

THE "ECE" ENDINGS CLASSIFICATION SYSTEM

by Paul Lamford, London

"ECE" is the ENCYCLOPEDIA OF CHESS ENDINGS. The classification system of the twice-yearly Yugoslav CHESS INFORMANT ("CI") will be known to active chessplayers: each opening is given a code from **A00** to **E99**, with transpositions cross-referenced.

In 1982 CI published the first volume of five that will systematically cover all endgames. The series draws on the data base built up since 1966. In addition many other endgame books, including 'Averbakh', have been keyed in. (What about copyright? AJR.) When complete the whole will represent the most comprehensive reference work available.

Of the five volumes, PAWN ENDINGS and ROOK ENDINGS I and II have been published, with MINOR PIECE ENDINGS and QUEEN ENDINGS expected over the next few years.

The first principle of the classification system adopted is the "most valuable" piece on the board. Thus R + P vs. S will be found in ROOK ENDINGS; Q vs. R + B + S will be in QUEEN ENDINGS.

Within each volume will be found up to 100 subclassifications, for example **Q00** to **Q99** (ECE actually employs figurines, not Q, R, B, S, P).

It is at this point that there is a radical departure from **GBR** principles. With the **ECE** code it is not possible to determine the sub-classification without referring to a detailed index and this varies with each piece-ending.

The full index runs to 53 pages and was published in 1978 as part of the CI anthology THE BEST ENDINGS OF CAPABLANCA AND FISCHER, a pilot run for the five-volume series.

Certain general observations about the second level classifications are possible. The first breakdown of each volume is into ten sections, generally by material, ignoring PP. For example, **R0** comprises (all) R vs. PP and R vs. bare K, while **R8** comprises (all) double-R endings, with **R9** containing endings with more than 4 pieces. This covers the first "decimal place" of the hundred sub-classifications.

The second decimal place is generally by the number or disparity of PP. For example **R3n** (single -R endings) starts with **R30** which includes R vs. R endings (without PP) and R + P (one P only) vs. R, while **R38** is all single-R endings with 2 extra Pp. In all volumes the final classification (**n9**) includes all material not in the previous **0-8**.

One of the few advantages of **ECE** over **GBR** is that certain 'important' features are distinguished. This is done partly by giving meaning to a numeric code, and partly by introducing symbols.

Examples of symbols are overlapping black and white rectangles and overlapping black rectangles used to indicate **BB** on opposite coloured squares and **BB** on the same colour respectively, while **00**, **0...0** and a pair of vertically aligned circlets mean, respectively and in context, united, separated and doubled Pp.

Thus, to find **R+RP+BP** vs. **R**, look up **R3** (for single-R endings) and the locate **R2 0...0 p : R** to read the final code **R31b**, which can then be looked up as a compact section in its 'sequence' in the appropriate volume. Yes, within each hundredth there may be yet further sub-divisions of this type. But it is not a long process to locate examples of the target position.

One might be deterred by having to use an index to look up a classification, but although there are 5 x 100 sections, and sub-classifications within many of these, one can establish the volume and first digit very quickly, if not quite 'by eye'.

Overall, my conclusion is that it would have been better to have used a system such as the **GBR** code where the class is established without reference to an index. It would be possible to refine the **GBR** code to make it more player-orientated, by adding a seventh digit (while still avoiding symbols). For example:

- 0 — no further information
- 1 — "opposite" bishops
- 2 — "like" bishops
- 3 — a P on its 7th rank
- 4 — all PP immobile

- 5 — doubled (or multiplied) PP present
- 6 — united PP for one side
- 7 — separated PP for one side
- 8 — passed P or PP present
- 9 — castling or en passant may be possible

In all such cases, I suggest, one would work down the table until one finds a satisfied criterion and uses that number whether or not further criteria also apply. Thus to code **B+P** (on 7th) vs. "same" **B** one creates **GBR** code **0040.102**, while **Q+aP** (on 6th) vs. **Q** gives **4000.108**.

Expanding the above table to an 8th digit is always possible, but ease of use would suffer. The proposed "third digit" table suffices to subdivide areas that already have a large body of theory.

JOSE MUGNOS MEMORIAL

The Argentine magazine **AJEDREZ DE ESTILO** announces an **INFORMAL** tourney to commemorate the 5th anniversary of the death of Jose Mugnos and to mark 50 years since "the beginning of endgame practice in Argentina". Closing date 30.vi.88; maximum 3 studies per composer; 4 to 8 original entries will be published in each monthly issue, with solutions two months later. Four prizes. Director: Luciano W. Camara. Judge: Francisco Benko. Award: 6 months after last entry published, with 90 days confirmation/claim period.

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The author of the following article is a strong player active on the hectic British tournament circuit. He has a current FIDE rating of 2310. He began composing in 1985, but the dozen studies so far completed still await publication: members of the CESC who attend London meetings can vouch for the high quality of Colin's output.

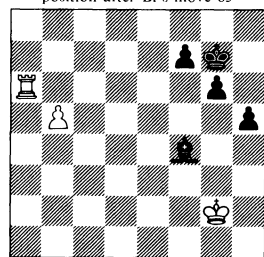
Colin Crouch was born 14.x.56 at Bushey, Hertfordshire. He is currently finishing a doctoral thesis at Durham University entitled "The economic geography of recession in the United Kingdom; the early 1980's and historical perspectives".

**wR vs. bfPgPhP:
GBR class 0100.03**

by Colin Crouch

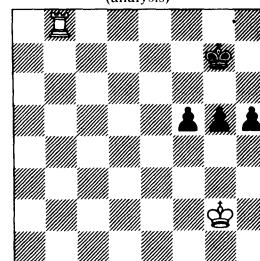
In **C1** both players were short of time. After 43. b6 g5 44. b7 f5 45. Ra4 Bl blundered with 45...Bd6?? 46. Ra5 Kf7 (Kf6; Ra6) 47. Rxf5 and W won. Had Bl played 45...Bb8 an interesting theoretical draw, not in the textbooks, would have arisen. Play would probably have continued 46. Ra8 Bf4 47. b8Q Bxb8 48. Rxb8, reaching **C2**.

C1 Crouch vs. Jacobs
Telford, 1986
position after Bl's move 65



White to Play 3 + 5

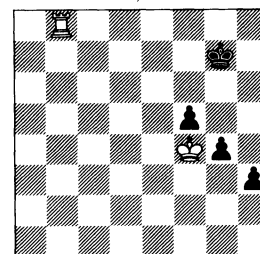
C2 Crouch vs. Jacobs
(analysis)



Black to Play 2 + 4

At first sight W is winning **C2**, but this is not so. If wR attacks bPP from the side bK simply plays to g6. Nor is it possible for wR to establish itself behind bPP: 48...h4 49. Kh3, and although Bl is forced to give ground the concession is not big enough to allow W to win. The demonstration of this: 49....Kf7! 50. Rh8 Kg7 51. Rh5 Kg6 52. Rh8 Kg7. We can note at this stage of our investigation that ...h4; is part of Bl's defensive plan.

C3 theoretical draw
= / =

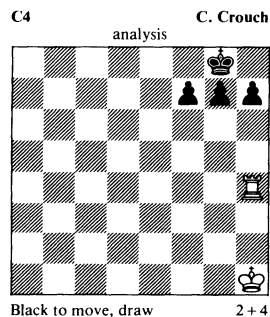


W or Bl to move 2 + 4

As wR on its own fails to make progress, wK must try to reach e5, but while W strives for this Bl can set up **C3**, a drawn position that is in the books. In **C3** bgP/hP are far enough advanced to frustrate any W attempt to win bPf5. For example, from **C3**, WTM: 1. Kxf5? h2. Or 1. Rb5 Kg6 2. Rxf5 h2 3. Rg5+ Kh6 4. Rg8 Kh7.

Keres, Hooper and Speelman all give **C3**, partly because analysis by Kopayev showed that if bK was even slightly misplaced W can win. We shall return to Kopayev's position.

C2 is drawn, however, because Bl is always able to set up the **C3** draw, or near enough, whenever W plays aggressively. This observation sets the composer/analyst an irresistible challenge: is it possible to set up a position where Bl has three UNMOVED pawns (f7, g7, h7) and bKg8, and Bl can still draw?!



After much analysis I have concluded that the answer is 'yes'. **C4** is the critical BTM position, following the usual convention employed in endgame theory that W has the superior force, rather than the studies convention that W draws, employed in the 'artistic' literature.

In the analysis which follows, known theoretical positions, cited in Hooper's "A Pocket Guide to Chess Endgames", are frequently reached.

The play leading to these theoretical positions is, however, new, and often highly complex. This is how endgame theory develops. One generation of theorists identifies some critical positions, a later generation identifies a related set of critical positions, while another generation looks for new critical positions in which, after best play on both sides, already known critical positions may be reached.

1...g5 2. Rh5.

W tries to finagle a tempo by attacking bPP. 2. Ra4 would allow Bl to set up the target draw rather easily after 2...Kg7 3. Ra5 Kg6 4. Ra6+ Kg7 5. Kg2 f5. 2. Rh2 is a more subtle try, to restrain hP, when 2...Kg7 3. Kg2 Kg6 4. Kf3 f5 and Bl has transposed into our main line (see later). Frontal attack on gP makes no real difference: 2. Rg4 h6 3. Kg2 f5 and W is driven back.

2...f6 3. Kg2 Kg7 4. Kf3 Kg6 5. Rh1.

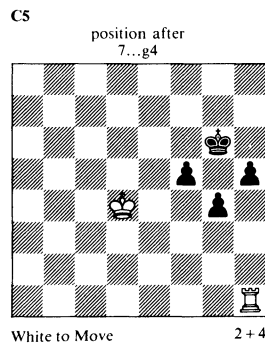
Not 5. Kg4?? f5+. 5. Rh2 leads to draws similar to those in the main line, and transposes into the 2. Rh2 line.

5...f5.

Bl must keep wK out of e4. 5...h5? 6. Ke4 wins comfortably after 6...f5+ 7. Ke5 h4 (g4; Kf4) 8. Rh2 (zugzwang) f4 (forced) 9. Ke4 Kf6 (Kh5; Kf3; Kg6; Kg4) 10. Ra2 Kg6 (h3; Rh2) 11. Kf3 Kf5 (Kh5; Rh2 we have seen) 12. Ra5+ Kg6 13. Kg4, or 6...h4 7. Rh2 Kh5 8. Kf5 g4 9. Ra2 h3 10. Ra8 Kh4 11. Kf4 Kh5 12. Rh8+ Kg6 13. Kxg4. In either case, W has successfully carried out a plan according to the formula of Nimzovich, namely to restrain, blockade and finally destroy.

6. Ke3 h5 7. Kd4

Bl must now decide whether to push fP or hP, for he must not permit wK to reach e5 even with all bPP on their 5th rank: 7...h4? 8. Ke5 loses immediately, and 7...f4? is also unsatisfactory because of 8. Ke4 h4 9. Rg1! Now Bl has no safe P advance, so bK must move, relinquishing control of either the f5 square or the h5 square. The alternatives are: 9...Kh5 10. Kf5 h3 11. Rxc5+ Kh4 12. Rg4+ Kh5 13. Rg8 Kh4 14. Kxf4, and 9...Kf6 10. Ra1 Kg6 11. Ra6+ Kh5 (otherwise 12. Kf5) 12. Kf3 h3 13. Ra8 Kh4 14. Rh8 mate.



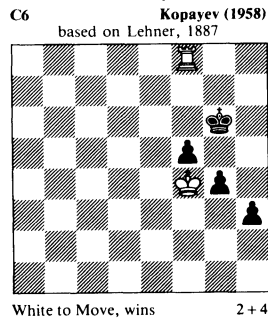
The foregoing means that 7...g4 is the only move, giving C5.

We are now seeing some critical positions. Bl has been forced to compromise his P-structure by moving gP first, leaving a hole on f4. To cover this weakness bK must advance, creating a vacuum in the rear in which wR can operate. In his turn W has a decision to take: direct attack by 8. Ke5, or to retreat wK (now that a weakness has been forced) to use him as a 'goalkeeper' while wR becomes a 'roving forward'.

bPP are in fact already too far advanced for the direct attack to succeed: after 8. Ke5 Kg5 9. Rf1 g3 10. Rxf5+ Kg4 it is W who has to play for the draw. So the retreating option poses Bl more dangers and W fewer.

8. Ke3! Kg5 9. Ra1.

Now Bl faces his toughest decision. Should fP advance to the sixth, or should hP? It may look more natural to advance hP, but this loses after 9...h4? 10. Ra8 h3 (f4+; Ke4 with Rg8+ wins, for with wR behind, a 'chain' is safer than a 'row') 11. Rg8+ Kh6 (Kf6; Kf4, Kf7; Rg5, Ke6; Rh5, or Kh5; Kf4, Kh6; Kxf5) and now 12. Ke2!!, a move discovered by Kopayev. 12. Kf4? is the obvious move but it only draws after 12...Kh7 13. Rg5 Kh6! 14. Rg8 Kh7. After 12. Ke2 Bl is in zugzwang: 12...Kh7 13. Rf5. So, 12...Kh5 is forced, when 13. Kf2 f4 (Kh4; Rg7, Kh5; Kg3, Kh6; Rg8, Kh5; Kf4, Kh6; Kxf5) 14. Rh8+ Kg5 15. Kg1 Kf5 16. Kh2 Ke4 17. Rg8 Kf3 18. Rg7 Ke2 19. Rxc4 f3 20. Re4+ Kf1 21. Kg3 (Kxh3? f2;) f2 22. Rf4 h2 23. Rxf2+ and W wins. Most of this analysis is due to Kopayev who started from C6: 1. Kg3 Kg5 2. Rg8+ Kh6 3. Kf2 Kh5 4. Ke3 and after 4...Kh6 we have the position after 11...Kh6 in my own analysis.

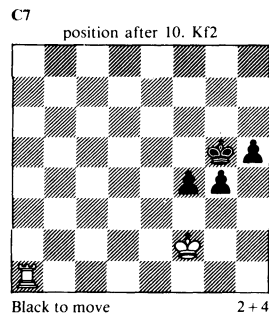


Kapayev clearly shows W's strategy if he is to win: he must prod bPP forward to make space for wR behind them, while keeping wK ready to overhaul any bP that runs. In many ways this endgame reminds me of GBR class **1300.01** endings, generally drawn with bP on its second rank, lost if bP is slightly further advanced (when wQ can attack from behind), but drawn again if bP is still further advanced. (It is assumed that wK is ahead of bP which is guarding bR and protected by bK, forming a barrier.)

The foregoing is a digression, for Bl is not comelled to follow Kopayev's line. He can draw by advancing fP.

9...f4+!

This, in the light of the foregoing analysis, is not the straightforward move it might seem.



10. Kf2 (C7) Kg6!

And this is another difficult move. It is essential for bK to retreat, although f6 and h6 are equally valid squares for bK. To prove that this is so, and that 10...f3 and 10...h4 would throw away the draw, takes deep analysis.

(There is a point of controversy here over whether a non-unique move should be awarded an exclamation mark. In a composed study this would obviously be inappropriate, but in a piece of endgame analysis I would argue that the conventions of annotating an bot game are more appropriate, and that an exclamation mark should be given to stress a difficult or critical decision correctly taken. In the context of such an emphasis it matters little that an insignificantly different move embodying exactly the same plan (in this case the plan is to retreat bK to g7) will lead to the same result. And, as the following analysis shows, Bl must be extremely careful at this point.)

After the more natural 10...f3? W with 11. Ra6! can cut off bK's retreat. The following lines could then occur:

11...h4 12. Rb6 Kf4 (h3? Kg3 and wR picks off bPg4; or 12. Kf5; Rh6, Kg5; Rh8, or 12. Kh5; Rb8, Kg5; Rh8) 13. Rf6+ Ke4 14. Rh6 g3+ 15. Kf1 Ke3 16. Rxh4 and after either 16. ..., g2+ 17. Kg1 Ke2 18. Rf4 Ke3 19. Rf8 Ke2 20. Re8+ Kd2 Kd2 21. Kf2, or 16...f2 17. Kg2 Ke2 18. Re4+ Kd2 19. Kf1 Kd3 20. Rg4 Bl is lost.

11...Kf5 12. Rh6 Kg5 13. Rh7!! Kg6 (h4; Rh8) 14. Rh8 Kg5 15. Kg3 Kg6 16. Kh4 Kf6 17. Rh6+ and 18. Rxh5. W has to exercise great care with tempo moves: 13. Rh8? Kg6 14. Kg3 Kg5 15. Rg8+ Kf6 16. Kf2 Kf5 17. Ke3 Kf6 18. Ke4 Ke7 19. Rg5 f2 20. Re5+ Kd6 21. Rd5+ Ke6 22. Rd1 g3 23. Kf3 h4 only draws (Hooper, 1970 p. 76).

11...Kf4 12. Rg6, transposing into the 11...h4 line above.

11...Kh4 12. Rg6 Kh3 (g3+; Kxf3, g2; Rxg2 wins) 13. Rg5 h4 (Kh4; Ra5) 14. Rg8 g3+ 15. Kxg3 g2 16. Kf2.

This does not exhaust the possibilities. Bl could have played 10...h4? when W can prove that three pawns on the fifth rank are weaker than three pawns on the fourth, because wR has more space behind them. Play could continue: 11. Ra5+ Kg6 12. Ra6+ Kf5 13. Kg2 and;

13...h3+ 14. Kh2 Ke4 15. Re6+ Kf3 (Kf5+ Re8, Kg5; Rf8, f3; Kg3) 16. Rg6 Ke2 (g3+; Kxh3, Kf2; Ra6, f3; Ra2+) 17. Rxg4 f3 18. Re4+ and Kopayev's analysis takes over: 18...Kf1 19. Kg3 f2 20. Rf4 h2 21. Rxf2+.

13...f3+ 14. Kf2 Kf4 15. Rf6+ Ke4 16. Rh6 g3+ 17. Kg1 Ke3 18. Rxh4 g2 (Ke2; Re4+, Kd2; Re8, Kd3; Kf1, Kd2; Rg8) 19. Rh8 Ke2 20. Re8+ Kd2 Kf2.

13...g3 14. Rh6 Kg4 15. Rg6+ Kf5 16. Rg8 Ke4 (Kf6; Rg4) 17. Rg4 h3+ 18. Kxh3 Kf3 19. Rg8 Kf2 20. Ra8 f3 21. Ra2+.

Finally, to show that passive play also loses:

13...Kg5 14. Ra8 Kg6 15. Rh8 Kg5 16. Rh7 h3+ 17. Kh2 Kf6 18. Rh8 Kf5 19. Rg8 f3 20. Kg3.

Bl now has a drawn position if he plays with care: W's only real winning attempt is to play wR to h8 to try for the type of zugzwang seen in the 11...Kf5 line above, but this can always be thwarted. The line that follows gives all W's attempts to improve his position, while the notes show the possible pitfalls for Bl.

11. Ra8 Kg7.

Or 11...Kh7; but not 11...Kf7? 12. Rh8 Kg6 13. Kg2 f3+ 14. Kf2 (Kg3? Kg5; draw) Kg5 15. Kg3 as in the 11...Kf5 line above.

11...f3? falls into a similar zugzwang after 12. Rh8 Kg5 13. Kg3 Kg6 14. Kh4 Kf6 15. Rh6+.

12. Ra4.

There is nothing to be gained by tempo moves along the back rank so long as bK has available the squares g7 and h7. W tries a different tack.

12...f3 13. Ra5 Kg6 14. Kg3 Kh6 15. Kh4 Kg6 16. Rg5+.

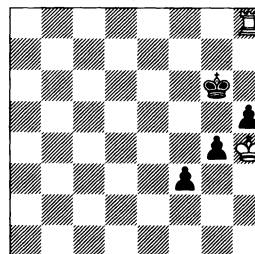
The tempo move 16. Rb5 gains nothing after 16...Kf6.

16...Kf6 17. Rg8 Kf7 18. Rh8.

Progress at last! wR has penetrated to the critical square h8. Unfortunately for W, to achieve this he has had to place wK on an unfavourable square: were wK on g3 instead of g4 W would win, but here the zugzwang works in Bl's favour.

C8

position after 18...Kg6
a zugzwang (Hooper)
= / -



WTM: draw
BTM: Bl loses

2+4

18...Kg6 (C8).

We are now back in Hooper's analysis above - see the note to 10...f3? (instead of 10...Kg6). Hooper notes that W wins BTM (Kf6; Rh6+ and Rxh5) but only drawn WTM. The main line in the continuation below follows Hooper.

19. Kg3 Kg5 20. Rg8+.

20. Kf2 Kg6 is drawn, since if 21. Kf1 Kg5 22. Kg1 (hoping for Kg6? Kf2) g3!

20...Kf6 21. Kf2.

If 21. Kh4, then 21...Kf7 holds, but 21...Kf7 loses now to 22. Rg5.

21...Kf5 22. Ke3.

Retreating doesn't help: 22. Kf1 Kf4 23. Rh8 (Kg1, g3; draw) Kg5 24. Kf2 (Kg1, g3; draw) Kg6 25. Kg3 Kg5.

22...Kf6 23. Ke4.

This prises open Bl's defences. The drawback is that wK is outside fP's quadrant.

23...Ke7 24. Rg5 f2 25. Re5+ Kd6 26. Rd5+ Ke6 27. Rd1 g3 28. Kf3 h4 29. Rh1 Kf5 30. Ra1 draws, but not 30. Kg2?? Kg4 and Bl wins.

A fascinating endgame. Keres notes that H. Lehner first analysed C6 (AJR: who was Lehner? Where and when were his analyses published?) without finding the Ke2 idea due to Kopayev. Hooper notes the games Mason vs. L. Paulsen (Vienna, 1882), later analysed by Maizelis, and Weiss vs. Showalter (New York, 1889). In the 1882 game Bl had all bPPP on the fifth rank, not an ideal situation, as we have seen. In the

1889 game Bl lost by not taking care of the critical square g7. Hooper shows that Steinitz himself misassessed the position through not taking into account the critical zugzwangs.

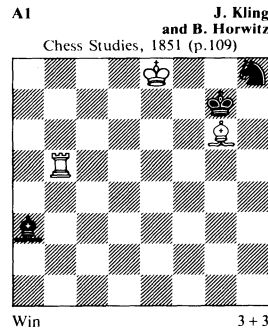
Given all this flurry of activity in the 1880s it is perhaps appropriate that there should be fresh analysis of this very difficult ending in the 1980s. 1987 may be no bad centenary year!

Durham
June, 1987

**THE EVOLUTION
OF AN OLD IDEA**

Edward A. Asaba, Moscow

In the year 1851 the collection "Chess Studies" by J. Kling and B. Horwitz was published in London, laying down the foundation for the contemporary chess study. One position in particular caused the launch of a protracted creative excursion and competitive emulation among composers of several countries over a period of more than 130 years.



A1: 1. Bd3 Kh6 2. Bc2, with two variations:
2...Bc1 3. Rb1 Bd2 4. Rh1+ Kg7 5. Rh7+ Kg8 6. Rb7.
2...Kg7 3. Rb7+ Kf6 4. Rh7 Sg6 5. Rh6.

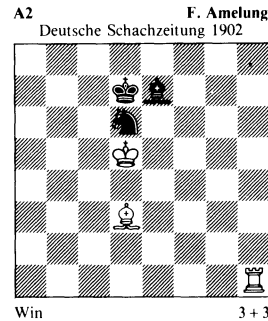
Both here and in all the other studies which we shall see W has wK, wR and wB, while Bl has bK, bB and bS, with the sole possible addition of one bP, which does not upset the miniature status of the whole.

If one examines the Kling & Horwitz study closely its inherent defects soon come to the surface: the presence of duals, the possibility of an indeterminate (perhaps 'undecidable' -AJR) finale, the absence of a clear-cut idea for the content of the variations, and the forced character of the solution. Despite all of this the position did not lapse into obscurity but to this day it remains within the field of vision of study composers. This state of affairs arises from the fact that **A1** was the first realisation of a winning method with the advantage of the exchange given specific peculiarities of the interacting material, the whole expressed in miniature form. At that time this was something of a novelty, but today it is the foundation of today's artistic and economical studies, as will be seen from the examples that follow.

Just as evolution in nature takes place one step at a time, so it is with the evolution of the idea of Kling & Horwitz, which pursued its long and painful way towards perfection: the first pace was taken half a century afterwards! A study by F. Amelung taking the idea further was published in the DEUTSCHE SCHACHZEITUNG during 1902.

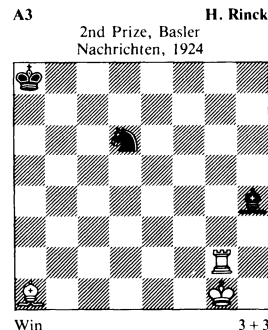
A2: 1. Rh7, with three branching lines:

1...Se8 2. Bb5 + Kd8 3. Rh8
 1...Ke8 2. Ke6 Bf8 3. Bg6 + Kd8 4. Rh8.
 1...Sb7 2. Bb5 + Kd8 3. Kc6 Sa5 +
 4. Kb6 Bb4 5. Rd7 + Kc8 6. Rd3 +,
 but not 5. Rd4? Bc5 +!



The shortcomings of **A1** are not present in **A2** and the winning motif of a pin is used for the first time. The result is feeble, but all the same it is a step in the right direction.

Events after this moved considerably faster. A mere 20 years were needed before a new development was injected. In 1924 the Swiss newspaper BASLER NACHRICHTEN conducted a thematic tourney for studies with the Kling & Horwitz material. This proved to be the occasion for a confrontation between H. Rinck and F. Prokop, resolved by a narrow margin, in my view, in favour of Rinck.



A3: 1. Rg4, with:

1...Be1 2. Kf1 Ba5 3. Ra4 Sb7 4. Bc3.
 1...Be7 2. Rg8 + Kb7 3. Rg7 Sc8 4. Bf6.
 1...Bd8 2. Rg8 Sb7 3. Bf6.

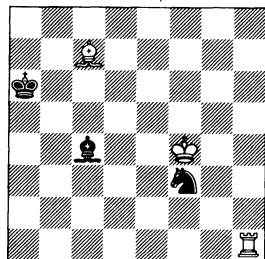
In **A3** Rinck shows bB being won by means of a pin three times. It has to be acknowledged that the play is mechanical.

A5 is from the same tourney.

A5: 1. Rf5 Sd8 2. Rf8 Se6 3. Be3 + Bd4 4. Rf6 Bxe3 5. Rxe6 + wins.

Here the win is shown against the background of a cross-pin. Prokop did not remain in the wings but took the stage with another study.

A4 **F. Prokop**
3rd Prize, Basler
Nachrichten, 1924



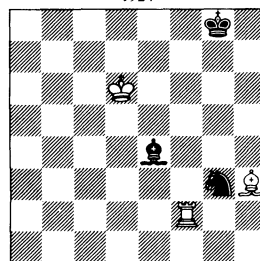
A4: 1. Rc1 Bd5 2. Rc5 Sd4/i 3. Ke5 Se6 4. Ra5 + Kb7 5. Bd6 Bc4 6. Ra4 Bb5 7. Rb4.

i) 2...Bb7 3. Ra5 mate.

2...Ba8 3. Ra5 + Kb7 4. Kxf3.

Prokop's study is different from the Rinck brevity in that it holds the seeds of an artistic study, seeds which later on germinated in the products of other composers.

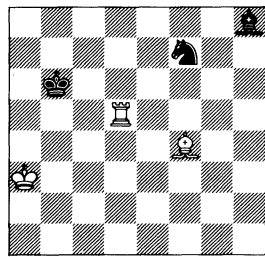
A6 **F. Prokop**
Prager Presse
1924



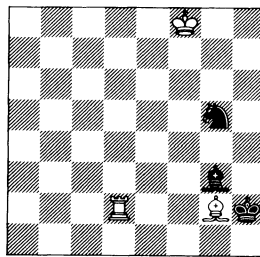
A6: 1. Ke5 Bc6! 2. Bg2! Be8! 3. Bd5 + Kh7 4. Rh2 + Sh5 5. Bf3 Kh6 6. Bxh5 Bxh5 7. Kf6.

Prokop in **A6** was the first composer to employ (a) the decoy of a piece under threat to set up a pin of the second B1 piece, a modus operandi taken up subsequently by many composers, and (b) a final squeeze position familiar to us from the works of L. Kubbel, Fritz and Dedrle.

A5 **H. Rinck**
Basler Nachrichten
1924



A7 **H. Rinck**
Basler Nachrichten
1925

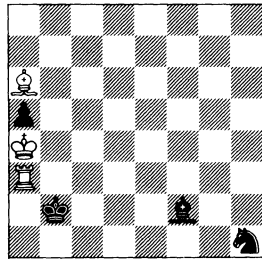


A7: 1. Bc6+ Kh3 2. Bd7+ Kh4 3. Rd4+ Kh5 4. Be8+ Kh6 5. Rg4 Be1 6. Kg8 Sf3 7. Rg6+ Kh5 8. Rg3+.

Rinck was the first to show, in **A7**, the win of a piece by means of a battery.

Somov-Nasimovich entered the arena in 1928. He found no new method of winning, but instead showed interesting play by both sides.

A8 E. Somov-Nasimovich
2 Hon. Mention 64
1928



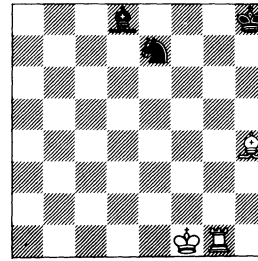
Win 3 + 4

A8: 1. Rh3 Sg3 2. Rh2 Se4 3. Bb7 Sc3+ 4. Kxa5 Sd1 5. Bf3 Kc1 6. Rh1.
Or 3...Sc5+ 4. Kxa5 Sxb7+ 5. Kb4 Sd6 6. Rxf2+ Kc1 7. Rf4 Se8 8. Kc5.

To develop play Somov-Nasimovich has added a B1 pawn.

So by the end of the 1920's there was a family of ideas (pin, domination, battery, zugzwang, threats of mate, and so on) for exploiting the advantage of the exchange, but the extant examples stayed rooted in mechanical play. It remained to find a position with notable artistic content. This the soviet composer T. Gorgiev did in 1929.

A9 T. Gorgiev
2nd Prize
Shakhmaty, 1929



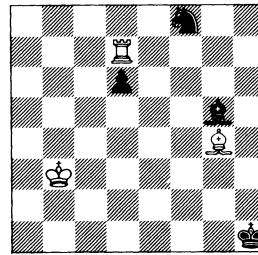
Win 3 + 3

A9: 1. Bf6+ Kh7 2. Rg7+ Kh6 3. Rf7 Kg6. Better than the premature 3...Sc6 4. Bxd8 Sxd8 5. Rd7! 4. Rf8 Sc6 5. Bxd8 Kg7. B1 hopes for a perpetual attack on wR, but... 6. Re8 Kf7 7. Rh8 Kg7 8. Bf6+! A brilliant move! B1's defensive idea collapses. 8...Kxf6 9. Rh6+ and 10. Rxc6.

A chef-d'oeuvre of the chessboard!

After **A9**'s publication a new period began, namely the contemporary phase in the evolution of Kling & Horwitz' idea.

A10 V. Halberstadt
1931



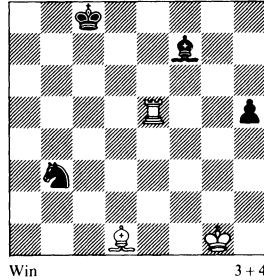
Win 3 + 4

A10: 1. Rg7 Bh6 2. Bf3+ (Rg8? Kg2;) Kh2 3. Rg2+/i (Rg8? Kh3;) Kh3 4. Rg8 Kh4 5. Ka2 d5 6. Kb1 d4 7. Kc2 d3+ 8. Kd1 d2 9. Be2 Sd7 10. Rg4+ Kh3 11. Rg6 wins (B-; Bg4+).

i) 3. Rg8? Se6! draws because of the pair of threats Sd4+ and Sc5+, but 3...Kh3? loses to 4. Rh8 Kg3 5. Rxh6 Kxf3 6. Rf6+.

In **A10** the artist's canvas based on zugzwang covers the length and breadth of the board.

A11 L. Kubbel
3rd Prize, Komsomol Jubilee Ty, 1938



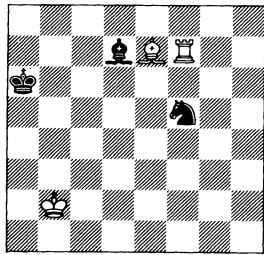
Win 3+4

A11: 1. Re7 Bc4/i 2. Re3 Sa5 3. Ra3 Sc6/ii 4. Rc3 Bd5 5. Rc5 Be4 6. Bc2. This invites 6...Bxc2 7. Rxc6+ and 8. Rxc2. 6...Bf3 7. Kf2. The pressure continues. 7...Bh1 8. Rxh5 Sd4 9. Rxh1 Sxc2 10. Rc1.

i) There is another variation: 1...Bd5 2. Re3 Sa5 3. Re5 Bb3 4. Rc5+, and either 4...Kd7 5. Rxa5 Bxd1 6. Rd5+, or 4...Kb7 5. Bxb3 Sxb3 6. Rb5+.

ii) 3...Sb7 4. Rc3 Sd6 5. Be2. A dynamic study with a complex of winning motifs.

A12 L. Prokes
2nd Prize, Czech Ty 1942

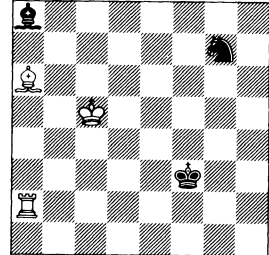


Win 3+3

A12: 1. Bd8!. Inaugurating a persecution of bB. 1...Bc8! 2. Rc7 Bb7. 2...Be6 (Sd6) 3. Rc6+ decides. 3. Rc5. Threatening checkmate as well as bS. 3...Be4 4. Re5 Bd3 (Sg3; Bh4) 5. Kc3 Bb1. bB thrashes about the board. 6. Re1 Ba2 7. Ra1.

A12 shows the domination theme.

A13 J. Fritz
1951



Win 3+3

A13: 1. Bf1. With the threat Bg2+. 1...Be4 2. Bg2+ Kf4 3. Ra4 Se6+ 4. Kd6 Sg5 5. Bxe4 Sxe4+ 6. Kd5. On 2...Ke3 3. Re3+ Bd3 4. Bf1 Se6+ 5. Kb4 Sf4 6. Bxd3 Sxd3+ 7. Kc4 wins.

Fritz shows, and again this is an innovation, the win of a piece by pinning in a pair of echo-variations.

A14: V.N. Dolgov, 1974 - wKg7 wRh8 wBe8 bKb1 bBh4 bSe7 bPb5 (EG's No. 2482). 1. Kf7 Sf5. 1...Bg5 2. Rh5. 2. Bd7 Sd6+ 3. Ke6 Bg3 4. Rg8 Se4. 4...Bf4 5. Rg1+ K- 6. Rg4. 5. Bc6 Sc5+ 6. Kd5 Bf2 7. Rf8 Sd3 (Be3; Rf3) 8. Bxb5 Sb4+ 9. Kc4 Be1 10. Rf1 Sc2 11. Kb3 Sd4+ 12. Ka4 Sc2 13. Bd3.

A unique study with its systematic movement of a complex of pieces!

The same year gave us a further masterpiece.

A15: V. Yakimchik, 1974 - wKe4 wRa6 wBa8 bKh5 bBh1 bSa4 bPf3 (EG's No. 2789). 1. Kf4/i Sc5/ii 2. Ra1 Bg2 3. Ra5 Kh4 (for stalemate) 4. Rxc5 f2 5. Bxg2 f1Q+ 6. Bf3 (Bxf1?) Q- 7. Rh5 mate.

i) 1. Ke3? f2 2. Kxf2 Sc5 3. Ra5 Bxa8.

ii) 1...f2 2. Bxh1 f1Q+ 3. Bf3+ Qxf3 4. Kxf3.

A beautiful study! The stalemate counterplay leads to checkmate. Once again we begin to see studies with interesting play.

A16: E. Janosi, 1977 - wKd5 wRf5 wBe8 bKb3 bBh3 bSb5 bPb6 (EG's No. 3516). 1. Rf3+ Kb4 2. Rf4+ Ka5 3. Ke5 Bc8. 3...Bg2 4. Rf2 Sc7 (Bb7; Ra2+) 5. Rxg2 Sxe8 6. Rc2 b5 7. Rc8 Sg7 8. Rg8 Sh5 9. Rg5. 4. Bc6! Bh3 5. Kf6 Bc8 6. Rh4 Ba6 7. Rc4! Bc8 8. Bxb5 Kxb5 9. Rxc8.

A16 shows domination in conjunction with a threat of checkmate.

A17: Em. Dobrescu, 1977 - wKc5 wRe4 wBc7 bKb7 bBb1 bSa3 bPh4 (EG's No. 3677). 1. Re7! Kc8!/i 2. Bf4 (Kc6? Bg6;) Bf5 3. Rc7+ Kd8 4. Ra7 Sc2 5. Kd6 Ke8 (Kc8; Rc6+) 6. Re7+ Kf8 (Kd8; Rf7) 7. Bh6+ Kg8 8. Ke5! Bd3 9. Rg7+ Kh8 10. Rb7 (c7) h3 11. Kf6 Se3 12. Bxe3 h2 13. Bd4 h1Q 14. Ke6+ Kg8 15. R8+ Kh7 16. Rh8+.

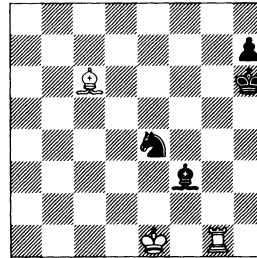
i) 1...h3 2. Kb4 Sc2+ 3. Kc3 and 4. Kb2.

Examining the studies composed after Gorgiev's chef d'oeuvre one cannot help observing both their superior level of technique and, which is especially important, the prominence of the aesthetic, the artistic. Of course to compose studies of the contemporary type is incomparably more complex than to compose the

brevities of Rinck and Prokop, but without the latter one can hardly conceive that we would have attained today's exalted level.

The first of the present author's following pair of contemporary studies was selected for inclusion in Kasparyan's 1982 anthology "Remarkable Studies", while **A19** took 3rd place in the XV soviet championship judged by the late IGM V.A. Bron.

A18 E. Asaba
1st Prize, Molodoy
Leninets, 1978



Win 3+4

A18: 1. Rf1 Bg2 (Sd2; Kxd2) 2. Rf8 (for Re8) Kg7 3. Ra8/i, with:

3...Kf6 4. Rg8 Bh1 Bf3 6. Rf1. 3...Kh6 4. Re8 Sf6 5. Re6! Bxc6 6. Rxf6+ and 7. Rxc6.

i) 3. Rf4? Sf2! 4. Bb5 Bc6! 5. Bf1 Se4 6. Bg2 Sc5 7. Rg4+ Kh8 8. Bxc6 Sd3+ 9. Kd2 Se5 10. Re4 Sxe6 11. Kc3 Kc3 12. Kg7!
3. Rb8? h5! 4. Rb4 Sc5!, s 'study within a study'.

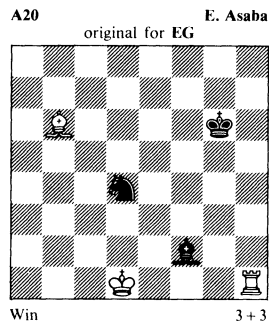
A19: A. Asaba, 1980 - wKe1 wRg1 wBc6 bKh6 bBf3 bSe4 bPa5 (EG's No. 4737). 1. Rf1 Bg2 2. Rf8, with: 2...Kg7 3. Rf4! Sf2! 4. Bb5 Bc6 5. Bf1 Se4/i 6. Bg2 Sc5 7. Rg4+ Kf6 8. Bxe6 Sd3+ 9. Kd2 Se5 10. Rd4! Sxc6 11. Rd6+ and 12. Rxc6.

2...a4 3. Rh8+! (Re8? a3;) Kg7 4. Rh4 Kf6 5. Rg4! (Bxe4? K5;) a3 6. Rxc2 Sc3 7. Rg8 a2 8. Ra8.

i) Sh1 6. Bg2 Bxc2 7. Rg4+ and 8. Rxc2.

The basis of **A19** is **A18**'s thematic try, with the addition of a further variation.

In analysing **A18** and **A19** I realised that by a small rearrangement, and without bP, one could make an interesting study conforming to contemporary artistic criteria: readers are invited to consider **A20**, an ultra-miniature original for **EG**.



A20: 1. Rf1/i Be3 2. Re1 Bf2 3. Re8 (for Rd8) Kf7! 4. Rh8!/ii. Now that wR has reached h8 with bKf7 and BTM, Bl is in zugzwang! There are now three variations:

4...Ke6 5. Rf8/iii Bg1 6. Rf1 Be3 7. Re1.

4...Kg6 5. Rd8/iv Se6 6. Rd6! Bxb6 7. Rxe6+ and 8. Rxb6.

4...Bg1 5. Rh1/v Be3 6. Rh3/vi Bg1 7. Rd3 Se2 8. Bxc1 Sxc1 9. Rg3 wins.

i) 1. Rh8? Kf7! 2. Ra8/vii Be3 3. Ra3 (Ra4, Sb5;) Sc2 4. Ra7+ Ke8 5. Ra8+ Kf7, but not 4...Ke6? 5. Kxc2 Bxb6 6. Ra6.

1. Rh2? Bg3! 2. Rg2 Sf5 3. Bf2 Kf6 4. Bxc3 Se3+.

ii) 4. Re4? Se2 5. Ba5 Bb6! 6. Be1 Sg1! draws, but not 6...Sd4? 7. Bf2 Sb5 8. Rf4+ Ke6 9. Bxb6 Sc3+ 10. Kc2 Sd5 11. Rh4 (a4, c4).

iii) 5. Rh2? Be3 6. Rh3 Bf2 draws.

iv) 5. Ra8? Be3 6. Ra3/viii Bf2 (Sc2? Kxc2) 7. Ra4 Sb5 8. Ra6 Bh4 draws.

v) 5. Rd8? Se6! 6. Rd7+ Ke8 7. Rd6 Ke7 draws, but not 5...Ke7? 6. Rg8! Be3 7. Rg4 Sf5 8. Re4+ and 9. Bxe3.

vi) 6. Rf1+? Kg7 (Ke6? Re1) 7. Re1 Sc2 draws.

vii) 2. Rc8 Ke7! 3. Rc4 Kd6 4. Bxd4 Kd5 and draws.

viii) 6. Ra4 Sb5 7. Ra6 Bf4 draw.

All may look simple, but the search for the position and the work on its analysis from both sides took over five years!

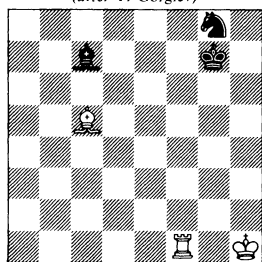
In this article we have observed the development of the Kling & Horwitz idea of winning with the advantage of the exchange over a span of 130 years. We have become acquainted with the best studies created by a variety of composers on this general idea. We have seen how the accumulation of technical motifs proceeded haltingly, and how the artistic aspect was perfected. We have seen the major contribution made by soviet composers. The question naturally arises what the further development of the Kling & Horwitz idea will be.

Both my own analyses and my own experience tell me that there are no grounds at all for expecting new developments in the foreseeable future! We cannot exclude the possibility of the appearance of refinements of the ideas of earlier composers, but there is hardly any scope for further originality. To illustrate this claim we cite

A21, the very latest study dealing with the theme under review.

XXX FIDE CONGRESS FOR CHESS COMPOSITIONS

A21 E. Pogosyants
64. Shakhmatnoye Obozreniye 1985
(after T. Gorgiev)



Win 3 + 3

A21: 1. Bd4+ Kh6 2. Rf8 Se7 3. Rf7 Bd8 4. Bf6 Kg6. 4...Sc6 5. Bxd8 Sxd8 6. Rd7. 5. Rf8 Sc6! 6. Bxd8 Kg7 7. Re8 Kf7 8. Rh8 Kg7 9. Bf6+ Kxf6 10. Rh6+ and 11. Rxc6.

This version of Gorgiev's A9 exhibits masterly skill in presentation! The composer forces Bl's pieces from their positions of strength to take up the posts required for Gorgiev's main line. Unfortunately this does not add up to originality: Gorgiev's authorship should have been retained in the superscription, with 'version by E. Pogosyants' in brackets.

(Note by AJR: Discussion of the question whether composing technique can validly lay claim to originality is for another time - the answer, I provisionally suggest, is 'yes, for surely we may speak of an original setting, but it is a kind of originality differing from originality of idea'.)

In conclusion I hereby invite fellow-composers to refute my pessimistic conclusion by creating original studies with this material.

Moscow
ii.87

The annual meeting of the FIDE Commission was held in 1987 in Graz, Austria and was, by all accounts, an unqualified success. The following early information on studies-orientated decisions and events is entirely due to the kindness of Paul Valois, editor of the PRO-BI FMIST, who telephoned AJR.

1. The new British delegate is Colin RUSS, President of the British Chess Problem Society. Barry Barnes missed a meeting for the first time in twenty years.

2. The title of Honorary Master of Problem Chess was awarded to the veteran Gregor GRZEBAN, Warsaw.

3. The WCSC (is world team solving championship) was won this time by West Germany, with the individual title shared between Michel Caillaud (France) and Marian Kovacević (Yugoslavia), each scoring maximum points. Pauli Perkonaja (Finland) was a single point behind. For what may well be the first time there appear to have been no cooks.

4. The 1988 meeting is scheduled to be held in Budapest (Hungary), probably in September. No more details are known. Guests at these events are sure to be welcome, so why not follow AJR's example and provisionally plan your first visit to Hungary for 1988?

5. The 1989 meeting is scheduled for Bournemouth (England).

6. FIDE Composition Commission news, effectively orphaned for a number of years, is to have twin official outlets, apparently replacing the long-time-a-dying Yugoslav

PROBLEM. We are delighted that the English language outlet will be the PROBLEMIST, while the German language outlet will be the Austrian SCHACH-AKTIV. In Eastern Europe, including the USSR, still relying on PROBLEM?

Supplementary information comes from two most welcome sources: the official minutes received from Dr Klaus Wenda, the Commission President, and an article by Viktor Chepizhny, 2nd Vice-President and soviet delegate, in "64" 20/1987 (p.27).

1. The Judge's title is awarded to Alexander Maksimovskikh (USSR).

2. A study composing match is to take place between the USSR and the 'rest of the world'. Anyone will be able to compete, with a maximum of one study for each of the two set themes to be chosen. The first 30 in each theme award will score points. Averbakh and Kasparian are expected to be the soviet judges, with John Nunn and AJR judging for 'the rest'. So, all you FG-readers who have never composed a study before, wherever you live, search out those old ideas that attracted you months or years ago, and get weaving on them! We don't know what the set themes will be for this unique contest, but you never know, YOUR idea might fit the bill. WATCH THIS SPACE!

International Tourney announcement

The newspaper KHLEBOROB UKRAINI celebrates the 50th birthday of V.M. Archakov. Judge: D. Gurgenz. Closing date: 30.vi.88. Maximum one original study per composer(s). Send 3 diagrammed copies, with full solution. There is provision for a 'special' section in the award, which will have provisional and final phases. Address: CHESS/SHAKHMATY, "KHLEBOROB UKRAINI", ul. Pavlovskaya 11-G, Kiev 53, Ukrainian SSR 252053, U.S.S.R.

***C* CHESSPLAYING MICROS
A NEW ERA DAWNS**

For £299 in the UK, or \$249.95 in the U.S.A. (yes, at \$1.6 to the sterling pound that's about £140 cheaper, but there are mailing costs, 7% customs duty and 15% Value Added Tax to be added on, while in the U.S.A. there is effectively no product guarantee), one can now possess a little chessplaying machine that will:

- checkmate with queen
- checkmate with rook
- checkmate with two bishops
- checkmate (efficiently) with bishop and knight
- win most winnable king and pawn against king endings
- correctly defend the classic Philidor 'barrier' position in rook against rook and pawn-on-5th-rank

...and all the above will be played at the machine's fastest speed. Playing slower it will also win the Scipione Genovino 'bridge-building' position in rook and pawn against rook generally misattributed to Lucena.

The machine is what the UK distributors (but no one else) call the CIUB version of the Fidelity "EXCFI 68000" (U.S. name), latest in the long-running "Chess Challenger" series. For an unambiguous ID, call it the "Model 6094". It has its endgame limitations since it fails to win any significantly difficult position in queen against rook, but it's a big advance nevertheless.

However, would you believe, there's a MASTER (Model 6097) 'just out', £100 dearer than the CLUB, and 'even better' in the endgame. Certainly it's faster.

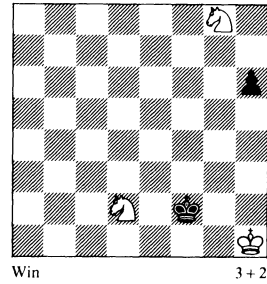
No, AJR is neither distributor nor agent for any chessplaying micro. For UK sales information ring COMPETENCE on 0491-34663.

***C* GBR CLASS 0002.01
(hP) SOLVED**

Ken Thompson of New Jersey is no longer alone in the world in the active development of optimal play 5-man data bases. The hP case of GBR class 2.01 has now convincingly been solved (in the data base sense, not in the human understanding sense) by a Dutch team of three from Delft University of Technology. The result is reported in v.d. Herik's column in SCHAKEND-NEDERLAND, vii.87 and in the ICCA Journal, Vol. 10, No. 3 (ix. 87). There are, comments AJR, two important advances on the Thompson technique: for the first time a black pawn is included ('black' logic differs from 'white'); and '50-move rule' implications are ignored in an ending with a pawn. On the other hand CP, BP and SP have still not been tackled in this 'Trotzky' endgame.

While Thompson had the sole use of a newly installed SEQUENT parallel processor in xi.85, the Dutch team used a CYBER 205. Thompson used the Bell Laboratories installation, where he works: the Dutch team secured a special research grant to use a machine elsewhere. Thompson always works alone: the Dutch team consists of Sito Dekker (the arch programmer), Jaap van den Herik (lecturer) himself, and Professor Herschberg. Thompson's work has been published in a number of places, among them EG. Outlets for Dutch results are Schakend-Nederland and, for technicalities, the ICCA Journal. EG will report all as soon as possible, with proper acknowledgement. It is most encouraging that are now two centres for these developments, but two are not enough: where will the third be?

***C* GBR class 0002.01 (hP)
longest win
Schakend Nederland, vii.87**



C

1. Kh2 Ke3 2. Sf1 + Kf4 3. Kh3 Kf5
4. Sg3+ (Sd2) Kg5 5. Se4 + Kf5 6. Sc5 Kg5 7. Se6 + Kg6 8. Sd8 Kg5 9. Sf7 + Kg6 10. Se5 + Kf5 11. Sc6 Ke6 12. Sd8 + (Kg4) Kd6 13. Sf7 + (Kg3 Kg4) Kd5 (Kd7) 14. Kg3 (Kg4) Ke6 15. Sh8 Ke5 (Kf5 h5) 16. Kh4 h5 17. Sf7 + Ke6 (Kf5) 18. Sg5 + Kf5 19. Se7 + (Sh3) Ke5 (Kf6) 20. Sh3 Ke6 (Kf6) 21. Sg6 Kf6 22. gSf4 Kf5 23. Sg2 (Kg3) Ke6 (Kg6) 24. Kg3 (Kg5) h4 + 25. Kf4 Kd6 (Kf6) 26. Se3 (Ke4 Kf5) Kc6 (Ke6) 27. Ke4 (Ke5) Kc5 (Kd6) 28. Sf5 (Ke5) Kc4 (Kc6) 29. Sd4 (Sd6 + Ke5) Kc5 30. Ke5 Kc4 31. Se6 Kb5 (Kc3) 32. Kd5 (Kd6) Kb4 33. Sd4 (eSf4 Sd8) Kc3 34. Sc6 Kd3 35. Se5 + Kc3 36. Kc5 Kd2 37. Kd4 Ke2 38. Sd3 (Sg4) Kd1 (Kd2 Kf3) 39. dSf2+ Ke2 40. Kc4 (Kc5 Kd5) Kd2 41. Kb3 Ke2 42. Kc2 Ke3 43. Kc3 Ke2 44. Kd4 Kf3 45. Kd3 Kg2 46. Ke4 Kg3 47. Ke3 Kh2 48. Kf4 Kg2 49. Kg4 Kf1 50. Kf3 Ke1 51. Ke3 Kf1 52. Se4 Ke1 53. Sd2 Kd1 54. Kd3 Ke1 55. Sg1 (Sc4 Sg5) Kf2 56. gSf3 Kg3 57. Ke4 Kf2 58. Sh2 Ke2 59. Sb3 Kf2 60. Sd4 Ke1 61. Kd3 (Ke3) Kd1 62. Sb3 Ke1 63. Sd2 Kd1 64. hSf3 Kc1 65. Sc4 Kd1 66. Sb2 + Kc1 67. Kc3 Kb1 68. Sd3 Ka2 69. Kb4 h3 70. Sh2 Kb1 71. Kb3 Ka1/i 72. Kc2 Ka2 73. Sb2 Ka1 (Ka3) 74. Sc4 (Kc3) Ka2 75. Kc3 Kb1 76. Kd2 Ka1 77. Kc1 Ka2 78. Kc2 Ka1 79. Kb3 Kb1 80. Sd2 + Kc1 81. Kc3 Kd1 82. Sb3 Ke1 83. Kd4 Ke2

84. Ke4 Ke1 85. Ke3 Kd1 86. Kd3 Ke1 87. Sc1 (Sd4) Kd1 88. Se2 (Sa2) Ke1 89. Sc3 Kf2 90. Kd2 Kg2 91. Ke2 (Ke3) Kg3 92. Ke3 Kh4 93. Kf4 Kh5 94. Kf5 Kh6 95. Kf6 Kh5 (Kh7) 96. Se2 (Se4) Kh4 97. Kf5 Kh5 98. Sg3+ Kh4 99. gSf1 Kh5 100. Se3 Kh6 101. Kf6 Kh7 102. Sf5 Kg8 103. Ke7 Kh7 104. Kf7 Kh8 105. Kg6 Kg8 106. Sg7 Kf8 107. Kf6 Kg8 108. Se6 Kh7 109. Kg5 Kg8 110. Kg6 Kh8 111. Kf7 Kh7 112. Sg4 Kh8 (h2) 113. Sg5 (Sf8 Sf6) h2 114. Se5 h1() 115. Sg6 mate.

i) From now to the end this is as Bridier (No. 979 in Chéron II, after 31...Ka1).

v.d. Herik observes that at no point in this sequence could the 50-move rule be invoked to claim a draw, but he points out that with an unamended 50-move rule in mind Bl could have changed the outcome in his favour (from a loss to a draw) by deferring moving his hP (without suffering checkmate), for example by playing 63...Kf2 in place of 63...Kd1. It follows that if no 50-move rule existed (it still lives!), 63...Kf2 is the best move (if we trust the computer), but the 50-move rule changes the 'best move' to 63...Kd1. (We know that FIDE in 1978 extended the limit for this endgame. The point we wish to make is a general one.) We must not stop our train of thought: could W perhaps win nevertheless within the 50-move rule context (but taking in all, say 150 moves) by choosing an intermediate objective (whenever mate cannot be forced within 50 moves), to wit the forcing of hP to advance? We do not know whether this strategy restores the win to W, but it is clear that these questions put endgame theory under a weird and artificial

obligation that is foreign to its nature. This becomes even clearer if we consider that whole chapters of the theory of one-pawn endgames would be suspect whenever an alteration were decreed to that antediluvian number 50. To offer an exaggerated analogy (for the purpose of clarifying a point) there is the spectre of endgame theory becoming as volatile as opening theory. Who wants that? Surely not FIDE? Yet that is the consequence of retaining 'any kind of 50-move rule', which the Dutch researchers prefer to call a 'k-rule'.

Can anyone seriously argue that the theory of the chess endgame should be subject to a k-rule? (A rule that includes a count of non-pawn moves is particularly pernicious.) On 4.vi.87 Bozidar Kazic, Chairman of the (player-body) FIDE Rules Commission, writing from Lucerne, circulated all FIDE members and GM's inviting comment on the revision of the 50-move rule, with a deadline for receiving replies of 20.viii.87. The CFSC, although affiliated to the BCF, was not informed, and AJR learned about it by chance. We have sent FIDE an argued case for abolishing the 50-move rule (or any k-rule replacement) in its entirety and introducing the flexible notion of a 'final session of play' (see EG83, p.16). This would allow endgame theory to pursue its proper aims unencumbered by 'k'-irrelevances. Naturally there may be acceptable alternatives, but since players refer to, and indeed contribute to, endgame theory, that theory had better be the same (GENS UNASUMUS) for them as for the theorists, among whom one has to include everyone interested in endgame studies. To summarise, whatever provisions ultimately govern the upper limit to the length of an o-t-b game, they and endgame theory must be independent of each other.

To revert to the 115 moves above, the principal mystery is to explain why wSd2 has to snake its way precisely to h8 before wSg8 can move at all: one would have thought that wSg8 could have found some way of emerging, given that hP can be blocked to win (bK almost anywhere) when it is on h6, h5 or h4. An associated mystery is precisely why B1 chooses the moments he does to advance hP. An observation (maybe it's a 'concept') to shed light on the first mystery is that if wSS defend each other away from hP with bK straddling them, then in general W has no winning chances. But that does not take us very far.

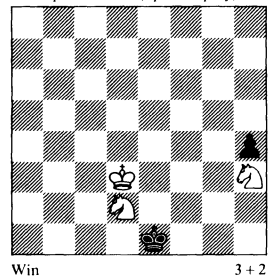
The Dutch researchers have also (this is not in the S/N article) tested all of Pierre Bridier's 419 mating-lengths (see Cheron II, pp. 242-3) and found 229 to be correct, while many others are just a few too high and "Bridier exceeds the database optimum by 10 or more moves in only 6 cases."

Finally, the Delft team investigated the maximum length of a 'solution' in which the advance of a P was deferred longest (ie, given some k-move rule that counts consecutive non-P moves), with the following result:

C

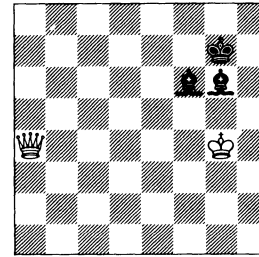
1. Ke3 Kc1 2. Kd3 Kb2 3. Sb5 Kb3 4. Sc7 Kb4 5. Kd4 Ka3 6. Sd5 (Kc5) Kb3 7. Kc5 Ka4 8. Kb6 Ka3 9. Ka5 Kb2 (Kb3) 10. Kb4 Kc2 11. Kc4 Kc2 12. Sf6 (Sb6) Ka3 13. Kb5 Kb3 14. Se4 Ka3 (Kc2) 15. Sc5 Kb2 16. Kc4 Kc2 17. Sb3 Kb2 18. Sd4 Ka2 19. Kc3 Ka3 20. Sb3 Ka2 (Ka4) 21. Sc5 Ka3 22. Kc4 Ka2 (Kb2) 23. Kd3 Kb1 (Kb2) 24. Kc3 Kc1 25. Sb3 (Sd3 Se4 Se6 Sd7 Sb7) Kb1 26. Sd2 (Sd4 Sa5) Kc1 27. dSf1 (Sc4) Kb1 28. Se3 Kc1 29. Kc4 Kb2 30. Kb4 Ka1 31. Sc4 (Ka3 Kc3). The position is now identical with the position after 74. Sc4 in the 115-moves line. The subsequent play is identical, so that after 70. Sg5 (Sf8 Sf6) B1 must play hP and be mated.

C class 0002.01 (hP)
longest sequence without
a pawn move (optimal play)



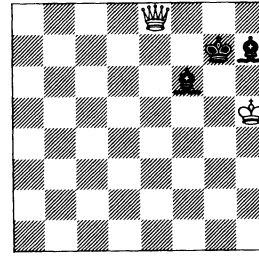
Win 3 + 2

L1



White to Move 2 + 3

L2



Black to Move 2 + 3

Giambatista Lolli delivers and supports his verdict on this endgame on pp. 431-434 of his magnum opus of the year 1763. The defending side 'regularly draws when BB are united with their K'. His play from **L1** goes: 1. Qd7+ Kg8 (f8) 2. Qe6(+) Kg7 3. Kf4 Bh7 4. Qd7+ Kg6 5. Qe8+ Kg7 6. Kg4 Bg6 7. Qe6 Bh7 8. Qd7+ Kg6 9. Qe8+ Kg7 10. Kh5, giving **L2**. Lolli shows 10...Bb2 losing, but (on his p. 432) gives 10...Bf5, when we have the unique *C* position of reciprocal zugzwang pinpointed by the computer (see EG84, p. 69). Now 'reciprocal zugzwang' was not known to Lolli (what an opportunity he missed to give the world an Italian equivalent) and he does not claim it. What he does write is: "sequestrando il Re contrario. Il B. e forzato giuocara la Don. dovunque puo; onde il N. dando sc. d'alf. bianco alla 3 del Cav. di Re, ritorna il giuoco com'erada principio, e con questo regola fa patto". This is good enough! **B1** has re-formed the initial position as a direct consequence of wK being stalemated and hence through wQ being forced to play away **B1** plays Bg6+ and the position is drawn. The 18th century humanist 'anticipates' 20th century technology!

C

A 1986 *GUARDIAN* interview with Anatoly Scharansky reported that as a young man he "trained as a mathematician, and as a graduate student worked on the application of chess endings to the problem of 'making decisions in situations of conflict'. He says chess endings are still the most difficult thing to program into a computer." Further details have been sought from a number of possible sources, but with no success.

YEHUDA HOCH (Israel), Director of the Studies Section for the 1980-82 FIDE Album, reports that 729 studies were sent in by composers. Such a quantity is normal. Displaying unbelievable altruism the judges demolished 71 of them, and, after the independent awarding of points, 93 were automatically selected, namely those with an aggregate points total of 8 or more. These will be included in the album expected to be published by the end of 1987. The Director draws attention to the new ruling, which applies to this and to future FIDE albums, whereby only compositions actually published in the given 3-year calendar period are eligible. In consequence a formal tourney's closing date within the period is no longer adequate -- the relevant date must be a date of printing. Some studies were rejected for this reason and must therefore be entered for the appropriate subsequent FIDE Album tourney, but unfortunately for composers unaware of this, the closing date for entries to the 1983-85 tourney is 31.vii.87, which is already history... Our not-for-the-first-time comment is that there is still no method, efficient or otherwise, of ensuring that composers know of such rulings in good time. Of course, composers would have to know about and subscribe to any such FIDE periodical, and it is an open question how many could, and, if they could, how many would. We do our best in the pages of EG, but we too have to obtain the information somehow, which in practice proves far from straightforward. It would be helpful if the Albums were published quickly and if the details (of judges, addresses, closing date, conditions) of the subsequent Album tourney were included. But this is a 'simple' solution which will be

thought naive and unrealistic. But is it? Has it been considered? Nothing prevents the submission regulations, at the very least, from being included, which would be a notable im-

provement in information flow, given that the FIDE Albums are available world-wide in fair numbers and largely independently of currency regulations.

REVIEWS

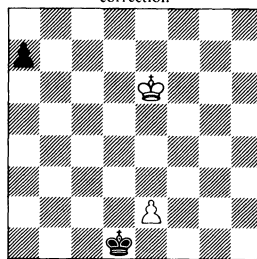
COMPREHENSIVE CHESS ENDINGS; Volume 3.

Published by Pergamon, Oxford, in 1986 this is the translation of the 2nd edition Q-ending volume in the Russian 'Averbakh' series. At just under twenty pounds sterling the price of the hard-cover edition is steep, but the 309 pages and 734 diagrams are a joy to behold, a pleasure to handle, and a revelation to study. We say nothing more about the contents except to remind EG-readers that these volumes so far handle only endgames with not more than one piece on each side. On p. 30, following a succinct résumé of the development of ideas concerning Q+SP (on 7th) vs. Q, we read that "in the 1970's Soviet computer programmers wrote a program (for this ending) which confirmed the previous analysis". We are entitled to conclude from this isolated reference that no active use was made of that computer work by the Q-ending authors -- an opportunity missed. The Ken Neat translation is excellent.

COMPOSITION ON THE CHESSBOARD, by Zelepukhin and Moldovansky (94 pages, paperback, Kiev 1985, in Russian). This little book is in an edition of 80,000 intended for schools. It includes 14 studies by Ukrainian composers.

CONVERSATIONS ABOUT CHESS, by E. Gik (160 pages, 216 diagrams, Moscow 1985, in Russian). For students, in an edition of 600,000. This is an attractive miscellany of odd, interesting, or just wonderful, facts and positions, presented by the author and several famous collaborators. Studies find their place in the latter half of the book.

Jan van Reek
"En Passant" (Maastricht) i.87
correction



Win 2+2

EINDSPELSTUDIES, by Jan van Reek. This is a collection of 25 studies (and restorations -- see below!) by the **Schakend Nederland** studies editor, who also contributes originals to "En Passant", magazine of the Maastricht chess club, some miles west of the village of Margraten in eastern Holland where van Reek lives. The book is produced by a dot-matrix home computer printer

and is a private distribution not generally available -- so there is no price. The earliest diagram date is 1960, the latest 1986. In an all-too-brief introduction we learn that the author places himself in the 'realistic' school, one of whose major aims is, he explains, the expression of romantic and complex ideas but employing few chessmen. van Reek is an ideas-man, and more, he is an idealist. He is sad whenever famous studies are found to be incorrect, and frequently devotes his talent to correcting them. This altruism has given him a unique reputation as a repair-artist. van Reek has included restorations of works by Villeneuve-Esclapon, Gorgiev, Mattison, Birnov and Proskurowski. Here is a very recent example of van Reek's work: the idea is a double excelsior in 4-man study form -- in this case the composer had to repair his own composition since an earlier version had been demolished.

1. e4 Kc2 (a5; Kd5, a4; Kc4) 2. Kd5 a5/i 3. Kc4 (e5? a4;) Kb2 (a4; Kb4) 4. e5 (Kb5? Kb3; Kxa5, Kc4;) a4 5. e6 a3 6. e7 a2 7. e8Q a1Q 8. Qe2 + wins/ii.

i) Kb3 3. e5 a5 4. e6 and 7. Qe5. There is a dual after 2...Kb2, by 3. Kc4 or 3. e5.

ii) 8...Kc1 9. Qe1 + Kb2 10. Qd2 + Ka3 (Kb1; Kb3) 11. Qb4 + Ka2 12. Qb3 mate.

"Materiaal-index" of Rueb's DE SCHAAKSTUDIE and BRONNEN VAN DE SCHAAKSTUDIE. This is a series of three meticulous GBR indexes prepared by the Dutch composer Mees. The original ten Rueb volumes each had an individual composer index incorporating K-squares only. The three booklets, which carry dates iii.87, iv.87 and v.87, allow instant location of volume and page in Rueb of all positions with any

given initial material. wK position is also given. EG abbreviations, an explanation of the GBR code, and a bibliography are included. Thank you, Wouter! (Address: W.J.G. Mees, Harddraverslaan 60, 2082 HN Santpoort, Netherlands. There is no price).

THE PAWN ALPHABET, a series by Marinus Verburg. Six booklets from 1984 to iv.1987 cover GBR classes 0.10, 0.20 and 0.11. The aim is a reference work which can be used to look up elementary P-endings (and associated solutions) by wP-position, since the sequencing is by file and by rank. From the "2-0" issue we take the address: Marinus VERBURG, Leliestraat 83, 4461 PD GOES, Netherlands. Again, no price. So far the booklets have covered a wP on the a-file (plus one possibly elsewhere). We have yet to find practical value in these booklets.

MOSAICO AJEDRECISTICO is a swish, illustrated, hardcover Spanish (but from Moscow) version (1984) of Karpov and Gik's "Shakhmatnaya Mozaika". There is a handful of oddball or simple studies. The edition size: 18,845, would you believe.

TESTBUCH DER ENDSPIELTAKTIK, by Konikowski and Schulenburg, Beyer Verlag, West Germany, 1986. 120 pages. 140 highly tactical o-t-b positions are presented anonymously, each with 3 mutually exclusive 'evaluations' for the reader to examine. The aim is self-testing, with verdict, solution and time taken all considered on the supplied scoring sheet. The annotated continuations have narrative commentary. There are no studies, though the Ortueta vs. Sanz (1934) position is wrong and the Capablanca vs. Lasker (1914) position is hypothetical. Solution difficulty and length vary greatly, as does the helpfulness of the evaluation clues.

COLLECTED STUDIES AND GAMES, by G.M. Kasparian, 352 pages, Erevan, 1987. In Russian. Edition size: 20,000. All Kasparian's (sound) studies and 124 of his games (some annotated) are prefaced by 8 pages of chess autobiography. The paper and binding were not designed to last -- in blinding contrast to the 400 studies published from 1928 to 1986.

OBITUARIES

+ DMITRI FEDOROVICH
PETROV
1909-1987

For more than the last quarter of a century of his life D.F. Petrov, professor of biology, lived and worked in the Siberian town of Novosibirsk, but his composing career was much longer. The high quality of his output, influenced by the wellknown principles set out by the Platov brothers (natural position, economy of force, active play and counter-play, and where possible relevance to the theory of the endgame) can be seen in the studies spread throughout EG's pages: Nos. 291, 731, 1439 (also EG61, p. 322), 1501, 1931, 2132, EG38 (p. 154), 2645, 3328 (p. 325 also), 4048 and 4579. Petrov naturally influenced composing in the region, and among the talent may be named V. Vinichenko and N. Grechishnikov. (With acknowledgement to K. Sukharev's article in Shakhmaty v SSSR, ii.85. See also "64" 15/1987 p. 32.)

+ CONSTANTIN RAINA
(1910-1986), successful Romanian composer of studies for a period of half a century. (Reported in BULLETIN PROBLEMISTIC 46, vii-xii. 86.)

+ Konrad KUMMER (14.ix.18 - 3.xii.86). The Swiss composer supported EG for many years. (From the PROBLEMIST).

+ GORDON 'Don' WHITEHEAD
(3.v.11 - 31.xii.86)

Quietly erudite, Don's rare letters were always welcome and supportive. The PROBLEMIST records "a poignant letter, written shortly before his death from cancer, regretted that loss of concentration had finally denied him" the pleasure of solving. His library has passed to the BCPS.

+ Olavi RIIHIMAA, Finland,
chess mathematician (7.iii.20 - 2.viii.87).

+ Meindert NIEMEIJER, Netherlands, bibliophile, who donated his library of 7,000 chess books to the Royal Dutch Library in The Hague (18.ii.02 - 5.x.87).

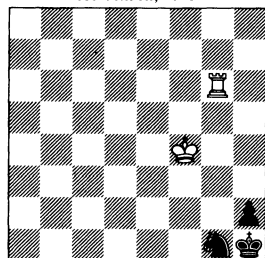
FIDE PERMANENT COMMISSION

FEENSCHACH has done it again! In issue No. 80 (x-xi.86) the official agenda and minutes ('protocol') of the 1986 meeting at Fontenay-sur-Bois are reproduced, in the original English. There is a selection of supporting correspondence; the new FIDE Album selection procedure is set out in detail, and there is a commentary on it by Kjell Widlert (Sweden); photographs; instant composing tourney results (none for studies); WCSC (ie, solving) rules, in German. Reading this extensive material could well provoke interest in finding out more. The way to do this is to attend a meeting. Observers are always enthusiastically welcomed and invited to participate, for instance on specialist standing committees that work in between the annual meetings...

(Enquiries concerning FEENSCHACH to: Irene Kniest, Pf. 1010, D-1544 WEGBERG, West Germany. DM 0.15 per photocopied side. pp. 393-413 of issue No. 80 refer to FIDE. FEENSCHACH Postscheckkonto 2042 32-507.)

DIAGRAMS AND SOLUTIONS

No. 6588 M. Matous(xii.85)
3rd Prize, Tidskrift
för Schack, 1985

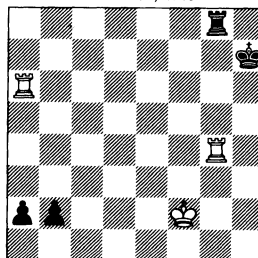


Win 2 + 3

No. 6588: Mario Matous (Prague). 1. Kg3/i Se2+ /ii 2. Kf3/iii Sd4+ /iv 3. Kf2 Se6 4. Rg4/v Sc5(g5)/vi 5. d4 (Kf3? Sb3;) Se4+ /vii 6. Kf3 Sc3/viii 7. Rg4/ix Sb1/x 8. Rg2/xi Sc3 (Sd2+; Rxd2) 9. Rc2/xii Se2 10. Rxe2 (Rd2? Sc3;) Kg1 11. Re1 mate.
i) 1. Ke3? Sh3 2. Rg4 (Kf3, Sg5+;) Sf2 3. Rg3 Se4+ 4. Rg8 Sg5. 1.Rg7(g8)? Sf3 (Sh3? Kg3, or Se3+? Kf3) 2. Rg4 (Kg3, Kg1;) Sh4 3. Kg3 Kg1.
ii) 1...Sf3 (h3) 2. Ra6 Sg1 3. Re6 (a2) Se2 4. Rxe2.
iii) 2. Kf2? Sc3 3. Kf3(R-) Se4(+).
iv) 2...Sg1+ 3. Kf2 Sh3+ (Se2; Re6) 4. Kg3 Sf4 (Sf2; Re6, or Kg1; Kxh3) 5. Ra6 Se2+ 6. Kf2 Sc1 7. Ra8 Sd3+ 8. Kg3 wins, but not 8. Kf1? Sf2 9. Ra1 Sd3 10. Rd1 Se1. 2...Sg3 3. Kxg3.
v) 4. Rg8? Sc5 (g5) 5. Re8 Se4+ 6. Kf3 Kg1, or here 5. Rd8 Se4+ 6. Kf3 Sg5+.
vi) 4...Sf4 5. Kf3 Sd3 6. Ra4 Se1+ (Se5+; Kg3) 7. Kf2 Sd3+ 8. Kg3.
vii) 5...Sd3+ 6. Kg3 Kg1 7. Rxd3 h1S+ 8. Kf3, or 6...Sf2 7. Ra4 Se4+ 8. Rxe4, this last line explaining why, for instance, 4. Rg3? in the main line would have been wrong.

viii) 6...Sg5+ 7. Kg3 Se4+ 8. Rxe4+. 6...Sd2+ 7. Rxd2.
ix) 7. Rb4(c4,d8)? Kg1.
7. Rd2? Kg1 8. Rg2+ Kf1 9. Rxh2 Ke1 10. Ke3 Sd1+.
7. Kf2? Se4+ 8. Kf3 Sc3.
x) 7...Se2 8. Ra4 Sg1+ (Sd4+; Rxd4) 9. Kf2 Se2 10. Re4 Sg1 11. Kg3
xi) 8. Rb4? Sd2+ 9. Kf2 Se4+. 8. Rd4? Sc3.
xii) 9. Kg3? Se4+ 10. Kh3 Sg5+.

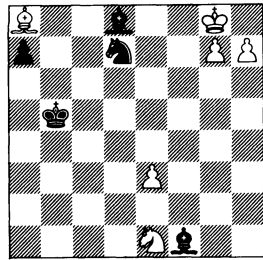
No. 6589 D. Gurgenzidze(viii.85)
4th Prize, Tidskrift
för Schack, 1985



Draw 3 + 4

No. 6589: David Gurgenzidze (Georgian SSR). 1. Ra7+ Kh6 2. Ra6+ /i Kh5 3. Rxc8 a1Q (b1Q; gRa8) 4. Rh8+ Kg5 5. Rg8+ Kf5 6. Rf8+ Ke5 7. Re8+ Kd5 8. Rd8+ Kc5 9. Rc8+ Kb5 10. aRa8 Qh1 (b1Q; aRb8+) 11. cRb8+ /ii Kc6 12. Ra6+ /iii Kc7 13. aRb6, drawn.
i) 2. Rxc8? a1Q 3. Rh8+ Kg6 4. Rg8+ Kf6 5. Rf8+ Ke6 6. Re8+ Kd6 7. Rd8+ Kc6 8. Rc8+ Kb6 9. aRa8 Qxa8 10. Rxa8 Kb7.
ii) 11. aRb8+? Ka6 12. Ra8+ Qxa8+ 13. Rxa8+ Kb7.
iii) 12. Rc8+? Kb6 13. -Rb8+ Qb7.

No. 6590 J. Rusinek(xii.85)
1 Hon. Men., Tidskrift
för Schack, 1985

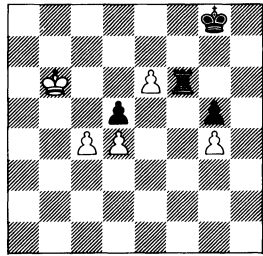


Draw 6 + 5

No. 6590: Jan Rusinek (Warsaw). 1. Kf7/i Se5+/ii 2. Ke6 Re7+ 3. Kd5/iii Bc4+ 4. Kd4 Sf3+/iv 5. Sxf3/v Rxc7 6. Bc6+/vi Kb4/vii 7. h8Q Bf6+ 8. Se5 Rg4+ 9. Be4 Bxh8 stalemate.

- i) 1. h8Q? Sf6+ 2. Kf8 Bb6 3. g8S Bc5+ 4. Se7 Rxe7 (or Rxa8+).
- ii) 1...Bc4+ 2. Kg6 Ra6+ 3. Kf5 Be6+ 4. Kf4, or 3...Rf6+ 4. Kg4.
- iii) 3. Kf5? Bh3+, 4...Sg6+ and 5...Rxc7.
- 3. Kf6? Re8+ 4. Kf5 Bh3+ 5. Kf4 (e4) Sg6+ and 6...Be6 mate.
- iv) 4...Rxc7 5. h8Q Sf3+ 6. Ke4 Sg5+ 7. Kf4.
- v) 5. Bxf3? Rxc7. 5. Kc3? Rxc7 6. h8Q Bf6+ 7. Kc2 Sxe1+ 8. Kc1 (b1) Sd3 (Bd3).
- vi) 6. h8Q? Bf6+ 7. Se5 Rg4+. 6. Se5? Bf6 7. Bc6+ Kb6 8. Kxc4 Bxe5 9. h8Q Rg4+.
- vii) 6...Kb6 7. h8Q Bf6+ 8. Kxc4 Rg4+ 9. Sd4.

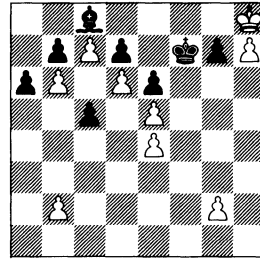
No. 6591 E. Melnichenko(v.85)
2 Hon. Men., Tidskrift
för Schack, 1985



Win 5 + 4

No. 6591: Emil Melnichenko (Wellington, New Zealand). 1. c5 Rxe6+ 2. c6 Kf7 3. Kb7 Re7+ 4. c7 Ke6 5. Kb8 Re8+ 6. c8R Re7 7. Rc6+ Kd7 8. Rc7+ wins, while if 5...Kd6 6. c8S+ wins.

No. 6592 B. Neuenschwander(xii.85)
3 Hon. Men., Tidskrift
för Schack, 1985

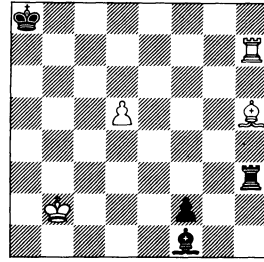


Draw 9 + 8

No. 6592: Beat Neuenschwander (Switzerland). This is a correction of a 1983 study by the same composer.

- 1. b3/i g6/ii 2. g4/iii g5/iv 3. b4 c4 4. b5 c3 5. ba c2 6. a7/v c1Q 7. a8S/vi Kg6 8. Kg8 Qf4 9. h8S+/vii Kh6 10. Sf7+ Kg6 11. Sh8+ drawn.
- i) 1. g4(g3)? c4. 1. b4? c4 2. b5 c3 3. ba ba.
- ii) 1...c4 2. bc a5 3. g4 a4 4. g5 g6/viii 5. c5 a3 6. c6 a2 7. cd Bxd7/ix 8. c8Q Bxc8 9. d7 a1Q 10. d8Q Qxe5+ 11. Qf6+ Qxf6+ 12. gf, draw.
- 1...g5 2. g4 c4 3. bc a5 4. c5 a4 5. c6 a3 6. cd Bxd7 7. c8Q Bxc8 8. d7 Bxd7 stalemate.
- iii) 2. g3? c4 3. bc a5 4. c5 a4 5. c6 a3 6. cd Bxd7 7. c8Q Bxc8 8. d7 Bxd7 9. g4 a2 10. g5 Ke7.
- iv) 2...c4 3. bc a5 4. c5.
- v) 6. ab? Bxb7 7. c8Q Bxc8 8. b7 c1Q 9. b8Q Qf4.
- vi) 7. a8Q? Qf4.
- vii) 9. h8Q? Qf7 mate.
- viii) 4...a3 5. g6+ Kf8 6. c5 a2 7. c6 a1Q 8. cd Bxd7 9. c8Q Bxc8 10. d7 Bxd7 stalemate.
- ix) 7...a1Q 8. d8Q Qxe5+ 9. Qf6+.

No. 6593 H. Källström
(xii.85 and ii-iii.86)
4 Hon. Men., Tidskrift
för Schack, 1985



Draw 4 + 4

No. 6593: Henning Källström (Sweden). 1. Rf7/i Rh2 2. Kc3/ii Bb5/iii 3. d6 f1Q/iv 4. Rxf1 Bxf1 5. d7 Rh3+ 6. Kc2 Rd3 7. Bf3+ Kb8 8. Bg2 Be2 9. Bf3 Bf1 10. Bg2, positional draw.

i) 1. d6? Bb5 2. Rf7 f1Q 3. Rxf1 Bxf1 4. d7 Rd3 wins, or, in this, 2. d7 Bxd7 3. Rf7 Rh2 4. Be2 (Kc3, Bb5;) Bb5 5. Kc3 Bxe2, or 5. Bxb5 f1Q+ .
ii) 2. d6? Bc4 3. Bf3+ Kb8 4. Rf8+ Ka7 5. Ra8+ Kb6 6. Rb8+ Kc5 7. Rc8+ Kxd6 wins, or if 3. Rf8+ Ka7 4. Be2 Bxe2 5. d7 Bf3 6. d8Q f1Q+ wins.

iii) 2...Rh3+ 3. Kd2. 2...Ba6? 3. d6 Rh3+ 4. Bf3+ Kb8 (Bb7; d7) 5. Rf8+ Ka7 6. d7 f1Q 7. Ra8+ Kb6 8. d8Q+ wins.

iv) 3...Rh3+ 4. Bf3+ Kb8 (Bc6; d7) 5. Rf8+ Ka7 6. Kb4 Rh4+ 7. Kc5, and Bl would fare badly with 7...Rc4+ 8. Kxb5 Rb4+ 9. Kxb4 f1Q, since 10. d7 could conceivably win for W, while 10. Ra8+ and 11. Rb8+ is an instant draw.

No. 6594: Yu. M. Makletsov (Chulman, USSR). 1. Bf4 (Be5? Sh6;) Sf6 (Kb7; Bg5) 2. Sc3 Kb7/i 3. Ke7 Sg4/ii 4. Se4 Kb6/iii 5. Ke6 Kc6 (Kb5; Kf5) 6. Kf5 Kd5 7. Se3+ Kc4/iv 8. Sd1 wins. AJR: presumably 5. Ke6! (Kd6?) is the thematic point.

i) 2...Sh5 3. Be5 Kb7 4. Kd7 Kb6 5. Ke6 (simplest) Kc5 6. Se4+ Kc4 7. Kf5 Kd5 8. Sg5 Kc4 (c6) 9. Kg4 Kd5 10. Bb2.

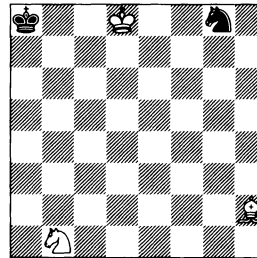
ii) 3...Sh7 4. Kf7 Kc6 5. Kg7, or 3...Sg8+ 4. Kf7.

3...Sh5 4. Be5 Kc6 5. Ke6 Kc5 6. Kf5 Kc4 7. Se4 Kd5 8. Sg5 Kc4 9. Kg4 Kd5 10. Bh2.

iii) This will meet 5. Kd6? with 5...Kb5: 6. Kd5 (Ke6, Kc4; transposes) Kb4 7. Ke6 (Bd2+, Kb3(b5);) Kc4 8. Kf5 Kd4 9. S- Se3+(f2), or here, as it were in echo, 7. Kd4 Kb3 8. Kd3 Kb4 9. Ke2 Kc4 10. Kf3 Kd4 11. Sg5 Sf6(e5+) and bS emerges intact.

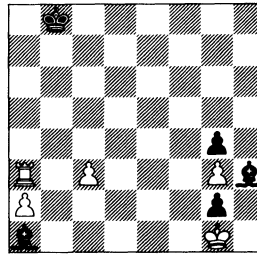
iv) 7...Kd4 8. Sd1, though 8. Se2+ Kd3 9. Sc1+ also.

No. 6594 Yu.M. Makletsov(viii.85)
Commended, Tidskrift
för Schack, 1985



Win 3 + 2

No. 6595 A. Werle(xii.85)
Commended, Tidskrift
för Schack, 1985



Win 5 + 5

No. 6595: Allan Werle (Sweden). 1. Rb3+ Ka7/i 2. a4 Ka6 3. a5 Bxc3/ii 4. Kxc3 Kxa5 5. Rb3/iii Ka4 6. Rb2

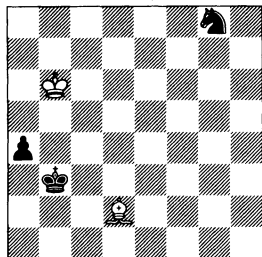
Ka3 7. Rxc2 wins, for 7...Kb4 8. Rh2 Kc5 9. Rxh3.

i) 1...Kc7 2. Rb1 Bxc3 3. Rc1.

ii) 3...Kxa5 4. Ra3+ Kb5 5. Rxa1 Kc4 6. Rc1.

iii) 5. Ra2? Kb4 6. Rxc2 Bxc2 7. Kxc2 Kc4 8. Kf2 Kd4, drawn.

No. 6596 A.P. Kazantsev (xii.85)
Commended, Tidskrift
för Schack, 1985



Draw 2 + 3

No. 6596: A.P. Kazantsev (Moscow), who recently celebrated his 80th birthday. 1. Kc5/i a3 2. Kd4 Sf6/ii 3. Kd3 Se4 4. Be3/iii Sc3 5. Bd4 Sa4 6. Kd2 Sb2 7. Kc1.

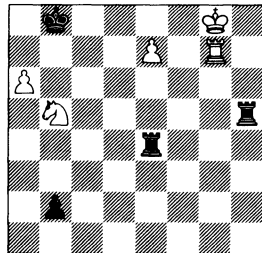
i) 1. Bc1? Sf6 2. Ka5 Sd5 3. Kb5 Sc3+ 4. Ka5 Se2.

ii) 2...Se7 3. Kd3 Sd5 4. Bh6 Sc3 5. Bg7 Sa4 6. Kd2 Sb2 7. Kc1, drawing.

iii) 4. Bh6? Sc5+ 5. Ke2 Se6 wins.

4. Bf4? Sc3 5. Be5 Sa4 6. Kd2 Sb2 7. Kc1 Sd3+ wins.

No. 6597 A. Belyavsky
and L.A. Mitrofanov
1st Place, Kommunist
(Saratov), 1983
award: 19.x.83



Win 5 + 4

No. 6597: A. Belyavsky and L.A. Mitrofanov. As far as AJR is able to discover at the time of typing (date: 6.vi.84, D-Day 40th anniversary), or afterwards, the confused story of this "Bron Jubilee (75th birthday) Tourney" is as follows: it was originally announced as a local tourney, but then 'taken over' by virtue of publication in "64" to become "All-Union". Now a local paper is unlikely (outside of Georgia!) to have space for a massive award, so this is why we find just three studies, with "Places", not "Prizes", in the small newspaper cutting, which nevertheless informs us that there were over 100 entries by 70 composers, and gives us the names of the following composers or composer-pairs whose "work has been noted": V. Bron (!), A. Maksimovskikh and I. Morozov, L. Mitrofanov and A. Sochniev, P. Arestov, G. Amiryanyan, D. Gurgendzidze and S. Belokon, A. Manyakhin, B. Gusev, B. Sidorov, G. Gorbunov, V. Razumenko. ... Does this, one excusably asks oneself (there seems to be no one else to ask), mean that 19.x.83 is the date of publication of these entries, for purposes of possible anticipation? Even if they are never published completely? ... Questions, questions. Judge: the now late V.A. Bron and others.

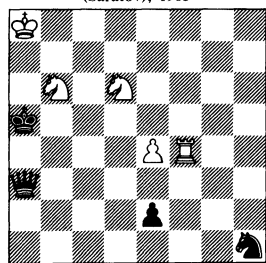
1. a7+ Ka8 2. Sc7+ Kxa7 3. Se6 Rg4/i 4. Rxc4 b1Q 5. Rg7 Rb5 6. e8Q+ Rb7 7. Qa4+ Kb8 8. Qf4+ Ka7 9. Qd4+ Qb6/ii 10. Sc5 Rxc7+ 11. Qxc7+ Ka8 12. Qg2+ Ka7 13. Qa2+ Kb8 14. Sd7+.

i) W's move 3 ingeniously activates the battery (wP/wR), and B1's riposte is an equally ingenious counter.

ii) 9...Kb8 10. Qd8+ Ka7 11. Qa5+ Kb8 12. Sc7 Qb3+ 13. Kf8 Qb4+ (Qf3+; Rf7) 14. Qxb4 Rxb4 15. Sa6+.

"A study packed with combinative combat."

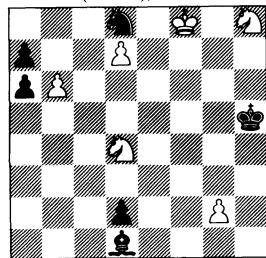
No. 6598 A. Zinchuk
2nd Place, Kommunist
(Saratov), 1983



Win 5+4

No. 6598: A. Zinchuk (Kiev). 1. dSc4+ (bSc4+? Ka4;) 1...Ka6 (Ka4+; Sxa3) 2. Sxa3 e1Q. A Bl phoenix. 3. bSc4 Qf2 4. Rxf2 Sxf2 5. e5 Sd3 6. e6 Sf4 7. e7 Sd5 8. Sb5 (e8S? Sb6+;) 8...Sxe7 9. Sc7 mate, or 8...Kxb5 9. e8Q+.

No. 6599 V.I. Kalandadze
3rd Place, Kommunist
(Saratov), 1983



Win 6+6

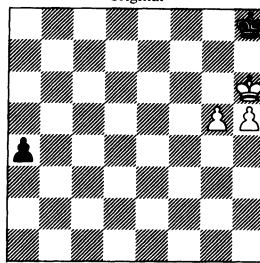
No. 6599: V.I. Kalandadze. 1. ba Bf3 2. Sxf3 d1Q 3. a8Q Qxd7 4. g4+ Kh6/i 5. Qxa6+ Se6+ 6. Qxe6+ Qxe6 7. Sf7+ Kg6 8. Sh4+ Kf6 9. g5 mate.

"After sharp replies by both W and Bl the former comes out on top by dint of the renowned Georgian cavalry ('Mkhedruli'). The play has an excellent finale with a pure P-mate."

i) 4...Qxg4 5. Qd5+ Kh6 6. Qd2+ K- 7. Qh2+.

No. 6600: E.I. Dvizov (Zhlobin, Gommel region, Byelorussian SSR).

No. 6600 E.I. Dvizov
original



Win I: diagram 3+2
Win II: bPb4 (not a4)
Win III: bPf4 (only)
Win IV: bPh4 (only)
Win V: bPb4 and bPc4 (3+3)

I: 1. g6 a3 2. g7+ Kg8 3. Kg6 a2 4. h6 a1Q 5. h7 mate, and not 1. Kg6? a3 2. Kf7 a2 3. g6 a1Q, another (thematic?) defeat of 1. Kg6? being 1. 1...Kg8 2. h6 a3 3. h7+ Kh8 4. Kh6 a2 5. g6 a1Q.

II: 1. g6? b3 2. g7+ Kg8 3. Kg6 b2 4. h6 b1Q+, so: 1. Kg6, with: 1...b3 2. Kf7 b2 3. g6 b1Q 4. g7+ Kh7 5. g8Q+ Kh6 6. Qg6+ Qxg6 7. hg wins, or 1...Kg8 2. h6 b3 3. h7+ Kh8 4. Kh6/i b2 5. g6 b1Q 6. g7 mate.

i) 4. Kf7? b2 5. g6 b1Q 6. g7+ Kxh7 7. g8Q+ Kh6 drawn.

III: 1. g6/i f3 2. g7+ Kg8 3. Kg6 f2 4. h6 f1Q 5. h7 mate.

i) 1. Kg6? f3/ii 2. Kf7 f2 3. g6 f1Q+.

ii) 1...Kg8? 2. h6 f3 3. h7+ Kh8 and now not 4. Kf7? f2 5. g6 f1Q+, but 4. Kh6 f2 5. g6 f1Q 6. g7 mate.

IV: 1. Kg6/i, with: 1...h3 2. Kf7 h2 3. g6 h1Q 4. g7+ Kh7 5. g8Q+.

1...Kg8 2. h6 h3 3. h7+ Kh8 4. Kf7 (Kh6? h2;) h2 5. g6 h1Q 6. g7+, 7. g8Q+, and 8. Qh8+.

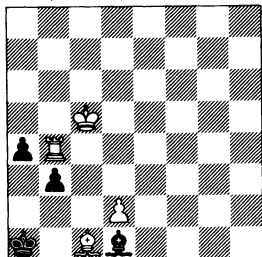
i) 1. g6? h3 2. g7+ Kg8 3. Kg6 h2 4. h6 h1Q.

V: 1. g6? b3. 1. Kg6 b3/i 2. Kf7 b2 3. g6 b1Q 4. g7+ Kh7 5. g8Q+ Kh6 6. Qg6+ Qxg6 7. hg c3 8. g7 c2 9. g8Q c1Q 10. Qg6 mate.

i) 1...Kg8 2. h6 b3 3. h7+ Kh8 4. Kh6 b2 5. g6 b1Q 6. g7 mate.

The composer informs us that his 5-fold study was composed in symbolic association with the completion of his fifth decade (15.i.87). The 3+3 position effectively repeats the composer's Hon.Mention study in **Shakhmatnaya Moskva**, 1965.

No. 6601 V. Neidze
1st Prize, Golden Fleece Ty, 1986
award; 16.xii.86, 6.ii.87 and 5.vi.87



Black to Move, White Wins 4 + 4

No. 6601: V. Neidze (Tbilisi). After one elimination the top places in the final award are the same as the top places in the provisional award, but the two leading positions are very different versions. We give both, for the edification (and headscratching!) of readers, and for discussion as to how far it is proper for composers to correct faults during the period of confirmation of a formal international composing tourney. We ourselves have an interest in the award and therefore abstain from comment.

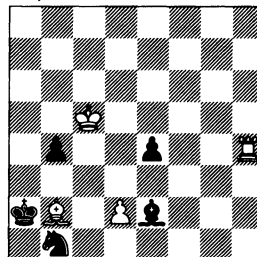
Only the 6.ii.87 award, which was in Georgian, included comments by the judges, but these remain inaccessible to us, despite requests for translation.

1...Kb1 2. Ba3 Ka2 3. Rxa4 (Bc1? a3;) b2 4. Ra7(a5) b1Q 5. Bc1+ Kb3 6. Ra3+ Kc2 7. Rc3 mate.

No. 6601a: V. Neidze (Tbilisi). Judges: V.I. Kalandadze and R. Tavariani, with Ya. Lapidus as 'judge-organi-

ser', a very useful person to have! "Zolotoye runo" is the Russian for Golden Fleece, and the eponymous (Colchis of antique Golden Fleece fame was situated in western Georgia) local term is „ქვიშის ბანანისი“.” It was a major international tourney with 150 entries from 87 composers. Only the Georgian bulletin ("Merani") gave comments. "Merani" is the chess supplement to the sports newspaper "Lelo".

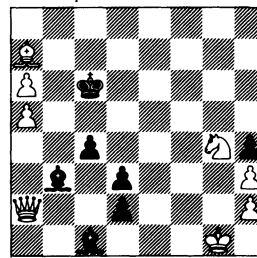
No. 6601a V. Neidze
Golden Fleece Ty, 1986
provisional award: 16.xii.86



Win 4 + 5

1. Bc1 b3 2. Rxe4 Bd1 3. Ra4+ Sa3 4. Bxa3 b2 5. Ra7 (a5) b1Q 6. Bc1+ Kb3 7. Ra3+ Kc2 8. Rc3 mate.

No. 6602 A.P. Kazantsev
Golden Fleece Ty, 1986
provisional award

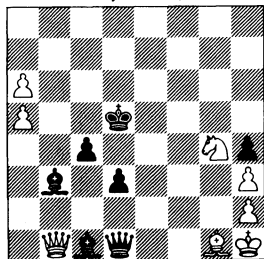


Draw 8 + 7

No. 6602: A.P. Kazantsev (Moscow).
 1. Qa1 d1Q+ 2. Kg2 Qd2+ 3. Bf2 Bb2 4. a7 Kb7 5. a6+ Ka8 6. Qh1 Qd1 7. Bg1 Qe2+ 8. Sf2 (see No. 6602b for this position) and the selfstalemate cannot safely be lifted. A romantic theme in tune with the heroic associations of the Golden Fleece.

This entry was disqualified because of publication elsewhere during the period of judging. See No. 6602a.

No. 6602a A.P. Kazantsev
 Shakhmaty v SSSR, xii.86

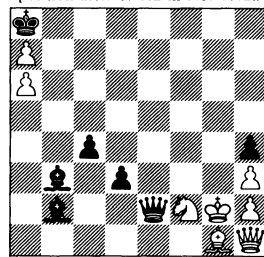


Draw 8 + 7

No. 6602a: A.P. Kazantsev. 1. Kg2. 1. Se3+? Bxe3 2. Qxd1 Bxd1 3. Bxe3 Bf3+ 4. Kg1 c3 5. a7 Kc4 6. Kf2 d2 7. Bxd2 cd 8. a8Q Bxa8 9. Ke2 Kc3. 1...Qd2+ 2. Bf2 Kc6 3. a7 Kb7 4. a6+ Ka8 5. Qa1 Bb2. Note how the square a5 is covered by bQ! 6. Qh1 Qd1 7. Bg1 Qe2+ 8. Sf2 and B1 must be content with drawing, as 8...Qe1 9. Kf3 d2 10. Kf4+ is fatal.

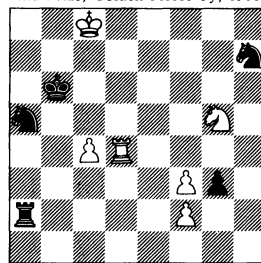
The composer had worked on this for over a quarter of a century.

No. 6602b
 position after 8. Sf2 in No. 6602a



Black to Move 8 + 7

No. 6603 Yu. Akobiya
 2nd Prize, Golden Fleece Ty, 1986

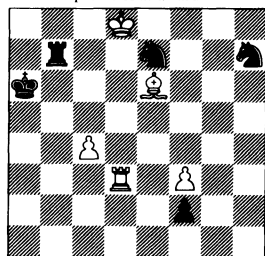


Draw 6 + 5

No. 6603: Yu. Akobiya (Tbilisi). 1. Se4/i gf 2. Sxf2 Rxf2 [3. Rd6+ Sc6/ii 4. Kd7 Sf8+ 5. Ke8 Sh7 6. Kd7 Sf8+ 7. Ke8, with the closely related lines: 7...Kc7 8. c5 Rxf3 9. Rf6 Rxf6 stalemate. 7...Kc5 8. Rh6 Rxf3 9. Rf6 Rxf6 stalemate. 7...Rxf3 8. c5+ Kxc5 9. Rf6 Rxf6 stalemate.

i) 1. Sh3? gf? 2. Sxf2 Rxf2 3. Rd6+ as in the main line, but 1...Sc6 2. c5+ Kxc5 3. Rd7 Ra8+ 4. Kc7 Sf6 wins.
 ii) 3...Kc5 4. Rh6 Sf8 5. Rf6 Sh7 6. Rh6 drawn, if 6...Sg5 7. Rh5 Rg2 8. f4 draw.

No. 6603a Yu. Akobiya
 Golden Fleece Ty, 1986
 provisional award

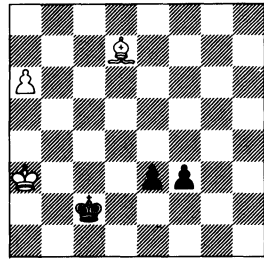


Draw 5 + 5

No. 6603a: Yu. Akobiya (Tbilisi). 1. Bh3 Sc6+ 2. Kc8 Rb1 3. Rd2 Rh1 4. Bg2 f1Q 5. Bxf1 Rxf1 6. Rd6 Kb6 7. Kd7 Sf8+ 8. Ke8 Kc5 (Sh7; Kd7) 9. Rh6 Rxf3 10. Rf6 Rxf6 stalemate.

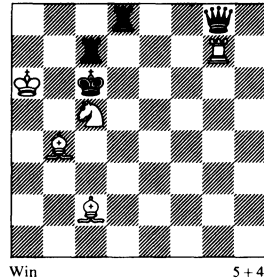
No. 6604 J. Vandiest

3rd Prize,
Golden Fleece Ty, 1986



No. 6604: Julien Vandiest (Borghout, near Antwerp, Belgium). 1. Ba4+ Kd3 2. Bb5+ Kd4 3. a7 e2 4. a8Q e1Q 5. Qa7+ Kd5 6. Qd7+ Kc5 7. Qc6+ Kd4 8. Qd6+ Ke3 9. Qe7+ Kd2 10. Qb4+ Kd1 11. Qa4+ Kc1 12. Qc4+ Kd1 13. Ba4+ Kd2 14. Qd4+ Ke2 15. Bb5 mate.

No. 6605 A.J. Roycroft
4th Prize,
Golden Fleece Ty, 1986



No. 6605: A.J. Roycroft (London). 1. Be4+ Qd5 (Rd5; Rxc8 or Kd6; Sd7+, Ke6; Re7 mate) 2. Rg6+ Rd6 3. Rxd6+ Kxd6 4. Sd3+ Ke6/i 5. Sf4+ Ke5 6. Bxd5/ii Rh7/iii 7. Bg8 Rh6+/iv 8. Kb5/v Kxf4 9. Bd2+ and 10. Bxh6 wins.
i) 4...Kc6 5. Se5 mate is the WCCT pinned mate theme, for which this study was composed, but Britain decided not to enter for this section.
4...Kd7 5. Bxd5 with a long-winded but theoretically inevitable win on

material that recurs many times in the study.

ii) 6. Sxd5? Rd7 7. Sc3 (b6) Rd4.

iii) 6...Kxf4 7. Bd6+.

6...Rc8 7. Bb7 Rc4 8. Sd5 Rd4 9. Bc3.

6...Rg7 7. Bc3+.

6...Rc1 7. Sd3+.

6...Rc2 7. Bb3 Rb2 8. Bc3+ or 8. Sd3+.

6...Rd7 7. Bc6, and 7...Rd4 8. Bc3, or 7...Rc7 8. Bb5 Kxf4 9. Bd6+.

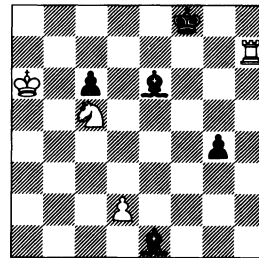
iv) 7...Rg7 (h8) 8. Bc3+.

7...Rh4 8. Sg6+.

v) Any of the other 3 squares also suffice.

No. 6606 A. Sochniev

5th Prize,
Golden Fleece Ty, 1986



Black to Move
White Draws

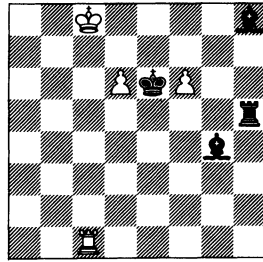
No. 6606: A. Sochniev (Leningrad). 1...Bc8+ 2. Kb6 g3 3. Rh8+ Kf7 4. Rxc8 g2 5. Rc7+ Kg6 6. Rc8 Kh7 7. Rc7+ Kh6 8. Rxc6+ Kh5 9. Rc8 Bg3 10. Rh8+ Kg4 11. Rg8+ Kf3 12. Rf8+ Ke2 13. Re8+ Kxd2 (Kd1; Ra8) 14. Sb3+ Kd1 15. Rd8+ (Ra8? g1Q+;) Ke1 (Ke2; Sc1+) 16. Re8+ Kf2 17. Rc8/i g1Q 18. Rc1 Bc7+ 19. Rxc7 (Kxc7? Qg3+;) Qb1 20. Rc3 Qb2 21. Rd3 Qb1 22. Rc3, drawn. Note that 17. Ra8? fails to 18...Bc7+.

i) 17. Rf8+? Ke3 18. Re8+ Kf4 19. Rf8+ Ke5 20. Re8+ Kf6 21. Rf8+ Ke7.

No. 6607: Sergei Kasparyan (Erevan). 1. d7 Bxf6 2. d8Q Bxd8 3. Rg1 (Kxd8? Kd6;) Rg5 4. Kxd8 Kd6 5.

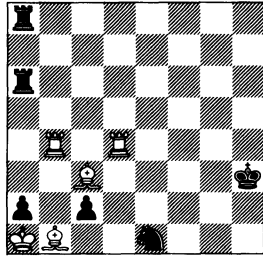
Ke8, with three bRxwR stalemating captures after 5...Be7+ 6. Kd8 or 5...Bh5+ 6. Kf8 or 5...Rg8+ 6. Kf7 Bf6+ 7. Kf6.

No. 6607 S. Kasparyan
1 Hon. Mention,
Golden Fleece Ty, 1986



Draw 4 + 4

No. 6608 V. Kondratev and
A.G. Kopnin
2 Hon. Mention,
Golden Fleece Ty, 1986

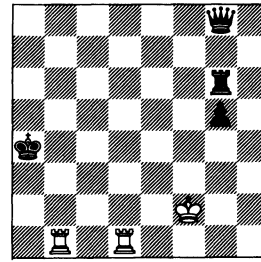


Draw 5 + 6

No. 6608: V. Kondratev and A.G. Kopnin (Chelyabinsk). 1. Rh4+ Kg2 2. hRg4+ Kf3 3. gRf4+ Ke2 4. fRe4+ Kd3 5. eRd4+ Kxc3 6. bRc4+ Kb3 7. Bxc2+ Sxc2+ 8. Rxc2 Kxc2 9. Rd8 R8a7 10. Rd7 K- 11. Rxa7, drawn.

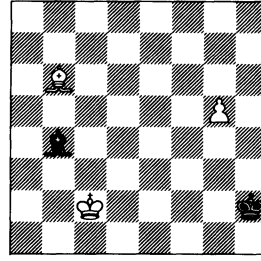
No. 6609: Yu. Bazlov (Pacific Maritime Province). 1. Rb8 Qf7+ 2. Kg2 Qa2+ 3. Kg1 Ra6 4. Re1 Ra7 5. Re4+ Ka5 6. Re5+ Ka6 7. Re1 g4 8. Rf1 with the drawing threat of perpetual check.

No. 6609 Yu. Bazlov
3 Hon. Mention,
Golden Fleece Ty, 1986



Draw 3 + 4

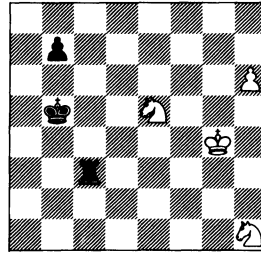
No. 6610 L. Silaev
4 Hon. Mention,
Golden Fleece Ty, 1986



Win 3 + 2

No. 6610: L. Silaev. 1. Ba5 Ba3 2. g6 Bf8 3. Bb4 Bh6 4. Bd2 Bg7 5. Bc3 Bh6 (f8) 6. Kd3 Kg3 7. Ke4 Kg4 8. Bf6 Bg7 9. Ke5 Kh5 10. Kf5 and the solution halts here. 10...Kh6 11. Be7 Kh5 12. Bg5 Bf8 13. Kf6 Be7+ 14. Kf7 Bf8 15. Bd2 wins all right, though.

No. 6611 V. Vlasenko
1 Commendation,
Golden Fleece Ty, 1986

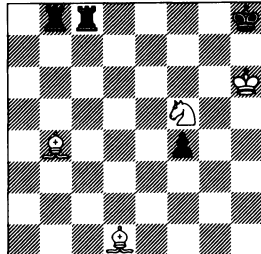


Win 4 + 3

No. 6611: V. Vlasenko. 1. h7 Rc8 2. Sg6 Ka4 3. Sg3 b5 4. Sf5 b4 5. fSe7 Rb8 6. Sf8/i b3 7. h8Q b2 8. Sd5 wins.

i) Presumably 6. Sg8? b3 7. h8Q b2, when W would be well advised to offer a draw, since 8. Qd4+ ? Rb4.

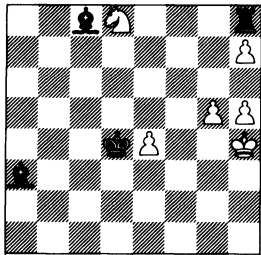
No. 6612 N. Pandzhakidze
2 Commendation,
Golden Fleece Ty, 1986



Draw 4+4

No. 6612: N. Pandzhakidze. 1. Se7 Rc4 2. Sg6+ Kg8 3. Bb3 Rxb4 4. Ba2 Ra4 5. Bb3 Rb4 6. Ba2 f3 7. Se5 f2 8. Sxc4 Ra4 9. Bb3 Rb4 10. Ba2, drawn.

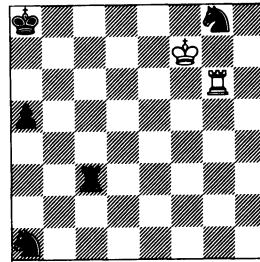
No. 6613 E. Asaba
3 Commendation,
Golden Fleece Ty, 1986



Draw 6+4

No. 6613: E. Asaba (Moscow). 1. g6 Kxe4 2. g7 Kf4 3. h6 Bg4 4. Se6+ Bxe6 5. ghS Be7+ 6. Kh5 Kf5 7. Sg6 Bf7 8. h8S Be8 9. h7 Bg5 10. Sf7 Bxf7 11. h8S Be8 12. Sf7 Bxf7 stalemate.

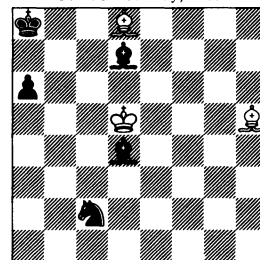
No. 6614 E.L. Pogogyants
4 Commendation,
Golden Fleece Ty, 1986



Draw 2+5

No. 6614: E.L. Pogogyants. 1. Ra6+ Kb7 2. Rxa5 Sh6+ 3. Kg7 Sb3 4. Rb5+ Ka6 5. Rg5 Rc6 6. Rg6 Sf5+ 7. Kf7 Sd6+ 8. Ke7 Sd4 9. Kd7, drawn.

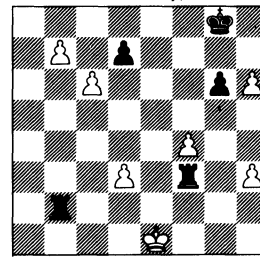
No. 6615 C.M. Bent
5 Commendation,
Golden Fleece Ty, 1986



Draw 3+5

No. 6615: C.M. Bent (Newbury, England). 1. Bg6 Sb4+ 2. Kxd4 Sc6+ 3. Kc5 Sxd8 4. Kb6 Bb5 5. Be4+ Kb8 6. Bb7 Sxb7 stalemate.

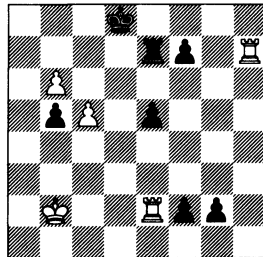
No. 6616 D.A. Gurgendze
1st Special Prize,
Golden Fleece Ty, 1986



Win 7+5

No. 6616: D.A. Gurgenzidze (Chailuri, Georgian SSR). 1. c7 Re3+ 2. Kf1 Rf3+ 3. Kg1 Rg3+ 4. Kh1 Rxh3+ 5. Kg1 Rg3+ 6. Kf1 Rf3+ 7. Ke1 Re3+ 8. Kd1 Rxd3+ 9. Kc1 dRb3 10. c8Q+ Kh7 11. Qxd7+ Kxh6 12. Qh3+ Kg7 13. Qc3+ Rxc3+ 14. Kxb2 wins. It is not clear whether the special section in the award was announced for R-endings or whether it just arose out of the accidental content of the entries.

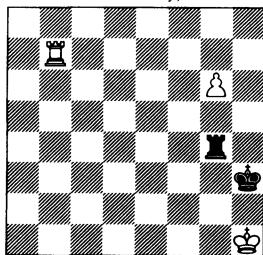
No. 6617 N. Yarmonov
2nd Special Prize,
Golden Fleece Ty, 1986



Win 5+7

No. 6617: N. Yarmonov. 1. c6 Re8 2. Rxf7 f1Q 3. Rd2+ Kc8 4. Rc7+ Kb8 5. Re7 Qf8 6. Rd8+ Rxd8 7. c7+ Ka8 8. b7+ Ka7 9. b8Q+ Rxb8 10. c8S+ and 11. Ra7 mate.

No. 6618 E. Kvezereli
and R. Martshalashvili
Golden Fleece Ty, 1986

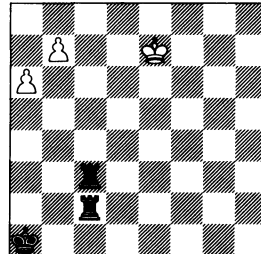


Win 3+2

No. 6618: E. Kvezereli and R. Martshalashvili. 1. g7 Kg3 2. Rf7 Rg6 3. Rf1 Rh6+ 4. Kg1 Rg6 5. Rf2 Kh3+ 6. Kh1 and wins.

This study was eliminated from the award by reason of an anticipation by F. Richter (Ceskoslovensky Sach, 1953).

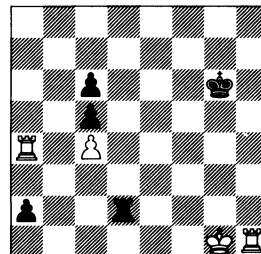
No. 6619 V. Razumenko
1 Special Hon. Mention,
Golden Fleece Ty, 1986



Win 3+3

No. 6619: V. Razumenko. 1. a7 Rc7+ 2. Kd8 Ra2 3. a8Q Rh7 4. Qc8 Rd2+ 5. Ke8 Re2+ 6. Kf8 Rh8+ 7. Kf7 wins, but not 7. Kg7? eRe8.

No. 6620 G. Amiryan
2 Special Hon. Mention,
Golden Fleece Ty, 1986



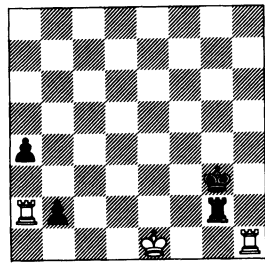
Win 4+5

No. 6620: G. Amiryan. 1. Kf1 Rb2 2. Rg1+ Kf5 3. Ke1 Kf4 4. Rf1+ Ke3 5. Ra3+ Ke4 6. Kd1 Rb1+ 7. Ke2 Rb2+ 8. Ke1 Rc2 9. Kd1 Rb2 10. Re1+ Kd4 11. Kc1 Rb1+ 12. Kd2 Rb2+ 13. Kd1 Kxc4 14. Re4+ Kb5 15. eRa4 wins.

No. 6621: P. Arestov. 1. Ra3+ Kg4 2. Rxa4+ Kg3 3. Ra3+ Kg4 4. Rb3 Rc2 5. 0-0 Kg5 6. Rb4 Kg6 7. Rb5 Kg7 8. Rb6 Kg8 9. Rb7 Kh8 10. Rf8 mate.

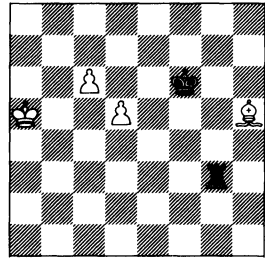
This study was found to be defective and was eliminated.

No. 6621 P. Arestov
Golden Fleece Ty, 1986



Win 3 + 4

No. 6622 M. Matous (xi.85)
(1st) Prize, Due Alfieri,
1984-85 award: ix.88



Win 4 + 2

No. 6622: Mario Matous (Prague). This tourney was interestingly different, even innovative. DUE ALFIERI, or 'the pair of bishops', is an Italian monthly that began life in 1978. Its studies editor is the veteran IM player, Reggio Emilia tourney director, study composer, author, war-time interpreter and great endings enthusiast Dr Enrico Paoli. This was the magazine's first study composing tourney, announced in 1984. Dr Paoli 'scooped' his regular o-t-b opponent IGM John Nunn to be sole judge; studies were published, with the solutions but without the composers' names, in successive issues; the event was named consistently '1984' (see later), but this date seems to reflect the intention to limit entries to those received in that calendar year -- in fact, of course, entries dribbled in well into 1985, and

the first visible entry was published in the ii.85 issue while the last, the 40th, is in the iii.86 issue; the preliminary award, including, as one would expect from John Nunn, details of eliminations (7 by M. Dukic were demolished), appeared in the ix.86 number, where the tourney is for the first time captioned '1984-85' -- probably how it ought to have been announced in the first place. We understand that the editor received all entries, decided which to publish, when to do so (interspersed from month to month with other material), and how to set out each solution. The judge received all entries cursorily anonymised (ie as original but with the composer's name excised) in a single batch and provided his award in short order. DUE ALFIERI's readers (there is no organised solving) did not, apparently, contribute analytical assistance, placing an unfair load on any judge, however competent, and thus nullifying the main advantage of an informal tourney. The innovation was the attempt to have the advantages of both informal and formal events, and the verdict has to be: it didn't quite succeed this time, but it might on another occasion, given a few refinements and the help of participating solvers and associated administrative assistance for the editor. The following analyses reproduce, with acknowledgement, those in our source's pages.

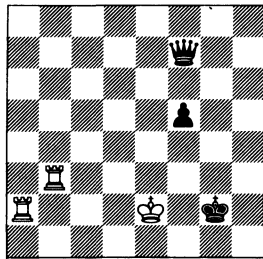
(DUE ALFIERI has now (1987) ceased publication, we understand.)

1. d6/i Ke6/ii 2. d7 Ke7 3. Kb6 Kd8 (Rg8; Be8) 4. c7+ (Bf7? Rc3;) Kxd7 5. Be8+ (Bf7? Rc3;) Kc8 6. Bf7 Re3 (Kd7; Be6+) 7. Bc4/iii Re8 (Kd7; Bb5+) 8. Kc6/iv and mates.
- i) 1. c7? Rc3 2. Kb6 (d6, Ke6;) Ke5 3. Bf7 Kd6.
- ii) 1...Rc3 2. Kb6 Ke6 3. d7 Ke7 4. Kc7 Rd3 5. Be2 Rd6 6. Bb5 Rd5 7. Kc8. 1...Rg5+ 2. Kb6 and 2...Rxh5 3. c7

Rh8 4. d7, or 2...Ke6 3. d7 Ke7 4. Kc7.
 iii) 7. Bd5? Re8 and 8. Bb7 + Kd7 9. Bc6 + Kc8 10. Bd5 Kd7, or 8. Bc4 Kd7 9. Bb5 + Kc8.
 iv) 8. Ba6 + ? Kd7 9. Bb5 + Kc8 10. Bc4 Kd7.

”There are many compositions with B+PP vs. R (GBR class 0310.20) but few show such interesting play: W sacrifices one P, avoids a stalemate trap, and finally delivers checkmate with scant material.”

No. 6623 Y. Afek (iii.85)
 1 Hon. Men.,
 Due Alfieri, 1984-85



Win 3+3

No. 6623: Yochanan Afek (Israel). 1. Ke1 + Kg1 2. Rg3 + Kh1 3. Ra1/i Kh2 4. Kf2 Qd5 (b7) 5. Rh1 + Qxh1 6. Rg7 wins.

i) For mate by 4. Kf2+ and 5. Rh1+. John Nunn indicates the try 3. Ra6? Qh5 (only move).

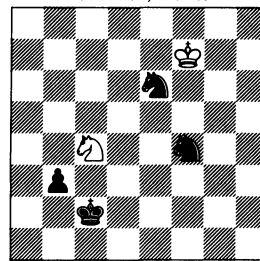
”The struggle of wRR vs. bQ is embellished by a surprising sacrifice of wR...”

No. 6624: Attila Koranyi (Budapest). 1. Sa5 b2 2. Sc4 b1S 3. Se3 + Kd3/i 4. Sd5 Sg5 + 5. Kf6 Se4 + 6. Ke5 Sg6 + 7. Kf5 Sf8/ii 8. Sb4 + Ke3 9. Sc2 + Kf3 (d3) 10. Se1 +.

i) 3...Kd2 4. Sd5 Sg5 + 5. Kf6 fSh3 6. Sf4 Se4 + 7. Ke5 hSf2 8. Sh3, drawn.

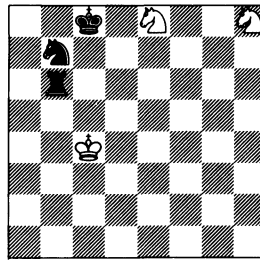
ii) 7...Sh4 + 8. Kg4 Sg2 9. Sf4 +.
 ”The author has added an interesting second variation to a study of Maksimovskikh.”

No. 6624 A. Koranyi (vi.85)
 2 Hon. Men.,
 Due Alfieri, 1984-85



Draw 2+4

No. 6625 E. Pertotti (iii.86)
 3 Hon. Men.,
 Due Alfieri, 1984-85

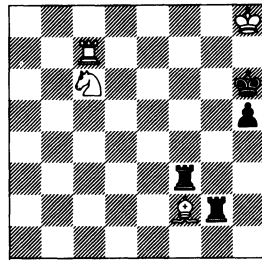


Draw 3+3

No. 6625: Egone Pertotti (Italy). 1. Sf7 Re6 2. eSd6 + Sxd6 3. Kd5 Kd7 4. Se5 + Ke7 5. Sc6 + Kf6 6. Sd4 Re4 7. Sc6 Re6 8. Sd4, drawn.

”This study posed an interesting question. After 1. Kd5 Kd7 2. Sg7 Ke7 3. Sf5 + and 4. Sh4 W has avoided the immediate loss of wS. However, wSS are paralysed and Bl can try to win by stalemating wK, whereupon one wS is lost. Can this be done here? It is not easy to say, but an article by Kopnin in EG70 suggests that such positions are drawn when the paralysed SS are in the centre of the board, but lost when they are on the perimeter, as here. We are therefore disposed to give the composer the benefit of the doubt, despite the fact that had he analysed the possibility he might have made a valuable contribution to the theory of this ending.”

No. 6626 J. Ševčík (iii.85)
Commended, Due Alfieri, 1984-85

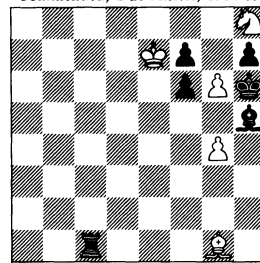


Win 4+4

No. 6626: Jan Ševčík (Czechoslovakia). 1. Rh7+ Kg5 2. Rg7+ Kh6 3. Rxc2 Rf8+ 4. Rg8 Rxf2 5. Se5 Rf6 6. Rg6+ Rxc6 7. Sf7 mate.

''The originality is not high, and all moves on both sides are forced, but the attraction of the finale is not to be denied.''

No. 6628 E. Melnichenko (iii.86)
Commended, Due Alfieri, 1984-85

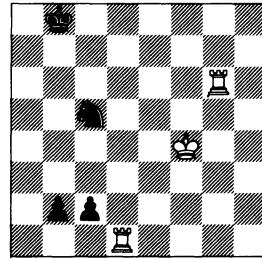


Win 5+6

No. 6628: Emil Melnichenko (New Zealand). 1. Be3+ Kg7 2. Bxc1 Bxc6 3. Bh6+ Kxh6 4. Kxf6 and if Bf maintains control of f7 by 4...Bh5 then 5. g5 mate follows.

''It is a pity that the composer failed to find a better way to introduce the spectacular Bh6+.''

No. 6627 M. Hlinka (v.85)
Commended, Due Alfieri, 1984-85



Draw 3+4

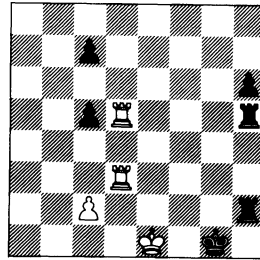
No. 6627: Michal Hlinka (Czechoslovakia). 1. Rg8+ Kb7 2. Rg7+ Kb6 3. Rg6+ Ka5 4. gRg1 Sd3+ 5. Ke3/i and either 5...c1Q 6. Rxc1 Sxc1 7. Rg8 Sb3 8. Rg1 Sc1 9. Rg8, or 5...cdQ 6. Rxd1 Sc1 7. Rd8 Sb3 8. Rd1 Sc1 9. Rd8 drawn.

i) 5. Kg3 (g5)? c1Q 6. Rxc1 Sxc1. 5. Kf5? c1Q 6. Rxc1 Sxc1 7. Rg8 b1Q+.

5. Kf3? cdQ 6. Rxd1 Sc1 7. Rd8 Sb3 8. Rd1 Ka6 (b6) 9. Rb1 Sd2+ wins.

''Accurate play by wK on the 5th rank is this study's attraction, along with special interest in the refutation of 5. Kf3?''

No. 6629 G. Umnov (ix.85)
= 1/2 Prizes,
''64-Shakhmatnoye Obozreniye'',
1985, award: 86

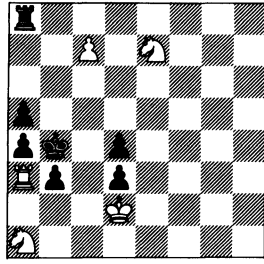


Win 4+6

No. 6629: G.A. Umnov. Judge: Yu. Makletsov. 1. Rg3+ Kh1 2. Kf1 R2h4 3. Rg4 c4 4. Re5 c3 5. Rg1+ Kh2 6. Rg2+ Kh1 7. Rg4 c6 8. Rg1+ Kh2 9. Rg2+ Kh1 10. Rg4 c5 11. Rg1+ Kh2 12. Rg2+ Kh1 13. Rg4 c4 14. Rg1+ Kh2 15. Rg2+ Kh1 16. Rg4 Kh2 (at last!) 17. Kf2 Kh3 18. Rg3+ Kh2 19. Rg2+ and 20. eR mates.

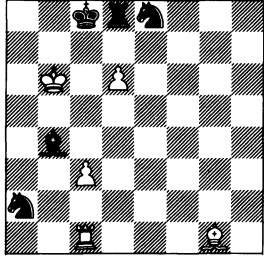
No. 6630: A. Maksimovskikh and V. Shupletsov. 1. Ra2 ba 2. Sc6+ Ka3 3. Sb8 Rxb8 4. cbB Kb2 5. Bf4 a3 6. Kxd3 a4 7. Kd2 Kb1 8. Kd1 Kxa1 9. Kc1 d3 10. Be5 mate.

No. 6630 A. Maksimovskikh
and V. Shupletsov (vii.85)
= 1/2 Prizes, 64-Sh.Ob., 1985



Win 5 + 7

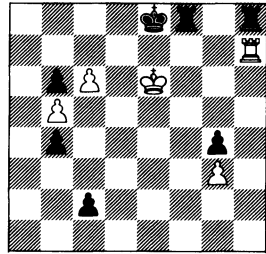
No. 6631 V. A. Bron (vii.85)
3rd Prize, 64-Sh.Ob., 1985



Draw 5 + 5

No. 6631: V. A. Bron. 1. Ra1 Sxc3 2. Ra8 + Kd7 3. Rxd8 + Kxd8 4. Kc6 Bxd6 5. Bb6 + Kc8 6. Bc5 Bc7 7. Bb6 Bb8 8. Ba7 Bf4 9. Be3 Bg3 10. Bf2 Bh2 11. Bg1 Be5 12. Bd4 Bxd4 stalemate.

No. 6632 V. Kondratev and
A.G. Kopnin (xii.85 and vi.86)
4th Prize, 64-Sh.Ob., 1985

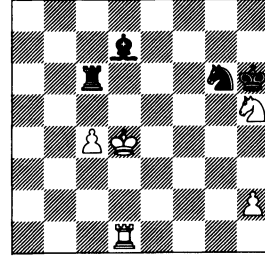


Draw 5 + 7

No. 6632: V. Kondratev and A.G. Kopnin. 1. c7 Rf6 + 2. Kxf6 0-0 + 3.

Kg6 Rc8 4. Rd7 Kf8 5. Kf6 Ke8 6. Re7 + Kf8 7. Rd7 Re8 8. Rf7 + (h7) Kg8 9. Rg7 + Kh8 10. Kg6 Re6 + 11. Kf7 Re7 + /i 12. Kf6 Re8 13. Kg6 Rc8 14. Rh7 + Kg8 15. Rd7 draw.
i) 11...c1Q 12. c8Q + Qxc8 13. Rh7 + Kxh7 stalemate.

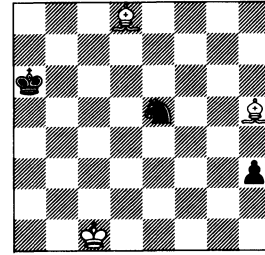
No. 6633 N. Ryabinin (xi.85)
5th Prize, 64-Sh.Ob., 1985



Draw 5 + 4

No. 6633: N. Ryabinin. 1. Sf4 Sxf4 2. Ke3 Sg2 + 3. Kf2 Bh3 4. Kg3 Bg4 5. Rd8 Se3 6. Kf4 Re6 7. Rd3 Sxc4 8. Kxg4 Se5 + 9. Kf5, drawn.

No. 6634 V. Vlasenko (.85)
1 Hon. Men., 64-Sh.Ob., 1985

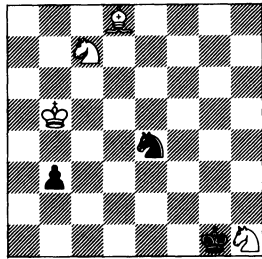


Win 3 + 3

No. 6634: V. Vlasenko. 1. Be2 + Ka7 2. Bf1 h2 3. Bg2 Sd3 + 4. Kd2 Sf2 5. Bh4 h1S 6. Be7 Kb6 7. Bd6 Kb5 8. Bd5 wins.

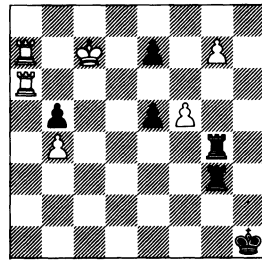
No. 6635: V. Tyavlovsky. 1. Bf6 Sxf6 2. Sg3 Kf2 3. Sd5 Sxd5 4. Se4 + Ke2 5. Ka4 b2 6. Ka3 b1Q 7. Sc3 + Sxc3 stalemate.

No. 6635 V. Tyavlovsky (ix.85)
2 Hon. Men., 64-Sh.Ob., 1985



Draw 4+3

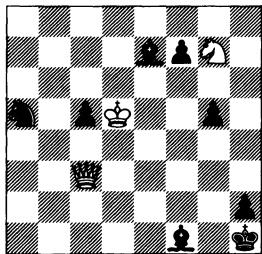
No. 6636 G.G. Amiryan (iv.85)
3 Hon. Men., 64-Sh.Ob., 1985



Win 6+6

No. 6636: G.G. Amiryan. 1. Rh6+ Kg1 2. Ra1+ Kg2 3. Ra2+ Kg1 4. Rc6 Kh1 5. Rc1+ Rg1 6. cRc2 R1g3 7. Ra1+ Rg1 8. Ra8 R1g3 9. Rh8+ Kg1 10. Rd8 Kh1 11. Rd1+ Rg1 12. Rc6 Rxd1 13. Rh6+ Kg2 14. Rg6.

No. 6637 F.S. Bondarenko
and B.N. Sidorov (xi.85)
4 Hon. Mention, 64-Sh.Ob.,
1985

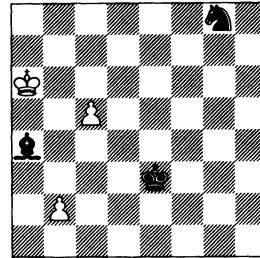


Win 3+8

No. 6637: F.S. Bondarenko and B.N. Sidorov. 1. Sh5 Bg2+ 2. Ke5 Sc6+

3. Kf5 Sd4+ 4. Kg4 Bf3+ 5. Kg3 Se2+ 6. Kf2 Sxc3 7. Sg3 mate.

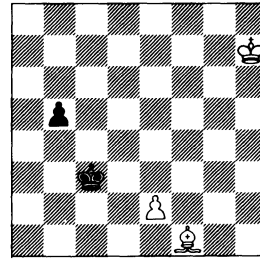
No. 6638 A. Kalinin (.85)
1 Commend., 64-Sh.Ob., 1985



Draw 3+3

No. 6638: A. Kalinin. 1. b4 Kd4 2. b5 Kxc5 3. b6 Se7 4. b7 Sc6 5. b8Q Sxb8+ 6. Ka5 and stalemate.

No. 6639 E.L. Pogosyants
and S. Kalikhmatov (vi.85)
2 Commend., 64-Sh.Ob., 1985

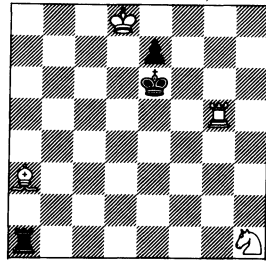


Win 3+2

No. 6639: E.L. Pogosyants and S. Kalikhmatov. 1. e4 Kd4 2. Bd3 Kxd3 3. e5 b4 4. e6 b3 5. e7 b2 6. e8Q b1Q 7. Qg6+. If 1...b4 2. e5 b3 3. Bh3 b2 4. Bf5 Kd4 5. e6 Ke5 6. e7 Kxf5 7. e8Q b1Q 8. Qg6+.

No. 6640: V. Sereda. 1. Re5+ Kf7 2. Rxe7+ Kg8 3. Re8+ Kf7 4. Rf8+ Ke6 5. Rf6+ Kd5 6. Rd6+ Kc4 7. Bc1 Rxc1 8. Rc6+.

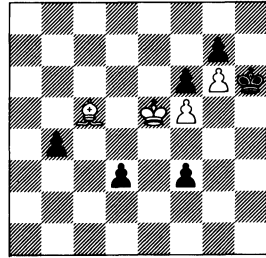
No. 6640 V. Sereda(ii.85)
3 Commend., 64-Sh.Ob., 1985



Win 4+3

1. gSe3+/i Bg6 2. Qxe6 Qa1+ (Bxh5; Qf6) 3. Bd1/ii Qc3+ 4. Ke2 Bh5+ 5. Sg4 Re7 (Bxg4+; Qxg4+) 6. Se5 (Qxe7? Bxg4 mate), and 6...Rxe6 is stalemate with wSS both pinned and wB actively (ie, wB and wK have both moved) blocked/iii.
i) 1. Sh4+? Bg6+ 2. Qxe6 Qf2 mate, this mate being already threatened in the diagram.
ii) 3. Sd1? Rxd1+ 4. Bxd1 Qc3+ mates.
iii) 6...Qc5 7. Sf3+ Kh1 8. Kf1 Rxe6 9. Sf2+ Qxf2+ 10. Kxf2, drawn.
6...Qc7 7. Sf3+ Kg2 8. Se3+ Kg3 9. Qg8+ Rg7 10. Qxg7+ Qxg7 11. Sf5+ draw.

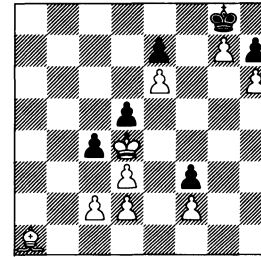
No. 6641 E.A. Asaba (vi.85)
4 Commend., 64-Sh.Ob., 1985



Draw 4+6

No. 6641: E.A. Asaba. 1. Kf4 d2 2. Kg4 d1S 3. Kh4 f2 4. Bxb4 Se3 5. Bd2 f1S 6. Bc1 Sd2 7. Bxd2 stalemate.

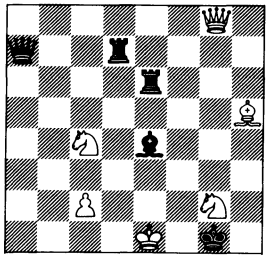
No. 6643 A. Doniec
2nd Prize, Polish 'Ring' Ty,
1985-6



Win 9+6

No. 6643: A. Doniec (Krakow). 1. c3/i cd 2. Ke3/ii d4+ 3. Kxd3 dc 4. Kc2 cd 5. Bf6 wins.
i) The thematic try 1. Kc3? fails, not to 1...cd 2. Kb2 d4 3. Kc1 dc 4. Bb2 d3 5. Bf6, but to 1...d4+ 2. Kb2 c3+ and stalemate.
ii) W is in zugzwang after 2. Kxd3? d4, since 3. K- d3 or 3. Bb2 dc.

No. 6642 A. Lewandowski
1st Prize, Polish 'Ring' Tourney,
1985-6

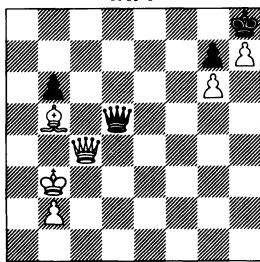


Draw 6+5

No. 6642: A. Lewandowski (Torun). Judge: Jan Rusinek (Warsaw). "Razem" is a popular magazine with a chess column.

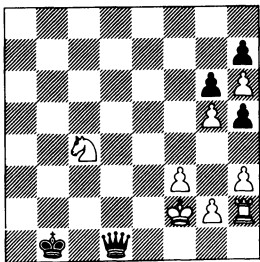
No. 6644: A. Doniec and H. Lados (Krakow). 1. Ka2 Qe6 2. Ba6 Qxc4+ 3. Bxc4 b5 4. b4 bc 5. b5 wins.

No. 6644 A. Doniec and H. Lados
Hon. Mention, Polish 'Ring' Ty,
1985-6



Win 6 + 4

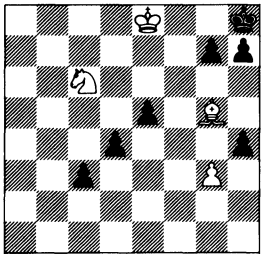
No. 6645 Z. Chudzik
1 Comm., Polish 'Ring' Ty,
1985-6



Win 8 + 5

No. 6645: Z. Chudzik (Wolow). 1. Rh1 Qxh1 2. Sd2+ Kc2 3. Sf1 Kd3 4. f4 Kd4 (Ke4; Sg3+) 5. f5 gf 6. g6 hg 7. h7 wins.

No. 6646 S. Wojcik
2 Comm., Polish 'Ring' Ty,
1985-6

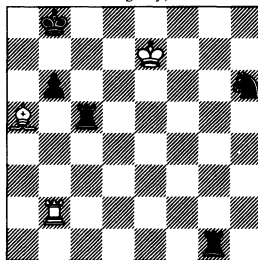


Win 4 + 7

No. 6646: S. Wojcik (Myszkow). 1. Bh6 gh/i 2. Kf8 h5 3. Sxe5 h6 4. gh c2 5. Sd3 Kh7 6. Kf7 Kh8 7. Kg6 wins.

i) 1...Kg8 2. Se7+ Kh8 3. Kf8 gh 4. Sf5 and mates.

No. 6647 A. Lewandowski
Polish 'Ring' Ty, 1985-6

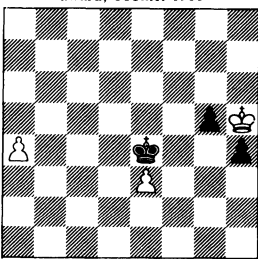


Draw 3 + 5

No. 6647: A. Lewandowski. 1. Bxb6 Re5+ 2. Kd6 Sf7+ 3. Kd7 Rd1+ 4. Bd4+ Ka8 5. Ra2+ Kb7 6. Ra7+ Kb8 7. Rb7+ Kxb7 stalemate.

The composer asks if this is the first example of a pin-mirror model stalemate in which all the men in the stalemate have moved.

No. 6648 D. Makhatadze
1st Prize, Chervony Girnik, 1986
award; booklet 1986

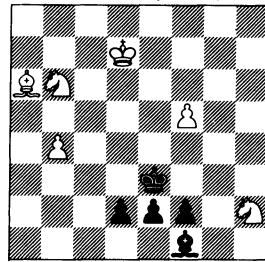


Win 3 + 3

No. 6648: D. Makhatadze (Georgian SSR). Judge: L. Topko. The multisectioned award was published in booklet form, with an extensive descriptive title incorporating references to the "BOGATIR" sports club of the "Krivorozhstal" combine and the XXVII Congress of the Communist Party of the USSR. 1. Kg4 h3/i 2. Kg3 g4 3. a5 Kxe3 4. a6 a2 5. Kg2 h1Q+ 6. Kxh1 Kf2 7. a7 g3 8. a8Q wins.
i) 1...Kxe3 2. a5 h3 3. Kg3.

”An ultra-miniature P-ending executed with a contemporary treatment, namely a systematic movement of wK and two bPP.”

No. 6649 An.G. Kuznetsov,
D. Godes and V. Neishtadt
2nd Prize, Chervony Girnik, 1986



Draw 6+5

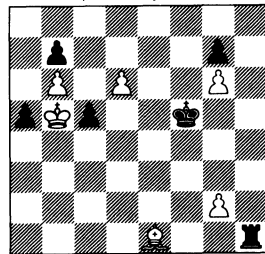
No. 6649: An.G. Kuznetsov, D. Godes (Ryazan) and V. Neishtadt (Barnaul).
1. Sd5+ Kd4/i 2. Sf3+ Kxd5 3. Bxe2 d1Q 4. Bxd1 Bb5+ 5. Kc7 f1Q 6. Bb3+ Bc4 (Ke4; Sd2+) 7. Ba4/ii Bb5 8. Bb3+ Bc4 9. Ba4 with a positional draw.

i) 1...Ke4 2. Bxe2 Bxe2 3. f6 Kxd5 4. f7 drawn.

ii) Threat: Bc6 mate. Note bBc4 blocking the c-line against checks. If 7...Ba2 8. Bc6+ Kc4 and there is the check on d2.

”Behind the interesting play there is a beautiful, though known, finale.”

No. 6650 Yu. Kuruogly
3rd Prize, Chervony Girnik, 1986



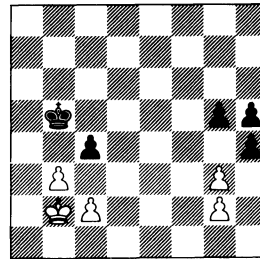
Win 6+6

No. 6650: Yu. Kuruogly (Makeevka).
1. d7 Rh8 2. Bh4 a4 3. Kc4/i Rxh4+ 4. g4+ Rxg4+ 5. Kxc5 a3 6. d8Q a2 7. Qd5+ Kxg6 8. Qxa2 wins.

i) 3. Kxa4? Rxh4+ 4. K- Rd4. 3. Kxc5? a3.

” W uses the ’roman’ decoy to win this practical looking ending.”

No. 6651 Ya. Roiko
Special Prize, Chervony Girnik, 1986



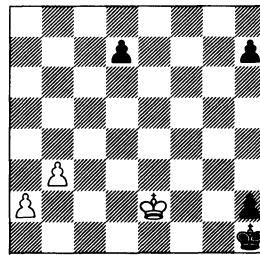
Win 5+5

No. 6651: Ya. Roiko (Volinsk region).
1. gh gh 2. Kc3 cb 3. Kxb3/i Kc5 4. Kc3 Kd5 5. Kd3 (Kb4? Ke4) Ke5 6. Ke3 Kf5 7. Kf3 Ke5 8. c4 Kd4 9. Kf4 Kxc4 10. Kg5 h3 11. gh Kd5 12. Kxh5 Ke6 13. Kg6 wins.

i) 3. cb? h3 4. gh h4 5. Kd3 Kb4 6. Ke3 Kxb3 7. Kf3 Kc4 8. Kg4 Kd5 9. Kxh4 Ke6 10. Kg5 Kf7 drawn.

”A ’picture’ (’scaccographic’) P-study showing the number 27.”

No. 6652 V.S. Kovalenko
1 Hon. Mention, Chervony Girnik,
1986

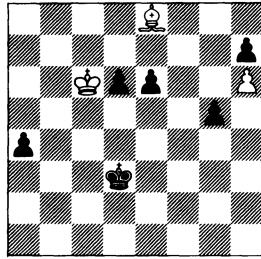


Win 3+4

No. 6652: V.S. Kovalenko (far east maritime province).
1. Kf2 d5 2. a4 d4 3. a5 d3 4. a6 d2 5. a7 d1S+ (d1Q; a8Q+) 6. Kf1 Se3+ 7. Ke2 Kg1 8. a8Q h1Q 9. Qa1+ /i Kh2 10. Qe5+ Kh3/ii 11. Qh5+ Kg2 12. Qg5+ Kh3 13. Qh6+ Kg2 14. Qg7+ Kh3 15. Qxh7+ wins, 15...Kg2 16. Qxh1+ Kxh1 17. Kxe3.

- i) 9. Qxh1+? is a thematic try:
 9...Kxh1 10. Kxe3 h5 11. Kf3 h4 12.
 Kg4 Kg2 13. Kxh4 Kf3 draw.
 ii) 10...Kg2 11. Qg7+. 10...Kg1 11.
 Qxe3+.
 "bPh7 is the principal character!"

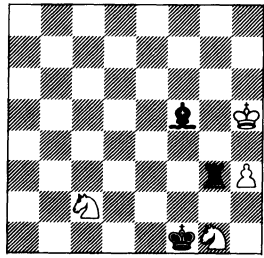
No. 6653 B. Lurye and
 L. Mitrofanov
 2 Hon. Mention, Chervony Girnik,
 1986



Win 3+6

No. 6653: B. Lurye and L.A. Mitrofanov (Leningrad). 1. Bg6+ Kd4 2. Bxh7 Ke5 3. Kd7 a3 4. Be4 Kf6 5. Ke8 a2 6. Kf8 a1Q 7. h7 e5 8. h8Q.
 "The initial position is out of the ordinary, and there is an original final position too."

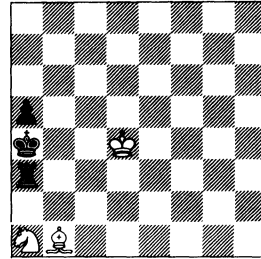
No. 6654 O. Skrinnik
 3 Hon. Mention, Chervony Girnik,
 1986



Draw 4+3

No. 6654: A. Skrinnik (Krivoi Rog). 1. Sd4/i Bg6+ 2. Kh4 Rxc1/ii 3. Se2 Rg2 (Rd1; Sg3+) 4. Sf4 Rg1 5. Se2, positional draw.
 i) 1. gSe2? Rxh3+ 2. Kg5 Bxc2.
 ii) 2...Rd3 3. gSe2 Kf2 4. Kg5 Bf7 5. h4 drawn, or 4...Be4 5. Se6 drawn.
 "A miniature concluding with a dynamic positional draw."

No. 6655 E. Pogosyants
 4 Hon. Mention, Chervony Girnik,
 1986

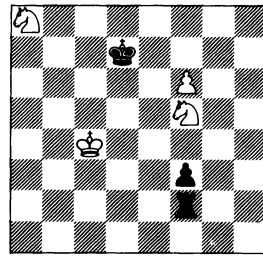


Draw 3+3

No. 6655: E.L. Pogosyants (Moscow).
 1. Sc2/i Rb3 2. Ba2 Rb2 3. Kd3/ii
 Rxa2 4. Kc3 Kb5 5. Kb3 Ra4 6. Sa3+
 drawn.

- i) 1. Bc2+? Kb4 2. Sb3 Rxb3 3. Bxb3+ Kxb3.
 ii) 3. Kc4? Rxc2+. 3. Kc3? Rxa2, putting W into zugzwang.
 "A memorable miniature with subtle double-edged play."

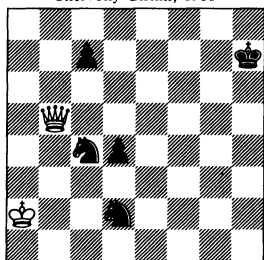
No. 6656 I. Shulman and
 L. Mitrofanov
 5 Hon. Mention, Chervony Girnik,
 1986



Win 4+3

No. 6656: I. Shulman and L.A. Mitrofanov (Leningrad). 1. f7 Rc2+ 2. Kd5 Rd2+ 3. Ke5 Re2+ 4. Kf6 Re8 5. Sb6+ Kd8 6. Sg7 Rf8 7. Se6 mate.
 "A trot by wSS leads to a position of checkmate."

No. 6657 V.N. Dolgov
6 Hon. Mention,
Chervony Girnik, 1986



Win 2+5

No. 6657: V.N. Dolgov (Krasnodarsk province). 1. Qg5 d3/i 2. Ka1 Sb3 + 3. Kb1 bSd2 +/ii 4. Ka2/iii c6 5. Ka1 Sb3 + 6. Kb1 bSd2 +/iv 7. Ka2 c5 8. Ka1 Se3 + 9. Kb1 + bSd2 + 10. Ka2 Kh8 11. Qg6 wins.

i) 1...Kh8 2. Qg6 d3 3. Qf7 c6 4. Qg6 c5 5. Qf7.

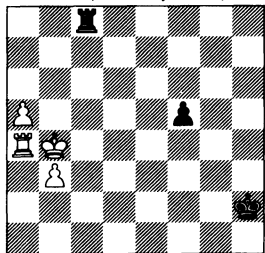
ii) 3...d2 4. Qh4 + Kg6 5. Qg3 + Kh5 6. Qxb3 Se3 7. Qf7 +, and variations like: 7...Kh4 8. Qf4 + Kh5 9. Qh2 +, or 7...Kh6 8. Qf4 + Kg6 9. Qg3 + Kf5 10. Qf2 +, or 7...Kg5 8. Qe7 + Kg6 9. Qe8 + Kh6 10. Qxe3 +, with, in this, 8...Kh6 9. Qh4 + Kg6 10. Qg3 + Kf5 11. Qf2 +.

iii) 4. Kc1? Sb3 + 5. Kd1 Sb2 + and B1 wins.

iv) 6...d2 7. Qh4 + Kg6 8. Qg3 + Kh5 9. Qxb3 Se3 10. Qf7 + Kg5 11. Qe7 + Kg6 12. Qd6 +.

"A classic treated in the contemporary manner."

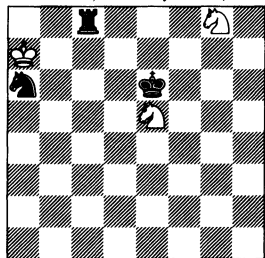
No. 6658 L. Mitrofanov
1 Commend, Chervony Girnik, 1986



Win 4+3

No. 6658: L.A. Mitrofanov (Leningrad). 1. a6 f4 2. a7 Ra8 3. Kc3 f3 4. Kd2 f2 5. Ke2 Kg3 6. Kf1 Rh8 7. a8B. "A R-ending with R-points."

No. 6659 E. Pogosyants
2 Commend, Chervony Girnik, 1986



Draw 3+3

No. 6659: E.L. Pogosyants. 1. Se7/i Rc7 + 2. Kb6/ii Kxe5 3. Sc6 + Kd6 4. Sa7 S- 5. Sb5 + draws, but not 4. Sd4? Kd5 5. Sb5 Rc6 +.

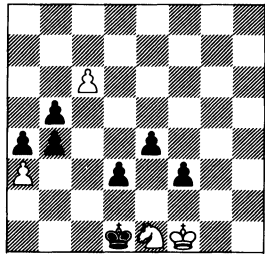
i) 1. Kxa6? Kxe5 2. Se7 Rc7 3. Sg6 + Ke4.

1. Sf6? Rc7 + 2. Kxa6 Kxe5, but B1 would only draw by playing here 1...Kxe5? 2. Sd7 + Kd6 3. Sb6.

ii) 2. Kxa6? Kxe5 3. Sg6 + Ke4.

"A little thing, but piquant."

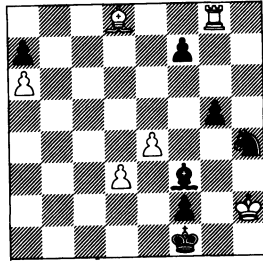
No. 6660 V. Kichigin
3 Commend, Chervony Girnik, 1986



Draw 4+7

No. 6660: V. Kichigin (Perm). 1. c7 b3 (d2; Sxf3) 2. c8Q b2 3. Qc3 b1Q 4. Sc2 Qc1 5. Se3 + Qxe3 6. Qc2 + Kxc2 stalemate.

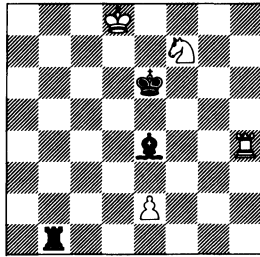
No. 6661 O. Goncharov
4 Commend, Chervony Girnik, 1986



Draw 6+7

No. 6661: A. Goncharov (Voronezh).
1. Bxg5 Sg2 2. Rb8 Ke1 3. Rb1 + Bd1
4. Rb2 f1Q 5. Rxg2 Qf3 6. Bh4 + Kf1
7. Rg1 + Ke2 8. Rg2 + Kxd3 9. Rg3
Kxe4 10. Rxf3 Kxf3 11. Kg1 Be2 12.
Bf2 Bxa6 13. Bxa7, drawn.

No. 6662 E. Pogosyants
5 Commend, Chervony Girnik, 1986



Win 4+3

No. 6662: E.L. Pogosyants. 1. Sg5 +
Ke5 2. Sxe4/i Rd1 + /ii 3. Ke7 Rd4 4.
e3 Rc4/iii 5. Rg4 Rxe4/iv 6. Rg5 mate.

- i) 2. Rxe4 + ? Kf5 3. Sf3 Kxe4 4. Sd2 +
Ke3.
- ii) 2...Rb4 3. Rh5 + Kxe4 4. Rh4 + .
- iii) 4...Rb4(a4) 5. Rh5 + Kxe4 6.
Rh4 + .
- iv) 5...Kf5 6. Sd6 + . 5...Rc7 + 6. Kd8
Rc4 7. Sf2(f6).

Notes from the editor's chaotic desk (and carpet).

1. Before both you and I forget, RE-NEW your 1988 subscription (EG91-94) NOW - and (just as important) persuade a friend to subscribe also. The rate's unchanged, but (for readers in distant lands) by popular and vocal demand AIRMAIL is now offered, for a \$5 or £3 supplement.

2. ASSIAC MEMORIAL. The closing date for entries is 31.xii.87 (NOT '86'). See EG88, p. 201 for other details.

3. *C*

3.1 Through the intermediary of AJR the GBR class 1060 data base has been licensed by BELL LABORATORIES, USA, to the TURING INSTITUTE in Glasgow, for research.

3.2 Despite any contrary impression that may have been created AJR does NOT, repeat NOT, have access to 5-man data bases. In general a data base is the property of its developer (s). EG publishes results only. Anyone wishing to know the data base verdict on a specific 5-man position (such as one from the 4000.10 endgame concluding the 7th Karpov/Kasparov match game in Seville) should encourage a local research establishment to set up a project similar to those described in the pages of EG and of the '5-man' booklets (see EG85).

3.3 Astonishingly, researchers in the Netherlands under the tutelage of Jaap van den Herik (who has recently transferred from Delft to Limburg University) have 'data based' a 6-man endgame, the one Jan Timman investigated (see EG89 pp. 228-230, under the title FIVE FOR COMPUTERS, SIX FOR HUMANS -- that title has failed to stand the test of time!). Some shortcuts to Timman's analyses were discovered, and they have been endorsed by the IGM himself. From SCHAKEND NEDERLAND x.87 (pp. 23-4): *C* 1.

Rb5 + Kh4/i 2. Ra5 Kg3 (Kg4; Ra8) 3. Ra7 Bc5 4. Ra4 Bf8/ii 5. Kd5 Be7/iii 6. Rd4 Kf3 7. Kc4 Ke3 8. Rd7 Bf8 9. Rd8 wins bPa3.

i) Kh6 2. Kf7 Bg7 3. Rb6+ Kh7 4. Rb3.

Kg6 2. Ra5 Bb4 3. Ra6 (anti Bc5; Kg5/iv 4. Ra4 Bf8 5. Kf7 Bd6 6. Ra5+ Kg4 7. Ra6 Bc5 8. Rc6 Be3 9. Rc3.

Kg4 2. Rb8 Bh6 (Bc5; Rc8) 3. Rb4+ Kg5 (Kh5; Kf5) 4. Ra4 as in (iv).

ii) Kf2 5. Rc4. Or Kf3 5. Ra5 Bb4 6. Rb5 and 7. Rb3.

Or Kg2 5. Kd5 B- 6. Kc4 Kf3 7. Kb3.

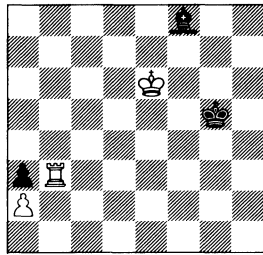
iii) Kf3 6. Ra8 Bb4 7. Rb8 Be7 8. Rb7 Bg5 9. Rb3+.

iv) Bf8 4. Ra4 Bc5/v 5. Rg4+ Kh5 (Kh6; Kf6) 6. Rc4 Bf8 7. Kf7 Bd6 8. Rd4.

v) Kg5 5. Kf7. Or Kg7 5. Rg4+ Kh6 6. Kf7 Kh5 7. Rc4 Bd6 8. Rd4.

This work was nicknamed the 'Rio' data base after Rio de Janeiro where Timman encountered this endgame otb.

C Schakend Nederland, x.87



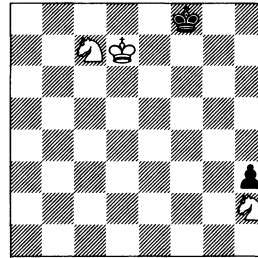
White wins

3+3

3.4 David Hooper has listed over a dozen trivial corrections affecting EG83 pp. 4-7 and EG88 pp. 194, 196-8, and one non-trivial update. Re p. 9 col. 1 line 17, DVH confirms the Dutch *C* work (SCHAKEND NEDERLAND ix.87 pp. 31,30) and writes "The position f8d7c7 is not a zugzwang. Black to play draws by 1...Kg7 2. Ke6 Kh6! 3. Se8 Kg6z, a neat triangulation."

C gives 3. Kf6 Kh5 4. Kf5 Kh4 5. Kf4 Kh5 6. Se6 Kg6 7. Ke5 Kf7 drawn. What is new here is the apparent deter-

C NOT a zugzwang!
see EG83, p. 9



Black to move, draw

3+2

mination by the computer of a 'drawing line', something that the Ken Thompson approach does not readily offer.

3.5.1 For anyone reading Dutch the 6-times-a-year COMPUTERSCHAAK is worth subscribing to. The 1987 issues include extensive endgame tests on a dozen chess-micros. Address: T.F. Sassenus, Acacialaan 24, 6862 XC Oosterbeek, Holland.

3.5.2 The West German COMPUTER SCHACH UND SPIELE is also good, though with less endgame emphasis.

3.6 Extraordinary! Is endgame data base news now so common that it's relegated to the back end of EG?

4. Demolitions

4.1 *C* A letter from Larry Nelson in California gives details of convincing cooks and demolitions by supercomputer Cray Blitz of a number of endings from the late Chernev's CHESSBOARD MAGIC! They include a Bron and a Kazantsev, Nos. 73 and 129 in the 1960 reprint.

4.2 Correspondents Pfannkuche (West German champion solver) and Professor Caputto (Argentina) report interesting cooks/reconstructions to a Liburkin and a Karstedt. As we have said before EG regrets there is no space to do justice to analytical matters outside what properly belongs to David Friedgood's 'Analytical Notes'.

4.3 The FIDE Commission reports, and supports, a West German initiative to record, for public reference, confirmed known errors in books (not maga-

- zines) of chess compositions. The address: G. Büsing, Raffeyenstrasse 3, D-8195 Endlhausen, West Germany.
5. The greatly respected French composition quarterly THÈMES-64 has ceased publication after 31 years. A final issue (No. 125) is promised, to tidy up solutions, etc. The demise of the Italian magazine DUE ALFIERI is reported elsewhere in EG90.
6. The x.87 meeting of the CESC took place on 2.x.87, not 9.x.87, at the request of Paul Lamford, 'our man at Batsford's'. However, Paul now works for publishers Pergamon, with whom he will 're-launch' B.H. Wood's popular magazine CHESS and perhaps even re-introduce studies to its pages. In consequence there is a change of venue for the i.88 CESC meeting.
7. David Hooper's EG83 (v.86) article on GBR class 2.01 was translated and published in the soviet SHAKHMATNY BULLETIN (vi.87). David has been promised royalties in roubles. However, the Russian editors 'forgot' to mention the article's EG provenance. The BRITISH CHESS MAGAZINE thereupon compounded the misinformation by reporting (ix.87) the soviet source but, for different reasons, likewise failing to draw attention to the 13-month 'anticipation' in EG, despite the existence of a magazine exchange arrangement between the editors of
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8. We congratulate Dutch and Belgian study composers and enthusiasts on their decision, taken at a meeting held in the EUWE CENTRUM in Amsterdam on 17.x.87, to establish an endgame society.
9. Graham Lee has resigned as General Secretary of the British Chess Federation, after only a short term in office. We have lost a friend in high places.
10. François Fargette draws our attention to the correct birthplace (not St. Petersburg/Leningrad but ?/Krasnodar - see EG89, p. 234, the word 'native') of the late Vladimir Korolkov.
11. A list of awards (and numbered originals) published in EG from EG51 to EG90 is available from AJR at a cost of £2 (NOT in dollar cheques!), postage included. The sequence is EG diagram number. The suggested use is to enable the speedy retrieval of an honoured study, of a complete award, or of the (unlikely!) fact of the total omission of an award. More than 3,500 studies over a whole decade -- at your fingertips!
12. Sources of biographical data.
- 12.1 Jeremy Gaige, CHESS PERSONALIA, A BIOBIBLIOGRAPHY, contains 14,000 names. The publishers are McFarland & Company.
- 12.2 DIE SCHWALBE No. 106 includes many details in its index to Vol. XVIII, for the years 1983-1985.
- 12.3 The third in Peter Kniest's series CAISSAS SCHLOSSBEWOHNER (1987) includes the usual page of biographical matter for each of the 58 contributors - among them Hillel Aloni, Uri Avner, Vladislav Bunka, Eugeniusz Iwanow, Werner Keym, Aleksandr Kislyak, and Cedric Lytton (Sells). If you, EG reader-composer, are to figure in a later volume, then you must purchase this one, because it contains instructions (in German, English and French) on the preparation of an entry. (Price: DM 24.50 or DM 20.00, from Irene Kniest, Mühlthalweg 32, 5144 Wegberg 1, BRD.)

The Chess Endgame Study Circle

1. Annual (calendar year) subscription: £8.-- or \$15.-- 1988: EG91-94.
2. National Giro Account: 511525907 (Chess Endgame Consultants & Publishers).
3. Bank: National Westminster (21 Lombard Street, London EC3P 3AR --(A.J. Roycroft CHESS ACCOUNT).
4. All correspondence (except ANALYTICAL NOTES) to: A.J. Roycroft, 17 New Way Road, London, NW9 6PL.
5. Unless plainly indicated, or obviously contradicted by the context, all reviews and comments are by AJR.

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

BTM — Black to Move

WTM — White to Move

otb - over-the-board

"ANALYTICAL NOTES"

Please send all analytical comments on studies published in EG, not to AJR but to: *"EG Analytical Notes"*, David Friedgood, 1 Waverley Place LEATHERHEAD Surrey KT22 8AS England.

GBR code (after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most six digits. Examples: two white knights and one black pawn codes into 0002.01; wQ bQ wR code as 4100; wBB vs. bS codes as 0023; the full complement of 32 chessmen codes as 4888.88. The key to encoding is to compute the sum '1-for-W-and-3-for-B1' for each piece-type in QRBS sequence, with wPP and bPP uncoded following the 'decimal point'; the key for decoding is to divide each QRBS digit by 3, when the quotient and remainder are the numbers of B1 and W pieces respectively.

"EG" PRIZE QUIZ

In 1987 FIDE studies Judge "A" wrote about the "endgame study compositions" of "B", another contemporary FIDE studies Judge, that they "may be analytical, often-constructed types of 'themes' that have been carefully followed in their arithmetic progression, but they are neither 'romantic', nor even truly natural studies, and when 'thematic' they are not aesthetic." The words quoted have not been translated. "A" and "B" are of different nationalities. EG readers are invited to guess the identities of "A" and "B", giving their reasons. Answers to AJR, please. A book prize (maybe SP*C*TCH*R) will be awarded to the best, or most amusing, entry.