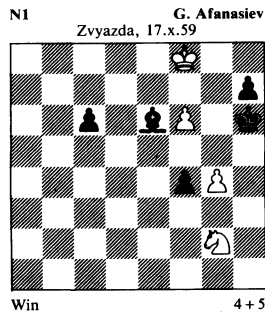


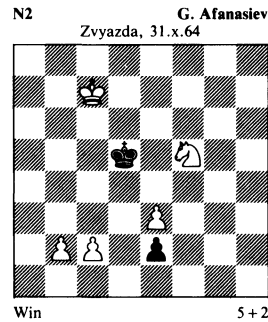
The BSSR "Zvyazda" column and G.V.Afanasiev (1909-1971)

Dmitry Naumovich NOI

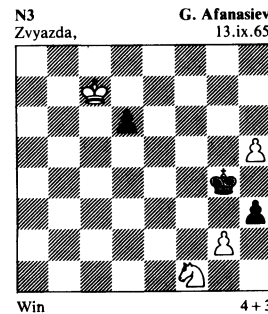
The chess column in the Byelorussian republic-wide newspaper "Zvyazda" has appeared since 1923. Its first columnist was R.Shukevich-Tretyakov, an old Bolshevik-Leninist. He was succeeded by A.Kasiersky. At the end of the 30's IM G.Veresov took over, and from 1947 the columnist was the strong player and composer Ya.Kamenetsky. IGM I.Boleslavsky took over in the 50's and after him, A.Suetin. From 1967 to 1986 the editor has been the present writer, a candidate master who is by profession a therapist.



1.Ke7 Bg8 2.f7 Bxf7 3.Kf6 Be6 4.g5+ Kh5 5.Sxf4+ Kh4 6.Sxe6 Kh5 7.Kg7.

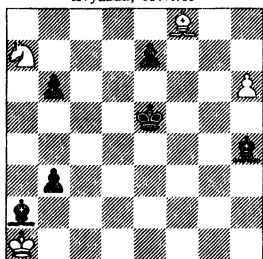


c7d5 0001.31 f5.b2c2e3e2 5/2+.
1.e4+ Kc5/i 2.c3 e1Q 3.Sd6 Qxc3 4.Sb7+, 5.Kd4 and 5.bc.
i) Kxe4 2.Sg3+. Kc4 2.Se3+. Ke5 2.Sh4 e1S 3.c4 Sd3 4.Kb6 Kd4 5.b3.



1.Sh2+/i Kxh5 2.g4+ wins/ii.
i) 1.h6? hg 2.Se3+ Kg5 drawn. 1.gh+? Kxh5 drawn.
ii) 2.g3? d5 3.Kd6 d4 4.Ke5 d3 5.Kf4 d2.

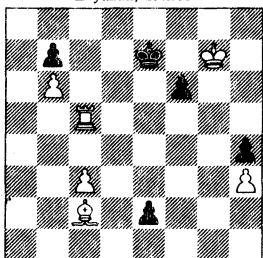
N4 G. Afanasiev and E. Dvizov
Zvyazda, 13.vi.65



Win 4+6

1.Bg7+ Bf6 2.Sc6+ Kf5+ 3.Bxf6
Kxf6 4.Se5 and B1 is in zugzwang.
[DVH: a squeeze, actually.]

N5 G. Afanasiev
Zvyazda, 25.i.60



Win 6+5

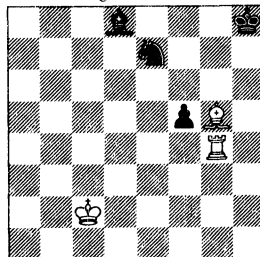
1.Rc4 f5 2.Bxf5 e1Q 3.Re4+ Kd8
4.Kf8/i Qe3 5.Kf7/ii Qxb6 6.Rc4
Qb3 7.Be6 and W wins.
i) 4.Rd4+ Ke7 5.Rd7+? Ke8
6.Rxb7 Qxc3+ drawn.
ii) 5.c4? Qxb6 6.Re8+ Kc7 7.Rc8+
Kd6 8.c5+ Qxc5 9.Rxc5 Kxc5 and
bK will reach h8.

IGM Pal Benko comments on the
late E.Asaba's article (EG87)

T.Gorgiev's piece is rightly
described by Mr Asaba as a chef-
d'oeuvre of the chessboard. Adopt-
ing a culinary analogy, the service

may be better in the quoted A21
(by Pogosyants) but no flavour is
added. Let me now try to make it a
full-blown course by adding the
spice of a bP.

PB1 (after Gorgiev)
original for EG P. Benko



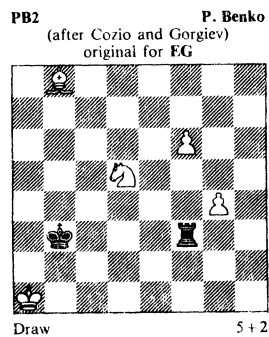
Win 3+3

Here the pieces are not limited to
one side of the board, so many
tries are possible. Here is one:
1.Ra4? Kg7 2. Ra8 Kg6 3.Bh4
Kh5 4.Bf6 Kg6 5.Be5 Bb6 6.Ra6
Sd5, and there is no time for 7.Bd4
on account of Sb4+. Note that B1
loses if he plays Kg6 3.Bd2 Bc7
4.Rd7. Another try: 1.Bf6+ Kh7
2.Rd4? Kg6 3.Be5(h8) Ba5
(Bh4,Kh5;) and B1 draws. Let us
now see what is new in the main
line. 1.Bf6+ Kh7 2.Rg7+ Kh6
3.Rf7 Kg6 4.Rf8 f4 5.Kc1/i f3
6.Kd1 f2 7.Ke2 Sc6 8.Bxd8 Sc6
9.Re8 Kf7 10.Rh8 Kg7 11.Bf6+
wins, as we know.

i) 5.Kd3? f3 and W is in
zugzwang, 6.Bh4 Kh5 7.Rh8+ Kg4.

For the price of one bP many pos-
sibilities have been bought. The
pieces all move about the board,
wK is involved, and a zugzwang is
highlighted in the main play. It has

become a full board endgame while remaining a miniature. Of course it is disagreeable to add material to a composition - one has doubts about so doing - but there is nothing like that in my next example. See EG33 (on p.4). This 1939 composition does not look like the same T.B.Gorgiev! A truly remarkable idea, with wK wandering from a1 to h8 to get stalemated. And yet I cannot approve of the setting. It starts with a R-sacrifice (1.Ra3+), forced, to stop instant mate. As I wrote in my "Kubbel again" article, 'personally I am against using a piece for no other purpose than to sacrifice itself'. Here even two of them do so, with no roles whatsoever in the play. To my taste this is horrifying. It is high time to make it a modern study, acceptable to today's tastes by incorporating tries.

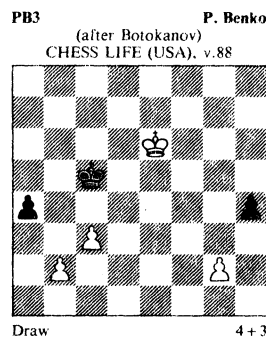


As we can see there is no great modification, but we achieve much more play in the tries. 1.Sc3 Rf1+. This is best, for Kxc3;Ka2, or Rxf6;Be5, drawing. 2.Sb1 Rf2 3.Sa3. There is a thematic try here that we shall come back to. Kxa3 4.Kb1 Rb2+, as in the Gorgiev.

Now the thematic try: 3.Sc3 Kxc3 4.Bg3/i Rf3 5.Be1+ Kb3 6.Kb1 Rf1 7.Kc1 Rxe1+ 8.Kd2 Rf1 9.Kd3 Kb4 (Rxf6;Ke4) 10.Ke4/ii Kc5 11.Ke5 Re1+ 12.Kf5 Kd6 wins.

- i) 4.Ba7 Re2 (for Kb3;) 5.Kb1 Rb2+ 6.Kc1 (Ka1,Rb5;) Ra2 wins.
- ii) 10.Kd4 Rxf6 11.Ke5 Rg6 12.Kf5 Rg8 wins.

The sacrificed pieces had some other purpose on the board! It is equally sad when material may be removed and the result is an improvement because of tries. No.6556 (Botokanov) frankly surprised me by its high placing in the prestigious P-ending tourney. Here is my version:



1.Kd7/i Kc4 2.Kc7(c8) Kb3 3.Kb8 draws. But not 3.Kb7? Kxb2 4.c4 h3 5.gh a3 wins, an interesting try. Now the cP does not draw because of the presence of wPh3. Kxb2 4.c4 a3 5.c5 a2 6.c6 a1Q 7.c7 Qg1 8.c8Q Qxg2 9.Qh8+ drawn.
i) 1.Kf5? Kc4 2.Kg4 Kb3 3.c4 Kxc4 4.Kxh4 Kb3 5.g4 Kxb2 6.g5 a3 7.g6 a2 8.g7 a1Q 9.g8Q Qh1+ 10.Kg5 Qg1+ wins bQ.

I gave this endgame in CHESS LIFE for didactic purposes, for otherwise the first move can be omitted (1.Kd6 Kc4) to avoid the dual. In any case we once again have more tries and just 7 men, a miniature.

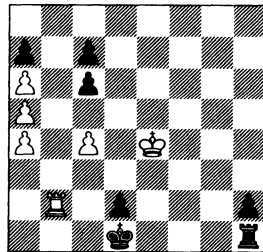
The conclusion is that composers ought to compose less but better. The same goes for improvements to borrowed ideas.

ON CLASSICAL LINES

E.V.Fomichev (USSR) and M.Hlinka (Czechoslovakia)

FH1 rightly earned a place in the world's treasure chamber of the art of chess.

FH1 S. Belokon
2nd Place, Theme 8
IX Theme Championship of USSR,
1975/76

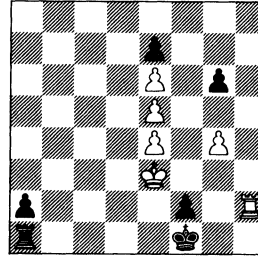


Draw 6+7

1.Kd3 Kc1 2.Rc2+ Kb1 3.Rxd2 c5
4.Kc3 Ka1/i 5.Rc2 c6 6.Kb3 Rb1+
7.Ka3 Rd1/ii 8.Ra2+ Kb1 9.Rb2+
Kc1 10.Rxh2 Rd3+ 11.Ka2 Rd2+
12.Ka1 Rxh2 stalemate.
i) Rc1+ 5.Kb3 Rc3+ 6.Kxc3 h1Q
7.Rd1+ Qxd1 stalemate.
ii) Rb3+ 8.Kxb3 h1Q 9.Rc1+ Qxc1
stalemate.

Great stuff indeed - three stalemates, including a chameleon echo pair! One might well ask if that is the end of the line? Take a look at FH2.

FH2 M. Plinka ans E.V. Fomichev
(after Belokon)
original for EG



Draw 6+6

The hand stretches out to take bPf2, standing as it does about to grasp the marshal's baton: 1.Rxf2+? Kg1 2.Re2 g5?! 3.Kf3 Rf1+ 4.Kg3 Rf3+ 5.Kxf3 a1Q 6.Re1+ Qxe1 stalemate, just what the doctor ordered. But as we shall see this turns out to be no more than a thematic try, an echo of the real solution, and is refuted by 2..Kh1! 3.g5 Kg1 4.Kf3 Rf1+ 5.Kg3 Rf3+ 6.Kxf3 a1Q, and 7.Re1+ Qxe1 is anything but stalemate.

Therefore the proper line is to play as Belokon: 1.Kf3 Kg1 2.Rg2+ Kh1 3.Rxf2 g5 4.Kg3 Rg1+ 5.Kh3 Re1/i 6.Rh2+ Kg1 7.Rg2+ Kf1 8.Rxa2 Re3+ 9.Kh2 Re2+ 10.Kh1 Rxa2 stalemate.

Let us take stock. The Belokon study finished with this same point. But by removing one B1 pawn the joint authors have introduced a secondphase of play that, if

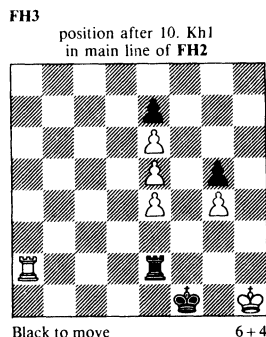
desired, could be made into a study in its own right. But is such a bifurcation of the content justified?

Indeed, B1 does have a resource up his sleeve to try for the win, by playing (see FH3) 10..Rxe4 (Kf2;Ra8, or Ra4) , which leads to the following walk along the tightrope: 11.Ra8/i Kf2/ii 12.Kh2/iii Rxc4/iv 13.Rf8+/v Rf4 14.Rf7 Rf3 15.Rg7/vi Rf4 16.Rf7 Rf3 17.Rg7 Rf4 18.Rf7, drawn by repetition.

We suggest that this is an advance. The study has not suffered quantitatively: there are the same three stalemates, the thematic try-play echo, the curious second phase, and a better use of material, since Belokon never once pulled the trigger of the pawn-loaded machine-gun on the a-file.

Comparing FH1 and FH2 one cannot help posing the question whether Belokon saw such a possible development? Maybe he did indeed but, constrained as he was by a thematic Procrustean bed - "One and the same B1 counterplay in different stages of the solution" - consciously rejected everything extraneous. Alas, we can hardly expect an answer, for the talented Ukrainian study composer has left us all too soon.

It is curious that the present joint authors were unaware of the anticipation by Belokon and had no thematic limitation in their minds. In other words, long may exploration stay unfettered?!



- i) 11.Ra7? Rxc4 12.Kh2 Kf2 13.Ra2+ Kf3 14.Ra7 Rh4+ 15.Kg1 Rh7. 11.Ra3? Kf2 12.Ra7 Kg3. 11.Kh2? Re2+ 12.Kh1 Rxe5 13.Ra6 Re4 14.Kh2 Rxc4 15.Ra7 Kf2 16.Ra2+ Kf3 17.Ra7 Rh4+ 18.Kg1 Rh7.
- ii) Rxc4 12.Rf8+ or 12.Kh2. Likewise after 11..Kf2.Rxe5 12.Rf8+ and 13.Rf5.
- iii) 12.Ra2+? Kg3 13.Ra3+ Kxc4 14.Ra7 Rxe5 15.Rxe7 Kg3.
- iv) Rxe5 13.Rf8+ Ke3 14.Kg3 Rxe6 15.Rf5.
- v) 13.Rh8? Rh4+ 14.Rxc4 gh 15.Kh3 Kf3 16.Kxc4 Kf4 17.Kh3 Kxe5 18.Kg4 Kxe6 19.Kf4 Kd5.
- vi) 15.Rxe7? g4 16.Rf7 g3+ 17.Kh3 g2+.

Gorky, USSR
and
Kosice, Czechoslovakia
x.87

FIDE ALBUM 1980-1982. 432 pages, 1083 diagrams (92 studies), Zagreb, 1988. The paper is excellent, the diagrams clear, the layout (with 6 solutions on a left-hand page opposite 6 diagrams) satisfactory. More (though still not enough) variations to the studies solutions are included than in previous volumes, and there is an attempt at a thematic classification, though whether the composers' own descriptions have been taken into account is unclear. Studies certainly form a distinct group, in this as in other respects. Since the accepted convention appears to be to allow anything at all, including what the composer feels at the time, to be a valid 'theme', an objective thematic classification for studies will require extensive public debate over many years to come.

Inclusion in the Album is on a new and democratic principle that is hard to fault: three judges allot from 0 to 4 points to each composition, and any that receives at least 8 points in total is automatically included. The former restriction, namely an upper limit of 800 diagrams in the volume, is lifted. A valuable accompanying 'glasnost' innovation is that the points awarded by each judge to each composition are included. As usual, the judges are named.

Of the 92 studies, the following 4 appear not to have been published in EG: 1013, 1024, 1062, 1076. No. 1016 I have seen but cannot trace. No. 1018 is No. 5113 in EG without the first move. Errors: 1005 is a twin, with bPd5 (to replace bPh5). 1028 should have wKf8 (not wKe8).

 Catalogue of the ALEXANDER RUBIN STICHTING Chess Book Collection (320 pages, 1988, Amsterdam Universiteitsbibliotheek).

The catalogue has 25 sections. Sections 13, with items numbered from 1395-1575, is devoted to endgames. However, section 23, on soviet chess life, includes '650' and Gorgiev's *Chess Study in the Ukraine*. One must also be careful in searching for familiar items, for '1234' is to be found under 'S' (for Sutherland').

 Kleines Lexicon SCHACH, by Ernst Bönsch, Sportverlag Berlin, 1988 (in German).

This readable 128-page booklet fits neatly into the pocket. It contains over 700 informative definitions and items of information about a wide variety of chess topics, arranged in alphabetical order. From the table on p. 66 we remark that six European languages use S for knight, and that B is used for three different chessmen, excluding the German Bauer (pawn)! The lexicon's East European bias is both a strength (the entries Mini-Schach and Systemschach may well be new to Western readers) and a weakness. Studies and the endgame have very fair representation. It is a pity that wRd1 is missing from the diagram (p. 45) of the Evergreen finale.

 SZACHY supplements:

There must by now be about 30 of these, and it is not clear how many of them relate to composition, let alone to studies. Nor is it readily clear what the date of any particular supplement is. The supplements we have seen (9, 21, 24, and 27) have each 16 pages and a semi-stiff cover with Jan Rusinek's name. No. 9 is entitled 'composition and practical play'; No. 21 'a small dictionary of chess composition'; No. 24 'the best Polish miniatures'; and No. 27 'the strength of underpromotion'.

Chess - the Mechanics of the Mind, by IGM Pflieger and IM Treppner (Crowood Press, 1988). 156 pages this time, 28 in the chapter entitled 'who's afraid of endings?', where the relationships between (a) knowledge and skill, and (b) latent tactical motifs and plans, are superbly illustrated - artificial intelligence researchers may well be interested. This is a topical and rich book for those who think about chess as a mental phenomenon as deeply as they think about moves. There is a third author: John Littlewood, the enthusiastic translator!

Spike's Chess Primer, by George Ellison (Crowood Press, 1988). The 144 pages of this cartoon-illustrated beginner's book for children probably devote just the right amount of attention to the endgame. A review by a richly talented 10-year-old might be illuminating. I suggest that the measure of the reader's talent is the speed with which (s)he discards the book. (A notation symbol for capture is absent, while 'ch' is used for check. Does FIDE approve? We do not.)

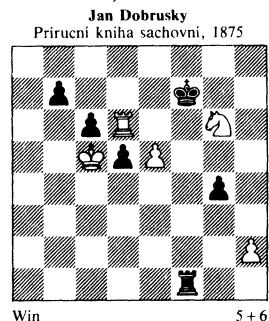
Jan van Reek writes from Margraten (Netherlands)

When I visited dr. Jaroslav Pospisil in Prague he showed me the manuscript of the late Jindrich Fritz' fourth and last book. The title is *Ceská Studie* (1983, 315 pages, in Czech). The text is typewritten with several carbon copies. 644 diagrams are stamped in red and dark blue, rendering photocopying impracticable. Fritz was in poor health and completed the work a year before he died. One copy has been acquired by the Dutch Royal Library in The Hague.

The book deals with Czech studies, with selections from Fritz' enormous collection. The earliest dates from 1875 and is by Jan Dobrusky.

1. e6 + Kxg6 2. e7 + Kf7 3. Re6 Ke8 4. Kd6 Rf7 5. Rh6 Rxe7 6. Rh8 + Kf7 7.

Rh7 + Kf6 8. Rxe7 Kf5 9. Rxb7 d4 10. Kxc6 d3 11. Kc5 Ke4 12. Kc4 d2 13. Rd7 Ke3 14. Kc3, and wins.



The book is in three parts. Founders: Oldrich Duras, Vojtech Kosek, Josef Moravec, Josef Hasek, Frantisek Dedrle, Artur Mandler, Emil Richter, Miroslav Havel, Ladislav Prokes, Frantisek J. Prokop and Josef Vancura; followers: Lubos Kopac, Jindrich Sulc, Bretislav Soukup-Bardon, Milos Marysko, J. Frankl, Ivan Sindler, Jaroslav Pospisil, Frantisek Richter, Vladimir Pachman, and Jindrich Fritz; the younger generation: Miroslav Sindelar, Vladislav Bunka, Ludek Sedlak and Mario Matous.

Biographical data is restricted to dates of birth and death, but the composing style of each mentioned author is invariably dealt with. An abundance of studies by the abovementioned 25 composers is incorporated, together with work by 80 other Czech composers. There are often brief details of related studies.

Publication of the manuscript is unlikely. Fritz included faulty studies, probably because his state of health preclude close revision. However, the material has great interest for the specialist.

(The Dutch Royal Library welcomes enquiries and visits. The chess collection is the very large Van der Linde - Niemeijeriana under the control of Christaan Bijl, who has assisted EG with research questions, for instance by supplying photocopies. AJR).

TOURNEY ANNOUNCEMENTS

SERETIN DENZEN 60th Jubilee

Mate or stalemate finales featuring a promoted piece. By 1.vi.89 to: S. Denzen, Ulan Bator 46/216, MONGOLIAN PEOPLE'S REPUBLIC.

JEAN BERTIN Memorial

Entries in any number, by 31.xii.89, to D. Innocenti, 4 rue de Rivoli, 75004 PARIS, France. Judges for this tourney of PHÉNIX in seven genres: M. Caillaud, J.M. Lousteau and J. Rotenberg.

On the occasion of the 100th anniversary of the birth of Richard Réti (b. 29.v.1889 in Pezinok near Bratislava, d. 6.vi.29 in Prague) the Slovak Sports Organisation (SúV CSZTV) announces:

1. An interantional composing tourney for endgames studies. Maximum one entry per composer. Judge: Vladimír KOS 6Brno). Closing date: 29.v.89.

2. An international tourney for constructing an artificial game leading to the WTM position of Réti's study (h8a6 0000.11 c6h5 2/2 =). The judges will evaluate the quality of the game from the point of view of practical chess, e.g. a natural opening, as few mistakes as possible, etc. Actual games may be used, whether published or not. Comments are optional. Maximum one netry per composer. Judges: otb IGM Lubomír Ftáčnik and FIDE Judge Bedrich Formánek. Closing dat: 29.v.89.

Address (for both the above):

Sachovy zväz SúV CSTV
Junácka 6
832 80 BRATISLAVA

CZECHOSLOVAKIA

Mark envelopes MEMORIAL RÉTI. The award will be published in PAT A MAT.

WORLD CHES COMPOSITION TOURNAMENT OF THE F.I.D.E. 3.WCCT 1984-1988

This award is a joint Franco-German (Denis Blondel of REX MULTIPLEX and bernd ellinghoven of FEENSCHACH) production of excellent quality, obviously a labour of love. Whether the love extends to studies may be doubted because the variations included for the often complex solutions to the 20 studies are restricted to the thematic pin-mate lines. In consequence, no reader is seriously going to test the studies for soundness, though he might test the problems. On the other hand we know that the studies judge, Pauli Perkonoja, did his job with exemplary thoroughness, not only testing but submitting analytical challenges (from rival teams during the prolonged judging period) to his expert scrutiny. Nevertheless, the waste of human effort in reader-critics re-inventing variations which are already known is more than regrettable. The USSR won the event ahead of Poland and Yugoslavia, with 28 countries competing. None of the seven top-scoring individuals, however, were soviet - first was the well-known Pole Jan Rusinek. Poland will organise the 4.WCCT.

7th JUBILEE TOURNEY OF EG

With pride and pleasure EG announces a formal international tourney for original endgame studies (win or draw) to celebrate the 70th birthday of Britain's internationally famous and most successful study composer, Charles Michael BENT (b. 1919). Mr Bent, more than 700 of whose studies have been

published (and over 1100 composed), will be sole judge. Maximum 2 entries per composer. Free theme. Twin studies will *not* be accepted. At least 5 prizes will figure in the award to be published in EG early in 1990. Closing date: 31.x.89. Mark the envelope: BENT JUBILEE and send to: A.J. Roycroft, 17 New Way Road, London NW9 6PL, England.

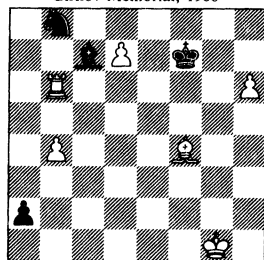
OBITUARIES

Jean BERTIN died in his native France, aged 87, on 3.xi.88. He had a deep and articulate love of all orthodox genres of chess composition. At the Wiesbaden FIDE meeting the delegates and attenders in a packed room were discussing the admissibility of inadmissibility of some sub-genre of fairu chess when the *cri de coeur*, precisely enunciated, rang from a previously silent corner, "Dans le monde féerique toute folie est permise!". A true Frenchman, he knew as little English (or any other language foreign to him) as most English know French, but despite this he had actually endeavoured to translate *Test Tube Chess* into French.

Iosif (possibly after Joseph Stalin, same birthplace - Gori in Georgia) Mikhailovich KRIKHELI (10.v.31-20.ix.88). A multi-genre composer, he delighted in them all and excelled in many. Studies were probably his least successful domain, but most of us would be proud to have composed any of them. He died at the chessboard during an All-Union composition festival held in Sukhumi, in the company of soviet composer colleagues.

DIAGRAMS AND SOLUTIONS

No. 6960 **V. Kozirev**
1 Hon. Mention,
Birnov Memorial, 1986



Draw 6 + 4

No. 6960: V. Kozirev. 1. d8S+ (d8Q? a1Q+;) Bxd8 (Kg8? Rg6+) 2. Rb7+ Ke6/i 3. Be5/ii Kxe5 4. Ra7 Bb6+ 5. Kg2 Bxa7 6. h7 Sd7 7. h8Q+ Sf6 8. Qh2+ Kd5 9. Qh1 Bd4 10. Kf1+ Kc4/iii 11. Qc6+ Kb3 12. Qe6+ Ka3 13. Qa6+ Kb3 14. Qe6+ Ka3 15. Qa6+ drawn.

i) This at least retains control of the e5 square.

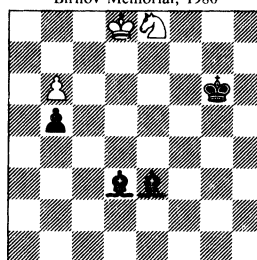
ii) Or does it?! Note 3. Ra7? Bb6+ 4. Kg2 Bxa7 5. Be5 Sd7, when Bl wins easily by Sf8 and contesting the a1-h8 diagonal.

iii) 10...Ke6 11. Qc6+ Ke7 12. Qb7+ Sd7 13. Qe4+ Be5 14. Qh7+ Kd6 15. Qd3+ Ke7 16. Qh7+ draw.

This is an excellent study to demonstrate with a participative audience of players. The position is natural, the play rich without being fanciful, and if there is a great deal to see, for instance with regard to the correct choice of square for wK and bK, a team effort will surely unearth everything! This is what happened at the CESC meeting.

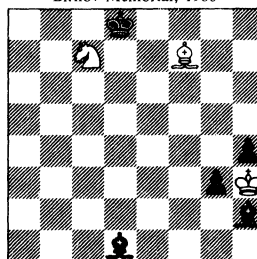
No. 6961: Anders Gillberg (Sweden).
1. b7 Bf4 2. Sc7 Kf7 3. b8Q Bf5 4. Sxb5 Bxb8 5. Sd6+ Bxd6 stalemate.

No. 6961 **A. Gillberg**
2 Hon. Mention,
Birnov Memorial, 1986



Draw 3 + 4

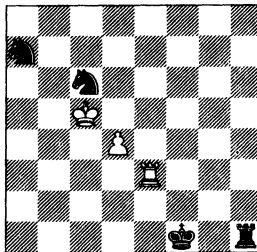
No. 6962 **V.S. Kovalenko**
3 Hon. Mention,
Birnov Memorial, 1986



Draw 3 + 5

No. 6962: V.S. Kovalenko. 1. Se6+ Ke7 2. Sg5 Kf6 3. Bd5 Kxg5 4. Bf3 Bc2 5. Be4 Bb3 6. Bd5 Ba4 7. Bc6 g2 8. Bxg2 Bg1 9. Bc6 Bb3 10. Bd5 Bc2 11. Be4 Bd1 12. Bf3 draw.

No. 6963 **V.N. Dolgov**
Special Hon. Mention,
Birnov Memorial, 1986

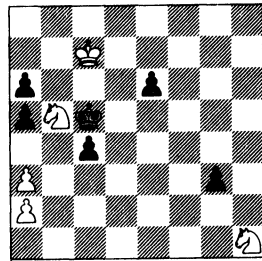


Draw 3 + 4

No. 6963: V.N. Dolgov. 1. d5 Sd8 2. Rb3 Rh8 3. Kb6 Sc8+ 4. Kc7 Se7+ 5. Kd7 Sxd5 6. Kd6 Rh5 7. Kd7 Rh8 8. Kd6 draw.

12. Rh3+ Kg4 13. Rxh4+ Kxh4 stalemate.

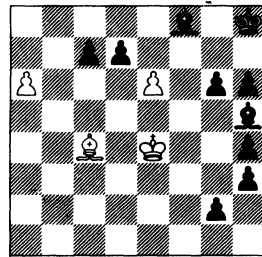
No. 6964 S. Kasparyan
Commended,
Birnov Memorial, 1986



Draw 5+6

No. 6964: Sergei Kasparyan. 1. Sc3 g2 2. Sg3 g1Q 3. Sa4+ Kb5 4. Sc3+ Kc5 5. Sa4+ Kd5 6. Sb6+ Ke5 7. Sd7+ Kd4 8. Se2+ Ke3 9. Sxg1 c3 10. Sc5 a4 11. Sxe6 c2 12. Se2 Kxe2 13. Sd4+ draw.

No. 6965 B.N. Sidorov
Commended,
Birnov Memorial, 1986

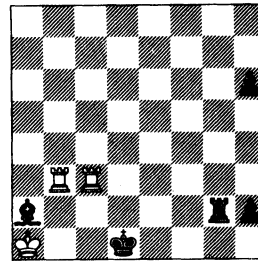


Win 4+10

No. 6965: B.N. Sidorov. 1. e7 Bxe7 2. a7 Bf3+ 3. Kxf3 g1Q 4. a8Q+ Kg7 5. Qg8+ Kf6 6. Qf7+ Kg5 7. Qxe7+ Kh5 8. Be2 Qd4 9. Qc5+ Qxc5 10. Kf4 mate.

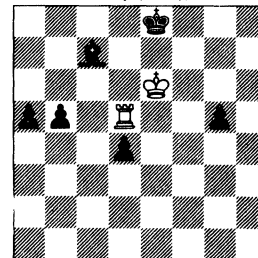
No. 6966: T. Amiryan. 1. Rd3+ Ke2 2. Re3+ Kf2 3. Rf3+ Kg1 4. Rb6 h5 5. Rb5 h4 6. Rb4 h1Q 7. Rxh4 Rh2 8. Rg4+ Rg2 9. Rh4 Qxh4 10. Rf1+ Kh2 11. Rh1+ Kg3

No. 6966 T. Amiryan
Commended,
Birnov Memorial, 1986



Draw 3+5

No. 6967 G.K. Talalovsky
Shakhmaty (Baku), 1986

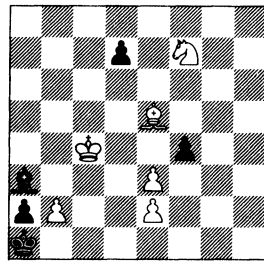


Win 2+6

No.6967: Grigory Konstantinovich Talalovsky (Baku). This study was composed in xi.85 to mark the moment when fellow-Bakunian Garri Kasparov was 1-5 down in his autumn 1985 match against Anatoly Karpov: wK has one man support while bK has 5. But in this hopeless position W not only saves himself but finds a way to win. 1.Rxg5 Kf8 2.Kd7 Bb8/i 3.Rxb5 Ba7 4.Rxa5 Bb6 5.Ra8+ Kf7 6.Kc6 wins.

i) Bh2 2.Rh5. b4 3.Kxc7 a4 4.Rb5 b3 5.Rb4 d3 6.Rxa4 b2 7.Rf4+ Ke7 8.Rf1 Ke6 9.Kc6 Ke5 10.Kc5 Ke4 11.Kc4 Ke3 12.Kc3 d2 13.Kc2 Ke2 14.Rb1 Ke3 15.Rd1 Ke2 16.Rxd2+ wins.

No. 6968 N. Elkies
 = 1/2 Prizes, Czerniak
 Memorial Ty, 1986
 award: SHAHMAT, v.vi.87



Black to Move, 6 + 5
 White wins

No.6968: Noam Elkies (Israel and USA). Judges: Yochanan Afek and Ofer Comay (both Israel). 84 entries came in from numerous countries in memory of the IM who founded the Tel-Aviv Chess Club and was a lover of the endgame.

The composer was born in New York of Israeli parents. He has dual citizenship. His present address is the Department of Mathematics, Harvard University, Cambridge, Massachusetts. He writes that he considers himself an Israeli in the chess sphere when he has the choice.

AJR: Studies showing wS outmanoeuvring bB to mate a cornered bK are often both deep and confusing, more so than those showing wB outmanoeuvring bR. To help redress the award's analytical barrenness, we approached the composer and David Hooper. The magnificent response of both gentlemen allows readers of EG to enjoy the following exposition, laid out by David Hooper on lines recommended on p.76 of the Oxford Companion. But first, from

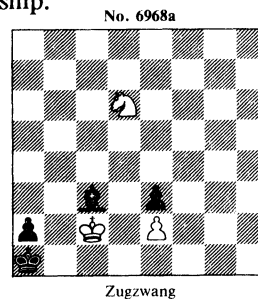
the composer, "... such endgames are best analysed like the 5-man endgames, working backwards from the final position(s). I have the complete analysis of several c2a1 0031.11 (+bPa2) endgames distributed in a pile of scratch paper..."

The solution: 1...d6/i, and now:

- the try, 2.Bh8(g7,f6,d4)? Bxb2
 3.Kb3 BxB 4.Kc2 fe 5.Sxd6 Bc3, diagram BTM,
 - the solution, 2.Bc3/ii Bxb2
 3.Kxb3 Bxc3 4.Kc2 fe 5.Sxd6, diagram WTM.

No.6968a is a zugzwang. B1 tries to prevent wS reaching a5,c5,d4 or c1, and must guard bPe3 when necessary. To achieve this bB often has to occupy a particular square (and no other), thus setting up a zugzwang. The minor pieces then stand on conjugate squares. Ten such pairs are listed below, the equal sign representing the reciprocal relationship.

Sb7 = Bb4
 Sc6 = Bc3
 Sc4 = Bd2
 Sd3 = Ba3
 Se6 = Bb6
 Sd5 = Bd4
 Sf4 = Bc5
 Se5 = Bb4
 Sb6 = Bc3
 Sd6 = Bc3



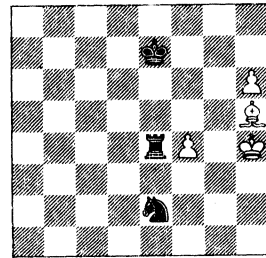
Zugzwang
 The try (WTM), zugzwangs marked z: 6.Sf5 (Sb7,Bb4z) Bd4
 7.Se7 Bb2 8.Sd5 Bd4z 9.Sf4 (Sb4,Bb2;) Bc5z 10.Sd3 (Se6,Bb6z) Bh3z 11.Se5 Bb4z 12.Sc4 (Sc6,Bc3z) Bd2z 13.Sd6(b6) Bc3z, drawn. W can never lose the move by Kc1, be-

No.6969: Gad Costeff (Israel).
 1.g6c2 2.g7 Sf6 3.Sxf6 c1Q/i
 4.g8R/ii Ka3 5.Sd7 Qc3 6.Rg4 Qc8
 7.Sc5 "wins", but AJR would play
 on awhile as 1.

i) Or 3...c1Q 4.g8B wins, avoiding
 the drawing trap 4.g8Q? Ka1 and
 5...Sb3+ 6.Qxb3 stalemate.
 ii) 4.g8Q? Ka3 5.Sd7 Qc2 6.Sc5
 Qxa4+ 7.Sxa4 stalemate.

"A duel of minor promotions evad-
 ing a variety of hidden traps. An
 excellent achievement in the field
 of reciprocal promotions." All 4
 possible promotion pieces are seen.

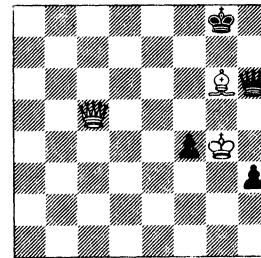
No. 6970 3rd Prize, Y. Hoch Czerniak Memorial Ty, 1986



No.6970: Yehuda Hoch (Israel).
 1.h7 Sxf4 2.Kg4 (Kg5? Re5+;)
 Sxh5+ 3.Kg5 Re5+ 4.Kh6 Re6+
 5.Kg5 Re5+ 6.Kh6 Sg3 7.h8Q
 Rh5+ 8.Kg7 Sf5+ 9.Kg8 Rg5+
 10.Kh7 Kf7 11.Qg8+ Rxc8
 stalemate.

"A charming miniature featuring a
 heroic struggle of wK and ad-
 vanced wP before and after a
 promotion. The manoeuvre 2.Kg4!!
 (and only then 3.Kg5!) enhances
 the ending."

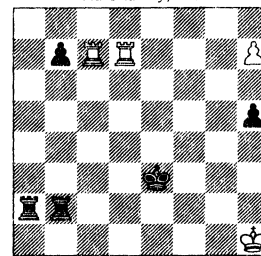
No. 6971 4th Prize J. Vandiest Czerniak Memorial Ty, 1986



No.6971: Julien Vandiest (Bel-
 gium). 1.Qc4+ Kh8 2. Qc3+ Kg8
 3.Qf6 Qg7 4.Qe6+ Kh6 5.Qc8+
 Qg8 6.Qc3+ Qg7 7.Qxh3+ Kg8
 8.Qb3+ Kh8 9.Qb8+ Qg8 10.Qe5+
 Qg7 11.Qh5+ Kg8 12.Qd5+ Kh8
 13.Qd8+ Qg8 14.Qh4+ Kg7
 15.Qg5 f3 16.Kh3 f2 17.Kg2 f1Q+
 18.Kxf1 Qf8+ (Qh8;Bh5+)
 19.Bf5+ Kf7 20.Qg6+ Ke7
 21.Qe6+ Kd8 22.Qd7 mate.

GBR class 4010 endings "are
 prima facie of a technical nature.
 Not so in this ending which com-
 bines technical accuracy with artis-
 tic elements. The impressive intro-
 ductory play leads up to a rare
 zugzwang position after 15.Qg5!"

No. 6972 5th Prize, Em. Dobrescu Czerniak Memorial Ty, 1986



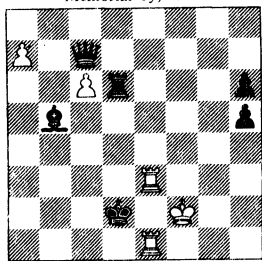
No.6972: Em.Dobrescu (Romania).
 1.Rc3+ Ke4 2.Rd4+ Kf5 3.Rc5+
 Ke6 4.Re5+ Kf7 5.Rd7+ Kg6
 6.Re6+ Kf5 7.Rf6+ Ke4 8.Re7+
 Kd5 9.Re5+ Kc4 10.Rf4+ Kd3
 11.Rd4+ Kc3 12.h8Q Rb1+ 13.Rd1
 Rxd1+ 14.Re1+ wins.

"A line manoeuvre by wRR pair
 where they exchange places, taking
 advantage of the queening threat
 by whP."

5.Rd2+ or 5.Rf1 Bxa8. The only
 other try is analysed thus: 5.Qa2+
 Kxe1 6.Qf2+ (Qa1+,Kd2;) Kd1
 7.Qf1+ (Qxb6,Bxf3+;) Kc2 8.Qf2+
 (Qg2+,Rxxg2;Rc3+,Kb2;Rb3+,Ka1;)
 Kc1 9.Qe1+ Kb2 10.Qc3+ Ka2
 11.Qc4+ Ka1 12.Qc3+ Qb2
 13.Qa5+ Kb1 14.Qa2+ Kc1
 15.Qc4+ Qc2 16.Qf4+ Kd1
 17.Qd4+ Qd2 18.Qa1+ Qc1
 19.Qd4+ Ke2 20.Kh2 Rg2+
 21.Kxxg2 Bxf3+ wins.

"Once again harmonious coopera-
 tion between wRR, with a couple
 of surprising stalemate variations."

No. 6973 Y. Hoch
 6th Prize, Czerniak
 Memorial Ty, 1986

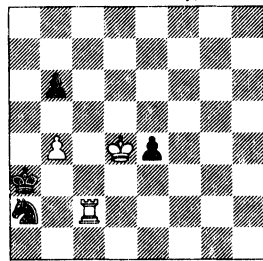


Draw 5 + 6

No.6973: Y.Hoch. 1.a8Q Rf6+
 2.Kg1 Qg7+/i 3.Kh1 Bxc6+
 4.Qxc6 Rxc6 5.R1e2+ Kd1 6.Re1+
 Kc2 7.R1e2+ Kb1 8.Rb3+ Ka1
 9.Ra3+ Kb1 10.Rb3+ Kc1 11.Rg3
 Rg6 12.gRg2 Rxxg2 13.Rc2+
 R(K)xc2 stalemate.
 i) The other thematic stalemate(s)
 line: Rg6+ 3.Kh1 Bxc6+ 4.Rf3,
 and either Bxa8 5.Re2+, or Rg1+
 5.Rxxg1 Bxa8 6.Rg2+ Ke1 7.Rf1+.

However, Professor Zoilo R.Caputo
 of Buenos Aires claims a demoli-
 tion after 4.Rf3 by Qb6; since
 5.Qxc6 Rxc6 wins, and due to
 eventual bQ interposition (on b2 or
 b1) there is neither stalemate nor
 perpetual check after: 5.Rd1+ or

No. 6974 V. Nestorescu
 1 Hon. Mention,
 Czerniak Memorial Ty, 1986



Win I: diagram 3 + 4
 II: bSb3 (not a2)

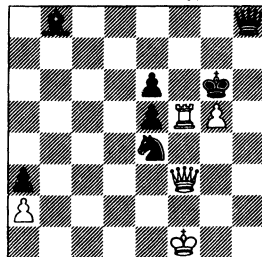
No.6974: Virgil Nestorescu
 (Romania). I: 1.b5 Kb3 2.Re2 Sb4
 3.Re3+ Ka4 4.Kc4 Sc2 5.Rxe4
 Sa3+ 6.Kc3+ Ka5 7.Kb3 Sxb5
 8.Ra4 mate.II: 1.Kc4 b5+ 2.Kc3 e3
 3.Re2 Sc1 4.Rxe3 Sa2+ 5.Kc2+
 Ka4 6.Kb2 Sxb4 7.Ra3 mate.

"Chameleon echo mates in a
 twinned miniature."

No.6975: Amazia Avni (Israel).
 1.Rf8 Sd2+ 2.Kg2 Qh2+ 3.Kxh2
 Sxf3+ 4.Kg3 Bd6 5.Rf6+ Kxxg5
 6.Rxf3 e4+ 7.Kh3 ef stalemate.

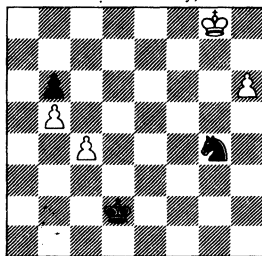
"A turbulent combinational struggle bristling with swapped punches calms down to an 'amaz-'ing stalemate." The composer is also a master-strength player.

No. 6975 A. Avni
2 Hon. Mention,
Czerniak Memorial Ty., 1986



Draw 5+7

No. 6976 N. Elkies
3 Hon. Mention,
Czerniak Memorial Ty., 1986

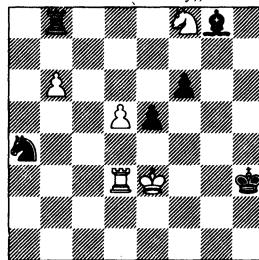


Win 4+3

No.6976: N.Elkies. 1.h7 Sf6+ 2.Kg7(h8) Sxh7 3.Kxh7 Ke3 4.c5 bc 5.b6 c4 6.b7 c3 7.b8Q c2 8.Qh2 c1Q 9.Qh6+ wins.

"The distinction between the try (1.Kg7?) and the solution (1.h7!) becomes clear on move 9 - wQ needs the h6 square."
AJR: the concluding manoeuvre is known from Grigoriev.

No. 6977 J.H. Marwitz
4th Hon. Mention,
Czerniak Memorial Ty., 1986



Draw 5+6

No.6977: Jan Marwitz (Dalfsen, Netherlands). 1.Sd7/i Rxb6/ii 2.d6/iii Be6/iv 3.Sxf6/v Sb2/vi 4.d7 Bxd7 5.Sxd7/vii Rb5/viii 6.Sxe5 Rxe5+/ix 7.Kf3 Sxd3 stalemate, or Rf5+ 8.Ke4+ is a draw.

i) 1.d6? Rxf8 2.d7 (b7,Sc5;) Sxb6 3.d8Q Rxd8 4.Rxd8 Be6 5.Kf3 (Rd6,Sc4+;) Kh4 6.Rd6 Bg4+, and bSd7.

ii) Rd8 2.b7. Rb7 2.Sxf6 and B1 loses bPe5.

iii) 2.Sxb6? Sxb6 3.d6 Be6 and bSd7.2.Ra3? Bxd5 and 3.Rxa4 Rb3+ 4.K- Bc6, or 3.Sxb6 Sxb6 4.Ra6 Sc4+ 5.Kd3 f5, or 3.Sxf6 Rxf6 4.Rxa4 Rf3+ 5.- Rf4, or 3.Sxe5 fe 4.Rxa4 Kg3 5.Ra5 Rd6. While if first, 2.Ke4+? Kg4 3.Ra3 Rb4+ 4.Ke3 Kf5 5.d6 Re4+ (Ke6;Rxa4) 6.Kf3 Rf4+ 7.Ke3 Ke6 8.Rxa4 Kxd7.Or, to forestall bRb2+, first 2.Kd2+? Kg4 3.Ra3 Rd6 4.Sxf6 (Rxa4,Bxd5;) Rxf6 5.Rxa4 Bxd5.2.Sxf6? Rxf6 3.d6 Be6 4.d7 Bxd7 5.Rxd7 Sb6 6.Ke4 Sc4 7.- Rf4. While if first 2.Ke4+? Kg4 3.Sxf6+ Rxf6, and 4.d6 Sc5+ 5.Kxe5 Rf5+, or 4.Kxe5 Rf5+ 5.Kd6 Sb6.

iv) Else 3.Sxb6 or Sxf6 and 4.d7 to draw.Rb7 3.Sxf6 Sc5 4.d7 is adequate.

v) 3.Sxb6? Sxab6 and 4/5...Sd7. 3.Sf8? Sc5, and maybe 4.Rc3 Rxb6 5.Rxc5 Bf5.3.Ke4+? Kh4 4.Sxf6 Sc5+ 5.Kxe5 Sxd3+ 6.Kxe6 Sc5+ 7.Ke7/x Kg5, and 8.d7 Re6+ 9.M-Rxf6(+), or 8.Se4+ Sxe4 9.d7 Rb7 and W loses wPd7.

vi) Sc5 4.d7 Bxd7 5.Sxd7 Sxd7 6.Rxd7 and bPe5 is lost.

vii) 5.Rxd7? Rxf6 6.Ke4 Sc4 7.-Rf4.

viii) wR will be lost. If 6.Rd6 (d2,a3)? Sc4+, or 6.Rc3 Sd1+ 7.Kd2+ Sxc3 8.Kxc3 Kg3 9.Kc4 Ra5, and 10.Kb4 Rd5 is as hopeless as 10.Sc5 Rxc5. But...

ix) Sxd3 7.Sxd3 is a draw. But Bl is ready for 7.Kf4+? Sxd3+.

x) 7.Kd5 Sb7 8.Se4 Kg4 9.d7 Kf5 10.Sc5 Rd6+.7.Ke5 Kg5 8.d7 Sb7.

All the above annotations were kindly supplied to EG by the composer.

"Accurate sacrificial play leads to a model stalemate."

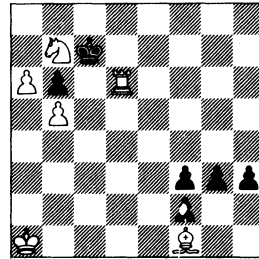
AJR: This study is surely undervalued in the award. Its merit, I would say, lies in the natural position and very subtle otb-type play deeply disguising, indeed until the very last moment, the purest of mirror-model stalemates. There is humour in the discovered check battery never firing in the main line. Only the final 4-man position is familiar.

No.6978: Oscar Carlsson and Luis Parenti (Argentina). 1.Rc6+ Kb8 2.Sc5 bc 3.b6 g2 4.a7+ Kb7 5.Ba6+ Kxa6 6.a8Q+ Kb5 7.Rxc5+ Kxc5 8.Qa5+ Kc6 9.Qc3+ Kxb6

10.Qb2+ Ka6 11.Qxf2 h2 12.Qa2+ wins, for (AJR) with a few more checks W plays wQxh2, after which wK moves across.

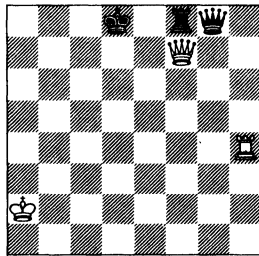
"W abandons all his officers in the interests of neutralising the infantry on the other wing."

No. 6978 O. Carlsson and L. Parenti
5th Hon. Mention,
Czerniak Memorial Ty, 1986



Win 6+6

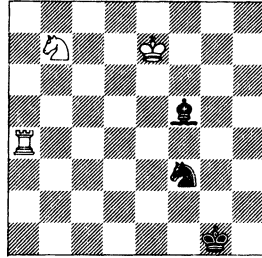
No. 6979 E. Paoli
1 Commendation,
Czerniak Memorial Ty, 1986



Win 3+3

No.6979: Enrico Paoli (Italy). 1.Rd4+ Kc8 2.Rc4+ Kd8 3.Qc7+ Ke8 4.Ka3 Rf3+ 5.Ka4 Qd5 6.Qb8+ Kf7 7.Rc7+ Kg6 8.Qb6+ Rf6 9.Qg1+ Kh6 10.Qh2+ Kg6 11.Qh7+ Kg5 12.Rg7+ Kf4 13.Qh2+ Ke4 14.Qe2+ Kf4 15.Qg4+ Ke3 16.Re7+ Kd2 17.Qb4+ Kd3 18.Qb1+ wins.

No. 6980 A. Gillberg
2 Commendation,
Czerniak Memorial Ty, 1986

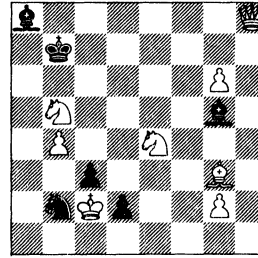


Win 3 + 3

No.6980: Anders Gillberg (Sweden). 1.Rf4 Bc8 2.Sd6 Se5 3.Kf6/i Sd3 4.Rd4 Ba6 5.Ra4 Sc5 6.Ra5 Sd7+ 7.Ke6 Sb8 8.Ra1+, and now:Kf2 9.Rb1 Sc6 10.Rb6 Sd4+ 11.Ke5 Sf3+ 12.Kf4 wins,Bf1 9.Se4 Kg2 10.Ra2+ Kh3 11.Kf5 Sc6 12.Kf4 Bg2 13.Ra6 wins.

i) Sd7+ 4.Ke6 (surprise!) wins, but what is the reply to 3...Sg4+;, one asks - or at least AJR does.

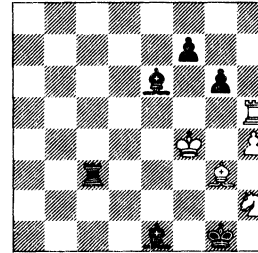
No. 6982 C.M. Bent
4 Commendation,
Czerniak Memorial Ty, 1986



Black to Move,
White Draws 8 + 6

No.6982: C.M.Bent. 1...d1Q+ 2.Kxc3 Sa4+ 3.Kc4 Sb6+ 4.Kc3 Qa1+ 5.Kd3 Qxh8 6.Sc5+ Kc6 7.Sd4+ Kd5 8.cSe6 Bd8 9.Bb8 Bg5 10.Bg3 Bd8 11.Bb8, a repetition draw.

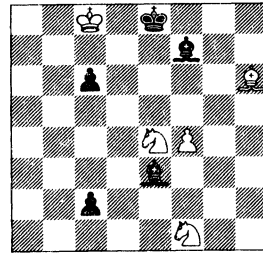
No. 6983 N. Elkies
Shahmat, 1st Prize, Israel
'Ring' Ty, 1984
award: Variantim, i.iv.88



Draw 5 + 6

No.6983: Noam Elkies (USA). Judge: Ofer Comay, who received 20 entries, published in either Jerusalem Post or Shahmat. "The general level was satisfactory." The judge thanks Hillel Aloni for assistance and guidance. 1.Sf3+ (Rg5? Bd2+;) 2.Kxf3 Bg4+/ii 3.Kf4/iii Bxg3+ 4.Kxg4 gh+ 5.Kh3/iv Kf1 6.Kxg3 Ke2 7.Kf4 f6 8.Kf5/v Kf3 9.Kxf6 Kf4 10.Ke6 Kg4 11.Ke5, drawn.

No. 6981 C.M. Bent
3 Commendation,
Czerniak Memorial Ty, 1986



Draw 5 + 5

No.6981: Charles Michael Bent (Inkpen Common, Newbury, Berkshire, England). 1.Sd6+ Ke7 2.Sf5+ Ke6 3.S5xe3 c1Q 4.f5+ Kd6 5.Sc4+ Qxc4 6.Bf8+ Ke5 7.Bg7+ Kf4 8.Bh6+ drawn.

i) Kf1 2.Rg5 Rc4+ 3.Ke3 Bxg3 4.Rxg3 (Sd2+? Kg2;) Rc3+ 5.Kf4 (Kd2? Kf2;) Kf2 6.Sd2. As originally published there was bRa3 (not bRc3), allowing the intended Kf1 2.Rg5 (R-? Ra4+;) Bxg3+ 3.Kxg3 Bf5 4.Rxf5 gf 5.Kf4 f6 6.Sg5 draws, but not, in this, 3.Rxg3? Kf2 4.Sg5 Ra4+ 5.Se4+ Rxe4+, winning, to be refuted by the discovery by Hans Berliner's program HITECH (Carnegie-Mellon University, Pittsburgh) of 2...Ra4+ 3.Ke3 Bxg3 4.Rxg3 Ra3+ 5.Kf4 Kf2, winning. (Moreover the composer himself also found 2...Ba5 (for Bc7+;) to be adequate.) The correction was proposed by Hillel Aloni.

ii) gh 3.Bxe1. Bxg3 3.Rg5.

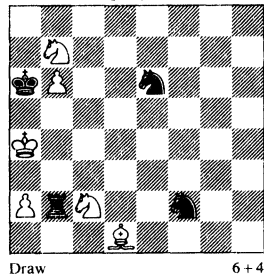
iii) 3.Kxg4? gh+ 4.Kf4 Bxg3+ 5.Kxg3 f6 6.Kf4 Kg2 7.Kf5 Kg3.3.Ke3? Bxg3 4.Rg5 f5 5.Rxg6 Kg2.

iv) Zugzwang. f6 6.Kxg3 Kf1 7.Kf3 Ke1 8.Ke3, drawn. Otherwise, stalemate.

v) 8.Ke4? Kf2 9.Kf4 Kg2 wins.

"The final position may not be quite original, but the moves 3.Kf4!! and 5.Kh3!! turn this study into a real gem."

No. 6984 Y. Hoch
Jerusalem Post,
2nd Prize, Israel
'Ring' Ty, 1984



Draw 6 + 4

No.6984: Yehuda Hoch (Petakh Tikva, Israel). 1.Sd6 Sc5+!i 2.Ka3 Sxd1 3.Sb4+ Kxb6 4.Sc4+ Kb7/ii 5.Sa6/iii Rb5/iv 6.Sd6+ Kxa6 7.Sxb5 Kxb5 stalemate.

i) Sxd1 2.Sb4+ Kxb6 3.Sc4+.Sd3 2.Sc4 Rxa2+ (eSc5+;Ka3 and Be2) 3.Kb3 Sc1 4.Kc3 drawn.

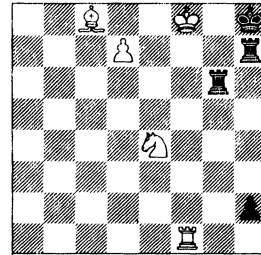
ii) Kb5 5.Sd6+ (Sxb2? Se3;) Ka5 6.Sc4+.

iii) 5.Sd3? xd3 6.Sxb2 S1xb2 7.Kb3 Sd1 8.Kc4 Se5+, and Troitzky looks after the win.

iv) Rc2 6.Sxc5+ Kc6 (Ka7;Kb4) 7.Sb3(d3) draw.

"Impressive play of mate and stalemate positions, culminating in the clean wS sacrifice 5.Sa6!!"

No. 6985 Y. Afek
Shahmat,
= 3/4 Prizes Israel,
'Ring' Ty, 1984



Draw 5 + 4

No.6985: Yochanan Afek (Tel-Aviv). 1.Sf6/i h1Q/ii 2.Rxh1 Rxf6+ 3.Ke8 Re6+ 4.Kf8 Rxh1 5.d8S/iii Rf6+/iv 6.Sf7+ Kh7 7.Bb7 Re1(h4) 8.Be4+ Rxe4 stalemate.

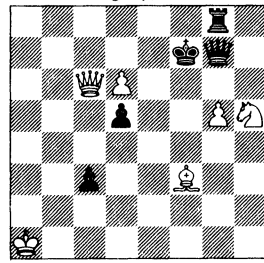
i) 1.Ke8? Rg8+ 2.Rf8 Rxf8+ 3.Kxf8 h1Q 4.d8Q Qh6+ mates.

ii) Rxf6+ 2.Rxf6 h1Q 3.d8Q, and B1 cannot win.Rg1 2.Rxg1 hgQ 3.Sxh7 draws.

iii) 5.d8()? Rf1+ mates. 5.Kf7? Rd6 6.Ke7 hRd1 wins.
 iv) Rg6 6.Sf7+ Kh7 7.Bf5 Rf1 8.Bd3 draw.

"A nice study with a minor promotion accompanied by a stalemate sacrifice, although the introductory play is rather obvious."

No. 6986 Y. Hoch
 Shahmat,
 = 3/4 Prizes, Israel
 'Ring' Ty, 1984



Black to move, 6 + 5
 White wins

No.6986: Y.Hoch. 1...Ra8+
 2.Qxa8 c2+ 3.Ka2/i Qa1+/ii
 4.Kxa1 c1Q+ 5.Ka2 Qc2+ 6.Ka3
 Qc3+ 7.Ka4 Qa1+/iii 8.Kb4 Qxa8
 9.Bxd5+ Qxd5 10.g6+ Kf8 11.g7+
 Kf7 12.g8Q(B)+ Kxg8 13.Sf6+
 wins.
 i) 3.Sxg7? c1Q+ 4.Ka2 Qc2+.
 ii) c1Q 4.Qb7+. c1S+ 4.Kb1.
 iii) Qxf3 8.g6+, and Kxg6 9.Qe8+
 Kh6 10.d7, or Ke6 9.Sg7+ Kxd6
 10.Qa6+.

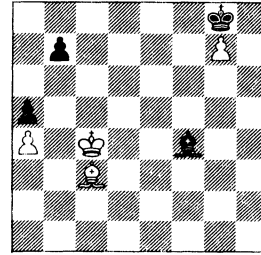
"A long and impressive series of sacrifices on both sides."

No.6987: I.Zur. 1.Kb5/i Bc7/ii
 2.Bxa5 Be5 3.Kb6 Kxg7 4.Kxb7
 Bf6 5.Kc8/iii Bd4/iv 6.Kc7 (Be1?
 Bb6;) Be5+ 7.Kc6 Bf6 8.Bb4/v
 Bd8 9.Bc5 Ba5 10.Kb5 Be1
 11.Bb4 wins.

i) 1.Bxa5? Kxg7 2.Kb5 Be3 draws.
 ii) Kf7 2.Kxa5 Be3 3.Kb5 Kg8
 4.Kc4 Kf7 5.Kd5 Bf2 6.Kd6 Bg3+
 7.Be5 Bf2 8.Kc7 b6 9.Kc6 Be3
 10.Kb5 Bf2 11.Bc7 Kxg7 12.Bxb6
 Be1 13.Ba5 Bh4 14.Bb4 Bd8
 15.Bc5 Kf7 16.Bb6 Ke7 17.Kc6
 wins.
 iii) 5.Kc6? Kf7 6.Bb4 Bd8 7.Kb5
 Be1 9.Bb4? Bxb4 draws.5.Kc7?
 Kf7 6.Bb4 Ke8 draws.
 iv) Kf7 6.Be1 Ke6 7.a5 Bd4 8.a6
 Kd5 9.Kb7 Kc4 10.Bg3 Kb5
 11.Bb8 wins.
 v) 8.Be1? Bd8 9.Bf2 Ba5 draws.

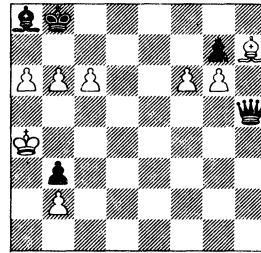
"An original tempo-manoeuvre in a minimal position."

No. 6987 I. Zur
 Shahmat,
 = 1/2 Hon. Mention, Israel
 'Ring' Ty, 1984



Win 4 + 4

No. 6988 Y. Hoch
 Jerusalem Post,
 = 1/2 Hon. Mention, Israel
 'Ring' Ty, 1984



Win 8 + 5

No.6988: Y.Hoch. 1.a7+/i Kc8 2.b7+ Bxb7 3.cb+ Kxb7 4.a8Q+ Kxa8 5.fg Qh4+ 6.Kxb3 Qh3+ 7.Kb4 Qh4+ 8.Kb5 Qg5+ 9.Ka4 Qg4+ (Qf4+;b4) 10.Ka3 Qg3+ 11.Ka2 wins.

i) 1.c7+? Kc8 2.b7+ Bxb7 3.ab+ Kxb7 4.c8Q+ Kxc8 5.fg Qh4+ 6.Kxb3 Qh3+ 7.Kb4 Qg4+ 8.Ka3 Qf3+ 9.b3 Qa8+ draws.

Ra1+ 8.Kh2 Re1 9.Re6/iv Re2 10.Kh1 Kf1 11.Rxe2 fe 12.Rf8+ wins.

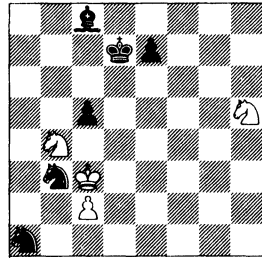
i) 1.Rg2+? Kf4. 1.Kg1? Ra1+ 2.Re1 Rxe1+ and f2.

ii) a2 3.Rg1 Ra5 4.Rh4.

iii) Ra4 4.R1e4 Ra6 5.Re6 Ra5 6.R4e5 Ra4 7.Rh5 wins.

iv) Also 9.Re5(e4), but not 9.Kh3? Re2 10.Re6 Re1 11.R8e7 Re2 12.Kg4? Rxe6 13.Rxe6 Kg2 drawn.

No. 6989
Shahmat,
3 Hon. Mention, Israel
'Ring' Ty, 1984



Draw 4+6

No.6989: Amatzia Avni (Israel). 1.Sd3/i Sxc2/ii 2.Kxb3 Sd4+ 3.Kc4 Ba6+ 4.Kxc5 Se6+ 5.Kd5 Bxd3 6.Sf6+ ef stalemate.

i) 1.cb? cb+ 2.Kb2 Kd6 3.Kxa1/iii Ke5 4.Kb2 Bg4 5.Sg3/iv Kf4 6.Sf1 e5 wins.

ii) c4 2.Se5+ Ke6 3.Sxc4 Sc5 4.Kb2 draw.Ba6 2.cb Sxb3 3.hSf4 Kd6 4.Sb4/v e5/vi 5.Sg6 cb+ 6.Kxb3, draw only.

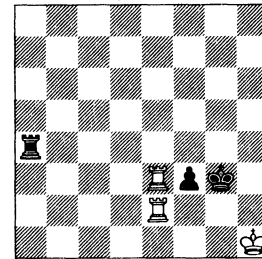
iii) 3.Sf4 e5 4.Sd3 (Se2,Be6;) Sc2 5.Kxc2 Bf5.

iv) 5.Sg7 Bd7 6.Sh5 Ke4 7.Sg3+ Kf3, and after e5; B1 wins

v) 4.Kxb3? c4+ 5.Kc3 cd 6.Sxd3 Bxd3 7.Kxd3 Kd5, winning.

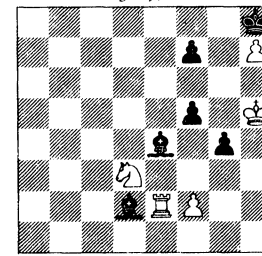
vi) cb? 5.Kxb5 e5 6.Sg6, drawn.

No. 6990
Shahmat,
4 Hon. Mention, Israel
'Ring' Ty, 1984



Win 3+3

No. 6991
Shahmat,
Commended, Israel
'Ring' Ty, 1984



Black to Move,
White draws 5+6

No.6990: Y.Hoch. 1.Re1/i Kf2 2.Re4 Ra5/ii 3.Re5 Ra6/iii 4.Re6 Ra7 5.Re7 Ra8 6.Re8 Ra7 7.R1e7

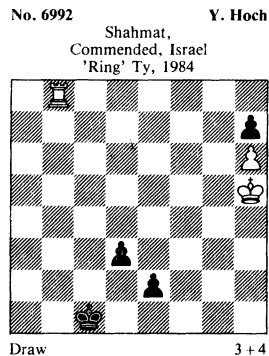
No.6991: A.Avni. 1...g3 2.Rxd2/i g2 (Bf3+;Kh6) 3.Rd1 Bf3+ (Bxd3;Kh6) 4.Kh6 Bxd1 5.Se5

Bh5/ii 6.f4/iii f6 7.Sf7+ Bxf7 stalemate.

i) 2.Se1? g2 3.Sxg2 Bf3+ wins.

ii) Bb3 6.Sf3 Bd5 Sg1 draws.

iii) Into zugzwang: g1Q(R);Sf7+, or g1S(B);Kxh5, or Bg6;Sf3.



No.6992: Y.Hoch. 1.Rf8/i d2 2.Rc8+ Kd1 3.Rf8 Ke2 4.Re8+ Kd3 (Kf2;Rd8) 5.Rd8+ Ke3 6.Re8+ Kf4 7.Rd8 (Rf8+? Ke5;) f2 8.Rxd2 f1Q/ii 9.Rf2+ Qxf2 stalemate.

i) 1.Kg4? f2/iii 2.Ra8 Kd2 3.Rf8/iv Ke2 4.Re8+ Kf1 5.Kf3 d2 6.Rd8 Kg1 7.Rg8+ Kh1 wins.1.Ra8? f2 2.Ra1+ Kd2 wins.

ii) f1R? 9.Rd4+ draws, but not 9.Rh2? Kg3.

iii) d2 2.Rc8+ Kb2 3.Rb8+.

iv) 3.Ra2+ Ke3 4.Ra1 Ke2 5.Kf4 d2 wins.

No.6993: Eliyahu Zakon. This was a retrospective 'ring' tourney going back to the end of WW II, before the founding of the State of Israel. Judge: Yehuda Hoch, who writes (in part) "51 studies by 23 composers took part... It was obvious that a great part of the studies was not composed by 'professionals'..

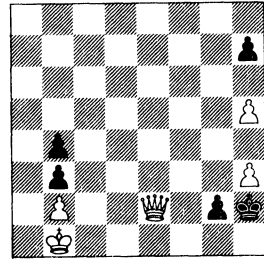
Some must have been composed by players, which is evident from their technical nature and they are like endgame analysis. Another part seems to have been composed by problem composers, reflected in the generous number of pieces... Nevertheless, the works contained a wide spectrim of themes ... such as: stalemate, mate, zugzwang, systematic movement, branching into thematic variations, choice between symmetrical alternatives, thematic tries, space control, minor promotions, positional draw... let me express my very special thanks to Hillel Aloni the tourney director, who spent many days wading through the whole Hebrew press of that period, systematically and painstakingly collecting all the studies published in it. It is due to him alone that this tourney can take place, and it is on account of him that I and many others were able to learn to know the history of study composing in Israel. I thank also our English friends B.Stephen-son and J.Roycroft for their tremendous contribution in checking the originality of the participating works."

1.Ka1 Kh1 2.Qe4 Kh2 3.Qe5+ Kh1 4.Qd5 Kh2 5.Qd6+ Kh1 6.Qc6, with:Kh2 7.Qc7+ Kh1 8.Qxh7 g1Q+ 9.Qb1 wins,h6 7.Kb1 Kh2 8.Qd6+ Kh1 9.Qxh6 g1Q+ 10.Qc1 wins.

"Without doubt the most artistic...and a sure first prize. Two thematic variations, K switchback and a good and surprising key. The study is not particularly difficult,

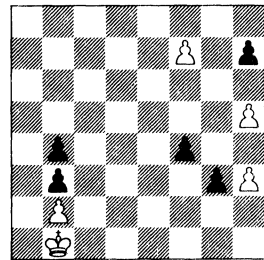
but elegant and very beautiful. The preliminary play can be improved - see my suggestion." DVH: a chameleon echo.

No. 6993 E. Zakon
Jerusalem Post, 1953
First Prize, First Israel
'Ring' Tourney, 1945-1962
award: Variantim No. 2



Win 5 + 5

No. 6994 Y. Hoch
(after E. Zakon)
Variantim, v.viii.88



Win 5 + 6

B- 10.Ra8+ Be8 11.Kd8 Ba4
12.Ra5 Bb5 13.Ra2 Be2 14.Rb2
Bf3 15.Kd7 wins.

i) 1.Rf1+? Bf7 2.ef e5 3.Kc7 e4
4.Kd7 e3 5.Ke6 e2 6.Ra1 e1Q+
and stalemate.

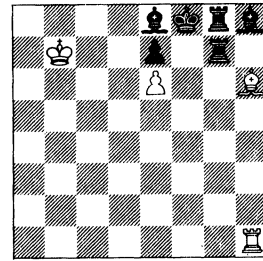
ii) 3.Kb8? Bc6 4.Ra5 Bd7.

iii) Bc6 6.Rb4 Be4 7.Kd7 Bc6+
8.Kxc6 wins.

iv) 6.Rc8? Bc6 7.Rc7 Bd7.
6.Rb7? Bc4 draws.

"The delicately balanced position created by B1's move 5 is fascinating... W extricates himself by an original and beautiful triangulation (moves 8-11). ... more profound than the first prize, but that is more artistic and elegant."

No. 6995 F. Weber
Jerusalem Post, 1949
Second Prize, Israel
'Ring' Tourney, 1945-1962



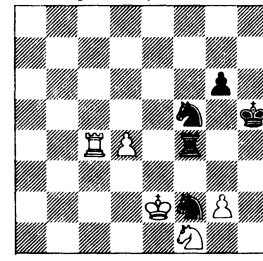
Win 4 + 6

No.6994: Zakon, (version by Y.Hoch). 1.f8Q g2 2.Qg7/i Kf2
3.Qd4+ Kg3 4.Ka1 Kh2 5.Qxf4+
Kh1 6.Qe4 and as No.

i) 2.Qc5? Kg3 3.Ka1 Kh2 4.Qf2 h6
(f3? h6) 5.Kb1 f3 6.h4 Kh1 7.Qxf3
Kh2 8.Qf4+ Kh3 9.Qxh6 g1Q+
10.Qc1 Qf2 draw.

No.6995: Fritz Weber. 1.Ra1/i
Bf7 2.Ra8+ Be8 3.Kc8/ii Bc6
4.Rb8 Be8 5.Kd8 Bb5/iii 6.Ra8/iv
Be8 7.Ra2 Bf7 8.Kd7 Be8+ 9.Kc7

No. 6996 H. Aloni
Jerusalem Post, 1953
Third Prize, Israel
'Ring' Tourney, 1945-1962



Draw 5 + 5

No.6996: Hillel Aloni. 1.g3 Sxd4+ 2.Ke3 Re4+ 3.Kxf2 Re2+ 4.Kg1 Sf3+ 5.Kh1 Rf2/i 6.Rc5+/ii g5 7.Rc1 Kg4 8.Se3+ Kh3/iii 9.Rc2 Sd2 10.Kg1/iv Re2 11.Rc3 Se4 12.Rd3/v g4 13.Kf1 Sxg3+ 14.Kg1 Re1+ 15.Kf2 Re2+ 16.Kg1, drawn.

i) g5 6.Rc3 Kg4 7.Rc2 (or Rf2 7.Rc1, see main line).

ii) There was the threat Rxf1+ 7.Kg2 Sd2 8.Rd4 Rd1 9.Kf2 Rh1 10.Kg2 Rh2+.6.Rc1? g5 7.Ra1 Kg4 8.Ra4+ Kh3 9.Ra1 Rg2 and B1 mates.6.Rc8? Rxf1+ 7.Kg2 Sd2 8.Rd8 Rd1 9.Rd4 Sf1 wins.6.Rf4? g5 7.Rf8 Kg4 8.Se3+ Kxg3 9.Rh8 Re2 10.Sf1+ Kf2.

iii) Kxg3 9.Rc2 Sd2 10.Rxd2.

iv) 10.g4? Re2 11.Rc3 Re1+ 12.Sf1+ Kxg4 wins.10.Rc3? Rf3 11.Kg1 Rxg3+ 12.Kh1 Se4.10.Rc8? Kxg3 11.Rh8 g4 12.Rh7 Sc4.

v) 12.Ra3? Re1+ 13.Sf1 Sd2 14.Kf2 Rxf1+ 15.Ke2 Kg2 16.Kxd2 Rf2+ 17.Ke1 Rf3, with a theoretical win.

"Long and very accurate play by both sides. 6.Rc5+!! is specially worthy of mention in the light of the more natural 6.Rc1? The study is technical...but presents a breathtaking battle."

No.6997: Yeshayahu Segenreich. 1.c6/i bRb8 2.Sb5/ii gh 3.Kh2 h5 4.Kh1 h4 5.Kh2 Rb7 6.cb+/iii Kb8 7.Sxa7 R- 8.Sc6.

i) 1.Bg2? c6 2.Sxc6 Rg7.

ii) 2.Se6? gh 3.Kh2 Rb7 4.cb+ Kb8 5.Sd4 c5 6.bc Kxc8 7.Sb5(c6) c4 drawn.

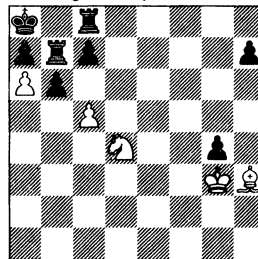
iii) 6.ab+? Kb8 7.bcQ+ Kxc8 8.Sxa7+ Kd8 9.Kxh3 Ke7 draw.

"...a single wS succeeds in spell-binding bRR and in the end even delivers mate. The B1 zugzwang is very nice. The study can be shown in a more delicate form. No.6997a: g1a8 0601.35

b7c8d4.a6c5h6a7b6c7g7h7 5/8+. 1.c6 eRb8 2.Sb5 gh 3.Kh1/i h5 4.Kh2 h4(h6) 5.Kh3 h6(h4) 6.Kh2 h3 7.Kxh3 h5 8.Kh4.

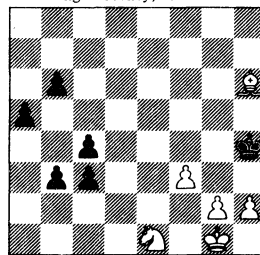
i) 3.Kh2? h5 4.Kh3 h4 5.Kh2 h3 6.Kh1 (Kxh3,h6;) h2 7.Kxh2 h5 and W cannot win."

No. 6997 Y. Segenreich
Jerusalem Post, 1953
Fourth Prize, Israel
'Ring' Tourney, 1945-1962



Win 5 + 8

No. 6998 F. Weber
(version by H. Aloni)
Mishmar, 1946
1 Hon. Mention, Israel
'Ring' Tourney, 1945-1962



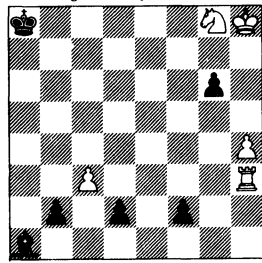
Win 6 + 6

No.6998: F.Weber, version by H.Aloni. 1.g4 b2 2.Sg2+ Kh3 3.Sf4+ Kh4 4.h3 Kg3/i 5.Se2+ Kxf3 6.Sxc3 b5 7.Bg7 b4 8.Sb1 c3 9.Bxc3 bc 10.Sxc3 a4 11.Sb1 K

12.g5 Kd3 13.g6 Kc2 14.g7 Kxb1
 15.g8Q Ka1 16.Qg7 Ka2 17.Qf7+
 Ka1 18.Qf6 Ka2 19.Qe6+ (Qf2?
 a3;) Ka1 20.Qe5 Ka2 21.Qd5+
 (Qe2? Ka1;) Ka3 22.Qd3+ (Qb5?
 Qb1;) Ka2 23.Qc2 Ka3 24.Qb1
 Kb3 25.Kf2 a3 26.Qd3+ Ka2
 27.Qc2(c4,d5) Ka1 28.Qb3 a2
 29.Qc3 Kb1 30.Qd3+ Kc1
 31.Ke1(e2) b1(a1)Q 32.Qd2(d1)
 mate.

i) b1Q+ 5.Kh2 Qc2+ 6.Sg2+
 Qxg2+ 7.Kxg2, with 8.f4 and
 9.Bg5 mate.

No. 6999 F. Croitoru
 (version by H. Aloni)
 Jerusalem Post, 1949
 2 Hon. Mention, Israel
 'Ring' Tourney, 1945-1962

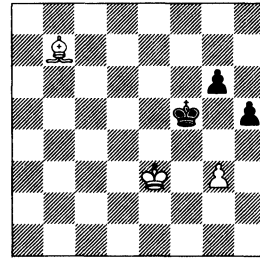


Draw 5+6

No.6999: F.Croitoru (Romania),
 version by H.Aloni.1.Rh1 d1Q/i
 2.Rxd1 b1Q 3.Rxb1 Bxc3+ 4.Sf6
 Be1 5.Ra1+ Kb7/ii 6.Rb1+ Kc6
 7.Rc1+ Kb5 8.Rb1+ Ka4 9.Ra1+
 Kb4 10.Sd5+ Kc5 11.Se3 Bc3+
 12.Kh7 Bxa1 13.Kxg6 Kd4 14.Sf1
 Kd3 15.Kf5/iii Ke2 16.Sh2 Bd4
 17.h5 Bb6 18.h6 Bc7 19.h7 or
 19.Sf1, draw.

i) b1Q 2.Rxb1 d1Q 3.Rxd1 Bxc3+
 4.Kh7 Be1 5.Rd8 for Rf8, winning.
 ii) Kb8 6.Rb1+ Kc8 7.Rc1+ Kd8
 8.Rd1+ Kc8 9.Rc1+ drawn.
 iii) 15.h5? Be5 16.Kf5 Ke2
 17.Kxe5 Kxf1 18.h6 Kg2 19.h7
 f1Q 20.h8Q Qa1+.

No. 7000 Y. Gruengard
 Palestina Post, 1945
 3 Hon. Mention, Israel
 'Ring' Tourney, 1945-1962

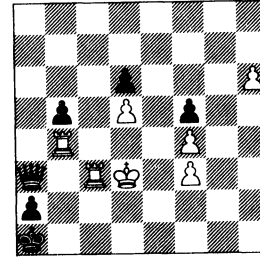


Win 3+3

No.7000: Yehuda Gruengard.
 1.Bc6/i Kg5 2.Kf3 Kh6 3.Kg2 g5
 4.Kh3 g4+ 5.Kh4 wins.

i) 1.Kf3? g5 2.Bc8+ Kf6, with g4,;
 h4; draw.1.Be4+? Kf6 2.Bf3 Kg5,
 with Kh6; g5-g4.

No. 7001 C. Gatz and
 H. Aloni
 Al-Hamishmar, 1959
 4 Hon. Mention, Israel
 'Ring' Tourney, 1945-1962



Win 7+6

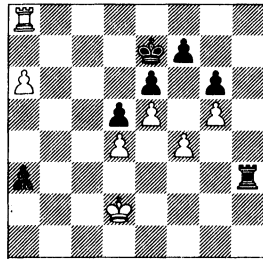
No.7001: Gershon Gatz (and
 H.Aloni). 1.bRb3 Qxb3 2.Rxb3 b4
 3.Rb2/i Kxb2 4.h7 a1Q/ii 5.h8B+
 Ka2 6.Bxa1 Kxa1 7.Kc4 Kb2
 8.Kxb4 wins.

i) 3.Rc3? Kb1 4.h7 a1Q 5.h8Q
 Qxc3+ 6.Qxc3 bc 7.Kxc3 Kc1
 8.Kc4 Kd2 9.Kb5 Ke3 10.Kc6
 Kxf4 11.Kxd6 Kxf3 12.Ke5 f4
 13.d6 Kg3 14.d7 f3 15.d8Q f2
 draw.

ii) Kb3 5.h8B Ka3 6.Kc2.

No. 7002 Y. Dotan

Lamerhav, 1955
1 Commend, Israel
'Ring' Tourney, 1945-1962



Win 7+7

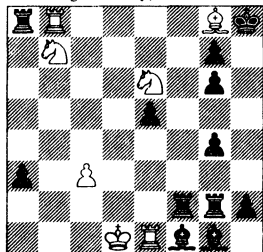
No.7002: Yaakov Dotan. 1.Kc2 a2 2.Kb2 Ra3 3.Ka1 Ra5/i 4.a7 Ra6 5.f5 ef/ii 6.e6 f4 7.Rh8 f3 8.a8Q Rxa8 9.Rxa8 f2 10.Ra7+ Kxe6 11.Ra6+ with 12.Rf6, winning.

i) Kd7 4.a7 Kc6 5.Rc8+ Kb7 6.Rf8 Kxa7 7.Rxf7+ Kb8 8.Rf6 Rf3 9.Kxa2 Kc7 10.Kb2.
ii) gf 6.g6 fg 7.Rh8.

AJR: this game-like study greatly impresses me with its cut-and-thrust echoing manoeuvres over the whole board.

No. 7003 Y. Segenreich

Jerusalem Post, 1953
2 Commend, Israel
'Ring' Tourney, 1945-1962



Win 7+12

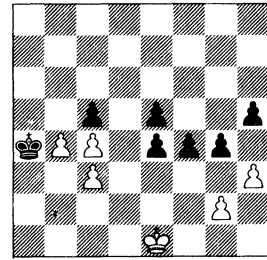
No.7003: Y.Segenreich. 1.Sg5 Rd2+ 2.Kc1 Rc2+ 3.Kb1 Rb2+ 4.Ka1 Rxb7 5.Rxa8/i Ra7

(Ba7;Rc8) 6.Rb8 Rb7 7.Rc8 Rc7 8.Rd8 Rd7 9.Re8 Re7 10.Rf8 wins.

i) 5.Rc8? Rc7 6.Rd8 Rd7 7.Re8 Sc7 8.Rf8 Bc5.5.Rxb7? Be3 6.Rxe3 h1Q.

No. 7004 H. Aloni

Haproblemai, 1960
3 Commend, Israel
'Ring' Tourney, 1945-1962



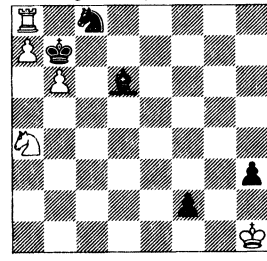
Draw 6+7

No.7004: H.Aloni. 1.b5 Ka5 2.hg h4/i 3.g5 f3 4.Kf2 fg 5.Kxg2 e3 6.g6 h3+ 7.Kh2 e2 8.g7 e1Q 9.g8Q draw.

i) hg 3.g3 fg 4.Ke2 Kb6 5.Ke3 draw.

No. 7005 G. Ruda

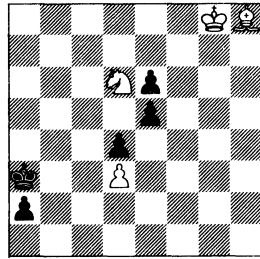
Haboker, 1954
4-7 Commend, Israel
'Ring' Tourney, 1945-1962



Draw 5+5

No.7005: Gideon Ruda. 1.Rb8+ Bxb8 2.Sc5+ Ka8 3.b7+ Kxa7 4.bcS+ Ka8 5.Sb6+ Ka7 6.Sc8+ draws.

No. 7006 E. Zakon
 Jerusalem Post, 1954
 4-7 Commend, Israel
 'Ring' Tourney, 1945-1962

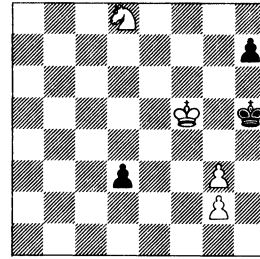


Draw 4 + 5

No.7006: E.Zakon. 1.Sb5+ Ka4
 2.Sxd4 a1Q 3.Sf3/i and 4.Sxe5
 with a positional draw.

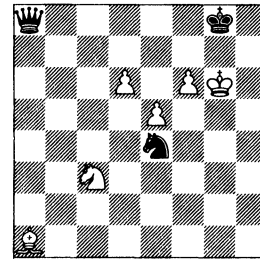
i) 3.Sc6? Qg1+ 4.Bg7 e4 5.de Qg2
 wins.

No. 7008 H. Aloni
 Al Hamishmar, 1955
 4-7 Commend, Israel
 'Ring' Tourney, 1945-1962



Draw 4 + 3

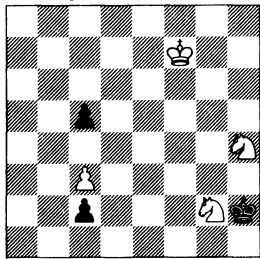
No. 7009 E. Dvizov
 2nd Prize, Szachy, 1965
 6th Place, I Individual Belorussian
 Championship, 1962-71



Win 6 + 7

No.7009: E.Dvizov. 1.f7+ Kf8 2.e6
 Sxd6 3.Sd5 Qxd5 4.Bg7+ Ke7
 5.Bf6+ Kxe6 6.f8S mate. We do not
 know where or when (or even if)
 this award (with 23 studies) was
 published. Judge: Leonard Katsnel-
 son (Leningrad). Places 1-5: EG -
 1591, 199(+EG12p348), 61, 646,
 83. 7th Place: EG, 1656.

No. 7007 E. Zakon
 Jerusalem Post, 1953
 4-7 Commend, Israel
 'Ring' Tourney, 1945-1962



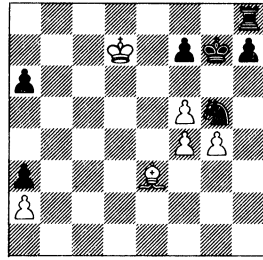
Draw 4 + 3

No.7007: E.Zakon. 1.Sf3+ Kh1
 2.Sg1 c1Q 3.Se2 Qf1+ 4.gSf4
 draw.

No.7008: H.Aloni. 1.Se6 d2 2.Sg7+
 Kh6 3.Kf6 d1Q 4.Sf5 Kh5 5.g4+
 Qxg4 6.Sg7+ Kh4 7.Sf5+ Kh5
 8.Sg7+ Kh6 9.Sf5+.

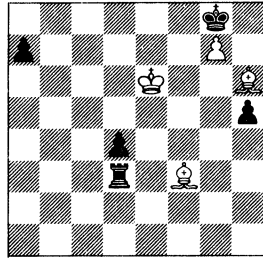
No.7010: G.Shmulenson. 1.f6 Kh6
 2.f5 Rb8 3.Bc5 S- 4.Be3+ Sg5
 5.Bc5 a5 6.Bd6 Rg8 7.Bf4 Ra8
 8.Be3 Rb8 9.Bc5 a4 10.Bxa3 Ra8
 11.Kc7 Se6 12.fe fe 13.Kb7 Rd8
 14.Kc7 Ra8 15.Kb7, positional
 draw.

No. 7010 G. Shmulenson
1 Hon. Mention, III FIDE ty, 1962
8th Place, I Indiv. Belorussian
Championship, 1962-71



Draw 6 + 7

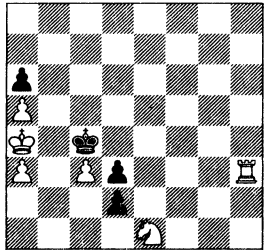
No. 7011 V. Klyukin
7 Hon. Men., Reti-75, 1965
9th Place, I Indiv. Belorussian
Championship, 1962-71



Win 4 + 5

No.7011: V.Klyukin. 1.Bd5 Rg3
2.Ke7+ Kh7 3.Bf4 Rg4 4.g8Q+
Rxf8 5.Kf7 Rg7+ 6.Kf8 Kg6
7.Be5 Rd7 8.Be4+ Kg5 9.Ke8
wins.No.7012 G.Afanasiev and
E.Dvizov. 1.Rh4+ Kxc3 2.Rc4+
Kxc4 3.Sc2 Kc3 4.Se3 Kd4 5.Sd1

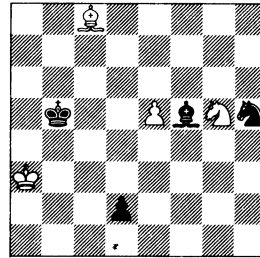
No. 7012 G. Afanasiev and
E. Dvizov
Problem (Yugoslavia), 1968
10th Place, I Indiv. Belorussian
Championship, 1962-71



Draw 6 + 4

Kc4 6.Sc3 Kxc3 stalemate.Or Kd5
2.Rd4+ Ke6 3.Re4+ Kf5 4.Rf4+
Kg6 5.Rg4+ Kh5 6.Rh4+ drawn.11-
13 Places: EG 408, 1131, 1276.

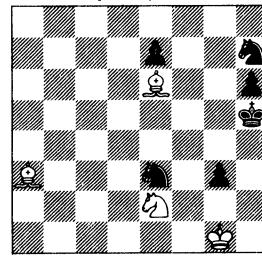
No. 7013 V. Klyukin
Znamya yuonosti, 1966
14th Place, I Indiv. Belorussian
Championship, 1962-71



Draw 4 + 4

No.7013: V.Klyukin. 1.Bd7+
Bxd7 2.Se4 d1S 3.Sf6 Sxf6 4.ef
Be8 5.f7 Bxf7 stalemate.15-16
Places: EG 1441, 667.

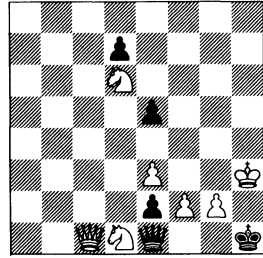
No. 7014 V. Klyukin
1st Place, IV USSR Team Champ.,
1964, 17th Place, I Indiv. Belorussian
Championship, 1962-71



Win 4 + 6

No.7014: V.Klyukin. 1.Bc5 Sg4
2.Bxe7, with:Sg5 3.Sf4+ Kh4
4.Sg2+ Kh5 5.Bf7+ Sxf7 6.Sf4
mate.Sf6 3.Bg4+ Sxg4 4.Sf4
mate.gSf6 3.Bf5 Sd5 4.Sxg3
mate.18-23 Places: EG 754, 1446,
785, 644, 1538, 1526. Finis.Up-
shot: a win for Dvizov (81 points),
followed by Shmulenson (70),
Klyukin (66), Afanasiev (47.5),
V.Gaba (2.5).

No. 7015 E. Dvizov
Szachy, 1976
= 2/4 Place, II Indiv. Belorussian
Championship, 1972-76

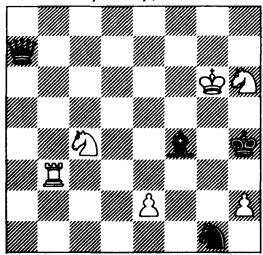


Win 7+5

No.7015: E.Dvizov. 1.Sc3 Qxc1
2.dSe4, with:e1Q 3.Se2 Qxe2
4.Sg3+ Kg1 5.Sxe2 K- 6.Sxc1
wins,Qxc3 3.Sg3+ Kg1 4.Sxe2+ K-
5.Sxc3 wins.

This is the award in the 2nd In-
dividual Championship of BSSR,
1972-76, judged by
E.L.Pogosyants. The outcome of
this event, based on published
studies: 1st Dvizov (51.5 points),
then L.Tamkov (49.5), then
Afanasev (13). 1st Place EG 2409.
=2-4 Place EG 2268.

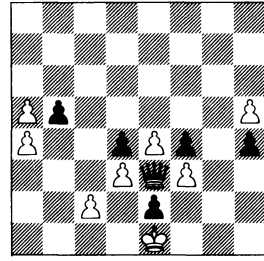
No. 7016 L. Tamkov
Szachy, 1974
= 2/4 Place, II Indiv. Belorussian
Championship, 1972-76



Draw 6+4

No.7016: L.Tamkov. 1.Sf5+ Kg4
2.h3+ Sxh3 3.Rg3+ Bxg3 4.fSe3+
Kf4 5.Sd5+ Ke4 6.Sc3+ Kd4
7.Sb5+ drawn.

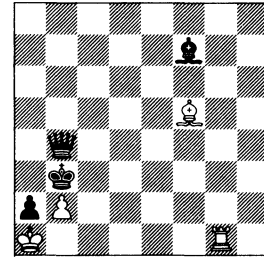
No. 7017 E. Dvizov
Szachy, 1972
= 5/6 Place, II Indiv. Belorussian
Championship, 1972-76



Win 8+6

No.7017: E.Dvizov. 1.h6 ba 2.a6
h3 3.h7 a3 4.h7 h2 5.h8R wins.

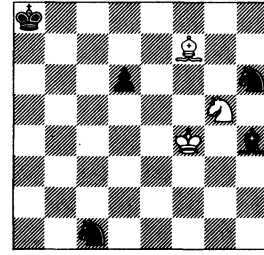
No. 7018 L. Tamkov
Szachy, 1976
= 5/6 Place, II Indiv. Belorussian
Championship, 1972-76



Draw 4+4

No.7018: L.Tamkov. 1.Rg3+ Ka4
2.Rg4 Bc4 3.Rxc4 Qxc4 4.b3+,
and Qxb3 5.Bc2 Qxc2 stalemate,
or Kxb3 5.Be6 Qxe6 stalemate.

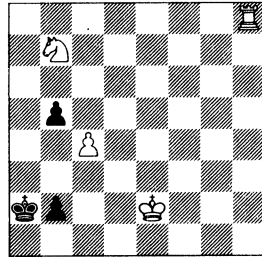
No. 7019 G. Afanasiev
and E. Dvizov
Szachy, 1972
= 7/9 Place, II Indiv. Belorussian
Championship, 1972-76



Draw 3+5

No.7019: G.Afanasiev and E.Dvizov. 1.Bd5+ Kb8 2.Se4 Kc7 3.Ke3 Be1 4.Kf4 Bh4 5.Ke3 Be1, drawn.

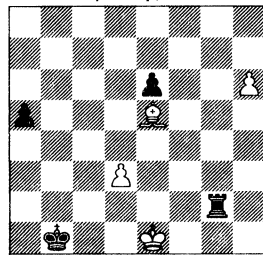
No. 7020 G. Afanasiev and F. Dvizov
Problem (Yugoslavia), 1973
= 7/9 Place, II Indiv. Belorussian Championship, 1972-76



Win 4 + 3

No.7020: G.Afanasiev and E.Dvizov. 1.Ra8+ Kb3 2.Sc5+ Kc2 3.Ra2 bc 4.Sa4 c3 5.Ra3, and b1Q 6.Rxc3 mate, or b1S 6.Ra1 wins.

No. 7021 L. Tamkov
Problem (Yugoslavia), 1974
= 7/9 Place, II Indiv. Belorussian Championship, 1972-76

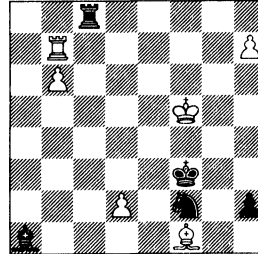


Win 4 + 4

No.7021: L.Tamkov. 1.h7 Rg1+ 2.Kd2 Rh1 3.h8Q Rxh8 4.Bxh8 a4 5.Bc3 a3 6.d4 a2 7.Ba1 e5 8.d5 Kxa1 9.Kc2 wins.

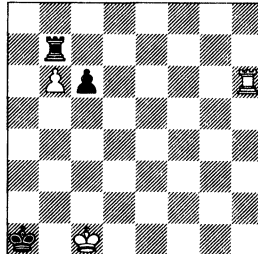
No.7022: G.Afanasiev and E.Dvizov. 1.h8Q Bxh8 2.Rh7 h1Q 3.Rxh1 Sxh1 4.b7 Sd6+ 5.Kg6 Sxb7 6.Bc4 Ke4 7.Bf1 Kf5 8.Bc4 drawn.

No. 7022 G. Afanasiev and E. Dvizov
Szachy, 1972
= 10/12 Place, II Indiv. Belorussian Championship, 1972-76



Draw 6 + 5

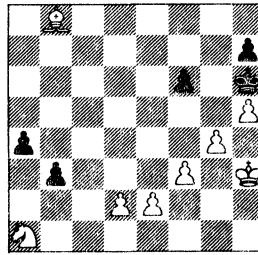
No. 7023 G. Afanasiev and E. Dvizov
= 10/12 Place, I Indiv. Belorussian Championship, 1972-76



Win 3 + 3

No.7023: G.Afanasiev and E.Dvizov. 1.Rh8 Ka2 2.Kc2 Ka3 3.Kc3 Ka4 4.Kc4 Ka5 5.Kc5 Rxb6 6.Ra8+ Ra6 7.Rb8, with:Ka4 8.Rb1 Ra5+ 9.Kc4,Ra7 8.Rb1 Ka6 9.Kxc6, winning.

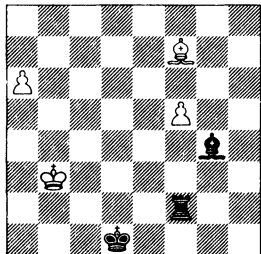
No. 7024 L. Tamkov
= 10/12 Place, II Indiv. Belorussian Championship, 1972-76



Win 8 + 5

No.7024: L.Tamkov. 1.Sc2 bc
2.Bd6 c1Q 3.Bf8+ Kg5 4.f4+ Kxf4
5.Bh6+, with Ke5 6.d4+, or Ke4
6.d3+, winning.

No. 7025 L. Palguyev
5th Place, Theme 1,
XI All-Union Team Championship,
1982
1st Place, IV Individual Belorussian
Championship, 1981-84
award: ??

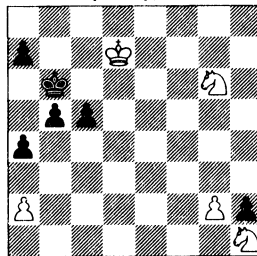


Win 4+3

No.7025: L.Palguyev (Orcha).
Since this Byelorussian individual
championship was for already
published studies (1981-84), many
of the honoured compositions have
already appeared in EG's pages.
On the other hand some studies fill
gaps in our coverage. See
EG76.5203-5. We thank
V.Novikov of Minsk for informa-
tion supplied. 1.a7 Bf3/i 2.Bh5
Bxh5 3.a8Q Rxf5/ii 4.Qa4/iii
Bf3/iv 5.Kc3+ Ke1 6.Qh4+ Ke2/v
7.Qh2+ Ke3 8.Qd2+ Ke4 9.Qd4
mate.
i) Rf3+ 2.Kb2 Rf2+ 3.Ka3 Bf3
4.Bh5 Bxh5 5.a8Q Rxf5/vi 6.Qa4+
Kc1 7.Qc6+.
ii) Bf7+ 4.Kc3 Ke2 5.Qa6+ Ke1
6.Qb7 Ba2(g8) 7.Kd3 Rd2+ 8.Ke3
Re2+ 9.Kf3 Rf2+ 10.Kg3 wins.
iii)
4.Qe4? Bf7+ 5.Kc3 Rf2 6.Qd3+
Ke1 7.Qe3+ Kf1 drawn.
iv) Bf7+ 5.Kc3. Rf2 5.Qd4+ Ke1
6.Qa1+ Kd2 7.Qa5+.Rf3+ 5.Kb2

Kd2 6.Qa5+. Be2 5.Qa1+ Kd2
6.Qc3+ Kd1 7.Qc2+.
v) Kf1 7.Qh3+. Kd1 7.Qd4+ Ke1
8.Qd2+ Kf1 9.Qd3+.
vi) Rf3+ 6.Kb4 Ke2 7.Qe4+ Kf1
8.f6 Kg2 9.Qh7 Rf4+ 10.Ka5.Bf7
6.Qh1+ Kd2 7.Qb7 Be8+ 8.Kb3
Rf4 9.f6 Ke3 10.Qe7+ Re4
11.Qa7+ and 12.f7.

No. 7026 L. Palguyev
3th Prize, Miscow ty, 1983
2nd Place, IV Individual Belorussian
Championship, 1981-84



Win 5+6

No.7026: L.Palguyev. 1.Se5 b4/i
2.Sc4+/ii Kb5 3.Sd6+ Ka6/iii
4.Kc6 b3 5.ab a3 6.Sb7 a2 7.b4 cb
8.Sf2/iv h1Q 9.Sxh1 a1Q/v
10.Sc5+ Ka5 11.Sb3+ Ka6
12.Sxa1 b3 13.Sf2 b2 14.Sb3 b1Q
15.Sd3 wins.
i) c4 2.Kd6 c3 3.Kd5.
ii) 2.g4? Kb5 3.g5 b3 4.ab a3 5.g6
a2 6.g7 a1Q 7.g8Q Qxe5.
iii) Ka5 4.Kc6 b3 5.a3.
iv) 8.Sg3? a1S 9.Se4 Sb3 drawn.
v) a1S 10.Sg3 Sc2 11.Sf5 b3
12.Sc5 Ka5 13.Sxb3 wins.

Magazines, bulletins and newspapers (with the studies' editor's name between parentheses) that reliably hold annual (or biennial) international informal tournaments 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.

ČESKOSLOVENSKÝ ŠACH (Jaroslav Pospíšil) Nezamyslova 2, 12800 Praha/Prague 2, Czechoslovakia.
 CHESS LIFE (Pal Benko) 'Benko's Bafflers', United States Chess Federation, 186 Route 9W, New Windsor, NY 12550, U.S.A.
 DIAGRAMMES (Guy Bacqué) 65240 Arreau, France.
 EUROPA-ROCHADE (Manfred Rittirsch) Weisenauer Strasse 27, 6090 Rüsselsheim, BRD/West Germany.
 GAZETA CZESTOCHOWSKA (Mariusz Limbach) srytka pocztowa 349, 42-407 Czeszochowa 7, Poland.
 L'ITALIA SCACCHISTICA (Enrico Paoli) Viale Piave 25, 42100 Reggio Emilia, Italy.
 PROBLEMIST (Adam Sobey) 15 Kingswood Firs, Grayshott, Hindhead, Surrey, GU26 6EU, England.
 PROBLEMISTA (Eugeniusz Iwanow) Kilinskiego 57 n. 53, 42-200 Czeszochowa, Poland.
 ŢEVISTA ROMANA DE SAH (Iosif Grosu) str. Batistei 11, sect. 2, Bucuresti / Bucharest, Romania.
 ŠACHOVÁ SKLADBA (J. Brada) Na strži 61, 14000 Praha/Prague, Czechoslovakia.
 SAKKÉLET (Attila Korányi) 'Tanulmányrovat', P.O.Box 52, H-1363 Budapest, Magyarország/Hungary.
 SCHACH (Manfred Zucker) Postfach 29, Karl-Marx-Stadt, 9061 DDR/East Germany.
 SCHACH-ECHO (Hemmo Axt) Ferdinand-Miller-Platz 12a, D-8000 Munich 2, BRD/West Germany.
 SCHAKEND NEDERLAND (Jan van Reek) Eijkerstraat 44, 6269 BN Margraten, Netherlands.
 SCHWEIZERISCHE SCHACHZEITUNG (Beat Neuenschwander) Sieberweg 2, CH-3063 Ittigen, Switzerland.
 SHAHMAT (Hillel Aloni, for 'ring' tourney) 6/5 Rishon-le-Zion street, 42-274 Netanya, Israel.
 SHAKHMATNA MISAL (Petko A. Petkov) ul. Rakitiin 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 yashchik 10, 121019 Moscow G-19, U.S.S.R.
 SUOMEN SHAKKI (Kaako Virtanen) Välimäenkuja 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 tournaments of uncertain periodicity (for instance, the Yugoslav *Solidarity* series). *Chervony Girmik* is soviet All-Union.
 Formal tournaments are considered 'one-off'. Would composers please note that EG itself does *not* require originals (unless a tournament is announced).

The Chess Endgame Study Circle

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2. National Giro Account: 511525907 (Chess Endgame Consultants & Publishers).
3. Bank: National Westminster (21 Lombard Street, London EC3P 3AR -- A.J. Roycroft Chess Account).
4. All 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 tournament 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	NVVS - Nederlands Vlaamse Vereniging voor Schaakeindspelstudie.
WTM — White to Move	PCCC - Permanent Commission (of FIDE) for Chess Composition.
obt — 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 number of B1 and W pieces respectively.

Next meeting of the *Chess Endgame Study Circle* (in London) on Friday 7th April, 1989. Phone John Roycroft on 01-205 9876.

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