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.


Win

4 + 5

1. Sh2+ Kxh5 2.g4+ wins/ii.

i) 1.h6? hg 2.Se3+ Kg5 drawn.
1.ge+? Kxh5 drawn.

Win

5 + 2

c7d5 0001.31 f5.b2c2e3e2 5/2+.


Win

4 + 3

1.Sh2+/i Kxh5 2.g4+ wins/ii.

i) 1.h6? hg 2.Se3+ Kg5 drawn.
1.ge+? Kxh5 drawn.
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.


For the price of one bP many possibilities 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 stalemate. 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.


i) 4.Ba7 Re2 (for Kc3;) 5.Kb1 Rb2+ 6.Kc1 (Ka1,Rb5;) Ra2 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:


i) 1.Kf5? Kc4 2.Kg4 Kb3 3.e4 Kxc4 4.Kxb4 Kb3 5.g4 Kxb2 6.g5 a3 7.g6 a2 8.g7 a1Q 9.g8Q Qh1+ 10.Kg5 Qg1+ wins i.Q.
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

E.V. Fomichev

S. Belokon

2nd Place, Theme 8
IX Theme Championship of USSR, 1975-76


ii) Rb3+ 8.Kxb3 h1Q 9.Rc1+ Qxc1 stalemate.

FH2

M. Plinka and E.V. Fomichev (after Belokon)
original for KG

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..Kg1! 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.Kg2+ Kh1 3.Rxf2 g5 4.Kg3 Rg1+ 5.Kh3 Re1/ii 6.Rh2+ Kg1 7.Rg2+ Kf1 8.Rxa2 Re3+ 9.Kh2 Re2+ 10.Kh1 Rx2 stalemate.

Let us take stock. The Belokon study finished with this same point. But by removing one Bl 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 Rxg4/iv 13.Rf8+/v Rf4 14.Rf7/vi Rf4 15.Rg7/vi Rf4 16.Rf7/vi Rf4 17.Rg7/vi 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?!
REVIEWS

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).

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 '630' 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'.

Catalogue of the ALEXANDER RU-EB STICHTING Chess Book Collection (320 pages, 1988, Amsterdam Universiteitsbibliotheek).
Chess - the Mechanics of the Mind, by IGM Pfleger 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 Ceska 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.


Jan Dobrusky

Prirucni kniha sachovni, 1875


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:
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 entry per composer. Judges: IGM Lubomir Frácnik and FIDE Judge Bedrich Formánek. Closing date: 29.v.89.

Address (for both the above):
Sachovy zvaz SúV CSTV
Junácka 6
832 80 BRATISLAVA

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

WORLD CHESS 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 FEEN-SCHACH) 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 Perkonøja, 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 reinventing 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 TOURNY 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 fairy chess when the *cri de coeur*, precisely enunciated, rang from a previously silent corner, "Dans le monde feerique 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.

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


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. 6968

N. Elkies

= 1/2 Prizes, Czerniak Memorial Ty, 1986

award: SHAHMAT, v.vi.87

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 out-maneuvering bB to mate a cornered bK are often both deep and confusing, more so than those showing wB out-maneuvering 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,

No. 6968a is a zugzwang. Bl 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
Sd6 = Bb6
Sf4 = Bc5
Se5 = Bb4
Sb6 = Bc3
Sd6 = Bc3

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-
cause bB can respond by losing the move, eg 14.Kc1 Bd2(b2)+ 15.Kc2 Be3.

   iv) Ba5 8.Sd5 Bb6 (Bd2;Sf4) 9.Sc4z Bc5 (else Sd3) 10.Sc6 Bb6 11.Kc1.

A difficult study. The would-be solver should first identify the basic zugzwangs that are easy to see (the first 4 on the list). Then he should work backwards, as it were, to discover the remaining zugzwangs. (DVH)

"An astounding reciprocal zugzwang discovery. 2.Bc3!! inaugurates a finesse-studded duel between wS and bB. Any other first wB move leads to an identical position but WTM, the move making a decisive difference. The wS manoeuvre culminating in 11.Sd8!! deserves a place among the classic motifs."

Finally, David Hooper contributes the following (typical!) note on the otiose terminology found in the (English) chess literature:
Co-ordinate squares: well, any two men placed anywhere on the board have a reciprocal relationship as regards their position, so we have no way of separating co-ordinate zugzwangs from any other 'co-ordinate' position.

Sister squares: sisters have a biological reciprocity, of course (except in nunneries) but, again, this is not necessarily more than static. Nothing they do is necessarily reciprocal. We do not think of sisters as being in any way reciprocal, however. They may be alike, which is something quite different.

Related squares: are not all squares related?

Companion squares: a lady may have a companion whom she despises (usually) and the companion probably hates the lady - but this is not reciprocal, ie A doing to B what B does to A.
The choice of conjugate (in the Oxford Companion) was deliberate, thought out. Firstly it is more 'neutral' as a term, ie the other adjectives all have other connotations; secondly it is by definition reciprocal, as no doubt Halberstadt ('cases conjugues') realised.

G. Costeff
No. 6969
=1/2 Prizes, Czerniak Memorial Ty, 1986

Win
10 + 4

461
No.6969: Gad Costeff (Israel).
1.g6c2 2.g7 Sf6 3.Sxf6 c1Q/ii 4.g8R/i Ka3 5.Sd7 Qc3 6.Rg4 Qc8 7.Sc5 "wins", but AJR would play on awhile as I.
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 evading a variety of hidden traps. An excellent achievement in the field of reciprocal promotions." All 4 possible promotion pieces are seen.

No.6970: Yehuda Hoch (Israel).
1.h7 Sxf4 2.Kg4 (Kg5? Re5+;)

"A charming miniature featuring a heroic struggle of wK and advanced wP before and after a promotion. The manoeuvre 2.Kg4!! (and only then 3.Kg5!) enhances the ending."
No.6972: Em. Dobrescu (Romania).
1.Rc3+ Kd4 2.Rd4+ Kf5 3.Rc5+ Ke6 4.Re5+ Kf7 5.Rd7+ Kg6

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

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

9.Ra3+ Kbl 10.Rb3+ Kc1 11.Rg3 Rg6 12.gRg2 Rxc2 13.Rc2+ R(K)x2 stalemate.
i) The other thematic stalemate(s) line: Rg6+ 3.Kh1 Bxc6+ 4.Rf3, and either Bxa8 5.Re2+, or Kg1+ 5.Rxg1 Bxa8 6.Rg2+ Ke1 7.Rf1+.

No.6974: Virgil Nestorescu
Hon. Mention, Czerniak Memorial Ty, 1986


"Chameleon echo mates in a twinned miniature."

However, Professor Zoilo R. Caputo of Buenos Aires claims a demolition 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 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+,Rxg2;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

"Once again harmonious cooperation between wRR, with a couple of surprising stalemate variations."
"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. Avar
2 Hon. Mention, Czerniak Memorial Ty, 1986

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


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


"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.

v) 3.Sxb6? Sxab6 and 4/5...Sd7.
3.Sf8? Sc5, and maybe 4.Rc3 Rxb6
7.Kc7+/x Kg5, and 8.d7 Re6+ 9.M-
Rxf6(+), or 8.Sc4+ 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.Kxe3 Kg3 9.Kc4
Ra5, and 10.Kb4 Rd5 is as hope-
less as 10.Sc5 Rxc5. But....
ix) Sxd3 7.Sxd3 is a draw. But Bl
x) 7.Kd5 Sb7 8.Se4 Kg4 9.d7 Kf5
All the above annotations were
kindly supplied to EG by the com-
poser.

"Accurate sacrificial play leads to a
model stalemate."

AJR: This study is surely under-
valued in the award. Its merit, I
would say, lies in the natural posi-
tion and very subtle otb-type play
deeply disguising, indeed until the
very last moment, the purest of mir-
ror-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+ Kh5 7.Rxc5+
Kxe5 8.Qa5+ Ke6 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 in-
fantry on the other wing."

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.


i) Kf1 2.Rg5 Rc4+ 3.Ke3 Bxg3 4.Rxg3 (Sd2? Kg2; Rc3+ 5.Kf4 (Kd7? Kg2;); Rc2 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.Kf4 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 Alon.


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


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

No.6986 Y. Hoch

No.6987 I. Zur

No.6988 Y. Hoch

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


i) 1.Bxa5? Kxg7 2.Kb5 Be3 draws.

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

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

Win 8 - 5
No. 6988: Y. Hoch. 1.a7+ Kh8 2.b7+ Kxb7 3.c8Q+ Kxa8 4.fg Qh4+ 5.Kxb7 Qh5+ 6.Kxa8 Qg7+ 7.Kh8 Qxg2+ 8.Kg7 Qh2+ (Qf4+; Kh6) 10.Ka7 Qg3+ 11.Ka2 wins.

i) 1.c7+? Kc8 2.b7+ Bxb7 3.ab+ Kxb7 4.c8Q+ Kxc8 5.fg Qh3+ 6.Kb4 Qg4+ 7.Ka3 Qf4+ 8.Kb3 Qg3+; Kxa2 wins.


No. 6989: A. Avni (Israel).


iv) 5.Sg7 Bd7 6.Sh5 Ke4 7.Sg3+ Kf3, and after e5; Bf1 wins


i) 1.Rg2+? Kg4. 1.Kg1? Ra1+ 2.Re1 Rxe1+ and f2.

ii) 2.3.Rg1 Ra5 4.Rh4.

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


No. 6991: A. Avni. 1...g3 2.Rxd2/ii g2 (Bf3+; Kh6) 3.Rd1 Bf3+ (Bxd3; Kh6) 4.Kh6 Bxd1 5.Se5
ii) Bh3 6.Sf3 Bd5 5.g1 draws.
iii) Into zugzwang: g1Q(R);Sf7+, or g1S(B);Kxh5, or Bg6;Sf3.

No. 6992: Y. Hoch

Shahmat,
Commended, Israel
'Ring' Ty, 1984

No. 6992: Y. Hoch. 1.Rf8/i d2
i) 1.Kg4? f2/iii 2.Ra8 Kd2 3.Rf8/iv
iii) d2 2.Rc8+ Kb2 3.Rb8+.

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 spectrum 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."


"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


"The delicately balanced position created by Bl'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. 6996

H. Aloni
Jerusalem Post, 1953
Third Prize, Israel 'Ring' Tourney, 1945-1962

Draw

5 + 5

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


"...a single wS succeeds in spell-binding bRR and in the end even delivers mate. The Bl 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.  

12.g5 Kd3 13.g6 Ke2 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.Kel(e2) b1(a1)Q 32.Qd2(d1) mate.

No. 7000: Yehuda Gruengard.
i) 1.Kf3? g5 2.Bc8+ Kf6, with g4+;
h4; draw. 1.Be4+ Kf6 2.Bf3 Kg5, with Kh6+; g5-g4.

No. 7001: Gershon Gatz (and H. Aloni).


ii) gf6 gf7 Rh8.

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


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.

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


No. 7009: E. Dvizov. 1.f7+ Kf8 2.e6 Sxd6 3.de Qxd5 4.Bg7+ Kc7 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 Katsnelson (Leningrad). Places 1-5: EG - 1591, 199(+EG12p348), 61, 646, 83. 7th Place: EG, 1656.


475
No. 7010  G. Shmulenson  
1 Hon. Mention, III FIDE Int., 1962  
8th Place, I Indiv. Belorussian Championship, 1962-71

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

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

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

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

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. 7011: V. Klyukin.  
1. Bd5 Rg3 
2. Ke7+ Kh7 3. Bf4 Rg4 4. g8Q+  
Rxd4+ 5. Kf7 Rg3+ 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. 7013: V. Klyukin.  
1. Bd7+  
Bxd7 2. Sc4 d1S 3. Sf6 Sxf6 4. ef  
Be8 5. f7 Bxf7 stalemate. 15-16  
Places: EG 1441, 667.

No. 7014: V. Klyukin.  
1. Bc5 Sg4  
2. Bxe7, with: Sg5 3. Sf4+ Kh4  
4. Sg2+ Kh5 5. Bf7+ Sxf7 6. Sf4  
mate. 754, 1446, 785, 644, 1538, 1526. Finish. 
Upshot: a win for Dvizov (81 points),  
followed by Shmulenson (70),  
Klyukin (66), Afanasiev (47.5),  
V. Gaba (2.5).

This is the award in the 2nd Individual 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. 7017: E. Dvizov. 1.h6 ba 2.a6 h3 3.h7 a3 4.h7 h2 5.h8R wins.


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

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 information supplied. 1.a7 Bf3/i 2.Bh5 Bxh5 3.a8Q Rxf5/ii 4.Qa4/iii Bf3/iv 5.Kc3+ Ke1 6.Qh4+ Kc2/v 7.Qh2+ Ke3 8.Qd2+ Ke4 9.Qd4 mate.


No. 7026 L. Palguyev
3th Prize, Moscow y, 1983


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.


Win 5 + 6
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.

ČESKOSLOVENSKÝ ŠÁCH (Jaroslav Pospíšil) Nezamyslova 2, 12000 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 Bacqui) 65240 Arreau, France.
EUROPA-ROCHADE (Manfred Rittirsch) Weisenauer Strasse 27, 6090 Rüsselsheim, BRD/West Germany.
GAZETA CZESTOCHOWSKA (Mariusz Limbach) srytka pocztowa 349, 42-407 Czestochowa 7, Poland.
GAZETTA CESTA (Enrico Paoli) Viale Piave 25, 14000 Prato, Italy.
PROBLEMISTA (Eugeniusz Iwanow) Kilinskiego 57 n. 53, 42-200 Czestochowa, Poland.
SACHOVA SKLADBA (J. Brada) Na strzi 61, 14000 Praga/Prague, Czechoslovakia.
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 Neuenchwander) Sieberweg 2, CH-3063 Ittigen, Switzerland.
SHAHMAT (Hillel Aloni, for ‘ring’ tourney) 6/5 Rishon-le-Zion street, 42-2TA Netanya, Israel.
SHAKHMATY v SSSR (Anatoly Kuznetsov) abonementny yaschik 10, 121019 Moscow G-19, U.S.S.R.
SUOMEN SHAKKI (Kauko Virtanen) Valimienkuja 3 D 20, SF-33430 Viuventausa, Suomi / Finland.
SZACHY (Jan Rusinek) ul. Wspolna 61, 00-687 Warsaw, Poland.

There are other informal international tourneys of uncertain periodicity (for instance, the Yugoslav
Solidarity series). Chervony Girnik is soviet All-Union.

Formal tourneys are considered ‘one-off’. Would composers please note that EG itself does not require originals (un-
less a tourney is announced).

The Chess Endgame Study Circle
1. Annual (January-December) 4 issues) subscription: £8.~ or $15.-. (Airmail: £3 or $5 supplement.)
3. All analytical comments to: ‘EG Analytical Notes’, David Friedgood, 1 Waverley Place, Leatherhead, Surrey,
4. Composers may have their unpublished studies confidentially tested for originality by the HARMAN INDEX: Bri-
an Stephenson, 9 Roydfield Drive, Waterthorpe, Sheffield, S19 6ND, England.
5. All other correspondence to: A.J. Roycroft, 17 New Way Road, London, NW9 6PL, England.

GRB 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 0004; 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-
B’ for each piece-type in QRBS sequence, with wPP and bPF 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 BI 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.

Printed by: Drukkerij van Spijk - Postbox 210 - Venlo-Holland

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