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国际象棋通报

دليل الشطرنج

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160



The Inventors of the Chess Informant systems

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PEARLS OF THE CHESS GAMES

A little story about creativity versus competition, or how to love chess in yourself, not yourself in chess

Because in our home there were a lot of chess books, and chess boards of various types, I used to play chess very young like Capablanca in my fourth year. That's because I was born into a chess family next to my famous father IM Božidar Đurašević. I didn't become a world champion or a chess grandmaster, but I became what I should have been – a composer of chess problems.

My great friend, the late chess problem composer and chess problem solver GM Milan Velimirović (1952–2013) used to say that chess problemists are unsuccessful OTB players (that chess problem composers are recruited from the population of failed chess players). I am certainly one of them.

In the last years of his life, my father was proud of me, especially when I started to compose studies too, only in my 55th year of life, since composing chess studies is closest to playing chess itself.

During elementary school, I was one of the best chess players in a big city like Belgrade. But unlike my father I am not a competitive person, in my heart I am not a sportsman, I do not want to compete, win, etc. Where there is a winner there is a loser too. I do not want to hurt anybody, according to the saying: Do not do to others what you do not want done to you. That is the explanation why I practice chess problems, more precisely I regard this hobby of ours as an art, not as a sport.

I hated learning openings and variants, to this day I have not learned to checkmate with a knight and a bishop against a king. I always played extravagant openings, and gambits and wanted to discover a new opening, a variation, a move. Our famous grandmaster Svetozar Gligorić wrote the book: *I Play Against Pieces* (Batsford Chess Book), in 2003, a title that speaks a lot!

I know that many chess players have a completely different attitude: Korchnoi used to say that he had to "hate" his opponent to play well, and my anonymous friend, FM OTB chess player, still tells me nowadays, that chess is a battle of personalities. I strongly disagree with such an attitude.

I think that chess should be played without stress and being burdened by the result and that it should be enjoyed. Hence the title of this mini-essay of mine.

Sometimes I compete as a solver, recently I gained an FM title in chess problem solving (in 2015) before I became an FM chess problem composer (2022).

My role model became the famous Richard Réti precisely because he greatly appreciated composing studies.

In a domestic book (Dr. Slavko Petrović, Zlatko Klement: *Great chess masters – Richard Réti* (16), Šahovska naklada Zagreb, (1976), page 16.) I read the following paragraph: "Réti was unusually fond of chess poetry and there is a characteristic anecdote from one tournament. He had a completely won position in the game of the last round, but he thought deeply about the obvious move. After that, he continued so badly that he even managed to lose the game. Réti, however, was beaming with pleasure as everyone stared at him in amazement. That unexpected zero reduced his prize by 500 marks. He belatedly explained that he had not thought about the game at all, but that at the last move, he had composed a wonderful study, the publication of which would bring him 5 marks. Regardless of whether the story is true, it is typical of Réti's beautiful but thankless way of understanding chess. Réti never published his studies. That was done after his death by his friend Dr. A. Mandler, who published them in two volumes in 1930 and 1931".

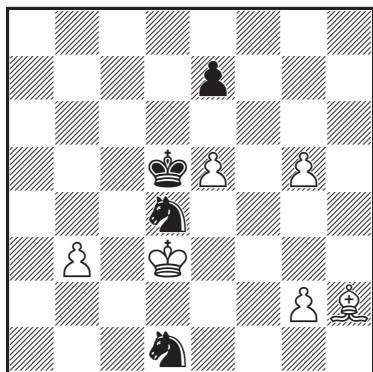
As a novice chess composer, I discovered a new chess problem's theme when I was only 24 years old, and there you can see the "positive effect" of the Dunning-Kruger syndrome. *The Dunning-Kruger effect is a cognitive bias in which people with limited competence in a particular domain overestimate their abilities. It was first described by Justin Kruger and David Dunning in 1999.*

Nowadays, I am a very close friend with Mirko Miljanić, truly a study expert and this man inspires me with his modesty and his unobtrusiveness. Composers send their problems to different tournaments that are been evaluated. However, the only true and best judge is time.

Study No. 1 is one of the first compositions I created. It was released in a version that the judge determined could be improved, and if the author succeeded in doing so, it would be highly rewarded. This is not the usual way of communication, but when artists recognize each other, anything is possible. I turned to my friend Miljanić, and together we managed to reach this position. After the judgment was announced, I continued working on this position and expanded it with an additional game. Opinions were divided. Judge Gady Costeff preferred a lighter version, which I also submitted for the FIDE Album. However, that version did not make it into the FIDE Album.

B. ĐURAŠEVIĆ & M. MILJANIĆ

2.p *The Problemist* 2012/13



1. ♔g1!

[1. ♔g3? ♖b3 2. ♖c2 (2. g6 ♖e6 3. ♖c2 ♖e3 4. ♖b3 ♖g2) ♖e3 3. ♖b3 ♖g2;

1. g6? ♖f2!]

1... ♖b2!

[1... ♖e6 2. ♖c2

a) 2... ♖b2 3. g6! (3. ♔h2? ♖c4!) ♖e5 4. ♖b2 ♖f6 5. b4 ♖c7 6. ♖c3 ♖g6 7. ♖c4;

b) 2... ♖g5 3. ♖d1 ♖e5 4. ♖e2;

1... ♖b3

a) 2. ♖c2? ♖d4 3. ♔d4 (3. ♖d1 ♖e6) ♖d4 4. ♖d1 ♖e5;

b) 2. g6! ♖e6 3. ♖c2 ♖a5 4. ♖d1 ♖c6 5. ♔h2!]

2. ♖c3!

[2. ♖e3? ♗b3 3. ♖f4 ♗c5 4. ♙c5 ♗d3;

2. ♗d2? ♗b3 3. ♖c3 ♖e5 4. g4 ♖e6 5. ♖b3 ♗d3]

2... ♗e2!

[2... ♗e6 3. ♖b2 ♗g5 (3... ♖e5 4. ♙e3) 4. ♙h2;

2... ♗d1 3. ♗d2 ♗b3 4. ♗d1 ♖e5 5. ♙b6 ♖f5 6. ♖c2 ♖g5 7. ♖b3]

3. ♖c2!

[3. ♖b2? ♗g1 4. g6 ♖e6 5. b4 ♗e2 6. b5 ♗f4!;

3. ♗d2? ♗g1 4. g6 ♖e6!]

3... ♗g1

[3... ♖e5 4. ♙e3]

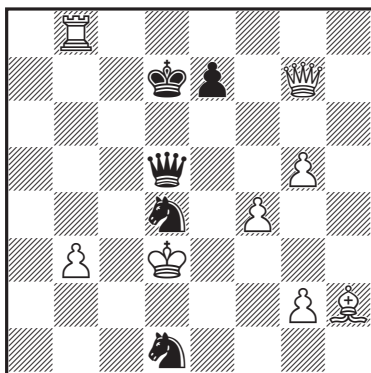
4. g6! ♖e6 5. ♗d2!+-



This is an extended version of Study 1, with a subtle introductory play composed afterward.

B. ĐURAŠEVIĆ & M. MILJANIĆ Extended Version

2.p The Problemist 2012/13



1. ♖b7!

[1. ♗d4? ♗f2]

1... ♖c6!

[1... ♖c8 2. ♖c7 ♖b8 3. ♗h8 ♖c7 4. ♗e5! ♖c6 (4... ♗e5 5. fe5 ♗e6 6. ♙g1) 5. ♗d5 ♖d5 6. ♙g1!]

2. ♖b6

[2. ♖c7? ♖b5]

2... ♖d7 3. ♖d6! ♖d6

[3... ♗d6 4. ♗d4!]

4. ♗e5! ♗e5

[4... ♖c6 5. ♗d5 ♖d5 6. ♙g1!]

5. fe5 ♖d5 6. ♙g1!

[6. ♙g3? ♗b3 7. ♖c2 (7. g6 ♖e6 8. ♖c2 ♗e3 9. ♖b3 ♗g2) ♗e3 8. ♖b3 ♗g2;

6. g6? ♗f2!]

6... ♗b2!

[6... ♗e6 7. ♖c2

a) 7... ♗b2 8. g6! (8. ♙h2? ♗c4!) ♖e5 9. ♖b2 ♖f6 10. b4 ♗c7 11. ♖c3 ♖g6 12. ♖c4;

b) 7... ♗g5 8. ♗d1 ♖e5 9. ♖e2;

6... ♗b3

a) 7. ♖c2? ♗d4 8. ♙d4 (8. ♗d1 ♗e6) ♖d4 9. ♗d1 ♖e5;

b) 7. g6! ♖e6 8. ♖c2 ♗a5 9. ♗d1 ♗c6 10. ♙h2!]

7. ♖c3!

[7. ♖e3? ♗b3 8. ♖f4 ♗c5 9. ♙c5 ♗d3;

7. ♗d2? ♗b3 8. ♖c3 ♖e5 9. g4 ♖e6 10. ♖b3 ♗d3]

7... ♗e2!

[7... ♗e6 8. ♖b2 ♗g5 (8... ♖e5 9. ♙e3) 9. ♙h2;

7... ♗d1 8. ♗d2 ♗b3 9. ♗d1 ♖e5 10. ♙b6 ♖f5 11. ♖c2 ♖g5 12. ♖b3]

8. ♖c2!

[8. ♖b2? ♗g1 9. g6 ♖e6 10. b4 ♗e2 11. b5 ♗f4!;

8. ♖d2? ♗g1 9. g6 ♖e6!]

8... ♗g1

[8... ♖e5 9. ♖e3]

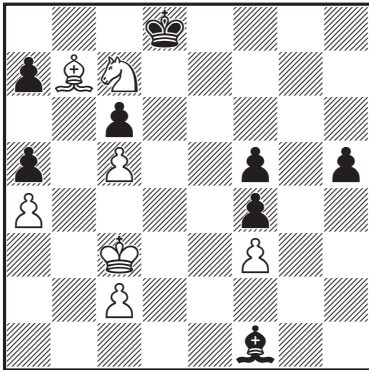
9. g6! ♖e6 10. ♖d2!+—



I composed **Study No. 3** with Mirko Miljanić; however, he generously declined co-authorship. The study was in the final selection for The Norman Macleod Award, organized by the British Chess Problem Society for 2014. This prestigious award recognizes the most striking and original chess problem of any genre published in *The Problemist* over a two-year period.

Branislav ĐURAŠEVIĆ

2.p *The Problemist* 2014



1. ♗e6 ♖d7

[1... ♖e7 2. ♗f4 h4 3. ♗g6! ♖f6 4. ♗h4 ♖g5 5. ♗f5 ♖f5 6. ♖d4]

2. ♗g5!

[2. ♗f4? h4! 3. ♖d2 (3. ♖d4 ♖c7! 4. ♖a8 h3 5. ♗h3 ♖h3 6. ♖e5 ♖f1 7. ♖f5 ♖e2 8. f4 ♖d1) h3 4. ♗h3 ♖h3 5. ♖e2 f4!;

2. ♗d4? h4 3. ♖c6 ♖c7 4. ♖b5 ♖b5 (4... ♖g2? 5. ♗e6) 5. ♗b5 ♖d7 6. ♗d6 (6. c6 ♖c6! 7. ♗d4 ♖b6!) h3 7. ♗e4 h2? 8. ♗f2; 7... fe4!]

2... ♖c7!

[2... h4 3. ♖d2 h3 (3... ♖c4 4. ♖e1 ♖c7 5. ♖f2 ♖d5 6. c4!) 4. ♗h3 ♖h3 5. ♖e2]

3. ♖a8 h4 4. ♖d2!

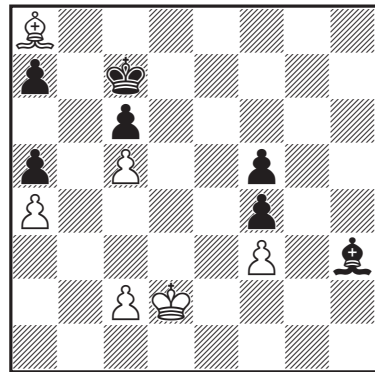
[4. ♖d4? h3 5. ♗h3 ♖h3 6. ♖e5 ♖f1 7. ♖f5 ♖e2 8. ♖f4 ♖d1]

4... h3!

[4... ♖c4 5. ♖e1 ♖d5 6. ♖f2 ♖b8 7. c4! ♖c4 8. ♖c6 ♖c7 9. ♖e8 ♖d5 10. ♖g2 ♖c6 11. ♗e6!;

4... ♖a6 5. ♖e1 ♖c8 6. ♗f7 ♖d7 7. ♗e5 ♖e8 8. ♖f2 h3 9. ♖g1]

5. ♗h3 ♖h3



6. ♖e1!

[6. ♖e2? ♖g2 7. ♖f2 ♖h1! 8. c3 (8. ♖e2 ♖g2!) a6! 9. ♖e2 ♖g2]

6... ♖g2 7. ♖e2!

[7. ♖f2? ♖h1!]

7... ♖h1

[7... ♖h3 8. ♖f2

a) 8... ♖d7 9. ♖b7 ♖e6 (9... ♖c7 10. ♖a6 ♖d7 11. ♖g1 ♖e6 12. ♖h2 ♖g4 13. fg4 fg4 14. ♖c8 ♖e5 15. ♖g4) 10. ♖c6 ♖e5 11. c3;

b) 8... ♖g4 9. fg4 fg4 10. c3 ♖d7 11. ♖b7 ♖c7 12. ♖a6 ♖d7 13. ♖e2 ♖e6 14. ♖g4 ♖d5 15. ♖e2]

8. ♖f2

[8. c3? ♖g2! 9. ♖f2 ♖h1!]

8... a6 9. c3!+-

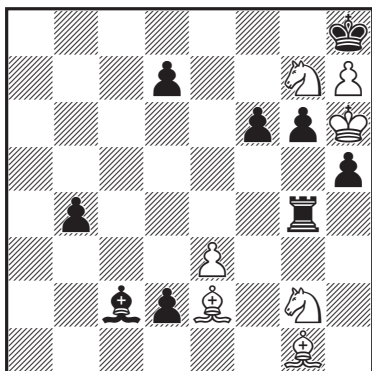
[9. c4? ♖d7! 10. ♖b7 ♖c7 11. ♖a6 ♖d7;
9. ♖e2? ♖g2 10. c3 ♖h1 11. ♖f2]



Study No. 4 depicts a theme from the 11th World Chess Composition Tournament (WCCT) in the study category. "During the solution, in the same position, White has two ways to make an active sacrifice of a unit: one is a try, and the other is the solution. Any type of unit (including a pawn) may be sacrificed, and it is permissible to sacrifice different units in both the try and the solution. The sacrifices must be pure: the sacrificed white unit(s) must not be guarded (protected) by another white unit after the sacrifice move, and the thematic white moves must not capture a black unit. Whether the sacrifice is accepted by Black or not depends on the specific position."

Branislav ĐURAŠEVIĆ

WCCT-11 (2021/22) 2-4.place



1. e4!

[1. ♖h2? g5! 2. ♖d6 ♖h7! 3. ♗e8 ♖e4! 4. ♗f6 ♖e6!;

1. ♗f4? ♖g1!]

1... ♖e4

[1... ♖g2 2. ♖d4!+-]

2. ♖d1! thematic

[Thematic try: 2. ♗f5? ♖e5! (2... g5 3. ♖c5!+-) 3. ♖c5!? ♖c5 4. ♗d6 ♖b3 5. ♗f4 ♖g5 6. ♖f3 h4! 7. ♖d5 ♖d5 8. ♗d5 ♖h5!;

Thematic try: 2. ♗f4?

a) 2... ♖f4? 3. ♖d1! ♖c4 4. ♗e8! d6 (4... d5 5. ♖d4!+-) 5. ♖b6!+-;

b) 2... ♖e2! 3. ♖d4 ♖e5! 4. ♗e8 g5! 5. ♗d6 ♖h7!;

2. ♖f3? g5!]

2... ♖d1 3. ♗f4! thematic

[Thematic try: 3. ♗f5? ♖g4! (3... g5 4. ♖c5!+-) 4. ♗d6 (4. ♗fh4 ♖f5 5. ♗f4 ♖f4 6. ♖c5 d6!) ♖e7 5. ♖d4 ♖h7!;

Thematic try: 3. ♗h4? ♖g4? 4. ♖d4!+-;

3... ♖h4!]

3... ♖f4 4. ♗e6!

[4. ♖c5? d6! 5. ♗e6 dc5! 6. ♗d8 (6. ♗f4 ♖c2+-) ♖b3=]

4... ♖c2!?

[4... de6 5. ♖c5 ♖c4 6. ♖e7! ♖f4 7. ♖f8+-;

4... ♖f5 5. ♗f8! ♖g5 6. ♖d4+-]

5. ♗d8!

[5. ♖c5? g5!]

5... ♖b3 6. ♖c5 d6! 7. ♖d6

[7. ♗f7? ♖f7 8. ♖d6 ♖g8!]

7... d1♖

[7... ♖g8? 8. ♗f7!]

8. ♗f7!

[8. ♖f8? ♖d7!]

8... ♖f7 9. ♖f8 ♖d7 10. ♖g7♠

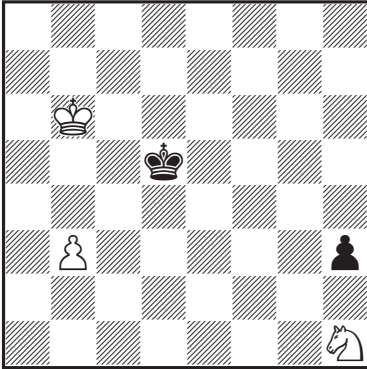
Model mate after five consecutive sacrifices; different refutations by Black aiming at h7 square. 2x3 thematic moves. White sacrifices its knights closing two potential lines for queen defence moves.



Interestingly, **Study No. 5** appears to have arisen as a sudden discovery and enlightenment, but it actually originated from a more complex scheme involving trapping a knight in the corner.

Branislav ĐURAŠEVIĆ

4.h.m. Benkő MT 2021



1. ♖f2!

[Thematic try: 1. b4? h2! 2. ♖f2 (2. b5 ♖e4! 3. ♖c5 ♖f3 4. b6 ♖g2 5. b7 ♖h1=) ♖e6!! 3. ♖c5 ♖f5 4. b5 ♖f4 5. b6 ♖f3 6. ♖h1 ♖g2 7. b7 ♖h1=;

Thematic try: 1. ♖b5? ♖d4!

a) 2. ♖b4 h2? 3. ♖f2!+-; 2... ♖e3!+=;

b) 2. ♖f2 ♖c3!! (2... h2? 3. ♖b4!+-) 3. b4 h2 4. ♖c5 ♖d2 5. b5 ♖e2 6. ♖h1 ♖f3 7. b6 ♖g2 8. b7 ♖h1=]

1... h2

[1... ♖d4 2. b4! h2 3. b5! ♖c3 4. ♖c5! ♖d2 5. b6 ♖e2 6. ♖h1 ♖f3 7. b7 ♖g2 8. b8♙ ♖h1 9. ♖d4! ♖g2 (9... ♖g1 10. ♙g3+-) 10. ♙b2 ♖g1 11. ♖e3! h1♙ 12. ♙f2♯]

2. ♖b5! ♖e6

[2... ♖d4 3. ♖b4!+-]

3. ♖c4! ♖f5 4. ♖d3 ♖f4 5. ♖e2!+-

[5. ♖d2? ♖f3 6. ♖e1 ♖e3!+=]

5... ♖e5 6. ♖e3

[6. ♖e1 is good as well.]

6... ♖f5

[6... ♖d5 7. ♖d3 ♖c5 8. ♖c3 ♖b5 9. b4+-]

7. b4

[or 7. ♖f3, moves inversion]

7... ♖e5 8. ♖f3 ♖d4 9. ♖g2! ♖c4 10. ♖d3+-

Author: "Unexpected key move, exposing knight to be attacked by black king. Duel of the kings with four mutual trajectories (marches): white's ♖b6-b5-c4-d3-e2 in variation A and ♖b6-c5-d4-e3 in variation B as well as black's ones: ♖d5-e6-f5-f4-f3 and ♖d5-♖d4-c3-d2-e2. Two thematic tries and two equal variations show Banny theme: 1. b4? (A) h2!(a) 1. ♖b5? (B) ♖d4! (b), 1. ♖f2! h2 (a), ♖d4 (b) 2. ♖b5! (B), b4! (A). Benkő favourite material, please see his Album FIDE study: <https://www.yacpdb.org/#274761>".

Judge: "The logic here is rather subtle. After White erects a barrier to the black king with ♖f2, Black has two ways round the barrier, by ...♖d4-c3-d2-e2 or by ...♖e6-f5-f4-f3, both taking four moves to attack the knight. The best answer to the first plan is to push the b-pawn as fast as possible, while the best answer to the second plan is to bring the white king to the kingside to defend the knight. Thus 1. b4? and 1. ♖b5? are both wrong, because both commit White to one plan before Black has decided on his king route. Instead, White must play 1. ♖f2 first, when Black must choose either 1... ♖e6 or 1... ♖d4; based on this choice White can select the correct counterplan. The key point is that 1. ♖f2 h2 2. ♖b5 ♖d4, which is correct according to the above logic, fails to 3. ♖b4 and the black king cannot approach the knight at all. Looked at like this, the motivation for the moves becomes clear, and the position is a fine discovery with such limited material".

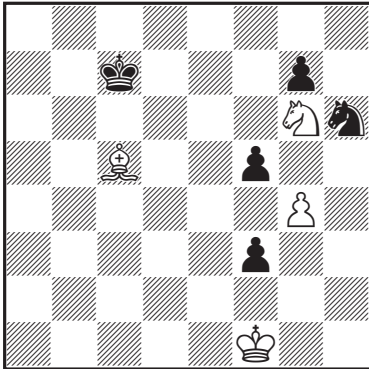


Study No. 6 is also a collaborative work by three authors. Dr. Zvezdan Marjanović is actually a university professor who specializes

in computer analysis of chess games. This study had to be thoroughly tested to ensure there were no duals in the solution, and without his assistance, it would not have been possible to achieve.

**M. MILJANIĆ, B. ĐURAŠEVIĆ
& Z. MARJANOVIĆ**

1.comm. The Problemist 2018



1. g5 ♖f7 2. ♙e7!

[2. ♙e3? ♖d6! (2... ♖c6? 3. ♗e7) 3. ♖f2 ♖d5 4. ♖f3 (4. ♗h4 ♖e4!) ♗e5! 5. ♗e5 ♖e5 6. ♙c1 g6!]=]

2... ♖d7! 3. ♖f2 ♖e6 4. ♖f3 ♗e5 5. ♗e5 ♖e5 6. ♙f6!! g6 7. g6 ♖e6 8. ♖f4 ♖e7 9. ♖f5 ♖e8 10. ♖e6!+-

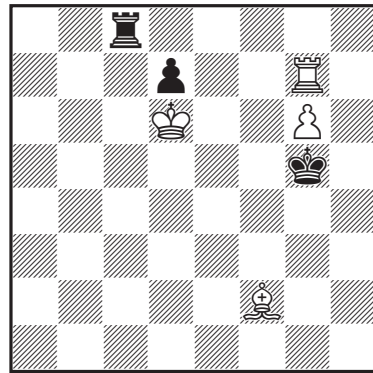


Study No. 7 was recently composed and published for the Global Chess Festival, organized by the legendary Judit Polgár. I greatly appreciate her contribution to the development of chess problems, especially studies. Judit often wonders why the best studies seem to emerge from the minds of relatively weaker chess players. Perhaps this column provides a partial answer to that question. Maybe problemists simply harbor more chess within themselves than over-the-board (OTB) chess players!? White, instead of taking the pawn in a simple fashion with 1. ♖:d7, seemingly without major consequences, makes a far-reaching unexpected move 1. ♖e7!. This move allows blacks to use that very pawn to pester whites all the time. White has to fight with it in a

difficult and subtle way preventing its promotion to a queen.

Branislav ĐURAŠEVIĆ

Global Chess Artistry 2023



1. ♖e7!

[1. ♖d7? ♙a8! The only move to the corner of the table saves the game for the black (1... ♖h6 2. ♙d4+-) 2. ♖e7 ♙a6! 3. ♙h4!? (3. ♖f7 ♙f6!)=) ♖h6! (3... ♖h4 4. ♙h7 ♖g5 5. g7 ♙g6 6. ♖f7 ♙f6 7. ♖g8+-) 4. ♖f7 ♙a7 5. ♖f6 ♙a6! (5... ♙g7? 6. ♙g5!+-) 6. ♖f7 ♙a7 7. ♙e7 ♙e7!]=]

1... ♙c6! First main line

[1... d5!? Second main line

a) 2. ♖f7? ♙c6! 3. ♙d4 ♖f5! 4. ♙h7 (4. ♙g8 ♙c7=) ♙g6 5. ♙h5 ♙g5=;

b) 2. ♙b6! ♙c6 3. ♙d8!! The bishop comes to the edge of the table 3... ♖f5 4. ♖f7 The bishop on d8 is controlling fields f6 and g5. 4... d4 5. ♙h7! (5. ♙g8 too slow. 5... d3! 6. ♙h8 d2!)=) ♙g6 6. ♙h5+-]

2. ♙h4!! The bishop comes to the edge of the table. Compare with move 3. ♙d8!! in the second main variation.

2... ♖h4

[2... ♖f5 3. ♖f7 The bishop on h4 is controlling fields f6 and g5. 3... d5 4. ♙h7 ♙g6 5. ♙h5+-]

3. ♙h7 ♖g5 4. g7 ♙g6 5. ♖f7!

[5. ♖f8? d5 6. ♙h1 ♖f4=]

5... d5

[5... ♖f6 6. ♗g8 ♖g6 7. ♗h1!! (7. ♗h2? ♗f6! 8. ♗f8 ♖g7 9. ♗f2 ♗e5 10. ♗g7 d5!)= ♗f6 8. ♗f8! (or this move with similar winning play 8. ♗f1! ♗e5 9. ♗f7 ♖g2 10. ♗e1! ♗f4 11. ♗d1!+-) ♗e5 (8... ♖g7 9. ♗f1 ♗e5 10. ♗g7 d5 11. ♗g6+-) 9. ♗e1! ♗f5 10. ♗d1!+-]

6. ♗h1!!

[6. ♗h2? ♖g7 7. ♗g7 ♗f4 8. ♗f6 d4 9. ♗e6 d3 10. ♗d5 ♗e3 11. ♗h3 ♗e2 12. ♗e4 d2 13. ♗h2 ♗e1 14. ♗e3 d1♗!= Excelsior theme with minor promotion.]

6... ♖g7 7. ♗g7 ♗f5!?

[7... ♗f4 8. ♗f6 d4 9. ♗e6 d3 10. ♗d5 ♗e3 11. ♗c4!+-]

8. ♗f7 d4 9. ♗e7!

[9. ♗d1? ♗e4!]=

9... ♗e5

[9... ♗e4 10. ♗d6! d3 11. ♗c5+-;

9... d3 10. ♗d6! ♗e4 11. ♗c5+-]

10. ♗d1!

[10. ♗d7? d3!]=

10... ♗d5

[10... ♗e4 11. ♗d6+-]

11. ♗d7!+-

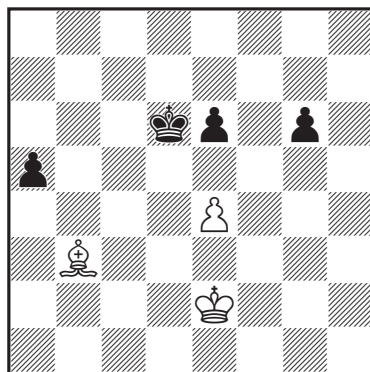
[11. ♗f6? ♗e4!]=



I'm thrilled with a **study number 8!** Perhaps it's my finest work yet. It's fascinating how it emerged from a game I played for the Mirijevo chess club in the domestic league. The timing, during my work on the FIDE Album, adds an intriguing layer. Even if I didn't finish the judgment in time (a bit like Réti in my introductory story), the result could still be a potential masterpiece! The battle for tempo starts from the very beginning.

Branislav ĐURAŠEVIĆ

EG 2024



1. ♗d3!

[Thematic try: 1. ♗e3? g5!zz (1... ♗e5? 2. ♗c2 Tempo move! (or 3. ♗a4) g5 3. ♗d1!; 1... e5? 2. ♗f7!! g5 3. ♗f3+-) 2. ♗d4 (2. ♗c2? Tempo 2... ♗c5!)= No pressure to e6 anymore) e5! (2... g4? 3. e5!+-) 3. ♗c4 g4! 4. ♗d1 g3=; 1. ♗f3? ♗c5! 2. ♗e6 (2. ♗f4 ♗d4!); 2. ♗e3 e5!)= ♗d4! 3. ♗d5 a4 4. ♗f4 a3=]

1... g5

[1... ♗e5 2. ♗e3 g5 3. ♗d1+- Leading to the same position as in the main variation;

1... e5 2. ♗c4! (2. ♗f7? g5!)= g5 3. ♗d1 ♗c6 4. ♗h5!+- But now, it is two moves shorter version of the main variation.]

2. ♗e3!zz ♗e5

[2... e5 3. ♗f3 (3. ♗d1? ♗c5=) ♗c5 4. ♗g4 ♗d4 5. ♗d5! a4 6. ♗g5 a3 7. ♗f5!+- Just on time!]

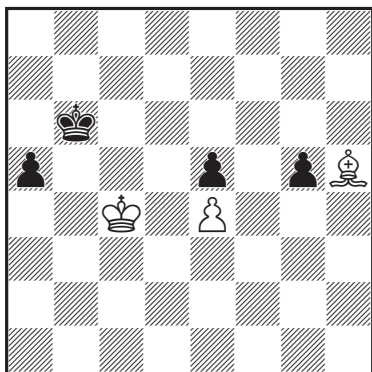
3. ♗d1! ♗d6 4. ♗d4 e5! 5. ♗c4! ♗c6zz. We reach the critical position. White has to lose a tempo. Among many possibilities only one pathway is correct.

6. ♗h5!

[6. ♗a4 ♗d6! 7. ♗d1 ♗c6 Waste of time; 6. ♗f3 ♗b6 7. ♗d1 ♗c6 Waste of time; 6. ♗g4? a4!+=; 6. ♗e2? a4!]=

6... ♗b6

[6... a4 7. ♗e8!+- This line explains why 7. ♗h5! was necessary.]



7. ♔f3!! A unique tempo move!

[7. ♔e2? or 7. ♔g4? with the same sequence of moves 7... a4! 8. ♖b4 a3! 9. ♗a3 ♖c5 10. ♖b3 (10. ♗a4? ♖d4 11. ♔f3 ♖e3 12. ♔h1?? g4+) ♖d4 11. ♔f3 g4! 12. ♔h1 g3!]=;

7. ♖d5? a4! 8. ♖e5 ♖c5 9. ♖f5 ♖d4=]

7... a4!?

[7... ♖c6 8. ♔d1!zz. Finally, white succeeded to lose a tempo, so now it is black on the move 8... ♖d6 (8... ♖b6 9. ♖d5+-) 9. ♖b5+-]

8. ♖b4 a3 9. ♗a3 ♖c5 10. ♖a4!

[10. ♖b3? ♖d4 11. ♖b4 g4! 12. ♔h1 g3!]=
The same as shown previous]

10... ♖d4

[10... ♖c4 11. ♖a5+- or 11. ♔h1+-]

11. ♖b5 g4

[11... ♖e3 12. ♔h1!+-]

12. ♔h1! g3 13. ♖c6!+-

The study was composed based on the author's own OTB game played in the Zonal League of Belgrade, September 2023. I dedi-

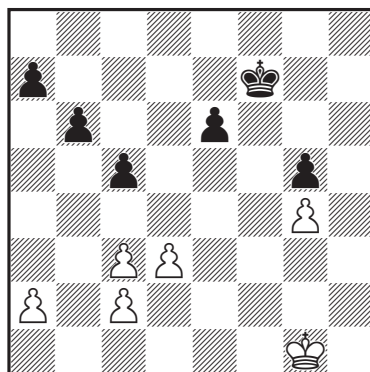
cate this study to all the players of the Chess Club Mirijevo, Belgrade, of which I am a member.



Finally, **Study No. 9** is presented here for the first time. It also originates from one of my games on the LiChess website. I find inspiration everywhere, increasingly drawing from my played games.

Branislav ĐURAŠEVIĆ

Original for CI 160 2024



1. c4!

[1. ♖f2? b5! 2. ♖e3 ♖e7 (or 2... e5!+=; 2... ♖f6? 3. ♖e4+-) 3. ♖e4 ♖d6!]=]

1... e5! counter play 2. ♖f2! e4! 3. ♖e3

[3. de4? ♖e6=]

3... ed3 4. ♖d3!!

[4. cd3? ♖e6=]

4... ♖f6!? 5. ♖e4 ♖e6 6. a3!

[6. c3? a6! 7. a4 a5!]=]

6...a6 7. a4 a5 8. c3!+-zz

Branislav Đurašević (born 1957 in Belgrade), earned two FM titles: chess problem composer in 2022., and chess problem solver in 2015., comes from a chess family. His father, IM of OTB chess Božidar Đurašević (1933–2022), completed two terms as a director of Chess Informant and was a double Olympic silver medallist for the representation of former Yugoslavia in Moscow 1956 and Munich 1958. Božidar left active chess

quite early and devoted himself to law sciences. He was a youth co-champion of Yugoslavia in 1950., and a Blitz chess champion of Yugoslavia in 1959. He had the nickname "Yugoslavian Petrosian". He was the first chess player in the world to play the move 6. a3! in the Najdorf variation of the Sicilian defense in two games against Gligorić and Milić at the Yugoslavian Chess Championship in 1954. He became famous after defeating Viktor Korchnoi in the USSR–Yugoslavia match in 1956., Belgrade, with black pieces in only 25 moves!

Branislav fell in love with chess from an early age, but unlike his father, he chose to engage in problem chess relatively early. He composed his first problem (#2) when he was only 13 years old and published it in the daily newspaper *Politika*. After a break of several years, he began to engage in chess composing even more actively, and already in his first year after returning (at 24 years of age), he discovered a new theme that still bears his name today (a cyclic change of the roles of white moves: key, threat and mate in two phases at one and the same (or different – pseudo form) black defense). Only many years later, at his age of 55, he turned to composing chess studies. This year he was co-opted to the Editorial Board of Chess Informant and this column dedicated to studies is meant to be permanent. In the next issues we will have articles about studies with individual reviews from each of the articles' authors, including how they have started doing chess compositions, where they see the similarities and differences between OTB chess and problem chess, as well as any other particular aspects that would be interesting for the readers. Therefore, we invite both the most eminent chess players and chess composers to send us their contributions for this column.



Božidar Đurašević, Ljubomir Ljubojević and Branislav Đurašević, Beograd 1.06.2019