

THEMATOLOGY
a book review

THE ULTRA MODERN ENDGAME STUDY, by Jan van Reek, 1989. ISBN 90-72939-01-8. 64 pages, 105 diagrams. In English.

One of the leading Dutch composers and columnists offers a considered answer to the related questions: how can today's best studies be characterised, and what lies ahead? Since the fewer the exclamation marks in a chess book the more serious its intent, this work is to be taken very seriously indeed. It is neither a popular work nor an anthology.

Rather it meets a long-sensed specialist need, at least in the English language - for which we thank our enthusiastic, generous and energetic Dutch friends who comprise the *ARVS*. The specialist minority addressed is that of active composers and others prepared to think about the state of the endgame study.

In the third of the book's four chapters the author explores in depth the richness to be found among the echoes and syntheses of *the modern study*, a richness that arises from identical or different themes woven into tries and (serial or parallel) main lines. But in search of innovation van Reek remains dissatisfied and fearlessly proclaims that future development lies in the even more complex concatenation of ideas. He puts it in these words: "*The ultra modern endgame study* consists of linked endgame studies. In each main line of an ultra modern endgame

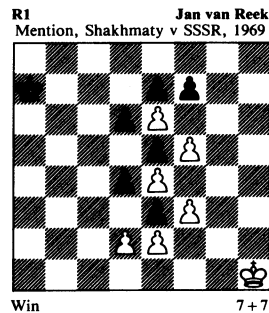
study, more than one phase can be distinguished. Each phase has a different material setting and usually a different theme..." And in the fourth chapter we encounter examples, including (because there are always forerunners) some from the past and the present.

If the author is right we can but pray for the breed of super-composers, not to mention solvers, to spring up and multiply that can operate at such rarefied altitudes. Can today's peak really be tomorrow's trough? In making a point this way we exaggerate - van Reek clearly states that the ultra modern endgame study is closely related to the modern endgame study, which has been with us for many a year and is far from dead.

Considered as a *discussion paper* the book leaves scope for debate. For instance, the inimitable studies of Pal Benko, with their extraordinarily deep but still precise manoeuvres, do not immediately fit into van Reek's scheme. Nor should restraints be placed on stylistic freedom. And no one expects beginners to start at the top. But beyond question *The Ultra Modern Endgame Study* is a valuable contribution. It is a firm stepping stone, a landmark even, strategically placed and timely, bringing us within sight of the opposite shore.

But what river are we crossing? No less stimulating than the book's main thesis is its treatment of terminology. The word 'theme' occurs where others might prefer 'thought'. The distinction this reviewer makes is that a chess

thought becomes a theme when it is expressed in as precise terms as its constituents allow. In the interests of emphasis on creativity van Reek abandons such attempts to tie down meaning. Instead he gives it freer rein, in my view to the detriment of discussion. What I should dearly like to see is the promulgation, after necessary hard work, of an accepted comprehensive and structured terminology corresponding to the hierarchy that extends from art at one extreme through to chess elements (based on *BMR* as set out in the final chapter of *TTC*) at the other. The subject is relevant here because van Reek talks in terms of themes, thoughts, ideas, phases, main lines, tries and 'endgame elements'. Some terms are defined, others not. He also introduces the term 'general idea', defined by reference to such aspects as 'miniatures' and 'romantic studies'. His purpose is to draw attention, by giving a name, to the areas of innovation of the ultra modern study, to distinguish them from innovation at the *thematic* level, which is the hallmark of the modern endgame study. But to place two such ill-assorted aspects under the same heading obfuscates when the aim should be enlightenment.



Solution to R1: 1.de fe 2.ed ef 3.de fe/i 4.ed ef/ii 5.de fe 6.e8Q wins.

i) de 4.ef Kb6 5.Kg2 Kc5 6.e4 Kd4 7.Kh3 Ke3 8.Kg3 Kd3 9.Kh4 Ke3 10.Kg4.

ii) ed 5.fe Kb6 5.Kg2 Kc6 (Kc5;Kf3, Kc4;e5) 7.Kf3 Kd7 8.Ke3 Ke7 9.Kd4 Ke6 10.e3.

R1 is the author's first example and well illustrates the vocabulary difficulty. He draws attention to three 'endgame elements' (a term denoting Korol'kov's straightforward classification of themes) in the solution, namely: systematic manoeuvre by a pawn; repetition of idea by W and B!; and P-promotion (to Q). Now it seems to me that this is already to some extent arbitrary (and therefore unsatisfactory) because other aspects are arguably prominent in **R1**: pawn symmetry; clearance of the e-file (6.e8Q wins only because wQe8 covers e1); supporting variations requiring accurate play in practical P endings; a strong element of humour. When the composer tells us that the theme, the artistic intention, was *repetition of an idea by W and B!*, this is even more subjective and arbitrary. In the first place, a composer may no longer be accessible for purposes of knowing his intention; in the second place the composer may change his mind, or at least his preferred emphasis; and in the third place if the endgame study is a serious activity that bridges art (with its criteria of beauty and originality) and science (with its criteria of soundness and express or implied principles), discussion ought at some point to leave subjectivity and arbitrariness behind. What is still lacking, surely, is a logical test (or tests) to determine whether an alleged theme really is a theme, a test (or tests) to determine whether an alleged motif (this is one of many words that van Reek does not employ) really is a motif or not, and so on.

But van Reek's book is not primarily about terminology. Whether or not we accept the thesis of the ultra modern endgame study (which may be summarised as 'if there are no new themes, we must combine old ones in new ways') we cannot deny that the author has

built, and vividly illustrated, a firm structure for inter-study comparisons based on main lines, tries and phases. To repeat, this is stimulating stuff. It will harm no reader to be stimulated.

(The Ultra Modern Endgame Stud, which was produced with remarkable celerity, is the first of an annual series planned by the Alexander Rueb Vereniging voor Schaakeindspelstudie (ARVS), the name which has replaced the NVVS (see EG95). I am proud to have been associated, albeit fleetingly, with a phase in its preparation. It may be purchased only through Jan van Reek (address on back of EG94). Individual copies are priced at DuFl. 22.50 (hand bound; DuFl. 50,-), with reductions for multiple orders.)

SNIPPETS

1. From a 5-page article in *Shakhmaty v SSSR* (ii.89) we learn of the notable and varied musical talent of the following Russo-soviet study composers.

1.1. *Yury Nikolaevich TYULIN* (1893-1978), musical authority, also a correspondence player.

1.2. *Aleksey Mefodeyevich BELENKY* (1905-85), concert pianist and accompanist.

1.3. *Vitaly Alexandrovich CHEKHOVER* (1908-65), orchestra leader and accompanist for gymnastics.

1.4. *Alexander Pavlovich DOLUKHANOV* or (post-war) *DOLUKHANYAN* (1910-68), pianist and composer, including for films. Died in a traffic accident, as did Shatzkes.

1.5. *Boris Abramovich SHATZKES* (1931-85), son of a well known pianist and himself highly accomplished. Turned to study composing when there was insufficient time for tournament play.

2. On p.1 of EG51, in an item about Jindrich Fritz, the late Soukup-Bardon refers to the 'Romanian theme'. This theme is the following. *In an apparently lost/drawn position B1 finds a quiet manoeuvre to reach a quasi-draw/win, but W finally finds a winning/drawing path.* In 1950 a match was organised with Czechoslovakia, Hungary, Poland and Romania as national participants. The above (studies) theme was proposed by Romania and became familiarly known in Czechoslovakia as the 'Romanian theme'. Nos. 55, 54 in Fritz' 1959 collection were his successful entries. The 1938 study by Fritz, '20 years ahead of its time' in the opinion of Soukup-Bardon, was a favourite of the composer, who wrote that "the piece exchanges take place as a result of active play and not in the usual humdrum manner". (Our thanks to J. Pospisil of Prague.) Readers may like to consider the 'Romanian theme' in the context of EG97's leading article.



Solution: 1.Be1+ Kb3 2.Sd6 Se7 3.Bxa5 Sc6+ 4.Kc5 Sxa5 5.Kb6 Sc4+ 6.Sxc4 Bc8 7.Sf2 Kxc4 8.Kc7 wins - domination.

3. The diagram for EG83.5978 omitted bBg7.

4. Will anyone noticing an unexplained phrase or loose end in EG's pages, please write to us? We dislike unsolved mysteries and wish to clear up as many as possible before our quarter century of editorship comes to a close.

†*Freek Spinhoven*, for many years studies columnist of *Schakend Nederland*, died 23.v.89. He was always a friendly correspondent, and had offered to assist with the preparation of an index to EG...

REVIEWS

Chess Tactics for Advanced Players, by Yuri Averbakh. In English, but published in East Berlin by Sportverlag, 1986. Over 600 diagram in 328 handsome pages.

Although this tidy volume is intended to teach the middle game, no EG reader will disapprove of the hundreds of illustrations taken from studies or from the ends of studies. Examples of 'double attack' (interpreted in the broadest sense) lead to a definition of a 'combination' and a classification of combinations. The 'harmonious cooperation of pieces' attracts much attention and leads to the new term 'elementary contact' in an attempt to disclose the meaning and essence of such phrases. The author's reasonable contention is that the understanding of the theory's exposition, which is clear, leads to improved play. If it is the positions and exercises that attract attention, the theory is worth anybody's study. The trouble is that many 'piece contacts' prove double-edged, like Newton's Law of Motion which states that to every action there is an equal and opposite reaction: one man may defend another - good! - but at the same time the defended piece reduces mobility by taking a square away from (ie, blocking) the defending man's move options - bad! If in chess Newton's 'opposite' will apply, but rarely his

'equal', nonetheless, since some squares are more important than others the accumulation of 'elementary contact' observations will seldom lead to a better than tentative conclusion about a position.

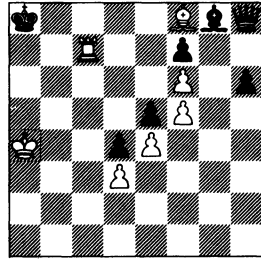
Erfolg im Endspiel, by J. Averbach, Sportverlag Berlin, 1987. This is an 'abbreviated Averbakh', in other words a German language single volume of 208 pages, which exercises. Don't worry, solutions are there too!

"How to Solve Problems and Studies", by Ya. Vladimirov, 112 pages, 1986, in Russian. Chapters reflect the sequence of rounds in championship solving contests, with numerous examples taken from WCSC events. 15 pages on study solving come near the end. Three rules-of-thumb stemming from Anatoly Kuznetsov will be familiar to most solvers: unclear variations mean you're on the wrong track; if you think W wins/draws 'anyway', you're missing a defence; and *pretty* means you've solved it, *boring* means you haven't. One could add, 'when in doubt push a pawn'. And if really stuck, consider a quiet re-grouping or partial *undoing* of an earlier move.

What other solving hints do EG readers find effective?

DIAGRAMS AND SOLUTIONS

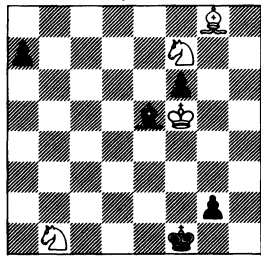
No. 7298 **J. Silhan**
 4th Prize,
 Czech 'ring' tourny, 1985
 Průboj 2.iii.85



Win 8 + 8

No.7298: Jindrich Silhan. 1.Bg7 Qh7 2.Kb2 Kb8 3.Rc1 Ka8 4.Kc3 Kb7 5.Kb3 and so systematically until 10.Kc6 Kb8 11.Kb6, winning.

No. 7298 **V. Miltner**
 5th Prize,
 Czech 'ring' tourny, 1985
 Průboj 23.xi.85



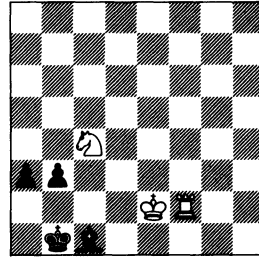
Draw 4 + 5

No.7299: Vratislav Miltner. 1.Sd2+ Ke2 2.Sf3 Kxf3 3.Sxe5+ Kg3 4.Sf3 Kxf3 5.Bd5+, draw.

No.7300: Stanislav Nosek. 1.Kd1 Ka1/i 2.Tf3 Ka2 3.Kxc1 b2+ 4.Kd2 b1Q 5.Rxa3 mate.

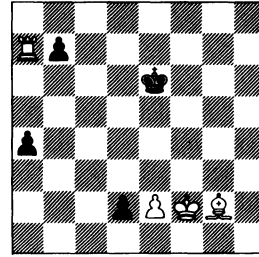
i) a2 2.Lb2+ Bxb2 3.Sd2+ Ka1 4.Sxb3+ Kb1 5.Sd2+ Ka1 6.Kc2 7.Sb3 mate.

No. 7300 **S. Nosek**
 1 Hon.Mention,
 Czech 'ring' tourny, 1985
 Průboj 27.vii.85



Win 3 + 4

No. 7301 **M. Dukic**
 2 Hon.Mention,
 Czech 'ring' tourny, 1985
 Jiskra, Trébič, 1985

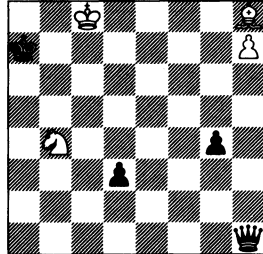


Win 4 + 4

No.7301: Milenko Dukic (Yugoslavia). 1.Bd5+ Ke5 2.Bb3 ab 3.Ra1 b2 4.Rb1 Kd4 5.e4 Kc3 6.Ke2 Kc2 7.Rd1 b1Q 8.Rxb1 Kxb1 9.Kxd2 b5 10.e5 b4 11.e6 b3 12.e7 b2 13.e8Q Kg2 14.Qa4+ Kb1 15.Qb3 wins.

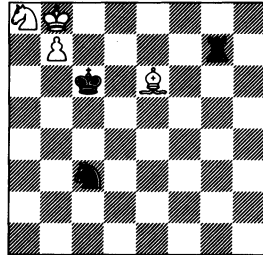
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 No.7302: Jan Sevik. 1.Bd4+ Ka8 2.h8Q Qxh8+ 3.Bxh8 d2 4.Sd5 d1Q 5.Sc7+ Ka7 6.Bd4+ Qxd4 7.Sb5+ draws.

No. 7302 J. Sevcik
3 Hon.Mention,
Czech 'ring' tourny, 1985
Stráz lidu, 1985



Draw 4 + 4

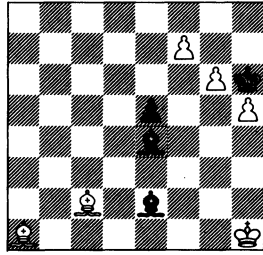
No. 7303 S. Nosek
4 Hon.Mention,
Czech 'ring' tourny, 1985
Práboj 22.vi.85



Draw 4 + 3

No.7303: Stanislav Nosek. The award originally published the wrong diagram. 1.Sc7 Rxc7 2.Ka8 Sa4 3.Bd7+ Rxd7 4.b8S+ draw.

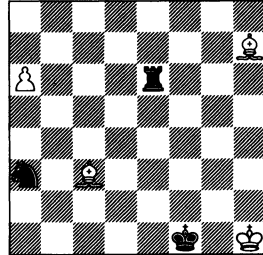
No. 7304 J. Sevcik
Práboj, 15.xi.86
and 4.vii.87
1st Prize, OKS, 1986
award: Sachova Skladba 19,
iv.1988



Black to Move,
White wins 6 + 4

No.7304: Jan Sevcik. Judge: Vladislav Bunka. 22 studies qualified for this annual 'ring' tourney of Western Czechoslovakia. Bf3+ 2.Kg1 Be3+ 3.Kh2 Bc5 4.Bxe5 Bxh5 5.f8Q Bxf8 6.g7 Bxg7 7.Bf4 mate.

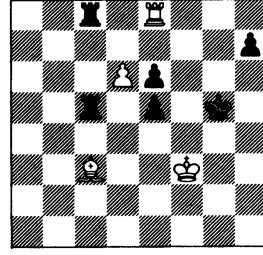
No. 7305 E. Asaba
and I. Mosleva
Straz lidu, 6.xii.86
+ nd Pirze, OKS, 1986



Win 4 + 3

No.7305: E.Asaba and I.Mosleva. 1.Bd3+ Kf2 2.Bd4+ Kg3 3.a7 Re1+ 4.Bg1 Re8 5.Bh2+ Kf2 6.Be4 Rxe4 7.Bg1+ Kg3 8.a8Q Rh4+ 9.Bh2 Rxh2 10.Kg1 wins.

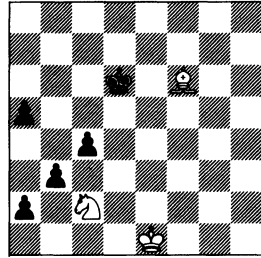
No. 7306 M. Hlinka
and E. Vlasak
Straz lidu, 15.ii.86
1 Hon.Men., OKS, 1986



Win 4 + 6

No.7306: M.Hlinka and E.Vlasak. 1.Bd2+ Kf6 2.d7 Rd8 3.Bg5+ Kf7 4.Bxd8 Rd5 5.Re7+ Kf6 6.Rxh7+ Kg6 7.Re7 Kf6 8.Ke3 Rd1 9.Rh7+ Kg6 10.Ba5(b6) Rd5 11.Re7 wins.

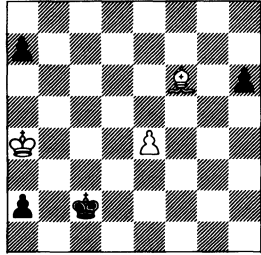
No. 7307 V. Miltner
and E. Vlasak
Průboj, 20.xii.86
2 Hon.Men., OKS, 1986



Win 3 + 5

No.7307: V.Miltner and E.Vlasak.
1.Sa1 a4 2.Bb2 c3 3.Bxc3 Kc5
4.Kd2 Kc4 5.Bb2 Kb4 6.Kd3 a3
7.Bc3+ Ka4 8.Kc4 b2 9.Sb3 a1Q
10.Sc5 mate.

No. 7308 J. Stasiak
1 Comm., OKS, 1986
Jiskra-Trebitz, 6.viii.86

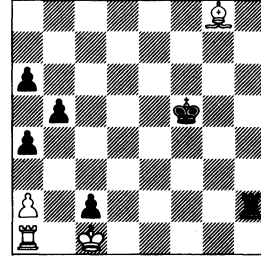


Win 3 + 4

No.7308: Josef Stasiak. 1.Ba1, and
either h5 2.e5 h4 3.e6 h3 4.e7 h2
5.e8Q h1Q 6.Qe2+ Kc1 7.Ka3
Qh3+ 8.Kxa2 wins, or Kb1 2.Kb3
Kxa1 3.Kc2 h5 4.e5 h4 5.e6 h3
6.e7 h2 7.e8Q h1Q 8.Qe5 mate.

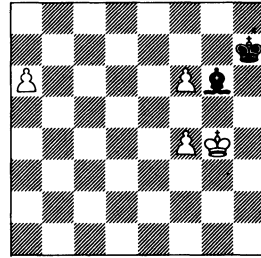
No.7309: L.Kekely. 1.Kb2 c1Q +
2.Kxc1 Rh1+ 3.Kb2 a3+ 4.Kxa3
Rxa1 5.Bh7+ Ke5 6.Bb1, and Rxb1
stalemate, or Kd4 7.Kb2, drawing.

No. 7309 L. Kekely
Jiskra-Trebitz, 1986



Draw 4 + 6

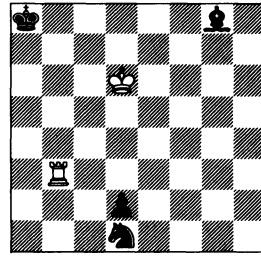
No. 7310 J. Polasek
Průboj, 5.iv.86
3 Comm., OKS, 1986



Win 4 + 2

No.7310: J.Polásek (Prague). 1.Kf3
Be8 2.Ke4 Kg8 3.Kd5/i Bh5 4.f7 +
Bxf7+ 5.Kd6 Bg6 6.Ke7 Be4 7.a7 Kg7
8.f5 and wins.
i) 3.f7+? Kxf7 4.Kd5 Bb5 5.a7 Bf1
and draws.

No. 7311 V. Kos
Uder, 20.xi.86
4 Comm., OKS, 1986

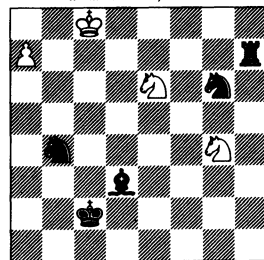


Draw 2 + 4

No.7311: Vladimir Kos. 1.Rg3 Bc4
2.Kc7 Ka7 3.Ra3+ Ba6 4.Ra2 Sb2

5.Rxb2 d1Q 6.Rb7+ Bxb7
stalemate.

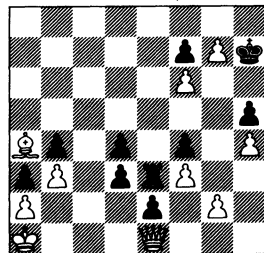
No. 7312 C.M. Bent
1st Prize,
Sachová Skladba, 1986
award: SS17, xii.87



Draw 4+5

No.7312: C.M.Bent. 34 diagrams were sent to the judge, Evzen Pavlovsky, for this informal tourney. 1.a8Q Ba6+ 2.Kb8 Rh8+ 3.Ka7 Rxa8+ 4.Kxa8 Bc8 5.Sd4+, and Kd3 6.Se5+ Sxe5 7.Sc6 Sxc6 stalemate, or Kc3 6.Sb5+ Kc4 7.Sd6+, drawn.

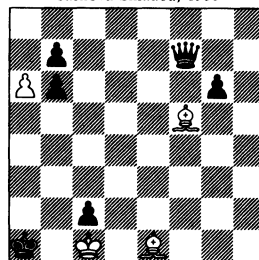
No. 7313 F.S. Bondarenko
2nd Prize,
Sachová Skladba, 1986



Win 10+10

No.7313: F.S.Bondarenko (Dnepropetrovsk, USSR). 1.Bb5 d2 2.Qxe2 Rxe2 3.Bd3+/i Kg8 4.Bxe2 d3 5.Bd1 Kh7 6.Kb1 Kg8 7.Be2 Kh7 8.Bxd3+ wins.

No. 7314 B.G. Olympiev
3rd Prize,
Sachová Skladba, 1986

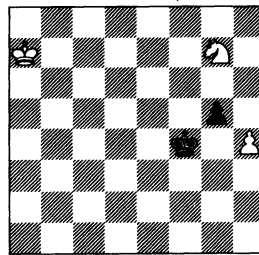


Win 4+6

No.7314: B.G.Olympiev (Sverdlovsk, USSR). 1.a7 Qf8/i 2.Bb4 Qd8/ii 3.Bg4 (Bd6?) b5 4.Kxc2 Qe8 5.Be6 Qxe6 6.Bc3+ (a8Q+? Qa2+;) Ka2 7.a8Q+ Qa6 8.Qg8+ wins.

i) Qe8 2.Be6 Qxe6 3.a8Q+ Qa2 4.Bc3 mate. Ka2 2.a8Q+ Kb3 3.Bxc2+ Kc4 4.Qa2+.
ii) Qh6+ 3.Kxc2 Qh2+ 4.Bd2, and Qh8 5.Bc3+, or Qc7+ 5.Bc3+.

No. 7315 V.A. Kalyagin
4th Prize,
Sachová Skladba, 1986

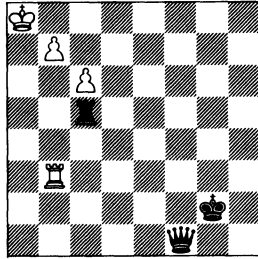


Win 3+2

No.7315: V.A.Kalyagin (USSR). 1.h5 g4/i 2.h6 g3 3.Se6+/ii Kf5/iii 4.h7 g2 5.Sd4+ Kg6 6.h8Q g1Q 7.Qg8+ wins.
i) Ke5 2.Se8 Kf5 3.Sd6+ Kf6 4.Se4+ Kg7 5.Sg3.
ii) 3.Sh5+? Kg5 4.4.h7 g2 5.h8Q g1Q+ drawn.

iii) Kg4 4.Sd4. Ke5 4.h7 g2
5.h8Q+. Kf3 4.Sg5 Kg4 5.h7 g2
6.Sh3 Kxh3 7.h8Q+.

No. 7316 D. Gurgenzidze
1 Hon.Mention,
Sachová Skladba, 1986

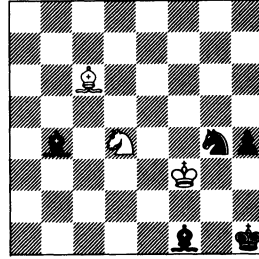


Draw 4+3

No.7316: D.A.Gurgenzidze (USSR).
(The award originally printed the
wrong diagram. Who'd be an
editor?!) 1.Rb2+ Kh1 2.b8Q Qa6+
3.Qa7 Qc8+ 4.Rb8 Qxc6+ 5.Rb7
Qe8+ 6.Qb8, and now: Rc8
7.Rb1+ Kg2 8.Rb2+ Kh3 9.Rb3+
Kh4 10.Rb4+ Kg5 11.Rb5+ Kg6
12.Rb6+ Kg7 13.Rb7+ Kg8
14.Qxc8+ Qxc8 15.Rb8 draw.
Qa4+ 7.Qa7 Ra6 8.Rh7+ Kg2
9.Rg7+ Kf3 10.Rf7+ Ke2 11.Re7+
Kd2 12.Rd7+ Kc2 13.Rc7+ Kb2
14.Rb7+ Ka2 15.Qxa5+ Qxa5
16.Ra7 draw. DVH: nice echo
variation with slender material.

No.7317: E.A.Asaba (Moscow).
1.Qa3+ cSa6 2.Qxa6+ Sxa6 3.Be4
Qxe4 4.Rxe4 Bxc2 5.Rc4 Bd3
6.Rc8+ (Rc3? Sb4;) Bb8 7.Rc3/i
Be2 8.Rc2 Bf1 9.Rc1 Bd3 10.Rc3
Ba7+ 11.Ka5 Sc5 12.Kb4 Sa6+
13.Ka5 Be2 14.Rc2 drawn.
i) 7.Rd8? Bc4 8.Rc8 Bd5 wins.

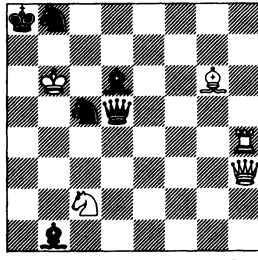
No. 7318 S. Kasparyan
and S. Varov
3 Hon.Mention,
Sachová Skladba, 1986



Black to move,
White draws 3+5

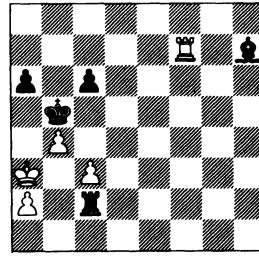
No.7318: Sergei Kasparyan and
S.Varov (Erevan, USSR). 1...Bh3/i
2.Kf4+ Kg1 3.Sf3+ Kf2 4.Sxh4
Bd6+ 5.Kg5 Be7+ 6.Kf4 Bxh4
7.Bd7 Bg3+ 8.Kg5 Kf3 9.Bc6+
Ke2 10.Bd7 Sf2 11.Bxh3 Sxh3
12.Kg4 drawn.
i) Se5+ 2.Kf2 Sxc6 3.Sxc6. Bg2+
2.Kxg4 h3 3.Sf3.

No. 7317 E.A. Asaba
2 Hon.Mention,
Sachová Skladba, 1986



Draw 5+6

No. 7319 V.A. Kalyagin
1 Comm.,
Sachová Skladba, 1986

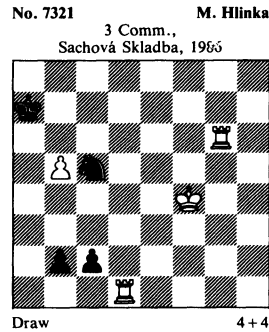


Win 5+5

No.7319: V.A.Kalyagin (USSR).
 1.Kb3 Bg8 2.a4+ Kb6 3.a5+ Kb5
 4.c4+ Rxc4 5.Rb7 mate.

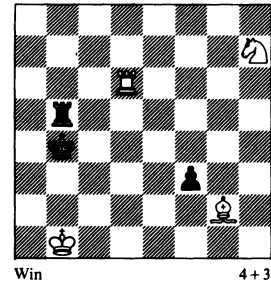


No.7320: L.Kekely (Czechoslovakia). 1.b8Q+ Kxb8 2.Rh8+ Kb7 3.Rh7+ Kb6 4.Rh6+ Kb5 5.Rh5+ Kb4 6.Ra5 Kxa5 7.b4 Kxb4 8.Kb2 Sc3 9.Ka1 draw.



No.7321: Michal Hlinka (Czechoslovakia). 1.b6+ Ka6 2.b7+ Ka7 3.b8Q+ Kxb8 4.Rg8+ Kb7 5.Rg7+ Kb6 6.Rg6+ Ka5(b5) 7.gRg1 Sd3+ 8.Ke3, and: cdQ 9.Rxd1 Sc1 10.Rd8 Sb3 11.Rd1 Sc1 12.Rd8 draw, or c1Q 9.Rxc1 Sxc1 10.Rg8 Sb3 11.Rg1 Sc1 12.Rg8 draw.

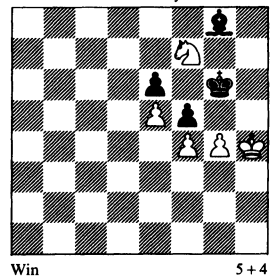
No. 7322 S. Migunov
 Prize, Moscow Tourney 1987
 award: Bulletin of Central Chess
 Club of USSR ?88



No.7322: S.Migunov (Voronezh).
 Judge: the late E.Asaba (Moscow).
 A commendable tradition of this
 tourney is for the number of
 chessmen in a study not to exceed
 10. 1.Bf1 Rb7 2.Rh6 Kc3+
 3.Kc1 Ra7/i 4.Rc6+ Kd4 5.Rc4+
 Ke3 6.Sf6 Ra1+ 7.Kc2 Rxf1
 8.Sg4+ Ke2 9.Re4 mate.
 i) Re7 4.Kd1 f2 5.Rh3+ Kd4 6.Kd2
 Re1 7.Rh1 wins.

"There is lively play in this miniature culminating in a surprise mate with active self-block of f1."

No. 7323 I. Bondar
 1 Hon. Mention,
 Moscow Tourney 1987

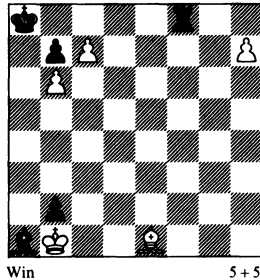


No.7323: Ivan Bondar (Gantsevichi). 1.Sh8+ Kg7 2.g5 Bh7 3.Kh5, and:Bg8 4.g6 Kxh8 5.Kh4 (Kh6? Bf7;) Kg7 6.Kg5 Kf8

7.Kh6 wins.Kxh8 4.Kh6 Bg8/i
5.Kg6 Bh7+ 6.Kf6 Bg8 7.g6 wins.
i) Kg8 5.g6 Kh8 6.Kg5 Bg8 7.Kf6
wins.

"W's subtle play avoids Bl's
stalemate resources."

No. 7324 G.A. Nadareishvili
2 Hon. Mention,
Moscow Tourney, 1987



Win 5+5

No.7324: G.A.Nadareishvili
(Tbilisi). 1.Bf2 Re8 2.Be3 Rf8
3.Bf4 Re8 4.Be5 Rf8 5.Bf6 Re8
6.Be7 Rf8 7.Ka2 Rc8/i 8.Bd8
b1Q+ 9.Kxb1 Bd4 10.Ka2/i wins,
for the only defence against wK ad-
vancing to d7 is Bxb6 11.h8Q
Bxc7, but 12.Qc3 keeps the
material advantage, in contrast
with (ii).

i) b1Q+ 8.Kxb1 Rf1+ 9.Kc2 Rf2+
10.Kd3 Rf3+ 11.Ke4 wins.

ii) But not 10.Kc2? Bxb6 11.h8Q
Bxc7 12.Qa1+ Kb8 13.Bxc7+
Rxc7+ and Rc6; drawing.

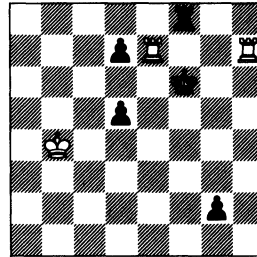
No.7325: D.A.Gurgenidze
(Chailuri, Georgian SSR). 1.eRg7
Rh8 2.Rf7+ Ke6 3.Re7+ Kd6/i
4.Rxd7+ Ke6 5.hRe7+ Kf6 6.Rf7+
Ke6 7.dRe7+ Kd6 8.Re1 Rh1
9.fRe7 g1Q 10.R1e6 mate.

i) Kf6 4.hRf7+ Kg6 5.Rg7+ Kf6
6.eRf7+ Ke6 7.Rf2, winning.

DVH: "Haven't I seen this before?
You can't win in two awards with
the same study...."

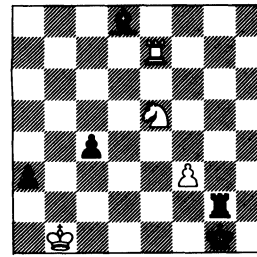
A less commendable tradition is
for the Commended positions and
solutions not to be published in the
'award'. There were 4 - by
Amiryan, Dolgov, Dav-
ranyan/Zinar, and Matous. The non-
publication is no fault of the judge.

No. 7325 D. Gurgenidze
3 Hon. Mention Moscow Tourney,
1987



Win 3+5

No. 7326 M. Hlinka (xii.86)
1st Prize, 64-Shakh. Ob., 1986
award: v.88



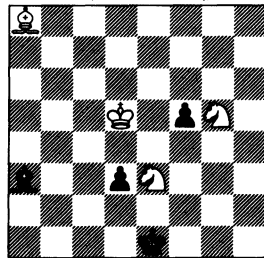
Draw 4+5

No.7326: M.Hlinka (Czechoslova-
kia). Judge: D.Gurgenidze. There
were 39 originals by 34 composers.
1.Ra7 c3 2.Rxa3 c2+ 3.Kb2 Bg5
4.f4 Bxf4 5.Sf3+, with:
Kf1 6.Sd2+ Bxd2 (Rxd2;Rf3+)
7.Kxc2 Bb4+ 8.Kd1 Bxa3 stalema-
te.

Kh1 6.Sd2 Rxd2/i 7.Rc3 Be5 8.Kc1 Bxc3 stalemate.

i) Bxd2 7.Rh3+ Kg1 8.Kxc2 draw.
 "We observe the skilful introduction and subtle separation of the variations which cleverly interweave. The whole is balanced and set with mastery. So Glinka the composer takes the floor again, this time for chess!"

No. 7327 V. Kozyrev
 2nd Prize, 64-Shakh. Ob., 1986



Win 4+4

No.7327: V.Kozyrev (Rostov region). 1.Kc4 Bc1/i 2.Sf3+ Ke2 3.Sxf5 d2 4.S3d4+ Ke1 5.Sc2+ Kf2 6.S5e3 Ke2 7.Kc3 d1Q 8.Sxd1 Bd2+ (Kxd1;Bf3 mate) 9.Kb2 Kxd1 10.Bf3 mate.

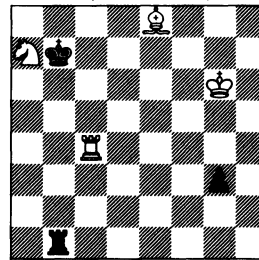
i) d2 2.Bf3 Be7 3.Sh3.
 "Two model mates charm us and all the preceding play is laid out with a touch that is light and elegant."

No.7328: N.Ryabinin (Tambov region). 1.Ra4 Kb6 2.Sc8+/i Kc7 3.Rc4+ Kb8 4.Bc6 g2 5.Bxg2 Rg1 (Rc1;Sd6) 6.Rg4 (Rc2? Rc1;) Re1 7.Bh3 wins.

i) 2.Bc6? Rb2 3.Be4 g2.
 "The author has worked much with

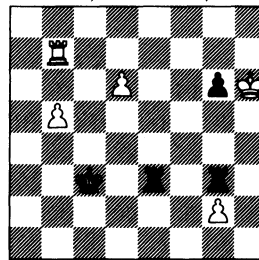
this material lately and not without success. Here he has shifted the position and come up with new nuances."

No. 7328 N. Ryabinin (x.86)
 3rd Prize, 64-Shakh. Ob., 1986



Win 4+3

No. 7329 S. Rumyantsev (x.86)
 4th Prize, 64-Shakh. Ob., 1986



Draw 5+4

No.7329: S.Rumyantsev (Omsk). 1.Rc7+ Kb4 2.b6 Rxd6 3.b7, with: Rb6 4.b8Q Rxb8 5.Rb7+ Rxb7 stalemate,

g5+ 4.Kh5 Rb6 5.Rc6 Rb5 6.b8Q Rxb8 7.Rb6+ Rxb6 stalemate.

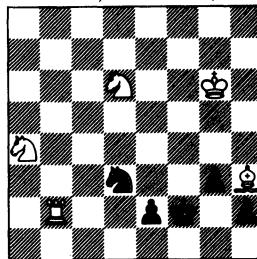
"Once again the form is of the utmost refinement."

DVH: chameleon stalemates.

No.7330: A.Maksmovskikh and V.Shupletsov (Kurgan region). 1.d7 Bxd7 2.Bd8+ Sc7 3.Bxc7+

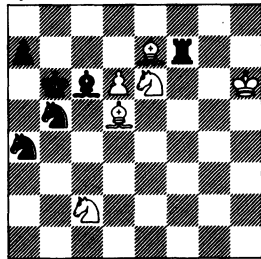
Ka6 4.Sd8 Rf6+ 5.Kg7 Rb6
 6.Bc4+, with:
 Ka5 7.Sb7 mate,
 Rb5 7.Sb4 mate,
 Bb5 7.Sb4+ Ka5 8.dSc6+ Bxc6
 9.Sxc6 mate.
 "In each of 3 mating positions a
 model mate is embellished by bR
 being pinned."

No. 7332 G.A. Nadareishvili (xi.86)
 2 Hon.Men., 64-Shakh. Ob., 1986



Draw 5 + 5

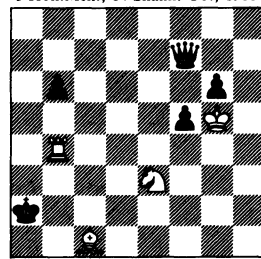
No. 7330 A. Maksimovskikh and
 V. Shupletsov (vi.86, ii.87)
 Spezial Prize, 64-Shakh. Ob., 1986



Win 6 + 6

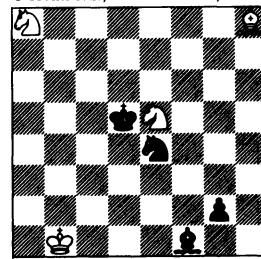
No.7332: G.A.Nadareishvili (Tbilisi).
 1.Se4+ Kf3 2.Sg5+ Ke3
 3.Rxe2+ Kxe2 4.Sc3+ Ke1 5.Bg2/i
 Sf4+ 6.Kg7 Sxg2 7.Se4 h1Q
 8.Sxg3 draw.
 i) 5.Sf3+? Kf2 6.Sxh2 gh 7.Se4+
 Kg1 8.Sg3 Sf4+ 9.Kf5 Sxh3
 10.Kg4 Kg2 11.Kh4 Sf2.
 "Nadareishvili's nimble knights
 prove themselves more agile than
 bQ."

No. 7331 O. Pervakov (vii.86)
 1 Hon.Men., 64-Shakh. Ob., 1986



Win 4 + 5

No. 7333 A. Zinchuk (v.86, xii.86)
 3 Hon.Men., 64-Shakh. Ob., 1986

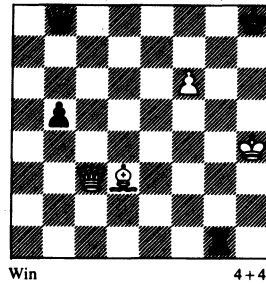


Draw 4 + 4

No.7331: O.Pervakov (Moscow).
 1.Rb2+ Ka3 2.Sd5 Ka4 3.Rb4+
 Ka5 4.Bd2 b5 5.Re4+ b4 6.Rxb4
 Ka6 7.Rb6+ Ka7 8.Be3 Ka8
 9.Ra6+ Kb8 10.Bf4+ Kb7 11.Rb6+
 Ka8 12.Re6 Qe7+ 13.Sxe7 wins.
 "The composer has dreamed up a
 complex mechanism of sliding bat-
 teries...."

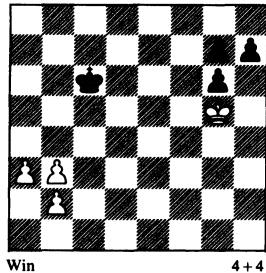
No.7333: A.Zinchuk (Kiev).
 1.Sc7+ Kc5 2.Sf3 Sd2+ 3.Sxd2
 Bd3+ 4.Ka2 Bc4+ 5.Ka3 g1Q
 6.Bd4+ Qxd4 7.Sb3+ Bxb3 8.Se6+
 Bxe6.
 "Sharp play by both sides culmina-
 tes in a model stalemate."
 DVH: not model, as b4 is covered
 twice.

No. 7334 V. Vinichenko (xii.86)
Commended, 64-Shakh. Ob., 1986



No.7334: V.Vinichenko (Novosibirsk) and B.G.Olympiev (Sverdlovsk). 1.f7+ Rg7 2.Qe5 Qd8+ 3.Kh5 Qf8 4.Bg6 b4 5.Qf6 b3 6.Kh4 b2 7.Kh3 Qxf7 8.Bxf7 b1Q 9.Qd8+ Kh7 10.Qh4 mate. This was published as an original in the twice-monthly magazine's New Year solving competition - in which Vinichenko was one of the winners! (See *64-Sh.Ob.* 17/87 p26.)

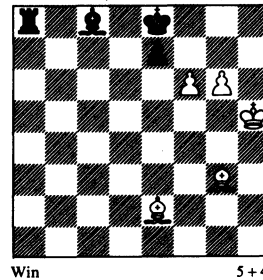
No. 7335 G.A. Nadareishvili and V. Smyslov (x.86)
Commended, 64-Shakh. Ob., 1986



No.7335: G.A.Nadareishvili and V.Smyslov. The joint composers supply the caption 'the chess clock'. The solution tells us why. 1.b4 Kb5 2.b3 Kb6 3.a4 Kc6 4.b5+ Kc5 5.b4+ Kb6. Now the button

has been pressed to stop the W 'clock' and it is the turn of bPP to start 'ticking'. 6.Kg4(f4,h4) h6 7.Kf4 g5+ 8.Kf5 g6+ 9.Kg4. Switching on the 'dials' on the left. Kb7 10.a5 Kc7 11.b6+ Kc6 12.b5+ Kb7. The opponent's turn again. 13.Kf3 h5 14.Kg3 g4 15.Kf4 g5+ 16.Kg3. Switch to the left. Kb8 17.a6 Kc8 18.b7+ Kc7 19.b6+ Kb8 20.Kg2 h4 21.Kf2 g3+ 22.Kf3 g4+ 23.Kg2 h3+ 24.Kxg3 and Bl's flag has fallen! The play is based on a game of the ex-world champion. Yes, there are duals in some moves of wK, but all is forgiven for the humour.

No. 7336 B.N. Sidorov (ii.86)
Commended, 64-Shakh. Ob., 1986



No.7336: B.N.Sidorov (Apsheronk). 1.Bb5+ Kf8 2.Bd6 ed 3.g7+ Kf7 4.Be8+ Kg8 5.Kh6 Be6 6.Bg6 Rf8 7.f7+ Rxf7 8.Bh7 mate.

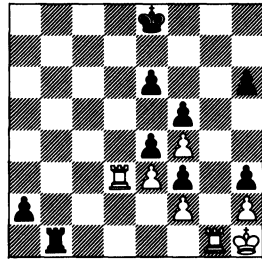
No.7337: G.Amiryan (Erevan). The solution combines mating threats (wRg1-g8 and wRd1-d8) with tempoing, so that when Bl hP moves are exhausted bRb2 must move along the rank and W can then play wRa1. 1.Ra4 Rb2 2.Ra7

Kf8 3.Rf1 Rb1 4.Kg1 Rb2 5.Re1 Rb1 6.Kf1 Rb2 7.Rd1 Ke8 (Rb1;Ke1) 8.Kg1 (Ke1,Re2+;) Rb1 9.Rf1 Rb2 10.Kh1 Kf8 11.Rg1 h5 12.Rf1 Rb1 13.Kg1 Rb2 14.Re1 Rb1 15.Kf1 Rb2 16.Rd1 Ke8 17.Kg1 Rb1 18.Rf1 Rb2 19.Kh1 Kf8 20.Rg1 h4 21.Rf1 Rb1 22.Kg1 Rb2 23.Re1 Rb1 24.Kf1 Rb2 25.Rd1 Ke8 26.Kg1 Rb1 27.Rf1 Rb2 28.Kh1 Kf8 29.Rg1 and B1 succumbs.

of Armenia in the capital, Erevan. This is the provisional award, published in a bulletin for an oth event. 1.Rg8+ Kh1 2.b7 Qb6 3.Rh8+ Kg2 4.Rh2+ Kf1 5.Rh1+ Ke2 6.Rh2+ Kd3 7.Rh3+ Kc4 8.Rh4+ Kd3 9.Rh3+ Ke4 10.Rh4+ Kf3 11.Rh3+ Kg2 12.Rh2+ Kxh2 13.Bxc7+ Qxc7 14.b8B Rd8 15.a7 and stalemate follows.

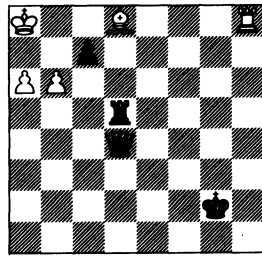
"This composition has everything a study needs: subtle introductory play, an interesting central struggle, and a conclusion that is both surprising and original."

No. 7337 G. Amiryman (xii.86, ix.87) Commended, 64-Shakh. Ob., 1986



Win 7+9

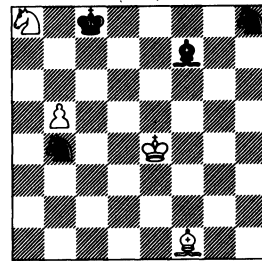
No. 7338 S. Zakharov = 1/2 Prizes, Armenian Central Chess Club, 1987 award: Tourney Bulletin No 10, vi.88



Draw 5+4

No.7338: S.Zakharov (Leningrad). Judge: G.Amiryan (Armenia). Organiser of this tourney commemorating 70 years on from 1917 was the Central (Petrosian) Chess Club

No. 7339 S. Kasparyan and S. Varov = 1/2 Prizes, Armenia Central Chess Club, 1987



Black to Move, White Draws 4+4

No.7339: S.Kasparyan and S.Varov (Erevan). 1...Bd5+ 2.Ke5 Sf7+ 3.Kd4 Bxa8 4.Kc5 Sc2 5.Bd3 Sa1 6.Bc4 Sd8 7.Bd5 Sb7+ 8.Kb6 Kb8 9.Be4. Zugzwang (of the true, reciprocal, kind). Sb3 10.Bxb7 Bxb7 stalemate.

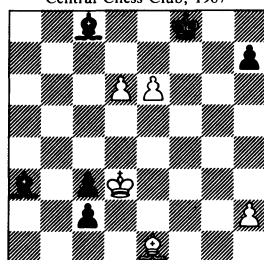
"In (almost: AJR) miniature form the theme of stalemate is expressed with subtle play, thematic tries and (reciprocal) zugzwang."

No.7340: A.Sochniev (Leningrad). 1.d7 Bxd7 2.ed c1S+ 3.Kxc3 Ke7

4.Bd2 Se2+ 5.Kd3 Sg1 6.Be3 Sf3
 7.Ke4 Se1 8.Bd2 Sc2 9.Kd3 Sa1
 10.Bc3 Sb3 11.Kc4 Sc1 12.Bd2
 Se2 13.Kd3 Sg1 14.Be3 Sf3
 15.Ke4 Se1 16.Bd2 Sg2 17.Kf3
 Sh4+ 18.Kg4 Sg6 19.Kg5(h5) Sf8
 20.Kh6 Kxd7 21.Kg7 Ke6 22.h4,
 positional draw.

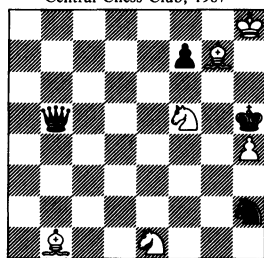
"An original scheme for a positional draw is brought about by a systematic movement of pieces. The study is adorned by an underpromotion. The conclusion is somewhat blurred and bBa3 plays a static role."

No. 7340 A. Sochniev
 3rd Prize, Armenian
 Central Chess Club, 1987



Draw 5 + 6

No. 7341 A. Stavritsky
 4th Prize, Armenian
 Central Chess Club, 1987



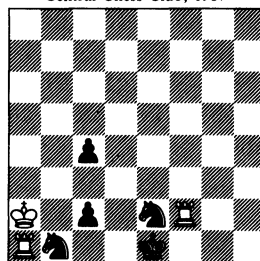
Draw 6 + 4

No.7341: A.Stavritsky (Donets region). 1.Bd3 Qe8+ 2.Kh7 Qxe1 3.Be2+ Sg4 4.Bc4 Qe8 5.Bh8 Qd7

6.Bxf7+ Qxf7 7.Sg7+ Kxh4 stalemate.

"The conclusion is original, with wB immured and wS pinned."

No. 7342 A. Manvelyan
 5th Prize, Armenian
 Central Chess Club, 1987

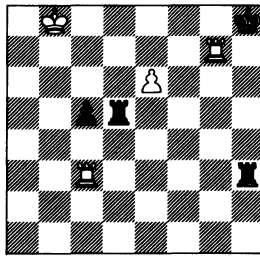


Draw 3 + 5

No.7342: A.Manvelyan (Erevan). 1.Rh2 c1Q 2.Rh1+ Kd2 3.Rxc1 Sxc1+ 4.Kb2 c3+ 5.Kxb1. Zugzwang. Kd1 6.Ra3 c2+ 7.Ka1 Kd2 8.Rc3 Kxc3 stalemate.

"Subtleties, tries and the reciprocal zugzwang, yes - but sharp play, no."

No. 7343 Yu. Peipan
 Special Prize, Armenian
 Central Chess Club, 1987



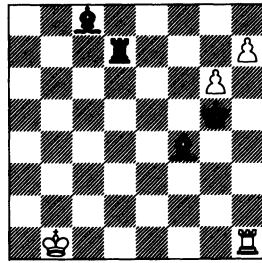
Win 4 + 4

No.7343: Yu.Peipan (Trans-Carpathian region). 1.e7 Re5 2.Rxc5 Rb3+ 3.Ka8 Re6 4.Rc6 Re1 5.Rc7 Rc3 6.Rg1 wins.

"4-fold R-sacrifice is the interes-

ting idea, and every time declined. The solution's brevity is the study's weakness."

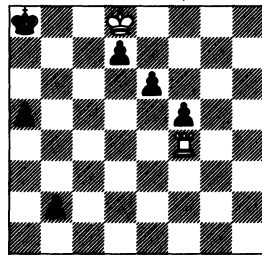
No. 7344 V. Kalyagin and V. Kirillov
= 1/2 Hon. Mention, Armenian Central Chess Club, 1987



Black to Move, 4 + 4
White Draws

No.7344: V.Kalyagin and V.Kirillov (Sverdlovsk). 1...Rb7+ 2.Ka2 Be6+ 3.Ka3 Bd6+ 4.Ka4 Bd7+ 5.Ka5 Bc7+ 6.Ka6 Bc8 7.Rh5+ Kg4 8.Rh4+ Kg3 9.Rh3+ Kg2 10.Rh2+ Kg1 11.Rh1+ Kg2 12.Rh2+ Kg3 13.Rh3+ Kg4 14.Rh4+ Kg5 15.Rh5+ Kxg6 16.Rh6+ Kf7 17.h8Q Rb6+ 18.Ka7 Rb7+, positional draw. "The play is remarkable enough, and there is a subtle try in 7.h8Q? Not so good is the fact that at the end it is B1 who is fighting for the draw."

No. 7345 M. Gromov
= 1/2 Hon. Mention, Armenian Central Chess Club, 1987

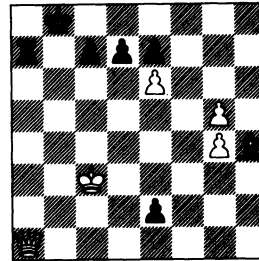


Draw 2 + 6

No.7345: M.Gromov (Vladimir). 1.Rf1 a4 2.Kc7 Ka7 3.Rf4 Ka6 4.Rxa4+ Kb5 5.Ra7 Kc4 6.Rb7 Kc3 7.Kd6 f4 8.Ke5 f3 9.Rc7+ Kb3 10.Rb7+ Ka2 11.Ra7+ Kb1 12.Rxd7 Kc2 13.Rc7+ Kd3 14.Rd7+ Ke3 15.Rb7 f2 16.Rb3+ Ke2 17.Rxb2+, draw.

"A fresh subtlety in the familiar domain of R vs. Ps."

No. 7346 Sh. Chobanyan
3 Hon. Mention, Armenian Central Chess Club, 1987



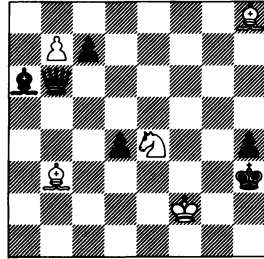
Win 5 + 7

No.7346: Sh.Chobanyan (Erevan). 1.Qb2+ Kc8 2.Qxe2 Bxg5 3.Qe5 Bf6 4.Qxf6 Ra3+ 5.Kd2 Ra2+ 6.Kd1 e7 7.e7 Ra1+ 8.Ke2 Ra2+ 9.Kf3 Ra3+ 10.Kf4 Ra4+ 11.Kf5, and Re4 12.Kxe4 d5+ 13.Kf5 Kd7 14.Kxf6, or Ra5+ 12.Kxf6 Ra6+ 13.Kf7 Re6 14.g5 c5 15.g6 c4 16.g7 wins. "There is difficulty of solution all right, but the diagram position stretches credibility."

No.7347: N.Rezvov (Odessa). 1.b8Q Qxb8 2.Be6+ Kh2 3.Be5+ Kh1 4.Bd5 Bc4 5.Sg3+ Kh2 6.Bg2, and Qb2+ 7.Se2 mate, or Qf8+ 7.Sf5 mate, or hg 7.Bxg3 mate.

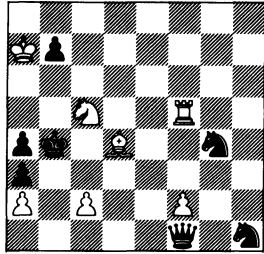
"The composer has realised a complex idea of *sui generis* echo mates, two by discovery, and a chameleon echo." We fail to see the chameleon echo.

No. 7347 N. Rezvov
4 Hon. Mention, Armenian
Central Chess Club, 1987



Win 5 + 6

No. 7348 O. Pervakov
1 Commended, Armenian
Central Chess Club, 1987

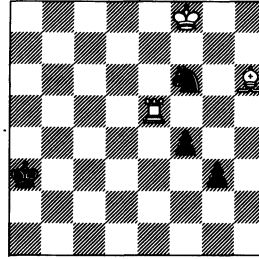


Win 7 + 7

No.7348: O.Pervakov (Moscow).
1.Sd3+ Kc4 2.Bh8 b6 3.Kxb6
Qb1+ 4.Sb4 Qxb4+ 5.Kc6 Se5+
6.Rxe5 Sxf2 7.Bg7. Zugzwang.
Kd4 8.c3+, and Qxc3+ 9.Rc5+, or
Kxc3 9.Re4+, winning.

"The study is packed with subtle moves based on (reciprocal) zugzwang. It lacks a central mechanism or idea, and there are too many captures."

No. 7349 Yu. Peipan
2 Commended, Armenian
Central Chess Club, 1987

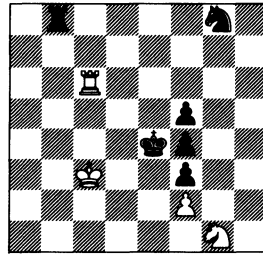


Win 3 + 4

No.7349: Yu.Peipan. 1.Ra5+ Kb4
2.Rf5 g2 3.Rxf4+ Kc5 4.Rf2 g1Q
5.Be3+, and Kd5 6.Rd2+, or Kc4
6.Rf4+, winning.

"A miniature (right this time! AJR) with a known battery finale, but the subtle logical play is agreeable enough."

No. 7350 V.S. Kovalenko
3 Commended, Armenian
Central Chess Club, 1987

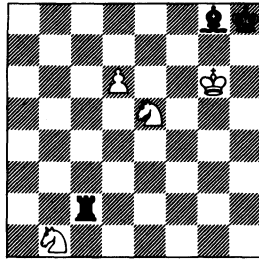


Win 4 + 6

No.7350: V.S.Kovalenko (Promorsky krai, or Maritime Province, in the Far East). 1.Kc4 Re8 2.Sh3 Re7 3.Sg5+ Ke5 4.Sxf3+ Ke4 5.Sg5+ Ke5 6.f3. Zugzwang. Sf6 7.Re6+ Rxe6 8.Sf7 mate.

"Mate with two self-blocks, but the play is of a forcing character, with no counterplay from Bl."

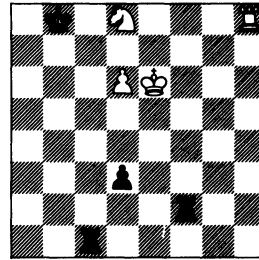
No. 7351 A. Kotov
4 Commended, Armenian
Central Chess Club, 1987



Win 4 + 3

No.7351: A.Kotov (Leningrad region). 1.d7 Rc8 2.dcS Bh7+ 3.Kh6 Bxb1 4.Se7 Ba2 5.S5g6 mate.
"1...Rc8 and 2.dcS are surprises, but the solution is short and the mating position not new."

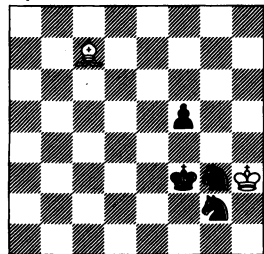
No. 7353 A. Gillberg
Prize, Postsjakk. 1986
award: vi.87 and x.87



Win 4 + 4

No.7353: Anders Gillberg (Sweden). Judge: Alexander Hildebrand (Sweden). The award was modest for a formal tourney, and EG is serving its readers with the definitive version, that is, after eliminations during confirmation time. A reserve study (by Vandecasteele) was introduced to make up for the disappearance of the leading pair of studies (by Dobrescu, by Gillberg) and another by Gillberg. EG is not reproducing these, as there are greater excitements to report. Do readers approve? What should EG's selection policy be? Have we got it right? Do write to us and let us know your views. The eliminations during confirmation time emphasise the difference that severe testing makes. They also emphasise the rare quality of the award-making process when the task is undertaken conscientiously. Probably there should be a clear distinction between study composing tourneys where stringent testing (for soundness and anticipations) will be applied, and other tourneys. Quality control? *Seal of Approval*

No. 7352 Gavrikov vs. Campora
OHRA (Holland), 1987
position after White's move 67



Black to Play 2 + 4

No.7352: Gavrikov vs. Campora, OHRA Open (Holland), 1987. 67...Sf4+ 68.Kh2 Sf1+ 69.Kg1 Se3 70.Bb8 Sd3 71.Bc7 Sg4 72.Bb8 gSe5 73.Bc7 Ke2 74.Bd8 f4 75.Be7 f3 76.Bh4 Sg6 77.Bg3 Se7, W resigned.

tourneys?! Poor old FIDE Commission - yet another subject it's never tackled! Back to reality - the statistics of the entries: 40 studies by 27 composers from 13 countries. 1.Sf7+ (d7? Kc7;) Ka7 2.d7 Rc6+ 3.Sd6/i Re2+/ii 4.Kd5 Rxd6+/iii 5.Kxd6 d2 6.Ra8+/iv Kb7 7.Rb8+/v Ka6 8.Rb6+/vi Ka7 9.Rb1 Re1 10.Rd1/vii Rxd1 11.d8Q Ra1 12.Qc7+ wins.

i) 3.Ke5? Re2+ 4.Kd5/viii d2 5.Rh1 Re1, draw.

ii) Rxd6+ leads to the same play, but bRf2 is prevented from playing to the first rank after ...d2.

iii) d2 5.Kxc6 e1Q 6.Ra8+ Kxa8 7.e8Q+ wins.

iv) W strives to promote with check.

v) But how can B1 draw after 7.Ra1!? For example, Re1 8.Rd1 Rxd1 9.d8Q, and whither should bR play? One senses the composer's intention that there is a thematic point here. Failing to find any I corresponded (via Alexander Hildebrand!) with Gillberg, who supplied this line: "Rc1 10.Qe7+ (Qd7+,Kb6;) Kb8 11.Qe8+ (Qd8+,Kb7; or Qf8+,Rc8) Kb7 12.Qb5+ Kc8 13.Qa6+ (Qd7+,Kb8;) Kb8 14.Qb6+ Kc8 drawn". But W should play 12.Qe4+ (in place of 12.Qb5+??) and if Kc8 13.Qa8 mate.

We can all overlook things, but how can such mass oversight over such a long period happen, when supposedly well motivated composer, judge, solvers and other com-

petitors even have confirmation time at their disposal? All too easily, it seems! Perhaps nobody tried to understand the study deeply - 'an abyss may defy detection if it is buried deep enough'!! [AJR has a schoolboy fondness for mixed metaphors and Irishisms - self-contradictions that nevertheless make sense. The classic Irishism is 'a hole at the closed end', taken from the description of a gun-breech, explaining how detonation is engineered.] If readers wonder why, in the light of our introductory remarks we reproduce this study at all, we have to say that the flaw is in the final award, EG endeavours to give final awards (faulty, if that's what they are) and at least we have before us a fine example of the administrative complexities of awards. It could have been another award, it just happens to be *Postsjakk*. It's like pollution - the Earth's level of pollution worsens as detection systems become more refined.

Rules for Conducting Formal International Tourneys

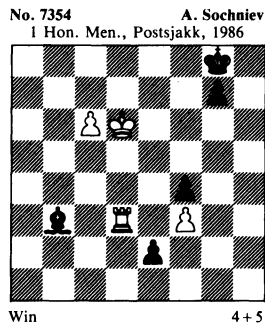
As regards formal international tourneys our strict comment is that if the chess world wants sound studies, then (a) composers must submit full analyses, and (b) insufficient analysis has to be a valid reason for a judge rejecting a study. We may allow that if the judge has time he may (through the director in order to preserve anonymity) ask

for analysis; additional or corrected analysis may validly follow, but no correction to the position (or only the most trivial alteration affecting at most a single man) is to be condoned after the final closing date for entries.

vi) 8.Rb1? Re1 9.Rd1 Rxd1 10.d8Q Rc1 11.Qa8+ Kb6 12.Qb8+ Ka6 draw, as W can make no further progress.

vii) 10.d8Q? d1Q+ 11.Rxd1 Rxd1+ drawn.

viii) 4.Kf4? Rc4+. 4.Kf5? Rc5+.

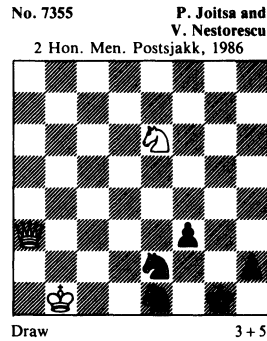


No.7354: Alexander Sochniev (Leningrad). 1.c7 Be6/i 2.Re3/ii fe 3.Kxe6 e1Q 4.c8Q+ Kh7 5.Kf7 Qg3/iii 6.Qg8+ Kh6 7.Qh8+ Kg5 8.Qxg7+, with Kf4 9.Qf6 mate, or Kh4 9.Qh6 mate.

i) e1Q 2.c8Q+ Kh7 3.Qf5+ g6 4.Qxf4.

ii) 2.Kxe6? e1Q+ 3.Kd7 Kf7 4.c8Q Qe6+ 5.Kc7 Qc4+.

iii) Qh4 6.Qg8+ Kh6 7.Qxg7+ Kh5 8.Qg6 mate, or Kh6 6.Qh3+ Kg5 7.Qg4+ Kh6 8.Qg6 mate.



No.7355: P.Joitsa and V.Nestorescu (Romania). 1.Qe3+ f2/i 2.Sg5/ii h1Q/iii 3.Sh3+ Kh2/iv 4.Qxf2+/v Sg2+ 5.Qg1+/vi Sxg1 6.Sf2 draw. DVH: Entertaining dénouement.

i) Kg2 2.Qg5+ Sg3 3.Sf4+ Kf1 4.Qb5+ Se2 5.Sxe2 fe 6.Qf5+ draw.

ii) 2.Qxe2? f1Q 3.Qe3+ Qf2 wins.

iii) Sc3+ 3.Kc1 h1Q 4.Sh3+ Kh2 5.Sxf2.

iv) Qxh3 4.Qxh3 Sg2 5.Qf5 eSf4 6.Qb5 draw.

v) 4.Sxf2? Qb7+ 5.Ka2 Qa6+ 6.Kb2 Qb5+ 7.Qb3 Qe5+ 8.Ka3 Qc5+, or 8.Kb1 Qf5+. 4.Qxe2? Qb7+ 5.Kc1 Qc6+ 6.Kd2 Qd5+ 7.Ke3(c3) Qc5+ and bKxh3.

vi) 5.Kc2? Qc1+ 6.Kd3 Qd1+ 7.Ke4 Sg3+ or 7.Kc4 Qc2+, with bKxh3 to follow. 5.Ka2? Qd1 6.Qf5 Sc1+ 7.Kb2 Sd3+ 8.Kc3 Qa1+ 9.Kd2 Qc1+ 10.Ke2 Qe1+.

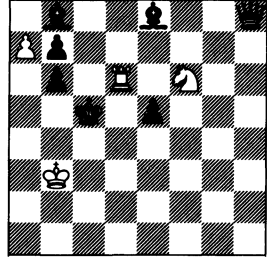
No.7356: Nikolai Kralin (Moscow). 1.Se4+/i Kb5 2.Sc3+ Ka6/ii 3.a8Q+ Ba7 4.Re6 (Rd8? Bf7+;) Ba4+ 5.Kxa4 Qxa8 6.Sd5 (for mate) Bb8 7.Sxb6 Qa7 (Ka7;Sc8

mate) 8.Sd7+ Bd6 9.Rxd6+ b6
10.Sc5 mate.

i) 1.a8Q? Bf7+ 2.Rd5 Bxd5+
3.Sxd5 Kxd5 4.Qxb7+ Kc5 5.Qe7+
Bd6. 1.abQ? Ba4+.

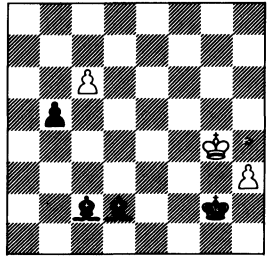
ii) Kc5 3.Rd5+ Kc6 4.abQ.

No. 7356 N. Kralin
1 Comm. Postsjakk, 1986



Win 4+7

No. 7357 I. Vandecasteele (x.87)
2 Comm. Postsjakk, 1986

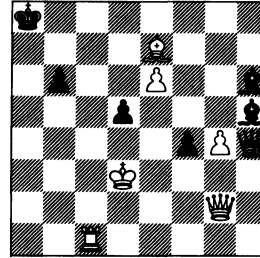


Win 3+4

No.7357: Ignace Vandecasteele (Belgium). 1.c7 Bd1+ 2.Kh4 Bb4 3.Kg5, with:
Be7+ 4.Kh6 Bf8+ 5.Kg6 Bc2+ 6.Kf6 Bg7+ 7.Ke6 Bb3+ 8.Kf5 Bc2+ 9.Kg4 Bd1+ 10.Kg5 and wP is unstopable.

Bd2+ 4.Kg6 Bc2+ 5.Kf6 Bc3+ 6.Kd6 Bb3+ 7.Kf5 Bc2+ 8.Kg4 Bd1+ 9.Kf4 Bd2 10.Ke5 Bc3+ 11.Kd6 Bb4+ 12.Kc6 Bf3+ 13.Kb6 Ba5+ 14.Kxa5 Bb7 15.h4 wins.

No. 7358 D. Gurgenzidze (viii.86)
1st Prize, Schweizerische
Schachzeitung, 1985-86
award: vii.88 and



Black to Move,
White Wins 6+7

No.7358: D.Gurgenzidze (USSR).
Judge: Jan van Reek (Netherlands).
37 entries from 18 composers of 8
countries. "There were 2 very origi-
nal studies and some others of
good quality." 1...Bg6+ 2.Kd4/i
Bg7+/ii 3.Kxd5 Qxe7 4.Rc8+ Kb7
5.Kc4+ f3 6.Qxf3+, and Kxc8
7.Qa8+ Kc7 8.Qa7+ Kd6 9.Qxb6+
Ke5 10.Qd4+ Kxe6 11.Qd5+ Kf6
12.g5 mate, or Be4 7.Qxe4+ Kxc8
8.Qa8+ Kc7 9.Qa7+ Kd6
10.Qxb6+ Ke5 11.Qd4+ Kxe6
12.Qd5+ Kf6 13.Qf5 mate.

i) 2.Ke2? f3+ 3.Qxf3 Qh2+ 4.Kf1
Bxc1.

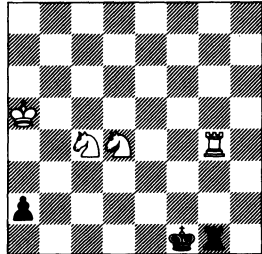
ii) Qxe7 3.Rc8+ Kb7 4.Qxd5+
Kxc8 5.Qa8+ Kc7 6.Qa7+ Kd6
7.Qxb6 mate.

"Wonderful harmony of two self-
block checkmates. It might have
been better without the first 3 mo-
ves."

No.7359: G.A.Umnov (USSR).
1.Sd2+/i Kf2 2.Se4+ Kf1 3.Rf4+
Ke1 4.Kb4/ii a1Q/iii 5.Sc2+ Ke2
6.Rf2+ Kd3/iv 7.Sc5 mate.

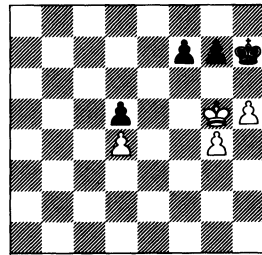
i) 1.Rf4+? Kg2 2.Se3+ Kh3 3.Rf3+ Kh4.
 ii) 4.Sf3+? Kd1, and 5.Sc3+ Kc2 6.Sxa2 Ra1 7.Ra4 Kb2, or 5.Sf2+ Kc2 6.Rc4+ Kb3 7.Sd2+ Ka3 8.Rc3+ Kb2 9.Kb4 Rg4+ 10.Sxg4 a1Q.
 4.Sc2+? Ke2 5.Rf2+ Kd3 6.Sc5+ Kc4.
 4.Sb3? Ke2 5.Sc3+ Ke3 6.Sd5+ Kd3 7.Ra4 Kc2.
 iii) a1S 5.Sf3+.
 Kd1 5.Sc3+ Kd2 6.Sxa2. Rg2 5.Sb3 Rb2 6.Rh4 Rb1 7.Rh1+ Ke2 8.Sc3+.
 Rg8 5.Sc2+ Kd1 6.Sa1 Kc1 7.Sb3+.
 iv) Kd1 7.Rd2+ Kc1 8.Sxa1.
 "A good piece of analysis and a beautiful mate."

No. 7359 G.A. Umnov (xi.85)
 2nd Prize, Schweizerische Schachzeitung, 1985-86



Win 4+3

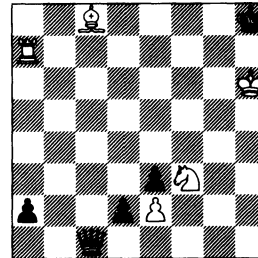
No. 7360 B. Neuenschwander (xi.85)
 1 Hon. Mention, Schweizerische Schachzeitung, 1985-86



Win 4+4

No.7360: Beat Neuenschwander (Switzerland). 1.Kf4/i Kh6/ii 2.Kf5 (Ke5? Kg5;) f6/iii 3.Ke6 Kg5 4.Kf7 Kh6/iv 5.Ke7 (Kf8(g8)? g6;) Kg5/v 6.Kf8 Kh6 (g6;Kg7) 7.Kf7 Kh7 8.Ke6 wins.
 i) 1.Kf5? Kh6 2.Kf4 g6.
 ii) g6 2.Ke5 gh 3.gh Kh6 4.Kxd5.
 iii) Zugzwang. Kh7 3.Ke5. g6+ 3.hg fg+ 4.Kf6.
 iv) Kxg4 5.Kxg7 Kxh5 6.Kxf6.
 v) f5 6.gf Kxh5 7.f6.
 "A beautiful repetition of triangulation."

No. 7361 R. Richter (iv.86)
 2 Hon. Mention, Schweizerische Schachzeitung, 1985-86



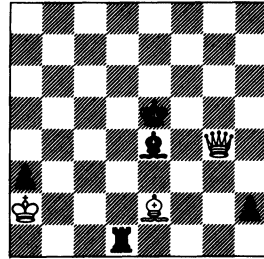
Win 5+5

No.7361: the late Rolf Richter (East Germany). 1.Sh4, and Qc6+ 2.Be6 Qxe6+ 3.Sg6+ Qxg6+ 4.Kxg6 d1Q 5.Ra8+ mates, or Qh1 2.Bh3, with Kg8 3.Rg7+ Kf8 4.Sg6+ Ke8 5.Rg8+ Kf7 6.Rf8 mate, or a1Q 3.Rxa1 Qxa1 4.Sg6+ Kg8 5.Be6 mate.
 "Three good jokes."

No.7362: V.Nestorescu (Romania). 1.Qg3+/i Kd4 (Kd5(f5);Qxh2) 2.Qf2+ Kc3 3.Qe3+/ii Bd3 4.Bxd3 Ra1+/iii 5.Kxa1 h1Q+ 6.Bf1+ Kc2 7.Qe2+ Kc1 8.Qe1+ Kc2 9.Bd3+ wins.

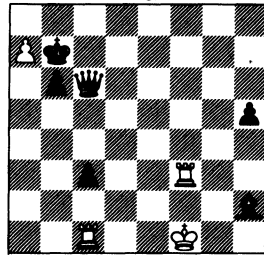
- i) 1.Qh5+? Kd4 2.Qxh2 Rd2+ 3.Kxa3 Ke3.
 ii) 3.Qxh2? Bd5+ 4.Kxa3 Ra1 mate. 3.Qc5+? Kd2 4.Qd4+ Kxe2 5.Qxe4+ Kf2 6.Qf4+ Kg2 7.Qg4+ Kf2 8.Qxd1 Kg2.
 iii) Rxd3 5.Qc1+ Kb4 6.Qf4+ Kc3 7.Qc7+ Kb4 8.Qxh2.

No. 7362 V. Nestorescu (viii.86)
 2 Hon. Mention, Schweizerische
 Schachzeitung, 1985-86



Win 3 + 5

No. 7363 D. Gurgenzidze (viii.86)
 3 Hon. Mention, Schweizerische
 Schachzeitung, 1985-86

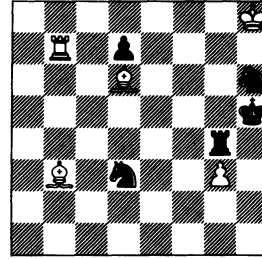


Draw 4 + 6

No.7363: D.Gurgenzidze. 1.cRxc3/i Qb5+ 2.Kg2 Qb2+ (Kxa7;Kxh2) 3.Kh3/ii Kxa7 4.Ra3+/iii Kb7 5.aRb3/iv Qe5 6.fRe3 Qc7 (Qb8;Rxb6+) 7.eRc3 Qd6 8.Rd3 Qe5 9.Re3 Qf4 10.Rf3/v Qd2 11.bRd3/vi Qe2 12.dRe3 Qa2 13.Ra3 Qb2 14.aRb3 Qe5 15.fRe3, positional draw.

- i) For 2.Ra3 or 2.Rf7+.
 ii) For 3.Kh1? see note (v).
 iii) 4.Rb3? Qe5 5.fRe3 Qb8.
 iv) 5.fRb3? Qf2 6.Rf3 Qg1.
 v) With wKh1 Qh4 11.Rh3 Qf2 12.Rxh2 Qf1 mate would follow.
 vi) 11.fRd3? Qf2 12.Rf3 Qg1.

No. 7364 Em. Dobrescu (x.86)
 1 Comm., Schweizerische
 Schachzeitung, 1985-86



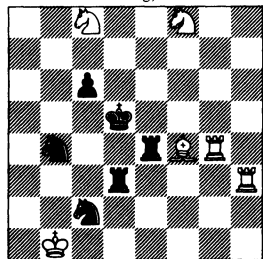
Win 5 + 5

No.7364: Em.Dobrescu (Romania).
 1.Kh7/i Sf5/ii 2.Rb5 Rg7+ (Rg5;Bd1+) 3.Kh8 Rg5 4.Bf4/iii Sxf4/iv 5.gf Rg3 6.Bd1+/v Kg6 7.Bc2 Rh3+ 8.Kg8 Rh5 9.Rb6+ d6 10.Rxd6 mate.

- i) 1.Rxd7? Rd4 2.Bd1+ Sg4 3.Rh7+ Kg6 4.Rg7+ Kf5. 1.Bd1? Sf7+ 2.Kh7 Sxd6 3.Rxd7 Sf2. 1.Be7? Sf5 2.Rb5 Kg6 3.Rb6+ d6 4.Bxd6 Kg5.
 ii) Re4 2.Rb5+. Rd4 2.Bd1+. Kg5 2.Rb5+ Sf5 3.Be7+ and 4.Bf7+. Sf2(c1,e1) 2.Rb5+ Rg5 3.Rxg5+ and 4.Bf4+. Rg6 2.Rb5+ Rg5 3.Bd5 Sf2 (Rf5;Bf3+) 4.Bf3+ fSg4 5.Rxg5+ and 6.Bf4+.
 iii) 4.Bd1+? Kh6, and if 5.Bf4 Sxf4 6.gf Rg1, or 5.Bf8+ Kg6 6.Rb6+ Kf7.
 iv) Kg6 5.Bxg5 and 6.Bc2.

Se1 5.Bd1+. Sf2 5.Bxg5.
 d6 5.Bd1+ Kg6 6.Bxg5 Kxg5
 (Sf2;Bc2) 7.g4.
 v) 6.Rxf5+? Kg4 7.Bc2 Rf3.

No. 7365 D. Probst (x.86)
 2 Comm., Schweizerische
 Schachzeitung, 1985-86



Win 6+6

No.7365: D.Probst (Switzerland).
 1.Sb6+/i Kd4/ii 2.Se6+ Rxe6/iii
 3.Be3+ Kc3/iv 4.Sa4+ Kb3 5.Sc5+
 Kc3 6.Bd2+ Kxd2 7.Rg2+ Re2/v
 8.Se4+ Kd1 9.Rh1+ Se1/vi
 10.Rxe1+ Rxe1 11.Rd2+ Rxd2
 12.Sc3 mate.

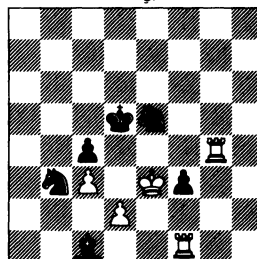
i) 1.Rxd3+? Sxd3 2.Kxc2 Sxf4.
 ii) Kc5 2.Rxd3 Sxd3 3.Bd6+.
 iii) Kc3 3.Sa4+ Kb3 4.aSc5+ Kc4
 5.Rxd3 Sxd3 6.Sxe4.
 iv) Ke5 4.Sc4+ Kf5 (Kf6;Rf3+)
 5.Rg5+ Ke4 (Kf6;Rf3+,Ke7;Bc5+)
 6.Rh4+ Kf3 7.Rf4+ Ke2 8.Rf2+
 Kd1 9.Sb2+ Ke1 10.Rg1 mate.
 v) Kc3 8.Rxd3+ Sxd3 9.Rxc2+.
 vi) Re1 10.Rd2+ Rxd2 11.Sc3
 mate.

No.7366: W.Naef (Switzerland).
 1.Rd4+/i Sxd4 (Ke6(c5);Rh1)
 2.cd/ii Sg4+ 3.Kf4 Sh2 4.Rf2/iii c3
 5.Rxh2/iv cd 6.Rxd2 (Rh1? d1Q+)
 f2 7.Ke3 f1S+/v 8.Kd3/vi, and

Sxd2 9.Kc2, or Bxd2 9.Ke2,
 drawn.

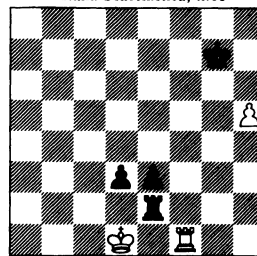
i) 1.Rg8? Bxd2+ 2.Kf2 Bxc3.
 ii) 2.Rxc1? Sg4+ 3.Kf4 Se2+
 4.Kxg4 Sxc1 5.Kxf3 Sd3.
 iii) 4.Rxc1? f2 5.d3 c3 6.Ke3 f1Q
 7.Rxf1 Sxf1+.
 iv) 5.Kg3? cd 6.Rxd2 Bxd2
 7.Kxh2 f2.
 v) f1Q stalemate. f1R 8.Ke2.
 f1B 8.Kf2.
 vi) 8.Ke2? Sxd2 9.Kd1 Sb3 10.Kc2
 Kc4.

No. 7366 W. Naef (ii.86)
 3 Comm., Schweizerische
 Schachzeitung, 1985-86



Draw 5+6

No. 7367 Z.R. Caputto
 L'Italia Scacchistica, x.88



Draw 3+4

No.7367: Zoilo R.Caputto (Argentina). This unusual analytical study, which challenges classification, was dedicated by the composer to IM Dr Enrico Paoli on the occasion

of the latter's 80th birthday. 1.Rf3 Kh7 2.Rg3/i Kh6 3.Rh3 Kg5 4.h6 Kf4 5.Rh4+/ii Kg3/iii 6.Rh3+/iv Kf2 7.Rh2+/v Kf1 8.Rh1+ Kg2 9.Rh2+ Kxh2 10.h7 Kg1 11.h8Q Rf2 12.Kc1 (Qg7+? Kf1;) Rf1+/vi 13.Kb2 d2/vii 14.Qh3 Rb1+/viii 15.Ka2 Ra1+/ix 16.Kb2, drawn by repetition of moves, for if d1Q 17.Qxe3+.

i) 2.Rh3? Kh6. 2.Rf7+? Kh6 3.Rd7 Rd2+ 4.Ke1 (Kc1,Rc2+;Kb1,e2;) Kxh5 5.Rd4 Kg5 6.Re4 Re2+ 7.Kd1 (Kf1,Rf2+;) Kf5 8.Rd4 (Re8,Kf4;) Rd2+ 9.Ke1 Ke5 10.Rd8 Ke4 11.Re8+ (Rd7,Ra2;) Kd4 12.Rd8+ Kc3 13.Rc8+ Kb2 14.Re8 Rh2 15.Rxe3 Kc2.

ii) 5.h7? Rd2+, and if 6.Kc1 Rc2+ 7.Kb1 Rc8 8.h8Q Rxh8 9.Rxh8 e2, or if 6.Ke1 Rb2 7.Rh4+ Kf3 8.Rh3+ Ke4 (Rg2? Rh2+) 9.Rh4+ Kf5 (Kd5? Rd4+) 10.Rh5+ Kg6 11.Rh6+ Kf7 12.Rf6+ Ke7 13.Kf1 e2+ 14.Kf2 Rb1.

iii) Kg5 6.Rh3 Kg4 7.h7.

iv) 6.Rd4? Rh2 7.Rxd3 Kf2.

v) 7.Rh1? Rd2+ 8.Kc1 Rc2+ and Rc8.

vi) Rg2 13.Qd4. e2 13.Kd2 Rf1 14.Qg7+. d2+ 13.Kc2 Rf1 (Kf1? Qh1+) Qg7+.

vii) e2 14.Qd4+ Rf2 15.Qg4+.

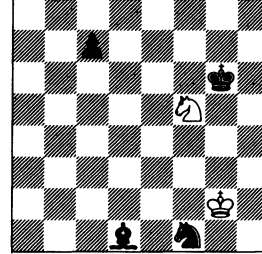
viii) d1S+ 15.Kc2 Kf2 16.Qf5+.

ix) d1Q 16.Qxe3+ Kh2 (Kf1;Qd3+) 17.Qh6+.

No.7368: V.Israelov. This set of seven studies has been kindly compiled for EG by Mr Aliofsadzade of Baku, judge of the 1981-83 tour-

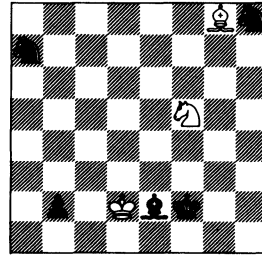
ney. They represent all four study tourneys of Baku's chess journal which began life in 1981, and in which relatively little space is devoted to chess composition. 1.Se7+ Kf7 2.Sd5 c6 3.Sc3 Se3+ 4.Kf2 Sg4+ 5.Kg3 Se3 6.Kf2, drawn.

No. 7368 V. Israelov
Prize, Shakhmaty (Baku), 1981-83



Draw 2 + 4

No. 7369 M. Muradov
Prize, Shakhmaty (Baku), 1984

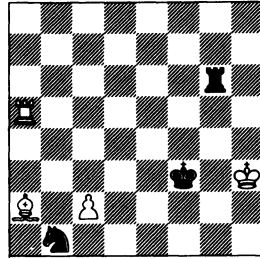


Draw 3 + 5

No.7369: M.Muradov. Judge: V.Lukyanov. 1.Ba2 (Kc2? Bd3+;) Sb5 2.Kc2 b1Q+ 3.Bxb1 Sa3+ 4.Kc1 Sxb1 5.Sd4 Bd3 6.Sc2 Ke2 7.Sd4+ Ke3 8.Sc2+, drawn.

No.7370: I.Garayazli. 1.Rf5+ Ke4 2.Bxb1 Kxf5 3.c3+ Kg5 4.Bxg6 Kxg6 5.Kg4 wins, but not 3.c4+? Kg5 4.Bxg6 Kxg6 5.Kg4 Kf6 and draws.

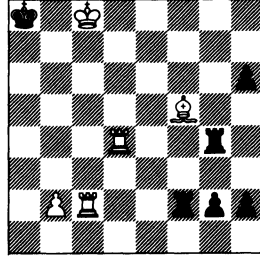
No. 7370 I. Garayazi
Hon. Mention, Shakhmaty (Baku),
1984



Win 4 + 3

3.Bc3+/i Kg8 4.Be5 Sh1+ 5.Kg2/ii
Rd5 6.Bh2/iii Rd1 7.Be5 Rd5/iv
8.Bh2, drawn.
i) 3.Bf4? Se4+ 4.Ke3 Re6.
ii) 5.Kg1? Rd5 6.Bh2 Rd1+ 7.Kg2
Kg7.
iii) 6.Bf6? Sf2 7.Kxf2 Rf5+.
iv) Rd1? 6.g7 Kf7 7.Bf6 Kf8
8.Be5.

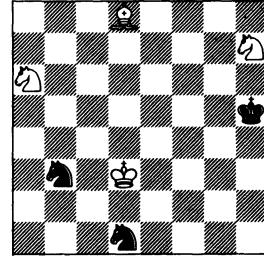
No. 7371 I. Garayazi
Prize, Shakhmaty (Baku), 1985



Win 5 + 6

No.7371: I.Garayazli. 1.Rc3 Rg8+
2.Kc7 Rg7+ 3.Kc6 Rxb2 4.Be4
g1Q 5.Ra3+ Ra7 6.Rd8+ Rb8
7.Kd6 mate.

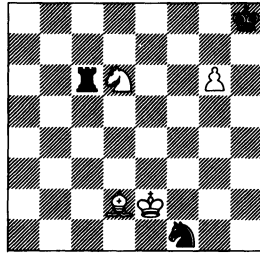
No. 7373 M. Muradov
Hon. Mention, Shakhmaty (Baku),
1986-87



Win 4 + 3

No.7373: M.Muradov. 1.Kc2 Sd4+
2.Kxd1 Se6 3.Bb6 Kg6 4.Sc5 Sxc5
5.Sf8+ Kf7 6.Bxc5 wins.

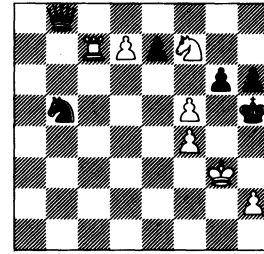
No. 7372 I. Garayazi
Prize, Shakhmaty (Baku), 1986-87



Black to Move,
Draw 4 + 3

No.7372: I.Garayazli. Judge:
A.Sarkisov. 1...Sg3+ 2.Kf2 Rxd6

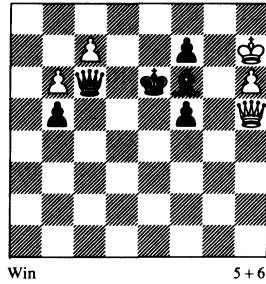
No. 7374 A. Nastetanyan
Commended, Shakhmaty (Baku),
1986-87



Win 7 + 6

No.7374: A.Nadanyan. 1.d8Q
Qxd8 2.Sxd8 Sxc7 3.Se6 Se8 4.f6
ef 5.f5 g5 6.h3, and mates.

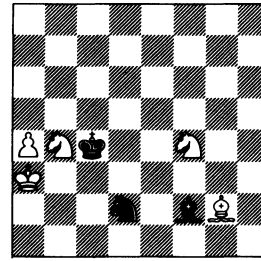
No. 7375 P. Benko (viii.87)
1st Prize, Sakkélet, 1987
dedicated to John Roycroft,
award: xi.88



Win 5+6

No.7375: Pal Benko (Budapest and New York). 1.Qd1 Qa8/i 2.Qd8 Bxd8 3.b7 Qxb7 4.cdS+, with:
Kd5 5.Sxb7 f4 6.Sa5 Ke4/ii 7.Sb3 Ke3 8.Sd4 b4 9.Kg8 b3 10.h7 b2 11.Sc2+ b4 9.Kg8 b3 10.h7 b2 11.Sc2+ Ke2 12.Sa3, wins.
Ke7 5.Sxb7 Kf8 6.Sc5 f4/iii 7.Sd7+ Ke7 8.Kg7 f3 9.Sf6 (Sb6? Ke6;) f2 10.Sd5+ Ke6 11.Se3 wins.
i) Qe8 2.Qe2(e1)+/iv Be5 3.Qxe5+ Kxe5 4.b7 Qc6 5.c8Q Qg6+ 6.Kh8 Qxh6+ 7.Kg8 Qg6+ 8.Kf8 Qh6+ 9.Ke8 Qh8+ 10.Kd7. b4 2.Qd8 Bxd8 3.cdS+ Kd7 4.Sxc6 Kxc6 5.Kg7 b3 6.h7 b2 7.h8Q b1Q 8.Qc8+ Kd5 9.b7 wins.
Ke5 2.Qa1+ Ke6/v 3.Qa6 Kd7 4.b7 wins.
Qd7 2.Qb3+ Ke7(d6) 3.Qa3+ and 4.Qa8 wins.
ii) f3 7.Sb3 f2 8.Sd2 wins.
iii) b4 7.Sd7+ Ke7 8.Kg7 b3 9.Sb6 (Sf6? Ke6;) b2 10.Sd5+ Kd6 11.Sc3 wins.
iv) 2.Qd8? Bxd8 3.c8Q+ Kd5 4.b7 Qe7 5.b8Q (Qxf5+,Kc6;) f6+ 6.Kg6 Qe8+, drawn.
v) Kf4 3.c8Q Qxc8 4.Qxf6 wins.

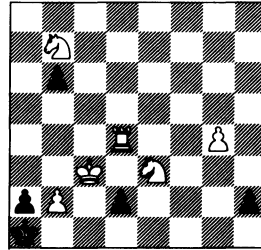
No. 7376 E. Janosi (x.87)
2nd Prize, Sakkélet, 1987



Black to Move, 5+3
White Wins

No.7376: Ervin Janosi (Budapest).
1...Sb1+/i 2.Kb2 Sc3 3.bSd3 Bd4 4.Bf1 Sxa4+/ii 5.Ka3 Sb6 6.Sb4+ Kc3 7.Se2+ Kc4 8.Sg3+ Kc3(c5) 9.Se4+ and the third pure (?='szabad') checkmate.
i) Bc5 2.Bd5+ Kc3 3.Se2+ and the first checkmate.
ii) Bg7 5.Se6 Bh8 6.Se5+ Kb4 7.Sc6+ Kxa4 8.Sc5+ and the second mate.

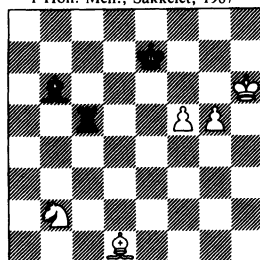
No. 7377 D. Gurgendze (iv.87)
3rd Prize, Sakkélet, 1987



Draw 6+5

No.7377: D.Gurgendze. 1.Sa5 ba 2.Rxd2 h1Q 3.Rd1+ Qxd1 4.Sxd1 Kb1 5.Kd2 a1Q 6.g5 a4/i 7.g6 a3 8.g7 ab 9.Sc3 mate, not 9.g8Q? Qa7 draws.
i) Ka2 7.g6 Kb3 8.g7 wins.

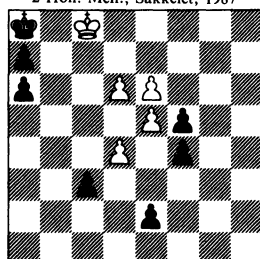
No. 7378 M. Matous (x.87)
1 Hon. Men., Sakkélet, 1987



Win 5+3

No.7378: Mario Matous (Prague).
1.f6+ Kf8 2.g6 Rf5 3.g7+ Kf7
4.Sc4 Bc7 5.Se5+ Bxe5 5.Bb3+
Kxf6 7.g8S mate.

No. 7379 M. Zinar (x.87)
2 Hon. Men., Sakkélet, 1987



Win 5+7

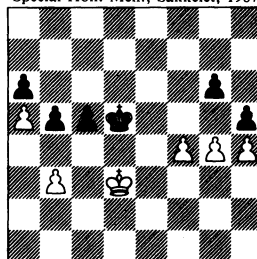
No.7379: M.Zinar (USSR). 1.e7 c2
2.e8S c1Q+ 3.Sxc7+ Qxc7+ 4.dc
e1Q 5.Kd7 Qc3 6.c8Q Qxc8+
7.Kxc8 f3 8.e6 f2 9.e7 f1Q 10.e8S
Qc4+ 11.Sc7+ Qxc8+ 12.Kxc7 f4
13.d5 f3 14.d6 f2 15.d7 f1Q
16.d8Q mate.

No.7380: Jozsef Pinter (Budapest).
1.g5/i Kd6 2.Ke3 Kd7 3.Kf3(d3)
Ke7 4.Ke4 Kd6 5.Kd3(f3) Kd5
6.Ke3 c4 7.bc+ bc 8.f5 gf 9.g6 Ke6
10.Kd4 Kf6 11.Kxc4 Kxg6 12.Kd4
Kf6 13.Kd5 Kf7 14.Ke5 Kg6

15.Kd4 drawn, for if f4 16.Ke4 f3
17.Kxf3 Kf5 18.Ke3 Kg4 19.Ke4
Kxh4 20.Kf4.

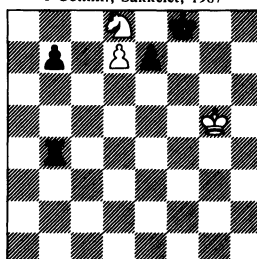
i) 1.gh? gh 2.Ke3 c4 3.bc+ Kxc4
4.f5 (Ke4,b4;) Kd5 5.Kf4 b4 6.Ke3
Ke5 7.Kd3 Kxf5 8.Kc4 Kg4 is a
win for Bl.

No. 7380 J. Pinter (x.87)
Special Hon. Men., Sakkélet, 1987



Draw 6+6

No. 7381 P. Gyarmati (iii-iv.87)
1 Comm., Sakkélet, 1987



Win 3+4

No.7381: P.Gyarmati. 1.Kf5 Rb5+
2.Ke4 Rb4+ 3.Kf3/i Rb3+ 4.Ke2
Rb2+ 5.Kd1(e1) Rb1+ 6.Kd2
Rb5/ii 7.Se6+ Kf7 8.Sc7 Rb6
9.Se8 Rh6 10.d8Q Rh8 11.Sd6+
wins.

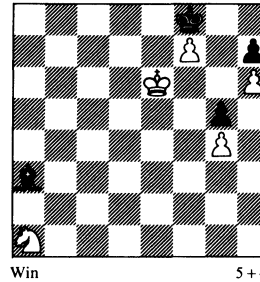
i) 3.Ke3? e5 4.Sc6 Rd4 drawn.

ii) Rb6 7.Sxb7 Rxb7 8.d8Q+ Kg7
9.Kc3 wins.

No.7382: O.Carlsson and L.Parenti
(Argentina). 1.f6 Bc4 2.Kb7 with:

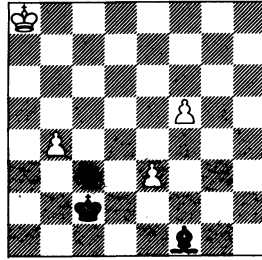
Kb3 3.e4 Kxb4/i 4.e5 Kc5 5.Kc7
 Kd4 6.Kd6 Se4+ 7.Ke7 Sg5 8.e6
 Bxe6 9.f7 Bxf7 10.Kf6, drawn.
Kd3 3.Kc6 Ke4 4.Kc5 Bd5 5.Kd6
 Kf5 6.e4+ Kxe4 7.Ke7.
Se4 3.b5 Sxf6 4.b6 Bd5+ 5.Kc7
 Se8+ 6.Kd7 Sf6+ 7.Kc7 Bg2 8.b7
 drawn.
 i) **Sxe4** 4.b5 Sd6+ 5.Kc6 Sxb5 6.f7
 Sd4+ 7.Kc5 Kc3 8.f8S drawn.

No. 7384 P.A. Cathinol
 1st Prize, Diagrammes, 1975-1984
 award: x-xii.88



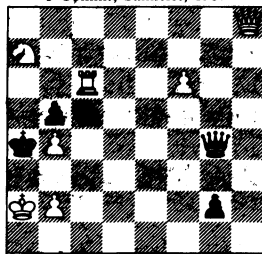
Win 5+4

No. 7382 O. Carlsson and
 L. Parenti (x.87)
 2 Comm., Sakkélet, 1987



Draw 4+3

No. 7383 Yu. Makletsov (x.87)
 3 Comm., Sakkélet, 1987



Win 7+5

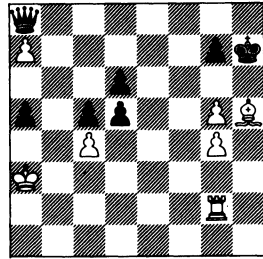
No.7383: Yu.Makletsov (USSR).
 1.Ra6+ Sxa6 2.b3+ Kxb4 3.f7
 Qe2+/i 4.Qb2 Qxb2+ 5.Kxb2 g1Q
 6.f8Q+ Ka5 (Qc5;Sc6+) 7.Qd8+
 Qb6 8.Sc6 mate.
 i) g1Q 4.f8Q+ Sc5 5.Sc6+.

No.7384: Pierre-Antoine Cathinol (France). Judge: Guy Bacqué, the studies columnist of the revamped magazine. Past intentions to hold an informal tourney (some years ago AJR had suggested Jean-Claude Letzelter as a competent native composer-judge) collapsed, for reasons unspecified, though the award's preamble hints at differences between 'les chroniqueurs' and 'la rédaction'. Whatever the history, justice is now both done and seen to be done - a really noble effort by the new team. Original studies by 23 composers from 8 countries had appeared in the 10-year period. The judge sifted these 38 (this number of originals divided by the 10-year period produces a tourney record of sorts!), regretting in his award the overall low standard.

Corresponding squares: wS/bB:
 b3/e7 c2/a5 e1/c3 d4/d8 a5/d8 f3/f6
 "etc". So, not 1.Sb3? Be7, but
 1.Sc2 Bc5 2.Se1 Be3 3.Sf3 Bf4
 4.Sd4 Bc7 5.Sc6 Bg3 6.Sa5 Bf4
 7.Sb7 Be3 6.Sd6 Bc5 9.Sc4 Bd4
 10.Sd2 Bc5 11.Sf3 Be3 12.Se5
 Bb6 13.Sd7 mate.

"A beautiful study with quite a long solution and a sizeable table of corresponding squares that bB has to occupy to secure a draw."

No. 7385 N. Budkov and A.S. Kakovin
2nd Prize, Diagrammes, 1975-1984

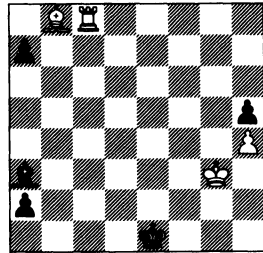


Win 7+7

No.7385: N.Budkov and A.S.Kakovin (USSR). 1.Bf7 (for 2.Rh2) g6 2.Bxd5 Qxa7 3.Rb2 Qa6 4.Rb7+ Kh8 5.Ka4 Qa7 6.Kb5 Qa8 7.Rh7+ Kxh7 8.Bxa8 wins.

"At first sight it does not look possible for bQ to be captured, given the distance between it and bK. But a series of well-devised moves (especially by wK on moves 5 and 6 when B1's 5...Qa7 hopes for stalemate) demonstrates the solution's surprising clarity."

No. 7386 J.-L. Turco
3rd Prize, Diagrammes, 1975-1984



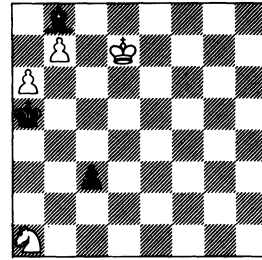
Draw 4+5

No.7386: Jean-Luc Turco (France). 1.Be5? Bd6. 1.Re8+ Kf1/i 2.Be5 Bd6 3.Kh3 Bxe5 4.Rf8+ Ke1 5.Rf1+ Ke2 6.Rf2+ Kxf2 stalemate.

i) Kd1 2.Be5 Bd6 3.Rd8.

"A good study with a very tempting try."

No. 7387 V. Petrovici
1 H.M., Diagrammes, 1975-1984

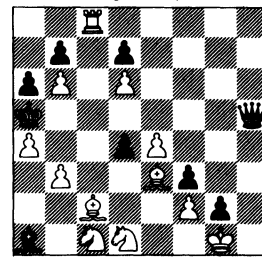


Win 4+3

No.7387: Valeriu Petrovici (Romania). 1.Kc8 Ba7 2.b8Q Bxb8 3.Kb7 Kb5 4.Sc2 Ka5 (Sb3? Kb4;) 5.Sd4 wins.

"A good and unexpected Q-sacrifice. It is a pity about the shortness of the solution."

No. 7388 J.-C. Gandy and P. Gré
2 H.M., Diagrammes, 1975-1984

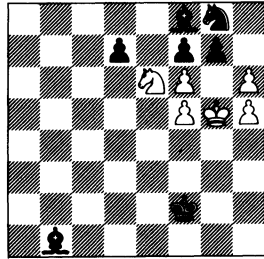


Win 12+9

No.7388: J-C.Gandy and P.Gré (France). 1.Rc5+ Qxc5 2.b4+ Qxb4 3.Bd2 Bc3 4.Bxc3 dc 5.Se3,

zugzwang, and wins. "3...Bc3 puts the fear of God into us, and 5.Se3, dotting the i's, is a move in the style of Gurvich."

No. 7389 A.J. Roycroft
2nd Prize, British Chess Federation, 1957



Draw 6+7

No.7389: A.J.Roycroft. 1.h7/i Sxf6 2.h8Q/ii de 3.h6/iii Sh7+/iv 4.Qxh7/v Bxf5 (Be7+;Kf4) 5.Qxf5+/vi ef 6.h7 Be7+ 7.Kf4/vii Bf6 8.Kxf5 (h8Q? g5+;) Bb2 9.h8S (h8Q? g6+) g6+ (f6;Sf7,Kg3;Kg6) 10.Sxg6, draw.

i) 1.hg? Bb4 2.h6 Bd2+ 3.Sf4 Bxf4+ 4.Kxf4 Sxh6. 1.Sxf8? gh+ and Sxf6. 1.Sxg7? Sxh6 2.Kxh6 Bxf5 3.Kg5 Bxg7 4.fg (Kxf5,Bh8;) Bh7 5.Kf6 Kg3.

ii) 2.Sxf8? Kg3 3.h6 Sxh7+, with 4.Kh5 Sf6+ (Sxf8? hg,Sh7;g8Q+) 5.Kg5 gh+ 6.Kxf6 h5, or 4.Sxh7 gh+ 5.Kxh6 (Kf6,h5;) Bxf5 wins.

iii) 3.Qxf8? Sh7+. 3.Kf4? Bd6+ 4.Kg5 Sh7+ 5.Qxh7 f6+ 6.Kh4 Bg3+ 7.K- Bxf5+. 3.Kh4? Sh7 (also Be7) 4.fe/viii Be7+ 5.Kg4 f5+ 6.Kh3 Sg5+ 7.Kh4 Sf3+ (also Sf+;) 8.Kh3 Sg1+ 9.Kh2 Bd6+.

iv) Se4+ 4.Kg4 ef+ 5.Kxf5, but not 4.Kf4? Bd6+ 5.Kg4 ef+ 6.Kxf5 Sg3+.

v) 4.Kh5? g6+ 5.fg fg+ 6.Kh4 Be7+.

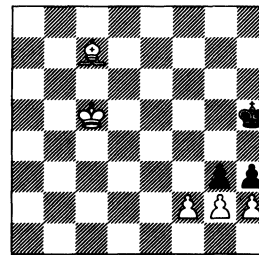
vi) 5.hg? Be7+ 6.Kh6 Bg5+ 7.Kxg5 Bxh7. 5.Qg8? Be7+ wins.

vii) 7.Kxf5? g6+ 8.Ke5 Ba3. 7.Kh5? g6+ 8.K- Bf6.

viii) 4.Qxh7 Bxf5 wins. 4.f6 g5+ 5.hg Bxg6 6.K- (Qg8) e5 wins.

In front of my astonished eyes the future World Champion Mikhail Tal found key moves of the solution while looking over GM Yuri Averbakh's shoulder during the 1958 Portoroz Interzonal. The reason for reproducing this study here is that the position after Bl's move 2 was entered by Jean-François Baudoin (France) as an original and was indeed awarded third honourable mention, the judge commenting "A surprise underpromotion." There can never be absolute proof of plagiarism, but it is always possible to ask the suspect composer to supply full supporting analysis by return of post, warning him that failure to comply will be interpreted as admission of guilt.

No. 7390 M. Dukic
Commended, Diagrammes, 1975-1984



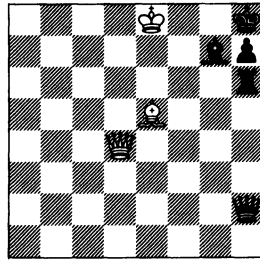
Win 5+3

No.7390: Milenko Dukic (Yugoslavia). 1.hg hg 2.g4+ Kxg4 3.Bh2

Kf3 4.Bg1 Ke2 5.f4 wins.
 "The solution is clear, short and easy."

6.Bg5+ Qd2 7.Bxd2+ Kxd2 8.Sb6 draw.

No. 7391 V. Fenoglio
 Commended, Diagrammes,
 1975-1984

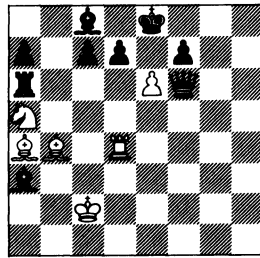


Win 3 + 5

No.7391: V.Fenoglio (?country).
 1.Qd8 Qa2 (Qh4;Kf7+) 2.Ke7+
 Qg8 3.Bxg7+ Kxg7 4.Qd4+ Kg6
 5.Qg4 mate. A pair of model mates.

"Study-problem: forced mate in 5."

No. 7392 G. Briet
 Commended, Diagrammes,
 1975-1984



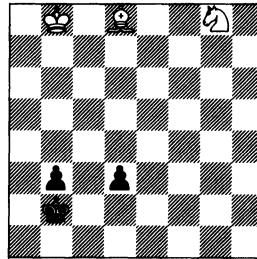
Win 6 + 9

No.7392: G.Briet (France).
 1.Bxd7+ Kd8 2.Bc6+ Bd7 3.Sb7+
 Kc8 4.ed+ Kb8 5.d8Q+ Qxd8
 6.Rxd8 mate.

"Likewise a forced mate, in 6."

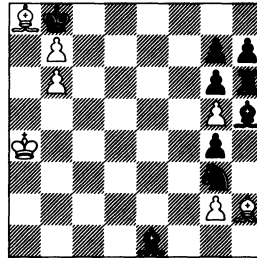
No.7393: Olivier Mathieu (France).
 1.Bf6+ Ka3 2.Se7 d2 3.Sd5
 d1Q 4.Be7+ Kb2 5.Bf6+ Kc1

No. 7393 O. Mathieu
 Commended, Diagrammes,
 1975-1984



Draw 3 + 3

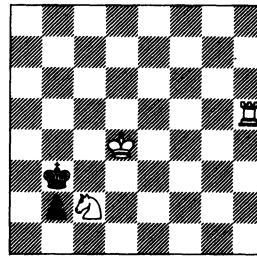
No. 7394 J.-L. Turco
 Commended, Diagrammes,
 1975-1984



Win 7 + 9

No.7394: J-L.Turco. 1.Kb5, 2.Kc6,
 until 12.Kd1 Be1 13.gh+ gh 14.K-
 xe1 g5 15.Bxg3 mate.

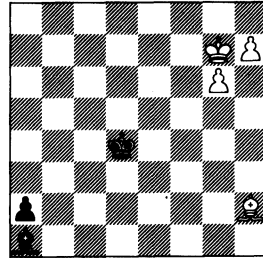
No. 7395 O. Poisson
 Commended, Diagrammes,
 1975-1984



Win 3 + 2

No.7395: Olivier Poisson (France).
 1.Sa3 Kxa3 2.Kc3 b1S+/i 3.Kc2
 Ka2 4.Ra5+ Sa3+ 5.Kc3 wins.
 i) 2.Rb5? Ka2 3.Kc3 b1S+.
 "Nothing amiss except that originality is lacking in the last three studies."

No. 7396 V. Anufriev and
 B. Gusev (viii.86)
 1st Prize, Shakhmaty v SSSR, 1986
 award: ix.88



Draw 4 + 3

No.7396: V.Anufriev and B.Gusev.
 Judge: Karyn Sumbatyan (b.1959),
 who is a Muscovite APN journalist
 specialising in Arabic languages.
 When he is evaluating a contempo-
 rary study he looks first and fore-
 most for the thought that is fresh.
 ... Yes, we all do that, it's the
 'ouch!' that turns us on, of course.
 But let it not be forgotten that to
 produce an award that will ithstand
 lasting close scrutiny, such subjek-
 tive choice (the 'ouch!') should be
 tested against the objectivity of a
 comprehensive data base that al-
 lows an exhaustive search for anti-
 cipations. See EG 89.6557, Judge
 Zinar found out later that this is a
 study by the Italian composer
 A.Dall' Ava (Prize in Thèmes-64,
 1961) (see Sh.vSSSR vii86 and
 xi.87). Well, how much worse is

this than a player scoring a point
 by copying a game found in a book
 or magazine?! The judge prefaces
 his award as follows. "The editorial
 high-jump bar for studies is set
 way up and to qualify (for publica-
 tion) is not easy even for the expe-
 rienced composer. But the quite
 ruthless selection process and the
 presence of stringent quality con-
 trol (OTK = Department of Techni-
 cal Control) to pass the fine mesh
 of the solvers not only does not
 scare them off, but is all the greater
 spur to those who are confident of
 their new work's high class!

"But elsewhere we experience pro-
 liferating competitions, more or
 less devoid of immunity from ele-
 mentary defects, organised all over
 the place by all who feel like it,
 with no point of comparison with
 this journal's tourney. One has
 seen judges' reports incorporating
 statements to the effect that, say,
 studies honoured in Shakhmaty v
 SSSR - in a class with the prize-
 winners of any other tourney, but
 awarded honourable mentions -
 were at the level of prizes in the lo-
 cal tourney. To my mind Shakhma-
 ty v SSSR can do without such
 compliments. I suspect that one
 day the self-styled tourney organi-
 sers will come to their senses.

"Maybe it is high time to phrase
 the question point-blank: should
 we not, to put it bluntly, be putting
 a stop to amateurish tourneys? To
 sanction tourneys only to those
 chess periodicals (there is no short-
 age) where the column is run by an

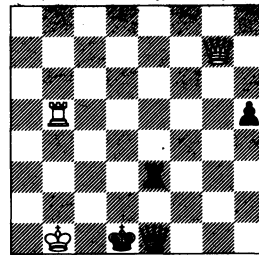
experienced master consistently checked by a group of zealous solvers? [So, is élitism to replace spreading the gospel? AJR] Otherwise there will be no end to the ceaseless devaluation of excellence. "Enough of this pessimism. All together now, as loud as you can, raise a cheer!" [Probably written with ironic intent. AJR]

[In fact the answer that both keeps the highest standards and allows democratic freedom is in principle simple. Two types of composing tourney: one 'seal-of-approval' with the strictest well-publicised defined standards, the other free-for-all with no-holds-barred and minimal controls.]

So much for the hard-hitting preamble. The judge now comments on the present study. "W will not escape without transferring wB somehow to contest the long diagonal (a1-h8), but neither 1.Bd6? Kd5+ nor 1.Bf4? Ke4+ is any good. Therefore: 1.Kg8. It is now B1 who has to make his mind up. Ke4. This recognises that Kd5 2.Bf4 Bb2 (Ke6;Bh6,Bh8;g7) 3.Bc1 Bc3 4.Bd2 Bd4 5.Be3 Be5 6.Bf4 Bf6 7.Bg5 Bb2 8.Bc1 is a job for life for wB on the c1-h6 diagonal. 2.Bd6 Kf5. recognising the echo draw on the a3-f8 diagonal after Bb2 3.Ba3 Bc3 4.Bb4 Bd4 5.Bc5 Be5 6.Bd6 Bf6 7.Be7 Bb2 8.Ba3. 3.Bf8 Bh8. Excellent! A hidden stalemate trap is thereby avoided: Kxg6 4.h8Q Bxh8 5.Bg7 Bxg7. 4.g7. W is also on the qui vive. 4.Kxh8? a1Q 5.g7 Kg6 6.Kg8

Qa2+ 7.Kh8 Qb2 8.Kg8 Qb3 9.Kh8 Qc3 10.Kg8 Qc4+ 11.Kh8 Qd4 12.Kg8 Qd5+ 13.Kh8 Qe5 14.Kg8 Qh5 15.h8S+ Kf6 16.Bb4(a3) Qd5+ 17.Kh7 Qe4(d3)+ and QxB. Long drawn-out, maybe, but crystal clear. a1Q. Anticipating a similar win after 5.ghQ? Qa2+ 6.Kg7 Qb2+ 7.Kg8 Qb3+ 8.Kg7 Qc3+ 9.Kg8 Qc4+ 10.Kg7 Qd4+ 11.Kg8 Qd5+ 12.Kg7 Qe5+ 13.Kg8 Qe6+ 14.Kg7 Qg6 mate. But W is on his guard. 5.ghS, and after Qa2+ 6.Sf7 (Kg7? Qe6;) Kg6, once again we have h8S+, and a draw. Just seven men in total, and seven moves. But what a show! A perpetual chase in two echo variations, two entertaining ladder ascents by bQ, and an effective flying leap by bB from corner to corner, then a brilliant little stalemate, and finally the micro-miracle of two under-promotions to bS. Amazing!" One might add that the starting position is natural enough to satisfy the most sceptical player who 'never looks at studies because they are artificial'.

No. 7397 O. Pervakov (ii.86)
2nd Prize, Shakhmaty v SSSR, 1986



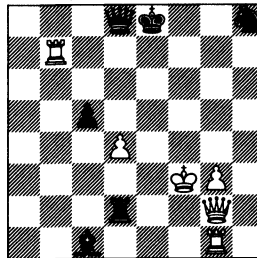
Win 3+4

No.7397: O.Pervakov. "A comple-

te change of *dramatis personae* - only the heavy pieces. **1.Qg2**. The brutal onslaught by **1.Rd5+? Ke2+ 2.Kc2 Qg3 3.Rd2+ Kf1 4.Qf6+ Kg1**, is a failure. **Re2**. Alternatives lose quickly: **Qe2 2.Rd5+ Rd3 3.Qg1+**, or **Qg3 2.Qf1+ Kd2 3.Rd5+ Kc3 4.Qc1+**. **2.Rd5+ Rd2**. We can see that bR is pinned both ways, on the file and on the rank. But how can W take advantage? **3.Rd6?** is tempting, with the intent to pin bQ after **Qe2 4.Qh1+ Qe1 5.Qf3+ Qe2 6.Qb3+ Ke1 7.Re6**, but there follows **Rd1+**. If W chooses **3.Rd4?**, expecting **Qe2 4.Qc6 Qe3 5.Qa4+ Ke2 6.Re4**, the stumbling-block is **3...h4 4.Qf3+ Qe2 5.Qc6 Ke1 6.Qh1+ Qf1 7.Qxf1+ Kxf1 7.Rxd2 Kg1**, drawing. The riddle is solved only by: **3.Rd8 h4 4.Qg4+ Qe2 5.Qa4**. The difference lies in the open fourth rank! **Ke1 6.Qxh4+ Kd1. Kf1 7.Qh1+ Kf2 8.Rf8+ Kg3 9.Qg1+ Qg2 10.Rg8+**. **7.Qh1+ Qe1 8.Qf3+(g2) Qe2**. And now that bhP has been eliminated, W can play: **9.Qc6 Qe3 10.Qa4+ Ke2 11.Re8 Rd1+ 12.Qxd1+** and **13.Rxe3**, winning. Once again we have a miniature in mint condition, with the subtlest of counterplay and profound bilateral a-h and 1-8 geometry! This study is as close to perfection as the previous one. To expect more sacrificial content (though there is some) and less dryness from the present study, would be asking something absurd, like blaming the joint authors for lack of 'logic'. I frankly confess

that a comparison of these two high class productions was far from easy, and yet my opinion is that the first outweighs the second -- by no more than a gramme."

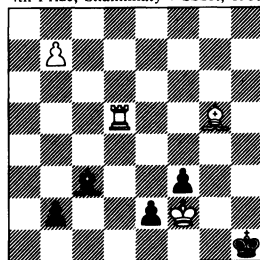
No. 7398 Em. Dobrescu and V. Nestorescu (vi.88 and iv.87) 3rd Prize, Shakhmaty v SSSR, 1986



No.7398: Em.Dobrescu and V.Nestorescu (Bucharest). "The board shows a middle-game rather than an endgame. After **1.Re1+ Kf8** there is the ambush **2.Qf1**, forcing **Qf6+ 3.Kg4 Rf2**, after which once more W's position is unenviable. He launches into a counterattack with a sacrifice. **4.Re8+ Kxe8 5.Qb5+ Kf8 6.Qxc5+ Kg8**. One would say that as B1 has two extra pieces, a powerful attack and a readily defended bK, W is once more in trouble. All the same, **7.Qc8+ Qf8 8.Rb8**, and we have a curious 'collision' wherein the Q-exchange fails: **Qxc8 9.Rxc8+ and 10.Rxc1**. On top of that wQ is threatening to leap aside with check, not to mention the capture on f8. B1 must play **Kg7**, but **9.Qc7+ Qf7 10.Rb7**. The logical situation is repeated. And yet again after **Kg6 11.Qc6+ Qf6 12.Rb6**. bK retreats, but Nemesis

is in his wake: Kg7 13.Qc7+ Qf7 14.Rb7 Kg8 15.Qc8+ Qf8 16.Rb8. We are witnesses to a complex dynamic positional draw with a perpetual partnership of wQ and wR on ranks 8, 7 and 6. Once again a study of the greatest interest, with antecedents. First was Gurvich (1960) with a pair of 'doublings' (by wQ and wB), and then Dobrescu (1980) with three-fold doublings using the same positional draw mechanism, on diagonals. It is curious that the successful, integrated introduction arose out of solvers' demolition of the first published version."

No. 7399 S. Tkachenko (xii.86)
4th Prize, Shakhmaty v SSSR, 1986

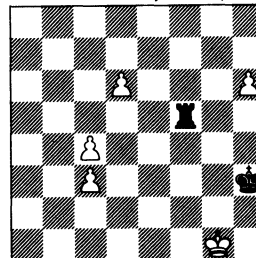


Draw 4+5

No.7399: S.Tkachenko (Kiev).
1.Bd2/i e1Q+ 2.Bxe1 Bxe1+ 3.Kf1 b1Q 4.b8Q (Rh5+??) Bb4+ 5.Kf2 Be1+ 6.Kf1 Qa1 7.Qb2/ii Qxb2 8.Rh5+ Qh2 9.Rh4 f2/iii 10.Rh5 Qxh5 stalemate.
i) 1.b8Q? e1Q+ 2.Kxf3 b1Q and there are no checks.
ii) 7.Qa7? Ba5 8.Kf2 Qg1+. [Original solution interpolated 8...Bb6+] 7.Ra5? Qd1. 7.Rd1? Qa6.
iii) Qxh4 is stalemate, and so is Bg3 10.Rxh2+ Kxh2.
"A solver's delight: sacrifices,

checks and mates, stalemates and zugzwangs. V.S.Kovalenko's 1970 'Merani' study (EG24.1286) comes to mind, but my goodness what giant strides composing technique has made!"

No. 7400 M. Gromov (x.86)
5th Prize, Shakhmaty v SSSR, 1986



Win 5+2

No.7400: M.Gromov (Vladimir).
1.c5/i Kg3/ii 2.h7 Rf8 3.c6 Ra8 4.Kf1 Kf3 5.Ke1 Ke3 6.Kd1 Kd3 7.Kc1 Kxc3 8.Kd1 Kd3 9.Ke1 Ke3 10.Kf1 Kf3 11.Kg1 Kg3 12.h8Q/iii Rxh8 13.c7 Ra8 14.Kf1 Kf3 15.Ke1 Ke3 16.Kd1 Kd3 17.Kc1 Kc3 18.Kb1, and now that b8 is protected there is no defence against 19.d7, and W wins.

i) 1.d7? Rf8 2.c5 Kg3 3.h7 Ra8 4.Kf1 Kf3 5.Ke1 Ke3 6.Kd1 Kd3 7.Kc1 Kxc3 8.Kb1 Rb8+ 9.Kc1 Ra8 10.Kd1 Kd3 11.Ke1 Ke3 12.Kf1 Kf3 13.Kg1 Kg3 14.h8Q Rxh8 15.c6 Ra8, drawing.

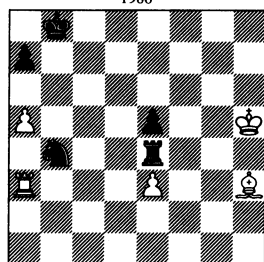
ii) Rxc5 2.d7 Rg5+ 3.Kf2 Rg8 4.Kf3.

iii) Now that wPc3 has been swept away the a1 square is covered.

"Choosing W's first three moves demands far-sighted and precise calculation. We submit that the diagram is like a famous adjourned

position in the 1985 World Championship match: both players are deep in thought and the onlookers gaze in wonder as the champions switch their darting eyes from one side of the board to the other!"

No. 7401 A. Ivanov (v.86)
1 Hon. Men., Shakhmaty v SSSR,
1986



Win 5 + 5

No.7401: A.Ivanov (Chuvash Autonomous Republic). 1.Rc3/i Sa6/ii 2.Bf1 Sc7/iii 3.Rb3+ Kc8 4.Bd3 Ra4 (Rxe3;Bf5+) 5.Bf5+ Kd8 6.Rd3+ Ke7 (Ke8;Bd7+) 7.Rd7+ Kf6 8.Bc2 Rc4 9.Bb3 R- 10.Rf7 mate.

i) AJR was verbally assured (xi.88 in Moscow) that an alleged cook by 1.Rb3 reported in xi.86 is itself faulty.

ii) Sa2 2.Rc8+ Kb7 3.Rc2 Sb4 4.Bg2 Sxc2 5.Bxe4 and 6.Bxc2. Sd5 2.Rc8+ Kb7 3.Rc5 Sxe3/iv 4.Bc8+ Ka8 5.a6 Rb4 6.Bd7, 7.Rc8, 8.Bc6 mate.

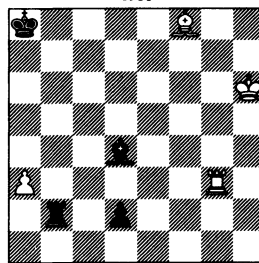
iii) Sb4 3.Bg2 Sd5 4.Rb3+ Rb4 5.Bxd5.

iv) Sf6 4.Kg6 Rxe3 5.Bc8+.

"A battle hymn! It is surprising how W plaits a mating noose for bK out of almost nothing. The author has clearly not striven for puri-

ty in the final position, the play being old hat. But that is a quite acceptable tendency in the development of the contemporary study."

No. 7402 V. Dolgov and
A. Maksimovskikh (xii.86)
2 Hon.Men., Shakhmaty v SSSR,
1986



Draw 4 + 4

No.7402: V.Dolgov and A.Maksimovskikh. 1.Rd3 Be3+ 2.Kg6/i Rb3 3.Rd7, with:

Rb1 4.Bc5 Bf4 5.Kf5 Rf1 6.Kg4 (for Bb4) Bh6 7.Kh5 Rh1 8.Kg6 Bf4 9. Kf5 Rf1 10.Kg4, positional draw, wK stepping round the 4-square white diamond g4-h5-g6-f5-g4.

Rb6 4.Kf5 (for Bb4) Rb1 5.Ke4 Re1 6.Kf3 Bg5 7.Kg4 Rg1 8.Kf5 Be3 9.Ke4 Re1 10.Kf3, with an echo over the squares f3-g4-f5-e4-f3.

i) 2.Kh5? Rb1 3.Bc5 Rb5. 2.Kh7? Rb1 3.Bc5 Bg5 4.Kg6 (Be7,Rb7;) d1Q 5.Rxd1 Rxd1 6.Kxg5 Rd5+.

"A pair of positional draws, and curious echoed rhomboid movements by wK. The technique is at a high level, but we could do without the monotony."

No.7403: S.Osintsev (Sverdlovsk). 1.ba? Kxg5 2.Kd6 Sf7+ 3.Kc7 Ba8

4.Ba6 Kh6 5.Bb7 Sd6 6.Bc6 Sc8, a thematic try. 1.Se4/i Bxe4 (Sc6;Sf2) 2.ba Kg5/ii 3.Ke5 (wins a tempo) Ba8 4.Be6 Kxh5 5.Bd5 Sg6+ 6.Kd4 Se7 7.Bxa8 Sc8 8.Bf3+ and wins.

i) 1.Bd7? Sc6 2.Kd6 Kxg5 3.Bxc6 Sf7+ 4.Kc7 Bxc6 5.Kxc6 Sd8, drawn.

ii) Kxh5 3.Kd6 Sf7+ 4.Kc7 Ba8 5.Bb7 Sd6 6.Bc6 Sc8 7.Be8+.

"A highly agreeable study with lively piece play and an interesting thematic try. The starting position is somewhat strained."

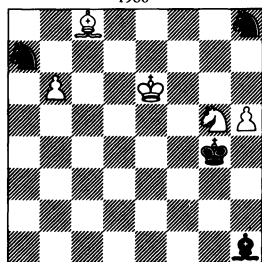
3.Sxe8 a4 4.Kb7 a3 5.Sf6 Kd8/ii 6.Kc6 a2 7.b7 a1Q 8.b8Q+ Ke7 9.Qe8+ Kxf6 10.Qh8+ and 11.Qxa1.

i) Sf5 2.Sc5 Kd5 3.Se4 Se7 (Kxe4;Kc7) 4.b7 Sc6+ 5.Kc7 Sb4 6.Sf6 Kc5 7.Sd7 Kd5 8.Se5 Sa6 9.Kb6 Sb8 10.Ka7 a4 11.Kxb8 a3 12.Sd3 a2 13.Sb4.

ii) The only way to stop wS catching the runaway pawn.

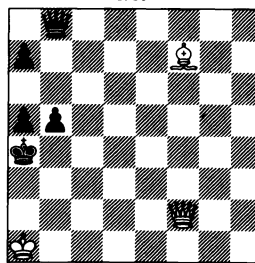
"The distinctive feature is the splendid grandmasterly 4.Kb7!! with the temporary brake on wP. But the idea is anticipated, and even 4.Kb7 has distant relatives."

No. 7403 S. Osintsev (iv.86)
3 Hon. Men., Shakhmaty v SSSR, 1986



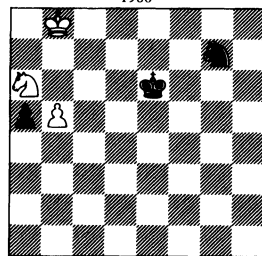
Win 5 + 4

No. 7405 M. Matous (viii.86)
5 Hon. Men., Shakhmaty v SSSR, 1986



Win 3 + 5

No. 7404 S. Dolmatov and B. Rivkin (ix.86)
4 Hon. Men., Shakhmaty v SSSR, 1986



Win 3 + 3

No.7404: S.Dolmatov and B.Rivkin. 1.b6 Se8/i 2.Sc7 Kd7

No.7405: Mario Matous (Prague). 1.Ka2 b4/i 2.Qf4 Qh8/ii 3.Qh6 (Qh4? Qc8;) Qa8 4.Qh1 Qc8 5.Qc1 Qd7 (Qa8;Qf1) 6.Qd1+ Qxd1 7.Be8+ Qd7 8.Bxd7 mate.

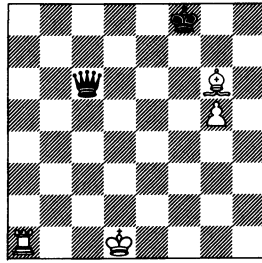
i) Qe5 2.Qd2 b4 3.Qd7+ Qb5 4.Bb3 mate. Qd8 2.Qe1 Qd3 3.Qh4 b4 4.Be8. Kb4 2.Qd4 mate.

ii) Qa8 3.Qf3. Qc8 3.Qc7. Qd8 3.Qd6. No fewer than 5 Q-sacrifices in the main line: on moves 2, 3, 4, 5, and 6.

"...but the motivation is unsubtle."

In my view this is a step backwards by comparison with other outstanding output of the Czech master."

No. 7406 A. Manvelyan (x.86)
6 Hon. Men., Shakhmaty v. SSSR,
1986



Draw 4+2

No.7406: A.Manvelyan (Erevan).
1.Bb1 (else Qh1;) Qd5+ 2.Kc2/i
Qc4+ 3.Kb2 Qd4+ 4.Ka2 Qc3
5.Bh7/ii Kg7/iii 6.g6/iv Qc2+
7.Ka3 Kh8 (Kf6;Rf1+) 8.Ra2
Qc3+ 9.Ka4 Kg7 10.Ra3 Qc4+
11.Ka5 Kh8 12.Ra4 Qc5+ 13.Ka6
Kg7 14.Ra5 Qc6+ 15.Ka7, drawn.

- i) wPg5 must be preserved.
- ii) Otherwise wB perishes.
- iii) wBh7 is immune from bQ because of wRa8-a7.
- iv) 6.Bb1? Kg8 and W is in zugzwang.

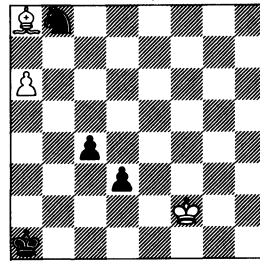
"A surprisingly entertaining introduction but a somewhat pointless systematic movement. Why does B1 play it, seeing that he cannot play for a win?"

No.7407: V.Vlasenko (Kharkov region). 1.a7 Sa6/i 2.Bd5 d2/ii 3.Ke2 c3 4.a8Q d1Q+ 5.Kxd1 c2+ 6.Ke2 c1Q 7.Qxa6+ Kb1 8.Qa2, and B1's play for stalemate has set up the checkmate. [Cf. the next.]

i) Sd7 2.Bd5 Sb6 3.Bxc4 d2 4.Ke2 Kb2 5.Kxd2 Sxc4+ 6.Kd3 Sb6 7.Kd4 and 8.Kc5.

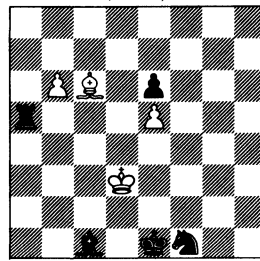
ii) Sb6 3.Bxc4 Kb2 4.Bxd3 Kc3 5.Ke3 Kb4 6.Kd4 Ka5 7.Kc5.

No. 7407 V. Vlasenko (i.86)
Comm., Shakhmaty v SSSR, 1986



Win 3+4

No. 7408 V. Kosovets (i.86 and ...)
Comm., Shakhmaty v SSSR, 1986
(version)



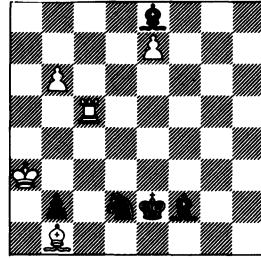
Draw 4+5

No.7408: V.Kosovets (Yurga).
1.b7 Ra3+/i 2.Kc2 Se3+ 3.Kxc1
Rb3 4.Bb5/ii Sc2 5.Bc4 (b8Q?
Sa3;) Rxb7 6.Kxc2 Rb6 7.Kd3 Kf2
8.Kd4 Rb4 9.Kc5 Rxc4+ 10.Kxc4
Ke3 11.Kc3 Ke4 12.Kd2 Kxe5
13.Ke3, draw.

i) As first printed, with bSg2 instead of bSf1, Sf4+ 2.Ke4 Rc5 3.b8Q Rxc6 gives B1 good winning chances.

ii) While B1 plays for mate, W plays for stalemate. [Cf. the previous study.]

No. 7409 V. Kondratev and A. Kopnin (iv.86)
Comm., Shakhmaty v SSSR, 1986



Win 5+5

No.7409: V.Kondratev and A.Kopnin. 1.Rc8/i Sxb1+/ii 2.Kxb2 Bd4+ 3.Kc1/iii Be3 4.Kxb1 Bg6+ 5.Rc2+ Kd1 6.b7 Bf4 7.Kb2/iv Be5+ 8.Rc3 Kd2 9.Kb3 Bf7+ 10.Rc4 Kd3 11.Kb4 Bd6+ 12.Kb5/v Bxc4+ 13.Kc6 and wins, as bBd6 is en prise.

i) 1.Re5+? Kd1 2.b7 Sxb1+ 3.Ka2 Sd2.

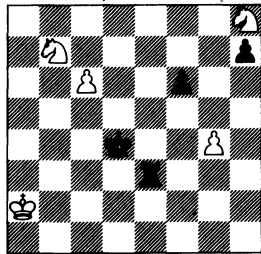
ii) Bxb6 2.Rxe8 Sxb1+ 3.Kxb2 Sd2 4.Rc8.

iii) 3.Kxb1? Bg6+ 4.Rc2+ Kd1 5.b7 Be5, and W is in zugzwang.

iv) Aha! bB is on f4, and not on e5.

v) A further thematic repetition fails: 12.Rc5? Kd4 13.Kb5 Be8+ 14.Rc6 Kd5 15.Kb6 Bxc6.

No. 7410 F. Asaba and E. Pogonyants (viii.86)
Comm., Shakhmaty v SSSR, 1986



Win 5+4

No.7410: E.Asaba and E.Pogonyants (Moscow). 1.Sd6 Re5/i 2.c7 Rc5 3.c8Q Rxc8 4.Sxc8 f5/ii 5.gf Ke5 6.Se7 Kf6 7.Sg8+ Kg7/iii 8.f6 (Sh6? Kxh8;) Kxg8 9.f7 Kg7 10.Kb3 h5 11.Kc4 h4 12.Kd5 h3 13.Ke6 h2 14.Sg6/iv h1Q 15.f8Q+ Kxg6 16.Qg8, 17.Qh8+, and 18.Qxh1, winning.

i) Ke5 2.Sc4. Kd5 2.c7 Rc3 3.c8Q Rxc8 4.Sxc8 Ke6 5.Kb3 h6/v 6.Sd6 Kxd6 7.Sf7 Kd5 8.Sxh6 Ke4 9.Kc4 Kf4 10.Kd5 Kg5 11.Ke6.

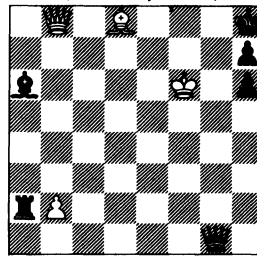
ii) Ke4 5.Se7 Kf4 6.Sf7 Kxg4 7.Sh6+ and 8.dSf5.

iii) Kxf5 8.Sh6+ Kg5 9.S8f7+, and knowing the 'Troitzky line' identifies the win.

iv) 14.Ke7? h1Q 15.f8Q+ Kh7 is a draw.

v) f5 6.g5 f4 7.Kc3.

No. 7411 V. Razumenko (ix.86)
Comm., Shakhmaty v SSSR, 1986



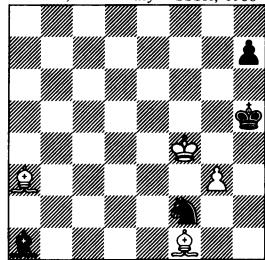
Win 4+6

No.7411: V.Razumenko (Leningrad). 1.Bb6+/i Qg8 2.Bd4 Ra4 (Qxb8; Kf7+) 3.b4 Rxb4 4.Qxb4 Qe8 5.Qb8 Bb5 6.Qg3/ii Qd7 7.Bc3/iii h5 8.Qb8+ Qe8 9.Qxb5 Qxb5/iv 10.Kf7 Qe5 11.Bxe5 mate.

i) 1.Bc7+? Qg8 2.Be5 Qxb8.

1.Ba5? Bc8 2.Qxc8 Qg8 3.Bc3 Qxc8.
 ii) 6.Qxb5? Qf8+ 7.Ke6+ Kg8 is premature since the g5 square is protected.
 iii) 7.Ba1(b2)? Bc6 8.Ke5 (Bc3,h5;) Qg7+ 9.Kf4 QxB.
 iv) Qf8+ 10.Ke6 Kg8 11.Qg5.

No. 7412 V. Neidze (xi.86)
 Comm., Shakhmaty v SSSR, 1986



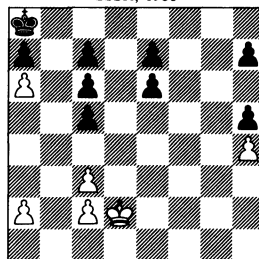
Win 4+4

No.7412: Vazha Neidze (Tbilisi).

1.Bc5, with:
Sg4 (Sd1;Be2+) 2.Be2 Be5+ 3.Kf5 Bxg3 4.Bxg4+, and Kh6 5.Bf8 mate, or Kh4 5.Be7 mate.
Sh1 2.g4+ Kg6 3.Bg2/i Sg3 4.Kxg3 Be5+ 5.Kh4 Bf6+ 6.Kh3 h5 7.Be4+ Kh6 8.g5, and Bxg5 9.Bf8 mate, or Kxg5 9.Be3 mate.
 i) 3.Bd3+? Kf6 4.Bxh7 Be5+ 5.Kf3 Sg3 6.Bd3 Kg5 7.Be3+ Kh4, drawn.

"All the foregoing commended studies are not bad, but we have seen the brush-strokes before in the works of other composers. Speaking in general there is nothing wrong in that but to stand out at the top something more is needed than improvements on old ideas. Such is the present-day level of selection in *Shakhmaty v SSSR!*"

No. 7413 M. Zinar (vi.86)
 Prize, Special Section Shakhmaty v SSSR, 1986

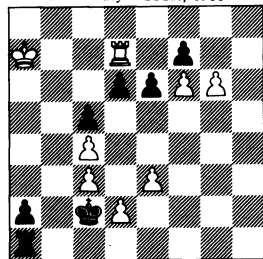


Draw 6+9

No.7413: M.Zinar. Bl threatens c5-c4. 1.c4 e5 2.c3 Kb8 3.Kc2/i e4/ii 4.Kd2 Kc8 5.Ke3 Kd7 6.Kxe4 Kd6 7.Kf5/iii Kd7 8.Ke4/iv Kd6 9.Kf5 e6+ 10.Ke4 h6 11.a3 Ke7 12.Kd3 e5 13.Kc2 e4 14.Kb3 e3/v 15.Kc2 Ke6 16.Kd3 Kf5 17.Kxe3 Kg4 18.Kd2(d3) Kxh4/vi 19.Kc2 Kg3 20.Kb3 h4 21.Ka4 h3 22.Ka5 h2 23.a4 h1Q, the third stalemate, with the third bQ.

i) 3.Kd3? Kc8 4.Ke4 Kd7 5.Kxe5 e6 6.Ke4 Kd6 7.Kd3 e5 8.Kc2 e4 9.Kb3 e3 and W has failed to stalemate himself.
 ii) Kc8 4.Kb3 e4 5.Ka4 e3 6.Ka5 e2 7.a4 e1Q, the first bQ and the first stalemate.
 iii) 7.Kd3? e5. 7.Kf4? Ke6 8.Ke4 Kf6 9.Kd3 e5.
 iv) 8.Ke5? e6 9.Kf4 Ke7 10.Ke4 Kf6.
 v) Ke6 15.Ka4 e3 16.Ka5 e2 17.a4 e1Q, the second bQ and the second stalemate.
 vi) Kf3 19.Kc2 Ke2 20.Kb3 Kd3 21.Ka4 Kxc4 22.Ka5 Kd3 23.c4 Kxc4 24.a4, and stalemate. The prize was awarded for 'a romantic study'.

No. 7414 V. Anufriev (viii.86)
after A. Kudenich (x.85)
Hon. Mention, Special Section,
Shakhmaty v SSSR, 1986



Win 8+7

No.7414: V.Anufriev, after A.Kudenich (x.85). 1.gf Rb1/i 2.Ka8 a1Q 3.Ra7 Rb7/ii 4.Ra2+/iii Kd3/iv 5.f8Q Qh1 6.Qxd6+ Ke2 7.Qh2 Qxh2 8.d4+ Kd3 9.Rxh2 wins.

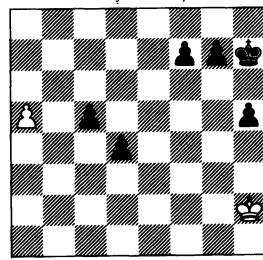
i) Rf1 2.f8Q a1Q+ 3.Kb8, and wPf6 is too strong.

ii) Qb2 4.f8Q Qb6 5.Qe8 and 6.f7.

iii) 4.Kxb7? Qh1+ 5.Kc7 Qh8 6.Kd7 Qxf6 7.Ke8 Qg6. 4.Rxa1? Rxf7 5.Ra6 Kxd2 6.Rxd6 Kxe3 drawn.

iv) Kb3 5.Rxa1 Rxf7 6.Ra6 wins.

No. 7415 V. Archakov and
M. Zinar (ii.86)
Commended, Special Section,
Shakhmaty v SSSR, 1986



Win 2+6

No.7415: V.Archakov and M.Zinar. 1.Kg1/i, with: d3 2.Kf1/ii,

c4 2.Kf1(f2) c3 3.Ke1/iii.

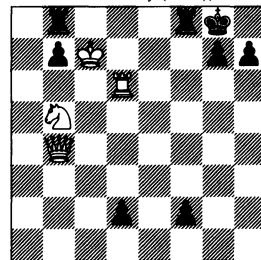
i) 1.Kg2? h4 2.a6 h3+.

ii) 2.Kf2? g5 3.a6 g4 4.a7 g3+.

iii) 3.Ke2? f5 4.a6 f4 5.a7 f3+.

The three pawn checks concluding the three annotations are each called a 'lateral check', with associations of an elbow in the ribs or a shove in the back.

No. 7416 I. Krikheli
1st Prize, Sarychev MT, 1988
award: Shakhmaty (Baku), ii.89



Draw 4+8

No.7416: the late I.Krikheli of Gori, Georgian SSR. Judges: V.Israelov and I.Khalilov. 70 composers contributed 98 entries for this formal memorial tourney. 1. Qc4+ Kh8 2.Qf1 fRc8+/i 3.Kb6/ii Rc1 4.Qxf2 Rc6+ 5.Ka7 Rxd6 6.Sxd6 d1Q 7.Qb6/iii Rf8 8.Sf7+ Kg8 (Rxf7;Qd8+) 9.Sh6+ Kh8 (gh;Qb3+) 10.Sf7+ Kg8 11.Sh6+, perpetual check.

i) bRc8+? 3.Kxb7 Rc1 4.Qxf2 would allow W to win.

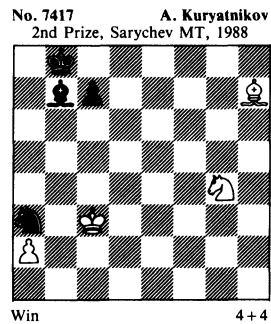
ii) 3.Kd7? fRd8+, and 4.Ke6 Re8+ 5.Kf5 Re1 wins, or 4.Kc7 bRc8+ 5.Kxb7 Rxd6 6.Sxd6 Rf8.

iii) 7.Sf7+? Kg8 8.Qa2 Kf8 9.Sh8 Qd7.

"A study on several levels, constructed on the grand scale, with

excellent introductory play and a beautiful finale."

DVH: The point, of course, is the pair of stalemate variations.



No.7417: A.Kuryatnikov (Riga). Level material. No advanced P. Where is the action? 1.Kb4 Sc4 2.Kxc4 Bc8. B1 is chasing wPa2. 3.Se5 Be6+ 4.Kb5. What's this? Why is 4.Kc5? an error? Because Bxa2 5.Sc6+ Kc8 6.Bf5+ Kb7 and W is in zugzwang. Bxa2 5.Sc6+ Kb7 6.Be4 Kc8 7.Bf5+ Kb7 8.Kc5. B1 is now in zugzwang. Bg8 9.Bb1 Ka6 10.Be4 and bB has nowhere to turn, for instance Bb3 11.Bd3+ Kb7 12.Sa5+ and 13.Sxb3.

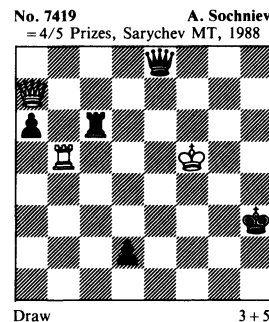
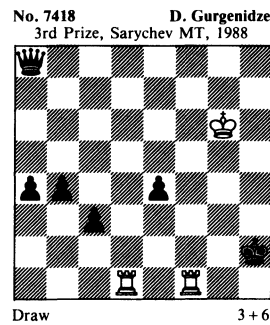
"A minor piece ending in the spirit of Sarychev. Play covers the whole board, B1 has counterplay, and there is a central zugzwang. There is a good, if not unfamiliar, finale."

DVH: Surely we've seen this sort of thing before?

No.7418: D.Gurgenidze (Georgian SSR). 1.Rh1+ Kg3 2.hRg1+ Kf4 3.gRf1+ Ke5 4.Rf5+ Ke6 5.Rf6+ Ke7 6.Rf7+ Ke8 7.Kg7 Qa5

8.Rf8+ Ke7 9.Rf7+ Ke6 10.Rf6+ Ke5 11.Kg6 Qa8 and the play continues.

"An interesting positional draw!"



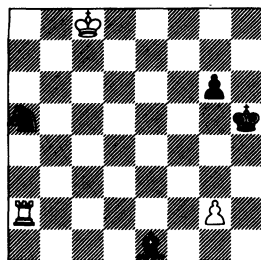
No.7419: A.Sochniev (Leningrad). 1.Rb3+/i Kg2 2.Rg3+ Kxg3 3.Qe3+ Kg2 4.Qxe8/ii Rc5+/iii 5.Kf4 Rc4+ (d1Q;Qe2+) 6.Ke3 d1Q 7.Qa8+ Kh3 8.Qg2+ Kh4 9.Qg3+ Kxg3, the third stalemate, "two of which are chameleon echoes. Stalemate themes are well known, but this remains a successful piece of work."

i) 1.Qh7+? Kg2 2.Qg7+ Rg6 3.Qb7+ Qc6 wins.

ii) 4.Qxd2+? Kf1 5.Qd1+ Qe1 6.Qd3+ Qe2 7.Qh3+ Ke1.

iii) d1Q 5.Qxc6 Qf3+ 6.Qxf3 Kxf3 7.Ke5.

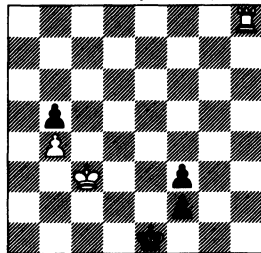
No. 7420 V. Dolgov and
A. Maksimovskikh
= 4/5 Prizes, Sarychev MT, 1988



Draw 3 + 4

No.7420: V.Dolgov and A.Maksimovskikh (Krasnodarsky province). 1.Re2 Bc3 2.Rc2 Bb4 3.Rb2 Sc6. The beginning of a systematic 4-man manoeuvre. 4.Kc7 Se7 5.Kd7 Sd5 6.Kc6 Se7+ 7.Kd7. The first positional draw. Bc3 8.Rc2 Sd5 9.Kd6 Sf6 10.Ke6 Se4 11.Kd5 Sf6+ 12.Ke6. The second positional draw, in echo.

No. 7421 G.A. Nadareishvili
1 Hon. Men., Sarychev MT, 1988

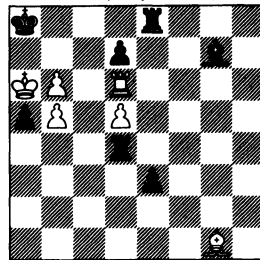


Draw 3 + 4

No.7421: G.A.Nadareishvili (Tbilisi). 1.Re8+ Kd1 2.Rd8+ Kc1 3.Ra8 Kb1 4.Rd8 f1R 5.Rd7(d6)/f f2 6.Rd2 Rc1+ 7.Kb3, with: Re1 8.Rb2+ Kc1 9.Rxf2, drawn, or Rc3+ 8.Kxc3 f1Q 9.Rd1+ Qxd1 stalemate.

i) 5.Rd5? Ka2 6.Rxb5 Rc1+ 7.Kd4 f2 8.Rf5 f1Q 9.Rxf1 Rxf1 10.Kc5 Rb1 wins.
"An outstanding miniature!"

No. 7422 V. Kondratev and
A.G. Koppin
2 Hon. Men., Sarychev MT, 1988

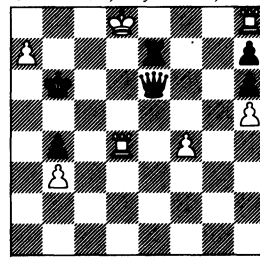


Draw 6 + 7

No.7422: V.Kondratev and A.Koppin (Chelyabinsk). 1.Bh2/fi Be5 2.Bxe5 Rxe5 3.Rxd7, with: eRxd5 4.Ra7+ Kb8 5.Rb7+ Kc8 6.Rc7+ Kd8 7.b7 Kxc7 8.b6+ Kb8 stalemate, or dRd5 4.Ra7+ Kb8 5.Ra8+ Kxa8 6.b7+ Kb8 7.b6, and B1 has no way to lift the stalemate.

"The same stalemate in two variations - one WTM and the other BTM."

No. 7423 D. Gurgenzidze and
L.A. Mitrofanov
3 Hon. Men., Sarychev MT, 1988



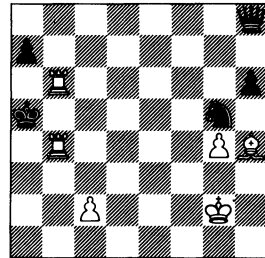
Draw 7 + 6

No.7423: D.Gurgenidze (Georgia) and L.A.Mitrofanov (Leningrad).
 1.a8Q Rd7+ 2.Rxd7 Qf6+ 3.Re7 Qd4+ 4.Qd5 Qxd5+ 5.Ke8 Qa8+ 6.Kf7 Qxh8 7.Re6+/i Kc7 8.Re7+ Kd8 9.Re5 Kd7 10.Re7+ Kd6 11.Re6+ Kd5 12.Re5+ Kd4 13.Re8 drawn.

i) 7.f5? Qc3 8.f6 Qxb3+ 9.Kxf8 Qd5 10.f7 Qc5 11.Ke8 Qc8 mate.

"A beautiful sacrifice of wQ combined with giving up wR also (on h8) - and bQ is ensnared."

No. 7424 V. Dolgov
 4 Hon. Men., Sarychev MT, 1988



Win 6+5

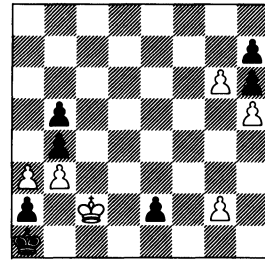
No.7424: V.Dolgov. 1.R6b5+ Ka6 2.Rb8 Qa1 3.R4b6+ Ka5 4.R6b7/i a6 5.Rb5+ Ka4 6.R5b6 a5 7.Rb4+ Ka3 8.R5b4 a4 9.Rb3+ Ka2/ii 10.R8b4 ab 11.Ra4+ Kb2 12.Rxa1 and wins, for example, bc 13.Bxg5 hg 14.Rf1 c1Q 15.Rxc1 Kxc1 16.Kf3.

i) 4.R8b7? Qc3 5.Rb2 Qf3+ 6.Kg1 Qxg4+ 7.Kf1 Ka6 drawn.

ii) ab 10.Ra8+ Kb2 11.Rxa1 Se4 12.cb Kxa1 13.b4 Sd6 14.Be7 Sb5 15.Kg3 Kb2 16.Kh4 Kc3 17.Kh5.

"A mechanism for systematic movement."

No. 7425 M. Zinar
 5 Hon. Men., Sarychev MT, 1988

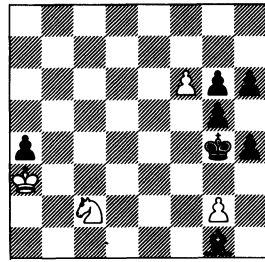


Win 6+7

No.7425: M.Zinar (Odessa region).
 1.gh e1S+ 2.Kc1 Sd3+ 3.Kd2 Kb1 4.h8Q a1Q 5.Qxa1+ Kxa1 6.Kxd3 ba 7.Kc2 b4 8.g4 Ka2 9.g5 hg 10.h6 g4 11.h7 g3 12.h8B, wins.

"A synthesis of known ideas."

No. 7426 F.S. Bondarenko
 6 Hon. Men., Sarychev MT, 1988



Win 4+7

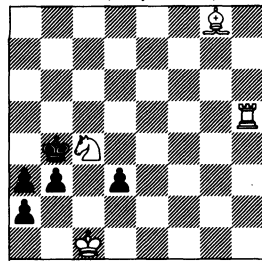
No.7426: F.S.Bondarenko (Dniepropetrovsk). 1.Kb4 Bh2 2.Se3+ Kh5 3.g4+ hg 4.Sg2 a3 5.f7 a2 6.f8Q a1Q 7.Qf3+ g4 8.Qd5+ g5 9.Qf7 mate.

"Good introductory play and a neat finale."

No.7427: A.P.Grın (Moscow).
 1.Rb5+ Kxb5 2.Sxa3+ Kb4 3.Kb2 a1Q+ 4.Kxa1 d2 5.Bxb3 Kxb3 6.Sb1 d1Q stalemate.

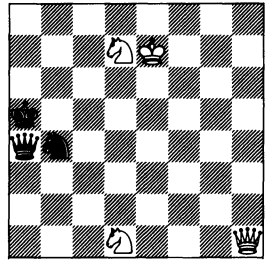
"W gives up a wealth of material for stalemate."

No. 7427 A.P. Grin
7 Hon. Men., Sarychev MT, 1988



Draw 4+5

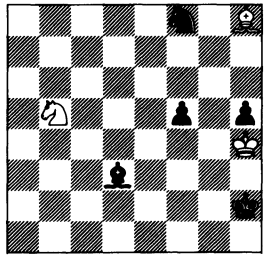
No. 7428 Yu. Akobiya and N. Pandzhakidze
Comm., Sarychev MT, 1988



Win 4+3

No.7428: Yu.Akobiya and N.Pandzhakidze (Georgia). 1.Sb2 Sc6+ 2.Kd6 Qb4+ 3.Kxc6 Qxb2 4.Qe1+, with: Qb4 5.Qe5+ Ka4 6.Sc5+ Ka3 7.Qa1 mate, or Ka4 5.Sc5+ Ka3 6.Qa5 mate.

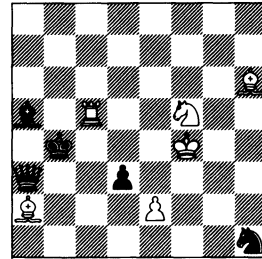
No. 7429 M. Muradov
Comm., Sarychev MT, 1988



Draw 3+5

No.7429: M.Muradov (Azerbaijan). 1.Sd4 Sg6+ 2.Kxh5 Sxh8 3.Kg4 Sg6 4.Sf3+ Kh1 5.Kg5 Bb1(e4) 6.Sd2 Bc2 7.Sf3 Bb1(e4) 8.Sd2 Bc2 9.Sf3 Bd3 10.Kf6 Sf8 11.Ke5 Sg6+ 12.Kf6 Bc2 13.Kg5, positional draw.

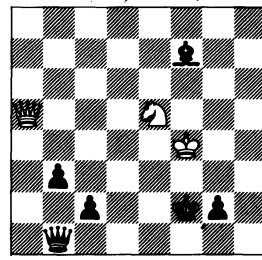
No. 7430 A. Gasparyan
Comm., Sarychev MT, 1988



Win 6+5

No.7430: A.Gasparyan (Baku). 1.Bf8 Ka4 2.Rc4+ Bb4 3.Rxb4+ Ka5 4.Rb5+ Kxb5 5.Bxa3 de 6.Sd4+ Ka4 7.Sc2 e1Q 8.Sxe1 Kxa3 9.Be6 Sf2 10.Ke3 Sd1+ 11.Kd2 Sb2 12.Kc1 Sa4 13.Sc2 mate.

No. 7431 V. Razumenko
Comm., Sarychev MT, 1988

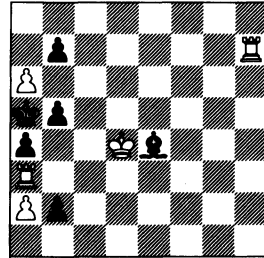


Win 3+6

No.7431: V.Razumenko (Leningrad). 1.Qd2+ Kg1 2.Kg3 Bd5 3.Sg4 c1Q 4.Qd4+ Kh1 5.Sf2+ Kg1 6.Se4+ Kh1 7.Qh8+ Kg1

8.Qh2+ Kf1 9.Qxg2+ Ke1 10.Qf2+ Kd1 11.Qf1+ Kc2 12.Qe2+ Qd2 13.Qxb2 mate.

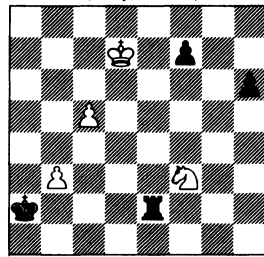
No. 7432 V. Kichigin
Comm., Sarychev MT, 1988



Win 5+6

No.7432: V.Kichigin (Perm). 1.a7 b6 2.a8Q+ Bxa8 3.Ra7+ Kb4 4.Rb3+ ab 5.a3 mate.

No. 7433 A. Chebotarev
Comm., Sarychev MT, 1988

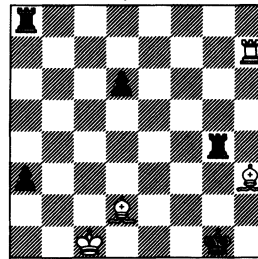


Win 4+4

No.7433: A.Chebotarev (Volgograd). 1.c6 Ka3 2.Sd4 Rg2 3.c7 Rg8 4.b4 Ka4 5.b5 Ka5 6.Sc6+ Kxb5 7.Sd8 wins.

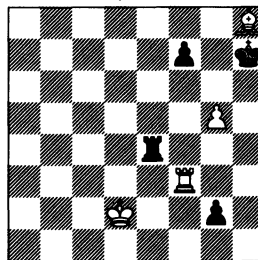
No.7434: N.Ryabinin (Tambov region). 1.Be3+ Kh2 2.Bf1+ Rh4 3.Rxh4+ Kg3 4.Rh3+ Kg4 5.Rh1 a2 6.Rg1+ Kf3 7.Kd2 a1Q 8.Bg2+ Kg3(g4) 9.Ba8+ wins.

No. 7434 N. Ryabinin
Comm., Sarychev MT, 1988



Win 4+5

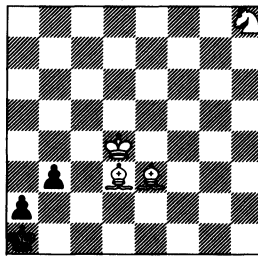
No. 7435 V.S. Kovalenko
Comm. Sarychev MT, 1988



Win 4+4

No.7435: V.S.Kovalenko (Primorsky province). 1.Rh3+ Kg8 2.Bf6 Re2+ 3.Kc3 Re3+ 4.Rxe3 g1Q 5.Re8+ Kh7 6.g6+ Qxg6 7.Rh8 mate.

No. 7436 R. Sekus
Comm., Sarychev MT, 1988

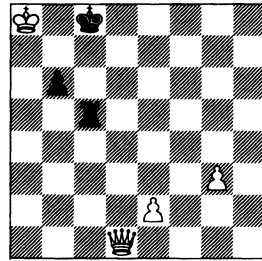


Win 4+3

No.7436: R. Senkus (Lithuania). 1.Bd2 b2 2.Bh7 b1Q 3.Bc3+ Qb2

4.Sg6 Kb1 5.Se5+ Ka1 6.Sd3 Kb1
7.Bxb2 wins.

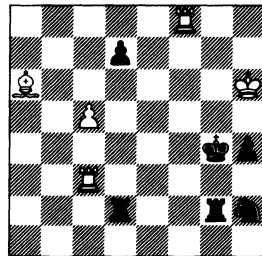
No. 7437 E.L. Pogosyants
Comm., Sarychev MT, 1988



Win 4+3

No.7437: E.Pogosyants (Moscow).
1.Ka7 Kc7 2.Qd3 Ra5+ 3.Qa6
Rxa6 4.Kxa6 Kc6 5.g4 b5 6.Ka5
Kc5 7.g5 b4 8.Ka4 Kc4 9.g6 b3
10.g7 b2 11.g8Q+ wins.

No. 7438 A. Koranyi (Hungary)
1st Place, 3.WCCT, 1984-88
award booklet: xii.88



Win 5+6

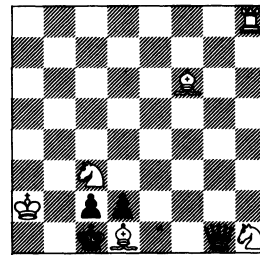
No.7438: Attila Koranyi (Hungary). Judge: Pauli Perkonjoja (Finland), who did not approve of the set theme ("Mate with at least one B1 piece pinned") because "the point is too much in the end of the solution, which the judge has to take into account even if the study is otherwise of not so high quality." (Actually, a different standpoint

can be maintained, namely that the competition's purpose is to produce the finest studies, ones which 'just happen to have' a pin-mate finale. AJR) As is his custom Pauli Perkonjoja conscientiously checked every serious contender, refuted false claims and even improved composers' analyses. 1.c6 Rd6+ 2.Kh7 Rxc6 3.Rg8+ Kh5 4.Rxc6 Rxc6 5.Be2+, with:

Rg4 6.Rc5+ d5 7.Rxd5 mate, or **Sf3** 6.Rc5+ Rg5 7.Bxf3 mate, or **Sg4** 6.Rd6 Re8 (Rg5;Rh6 mate) 7.Rd5+ Re5 8.Rxe5 mate.

"4 thematic mates, 3 of them pure. The initial position is very natural, with no piece under attack! A positive point is that bK moves in the course of the solution. 6.Rd6 (after 5...Sg4;) is a remarkable finesse. Most amazing of all is that so many variations have been produced with the material R+B vs. R+S."

No. 7439 J. Rusinek (Poland)
2nd Prize, 3.WCCT, 1984-88



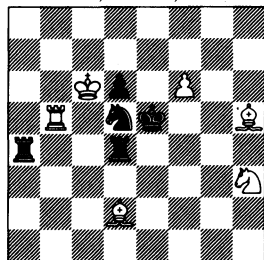
Win 6+4

No.7439: Jan Rusinek (Poland).
1.Sf2 Qxf2 2.Se2+ Kxd1 3.Sc3+,
with:
Ke1 4.Rh1+ Qf1 5.Bh4 mate, or
Kc1 4.Rh1+ Qe1 5.Be7 d1Q

6.Bg5+, and eQd2 7.Se2 mate, or dQd2 7.Rxe1 mate, or Qe3 7.Bxe3 mate.

"Also 4 thematic mates - one with two pinned bQQ! Another attractive mate is 5.Bh4 (after 3...Ke1). The decisive reason for the second place is that it is too reminiscent of a 4-mover, with only two quiet moves."

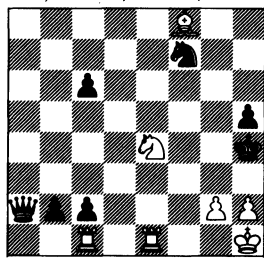
No. 7440 J.H. Marwitz (Netherlands)
3rd Place, 3.WCCT, 1984-88



Win 6+5

No.7440: Jan H.Marwitz (Netherlands). 1.f7 aRc4+ 2.Kd7 Rc7+ 3.Kd8 Rxf7 4.Rxd5+ Rxd5 5.Bc3+ Ke6 6.Bg4+, with: dRf5 7.Sf4 mate, or fRf5 7.Sg5 mate. "Two thematic ideal mates after lively play. Not quite brilliant, but a convincing presentation."

No. 7441 M. Matous (Czechoslovakia) 4th Place, 3.WCCT, 1984-88



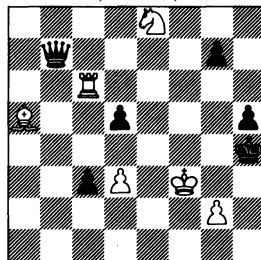
Win 7+7

No.7441: Mario Matous (Czechoslovakia). 1.h3 bcQ 2.Be7+ Qg5 3.Kh2 c1Q 4.Sd2, with:

aQxd2 5.Re4+ Qf4+ 6.g3 mate. cQxd2 5.Re4+ Qf4+ 6.Rxf4 mate.

"This study gives a romantic impression with 3 bQQ on the board. Two thematic mates, one especially fine with two pinned bQQ, the third bQ remarkably not blocking bK. The Novotny interference by wS leading to the two thematic variations is a good feature."

No. 7442 G. Costeff (Israel)
5th Place, 3.WCCT, 1984-88



Win 6+6

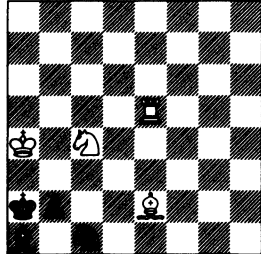
No.7442: Gad Costeff (Israel). 1.Bd8+ g5 2.Sg7 Qd7 3.Re6 Qxg7 4.Rf6 (for Rf4 mate) g4+ 5.Kf2 g3+ 6.Ke3 d4+ (Qg5+;Rf4 mate) 7.Ke4 Qg4+ 8.Rf4 mate. "Three thematic mates with small differences in the mating positions. Of course it seems a little anaemic because the mating move is always the same, but it is hardly possible to require more from such a construction."

No.7443: Lars Falk (Sweden). 1.Sxa3, with: Sxe2 2.Sb5 b1Q 3.Rxe2+ Qb2 4.Sc3 mate.

b1Q 2.Bc4+ Sb3 3.Re2+ Qb2
4.Bxb3 mate.

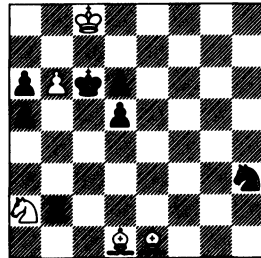
"A small and pretty study with two short variations each resulting in an ideal thematic mate. 2.Sb5 (after Sxe2;) is a clever invention. The passive bBa1 influenced the evaluation."

No. 7443 L. Falk (Sweden)
6th Place, 3.WCCT, 1984-88



Win 4 + 4

No. 7444 J. Haring (Netherlands)
7th Place, 3.WCCT, 1984-88



Win 5 + 7

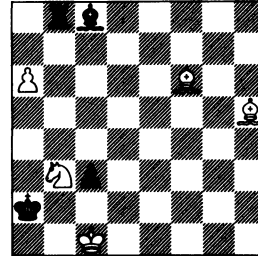
No.7444: Jac Haring (Netherlands). 1.Ba4+ Kxb6 2.Bc3 Rb5 3.Bd4+, and:

Kc6 4.Sc1 Sf4 5.Sb3 Se6 6.Sxa5 mate.

Rc5+ 4.Kb8 Sf4 5.Sc3 Se6 6.Sxd5 mate.

"Again two thematic variations with wS galloping in each finale. Alas, the mates are not pure and the P-walls on the a- and d-files leave an impression of stiffness."

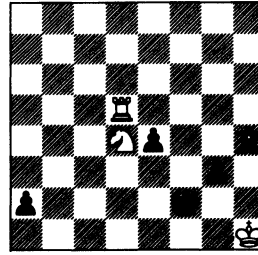
No. 7445 A. Lewandowski and
A. Wegrzyn (Poland)
8th Place, 3.WCCT, 1984-88



Win 5 + 4

No.7445: Andrzej Lewandowski and Adam Wegrzyn (Poland). 1.Sc5 Rb1+ 2.Kc2 Rb2+ 3.Kxc3 Rb5 4.Bf7+ Kb1 5.Bg6+ Ka2 6.Sd3 Bxa6 7.Sc1+ Ka3 8.Be7+ Ka4 9.Be8 Ka5 10.Bd8+ Rb6 11.Sb3 mate. "Rather long introductory play speaks for good composing technique, for only the less important chessmen, the pawns, will be captured. The ideal mate is a beautiful final decoration, but as there is only one a higher placement was ruled out."

No. 7446 N. Kralin and
I. Krikheli (USSR)
9th Place, 3.WCCT, 1984-88

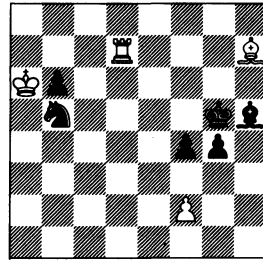


Win 3 + 5

No.7446: Nikolai Kralin and Iosif Krikheli (USSR). 1.Rf5+ Ke1 2.Ra5 Kf1 3.Rxa2 g2+ 4.Rxg2 Bf2 5.Sf5 e3 6.Rg7 e2 7.Rf7 e1Q 8.Sg3 mate.

"The difficult solution gets better and better as it develops. Best of all is the clever roundabout route of wR to the f-file ambush. Of course, the ideal mate is also positive."

No. 7447 M. Kovacevic (Yugoslavia)
10th Place, 3.WCCT, 1984-88

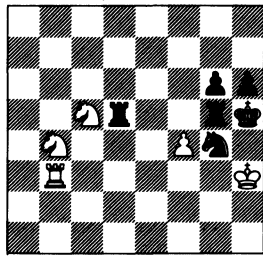


Win 4 + 6

No.7447: Marjan Kovacevic (Yugoslavia). 1.Rd5+ Kh6 2.Rxb5 g3 3.Bd3 g2 4.Rb1 f3 5.Rg1 Bg4 6.Kxb6 Kh5 7.Kc5 Kh4 8.Bf1 Kh3 9.Rh1 mate.

"A sympathetic study with a sharp solution. The mating picture is unusual, wB and wR returning to game starting squares. The only slur, but a disturbing one, is the brutal capture of bS."

No. 7448 O. Comay (Israel)
11th Place, 3.WCCT, 1984-88



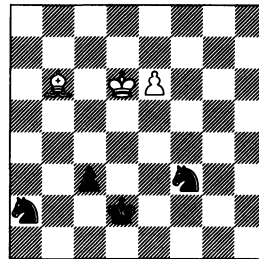
Win 5 + 6

No.7448: Ofer Comay (Israel). 1.Se4 Sf2+ 2.Sxf2 dRf5 3.Sd5

Rxd5 4.Se4 dRf5 5.Rb5, with Rxf4 6.Sg3 mate, or Rg1 6.Sf6 mate.

"Certainly, there are two thematic mates, but the introductory play is rather constrained and moreover the mate 'cage' is already in the initial position. In its favour is fR pinned beyond bK's field."

No. 7449 P. Joita and
V. Nestorescu (Romania)
12th Place, 3.WCCT, 1984-88

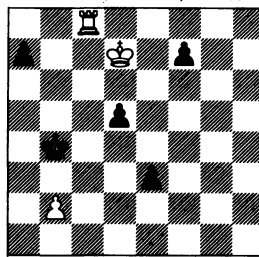


Win 3 + 4

No.7449: Paul Joitsa and Virgil Nestorescu (Romania). 1.e7 Se5 2.Kxe5 c2 3.Ke4 Sc3+ 4.Kf3 Sd5 5.Ba5+ Sc3 6.e8Q c1Q 7.Qe2 mate.

"The theme was really not best suited to miniatures. In this miniature the play is interesting and lively enough and the ideal mate is quite nice."

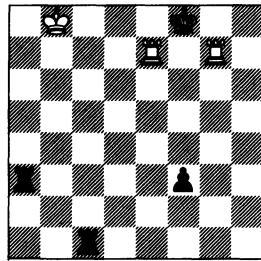
No. 7450 S. Djulinac (Yugoslavia)
13th Place, 3.WCCT, 1984-88



Win 3 + 5

No.7450: Stevan Djulinac (Yugoslavia). 1.Kd6 d4 2.Kd5 e2 3.Rb8+ Ka4 4.Re8 d3 5.Kc4 d2 6.Re7 a6 7.Re3 Ka5 8.Kc5 d1Q 9.Ra3+ Qa4 10.b4 mate.
 "A real R&P end-game study. wK and wR collaborate admirably."

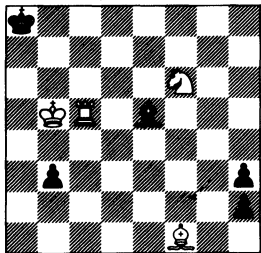
No. 7451 A. Maksimovskikh (USSR)
 14th Place, 3.WCCT, 1984-88



Win 3 + 4

No.7451: Aleksandr Maksimovskikh (USSR). 1.eRf7+ Ke8 2.Rb7 Rc8+ 3.Kxc8 Ra8+ 4.Kc7 f2 5.Kd6 Rd8+ 6.Ke6 f1Q 7.Rg8+ Qf8 8.Re7 mate.
 "The mate is indeed thematic, but the play is somehow featureless. The high spot of this miniature is the sacrifice of bR for counterplay."

No. 7452 H. Fröberg (Sweden)
 15th Place, 3.WCCT, 1984-88

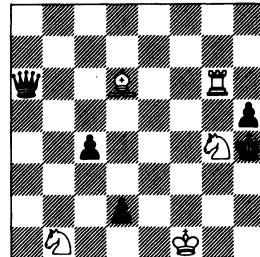


Win 4 + 5

No.7452: Hilding Fröberg (Sweden). 1.Bc4 h1Q 2.Bd5+ Qxd5

3.Sxd5 b2 4.Ka6 b1Q 5.Rc8+, with Qb8 6.Sb6 mate, or Bb8 6.Sc7 mate.
 "There are two thematic mates but I cannot help feeling that this is just a torso."

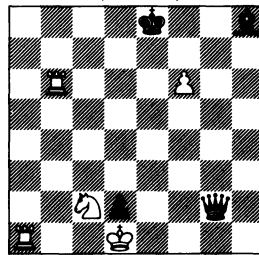
No. 7453 P. Gyarmati (Hungary)
 16th Place, 3.WCCT, 1984-88



Win 5 + 5

No.7453: Peter Gyarmati (Hungary). 1.Sf2 d1Q+ 2.Sxd1 c3+ 3.Kg2 Qc6+ 4.Kh2 Qxd6+ 5.Rxd6 c2 6.Sd2 cdQ 7.Rd4+ Qg4 8.Sf3 mate.
 "The mate is quite OK, but the initial position displays too many 'implements' for that content."

No. 7454 R. Missiaen (Belgium)
 17th Place, 3.WCCT, 1984-88

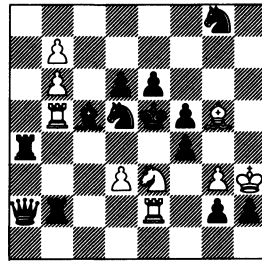


Win 5 + 4

No.7454: Roger Missiaen (Belgium). 1.f7+ Kf8 2.Rb8+ Kxf7 3.Ra7+ Ke6 4.Rb6+ Ke5 5.Ra5+ Ke4 6.Rb4+ Kd3 7.Ra3+ Bc3 8.Rd4 mate.

"This meets the thematic stipulation, but hardly more. The analysis supplied for the try 1.Rb8+? was faulty: the right line is Kd7 2.Ra7+ Kd6 3.Rd8+ Kc5, drawing."

No. 7455 C. Kaila (Finland)
18th Place, 3.WCCT, 1984-88



Win 9+13

No.7455: Osmo Kaila (Finland).

1.Sc2+:

Re4 2.d4+ Bxd4 3.gf mate.

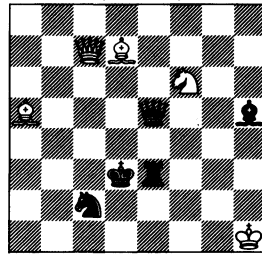
Be3 2.gf+ Rxf4 3.Rxe3+ Re4 4.d4 mate.

Se3 2.Rxc5+ Qd5/i 3.gf mate.

i) dc 3.b8Q+ Kd5 4.Qb7+ K-5.Qc7+ Kd5 6.Qd7+ Ke5 7.gf+ Rxf4 8.Rxe3+ Re4 9.d4+ cd+ 10.Qxd4 mate.

"Several mates, but this is a mansuba, not a real study."

No. 7456 E. Puhakka (Finland)
19th Place, 3.WCCT, 1984-88



Win 5+5

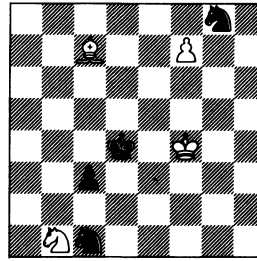
No.7456: Erkki Puhakka (Finland).

1.Bf5+ Qxf5 2.Qc3+ Ke2 3.Qd2+

Kf3 4.Qg2+ Kf4 5.Bc7+ Re5 6.Sd5 mate.

"A pawnless slaughter."

No. 7457 J. Polasek and
E. Vlasak (Czechoslovakia)
20th Place, 3.WCCT, 1984-88

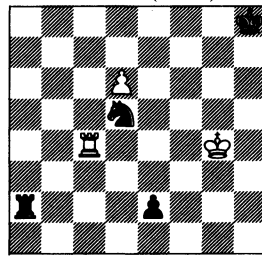


Black to Move,
White wins 4+4

No.7457: Jaroslav Polasek and Emil Vlasak (Czechoslovakia).
Se2+ 2.Kf3 c2 3.Sd2 Kd3 4.fgQ c1Q 5.Qd5+ Kc2 6.Qe4+ Kxd2 7.Ba5+ Sc3 8.Qe2 mate.

"Otherwise like the 12th Place study, but the miniature form is absent, nor is the artificial BTM start to be admired."

No. 7458 D. Gurgenzidze
1st Prize, XXIII Chervony Girnik,
1988
award: 23.xi.88 and (booklet): 6.i.89

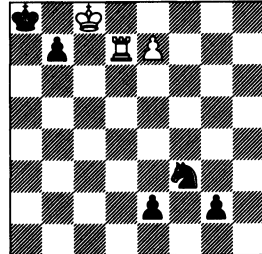


Draw 3+4

No.7458: David Gurgenzidze (Georgian SSR). Judge: V.Neidze. This 23rd multi-section tourney marked 30 years of the newspa-

per's chess column run since inception by D.K.Kanonik. 46 study composers sent in 66 studies. The provisional awards were published in the newspaper column, and the final award (all genres) has been published in a 56-page booklet with a print run of 700. 1.d7 Sf6+ 2.Kf3 e1S+ 3.Ke3 Sxd7 4.Rc8+ Kg7 5.Rc7 Sg2+ 6.Kd3 Sf4+ 7.Kc3 Ra3+ 8.Kc2 Rd3 9.Rc4 Rf3 10.Rc7 Rd3 11.Rc4, drawn.

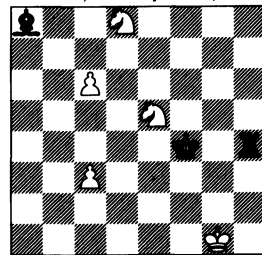
No. 7459 G. Amiryany
2nd Prize, Chervony Girnik, 1988



Win 3 + 5

No.7459: G.Amiryany (Erevan).
1.Rd4 g1Q 2.Ra4+ Qa7 3.e8Q e1Q
4.Qd8 Qd2/i 5.Qc7 Qd8+ 6.Qxd8
Qxa4 7.Kc7+ Ka7 Qb8+ Ka6
9.Qxb7+ Ka5 10.Qb6 mate.
i) Qe5 5.Kd7 Qb8 6.Rxa7+ Kxa7
7.Qa5 mate.

No. 7460 V. Kondratev and
A.G. Kopnin
3rd Prize, Chervony Girnik, 1988

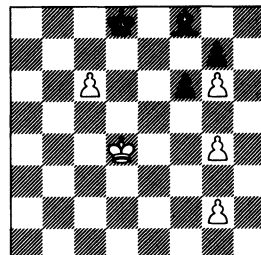


Win 5 + 3

No.7460: C.Kondratev and A.Kopnin (Chelyabinsk). 1.c7 Ke3/i 2.eSc6 Bxc6 3.Sxc6 Rg4+ 4.Kf1 Rf4+ 5.Ke1 Ra4 6.Kd1 Ra8 7.Kc2 Rc8 8.Se7 Rxc7 9.Sd5+, 10.Sxc7 wins.

i) Kg3 2.eSc6 Bxc6 3.Sxc6 Ra4 4.Kf1 Ra8 5.Sa7 Kf3 6.c8Q Rxc8 7.Sxc8 Ke3 8.Sb6 Kd3 9.Sa4 Kc4 10.Ke2 Kb3 11.Kd3 wins.

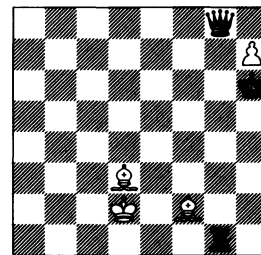
No. 7461 A.P. Grin
1 Hon. Men., Chervony Girnik,
1988



Draw 5 + 4

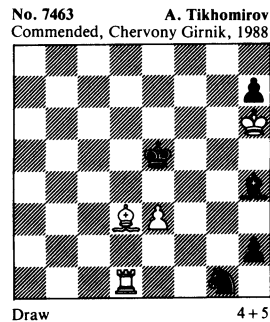
No.7461: A.P.Grin (Moscow).
1.Kd5 Ba3 2.Ke6 Bc1 3.Kf7 Bh6
4.g5/i fg 5.g4 Kc7 6.Ke7 Kxc6
7.Ke6 draw.
i) A second solution at this point
has been reported. 4.Ke6 Kc7
5.Kd5 Be3 6.Ke4 Bb6 7.Kd5 Ba7
8.Ke6 Be3 9.Kd5, positional draw.

No. 7462 V. Kondratev
3 Hon. Men., Chervony Girnik,
1988

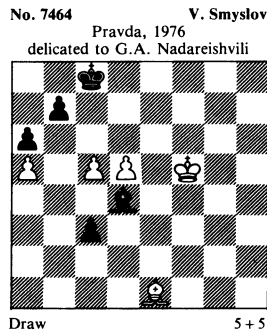


Win 4 + 3

No.7462: V.Kondratev (Ivanovsk region). 1.Be3+ Kh5 2.Be2+ Kh4 3.Bf2+ Kh3 4.Bf1+ Kh2 5.Bxg1+, and Kh1 6.hgS wins, or Qxg1 6.h8Q+ Kg3 7.Qg7+ Kf2 8.Qf6+ mates.



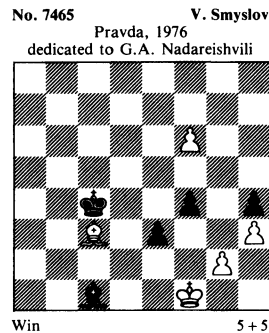
No.7463: A.Tikhomirov (Khar-kov). 1.Be4 Bg5+ 2.Kh5 Kxe4 3.Rxg1 hgB 4.Kg4 B5xe3 5.Kg3 and 6.Kg2, drawn.



No. 7464: Vassily Smyslov (Moscow). From time to time another study by the ex-world Champion is 'discovered', so the publication of all his 'missing' studies is most welcome. They are in a 3-page article by the composer himself in issue No. 7/1989 of the *Bulletin of the Central Chess Club of the USSR*. The dates run from 1936 to 1987. We select a scintillating pair of

reverse-colour 'twins'. Before consulting the solutions the reader is invited to make a wild guess (from comparing the diagrams) as to why the defence is successful in the first while the attack wins through in the second. 1.c6/i c2/ii 2.Bd2 Bb2 3.d6 bc 4.Ke6 c1B/iii 5.d7+ Kc7 6.d8Q+ Kxd8 7.Kd6 c5 8.Kxc5 Kc7 9.Be1, and it's a draw. The exchange of wB can never be forced, because W does not need to retain wPa5: after its loss wK sits on a spartan throne on a2, and his wB vassal roams with diagonals to spare.

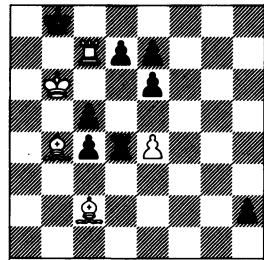
i) 1.Ke6? c2 2.d6 c1Q 3.d7+ Kc7 4.Bg3+ Kc6 5.d8Q Qc4+ 6.Kf5 Qd5+, and Bl wins easily.
ii)bc 2.Ke6 cd 3.Kxd5 c2 4.Bd2 Bb2 5.Kc6.
iii) c1Q 5.d7+ Kc7 (Kd8; Bxc1) 6.Bf4+ Qxf4 7.d8Q+ Kxd8 stalemate, or, in this, Kxd8 6.Bxc1 Bxc1 7.Kd6 c5 8.Kxc5, and Kc7 9.d8Q+, or Be3+ 9.Kc6.



No. 7465: V. Smyslov. 1.f7/i Ba3 2.Bg7/ii f3 3.gf/iii Kd3 4.f8B/iv e2+/v 5.Kf2 e1Q+ 6.Kxe1 Ke3 7.f4 Kxf4 8.Kf2, and the attempt to avoid the exchange of bishops, Bc1, fails miserably to 9.Bh6+.
i) 1.Bb4?? Kd3 2.Ke1 (f7,Bd2;) f3 3.gf e2 4.f7 Bf4. 1.Be1?? Kd3 2.Bxh4 Kd2 3.Be1+ Kd1 4.f7 Ba3 5.Bc3 Bc5.
ii) 2.Bb2? Bf8 3.Ke2 Kd5 4.Bf6 Ke6 5.Bxh4 Kxf7, drawn.
iii) 3.f8Q? Bxf8 4.Bxf8 e2+ 5.Kf2 fg.
iv) This is the (counter) point, avoiding

4.f8Q? e2 + 5.Kf2 Bc5 + 6.Qxc5 (Ke1, Bxf8;) e1Q + 7.Kxe1 leaves Bl stalemated, and, in this, 5.Ke1 Bxf8 6.Bcf8 Ke3, to catch wPP and draw.
 v) Bc1 5.Bh6 Bd2 6.Kg2 Be1 7.Bc5 e2 8.Bf2 wins, a rare example of play with three dark bishops.

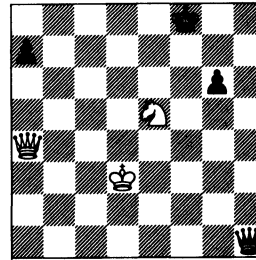
No. 7466 N. Rezvov
 Prize, Rudenko-50 Jubilee, 1988
 award: Sportivnaya Gazeta (Kiev)
 7.i.89



Win 5 + 8

No.7466: N.Rezvov (Odessa). Judge: A.Zinchuk (Kiev). A study tourney in honour of a problemist's 50th birthday (Valentin Rudenko is a problem IGM) is credible only in a country where there is a wealth of composing talent. Nevertheless, this was a small tourney, with 13 entries from 9 composers. 1.Rb7+ Kc8/i 2.Ba5 h1Q 3.Ka7 Qh2 4.Ba4 Qd6 5.e5/ii Qxe5 6.Bb5 Qd6 7.Ka8, and Qc6 8.Bxc6 dc 9.Rb8+ Kd7 10.Rd8 mate, or Qg3 8.Ba6 Qf3 9.Ka7 Qxb7+ 10.Bxb7 mate, or Qd5 8.Bxd7+ Qxd7 9.Rb8 mate.
 i) Ka8 2.Kc7, and h1Q 3.Rb8+ Ka7 4.Bxc5+ Ka6 5.Rb6+ Ka5 6.Bb4 mate, or Rd6 3.Rb8+ Ka7 4.Bxc5+ Ka6 5.Ra8+ Kb5 6.Bxd6 h1Q 7.Ba4 mate.
 ii) 5.Bb5? e5 6.Ka8 Qc6 7.Bxc6 dc.

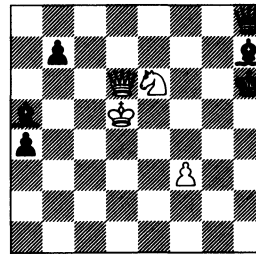
No. 7467 V. Sizonenko
 1 Hon. Mention, Rudenko Jubilee,
 1988



Win 3 + 4

No.7467: V.Sizonenko (Krivoi Rog). 1.Qf4+ Ke7 2.Qf7+ Kd6 3.Sc4+ Kc6 4.Qe8+ Kc7 5.Qe7+ Kc6 6.Qd6+ Kb7 7.Qd7+ Kb8 8.Qd8+ Kb7 9.Sd6+ Ka6 10.Qc8+ Kb6 11.Qb8+ Kc5 12.Se4+ Kc6 13.Qd6+, and Kb7 14.Sc5+ Kc8 15.Qd7+ Kb8 16.Qd8 mate, or Kb5 14.Sc3+ Ka5 15.Qc5+ Ka6 16.Qb5 mate.

No. 7468 A. Shuryakov and V. Sizonenko
 2 Hon. Men., Rudenko Jubilee, 1988



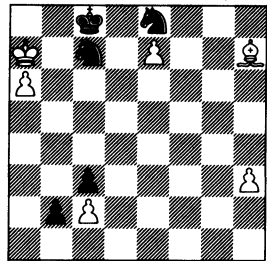
Win 4 + 6

No.7468: A.Shuryakov (Krivoi Rog) and V.Sizonenko. 1.Qf4+ Kg6 2.Qg4+ Kf7 3.Sg5+ Kg6 4.Se4+ Kf7 5.Sd6+ Kf8 6.Qc8+ (Qf4+? Kg7;) Bd8 7.Qxd8+ Kg7 8.Qc7+ Kg6 9.Qc2+ Kg7 10.Qc3+ Kg8 11.Qc8+ Kg7 12.Qxb7+ Kg6

13.Qb1+ Kg7 14.Qb2+ Kg8
 15.Qb8+ Kg7 16.Qa7+ Kg6
 17.Qg1+ wins.

4.Kg3 f1S+ 5.Kh3 Bxf6 6.e7 Bxe7
 stalemate. The latent 'wrong bi-
 shop + RP' draw handles 4...h4+
 5.Kxf2 Bxf6 6.Kxf3.

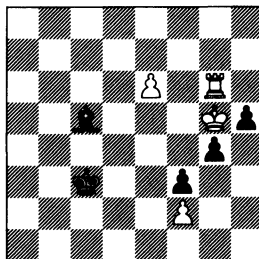
No. 7469 F.S. Bondarenko
 3 Hon. Men., Rudenko Jubilee, 1988



Win 6+5

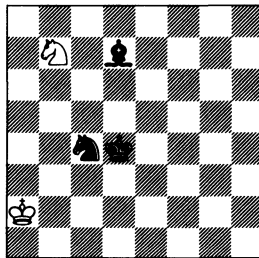
No.7469: F.S.Bondarenko (Dnie-
 propetrovsk). 1.Bf5+ Se6 2.Bxe6+
 Kc7 3.Ba2 Sd6 4.Ka8/i Kd7
 5.Kb8/ii Sb5 6.a7 wins.
 i) 4.h4? Sc8+ 5.Ka8 Sb6+ 6.Ka7
 Sc8+, drawn.
 ii) 5.a7? Kc8 6.h4 Se8 7.Be6+ Kc7
 8.Ba2 Kc8.

No. 7471 V. Bratsev
 =2/3 Comm., Rudenko Jubilee,
 1988



Black to Move, 4+5
 White Draws

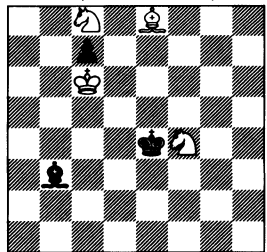
No. 7472 A. Krochek
 =2/3 Comm., Rudenko Jubilee,
 1988



Draw 2+3

No.7472: A.Krochek (Khmelnits-
 ky). 1.Kb3 Bc6/i 2.Sd8 Bd5 3.Kb4
 Sd6 4.Ka5 Kc5 5.Ka6 Sc8 6.Sb7+
 Kb4 7.Sd8(a5) Ka4 8.Sc6 (Sb7??)
 Bxc6 stalemate.
 i) Bc8 2.Sd8 Se5 3.Kb4/ii Kd5
 4.Kb5 Kd6 5.Kb6 Kd7 6.Sb7
 drawn.
 ii) 3.Ka4? Kc4 4.Ka5 Kc5 5.Ka4
 Kb6 6.Kb4 Kc7 wins.

No. 7470 V. Samilo
 1 Comm., Rudenko Jubilee, 1988



Win 4+3

No.7470: V.Samilo (Kharkov).
 1.Sh5 Ba4+ 2.Kc5 Bxe8 3.Sf6+
 Kf5 4.Sxe8 Kg6 5.Kc6 Kf7 6.Kd7
 wins, according to Troitzky.

No.7471: V.Bratsev (Cherkassk
 district). 1...g3 2.Rf6 Be7 3.Kf4 gf

No. 7473: Harrie Grondijs (Rijswijk,
 Netherlands), corrected by SN colum-
 nist and tourney judge Jan van Reek.

The judging task was delegated to AJR for No. 7481. The tourney was dedicated to the memory of Sergei Ivanovich KAMINER, one of several Russian study composers who fell victims to Stalinist oppression and terror. "The 45 entries from composers in 11 countries were of a high standard, the top three standing out. The 'special' honours were awarded for corrections for four months, and EG presents the definitive verdict, after solvers, including a powerful Czech contingent, and the judge himself, had injected much analytical labour.

1.Ke5/i h2/ii 2.a8Q/iii Bxa8 3.Bh6 Re4 4.Kd6 Re6 5.Kc5 Rc6 6.Kd4 Rc4 7.Ke5 Sf6 8.Rxa8+/iv Sg8 9.Ra7 Re4+ 10.Kd6 Sxh6 11.Rh7+ Kg8 12.Rxh6 Re2 13.Rh7 drawn.

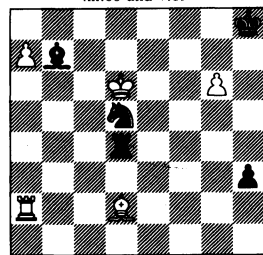
i) 1.a8Q? Bxa8 2.Ke5 Re4 3.Kxe4 Sc3 4.Kf4 Sxa2 5.Kg3 Bg2.

ii) Re4 2.Kxe4 Sc3+ 3.Kf4 Sxa2 4.Kg3 Bg2 5.a8Q.

iii) 2.Bh6? Re4 3.Kd6 Re6 4.Kc5 Rc6+ 5.Kd4 h1Q 6.a8Q Rc8 7.Qxb7 Qh4 with a winning attack.

iv) 8.Rxh2? Sg4+ 9.Kd5 Sb6+.

No. 7473 H. Grondijs (iv.87, v.89)
1st Prize, KNSB 1987
correction by J. van Reek
award: *Schakend Nederland*,
xii.88 and v.89



Draw 5+5

No. 7474: Jan Timman (Amsterdam). This study caused analytical controversy and we give here the definitive outcome, incorporating the *Schakend Nederland* solution, v.89. 1.Rd3 Sb5/i 2.ab Sb3 3.c3/ii Sd4 4.Rxd4 Bxc3

5.Bb2/iii (h8B? Be1;) Bxb2 6.h8B Bc3 7.Be5 de/iv 8.Re4 Bb2/v 9. h5 Ba3 10.Rc4, with:

Bb2 11.h6/vi e4 12.h7 Bh8 13.d6 e3 14.d7 e2 15.Rh4 wins, or

Bf8 11.Rc2 e4 12.Rxg2 Kg4 13.Kf1/vi Kf3 14.Rc2 Bc5 15.Rc3+ e3 (Be3; Rxe3+) 16.Rc2 wins.

i) Be5 2.Bxd6 Bxd6 3.h8Q Bc5 4.Rd4. ii) 3.Bc5? bc 4.cb b6 5.Rd2 c4.

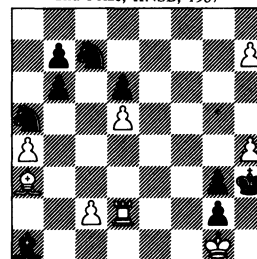
iii) 5.Bc5? bc 6.Rd1 b6 7.h5 c4 8.h6 Bh8 9.Rd2 c3 10.Rxg2 Kg4 and bKf3.

iv) Be1 8.Bxg3 Bxg3 9.Rd3 Kxh4 10.Kxg2.

v) Bd4+ 9.Rxd4 ed 10.d6.

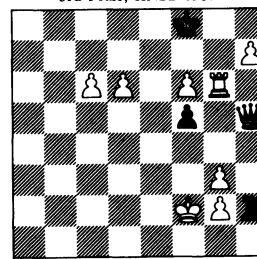
vi) The originally given solution continued with 11. d6, which is what van Reek terms a 'pseudo-dual' unnecessarily lengthening the solution: e4 12.d7 Bf6 13.h6 e3 14.h7 e2 15.h8Q+ Bxh8 16.Rh4+ Kxh4 17.d8Q+, and if Kg4 18.Qd7+ Kf4 19.Qd2+ wins.

No. 7474 J. Timman (x.87)
2nd Prize, KNSB, 1987



Win 8+9

No. 7475 J.H. Marwitz (i.87)
3rd Prize, KNSB 1987



Win 8+4

No.7475: Jan H.Marwitz (Dalfsen, Netherlands). 1.h8Q+/i Qxh8

2.d7/ii Kf7 3.Rg7+ Kxf6/iii 4.c7 Qxg7/iv 5.c8Q/v Rh8 6.Qe8 Rxe8 7.deS+ Kf7 8.Sxg7 Kxg7 9.Kf3 Kg6 10.Kf4 Kf6 11.g4 wins.

i) 1.Rg8+? Kf7 2.h8Q Rxc2+ 3.Kxg2 Qe2+, drawing by perpetual check.

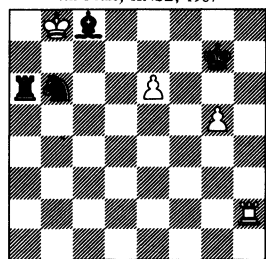
ii) 2.c7? Kf7 3.Rg7+ Ke6 4.d7.Qa8 5.Re7+ Kxf6.

iii) Ke6 4.Re7+ Kd6 5.Re8 Qxf6 6.d8Q+ Qxd8 7.Rxd8+ Kxc6 8.Kf3.

iv) Qh3 5.d8Q+ Kxg7 6.Qd7+ Kg6 7.Qc6 and 8.c8Q.

v) 5.d8Q Ke5 6.Qe2! is a cook, superior to the composer's envisaged best continuation, namely, 6.Qe8+? Kd6 7.c8Q Qd4+ 8.Qe3 Rxc2+ 9.Kxg2 Qxe3 10.Qxf5 Ke7 11.Kh3 Qd4.

No. 7476 G.M. Kasparyan (iii.87)
4th Prize, KNSB, 1987



No.7476: Genrikh M.Kasparyan (Erevan, USSR). 1.e7/i Kf7/ii 2.Rh7+/iii Ke8 3.g6 Kd7 4.e8Q+ Kxe8 5.Kc7 Kf8 6.Rh8+/iv Kg7 7.Rd8 Kh6 8.Rd2 Kg7 9.Rd8 Bh3 10.Kb7 Bf1 11.Rd1 Be2 12.Rd2 Bc4 13.Rd4 drawn.

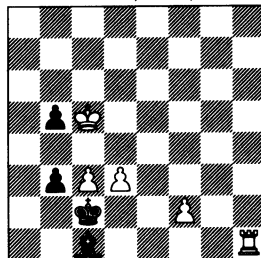
i) 1.Kc7? Bxe6 2.Kb7 Bc4 3.Rh4 Bd3 4.Rd4 Sa4 5.Rxd3 Sc5+.

ii) Ra8+ 2.Kc7 Sd5+ 3.Kd6 Bb7 4.Rb2.

iii) 2.Re2? Ke8 3.g6 Bg4 4.g7 Sd7+ 5.Kb7 Rg6.

iv) 6.Rf7? Kg8 7.Rf2 Be6 8.Kb7 Bc4 9.Rf4 Bd3 10.Rd4 Sa4.

No. 7477 M. Hlinka (iv.87)
1 Hon. Men., KNSB, 1987



No.7477: Michal Hlinka (Kosice, Czechoslovakia). 1.f4/i b2 (Bxf4;Kxb5) 2.Rh2+ Bd2 3.Rh1 Kxc3 4.d4/ii b4 5.d5/iii Bc1 6.Rh3+ Kc2 7.d6/iv b1Q 8.d7 Be3+ 9.Rxe3 Qd1 10.Kc6 b3 11.Kc7/v b2 12.Re6 Qxd7+ 13.Kxd7 b1Q 14.f5 Qb5+ 15.Rc6+ Kd3 16.f6 Ke4 17.f7 Qd5+ 18.Ke7 Qxc6 19.f8Q drawn.

i) 1.Rh4? b4 2.Rxb4 Ba3.

ii) 4.Rb1? b4 5.f5 Kc2 6.Rxb2+ Kxb2 7.f6 b3 8.f7 Bh6.

iii) 5.f5? Be3 6.Kb5 Bc1 7.Rh3 Kc2 8.Rh2 Bd2 9.Rh1 b1Q 10.Rxb1 Kxb1 11.f6 b3 12.d5 b2 13.d6 Kc2 14.d7 b1Q.

iv) 7.Rh2+? Kb3 8.Rxb2+ Bxb2.

v) 11.Re6? Qf3+ 12.Kb6 b2 13.Rc6+ Kb3 14.d8Q b1Q+.

No.7478: Emilian Dobrescu (Bucarest). 1.Qb3+ Kc1 2.Bxc3/i Bd6+ 3.Kg2/ii Be4+/iii 4.Kf1 Qa6+ 5.Bc4 Bd3+ 6.Kg2 Qa8+ 7.Bd5 Be4+ 8.Kh3/iv Qc8+ 9.Be6 Bf5+ 10.Kg2 Qc6+ 11.Bd5 Be4+ 12.Kf1 Qa6+ 13.Bc4, draw.

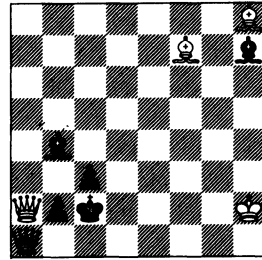
i) 2.Be5? c2 3.Qxb4 Kb1 4.Bf4 Qa7 5.Bd5 Qf2+ 6.Kh1 Qh4+ 7.Kg2 c1Q 8.Be4+ Bxe4 9.Qxe4+ Qc2.

ii) 3.Kh3 Bf5+ 4.Kg2 b1Q 5.Bxa1 Qe4+ 6.Qf3 Qc2+ 7.Qf2 Be4+ 8.Kf1 Qd1+ 9.Qe1 Bd3+ 10.Kf2 Bg3+.

iii) b1Q 4.Bxa1 Qe4+ 5.Qf3 Qc2+ 6.Kh3 Bf5+ 7.Kh4 Be7+ 8.Kg3.

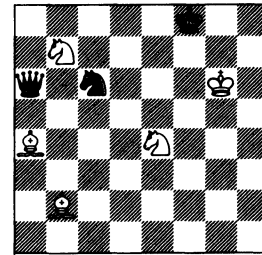
iv) 8.Kg1? Qa7+, or 8.Kf2? Qf8+, with promotion on b1.

No. 7478 Em. Dobrescu (ix.87)
2 Hon. Men., KNSB, 1987



Draw 4+6

No. 7479 M. Matous (vii-viii.87)
3 Hon. Men., KNSB, 1987

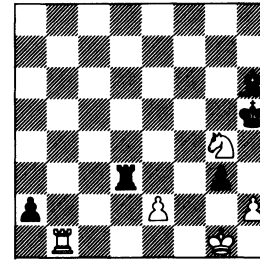


Win 5+3

No.7479: Mario Matous (Prague).
1.Bg7+ Ke7 2.Bf6+ Kf8/i 3.eSc5 Se7+ 4.Kh7 Qxf6 5.Sd7+ Kf7 6.Bb3+ Qe6 7.Sd6 mate.

i) Ke8 3.bSc5 Qa8 4.Sxd6+ Kf8 5.Sd7+ Kg8 6.Bb3 mate.

No. 7480 N. Cortlever (iii.87)
4 Hon. Men., KNSB, 1987



Draw 5+5

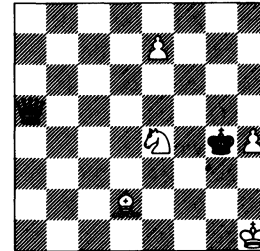
No.7480: Nico Cortlever (Zutphen, Netherlands). 1.Ra1 Rd2/i 2.Sxh6 Rxe2 (Kxh6;Kg2) 3.Sf5 gh+ 4.Kh1 Rb2/ii 5.Sg3+ Kg4 6.Sf1 Kh3 7.Se3 (zugzwang, it says here) Kg3 8.Sf1 Kh4 9.Sd2/iii Kh3 10.Rf1 Rxd2 11.Rf3, and wR is a desperado, drawing.

i) gh+ 2.Kg2 Rd2 3.Sxh6 Rxe2+ 4.Kf3 Rb2 5.Sf5.

ii) Kg4 5.Se3+ Kg3 6.Sf1+ Kh3 7.Rc1 Rb2 8.Rc3+, but not, in this, 5.Sd4? Rb2 6.Sb3 Kh3 7.Sc1 Rb1 8.Rxb1 abB 9.Sd3 Kg3.

iii) 9.Se3? Kh3. 9.Rxa2? Rxa2 10.Sxh2 Kg3 11.Sf1 Kf2 12.Sh2 Ra4.

No. 7481 J. van Reek (vii-viii.87)
correction of C.C.W. Mann
Special Hon. Men., KNSB, 1987



Black to Move,
White Wins 5+2

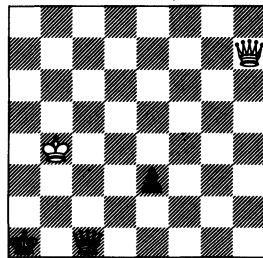
No.7481: after the late Carel Mann, correction by Jan van Reek (Ne-

therlands). The study was composed by Mann in 1907. The correction relates to the introduction, moves 1-6. 1...Qb5 2.e8Q Qf1+ 3.Kh2 Qe2+ 4.Kg1 Qd1+ 5.Be1 Qxe1+ 6.Kg2 Qxh4 7.Qc8+/i Kf4/ii 8.Qf8+ Ke3 9.Qf3+ Kd4 10.Qd1+ Ke5 (Kc4;Qa4+) 11.Qd6+ Kf5 12.Sg3+ Kg5 13.Qd5+ Kf4 (Kg6;Qg8+) 14.Qf5+ Ke3 15.Qf3+ Kd2 16.Se4+ Kc2 17.Qc3+ and mates in 3.

i) 7.Qe6+? Kf4 8.Qd6+ Kg4 9.Qd7+ Kf4 10.Qc7+ Kf5.

ii) Kh5 8.Sg3+ Kg5 9.Qd8+ Kg4 10.Qd4+ Kg5 11.Qd5+ - see main line.

No. 7482 J. Pospisil (v.87)
1 Comm., KNSB, 1987



No.7482: Jaroslav Pospisil (Prague). 1.Qe4/fi Qd2+/ii 2.Kb3 e2/iii 3.Qe5+ Kb1 4.Qf5+/iv Kc1 5.Qc5+ Kd1 6.Qg1+/v e1Q 7.Qg4+ Kc1/vi 8.Qc8+ Kb1 9.Qf5+ Ka1 10.Qf6+ drawn.

i) 1.Qa7+? Kb1 2.Qh7+ Qc2 3.Qh1+ Kb2 4.Qh8+ Kc1, with: 5.Qh1+ Kd2 6.Qd5+ Qd3 7.Qa2+ Ke1 8.Qa1+ Qd1 wins, or 5.Qa1+ Kd2 6.Qd4+ Qd3 7.Qb2+ Ke1 wins. 1.Qf5? Qb2+ 2.Kc4 e2 3.Qe4 Qc1+. 1.Qd3? Qb2+ and 2...e2.

1.Kb3? Qb2+ 2.Kc4 Qd2 3.Qd3 Kb2, with: 4.Kd4 Kc1 5.Ke4 e2 6.Qa3+ Kb1 7.Qb3+ Qb2, or 4.Qb3+ Kc1 5.Qa3+ Kd1 6.Qa1+ Ke2 7.Qb1 Qa5 8.Qb2(c2)+/vii Ke1 9.Qb1(c1)+ Kf2 10.Qb2+ e2 11.Qf6+ Ke1 12.Qh4+ Kd1 13.Qd4+ Qd2 14.Qg4 Kc1 wins.

ii) Qb2+ 2.Kc4/viii e2/ix 3.Qh1+ Qb1/x 4.Qh8+ Ka2 5.Qa8+ Kb2 6.Qh8+ Kc2 7.Qh7+ Kc1 8.Qh1+ Kb2 9.Qh8+. Kb2 2.Qd4(e5)+ Kc2/xi 3.Qe4+ Kd2, and either 4.Qd5+ Ke2 5.Qg2+, or 4.Qg2+ e2 5.Qd5+ draws.

iii) Qa2+ 3.Kc3 Qb2+ 4.Kc4, with Qd2 5.Kb3 e2, main line, or e2 5.Qh1+ as after 1.Qe4 Qb2+ (see (i)).

iv) 4.Qe4+? Kc1 5.Qc6+ Kd1 6.Qh1+ (Qf3,Qd4;) e1Q 7.Qh5+ Q2e2 8.Qd5+ Kc1 9.Qc3(c6)+ Kb1 10.Qf5(g6)+ Qe4 wins.

v) 6.Qh5? Qd4, and 7.Ka2 Kc1, or 7.Ka3 Kd2 8.Qh2 Qc5+ 9.K- Kd1, or 7.Qf3 Qe5 8.Ka3 Kc2 wins.

vi) Q2e2 8.Qd4+ Kc1 9.Qa1+ Kd2 10.Qc3+.

vii) 8.Kd4 Kf2 9.Qb3 Qa7+ 10.Ke4 Qa8+ 11.Kd4 Qf3 and 12...e2, winning.

viii) 2.Ka4? e2 or Qc3.

ix) Qd2 3.Kb3 e2 4.Qe5+ follows the main line.

x) Ka2 4.Kd3 and 5.Qe1.

xi) Kb1 3.Qe4+ Ka1 4.Kb3 Qb2+ 5.Kc4 Qd2 6.Kb3, as in the main line.

No.7483: Emil Vlasak and Michal Hlinka (Czechoslovakia). 1.Sc4+/i Kf6/ii 2.Sxa3 Bxf1 3.Sxb1 Bd3

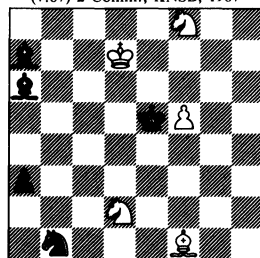
4.Kc7/iii Bxb1 5.Sd7 Kg5 6.f6 Kg6 7.f7 Kxf7 8.Sb6 Be4 9.Sc8 Bc5 10.Sd6, drawn.

i) 1.Sxb1? a2. 1.Bxa6? Sxd2.

ii) Kxf5 2.Bh3+ Kf6 3.Sxa3 Sxa3 4.Kc6.

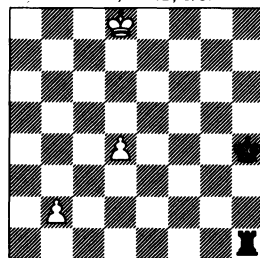
iii) 4.Sc3? Kf7 5.Se6 Bxf5 6.Sb5 Bxe6+, and B1 wins (theory says so, so it must be right!).

No. 7483 E. Vlasak and M. Hlinka
(v.87) 2 Comm., KNSB, 1987



Draw 5+5

No. 7484 I. Krikheli (vi.87)
3 Comm., KNSB, 1987



Draw 3+2

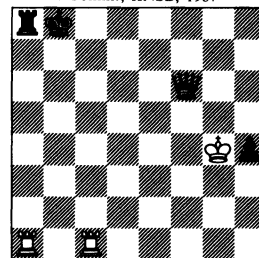
No.7484: the late Iosif Krikheli (Gori, Georgian SSR). 1.b4 Kg5/i 2.b5/ii Rb1 3.d5 Kf6/iii 4.d6 Ke6 5.d7 Rd1 6.b6 Rxd7+ 7.Kc8 Kd6 8.b7 Rc7+ 9.Kb8 Rc1 10.Ka7 Ra1+ 11.Kb8 Kc6 12.Kc8 Rh1 13.b8S+, drawn.

i) Rb1 2.d5 Rd1 3.Kc7.

ii) 2.d5? Kf6 3.b5 Ke5 4.b6 Kd6.

iii) Rxb5 4.d6 Kf6 5.d7 Ke6 6.Ke8 Rh5 7.d8S+, drawn.

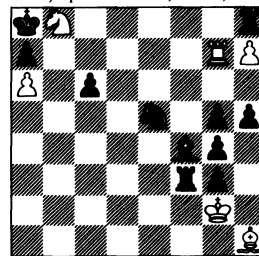
No. 7485 D. Gurgenzidze (ix.87)
4 Comm., KNSB, 1987



Draw 3+4

No.7485: David Gurgenzidze (Chailuri, Georgian SSR). 1.aRb1+ Ka7 2.Ra1+ Kb6 3.aRb1+ Ka5 4.Ra1+ Kb4 5.aRb1+ Ka3 6.Ra1+ Kb2 7.cRb1+ Kc3 8.Rc1+ Kd4 9.Rd1+ Ke5 10.Re1+ Kd6 11.aRd1+ Kc5 12.Rc1+ Kb4 13.Rb1+ Ka3 14.Ra1+ Kb3 15.eRb1+ Kc4 16.Rc1+ Kd5 17.Rxa8 Qg6+ 18.Kf4 Qe4+ 19.Kg5 Qe3+ 20.Kf5 Qe4+ 21.Kg5 Qe3+ 22.Kf5, drawn.

No. 7486 N. Cortlever (iii.87 and xii.88) Special Comm., KNSB, 1987



Draw 6+11

No.7486: N.Cortlever. 1.Sxc6 Sxc6 2.Rg8+ Sb8 3.Rxh8 h4 4.Rxb8+ Bxb8 5.h8Q h3+ 6.Kg1/i h2+ 7.Qxh2 gh+ 8.Kg2 g3/ii 9.Kxf3 Bf4 10.Ke2+ Kb8 11.Kf1 Kc7 12.Bb7 drawn.

i) 6.Qxh3? gh 7.Kxh3 g2 8.Kxg2 g4.

ii) Ra3 9.Kf2+ Rf3+ 10.Kg2.

The Chess Endgame Study Circle

1. Annual (January-December) subscription: £8 or \$15. (Airmail: £3 or \$5 supplement.) 1989: EG95-98.
2. National Giro account: 51 152 5907 (Chess Endgame Consultants & Publishers).
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7. Unless clearly pre-empted by the context (such as a tourney judge's comments between inverted commas), all statements and reviews are by AJR.

C denotes a computer-related article or diagram.

BTM - Black to Move
BTM - Black to Move
WTM - White to Move
otb - over-the-board

GBR: code (after Guy/Blandford/Roycroft) denotes chessboard force in at most six digits. Examples: two white knights and one black pawn codes into **0002.01**; wQ bQ wR codes 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 in each of the 4 cases the numbers of B1 and W pieces respectively.

Next meeting of The Chess Endgame Study Circle (in London) on Friday 7th July, and Friday 6th October, 1989. Phone John Roycroft on 01-205 9876.
