



ANALYTICAL NOTES -- No. 1

by David Friedgood

1. A Service to Posterity

The purpose of this column is to collect all pertinent analytical comments to studies which have appeared in **EG**. Such comments may affect the status of the composition in identifying cooks, duals or 'busts', or they may enhance appreciation of the study by expanding on the notes originally provided.

It behoves all readers of **EG** to bequeath to our spiritual heirs a heritage of sound, well-expounded works, the products of our imaginations, and indeed those of earlier generations.

I see my task essentially as editing contributions from readers. Most, if not all, of us make technical observations when playing through solutions. Let us hear about your observations: jot them down and send them to me (address on **EG**'s back page), even if you think they are insignificant -- let me be the judge. Not only will you be helping to provide a service to posterity, but you will also enjoy international contact with like-minded colleagues.

2. "GBRV Notation"

To waste space by reprinting diagrams would be criminal; on the other hand not to repeat the position might inconvenience the reader. Instead of the good old Forsyth notation I propose to use a scheme

easier to visualise and less prone to errors. The basic idea is due to Colin Vaughan, genial and expert stalwart of the **British Chess Problem Society**. We adopt a modification proposed by A JR.

The GBRV convention is as follows: the algebraic square coordinates of wK and bK are followed by the GBR code and then, for each non-zero piece type from left to right (of the given GBR code) the square coordinates, W piece(s), if any, preceding B1, if any. As an orientation mark, the GB(R) 'decimal point' is repeated. The 'Saavedra': b6a1 **0300.1** d5.c6. The same position in Forsyth: 16/1KP5/3r4/24/k7. Both notations take 17 symbols, spaces included. A + or — denotes the (WTM) stipulation and for self-checking purposes we add a piece-count.

3. And so to work

To maintain a semblance of topicality I propose to deal with all contributions on hand in reverse **EG** sequence - at least until the backlog is eliminated. We start with **EG89**.

EG89.6538 (Dolgov & Mitrofanov) dlf5 4+3/= **700.2** c7a8h3.b6d7. Timothy Whitworth of Cambridge blasts huge holes. After 1. b7 Ra2 2. Rc5+, Ke6 (D&M) does less than nothing to prevent wRe5, because 3. Re5+! (TW) obliges B1 to grab the draw by 3...Kxd7 (Kxe5? loses to 4. b8O+ and a fork) 4. b8Q Rh1+ 5.

Rel Ral + . Moreover, after the given 3. d8S + (?) Kf6, there is the dual 4. Rc2 (instead of 4. Rc6 +): if Bl wins wR by Rh1 +; there is no more than a draw by perpetual check, while Rd3 +; leads to a clear draw after 5. Ke2. TW concludes his demolition with the remark that "W can take this alternative route to a draw (wR to c2) on any of the next four moves of the composers' solution. "Given the prestigious composers, the journal, the judge and the tourney this sad story borders on the incredible. We look to the USSR for leadership in study composition as in most things chessical: one can only hope that what we witness here is temporary aberration. (AJR will comment elsewhere in EG on the soviet and western worlds of study composing.)

EG89.6539 (Zinar) hlg3 10+ 3/+ **400.81** dl_g7.c7d7e7e3f7f3g5g2f2. I suspect a major dual: 1. f8S R_xg5 2. e8B Rd5 and now, in spite of note (iii), 3. Rf1 does work -- 3...Rd6 (What else? As the players like to ask) 4. Bg6! R_xg6 5. R_xf2 wins.

EG89.6546 (Oleinik) f5h7 3+ 3/+ **400.11** glh4.f6h5. Another faux pas: after 1. f7 Rh2, instead of 2. f8S +, 2. Rg8 wins in elementary fashion.

EG89.6494 (Fritz) g8h1 5+ 5/+ **562.01** c7e3g2flelg6gl.e7. After 1. Sf3 R_xg6+ 2. Kf7 Rf6+ 3. Kxe7 Bg3 4. Rcl Rf4(f5) 5. R_xf1 + Kg2 6. Rg1+ Kf2 7. gRel R_xf3, if your finger slipped and you touched the wrong wR 8. Rle2+ would still win. A small point? Not in my view - it bumps the study down to a commendation at best.

EG88.6478 (Matous) hlg3 3+ 4/= **31.12** h2a7.g2b4h7. Again it is TW's eagle eye that spots the flaw. The first part of the solution runs: 1. Sb5

b3 2. Sc3 b2 3. Sd1. We are interested in the underpromotion 3...blB 4. Se3 and now note (iii) states 4. Sc3? Bg6 5. Se2 + /v Kf2 6. Sg3 Bgl 7. Se4+ Ke3, and (v) states that the published solution "indicates a (serious?) dual here by 5. Sbl Bc2 6. Sd2, 7. Sfl and 8. Sxh2". I quote now from TW: "The (v) analysis purports to show a draw after 5. Sbl. If the analysis were correct, the dual would arise not here but on the previous move: 4. Sc3, the first move in (iii) would be the dual. Moreover it would be a serious dual because it would ruin the point that the different promotions by Bl require different W replies. But the (v) analysis is in fact wide of the mark: after 5. Sbl Bl mates in two moves by 5...Be4 and B_xg2. So 4. Sc3? is indeed a losing move, and in this respect at any rate the study is perfectly sound".

To round off this first instalment, here are a few corrections received and passed on by AJR.

EG87.6342 (Lewandowski) g8bl 4+ 4/= **3104.11** d3f5b5b8.d7g7. After 1. Sc3+ Kcl 2. Rd5 draws as well as the intended 2. Rf1 +. wRf5 should therefore start from f2. I wondered about 2...Kc2 3. Rf2 + Kxc3! 4. Rf3 Q_xf3 5. d8Q, but the resulting position does indeed appear drawn, eg 5...g6 6. Qc7+ Qc6 7. Qg3+ Kd2 8. Kg7!

EG86.6232 (Maksimovskikh & Shupletsov) g5h8 5+ 5/+ **431.22** f3hla2d8.c6f6d3e3. The solution should read: 1. Rh3 + R_xh3 2. c7 Rh5+ 3. K_xh5 d2 4. Sf7+ B_xf7 + 5. Kh6 d1Q 6. c8Q+ Bg8 7. Qb7 Bf7 8. Qa8+ Bg8 9. Qg2 Qd7 10. Qg7+ Q_xg7 11. fg mate.

EG86.6295 f6g8 4+ 6/= **41.14** C5b3g4.e5d4d3g2h7. After 1. Sh6 + Kh8 2. e6 B_xe6 3. Bxd4 g1Q 4. B_xgl

d2 5. Bd4 d1Q 6. Be5 Qd5, W has no good moves, since 7. Bal Qh1, or 7. Bb2 Qd2, or 7. Bc3 Qf3+. The composer advises that there should be bPf5. Thus after 7. Bc3, Qf3 is not check and B1 is reduced to chasing wB on the long diagonal for ever.

EG86.6296 (Popov & Mitrofanov) h7e8 4+4/+ **311.12** d4e4.f6c3h6. The full solution should read: 1. Kg7 Rd7+ 2. Kg8 c2 3. Bd2 Rxd2 4. f7+ Kd7 5. f8Q c1Q 6. Sc5+ Kc6 7. Qa8+ Kc7 8. Qa7+ Kd6 9. Qd7+ Ke5 10. Qe6+ Kf4 11. Sd3+ Rxd3 12. Qxh6+ and 13. Qxcl.

While on EG86 I stumbled across another crass oversight in No. 6271 (Sidorov & Shanshin) h6h4 3+9/= 533.05 g7h8b6b2c5.f6f3g3g2h3. 1. Kg6+ Kg4 2. Rh4+ Kxh4 3. Kf5 Rb7 4. Rg8 Rh7 5. Rg4+ Kh5 and now, instead of the given continuation (6. Rxc3), 6. Rg5+ forces immediate stalemate or perpetual check.

Finally, A. Grin advises that his excellent EG83.5862 h3h5 7+5/+ **3410.42** a8c6a2a3.b3e4f5g7h7h4 requires wPh2 to prevent 'no solution' by 1. Rh6+ Kxh6 2. Bf8 Kg5! 3. g8Q+ Kf4 4. Bh6+/i Kxe4 5. Qxa8 Rxa8 6. f6 Rb8 7. f7 Rxb3+ 8. Kxh4 Rb8 9. f8Q Rxf8 10. Rxf8 and W has run out of wP's.
i) 4. Bd6+ Kxe4 5. Qxa8 Rxa8 6. f6 Kd5 and 7...Ke6.

There are further contributions, to be broached in future ANALYTICAL NOTES, from O. Carlsson (Buenos Aires), A. Grin (Moscow), A. Khait (Saratov), E. Melnichenko (New Zealand), I. Vandecasteele and J. Vandiest (Belgium), T. Whitworth, plus numerous other communications passed on by AJR. Many thanks to you all, and keep up the good work!

THE USSR, THE WEST and 'WHAT IS TO BE DONE?'

a commentary

The West tends to have a warped view of soviet chess. We have first-hand experience of their skill and we know that the USSR is a one-party state. We then draw the hasty conclusion that every public or published manifestation there is planned 'because it has to be authorised'. An extreme version of this illusion sees the arm of the KGB behind a bad award or a seriously flawed prize-winner. To redress the balance it helps to read Russian and to absorb an article such as IGM Kasparian's in issue 11/87 of "64-Sh.Ob.", the popular twice monthly chess review whose composition section is edited by IGM Yasha Vladimirov. We précis Kasparian's article.

The judging of study tourneys assumes increasing importance as their quantity grows in inverse proportion to their qualitative output. Basic information is poor, for we do not even know how many tourneys there are, world-wide. For the USSR the best source of awards is the English magazine EG. There are, scattered in the USSR (which is approximately the size of the continent of Africa. AJR), incomplete awards and awards in effect lost to the experts. The whole situation is 'abnormal', one consequence being an opportunity for the plagiarist. In this situation the role of the judge is paramount if an objective award is to be produced. The hardest aspects of judging are: knowing anticipations 'at their true value'; and being aware of alleged defects, wherever and whenever published. But it should not be imagined that bad judging is confined to the remoter tourneys:

after quoting examples from recent major soviet events, the article concludes by calling on the central soviet chess body 'to take appropriate measures'.

While endorsing the IGM's diagnosis we take a less idealistic view overall. The supply of top class judges will never match demand, but this eternal deficit does not justify putting a bureaucratic brake on the organisation of tourneys. Better a bad tourney than no tourney. If a thing is bad we can fight to improve it, but if something does not exist there is small point in debating its quality.

Let us try to draw up a balance sheet between West and USSR. There are bad judges, poor composers, and the occasional dishonest composer, in the USSR, as elsewhere. To acquire a newspaper or periodical chess column one needs to pull strings, in the USSR as elsewhere. It may seem to be a difference that subsidised events such as the annual Odessa festival are more numerous in the USSR, but the festival is only a larger version of any western conference, possibly a sponsored conference, and may not be any better organised. Major differences between the USSR and western chess worlds arise when it comes to the more nebulous questions of face-saving and prestige. When SHAKHMATNY BULLETIN reprinted (vi. 87) David Hooper's weighty EG83 article an acknowledgement to EG was conspicuous by its absence. When the leading prizes in Georgia's GOLDEN FLEECE tourney looked like going to non-Georgian composers it was Georgian composers who were allowed drastically corrected versions of their faulty entries. In the West we have crazy happenings too: records are burnt (Argentina); a tourney is lost without trace (Lommer Memorial); a judge may pursue

a personal vendetta (Walter Korn on AJR); while the BRITISH CHESS MAGAZINE, with which EG has a magazine exchange, reports (ix.87, p. 416) the aforementioned EG83 article - but only its year-later Russian version!

For the sake of making a fundamental point let us make a gross generalisation. In the West, EG and the Harman index happen because there are energetic enthusiasts in countries that are relatively (only relatively!) free of bureaucracy, and if the prime movers have money it is certainly not because they are chess enthusiasts; in the USSR there is state money for certain planned purposes, but administered and staffed for the most part by non-enthusiasts who, if they do have energy and talent, do not possess those qualities by virtue of being employees of the state. On balance the reader may conclude that the similarities between the soviet and Western chess composition arenas are more important than the differences, while the differences are worth (a lifetime's) study for their own fascinating sake, particularly so when one diligently searches out the inevitable parallel phenomenon transmogrified into the counterpart setting, whether soviet or western.

Let us take up the discussion where IGM Kasparyan's article left it: with unspecified 'appropriate measures'. If there is to be progress in the USSR or the West the vital questions are the same: what practical measures can be taken, before the year 2000; and by whom? What can the well-intentioned FIDE Commission do?

Measures are desirable in, we believe, four specific areas: standards for running study tourneys; recognised procedures for testing (a) unpublished studies, (b) awards; centralised information on unsoundnesses in the world's store of published studies;

and how to improve the standard of composing. (The anticipations service of Brian Stephenson needs to be consolidated, but at least it exists - we suggest that FIDE need take only publicising action here.) The proliferation of tourneys is, we think, essentially beneficial, not harmful, with composing and judging of poor quality an inevitable sad consequence which we must handle positively rather than negatively (ie not by trying to place restrictions on tourneys).

So, what measures suggest themselves as being practical, in the short term? First, the preparation, and revision as necessary, of a small handbook of guidelines for study tourney organisers would be an excellent, and not over-ambitious, task for FIDE - of greater urgency, surely, than the plodding work on a comprehensive CODEX; second, and still in the orbit of FIDE, a new category of specialist, perhaps called the STUDIES VERIFIER, with an associated FIDE title, should be created - for a start, solvers with FIDE SOLVING titles might be prepared to offer their services to composers and judges for financial or 'in kind' remuneration, with their reputation at stake. The third requirement, the provision and maintenance of a worldwide central reference service for 'unsoundnesses', is a less realistic objective, however technically feasible it is using today's 'compact disk' technology. The fourth requirement was the subject of EG's essay competition (see EG 67,68,69 in 1982). By all means add a 'feet-on-the-ground' fifth requirement — the resourcing of one or more of the first four...

Formalities require that a country raise these questions in the FIDE Commission. Which country will do so? Or are there alternative suggestions? Is anyone listening? And, why leave it to FIDE? Your country could make a start by setting an example.

MATTISON'S CHESS ENDGAME STUDIES, by T.G. Whitworth, 1987. No. 23 in the BCM Quarterly series. 79 pages, 60 fully annotated and commented studies, is all that the author could trace. Also included are 6 unannotated, but diagrammed, games. We can already compare Whitworth, a retired schoolteacher, with the builder of that fabled carriage whose every part was so fine that no repair was ever necessary - the question arose, what would be the carriage's ultimate fate? It could not literally last for ever, so finally, after many decades of useful life, it simply collapsed in a pile of dust, on the road. On to the book in hand (where it sits neatly): whether admiring the clarity of the diagrams, the suitability of the layout (Chernev-style, a diagram to a page), the meticulous scholarship, the probing research, the precise vocabulary, the fresh descriptions and never obtrusive definitions, the inclusion of corrections (some of them original to the work itself, with IGM John Nunn in evidence), the economy and elegance of the studies themselves (after all, they are central), or, last to be mentioned (but saved for the end, as in the solutions to the best studies) the beautifully written and translated biographical and background introduction by Alexander Hildebrand, who makes the politically torn world of the Baltic states live for us in a gripping story, new in its embrace and vision (in which it significantly complements that of Bondarenko), that keeps scrupulously to facts - whatsoever aspect we choose, the book is admirable. It costs £6.95 post free from the **British Chess Magazine**, 9 Market Street, St Leonards-on-Sea, East Sussex, TN38 ODQ.

FROM THE EDITOR'S DESK - AND CARPET

1. From *I/Italia Scacchistica* (i.87, p. 33) we learn the names of all the magazine's studies editors.

Rinaldo Bianchetti (1920-27,
1946-57)
Vittorio De Barbieri (1930-42)
Arturo Carrà (1943)
Giuseppe Brogi (1959)
Rodolfo Prete (1959-65)
Oscar Bonivento (1965-72)
Romolo Ravarini (1972-86)

And the latest, ... none other than IM Enrico Paoli, veteran of the Italian chess scene.

2. We are grateful to Viktor Syzonenko of Krivoi Rog for some solid soviet facts.

EG87.6328 **Komsomolskoye Znamya**, 14.ix.82 (not **Leninskoye Znamya**).

EG87.6364 The two missing names from the 'Seven Towns' are Byelorussia and Zaporozhe.

EG87.6365 the composer indicates the second variation 3...Kf8 4. Ka5 Bd2+ 5. Kb6 Bd3 6. Kxc7 Bf4 7. Kd6 Bc4 8. Kc5 draw.

EG87.6379-82 published 30.L86 in **Dnieprovskaya Pravda**.

EG87.6384, **6390**, **6393**, **EG88.6406** published 3.iv.86 in **Dnieprovskaya Pravda**.

EG87.6385 published 8.V.86 in **Dnieprovskaya Pravda**.

EG87.6383, **6387**, **6389** published 8.V.86 in **Dnieprovskaya Pravda**.

(The remainder of the **Bondarenko Jubilee** award received their first publication in EG. The tourney closing date was: 1.vii.85.)

3. EG90, p. 280. Christiaan Bijl, in charge of the famous chess library at the Hague, kindly informs us that the Viennese Hermann Feodor LEHNER (26.vi.1842 - 15.iii.1897) edited

the monthly recreational magazine **OESTERREICHISCHE LESEHALLE** (with a significant chess section), where the Mason vs. Paulsen game was annotated (1882, 1884, 1889) drawing on the same author's article (3.yii.1887) in the **Neue Illustrierte Zeitung**. Salvioli and Berger cover the same ground.

4. EG90, though prepared by xi.87 and so dated, was not actually printed and distributed until ii.88. Maybe one day (a) the truth will be told, and (b) EG will appear as predictably as our Swiss contemporary **IDEE und FORM** - 'piinktlich wie eine Schweizer Uhr' as their recent editorial was proud to announce.

THE WORD 'ZUGZWANG' IN NON-CHESS WRITING

At the climax of "Money", a contemporary lurid novel by Martin Amis that one reviewer apparently said 'should rank with Nabokov's **LOLITA**', there is a 'contra' (ie using backgammon style doubling dice) chess game. Our excerpts are taken from pp. 375-379.

" 'Double', I said. I turned the dice from 64 to 16 — the usual highrolling practice. 'Sixteen hundred quid. Okay?'

He just wasn't interested, I thought. His moves are waiting moves - but waiting for what? ... The advanced queenside pawns might give me a few headaches later on, but... Later on? Jesus. They say that pawns are the soul of chess. This might explain why I never pay them much mind, not until the endgame, anyway, when you can't help but think about your soul. Those four white skin-heads were coming down towards me like space invaders on a churning screen. Black's broken battlements just stood there, gaping, as once again my forces entered turnaround.

.....

Now there was some warm work out on the flank as the pawns began to strut their stuff. This must have given us a taste for carnage because the central bloodbath, when it came, was all smash and grab. Those vanished pawns breathed new powers into his sleeping pieces. I watched it all come down, nabbed what I could, and huddled whimpering on my own back lines. The wound dispatches were telling me that I was only a pawn to the bad, but I had two pieces under threat and his fat rook lurking on my second rank. If I can just survive, I thought...

(Martin, the opponent, speaks.)
'You're better than I thought... If you win, I pay up. If we draw, you win ~ I'll give you the game. If I win - I just take something from you. Anything I want, but just one thing. ... Okay?'
'Okay.'

And I did survive, more or less. All right, so I lost the exchange - knight for rook - but I regained my lost pawn and tiptoed into the endgame like a street dog heading for home - and food, warmth, shelter. It was this way. White king, pawn, rook: black king, pawn, knight. Pawns opposed on the queen's bishop file. Now theoretically he might have had winning chances - but I had something else: I had the clock on my side. Martin, he'd done all the talking, and he'd done it in his own good time. There were nineteen minutes on my clock, and less than seven on his... Our pawns met head on, escorted by their kings. His rook made broad sweeps, came in close, backed off again. My knight held its ground. It was gridlock, diversion, no thoroughfare: all his decisive moves seemed to lay him open to a king-rook fork. Time ticked. I even ventured out with my knight, innocuously splitting his rook and pawn. 'This is exquisite', he said - and

made a waiting move with the king. Greedily I stared at the board. His rook was there for the taking. Exchange, then locked pawns: a draw. All over. ...

...I would take his rook with my knight. He would recapture - or resign. That would leave the opposing foursome, his king to the left of my pawn, my king to the right of his. When I had his cheque in my hands I was going to tear it up and throw it back in his face. ... I shrugged, dead cool, and just said, 'Let's play.'

I captured his rook. He captured my knight. The four pieces stood locked in their formal pose. We climbed to our feet, and stretched, facing each other over the square table. I offered him my hand and said,

'A draw.'

'No, I'm afraid you lose.'

'Come on, there's nothing doing.' I gestured airily at the board. And saw that he was right. My only moves were king moves, and they were suicide. He could capture, and keep his own pawn within range.

'Zugzwang', he said.

'What...does that mean?'

'Literally, forced to move. It means that whoever has to move has to lose. If it were my turn now, you'd win. But it's yours. And you lose. ... The opposition itself is a kind of zugzwang in which the relationship between the kings assumes a regular pattern. There is such a thing, though, as the heterodox opposition. In composed positions you could call them conjugated square studies. You see, the -'

I clamped my hands over my ears. Martin talked on, shadowy, waxy, flicker-faced. ..."

What other 'advanced' references to the chess endgame are there elsewhere, in any language? We exclude

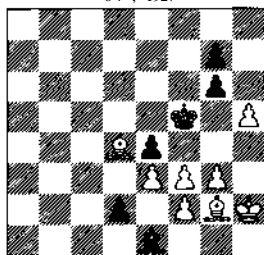
both the novel THE DEFENCE (or "Luzhin's Defence") by Vladimir Nabokov, and the play FIN DE PARTIE by Samuel Beckett.

SERGEI G. ZHIGIS

by Gennady Novikov, Minsk

In 1927 "64" published a study (N1) by the hitherto unknown composer C.G. Zhigis from the town of Vitebsk in Byelorussia. V. Platov and A. Selesniev, joint editors of the studies section, drew chessplayers' attention to its qualities of excellence and originality. That was how the Byelorussian composer Sergei Zhigis first drew attention to himself. He came to composition one might say headlong. It was only in 1926 that the editors' correspondence column had advised the young composer to pay attention to the technique of study composing, but in the 1927-28 period no fewer than six of Zhigis' studies were published by "64".

N1 S.G. Zhigis
"64", 1927



Draw 8 + 6

N1: 1. h6 gh 2. Bh3 + Kg5 3. f4 + Kh5 4. g4 + Kh4 5. Bf6 + g5 6. fg hg 7. Be5 Bxf2 8. Kg2 d1Q 9. Bg3 + Bxg3 stalemate.

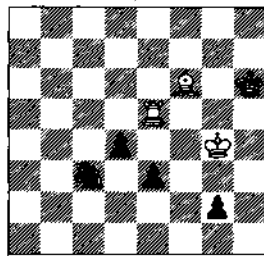
More than a score of Sergei Zhigis' studies appeared in "64", "Shakmatny listok", and the pages of "Zadachy i etyudy". He also composed some draughts problems. He reached his peak around 1929-30,

when most of his studies known today were published. Thereafter his activity sharply declined. Only two studies appeared after the period 1931-36: one in the newspaper "Rabochy", the other took 2nd Hon. Mention in the tourney held for the Third International Chess Tournament.

There are many blank pages in Zhigis' life. His place and date of birth are unknown, as are his occupation and the reason he ceased composing.

When one looks at Zhigis' studies from a contemporary standpoint one notices an average level of quality with the occasional sparkling interlude. It is clear that the composer did not seek brilliant new positions but devoted himself to perfecting the ideas already known at that time. As examples of his work we give a selection (N2 to N11) of studies that were not included in the book "Chess Composition in Byelorussia". N8 and N9 are corrections by the present writer.

N2 S.G. Zhigis
"64", 1927

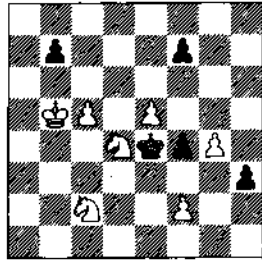


Draw 3 + 5

N2: 1. Bg5+ Kh7 2. Bxe3 de 3. Kf3 g1O 4. Rh5+ Kg6 5. Rg5+ Qxg5 stalemate.

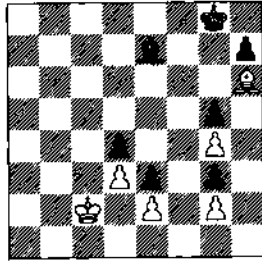
N3: 1. e6 fe 2. c6 bc + 3. Kc5 h2/i 4. Sel h1Q 5. dSf3 Qh6 6. Sd2 + Ke5 7. eSf3+ wins,
i) 3...e5 4. Se6 h2 5. Sel f3 6. Kc4 h1Q 7. Sd3.

N3 S.G. Zhigis
Zadachy i etyudy, 1928



Win 7+5

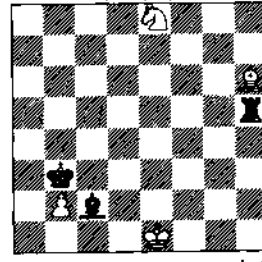
N4 S.G. Zhigis
Zadachy i etyudy, 1928



Draw 6+7

N4: 1. Kb3 Kf7 2. Kc4 Kg6 3. Kd5 Kxh6 4. Ke6 Bd8 5. Kf7 Bc7 6. Kf6 Bb8 7. Kf7 Be5 8. Ke6 Bc7 9. Kf6 Bb6 10. Kf7 Bd8 11. Ke8 Bf6 12. Kf7 Bh8 13. Kg8 Be5 14. Kf7 Bg7 15. Kg8 Kg6 stalemate.

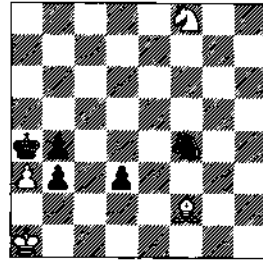
N5 S.G. Zhigis
Zadachy i etyudy, 1928



Draw 4+3

N5: 1. Bg7 Rh7 2. Bf6 Rf7 3. Bg5 Rf5 4. Bel Re5+ 5. Kd2, positional draw.

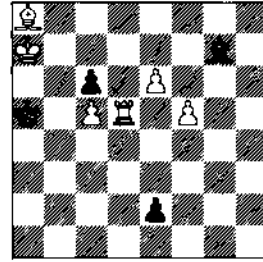
N6 S.G. Zhigis
"64", 1928



Draw 4+5

N6: 1. Sd7 b2+ 2. Kxb2 ba+ 3. Kbl a2+ 4. Kxa2 d2 5. Sc5+ Kb4 6. Bel deQ 7. Sd3+ Sxd3 stalemate.

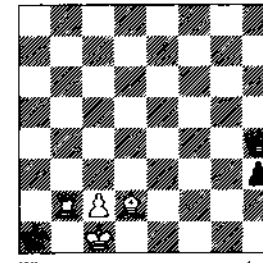
N7 S.G. Zhigis
Shakhmatny Listok, 1928



Draw 6+4

N7: 1. f6 Bxf6 2. Re5 Bxe5 3. e7 Bb8+ 4. Kb7 e1Q 5. e8Q Qxe8 stalemate.

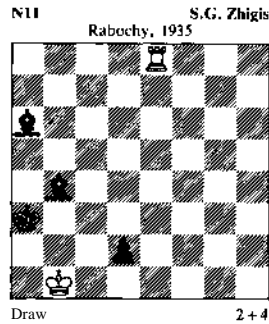
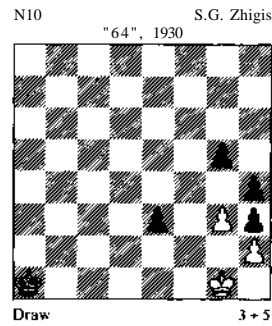
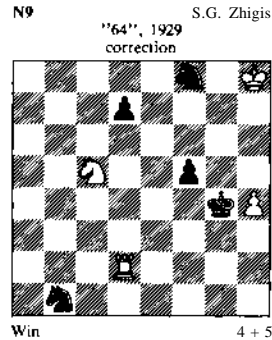
N8 S.G. Zhigis
"64", 1928
correction



Win 4+3

N8: 1. Rb7 Qf2 2. Bc3+ Ka2 3. Rb2+ Ka3 4. Bb4+ Ka4 5. Ra2 and 6. c4, winning. The correction (see article) is that with bQh5 and starting with 1. Rb6 there would be no solution after 5...Kb5.

N9: 1. Rd4+ Kh5 2. Kg7 Sg6 3. Sxd7 Sxh4 4. Sf6+ Kg5 5. Sb7 + Kh5 6. Rdl Sc3 7. Rgl Se4 8. Rg5 + Sxg5 9. Sf6 mate. The addition of wPh4 and bPd7 removes the 'no solution' after 3...Se7 4. Sf6 + Kg5 5. Rc4 Sd2 6. Rc7 Sg8 7. Sxg8 f4, drawing.



N10: 1. g4 Kb2 2. Kfl Kc3 3. Ke2 Kd4 4. Kf3, with 4...Kd3 stalemate, or 4...e2 5. Kxe2 Ke4 drawn.

N11: 1. Kc2 Bb5 2. Re3 +, with Ka2 3. Re2 Bxe2 stalemate, or Ka4 3. Kdl Be8 4. Rd3 Bh5 5. Kc2 Bg6 6. Kdl Bxd3 stalemate.

OBITUARIES

t Anthony S.M. DICKINS d.26.xi.87, aged 73. Tireless protagonist of fairy chess, habitué of Harold Lommer's **Mandrake Club** in London's Soho, where he seems to have been drawn into chess. He knew literary figures such as Gavin Maxwell and Dylan Thomas; was a founder of **Poetry London** verse magazine; produced a faithful translation of Omar Khayyam; was a stalwart of **the Lewis Carroll Society**, and a writer (several booklets on fairy chess), pianist and organist. The obituary in the **TIMES** reports (30.xi.87) his scholarly interest in a number of

subjects. Some years ago he lost the sight of an eye when playing squash against a younger man.

Anthony was always friendly towards *EG*. On his attitude towards orthodox chess: he once startled me by saying yes, of course there was always a corner for orthodox chess in fairy chess magazines - this was startling because I had assumed that the everyday experience of players being antagonistic towards, and usually rejecting, fairy chess would be mirrored by Anthony Dickins rejecting the orthodox on all possible occasions. That was a lesson learned.

AN "EX LIBRIS"

The wording on the pale blue card, A4-size cover holding 23 stapled single-side sheets reads: FORDER-TURM EX LIBRIS at the top.

Below is an unchequered 8x8 grid superimposed with the bold outline of two pairs of pulleys on a frame resembling the head of a mineshaft. At the foot the contents are listed:

Siegbert Tarrasch: Ein Endspiel von Tarrasch

Richard Réti: Des Schachs Schwannengesang

Emanuel Lasker: Organisation und Funktion der Schachwelt.

Inside we find the compiler's name, Eugen Husslein, a date (1979), but no place of publication. The introduction explains at pedantic, but somehow not tiresome, length that

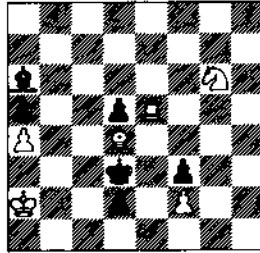
the three papers are taken from the multilingual TfS 'Festschrift' dated x.28, the occasion being the 50th birthday of Ludvig Collijn of Sweden. The Tarrasch article had caught Husslein's eye because that endgame had occurred in a match game between Korchnoi and Karpov at Baguio.

The 14-page contribution by Tarrasch deals with the tricky 5-man GBR class endgame 0010.11 with blocked RPP and a 'wrong' wB. As the introduction indicates Tarrasch was anticipated (to the extent of several months) by the soviet analyst Rauser writing in SHAKHMATNY LISTOK, later in 1928 queried and supported by Troitzky, who had been in print several years earlier in the Belgian (which Husslein wrongly calls French) "L'Echiquier" on the same theme.

The "EX LIBRIS" of Husslein is an interesting collector's item.

DIAGRAMS AND SOLUTIONS

No. 6663 B. Sidorov
6 Commend, Chervony Girnik, 1986

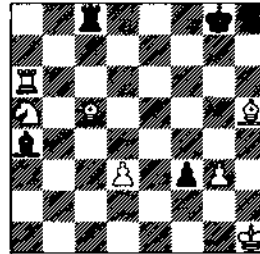


Draw 6+6

No. 6663: B.N. Sidorov (Apsheronk).
1. Sf4 +/i Kc2/ii 2. Sxd5 Bc4 + 3. Ka3 Bxd5 4. Bc3 d1Q 5. Rel Qd3 6. Rcl + Kxcl stalemate, or 4...Kxc3 5. Rxd5 Kc2 6. Rc5 +/iii Kd3 7. Rxa5 Ke2 8. Rd5 d1Q 9. Rxd1 Kxd1 10. a5, drawn.

- i) 1. Rxd5? Bc4 + and 2. Bxd5.
- ii) 1...Kxd4Rxd5+ Kc3 3. Kbl. 1...Kc4 2. Sxd5 and 3. Se3 +.
- iii) 6. Rxa5? d1Q 7. Rc5+ Kbl 8. Rb5+ Kal.

No. 6664 Em. Dobrescu
1st Prize, 26th Chess Olympiad,
Saloniki, Greece, 1984, award: ???



Win 7+5

No. 6664: Em. Dobrescu (Romania). Judges: P. Moutecidis (Greece, a noted problem composer), G. Bakcsi (Hungary, an equally prestigious composer of problems), and P.A. Petkov (Bulgaria, no less famous in the same field). We have no copy of the award. Our information comes from Dr Enrico Paoli's studies column in DEUTSCHE SCHACHZEITUNG (iv.86 and v.86), where we learn that a booklet with the judges' award "will be published at the end of 1985". Yes, 1985, not 1986 or 1987. This is the final award.

I. Rg6+ Kf7 2. Rg5 +/i Kf6 3. Rd5 Ke6 (Bdl; g4) 4. Rd6+ Ke7 5. Sc6+/ii Bxc6 6. Rxc6+ Kd7 7. Rd6 + Ke7 (Kc7; Rd5) 8. Rd5 + /iii Ke6 9. Rg5 Kf6 10. Rg6 + /iv Kf7 II. Rh6 + Kg7 12. Rxh8 Rxc5 13. Rd8 Rcl + /v 14. Kh2 f2 15. Be2 Rel 16. Bfl Rxfl 17. Kg2 wins.

"Without question the tourney's finest study. After the exchange on c6 wR returns by the same route but in reverse: g6-g5-d5-d6-xc6-d6-d5-g5-g6. A beautiful example of the logical school, a new direction in the contemporary stage of evolution of the chess study."

i) 2. Rh6+? Kg7 3. Rxh8 Rxc5 4. Ra8 Rxh5+ 5. Kgl Rh3 6. Kf2 Bdl, drawn.

ii) 5. Rh6+? Rxc5 6. Rxh8 Rcl + 7. Kh2 f2 8. Be2Rel, drawn,

iii) 8. Rh6+? Rxc5 as in (ii), concluding 11...Rel 12. Bfl Rxfl 13. Kg2Rdl.

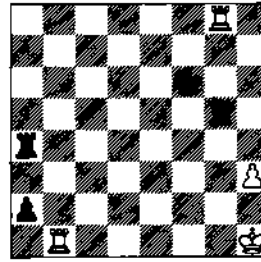
iv) 10. Be3? cRe8 11. Rg6+ /vi Kf7 12. Rh6+ Kg7 13. Rxh8 Rxe3 14. Rd8/vii Rel +.

v) 13...Rxh5+ 14. Kgl Rf5 15. Kf2 wins.

vi) 11. Bd2 Re2 12. Rg6 + Ke7 13. Bb4+ Kd7.

vii) 14. Re8 f2 15. Kg2 Rxg3 +.

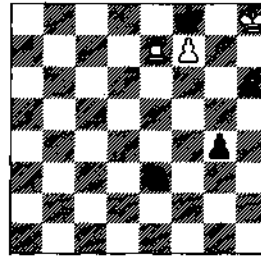
No. 6665 V.I. Kalandadze
2nd Prize, 26th Chess Olympiad,
Saloniki, Greece, 1984



Draw 4+4

No. 6665: V.I. Kalandadze (USSR). I. Rfl + Rf5 2. Rf8 + Ke6 3. Rel + Re5 4. Re8+ Kd6 5. Rdl + Rd5 6. Rd8 + Kc6 7. Rcl + Rc5 8. Rc8 + Kb6 9. R8xc5 a1Q 10. Rc6+ Kb5 II. Rc8 Qe5 12. Rbl + Rb4 13. Rxb4+ Kxb4 14. Rg8 Qd5+ 15. Rg2, theoretical draw.

No. 6666 J.H. Marwitz
3rd Prize, 26th Chess Olympiad,
Saloniki, Greece, 1984



Draw 3+4

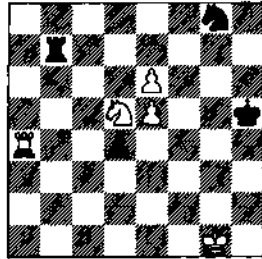
No. 6666: Jan H. Marwitz (Netherlands). 1. Ra7/i g3 2. Kh7 g2 3. Ral Bg5/ii 4. Kg6 Bd8 5. Rel (Rgl? Sd5;) Bb6 6. Ral Ba7 7. Rel Bd4 8. Rbl Be5 9. Rcl and it's a draw, for if 9...Ke7 10. Rel Bd4 11. Rgl Sd5 12. Rxg2 Sf4 + 13. Kh7 Sxg2?? 14. Kg8 and W wins.

i) 1. Re6? Bf4 2. Re4 g3. 1. Rd7? g3 and Bl wins, as also after 1. Rc7 (b7)?

ii) 3...Bg7 4. Ra8 + Ke7 5. Rg8 glQ 6. f8Q +.

3...Bf4 4. Kg6 Bb8 5. Kf6. 3...Sfl 4. Ra8 + Kxf7 5. Rg8.

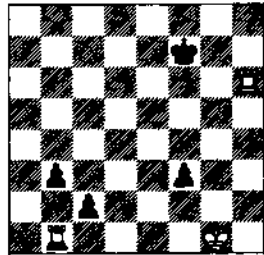
No. 6667 P. Perkonoja
1 Hon. Men., 26th Chess Olympiad,
Saloniki, Greece, 1984



Win 5+4

No. 6667: Pauli Perkonoja (Finland). 1. Sf6+ Kg5/i 2. Sxg8 Rg7 3. Ra8/ii Kf5+ 4. Kf2/iii Kxe6 5. Re8 + Kf7 6. Sf6 Rg6/iv 7. Rh8 Rg5 8. Rf8+ Ke6 9. Re8 + Kf7 10. Se4 Rf5 +/v 11. Kg3 Kxe8 12. Sd6 + Kd7 13. Sxf5 Ke6 14. Kf4 wins,
i) 1...KM 2. Rxd4 + Kh3/vi 3. Sxg8 Rg7 + 4. Kf2 Rxc8 5. e7 Re8 6. e6 Rxe7 7. Re4 R- 8. e7 wins,
ii) 3. Sf6? Kf5+ 4. Kf2 Kxe6 5. Sh5 Re7.
3. Ra2? Kf5 + 4. Rg2 Rxc2 + 5. Kxc2 Kxe6.
iii) 4. Kh2? only draws, as will be seen from (v).
iv) 6...Rg5 7. Se4Rf5+ 8. Kg3.
v) Bl draws with wKh2: 10...Rh5 + 11. Kg3 Kxe8 12. Sf6+ Kf7 13. Sxh5 Ke6 14. Kf4d3 15. Sg7 + Kf7.
vi) 2...Kg5 3. Sxg8 Rg7 4. e7 Kf5 + 5. Kf2 Rxc8 6. Rd8.

No. 6668 D. Gurgenzidze and
A. Zinchuk
2 Hon. Men., 26th Chess Olympiad,
Saloniki, Greece, 1984



Draw 3+4

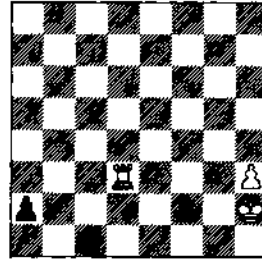
No. 6668: D.A. Gurgenzidze (Georgian SSR) and A. Zinchuk (Ukrainian SSR). 1. Ra1/i b2 2. Ra7 + Kg8 3. Rg6 + Kf8 4. Rf6+ Ke8 5. Re6 + Kd8 6. Rd6 + Kc8 7. Rc6+ Kb8 8. aRc7 b1Q+ 9. Kh2/ii f2 10. Rc8 + Ka7 11. R8c7 +/iii Ka8 (Qb7; Kg2) 12. Rc8 +, drawn.

i) 1. Re1? b2 2. Rh3 c1Q 3. Rxf3 + Kg6 4. R3f1 Qc2 5. Rb1 Kg5 6. bRdl Kg4 7. dRel b1Q 8. Rxb1 Kg3 wins.

ii) 9. Kf2? Qb6+ 10. Rxb6 Kxc7 wins.

iii) 11. R6c7 +? Qb7 12. Rxb7 + Kxb7 13. Rxc2 f1Q wins.

No. 6669 D. Gurgenzidze
3 Hon. Men., 26th Chess Olympiad,
Saloniki, Greece, 1984



Draw 3+3

No. 6669: D.A. Gurgenzidze. 1. Rc3 +/i Kdl 2. Rd3+ Ke2 3. Jf3 flQ 4. Rxa2+ Kf3 (Ke3; Rg2) 5. Ra3 + Kf4 6. Ra4 + Kg5 7. Rg4 + Kh5 8. Rh4 + /ii Kg5 9. Rg4 + Kf5 10. Rg2, positional draw,

i) 1. Rf3? alQ 2. Rxf2 Qd4 3. Rg2 Kdl 4. Rgl + Ke2 5. Rg4 Qe3 6. Kg2 Qf3 + 7. Kh2 Kf2 8. Rgl Qe3 9. Rg4 Kfl wins.

ii) 8. Rg2? Qf4 + 9. Khl Qcl + 10. Kh2 Qc7 + 11. Khl Kh4 and Bl wins.

No. 6670: Pal Benko (New York, etc., USA and Budapest, Hungary). Judge: Attila Koranyi (Budapest). The Hungarian national chess

monthly's name, from i.85, is simply SAKKÉLET, having dropped the 'Magyar' from the title.

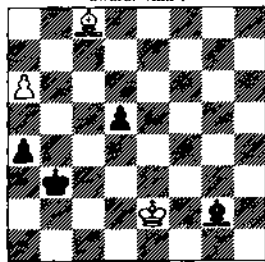
I: 1. Kf2 Be4 2. Bb7/i a3 3. a7 a2 4. a8Q Kb2 5. Qb8 a1Q 6. Bxd5+ Kcl 7. Qf4+ Kdl 8. Qg4+ Kcl 9. Qg5+ Kc2 10. Bxe4+ Kc3/ii 11. Qc5 + /iii Kb3 12. Bd5 + Kb2 13. Qd4 + Kbl 14. Be4+ Ka2 15. Qa4 + Kb2 16. Qb4+ Kcl 17. Kel wins.

i) 2. Bf5? is given the '?' with no other comment.

ii) 10...Kdl 11. Qd5+ Kcl 12. Qc5+ wins.

iii) 11. Qe5 + ? Kd2 12. Qxal stale-mate.

No. 6670 P. Benko (xi. 85)
1st Prize, Sakkélet, 1985
award: viii.i86

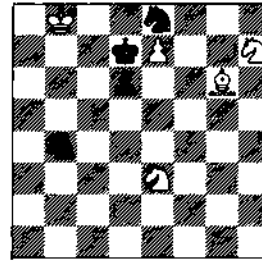


Win I: diagram 3 + 4
Win II: bKb3 to c1

II: 1. Kf2 Bh1 2. Kgl/i Bf3 3. Bg4 Be4 4. Bf5 Bf3 5. Kf2 Bh1 6. Be4 Bxe4 7. Ke3 Bg2 8. Kd4 wins,
i) 2. Bb7? a3 3. a7 a2 4. a8Q Kbl, drawn.

This study dramatically combines and develops the ideas of (a) a famous 1930 study by the late German composer Paul Heuäcker and (b) the less famous antecedent by the Frenchman A. Mouterde (4th Prize, Sydsvenska Dagbladet Snällposten, 1914): wKcl wBb4 wPa3, f2, h5; bKb7 bBb6 bPa5, e5, h4 -- 5+5, Win. 1. h6 Bd4 2. Bc5 Bal 3. Kbl Bc3 4. Kc2 Bal 5. Bd4. (The chess endgame study can be gloriously international!)

No. 6671 G. Telbis and E. Janosi (iii.85)
2nd Prize, Sakkélet, 1985



Win I: diagram 5 + 4
Win II: remove bPd6 add bPd5

No. 6671: E. Janosi and Gh. Telbis (Romania).

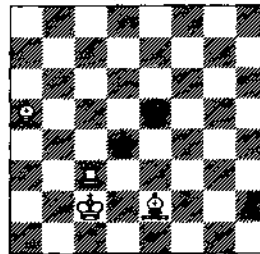
I: 1. Sf5/i Sc6+ 2. Kb7 Sxe7 3. Sf8+ Kd8 4. Sd4 Sg7 5. Bf7 d5 6. Kb8 and 7. Sc6 mate, or 7. Se6 mate.

i) 1. Bxe8 + ? Kxe8 2. Sf5 Sd5, draw.

II: 1. Bxe8 + /i Kxe8 2. Sf5 Sc6 + 3. Kc7 Sxe7 4. Sd6 + mates.

i) 1. Sf5? Sc6 + 2. Kb7 Sxe7 3. Sf8 + Kd8 4. Sd4 Sd6 + draw.

No. 6672 F. Ramos (xii. 85)
3rd Prize, Sakkélet, 1985



Win 4 + 3

No. 6072: F. Ramos (Spain). 1. Bb6+ Ke4 2. Re3 + Kf4 3. Rxe5 h1Q 4. Bc7 Qh7+ 5. Re4+ Kg5 6. Bd8+ Kh6 7. Bd3 wins.

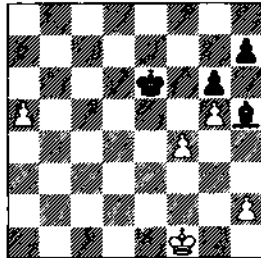
No. 6673: Csaba Meleghegyi (Dunaharaszti, Hungary). 1. Kf2 Kf5/i 2. Ke3 (Kg3? Be2;) Bdl 3. a6 Bc2 4. Kf3 Be4 + 5. Kg3 Ba8 6. a7 Be4 7.

h3 Ba8 8. Kh4 h6/ii 9. Kg3 hg 10. fg Kxg5 11. h4 + Kf5 12. Kh3 Kf4 13. h5, draw.

i) 1...Kd5 2. Ke3 Kc5 3. Ke4 Bg4 (Kb5; f5) 4. Ke5 Kb5 5. Kf6 Kxa5 6. Kg7 Kb5 7. Kxh7.

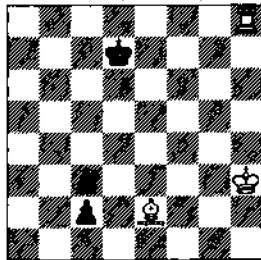
ii) Setting the trap 9. gh? Kxf4 10. h7Bf3 11. h8Qg5mate.

No. 6673 C.s. Meleghegyi
(xii.85 and viii.86)
4th Prize, Sakkélet, 1985
(version)



Draw 5 + 4

No. 6674 D. Gurgenzidze (v.85)
1 Hon. Men., Sakkélet, 1985

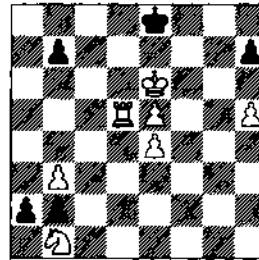


Draw 3 + 3

No. 6674: D. Gurgenzidze (Georgian SSR). 1. Bg4+ Ke7 2. Rh7+ Kf8 3. Rh8 + Kg7 4. Rh7 + Kg6 5. Bf 5 + Kxf5 6. Rf7+ Ke4 7. Rfl Ke3 8. Kg2 Kd3 9. Kgl/i Ke3 10. Kg2 Kd3 11. Kgl, positional draw, on account of the possibility 11...Kd2 12. Rf2 + Kcl 13. Rf8.

i) 9. Kg3? Kd2 10. Rf2+ Kcl 11. Rf8 Kb2 12. Rb8 + Ka3 13. Ra8 + Kb3 14. Rb8 + Kc4 15. Rc8+ Kd3 16. Rd8 + Ke2 17. Re8 + Kfl 18. Rf8 + Kgl and wins. That 9. Kgl draws is less remarkable than the fact that nothing else does.

No. 6675 P. Gyarmati (xii.85)
2 Hon. Men., Sakkélet, 1985



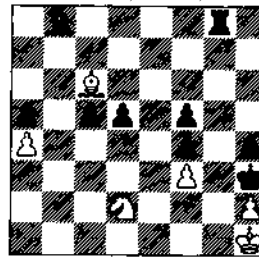
Draw 7 + 5

No. 6675: Peter Gyarmati (Zalaegerszeg, in western Hungary). 1. Ra5 a1Q 2. Ra3 b5 3. b4 Kd8 4. Rd3 + Kc8 5. Ke7 Qa7+ 6. Ke8 Qg7 7. Rd5 Qg8 + 8. Ke7 Qg5 + 9. Kf8 Qh4 10. Ke8 Qxh5+ 11. Ke7 Qh3 12. Sa3, with:

12...Qxa3 13. Rd8+ Kb7 14. Rd7 + Kc6 15. Rd6+ draws by perpetual check.

12...h5 13. Rc5+ Kb7 14. Rxb5 + Ka6 15. Ra5+, also drawing by perpetual check.

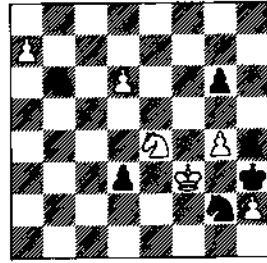
No. 6676 O.J. Carlsson (xi.85)
3 Hon. Men., Sakkélet, 1985



Win 6 + 9

No. 6676: Oscar J. Carlsson (Buenos Aires, Argentina). 1. Bd7 Rg5 2. Sc4 Bc7 3. Be6 Bb8 4. Sb6 c4 5. Sxd5 Be5 6. Sc3 Bd4 7. Se2 Be3 8. Bxc4 Rg2 9. Sxf4 + Bxf4 10. Bfl Bxh2 11. Bxg2+ Kg3 12. f4 wins.

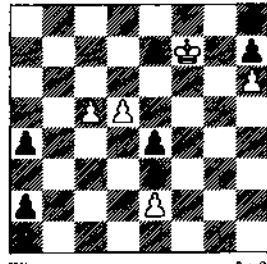
No. 6677 N. Elkies (xii. 85)
4 Hon. Men., Sakkélet, 1985



Black to move 6 + 6
White Wins

No. 6677: Noam Elkies (New York).
1...Se1+ 2. Kf2d2 3. Sxd2 Sd3+ 4.
Kgl and:
4...Se5 (Sc5; Se4) 5. Sc4 Sc6 6. d7
Sa8 7. Se5 Sd8 8. g5 Sb6 9. Kf2 Sa8
(Kxh2; Sxg6) 10. Kf3 Se6 11. Sf7
Kxh2 12. d8Q Sxd8 13. Sxd8 h3 14.
Kf2 wins.
4...Sf4 5. Se4 Kxg4 6. Sf6 + Kf5 7.
Sd5/i.
4...Sb4 5. Sc4 Sa8 6. Se(a)5 wins,
i) Analogous to 5. Sc4 in the pre-
vious line.

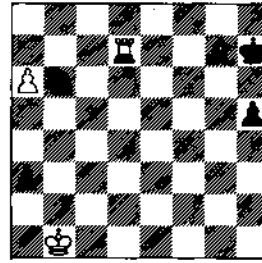
No. 6678 J.Mikitovics(v. 85)
5 Hon. Men., Sakkélet, 1985



Win 5 + 8

No. 6678: Janos Mikitovics (Gyon-
gyos, Hungary, to the east of Buda-
pest). 1. d6 Bf6 2. d7 e6 3. Kxf6
a1Q+ 4. Ke7 Qd4 5. d8Q+ Qxd8 +
6. Kxd8 a3 7. c6 a2 8. c7 a1Q 9. c8Q
Qa7 10. Ke8 e5 11. Qd8 wins, but
not 11. Kf8? Qa8, drawing.

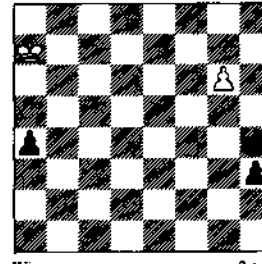
No. 6679 P. Gyarmati (x.85)
6 Hon. Men., Sakkélet, 1985



Win 3 + 5

No. 6679: Péter Gyarmati. Not 1.
Rb7? because of 1...Sa8 2. a7 Kg6 3.
Rb8 Bd4 4. Rxa8 Bxa7 5. Rxa7 Kg5
6. Kc2 h4 7. Kd2 h3 8. Rxa3 Kg4 9.
Ke2 h2, drawing.
1. **Rd6** Sc8 2. Rc6 Sa7 3. Rc7 Sb5 4.
Rb7 Sc3 + 5. Kal/i Sb5+ 6. Ka2
Kg6 7. Rxb5 Bd4 8. Kxa3 wins.
i) 5. Kc2? a2? 6. Kb2 Kh6 7. a7
Sb5 + 8. Rxg7 Sxa7 9. Rxa7 Kg5 10.
Kc2 h4 11. Kdl h3 12. Rxa2 suffices,
but Bl has better: 5...Sa4 6. Rb4 Sb6
7. Kb3 Sa8 8. a7 Kg6 9. Rb8 Bd4 10.
Rxa8 Bxa7 11. Rxa7 Kg5 and it's
drawn.

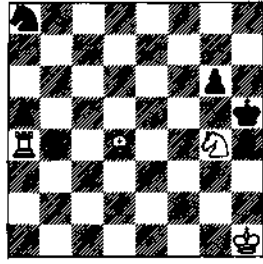
No. 6680 P. Benko (iii. 85)
Comm., Sakkélet, 1985



Win 2 + 3

No. 6680: Pal Benko. 1. g7 h2 2.
g8Q Kh3 3. Qa8/i Kg3/ii 4. Kb6 a3
5. Kc5 a2 6. Kd4 a1Q+ 7. Qxal Kg2
8. Qb2+ Kgl 9. Ke3 wins.
i) 3. Qd5? Kg3 4. Kb6 a3 5. Kc5 a2.
ii) 3...a3 4. Qf3 + Kh4 5. Qg2 wins.

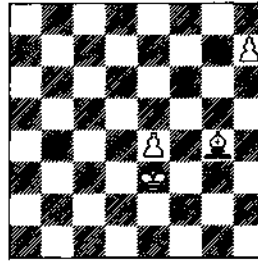
No. 6681 V.A. Bron (v. 85)
Comm., Sakk&et, 1985



Draw 4 + 6

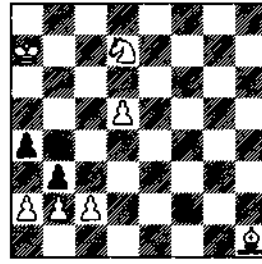
No. 6681: the late IGM V.A. Bron (USSR). 1. Sf6+ Bxf6 2. Rxa5 + Bg5 3. Be3 Rh4 + 4. Kg2 Rg4 + 5. Kh3 Sc7 6. Re5 Sa6 7. Rb5 Sc7 8. Re5, positional draw.

No. 6683 A. Kolesnikov and
A. Roslyakov (xi. 85)
Comm., Sakk&et, 1985



Win 4 + 3

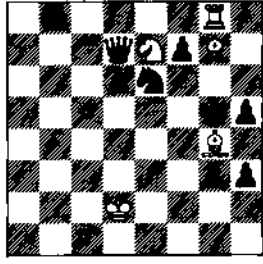
No. 6684 M. Luchin (xi. 85)
Comm., Sakk&et, 1985



Win 7 + 4

No. 6684: M. Luchin (USSR). 1. a3 + Ka5 2. Bg2 be 3. Sc5 c1Q 4. b4 + Kb5 5. Bf1 + Qxf1 6. Se4 Kc4 7. Sd2+ wins.

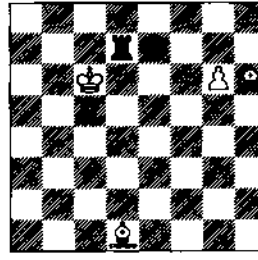
No. 6682 G.M. Kasparyan (xii.85)
Comm., Sakk&et, 1985



Win 5 + 9

No. 6682: G.M. Kasparyan (Erevan, Armenian SSR). 1. Be5 + Kh6 2. Sf5+ Kh7 3. Rh8+ Kg6 4. Sh4 + Kg5 5. Rg8 + Kxh4 6. Bf6+ Sg5 7. Rxg5 Qxg4/i 8. Rf5 + Qg5 9. Rf4 mate.
i) 7...g2 8. Bf3 h2 9. Rg8 + wins.

No. 6685 M. Matous (xii. 85)
Comm., Sakk&et, 1985

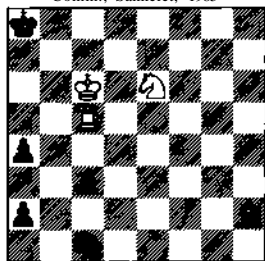


Win 4 + 3

No. 6683: A. Kolesnikov and A. Roslyakov (USSR). 1. e5 Bxe5 2. Ke4 Se6 3. Kxe5 Sg5 4. h8S Sh7 5. Kf5/i Kc5 6. Kg6 Sf8+ 7. Kg7 wins, i) 5. Sf7 (for 6. Bf5) should also win (AJR).

No. 6685: Mario Matous (Prague, Czechoslovakia). 1. Bg5+ Ke8 2. Bh5 Bf8 3. g7 + Rf7 4. g8S Bg7 5. Be7 Bf8 6. Bf6 Be7 7. Sxe7 wins.

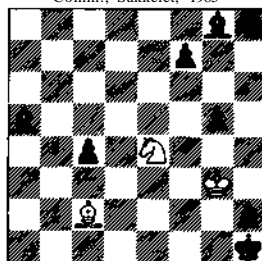
No. 6686 L.A. Mitrofanov (xii. 85)
Comm., Sakkélet, 1985



Win 3 + 6

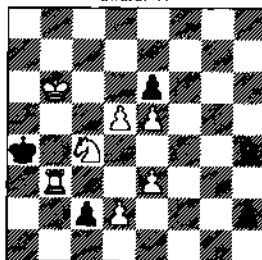
No. 6686: L.A. Mitrofanov (Leningrad, USSR). 1. Rg5 a1Q 2. Sc7 + Bxc7 3. Kxc7 Sb3 4. Kb6 wins.

No. 6688 B.N. Sidorov (xii. 85)
Comm., Sakkélet, 1985



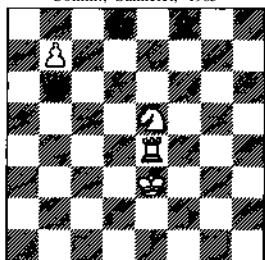
Draw 3 + 8

No. 6689 N. Rezvov
1st Place, VIII Ukrainian
Team Championship, 1985(?)
award: ??



Win 7 + 5

No. 6687 B.G. Olympiev (xi. 85)
Comm., Sakkélet, 1985



Draw 4 + 3

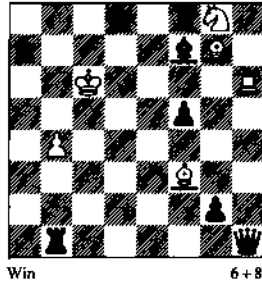
No. 6687: B.G. Olympiev (Sverdlovsk, USSR). wK is in check. 1. Rd4+ Kc7 2. b8Q+ Qxb8 3. Rd7+ Kb6 4. Rd6+ Kb5 5. Rd5+ Ka4 (Bc5; Rxc5+) 6. Rd4+ Kb3 7. Rd3+ Ka2 8. Rd2+ Kbl 9. Rdl+ Kc2 10. Rd2+ Kb3 11. Rd3+ Ka4 12. Rd4+ Kb5 13. Rd5+ Ka6 14. Ra5+ Kxa5 15. Sc6+ draws.

No. 6688: B.N. Sidorov (USSR). 1. Kf2 Be1+ 2. Kfl Bh7 (f5; Sf6) 3. Sg3+ Bxg3 4. Bxh7 Sg6 5. Bg8 Se5 6. Bh7 Sf3 7. Be4 g4 8. Bxf3+ gf stalemate.

No. 6689: N. Rezvov (Odessa). We know that the judge was V. Kozzyrev of Morozovsk in the Rostov region and that the set theme was a "battery checkmate", but we know almost nothing else about the award. Presumably the studies were only one section of the team composing championship event, presumably there was a set theme for originals, and presumably there was a system for judging. We do not know what the teams were, nor which which team won. But at least we have an award and can tell the world, including the USSR, about it.

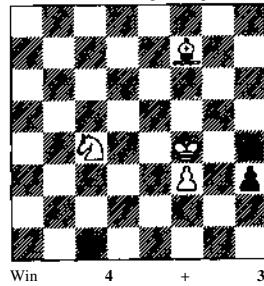
1. Rc3 h1Q 2. Sb2-f Kb4 3. Sd3+ Ka4 4. Sc5+ Kb4 5. Rb3+ Kc4 6. d3+ Kxd5 7. Rb5 Bd8+ 8. Kb7 Kxe5 9. Se4 mate.

No. 6690 L. kapusta and V. Ribalka
2nd Place, VIII Ukrainian
Team Championship



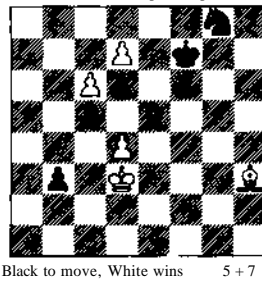
No. 6690: L. Kapusta and V. Ribalka (Sumy). 1. Rd6+ Kc8 2. Se7 + Kb8 3. R̄d8 + Rxd8 4. Be5+ Ka8 5. Kc7 + Bd5 6. Sxd5 Rd7 + 7. Kxd7 Qd1 8. Kc8 a5 9. Bb8 Rcl + 10. Sc7 mate.

No. 6691 V. Aberman
3rd Place, VIII Ukrainian
Team Championship



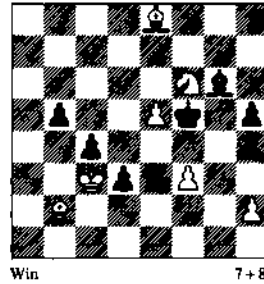
No. 6691: V. Aberman (Kiev). 1. Se5 h2 2. Sd3 + Kd2 3. Sf2 Ke2 4. Shi Kfl 5. Kg3 Sxf3 6. Kxf3 Kgl 7. Bd5 Kxhl 8. Kf2 mate.

No. 6692 S. Tkachenko
4th Place, VIII Ukrainian
Team Championship



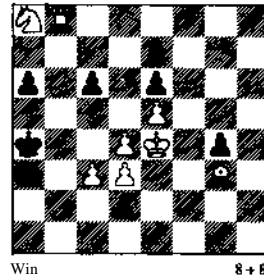
No. 6692: S. Tkachenko (Odessa II, this 'IF' presumably denoting the second composing team from the Black Sea port). 1...c4+ 2. Kd2 c3+ 3. Kxc3 Bxd4+ 4. Kxd4 Se7 5. c7 b2 6. Be6+ Kxe6 7. c8Q b1Q 8. d8S mate.

No. 6693 N. Mansarliisky
5th Place, VIII Ukrainian
Team Championship



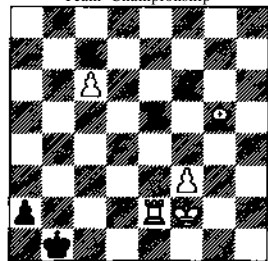
No. 6693: N. Mansarliisky (Odessa II). 1. Bd7+ Kg5 2. Bel d2+ 3. Kxd2 Rxe5 4. Se4 + Bxe4 5. f4 + Kxf4 6. Ke2 mate.

No. 6694 M. Gnatina
6th Place, VIII Ukrainian
Team Championship



No. 6694: M. Gnatina (Lvov region). 1. Sb6 + Ka5 2. Sc4 + Sxc4 3. Rbl Sb2 4. Ral + Kb6 5. Ke3 d1Q 6. Rxd1 Sxd1 + 7. Kd2 Sb2 8. Kc2 Sa4 9. Kb3 Ka5 10. Bel Sb6 11. c4 mate.

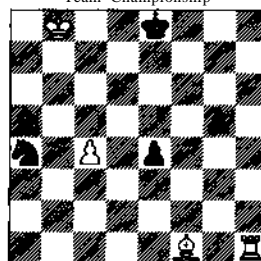
No. 6695 A. Bezgodkov and
A. Vodolaga
7th Place, VIII Ukrainian
Team Championship



Win 5 + 5

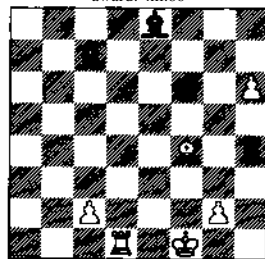
No. 6695: A. Bezgodkov and A. Vodolaga (Kharkov region). 1. Rb2 + Kal 2. Bxf6 Rf5 3. Bh8 Rxf3+ 4. Kcl Rf1+ 5. Kd2 Rf2+ 6. Kcl Rf1+ 7. Kc2 Rf2+ 8. Kb3 Rf3 + 9. Kb4 Rf4 + 10. Kb5 Rf5 + 11. Ka6 Ra5 + 12. Kb7 Ra7 + 13. Kc8 Ra8 + 14. Rb8 mate.

No. 6697 S. Borodavkin and
N. Griva
9th Place, VIII Ukrainian
Team Championship



Win 4 + 5

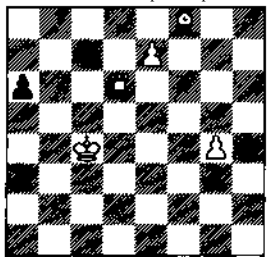
No. 6698 M. Halski (i.84)
1st Prize, Szachy 1984
award: xii.86



Draw 6 + 4

No. 6698: M. Halski (Poland). Judge: Jan Rusinek (Warsaw). 1. Be3 Rh1+ 2. Bg1 Bb5 +/i 3. c4/ii Bxc4 + 4. Kf2 Bb6 + 5. Kf3 Bxgl 6. h7/iii Kg7 7. h8Q + Kxh8 8. g3/iv Bb5 9. Rcl Ba6 10. Rbl Bd3 11. Rel Bc4 12. Rdl, positional draw.
i) 2...Bb6 3. Rd6 +.
ii) 3. Kf2? Bb6 + 4. Kf3 Bxgl 5. h7 Kg7. 3. c4 shows the problemist's 'roman' theme.
iii) 6. g3? Bb5 7. h7 Bc6 +.
iv) 8. g4? Bb5 9. Rcl Ba6 10. Rbl Bh2 controlling the b8 square.

No. 6696 N. Kovalev
8th Place, VIII Ukrainian
Team Championship

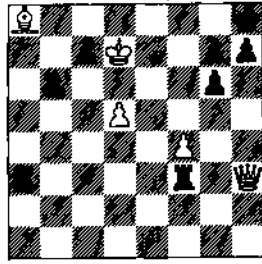


Win 5 + 5

No. 6696: N. Kovalev (Sumy). 1. e8Q Sxe8 2. Be7+ Sf6 3. Rxf6 Ra4 + 4. Kb3 Rxc4 5. Rh6 mate.

No. 6697: S. Borodavkin and N. Griva (Dnepropetrovsk). 1. Rh8 + Kd7 2. Rh7 + Kc6 3. Ra7 Kb6 4. Ra6 + Kxa6 5. c5 mate.

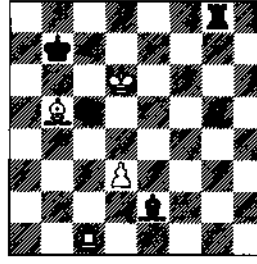
No. 6699 Em. Dobrescu (vii.84)
2nd Prize, Szachy, 1984



Win 5 + 8

No. 6699: Em. Dobrescu (Romania).
1. Qg4 Rg3 2. Qh4 g5 3. fg Rh3 4.
Qg4 hRg3 5. Qf4 gRf3 6. Qe4 fRe3
7. Qd4 eRd3 8. Qc4 dRc3 9. Qb4 c5
10. Qb2 cRb3 11. Qc2 Rc3 12. Qd2
Rd3 13. Qe2 Re3 14. Qf2 Rf3 15.
Qg2 Rg3 16. Qh2 wins.

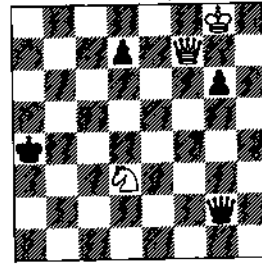
No. 6701 P. Arestov (v.84)
1 Hon. Men., Szachy, 1984



Win 4 + 5

No. 6701: P. Arestov (USSR). 1.
Bc6+ (Rxc5? Kb6;) Kc8 2. Rc2 Bdl 3.
Rxc5 Rg6+ 4. Ke5 Bf6+ 5. Ke4
Rg4+ 6. Kd5 Bd4 7. Rc4 Bb3 8.
Bd7 + Kxd7 stalemate.

No. 6700 J. Vandiest (iii.84)
3rd Prize, Szachy, 1984

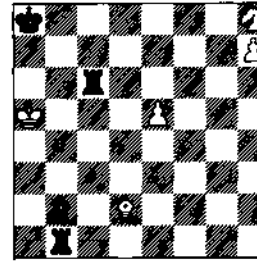


Win 3+4

No. 6700: J. Vandiest (Belgium). 1.
Qc4+, with chameleon echo lines:
1...Ka5 2. Qb4+ Ka6 3. Sc5+ Ka7
4. Qa5+ Kb8 5. Qd8+ Ka7 6.
Qc7+ Ka8 7. Sxd7 Qb7 8. Qa5+
Qa7 9. Qb5 Qb7 10. Qa4+ Qa7 11.
Qe4+ Qb7 12. Qe8+ Ka7 13. Qe3+
Ka8 14. Qa3+ Qa7 15. Qf3+ Qb7
16. Qf8+ Ka7 17. Qa3+ Qa6 18.
Qe3+ Ka8 19. Qe8+ Ka7 20. Qb8
mate.

1...Ka3 2. Qb4+ Ka2 3. Qa4+ Kbl
4. Qb3+ Kal 5. Sb4 Qb2 6. Qdl+
Qbl 7. Qd4+ Qb2 8. Qa7+ Kbl 9.
Qgl+ Qcl 10. Qxg6+ Kal 11.
Qa6+ Kbl 12. Qa2 mate.

No. 6702 G.M. Kasparyan (ii.84)
2 Hon. Men., Szachy, 1984

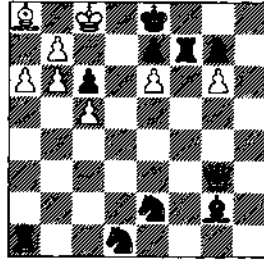


Draw 5+4

No. 6702: G.M. Kasparyan (USSR). 1.
Sf7 Rc5 + 2. Ka6 Rc6 + 3. Ka5
Bxe5 4. Sxe5 Rc5 + 5. Ka6 Rb8 6.
h8Q Rxh8 7. Sd7 Rf5 8. Bb4 Rh6+
9. Sb6+ Kb8 10. Bd6+ Rxd6 stale-
mate.
David Hooper: "nice economy of
material".

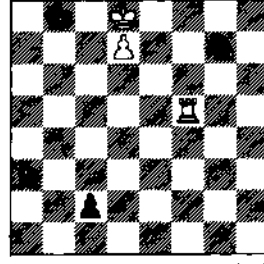
No. 6703: M. Banaszek (Poland). 1.
a7 Rf4 2. b8R Rxa7 3. b7 Rf7 4.
gf + Kf8 5. Kd7 Qxb8 stalemate, or
1...Rf3 2. b8Q Rd3 3. Kb7+ Rd8 4.
Qxd8+ Kxd8 stalemate.

No. 6703 M. Banaszek (ix.84)
1 Comm., Szachy, 1984



Draw 8 + 10

No. 6704 M. Matous (vii.84)
2 Comm., Szachy, 1984

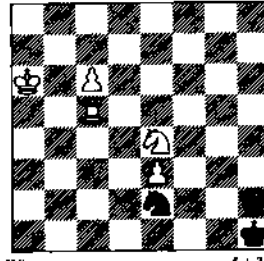


Draw 3 + 4

No. 6704: M. Matous (Czechoslovakia). The judge calls this a difficult study, so we regret not being able to supply annotations.

1. Rf6 Kb7 2. Rf1 Se6+ 3. Ke8 Kc7 4. Rf7 Sd8 5. Rf2 (f4) c1Q 6. Rc2 (c4) + QxR stalemate.

No. 6705 V. Nestorescu
1st Prize, 60th Anniversary of
Revista Romana de San
award: vii.86



Win 5 + 3

No. 6705: Virgil Nestorescu (Bucharest). Judge: Radu Voia (Romania).
1. c7/i Qh6 +/ii 2. Ka5 Qxe3 3. c8Q Qxe4/iii 4. Rg5 Sg3 (Sgl; Qh8 +) 5. Qh3+ wins.

i) 1. Rc2? Qc7 2. Sg5 Qe5 3. c7 Qxg5 4. c8Q Qxe3.

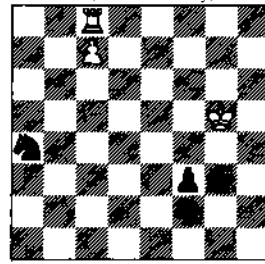
ii) 1...Qh7 2. c8Q Qxe4 3. Qc6.

iii) 3...Qa3 + 4. Kb5/iv Qb3 +/v 5. Ka6 (Kc6? Qa4+;) Qa4 + 6. Ra5 Qxe4 7. Qh3+ Kgl 8. Ral + Kf2 9. Rfl mate.

iv) 4. Kb6? Qb4 + 5. Ka6 Qxe4 6. Rg5 Qd3 +.

v) 4...Sd4 + ? 5. Kc4. 4...Qd3 + ? 5. Rc4 Qb3 + 6. Ka6 Qa2+ 7. Kb6 Qb3+ 8. Ka7 Qa2 + 9. Qa6.

No. 6706 Em. Dobrescu
2nd Prize, RRdeS '60' Ty, 1986



Win 3 + 4

No. 6706: Em. Dobrescu (Bucharest). 1. Rg8/i Sb6 2. Kh5 +/ii Kf4/iii 3. Rb8 Se4 4. Rxb6 f2 5. c8Q/iv flQ 6. Qc7 +/v Kf3/vi 7. Qf7 + Ke3 (Kg2; Rg6 +) 8. Rb3 + Ke2 9. Qc4+ wins,

i) 1. Rb8? Se4+ and 2...Sd6, draw,
ii) 2. Kf5 + ? Sg4 3. Rxg4 + Kh2 4. Rb4 f2.

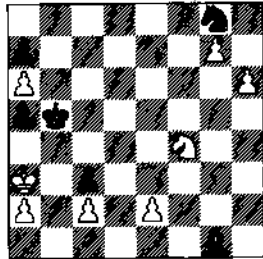
iii) 2...Kh2 3. Rb8 Se4 4. Rxb6 f2 5. Rb2. 2...Sg4 3. Rxg4+ Kh2 4. Rh4 + Kg2 5. Rb4 Sc8 6. Rb8 f2 7. Rxc8 flQ 9. Rg8 +.

iv) 5. Rb1? Sd6 6. Kh4 Kf3 7. Kh3 Sc8.

v) 6. Qf8 + ? Ke3 7. Rb3 + Ke2 8. Rb2 + Ke3 9. Qh6 + Kf3 10. Qf8 +

Ke3 11. Qa3+ Kf4 12. Qf8+ Ke3
 13. Rb3 + Ke2, or in this, 10. Rb3 +
 Kg2 11. Qg6 + Kh2.
 vi) 6...Ke3 7. Rb3 + Kd4 8. Rb4 +
 Ke3 9. Qa7 + .
 6...Kf5 7. Qf7 + Ke5 8. Re6 + .

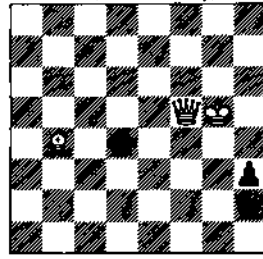
No. 6707 E.A. Asaba
 3rd Prize, RRdeS '60' Ty, 1986



Draw 8 + 6

No. 6707: Edward A. Asaba (Moscow). 1. h7 a4 2. e3 (Sd3? Bh2;) Bxe3 3. Sd3 Bg5 4. hgS Ka5 5. Sf6 Bxf6 6. g8S Bg5/i 7. Sf6 Bxf6 8. Sb4 (Sc5? Kb5;) Kb5/ii 9. Sd5 Be5 10. Sxc3 + Bxc3 stalemate,
 i) 6...Bg7 7. Sb4 Bf8 8. Se7 Bxe7 stalemate,
 ii) 8...Bg5 9. Sc6+ Kb5 10. Sd4+.

No. 6708 V. Diaconu
 1 Mention, RRdeS '60' Ty, 1986



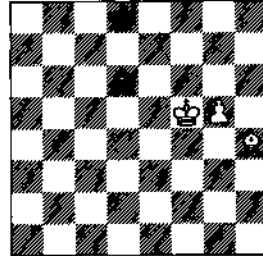
Win 3 + 3

No. 6708: V. Diaconu (Romania). 1. Qc5+ Kd3 2. Qc3+ Ke4/i 3. Qc4+ Kf3 4. Qd3+ Kg2 5. Bd6/ii Qgl 6. Kg4 Qf2 (Kf2+; Bg3+) 7. Qxh3+ Kgl 8. Qd3 (Bg3? Qf5+) 9. Kg2/iii 9. Bf4 (Bg3? Qf7;) Qa(b)2 10. Qf(h)3 +

Kgl 11. Be3+ wins, or, in this, 6...Khl+ 7. Kxh3 Qg2+ 8. Kh4 Kgl/iv 9. Bc5+ Kh2 10. Qd6+ Khl 11. Qdl+ Kh2 12. Bd6+ wins,
 i) 2...Ke2 3. Qc4+ Kdl 4. Qd3+, but not 3. Qc2+ ? Kfl 4. Qxh2 stalemate.

ii) 5. Kg4? Qe5. 5. Qe2 + ? Khl.
 iii) 8...Qg2+ 9. Bg3 Qfl 10. Bh2+.
 iv) 8...Qf2+ 9. Kg4 Qg2+ 10. Bg3.

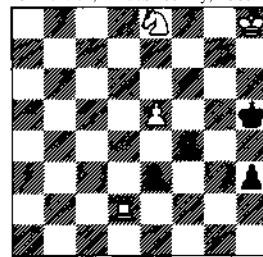
No. 6709 R. Taniev
 2 Mention, RRdeS '60' Ty, 1986



Win 3 + 2

No. 6709: R. Taniev (USSR). 1. Ke6 Be7 2. g6 Ke8 3. Bg5, with 3...Ba3 4. g7 Bf8 5. g8B Ba3(g7) 6. Bf7 + Kf8 7. Bh6 (e7) mate, or 3...Bf8 4. Be7 Bg7 5. Bd6 Bh6 6. Kf6 Kd7 7. Bf4 wins.

No. 6710 Gh. Telbis
 3 Mention, RRdeS '60' Ty, 1986

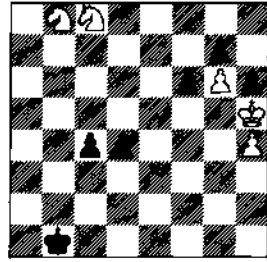


Draw 4 + 4

No. 6710: Gh. Telbis (Romania). 1. Re2/i h2/ii 2. Rxh2 Bxh2 3. e6 Be5 + /iii 4. Kh7/iv e2 5. e7 eIQ 6. Sf6 + Bxf6 7. e8Q + Qxe8 stalemate,
 i) 1. Rdl? Bxe5 + 2. Sg7 + Kg4. 1.

Sg7 + ? Kg4 2. Re2 h2 3. Rxh2 Bxh2
 4. e6 Bd6.
 1. Sf6 + ? Kg6 2. Re2 h2 3. Rel
 Bxe5.
 ii) 1...Bxe5+ 2. Sg7 + Kg4 3. Rxe3.
 1...Kg4 2. e6 Kf3 3. Rxe3 + Kxe3 4.
 Sf6.
 1...Kg6 2. e6 h2 3. Rxh2 Bxh2 4. e7
 Kf7 5. Sg7 Kxe7 6. Sf5 +.
 iii) 3...e2 4. Sg7+ Kg6 5. e7 e1Q 6.
 e8Q + .
 iv) 4. Sg7 + ? Bxg7 + 5. Kxg7 e2.

No. 6711 Gh. Telbis (vii-xii.84)
 1st Prize, Buletin Problemistic
 1984-5
 award: vii-xii.86



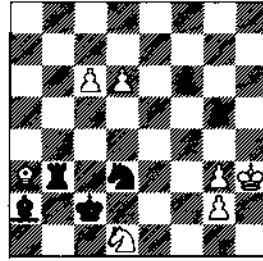
Draw 5+6

No. 6711: Gh. Telbis (Arad, Romania). Judge: Aleksandr Maksimovskikh (USSR). 1. Sb6? c3 2. Sc4 d3 wins, so: 1. Sd6 c3 2. Sb5 c2 3. Sa3 + Kb2 4. Sxc2 Kxc2 5. Sd7/i d3 6. Sxf6 d2 7. Sg4 d1R 8. Se3 + and 9. Sxd1.
 i) 5. Sc6? d3 6. Sb4 + Kc3 7. Sd5 + Kd4 8. Sxf6 d2 9. Sg4 d1R 10. Sxh6 Ke5 and 11. Sf7 + Kf6, or 11. Sg4 + Kf4.

No. 6712: Ervin Janosi (also of Arad). 1. c7 Rc3 2. Se3 +/i Kd2 3. Sc4 + Rxc4 4. d7 Rxc7 5. d8Q Rh7 + 6. Kg4 Be6 + 7. Kf3 g4 + 8. Ke4 f5+ 9. Kd4 Rd7 + 10. Bd6 Rxd8.

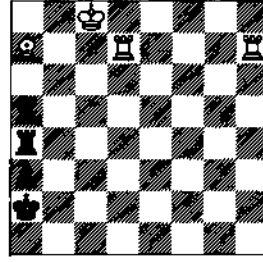
i) 2. Sxc3? Be6 + 3. g4 Kxc3.

No. 6712 E. Janosi (i-vi.84)
 2nd Prize, Buletin Problemistic
 1984-5



Draw 7+6

No. 6713 G.A. Umnov (vii-xii.85)
 3rd Prize, Buletin Problemistic
 1984-5

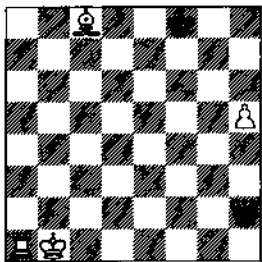


Win 4 + 4

No. 6713: G.A. Umnov (Podolsk, USSR). 1. Rh2 + ? Kb3 2. Rd3 + Kc4, so 1. Rd2 + Kb3 2. Rh3 + Kc4 3. Rd4 + Kb5 4. Rb3 + Ka6/i 5. Rb6 + Kxa7 6. Rb7 + Ka8 7. Rb5 a2/ii 8. dRb4/iii a1Q 9. Rb8 + Ka7 10. R4b7+ Ka6 11. Ra8 mate.
 i) 4...Kc6 5. Rb6+ Kc5 6. Rb4 + wins.
 ii) 7...Ka7 8. Kc7 Ka6 9. Rb6+ Ka7 10. Rb7+ Ka6 11. Rd6 mate, which could be seen as an echo of 1...Kc1 2. Rh1 mate.
 iii) 8. Kc7? Rc4+ 9. Rxc4 a1Q 10. Rb8+ Ka7 11. Rb7+ Ka8.

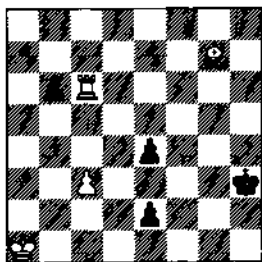
No. 6714: Em. Dobrescu (Bucharest). 1. Ba6 Qg1+ 2. Ka2 Qd4 3. Bfl Qc3 4. Rbl Qc2+ 5. Kal Qd2 6. h6 Qc3+ 7. Ka2 Qc2+ 8. Kal Qd2 9. Rb8+ Ke7 10. h7 and Bl must take the perpetual check.

No. 6714 E. Dobrescu (vii-xii.85)
1 Hon.Men., Buletin Problemistic
1984-5



Draw 4 + 2

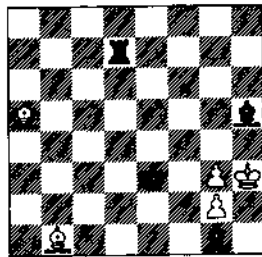
No. 6715 N. Mironenko (i-vi.84)
2 Hon.Men., Buletin Problemistic
1984-5



Win 4 + 4

No. 6715: N. Mironenko (USSR). 1. Rh6+ Kg2 2. Rg6+ Kf2 3. Rxb6 e1Q+ 4. Rb1 Qd2 5. Rb2 e3 6. Bh6 Kel 7. Rxd2 Kxd2 8. Kb2.

No. 6716 I. Krikheli (vii-xii.84)
3 Hon.Men., Buletin Problemistic
1984-5

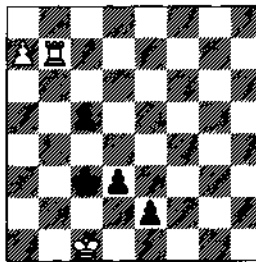


Draw 5 + 4

No. 6716: Iosef Krikheli (Gori, Georgian SSR). 1. Bb6+ Ke2 2.

Bxg1 Rdl 3. Bf5 Rxg1 4. Bg4 + Bxg4 5. Kh2, with a rub-your-eyes draw!

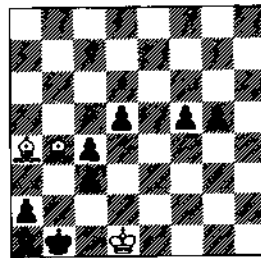
No. 6717 N. Gheran (vii-xii.85)
Comm., Buletin Problemistic
1984-5



Draw 3+4

No. 6717: Nichy Gheran (Romania). 1. Rb3+ Kxb3 2. Kd2 e1Q+ 3. Kxel Kc2 4. a8Q d2+ 5. Kf2 d1Q 6. Qa4+ Kcl 7. Qc4+ and 8. Qxc5 drawn. It is generally agreed that a bishop's pawn will win in the GBR class 4000.10, so the conclusion is 'probably' unique and therefore sound.

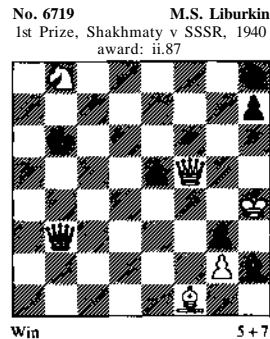
No. 6718 V. Kichigin (vii-xii.83)
Comm., Buletin Problemistic
1984-5



Draw 3 + 8

No. 6718: Viktor Kichigin (Perm, USSR). 1. Bc2+ Kb2 2. Be7 d4 3. Bxg5 Ka3 4. Be7+ Kb2 5. Bg5 f4 6. Bxf4 Ka3 7. Bd6+ Kb2 8. Bf4 drawn. The validity of 5...f4 as part of the main line is contentious ~ one might argue that the move has no motivation but rather resembles the notorious computer chess 'horizon

effect* whereby any move (even a Q-sacrifice) is made so long as the evaluation is deferred to the current 'horizon' (ie number of moves representing the maximum depth of analysis). Such moves do not belong in a main line.



No. 6719: M.S. Liburkin. The idea to make awards for the early soviet war years 1940 and 1941 seems unexceptionable. However, one hopes that the sensibilities of the survivors Korolkov (d. 1.v.87), Kasparyan, Gulyaev/Grin were solicited. The award for 1940 (with that for 1941 to come) is clearly official since awards in the problem genres appeared in 1986, but I have been unable to learn the name, if any, of the original judge. The present judge: Anatoly Kuznetsov, who had 67 studies to assess. But why an award now, why 1987, over a generation after the end of hostilities? The answer lies in soviet history and in the exciting contemporary soviet scene. Delving into the past, in chess as in anything else, including the consultation of old newspaper files, was fraught in Stalin's time and in his (post-1953) aftermath. Kaminer perished in the camps, and Somov-Nasimovich may have suffered a similar fate later: for a time they were forgotten, their names semi-suppressed. In 1987 this is no longer so. To expand on this, three years ago I asked a knowledgeable soviet language

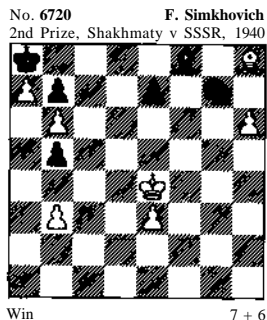
teacher about Varlam Shalamov (soviet writer, 1907-1982), and was told that there was no such person. But the iii.87 issue of YUNOST carried an article about this very man, though with no mention of his major work, TALE OF THE KOLYMA, that tells, in a style echoing 'the whisper of the stars', the sound made when your exhaled breath instantly freezes and the crystals tinkle onto the brittle snow, of daily life of inmates in the distant north-eastern camps. Given time even this may become common knowledge. A recent lecture by Botvinnik began, "Today people say what they think". This was reported without comment, something unimaginable before in the history of the USSR, of Russia, possibly of Asia. 'Glasnost' is here: may it thrive.

For me this tourney combines eerie nostalgia with the sacrilege of disturbing a graveyard. We can enjoy and appreciate classic studies and great names alongside unknowns, but to pit the dead against each other, and against the living, and to award them prizes, lacks taste.

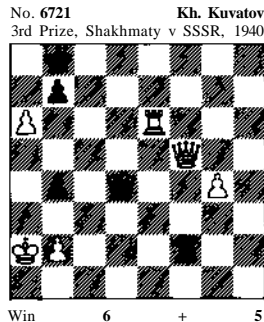
Both judge and David Hooper observe that the standard was high. How could it not be when the composers included Liburkin, Kubbel, Troitzky and Simkhovich?

The fork **1. Qf6+ Kb7 2. Qxh8** wins bS, but B1 re-establishes the equilibrium with **2...Qa4+ 3. Kh3 Qa8**. wSb8 is lost, but after **4. Ba6+ Ka7 5. Qg7+ Kxb8 6. Qxe5+ Ka7 7. Qa5**, B1 faces problems. If **7...Qf8 8. Be2+ Kb7** (Kb8; Qb6+) **9. Bf3+**, while if **7...Bgl 8. Be2+ Kb8 9. Qe5+ Ka7 10. Qal+** and **bBgl** is lost. So only **7...H6** is left, but after **8. Bc8+ Kb8 9. Qd8** there is a repetition of the squeeze motif. **9...h5 10. Ba6+ Ka7 11. Qa5 h4 12. Bc8+ Kb8 13. Qd8**. Now B1's P-moves are exhausted and there is no-

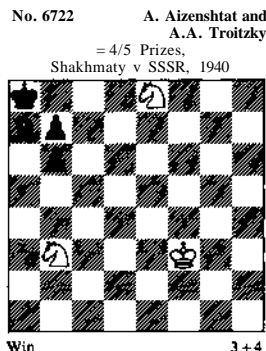
thing better than **13...Bg1**, but this loses the piece after **14. Bg4+ Ka7 15. Qa5+ Kb8 16. Qe5+ Ka7 17. Qal+**. Wholly contemporary, with no concessions, there's a happy introduction, and in the main line the Qq play and counterplay to three corners, so that the capture of the supernumerary bS and wS pass practically unnoticed. With the battle swinging from a to h, from 1st to 8th, files and ranks, and a systematic pendulum leading to a win instead of the more usual draw, we have in our hands a rarity."



No. 6720: F. Simkhovich. Stalemate is in the air, for example after 1. hg? Bxg7 2. Bxg7 b5, with ...e5; to follow. Similarly after 1. Bxg7? e5. It's also drawn after 1. Ke5? Se6 2. h7 Sg5. 1. h7 e5. 1...Se6 is now met by 2. Kf5. 2. **Kd3**. Not, however, 2. Kxe5? b4 and either 3. Kf6 Se8+ 4. Kg6 Sf6 5. Bxf6 Bg7, or 3. e4 Be7 4. Bxg7 Bf8 5. Bxe5 Bg7, drawn. 2...b4 3. **Kd2**. wK has a secret goal. 3...e4 4. **Kc2 Be7**. What next? Or 4...Se6 5. Bf6 Bg7 6. Bxg7 Sf8 7. h8S. 5. **Bxg7 Bf8 6. h8S Bxg7 7. Sg6 Bd4 8. ed e3 9. Sf4 (e7) e2 10. Sd5 (e6) e1Q 11. Sc7 mate**. "Why is c2 safe for wK while other squares (d2, g2, g3, g4, h2) are not? Find out for yourselves and incidentally see why 3. Kc2? e4 puts W in zugzwang - the board is a minefield. A very subtle and original study."

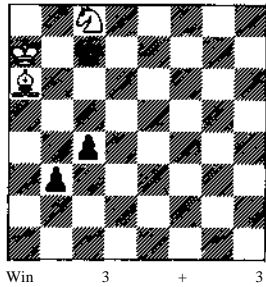


*No. 6721: Kh. Kuvatov. A heavy-weight middle-game. **1. Re8+ Ka7 2. Ra8+ Kb6 3. Qa5+ Kxa5 4. ab+ Kb5 5. b8Q+ Kc4 6. Qc7+ Qc5 7. Qg3**. W's attack is at its height, but Bl has a sharp counter. **7...Qd5**. To meet 8. Rc8+ with 8...Kb5+. **8. Qb3+ Kd4 9. Rd8Qxd8 10. Qdl+**. "Effective. We see another change of style, this time to the highly combinational."



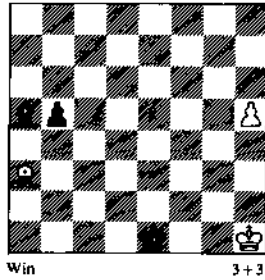
No. 6722: M. Aizenshtat and A.A. Troitzky. This 1940 study is No. 278 in '1357', and is in other anthologies. **1. Sc7+ Kb8 2. Sb5 Ka8 3. Sc1 Bb8 4. Sd3 Bh2 5. Kg2 Bb8 6. Kh3 Ba7 7. Sb4 (f4)**. Gurvich made the comment; 'Both funny and pitiful - W has made his 7th move, and Bl has made none!'. **7...Bb8 8. Sd5 Be5**. If Ba7; Kg4 and wK heads for c8. **9. Sxb6+ Kb8 10. Sd7+** and **11. Sxe5**, with a 'Troitzky' win.

No. 6723 L.I. Kubbel
= 4/5 Prizes,
Shakhmaty v SSSR, 1940



Win 3 + 3
No. 6723: L.I. Kubbel. This is another classic (No. 292 in '1357') from 1940. 1. Se7? Kd6, followed by 2...Kc5. 1. **Sb6 b2** 2. **Sd5+ Kd6** 3. **Sc3**. Now if 3...Ke5 4. Sbl Kd4 5. Bc8 c3 6. Bf5. 4. **Sbl**. But not 4. Sa4 + ? Kb4 5. Sxb2 c3 draws. **4...Kb4** 5. **Kb6 c3** 6. **Bd3 Kb3**. Things are beginning to look dangerous for W, but there is: 7. **Kb5 c2** 8. **Bc4** mate.

No. 6724 M.S. Liburkin
Hon. Mention Shakhmaty v SSSR,
1940

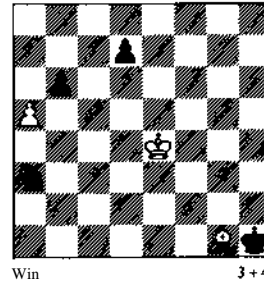


Win 3+3
No. 6724: M.S. Liburkin. 1. **h6 Bc3**. Or 1...Bd2 2. h7 Bc3 3. Bb4. 2. **Bf8 b4** 3. **Bg7**, wB and bB have effectively paralysed each other. 3...Kf1 4. **Kh2 Kf2** 5. **Kh3 Kf3** 6. **Kh4 Kf4**. Or 6...Ke4 7. Kg4 Kd5 8. Kf5 and 9. Kg6. Now that bK is on the h6-cl diagonal the time has come to exchange. 7. **Bxc3 be** 8. **h7 c2** 9. **h8Q c1Q** 10. **Qh6+** wins.

No. 6725: B. Sevitov. There is a different 1940 study by the same composer in '1357' --No. 798.

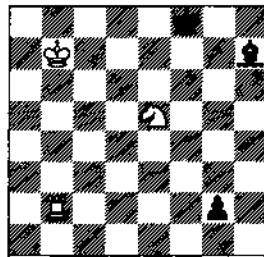
1. ab? Sc4. 1. **a6 Sb5** 2. **Bxb6 Sd6+**. This stops wKd5-c5. 3. **Kf3**. The very opposite of what one expected. 3...Sc8 4. **Bc7 Kgl** 5. **Bg3 Khl**. Or 5...Kfl 6. Bf2. 6. **Kf2 Sa7** 7. **Bd6 Sc8** 8. **Bb8**. This is zugzwang: dP must move, allowing wK to c6 or e6, winning. Liburkin remarked that the study was reminiscent of Réti.

No. 6725 B. Sevitov
Hon. Mention, Shakhmaty v SSSR,
1940



Win 3+4

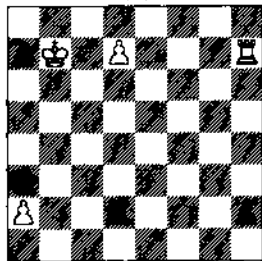
No. 6726 V. Kiparisov
Hon. Mention Shakhmaty v SSSR,
1940



Win 3+3

No. 6726: V. Kiparisov. 1. **Rf2+ Ke8**. Or 1...Ke7 2. Rxf2 Be4+ 3. Sc6+. 2. **Re2 glS**. Or 2...glQ 3. Sf3 +. 3. **Rel Sh3** 4. **Re3 Bf5**. The alternative 4...Sg5 5. Sf3 Be4+ 6. Kc8 Sxf3 7. Rxe4+ Kf7 8. Rf4+ is also pleasing. 5. **Sc6+ Kd7**. Or 5...Kf7 6. Rf3, with twin forks. 6. **Sd4 Bg4**. d7 is not available. 7. **Rg3 Sf2** 8. **Rg2** wins. "An original study on the domination theme, with bS underpromotion."

No. 6727 Kh. Kuvatov
Hon. Mention, Shakhmaty v SSSR,
1940

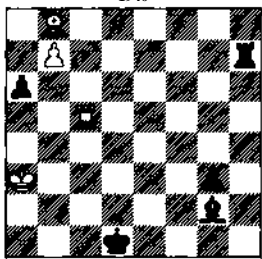


Win 4 + 4

No. 6727: Kh. Kuvatov. 1. **Kc6 Rc2** + 2. **Kb5 a6** + 3. **Ka5**. Not 3. **Kxa6?** Rd2 and 4...Rxd7. 3...Rd2 4. **Rh3** + **Kb2** 5. **Rxh2 Ka3**. An interesting stalemate possibility. 6. **Rh7 Rd6** 7. **Rg7 (f7) Kxa2** 8. **Kb4 Rd3**. Or 8...Rd1 9. **Rg2** + and 10. **Rg1**. 9. **Kc4 Rd6** 10. **Kc5 Rdl** 11. **Kc6 Kb3**. Or 11...a5 12. **Rg5**. 12. **Rg6**, and the rest was already known: 12...Rxd7 13. **Kxd7 a5** 14. **Kc6 a4** 15. **Kb5 a3** 16. **Rg3** + **Kb2** 17. **Kb4 a2** 18. **Rg2** + **Kbl** 19. **Kb3 a1S** + 20. **Kc3**, winning.

"Externally an unassuming R-ending, but rich in events."

No. 6728 F. Simkhovich
Hon. Mention, Shakhmaty v SSSR,
1940



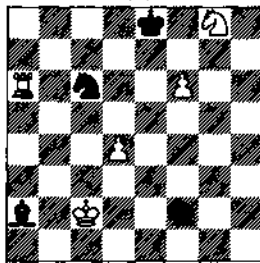
Win 4 + 5

No. 6728: F. Simkhovich. 1. **Re1** + **Ke2**. Avoiding Bl squares, like lines between paving-stones ~ but it's not superstition. 2. **Re1** + **Kd3**. Or 2...Kf3 3. **Bc7** - W squares have their drawbacks also. 3. **Re3** +, and now:

3...Kc4 4. **Rc3** + **Kb5** (Kd5; Bc7) 5. **Ba7** (Rc5 + ? Kb6;) **Rxb7** 6. **Rc5** mate. 3...Kc2 (Kd2; Re7, Rxe7; Bf4 +) 4. **Re2** + **Kd3**. Or 4...Kdl 5. **Rd2** + **Kcl** 6. **Rd7**, or 4...Kbl 5. **Rb2** + **Kal** 6. **Be5** wins. 5. **Rd2** + **Kc4** (Ke4; Bc7) 6. **Rd4** + **Kb5** (Kc3; Rd7) 7. **Rb4** + **Kc6**, and now that bK has finally been induced to block the h1-a8 diagonal, 8. **Bc7** wins.

"A distinctive desperado wR together with elegant tactical moments."

No. 6729 G. Brenev
Commended, Shakhmaty v SSSR,
1940

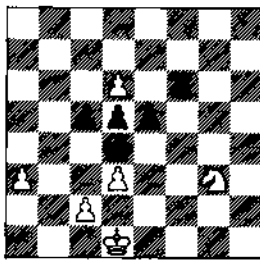


Win 5 + 4

No. 6729: G. Brenev. 1. **f7** + **Kxf7**. Or 1...Bxf7 2. **Sf6** and 3. **Rxc6**. 2. **Sh6** + **Ke6** 3. **Rxc6** + **Kd5** 4. **Rf6** (for **Rf4**) **Se4** 5. **Ra6 Bc4** 6. **Ra5** + **Kxd4** 7. **Sf5** mate.

"A charming checkmate with 2 self-blocks."

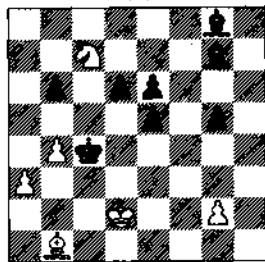
No. 6730 M. Aizenshtal
Commended, Shakhmaty v SSSR,
1940



Win 6 + 5

No. 6730: M. Aizenshtat. **1. d7 Rf8 2. Sf5+ Ke3 3. Sd6 Rd8 4. Kcl Kd4 5. Kd2 e4 (c4) 6. c3+ Ke5 (c5) 7. Sf7(b7)+ and 8. Sxd8** wins, the strong Bl CPp having been annihilated.

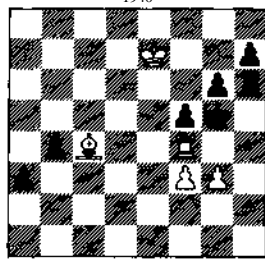
No. 6731 V.A. Bron
Commended, Shakhmaty v SSSR,
1940



Win 6 + 8

No. 6731: V.A. Bron. **1. Ba2+ Kd4 2. Bxe6 Bh7 (Bxe6; Sxe6+ and Sxg7) 3. Sb5+ Ke4 4. Sc3+ Kd4 (f4) 5. Se2+ Ke4 6. Sg3+ Kd4 7. Bf5 Bg8 (Bxf5; Sxf5+ and Sxg7) 8. Bb1 (for Sf5) Be6 9. Se2+ Kd5 10. Ba2+ and 11. Bxe6**, winning. "An original merry-go-round based on echoed forks."

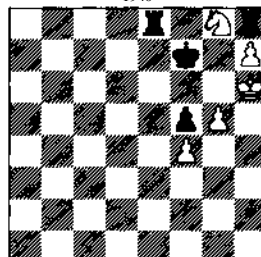
No. 6732 V. Evreinov
Commended, Shakhmaty v SSSR,
1940



Win 5 + 7

No. 6732: V. Evreinov. **1. Rg4+ fg (Kh5; Rh4 +) 2. f4+ Kh5 (Kf5; Bd3 mate) 3. Kf8 g5 4. Bf7+ Rg6 5. f5 a2 6. fg a1Q 7. g7+ Kh6 8. g8S mate.** "In spite of everything there's no escape from the mate."

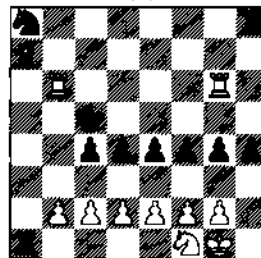
No. 6733 L.I. Kubbel
Commended, Shakhmaty v SSSR,
1940



Win 5 + 4

No. 6733: L. Kubbel. **1. g6+ Ke6 2. Kg7 Ra8 3. Kxh8 Ra7 4. Se7 (g7? Ra8;) Rxe7 5. g7. Not 5. Kg8? Kf6 6. h8Q+ Kxg6 7. Kf8 Re8 + 8. Kxe8 stalemate. 5...Re8 + 6. g8R** wins, but not 6. g8Q+? Kf6 7. Qxe8 stalemate.

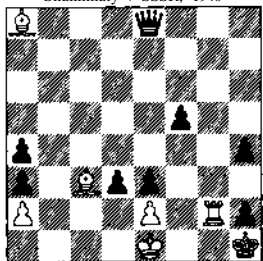
No. 6734 V.A. Korolkov
Commended, Shakhmaty v SSSR,
1940



Draw 10 + 11

No. 6734: V.A. Korolkov. Note that W and Bl each have 6 Pp. **1. b4+ cb 2. gRc6+ Kd5 3. c4+ dc 4. Rd6+ Ke5 5. d4+ ed 6. Re6+ Kf5 7. e4+ fe 8. Rf6+ Kg5 9. f4+ gf 10. Rg6+ Kh5 11. g4+ hg.** Now all 6 wPP have disappeared, the h-file is open and a wR can be sacrificed. **12. Rg5+ Kxg5.** Now the other wR has become a desperado. **13. Rg6+ Kf5 14. Rf6+ Ke5 15. Re6+ Kd5 16. Rd6+ Kc4 17. Rc6+ Bc5 18. Rxc5+ Kb4 19. Rb5+ Ka3 20. Rxb3+**, with either stalemate or perpetual check on the b-file. "This is the circus arena on the chessboard - the en passant sabre dance!"

No. 6735 V.A. Bron
Special Hon. Mention,
Shakhmaty v SSSR, 1940

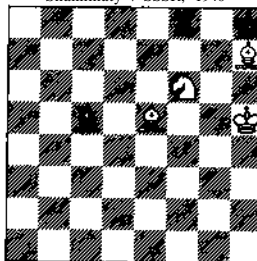


Win 6 + 9

No. 6735: V.A. Bron. 1. **Bf3 d2+** 2. **Kd1 Qe4** 3. **Bxe4 fe** 4. **Rg8**. The characteristic critical move. 4...h3 5. **Bg7 Kg2** 6. **Be5 + Khl** 7. **Bg3 Kg2** 8. **Bf4 + Khl** 9. **Bg5 Kg2** 10. **Bxe3+ Khl** 11. **Bf4 (h6) e3** 12. **Bg5 Kg2** 13. **Bxe3+ Khl** 14. **Bg5 Kg2** 15. **Bf4 + Khl** 16. **Bxh2 Kxh2** 17. e4 wins. "The problemist's 'Indian theme' with 3 critical squares: g7, g3 and g5."

wins. "The position is so natural and yet there is a chameleon doubling of the clearance theme. True, it is a correction of a 1938 study."

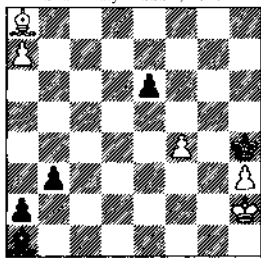
No. 6737 G.M. Kasparyan
Specially Commended,
Shakhmaty v SSSR, 1940



Win 4 + 3

No. 6737: G.M. Kasparyan. 1. **Kg6 Bd6** 2. **Bd4**. wB hides in the shadow of bB. 2...Bc5 3. **Bc3 Bb4** 4. **Bb2 Ba3** 5. **Bal Rb8**. Or 5...Bb2 6. **Bxb2 Rb8** 7. **Be5 Rb6** 8. **Kg5 Re6** 9. **Kf4 Rxf6+** 10. **Bf5 Kg7** 11. **Kg5**. 6. **Se4 + Bb2** 7. **Sd6 Rg8+** 8. **Bxg8 Bxal** 9. **Bh7** and 10. **Sf7 mate**. "The familiar hide-and-seek theme in miniature form."

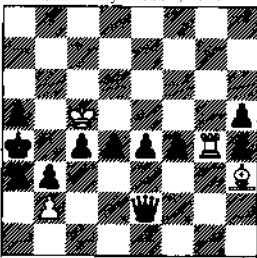
No. 6736 T.B. Gorgiev
Special Hon. Mention,
Shakhmaty v SSSR, 1940



Win 5 + 5

No. 6736: T.B. Gorgiev. 1. **Bg2**. This opens the long W diagonal down to f3 for the impending wQ. 1...Bh8. And this opens the long B1 diagonal for the incipient bQ. 2. **a8Q alQ** 3. **Qf3 Qg7**. Defending against the wQg4 threat of mate. 4. **Bf1 Qg6** 5. **Bd3 Qg8** 6. **Be2**

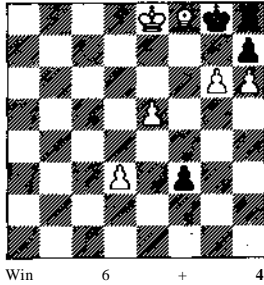
No. 6738 V.A. Korolkov
Specially Commended,
Shakhmaty v SSSR, 1940



Win 4 + 11

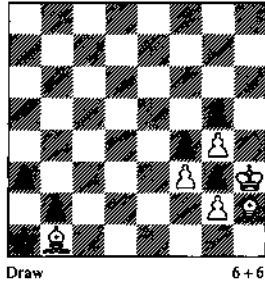
No. 6738: V.A. Korolkov. 1. **Rg1 Qg4** 2. **Bxg4 hg** 3. **Rcl c3** 4. **Rdl d3** 5. **Rel e3** 6. **Rfl f3** 7. **Rgl g3** 8. **Rhl h3** 9. **Rxh3** and 10. **Rh4 mate**. "The fence of bPP falls in a cascade."

No. 6739 A.P. Gulyaev
'short solution' Prize.
Shakhmaty v SSSR, 1940



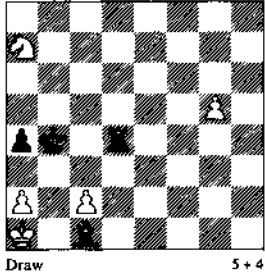
No. 6739: A.P. Gulyaev (today: A.P. Grin). 1. g7 f2 2. Be7 f1Q 3. Bf6 Qxf6 4. ghQ+ Qxh8 5. d4 and wins, as bQ is doomed.

No. 6740 L. Semisazhenov
'short solution' Prize
Shakhmaty v SSSR, 1940



No. 6740: L. Semisazhenov. 1. Bg1 a2. Or 1...Kxb1 2. Bd4 and 3. Bxb2. 2. Bh7 b1Q 3. Bd4+ Qb2 4. Bh8 Qxh8 stalemate, after literally giant strides by wBB.

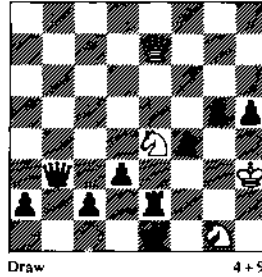
No. 6741 G. Rinder
(iv.82)
1st Prize, Die Schwalbe, 1981-83
award: viii-x.86



No. 6741: Gerd Rinder (Haar, West Germany). Only 11 original studies were published in the West German DIE SCHWALBE (founded in 1924) which is generally considered a magazine including 'fairy chess' among the compositions in its pages, though the way-out genres encouraged in FEENSCHACH (also West Germany) do not find a place there. The reader can decide for himself which side of the fence to put series self-mates, for example! The judge Heinz Muller of Munich hopes for higher quality and quantity in future tournaments.

1. c3+ (Sc6+ ? Ka3;) Kxc3 2. Sb5 + Kc4 3. Sxd4 Kxd4 4. g6 Bh6/i 5. Kb2 Kc4 6. g7 draws, i) 4...Kc3 5. g7 Kc2 6. a3, another stalemate.

No. 6742 V. Pachman
(x.83)
2nd Prize, Die Schwalbe, 1981-83



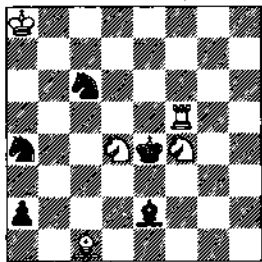
No. 6742: the late GM V. Pachman (Prague). 1. Sf3+ Kdl 2. Sf2+ Kcl 3. Qa3+ Qxa3 4. Sxd3 + Kdl 5. Sf2 + Kcl 6. Sd3 + Kbl 7. Sd2 + Kal 8. Sb3 + with perpetual check or stalemate.

No. 6743: Gregor Werner (West Germany). 1. Bb2 Sxb2 2. Ra5 Sxa5 3. fSxe2 alQ 4. Sc2.

No. 6743 G. Werner

(x.83)

3rd Prize Die Schwalbe, 1981-83

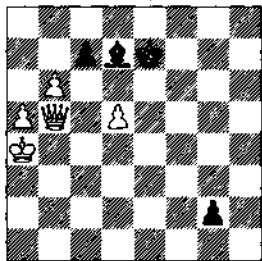


Draw 5+5

No. 6744 C. Hinder

(viii.81)

Hon. Mention,
Die Schwalbe, 1981-83



Draw 5+4

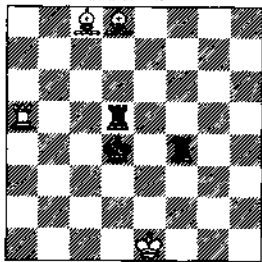
No.6744: G. Rinder. 1. d6+ Kxd6 2. b7/i Bxb5+ 3. Kxb5 c6+ 4. Kb6 g1Q+ 5. Ka6 and 6. b8Q+.
i) 2. Qxd7+? Kxd7 3. b7 g1R 4. a6 Kc6.

No. 6745: Andrei Frokkin (Kiev, USSR). As 1. Sd8? fails to 1...Rh8 2. Se5 Kxd8, W plays: 1. Sf8 Rh5 2. Se5 Rh2+ 3. Kxa3 Rh3+ 4. Ka2 Rh2+ 5. Kbl Rh1+ 6. Kc2 a3 7. a7 a2 8. a8Q a1Q 9. Qb7+ Kf6 10. fSd7+ and the end might be 10... Ke7 11. Qb4+ Ke6 12. Qc4+ Ke7 13. Qc5 + Ke6 14. Qc6 + Kf5 15. Qg6+.

No. 6746 G.M. Kasparyan

(xii.83)

= 1/2 Prizes, Bulletin of Central
Chess Club of USSR, 1982-1984
award: xii.8-6



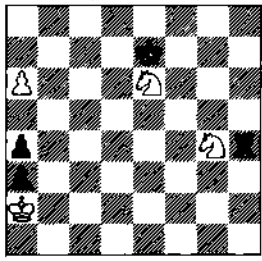
Win 4+3

No. 6746: G.M. Kasparyan. 1. Bb6+ Ke4 2. Ra4+ (Bb7? Rf5;) Kf3 3. Ra3+ Ke4 4. Re3 mate, while if 3...Kg2 4. Bb7 Rf1+/i 5. Ke2 Rdl 6. Be3/ii Kh3 (Kh2,Bf4+) 7. Bd2+ wins.
i) 4...Re4+ 5. Re3 Rxe3+ 6. Bxe3 Kf3 7. Bel Ke4 8. Bb2.
ii) 6. Ra5? Rd2+ 7. Ke3 Rd3+.

No. 6745 A. Frokkin

(vi.85)

Commended, Die Schwalbe, 1981-83

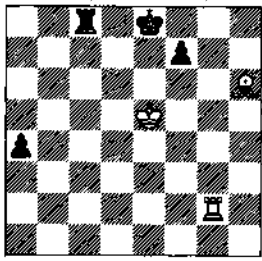


Win 4+4

No. 6747 O. Pervakov

(xii.82)

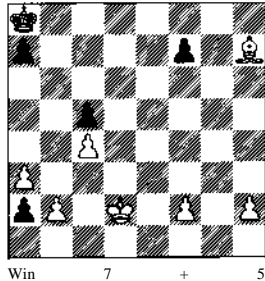
- 1/2 Prizes, CCC of USSR, 1982-4



Win 3+4

No. 6747: O. Pervakov (Moscow). 1. Kd6 Rd8+ 2. Kc7 Rd7+ 3. Kc6 Ra7/i 4. Rg8+ Ke7 5. Bf8+ Kf6/ii 6. Bc5 Ra6+ 7. Bb6 (Kb5? Re6;) a3 8. Kb5a2 9. Bd4+ wins,
 i) 3...Rd3 4. Re2+ Kd8 5. Bg5+ Kc8 6. Re8+ Rd8 7. Rxd8 mate,
 ii) 5...Ke6 6. Bc5 Ra6+ 7. Kb5, but not 7. Bb6? a3 8. Kb5 a2.

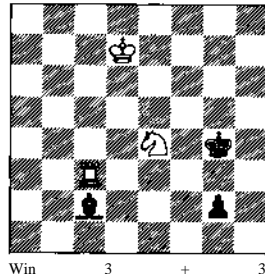
No. 6748 A. Maksimovskikh (xii.83)
 = 1/2 Special Prizes, CCC of USSR, 1982-4



Win 7 + 5

No. 6748: A. Maksimovskikh. 1. Kc1 f5 2. Bxf5 a1Q+ 3. Bb1 Kb7 4. h4 Kb6 5. h5 Ka5 6. h6 Ka4 7. h7 a5 8. h8B Qxb2+ 9. Bxb2 wins. After 8...Kb3 W wins with 9. Be5 a4 (Kxc4;b3 +) 10. f4.

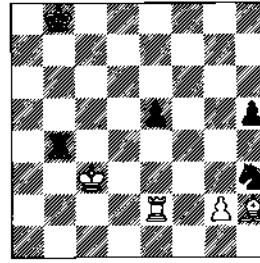
No. 6749 I. Krikheli (x.84)
 = 1/2 Special Prizes, CCC of USSR, 1982-4



Win 3 + 3

No. 6749: I. Krikheli. 1. Sf2+ Kh4 2. Rh3+ Kg5 3. Rg3 4. Kf4 4. Rxc2 Kf3 5. Rh2 Kg3 6. Rh3 4. Kg2 7. Rh4 wins, as a4 is covered, f2 is on the same rank as c2, and f5+ is on the same file as f2. wR takes charge of all these eventualities.

No. 6750 V. Kalyagin (xii.83)
 1 Hon. Mention., CCC of USSR, 1982-4

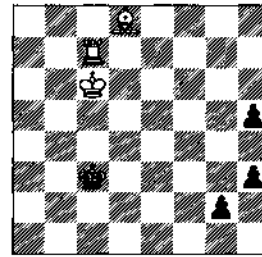


Black to Move 4 + 5
 White wins

No. 6750: V. Kalyagin (Sverdlovsk). 1...Ra4/i 2. Kb3 Rh4 3. Bg3 Sf4 4. Rxe5 Rg4 5. Rg5 Rxc5 6. Bxf4+ wins.

i) This persuades wK to block the b-file. If 1...Rh4 2. Bg3 Sf4 3. Rb2+ and 4. Bxh4.

No. 6751 D.A. Gurgenzidze (viii.84)
 2 Hon. Mention., CCC of USSR, 1982-4

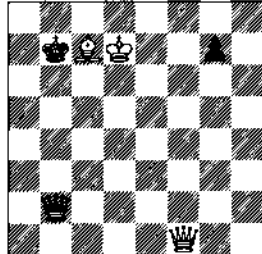


Draw 3 + 4

No. 6751: D.A. Gurgenzidze. 1. Kd5+ Kb3/i 2. Rb7+ Ka4 3. Ra7+ Kb5 4. Rb7+ Ka6 5. Rb6+ Ka7 6. Rg6 h2 7. Bb6+ Kb7 8. Bc5/ii h1Q 9. Rb6+ Kc7 10. Rc6+ Kd7 11. Rd6+ Ke8 12. Re6+ Kf7 13. Re7+ Kf6 14. Re6+ Kf5 15. Re5+ Kf4 16. Re4+ Kf3/iii 17. Re3+ Kf2 18. Re4+ Kf1 (Kf3;Re3+) 19. Rf4+ Ke2 20. Re4+ Kd3 21. Rd4+ Kc3 22. Rc4+ Kb3 23. Rb4+, perpetual check.

- i) 1...Kd3 2. Rg7h2 3. Rg3 +.
 ii) This move is a necessary preparation for the subsequent perpetual check.
 iii) 16...Kg3 17. Re3+ Kh2?? 18. Bd6+ Kg1 19. Bg3 wins.

No. 6752 E.L. Pogosyants
 (xi.84)
 3 Hon. Mention., CCC of USSR,
 1982-4



Win 3 + 3

No. 6752: E.L. Pogosyants. 1. Qf3 + Ka7 2. Kc8/i g6 (g5;Be5) 3. Qe3 + Ka6 4. Qd3+ Ka7 5. Qf3 g5 (Qh8 + ;Bd8) 6. Be5 Qc2 + /ii 7. Bc3 Kb6 8. Qb7 + Kc5 9. Qb4 + Kd5 10. Qd4+ Ke6 (Kc6;Qc4 +) 11. Qd7 mate.

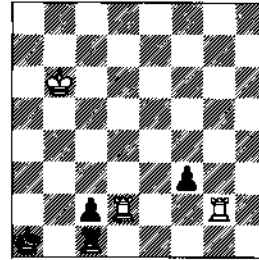
- i) 2. Qe3 + ? Ka6 3. Qe6+ Ka7 4. Qe3 + Ka6, positional draw.
 ii) 6...Qb5 7. Bd4+ Ka6 8. Qa8 mate.

No. 6753: D.A. Gurgenzidze. 1. b8Q+, with:

1...Qxb8 2. eRb2 Re8+ 3. Kf4 Rf8+ 4. Kg3 Rg8 + 5. Kh2 Rh8 + 6. Kgl Qg8 + 7. Rg2 draw, as wRa2 will check forever on the files.

1...Rxb8 2. aRc2+ Kd7 3. cRd2+ Ke7 4. Kd5 + Kd7 5. Ke5 + Ke7 6. Kd5 +, perpetual check by discovery, with checks ad infinitum on the f/g/h-files if bK chooses to stray there.

No. 6754 D.A. Gurgenziaz-
 (xii.83)
 Commended CCC of USSR, 1982-4

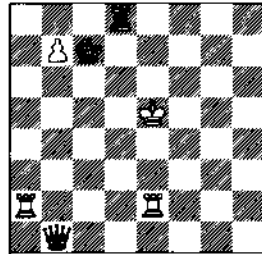


Win 3 + 4

No. 6754: D.A. Gurgenzidze. 1. Rh2 f2/i 2. dRxf2 Rb1+ 3. Ka7 Rb7 + (c1Q;Ra2 mate) 4. Kxb7 c1Q 5. Rc2 Qb2 + 6. Kc8 wins in a few moves (bQ is lost or B1 is mated), but not 6. Rxb2 stalemate?

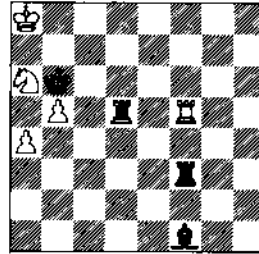
- i) 1...Rb1+ 2. Ka7 Rb7+ 3. Kxb7 c1Q 4. Rc2 wins, as the main line's aftermath.

No. 6753 D.A. Gurgenzidze
 (ix.82)
 4 Hon. Mention., CCC of USSR,
 1982-4



Draw 4 + 3

No. 6755 N. Griva
 and E.L. Pogosyants
 (xii. 82)
 Commended, CCC of USSR, 1982-4

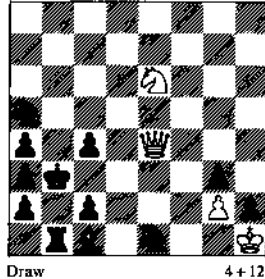


Draw 5 + 4

No. 6755: N. Griva and E.L. Pogoyants. 1. a5 + Kxa5 2. Rxd5 (Rxf3? Bg2;) Bg2 3. b6 + Kxa6 (Kxb6;Rd6+) 4. b7 Rf8 + 5. b8S + (b8Q? Bxd5 mate) Kb6 stalemate, or 4...Rf6 5. b8S + Kb6 6. Sd7+ and 7. Sxf6 drawn.

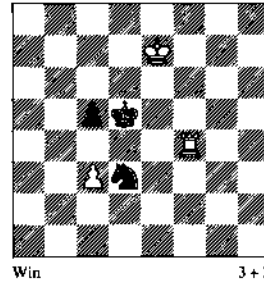
No. 6757: N. Kralin (Moscow). 1. Rel + Kd5 2. Rdl + Kc5 3. Sb7 Kb4 4. c3 + Kxa4 5. Ral + Ba2 (Kb5; Ra5 mate) 6. Rxa2 + Kb5 7. Ra5 + Kc4 8. Kc2 (for Rh5 and Sa5) Sd5 9. Rc5+ Rxc5 10. Sd6 mate.

No. 6756 A.I.P. Kuznetsov and V. Neishtadt (ix.83) Commended, CCC of USSR, 1982-4



No. 6756: the late A.I.P. Kuznetsov (Moscow) and V. Neishtadt (Barnaul). 1. Sc5+ Kb2 2. Qd4+/i c3 3. Qb4+ Sb3 4. Qxb3+/ii ab/iii 5. Sd3 + Kal 6. Sxel Kb2 7. Sd3 + Kal 8. Sel Rb2 9. Sxc2 + Kbl 10. Sxa3 + Kal 11. Sc2+ drawn, i) 2. Qe5 + ? c3 3. Qb8 + Kal 4. Sb3 + ab 5. Qxb3 Sxg2. ii) 4. Sd3 + ? Kal 5. Qxc3 + Bb2 6. Sxb2Sd3 + 7. Sdl + Sb2. iii) 4...Kal 5. Qxc3 4- Rb2 6. Sb3 + Kbl 7. Sd2+ drawn.

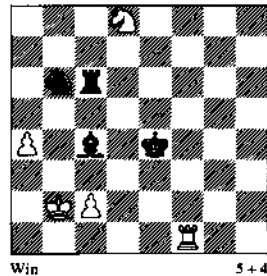
No.6758 P. Benko 1st Prize Hungarian Chess Federation, 1986 award; Sakkélet, ii.87



No. 6758: Pal Benko (Hungary and U.S.A.). Judge: Attila Koranyi, who received 91 entries for this formal tourney from 65 composers in 14 countries.

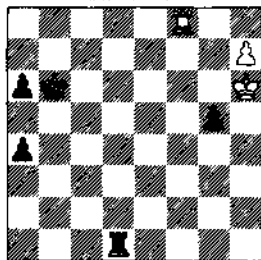
Consider the try: 1. Rh4? Sb2 2. Kd7 c4 and either 3. Rh5 4- Ke4 4. Kc6 Sdl (Sa4??) 5. Rh3 Kf5 6. Kc5 Kg4 with a draw, or 3. Kc7 Sa4 (Sdl??) 4. Rh3 Sxc3.

No. 6757 N. Kralin (viii.84) Commended, CCC of USSR, 1982-4



So, 1. c4+ Ke5 2. Rg4/i Sb2 3. Rh4/ii Sxc4 4. Rxc4 Kd5 5. Rcl c4 6. Kd7 Kc5 7. Kc7 Kd4 8. Kb6 wins. i) 2. Rh4? Sel/iii, and if 3. Kd7 Sf3 4. Rg4 Kf5 draws, while if 3. Rh1 Sg2/iv 4. Kd7 Kd4 draws. ii) 3. Kd7? Kf5 4. Rh4 Kg5 5. Re4 Kf5 draws. iii) 2...Sb2? 3. Kd7 Sxc4 4. Rxc4 Kd5 5. Rc2c4 6. Rcl. iv) 3...Sf3? 4. Rdl. 3...Sc2? 4. Kd7 Kd4 5. Rh4+.

No. 6759 Y. Hoch
2nd Prize Hungarian Chess
Federation, 1986
after I. Bilek



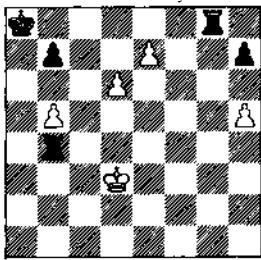
Win 3+5

No. 6759: Yehuda Hoch (Israel),
after I. Bilek's No. 1787 in EG32.

1. Rf6+ Kb5 2. Rf5+ Kb4 3. Rxc5
Rd8 4. Rg8 Rdl 5. Rg4+ Kb3 6.
Kh5 Rd8 7. Rg8 Rd5 +/i 8. Kg4(h4)
Rd4+ 9. Kh3 Rdl 10. Rg3+ Kb4
(Kc2;Rg2+) 11. Kh4 Rd8 12. Rg8
Rdl 13. Rg4 + Kb5 14. Kh5 Rd8 15.
Rg8 Rdl 16. Rg5 + Kb6 17. Kh6,
winning, the demonstration being
17...Rd8 18. Rg8/i Rdl 19. Rg6 +
Kb7 20. Rg5 (Bilek!) Rd6+/iii 21.
Kh5 Rdl 22. Rg4 Rd5 + 23. Kh4
Rdl 24. Rg3 Rd4 + 25. Kh3 Rdl 26.
Rg2 Rd3 + 27. Kh2 Rd8 28. Rg8.

i) 7...Rdl 8. Rg3 + Ka2 9. Kh4 Rd8
10. Rg8 Rdl 11. Rg2+ Kbl 12. Kh3
wins.
ii) 18. Rg6 + ? Kb5 19. Rg8 Rd6 +
20. Kh5 Rdl.
iii) 20...Rd8 21. Rg8 Rdl 22. h8Q.

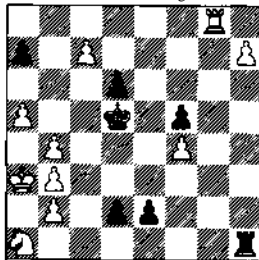
No. 6760 D.A. Gurgenzidze
3rd Prize, Hungarian Chess
Federation, 1986
after A. Koranyi



Win 5+5

No. 6760: D.A. Gurgenzidze (USSR).
1. d7Rg3+ 2. Ke2, with:
2...Re4 + 3. Kf2 gRe3 4. d8Q+ Ka7
5. Qd4+.
2...Rb2+ 3. Kfl Rf3 + 4. Kel
Re3+ 5. Kdl bRe2/i 6. d8Q+ Ka7
7. b6 + Ka6 8. Qd3 + .
i) 5...Rd3 + 6. Kcl bRd2 7. e8Q+
Ka7 8. Qe3+ wins.

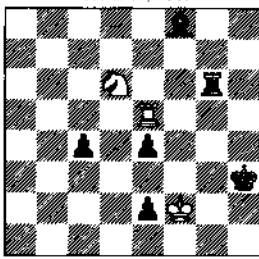
No. 6761 G. Costeff
Special Mention, Hungarian Chess
Federation, 1986
after H. Ginninger



Win 10+7

No. 6761: Gad Costeff (Israel). 1.
Ka4 a6 2. Sc2 Ral + 3. Sa3 Rxa3 +
4. ba d1S 5. h8B/i e1Q 6. c8R Qe2
7. Rb8 Qb2 8. Rgl wins,
i) 5. h8Q? e1Q draws due to the
threats of ..Qe8 + ; or ...Sc3 + .

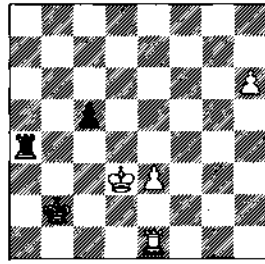
No. 6762 M. Hlinka
Mention, Hungarian Chess
Federation, 1986



Draw 3+6

No. 6762: M. Hlinka (Czechoslova-
kia). 1. Sxe4 Rg2+ 2. Kel Bb4+ 3.
Sd2 c3 4. Re3 + Kh2 5. Rxc3 Rbl +
6. Kxe2 Rg2 + 7. Kd3 Rg3 + 8. Kc4
Bxc3 9. Sfl + drawn.

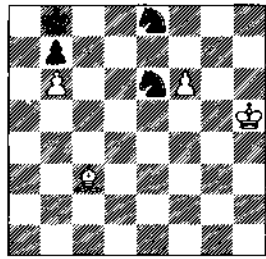
No. 6763 O. Pervakov
Commended, Hungarian Chess
Federation, 1986



Win 4 + 3

No. 6763: O. Pervakov (USSR). 1. h7 c4+ 2. Ke2 Ra8 3. Rg1 Rh8 4. Rg7 c3 5. Rb7+ Kc1 6. e4 c2 7. e5 Re8 8. Kf3 Rc8 9. e6 Kd2 10. Rd7 + Kel 11. Rc7 Rxc7 12. h8Q clQ 13. Qh1(e5)+ Kd2 14. Qh2+ Kd3 15. Qd6+ wins.

No. 6764 M. Matous
(i-iii.85)
1st Prize, Thèmes-64, 1985
award: x-xii.86



Win 4 + 4

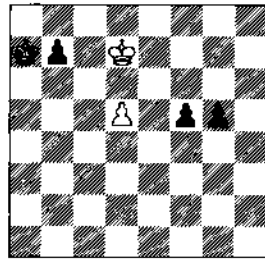
No. 6764: Mario Matous (Prague). Jan Rusinek of Warsaw judged the 17 studies published for this informal tourney of the French quarterly. He honoured 9.
1. f7/i Sd6/ii 2. Be5 Ka8 3. Bxd6 Sd8 4. f8S Se6 5. Sd7/iii Sc5 6. Se5/iv Sd7 7. Sc4 Se5 8. Sa3/v Sc4 9. Sb5 Sxb6 10. Sc7+ Ka7 11. c5, or 10...Kb8 11. Sd5+ Ka7 12. Bc5, winning.
i) 1. Be5 + ? Kc8 2. f7 Kd7 draw,
ii) 1...S8g7+ 2. Kg6 Kc8 3. Bxg7 Kd7 4. Kf6 Kd6 5. Bh6 Kd7 6. Bel

Sf8 7. Ba3 Sh7 + 8. Kf5 Kd8 9. Kg6 wins, or, in this, 2...Sf8+ 3. Kxg7 Sd7 4. Kg6 Kc8 5. Kf5 Kd8 6. Bb4 wins.

1...S8c7 2. bc + Kxc7 3. Bb4 Kd7 4. Kg6 b6 5. Kf6 b5 6. Ba3 wins,
iii) 5. Sg6+ ? Sf4+ draws. 5. Sh7 Sg5 6. Sf6? Se4 7. Se8 Sf6+ draws,
iv) 6. Sf6? Se4. 6. Sb8? Sd7.
v) 8...Sc4+ draws against any of 8. Sa5(b2,d2,e3)?

"An original realisation of a S-vs-S perpetual attack idea. By precise manoeuvres W, who has to win, avoids positionally drawing. The introductory play with its S-promotion has been adroitly constructed."

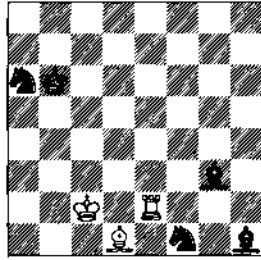
No. 6765 V.S. Kovalenko
(x-xii.85)
2nd Prize, Thèmes-64, 1985



Win 2 + 4

No. 6765: Vitaly S. Kovalenko (soviet far east). 1. d6/i, with two lines: 1...g4 2. Kc8 g3 3. d7 g2 4. d8Q g1Q 5. Qa5 mate.
1...f4 2. Kc7 f3 3. d7 f2 4. d8Q f1Q 5. Qd4 + Ka8 6. Qa4 + Qa6 7. Qe8 + Ka7 8. Qb8 mate,
i) 1. Kc7? g4 2. d6 g3 3. d7 g2 4. d8Q g1O 5. Qb8 + Ka6 draws.
1. Kc8? f4 2. d6 f3 3. d7 f2 4. d8Q f1O 5. Qa5 + Qa6 wins.
"1. Kc7? g4! and 1. Kc8? f4! are the two tries which (including their variations) comprise the (problemist's) 'Hannelius theme', here expressed in a natural-looking P-ending. Highly astute."

No. 6766 J. Fritz
(i-iii.85)
3rd Prize, Thèmes-64, 1985



Draw 3 + 5

No. 6766: the late Jindrich Fritz (Prague). 1. Re6+ Kb7/i 2. Rxa6/ii Se3 + /iii 3. Kd2/iv Sxd1 4. Rg6 Sf2 5. Ke3/v Bh4 6. Rg7 + K- 7. Rh7 Bg3 8. Rg7 Se4 9. Rh7 Bg2/vi 10. Rg7/vii Bh1 11. Rh7, positional draw.

- i) 1..Bc6 2. Be2 Sb4 + 3. Kb3 Kc5 4. Rxc6+ drawn,
- ii) 2. Be2? Sc7 3. Rh6 Sh2 wins,
- iii) 2...Be4+ allows W to draw, by 3. Kb3 Sd2+ 4. Kc3 Sbl + 5. Kd4 Kxa6 6. Kxe4 Sc3 + 7. Kf3, or by 3. Kc3 Be5+ 4. Kb4, or even by 3. Kcl.
- iv) 3. Kd3? Sxd1 4. Rg6 Bc7 wins.
- 3. Kcl? Sxd1 4. Rg6 Sc3 wins,
- v) 5. Ke2? Se4 6. Rh6 Bc7 wins,
- vi) 9...Bf2 + 10. Kf4 Sg3 11. Rh3 Se2+ 12. Kg4 Bd5 13. Rh2 Be6 + 14. Kf3 draw.
- vii) For 11. Rxg3 Sxg3 12. Kf2, drawing.

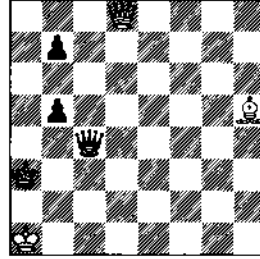
"A pretty positional draw with the difficult material wRR vs. bBBS (GBR class 0263). Good setting."

No. 6767: Viktor Syzonenko (USSR). 1. Qa5+ Qa4 (Kb3;Bf7) 2. Oc3+ Qb3 3. Qd2 Qh3 4. Bdl/i Qh8+ 5. Kbl Qh7 + 6. Kcl Qc7 + 7. Bc2 b6 8. Qd4 wins, while if 3...Qg3 4. Qa5 + Kb3 5. Bf7 + Kc2 6. Qa2 + Kcl 7. Qb2+ Kdl 8. Bh5+ Kel 9. Qe2 mate.

i) 4. Qa5 + ? Kb3 5. Qxb5+ Kc3 6. Oc5+ Kd2 7. Qd4+ Kel 8. Qgl + Kd2 drawn, or here, 7. Kb2 Qe3, also with a draw.

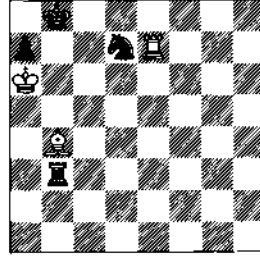
"An interesting battle of Q + B vs. Q (GBR class 4010) based on zugzwangs."

No. 6767 V. Syzonenko
(vii-ix.85)
1 Hon. Men., Thèmes-64, 1985



Win 3 + 4

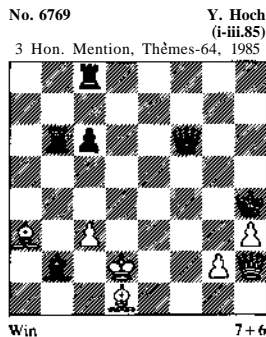
No. 6768 Yu. Makletsov
(x-xii.85)
2 Hon. Mention, Thèmes-64, 1985



Win 3 + 4

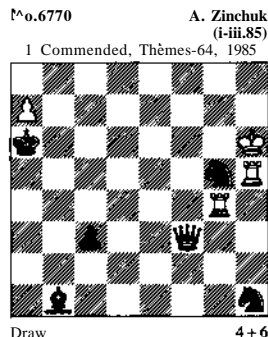
No. 6768: Yuri Makletsov (USSR). 1. Bd6 + Ka8 2. Rxd7 Rb6 + 3. Ka5 Rc6/i 4. Rd8 + Kb7 5. Rb8 mate, with the c6 square blocked, while if 3...Ra6+ 4. Kb5 (Kxa6?) Rb6 + 5. Kc5 Ra6 6. Rd8 + Kb7 7. Rb8 mate, the square a6 being blocked, i) 3...Rb3 4. Rd8 + Kb7 5. Rb8 + wins.

"A simple study with two symmetrical self-block mating positions.."

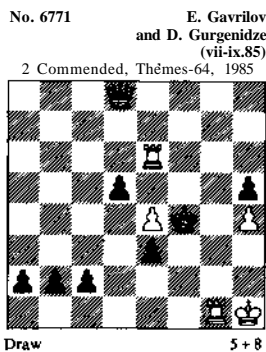


No. 6769: Yehuda Hoch (Israel). 1. Be7/i Bxc3/ii 2. Kcl/iii Bd2+/iv 3. Kxd2 (Kc2? Rb2+;) Rd8+/v 4. Kc2/vi Rb2+ 5. Kcl Rxd1+/vii 6. Kxd1 Qxe7 7. g3+ Kh5/viii 8. Qxb2 Qd6+ 9. Ke2 Qxg3 (Qe6+;Kf2) 10. Qh8+ Kg5 11. Qg7+ Kh4 (Kf4; Qc7+) 12. Qh6 mate, or, diverging, 8...Qd7+ 9. Ke2 Qxh4 10. Qh8+ Kg4 11. Qg7(g8)+ Kh5 (Kf5;Qd7; (c8)+) 12. Qh7+ Kg4 13. Qg6 mate.
i) Threatening 2. Qf4 mate, or 2. Bxf6.
ii) 1...Rd8+ 2. Kc2 Rd2+ 3. Kxd2 Bxc3+ 4. Kcl Bb2+ 5. Kc2 wins.
iii) 2. Kc2? Rb2+ 3. Kd3 Rd8+ wins.
iv) 2...Rb4 3. Bxf6+ Bxf6 4. g3+ Kg5 5. Qd2+.
v) 3...Rb2+ 4. Kcl wins. Or 3...Kg5 4. Qe5+ wins.
vi) 4. Kcl? Rxd1+ 5. Kxd1 Qxe7. 4. Bxd8? Qxd8+ 5. Kc2 Qd4.
vii) 5...RM+ 6. Kxbl Rdl+ 7. Kc2 Qxe7 8. Qf4+ Kh5 9. Qf3(g4)+ and 10. Kxd1 wins.
viii) 7...Kg5 8. Qxb2 Qd+ 9. Qd2+ wins.

"The idea is probably the most original in the tourney. There are two chameleon echo checkmates after 8. Qxb2, with self-blocks by bQ. Had there been a less brutal introduction with fewer captures the placing would have been much higher."



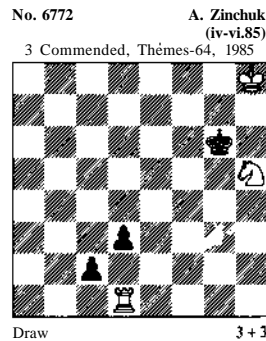
No. 6770: Anatoly Zinchuk (Kiev). 1. a8Q+/i Qxa8 2. Ra4+ Kb7 3. Rxa8 Sg3 4. Rxg5/ii c2 5. Rf8 clQ 6. Rf7+ Kc8 7. Rf8+ Kd7 8. Rf7+ Ke6 9. Rf6+ Ke7 10. Rf7+ Ke8 11. Rf8+ Kxf8 stalemate,
i) 1. hRxg5? Qf8+ 2. Rg7 Qh8+ wins. 1. gRxh5? Qf6+ mates.
1. Ra4+? Kb5 wins. Finally, 1. a8R+? Kb7 wins.
ii) 4. Ra3? Sf7+ 5. Kg7 Sxh5+ 6. Kxf7 c2 7. Rc3 Sf4 8. Kf6 Se2. 4. Re8? Sf7+, with 7. Rel Sf4 8. Kf6 Sd3 winning.
"Interesting stalemate with wR pinned."



No. 6771: Evgeny Gavrilov and David Gurgenzidze (USSR). 1. Rf1+ Kg4 2. Rg6+ Qg5/i 3. Rxg5+ Kh3 4. Rf3+/ii Kxh4 5. Rgl (for Rf4+) de/iii 6. Rf4+ Kh3 7. Rf5/iv h4 8. Rf2 ef 9. Rg3+ and stalemate with the reply.

- i) 2...Kxh4 3. Rf4+ and 4. Rf3 + will mate.
 ii) 4. gRgl? fails because the threat of 5...blQ is too strong,
 iii) Editors may recognise the little problem of finding 'de' at the beginning of a line in the French language solution and my vain effort to interpret it as 'of. Similar situations can arise in German, with the word 'ab\ for instance, or with 'Tal\ which might be a move of a rook into the corner, or might be naming the ex-World Champion.
 iv) 7. Rf2? ef 8. Rg3 + Kh4.

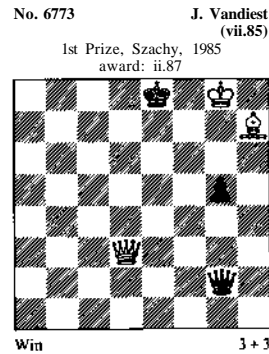
"Sharp play with sacrifices, but the starting position is unpleasant."



No. 6772: A. Zinchuk (Kiev). 1. Sf4 + /i Kf7/ii 2. Re 1 /iii d2 3. Rxc2 d1O 4. Rc7 + Kf6 5. Rg7/iv Qh1 + 6. Kg8 Qa8 + 7. Kh7 Qe4+ 8. Sg6 (Kg8? Qc4+;) Qh1+ 9. Kg8 Qh6 10. Rf7+ Kxg6 11. Rf6+ Kxf6 stalemate.

- i) 1. Rxd3? c1Q. 1. Rcl? d2 2. Sf4 + Kf5 3. Rxc2 dlQ 4. Rc4 Qal + 5. Kh7 Qa7 + 6. Kh8 Qf7 wins.
 ii) 1...Kf6 2. Sd5 + and 3. Se3.
 1...Kf5 2. Sg2 cdS 3. Sel d2 4. Sf3.
 1...Kg5 2. Rxd3 c1Q 3. Se6 + with a number of possibilities, namely:
 3...Kf5 4. Sg7 +.
 3...Kf6 4. Sf8 Qh6 + /v 5. Sh7+ Ke6 6. Rf4.

- 3...Kh6 4. Rh3+ Kg6 5. Rg3 + Kf6/vi 6. Sf7 Qb2 7. Rg7.
 3...Kh4 4. Rd4 + Kg3 5. Kg7 Qf1 6. Rf4 and it's drawn.
 iii) 2. Rxd3? c1Q 3. Rd7+ Ke8.
 iv) 5. Rc6 + ? Kf5 6. Se6 Ke5 7. Kg8 looks good because of 7...Qd7? 8. Rb6 Qd5 9. Kf7 Qd7 + 10. Kg8 Qa7 11. Sf8 with a draw, but 7...Qb3 instead wins for Bl.
 5. Kh7? Qh1 + 6. Kg8 Qa8 + 7. Kh7 Qe4 + 8. Kg8 Qe8 + 9. Kh7 Kg5 10. Sh3 + /vii Kg4 11. Sgl Kf5, with either 12. Sf3 Kf6 13. Sd2 Qh5 + 14. Kg8 Qd5 +, or 12. Rg7 Kf6 13. Rg3/viii Qe4 + 14. Kg8 Qc4 + 15. Kh8Qh4+.
 v) 4...Ke7 5. Sh7 Qc8 + 6. Kg7 Qg4 + 7. Kh8Kf7 8. Rf3 +.
 vi) 5...Kf7 6. Sg5+ and 7. Sh7.
 If 5...Kf5 6. Sg7+ Kf4 7. Sh5 + Ke5 8. Kg7.
 vii) 10. Sg2Qe4+ 11. Kg8 Kh6.
 viii) 13. Sf3 Qh5 + 14. Kg8 Qd5 +.



No. 6773: J. Vandiest. Judge: Marek Halski. 24 originals qualified. 1. Qb5 + /i Kd8 2. Qb8+ Ke7 3. Qe5 + Kd8 4. Bf5 (thr: Qb8 +) Qa2+ 5. Be6 Qd2 (Qa3;Qb8 +) 6. Qc5 g4/ii 7. Kg7/iii g3 8. Bg4/iv Qb2+ 9. Kg6 (Kf7(f8), Qf2 +;) Qb8/v 10. Bf5/vi g2 11. Kf6 Qb2+ 12. Kf7 Qb7+ 13. Kf8glQ 14. Qd6+ mates,
 i) 1. Bg6 + ? Ke7 2. Qa3+ Ke6. 1. Bf5? Qa2+. 1. Be4? Qg4.

ii) 6...Qf4 7. Bf5 Qb8 8. Kf8, or 6...Qh2 7. Qc8+ Ke7 8. Qd7 + Kf6 9. Qf7+ Ke5 10. Qc7 +.
 iii) 7. Bxg4? Qa2 + 8. Kf8 Qf7 +.
 iv) For Qc8 +. Not 8. Bh3? Qb2 + 9. Kg6 Qb7 10. Qd6 + (also Qf3 +) Ke8 11. Bh5 Qd7 12. Kf6+ Kd8 draw.
 v) 9...QM + 10. Bf5 Qb7 11. Kf6 Qb2 + 12. Kf7. Or 9...Qb7 10. Kf6 Ke8 11. Qe5+ Kf8 12. Qd6+ Kg8 13. Qd8+ Kh7 14. Bf5 + KM 15. Qh8-f mates.
 vi) 10. Kf6? Qf4 + 11. Bf5 Qh6 + draw.

No. 6775: Y. Hoch. 1. Se6/i e2 2. Sc5 e1S + 3. Kcl Sd3 + 4. Sxd3 Sf4 5. Sxf4/ii h3 6. Sxh3 b5 7. Sf2 b4 8. Sdl b3 9. Kd2 Kbl 10. Sd6 alQ/iii 11. Sc3+ Kxb2 12. Sc4mate.
 i) 1. Sxb7? e2 2. Sc5 e1S + 3. Kcl Sd3+ 4. Sxd3 Sf4 5. Sxf4 h3 6. Sxh3 stalemate.
 ii) 5. Sel? Se2+ 6. Kc2Sd4+.
 iii) 10...Kal 11. Sc4 Kbl 12. Sc3 + Kal 13. Sa4 Kbl 14. Kdl Kal 15. Sc5 Kbl 16. Sxb3.
 DVH: An ideal mate.

No. 6774 M. Banaszek (viii.85)
 2nd Prize, Szachy, 1985

Black to Move 4 + 3
 White wins

No. 6774: M. Banaszek. 1...Rb7 2. Bb5+ (Rh8? 0-0-0+ ;) Rxb5 3. Re7+ Kd8 4. Kf7 Rf5 + 5. Ke6 Rf8 6. Rd7+ Kc8 7. Rc7 + Kb8 8. Rb7 + Kc8 9. hRc7+ Kd8 10. Rd7 + Ke8 (Kc8;Ke7) 11. Ra7 Rb8 12. dRb7 Rc8 13. Re7 + Kd8 14. aRd7 mate.

No. 6776 A. Lewandowski (x.85)
 1 Hon. Mention, Szachy, 1985

Draw 7 + 9

No. 6776: A. Lewandowski. 1. c5 + Kc7 2. Bxb6+ Kb7 3. Sa5+ Ka8 4. h8Q+ Ob8 5. Qxal/i Be2 6. Bxd5 + /ii Rxd5+ 7. Sc4+ Rxal stalemate.
 i) 5. Bd5 + ? Rxd5 6. Qxal Rxc5 + 7. Kxc5 (bc,Be2+;) d6+ 8. Kd4 Qh8 +.
 ii) 6. Sc4 + ? Rxal 7. Bxd5+ Qb7.

No. 6775 Y. Hoch (ii.85)
 3rd Prize, Szachy, 1985

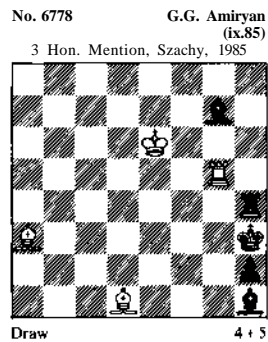
Win 4 + 5

No. 6777 G.M. Kasparyan (ii.85)
 2 Hon. Mention, Szachy, 1985

Win 5 + 4

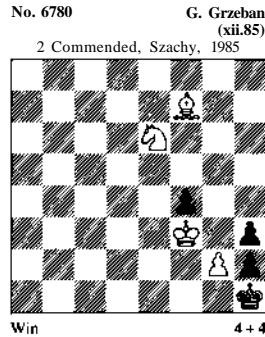
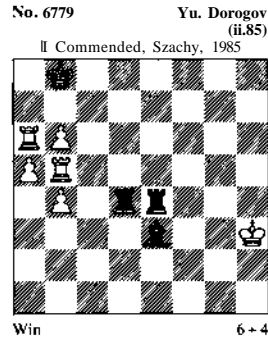
No. 6777: G.M. Kasparian. 1. Sc5 Rh3/i 2. Bb7 a2 (Rh4+;Be4+) 3. Be4 + Kd1/ii 4. Sb3 Rxb3 5. Kxb3 a1O 6. Bc3 Qc1 7. Bf3 mate,
 i) 1...Rb1 2. Bc3 a2 3. Sd3 a1Q 4. Bxal Rxa1 5. Sb4+ and 6. Sc6+.
 1...Re3(g2) 2. Bc8 a2 3. Bf5 + Kd1 4. Sb3.
 ii) 3...Kb2 4. Sd3 + Kbl 5. Bc3 + .
 3...Kcl 4. Sb3 + , and either Rxb3 5. Kxb3 5. Kxb3 a1Q 6. Bc3 + , or
 4...Kb2 5. Sal Kxa1 6. Bc3+ Rxc3 7. Kxc3.

DVH: original, as always, and better than the winner. (AJR: DVH has, however, admitted that he has no objective test of originality in making his frequent 'better than the winner' comment.)



No. 6778: G. Amiryani. 1. Bd6/i Rh6 +/ii 2. Kd7 Bc6+ 3. Kc7 h1Q 4. Rg3 + Kh2 5. Rg6 + Kh3 6. Rg3 + Kh4 7. Rg4+ Kh5 8. Rgl + Kh4 9. Rg4 + Kh3 10. Rg3 + , drawn.
 i) 1. Rxc7? Bd5+ 2. Kxd5 h1Q + wins.
 ii) 1...Bd5 + 2. Kd7 h1Q 3. Rg3 + draws.

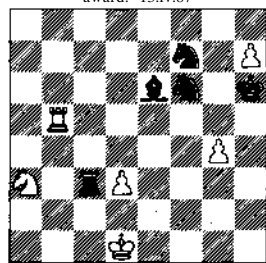
No. 6779: Yu. Dorogov. 1. b7 Rh4+ 2. Kg3(g2) dRg4+ 3. Kf3 Ba7 4. Rxa7 Rf4+ 5. Ke3 Re4 + 6. Kd3 Rd4+ 7. Kc3 Rc4+ 8. Kb3 Rxb4+ 9. Rxb4 Rxb4+ 10. Kxb4 Kxa7 11. a6 Kxa6 12. b8R wins.



No. 6780: Gr. Grzeban. 1. Sg5/i hg/ii 2. Sh3 g1S +/iii 3. Kf2 Sxh3 +/iv 4. Kfl f3 5. Bh5/v Sg5 (gl) 6. Bg4, whereafter Bf3 will be checkmate in one move or two.

i) 1. gh? Kgl. 1. Kf2? hg. 1. Sxf4? hg 2. Sh3 g1Q 3. Sf2+ Qxf2+ 4. Kxf2 stalemate.
 ii) 1...Kgl 2. Sxh3+ Kh1/vi 3. Kf2 f3 4. Bd5 fg 5. Bxg2 mate.
 iii) 2...glQ 3. Sf2 + Qxf2+ 4. Kxf2 f3 5. Kfl.
 iv) 3...f3 4. Bd5.
 3...Sf3 4. Sxf4 and 5. Bd5 +.
 v) 5. Bd5? Sg5 6. Bc6(b7) Se4 7. Bxe4 stalemate with pin of bP.
 5. Bb3? Sf4 (Sg5? Bdl +) 6. Bdl Sg2.
 7. Bxf3 with pin of bS.
 vi) 2...Kfl 3. Bc4 + Kel 4. Sf2.

No. 6781 A. Sochniev
1st Prize, Baku, 1986
award: 13.iv.87



Draw 6 + 5

No. 6781: A Sochniev (Leningrad).
Judge: Vitaly Israelov. "Baku" is an evening paper of the town of Baku.
1. h8Q+ Sxh8 2. g5+ Kh7 3. Sbl Sd5 4. Rxd5 Rb3 5. Rd6 Rxb1+ 6. Kc2 Rel 7. Kd2 Re5 8. d4 Re4 9. Kd3 Bf5 10. Rf6 Re5 + /i 11. Kc4 Ra5/ii 12. Kb4 Rd5 13. Kc4/iii Be4 14. Rf4 Bg2 15. Rg4 Bf3 16. Rf4 Bg2 17. Rg4/iv.
i) 10...Rf4+ 11. Ke3 Rfl 12. Ke2 Rf4 13. Ke3, the first positional draw.
ii) 11...Be6+ 12. Kd3 Rel 13. Kd2 Re4 14. Kd3, another positional draw, 14...Bd5 15. Rd6 Ba8 16. Rd8 Be6 17. Rd6 Ba8 18. Rd8, with the next positional draw.
iii) A positional draw, different again.
iv) This must be the fifth positional draw we have come across.

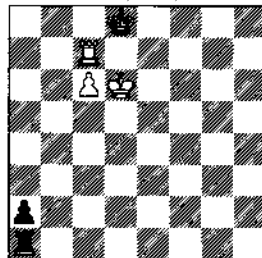
"An outstanding synthesis of known ideas into a single study. The author's concept has come off."

No. 6782: G.A. Nadareishvili (Tbilisi). The material is level in this R-ending, but W has to watch out for Bl's threat to check on d1. 1. Rd7+ Kc8 2. Rc7+ Kb8 3. Rb7+ Ka8 4. Rb6 Ka7 5. Rb7+/i Ka6 6. Rb8 Ka7/ii 7. Rb7+ Ka8 8. Rb6, with a positional draw, the principal possibility being: 8...Rd1+ 9. Kc7 a1R (a1Q;Ra6+) 10. Rb8+ Ka7 11.

Rb7+ Ka6 12. Rb6+ Ka5 13. Kb7 aRb1 14. Rxb1 Rxb1+ 15. Ka7 Rel 16. Kb7.
i) 5. Kc7? Rb1 6. Rb7+ Ka8 winning,
ii) 6...Rd1+ 7. Kc7a1Q8. Ra8+.

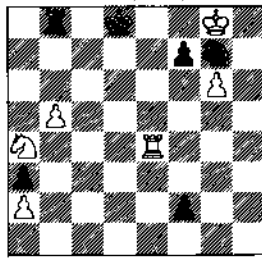
"Three draws in the one study, two of them with Bl promotions (to Q and R)."

No. 6782 G.A. Nadareishvili
2nd Prize, Baku, 1986



Draw 3 + 3

No. 6783 S. Rummyantsev
= 3/4 Prizes, Baku, 1986

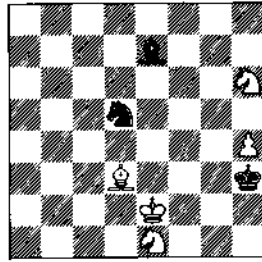


Draw 6 + 6

No. 6783: S. Rummyantsev (Omsk). 1. Rf4 Sh5 2. Rxf2/i Ke7+ 3. Kh7 Sf6+ 4. Rxf6 Kxf6 5. g7 Rxb5 6. Sb6/ii Rh5+ 7. Kg8 Rg5 8. Kh8 Rxc7 9. Sd7+ Kg6 10. Sf6 Kh6 11. Sg4+ Kg6 12. Sf6, with a positional draw by 'perpetual stalemate'.
i) 2. Rxf7? Sf6+ 3. Rxf6 Ke7+ 4. Kg7Rg8+.
ii) "Deflecting bR." DVH: it is not, in fact, deflected.

"A subtle plan for W combines in this study with good Bl counterplay. The fact that wPb5 does not enter into the play precluded a higher placement."

No. 6784 A. Malyshev
= 3/4 Prizes, Baku, 1986

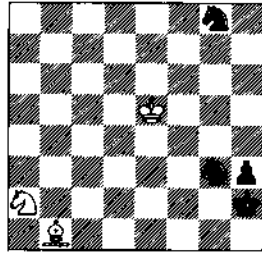


Win 5+3

No. 6784: A. Malyshev (Yaroslavl region). 1. Bc4 Sf4+ 2. Ke3 Bxh4 3. Bf1+ Sg2+ 4. Sxg2/i Bg5+ 5. Sf4+ Kg3 6. Sf5+ Kg4 (Kh2;Ke4) 7. Bh3 mate.
i) 4. Bxg2+? Kh2 5. Sg4 + Kgl draws.

"A surprise checkmate! The Bl counterplay in this interesting minor pieces study amounts to a study in its own right/'

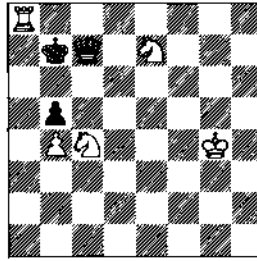
No. 6785 L. Topko
1 Hon. Mention, Baku, 1986
award: 14.iv.87



Draw 3+4

No. 6785: L. Topko (Krivoi Rog). 1. Sc3 Sf6 2. Kxf6 Kgl 3. Se4 Sh5+ 4. Kf7 h2 5. Sg5 h1Q. Bl seems to have achieved his objective, but there is a surprise. 6. Be4 nullifies all BPs efforts.

No. 6786 V. Prigunov
2 Hon. Mention, Baku, 1986

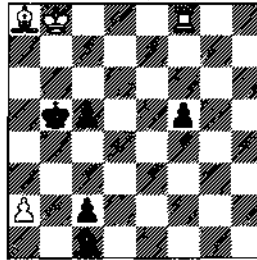


Draw 5+3

No. 6786: V. Prigunov (Kazan). 1. Ra7+ Kxa7 2. Sb6 Kb7 3. bSd5 Qe5 4. Kh4 Qg7 5. Kh5 Qg3 6. Kh6 Qg4 7. Kh7 Qg5 8. Kh8, drawn.

DVH: Does 1. Sa5+ Kxa8 2. eSc6 also draw?

No. 6787 A. Kirichenko
3 Hon. Mention, Baku, 1986



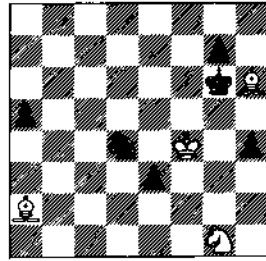
Draw 4+5

No. 6787: A. Kirichenko (Krasnodarsk province). 1. a4+ Kb6(a6) 2. Rf6+ Ka5 3. Rxf5 Bf4+ 4. Kb7 clQ 5. Rxc5 + Qxc5 stalemate with wB immured and an active self-block by waP.

No. 6788: N. Danilyuk (Kherson district). 1. Bg5 h3 2. Sxh3 e2 3. Bh4 Sc2 4. Bbl Kh5 5. Bf2 g5+ 6. Kg3 elO 7. Bxel Sxel 8. Sf2 a4 9. Sg4 a3 10. Be4, with:
10...Sg2 11. Bxg2 a2 12. Bd5 a1Q 13. Bf7 mate.
10...a2 11. Bd5 Kg6 12. Bxa2 Sd3 13. Bbl Kh5 14. Sf6 + .

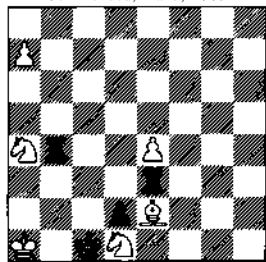
"Bl plays for stalemate in two variations. In the first W springs a surprising checkmate, and in the second a pin is employed. An agreeable study.."

No. 6788 N. Danilyuk
4. Hon. Mention, Baku, 1986



Win 4 + 6

No. 6789 A. Maksimovskikh and V. Shupletsov
Commended, Baku, 1986

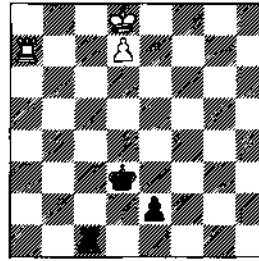


Win 6 + 4

No. 6789: A. Maksimovskikh and V. Shupletsov (Kurgan district). 1. aSc3 Ra4+ 2. Sa2+ Rxa2+ 3. Kxa2, with:
3...Rxe4 4. a8R Rxe2 5. Kb3 Kxd1 6. Ral mate.
3...Rxe2 4. a8Q Kxd1 5. e5 Rxe5 6. Qf3 + Re2 7. Qg4 Kcl (Kel;Qgl mate) 8. Qxe2 d1Q 9. Qb2 mate.

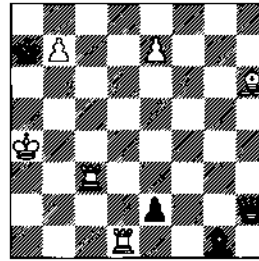
No. 6790: V. Kalandadze (Tbilisi). 1. Ra3 + Kd4 2. Ra4 + Kd5 3. Ra5 + Ke6 4. Ra6+ Kf7 5. Rh6, with:
5...e1Q 6. Rf6+ Kg7 7. Rg6 + Kh7 8. Rh6+ Kxh6 stalemate.
5...Ral 6. Rh7+ Kf6 7. Rh6+ Kf5 8. Rh5 Ke6 9. Rh6 + Kd5 10. Rh5 + Kc6 11. Rh6+ Kb7 12. Re6 e1Q 13. Rxel stalemate.

No. 6790 V. Kalandadze
Commended, Baku, 1986



Draw 3 + 3

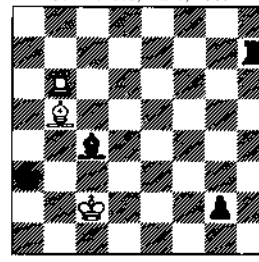
No. 6791 Yu. Dorogov
Commended, Baku, 1986



Win 6 + 4

No. 6791: Yu. Dorogov (Lesosibirsk). 1. Rbl Qh4+ 2. Rb4 Qxb4 + 3. Kxb4 Bc5 + 4. Kc4 e1Q 5. Be3 Qh4 + 6. Kxc5 Qa4 7. e8Q Qxe8 8. Rb3 Qf8+ 9. Kc6+ Kb8 10. Ba7 + Kxa7 11. b8Q+ Qxb8 12. Ra3 mate.

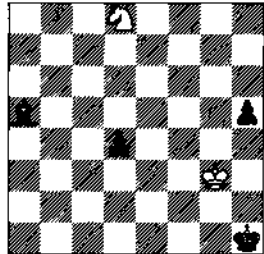
No. 6792 F.S. Bondarenko and V.N. Dolgov
Commended, Baku, 1986



Draw 3 + 4

No. 6792: F.S. Bondarenko (Dniepropetrovsk) and V. Dolgov (Krasnodarsk province). 1. Rg6 Bd5 2. Kc3 Rh3+ 3. Kd4 Bf3 4. Be2 Bc6 5. Bb5 Bb7 6. Ba6 Ba8 7. Bd3 Rh6 8. Rg3 Rh3 9. Rg6 Rh6 10. Rg3, drawn.

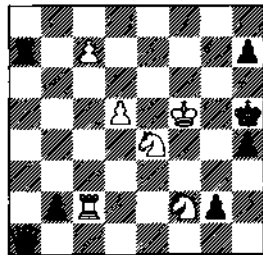
No. 6793 I. Garayazli
Commended, Baku, 1986



Draw 2 + 4

No. 6793: I. Garayazli (Sumgait). 1. Se6, with:
I...h4 + 2. Kh3 d3 3. Sc5 d2 4. Se4 elQ(R) 5. Sf2+ K- 6. Sxel drawn.
I...d3 2. Sc5 Bel + 3. Kh3 d2 4. Se4 d1S 5. Sg3 + Bxg3 6. Kxg3 drawn.

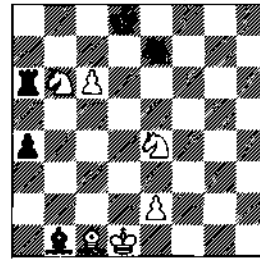
No. 6794 V. Mamedov
Commended, Baku, 1986



Win 6 + 7

No. 6794: V. Mamedov (Astara, wherever that is!). 1. Sf6+ Kh6 2. S2g4+ Kg7 3. Sh5+ Kf7 4. Se5 + Ke7 5. d6+ Kxd6 6. c8S + Kd5 7. Sf4+ Kd4 8. Sc6+ Ke3 9. Re2 + Kf3 10. Se5 + Kg3 11. Rxg2 mate.

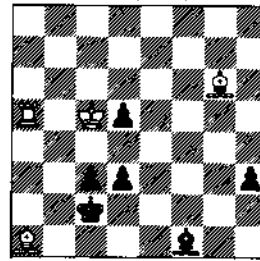
No. 6795 N. Ryabinin
Commended, Baku, 1986



Draw 6 + 4

No. 6795: N. Ryabinin (Tambov region). 1. c7+ Kxc7 2. Sxa4, with:
2...Bxe4 3. Sc5 Rd6 + 4. Kel Rc6 5. Bf4+ Kd8 6. Sxe4 Rc4 7. Sg5 draw.
2...Rxa4 3. Sc3 Rd4 + 4. Bd2 Rb4 5. Bg5 Rb3 6. Sxbl Rxbl + 7. Kc2 Rel 8. Kd2 draw.

No. 6796 G. Amiryan
Commended, Baku, 1986



Win 4 + 6

No. 6796: G. Amiryan (Erevan). 1. Kd4 h2 2. Ra2+ Kb3 3. Rxh2, with:
3...C2 4. Bb2 Kxb2 5. Bxd3 wins.
3...d2 4. Bc2+ Kxc2 5. Bxc3 wins.
DVH: Nice chameleon echo.

Magazines, bulletins and newspapers (with the studies' editor's name between parentheses) that reliably hold annual (or biennial) international informal tourneys for the composition of original endgame studies are listed below. Always send in *diagram* form, in *duplicate*. In the addresses a comma generally indicates the end of a line.

 BULETN PROBLEMATIC Nicky Gheran, Str. Tohani nr. 2, bloc 33 sc.B et. 2 ap. 55, sector 4, 75128 Bucuresti, Romania.
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 CHESS LIFE (Pal Benko) 'Benko's Bafflers', United States Chess Federation, 186 Route 9W, New Windsor, NY 12550, U.S.A.
 EUROPA-ROCHADE (Manfred Rittirsch) Weisenauer Strasse 27, 6090 Rüsselsheim, BRD/West Germany.
 GAZETA CZESTOCHOWSKA (Mariusz Limbach) srytka pocztowa 349, 42-407 Czestochowa 7, Poland.
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 SHAHMAT (Hillel Aloni, for 'ring' tourney) 6/5 Rishon-le-Zion street, 42-274 Netanya, Israel.
 SHAKHMATNA MISAL (Petko A. Petkov) ul. Rakitin 2, Sofia, Bulgaria.
 SHAKHMATY/SAHS (Vazha Neidze) bulvar Padom'yu 16, et. III, Riga, Latvian SSR, U.S.S.R.
 SHAKHMATY v SSSR (Anatoly Kuznetsov) abonementny yaschik 10, 121019 Moscow G-19, U.S.S.R.
 SUOMEN SHAKKI (Kauko Virtanen) Vällimäenkuja 3 D 20, SF-33430 Vuorentausta, Suomi / Finland.
 SZACHY (Jan Rusinek) ul. Wspolna 61, 00-687 Warsaw, Poland.
 64-SHAKHMATNOYE OBOZRENIYE (Ya.G. Vladimirov) ul. Arkhipova 8, Moscow K-62, 101913 GSP, U.S.S.R.

There are other informal international tourneys of uncertain periodicity (for instance, the Yugoslav *Solidarity* series). *Themés-64* has ceased publication. *Tidskrift för Schack* has no tourney for 1988. *Chervony Gornik* is soviet Ail-Union. Formal tourneys are considered 'one-off'. Would composers please note that **EG** itself does *not* require originals (unless a tourney is announced).

The Chess Endgame Study Circle

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4. All analytical comments to: 'EG Analytical Notes', David Friedgood, 1 Waverley Place, Leatherhead, Surrey, KT22 8AS, England.
5. Composers may have their *unpublished* studies confidentially tested for *originality* by the HARMAN INDEX: Brian Stephenson, 9 Roydfield Drive, Waterthorpe, Sheffield, S19 6ND, England.
6. All *other* correspondence to: A.J. Roycroft, 17 New Way Road, London, NW9 6PL, England.
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
WTM — White to Move
otb — over-the-board

GBR code (after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most six digits. Examples: two white knights and one black pawn codes into **0002.01**; wQ bQ wR 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) in April, 1988. Phone John Roycroft on 01-205 9876.
