

April 1997

Editorial Board

editors

John Roycroft, 17 New Way Road, London, England NW9 6PL.
Ed van de Gevel, Binnen de Veste 36, 3811 PH Amersfoort, The Netherlands
Spotlight-column: *J. Fleck*, Neuer Weg 110, D-47803 Krefeld, Germany
Opinions-column: *A. Pallier*, La Mouzinière, 85190 La Genetouze, France
Treasurer: *J. de Boer*, Zevenenderdrift 40, 1251 RC Laren, The Netherlands

Contents

PCCC at Tel-Aviv 1996	54
Spotlight by Jürgen Fleck	54 - 57
Diagram and solutions	57 - 89
Nestorescu 65 JT	57 - 60
Jan Sevcik 60 JT	60 - 63
SAKKÉLET 1994 - 95	63 - 67
ICCS 50 AT	67 - 73
GAMBIT 1994 - 95	73 - 77
Moscow Town 1991	77 - 79
Moscow Town 1992	79 - 82
Rezvov JT 1992	82 - 86
XI Team Championship of the Russian Federation 1992	86 - 89
Articles	89 - 99
Troitsky revisited by Timothy Whitworth and Paul Byway	89 - 91
Cooking the cook by P. Benko	91 - 95
Make it good, make it better by P. Benko	95 - 99
The computer section	99 -103
5-man and 6-man endgames without pawns	
- using the computer to determine the 'general' result	
a discussion between J.Beasley and J.Roycroft	99 -103
Ken Thompsons current activities	103-103
Snippets	103-104
Computer supplement	105-116

FIDE PCCC at TEL-AVIV in 1996

The text of the official minutes (in English) includes the following points (slightly abbreviated) regarding the decisions and recommendations of the studies sub-committee, which at Tel-Aviv comprised:

D.Gurgenidze spokesman
V.Gorbunov
V.Nestorescu
Y.Afek

12.1 The sub-committee deemed unacceptable the linking of the Kasparian MT organised by Mr Gijssen and Mr van der Heijden to a "1st World Championship" for endgame composers. The President of the PCCC will write to Mr Gijssen requesting him not to link the words "World Championship" to this privately organized event.

12.2 The sub-committee decided to alter the method of selection of the "study of the year" (it was observed that previous 'studies of the year' were not even all selected for the FIDE Album). In future a selection of the five best studies per year will be made, and three neutral judges should consider studies over a three-year period. The finally selected studies could be published in the 'Chess Informator'.

AJR comments: this is a departure from previous practice. The original idea, proposed by the late Gia Nadareishvili, was to select a study that would make studies more popular with the widest chessplaying public. It was never the intention that a Study of the Year should be the 'best' study of that, or any other, year. The FIDE Album selections are convenient and useful but nothing more: many excellent composers do not even compete in FIDE Album selection tournaments.

12.3 In reply to questions from the

sub-committee it was explained that (a) no study was included in the 'Open Solving' at Tel-Aviv because of difficulty in obtaining suitable original studies, and (b) that the same explanation accounted for the absence of a special study solving event despite the matter having been raised at Turku in 1995. It was confirmed by the spokesman for the WCSC sub-committee that the rules of the WCSC clearly require 3 studies to be presented.

12.4 As chess composition is not well developed in many countries, or at least not well recognized by all national chess federations, the sub-committee suggested the PCCC might send an official letter to a national chess federation in cases where significant events or jubilees are scheduled. The death of grandmaster Kasparian was a case in point. [It has been alleged that there was no mention during the 1996 Olympiad in Erevan of Armenia's great cultural loss.] The studies sub-committee offered to write such memorial or congratulation letters. The PCCC President (Ing.Bedrich Formanek) agreed to write a letter to the Armenian Chess Federation concerning the late grandmaster Kasparian. He further suggested that if a delegate feels that (in his own country) it would be appropriate to send a congratulatory or memorial letter, then this would be done if the PCCC President is informed."

SPOTLIGHT
editor: Jürgen Fleck
Neuer Weg 110
D-47803 Krefeld



EG 119
No. 10129, A.Pallier. Cooked by Guy Bacque (France): 3.... Rg5 and Black wins (the initial position illegal anyway).

Alain Pallier provides the following correction: a6c8 0443.75
a3g5a1a2b1.a4b6c6c7e4e6g3a5e5e7g2g4
10/9 =, solution: 1.Bxe5 Rxe5 2.Rxa2
g1Q 3.Rf2 Qxf2 4.b7+ Kxc7 5.b8Q+
Kxb8 6.c7+ Kc8 stalemate.

EG 122

Parenti Jubilee definiti. e award

1st prize An.Kuznetsov/S.Tkatchenko
(122.10404)

2nd prize G.Kasparyan (122.10407)

3rd prize D.Gurgenidze (122.10409)

4th prize A.Kuryatnikov/E.Markov
(122.10408)

5th prize Y.Afek (122.10410)

1st honourable mention J.Vandiest
(122.10412)

2nd honourable mention A.Pallier
(122.10411)

3rd honourable mention E.Paoli
(122.10413)

4th honourable mention A.Ornstein
(122.10414)

5th honourable mention D.Blundell
(122.10415)

1st commendation A.Hildebrand
(122.10417)

2nd commendation T.Whitworth
(122.10418)

1st special mention G.Bergen-Frid
(122.10419)

2nd special mention M.Garcia
(122.10420)

No. 10405, P.Benko. Eliminated. There are several anticipations of the basic idea (cf. EG 41.2354 or EG 114.9584).

No. 10406, S.Tkatchenko. Eliminated. The author himself withdrew this entry, as it had also been sent to another tourney.

No. 10408, A.Kuryatnikov/E.Markov. Downgraded because of partial anticipation (cf. An.Kuznetsov/V.Shanshin, Shakhmaty v SSSR xi1981, #42, which looks to me like a more than partial anticipation).

No. 10416, M.Krejci. Eliminated because of anticipation (cf. EG 41.2348).

No. 10411, A.Pallier. Downgraded because of some analytical inaccuracies in the notes.

No. 10437, E.Iriarte. Senor Luis Miguel Gonzales Lara (Spain) found the following interesting second solution: 1.g6+ Kh8 (1.... Kxg6 2.Sc4 Sf5+ 3.Kh3 e2 4.Se5+ Kf6 5.Sd3 draw; 1.... Kg7 2.Sg3 axb6 3.Kxh5 b5 4.Kg5 and White is even better; 1.... Kg8 is similar to our main line) 2.Sg3 axb6 (Black's main idea doesn't work here: 2.... Sf5+ 3.Sxf5 e2 4.Sd5 e1Q+ 5.Kg5 Qg1+ 6.Kh6 and White is better) 3.Kxh5 Sf5 4.Kg4 Sd4 5.f5 b5 6.Kf4 e2 7.Sxe2 Sxe2+ 8.Ke3 Sg3 9.f6 draw.

No. 10440, I.Penteshin. A dual: 7.Ba4 Sg3+ 8.Kxf6 Sxh3 9.Bd1+ and mate (Luis Miguel Gonzales Lara).

EG 123

No. 10470, G.Slepyan. No solution: 7.... Qd1 wins for black (8.Bf6+ Kh7, 8.Qxg6 Qd7+; 8.Kxg6 Qd3+ leads to note iii).

No. 10476, V.Kovalenko. No solution: 1.... Kg7 2.Sxf6 Rxf6 and Black wins back a piece (Marco Campioli, Italy).

No. 10477, S.Rumyantsev. 2.Kg7 wins Black's only pawn and should draw.

No. 10478, A.Almamedov. The intended solution is not entirely convincing (Black may hold on with 2.... Kg3 3.b8Q h2), but 1.Kd7 Bh2 2.Kc8 wins instead. The study was also published as an original in Szachista Polski ii1994 (I owe this and the following remarks concerning originality to Harold von der Heijden). The bad habit of sending studies to more than one tourney is still wide-spread, and we will see more of this below.

No. 10479, V.Nikitin. Published as an original in Schach viii1983, #12886. A second solution was detected: 1.f4 Kd3 (1.... h5 2.g3 Kd3 3.Kf3 Kd4 4.Kf2 Kd5 5.Ke3 Ke6 6.Kd4 Kxf6 7.Kd5 draw) 2.h5 gxh5 3.Kg3 Ke4 4.Kh4 Kxf4 5.Kxh5 Ke5 6.Kxh6 Kxf6 7.g3 draw. A correction was published with pawns on e6/e7 instead of f6/f7.

No. 10486, A. van Tets. I cannot believe in the soundness of this! One alternative win, for instance, is 2.Rc6 Rd3 (2.... Rf7 3.Rf6) 3.Ke2 Rf3 4.Be7+ Kh3 (4.... Kh5 5.Rc5+) 5.Bg5 when Black has nothing to show for his material deficit.

No. 10493, B. Yaacobi. No solution: 7.... Re4 (HvdH) 8.Kg5 Kc3 gains a tempo over the intended solution and wins.

Furthermore 1.... Rh4 (for ... Rc4) restrains the white king and wins, too.

No. 10502, A. Lewandowski. This adds just one move to EG 115.9750.

No. 10503, G. Amiryman. This has the unexpected cook 4... Ba7 5.bxa7 Rc6 (intending to play Rc6-a6-c6 forever) with a positional draw.

No. 10510, N. Rezvov. 1.Ka3 works as well. As 1.... Bxg6 fails to 2.Ba2 Qxe7 3.Bg7+ Qxg7 4.Sb3 mate, Black has nothing better than 1.... Qxe7 2.Bg7+ Kb1 3.Rg1+ d1Q 4.Bf5+, transposing to the actual solution.

No. 10515, V. Kondratev. No need to look this up in a database: 6.... Kb4 draw.

No. 10521, A. Grin/B. Gusev. A dual: 2.Qxh6 Qg8 (2.... h3 3.Qf6) and White has several winning moves: 3.Ra1+ Kh2 4.Qd2+ Rg2 5.Qf4+ (Marco Campioli), or 3.Qc1+ Rg1 4.Bxd5+ Qxd5 5.Qf4..

No. 10528, S. Radchenko. No solution: 2.... Kf4 draws, as after both 3.Rxg6 Rxd7 and 3.Kh8 Rxd7 4.g8Q Rh7+ the h-pawn cannot be stopped.

No. 10529, A. Gasparyan. Identical with F. Bondarenko/A. Kakovin, 1st prize, Tourney of DSO Spartak Riga, 1954.

No. 10536, D. Djaja. Also published as an original in Shakhmaty v SSSR ix1968, #37, where it earned a 5th HM (cf. EG 34.1924).

No. 10538, A. Manyakhin/S. Manyakhin. We will meet the same study again (in a slightly different setting) in the final award of the Kasparyan Memorial Tourney.

No. 10542, E. Pallasz. A second solution:

1.Kf6 Ke3 2.Ke5 and the a-pawn promotes. This explains the correction of moving the king to g8.

p.42, VI.2, H. Rinck, Version

E. Dobrescu. No solution: 1.... h2 2.a7 Sg3+ and ... h1Q.

p.42, VI.3, L. Kubbel, Version

E. Dobrescu. No solution: 1.... Kb5 2.Be7 (2.Kb7? a3 is very bad; 2.d3 Kb4 3.Be1+ Ka3 and White should content himself with a draw after 4.Bf2 Kb2) Kc4 3.Kb7 d3 4.c3 Kb3 5.Kb6 (5.Bb4 a3) Kc2 with a comfortable draw. Improvements on the setting of this study have been discussed before in 64 xi1981, EG 69 and EG 75.

p.43, VI.4, F. Dedrle, Version

E. Dobrescu. This domain (the GBR-class 1060) got lost for the artistic study forever. The computer did prove that there is precisely one draw (first mentioned by Lolli), which is composed of two related fortresses: c4b8 1060.00 e7b6c6 and c4b6 1060.00 e7b8c6. Both fortresses are a little ramshackle, but while White undermines one Black can always slip into the other. Unless Black is very close to reaching a Lolli draw there is usually more than one way for White to make progress. The most important deviations are 1.Qh8, which is equally good, and 2.Qg6 or 7.Qg7, which both are considerably quicker.

p.44, VI.7, A. Troitzky. "This is not a 1922 reconstruction. The study was published in Novoye Vremya 9-12-1896 and shortly after that in La Strategie iii1897, #261" (HvdH).

p.45, VI.9, D. Przepiorka, Version

E. Dobrescu. "Curiously this version was already published by V. Khortov in 64-Shakmatnoe Obozrenie 1990!" (HvdH).

p.45, VI.10, R. Reti, Version

E. Dobrescu. "This is even more remarkable, because this version was published (mirrored!) as an original study by V. Halberstadt in Bulletin Ouvrier des Echecs vii1936, #10 (see for instance 1234, supplement #11)" (HvdH).

DIAGRAMS AND SOLUTIONS

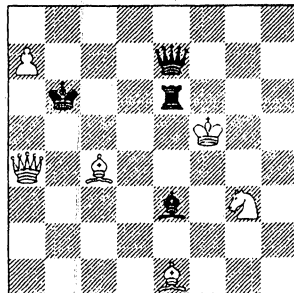
editor: John Roycroft
17 New Way Road
NW9 6PL London



Nestorescu-65 JT

This international formal tourney was judged by V.Nestorescu. The award was published in 'leading article' in Buletin Problemistic 66 (vi-xii96). 17 entries by 12 composers from 7 countries, 9 published in the award. Remarks: studies were one of three sections, the others being 2-ers and helpmates.

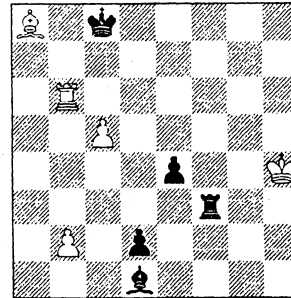
No 10544 Emilian Dobrescu (Romania)
1st prize Nestorescu-65 JT



f5b6 4351.10 6/4 BTM, Draw.
No 10544 Emilian Dobrescu 1...Rf6+/i
2.Kg4 Rf4+ 3.Kh3 Rh4+ 4.Kg2 Qb7+
5.Bd5 Qxd5+/ii 6.Se4 Rxe4 7.a8S+
Kb7/iii 8.Qa6+ Kb8/iv 9.Bg3+ Bf4/v
10.Qc8+ Ka7/vi 11.Bf2+ Be3/vii 12.Qa6+
positional draw.
i) Qf7+ 2.Kg4 Rg6+ 3.Kh3 Rh6+ 4.Kg2
Qb7+ 5.Bd5 Qxd5+ 6.Qe4 draw.
ii) Rxa4 6.Bxb7 Kxb7 7.Bf2 Ra2+ 8.Se4
Bxa7 9.Kf3 Bb8 10.Bg3 draws.
iii) Kc5 8.Qa5+ and Kc6 9.Qc7+ Kc5
10.Qa5+, or Kd6 9.Qd8+ Kc5 10.Qa5+.
iv) Kxa6 9.Sc7+ Kb7 10.Sxd5 draw.

v) Rf4+ 10.Kh2(Kh3) Qh5+ 11.Kg2
Qf3+ 12.Kh3 (Kh2? Bg1+;) Qh1+
13.Bh2 Qf3+ 14.Bg3 Qg4+ 15.Kg2 draw.
..i) Kxc8 11.Sb6+ Kb7 12.Sxd5.
vii) Re3+ 12.Kg1(Kf1) Qd1+ 13.Kg2
Qf3+ 14.Kf1 (Kg1? Bh2+;) Qh1+ 15.Bg1
Qf3+ 16.Bf2 Qe2+ 17.Kg2.

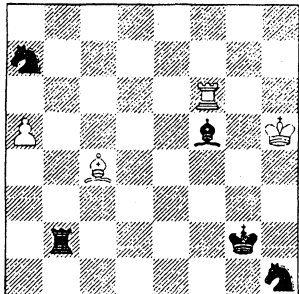
No 10545 Michal Hlinka (Slovakia)
2nd prize Nestorescu-65 JT



h4c8 0440.22 5/5, Draw
No 10545 Michal Hlinka 1.Bb7+/i Kc7
2.Bxe4 Rf4+ 3.Kg3 Rxe4/ii 4.Rd6 Re2
5.Kf3 Kb7/iii 6.Rd3/iv Rh2+ 7.Ke3
(Kg3? Bc2;) Re2+ 8.Kf3 Kc6 9.b4 Kb5
10.Rd4 drawn, because Black is in
zugzwang, for if Ka4 11.c6 Kb3 12.c7
Re8+ 13.Kf4 Kc3 14.Rd8.
i) 1.Rd6? e3 2.Bxf3 Bxf3 3.Kg3 e2 wins.
Or 1.Bxe4? Rf4+ 2.Kg3 Rxe4 3.Rd6 Re2
4.Kf3 Re6+ wins.
ii) Rg4+ 4.Kf2 Ba4 5.Bf3 Rf4 6.Ke3.
iii) Re6+ 6.Kf2(Kf4) Re2+ 7.Kf3.
iv) 6.Rd4? Kc6 7.b4 Kb5, when White
finds himself in zugzwang.

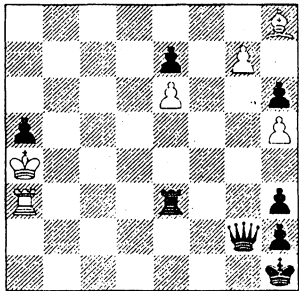
No 10546 Nicolae Micu 1.Bd5+ Kh2/i
2.Bxh1 Rb5 3.Bf3/ii Kg3 4.Ba8 Be4+
5.Kh6 Bxa8 6.Ra6 Rb7 7.Rg6+ Kh4
8.Rg8 draw.
i) Kg3 2.Rxf5 draw. but not 2.Bxh1?
Kf4.
ii) 3.Ba8? Be4+ 4.Kh6 Bxa8 5.Ra6 Rb7
wins.

No 10546 Nicolae Micu (Romania)
3rd prize Nestorescu-65 JT



h5g2 0446.10 4/5, Draw

No 10547 Roman Caputa (Poland)
1st honourable mention Nestorescu-65 JT

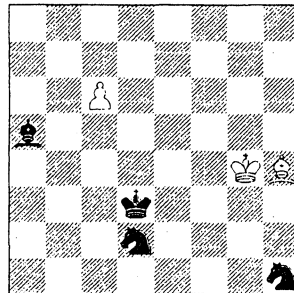


a4h1 3410.35 6/8, Win

No 10547 Roman Caputa 1.Ra1+ Qg1/i
2.g8Q Re4+/ii 3.Kb3/iii Re3+/iv 4.Ka2/v
Rf3/vi 5.Bb2 (Bd4? Rf1;) a4 6.Rc1/vii a3
7.Qg4/viii Re3 8.Qf5 Kg2 9.Rc2+ Kg3
10.Be5+ wins.
i) Re1 2.Rxe1+ Qg1 3.g8Q Qxc1 4.Qa8+
Kg1 5.Bd4+ Kf1 6.Qf3+ wins.
ii) Rf3 3.Bd4 Rf2 4.Qa8+ Rg2 5.Qe4.
iii) 3.Kb5? Rb4+ 4.Ka6 (Kc6,Ra4;) Rb6+
5.Kxa5 Ra6+ 6.Kxa6 Qxa1+ 7.Bxa1
stalemate. Or 3.Ka3? Ra4+.
iv) a4+ 4.Ka2, and Re2+ 5.Bb2 a3
6.Qa8+ Rg2 7.Kxa3, or a3 4.Bd4 Re2+
5.Kb3 wins.
v) 4.Kc4? Re4+ 5.Kd3 (Kd5,Ra4;) Re3+
6.Kd2 Rf3 7.Qg4(Bd4) Rf1 draw.
vi) Rc2+ 5.Bb2 Re4 6.Bd4 Rc2+ 7.Ka3

wins.
vii) 6.Qg4? Ra3+. Or 6.Rb1? a3 7.Qg4
Qxb1+ 8.Kxb1 Rb3 draw.
viii) 7.Qa8? Kg2 8.Rc2+ Qf2.

No 10548 Paul Joita (Romania)
2nd honourable men Nestorescu-65 JT

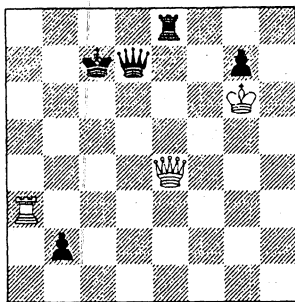


g4d3 0046.10 3/4, Draw

No 10548 Paul Joita 1.Kh3/i Sf3 2.Be7/ii
Ke2 3.Kg2 Sf2 4.Bd8/iii Se1+ 5.Kg1
Sh3+ 6.Kh1 Bxd8 7.c7 Sf2+ 8.Kg1 Sf3+
9.Kg2 Sh4+ 10.Kg1 Sh3+ 11.Kh1 Sf2+
12.Kg1 draw. Note the stalemates that
Black avoids on his moves 7, 8, 9 and
10.
i) 1.Kf5? Sf3, and 2.Kc6 Sxh4 3.Kd7 Sf5
4.c7 Se7, or 2.Bf6 Sg3+ 3.Ke6 Se4 4.Be7
Kc4. If 1.Bc1? Ke2 2.Bxd2 Kxd2 3.Kf4
Sf2 4.Ke5 Kd3 5.Ke6 Se4.
ii) 2.Bf6? Ke3 3.Kg2 Sf2 wins.
iii) 4.c7? Bxc7 5.Bd6 Bb6 6.Bc7 Bd4
wins.

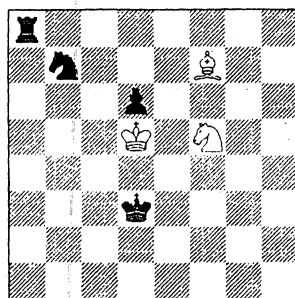
No 10549 Mario Matouš 1.Rc3+ (Ra7+?
Kb6;) Kd8 2.Qa8+ Ke7 3.Re3+ Kf8
(Kd6;Qa3+) 4.Qf3+/i Kg8 5.Qd5+
Re6+/ii 6.Rxe6 b1Q+/iii 7.Re4+ Qxd5
stalemate.
i) 4.Qa3+? Re7 5.Rxe7 (Qa8+,Qe8+;)
Qg4+ 6.Kh7 Qh5 mate.
ii) Qe6+ 6.Rxe6 b1Q 7.Re4+ Kf8
8.Qf5+.
iii) Qf7+ 7.Kg5 b1Q 8.Re8+.

No 10549 Mario Matouš
(Czech Republic)
3rd honourable mention Nestorescu-65 JT



g6c7 4400.02 3/5, Draw

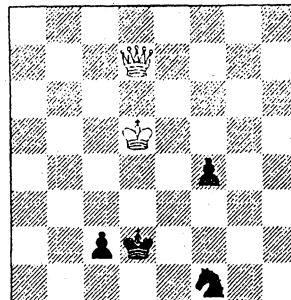
No 10550 M.Hlinka and Karel Husak
(Czech Republic)
1st mention Nestorescu-65 JT



d5d3 0314.01 3/4, Draw

No 10550 M.Hlinka and Karel Husak
1.Bg6 Kc3 2.Se7 Ra6/i 3.Sc8/ii with:
Ra8 4.Se7 Rd8 5.Kc6 Sc5 6.Bf5 Kd4
7.Kc7 Rf8 8.Kxd6 Rf6+ 9.Kc7 Rf7
10.Kd6 draw, and
Kb4 4.Be8 Ra8 5.Bd7 Ra2 6.Kc6 Sc5
7.Bf5 draw.
i) Ra2 3.Kc6 Rb2 4.Bf5 Kd4 5.Bc8 draw.
ii) 3.Bf5? Ra5+ 4.Kc6 Re5 5.Kxb7
Rxe7+ 6.Kc6 Re5 7.Bh3 d5 wins. Or
3.Be8? Sa5 4.Bb5 Rb6 5.Bd7 Sc4 wins.
Or 3.Be4? Ra5+ 4.Kc6 Re5 5.Sd5+Kd4
6.Bf3 Rf5 7.Bg2 Rf2 8.Bh1 Rb2 9.Kc7
Ke5.

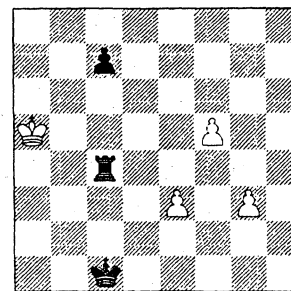
No 10551 K.Husak
2nd mention Nestorescu-65 JT



d5d2 1003.02 2/4, Win

No 10551 K.Husak 1.Ke4+/i Ke1/ii
2.Qc6 Kd1 3.Qa4/iii Kd2 4.Qd4+ Ke1
5.Qc3+ Kd1 6.Qf3+/iv Ke1 7.Qxf4 Sd2+
8.Kd3 c1Q 9.Qh4+ Kf1 10.Qh1+ wins.
i) 1.Ke5+? Ke1 2.Qc6 Kd1 3.Qf3+ Ke1
4.Qxf4 Kd1 5.Qxf1 Kd2 draw. Or
1.Kc5+? Ke1 2.Qe7+ Kd1 3.Qd7+. Or
1.Kc4+? Ke1 2.Qe7+ Kd1 3.Kd3 c1S+
4.Ke4 Se2 draw.
ii) Kc3 2.Qd3+ Kb2 3.Qb5+ Ka2 4.Qxf1
wins. Or Kc1 2.Kd3 Se3 3.Qd4 Kb1
4.Qb4+ Ka2 5.Kd2 wins.
iii) 3.Kd3? c1S+ 4.Ke4 Se2.
iv) 6.Qd4+? Sd2+ 7.Kd3 c1S+ 8.Kc3
Se2+.

No 10552 Oscar Carlsson and Luis
Parenti (Argentina)
commendation Nestorescu-65 JT



a5c1 0300.31 4/3, Draw

No 10552 Oscar Carlsson and Luis Parenti 1.Kb5 Re4/i 2.Kc6 Re7/ii 3.e4/iii Kd2/iv 4.f6/v Rf7 5.e5 Ke3 6.Kd5 Rf8 (c5:e6) 7.Ke6 Ke4 8.f7 Rxf7 9.Kxf7 Kxe5 10.g4 draw.

i) Rc3 2.e4 Rxc3 3.Kc6 Rc3+ 4.Kd5 Kc2 5.f6 Kb3 6.e5 Rf3 7.Kc6 draw. If Rc2 2.e4 e5 3.f6 c4 4.f7 Rf2 5.Kxc4 draw.

ii) Rc4+ 3.Kd7 Rc2 4.e4 c5 5.e5 c4 6.e6 c3 7.e7 Re2 8.f6 c2 9.f7 etc.

iii) 3.f6? Rf7 4.e4 Rxf6+. Or 3.g4? Kd2 4.e4 Ke3 5.e5 Kf4 6.f6 Rf7 7.Kd5 Kg5 and Black wins.

iv) Rf7 4.g4 Kd2 5.g5 Ke3 6.e5 Kf4 7.e6 Rxf5 8.Kxc7 draw.

v) 4.Kd5? Rd7+ 5.Ke6 Rd3 6.g4 c5 7.g5 c4 8.g6 c3 wins.

Jan Ševčík - 60 jubilee

This international formal tourney was judged by Jan Ševčík (Olomouc, Czech Republic).

The award was published in Československý Sach 10/96. 28 entries by 18 composers from 4 countries, 10 studies published in the provisional award. Text of award (by judge, organiser): "ASK Great help was received from Miloš Čermák his financial support and cachet Miroslav Peřina and other players of the club for checking Emil Vlasak and Jaroslav Polasek. Also help from Michal Hlinka. Also due to all participants defects removed 3 level average add that the best work would have graced even the highest tourney."

No 10553 Mario Matouš 1.Bg3+ Ke2 2.Sd4+ Ke3 3.Re6+ Kxd4 4.Bf2+ Se3+ 5.Rxe3 Qd5/i 6.Re7+ Kc4 7.Rc7+ Kb4 8.Be1+ and 9.Ra7 mate.

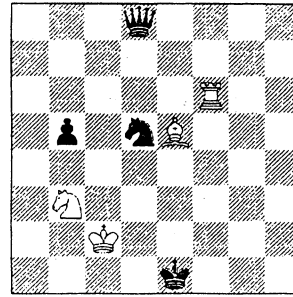
i) Qd6 6.Rd3+ Ke5 7.Bg3+. Or Qf6 6.Rf3+ Ke5 7.Bd4+. Or Qh4 6.Rd3+. Or Kc4 6.Re4+ Kd5 7.Rd4+ wins.

"Excellent construction with an unexpected sacrifice of a white knight. Mate

or 4-fold gain of bQ belongs in the record books of the popular theme of domination."

No 10553 Mario Matouš (Prague)

1st prize Jan Ševčík - 60 JT

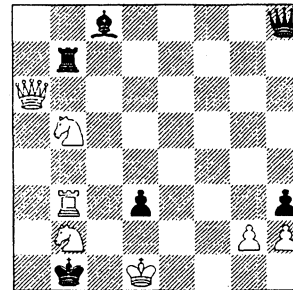


c2e1 3114.01

4/4, Win

No 10554 Michal Hlinka (Košice) and Karel Husák (Prague)

2nd prize Jan Ševčík - 60 JT



d1b1 4432.22

7/6, BTM, Draw

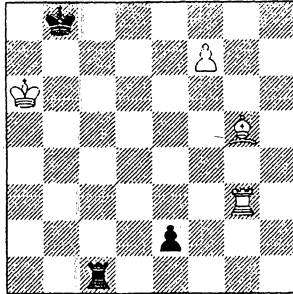
No 10554 Michal Hlinka (Košice) and Karel Husák 1...Qh5+ 2.g4 Qxg4+ 3.Kd2 Qe2+ 4.Kc3 Qe1+ 5.Kxd3 Rd7+ 6.Sd4 Qf1+ 7.Kc3 Qe1+ 8.Kd3 Bxa6+/i 9.Sc4+ Ka2 10.Ra3+ Kb1 11.Rb3+ Kc1 12.Rb1+ Kxb1 stalemate.

i) Rxd4+ 9.Kxd4 Qg1+ 10.Kc3 Qg7+ 11.Kd2 Qg5+ 12.Kc3 Qe5+ 13.Kd2 Qxh2+ 14.Qe2 draw.

"A stalemate finish with the king in mid-board and two men pinned is always an exceptional achievement. Here it is made even harder by keeping a powerful and

active force on a tight rein for so many moves!"

No 10555 Mario Matouš
3rd prize Jan Ševčík - 60 JT

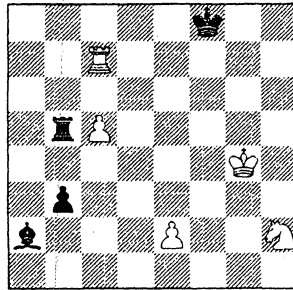


a6b8 0410.11 4/3, BTM, Win
No 10555 Mario Matouš 1...Rf1/i 2.Kb6
Rxf7 3.Be7 Rf8 4.Bxf8 e1Q 5.Rg8
Qe6+/ii 6.Bd6 mate.
i) Ral+ 2.Kb6 Rb1+ 3.Kc6 Rf1 4.Rb3+
Kc8 5.Re3 wins.

ii) Qb1+ 6.Bb4 mate. Or Qe8 6.Bd6+.
Or Qe3+ 6.Bc5+. Or Kc8 6.Bb4+.

"An excellent little miniature in an attractive setting. The play culminates in multiple firings of the white battery."

No 10556 Michal Hlinka
4th prize Jan Ševčík - 60 JT



g4f8 0431.21 5/4, Draw
No 10556 Michal Hlinka 1.Sf1/i b2
2.Sd2 Rb4+ 3.Kf3 Rd4 4.Sb1 Bxb1
5.Rc8+ Ke7 6.Rb8 Rd2 7.c6/ii Kd6
8.Ke3 Rc2 9.Kd3 Kc7 10.Rb3 Rxc6+

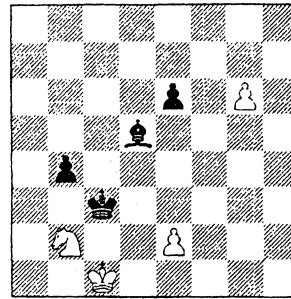
11.Kd2 Rc2+ 12.Kd1 draw.

i) 1.Sf3? Rb4+, and White is unable to play 2.Kf3.

ii) 7.Ke3? Rc2 8.Kd3 Kd7 9.c6+ Kd6
10.Rb3 Kc7, and White must play.

"A noteworthy composition with the blockade of the black pawn by its own bishop is in this form quite original. A very good first move with an unexpected journey by wK across the face of the black battery."

No 10557 Jaroslav Polašek (Prague)
1st honourable men Jan Ševčík - 60 JT



c1c3 0031.22 4/4, Win

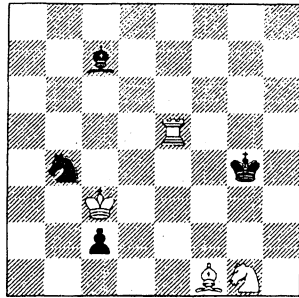
No 10557 Jaroslav Polašek 1.Sa4+ Kd4
2.e3+/i Kxe3 3.Sb6 Be4 4.g7 Bh7 5.Sd7
Bg8 6.Sf6 Bf7 7.Sg4+ Kf4 8.Sh6 wins.
i) 2.Sb6? Be4 3.g7 Bh7 4.Sd7 Bg8 5.Sf6
Bf7 6.e3+ Kc3(Kd3) draw.

"A well known theme but given a sparkle by the construction and lively play. A pretty pawn sacrifice with a number of tries as well."

No 10558 Vladimír Kos 1.Bh3+ Kf4
2.Rf5+ Ke4 3.Se2 Sd5+ 4.Kb2 Be5+
5.Kxc2 Se3+ 6.Kd2 Sxf5 7.Bg2 mate.

"Mate with two minor piece selfblocks is quite a hackneyed theme. This example owes its placing to dynamic content in which the luring of the black bishop to e5 is very attractive."

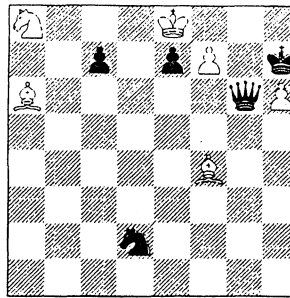
No 10558 Vladimir Kos (Olomouc?)
2nd honourable men Jan Ševčík - 60 JT



c3g4 0144.01

4/4, Win

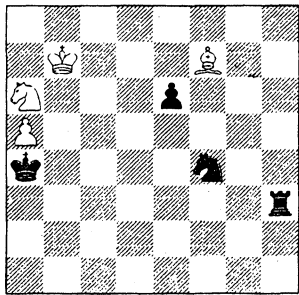
No 10560 Oto Mihalčo (Košice)
1st commendation Jan Ševčík - 60 JT



e8h7 3024.22

6/5, Win

No 10559 Jaroslav Polašek
3rd honourable men Jan Ševčík - 60 JT



b7a4 0314.11

4/4, Win

No 10559 Jaroslav Polašek 1.Sc5+ Kxa5
2.Bxe6/i Rh7+ 3.Kc6/ii Rh6 4.Kd7 (Kd6?
Kb5;) Kb6 5.Sa4+ Ka5 6.Sc5 Kb5 7.Kd6
Rg6 8.Kc5 Kxc5 9.Bf5 draw.

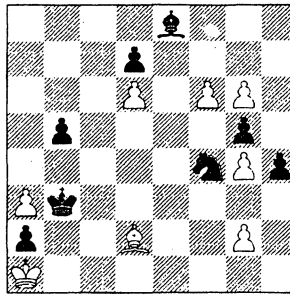
i) 2.Sxe6? Rh7 3.Sxf4 Rxf7+ wins.

ii) 3.Bd7? Sd3 4.Sxd3 Rxd7+ wins.

"An airy position actively motivated by
reci-zug. Two valuable thematic tries and
supporting variations."

No 10560 Oto Mihalčo 1.Bd3 Se4
2.Bxe4 Qxe4 3.f8S+ Kg8 4.h7+ Kh8
5.Be5+ Qxc5 6.Sg6+ Kxh7 7.Sxe5 Kg7
8.Kxe7 c5 9.Sc4 wins.

No 10561 Alain Pallier (France)
2nd commendation Jan Ševčík - 60 JT



a1b3 0043.65

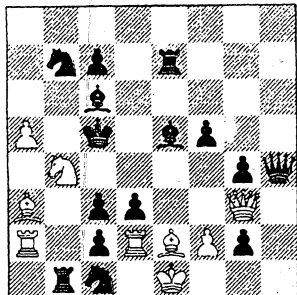
8/8, Win

No 10561 Alain Pallier 1.f7 Bxf7 2.gxf7
Se6 3.Be3 Kxa3 4.Bc1+ Kb3 5.Bb2 b4
6.Bg7 Kc2 7.f8Q Sxf8 8.Bxf8 b3 9.Bg7
Kd3 10.Kb2 Ke3 11.Bf6 Kf2 12.Bxg5
Kg3 13.Bf6 wins.

"Romanticism from a slightly different
barrel. It deserves its place for originality
and unusual content."

No 10562 Vladislav Buňka 1.Sxd3+ Kb5
2.Sxc1+ Kxa5 3.Qxc3+ Bxc3 4.Bb4+
Kxb4 5.Ra4+ Kc5 6.Rc4+ Kb6 7.Rxc6+
Ka7 8.Ra6+ Kb8 9.Ra8+ Kxa8 stalemate.
"Stalemate with 4 men pinned is very
rare. A pity that the play is too forced
and lacks a quiet move."

No 10562 Vladislav Buňka (Kutna Hora)
3rd commendation Jan Ševčík - 60 JT



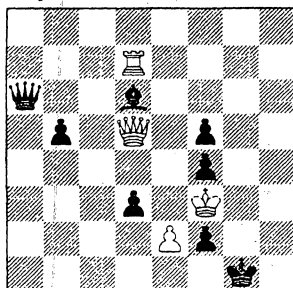
e1c5 4887.27

9/15, Draw

SAKKÉLET, 1994-95

This informal tourney was judged by Attila Korányi (Budapest). The provisional award published in Sakkélet 9-10/96. 22 studies entered by composers from 8 countries. Remarks: the solutions to the three Kasparian studies are taken from the composition grandmaster's typescript of the forthcoming book, and not from Sakkélet.

No 10563 G.Kasparyan (Armenia) and D.Godes (Russia)
1st prize SAKKÉLET, 1994-95



f3g1 4130.15

4/8, Draw

No 10563 G.Kasparyan and D.Godes
1.Rg7+/i Kf1 2.Rh7/ii Ke1 3.Rh1+ f1Q+
4.Rxf1+ Kxf1 5.Qxd3, with:

Qa1/iii 6.Qd1+ Qxd1 stalemate, or
Qa3 6.e3+ Qxd3 stalemate, or
Qa8+ 6.e4+ Kg1 7.Qf1+/iv Kxf1
stalemate.

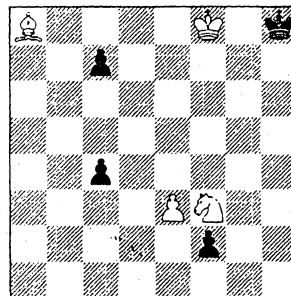
i) The other check loses: 1.Qg8+? Kf1
2.Qg2+ Ke1 3.Qxf2+ Kd1 4.Qf1+
(Kg2,d2;) Kd2 5.Rxd6 Qxd6.

ii) 2.Qxd3? is rushing things: Qa3! 3.e3+
Qxd3 4.Rg1+ fxg1N mate. If 2.Rg2?
Qb6.

iii) Ke1 6.Qb1+ Kd2 7.Qb2+ draws, but
worse for Black is Bb4(Qa5)? 6.e4+ Kg1
7.Qd4+ Kh1 8.Qh8+ Kg1 9.Qg7+,
mating.

iv) But not 7.Qd1+? Kh2 8.Qe2+ Kh3
9.Qg2+ Kh4 10.Qh1+ Kg5.

No 10564 Pal Benko (Hungary and USA)
2nd prize SAKKÉLET, 1994-95



f8h8 0011.13

4/4, Win

No 10564 Pal Benko 1.Sg5/i f1Q+
2.Bf3/ii Qd3 3.Sf7+ Kh7 4.Be4+ Qxe4
5.Sg5+ Kg6 6.Sxe4 Kf5 7.Sc3 Kf6 8.Ke8
Ke6 9.Kd8 Kd6 10.Kc8 Kc6 11.Kb8
wins, Kb6 12.Se2 Kc6 13.Ka7.

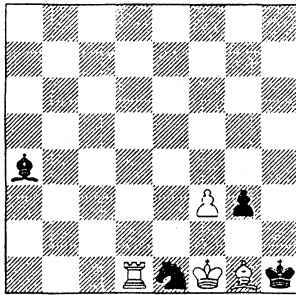
i) 1.Sh2? c6 2.Bxc6 c3 3.Ba4 c2 4.Bxc2
f1Q+ 5.Sxf1 stalemate.

ii) 2.Sf7+? Qxf7+ 3.Kxf7 c6 4.Bxc6 c3
5.Ba4 c2 6.Bxc2 stalemate.

No 10565 Imre Szeles 1.Rd5/i Sxf3
2.Rh5+ Sh2+ 3.Bxh2 Be8/ii 4.Rh3/iii
Bd7 5.Rxg3 Kxh2 6.Kf2 wins.

i) 1.Rd8? Sxf3 2.Rh8+ Sh2+ 3.Bxh2
Bb5+ 4.Ke1, and now, not gxh2? 5.Kf2,
but 4...Kg2! draw.

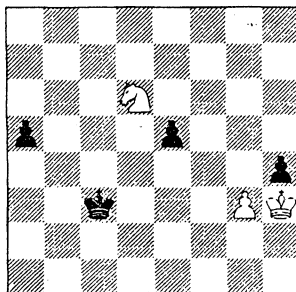
ii) Bb5+ 4.Ke1 (Rxb5? gxh2;) Kg2
5.Bxg3 wins.
iii) 4.Rh8? Bb5+ 5.Ke1 Kg2 draw.
No 10565 Imre Szeles (Hungary)
3rd prize SAKKÉLET, 1994-95



f1h1 0143.11

4/4, Win

No 10566 E.Iriarte (Argentina)
1st hon ment SAKKÉLET, 1994-95



h3c3 0001.13

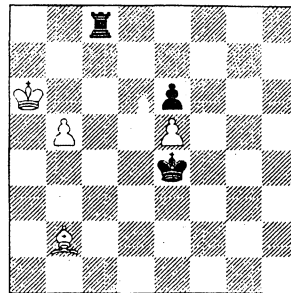
3/4, Win

No 10566 E.Iriarte 1.g4 Kd3 2.g5 a4
3.Sc4 e4 4.g6 e3 5.Sxe3 a3 6.Sd5 Kc4
7.Sc3 wins.

No 10567 Péter Gyarmati 1.Kb7 Rc2
2.Ba3 Kxe5 3.b6 Kd5 4.Be7 e5 5.Ka8/i
Rc8+ 6.Kb7 Rg8 7.Bf6 e4 8.Ka7 Kc6
9.b7 Rg3 10.Bb2/ii Rg5 11.b8S+ Kd5
12.Bc1 draw.
i) 5.Ka7? Kc6 6.Bf6 e4 7.b7 e3 8.b8S+
Kd5 wins.
ii) 10.b8S+? Kd5, and 11.Bh4 Ra3+
12.Kb6 Rb3+ 13.Kc7 e3, or 11.Sa6 Ra3
12.Kb6 Rb3+ 13.Ka5 Kc4 14.Sc7 Rh3

wins.

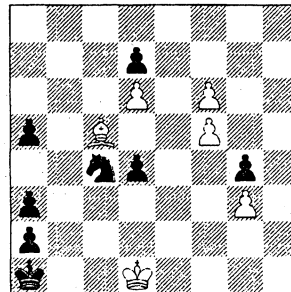
No 10567 Péter Gyarmati
2nd hon men SAKKÉLET, 1994-95



a6e4 0310.21

4/3, Draw

No 10568 Alain Pallier (France)
3rd hon men SAKKÉLET, 1994-95



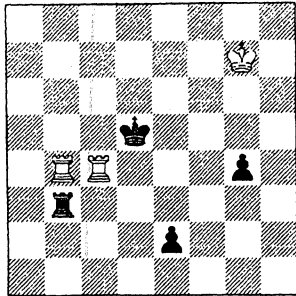
d1a1 0013.46

6/8, Win

No 10568 Alain Pallier 1.Kc1 d3 2.Bd4+
Sb2 3.f7 d2+ 4.Kxd2 Kb1 5.f8Q a1Q
6.Qc8 (Qf7? Qa2;) Ka2 7.Qg8+ Kb1 8.f6
wins.

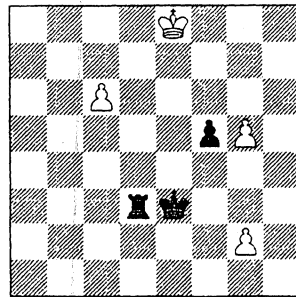
No 10569 Péter Gyarmati 1.Rd4+ Ke5/i
2.Re4+ Kf5 3.Ra4 Ra3+ 4.Rf4+ Kg5
5.Rxg4+ Kh5 6.Rh4+ Kg5 7.aRg4+ Kf5
8.Re4 (Rg1? Rg3+;) Ra4 9.Rxa4 e1Q
10.Ra5+ wins.
i) Kc5 2.bRc4+ Kb5 3.Rc1 Re3 4.Re1
and 5.Rg4 wins.

No 10569 Péter Gyarmati
4th hon men SAKKÉLET, 1994-95



g7d5 0500.02 3/4, Win

No 10570 E.Iriarte
5th hon men SAKKÉLET, 1994-95

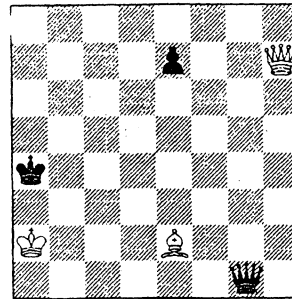


e8e3 0300.31 4/3, Win

No 10570 E.Iriarte 1.c7 Rc3 2.Kd7 Rd3+
3.Kc6 Rc3+ 4.Kb7 Rb3+ 5.Kc8 Kf4 6.g6
Rg3 7.Kd7 Rd3+ 8.Ke6 Re3+ 9.Kf6 Rc3
10.g3+ Ke4 11.g7 wins.

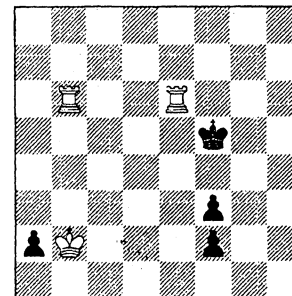
No 10571 A. and S.Manyakhin 1.Qc2+
Ka5 2.Qc7+ Qb6 3.Qc4 e6 4.Qc3+ Qb4
5.Qc7+ Qb6 6.Qc4 e5 7.Qc3+ Qb4
8.Qc7+ Qb6 9.Qc4 e4 10.Qc3+ Qb4
11.Qc7+ Qb6 12.Qc4 e3 13.Qc3+ Qb4
14.Qc7+ Qb6 15.Qc4 wins.

No 10571 A. and S.Manyakhin
6th hon men SAKKÉLET, 1994-95



a2a4 4010.01 3/3, Win

No 10572 V.Kirillov and N.Ryabinin
(Russia)
7th hon men SAKKÉLET, 1994-95

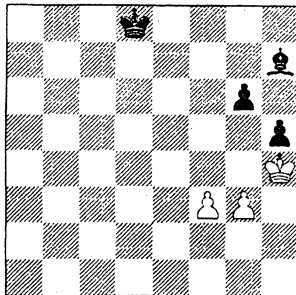


b2f5 0200.03 3/4, Win

No 10572 V.Kirillov and N.Ryabinin
1.Rf6+ Kg4 2.Rg6+ Kf5 3.bRf6+ Ke4
4.Rg4+ Ke3 5.Re6+ Kd3 6.Rd6+ Ke3
7.Rd1 Ke2 8.gRd4 a1Q+ 9.Kxa1 f1Q
10.R4d2+ wins.

No 10573 G.Kasparyan White must
eliminate the pawns, but not by 1.g4?
hxc4 2.fxc4 Bg8 3.Kg5 Bf7, when Black
wins. So 1.Kg5 Ke7 2.g4!/i hxc4/ii
3.fxc4 Kf7 4.Kh6 Kg8 5.g5 Kh8
stalemate.
i) 2.Kh6? Kf6 3.Kxh7 g5 wins.
ii) It's a positional draw after: h4 3.Kxh4
Kf6 4.f4 Bg8 5.Kg3 Bb3 6.Kh4 Bd1 7.Kg3.

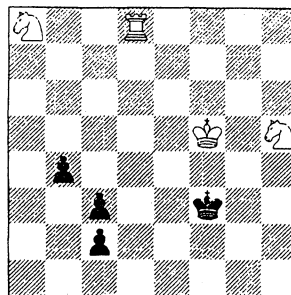
No 10573 G.Kasparyan
commendation SAKKÉLET, 1994-95



h4d8 0030.22

3/4, Draw

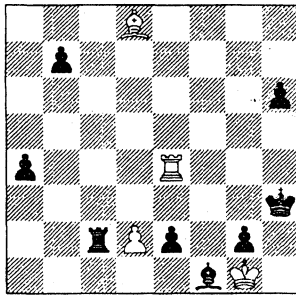
No 10575 V.Prigunov
commendation SAKKÉLET, 1994-95



f5f3 0102.03

4/4, Draw

No 10574 Pekka Massinen
commendation SAKKÉLET, 1994-95



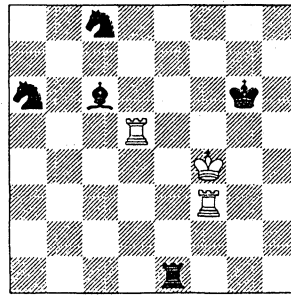
g1h3 0440.15

4/8, Win

No 10574 Pekka Massinen 1.Bh4 Rc4
2.d4 (Rxc4? e1Q;) Rc3 3.Be1 Rg3 4.d5
a3 5.d6 a2 6.Ra4 b5 7.Rxa2 Rd3 8.Rd2
Rxd2 9.Bxd2 wins.

No 10575 V.Prigunov 1.Rd3+ Kf2
2.Rxc3 bxc3 3.Sf4 Ke3 4.Sb6 c1Q
5.Sc4+ Kf3 6.Se5+ Ke3 7.Sc4+ drawn.

No 10576 G.Kasparyan
commendation SAKKÉLET, 1994-95



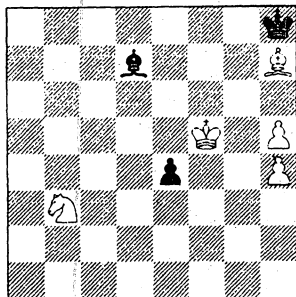
f4g6 0536.00

3/5, Draw

No 10576 G.Kasparyan 1.Rg3+/i Kf6
2.Rf5+ Ke6 3.Re5+!/ii Rxe5 4.Rg6+ Kd5
5.Rxc6! Re4+ 6.Kf3 draw.
i) Black has a win after: 1.Rg5+? Kf6
2.Rf5+ Ke6.
ii) This little combination does the trick,
whereas 3.Rg6+? peters out after the
reply 3...Kd7.

No 10577 E.Vlasak and M.Hlinka 1.Kg6
e3 2.Sd4 e2 3.Sxe2 Bb5 4.Sf4 Bd3+
5.Kg5/i Bxh7 6.Sg6+ Kg7 7.h6+ Kg8
8.h5 Kf7 9.Kf5 wins.
i) 5.Kh6? Bxh7 6.Sg6+ Kg8 7.Kg5 Kf7
8.Kf5 Kg7 draw.

No 10577 E.Vlasak and M.Hlinka
commendation SAKKÉLET, 1994-95



f5h8 0041.21

5/3, Win

Israeli Chess Composition Society 50th Anniversary (ICCS-50-AT)

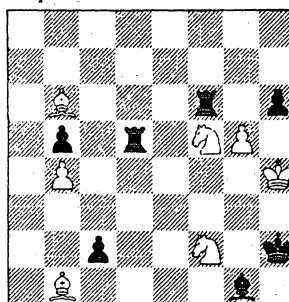
This formal tourney was judged by Amatzia Avni. The provisional award is to be published **during 1997** in *Variation*. The award signed by Amatzia Avni, Ramat-Ilan, Israel x96.

62 entries (anonymous) prepared by the tourney director, Ran Shabtai, 18 published in the provisional award. There is a confirmation period of 3 months from first publication. Text of award (by judge):

"The award is, obviously, subjective. I've used Robert Pye's eight criteria (see *EG117*) as guidelines. Other judges could arrive at a different ranking using the same methods of evaluation. The judge must understand what is submitted, and this understanding is the responsibility of composers. I feel embarrassed in pointing out such a triviality, but many composers supplied no prose at all, and some sent just an unannotated main line! The relationship between depth and quality (of a study) is, to my mind, curvilinear: the deeper the better - maybe, but only up to a certain point, beyond which depth is no longer a virtue. With some studies I

found myself wondering whether it was chess or a mathematical puzzle. These reflections served the studies concerned badly. The tourney was of a high quality. After much deliberation I have singled out 21 studies, but three proved unsound. I thank the ICCS for inviting me to judge this tourney. It was an instructive experience giving me pleasure - and a great deal of work!"

No 10578 Gady Costeff (Israel)
1st prize ICCS-50-AT



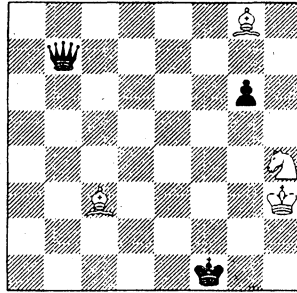
h4h2 0652.23

7/7, Draw

No 10578 Gady Costeff 1.Sg4+ Kg2
2.Bxc2 with:
hxg5+ 3.Kh5/i fRxf5 4.Bxg1 Kxg1
5.Be4zz fRe5 6.Bf3 Rf5 7.Be4 dRe5
8.Bd3 Rd5 9.Be4 positional draw, or
fRxf5 3.Be4+/ii Kf1 4.Bxg1 hxg5+
5.Kh3 (Kh5? Kxg1;zz) Kxg1 6.Kg3zz
fRe5 7.Bf3zz Rf5 8.Be4 dRe5 9.Bd3zz/iii
Kh1 10.Bc2zz Kg1/iv 11.Bd3 Rd5
12.Be4 fRe5 13.Bf3 positional draw.
i) 3.Kxg5? fRxf5+ 4.Bxf5 Bxb6 5.Kf6
Rd4 6.Se3+ Kf3 7.Sc2 Rh4 8.Ke5 Ke2
9.Bd7 Kd3 10.Sa3 Rxb4 11.Sxb5, is a
computer-tested position won for Black.
ii) 3.Bxg1? Rxg5. Or 3.Bxf5 hxg5+
4.Kxg5 Bxb6, and Black wins
(computer).
iii) 9.Bc2? Rf2 10.Sxf2 Re3+ 11.Kg4
Kxf2 12.Kxg5 Ke2 wins. Or 9.Bb1? Rf1
10.Sxe5 Rxb1 11.Sf3+ Kh1 and Black
wins.
iv) Rd5 11.Se3 fRe5 12.Sxd5 draw.

"An outstanding work, whose soundness has been verified by computer. [Details not known. AJR] The ingredients of this Grand Symphony are: mutual ZZ, systematic manoeuvres, domination, loss of a move, positional draw and echo. All this appears in two thematic variations. Admirable."

No 10579 Yochanan Afek (Israel)
2nd prize ICCS-50-AT



h3f1 3021.01 4/3, Draw

No 10579 Yochanan Afek Black's main threat is Qc8+; 1.Bc4+ Kg1/i 2.Bd4+/ii Kh1 3.Be2/iii Qd7+ 4.Sf5 Qh7+ 5.Sh4 (Kg3? Qh2+;) Qd7+ 6.Sf5 Qxf5+ 7.Kg3 Qg5+ 8.Bg4zz draw.

i) Kf2 2.Bd4+ Ke1 3.Sg2+ Kd1/iv 4.Se3+ Kd2 5.Kg3 Qc7+ 6.Kf3 draw.
ii) 2.Be6? Qe4, and 3.Bd4+ Kh1 4.Bc8 Qd3+ wins, or 3.Bg4 Qh1+ 4.Kg3 Qh2+.
iii) 3.Bf1? Qb3+ 4.Kg4 Qd1+.
iv) Kd2 4.Be3+ Kc3 5.Be2 draw.

"Superb miniature, natural position, smooth play with no side-tracks, and two surprising draws - one by repetition, the other by mutual ZZ - make this a classic. Lovely."

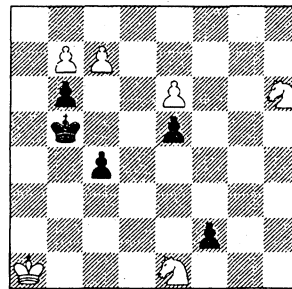
No 10580 S.N.Tkachenko 1.Sc2/i f1Q+ 2.Kb2/ii c3+ 3.Kxc3/iii Qc4+/iv 4.Kb2 Qxc7 5.e7 Qb8/v 6.Sf5/vi Ka6/vii 7.e8Q/viii Qxe8 8.Sd6 Qf8 9.Sb4+ Ka5/ix 10.b8Q/x Qxb8 (Qf2+;Sc2) 11.Sc6+ Ka4/xi 12.Se4 Kb5/xii 13.Sxb8 Kc4 14.Sd7 Kd4 15.dSf6 wins.

i) 1.b8Q? fxe1Q+ draws. Or 1.c8Q? fxe1Q+ draws.
ii) 2.Ka2? Qc1 3.Sa3+ Ka4 draw.
iii) 3.Kb3?? Qc4+ 4.Ka3 Qa4 mate.
iv) Qf3+ 4.Kb2 Qxb7 5.e7 Qc8 6.Sf5 Kc6 7.Sg7 Qxc7 8.e8Q+ wins.
v) Qxe7 6.b8Q. Or Qxb7 6.e8Q+.
vi) 6.Sg4? e4 7.Sf6 (cSe3,Ka6;) Qe5+ 8.Ka2 Qxe7 9.b8Q Qxf6 draw.
vii) Kc6 7.Sg7 Qxb7 8.e8Q+. Or Kc5 7.Sg7 Qxb7 8.Se6+ wins.
viii) 7.Sg7? Qxb7 8.e8Q (not check) Qxg7 draw. Or 7.Sb4+? Kxb7 8.e8Q Qxe8 9.Sd6+ Kb8 10.Sxe8 e4 11.Sd6 b5 - forced by 'Troitzky' logic - and after either 12.Sxe4, or 12...e3, Troitzky justifies the draw.
ix) Ka7 10.Sc6+ Ka6 11.b8S+ (3 horses now!) Qxb8 12.Sxb8+ Ka7 13.Sc6+ Ka6 14.Se4, and Troitzky says it's a draw.
x) 10.Sc6+? Ka4 11.b8Q Qf2+.
xi) So that if 12.Sxb8? e4 13.Sc4 e3 draw.

xii) This is the sole defence against the threat of 13.Sc3 mate.

"The astonishing feature of this study is that, in order to win, White must sacrifice all of his advanced passed pawns."

No 10580 S.N.Tkachenko (Ukraine)
3rd prize ICCS-50-AT



a1b5 0002.34 6/5, Win

No 10581 B.Buyannemekh 1.a6 Bc5 2.Rc7/i Bd4 3.Rd7/ii Bb6 4.Rb7 Bd4 5.Rb5+ Kf6 6.Rd5/iii Ba7 7.Rd7 Bc5 8.Rd6+ Kf7/iv 9.Rd5 Bb6 10.Rb5 Bd4

11.Rf5+ Ke6/v 12.Rf1 with Se2 13.Re1, or Kd5 13.Rd1 wins.

i) 2.Rf7?? Ke4 3.Rf2 h4 4.Kxg1 Kd5 draw.

ii) 3.Rc2? Ba7 4.Rf2+ Kg4.

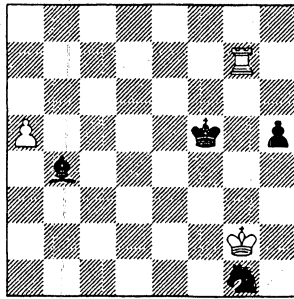
iii) 6.Rb2? h4 7.Rf2+ Ke6 8.Rf1 h3+ 9.Kh1 h2 10.Kxh2 Kd6 11.Rd1 Kc6 draw.

iv) Bxd6 9.a7 Se2 10.a8Q Sf4+ 11.Kf3 Sg6 12.Qd5 wins.

v) Kg6(Kg7) 12.Rf2.

"For the quantity and quality of his supplied analysis the composer ought to be hanged! Nevertheless, despite a flaw at move 12 (the intended solution was 16 moves long), the study is very good. bK is methodically pushed back. Only then can White win material."

No 10581 B.Buyannemekh (Mongolia)
4th prize ICCS-50-AT



g2f5 0133.11

3/4, Win

No 10582 Jürgen Fleck 1.b7 Rg8 (Rg5+;e5) 2.Sg3/i Sxg3 3.Sc8 Sb6 4.Kxb6 Sxe4 5.b8Q Sd6 6.Ka5/ii Sxc8 7.Qe5+(Qb2+) Kh7 8.Qf6zz Sa7/iii 9.Qh4+ Kg6 10.Qg3+ Kh7 11.Qh2+ Kg6 12.Qg1+ wins.

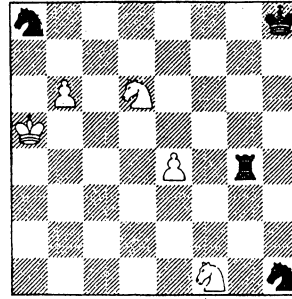
i) 2.Sc8? Rg2 3.Sb6 Rg5+ 4.Kb4 Rg8 draw.

ii) 6.Qxd6? Rg6 draw. Or 6.Qc7? Sxc8+ 7.Kc5 Rf8 8.Kd5 Kg8 9.Ke6 Kh8 10.Qg3 Kh7 11.Qg5 Re8+ 12.Kd7 Rg8 13.Qf6 Rg7+ 14.Kxc8 Rg8+ 15.Kd7 Rg7+ 16.Ke8 Rg8+ 17.Kf7 Rf8+ 18.Kxf8 stalemate.

iii) Rh8 9.Qf7+ Kh6 10.Ka6 wins.

"Absorbing play, with merits both for art and for theory."

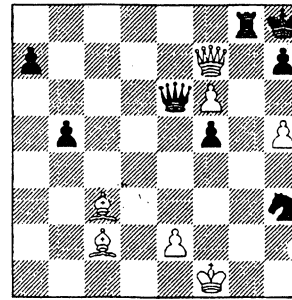
No 10582 Jürgen Fleck (Germany)
5th prize ICCS-50-AT



a5h8 0308.20

5/4, Win

No 10583 Roman Caputa (Poland)
1st honourable mention ICCS-50-AT



f1h8 4323.34

7/8, Win

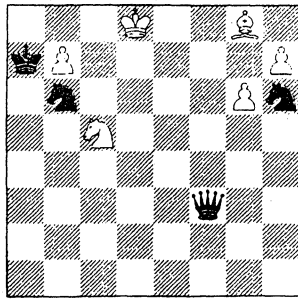
No 10583 Roman Caputa 1.Qf8/i Qf7 2.Qc5 Rg1+ (h6;Bb3) 3.Qxg1 Sxg1 4.Bb3 Sxe2 5.Ba1/ii Sg3+ 6.Kg2 (Kg1? Kg8;) Qb7+ 7.Kxg3 Qb8+ 8.Kh3 h6 9.f7+ Kh7 10.Be6 Qf4 11.f8S mate, not 11.f8Q? Qf3+.

i) 1.Qxa7? Qf7. Or 1.Qe8? Qf7.

ii) 5.Be5? Sg3+ 6.Kg2 Qb7+ 7.Kxg3 Qe4+. Or 5.Bb2? Sg3+ 6.Kg2 Qxb3 wins.

"The final stage is not new, but a fresh and exciting introduction (1.Qf8!! 5.Ba1!!) makes it a worthwhile study."

No 10584 Paul Joita and
Virgil Nestorescu (Romania)
2nd honourable mention ICCS-50-AT



d8a7 3017.30 6/4, Draw

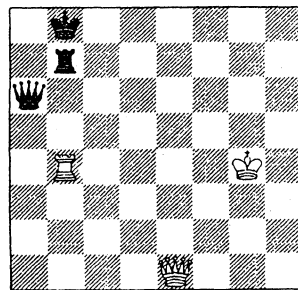
No 10584 Paul Joita and
Virgil Nestorescu 1.b8Q+/i Kxb8 2.Sd7+
Sxd7 3.h8Q Sf6 4.Bf7/ii Qc3 5.Ke7+
fSg8+ 6.Kf8 Qxh8 7.g7 Qh7 8.Bg6 Qxg6
stalemate.

i) 1.h8Q? Qf8+. Or 1.Bf7? Qf4. Or
1.Ke7? Qa3 wins.

ii) 4.Bc4? Qc6 5.Ke7+ fSg8+ 6.Bxg8
(Kf8,Qxc4;) Sf5+ 7.Kf7 Qd7+ 8.Kf6
Qd4+ wins.

"Strong threats are countered by a
stalemate-saving defence."

No 10585 Roman Caputa
3rd honourable mention ICCS-50-AT



g4b8 4400.00 3/3, Win

No 10585 Roman Caputa 1.Qe5+/i Kc8/ii
2.Qe8+ Kc7 3.Rd4/iii Qa3 4.Rc4+ Kb6
5.Qc6+ Ka5 6.Rc5+/iv Kb4 7.Qxb7+
Kxc5 8.Qe7+ wins.

i) 1.Qe8+? Ka7 2.Ra4 Rb4+ 3.Rxb4
Qc8+ 4.Qxc8 stalemate.

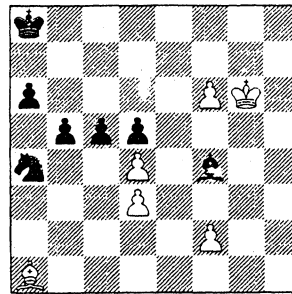
ii) Ka8 2.Qe4(Qc8+).

iii) 3.Qf7+? Kc8 4.Rc4+ Kb8 5.Qe8+
Ka7 draw.

iv) 6.Qxb7? Qg3+ 7.Kf5 Qf4+ and
stalemate.

"Good tries (1.Qe8? 6.Qxb7?). It is dif-
ficult to achieve more with this scant
material."

No 10586 Grigori Shmulenson (Israel)
4th honourable mention ICCS-50-AT



g6a8 0043.44 6/7, Draw

No 10586 Grigori Shmulenson 1.Kf5 Bd6
2.Ke6 Bf8 3.Kf7 Bh6 4.Kg6 Bf4 5.Kf5
Bc1 6.Bb2 Bd2/i 7.Bc3 Bh6 8.Kg6 Bf8
9.Kf7 Bh6 10.Kg6 Bf4 11.Kf5 Bc1
12.Bb2 Bh6 13.Kg6 Bf8 14.Kf7 Bh6
15.Kg6 Bf4 16.Kf5 Bd2 17.Bc3 Bc1
18.Bb2 draw.

i) Sxb2 7.f4. Or Bxb2 7.f7.

"A new twist to an old theme."

No 10587 V.S.Kovalenko 1.Kg5 Kxf7/i
2.h4 a3 3.h5 a2 4.h6 Kg8 5.Kg6, with
a1R 6.f7+ Kf8 7.g5 Rh1 8.Kh7 Rh5
9.g6 Rg5 10.g7+ Kxf7 11.g8Q+ Rxg8
stalemate, or

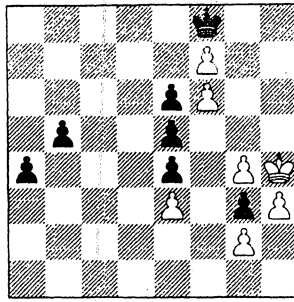
a1Q 6.f7+ Kf8 7.h7 Qh1 8.g5 Qh4
9.h8Q+ Qxh8 stalemate.

i) a3 2.h4 a2 3.h5 a1Q 4.h6 Qh1 5.h7,
and Qxh7 stalemate, or Kxf7 6.h8Q Qxh8
stalemate.

"A frustrating situation for Black:
whatever he does, White imprisons him-

self for stalemate."

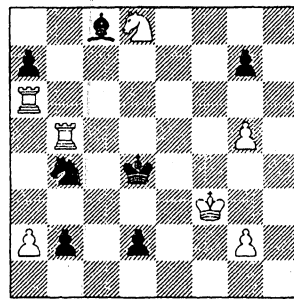
No 10587 V.S.Kovalenko (Russia)
5th honourable mention ICCS-50-AT



h4f8 0000.66

7/7, Draw

No 10588 Anatoly Kuryatnikov &
Evgeny Markov (Russia)
6th honourable mention ICCS-50-AT



f3d4 0234.34

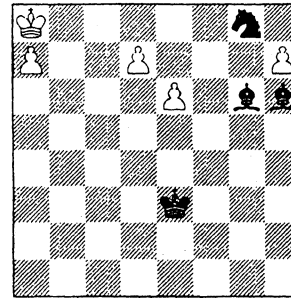
7/7, Draw

No 10588 Anatoly Kuryatnikov &
Evgeny Markov 1.Sc6+ Sxc6 2.Ra4+
Kd3 3.Rd5+ Kc3 4.Rc5+ Kd3 5.Rd5+
Kc2 6.Ke2 Sd4+/i 7.aRxd4 d1Q+ 8.Rxd1
Bg4+ 9.Ke1 Bxd1 10.Rc5+/ii Kb1
11.Kxd1 Ka1 12.Rb5 b1Q+ 13.Rxb1+
Kxb1 14.g6 Kb2 15.Kd2 Kxa2 16.Kc2
Ka1 17.Kc1 Ka2 18.Kc2 Ka3 19.Kc3
Ka4 20.Kc4 a5 21.g3/iii Ka3 22.Kc3 a4
23.g4 Ka2 24.Kc2 a3 25.g5 Ka1 26.Kc1
Ka2 27.Kc2 Ka1 28.Kc1 positional draw.
i) The so-called Plachutta interference.
ii) 10.Rxd1? b1Q 11.Rxb1 Kxb1 12.Kd1
Kxa2 13.Kc2 g6 wins.
iii) 21.Kc3? Kb5 22.Kb3 a4+ 23.Ka3

Ka5 24.Ka2 Kb4 25.Kb2 a3+ 26.Ka2
Ka4 27.Ka1 Kb3 28.Kb1 a2+ 29.Ka1
Ka3 30.g3 Kb3 31.g4 Ka3 32.g5 Kb4
33.Kxa2 Kc3 34.Kb1 Kd2 35.Kb2 Ke3
36.Kc3 Kf4 37.Kd4 Kxg5 38.Ke4 Kxg6
39.Kf4 Kh5 wins.

"28 'best moves' and some sparkling
sacrifices do not convert this piece into a
great study. True, it has some fine points,
but coherence is lacking."

No 10589 Jonathan Levitt (England)
7th honourable mention ICCS-50-AT



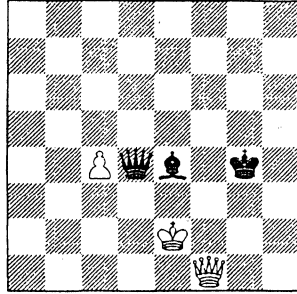
a8e3 0063.40

5/4, BTM, Draw

No 10589 Jonathan Levitt 1...Be4+ 2.Kb8
Bf4+ 3.Kc8 Se7+ 4.Kd8 Sc6+ 5.Ke8
Bg6+ 6.Kf8 Bh6+ 7.Kg8 Se7+ 8.Kh8 Bf5
9.d8S Be4 10.Sf7/i Bf8 11.Sd6 Sg6+
12.Kg8 Bxd6 13.Kf7 Be5 14.a8Q Bxa8
15.Kxg6 Bc6 16.Kf7 Bd5 17.Ke7 Kd4
18.Kd7 Kc5 19.e7 Bc6+ 20.Ke6 draws,
not 20.Kd8? Kd6 21.e8S+ Ke6, when
Black wins.
i) 10.Sc6? Bxc6 11.a8Q Sg6+ 12.Kg8
Bxa8 13.Kf7 Sh8+ 14.Kg8 Bd5 15.Kxh8
Bf4 16.Kg7 Be5+ 17.Kf7 Kf4 18.Ke7
Kf5.

"An impressive introduction builds high
expectations. Unfortunately the
concluding phase is devoid of artistic
'point'."

No 10590 Julien Vandiest (Belgium)
special honourable mention ICCS-50-AT



e2g4 4030.10 3/3, Draw

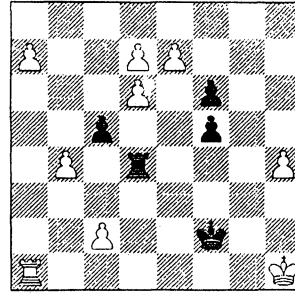
No 10590 Julien Vandiest 1.Qf8/i Qd3+
2.Ke1 Qe3+ 3.Kd1 Qd3+ 4.Ke1 Qc3+
5.Kf1 Qc1+ 6.Ke2 Qc2+ 7.Ke1 Qc3+
8.Kf1 Bd3+ 9.Kg2 Qd2+ 10.Qf2 Be4+
11.Kg1 Qc1+ 12.Qf1 Qg5 13.Kf2/ii Qf6+
14.Kg1 Qd4+ 15.Qf2 Qd3 16.c5 Qd1+
17.Qf1 Qd2 18.Qf2 Qc1+ 19.Qf1, with
Qe3+ 20.Qf2 Qc1+ 21.Qf1 Qxc5+
22.Qf2 Qc1+ 23.Qf1 Qe3+ 24.Qf2 Qd3
25.Qe2+ stalemate, or
Qg5 20.Qc4 Kf3+ 21.Kf1 Qg2+ 22.Ke1
Qf2+ 23.Kd1 Qg1+ 24.Kd2 Qe3+ 25.Kd1
draw.

i) 1.Qc1? Bf3+ 2.Kf1 Bd1 wins.
ii) 13.Kh2? Qh4+. Or 13.Qf2? Kh3+.
Or 13.Qe1? Kf3+. Or 13.Qd1+ Kf4+.
Or 13.c5? Kh4+. Or 13.Qe2+ Kg3 wins.
"The composer succeeds in combining
several famous ideas (by C.Mann and ...
himself). His persistence in developing
new ideas in the domain of Q+B vs. Q is
praiseworthy."

No 10591 V.S.Kovalenko 1.Rf1+ Kxf1
2.Kh2 Kf2 3.Kh3 Rg4 4.a8Q Rg3+
5.Kh2 Rg4 6.Qa3 Rg2+ 7.Kh3 Rg1
8.Qe3+ Kxe3 9.d8Q/i Kf2 10.Qa8 Rg3+
11.Kh2 Rg4 12.Qa3 Rg2+ 13.Kh3 Rg1
14.Qe3+ Kxe3 15.e8Q+ Kf2 16.Qc6
Rg3+ 17.Kh2 Rg4 18.Qxc5+ wins.
i) 9.e8Q+? Kf2 10.Qa8 Rg3+ 11.Kh2
Rg4 12.Qa3 Rg2+ 13.Kh3 Rg1 14.Qe3+
Kxe3 15.d8Q Kf2 16.Qa8 Rg3+ 17.Kh2

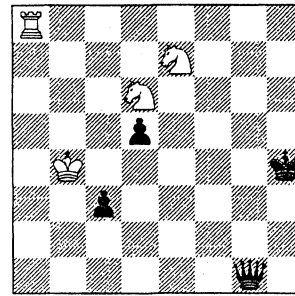
Rg4 18.Qa3 Rg2+ 19.Kh3 Rg1 20.Qa8
Rg3+ 21.Kh2 Rg4 positional draw.

No 10591 V.S.Kovalenko
1st commendation ICCS-50-AT



h1f2 0400.73 9/5, Win

No 10592 Gregory Ya.Slepian (Belarus)
2nd commendation ICCS-50-AT



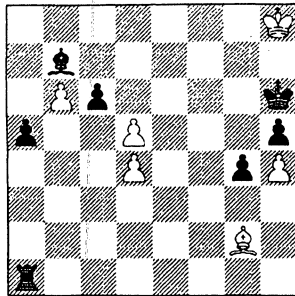
b4h4 3102.02 4/4, Win

No 10592 Gregory Ya.Slepian 1.dSf5+/i
Kh3 2.Rh8+ Kg2 3.Rg8+ Kf2 4.Rxg1
Kxg1 5.Sd4 c2 6.Kb3 c1S+/ii 7.Kc2 Sa2
8.eSc6 Kf2 9.Kb2 wins.

i) 1.eSf5+? Kh3 2.Rh8+ Kg2 3.Rg8+ Kf2
4.Rxg1 Kxg1 5.Sd4 c2 6.Kb3 c1S+
7.Kc2 Sa2 8.Kb2 Sb4 draw.
ii) c1Q 7.Se2+ Kf2 8.Sxc1 Ke3 9.Kc2 d4
10.Sd3 wins.

"The value of this study and its predeces-
sor lies in the small, yet meaningful dif-
ference between try and solution: 9.e8Q?
9.d8Q! in the previous case, and 1.eSf5?
1.dSf5! in this case."

No 10593 V.I.Kamensky (Russia)
3rd commendation ICCS-50-AT



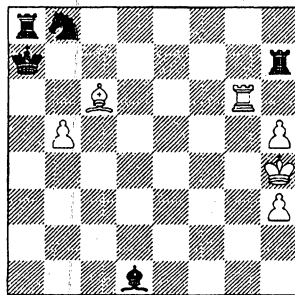
h8h6 0340.44 6/7, Draw

No 10593 V.I.Kamensky 1.d6 Rd1 2.d5
cxd5 3.d7 Rc1 4.Bxd5 Rc8+/i 5.Bg8 Rd8
stalemate.

i) Ba6 5.b7 Bxb7 6.d8Q.

"The work leaves a pleasant impression,
although all the play is forced."

No 10594 Nicolae Micu (Romania)
4th commendation ICCS-50-AT



h4a7 0743.30 6/5, Draw

No 10594 Nicolae Micu 1.b6+ Ka6
2.Bxa8 (b7? Rxb7;) Bxh5 3.Rg3 Bf3+
4.Kg5 Rg7+/i 5.Kh4 Rxc3 6.b7 draw.

i) Bxa8 5.Ra3+ Kb7 6.Ra7+.

"Attractive, but not very original."

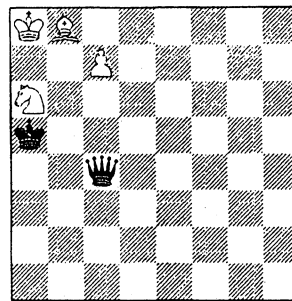
No 10595 V.V.Kuzmichev 1.Sc5 Qxc5/i
2.Ba7 Qxc7 3.Bb6+ draw.

i) Qd5+ 2.Sb7+ Kb6 3.c8S+ Ka6 4.cSd6
draw.

"Only three moves long, but amusing. I

hope studies of this kind will continue to
be composed."

No 10595 V.V.Kuzmichev (Russia)
5th commendation ICCS-50-AT



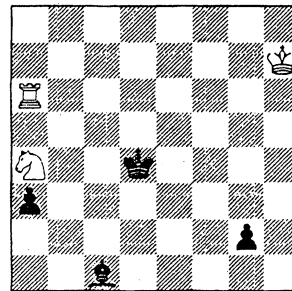
a8a5 3011.10

4/2, Draw

GAMBIT (Revista Romana de Sah) 1994-95

This informal tourney was judged by
Nicolae Chivu, 'master of sport'. The
provisional award was published in
GAMBIT 6/96 - apparently there are 6
issues per annum. 17 of the 22 studies
(by 9 composers) were published.

No 10596 Paul Joita (Romania)
1st prize GAMBIT 1994-95



h7d4 0131.02

3/4, Draw

No 10596 Paul Joita 1.Sc3/i Ke3/ii
2.Sd5+/iii Ke4/iv 3.Rg6 (Sc3+? Kf3;) a2
(Kf3;Rf6+) 4.Rxc2/v a1Q 5.Ra2 Qd4

6.Ra4 draw.

i) 1.Rd6+? Ke3 2.Rd1 Bd2 3.Sc5 Ke2
4.Ra1 Be1 5.Ra2+ Kf1 6.Rxg2 Kxg2
7.Kg6 Bf2 8.Sb3 Kf3 wins.

ii) Kxc3 2.Rc6+ Kd2(Kb2) 3.Rg6 draw.

iii) 2.Sd1+? Kf3 3.Rg6 (Rf6+,Bf4;) a2.
Or 2.Re6+? Kf3 3.Se2 Be3 4.Rg6 Bf2
wins. Or 2.Rg6? Kf3 3.Se2/vi Be3
4.Kg8/vii Bf2 5.Re6 Bb6 6.Rxb6 Kxe2
7.Re6+ Kf3 8.Rf6+ Ke4 9.Re6+ Kf4
10.Re1 Kg3 11.Ra1 Kh2 12.Ra2 Kh1
wins.

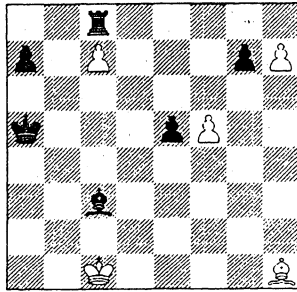
iv) Kf3 3.Rf6+ Ke4 (Bf4;Sxf4) 4.Sc3+
Ke3 5.Sd5+ Kd4 6.Rg6 a2 7.Sb4 draw.

v) 4.Sc3+? Kf5 5.Sxa2 Bg5 wins.

vi) 3.Sb5 a2 4.Sd4+ Kf2 5.Rf6+ Bf4
6.Rxf4+ Ke3 7.Rg4 a1Q 8.Sc2+ Kf3.

vii) 4.Rg3+ Kf2 5.Rg6 Bd2 6.Kg8 a2.

No 10597 Emilian Dobrescu (Romania)
2nd prize GAMBIT 1994-95



c1a5 0340.33

5/6, Win

No 10597 Emilian Dobrescu 1.Bb7/i
Rxc7 2.Bd5 Rc8 3.Bg8 e4 4.h8Q Be5+
5.Kb1 (Kd1? Bf4;) Rb8+ 6.Kc2/ii
Rc8+/iii 7.Kb3 Rc3+/iv 8.Ka2 Rc2+
9.Ka3/v Rh2 10.Bh7 Rh3+ 11.Ka2 Rh2
12.Kb3 Rb2+ 13.Ka3(Kc4) Rb8 14.Bg8
wins.

i) 1.Bd5? e4 2.Be6 Kb6.

ii) 6.Ka2? Ka4 7.Bb3+ Rxb3 8.Qe8+
Rb5.

iii) Rb2+ 7.Kc1 e3/vi 8.Bc4 e2 9.Qd8+
Kb4 10.Bxe2 Rxe2 11.Qd3.

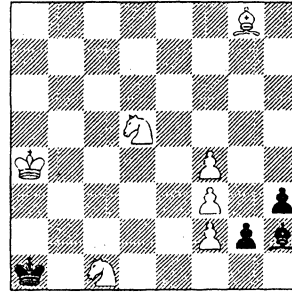
iv) e3 8.Qh1. Or Rb8+ 8.Ka3 e3 9.Qh1.
v) 9.Kb1? Rh2 10.Bh7 Rb2+ 11.Kc1 Rb8

12.Bg8 Rc8+.

vi) Rh2 8.Bh7 Bf4+ 9.Kb1.

No 10598 Oleg Pervakov and Karen
Sumbatyan (Moscow)

3rd prize GAMBIT 1994-95



a4a1 0042.32

7/4, Win

No 10598 Oleg Pervakov and Karen
Sumbatyan 1.Ka3 Kb1 2.Se2 g1Q/i
3.Bh7+ Ka1 4.Sxg1 Bxg1 5.Se3/ii h2/iii
6.Sc2+ Kb1 7.Sd4+ Kc1 8.Se2+ Kd2
9.Sg3 Ke1/iv 10.Sh1/v Kf1 11.Be4 Kg2
12.f5 Kxh1 13.f4 mate.

i) Bxf4 3.Sb4 Bd6 4.Ba2+ Ka1 5.Sd4
Bxb4+ 6.Kb3 and 7..Sc2.

ii) 5.Sb4? Bxf2 6.Sc2+ Kb1 7.Se3+ Kc1
8.Sf1 Be5+ 9.Kb3 Bd6 10.f5 Kd1 11.f6
Ke2 drawn.

iii) Bxf2 6.Sg4 Bg3 7.f5 Kb1 8.f6+ Kc1
9.f7 Bd6+ 10.Kb3 Kd2 11.Kc4 Ke2
12.Be4 wins.

iv) Bxf2 10.Sh1 Be5+ 11.Kb3 Ke3
12.Be4 Kxf4 13.Kc4, followed by
14.Kd3, 15.Ke2, 16.Kf1.

v) 10.Be4? Kxf2 11.Sh1+ Kg2 12.f5
Be5+ draw.

No 10599 V.Prigunov 1.Sh5 Rg8/i
2.Sxa4 (g7? a3;) Kf3 3.g7 Rc8 4.Sc3/ii
Rxc3 5.g8R/iii Rc2+ 6.Kh1 Rc1+ 7.Rg1
wins.

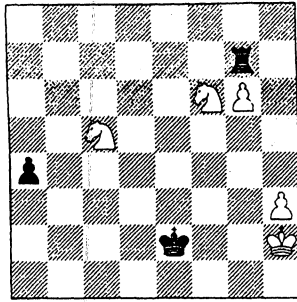
i) Rxg6 2.Sf4+ Kd1 3.Sxg6 a3 4.Se5 a2
5.Sb3 Kc2 6.Sd3 wins.

ii) 4.Sc5? Rxc5 5.g8R Rxh5 draw.

iii) 5.g8Q? Rc2+ 6.Kh1 Rc1+ 7.Qg1 Re1
8.Kh2 Re2+ 9.Kh1 Re1 10.Qxel

stalemate.

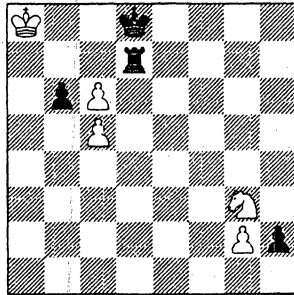
No 10599 V.Prigunov (Russia)
4th prize GAMBIT 1994-95



h2e2 0302.21

5/3, Win

No 10600 Yehuda Hoch (Israel)
5th prize GAMBIT 1994-95



a8d8 0301.32

5/4, Win

No 10600 Yehuda Hoch 1.cxb6 Rc7/i
2.b7 Rxc6 3.Ka7/ii Rc7 4.Kb6(Ka6)
Rxb7+ 5.Kxb7 Kd7 6.Sh1/iii Kd6 7.Kc8
(Kb6? Kd5;) Kc6 8.Kd8 Kd6 9.Ke8 Ke6
10.Kf8 Kf6 11.Kg8 Kg6 12.Kh8/iv Kh6
13.Sf2 Kg5 14.g3 Kf5 15.Kg7(Kh7) Ke5
16.Sg4+ wins.
i) Rg7 2.b7 Rxc3 3.b8Q+ Ke7 4.Qh8.
Or Rd3 2.c7+ Kd7 3.b7 Ra3+ 4.Kb8
Rxc3 5.c8Q+.
ii) The play here is about obtaining the
opposition with wK on b7 rather than on
a7. 3.b8Q+? Rc8 4.Qxc8+/v Kxc8 5.Ka7
Kc7 6.Ka6 Kc6 7.Ka5 Kc5 8.Sh1 Kc4
9.Ka4/vi Kd3 10.Kb3 Ke2 11.g4 Kf3
12.g5 Kg2 13.g6 Kxh1 draw. It is also

possible to play here 5.Sh1 Kc7 6.Ka7
Kc6 7.Kb8 Kd5 8.Kb7 Kd4 9.Kb6 Kd3
drawn.

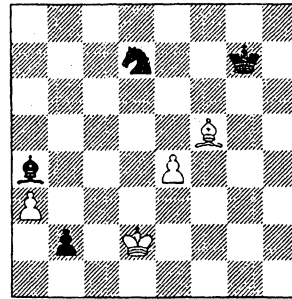
iii) 6.Kb6? Kd6 7.Sh1 Kd5 8.Kb5 Kd4
9.Kb4 Kd3 10.Kc5 Ke2 draw.

iv) 12.Sf2? Kf5 13.g3 Ke6 14.Kh7 Kd5
15.g4 Kd4 16.g5 Ke3 17.Sh1 Kf3 draw.

v) Or 4.Kb7 Rxb8+ 5.Kxb8 Kd7 6.Kb7
Kd6 7.Kc8 (Sh1,Kd7;) Ke5 8.Kd7 Kf4

9.Sh1 Ke3 10.Ke6 Ke2 11.g4 Kf3 drawn.
vi) 9.Kb6 Kb4 10.Kc6 Kc4, draw.

No 10601 Em.Marin (Romania)
1st hon men GAMBIT 1994-95

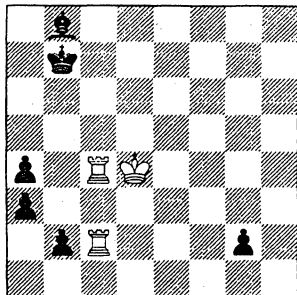


d2g7 0043.21

4/4, Draw

No 10601 Em.Marin 1.e5 Sc5/i 2.Kc3/ii
Bd7 3.Bc2/iii Sa4+ 4.Kb3 Be8 5.Bb1
Kh6/iv 6.e6/v Kg7 7.e7 (Bc2? Bg6;) Kf6
8.Bc2 Kxe7 9.Ka2 Bf7+ 10.Kb1' draw.
i) Sb6 2.Kc3 Bd7 3.Bc2 Sa4+ 4.Kb3
draw.
ii) 2.Bb1? Bd7 3.Kc3 Sa4+ 4.Kb3/vi Be8
5.Kb4 Kh6 6.e6 Kg5 7.Kb3 Kf6 8.Bc2
Bg6 wins. Or 2.e6? Kf6 3.Bb1 Be8
4.Kc2 Sa4 5.Ba2 Bc6 6.Bb3 Be4+.
iii) 3.Bb1? Sa4+ 4.Kb3 Be8 5.Kb4 Kh6
wins. If 3.e6? Bxe6 4.Bc2 Sa4+ 5.Kb4
Bd7 6.Kb3 Be8 and 7...Bg6.
iv) Bg6 6.Kxa4 Bxb1 7.Kb3 draw.
v) 6.Kb4? Kh5 7.Kb3 Kg5.
vi) 4.Kb4 Kf7 5.Kb3 Ke6 6.Bc2 Kxe5
7.Ka2 Bf5.

No 10602 David Gurgenidze (Georgia)
2nd hon men GAMBIT 1994-95



d4b7 0230.04 3/6, Win

No 10602 David Gurgenidze I: diagram
II: remove bPa4

I: 1.Rb4+ Ka8/i 2.Rxg2 a2 3.Rxb8+ Ka7
4.Rb7+ Ka6 5.Rb6+ Ka5 6.Rb5+/ii Ka6
7.Rf5 b1Q 8.Rg6+ wins.

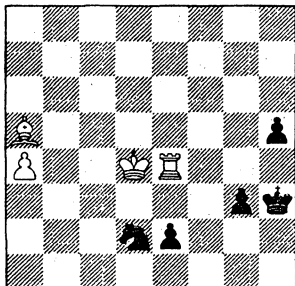
i) Ka6 2.Rxg2 a2 3.Rxa4+ Kb5 4.Rxa2
b1Q 5.Rb2+.

ii) gRg6? b1Q 7.Ra6+ Kb4 8.gRb6+ Ka3
draw.

II: 1.Rb4+ Ka8 2.Rxg2 a2 3.Rxb8+ Ka7
4.Rb7+ Ka6 5.Rb6+ Ka5 6.gRg6/i b1Q
7.Ra6+ Kb4 8.gRb6 mate.

i) 6.Rb5+? Ka4 7.Rb4+ Kxb4 8.Rxb2+
Ka3 draw.

No 10603 Eduardo Iriarte (Argentina)
3rd hon men GAMBIT 1994-95



d4h3 0113.13 4/5, Win

No 10603 Eduardo Iriarte 1.Re3/i e1Q
2.Rxe1 Sf3+/ii 3.Ke4/iii Sxe1 4.Bxe1
Kg4 5.Ke3 h4 6.Ke2 h3 7.Kf1 Kf3 8.Kg1

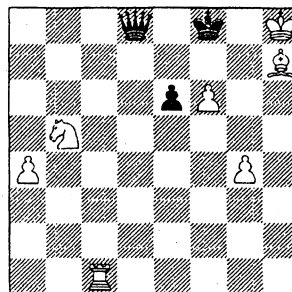
Ke4 9.a5 Kd5 10.a6 Kc6 11.Ba5 wins.

i) 1.Rxe2? Sb3+ 2.Ke3 Sxa5 3.Kf3 Sc4
4.Rc2 Se5+ 5.Ke4 g2 6.Rc1 Sc4 7.Kf3
Se5+ draw.

ii) Sb3+ 3.Ke3 Sxa5 4.Kf3 g2 5.Kf2 Kh2
6.Rg1+ wins.

iii) 3.Ke3? Sxe1 4.Bxe1 g2 5.Bf2 Kg4
6.a5 h4 7.Bg1 Kg3 8.a6 h3 9.a7 h2
10.Bf2+ Kg4 11.a8Q h1Q 12.Qg8+ Kf5
13.Qf7+ Kg5 14.Qd5+ Kg6 draw.

No 10604 Paul Rawican (Romania)
1st mention GAMBIT 1994-95



h8f8 3111.31 7/3, Win

No 10604 Paul Rawican 1.Rc8 Qxc8
2.Sd6 Qd8 3.g5 e5 4.Sb7 Qb6 5.Bg8/i
Qg1/ii 6.Sd8/iii Qh2+ 7.Bh7 Qf2 8.Se6+
Kf7 9.Bg8+ Kg6 10.Sf8+ Kh5 11.Sh7 e4
12.f7 Qd4+ 13.Sf6+ Kxg5 14.f8Q Qxa4
15.Qe7 Qd4 16.Qc5+ Qxc5 17.Sxe4+
wins.

i) 5.Sc5? Qc6 6.Se4/iv Qe8 7.Sd6 Qe6
8.Se4 Qe8 9.g6 Qxg6 10.Bxg6 stalemate.

ii) Qf2 6.Sc5 Qh4+ 7.Bh7 e4 8.a5 wins.

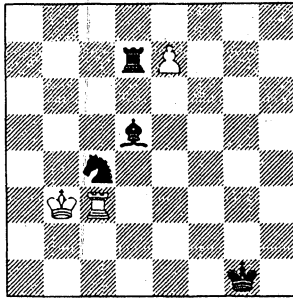
iii) 6.Sc5? Qh1+ 7.Bh7 Qc6 draw.

iv) 6.Sd7 Qxd7 7.g6 Qxa4.

No 10605 Gregory Slepian 1.Rc1+/i Kf2
2.Rd1 Bf7 3.e8Q Bxe8 4.Rxd7 Sa5+
5.Ka4 Sb7 6.Kb5 Bxd7+ 7.Kb6 and
8.Kc7 drawing.

i) 1.Rd3? Bf7. Or 1.Rg3+? Kf2 2.Rg5
Se5+ 3.Kc3 Rxe7 4.Rf5+ Ke3 wins.

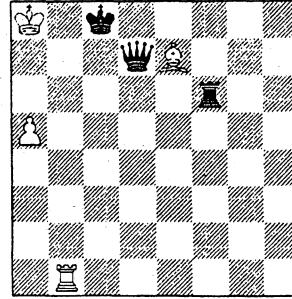
No 10605 Gregory Slepian (Belarus)
2nd mention GAMBIT 1994-95



b3g1 0433.10

3/4, Draw

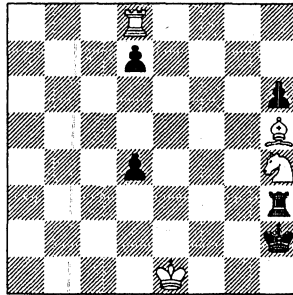
No 10607 Leonid Topko (Ukraine)
commendation GAMBIT 1994-95



a8c8 3410.10

4/3, Win

No 10606 Leonid Topko (Ukraine)
3rd mention GAMBIT 1994-95



elh2 0411.03

4/5, Win

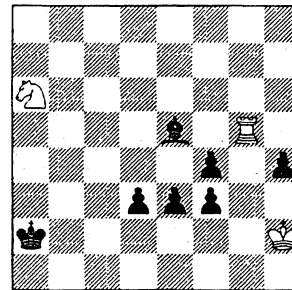
No 10606 Leonid Topko 1.Sf3+ Kg3
2.Rg8+ Kf4 3.Bg4/i Rg3 4.Sh2 Rg2
5.Rf8+ Kg3 6.Rf3+ Kxh2 7.Rh3+ Kg1
8.Bf3 Rh2 9.Rg3+ wins.
i) 3.Rf8+? Ke3 4.Re8+ Kf4 draw.

No 10607 Leonid Topko 1.Rb8+ Kc7
2.Rb7+ Kc8 3.Rxd7 Ra6+ 4.Ra7 Rb6
5.Rc7+ Kxc7 6.Bd8+ Kxd8 7.axb6+
wins.

Moscow Town, 1991

This national formal tourney, also known as "Pogosyants MT" was judged by A.P.Grin. The provisional award was published in Shakhmatnaya kompozitsia No.1 of 1992. 5 of the 32 entries were published. Text of award (by judge, organiser): "... only 10 entries were worthy of qualitative consideration, and half of them were faulty."

No 10608 S.Osintsev (Ekaterinburg)
1st prize Moscow Town, 1991
correction



h2a2 0131.05

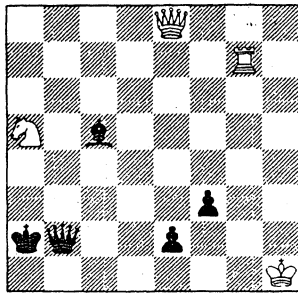
3/7, Draw

No 10608 S.Osintsev 1.Sb4+ Kb1/i
2.Sxd3/ii f2 3.Sxf2/iii f3 4.Kg1/iv Bd4
5.Sd3/v e2+ 6.Kh1/vi e1Q+ 7.Sxe1 f2

8.Sf3 f1Q+ 9.Rg1 Bxg1 10.Sd2+ draw.
 i) Kb2 2.Sxd3+ Kc3 3.Sxe5 f2 4.Kg2 h3+ 5.Kf1 h2 6.Rh5 Kd2 7.Sf3+.
 ii) 2.Rg1+? Kb2 3.Sxd3+ Kc3 4.Sxe5 f2 5.Ra1 e2 wins.
 iii) 3.Kg2? f3+ 4.Kf1 Bd4 5.Sf4 Kc2 6.Ra5 Kd2 7.Ra2+ Kd1, a position of reciprocal zugzwang in which Black has the whip hand - note in this the 'thematic refutation try': 6...Kd1? Ra2zz h3 8.Rxf2 exf2 9.Sxh3 draw.
 iv) 4.Rxe5? exf2 5.Ra5 Kb2 wins.
 v) 5.Kf1? e2+ 6.Ke1 Bc3 mate.
 vi) 6.Kh2? f2 7.Sxf2 Bxf2 8.Re5 Bg3+ wins.

"Lively play by both sides leads to a surprising and economical finale. Quite something!"

The position is significantly modified from the one in the (provisional?) award, which was:



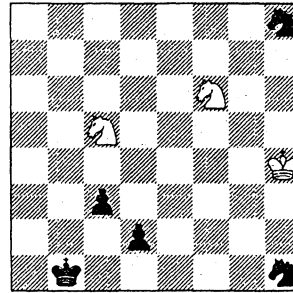
h1a2 4131.02 4/5, Draw

The intended line: 1.Qa4+ Kb1 2.Qe4+ Ka1 3.Qa4+ Qa2 4.Sb3+ Kb2 5.Qxa2+ Kxa2 6.Sc1+ Kb1 7.Sd3 e1Q 8.Sxe1 f2 etc.

No 10609 E.Kolesnikov 1.fSe4/i d1S 2.Sxc3+ Sxc3 3.Sd3 Se2 4.Kh3/ii Sg6 5.Kh2 (Kg2? hSg3;) hSg3 6.Sf4 gSxf4 stalemate.
 i) 1.cSe4? d1S 2.Sxc3+ Sxc3 3.Sg4 Se2 4.Kh3 S1g3.
 ii) 4.Kg4? Sg6 5.Kf3 hSg3 6.Sc5 Se5+ 7.Kf2 Sg4+ 8.Kf3 Sf6 9.Se6 fSh5 10.Sc5 Sc3 11.Kg4 Kc2, for Se2; or Se4;

"Rare material: three black knights against one white horse. Although White fails to exchange a pair of knights, a sacrifice brings about stalemate.

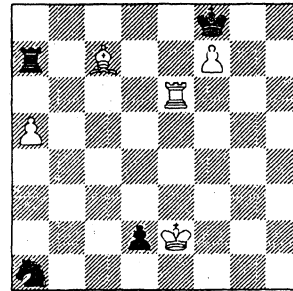
No 10609 E.Kolesnikov (Moscow) 2nd prize Moscow Town, 1991



h4b1 0008.02

3/5, Draw

No 10610 Revaz Tavariani (Tbilisi) 3rd prize Moscow Town, 1991



e2f8 0413.21

5/4, Win

No 10610 Revaz Tavariani 1.Bb6/i Rd7/ii 2.Kd1 Sb3 3.a6 Rxf7 4.Rd6 Rf1+ 5.Kc2, with:

Ke7 6.Rd3 Rc1+ 7.Kb2/iii d1Q 8.Rxd1 Rxd1 9.a7 Ra1 10.Bc5+ and 11.Ba3, or Rc1+ 6.Kxb3/iv Rc6 7.Bc5 Rxc5 8.Rd2 wins.

i) 1.Bd6+? Kxf7 2.Re7+ Rxe7 3.Bxe7 Sb3 draw.

ii) Ra8 2.Re8+ Rxe8 3.fxe8Q+ Kxe8 4.a6 wins.

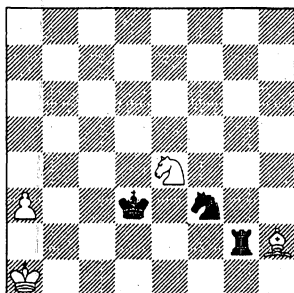
iii) 7.Kxb3? Rb1+ 8.Kc2 Rxb6 9.Ra3 Rd6 10.Kd1 Rd8 11.a7 Ra8 12.Kxd2

Kd7 draw.

iv) 6.Kb2? Sa5, and 7.Bxa5 Rc6 8.Bb4 Kf7, or 7.Rxd2 Rc6 8.a7 Sc4+.

"After stormy play and the sacrifice of White's rook it is still the a5 pawn that carries the day."

No 10611 V.Dolgov
(Krasnodarsk province)
1st hon men Moscow Town, 1991



ald3 0314.10

4/3, Draw

No 10611 V.Dolgov 1.Sxc5 Kc4 2.Bd6 Kd5 3.Bf8 Rg8 4.Sd7 Kc6 5.Sb8+ Kc7 6.Sa6 Kb7 7.Sc5+ Kc6 8.Se6 Kd5 9.Sf4+ Ke5 10.Sd3+ Ke4 11.Sc5+ Kd5 12.Sd7 Kc6 13.Sb8+ positional draw.

"Consider the position after 4.Sd7: the black king is chasing the knight, both White and Black must play unique moves, but after extended manoeuvring the position is repeated - the chase can begin again, and this is remarkable. The fly in the ointment is the black knight on f3, which, as if paralysed, never stirs - a rather basic flaw. Pieces are placed on the board by a composer in order for them to move, and not just to even up the balance of forces. The defect precluded higher placement."

No 10612 D.Godes and B.Olympiev
1.Rh3/i f3 2.gxf3/ii Bc6 3.Kf8/iii Bxf3
4.g5 h1Q 5.g6, with:
Qxh3 6.g7 mate, or
Qg2 6.Rxh7 mate.

i) 1.Ra1? Bc6 2.Kf7 Bxg2 3.Rd1 h6

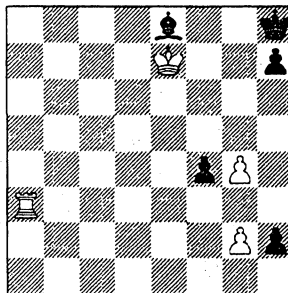
4.Kg6 Be4+ draw.

ii) 2.Rxh2? f2 3.Rh1 Bb5 draw.

iii) 3.Rxh2? Bxf3 4.Kf6 Bxg4 5.Rd2 h5 6.Kg6 Be6 draw.

"Not only has White halted the pawn, he's given checkmate!"

No 10612 D.Godes (Ryazan) and
B.Olympiev (Ekaterinburg)
2nd HM Moscow Town, 1991



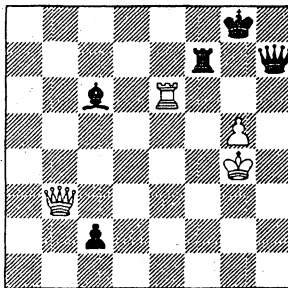
e7h8 0130.23

4/5, Win

Moscow Town 1992

This formal tourney was apparently international. Judge was A.Grin. The provisional award was published in Shakhmatnaya kompozitsia 1992 (No.4). Of the 26 entries by 20 composers, 9 were published.

No 10613 O.Pervakov (Moscow)
1st prize Moscow Town, 1992



g4g8 4430.11

4/5, Draw

No 10613 O.Pervakov 1.g6 Rf4+ 2.Kxf4 Qh2+/i 3.Kf5/ii Bd7 4.Kg5/iii c1Q+ 5.Re3+ Kh8 6.g7+ Kxg7 7.Qf7+ Kxf7 stalemate.

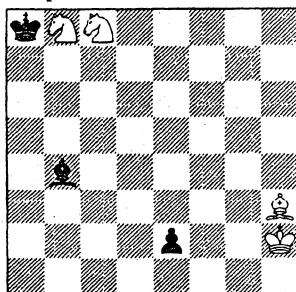
i) Qh4+ 3.Kf5 Qf2+ 4.Ke5 Qe2+ 5.Kd4 Qd2+ 6.Ke5 draw.

ii) 3.Kg5? c1Q+ 4.Re3+ Kh8. Or 3.Kg4? Qg2+ and 4.Kf5 Qf1+ 5.Ke5 Qb5+, or 4.Kh4 Qf2+ 5.Kg5 c1Q+ 6.Re3+ Kg7 wins.

iii) 4.Qc4? Qh3+ 5.Kg5 Qxe6 6.Qxc2 Qe5+. Or if 4.Kf6? Qh4+ 5.Ke5 Qe1+ 6.Kd4 Qd2+ 7.Ke5 Qe2+.

The composer kindly draws attention to the 'ideal mirror stalemate with pin' and the judge enthuses: "Just look at the final position. It is an 'ideal' stalemate in which all the pieces take up their places in the course of play. I consider this an 'ideal stalemate' study."

No 10614 † L.Mitrofanov
(St. Petersburg)
2nd prize Moscow Town, 1992



h2a8 0042.01 4/3, Draw

No 10614 † L.Mitrofanov
1.Sa6 Kb7 2.Sxb4 e1Q 3.Se7, with:
Qxb4 4.Bg2+ Ka6 5.Bf1+ Kb7 6.Bg2+,
or
Qxe7 4.Bg2+ Kc8 5.Bh3+ Kb7 6.Bg2+
drawing as before by perpetual check.

No 10615 P.Arestov 1.f6/i Bxf6/ii
2.Sf5+/iii Kg6/iv 3.Sg3 Rd1+ 4.Kf2/v
Bh4/vi 5.Kf3/vii Rc1 6.Bh3/viii Rc3
7.Kg4, and Bxg3 stalemate, or Rc4+

8.Kf3 Rc3+ 9.Kg4 positional draw.

i) 1.Kf1? Bd4 2.Sc4 Rf2+ 3.Kg1 Rf+ 4.Kh1 Rf1 mate. If 1.Sf1? Bd4+ 2.Kh1 Rd1 wins.

ii) Bf8 2.Sf5+ Kg5 3.Sxg3 Rd1+ 4.Kf2 draw.

iii) 2.Sg4+? Kg5 3.Sxf6 Rd1 mate.

iv) Kg5 3.Sxg3 Rd1+ 4.Kf2.

v) 4.Kh2? Be5 5.Kh3/ix Kg5 6.Se4+ (Bg4,Rd4;) Kf4 7.Bb7 Rh1 mate.

vi) Rc1 5.Bf5+ Kg5 6.Bd3 draw.

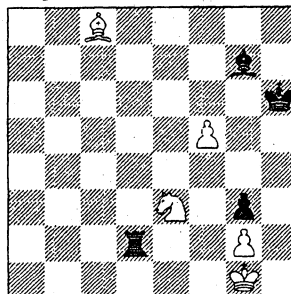
vii) 5.Ke2? Rc1 6.Bf5+ Kg5. Or 5.Bb7? Rc1 6.Bf3 Rc3.

viii) 6.Bf5+? Kg5 7.Bd3 Bxg3 8.Kxg3 Rc3 wins.

ix) Threat: Rc1; for Rc3;. If 5.Bb7 Rd7 6.Bf3 Rh7+ wins.

"All the men, save wPg2, move to set up the unsuspected finale."

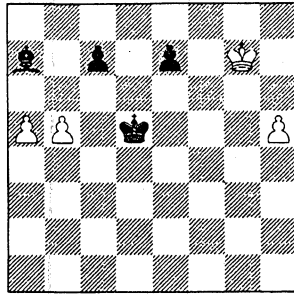
No 10615 P.Arestov (Krasnogorsk)
3rd prize Moscow Town, 1992



g1h6 0341.21 5/4, Draw

No 10616 † L.Mitrofanov 1.Kf7/i Kd6
2.h6 Bd4 3.a6 Kd7 4.b6 Kc8 5.a7 Kb7
6.bxc7 Bxa7 7.Ke6 Kxc7 8.Kd5 wins.
i) 1.h6? Ke6 2.h7 Bd4+ 3.Kg8 Kd7, and
the white king is excluded from the
centre.

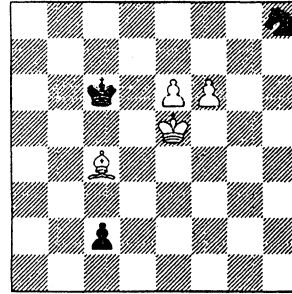
No 10616 † L.Mitrofanov
honourable mention Moscow Town, 1992



g7d5 0030.32

4/4, Win

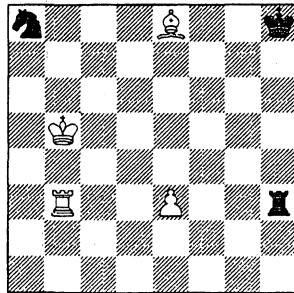
No 10618 † L.Mitrofanov
honourable mention Moscow Town, 1992



e5c6 0013.21

4/3, Win

No 10617 B.Sidorov (Apsheronk)
honourable mention Moscow Town, 1992



b5h8 0413.10

4/3, Win

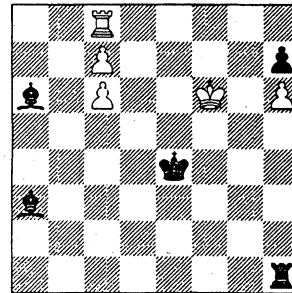
No 10617 B.Sidorov 1.Kc6 Rh6+ 2.Kb7
Sb6 3.Rxb6 Rh7+ 4.Ka8 Re7 5.Rb3
Rxe8+ 6.Rb8 Rg8 7.Kb7 Kg7 8.Rxg8Q+
Kxg8 9.Kc6 wins.

No 10618 † L.Mitrofanov 1.e7 Sg6+/i
2.Ke6 Sxe7 3.fxe7 Kc5 4.e8Q Kxc4/ii
5.Qh8 wins.

i) Kd7 2.Be6+ Ke8 3.Bb3. Or c1Q
2.e8Q+ Kc7 3.Qe7+ wins.

ii) With fingers crossed for the well
known draw.

No 10619 V.Kalyagin (Ekaterinburg)
commendation Moscow Town, 1992



f6e4 0460.31

5/5, Draw

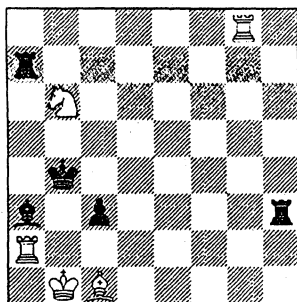
No 10619 V.Kalyagin 1.Re8+ Kd5 2.c8Q
Bxc8 3.Rxc8 Rxh6+ 4.Kg7 Rh3/i 5.c7
Kd6 6.Rh8/ii Bb2+ 7.Kg8 Rg3+ 8.Kf8,
with a positional draw.

i) Rh1 5.c7 Kd6 6.Ra8 Bb2+ 7.Kg8 Kxc7
8.Ra7+.

ii) 6.Ra8? Kxc7, and, consequent upon
Black's 4...Rh3, the bishop on a3 is
protected.

No 10620 † G.Kasparyan and
† L.Mitrofanov 1.Rb8/i Kc5 2.Bxa3 Rxa3
3.Rc8+ Kb4 4.Rc4+ Kb3 5.Rxc3+ Rxc3
6.Rb2 mate - though not an 'ideal' one.
i) 1.Bxa3+? Kb3. Or if 1.Sd5+? Kb3
2.Rb8+ Kc4 3.Se3+ Kd3 4.Sc2 Bc5
draw.

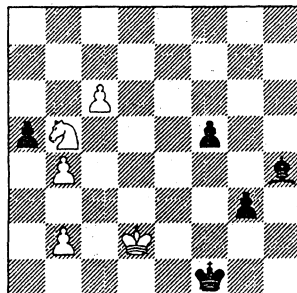
No 10620 † G.Kasparyan and
† L.Mitrofanov
commendation Moscow Town, 1992



b1b4 0841.01

5/5, Win

No 10621 V.Kondratev (Gavrilov-Posad)
commendation Moscow Town, 1992



d2f1 0031.33

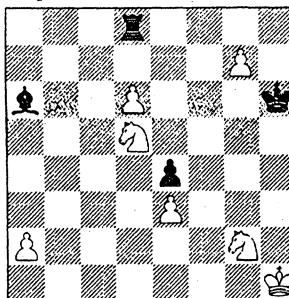
5/5, Win

No 10621 V.Kondratev 1.c7 g2 2.c8Q
Be1+ 3.Kd1 g1Q 4.Qxf5+ Qf2 5.Qxf2+
Kxf2 6.Sc3 axb4 7.Sb1 Kf1 8.Sd2+ Kf2
9.b3 wins, because Black's hope for the
future, his bishop, is lost.

Rezvov-JT, 1992

This formal tourney, also known as
Kotovskiy visti (Ukraine) was judged by
N.Rezvov (Ukraine). The provisional
award was published in *Kotovskiy visti*,
award 15x92. 16 studies in provisional
award.

No 10622 O.Pervakov (Moscow)
1st prize Rezvov-JT, 1992

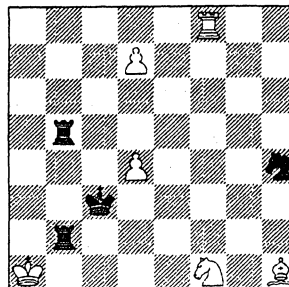


h1h6 0332.41

7/4, Win

No 10622 O.Pervakov 1.gSf4/i Bc8/ii
2.g8Q/iii Rxc8 3.Se7 Rh8/iv 4.Sxc8
Kg5+ 5.Kg1 Rxc8 6.d7 Rg8/v 7.d8R/vi
Kh4 8.Sg2+/vii Kh3 9.Rd2 wins,
avoiding stalemate No.3 by 9.Rxc8?
i) This threatens to play 2.Se6.
ii) Bc4 2.Se6 Rb8 3.dSc7.
iii) 2.Se7? Kxc7 3.Sxc8 Rxc8 4.d7 Rh8+.
iv) The first ambush.
v) The second ambush.
vi) 7.d8Q? Kh6+ 8.Qxc8 stalemate No.1.
vii) 8.Rxc8? would be stalemate No.2.
Themes: multiple ambushes, multiple
stalemate avoidance, and an
underpromotion.

No 10623 V.Tarasyuk (Kharkov)
2nd prize Rezvov-JT, 1992



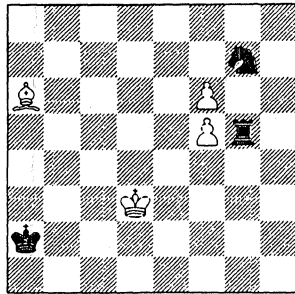
a1c3 0714.20

6/4, Win

No 10623 V.Tarasyuk 1.Rc8+ Kd3
2.Be4+ Kxe4 3.Sd2+ Rxd2 4.d8Q Rd1+

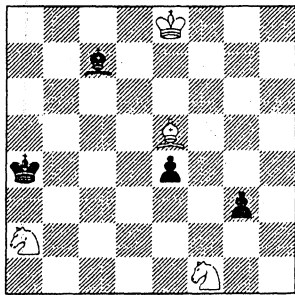
5.Ka2 Rd2+ 6.Ka3 Rd3+ 7.Ka4 Rxd4+
8.Rc4 bRd5 9.Qxh4+ Kd3 10.Qh7+ Kxc4
11.Qc2 mate.

No 10624 V.Balanovsky (Kiev)
3rd prize Rezvov-JT, 1992



d3a2 0313.20 4/3, Win
No 10624 V.Balanovsky 1.Bc8 Sxf5 2.f7
Rg3+ 3.Kd2 Rg2+ 4.Ke1 Sd4 5.Bf5 Sf3+
6.Kf1 Rd2 7.Be6+ K- 8.f8Q wins.

No 10625 Yu.Bazlov (Vladivostok)
1st honourable mention Rezvov-JT, 1992

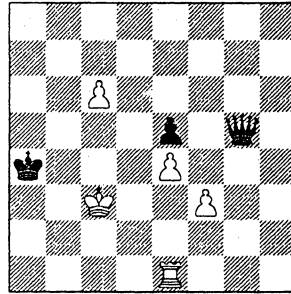


e8a4 0042.02 4/4, Win
No 10625 Yu.Bazlov 1.Sc3+ Kb4 2.Sd5+
Ka3 3.Bd4 g2 4.Se3 Kb3 5.Sxg2 Kc4
6.Ba7 Kxd5 7.Kd7 Be5 8.Se3 mate.

No 10626 David Gurgenidze 1.c7 Qe7/i
2.Ra1+/ii Kb5 3.Rb1+ (c8Q? Qc7+;
No.2) Ka5/iii 4.c8R/iv Qa3+ 5.Kd2 Qa2+
6.Ke3 Qa3+ 7.Kf2 Qa2+ 8.Kg3+ Qxb1
9.Ra8+ and 10.Rb8+.
i) Qg8 2.Ra1+ Kb5 3.Rb1+.

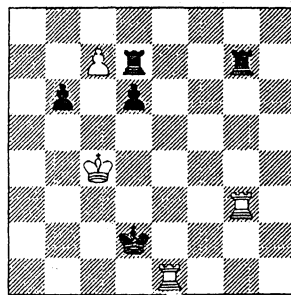
ii) 2.c8Q? Qc5+ 3.Qxc5 stalemate No.1.
iii) Ka4 4.c8R Qa3+ 5.Kc2 Qa2+ 6.Rb2.
iv) 4.c8Q? Qb4+ 5.Kc2 (else No.3) Qc4+
6.Qxc4 - No.4.

No 10626 David Gurgenidze (Georgia)
2nd HM Rezvov-JT, 1992



c3a4 3100.31 5/3, Win

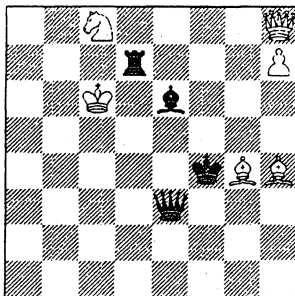
No 10627 V.Chernous (Odessa)
3rd HM Rezvov-JT, 1992



c4d2 0800.12 4/5, Win
No 10627 V.Chernous 1.c8Q/i Rc7+
2.Kd4 Rxc8 3.gRe3 Kc2 4.R3e2+ Kb3
5.Rb1+ Ka3 6.bRb2 Ka4 7.Rxb6 Ka3
8.bRb2 Ka4 9.Ra2+ Kb5 10.eRb2+ Kc6
11.Ra6+ Kd7 12.Rb7+ Rc7 13.Rxc7+
Kxc7 14.Ra7+ wins.

i) 1.gRe3? Rxc7+ 2.Kd4 Kc2 3.R3e2+
Kb3 4.Rb1+ Ka3 5.bRb2 Ka4 6.Rxb6
Ka3 7.bRb2 Ka4 8.Ra2+ Kb5 9.eRb2+
Kc6 10.Ra6+ Kd7 wins.

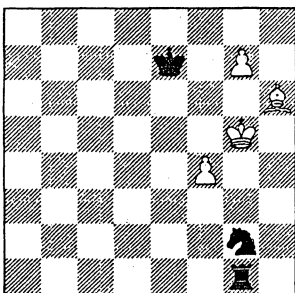
No 10628 A.Zinchuk (Kiev) and
V.Kuzmin (Makeevka)
commendation Rezvov-JT, 1992



c6f4 4351.10 6/4, Win

No 10628 A.Zinchuk and V.Kuzmin
1.Bg5+ Kxg5 2.Qg8+ Bxg8 3.hxg8Q+
Rg7 4.Qxg7+ Kh4 5.Bd7 Qe4+ 6.Kc7
Qe5+ 7.Sd6 Qxg7 8.Sf5+ wins.

No 10629 A.Stavrietsky (Makeevka)
commendation Rezvov-JT, 1992



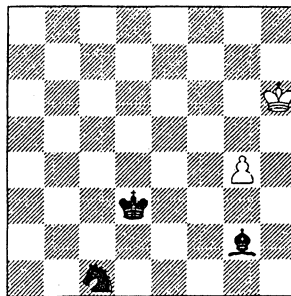
g5e7 0313.20 4/3, Draw

No 10629 A.Stavrietsky 1.Kg6 Sxf4+
2.Kh7 Sh5 3.Bg5+ Rxg5/i 4.g8Q Sf6+
5.Kh6 Rxg8 draw.

i) Sf6+ 4.Bxf6+ Kxf6 5.g8S+ draw.

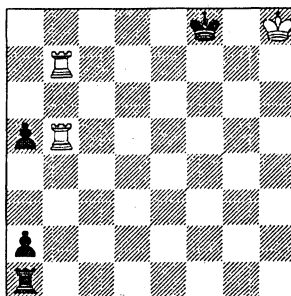
No 10630 A.Selivanov 1.g5 Se2 2.g6
Bd5 3.Kh7 Be4 4.Kh6 Sg3 5.g7 Sf5+
6.Kg6 Sd4+ 7.Kh6 Sf5 8.Kg6 Sd6+
9.Kf6 Bh7 10.Ke7 Sf5+ 11.Kf8 Sh6
12.g8Q Bxg8(Sxg8) 13.Kg7 draw.

No 10630 A.Selivanov
(Sverdlovsk region)
commendation Rezvov-JT, 1992



h6d3 0033.10 2/3, Draw

No 10631 M.Gromov (Vladimir)
special prize for rework of classical idea
Rezvov-JT, 1992



h8f8 0500.02 3/4, Win

No 10631 M.Gromov 1.Rf5+ Ke8 2.Rg7
Rh1+ 3.Kg8 Rh8+ 4.Kxh8 a1Q 5.Rb5
Qh1+ 6.Kg8 Qh2 7.Rxa5 Qb8 8.Ra3 Qc8
9.Kh8 Qc6 10.Ra8+ Qxa8 11.Rg8+ and
wins.

No 10632 D.Gurgenidze 1.d7 e1Q 2.d8Q
Qa5/i 3.Qf8/ii Qc3/iii 4.Qf3+ c6 5.Qf8
Qa5 6.Kd7+ Kb7 7.Qc8+ Kb6 8.Qxc6
mate.

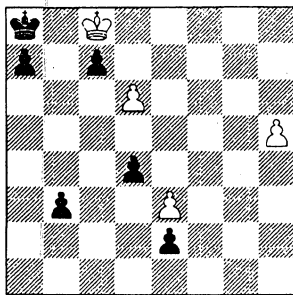
i) Qc3 3.Qd5+ c6 4.Qd7+.

ii) Not yet 3.Kd7+? Kb7 4.Qc8+ Kb6,
when there is no mate by Qc6.

iii) Qb6 4.Kd7+ Qb8 5.Qxb8+ Kxb8 6.h6
b2 7.h7 b1Q 8.h8Q+ Kb7 9.Qc8+ Kb6

10.Qb8 wins.

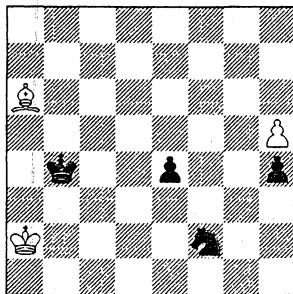
No 10632 D.Gurgenidze
special HM for rework of classical idea
Rezvov-JT, 1992



c8a8 0000.35

4/6, Win

No 10633 † L.Mitrofanov and
V.Razumenko
special commendation for rework of
classical idea Rezvov-JT, 1992



a2b4 0013.12

3/4, Win

No 10633 † L.Mitrofanov and
V.Razumenko 1.h6 h3 2.h7 h2 3.h8Q
h1Q 4.Qd4+ Ka5 5.Qa7 Qc1 6.Bf1+ Kb4
7.Qb6+ Kc3 8.Qc5+ Kd2 9.Qxf2+ Kc3
10.Qc5+ Kd2 11.Qd4+ Ke1 12.Qxe4+
Kf2 13.Qg2+ Ke3 14.Qg5+ wins.

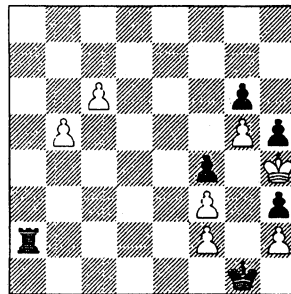
No 10634 E.Kolesnikov 1.c7 Rc2 2.b6
Kxh2 3.b7/i Kg1 4.c8Q Rxc8 5.bxc8B h2
6.Bh3 Kxf2 7.Bg2 Kg1 8.Bh3 h1B 9.Bg2
Kh2 10.Bh3(Bf1) Bxf3 11.Bg2 Bd1
12.Bf3 Bc2 13.Be4 Bb3 14.Bd5 Ba4
15.Bc6 Kg1 16.Bxa4 f3 17.Kg3 f2

18.Bb5 f1Q 19.Bxf1 Kxf1 20.Kf3 Ke1
21.Ke3 Kd1 22.Kd3 Kc1 23.Ke3 Kb1
24.Kd3 Ka1 25.Ke3 Ka2 26.Ke2 Ka3
27.Ke3 Ka4 28.Ke4 Ka5 29.Ke5 Ka6
30.Ke4 Kb5 31.Kd4 Kc6 32.Ke4 Kb7
33.Kd5 Ka8 34.Ke4 Kb8 35.Kd4 Ka8
36.Ke4 Ka7 37.Ke5 draw.

i) 3.c8Q? Rxc8 4.b7 Rc5 5.b8Q Rf5
wins.

David Blundell: The positional draw
reached in this pawn ending is familiar.
See the ECE pawns volume Nos.909-917.

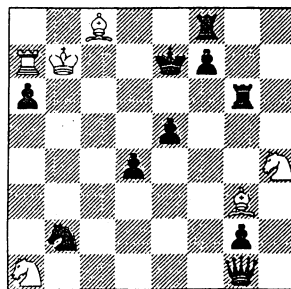
No 10634 E.Kolesnikov
prize for a romantic study
Rezvov-JT, 1992



h4g1 0300.64

7/6, Draw

No 10635 S.Osintsev
HM for a romantic study
Rezvov-JT, 1992



b7e7 3725.05

6/10, Win

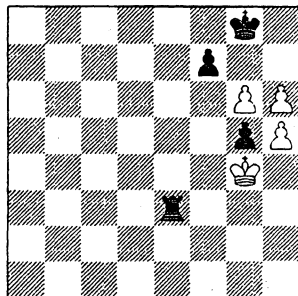
No 10635 S.Osintsev 1.Sf5+ Ke8 2.Ra8
Rb6+ 3.Kxb6 Sa4+/i 4.Ka5 Sb6/ii 5.Kxb6
d3+ 6.Kc6 Qc1+ 7.Sc2 Qxc2+ 8.Kd6

Qc5+ 9.Kxc5 g1Q+ 10.Bf2 Qxf2+
11.Kc6 Qf3+ 12.Kc7 Qxf5 13.Kd6 Qf6+
14.Be6+ Qd8+ 15.Bd7 mate.

i) Sc4+ 4.Kc7 Sb6 5.Bd7 mate.

ii) Kd8 5.Be6+ Kc7 6.Bxe5+ Kb7 7.Bd5
mate.

No 10636 D.Gurgenidze
commendation for a romantic study
Rezvov-JT, 1992



g4g8 0300.32 4/4, Win
No 10636 D.Gurgenidze 1.h7+ Kg7/i
2.gxf7 (h6+? Kxg6;) Re4+ 3.Kxg5, with:
Re5+ 4.Kg4 Rxh5 5.Kxh5 Kxh7 6.f8R,
or
Kh7 4.h6 Re8 7.fxe8S wins.
i) Kh8 2.gxf7 Re4+ 3.Kxg5 Re5+ 4.Kg6
Re6+ 5.Kf5 wins.

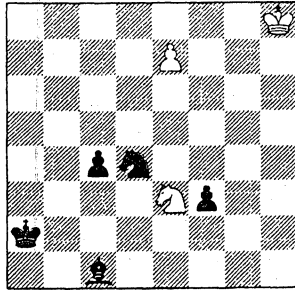
XI TEAM CHAMPIONSHIP OF RUSSIAN FEDERATION (1992)

Theme (studies) set by O.Pervakov (Moscow): "In a study to win, White's reply to a check by Black is instant checkmate." It seems that there was a limit of one entry per composer - maybe even per *team*, though joint compositions were permitted. The studies part of this championship was judged by Oleg Pervakov, overall judge was E.V.Kharichev. This is one of the most confusing situations we have encountered. The, presumably official, final report is in "Shakhmatnaya

kompozitsia" 2/1993. This quotes at length from the newspaper Tverskie vedomosti 19-25ii93. It is *prima facie* incomplete, in that no provisional award seems to have been published. However, apart from the originally placed 1st and 2nd (which are still unknown to us in 1996) names and placements down to 38 (sic!) are known. 377 compositions (in 6 genres) from 182 composers were entered. There were no fewer than 44 teams, from 38 regions. A table of scores, not quite self-explanatory, can be found on p5 of *Shakhmatnaya kompozitsia* 2/1993. One has to deduce from it that studies provisionally placed first and second (and a number of others) were eliminated only later, their scores being reduced to 0 points) but no changes to *placements* or other scores were implemented. The highly confusing consequence is that the 'third place' is in fact the top scoring study, so everyone will quote it as 'first place', as we do. We hope that the other (unquoted) entries were either unsound or of very poor quality - but we have no reasonable way of knowing if this is true. Remarks: Yakov Vladimirov, used to ruling the composition publishing roost, complains in *Shakhmatnaya komozitsia* that E.V.Kharichev from Tver, the Stakhanovite organiser and overall judge, published the first report of this result in a provincial newspaper - from which Vladimirov finds himself compelled to quote! It is less amusing that the bad old tradition of publishing incomplete awards persists in the new Russia. Clearly, not all the questions which we now raise necessarily apply to this team competition (where, as with the WCCT team events, the fact of wide *participation* takes precedence over concern for the quality of the compositions), but several clearly do. How can anticipations be traced if compositions honoured in tourneys (or 'placed' in competitions) are not

available to be referred to by the world at large? What is to stop a composer sending the same study to another tourney? If a composer submitted several studies how does even *he* know which was honoured? And what if a composer wants to enter such efforts for a FIDE Album tourney? The other senior columnist, Anatoly Kuznetsov, raises a different point, after noting the fiasco of the pair of demolished entries from Moscow: S.Osintsev of Sverdlovsk took two places in the studies section - representing different teams! It reminds AJR of his cricket-playing son Jonathan, whose innings of 128 not out effectively won a match against team X early in August 1994, and who came on to the field the very next day to play for a different team - but against the same opponents! In fact it seems that several other composers took advantage of the same loophole. Practically every active study composer participated, as did many new names, inspired perhaps by the easily comprehensible and dramatic theme.

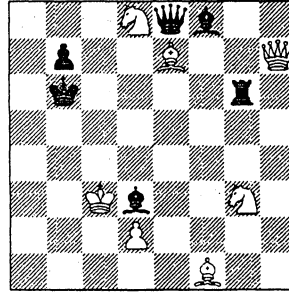
No 10637 S.Osintsev
1st place (was 3rd) XI TEAM CH RF



h8a2 0034.12 3/5, Win
No 10637 S.Osintsev 1.Sd1/i Bb2 2.e8Q c3/ii 3.Qa4+/iii Kb1 4.Qxd4/iv f2 5.Qf6 f1Q 6.Qxf1 c2+ 7.Sc3 mate.
 i) 1.e8Q? Bxe3 2.Qxe3 Kb2 3.Qxd4 c3 draws.
 ii) Se2+ 3.Kh7 c3 4.Qe4 f2 5.Qxe2 f1Q

6.Sxc3+ wins.
 iii) 3.Qb8? Sc6 4.Qa8+ Kb1 5.Qxc6 c2+.
 AJR: The judge's reservation about the 9th placed study surely applies here - Black's check is not thematically essential, because White's mating move is the only way to win (after c3-c2) if the white king were on many other squares.

No 10638 S.Varov (Armenia)
2nd place (was 4th) XI TEAM CH RF



c3b6 4382.11 7/6, Win
No 10638 S.Varov 1.Bc5+ Kxc5/i 2.Qc7+ Rc6 3.Sxc6 Bd6 4.Qxb7 Qxc6 5.Se4+ Bxe4/ii 6.d4+ Kd5+ 7.Bc4 mate.
 i) Bxc5 2.Qxb7+ Ka5 3.Qa8+ Ra6 4.Sb7+ wins.
 ii) Qxe4 6.Qa7+ Kd5 7.Bg2 Qxg2 8.Qb7+, or Kd5 6.Qxc6+ Kxc6 7.Bxd3 wins.

"Once again we find rich content and a complex idea - an ideal mate in the board's centre. The impression of a certain unkemptness in the initial position leads after the very first moves and thanks to some off-stage bandying to bQ being snaffled on a variety of lines."

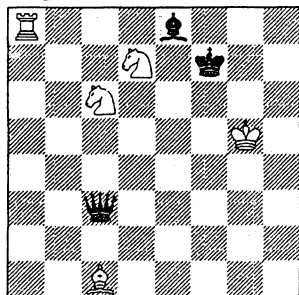
No 10639 S.Osintsev 1.cSe5+/i Kg7 2.Sd3 Qxd3/ii 3.Bb2+ Kh7 4.Sf6+ Kg7 5.Ra7+/iii Bf7 6.Sg4+ Kf8/iv 7.Ba3+ Ke8/v 8.Ra8+ Qd8+ 9.Sf6 mate.
 i) 1.dSe5+ Kg7 2.Rxe8 Qxc1. Or if 1.Sd8+? Ke7 2.Sc6+ Kxd7 3.Rd8+ Kc7 4.Bf4+ Kb7 5.Rb8+ Ka6 with a draw.
 ii) Qc7 3.Bb2+ Kf7 4.S3e5+ Ke7 5.Ba3+.

Or Kh7 3.Sf6+ Kg7 4.Sxe8+ Kf7 5.Sd6+ Ke6 6.Se4 Qg7+ 7.Kf4 wins.
 iii) 5.Sxe8+? Kf7 6.Rc8 Qd2+. Or 5.Sg4+? Kf8 6.Ba3+ Kg7 7.Ra7+ Bd7 draw.

iv) Kh7 7.Rxf7+ Kg8 8.Sh6 mate.
 v) Kg7 8.Rxf7+ Kg8 9.Sh6+ Kh8 10.Bb2+ wins.

"A so-called 'aristocratic' study from its pawnless form - but deservedly also from its content. We are surprised by the brilliant cooperation of the white pieces strewn across the board beginning with the beautiful move 2.Sd3! Had there only been some unforced moves or counterplay by Black..."

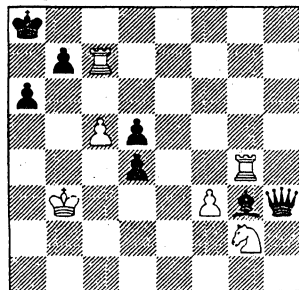
No 10639 S.Osintsev
 3rd place (was 5th) XI TEAM CH RF



g5f7 3142.00

5/3, Win

No 10640 A.Styopochkin
 4th place (was 6th) XI TEAM CH RF



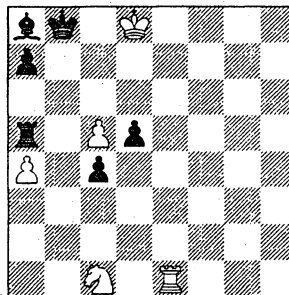
b3a8 3231.24

6/7, Win

No 10640 A.Styopochkin 1.Rg8+ (Rc8+? Bb8;) Ka7 2.cRc8 Bb8 3.Rxb8 Qxf3+ 4.Se3 Qxe3+ 5.Ka4 b5+ 6.cb mate.

"The precise choice of White's first move, the sacrifice to close lines, the counterplay on Mitrofanov lines, and the off-beat en passant mate - we can hardly credit that all this has happened in just six moves!"

No 10641 I.Agapov
 5th place (was 7th) XI TEAM CH RF



d8b8 0431.23 5/6, Win

No 10641 I.Agapov 1.Sd3 a6/i 2.Sb4 Rxa4 3.c6 Rxb4/ii 4.c7+ Ka7 5.Re7/iii Rb8+ 6.c8S mate.

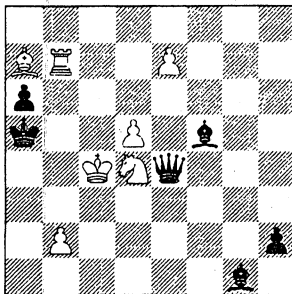
i) cd 2.Rb1+ Bb7 3.c6 Rc5 4.Rb7+ Ka8 5.Kc7 a5 6.Kb6 d2 7.c7 Rxc7 8.Rxc7+ Kb8 9.Rd7 wins.

ii) Bxc6 4.Sxc6 Kb7 5.Kd7 Ra3 6.Re8, and Kb6 7.Kd6 Kb5 8.Rb8+ Ka4 9.Rb4 mate, or a5 7.Rb8+ Ka6 8.Kc7 Rb3 9.Ra8+ Kb5 10.Rxa5 mate.

iii) 5.c8Q+? Rb8 6.Re7+ Bb7 7.Rxb7+ Rxb7, and the draw can be found in the books.

"A good study with plenty of play showing domination nuances and a succession of mates. The daring wS perishes - to return in triumph right at the end."

No 10642 V.Kovalenko and Yu.Bazlov
6th place (was 8th) XI TEAM CH RF



c4a5 3171.32 7/6, Win

No 10642 V.Kovalenko and Yu.Bazlov
1.Rb3/i Qxd5+/ii 2.Kxd5 h1Q+ 3.Kc4/iii
Be6+ 4.Sxe6 Qc6+ 5.Sc5 Bxc5 6.e8Q
Qxe8 7.Bb6+, and Bxb6 8.Ra3+ Qa4+
9.b4 mate, or Ka4 8.Ra3+ Bxa3 9.b3
mate.

i) 1.e8Q? Qd3+ 2.Kc5 Qxd4+ 3.Kd6
Qf4+ 4.Ke7 Qe5+. and B1 might even
win.

ii) Qd3+ 2.Rxd3 Bxd3+ 3.Kxd3 h1Q
4.e8Q, and Bxd4 5.Qd8+ Kb4 6.Qd6+
Ka4 7.Qc6+ Ka5 8.Qc7+, or if Qh3+
5.Kc4 Qf1+ 6.Qe2+ Qxe2 7.Sxe2 Bxa7
8.Sd4 Bb6 9.Sb3+ Ka4 10.Sc5+ Ka5
11.Sb7+ Ka4 12.d6 a5 13.Sc5+ wins.

iii) 3.Kd6? Qh2+ 4.Kd5 Qg2+ 5.Kc4
Qf1+ draws.

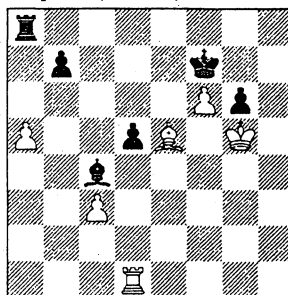
"A curious finale with a concomitant pure
mate. The sacrificial tune rings so loud
that it deafens our sensibilities to the
study's other beauties. The black king's
passivity stood in the way of a higher
ranking."

No 10643 T.Khamitov 1.Rb1 Ba6 2.Rh1
Kg8 3.Rh3 Bb5 4.c4 dc 5.a6 ba 6.Rh8+
Kxh8 7.Kxg6 Rg8+ 8.Kh6 Rg6+ 9.Kxg6
Be8+ 10.f7 mate.

"A natural starting-point, interesting neat
manoeuvres, restrictive sacrifices. All this
would be fine were it not for the
cooperative nature of the finale - the
check by Black adds nothing to the end

position."

No 10643 T.Khamitov
7th place (was 9th) XI TEAM CH RF



g5f7 0440.33

6/6, Win

Subsequent places went, in order, to:
V.Neishtadt, V.Kozirev, V.Vinichenko,
(?13th place), V.Kalashnikov,
† L.Mitrofanov, A.Frolovsky,
V.Kovalenko, Yu.Roslov, V.Prigunov,
V.Vinichenko (!), A.Sadikov and
V.Kalashnikov (!), V.Kondratev,
A.Milokumov, E.Markov (we are now at
place 24), O.Mazur and Yu.Zemlyansky,
E.Kharichev, A.Stavrietsky, S.Latysh,
G.Lobatsov, Yu.Gaglov (?Bazlov),
Yu.Shulkin, (?32nd place), A.Ivanov,
G.Ibulaev, G.Amiryan, A.Malyshev,
G.Ibulaev (again!), A.Goncharov and
I.Suvorov (38th and last in the clas-
sification). None of these positions has
been published.

ARTICLES

editor: John Roycroft
17 New Way Road
NW9 6PL London



TROITZKY REVISITED

by Timothy Whitworth and Paul Byway

T1 shows Troitzky's third setting of a

study he first published in 1911. The original version was found to be faulty as soon as it appeared. A revised setting, eliminating the flaw, was included in the collection of 500 studies which Troitzky published in 1924 ('500'.149). Subsequently, Troitzky made further adjustments, lightening the setting and shortening the solution, and he presented this third version in his 1934 collection of 360 studies ('360'.211). The solution of *T1* starts with an offer of the bishop:

1.Be8. If Black accepts the offer, he loses quickly: *1...Qxe8 2.Sf5+ Kd5 3.e4+ K-4.Sd6(Sg7)+.* His only other option is to play **1...Qa8**, which leads to **2.Sf5+ Kd5 3.Bf7+ Ke4 4.Sd6+ Kd4 5.Sb5+ Ke4 6.Bd5+ Kxd5 (Qxd5;Sc3+) 7.Sc7+.** We see the bishop being offered twice to win the queen.

This study attracted Paul's attention recently. Would it be possible to organise a second main line, so that the capture of the queen could be shown at the bottom of the a-file as well as at the top? Yes, this could be achieved by replacing *wPa3* with *bPb4*. In *T2*, after **1.Be8**, the capture *1...Qxe8* is still hopeless for Black, so the choice lies between **1...Qa8**, followed by **2.Sf5+ Kd5 3.Bf7+ Ke4 4.Sd6+ Kd4 5.Sb5+ Ke4 6.Bg6+ Kd5 7.Sc7+**, and **1...Qxa2**, followed by **2.Sf5+ Ke4 3.Sd6+ Kd4 4.Sb5+ Ke4 5.Bg6+ Kd5 6.Bf7+**. In the **1...Qa8** line, White cannot play **6.Bd5+**, because the reply *6...Qxd5*, leaves him without a winning fork. The second offer of the bishop has been traded for an extra line of play.

At this point Paul noticed that in *T1* White can win by **6.Bg6+**, as well as by **6.Bd5+**. (The earlier versions of the study also allowed White this option in the final phase of the solution.) Since Troitzky's aim was evidently to show a winning manoeuvre which included two offers of the bishop, the dual on the sixth move can hardly be regarded as trivial. *T2* is free of the dual, but it is not

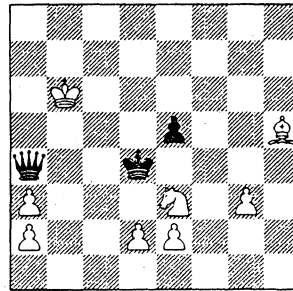
exactly a correction of *T1*, as it expresses a different idea. To rectify *T1* without affecting its theme, Timothy suggested the addition of *bPh7*.

In his 1934 collection, Troitzky remarked that *T1* was a study on the same theme as *T3* ('360'.205). The solution to *T3* begins with **1.Be6**, after which there are several possible continuations: **1...Qa8 2.Sd6+ Kd4 3.Sb5+ Ke4 4.Bd5+ Qxd5 (Kxd5;Sc7+) 5.Sc3+**; or **1...Qb2 2.Sxc5+ Kd4 3.e3+ Kc4 4.Sa4+**; or **1...Qa1 2.Sxc5+ Kd4 3.Sb3+**; or **1...Qa3(Qa7/Qb1) 2.Sd6+ Kd4 3.Sb5+**. Of course, we have seen the principal line before, and the dual towards the end is easily spotted.

Curiously enough, when Troitzky printed this study in his 1924 collection ('500'.148), he added *bPg6*. It was not his habit, in either of his collections, to explain such modifications, so we cannot be sure of his purpose, though the extra pawn does in fact eliminate the dual. His reason for returning to the original setting was presumably to remedy the flaw in '500'.148 which Erwin Voellmy pointed out in *Schweizerische Schachzeitung* ii29: after **1.Be6 Qxc2**, White is stranded. But the fixing of this fault brings back the other one, so *T3* still awaits correction or revision - or both.

T1 A.A.Troitzky

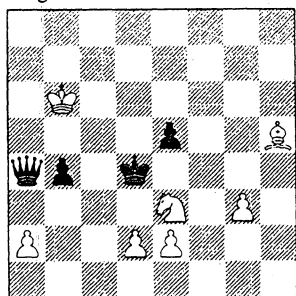
Deutsche Schachzeitung, 1911
version given in '360', 1934



b6d4 3011.51

8/3, Win

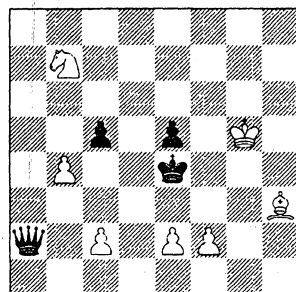
T2 A.A.Troitzky
 revision of T1 by P.V.Byway
 original



b6d4 3011.42

7/4, Win

T3 A.A.Troitzky
 Niva, 1910



g5e4 3011.42

7/4, Win

COOKING THE COOK

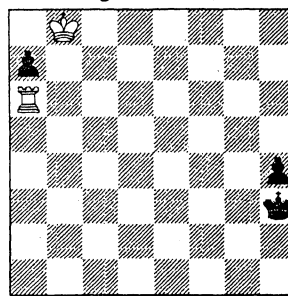
The following article was written for EG by Grandmaster Pal Benko. It incorporates material from his regular column in the beautifully produced American monthly Chess Life.

I have a comment on EG117.9940's comment "significant for endgame theory". Indeed it is! 3...Rf2! is an elementary draw! Sometimes a cook is obvious. But things are often not so plain, as with the claim against a famous

Simkhovich study in GM Jonathan Levitt's EG110 article, duly refuted by several alert readers (see EG115, p.586). I hate to see a good work receive an undeserved bad reputation.

Then there is EG111.9129, where there is a cook in the main line and also in note (i), turning "2.Rg8?" from a try into a cook. After (1.Rg1 Kh2 2.Rg8 a5 3.Kc4 a4 4.Kd3 a3), play 5.Ke4! (the composer prefers 5.Ke2) a2 6.Ra8 Kg3 7.Kf5 h3 8.Ra3+ Kh4 9.Rxa2 Kg3 10.Ra3+ Kh4 11.Kf4. Now here is my adaptation.

No 10644 P.Benko
 original for EG



b8h3 0100.02

2/3, Win

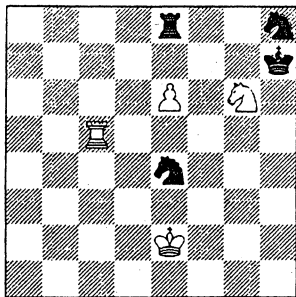
Solution: 1.Rg6 a5 2.Kc7 a4 3.Kd6 a3 4.Ke5 a2 5.Ra6 Kg4 (Kg3;Kf5) 6.Ra4+ Kg5 7.Ke4 Kg4 8.Ra7! h3 9.Rg7+ Kh5 10.Kf5 Kh4 11.Kf4 Kh5 12.Rg1 wins.

More often, the critic sees a cook where in fact there is none. A certain *Chess Life* reader has sent me a dozen 'cooks', all of which missed the target - but even after that he innocently continued to offer 'assistance'.

The missing fork

The veteran Israeli composer and author Hillel Aloni drew my attention to the following. [EG34.1908]

No 10645 Zvi Roth, Thèmes-64, 1971



e2h7 0407.10 4/4, Draw

Solution: 1.Rc4 Sd6 2.Sf8+ Rxf8. Two knights cannot force mate, but rook and two knights win against a rook - something that White must steer clear of. 3.Rc7+ Kg8 (Kh6;Rc6) 4.Rd7 Se8. Now, Sf5 5.e7 Re8 6.Rd8, is a draw, because the pawn is too far advanced. 5.Rf7 Sxf7 6.e7 draw.

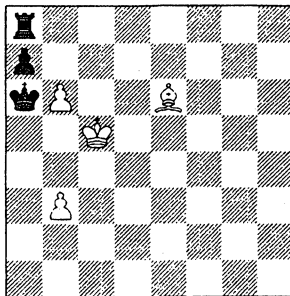
In his book *Secrets of Chess Training* IM Mark Dvoretzky claims a cook by 1.Re5, with the following line: Sg3+ 2.Kf3 Sxg6 3.Rg5, whereupon Sf1(?) 4.Ke2 Rf8 5.e7 Sxe7 6.Rg1 Sh2 7.Rh1 draws. But, as H.Aloni points out, 3...Sf5, refutes. So, if we did not know it already, masters miss things and jump to the wrong conclusions - they just do so less frequently than the lesser lights.

Something once in print is hard to change. A recent award gave me 3rd prize, but I cooked the two leading prizewinners. How and when is the award to be corrected? [AJR: This is the purpose of *provisional* awards and *confirmation time*.] My very first endgame (f1h3 0310.01 a2d6.f2 2/3=) has been reproduced many times, always as 2nd prize, though I cooked the one ahead (by Koranyi) in good time, so that it was eliminated. [AJR: The trouble is that a definitive award seldom receives the level of publicity afforded the provisional award.]

Is it cooked?

In 1975 a study of mine took first prize in *Magyar Sakkélet*.

No 10646 P.Benko
1st prize Magyar Sakkélet 1975



c5a6 0310.21 4/3, Win

Solution: 1.Bc4+ Ka5 2.b7 Rf8 (Rh8;Be2) 3.Bd3 Rg8 4.b4+ Ka4 5.Bc2+ Ka3 6.b5 Rf8 7.Bd1 Rg8 8.Bg4 Rb8 9.Kc6 Kb4 10.Be2 Re8 11.Kd7 Rf8 12.Kc7, and wins easily.

There is a teasing try by 1.b7? when Rb8? 2.Kc6 Rxb7 3.Bc4+ wins, but Kxb7 2.Bd5+ Kb8 3.Be4 a5 4.Bxa8 a4! draws. Ten years later this study was reproduced in Archakov's Russian book *Grandmaster Compositions*, but with wPb2 instead of wPb3. This little inaccuracy greatly affects the analysis. However, the solution almost works. Remarkably, the try 1.b7? remains a try, despite Black not having the tempo-gaining 4...a4! The line: 1.b7? Rb8 2.Bc8 Ka5!!, not 2...Rxb7 3.b3! Perhaps readers of the Russian book 'discovered' (AJR or will 'discover') the following cook without suspecting that the diagram was misprinted: 1.Bc4+ Ka5 2.b7 Rf8 3.Bd3 Ka4! and 4.b4 Rb8 5.Bc2+ Ka3 6.Be4 a6 draw, or 4.Bc2+ Ka5 5.b4+ Ka6 6.Be4 Rg8 7.Kc6 Rg6+ draw.

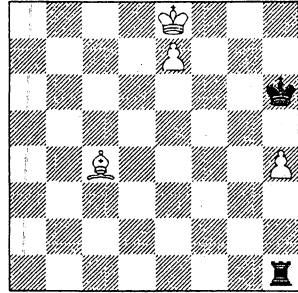
Of course many other variations are possible, but there is no win in sight because the black king is too close to the action. It is a close struggle, so the typographical error in the diagram is hard to detect.

Try again

Apart from having his position misprinted one of the worst things that can happen to a composer is to have his solution mangled. Let me illustrate by setting before you some of the lengths I went to (to try to stop this happening subsequently) in the case of the following study included in Informator's *Encyclopedia of Chess Endings*.

No 10647 P.Benko

1st prize, *Magyar Sakkélet*, 1981



e8h6 0310.20

4/2, Win

Solution: **1.Be6**. Now the white king threatens to make a vertical zig-zag march the depth of the board to counter, and escape from, rook checks. Black has two main defences.

Rd1 2.h5 Kg7 3.h6+ Kh7 4.Bf5+ Kg8 5.h7+ Kg7 6.h8Q+ Kxh8 7.Kf7 Re1 8.Be6 Rf1+ 9.Kg6 Rg1+ 10.Kf5, winning.

Or:

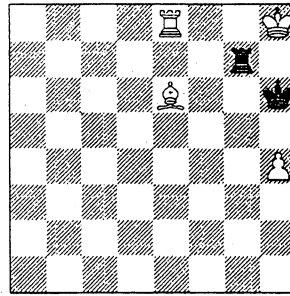
Kg7 2.Kd7 Rd1+ 3.Kc6 Re1+ 4.Kd5 Rd1+ 5.Ke5. Further zig-zagging fails: **5.Kc4 Re1+ 6.Kd3? Rc8 7.Bxc8 Kf7**, and draws because for 'wrong bishop' reasons. **Re1+ 6.Kf5 Rf1+ 7.Kg5 Rg1+ 8.Kh5**, and White wins.

The composer is not obliged to show the refutation of every try, but the solver is entitled to receive help in difficult cases.

What is amiss with **1.Kf7**, instead of **1.Be6**, the main line move? It is a devilish trap. Let us continue:

(**1.Kf7?**) **Re1 2.Be6 Rf1+ 3.Kg8 Rg1+**

4.Kh8 Rg7 5.e8R - better than **5.e8Q Rh7+ 6.Kg8 Rh8+** and stalemate - when the position in the accompanying diagram is reached.



h8h6 0410.10

4/2. Black to move

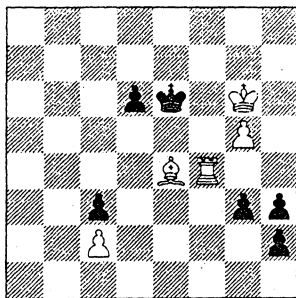
Position after **5.e8R!**?

Without the rooks the draw is plain, but with them proof is needed. The *Encyclopedia* gives **5...Rb7**, with the idea **6...Rb4**, or **6...Kh5**, drawing. Yet, on **5...Rb7?**, White wins with **6.Bc4!** Does this mean that my endgame is cooked? Not at all. I do not know where they got that move **5...Rb7?** from because I specifically pointed out that only **5...Rf7!!** draws the game. White has no defence against **6...Rf4**. If, for instance, **6.Bg4 Rh7+ 7.Kg8 Rg7+**, and **8...Rxc4**, while of course after **6.Bxf7**, it is stalemate. (See my book *Endgame Lessons*.) Can I help it if my studies are complex?

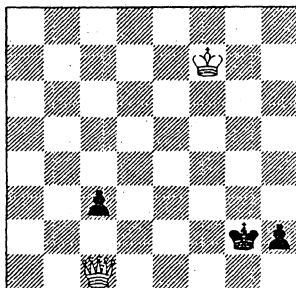
Lucky cook

Don't get me wrong. I am all for the real cook-finders. They perform a positive service. Truth comes before beauty! And sometimes they help composers bring together both ideals.

No 10648 J.Lamoss, 1977



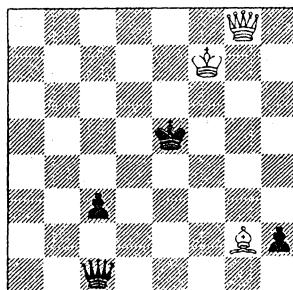
g6e6 0110.25 5/6, Win
 Composer's solution: **1.Rg4 g2 2.Rxg2 h1Q 3.Re2 Qf1**. The threat is **4.Bc6 mate**, and if **Qd1 4.Bf3+ Kd7 5.Re7+ Kxe7 6.Bxd1 d5 7.Kf5** wins. **4.Bd3+ Kd5 5.Re5+ Kxe5 6.Bxf1 h2 7.Bg2 d5 8.Kf7 d4 9.g6 d3 10.g7 dxc2 11.g8Q c1Q 12.Qg7+ Kf4**. There is nothing better, for if **Kd6 13.Qd4+ Kc7 14.Qc5+ Kd8 15.Qb6+**, and **16.Bh3 mate**. But now Black loses his queen. **13.Qh6+ Kg3 14.Qxc1 Kxg2**. The final phase, which now follows, has some didactic value.



f7g2 1000.02 2/3. White to move
 Position after 14...Kxg2
15.Qg5+ Kf1 16.Qh4 Kg2 17.Qg4+ Kf2 18.Qh3 Kg1 19.Qg3+ Kh1 20.Qf2 c2 21.Qf1 mate. All according to the author.
 However, I discovered a hole in this analysis, from the second diagram. After **15.Qg5+ Kh3! 16.Qh5+ Kg3!**, and Black draws by defending on the third rank!

So, is this endgame demolished? Not quite! White can do better earlier. Instead of winning the black queen right away (13.Qh6+?) he plays **13.Kf6!!** to gain a tempo thanks to the mating threat. After **13...Ke3 14.Qg5+ Kf2 15.Qxc1 Kxg2**, we have the same diagram position except that the white king stands on the f6 rather than the f7 square. The remainder of the solution could run **16.Qg5+ Kh3 17.Qd5 Kg3 (c2;Qf3+)** **18.Kg5 c2 19.Qh1 c1Q+ 20.Qxc1 Kg2 21.Qd2+ Kg1 22.Kg4 h1Q 23.Kg3** wins. Of course, this finale is ancient.

Now I had a dilemma. I was the judge of the formal tourney in which this study was entered, and as such it was not my prime responsibility to find solutions. So, I returned it to the composer to try in another tournament, where he was successful in the Kornél Ébersz Memorial thematic tourney of *Tipografia*, 1977. (See EG55.3565). Sadly, enter the, or a computer, to pinpoint a serious dual in the main line at move 12.



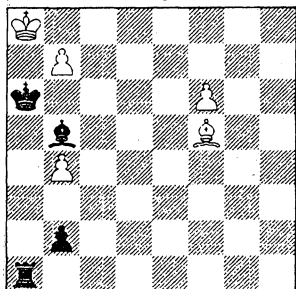
f7e5 4010.02 3/4 WTM.
 The computer's pedestrian line, instead of **12.Qg7+; 12.Qh8+ Kf5 13.Qh5+ Qg5 14.Qh7+ Ke5 (Kg4;Qh3+)** **15.Qe4+ Kd6 16.Qc6+ Ke5 17.Qd5+ Kf4 18.Qe4+ Kg3 19.Qf3+ Kh4 20.Qh3 mate**. This dual is serious, ruining the endgame after all. It is a good feeling to find a cook, like outsmarting your opponent in a tournament game. But you should not let the triumph go to your head. It is extremely

difficult to compose an original endgame study which straddles the line between the possible and the impossible. Do not pass judgement too quickly. Check that the 'cook' is a *real* cook. And, if it is, consider your deed as helping the composer rather than defeating him. He might be able to correct his work and make it even better.

Useful cook

The end of xii1995's sad news was the passing of Genrikh Kasparian. His achievements will not die. He was active to the last minute - I received eight endgames from him for the last *Chess Life* tourney! [Kasparian's *Complete Studies* will be published in the USA, and the late Armenian GM, hoping that this would be so, wished to be better known there. AJR] Unfortunately I cooked two of them, but one cook was quite interesting.

No 10649 G.Kasparian

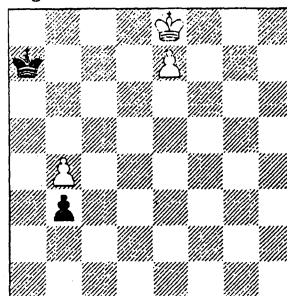


a8a6 0340.31 5/4, Win
 Solution: 1.f7 Kb6+ 2.Kb8 Ra7 3.Bc8 b1Q 4.f8Q Rxb7+ 5.Bxb7 Qxb4 6.Qd8+ Kc5 7.Qe7+ Kc4 8.Bd5+ Kc3 9.Qe1+ wins.

But if 3.f8Q, replaces 3.Bc8, what then? The author gave Rxb7+ 4.Kc8 Bd7+ 5.Bxd7 Rc7+ 6.Kd8 Rxd7+ 7.Kxd7 b1Q draw. But it isn't: 8.Qc5+ Kb7 9.Qb5+ Ka7(Ka8) 10.Kc8 wins!

From this cook I made a little pawn endgame.

No 10650 P.Benko original for EG



e8a7 0000.21 3/2, Win

Solution: 1.Kd8 b2 2.e8Q b1Q 3.Qa4+ Kb6 4.Qa5+ Kb7 5.Qb5+ Ka7(Ka8) 6.Kc8 Qc2+ 7.Qc5+ wins.

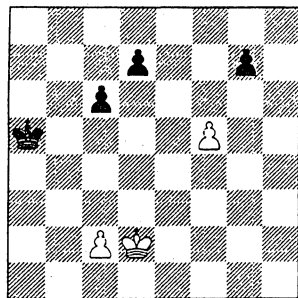
Sometimes it is possible to borrow ideas from actual games. The result may well be something that could occur over-the-board.

IGM Pal Benko
 New Jersey, USA and
 Budapest, Hungary
 1996

MAKE IT GOOD, MAKE IT BETTER!

Browsing in EG I came across Mr Vandiest's article "Jigissaw Puzzle", in which he considered a cooked endgame by S.Zhigis. Incidentally it resembles a Troitzky (1923) endgame, itself anticipated by F.Lazard (1916) - see 1270 and 1271 in Informator's *Pawn Encyclopedia* (1982), in which anthology the Zhigis is 1272. Zhigis' novelty was to introduce a zugzwang. But Mr Vandiest's improvement is not sound either.

No 10651 J.Vandiest, EG64, 1981
after S.Zhigis, 1930



d2a5 0000.23 3/4, Draw

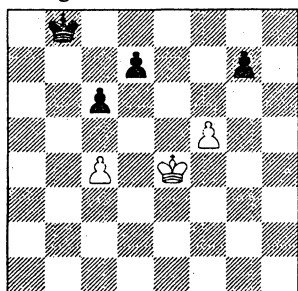
Composer's solution: 1.Ke3 Kb6 2.Kf4
Kc7 3.Ke5/i Kd8 4.Kd6 Ke8 5.c3 Kd8
6.c4 Ke8 7.c5 Kd8 8.f6 gxf6 stalemate.

i) "3.Kg5? Kd6 4.Kg6 Ke5 wins."

But Black has better: 2...Kc5 3.Kg5 Kd4
4.Kg6 Ke5 wins.

This decided me to try my hand at
'improving'. The result was a twin
published in *Chess Life*.

No 10652 P.Benko, *Chess Life*, 1996
N.Grigoriev *in memoriam*



e4b8 0000.23 3/4, Draw

Solution: 1.Kf4/i Kc7 2.Ke5/ii Kc8/iii
3.Kf4/iv Kd8 4.Kg5 Ke7 5.Kg6 Kf8
6.c5/v Ke8 7.Kh5 Kf7 8.Kg5 Ke7 9.Kg6
Kf8 10.Kh5, and Black can make no
progress - it's a draw.

i) 1.Ke5? Kc7 2.c5 d5 3.cxd6+ Kd7 wins.

ii) 2.Kg5? Kd6 3.Kg6 Ke5 wins.

iii) Kd8 3.Kd6 Ke8 4.c5 Kd8 5.f6 gxf6

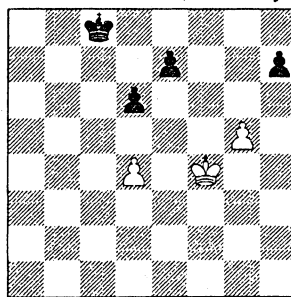
stalemate.

iv) 3.Kd6? Kd8 4.c5 Ke8 5.Kc7 Ke7
6.Kb6 d6 7.Kxc6 dxc5 8.Kxc5 Kf6 wins.

v) 6.f6? gxf6 7.Kxf6 c5 wins.

And now the twin, in which all men are
displaced one file to the 'east'..

No 10653 P.Benko, *Chess Life*, 1996



f4c8 0000.23 3/4, Draw

Solution: 1.Kg4 Kd7 2.Kf5 Kd8/i
3.Ke6/ii Ke8 4.d5 Kf8 5.Kd7 Kf7
6.Kc6/iii e5 7.Kxd6 e4 8.Kc6/iv e3 9.d6
draws.

i) Ke8 3.Ke6 Kf8 4.d5 Ke8 5.g6 hxg6
stalemate again. Some motifs repeat from
the first twin.

ii) But from here on the solution is dif-
ferent. The previous line is an illusion
here: 3.Kg4? Ke8 4.Kh5 Kf7 5.Kh6 Kg8
6.d5 Kh8. and the board lacks another
file.

iii) The saving clause. If now 6...e6;, this
fails to win because after 7.Kxd6 exd5
8.Kxd5 Kg6 9.Ke4 draws. The h-pawn is
crucially less effective than the g-pawn.

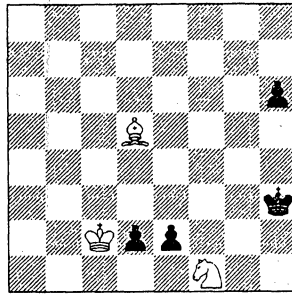
iv) But not 8.Kc7?, because 12...Qa5+,
and Black wins.

Now, what has happened? The stalemate
became no more than a sideline. The
moves 10.Kh5! and the 'cook' 6...Kc6,
and 9.Kc6! have become the fine points.
I consider that it is original to combine
some old ingredients with some new
ones. Even cooks can spark originality.

Pawn power

This next is a nice study according to IGM Timman, but I beg to differ.

No 10654 L.Prokes, 1944



c2h3 0011.03

3/4, Draw

Solution: 1.Be6+ Kg2 2.Se3+ Kf2 3.Sd1+ Ke1 4.Bg4 draw.

The problem is that bPh6 is not needed for this. So, let us give it a role. In my version I switch it from h6 to the g5 square.

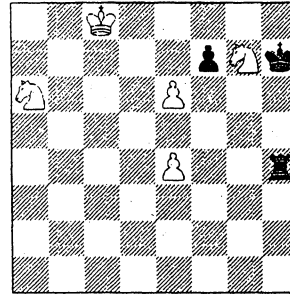
Solution: 1.Be6+ Kh4/i 2.Sxd2 g4 3.Sf3+ gxf3 4.Kd2 Kg3 5.Ke1 f2+ 6.Kxe2 Kg2 7.Bh3+ draw.

i) g4 2.Bxg4+ Kxg4 3.Se3+ and 4.Kxd2. In this way we can have two knight sacrifices and two bishop sacrifices, thereby adding some thematic content to the endgame.

Play it again, Sam

Again from EG I noted a recollection of Troitzky's contributions. One of them felt familiar because I had cooked it some years before. It is unfortunate that cooked endgames stay in circulation even when the cook is published. This one was in *Chess Life* in 1991. Here it is, not only with the improvement but with a new one which came to me while making the correction. At the same time I strove for miniature form.

No 10655 A.Troitzky
500 Endspielstudien, 1925



c8h7 0302.21

5/3, Win

Solution: 1.Sf5 Rxe4 2.exf7 Re5 3.f8R wins, avoiding 3.f8Q? Re8+. Note also 2...Re6 3.f8S+ wins.

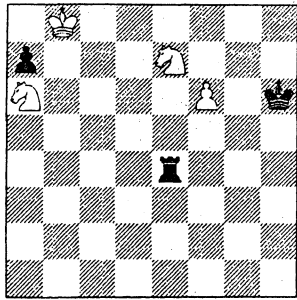
Indeed the play here centres on our familiar theme of stalemate and its avoidance. The two underpromotions make an attractive sideline.

Sadly, there is a flaw. After 1.Sf5 Rxe4 2.exf7 Rg4 3.Kd7 Rg8 4.Ke7 Rh8!, White has no win. The threat is Kg6,, and Rh7,, to give up the rook for the pawn, and White has no good way to avoid this.

Here we go again

I set out to repair my famous predecessor's composition, and if possible to enhance its artistic merit. My first thought was to remove the e4 and f7 pawns, whose sole purpose is to lengthen the solution. This would make the study more economical, the desired 'miniature'.

No 10656 P.Benko
Chess Life, 1991, after A.Troitzky



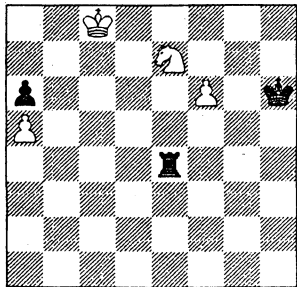
b8h6 0302.11 4/3, Draw

The solution is basically the same: 1.Sf5+ Kh7 2.f7 Re5 3.f8R, or 2...Re6 3.f8S+.

A sideline that adds something is: (1.Sf5+ Kg6 2.f7) Kxf7 3.Sd6+. Furthermore the same idea does *not* work in the try: (1.Sf5+ Kh7 2.f7 Re5) 3.Se7? Rb5+, followed by 4...Kg7, drawing - but not, in this, 3...Kg7? 4.f8Q+ Kxf8 5.Sg6+ and wins.

The stalemate is less obvious here, because the black king walks into the stalemate net in the course of play. The blockaded pawn on a7 makes the study sound since, as we know, the two knights can win.

No 10657 P.Benko
 original for EG



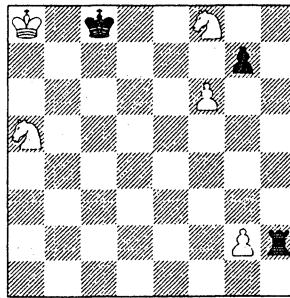
c8h6 0301.21 4/3, Win

Solution: 1.Sf5+ Kh7/i 2.f7 Re5 (Re6;f8S+) 3.Se7/ii Rb5/iii 4.Sg6 wins. i) Kg6 2.f7 Rc4+ 3.Kd7 Kxf7 4.Sd6+

wins.
 ii) 3.f8Q? Re8. Or 3.Sh4? Rc5+, and Kg7; draws.
 iii) Kg7 4.f8Q+. Or Rc5+ 4.Kd7 Kg7 5.Ke8 wins.

The successive wS offers (3.Se7! and 4.Sg6!) to avoid stalemate.

No 10658 A.Troitzky (314 in '360')



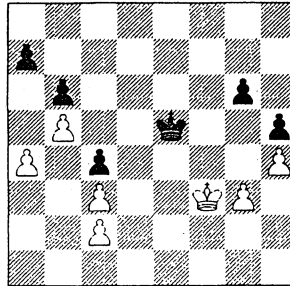
a8c8 0302.21 5/3, Win

This is OK, but why not make it a miniature by removing wPg2 altogether and shifting bR from h2 to the h7 square. The solution is about the same and even more thematic - 1.Sxh7? gxf6.

Solution: 1.f7 Rh2 (Rh6/Rh8;Sg6) 2.Se6 Rf2 3.f8Q+ Rxf8 4.Sc4 Kd7+ 5.Sxf8+ Ke7 6.Sg6+ Kf6 7.cSe5 wins.

Sometimes it is possible to improve even on the best. But the inspiration came from Troitzky!

From practice to art
 V.Kramnik vs. G.Kasparov
 Intel Grand Prix, New York, 1995



f3c5 0000.65 7/6. White to play

Position after Black's move 39
 Play proceeded: 40.g4 Ke6??/i 41.gxh5
 gxh5 42.Kf4(?)ii Kf6 43.Ke4 Ke6
 44.a5??/iii draw.

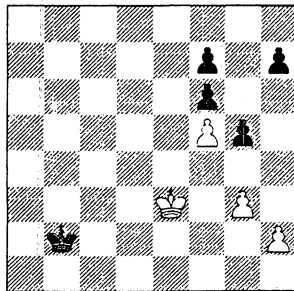
i) Here was the last chance to draw.
 Black could and should have played
 40...hxg4+ 41.Kxg4 Kf6 42.Kf4 Kg7
 43.Kg5 Kf7 44.h5 gxh5 45.Kxh5 Kf6
 46.Kg4 Ke5 47.Kg5 Ke4 48.Kf6 Ke3
 49.Ke5 Kd2 50.Kd4 Kc1(Kd1) 51.Kxc4
 Kxc2 draw.

ii) David Blundell: Taking the opposition
 with 42.Ke4 wins comfortably.

iii) There was still a win: 44.Kd4 Kf5
 45.Kxc4 Kg4 46.Kd3 Kxh4 47.c4 Kg3
 48.Ke2 Kg2 49.c5 wins.

Of course, players with such a fast rate of
 play imposed on them cannot make
 accurate long calculations. But having
 analysed the position I found a way to
 create a study out of the variations, and
 to add to them. By reversing the colours
 it became a study to draw.

No 10659 P.Benko
Chess Life, 1996



e3b2 0000.34 4/5, BTM, Draw
 If White were on move he could draw by
 1.g4. Black, playing first, aims to prevent
 this. If 1...Kc3 2.g4 Kc4 3.Ke4 Kc5 4.Ke3
 Kd5 5.Kd3, and the opposition saves
 White. So Black chooses something dif-
 ferent.
 A) 1...Kc2 2.g4 Kd1 3.Kd3/i Ke1 4.Ke3
 Kf1 5.Kf3 Kg1 6.Kg3 h6 7.Kh3 (h3?
 Kh1;), and the reason Black can make no
 progress is that 7....Kf2, creates

stalemate.

i) 3.Ke4? Ke2 4.Kd5 Kf3 5.h3 Kg3, and
 Black wins.

B) 1...g4 2.Kf4/i h5 3.Ke4 Kc3 4.Kd5
 Kd3 5.Kd6 Ke4 6.Ke7 Kxf5 7.Kxf7
 Kg5 8.Ke6 Kg6 9.Kd5, draw.

i) White loses if he fails to force h5; for
 after 2.Kd2? Kb3 3.Kd3 Kb4 4.Kd4 h6
 5.Kd5 Kc3 6.Kd6 Kd4 7.Ke7 Ke5 8.Kxf7
 Kxf5 9.Kg7 Kg5 10.Kf7 f5.

C) 1...h5 2.Kd2 Kb3 3.Kd3 Kb4 4.Kd4
 g4 (h4;gxh4) 5.Kd5 Kc3 6.Kd6 Kd4
 7.Ke7 Ke5 8.Kf8/i Ke4 9.Kg7 Kxf5
 10.Kxf7, draws as before.

i) 8.Kxf7? Kxf5z 9.Ke7 Ke5 10.Kf7 f5
 11.Kg6 h4 wins.

Well, one sees that even the great ones
 come unstuck on occasion. They give us
 the opportunity to correct them, or even
 to improve on what they offer us. I wish
 composers every good fortune in their
 quest to make it 'good - or even better'.

Pal Benko
 Jersey City, USA, and
 Budapest, Hungary
 1996

COMPUTER SECTION
 editor: John Roycroft
 17 New Way Road
 NW9 6PL London



***C* 5-MAN and 6-MAN
 ENDGAMES WITHOUT
 PAWNS - USING THE
 COMPUTER TO DETERMINE
 THE 'GENERAL' RESULT**

AJR's editorial and translation work on
 Kasparyan's studies, now awaiting
 publication by Hanon Russell in the
 USA, has brought to light at least
 half-a-dozen of the grandmaster's studies
 where pawnless 6-man endgame theory

may be crucial to their strict correctness: relevant GBR classes are 0017, 0107, 0143, 0161, 0163, and perhaps 0433 and 0602. We assume, tentatively but with growing confidence, that GBR class 0116 is a general win. Concern with the pronouncements of endgame theory, and with the absence of such pronouncements in the listed cases, is therefore a matter of practical interest to EG's readers as well as an abstract challenge. In EG120 (on pp828-9) an invitation was extended to endgame theorists to submit ideas on how definitively to determine, either philosophically or by computer program, if a specific (pawnless) ending was a general win or a general draw. The philosophical challenge has so far had no takers, but two computer-based approaches are presented below. The first is from John Beasley, the second from EG's editor. Computer programming and systems specialists may like to voice opinions on which of allows of the more efficient implementation, ie to get the desired results soonest.

I: BEASLEY

My proposal is extremely simple. Let us assume that White is trying to win. As seen by him, endings are of three kinds - normally won, normally not won, and unclear, while most of the exceptions to the "normal" results are trivial; typically, one side picks up material within a few moves. In order to reduce the effect of these trivial exceptions, let us summarize an ending as follows.

1. Let us consider each possible configuration of the white men in turn, and count the number of positions of the black men in which Black to move can avoid defeat, excluding positions where White is in check (illegal) or where Black can make an immediate capture. This ranks the white configurations, low counts being good for White.

2. Similarly, let us consider each possible configuration of the black men

in turn, counting the positions of the white men in which White to move can win and excluding positions where Black is in check (illegal) or where White can make an immediate capture. This ranks the Black configurations, low counts being good for Black.

What can we expect to find?

1. We may find a large number of good white configurations (configurations with small or zero counts), in which case we can regard the ending as "normally won". Furthermore, a configuration with a zero count is "always winning", so we can prove a win from a given trial position by showing that White can always reach such a configuration without giving stalemate or exposing one of his men to capture. This may be particularly valuable when it is practicable to print or store a list of the "always winning" configurations but not to store the complete database.

2. We may find a large number of good black configurations (configurations with small or zero counts), in which case we can regard the ending as "normally not won". Furthermore, a configuration with a zero count is "never defeatable", so we can prove a draw from a given trial position by showing that Black can always reach such a configuration without exposing one of his men to capture.

3. We may find a small number of black configurations with small or zero counts, and a large number of white configurations with small counts. In this case we can regard the ending as "normally won", but Black has one or more fortress positions.

4. We may find none of these, in which case the ending is still unclear and a deeper analysis is needed.

The creation of these summaries when the database is formed is surely easy, because the necessary information is still present in memory. Perhaps it has al-

ready being done, in which case this note can be disregarded. If not, I suggest that it should be an automatic feature of future database work. It would significantly increase the usefulness of the results.

II: ROYCROFT

In my firmly held view it is unjustified to draw any firm conclusion purely from a database figure or statistic where the evaluation is other than 100%. This is particularly true of: the longest win (whatever its length in whatever endgame); and overall percentages of wins - even when the figures are known both WTM and BTM. Since our present search is for firm conclusions, statistics and other 'facts' must be viewed as no more than indicators. The following suggestion ignores statistics wherever possible.

I have long and intimate experience of interacting with the 5-man 0023 (two bishops against knight) 'oracle' database. This ending used to be deemed a draw provided the 1851 Kling & Horwitz family of defensive positions could be reached, but thanks to Ken Thompson's work with the computer in 1983, it is now a general win. It is probably worth emphasising that in a very important sense the computer did *not* prove that endgame theory was previously in error: rather, humans ('domain specialists' in the jargon of artificial intelligence) evaluated and pronounced upon the evidence that the computer produced. (This amounted to acceptance that even Kling & Horwitz positions are lost, and consensus that no better defence exists.) One hefty slice of this evidence can now, we propose, be applied to other pawnless databases.

A very few positions in the 0023 database are draws. Best play from any drawn position in 0023 has the two following characteristics:

- brevity (say no more than 7

moves);

- unique or near-unique optimal moves by the defender;
- and one of the following three conclusions:
- stalemate;
 - drawing capture;
 - repetition.

We must be both cautious and precise about 'best play'. The theory of zero-sum games (chess is a zero-sum game) tells us that any move in a drawn position that maintains the draw is considered 'optimal', because it does not change the position's value. This aspect of game theory is unhelpful for our quest - though probably only because databases are classically generated in a particular way.

(This way could, and probably should, be modified. But that is another matter, and outside our competence.) It is essential to step outside this limitation, and to formulate a new definition. For this a new term is needed. We propose 'draw-optimal', defined as follows:

An unbroken series of moves (or, 'line of play') in a drawn position is and remains 'draw-optimal' for as long as the defender has one move only to maintain the draw, with the aggressor choosing his move(s) so as to prolong the restriction of the defender's choice of next move to a single move maintaining the draw.

This definition will serve initially - incidentally being equivalent to the composition of embryonic drawing studies - though the reader must be prepared for eventual relaxation in rigour if and when certain *duals* (see the article in EG117) are tolerated. For present purposes the definition should be taken as rigorous.

The present proposal is that for any pawnless database under examination a program or suite of programs be written to identify and store for subsequent reference all draw-optimal lines of play, whether defender or aggressor has the first move.

We must now consider the termination of a draw-optimal line of play. Since, according to our experience with 0023 termination can be only: stalemate, drawing capture, or repetition - there is only one alternative that might occur in any other GBR class, which is *loss of draw-optimality* (ie, alternative drawing moves will become frequent). Domain specialists (every EG reader, we hope) will recognise in this alternative the typical characteristic of play in the 'drawn' endings 0103 (rook against knight) and 0410 (rook and bishop against rook).

The critical criterion to distinguish a general draw from a general win is, according to our suggestion *loss of draw-optimality* in a draw-optimal line. Let us spell this out. If there are no instances of loss of draw-optimality, then the endgame is a general win. This is because the draws - all of them - will have this forcing, study-like, exceptional, characteristic (like 0023), leaving the remainder of the positions won. But if there are 'many' (say, millions of) instances of loss of draw-optimality, the endgame is a general draw.

In strict logic there is a third possibility. If there are only relatively few (say hundreds, perhaps a few thousand) of such cases of loss of draw-optimality, then the positions and lines of play involved will be of great interest and will require closer scrutiny: perhaps they will point to families of genuine fortress positions, such as the Karstedt position in GBR class 1033. But if they do not, we shall be faced with a remarkable new category of endgame, for which EG readers are invited to propose a name. There is no doubt that the proposed process is feasible. Perhaps foolishly, we have every confidence that it would also succeed, though we concede that sophisticated computer techniques may be necessary to achieve the desired results

within a tolerable human time-scale. Since human examination of the generated draw-optimal lines is unavoidable, any reduction in the quantity of the latter assumes great practical importance. As an example, draw-optimal sequences that have at least one draw-optimal antecedent can and should be ignored, because they will of necessity be sub-sets of longer such sequences. If certain duals are allowed to loosen the rigour of the definition of draw-optimality, then the sequences will swell in number, increase in average length, and run the risk of becoming unmanageable. On the other hand we are optimistic enough to expect such expansion not to modify the verdicts based on the initial rigour - but perhaps our optimism is misplaced. If the inclusion of (some) duals turns out to be desirable, then a re-design of the generation algorithm already suggested above in connection with distinguishing among drawing moves could offer an efficient approach. If so, it would not surprise us if the task would call for programming of Ken Thompson's calibre, because even the apparently straightforward 'transposition dual' is tricky to pin down into a definition that a programmer could implement.

With the automated extraction of draw-optimal play achieved for a single database the hope would be to generalise the technique so that it could be: applied at will to any other database; placed in the public domain; and the source code commented to facilitate modification to deal with more and more types of dual.

C Ken Thompson of Bell
Laboratories

From the latest issue (Vol.19 No3) of the *ICCA Journal* we are able to expand on our note in EG122 by extracting (with grateful acknowledgement to our contemporary at the University of Maastricht) intriguing information about Ken Thompson's current database activities. There are no longer any 5-man CD's available from Ken himself: they are commercially available only through *ChessBase* (Germany). Ken had also given 'marketing rights' to the Dutch firm *Dormus* (ie, dormouse), with the aim of putting the two companies in healthy competition with each other, but AJR fails to find any trace of *Dormus* in 1996. The focus of Ken's attention is now pawnless 6-man endings. "I am essentially in the same position, with the size of the machines and their enumerating power, as I was when I started the 5-piece endgames in 1984/85." That was 10 years ago, so Ken thinks of a decade as a 'step'. "Using an 8-processor **SGI Challenge** [SGI = *Silicon Graphics International*] computer, Ken Thompson expects to produce one pure-piece endgame every two weeks." ... "At present the 5-piece data is stored on optical disks. Our normal file system has optical disk backup. You can easily access things that are old or big. It just looks like it is online. Thus I have all 5-piece endgames online. The 6-pieces are too big for that and probably they will be on magnetic tapes for a while Soon gigabyte CD ROM technology is coming out." ... "Pawns is like a half-step. ... so probably, in 5 years, we will be able to do 6-piece endgames with one pawn. ... I did all the one-pawns with the 5-pieces." Not quite: we still think that the GBR class 0011.01 is 'missing'. "Now probably the 5-piece endgames are possible to do with two pawns. ... There

is much more food in 6-piece positions than in the two-pawn-5-piece positions." We concur. "And then in another five years we will be able to do the 7-piece endgames."

Tourney 'announcement'

On 17x96 AJR received by post from Tel_aviv, a request to announce an international tourney celebrating 3000 years of Jerusalem.

Chief arbiter - Grigory SHMULENSON
arbiter - Natan SHARANSKY
The arbiter, president of the Israeli Professional Chess Association, is clearly the valiant Soviet dissident, refusenik, zek, *cause célèbre*, émigré and author of the autobiographical *Fear No Evil* (1988), in which Sharansky recalls how he had always used chess, in which he had reached candidate master standard, to escape from pressure and anxiety. There is also a brief account of his unpublished 1972 thesis 'Simulating the decision-making process in conflict situations based on the chess endgame'. The thesis developed a hierarchy of goals and sub-goals. The reviewing commission complimented the author on having designed 'the first chess program in the world capable of playing the endgame'.
Address:

Grigory SHMULENSON
Itzhak Ihilov Street 12
PETAKH-TIKVA
49461 ISRAEL

Closing date for sending: 1i97 (sic!)
The closing date is now history. We commend to the attention of all future organisers of formal international study tourneys the Guidelines published in the supplement to EG111 (v1994), and the advance notice required by Frank Fiedler for *INFOBLATT* set out in recent issues of the same.

Seletsky, Aleksandr S. (or I.?) The dates of this famous Russian composer are unknown. His studies can be found in Soviet publications from 1930 to (ominously) 1938. He lived in Nizhny Novgorod (Gorky) and was a virtuoso player of lightning chess.

[This is the best answer we can at present give to Edward Winter's *Chess Notes* 715, which is a plea from Bill Rubinstein of Aberystwyth for more information apart from the composer's studies themselves. This is one of several interesting study items contained in Winter's recent compendium *Chess Explorations*, Cadogan, 1996, ISBN 1 85744 1710.]

=====

Mystery man - Jindřich Šulc

We should like to trace any studies tourney awards carrying the name of Jindřich Šulc ('Czechoslovakia', b.22iii1911) who was awarded the title of FIDE Judge in 1960, and for the studies genre alone. He worked with L.Kopác on the book *Studie* (1942), but since 1948, when he appears to have ended a three-year period editing a column in the newspaper *Stráž severu* (German: 'die Nordwache') no other connection of J.Šulc with studies has been traced, though he is known as a composer of 3-movers with his first composition being published in, apparently, 1941. It is not known if he survives.

[Our thanks to Vladislav Buřka of Kutná Hora.]

EG Subscription

EG is produced by the Dutch Association for Endgame Study ('Alexander Rueb Vereniging voor schaakEindspeelStudie') ARVES. Subscription to EG is not tied to membership of ARVES.

The annual subscription of EG is NLG 35 (Dutch guilders) for 4 issues. If organizational problems make the production of 4 issues in one year impossible, the subscription fees are considered as payment for 4 issues. Payments should be only in NLG and can be made by bank notes, Eurocheque (please fill in your validation or guarantee number on the back), postal money order, Eurogiro or bank cheque. To compensate for bank charges payments via Eurogiro or bank cheque should be 41.50 and 55 respectively, instead of 35.

All payments can be addressed to the treasurer (see Editorial Board) except those by Eurogiro which should be directed to: *Postbank, accountnumber 54095, in the name of ARVES, Laren (NH), The Netherlands.*

It is of course possible to save charges by paying for more years of for more persons in one country together, like some subscribers already do.