Qf3+ Kh2 13. Bg3+ Kg1 14. Bh2+, a subvariation echoing this after the divergence 8. ..., Kg1 9. Bf2+ Kh2 10. Bg1+.

4. ..., Kh1 5. Qb7+ Qg2 6. Qh7+ Qh2 7. Qe4+ Qg2 8. Qf5 Kh2 9. Qe5+ Kh1 10. Qh5+ Qh2 11. Qd1+ Kg2 12. Qf3+ Kf1 13. Bg3+.

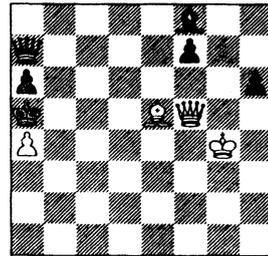
No. 6527A. Frolovsky and G. Umnov
3-5 Places, Board 7, XII All-Union
Team Championship, 1986



Win 3+4

No. 6527: A. Frolovsky and G.A. Umnov (Russian Federation). 1. Bf8+. Not a surprising move in itself, but W plans to occupy g8 with wQ. 1. ..., Ka2 2. Qe6+ Kb2 3. Qf6+ Ka2 4. Qf7+ Kb2 5. Qg7+ Ka2 6. Qg8+ Kb2 7. Bg7+. Line-opening wB check. Ka3 8. Qxa8 g1Q 9. Qf8+ Kb3 10. Qg8+ Kb4 11. Bc3 (f8)+, and a second, witty, line-opening check by wB wins bQ No. 2.

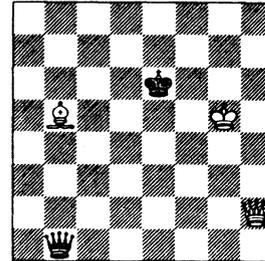
No. 6528 A. Silaev
3-5 Places, Board 7, XII All-Union
Team Championship, 1986



Win 4+6

No. 6528: A. Silaev (Moscow). 1. Bd4+ Bc5 2. Bxc5 h5+ 3. Kg3 Qb7. bQ controls b1, but there is a drawback. 4. Be7+ Kxa4 5. Qf4+ Kb3 6. Qxf7+ Kc2 7. Qh7+ Kd1 8. Qd3+ Ke1. Bl's 2. ..., h5+ can now be seen to have prevented Bh4 mate. 9. Bh4, however, wins after all!

No. 6529 N. Mansarliisky
3-5 Places, Board 7, XII All-Union
Team Championship, 1986



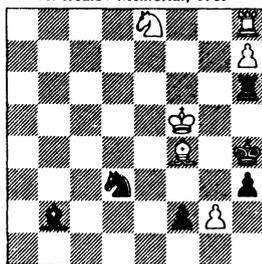
Win 3+2

No. 6529: N. Mansarliisky (Ukraine). 1. Qh6+ Ke5 2. Qf6+ Kd5 3. Qc6+ Kd4 4. Qc4+ Ke5 5. Qc5+ Ke6 6. Bc4+ Kd7 7. Kf6 and either 7. ..., Qa1+ 8. Kf1 Qe1 9. Bb5+ Kd8 10. Qd6+ Kc8 11. Ba6 mate, or 7. ..., Qb2+ 8. Kf7 Qb7 9. Be6+ Kd8+ 10. Kf8 Qf3+ 11. Bf5 and wins.

No other studies in this competition appear to have been published. The logical consequence of non-publication (a peculiarly soviet practice, or bad habit) is that they cannot be held to be anticipations of similar ideas in other studies published later, despite the 'existence' of the earlier studies. This anomaly will not worry the seasoned practitioner of dialectical materialism!

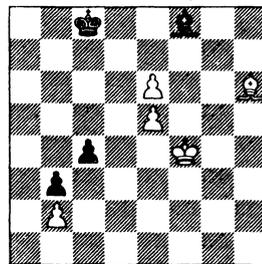
No. 6530: B.G. Olympiev. Judge: S. Osintsev of Sverdlovsk. 1. g3+ Kh5 2. Rg8 Rxh7 3. Rg5+ Kh6 4. Rg6+ Kh5 5. Sg7+ Bxg7 6. Rg5+ Kh6 7. g4 Sxf4 8. Rh5+ Sxh5 9. g5 mate.

No. 6530 B.G. Olympiev
1st Prize, "Na Smenu"
A. Kozlov Memorial, 1985



Win 6+6

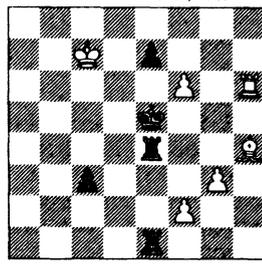
No. 6531 V. Kalyagin
2nd Prize,
A. Kozlov Memorial, 1985



Draw 5+4

No. 6531: V. Kalyagin. 1. Ke4 c3 2. Bc1 Ba3 3. bc Bxc1 4. Kd3 Kd8/i 5. c4 Ke7 6. c5 Kxe6 7. c6 Ba3 8. Kc3 b2 9. Kc2 Ke7 10. Kb1. i) 4...Bf4 5. c4 Bxe5 6. c5 Kc7 7. Kd2 Kc6 8. Kd3 Bf6 9. Kd2 Kb5 10. Kd3 Kxc5 11. e7 Bxe7 12. Kc3.

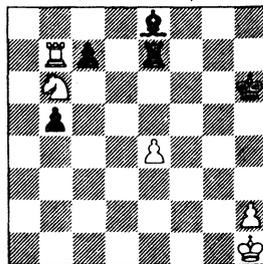
No. 6532 B.G. Olympiev
1 Hon. Men.,
A. Kozlov Memorial, 1985



Win 6+5

No. 6532: B.G. Olympiev. 1. f7 c2 2. Bg5 c1Q+ 3. Bxc1 Rxc1+ 4. Rc6 Rxc6+ 5. Kxc5 Rf4 6. gf+ Ke6 7. f8B.

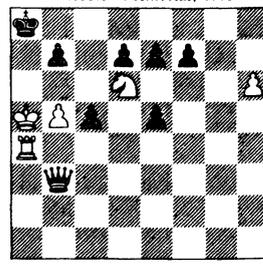
No. 6533 V. Kalyagin
2 Hon. Men.,
A. Kozlov Memorial, 1985



Draw 5+5

No. 6533: V. Kalyagin. 1. Sd5 Bc6 2. Rxb5 Rxe4 3. Rc5 Rc4 4. Ra5, and now 4...Ra4 is given, with "5. Rc5 Rc4 6. Ra5, positional draw", but 5. Rxa4 Bxa4 6. Sxc6 is elementary, so perhaps the solution 'ought to' continue instead 4...Rd4 5. Ra6 Rc4 6. Kg1 Kg5 7. Sxc7, even if that line is scarcely of artistic merit. (AJR and DVH)

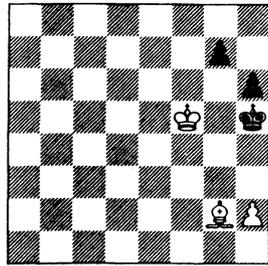
No. 6534 P. Babich
and R. Khatyamov
3 Hon. Men.,
A. Kozlov Memorial, 1985



Win 5+8

No. 6534: P. Babich and R. Khatyamov. 1. h7 Qh3 2. Kb6+ Kb8 3. Ra7 ed 4. Rxb7+ Kc8 5. Ra7 Kb8 6. Rxd7 Kc8 7. Rxf7 Qh6 8. Ka7 c4 9. b6.

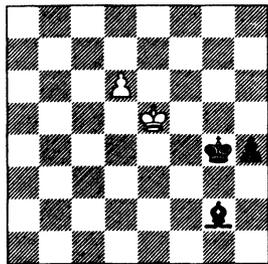
No. 6535 A. Selivanov
Commended,
A. Kozlov Memorial, 1985



Win 3 + 3

No. 6535: A. Selivanov. 1. Bf1 g6 + /i 2. Kf6 g5 3. Kf5 Kh4 4. Kg6 h5 5. Kf5 g4 6. Kf4 g3 7. hg mate.
i) 1...g5 2. Be2 + Kh4 3. Bg4 h5 4. h3 hg 5. hg.

No. 6536 V. Kalyagin
Special Prize,
A. Kozlov Memorial, 1985

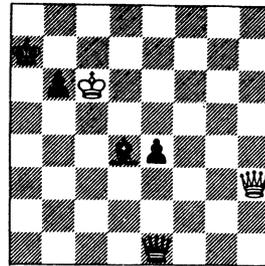


Win 2 + 3

No. 6536: V. Kalyagin. 1. d7 h3 2. d8Q h2 3. Qd4 + Kg3 4. Qf3 + Kh4 5. Qh6 + Kg3 6. Qg5 + Kf2 7. Qh4 + Kg1 8. Qe1 + Bf1 9. Kf4 h1Q 10. Qe3 + Kg2 11. Qg3 mate.

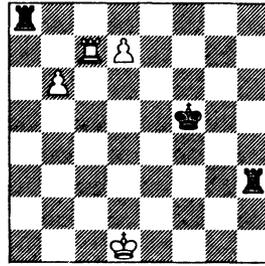
No. 6537: V. Kalyagin. 1. Qa3 + Kb8 2. Qf8 + Ka7 3. Qf7 + Ka6 4. Qa2 + Qa5 5. Qc4 + b5 6. Qxd4 e3 7. Qxe3 Qd8 8. Qa3 + Qa5 9. Qc5 wins, 'by zugzwang' claims the source, provoking DVH to exclaim, "No! WTM, Qd4. We really must stop this loose use of the word zugzwang. Would you say wKe6 wPd5 bKc7 bPd6 is a zugzwang? Certainly W cannot win unless Bl has the move."

No. 6537 V. Kalyagin
Specially Commended,
A. Kozlov Memorial, 1985



Win 2 + 5

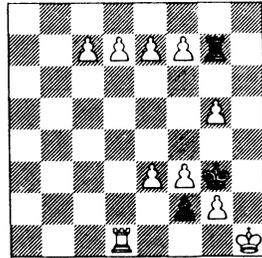
No. 6538 V.N. Dolgov
and L.A. Mitrofanov
1st Prize, 13th Thematic Tourney
Shakhmaty v USSR, 1985
award: iv.86



Draw 4 + 3

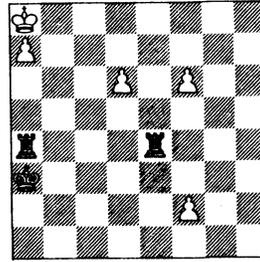
No. 6538: V.N. Dolgov and L.A. Mitrofanov. Velimir Kalandadze judged the 23 studies from the 14 composers who entered for this 13th Thematic (Study) Composing Ty of **Shakhmaty y SSSR**. The theme appears to have been to combine romantic and classic motifs in a R-ending with underpromotion - a composite theme in the judge's own style. 1. b7 Ra2 2. Rc5 + Ke6 (else wRe5) 3. d8S + Kf6 4. Rc6 + Kf5 5. Rc5 + Kg6 6. Rc6 + (Re5? Rd3 +) Kh7 7. Rc7 + Kg8 8. Re7 Rd3 + 9. Kc1/i Rxd8 10. Rc7 Rf2 11. Rc8 fRf8 12. Rc7 Rf2 13. Rc8, positional draw.
i) 9. Ke1? Rxd8 10. Rc7 Rf8 11. Rc8 Rb2 12. Rc7 Kh8 13. Rc8 Rg8.
"Classic neatness, refined play, compact setting." Yes, especially the hidden points justifying 9. Kc1! and 9. Ke1? (AJR)

No. 6539 M. Zinar
= 2/3 Prizes, 13th Thematic Tourney
Shakhmaty v SSSR, 1985



Win 10 + 3

No. 6541 D. Gurgenidze
1. Hon. Men., 13th Thematic
Tourney of Shakhmaty v SSSR,
1985



Draw 5 + 3

No. 6539: M. Zinar. 1. f8S/i Rxc5 (Rg8;g6) 2. e8B/ii Rd5 3. d8R/iii Rxd8 4. cdR or 4. cdS, but not 4. dcQ? or 4. dcB? f1Q+ 5. Rxf1 stalemate.

i) 1. g6? Rxc6 2. f8? Rg8 3. Bg7 Rxc7 mates.

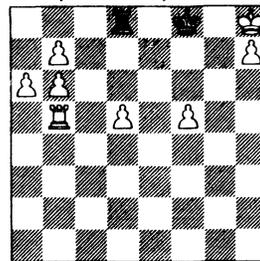
ii) 2. e8Q? Rh5+ 3. Qxh5 f1Q+ 4. Rxf1 stalemate.

iii) 3. Rf1? Rd6 4. Sg6 Rd1 5. Rxd1 f1Q+.

"The R-material is classic, the 3 underpromotions romantic."

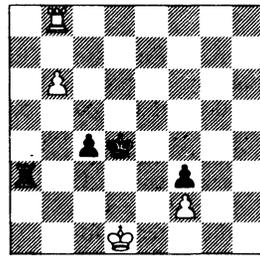
No. 6541: D. Gurgenidze. 1. d7 eRd4 2. f7 Rxa7+ 3. Kb8 Rb7+ 4. Kc8 dRb4 5. d8S Rb8+ 6. Kc7.

No. 6542 M. Zinar
2 Hon. Men., 13th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 8 + 2

No. 6540 N. Ryabinin
= 2/3 Prizes, 13th Thematic Tourney
of Shakhmaty v SSSR, 1985



Win 4 + 4

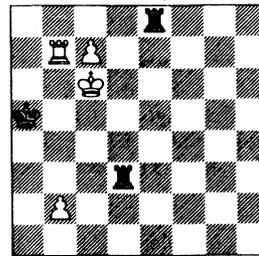
No. 6542: M. Zinar. 1. b8R (b8Q? Kf7+;) Rxb8 2. a7 Rd8 3. a8R Rxa8 4. b7 Rd8 5. b8R.

No. 6540: N. Ryabinin. 1. b7 Rb3 (Kc3;Ra8) 2. Kc2/i Rc3+ 3. Kd2 Rd3+ 4. Ke1 Rb3 5. Rd8+ Kc3 6. b8R wins.

i) 2. Rd8+? Kc3 3. b8Q(R) Rb1+ and stalemate.

"Precise wK manoeuvres avoid stalemate."

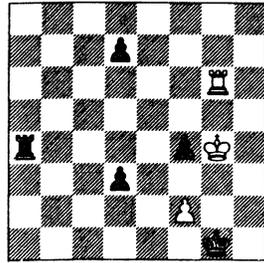
No. 6543 A. Zinchuk
3. Hon. Men., 13th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 4 + 3

No. 6543: A. Zinchuk. 1. Rb8 dRe3 2. b4 + Ka4 3. Rxe8 Rxe8 4. b5 Ka5 5. b6 Ka6 6. b7 Ka7 7. c8Q Rxc8 + 8. bcR. 5. Kf7 Ra2 6. Sf6 Ra7 + 7. Ke6 Rg7 8. Rh1 Rg5 9. Kf7 Rg7 + 10. Kf8 Rg5 11. Sxh5 Kh7 12. Sf4 +.

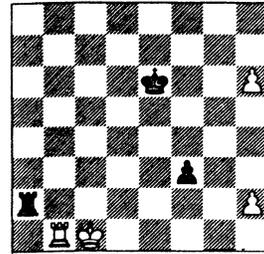
No. 6544 E. Asaba
1st Commend, 13th Thematic
Tourney, Shakhmaty v SSSR, 1985



Draw 3 + 5

No. 6544: E. Asaba. 1. Kf3 + Kf1 2. Rd6 Ra3 3. Rxd7 Ke1 4. Re7 + Kf1 5. Rd7 d2 + 6. Kxf4 Ke2 7. Ke4 Ra7 8. Rxd2 + Kxd2 9. f4, and 16. f8S, a well known finale.

No. 6545 V.S. Kovalenko
2. Commend, 13th Thematic
Tourney, Shakhmaty v SSSR, 1985

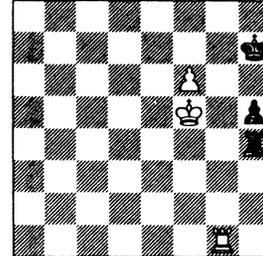


Draw 4 + 3

No. 6545: V. Kovalenko. 1. h7 f2 2. Rb6 + Kf7 3. Rb7 + Ke6 4. Rb6 + Kf7 5. Rb7 + Kg6 6. h8S + Kh6 7. Sf7 + Kg6 8. Sh8 + Kh6 9. Sf7 + Kh5 10. Rb5 + Kg4 11. Sh6 + Kh4 12. Sf5 +.

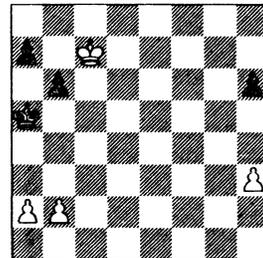
No. 6546: A. Oleinik. 1. f7 Rh2 2. f8S + Kh8 3. Sd7 Rf2 + 4. Ke6 Re2 +

No. 6546 A. Oleinik
3 Commend, 13th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 3 + 3

No. 6547 A.P. Kazantsev
1st Prize, 14th Thematic
Tourney, Shakhmaty v SSSR, 1985
award: vii.86



Win 4 + 4

No. 6547: A.P. Kazantsev. This thematic tourney commemorated the 90th birth date of the pawn maestro N.D. Grigoriev. His worthy successor, M. Zinar, was the judge, who jubilantly reported on 130 positions from 55 composers, whose ages ranged from the veteran to the school-boy: '17 were finally selected illustrating, to me anyway, these basic features of the artistic study - lightness of the overall concept (lit. 'perception of the idea' AJR), and vividness and purity of its expression. It was classic themes that predominated in these '17 moments of the pawn study': mate, stalemate and anti-stalemate, zugzwang, underpromotion

and so on. Knowing how many studies have already been composed on these themes I am moved to exclaim 'anything is possible in pawn studies!'

"At first glance the position is un-studylike, even insipid. It hits us in the eye that were bK allowed to b-file or Bl bP allowed to advance b6-b5-b4, then it is a clear draw. In other words we must act, not react."

1. Kb7 a6 2. Kc6/i b5 3. Kc5 Ka4 4. Kb6/ii a5 5. Kc5 b4 6. Kc4 h5 7. h4 b3 8. ab mate.

"But this is not all. Suppose the K-side Pp were blocked, then 4...b4 5. Kxa6 b3 6. a3 and stalemate. So it is logical for Bl to diverge on move 3 with 3...h5 4. b3 b4/iii 5. a3 (a4? b4;) b4 6. ab mate.

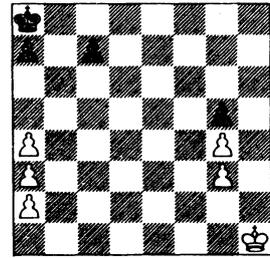
i) 2. b3? b5 3. a3 b4 4. a4 h5 5. Kc6 h4 6. Kd6 Kb6 7. Kd5 Ka5 8. Kc4 Kb6 9. Kxb4 a5+, with a draw.

ii) Repetition, and indeed a systematic manoeuvre.

iii) 4...b4 5. Kd5 Kb5 6. h4 a5 7. Ke4 Kc5 8. Ke5 wins.

"Fantastic! 2 chameleon echo mates arising step-by-step out of the most commonplace of situations. Let us take the opportunity to congratulate one of the most senior citizens of the studies world on both his 80th birthday and the creation of a superb study!"

No. 6548 A. Davranyan
2nd Prize, 14th Thematic
Tourney, Shakhmaty v SSSR, 1985



Draw 6+4

No. 6548: A. Davranyan (Donetsk region). "In essence Bl has an extra

passed cP." 1. Kg2 Kb7 2. Kf3 Kc6 3. Ke4 Kd6 4. Kd4/i c5+ 5. Kc4 Kc6 6. a5 Kd6 7. a6 Kc6 8. a4 Kd6 9. a5 Kc6 10. a4 Kd6 11. Kb5 Kd5, the first stalemate, so Bl 'corrects' his play to keep wK away from c4, by choosing 2...c5 3. Ke4 Kc6 4. Ke5 and another parting of the ways: 4...a6 5. Ke4/ii Kd6 6. a5 Kc6 7. a4/iii Kd6 8. a3 Kc6 9. Kd3 Kd5 10. Kc3 c4 11. Kb4 Kd4, the second stalemate.

Or, the other branch, 4., a5 5. Ke4 Kd6 6. Kd3 (also Ke3) Kd5 7. Kc3 c4 8. Kd2 (b2)/iv Kd4 9. Kc2 c3 10. Kb3 Kd3, the third stalemate.

i) 4. Kf5? is misplaced activity, c5 5. Kxg5 Ke5 6. Kh5 c4 7. g5 c3 8. g6 Kf6 9. Kh6 c2 10. g7 c1Q+.

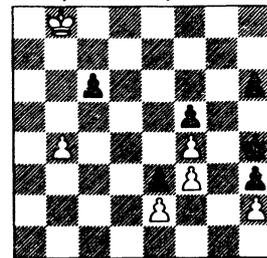
ii) 5. a5? c4 6. Kc4 Kc5 7. a4 c3 8. Ke3 Kc4 and W is squeezed.

iii) The only way. 7. Kd3? Kb5 8. Kc3 Kxa5 9. Kc4 Kb6 10. Kd5 Kb5 11. a4+ Kb4 12. a5 Kb5 13. a3 c4 14. Kd4 Kxa5.

iv) 8. Kc2? Kd4 9. Kd2 c3+ 10. Kc2 Kc4 11. Kc1 Kd3 12. Kd1 Ke3, and bPg5 will advance.

"This is a splendid development of a Grigoriev study..."

No. 6549 V. Balanovsky
3rd Prize, 14th Thematic
Tourney of Shakhmaty v SSSR, 1985

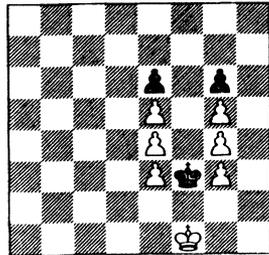


Win 6+6

No. 6549: V. Balanovsky (Kiev). "One does not fall in love with the But one is left with the poser of how b5 c4+ and ineluctable stalemate But one is left with the poser of how to force bP's advance: 1. Ka7 h5 2. Ka6 works, but what to do about 1.

..., Kh5; B1 being in no hurry to play h6-h5? Well, 2. Ka6 Kh4 3. Ka5 Kh5 4. Ka4 Kh4 5. Kb3 (Ka3, c5; and promotion on c1 would check) c5 6. b5 c4+ and ineluctable stalemate thereafter." 1. Ka8. "The most beautiful move in the whole competition!" 1...Kh5 2. Ka7 Kh4 3. Ka6 Kh5 4. Ka5 Kh4 5. Ka4. "bK may be in his niche, but he cannot afford actually to stalemate himself! If 5. ..., h5 6. Ka5 and wins." 5... Kh5 6. Kb3 Kh4/i 7. Kc3(c2) h5 8. Kd3(d4) c5 9. Kxe3. "This explains wK's long journey." 9...c4 10. Kd2 c3+ 11. Kc1 c2 12. e4, "shattering all B1's illusions." "Surely the most distinctive study in the tourney!"
 i) 6...c5 7. b5 c4 8. Kc3 Kh4 9. b6 h5 10. Kd4 c3 11. b7 c2 12. b8Q c1Q 13. Qd8 mate.

No. 6550 A. Botokanov
 4th Prize, 14th Thematic
 Tourney of Shakhmaty v SSSR, 1985

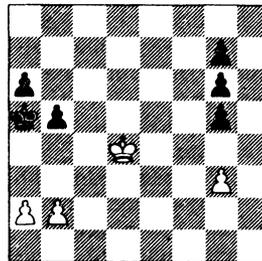


Draw 7+3

No. 6550: A. Botokanov (Frunze).
 "The position has the flavour of a

hand-to-hand struggle! You are not mistaken!" 1. Ke1, with:
 1...Kxg3 2. Ke2 Kxg4 3. Kf2 Kxg5 4. Kg3 Kh5 5. Kh3 g5 6. Kg3 g4 7. Kf4 Kh4, the first stalemate.
 1...Kxe3 2. Kd1 Kxe4/i 3. Ke2/ii Kxe5 4. Ke3 Kd5 5. Kd3 e5 6. Ke3 d4 7. Kf4 Kd4, the second stalemate.
 i) 2...Kf3 3. Kd2 Kxg3 4. Kc3 Kf3 5. Kd3 Kxg4 6. Kc4 Kf4 7. Kd4 Kxg5 8. Kc5, drawing.
 ii) 3. Kd2? Kf3 4. Kd3 Kxg3, winning.
 "A conjuring trick!: 'Voila!', and a wP wall is cheek-by-jowl with wK. This is also based on Grigoriev's stalemate, but with the romantic asymmetrical key."

No. 6551 A.P. Kazantsev
 I Hon. Men., 14th Thematic
 Tourney of Shakhmaty v SSSR, 1985



Win 4+6
 I: diagram
 II: move bPg6 to g4

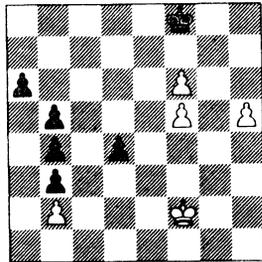
No. 6551: A.P. Kazantsev. I: 1. Kc5 g4/i 2. b3 g5 3. a3 g6 4. a4 ba 5. b4 mate.

II: 1. Kc5 Ka4 2. Kb6 a5 3. Kc5 b4 4. Kc4 g6 5. a3 ba 6. b3 mate.

i) 1...Ka4 2. Kb6 a5 3. g4 Kb4 4. a3 + Ka4 5. Kc5.

"Another pair of chameleon echo mates, this time with a single wP. This is more effective than in the First Prize study, but the price paid in the position and play is too high. The composer even tried to obtain 3 echo mates, but this was too ambitious even for Kazantsev, the renowned writer of science fiction!"

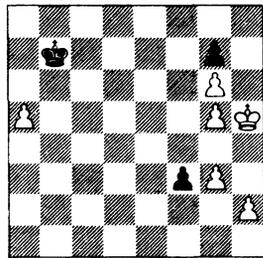
No. 6552 F.S. Bondarenko
and B.N. Sidorov
2 Hon. Men., 14th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 5+6

No. 6552: F.S. Bondarenko and B.N. Sidorov. "Success for another old guard 80-year-old (ie, FSB), here in joint authorship." 1. h6 Kg8 2. Kf3 (Réti) a5 3. Ke4 d3 (a4;Ke5) 4. Kxd3 a4 5. Kd2 a3 6. ba ba 7. Kc1 b2+ 8. Kb1 b4 9. Kc2 (a2) b3+ 10. Kb1 and Bl must play 10...Kf8 11. h7 Kf7 12. h8R, winning, not 12. h8Q? stalemate. "Not a new finale, but the introductory play has interest."

No. 6553 S. Tkachenko
3 Hon. Men., 14th Thematic
Tourney, Shakhmaty v SSSR, 1985

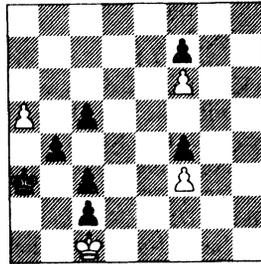


Draw 6+3

No. 6553: S. Tkachenko (Zaporozhe region). 1. a6+ Ka7 2. h3/i f2 3. h4 (g4? f1S;) f1Q (f1S;Kg4) 4. g4 Kb6 5. a7 Qf8 6. a8Q Qxa8 stalemate. "The theme of the stalemate niche resolved in classic style. Aside from the necessary wPP on the K-side there is only one wP, there is a

beautiful zugzwang, and the S-promotion is a bonus." i) 2. h4? f2 3. g4 (Kg4, f1Q;) Kb6 4. a7 f1S 5. a8Q Sg3 mate.

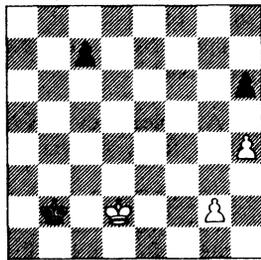
No. 6554 I. Tretyakov
4 Hon. Men., 14th Thematic
Tourney, Shakhmaty v SSSR, 1985



Win 4+7

No. 6554: I. Tretyakov (Krasnoyarsk province). 1. a6 Kb3 2. a7 c4 3. a8B Ka2 4. Kxc2/i b3+ 5. Kxc3 b2 6. Be4 b1Q 7. Bxb1+ Kxb1 8. Kxc4 Kc2 9. Kd4 Kb3 10. Ke4 (e5) Kc4 11. Kxf4 Kd5. And here we have another study of Grigoriev. 12. Kf5 Kd6 13. f4 Kd7 14. Kg4 Ke8 15. Kh5 Kf8 16. Kg5 Kg8 17. Kf5 Kh7. bK has reached h7 starting from a3: an a-h journey. 18. Ke4 Kh6 19. Kd5 Kg6 20. Ke5 Kh5 21. Kd6 Kg6 22. Ke7, winning. "An example of consecutive synthesis, but there is some disharmony between the romantic style of part one and the strictly analytical part two." i) 4. Bd5? b3 5. Bxc4 Ka1 6. Bxb3 stalemate.

No. 6555 I. Gabdrakipov
5 Hon. Men., 14th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 3+3

No. 6555: I. Gabdrakipov (New Urengoi). 1. Kd3 Kb3 2. Kd4 Kb4 (h5; g4) 3. g4 (Ke3? Kc5;) c5 + 4. Ke3 c4 5. g5/i hg 6. h5/ii Kb3 7. h6 c3 8. h7 c2 9. Kd2 Kb2 10. h8Q+, winning but here again it is a Grigoriev study (1928).

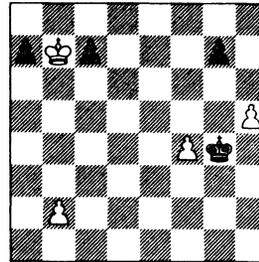
i) "Strict rhythm: king move, pawn move; king move, pawn move. 5. Kd2? c3+ 6. Kc2 Kc4 7. h5 (g5? hg; h5, g4;) Kd4 8. g5 Ke5 9. g6 Kf6."

ii) 6. hg? with the idea Ka3 7. Kd4 Kb4 8. g6 c3 9. Kd3 Kb3 10. g7 c2 11. g8Q+, echoing the main line promotion-with-check idea, but this is defeated by 6...c3 7. g6 Ka3 8. Kd3 Kb2 "and bK has adroitly avoided stepping onto the hazardous diagonal." "Yes, a repetition of the already known, but on a more profound level."

1...Kxh5 2. Kxc7 Kg4 3. Kb7 Kxf4 4. Kxa7 g5 5. b5, with 8...g2 9. b8Q+ (note the check).

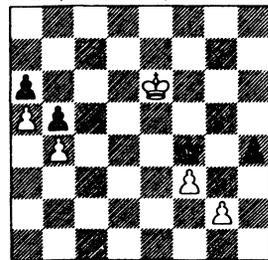
"The study's essence is: check and not-check."

No. 6557 A. Kolesnikov and A. Roslyakov
Commended, 14th Thematic
Tourney of Shakhmaty v SSSR, 1985



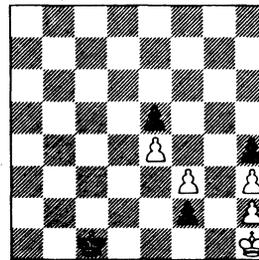
Win 4+4

No. 6556 A. Botokanov
4th Prize, 14th Thematic
Tourney of Shakhmaty v SSSR, 1985



Draw 5+4

No. 6558 L.I. Katsnelson
Commended, 14th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 5+4

No. 6556: A. Botokanov. 1. Kf7 Kg3 2. Kg8 Kxg2 3. f4 h3 4. f5 h2 5. f6 h1Q 6. f7, draw.

"wK's move to g8 is not new, but here it happens from a remote origin and in good time."

No. 6557: A. Kolesnikov and A. Roslyakov (both from Kizlyar). 1. b4, with: 1...Kxf4 2. Kxa7 Kg5 3. Kb7 Kxh5 4. Kxc7 g5 5. b5, followed by 8. b8Q g1Q (not check) 9. Qh8+, 10. Qg8+ and 11. Qxg1.

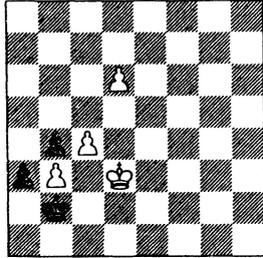
No. 6558: L.I. Katsnelson (Leningrad). 1. Kg2 Kc2 2. Kf1 (Kxf2? Kd3;) Kc3 3. f4 ef 4. e5 Kd4 5. e6 Ke3 6. e7 Kf3 7. e8S wins.

"Stalemate play after Jaenisch of the last century, but with a zugzwang and non-capture additions."

No. 6559: V.S. Kovalenko (Far East Maritime province). 1. d7 and either 1...a2 2. d8B, or 1...Kxb3 2. d8R (d8B? Ka2;).

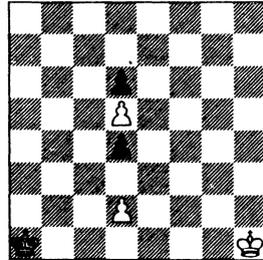
"Laconic and expressive, but F. Lazard (1915) already exists."

No. 6559 V.S. Kovalenko
Commended, 14th Thematic
Tourney, Shakhmaty v SSSR, 1985



Win 4 + 3

No. 6560 I. Yarmonov
Commended, 14th Thematic
Tourney, Shakhmaty v SSSR, 1985



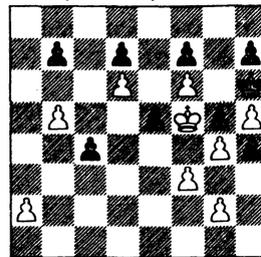
Draw 3 + 3

No. 6560: I. Yarmonov (Donetsk region). 1. Kg2 Kb2 2. Kf3 Kb3 3. Kf4 Kb4 4. d3 Kb3 5. Kf5 Kc2 6. Ke6 Kxd3 7. Kxd6 and now, per Troitzky, either 7...Kc4 8.Kc6 d3 9. d6 d2 10. d7 d1Q 11. Kc7, or 7...Ke4 8. Ke6 d3 9. d6 d2 10. d7 d1Q 11. Ke7. "Yarmonov has supplied a well developed introduction."

No. 6561: A. Kornilov (Moscow). 1. Ke4? b6 2. Ke3 c3 3. Kd3 e4+ and a quick stalemate. But what was Bl's last move? It looks like it was c5-c4, but let us look more closely at the captures made in the previous play by bPP: there must have been 7, and there are 7 missing W men. But one captured piece was the light wBf1, and all Bl's captures have been on the dark squares b6, c5, f6, g5 and h4! Hmm.

What about g6xh5; followed by h5-h4? Well, fine, but to account now for the diagram's wPh5 we have to calculate 7 captures by wPP. But bBc8 could not have been among these captures: ergo, our line of argument is invalid. First the Bl side doesn't balance, then the W. ... It's all about two missing bishops.... All that remains is the possibility of Bl's last move being ...g7-g5; with the real solution: 1. hg6 hg+ 2. Ke4 Kg5 3. a4 and wins, for instance 3...c3 4. Ke3 c2 5. Kd2 Kf4 6. a5 h3 7. gh Kxf3 8. a6 e4 9. ab e3+ 10. Kxc2 e2 11. b8Q e1Q 12. Qb7 K- 13. Qxd7 and wK evades checks via a5 or c5. This study is a retro expansion of a 1960s study by An.G. Kuznetsov. The special award in this case was for a retro-study. A "Special" section arises in general by hindsight ('retro'-spectively) when notable studies do not fit the pattern of normal or originally announced, envisaged or intended theme(s) of a tourney: there is plenty of scope for special sections...

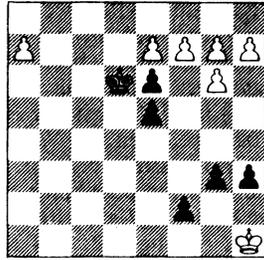
No. 6561 A. Kornilov
Special Hon. Men., 14th Thematic
Tourney Shakhmaty v SSSR, 1985



Win 9 + 9

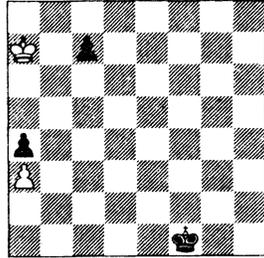
No. 6562: V. Dolgov (Krasnodarsk province). 1. e8S+ Kd7 2. f8S+ Ke7 3. g8S+ Kxf8 4. g7+ Kf7 5. h8S+ /i Kxg8 6. Sf6+ Kxg7 7. Sh5+ and 8. Sxg3. i) 5. Sh6+ Ke7 6. g8S+? Kf8. This special award was for a task.

No. 6562 V. Dolgov
Special Hon. Men., 14th Thematic
Tourney of Shakhmaty v SSSR, 1985



Win 7 + 6

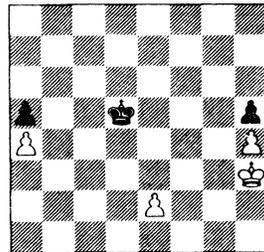
No. 6563 V. Kondratiev
Specially Commended,
14th Thematic Tourney,
of Shakhmaty v SSSR, 1985



Draw 2 + 3

No. 6563: V. Kondratiev (Chelyabinsk). 1. Ka6 Ke2 2. Ka5 Kd3 3. Kb5 c6 + 4. Kb4. Two non-captures in a row. 4...Kd4 5. Kxa4 c5 6. Kb3 Kd3 7. Kb2 Kd2 8. Kb3, drawn. And the special honour here was for a 'malyutka' (5 men).

No. 6564 A. Botokanov
and M. Zinar
2nd Prize, 'Volga Dawn', 1985



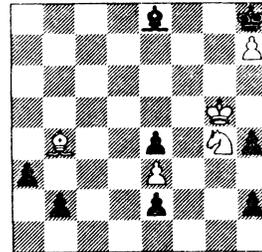
Win 4 + 3

No. 6564: A. Botokanov and M. Zinar. "I conclude with reporting a rare and ticklish coincidence. In x.85 I entered a study for a tourney, but in xi.85 received the identical position from A. Botokanov. In the meantime my study was awarded a prize and my effort to have it withdrawn failed. What was to be done? The only thing to do (and Botokanov agrees) is to call the study a joint composition."

AJR: yes, that is the civilised solution, since it avoids possible later doubts as to authorship or priority. Perhaps, though, a new attribution 'accidental joint', however odd and self-contradictory it sounds, might have been an alternative! This Volga tourney is otherwise unknown to me.

1. Kg3 Ke4 2. Kg2 Ke3 3. Kf1 Ke4 4. Ke1 Ke3 5. Kd1, with:
5...Ke4 6. Kd2 Kd4 7. e3 + Kc4 8. Kc2 Kb4 9. Kd3 Kxa4 10. Kc4 Ka3 11. e4 Kb2 12. e5 (Kb5? Kb3;) a4 13. e6 a3 14. e7 a2 15. e8Q a1Q 16. Qe2 + Kb1 17. Kb3.
5...Kf4 6. Kd2 Kg4 7. Ke3 Kg3 8. Ke4 Kxh4 9. Kf4 Kh3 10. e4 Kg2 11. e5 (Kg5? Kg3;) h4 12. e6 h3 13. e7 h2 14. e8Q h1Q 15. Qe2 + Kg1 16. Kg3.
"Chameleon echo variations on opposite flanks."

No. 6565 R. Richter
1st Prize, Schweizerische
Schachzeitung, 1983-4
award: SSZ xii.85



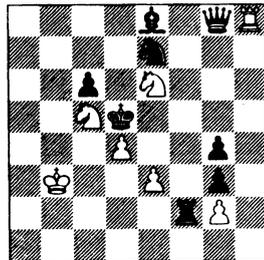
Draw 5 + 8

No. 6565: Rolf Richter (Oederan, East Germany). Judge: V. Cuciuc (Braila, Romania). 1. Kh6 e1Q 2.

Bxe1 b1S 3. Bb4/i a2 4. Se5 and:
 4...a1Q 5. Bd6 Qc3 6. Sf7 + Bxf7 7.
 Be5 + Qxe5 stalemate.
 4...a1B 5. Be7 Bxe5 6. Bf6 + Bxf6
 stalemate.
 4...h1Q 5. Be7 Qf3 6. Sg6 + Bxg6 7.
 Bf6 + Qxf6 stalemate.
 4...h1R 5. Bf8 Rg1 6. Sf7 + Bxf7 7.
 Bg7 + Rxg7 stalemate.
 i) 3. Ba5? a2 4. Se5 h1R 5. Bc7 a1B
 6. Bd8 Rf1.

"Clearly the best study in the tour-
 ney. 8 promotions, 5 of them to
 minor pieces, leading up to 4 differ-
 ent stalemates. Hearty congratula-
 tions to the composer for this splen-
 did effort!"

No. 6566 C.M. Bent(iv.84)
 2nd Prize, SSZ 1983-4



Draw 7 + 8

No. 6566: Charles Michael Bent
 (Newbury, England). 1. e4 + /i Kd6
 2. e5 + Kd5 3. Rxg8/ii Sxg8 4. Kc3
 Rf7 5. Kd3 Sh6 6. Kc3 Sg8 7. Kd3,
 positional draw.

i) 1. Rxg8? Sxg8 2. e4 + Kd6 3. e5 +
 Ke7.

ii) 3. Kc3? Qxe6.

"An original study with the central
 idea of gain of 2 tempi for W in the
 introductory play. The finale is an
 original critical position in which
 both W and Bl repeat unique moves
 to maintain the positional draw."

No. 6567: Beat Neuenschwander (It-
 tigen, Switzerland). 1. Bg3/i Sxg3 2.
 Sg5 e1Q 3. Se7/ii Se4 4. Sg6 + fg 5.
 Sf7 + Kh7 6. Sg5 + Kh6/iii 7. Sf7 +
 draw.

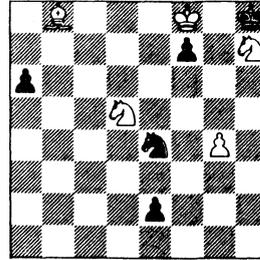
i) 1. Sg5? e1Q 2. Be5 + f6 3. Bxf6 +
 Sxf6 4. Sxf6 Qb4 + 5. Kf7 Qb7 + 6.
 Kg6 Qg7 + 7. Kf5 a5 8. Se6 Qb7.

ii) With threats: 4. Sxf7 + Kh7 5.
 Sg5 +, and 4. Sxf7 + Kh7 5. g5.

iii) 6...Sxg5 is stalemate.

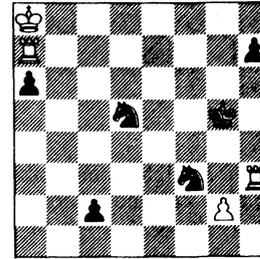
"Beautiful sacrifice of wB with the
 aim of detaching bS from guarding
 g5. W cannot stop bP promoting to
 bQ but via 2 further sacrifices (the
 first has to be accepted) W obtains a
 stalemate if the second is accepted
 and perpetual check if it is declined."

No. 6567 B. Neuenschwander(xi.83)
 3rd Prize, SSZ 1983-4



Draw 5 + 5

No. 6568 V. Nestorescu(vii.84)
 1 Hon. Mention, SSZ 1983-4



Win 4 + 6

No. 6568: Virgil Nestorescu (Roma-
 nia). 1. Rg3 + /i Kh4/ii 2. aRg7/iii
 Sg1/iv 3. R3g4 + /v Kh5 4. R7g5 +
 Kh6 5. Rg8 Kh5/vi 6. R4g5 + and 3
 lines:

6...Kh4 7. R5g7 h5 8. Rg3 c1Q 9.
 Rh3 + Sxh3 10. g3 mate.

6...Kh4 7. R5g7 h6 8. Rg4 + Kh5 9.
 g3 Sf3 10. Rh4 + Sxh4 11. g4 mate.

6...Kh6 7. g4 Sf6 8. Rh5 + Sxh5 9. g5
 mate.

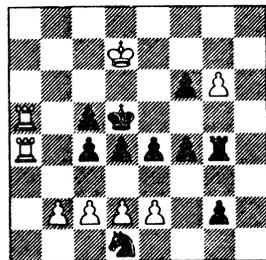
"Subtle and precise play leads to 2 chameleon echo mating positions."

- i) 1. Rh1? Sd4 2. aRxh7 Se2 3. R7h5 + Kg4 4. Rxd5 c1Q 5. Rxc1 Sxc1 6. Rd4 + /vii Kg3 7. Rd2 Kf4 8. Kb7 a5 9. Kb6 a4 10. Kc5 a3.
 ii) 1...Kh6 2. Rxa6+ Kh5 3. Rc6 Se1/viii 4. Rc5 Kh6(h4) 5. Rh3 + Kg6(g4) 6. Rh1 Sd3 7. Rxc2 + .
 iii) 2. Rg8? h5 3. Rc8 Sb6 + .
 iv) 2...Sf4 3. gf c1Q 4. R3g4 + , or 2...Sg5 3. R7xg5 Sf6(e3) 4. Rg7.
 v) 3. R7g4 + ? Kh5 4. Rg5 + Kh6 5. R5g4 Kh5.
 vi) 5...Sf6 6. Rh4 + Sh5 7. g4.
 vii) 6. Rd6 Se2 7. Rg6 + Kf5 8. Rxa6 Sf4 9. Ra2 Kg4. 6. Rd2 a5.
 viii) 3...Sd4 4. Rc5 Kh6 5. Rd3.

12. Ke3/iv f4 + 13. Kf2 Kc2 14. Ke1 f3 15. Rd2 + .

- i) 1. Ra7? Ke2 2. aRa1 Kd3 3. Ra2 Ke2 4. Rb1 Kd3 5. Rb3 + Kc4 6. Rb1 Kd3.
 ii) 3...Kc3 4. Ra2 e2 5. aRxd2.
 iii) 7. Ra1 Kb3 8. cRa2 Kc3 9. Rd1 e2 10. Rxd2 is a loss of time.
 iv) 12. Kf3? Kc2 13. Ra1 f4 drawn.
 "Despite material advantage W can win only by the exercise of extreme precision."

No. 6569 E. Melnichenko (iv.84)
2 Hon. Mention, SSZ 1983-4



Win 8 + 10

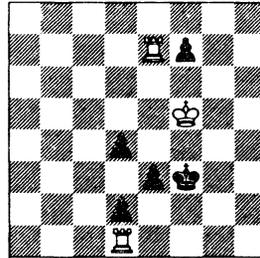
No. 6569: Emil Melnichenko (Wellington, New Zealand). 1. b4/i cb/ii 2. c4 + dc 3. d4 ed 4. e4 + fe 5. Rxg4 wins.

- i) 1. b3? d3 is a more than adequate reply.
 ii) 1., d3 2. Rxc5 + Kd4 3. Ke6 Rg5 4. Ra6.

"4 consecutive en passant captures, certainly a task achievement!" See No. 6615.

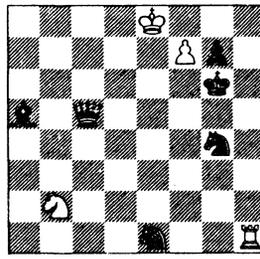
No. 6570: D. Godes (Ryazan, USSR). 1. Rb7/i Ke2 2. bRb1 Kd3 3. Rb2 Ke2/ii 4. Ra1 Kd3 5. Ra3 + Kc4 6. Rc2 + Kb4 7. Rxd2/iii ed 8. Rd3 Kc4 9. Rxd2 Kc3 10. Rd1 d3 11. Ke4 f5 +

No. 6570 D. Godes (iii.84)
3 Hon. Mention, SSZ 1983-4



Win 3 + 5

No. 6571 C.M. Bent (iv.84)
Commendation, SSZ 1983-4



Draw 4 + 6

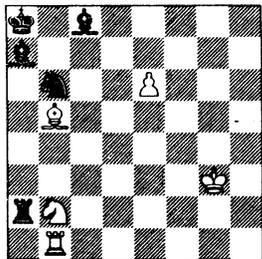
No. 6571: C.M. Bent. 1. f8S + Kf5 2. Rh5 + g5 3. Rxg5 + Kxg5 4. Se6 + Kg6 5. Sxc5 Sf6 + 6. Ke7 Bb4 7. Ke6 Bxc5 8. Sd3 Sxd3 stalemate.

No. 6572: Emilian Dobrescu (Bucarest, Romania). 1. Bc6 + /i Kb8 2. e7 Ra3 + 3. Sd3/ii Rxd3 + 4. Kf4 Rd8 5. edB/iii Bb7 6. Bxb6 Bxc6 7. Bd4 +

Bb7 8. Be5+ Kc8 9. Rc1+ Kd8 10. Rc7 wins.

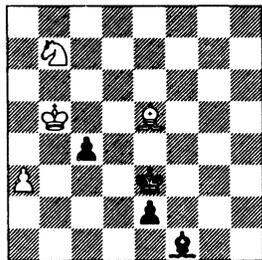
- i) 1. e7? Ra3+ 2. Sd3 Bd7 3. Bxd7 Rxd3+ 4. Kf4(f2) Sd5+, or, in this, 4. Kg4 Re3 5. e8Q Rxe8 6. Bxe8 Kb7.
 ii) 3. Kf4? Re3 4. Kxe3 Sd5+.
 iii) 5. edQ? (stalemate), or 5. edR? Kc7.

No. 6572 Em. Dobrescu (ix.83)
 Commendation, SSZ 1983-4



Win 5+5

No. 6573 G. Franzolin (x.84)
 Commendation, SSZ 1983-4



Draw 4+4

No. 6573: Giancarlo Franconi (Switzerland). 1. Bc3/i e1Q 2. Bxe1 c3+ 3. Ka4 c2 4. Sa5 c1Q/ii 5. Bd2+ Qxd2 6. Sc4+ Bxc4 stalemate.

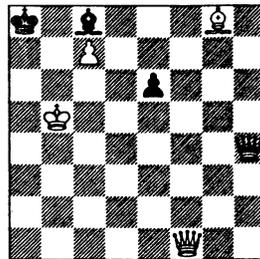
- i) 1. Bg3? c3 2. ?
 ii) 4...Ke2 5. Sb3 Kxe1 6. Kb4 Kd1 7. Kc3 Bh3 8. Kb2 Be6 9. Sc1 Bc4 10. a4 Kd2 11. a5 Kd1 12. a6 Bxa6 13. Sa2 Bc4 14. Sc1 Kd2 15. Ka1 Kxc1.

No. 6574: P. Joitsa (Romania). Judge: Radu Voia (Bucarest). 1. Qf3+/i Ka7 2. Qe3+ Ka8 (Kb7; Qb6+) 3.

Bxe6/ii Ba6+/iii 4. Ka5/iv Qh5+/v 5. Qg5/vi Qxg5+ 6. Kxa6 Qg8 (c5) 7. Bd5+ Qxd5 8. c8Q mate.

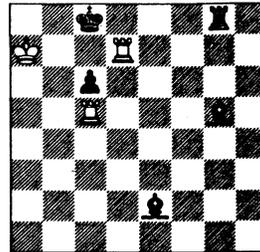
- i) 1. Qa1+? Kb7 2. Qa6+ Kxc7 3. Qb6+ Kd7 4. Bxe6+ Ke7.
 ii) 3. Qc5? Qe4 4. Qc6+ Qxc6 5. Kxc6 Ka7 6. Kd6 Kb6 7. Bh7 e5 8. Be4 Bg4 (Kb5; also) 9. Bc6 Bc8 10. Bd7 Bb7 11. Bf5 Ba6 12. Kd7 Bb7 13. Kd8 Ba6 14. Bc8 Bc4 15. Bb7 Be6 16. Be4 Bg4 17. Bg6 Kc6.
 3. Qe5+ Bd7+ 4. Kc5 Qe7?
 3. Qe5? Bd7+ 4. Kc5 Qe7.
 iii) 3...Bxe6 4. Qxe6 and 4...Qg5+ 5. Ka6, or 4...Qh5+ 5. Kb6.
 iv) 4. Kxa6? Qc4+ 5. Kb6 Qxc7+ 6. Kxc7 stalemate.
 v) 4...Bb7 5. Qa3. 4...Qh1 5. Qe5. 4...Qh8 5. Bd5+ Bb7 6. Bxb7+ Kxb7 7. Qb6+.
 vi) 5. Kxa6? Qe2+ 6. Ka5 Qa6+ 7. Kb4 Qb6+ 8. Qxb6 stalemate.

No. 6574 P. Joitsa (vi.84)
 1st Prize, Revista Romana de Sah, 1984
 award: viii.86



Win 4+4

No. 6575 G.M. Kasparyan (ii.84)
 2nd Prize, Revista Romana de Sah, 1984



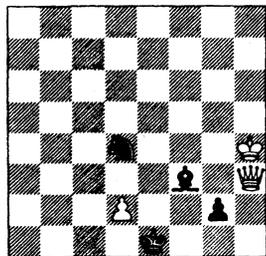
Draw 3+5

No. 6575: G.M. Kasparian (Erevan).
 1. Rb7? is inadequate after 1...Be3 2.
 Rc7 + Kd8 3. Rxc6 Rg5 4. Rc8 + Ke7
 5. Rc7 + Kf6 6. Rc6 + Kg7 7. Rc7 +
 Kh6 8. Rc6 + Kh5 9. Kb6 Re5, and
 so: 1. Rd6 Rg7 + 2. Kb6/i Rb7 + 3.
 Kxc6/ii Bf3 + 4. dRd5 (cRc5? Be7;)
 Be7/iii 5. Ra5 (Rc4? Rc7 +;) Rc7 +
 6. Kb6 Rb7 + 7. Kc6 (Ka6? Be2 +;)
 Kb8/iv 8. Ra8 + Kxa8 stalemate.

- i) 2. Ka8? Bf3 3. cRxc6 + Rc7.
- ii) 3. Ka5? Rb5 + 4. Rxb5 Bxb5.
- iii) 4. ...Bf4 5. Rc4 Rc7 + 6. Kb5.
- iv) 7...Bf8 8. Ra8 + Rb8 9. Ra7.

DVH comments: A good try, impeccable construction, economy of material, and an ideal pin stalemate with bK away from the edge. This is better than the 1st Prize winner with its one 'pretty' move.

No. 6576 V. Nestorescu(vii.84)
 3rd Prize, Revista
 Romana de Sah, 1984

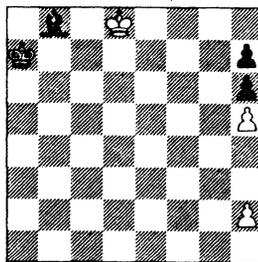


Draw 3+4

No. 6576: Virgil Nestorescu (Bucarest). 1. Qg3 +/i Kf1 2. Qh3 Be4 3. Kg3 Se2 + 4. Kh2/ii Sg1 (else Qe3,) 5. Qd7/iii Sf3 + 6. Kh3 Se1/iv 7. Qe6/v Sd3/vi 8. Kh4 Bf3 9. Qa6/vii Be2 10. Qf6 + Sf2 11. Qa1 + Bd1 12. Qa6 + Be2 13. Qa1 + Sd1 14. Qf6 +, drawing by perpetual check.
 i) 1. Qh2? Se2 2. Qh3 Bd5 3. Qf5 g1Q 4. Qxd5 Qg3 + 5. Kh5 Sf4 +.
 ii) 4. Kh4? Ke1 5. Qg4 Bd5 6. Kh3 Be6 + 7. Kg3 g1Q + 8. Kf4 Qg4.

iii) 5. Qh6? Sf3 + 6. Kh3 Bf5 + 7. Kg3 g1Q + 8. Kf4 Qg4.
 5. Qe3? Sf3 + 6. Kh3 Bf5 + 7. Kg3 g1Q + 8. Kf3 Qg4 +.
 5. Qc8? Sf3 + 6. Kh3 Sg5 + 7. Kh4 g1Q 8. Qc4 + Ke1 9. Qc1 + Ke2 wins.
 iv) 6...g1Q 7. Qd3 + Kf2 8. Qe3 + Kf1 9. Qd3 + Bxd3 stalemate.
 v) 7. Qb5 +? Bd3 8. Qd5 g1Q 9. Qf3 + Qf2 10. Qh1 + Ke2.
 7. Qf7 +? Bf3 8. Qc4 + Be2 9. Qf4 + Sf3 +.
 7. Qd4? Bf5 + and 8...Sf3 +.
 vi) 7...Bf3 8. Qa6 + Be2 9. Qf6 + Bf3 10. Qa1 + Kf2 11. Qa7 +, perpetual check.
 vii) 9. Qf6? Se1 10. Qa6 + Be2 11. Qf6 + Sf3 +.

No. 6577 I. Krikheli(vii.84)
 1. Hon. Men., Revista
 Romana de Sah, 1984



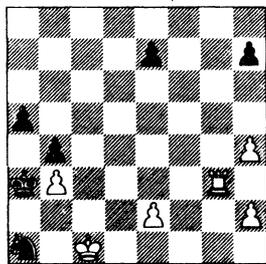
Draw 3+4

No. 6577: Iosef Krikheli (Gori, Georgian SSSR). 1. Kc8/i Ka8 2. h3 Ka7 3. h4 Ka8 4. Kd7 Kb7 5. Ke6 Kc6 6. Kf5 Kd5 7. Kg4 Ke4 8. Kh3 Kf3 stalemate.

i) 1. h4? and 1. Ke7? both lose, which may be seen from the following other alternatives:

1. Kd7? Kb6 2. h4 Be7 3. Ke6 (Kc8, Bh2;) Kc5 4. Kd7 Bh2 5. Ke6 Kd4 6. Kf5 Ke3 7. Kg4 Kf2 8. Kh3 Bg3 9. Kg4 Kg2 10. Kf5 Kf3 11. Ke6 Ke4 12. Kd7 Kf5 13. Kc6 Kg4 wins.
 1. h3? Bh2 2. Ke7 Kb6 3. Kf6 Kc5 4. Kf5 Kd4 5. Kg4 Ke3 6. Kh4 Kf2 7. Kg4 Bg3 8. Kf5 Kf3 9. Ke6 Ke4 10. Kd7 Kf5.

No. 6578 N. Micu(iv.84)
2 Hon. Men., Revista
Romana de Sah, 1984



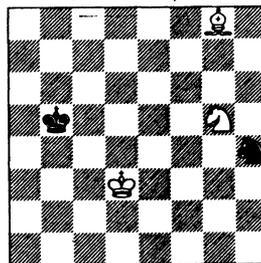
Win 6+6

No. 6578: N. Micu (Romania). 1. Rd3/i Sxb3+/ii 2. Kc2 a4 3. Kb1 e6/iii 4. h5 e5 5. e3 h6 6. h4 e4 7. Rd5 wins.

- i) 1. Kb1? Sxb3 2. Kc2 a4 3. Kb1 e5.
ii) 1...Ka2 2. Rd2+ Ka3 (Kxb3; Kb1) 3. Kb1 Sxb3 4. Ra2 mate.
iii) 3...h6 4. h5 e6 5. h4 e5 6. e3 e4 7. Rd5.
3...h5 4. Rd5 e6 5. Rd3 e5 6. e3 e4 7. Rd5.

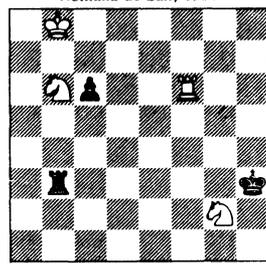
- ii) 8. Kc7? Ke5 9. Sg5 c5 10. Sf3+ Kf4.
iii) 8...c5 9. Sc4.
8...Ke5 9. Sg5 Kd4 10. Sf3+ and 11. Sd2.
iv) 9...Kd4 (f4) 10. Se6+ and 11. Sc5.
9...Kf5 10. Sf3 c5 (Ke4; Sd2+) 11. Sc4.
9...Ke3 10. Se6 c5 11. Sc4+ and 12. Kb5.

No. 6580 I. Umnov(ii.84)
4 Hon. Men., Revista
Romana de Sah, 1984



Win 3+2

No. 6579 Em. Dobrescu(iv.84)
3 Hon. Men., Revista
Romana de Sah, 1984



Win 4+3

No. 6579: Em. Dobrescu (Romania). 1. Sf4+ Kg4 2. Kb7/i Rf3 3. Sh5 Re3 4. Rh6 Kg5 5. Rh7 Rh3 6. Sf6 Rxh7+ 7. Sxh7+ Kf5 8. Ka6/ii Ke4/iii 9. Sg5+ (Ka5? Kd3;) Kd3/iv 10. Sf3 (f7) c5 11. Se5+ wins.
i) 2. Ka7? Rf3 3. Sh5 Ra3+ draws.
2. Kc7? Rf3 3. Sh5 Ra3 4. Rh6 Kg5 5. Rh8 Rh3 draws.

No. 6580: I. Umnov (USSR), not the same composer as either Evgeny or "G.A.". 1. Bh7 Kc6/i 2. Kd4/ii Kd7 (Kd6; Be4) 3. Ke5 (Be4? Kd6;) Sg2/iii 4. Be4/iv Se3 (Se1; Sh3) 5. Kd4 Sf1 6. Bf5+ (Bd3? Sg3;) Ke7 7. Se4 wins.
i) 1...Kc5 2. Be4 Kd6 3. Kd4.
1...Sg2 2. Sh3 Kc5 3. Be4.
ii) 2. Ke4? Kd6 3. Kf4 Ke7 4. Kg4 Sg2 5. Kf3 Sh4+ 6. Kg3 Sg6.
2. Be4+? Kd7 3. Kd4 Kd6.
iii) 3...Ke8 4. Be4 Ke7 5. Sh3 Kf7 6. Sf4 Ke7 7. Sd5+ Kd7 8. Kf6 Kd6 9. Bh1.
iv) The solution published in viii.84 reported a dual here by: 4. Ke4 Ke7 5. Sf3 Kf6 6. Bg8 Kg6 7. Bc4 Kh5 8. Bf7+ Kh6 9. Be8 Kg7 10. Bb5 (d7) wins. If this is correct one mildly wonders why the study was included in the award.

No. 6581: G.G. Amiryman (USSR). 1. c7/i Bg4 2. Bf3 Bc8 3. Bh5/ii Ke3

(e4; Bg6) 4. Bg6 Kf4 5. Bxh7 Kg5 6. Bf5 Ba6 + 7. Bd3 wins.

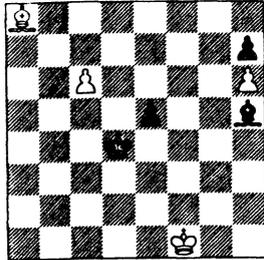
i) 1. Kf2? Bg4 2. Kg3 Be6 3. c7 e4 4. Kf4 e3 5. Bf3 Bc8 6. Kg5 Ke5 7. Be2 Kd6 8. Kf4 Kxc7 9. Bd3 Kd6 10. Kxe3 Ke5 11. Bxh7 Kf6 drawn.

ii) 3. Bd1? e4 4. Bh5 Ke5 5. Bg6 Kf6 6. Bxh7 Kg5 7. Bf5 Ba6 + and Kxh6.

i) 2. Kg7? Qg5 + 3. Kh7 Qg6 + 4. Kh8 Qf6 + 5. Kg8 Kg6 wins.

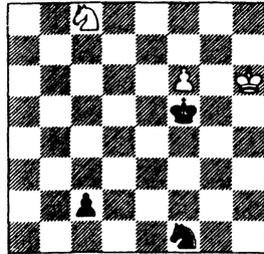
ii) 4...Kh4 5. Kg8 Qc4 6. Kg7.

No. 6581 G.G. Amiryani(v.84)
5 Hon. Mention, Revista
Romana de Sah, 1984



Win 4 + 4

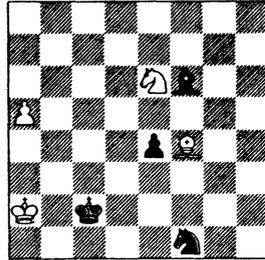
No. 6582 R. Richter(ii.84)
6 Hon. Mention, Revista
Romana de Sah, 1984



Draw 3 + 3

No. 6582: Rolf Richter (Oederan, East Germany). 1. f7 c1Q + 2. Kh7/i Qc7 (Qc5; Sd6 +) 3. Sd6 + (Kg8? Kg6;) Kg5 (Ke6; Kg8) 4. Se4 + Kh5/ii 5. Sf6 + Kg5 (Kh4; Kg8) 6. Se4 + Kf5 7. Rb8 + Ka7 8. Rb7 + Bxb7 stalemate.

No. 6583 N. Micu(v.84)
Commended, Revista
Romana de Sah, 1984



Win 4 + 4

No. 6583: N. Micu (Bucarest). 1. a6/i e3 2. a7/ii e2 3. Sd4 +/iii Bxd4 4. a8Q e1Q 5. Qa4 + Kd3 6. Qb5 + and 6...Ke4 7. Qe8 +, or 6...Kc3 7. Qa5 +, or 6...Kc2 7. Qb3 mate.

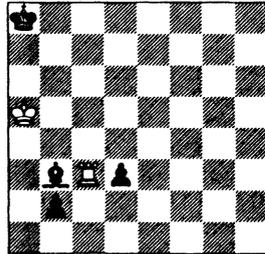
i) 1. Bg5? Bxg5 2. Sxg5 Sd2 3. a6 e3 draws.

1. Sg5? e3 2. Sf3 Bd8.

ii) 2. Bxe3? Sxe3 3. a7 Sd5 4. Ka3 (a8Q, Sc3 +;) Sb6 5. Kb4 Sa8.

iii) 3. a8Q? e1Q and if 4. Sd4 + Kd3 5. Qd5 Se3 6. Bxe3 Bxd4, or if 4. Qa4 + Kd3 5. Sc5 + Ke2 6. Qe4 + Kd1 7. Qd3 + Sd2 8. Se4 Qe2, or, in this, 5. Qb5 + Ke4 6. Sc5 + Kf3.

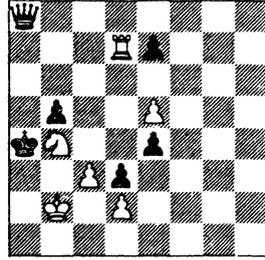
No. 6584 L. Tamkov(viii.84)
Commended, Revista
Romana de Sah, 1984



Draw 2 + 4

No. 6584: L. Tamkov (USSR). 1. Kb6 Bc4 (Kb8; Rxd3) 2. Kc7 Ka7 3. Ra3+ (Rxc4? Ka6;) Ba6 4. Rb3 d2 5. Rxb2 (Rb4? Bb5;) d1Q 6. Rb7+ Ka8 7. Rb8+ Ka7 8. Rb7+ Bxb7 stalemate.

No. 6585 A. Svetilsky(i.84)
Commended, Revista
Romana de Sah, 1984

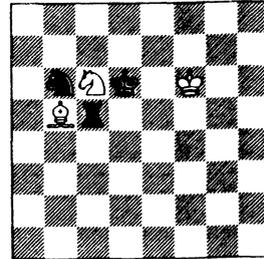


Win 6 + 6

No. 6585: A. Svetilsky (USSR). 1. Rd4/i Ka5 2. Rd8 Qb7 3. Rb8 Qd7 4. e6 Qxe6/ii 5. Ra8+ Kb6 6. Ra6+.
i) 1. Sc6? b4 2. Ra7+ Qxa7 3. Sxa7 b3 4. c4 e3 5. de d2 6. Sb5 d1S+ drawn.
ii) 4...Qc7 5. Ra8+.
4...Qd6 5. Ra8+ Kb6 6. Ra6+ Kc7 7. Rxd6 Kxd6 8. Sa6.

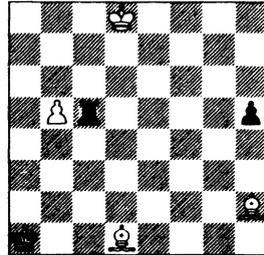
No. 6586: Juan Carvajal (Bolivia, South America). There were only 18 studies published for the columnist judge Alexander Hildebrand to consider. To have two 'outsiders' take the top two places must encourage novice composers. (No. 2040 is by the same composer. AJR). 1. Be2/i Rc2 2. Be5+ Ka2 3. Bf1/ii Rc1 4. Bh3 Rc5 5. Be6+ Kb1 6. b6 Rxe5 7. Bc4 h4 8. b7 Rh5 9. b8Q+ wins.
i) 1. Ba4? Rc4. 1. b6? Rd5+.
ii) 3. Bf3? Rc5. 3. Bxh5? Rc5 4. Bf7+ Kb1 5. b6 Rxe5 6. Bc4 Rh5. 3. b6? Rxe2 4. b7 Rg2 5. Ke7 Rg8 6. Kf7 Rd8 7. Bc7 Rh8.

No. 6587 A. Gillberg
(xii.85 and ii-iii.86)
2nd Prize, Tidskrift
for Schack, 1985



Draw 3 + 3

No. 6586 J. Carvajal(v.85)
1st Prize, Tidskrift
for Schack, 1985
award: vii-viii.86



Win 4 + 3

No. 6587: Anders Gillberg (Sweden). 1. Sd4/i Sd5+ 2. Kg5 Ke5 3. Sf3+ Ke4 4. Sd2+ Ke3 5. Sc4+ (Sf1+? Kf2) Kd4/ii 6. Sd6 Ke5 7. Sf7+ (Sc4+? Ke6;) Ke6 8. Sd8+ Ke7 9. Sc6+ Kd6 10. Sd4 Sb4+/iii 11. Kf4 (Sf5+? Ke6;) Kd5 12. Se2, drawn.
i) 1. Sa7? Rc7 2. Sc6 Kc5 wins.
ii) 5...Kf2 6. Sd6 Sc3+ 7. Kf4 Rd5 8. Se4+.
iii) 10...Sc3(c7)+ 11. Sf5+ and 12. Bd3.

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 otb — over-the-board

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Next Meeting: Friday 9th October 1987 at B.T. Batsford, 4 Fitzhardinge St., London, W1. Time: 6.15 pm.

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