



July 1997

Editorial Board

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Editorial

As I write, the 19 moves of Kasparov's loss in the crucial 6th and final game of his match against IBM's *Deeper Blue* are being sprayed across the hemispheres. Interested millions can now breathe a sigh of relief, not because IGM Garri Kasparov's discomfiture has come sooner than expected, but because it will now become possible to concentrate on matters of greater significance.

Question: what might these matters be? Here is one answer: the application of the chessplaying skills of the computer so as to illuminate the nature and functioning of the human mind. [*Mind*, mind. Forget about *brain*.]

Kasparov has complained that IBM had targeted him personally. Did he mean that there was something immoral in preparing for a particular opponent? Whether he meant this or not, it is clear that Kasparov modified *his* normal hyper-complex, hyper-active style to meet 'the computer' and that 'the computer' now has the measure of 'modified Kasparov'. Kasparov should now take a back seat. After this experience it makes sense for the computer to face FIDE World Champion IGM Anatoly Karpov in a similar match. Karpov's serene style (unmodified!), based as it is on deep positional feel, should stand a better chance against the current *Deeper Blue* than any of the styles of Karpov's protean antagonist of many a marathon match.

If such a confrontation should take place, we foresee a situation where Karpov beats *Deeper Blue*, *Deeper Blue* beats Kasparov, and Kasparov beats Karpov. This enigma might supply good evidence to enable us (though no one yet knows *how*) to draw firmer conclusions about the nature and functioning of the human mind.

But do we need to wait for the triangulation anomaly to arise? I suggest that we do not. (For one thing, it may *not* arise!) Oracle endgame databases that play perfect chess (in their limited fields but still with proven scope to flummox GMs time and time again) exist already, and in some profusion. They can and should be used in genuinely scientific experiments of the closely monitored man-versus-machine type designed to shed light on the poser that has existed since the first philosopher pondered the mind-body problem. This problem is still unresolved, permeating as it does many entries by eminent authorities in *The Oxford Companion to the Mind*.

AJR, London
12v97

SPOTLIGHT
editor: Jürgen Fleck
Neuer Weg 110
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EG 120

According to Alain Pallier (France) some of Leopold Mitrofanov's supposed originals have been published before:

No. 10174, no first publication, cf. EG 113.9420.

No. 10175, no first publication, cf. EG 56.3756.

No. 10178, no first publication, cf. EG 96.7276 and 108.8752 (entered to two tourneys).

No. 10179, not really a "first publication", cf. EG 113.9421.

No. 10182, no first publication, cf. Vecherny Leningrad 1971 (quoted in BCM viii 1994).

No. 10186, cf. 75.5185 (124.10618 also, JF).

No. 10190, no first publication, cf. 113.9413 and 113.9533.

No. 10192, no first publication, cf. Shakhmatnaya Moskva 1990.

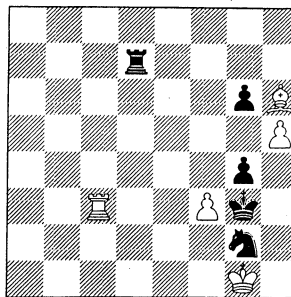
EG 121

No. 10276, **D.Godes**. It seems that the unsoundness of this study has been noted before, as most sources give the position with wPa4,wBa1,bKd5, which rules out the dual.

EG 123

No. 10486, **A. van Tets**. Albert van Tets (South Africa) kindly informs us, that this study has already been cooked in 1996 by Daniel Zang, who pointed out the line 3.Bg5 Rd2+ 4.Ke3 g3 5.Bf6 g2 6.Rc5+ wins. The author provides the following correction:

No 10660 A. van Tets (correction)



g1g3 0413.22

5/5 Win

No 10660 A. van Tets 1.f4+/i Kh4
2.Kxg2/ii Kxh5 3.Bg7/iii Rxcg7/iv 4.Rc1
g5 5.f5 g3 6.Kxcg3 g4 7.Kf4 and mate
next move.

i) 1.fxg4+ Kxcg4 2.hxcg6 Kh5 3.g7
Rd8 draw.

ii) 2.hxcg6 Sxf4 3.Bxf4 (3.g7 Rxcg7)
Kh5 draw; 2.Bg5+ Kxh5 3.Kxcg2 see
3.Bg5+.

iii) 3.Bg5 Rd2+ 4.Kf1 (4.Kg3 Rd3+
5.Rxd3 stalemate) g3 5.Rxcg3 Rf2+ draw;
3.Bf8 g5 4.Rc5 (4.f5 Rf7) Kh4 and both
5.Rxcg5 Rd2+ 6.Kf1 Rd4 7.Rf5 Kg3 and
5.fxg5 Rd2+ 6.Kf1 g3 give enough
counterplay for a draw.

iv) 3...g5 4.f5 Rxcg7 transposes.

EG 124

So far Spotlight was based mainly on the efforts of human brains, but as a tribute to Deep Blue I checked all studies of EG 124 with a standard PC program. I did not hope for much, as computers are notoriously bad at understanding endgames, but thanks to their tactical alertness many short-term flaws were detected effortlessly, and the computer also proved helpful in hacking a way through otherwise hardly penetrable tactical thickets (cf Nos 10635 and 10638). Only three of the cooks below were beyond the computer (which goes to show that humans cannot completely be dispensed with). Henceforth I will regularly use a computer without explicit-

ly mentioning the fact.

No 10557, J.Polaszek. A nice little supporting line is missing: 2.... Kd3 3.e4 Kxe4 4.Sb6 Ba2 5.Kb2 and wins.

No 10558, V.Kos. In my opinion the main line should run 1.Bh3+ Kg3 2.Rg5+ Kf4 3.Rf5+, which not only extends the solution by one move but adds two beautiful tries: 3.Rg4+ Ke3 4.Kb2 Be5+ 5.Kc1 Bf4 6.Kb2 Be5+ with a positional draw, and 2.Se2+ Kxh3 3.Re3+ Kh2 4.Kxb4 Bf4 draw, e.g. 5.Sxf4 (5.Rc3 Bd2) c1Q 6.Rh3+ Kg1 7.Se2+ Kg2 8.Rg3+ Kf2. A little gem!

No 10560, O.Mihalco. There are several points of criticism. First of all, 8.Kxe7 leads to a curious positional draw, as wSa8 is dominated by bPc7, and playing 8.... c5? now is virtually the only possible way to go wrong. Better is 8.Sxc7 with a Troitzky win. Earlier 1.... Qxd3 leads to an immediate draw, as neither 2.f8S+ Kh8 3.Be5+ Kg8, nor 2.f8Q Qb5+ 3.Kxe7 Qb4+ 4.Ke8 Qb5+ 5.Kf7 Qc4+ give any winning chances.

No 10562, V.Bunka. A bPf6 should be added according to Ceskoslovensky Sach iii1997 (thanks, John Beasley). This rules out the dual 3.Qxe5+ Rxe5 4.Bd6+ Ba4 5.Rxa4+ Kxa4 6.Rd4+ and White even wins.

No 10566, E.Iriarte. An important supporting line is missing: 4.... a3 5.Sxa3 e3 6.g7 e2 7.g8Q e1Q 8.Qd5+ Ke2 9.Qe4+ Kd2 10.Sc4+ Kd1 11.Qb1+ Ke2 12.Qc2+ Kf3 13.Qg2+ Kf4 14.Qg4 mate.

No 10569, P.Gyarmati. This should be named "after Gurgenzidze" (see EG 72.4892).

No 10571, A. and S.Manyakhin. There are some bad duals: 5.Qe5+ Kb6 6.Qb8+ Kc5 7.Qf8+ wins instantly, as does 4.Qd3 (e.g. 4.... Qb7 5.Qd8+ Kb4 6.Qd6+ Kc3 7.Qd3+ Kb4 8.Qa3 mate).

No 10583, R.Caputa. The try 1.Qxa7 is not refuted by 1.... Qf7? (2.Bxf5 wins for White, e.g. 2.... Rg1+ 3.Qxg1 Sxg1 4.Be6 Sxe2 5.Bb2 Sg3+ 6.Kg2 Qb7+

7.Kxg3 Qc7+ 8.Kg4) but by 1.... Qc6 2.Qg7+ Rxc7 3.fxc7+ Kg8 4.Bb3+ Qc4 5.Bxc4+ bxc4 6.Bd2 c3 7.Bc1 (7.Bxc3 Sf4 8.h6 Sxe2 with a solid fortress) f4 8.h6 Kf7, when White can make no progress, as 9.Kg2 is too dangerous (Sh3-g5-e6-d4-b3).

No 10584, P.Joita/V.Nestorescu. No solution: 4.... Qd3+ 5.Ke7+ Kc7 wins for Black, e.g. 6.Qxf6 Qd8+ 7.Ke6 Qd6 mate, or 6.Be6 Qd6+ 7.Kxf6 Qd4+.

No 10585, R.Caputa. There are some duals, all based on a timely check by the queen on f4, e.g. 4.Qd8+ Kc6 5.Qf6+ Kc7 6.Qf4+, or 2.Qf5+ Kc7 3.Qf7+ Kc8 4.Rc4+ Kb8 5.Qf4+ Ka7 6.Ra4.

No 10586, G.Shmulenson. No solution: Black wins after 9.... cxd4 10.Bxd4 Ba3, or 6.... Sxb2 7.f4 Sc4 8.dxc4 (8.dxc5 Be3) cxd4 9.cxd5 Ba3.

No 10590, J.Vandiest. No solution: Black wins by 3.... Qc3, e.g. 4.Qg8+ Kf3 5.Qf7+ Kg3 6.Qg8+ Kf2. Without wPc4 White could draw here by either 6.Qf2+ or 7.Qa2+. Moreover, I failed to find a win for Black in the tries 1.Qc1 Bf3+ 2.Kf1 Bd1 3.Qa3 and 13.Qe2+ Kg3 14.Kf1.

No 10598, O.Pervakov/K.Sumbatjan. The simple 3.Sxg1 Bxg1 4.Sc3+ Kc2 5.Se4 gains a tempo over the solution and wins prosaically.

No 10599, V.Prigunov. Isn't this just a version of V.Yakimtchik, 40th Anniversary Tourney, Shakhmaty v SSSR 1966, 3rd HM (parts of the provisional award were quoted in EG 5. For the sake of historical accuracy: in the final award 5.199 was eliminated and the following studies were upgraded): e6c8 0133.12 b7e5a4.b6a6b4 3/5=, 1.Re7 b3 2.b7+ Kb8 3.Kd5 b2 4.Kc6 Ka7 5.b8Q+ Kxb8 6.Re8+ (6.Rxe5 b1R wins) Ka7 7.Re7+ Ka8 8.Rxe5 b1Q (8.... b1R 9.Ra5 Rb6+ 10.Kc7 draw) 9.Re8+ Qb8 10.Rd8 Ka7 (there is nothing better!) 11.Rd7+ Ka8 12.Rd8 Qxd8 stalemate. It seems that the work of the brilliant Vitold Yakimtchik is

not as well known as it deserves, because during the last years his attractive ideas have often been recycled for price-winning (but not very original) studies.

No 10603, E.Iriarte. Marco Campioli (Italy) points out a dual: 3.Ke3 Sxe1 4.Bxe1 g2 5.Bf2 Kg4 also wins for White after 6.Bg1 (the composer only considered 6.a5) Kg3 7.Ke2 h4 8.Bb6 Kh2 (8.... h3 9.Bc7+) 9.Kf3.

No 10604, P.Rawican. No solution, Black draws by 2.... Qc1 (for ... Qg5 or ... Qh6) 3.Se4 Kf7 4.Bg8+ Kg6, when White should settle for a draw with 5.Bh7+, as 5.Bxe6 Qf4 (threatening ... Qb8+) even loses. Later on White has a quicker win by 5.Sc5 Qc6 (5.... Qxc5 6.g6) 6.Sd7+ Qxd7 7.g6.

No 10605, G.Slepian. No solution: 2.... Sd2+ 3.Kc2 Be4+ 4.Kc3 (4.Kc1 Rc7+) Rd3+ 5.Kc2 Rd4+, and now 6.Kc3 Rc4+ 7.Kxd2 Rc2 mate or 6.Kb2 Bg6 7.e8Q Bxe8 8.Kc3 Ke2 wins.

No 10606, L.Topko. A bad dual: 3.Rf8+ Ke3 4.Sd2 Rxh5 5.Rf3 mate.

No 10608, S.Osintzev. No solution: the attractive line 6.... f2 7.Sxf2 Kc2 8.Rg1 Bxf2 9.Ra1 Kb2 wins for Black, as the rook is dominated.

No 10609, E.Kolesnikov. 4.Se5 (for Kh4-g5-h6-g7) draws, too, according to Marco Campioli.

No 10611, V.Dolgov. No solution; Black can exploit the loose position of the white pieces by switching to an attack on the king at the right moment: 9.... Kc4 10.Se6 (10.Bh6 Sd4 with the double threat ... Sf5 and ... Kb3; 10.Bd6 Kb3 11.Se2 Rg2 12.Sc1+ Kc2 13.Bf4 Sd2 14.Bxd2 Rxd2) Kb3 11.Sc5+ Kxa3 12.Se6+ Kb3 13.Sc5+ Kc2 14.Se6 (14.Sd7 Se5 wins) Rg6 15.Sc5 Rf6 16.Bg7 Rf7 and wins. Another cook is 2.... Sd2 3.Sb7 (3.Sd7 Rg7 4.Sc5 Sb3+; 3.Sa4 Se4 and 4.... Kb3; 3.Sa6(e6) Sb3+ 4.Kb1 Rg6) Sb3+ 4.Kb1 Rg7 and wins.

No 10612, D.Godes/B.Olympiev. According to Alain Pallier this is clearly "after

Rumyantsev", (see EG 81.5662).

No 10614, L.Mitrofanov. Completely anticipated by G.Kasparyan, Shahmatna Misal 1957-58, 2nd HM.

No 10615, P.Arestov. A dual: there is no win for Black after 4.Kh2 Be5 5.Kh3 Kg5 6.Bb7.

No 10624, V.Balanovsky. No solution. After 1.... Rg1 2.Kd2 Rg4 it turns out that White has no real threats. Later Black draws by 5.... Re2+, when both 6.Kd1 Rf2 7.f8Q Rxf5 and 6.Kf1 Sxf5 7.f8Q Sg3+ 8.Kg1 Rb2 lead to draws (database-checked).

No 10626, D.Gurgenidze. A brilliant thematic line is missing: 1.... Qg8 2.Ra1+ Kb5 3.Rb1+ (the note stops here) Kc5 4.Rb8 Qc4+ 5.Kd2 Qd4+ 6.Ke2 Qc4+ 7.Kf2 Qd4+ 8.Kg3 Qg1+ 9.Kh4 Qh2+ 10.Kg5 Qg3+ 11.Kf6 Qh4+ 12.Kg6 Qg3+ 13.Kf7 Qf4+ 14.Ke8 Kd6 and now not 15.c8Q? Qf8+ 16.Kxf8 stalemate, but 15.c8R Qe3 16.Rb7 wins. In the light of this variation with dynamic play across the whole board, a second underpromotion and a fifth stalemate avoidance, the study seems underrated. Let's hope that 3.c8R (in the main line) is not sufficient for a win.

No 10627, V.Chernous. It seems that a bPg4 is missing, as the solution doesn't make sense otherwise.

No 10634, E.Kolesnikov. There are a lot of things to say here. This study is an example for what Pal Benko calls a "lucky cook" in EG 124: the demolition of 92.6808 (4.... Rc5) reappears as the refutation of the try 3.c8Q. Unfortunately many interesting supporting lines to this exceptionally rich study are missing (e.g. 3.... Rxc7 4.b8Q Kg2 5.Qc8 Rd7 6.Qxd7 h2 7.Qh3+ Kg1 8.Qxh2+ Kxh2 stalemate). It is a pity that the given solution is a little inaccurate in the second phase: 13.... Bb3 is a mistake (14.Bxg6 draws on the spot, better is 13.... Bf1 14.Bf3 and only now 14.... Bb3), and 30.... Kb5 looks like a typing

error (30.... Kb6). Finally it would have been fair to name the study "after Kralin" (see EG 46.2746).

No 10635, S.Osintsev. There are several flaws. 7.Kd5 is a complicated dual win, but we won't dwell on this, as Black has a rather straightforward draw by 3.... d3+ 4.Kb7 (4.Kc6 Qc1+ 5.Kb7 Qg5 draw) Qa7+ 5.Kxa7 g1Q+ 6.Kb7 (6.Bf2 Qxf2+ 7.Kb7 Qxf5) Qh1+ 7.Kc7 Qc1+ and now 8.Kb7 Qh1+ 9.Kc7 (9.Ka7 d2) Qc1+ or 8.Sc2 Qxc2+ 9.Kb7 Qg2+. Moreover, there is no clear continuation after 1....

Kd8. Proceeding analogous to the solution doesn't work (Black has the extra options ... Qc7+ or ... Qxc8 in some lines), and it seems that White has nothing better than 2.Bh4+ f6 3.Kb8 Sc4 4.Rd7+ Ke8 5.Re7+ with a draw.

No 10638, S.Varov. White has a material advantage and an attack on the king in an open position, so it's no wonder that there are some duals. 3.Qa5+ Kd6+ (3.... b5 4.Bxd3 Rc8 5.Sb7+) 4.Kxd3 b6 5.Qa8 (the flashy 5.Sf7+ wins, too) Rc7 6.Sb7+ Ke7 7.Sf5+ Kd7 8.Qa4+ wins, or 1.Bf6! Ba6 (1.... Rxf6 2.Qxb7+ Ka5 3.Qa8+ Kb6 4.Qb8+ wins; 1.... Bb4+ 2.Kb2 wins) 2.Bxa6 Rxc3+ 3.Bd3 Bg7 4.Bxc7 Qxd8 5.Bd4+ Kc6 6.Qf5 with a winning attack: (6.... b6 7.Kc4 Qg8+ 8.Kb4).

No 10641, I.Agapov. I failed to find a win for White after 1.... cxd3 2.Rb1+ Bb7 3.c6 Rc5 4.Rxb7+ Ka8 5.Kc7 a6 (only 5.... a5 was given) 6.Kb6 Rc4. White has a big advantage, but itv seems that Black can just draw, e.g. 7.Rd7 (7.c7 Rb4+ draw; 7.Rh7 Rb4+ 8.Kc7 d2 9.Rh1 Rh4 10.Rd1 Rh2 =; 7.Ra7+ Kb8 8.c7+ Kc8 9.Ra8+ Kd7 10.Rd8+ Ke6=) Rb4+ 8.Kc5 (8.Kc7 d4 9.Rh7 d2 10.Rh1 d3 =) d2 9.Rxd5 Rb2 10.Kd6 Kb8 11.Kd7 Rc2 12.a5 Ka8 13.Kc7 Ka7 14.Rd6 Ka8 15.Kb6 Rb2+ 16.Kxa6 Kb8 17.Rd7 Rc2 18.Kb6 Rb2+ 19.Kc5 Rc2+ 20.Kb5 Rb2+.

No 10651, J.Vandiest. This can be corrected by moving the black king to a8.

This is precisely, what the great expert Mikhail Zinar did in his book "Harmoniya Pesheshny Etyud" (#140, p.87).

DIAGRAMS AND SOLUTIONS

editor: John Roycroft
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Kasparyan MT

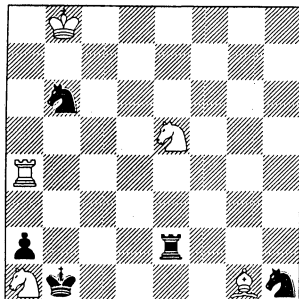
This formal international tourney was organized by the Armenian Chess Federation and judged by G.Amiryan, who was assisted by S. Kasparyan. AJR received the provisional award on 27viii96 - Russian typescript headed in photocopy from competitor Andrew Miller (who phoned 17viii96) - but unpublished, circ. to competitors only, wins-group, draws-group, anonymous, comments by lix96; the 'top 15' in each of the two sections were to be honoured. 21 wins and 19 draws were circulated to competitors only (for some reason the Tkachenko featuring in the draws award was not circulated) The top 4 wins and top 4 draws were reproduced in "64" 3/97 with some comments but no extra analysis.

The award signed by: 'the judging panel'. AJR received the definitive award on liv97 from JDB (who had them from Miller who received them in iii97) the 2x16 diagrammed set, 8 photocopied sheets with names, and the additional information that the award proper will be in an issue of "Zadachi i etyudy" to be published during the 32nd Olympiad in St Petersburg (ie, Russia, not Armenia) in the autumn of 1997.

Section for wins

No 10661 Al.Manvelyan (Armenia)

1st prize Kasparyan MT



b8b1 0418.01 5/5 Win

No 10661 Al.Manvelyan 1.Rb4+ Rb2/i
2.Re4 Sa4+ 3.Ka8/ii Kxa1 4.Re1+ Rb1
5.Bd4+ Sb2 6.Re2 Sg3 7.Rc2 Sf5 8.Sd3
Sxd4 9.Sc1zz, with:

Sxc2 10.Sb3 mate, or
Rxc1 10.Rxc1 mate, or
bS- 10.Rxa2 mate.

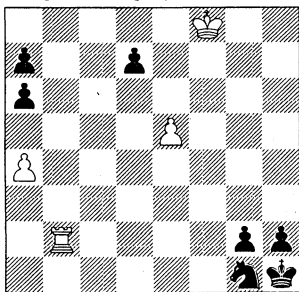
i) "64" queries a win after 1...Kc1

ii) "Thematic try: 3.Ka7?" Because of
9...Sc6+ (David Blundell).

"Subtle moves, a paradoxical recizug, and
three pure mates. A great study."

No 10662 Gady Costeff (U.S.A.)

2nd prize Kasparyan MT



f8h1 0103.25 4/7 Win

No 10662 Gady Costeff 1.Rb1 a5 2.Rd1/i
a6 3.Ralzz d5 4.e6 d4 5.e7 d3 6.e8B+ d2
7.Bh5 d1Q 8.Bxd1 Sh3 9.Bc2+ Sg1
10.Bb1 Sf3 11.Be4+ Sg1 12.Ra2 wins/ii.

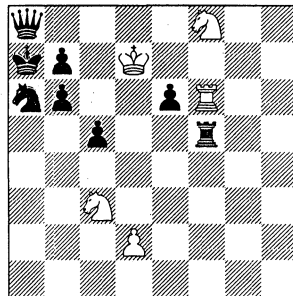
i) David Blundell: the following thematic
try shows why wK belongs on f8. 2.Ra1?
a6, and White must play a waiting move
with the king - but playing to the e-file
blocks the pawn, while playing to the
g-file allows Black to promote with
check. So: 3.Kf7 d5 4.e6 d4 5.e7 d3
6.e8B d2, and now the king blocks the
diagonal to h5.

ii) On the c1 or e1 squares wR would be
en prise after 2...d5, to 5...d2.

"With the aid of a recizug White
underpromotes, so as to win. Fas-
cinating."

No 10663 Al.Manvelyan

3rd prize Kasparyan MT



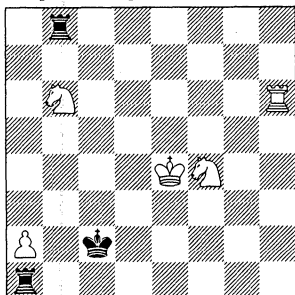
d7a7 3405.14 5/8 Win

No 10663 Al.Manvelyan 1.Sb5+ Kb8
2.Kd8 Qa7 3.Sd7+ Ka8 4.Ke7 Rxf6
5.Kxf6 e5 6.Kf5/i c4 7.Kg5 e4 8.Kg4zz
e3 9.Kf3 exd2 10.Ke2 c3 11.Kd1 c2+
12.Kxd2 c1Q+ 13.Kxc1zz and Qb8
14.Sxb6 mate, or S- 14.Sc7 mate.

i) "Try: 6.Kg5?" DB: e4 7.Kf5 e3 8.dxe3
c4 9.Ke4 Sc5+ and Black wins.

"Recizug [DB: the position after 13.Kxc1,
is not a reciprocal zugzwang but a
squeeze, because White can wait] and a
subtle march by wK, topped off with a
pair of pure echo checkmates. Beautiful."

No 10664 David Gurgendize (Georgia)
4th prize Kasparyan MT



e4c2 0702.10 5/3 Win

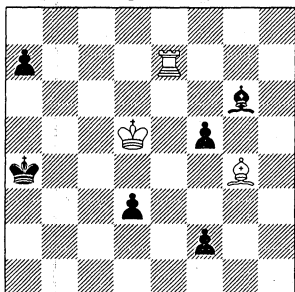
No 10664 David Gurgendize 1.Rh2+ Kb1
2.Sa4 Rb4+ 3.Kd3 Rxa4 4.Sd5, with:

Ra3+ 5.Sc3+ Rxc3 6.Kxc3 Rxa2 7.Rh1
mate, or

R1xa2 5.Sc3+ Ka1 6.Rh1+ Kb2 7.Rb1+
Ka3 8.Sb5 mate.

"The solution is neat, there is black
counterplay, and two pure mates. A good
piece of work."

No 10665 A.Golubev (Russia)
5th prize Kasparyan MT



d5a4 0140.04 3/6 Win

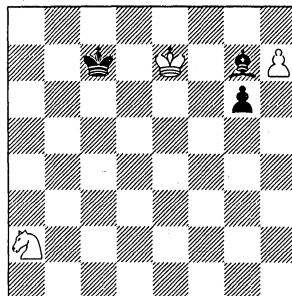
No 10665 A.Golubev 1.Kc4, with:

a6 2.Bh3 d2 3.Rd7 Be8 4.Rxd2 f1Q+
5.Bxf1 Bb5+ 6.Kc3 Bxf1 7.Rf2 Bh3
8.Kc4 Ka5 9.Kc5 Ka4 10.Rf4+ Ka5
11.Rf3 wins, or

a5 2.Bh3 d2 3.Rd7 Be8 4.Rd4 Bb5+
5.Kc3+ Ka3 6.Rxd2 f1Q 7.Bxf1 Bxf1
8.Rd1 wins.

"Echo domination variations, but not of
equal weight."

No 10666 V.Pankov (Russia)
special prize Kasparyan MT

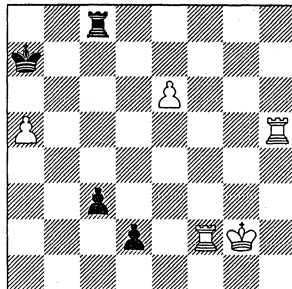


e7c7 0031.11 3/3 Win

No 10666 V.Pankov 1.Sb4, with:

Bh8 2.Sd5+ Kc6 3.Sf4 g5 4.Sg6 Bg7
5.Kf7 Ba1 6.Ke6 Bg7 7.Se7+ Kc5 8.Sf5
Bh8 9.Sh6 Kb5(Kb4/Kb6) 10.Kf7 Kc5
11.Kg8 Be5 12.Sf7 B- 13.Sxg5 wins, or
g5 2.Sd5+ Kc6(Kc8) 3.Kf7 Bh8 4.Kg8
Be5 5.Se3 Kc5 6.Sg4 B- 7.Sh6 Be5 8.Sf7
wins. "To obtain a theoretically won
position White eliminates the black pawn
with the help of an interesting recizug
after 9.Sh6."

No 10667 N.Ryabinin (Russia)
1st hon.mention Kasparyan MT

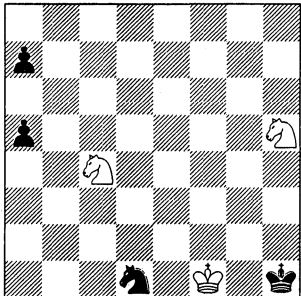


g2a7 0500.22 5/4 Win

No 10667 N.Ryabinin 1.Rh7+ Ka6 2.Rh1
Rg8+ 3.Kf3 Rf8+ 4.Ke3 Rxf2 5.e7 c2
6.e8O d1S+ 7.Kd3 c1S+ 8.Kd4 Rd2+

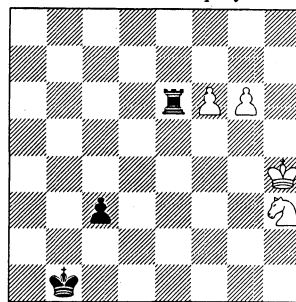
9.Kc5 Rc2+ 10.Kd6 Rd2+ 11.Kc7 Rc2+
12.Kb8 Rb2+ 13.Ka8 wins.
"The play is pleasing and the thematic try
is good." DB: after the immediate 1.Rh1?
the main line play leads to a positional
draw as wK no longer has a hidey-hole at
a8.

No 10668 G.Slepian (Belarus)
2nd hon.mention Kasparyan MT



flh1 0005.02 3/4 Win
No 10668 G.Slepian 1.Sg3+ Kh2 2.Se4/i
a4/ii 3.Ke2 a3/iii 4.Sxa3 Sb2 5.Sc5/iv a5
6.Sd7/v Kg3/vi 7.Kd2/vii Kf4 8.Kc2 Sa4
9.Kb3, with a 'Troitzky' win.
i) 2.Se2? a4! 3.Ke1 a3 4.Sxa3 Se3 draw
ii) 2...Kh3 4.Ke2 wins
iii) 3...Sb2 4.Sa3! wins, but not 4.Sxb2
a3
iv) 5.Sc3? a5! 6.Kd2 a4 7.Kc2 Sc4!
8.Sxc4 a3 draw
v) 6.Kd2? a4! draw similar to iv)
vi) 6...a4 7.Sb6! and 8.Kd2 9.Kc2 wins
vii) 7.Sb6? Kf4 8.Kd2 Ke4 9.Kc2 Sd3
draw
"This miniature has clarity. It is based on
capturing Black's knight with a resulting
'Troitzky' win."

No 10669 Andrew Miller (England)
3rd hon.mention Kasparyan MT



h4b1 0301.21 4/3 Win
No 10669 Andrew Miller 1.g7/i Rxf6/ii
2.g8Q Rh6+/iii 3.Kg4/iv Rxh3/v
4.Qb3+/vi Ka1/vii 5.Qc2/viii Rg3+/ix
6.Kf4/x Rf3+ (Rg4+;Ke3) 7.Ke4 (Ke5?
Rf5+;) Re3+ 8.Kd4/xi, with two
echo-variations/xii:
Rd3+ 9.Kc4/xiii Rd4+ (Rh3;Kb3)
10.Kb3 Rb4+ 11.Ka3 Ra4+ (Rb3+;Qxb3)
12.Qxa4, or
Re4+ 9.Kd3 Rd4+/xiv 10.Ke3 (Ke2?
Rd2+;) Re4+ (Rd3+;Qxd3) 11.Qxe4 wins.
There are two 'stalemate releases' in each
main variation after White's 8.Kd4.
Analyses and commentary stem from the
composer.
i) 1.Sf4? Rxf6 2.g7 Rxf4+. Or 1.f7 Rf6
2.g7 c2 3.g8Q c1Q 4.Qh7+ (Qb8+;Qb2;) Qc2.
ii) Re8 2.f7, gives White a free tempo.
If Re4+ 2.Kh5, see later in (ii).
If Re3 2.g8Q c2/xv 3.Qb8+ Kc1
(Ka2;Qa7+) 4.Sf4 Kd2 (Re4;f7) 5.Qd6+
Ke1 6.Qc5 Kd2 7.Qd4+. If Rc6 2.g8Q
c2 3.Qb3+ Kc1 (Ka1;Qa4+) 4.Sf4 Rxf6
5.Qc3 Kb1 6.Sd3 Rb6 7.Qe1+. Or Rb6
2.g8Q c2 3.Qg1+ c1Q 4.Qxb6+ Ka2/xvi
5.Qe6+ Ka3 6.f7 Qc5 (Qf1;Qe3+) 7.Qa6+
Kb3 8.Qb7+ Kc2 (Kc3;Qf3+) 9.Qg2+.
The obvious try is: c2 2.g8Q Re4+/xvii
3.Kh5, with three lines:
- c1Q 4.Qb8+ Ka2/xviii 5.Qa8+ Kb2
6.Qxe4 Kb2/xix 7.Qd4+ Kb3 (Kb1;Qg1)
8.Qd3+.

- Rb4 4.Qg6 Kb2 5.Sf2 Rd4 6.f7
Rd5+xx 7.Kg4 c1Q 8.Qb6+ Ka2 9.Qa7+
Kb3 10.Qb7+ Kc4 11.Qc6+ Rc5
12.Qxc5+ Kxc5 13.Sd3+.

- Re5+ 4.Kg6 c1Q/xxi 5.Qb8+ Ka2/xxii
6.Qxe5 Qc2(Qc6)+ 7.Kg7 Qg2+ 8.Sg5
Qb7+ 9.f7.

"If bR does not capture fP now, W can force a favourable 4001.10 ending with straightforward promotion, the principle being to shield wK from checks - see examples below. So B1 takes the alternative, namely stalemate threats."

iii) Rb6 3.Qg1+. Or Rc6 3.Sf4. So, c2 3.Qb3+ Kc1 4.Kg5 Kd2/xxiii 5.Qb4+ Kd1/xxiv 6.Qd4+ Ke2 7.Qc3 Kd1 8.Kxf6 c1Q 9.Sf2+ wins.

iv) 3.Kg5? Rxh3 4.Qb3+ Kc1 5.Kg4(Kf4) c2 positional draw. Or 3.Kg3? Rxh3+ 4.Kf2 (Kxh3;c2) c2 5.Qb8+ Ka2 6.Qa7+ Kb2 7.Qb6+ Ka2 8.Qa5+ Kb2 9.Qb4+ Ka2, and draws since bR prevents W making progress.

v) c2 4.Qb3+ Kc1 5.Sf4. If Rh4+ 4.Kxh4 c2 5.Qb3+ Ka1 6.Qa3+ Kb1 7.Qb4+ Ka2 8.Qe1 Kb2 9.Sf4 c1Q 10.Sd3+.

vi) 4.Kxh3? c2. Or 4.Kf4? c2. Or 4.Qb8+? Ka2 5.Qa7+ Kb2 6.Qb6+ Ka2 7.Qa5+ Kb2 8.Qb4+ Ka2 positional draw.

vii) Kc1 5.Kxh3 c2 6.Kg2 Kd2 7.Qb2 Kd1 8.Kf2.

viii) 5.Kf4? Rf3+ 6.Ke4 Rf4+ 7.Kd3 Rf3+ 8.Kc2 Rf2+ 9.Kd1 Rf1+ 10.Ke2 Rf2+ 11.Kd3 (Kxf2;c2) Rf3+ 12.Kc4 Rf4+ 13.Kb5 Rf5+ 14.Ka4 Ra5+ 15.Kb4 Rb5+ 16.Kxb5 c2, and wK is still too far away.

"In order to prevent R-sacrifices which would allow cP to force stalemate, W blocks cP, but this new stalemate position still allows bR to be a desperado!"

ix) Re3 6.Qc1+ Ka2 7.Qxe3. Or Rf3 6.Qc1+ Ka2 7.Kxf3. Or Rh4+ 6.Kf3 Rf4+ 7.Ke3 Rf3+ 8.Kd4 Rf4+ 9.Kd3, reverting to a main line.

x) 6.Kh5? Rg5+ 7.Kh6 Rg6+ 8.Kh5 Rg5+ 9.Kh4 Rg4+ 10.Kh3 Rg3+ 11.Kh2

Rg2+. Or 6.Kf5? Rg5+ 7.Kf4 Rf5+ 8.Ke4 Re5+ 9.Kd4 Rd5+ 10.Kc4 Rc5+ 11.Kd4 Rd5+ 12.Ke3 Re5+ 13.Kf2 Re2+.

"bR must never be allowed to the fifth rank to deliver check!"

xi) 8.Kf4? Re4+ 9.Kf5 Re5+ 10.Kf4 Re4+ 11.Kf3 Re3+ 12.Kf2 Re2+.

xii) "This is the point of the study: bR can apparently offer itself repeatedly to wK, and yet wQ is able to release the stalemate. This is shown in four ways in the two echo-variations."

xiii) 9.Kc5? Re5+. Or 9.Ke4(?) Re3+ 10.Kd4 wastes time. And not 9.Qxd3?, which is played too soon, seeing that wK is still outside the Pale.

xiv) Re3+ 10.Kc4 Re4+ 11.Qxe4 c2 12.Kb3.

xv) 2...Rxh3+ 3.Kxh3 c2 4.Qb3+. White still has his fP.

xvi) 4...Ka1 5.Qg1. Or 4...Kc2 5.Qc5+.

xvii) 2...c1Q 3.Qxe6 Qh6+ 4.Kg4 Qg6+ 5.Sg5. Or 2...Rxf6 3.Qb3+ Ka1 4.Qxc2, and wK eludes the barrage of desperado checks by playing, according to the checks chosen by Black, onto g7 or f6 or e5, when a further check can be met by QxR. It is a standard manoeuvre easy to demonstrate, but less easy to describe or set out as analysis.

xviii) 4...Kc2 5.Qc7+ Kb2 6.Qxc1+ Kxc1 7.f7.

xix) 6...Qc5+ 7.Sg5. Or 6...Qd1+ 7.Kg6.

xx) 6...c1Q 7.Qb6+ Kc3 8.Qc5+.

xxi) 4...Rc5 5.Qb3+ Ka1(Kc1) 6.Qa3+.

Or 4...Rb5 5.Qc4 Rb6 6.Qd3 Rxf6+ 7.Kxf6 Ka1 8.Qa3+ Kb1 9.Qb4+ Ka2 10.Qe1 Kb2 11.Sf4.

xxii) 5...Qb2 6.Qxb2+ Kxb2 7.f7.

xxiii) 4...Rf1 5.Sf4 Rxf4 6.Kxf4 Kd2 7.Qb2 Kd1 8.Kf3.

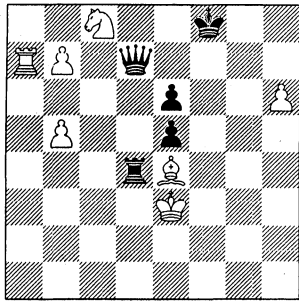
xxiv) 5...Kd3 6.Sf4+ Rxf4 7.Qxf4.

Without access to a 5-man database the composer had entered a version of this study for the Hastings Centenary tourney, but subtle duals were unearthed and he withdrew the entry - see EG/20.

"A miniature with a difficult solution,

given Black's counterplay."

No 10670 A.Bezgodkov and V.Samilo
4th hon.mention Kasparyan MT



e3f8 3411.32 7/5 Win

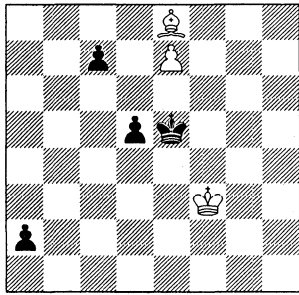
No 10670 A.Bezgodkov and V.Samilo
(Ukraine) 1.Sd6 Qxd6 2.b8Q+ Qxb8
3.h7, with:

Rxe4+ 4.Kxe4 Qxa7 5.h8Q+ Ke7
6.Qg7+ Kd6 7.Qxe5+ Kd7 8.Qg7+ and
9.Qxa7 winning, or

Rd3+ 4.Kxd3 Qxb5+ 5.Ke3 Qb6+
6.Kf3 Qxa7 7.h8R+ Ke7 8.Rh7+ Kd6
9.Rxa7 wins.

"The introduction is of interest, the black
queen being won in two lines while
stalemate is side-stepped."

No 10671 Julien Vandiest (Belgium)
special hon.mention Kasparyan MT



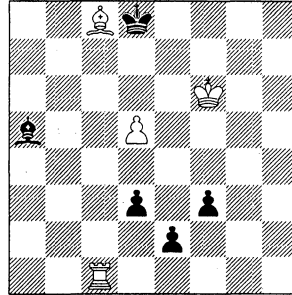
f3e5 0010.13 3/4 Win

No 10671 Julien Vandiest 1.Ba4 a1Q
2.e8Q+ Kd6 3.Qd7+ Kc5 4.Qxc7+ Kb4
5.Qb6+ Kc4 6.Qc6+ Kb4 7.Qb5+ Kc3

8.Qc5+ Kd3 9.Qxd5+ Qd4 10.Qf5+ Kc3
11.Qc2+ Kb4 12.Qb3+ Kc5 13.Qb5+
Kd6 14.Qd7+ Kc5 15.Qc6+ Kb4
16.Qb5+ Kc3 17.Qb3+ Kd2 18.Qc2+ Ke1
19.Qe2 mate.

"A miniature with diverting play and a
neat solution."

No 10672 B.Sidorov (Russia)
commendation Kasparyan MT



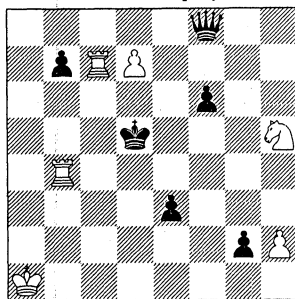
f6d8 0140.13 4/5 Win

No 10672 B.Sidorov 1.Bf5 Ke8 2.d6
Bd8+ 3.Kg7 Ba5 4.Rc8+ Bd8+ 5.Rc7
Bg5 6.Bd7+ Kd8 7.Be6 Ke8 8.Rf7 Bh6+
9.Kxh6 e1Q 10.d7+ wins.

"Sharp combinational play with the active
participation of all pieces and with
thematic tries in 1.Bh3? and
1.Bg4(Be6)?"

DB: this idea is growing a history. It is
based on a dual in EG/21.10300 and my
study EG/21.10301. Sidorov appears in
the original award. He must have seen
the same dual. The idea is also the basis
of a recent joint composition of mine
with the St Petersburg brothers Katsnel-
son.

No 10673 Yu.Sovolyov (Russia)
commendation Kasparyan MT



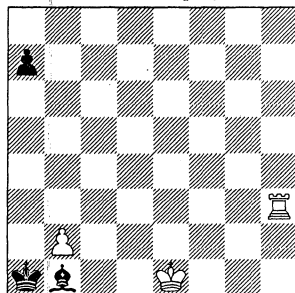
a1d5 3201.24

6/6 Win

No 10673 Yu.Sovolyov 1.Sf4+ Kd6
2.Rd4+ Ke5 3.Sg6+ Kxd4 4.Sxf8 g1Q+
5.Kb2 Qxh2+ 6.Kb3 Qd6 7.d8Q Qxd8
8.Se6+ Kd3 9.Sxd8 e2 10.Se6 e1Q
11.Sf4+ Kd4 12.Rc4+ Ke3 (Ke5;Sd3+)
13.Sg2+ wins.

"Active and clear play by all pieces in a somewhat complex position, the queen being won by a knight fork three times."

No 10674 A.Botokanov (Kirgizia)
commendation Kasparyan MT



e1a1 0130.11

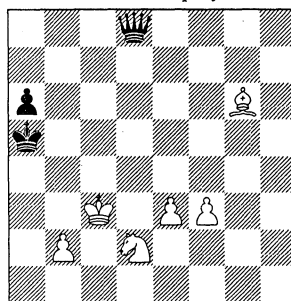
3/3 Win

No 10674 A.Botokanov 1.Rh2 a5 2.Kd1
a4 3.Kc1, with:
Ba2 4.b4 axb3 5.Rb2 wins, or
Bd3(Bd3/Bg6) 4.Rh4 Bb5 5.Rh5 Bc4
6.b4 axb3 7.Ra5 mate.

"An ultra-miniature with 4.b4!! as its point in both variations, where White exploits the black bishop's being blocked

by his own pawn."

No 10675 A.Golubev (Russia)
commendation Kasparyan MT



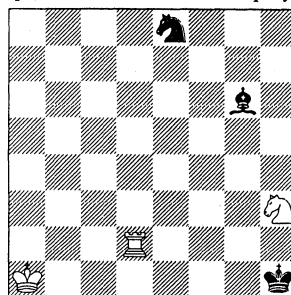
c3a5 3011.31

6/3 Win

No 10675 A.Golubev 1.Sc4+Kb5 2.Be8+
Kc5 3.b4+ Kd5 4.Bd7 Qf6+ 5.Kd3 Qxf3
6.Bc6+ Kxc6 7.Se5+ and 8.Sxf3 wins.

"The idea lacks clarity, but the 4.Bd7, move is not bad."

No 10676 A.Milokumov (Russia)
special commendation Kasparyan MT



a1h1 0134.00

3/3 Win

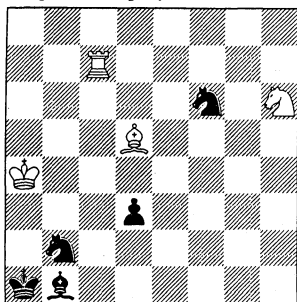
No 10676 A.Milokumov 1.Re2 Sc7 2.Sf4
Bf5 3.Re5 Bc8 4.Rh5+ Kg1 5.Rc5 Se6
6.Se2+ Kf2 7.Rxc8 Kxe2 8.Re8 wins.

"An ultraminiature with subtle capture-based play."

Section for draws

No 10677 Al.Manvelyan (Armenia)

1st prize Kasparyan MT



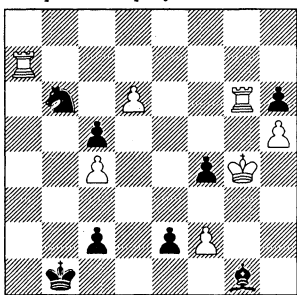
a4a1 0147.01 4/5 Draw

No 10677 Al.Manvelyan White is in check. 1.Kb3 Ba2+ 2.Ka3 Sxd5 3.Rc1+ Bb1 4.Sf5 d2 5.Sd4 Sc4+ (dxc1S;Sc2+) 6.Rxc4 d1Q 7.Rc2 Bxc2 8.Sb3+ Kb1 9.Sd2+ Kc1 10.Sb3+ Bxb3 stalemate, or Qxc2 8.Sxc2+ Bxc2 stalemate.

"The play is sharp, 7.Rc2 is a superb move, and there are two ideal checkmates. Graet stuff!"

No 10678 A.Kuryatnikov and E.Markov

2nd prize Kasparyan MT



g4b1 0233.45 7/8 Draw

No 10678 A.Kuryatnikov and E.Markov (Russia) 1.d7 Sxd7 2.Rb7+ Kc1 3.Re6 Sf6+ 4.Kf3 Kd1 5.Rd6+ Ke1 6.Re7 c1Q 7.Rxe2+ Kf1 8.eRd2 Ke1 9.Re2+ Kf1 10.eRd2 Qa3+ 11.R6d3 Qa8+ 12.Rd5 Bxf2 13.Rxf2+ Kg1 14.Ra2 Qb7 15.Rb2 Qa8 16.Ra2 Qb7 17.Rb2 Qc6 18.Rg2+

Kh1 19.Rg6 Kh2 20.Rg2+ Kh3 21.Rg1

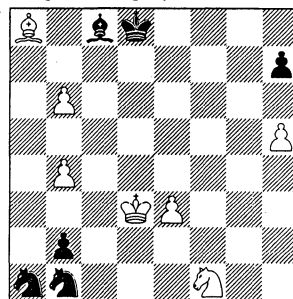
Kh2 22.Rg2+ Kh1 23.Rg6 draw.

"Many a subtle move, and a positional draw based on recizug. Plenty of meat."

No 10679 An.Kuznetsov and

K.Sumbatyan

3rd prize Kasparyan MT



d3d8 0047.42 7/6 Draw

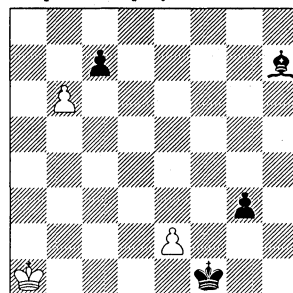
No 10679 An.Kuznetsov and

K.Sumbatyan (Moscow) 1.b7 Bf5+ 2.e4 Bxe4+ 3.Kxe4 Kc7 4.Kd3 Kb8 5.h6 Sa3 6.Sd2 Sb3 7.Sb1 Sxb1 8.Kc2 S1d2 9.Kxb2 Sd4 10.Kc3 S2f3 11,Kd3 Sf5 12.Ke4 S3h4 13.Kf4 Sxh6 14.Kg5 draw, S6f5 15.Kg4 h6 16.b5 draw - White may transpose his moves 15 and 16.

"Lively play with an interesting duel between the white king and black knights - a systematic movement."

No 10680 A.Manyakhin (Russia)

4th prize Kasparyan MT

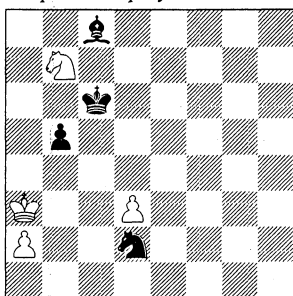


a1f1 0030.22 3/4 Draw

No 10680 A.Manyakhin 1.b7 g2 2.b8Q g1Q 3.Qxc7 Qxd4+ 4.Ka2 Qa4+ 5.Kb2 Qb4+ 6.Kc1/i Qb1+ 7.Kd2 Qe1+ 8.Ke3 Qf2+ 9.Kd2 Qxe2+ 10.Kc1 Qe1+ 11.Kb2 Qb4+ 12.Ka2 Bg8+ 13.Ka1 Qd2 14.Qc2 Qxc2 stalemate.

i) 6.Ka2? Bg8+ 7.Ka1 Qd2 8.Kb1 Ba2+ 9.Ka1 Be6 10.Kb1 Bf5+ 11.Ka1 Qd4+ 12.Ka2 Qa4+ 13.Kb2 Qb4+ 14.Kc1 Qb1+ 15.Kd2 Qe1+ 16.Ke3 Qf2+ 17.Kd2 Qxe2+ 18.Kc1 Qe1+ 19.Kb2 Qb4+ 20.Ka2 Be6 21.Ka1 Qa3+ 22.Kb1 Bf5+ wins. "There is a strong try. The placement of the bishop in the course of play is decisive."

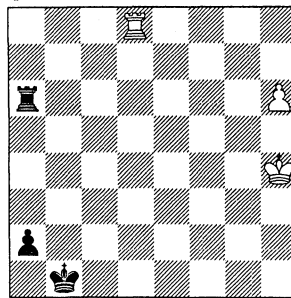
No 10681 N.Kralin (Moscow)
5th prize Kasparyan MT



a3c6 0034.21 4/4 Draw

No 10681 N.Kralin 1.Sa5+ Kc5 2.d4+ Kxd4 3.Kb4 Bd7 4.a4 bxa4 5.Sc4 Sb1 6.Sa3 Sc3 (Sd2;Sc4) 7.Sc2+ Kd3 8.Se1+ Kd2 9.Sf3+ Kc2 10.Se1+ Kb2 11.Sd3+ Kc2 12.Se1+ Kb1 13.Kxc3 a3 14.Sf3 Be6 15.Sd2+ Kc1 16.Sb3+ Kb1 17.Sd2+. "Lively play in both variations - see parenthesis (sic!). It is a shame that the variations have little in common."

No 10682 N.Ryabinin (Russia)
special prize Kasparyan MT

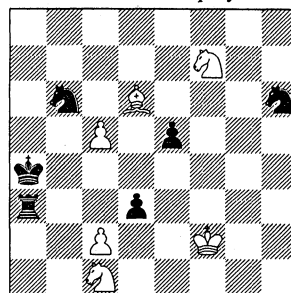


h4b1 0400.11 3/3 Draw

No 10682 N.Ryabinin 1.Kh5 Ra5+ 2.Kh4 Kc2 3.Rc8+ Kd2 4.Rd8+ Ke2 5.Re8+ Kf2 6.Rf8+ Kg2 7.Rg8+ Kh2 8.h7 a1Q 9.h8Q Qa4+ 10.Rg4 Qb3 11.Rg2+ Kxg2 12.Qg8+ Qxg8 stalemate.

"An ultra-miniature in which the slightest imprecision would scupper the final stalemate combination."

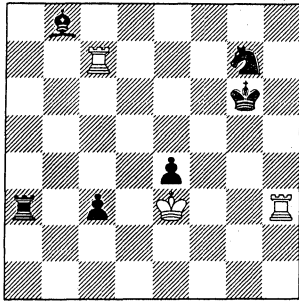
No 10683 V.Kondratev (Russia)
1st hon.mention Kasparyan MT



f2a4 0318.22 6/6 Draw

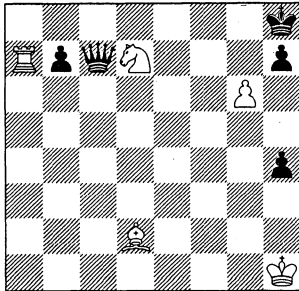
No 10683 V.Kondratev 1.Sxe5 Sg4+ 2.Ke1 d2+ 3.Kd1 Ra1 4.Kxd2 Sxe5 5.cxb6 Sc4+ 6.Kc3 Sxd6 7.Kb2 Ra3 8.b7 Sxb7 9.Sd3zz Sd6 10.Sc5+ Kb4 11.Sd3+ Ka4 12.Sc5 draw.

No 10684 V.Katsnelson (Russia)
2nd hon.mention Kasparyan MT



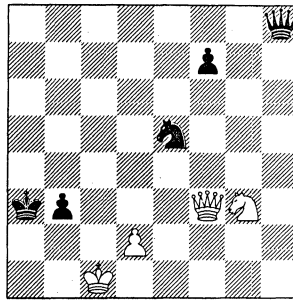
e3g6 0533.02 3/6 Draw
No 10684 V.Katsnelson 1.Rg3+ Kf5
 2.Rc5+, with:
 Be5 3.Rxg7 c2+ 4.Kd2 Rc3 5.Rf7+ Ke6
 6.Rc3 Bxc3 7.Kc2 Kf7 8.Kxc3 draw, or
 Kf6 3.Rc6+ Se6 4.Rg8 Kf5 5.Rxb8 c2+
 6.Kd2 e3+ 7.Kxc2 Sd4+ 8.Kb2 Sxc6
 9.Rb5+ K- 10.Kxa3 draw.

No 10685 G.Polin (Russia)
3rd hon.mention Kasparyan MT



h1h8 3111.13 5/5 Draw
No 10685 G.Polin 1.Ra8+ Kg7 2.Rg8+
 Kxg8 3.Sf6+ Kh8 4.g7+ Qxg7 5.Bc3 Qg6
 6.Sd5+ Kg8 7.Se7+ draw.
 "White's active play leads to win of the
 queen in two echo variations."

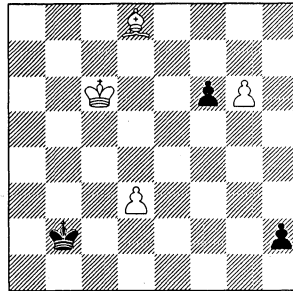
No 10686 A.Voronov (Moldova)
4th hon.mention Kasparyan MT



c1a3 4004.12 4/5 Draw
No 10686 A.Voronov 1.Qc3 Sd3+
 2.Qxd3 Qa1+ 3.Qb1 b2+ 4.Kc2 Qa2 5.d3
 Qb3+ 6.Kd2 Qb4+ 7.Ke3 Qc5+ 8.Kd2
 Qa5+ 9.Ke2 Qe5+ 10.Kf3 Qd5+ 11.Kf2,
 with
 Qa2 12.Qxa2+ Kxa2 13.Se4 draw, or
 Qc5+ 12.d4 Qc1 13.Qd3+ Kb4 14.Se2
 draw.

"Subtle and complex play linked to las-
 soing the dangerous black b-pawn."

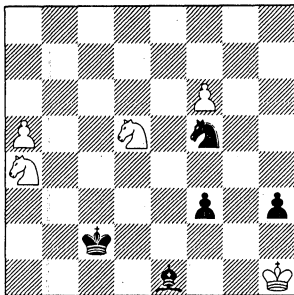
No 10687 Jurgen Fleck (Germany)
special hon.mention Kasparyan MT



c6b2 0010.22 4/3 Draw
No 10687 Jurgen Fleck 1.g7/i h1Q+
 2.Kd6 Qh7 3.Bxf6+ Kb3 4.Ke6 Qg8+
 5.Ke7zz Kc2/ii 6.d4 Kd3 7.d5 Ke4 8.d6
 Kf5 9.d7 Qe6+ 10.Kf8 Qxf6+ 11.Ke8
 Qe6+ 12.Kf8 draw.
 i) 1.Bxf6+ Kb3 2.g7 h1Q+ 3.Kd6 Qa8
 4.Kd7 Qb8 5.Ke7 Qg8zz.

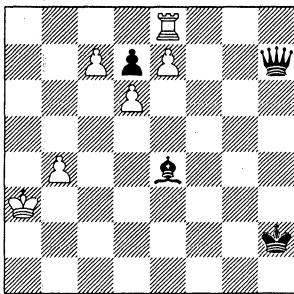
ii) Kb4 6.Bb2, and Kc5 7.Bc3 Kd5 8.Bb2 fortress, or Ka4 7.Bc3 Kb3 8.Bf6zz. "The subtle recizug play would have promoted this study higher had it not been for the dual: 4.Kd7."

No 10688 V.Prigunov (Russia)
commendation Kasparyan MT



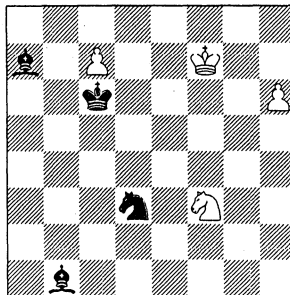
h1c2 0035.22 5/5 Draw
No 10688 V.Prigunov 1.f7 f2 2.Se3+
Sxe3 3.f8Q f1Q+ 4.Qxf1 Sxf1 5.a6 Bf2
6.Sb6 Sg3+ 7.Kh2 Sf1+ 8.Kh1 Bxb6 9.a7
Sg3+ 10.Kh2 Sf1+ 11.Kh1 Bxa7 draw.

No 10689 V.Kalyagin (Russia)
commendation Kasparyan MT



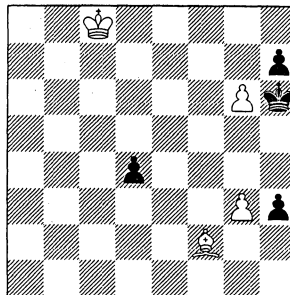
a3h2 3130.41 6/4 BTM, Draw
No 10689 V.Kalyagin 1...Qh3+ 2.Kb2
Qg2+ 3.Kc3 Qc2+ 4.Kd4 Qd3+ 5.Ke5
Bh7 6.c8Q Qe4+ 7.Kf6 Qf5+ 8.Kg7
Qg6+ 9.Kh8, and Bg8 10.Qc2+, or Qh6
10.Qc1.

No 10690 S.Tkachenko (Ukraine)
commendation Kasparyan MT



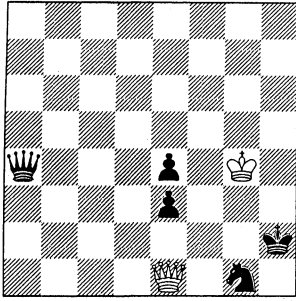
f7c6 0064.20 4/4 BTM, Draw
No 10690 S.Tkachenko 1...Kb7 2.h7
Se5+ 3.Sxe5 Bxh7 4.Sc6 Bc5 5.Se7 Kxc7
6.Sg6 Bd4 7.Sf8 B- 8.Se6+ draw.

No 10691 V.Katsnelson and K.Pochtarev
commendation Kasparyan MT



c8h6 0010.23 4/4 Draw
No 10691 V.Katsnelson and K.Pochtarev
(Russia) 1.g7 Kxg7 2.Bxd4+ Kg6 3.Bg1
Kf5 4.Kd7 Kg4 5.Ke6 Kf3 6.Kf5 h6 7.g4
Kg2 8.g5 hxg5 9.Kg4zz Kxg1 10.Kxh3
draw.

No 10692 V.Kalyagin (Russia)
commendation Kasparyan MT



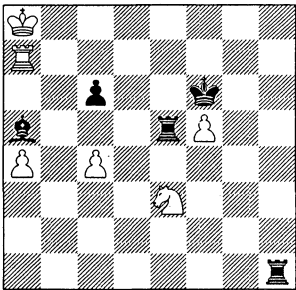
g4h2 4003.02 2/5 Draw

No 10692 V.Kalyagin 1.Qg3+ Kh1
2.Qxe3 Qd1+ 3.Kf4 Qf3+ 4.Qxf3+ exf3
5.Kg3zz and Sh3 6.Kxf3, or Sf2 (f2)
6.Kxf2 draw.

Shahmatna Misal (Bulgaria) 1995

This informal tourney was judged by
Kiril Zhelyazkov. The provisional award
was published in Shahmatna Misal 7/96.

No 10693 Leonid Topko
1st prize Shahmatna Misal 1995

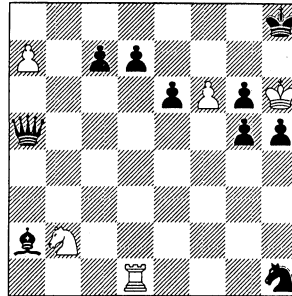


a8f6 0731.31 6/5 Draw

No 10693 Leonid Topko (Krivoi Rog,
Ukraine) 1.Sg4+ Kxf5 2.Sxe5 Rh8+
3.Kb7 Rh7+ 4.Kb8/i Rxa7 5.Sxc6 Ra6
6.Kb7 Rb6+ 7.Kc7 Ra6+ 8.Kb7 Rb6+

9.Kc7/ii Rb5+ 10.Kd6 Bb4+ 11.Kc7
Ba5+ 12.Kd6 Bb4+ 13.Kc7/iii Rc5
14.Kb6 Rxc4 15.Kb5 Rc5+ 16.Kb6 draw.
i) 4.Kc8? Rxa7 5.Sxc6 Rc7+.
ii) The first...
iii) ... and the second, positional draw.

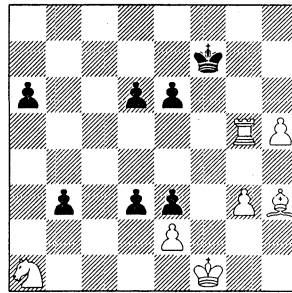
No 10694 Angel Zlatanov
2nd prize Shahmatna Misal 1995



h6h8 3134.26 5/10 Win

No 10694 Angel Zlatanov (Ruse, Bul-
garia) 1.Sc4/i Bxc4/ii 2.f7 Qa3 3.Rd6
Qf3 4.Rc6 Qa3 5.Rc5 Qf3 6.Rf5 Qa8
7.f8Q+ Qxf8+ 8.Rxf8 mate.
i) 1.Rxd7? Kg8. Or 1.f7? Qa3 2.Rd6
Qf3 3.Rc6 Qxf7 4.a8Q+ Qg8.
ii) Qxa7 2.Rxd7 Qb8 3.Rh7+ Kg8
4.Rg7+ Kf8 5.Se5 Qe8 6.Kh7 and 7.Rg8
mate.

No 10695 Aleksandr Sergeevich Volchok
3rd prize Shahmatna Misal 1995



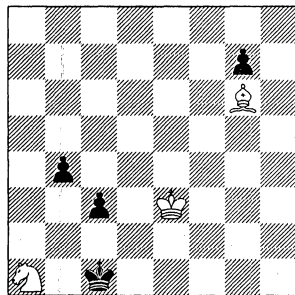
f1f7 0111.36

7/7 Win

No 10695 Aleksandr Sergeevich Volchok (Nikolaev, Ukraine) 1.Sxb3 d2 2.Sxd2 exd2 3.Bxe6+ Kxe6 4.Rd5 Kxd5 5.e4+ Kxe4 6.Ke2 Kf5 7.Kxd2 a5 8.g4+ Kg5 9.Kc3 d5 10.Kb3/i Kh6 11.Ka4 d4 12.Kb3 win.
 i) 10.Kd4? a4 11.Kc3 a3 12.Kb3 d4 13.Kxa3 Kf4 14.h6 d3 15.Kb2 Kf3 16.h7 d2 17.h8Q d1Q.

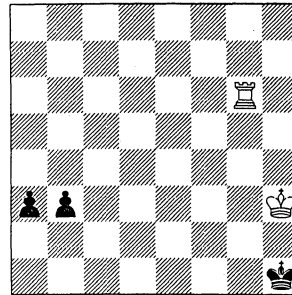
Shahmatna misal for ix95 has an article celebrating the Ukrainian composer-player's 60th birthday. He is of Bulgarian descent and is a grandmaster of correspondence chess, in which he is active and successful at the highest level.

No 10696 A.S.Volchok
 1st hon. mention Shahmatna Misal 1995



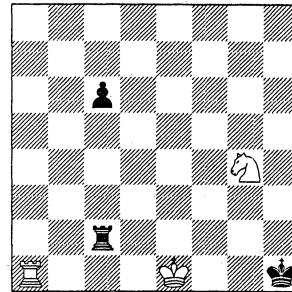
e3c1 0011.03 3/4 Win
No 10696 A.S.Volchok 1.Sb3+ Kb2/i 2.Sc5/ii c2/iii 3.Sd3+ Kc3 4.Sc1 b3 5.Bf7 b2 6.Sa2 mate.
 i) Kd1 2.Kd3 c2 3.Bh5+.
 ii) 2.Sd4? b3 3.Se2 c2 4.Kd2 Ka1, for 5...b2.
 iii) b3 3.Sa4+. Or Ka2 3.Ke2 b3 4.Bf7 wins.

No 10697 Gamlet Amiryan (Armenia)
 2nd hon. mention Shahmatna Misal 1995



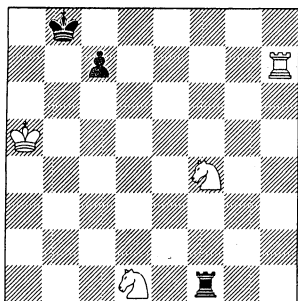
h3h1 0100.02 2/3 Win
No 10697 Gamlet Amiryan 1.Kg3 Kg1 (a2;Kf2) 2.Kf3+ Kf1/i 3.Rh6 (Rd6? Ke1;) with:
 Ke1 4.Ke3 Kf1 5.Kd3/ii a2 6.Rh1+ Kg2 7.Ra1 b2 8.Rxa2, or
 Kg1 4.Rd6 a2 5.Rd1+ Kh2 6.Ra1 b2 7.Rxa2 wins.
 i) Kh2 3.Kf2 Kh3 4.Rg3+ wins.
 ii) 5.Kd2? a2 6.Rh1+ Kg2.

No 10698 L.Topko
 3rd hon mention Shahmatna Misal 1995



elh1 0401.01 3/3 Win
No 10698 L.Topko 1.Se3 Rc5 2.Kf2+ Kh2 3.Ra8 Rh5 4.Rg8 Rh7 5.Rg2+ Kh3 6.Rg3+ Kh4 7.Sg2+ Kh5 8.Sf4+ Kh4 (Kh6;Rg6 mate) 9.Kf3 and 10.Rg4 mate.

No 10699 L.Topko
commendation Shahmatna Misal 1995

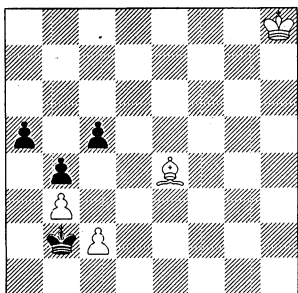


a5b8 0402.01 4/3 Win

No 10699 L.Topko 1.Ka6 Kc8/i 2.Se6 Rxd1 3.Rh8+ Kd7 4.Rd8+ Kc6 5.Sd4+ Kc5 6.Sb3+ Kc6 7.Sa5+ Kc5 8.Rxd1 wins.

i) c6 2.Kb6 Kc8 3.Kxc6 Kb8 4.Sc3 Rxf4 5.Rh8+ Ka7 6.Sb5+ Ka6 7.Ra8 mate.

No 10700 Boris Atanasov
commendation Shahmatna Misal 1995

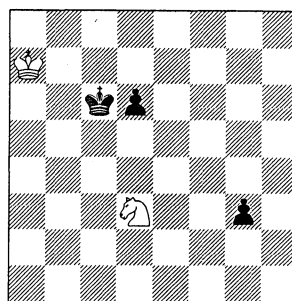


h8b2 0010.23 4/4 Win

No 10700 Boris Atanasov (Gabrovo, Bulgaria) 1.Kg7/i Kc3 2.Kf7 c4 3.Bd5 Kxc2 4.bxc4 b3 5.c5 a4 6.c6 a3 7.c7 a2 8.c8Q+ Kb2 9.Qh8+ wins.

i) 1.Bd3? with the hopeful idea: Ka3? 2.Kg7 a4 3.Bc4 axb3 4.cxb3, winning, is defeated (or so AJR thinks) by: 1...c4 2.bxc4 a4 3.c5 b3 4.cxb3 a3 5.c6 a2 6.c7 a1Q 7.c8Q Kxb3+ drawing.

No 10701 G.Amiryan
commendation Shahmatna Misal 1995



a7c6 0001.02 2/3 Draw

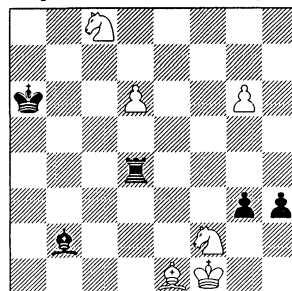
No 10701 G.Amiryan 1.Sf4 d5 2.Ka6 Kc5 3.Ka5 d4 4.Ka4 Kc4 5.Ka3 d3 (Kc3;Se2+) 6.Kb2 Kd4 7.Sg2/i Ke4 8.Kc3 (Kc1? Kf3;) Kf3 9.Se1+ Ke3 10.Sg2+ Kf2 11.Sf4 Kf3 12.Sxd3 g2 13.Se1+ drawn.

i) 7.Kc1? Ke3 8.Sg2+ Kf3 9.Se1+ Ke2 wins.

Suomen Shakki 1993-94

This informal tourney was judged by Marcel van Herck (Belgium). AJR received full advance details from Kari Valtonen as a print-out, in EG-format! 29v96 'for publication in summer 1996'

No 10702 D Gurgenzidze & L Mitrofanov
1st prize Suomen Shakki 1993-94



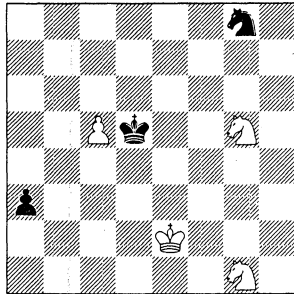
f1a6 0342.22

6/5 Win

No 10702 David Gurgeni and Leopold Mitrofanov 1.g7 g2+ 2.Kg1 h2+ 3.Kxg2/i h1Q+ 4.Kxh1 Rh4+ 5.Sh3 Rg4 6.d7 Bf6 7.Se7/ii Bxe7 8.Bh4 Bxh4/iii 9.Sg5 wins.
 i) 3.Kxh2? Rh4+ 4.Sh3 (Kxg2,Bxg7;) g1Q+ 5.Kxg1 Rg4+.
 ii) 7.Bh4? Rxg7 8.Bxf6 Rxd7, with drawn force remaining.
 iii) Rxh4 9.g8Q Rxh3+ 10.Kg2 Rd3 11.Qc4+ wins.

"Nowadays, a Novotny is nothing special any more, but this study offers much more. White, though materially ahead, has to sacrifice all three minor pieces so as to secure a promotion of one of his two surviving pawns."

No 10703 Vyacheslav Prigunov (Russia) 2nd prize Suomen Shakki 1993-94

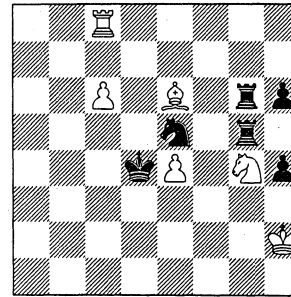


e2d5 0005.11 4/3 Draw

No 10703 Vyacheslav Prigunov 1.Se4 Kxe4/i 2.Sf3 a2/ii 3.Sd2+ Kd4 4.Sb3+/iii Kc3 5.Sa1 Se7/iv 6.Ke1/v Sc6 7.Kd1/vi Sd4 (Sb4;Ke2) 8.Ke1 Sc2+ 9.Kf2/vii Sb4/viii 10.Ke2 (Ke1? Sd3+;) Sc6 11.Kd1/ix Sd4 12.Ke1 Sc2+ 13.Kf2 Sd4 14.Ke1 Sc6 15.Kd1 Sb4 16.Ke2 Sc2 17.Kf2, with a positional draw, but not 17.Kf3? Kb2 18.c6 Sd4+.
 i) Kc4 2.Sd2+ Kb4 3.gSf3 a2 4.Sd4.
 ii) Se7 3.Se1 a2 4.Sc2.
 iii) 4.c6? Kc3 5.c7 Se7.
 iv) Kb2 6.Kd2 Se7 7.Kd1 Sc6 8.Kd2 Sd4 9.Kd1.
 v) 6.Kd1? Sc6 7.K-1/x Sd4 8.Kd1 Kb2 9.Kd2 Sb3+ 10.K- Sxc5

vi) 7.Ke2? Sb4. Or 7.Kf2? Kb2.
 vii) 9.Ke2? Sb4. Or 9.K-1? Sxa1 10.c6 Sb3 11.c7 a1Q+.
 viii) Sxa1 10.c6 S- 11.c7 a1Q 12.c8Q.
 ix) 11.Ke1? Sd4 12.Kd1 Kb2.
 x) 7.Ke2 Sb4 8.Kd1/xi Kb2 9.Kd2 Sc6 10.Kd3 Sd4 11.Kxd4 Kxa1 12.c6 Kb1 13.c7 a1Q+.
 xi) 8.Ke1 Sd3+. Or 8.Ke3 Sd3 9.c6 Sb4 10.c7 Sd5+.

No 10704 Genrikh Kasparyan (Armenia) 3rd prize Suomen Shakki 1993-94



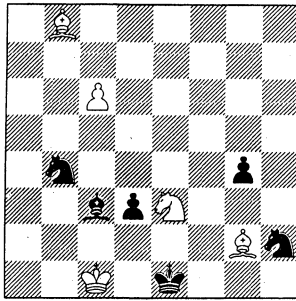
h2d4 0714.22 6/6 Win

No 10704 Genrikh Kasparyan 1.Rd8+/i Kxe4 2.Bd5+ Kf4/ii 3.Rf8+/iii Kxg4 4.c7 Kh5 5.c8Q Sg4+ 6.Qxg4+/iv Rxg4 7.Rf5+, and R6g5 8.Bf7 mate, or R4g5 8.Bf3 mate.

i) 1.c7? Sxg4+ 2.Bxg4 Rc6.
 ii) Kf5 3.Sxe5 and 4.c7.
 iii) 3.Sxe5? Rxe5 4.c7 Re2+ 5.Kh3 Rc2.
 iv) 6.Kh3? Rxd5 7.Rf5+ Rxf5 8.Qxf5+ Rg5.

"A white win from the initial position is far from obvious. When promotion of the white pawn becomes inevitable, Black finds an apparently safe haven for his king and threatens to force at least a draw, but then comes a thunderbolt."

No 10705 Virgil Nestorescu (Romania)
1st hon mention Suomen Shakki 1993-94

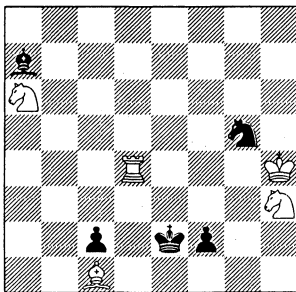


c1e1 0057.12 5/6 Win

No 10705 Virgil Nestorescu 1.c7 Bd2+/i
2.Kb1/ii Bxe3 3.c8Q d2 4.Bg3+/iii Ke2
5.Qc4+ Sd3 6.Bf1+ Sxf1/iv 7.Qxg4 mate.
i) d2+ 2.Kb1, and Sf1 3.Bxf1 Sd5 4.c8Q
Sxe3 5.Qxc3, or Ke2 3.c8Q Kxe3
4.Qxc3+ Ke2 5.Qe5+ Kf2 6.Qd4+ Ke2
7.Qe4+ Kf2 8.Ba7+ Kg3 9.Qe3+.
ii) 2.Kb2? ... 5...Sd3+.
iii) 4.Qc3? Ke2 5.Qc4+ Sd3 6.Bf1+ Sxf1
7.Qxg4+ Ke1.
iv) Kxf1 7.Qxd3+ Kg2 8.Bxh2.

"An original model mate. Apart from the white king every piece cooperates for the mate. All pieces in the final position have moved at least once. This is what a mate study should be, but it is just not spectacular enough to deserve a prize."

No 10706 V.Prigunov
2nd hon men Suomen Shakki 1993-94



h4e2 0145.02

5/5 Win

No 10706 V.Prigunov 1.Rd2+/i Ke1
2.Rxf2/ii Bxf2+ 3.Sxf2 (Kxg5? Kd1;) Sf3+/iii 4.Kg3 Sd4 5.Sd3+ Kd1/iv 6.aSc5 (Kf2? Sb3;) Se2+ 7.Kf2 Sxc1 8.Sb2+ Kd2 9.Se4 mate.

i) 1.Sf4+? Kf3 2.Rd3+ Ke4.

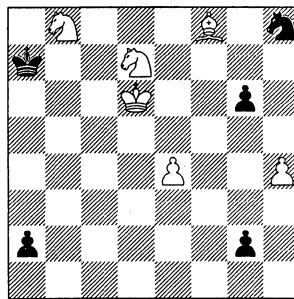
ii) 2.Sxf2? Sf3+ 3.Kg3 Sxd2.

iii) Se4 4.Sd3+ Kd1 5.aSb4 Sd2 6.Sa2 Ke2 7.Sb2.

iv) Kf1 6.Bg5. Or Ke2 6.aSc5.

"Hundreds of studies have been made with two knights, but this particular pattern seems to be new. This could have been rated higher were it not for the three consecutive captures on the f2 square."

No 10707 Jüri Randviir (Estonia)
3rd hon mention Suomen Shakki 1993-94



d6a7 0015.23

6/5 Win

No 10707 Jüri Randviir 1.Kc7 g1Q
2.Bc5+ Qxc5/i 3.Sxc5 a1Q 4.Sc6+ Ka8
5.Sd7 Qg7 6.e5 g5/ii 7.h5/iii Sg6/iv
8.hxg6 g4 9.e6 g3 10.e7 Qxe7 11.Sxe7
g2 12.Sc8 g1Q 13.dSb6 wins.

i) Ka8 3.Bxg1 a1Q 4.Sc6.

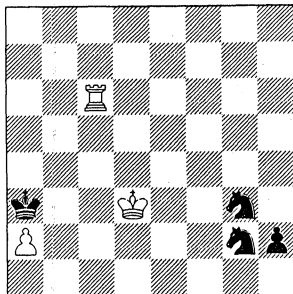
ii) Qf7 7.e6 Qf4+ 8.Kc8 Qe3 9.e7 Sf7
10.Kc7 Qf4+ 11.dSe5.

iii) 7.hxg5? Sg6 8.e6 Sf4 9.e7 Sd5+.

iv) g4 8.e6 g3 9.e7 Qxe7 10.Sxe7 g2
12.Sc8.

"Interesting play by both sides. The composer has worked on this idea before, see *Die Schwalbe* 1991-92 (EG117.9957)."

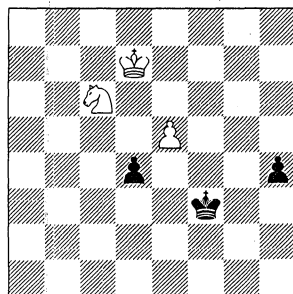
No 10708 J. Randviir
4th hon mention Suomen Shakki 1993-94



d3a3 0106.11 3/4 Draw

No 10708 J. Randviir 1.Rh6/i Sf4+/ii
2.Kc3 Sd5+ (fSe2+;Kd3/Kd2) 3.Kc4/iii
Se3+ (Sb6+;Kb5) 4.Kc3/iv Sd1+ 5.Kc2
(Kd2? Sb2;) Se3+ 6.Kc3 draw.
i) 1.Rc1? Sf4+ 2.Ke3 Sh3. Or 1.Ra6+?
Kb2 2.Rh6 Sh5 3.Rxh5 Sf4+.
ii) h1Q 2.Rxh1 Sxh1 3.Ke4 and Se1
4.Ke3, or Sh4 4.Kf4.
iii) 3.Kd3? Sh5. Or 3.Kd4? Sf5+.
iv) 4.Kd3? Sg4 5.Rh4 h1Q 6.Rxh1 Sxh1
7.Ke4 Sh2 8.Kf4 Kb4 9.a4 Ka5.
"Rich in interesting side variations but
introductory play is missing."

No 10709 Sergei Zakharov (Russia)
commendation Suomen Shakki 1993-94



d7f3 0001.12 3/3 Win

No 10709 Sergei Zakharov 1.e6/i, with:
d3 2.Se5+ Kg3 3.Sxd3 h3 4.e7 h2 5.e8Q
h1Q 6.Qe5+ Kg2 7.Qe4+ Kg1 8.Qe1+
Kh2 9.Qh4+ Kg2 10.Sf4+ Kg1 11.Qe1+

Kh2 12.Qf2+ wins, or
h3 2.Se5+, and either:

Kg2 3.Sg4/ii d3 4.e7 h2/iii 5.e8Q
(Sxh2? d2;) h1Q 6.Qe4+ Kg1 7.Qe1+
Kg2 8.Se3+ Kh2 9.Qh4+ Kg1 10.Qg3+,
or

Kg3 (Kf4;Sd3+) 3.Sf3 Kxf3/iv
4.e7 h2 5.e8Q d3 6.Qh5+ Kg3/v 7.Ke6
d2 8.Ke5(Kf5) d1Q 9.Qxd1 Kg2
10.Kf4(Kg4), with the standard Q vs.
Q-in-the corner win.

i) 1.Sxd4+? Kf2 2.e6 h3 3.Sf3 Kxf3 4.e7
h2 5.e8Q Kg2.

ii) 3.Sf3? d3 4.e7 d2(h2).

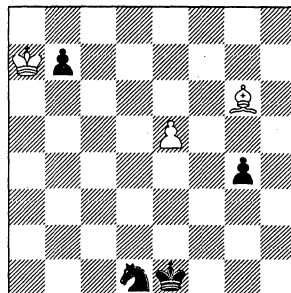
iii) d2 5.Se3+ K- 6.e8Q.

iv) d3 4.e7 d2(h2) 5.SxP h2(d2) 6.Sf1+.

v) Kg2 7.Qg4+ Kf2 8.Qh3 Kg1 9.Qg3+
Kh1 10.Qf2 wins.

"What can be expected with this
material? A white knight cleverly stop-
ping the black pawns, or a won queen
ending? This study has it all!"

No 10710 Dmitri Pikhurov (Russia)
commendation Suomen Shakki 1993-94



a7e1 0013.12 3/4 Win

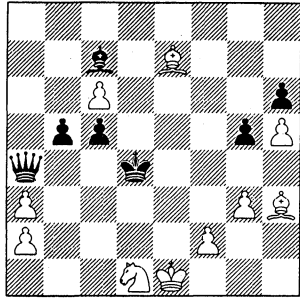
No 10710 Dmitri Pikhurov 1.e6 Sc3 2.e7
Sb5+ 3.Kxb7 Sd6+ 4.Kc6(Kc7) g3
5.Kxd6/i g2 6.e8Q+/ii Kd2/iii 7.Bd3 g1Q
8.Qe2+ Kc3 9.Qc2+ Kb4 (Kd4;Qc5+)
10.Qb2+ Ka4 11.Be2+ Ka5 12.Qa3+ Kb6
(Kb5;Bd3+) 13.Qb4+ Ka6 14.Bd3+ Ka7
15.Qa5+ Kb8 16.Qc7+ wins.

i) 5.Be4? Se8+ 6.Kd7 Sg7, followed by
Kf2;, and g2;.

ii) 6.Bd3? g1Q 7.e8Q+ Kf2.

iii) Kf2 7.Qf7+ K- 8.Qa7.
 "White gets there first, cannot prevent Black from promoting, but wins the Q+B vs. Q ending anyway."

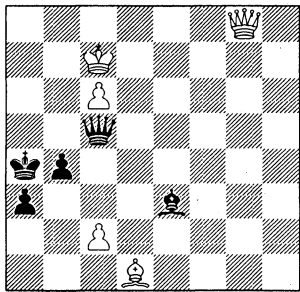
No 10711 Aleksandr Stavrietzky (Russia) commendation Suomen Shakki 1993-94



e1d4 3051.64 10/7 Win
No 10711 Aleksandr Stavrietzky 1.Bf6+ Be5/i 2.Bxe5+ Kxe5 3.c7/ii Qa5+ 4.Sc3 Qxc7/iii 5.f4+ gxf4 6.gxf4+, and Kf- 7.Sd5+, or Kd- 7.Sxb5+ wins.
 i) Kc4(Kd3) 2.Sb2+. Or Kd5(Ke4) Sc3+.
 ii) 3.Sc3? Qa8 4.c7 Qh1+ 5.Bf1 Qc6, and 6.Sxb5 c4 7.Kd1 Qxb5 8.e8Q Qb1+, or 6.Sd5 c4 7.Bg2 c3 8.Kd1 c2+ 9.Kc1 Qc4.
 iii) Qxc3+ 5.Kf1 Qf3 6.Kg1 g4 7.c8Q gxh3 8.Qxc5+ Ke6 9.Qe3+.

"The problem-like theme (cross- and star-checks by bK) presented in a surprisingly economical manner."

No 10712 D. Pikhurov commendation Suomen Shakki 1993-94



c7a4 4040.22

5/5 Win

No 10712 D. Pikhurov 1.c3/i Kb5/ii 2.c4+ Qxc4/iii 3.Ba4+ Kc5 4.Qf8+ Kd4/iv 5.Qf6+ Ke4/v 6.Bc2+ Qxc2 7.Qg6+ wins.

i) 1.c4+? b3 2.Qa8+ Qa5+ 3.Qxa5+ Kxa5 4.Bxb3 Kb4 5.Ba2 Kc3 6.Kb7 Bf4, and 7.c5 Kb4 8.Kb6 Bg3 9.Bf7 Bf4, or 7.c7 Bxc7 8.Kxc7 Kb2.

ii) Ka5 2.cxb4+ Qxb4 (Kxb4;Qb3+) 3.Qa8+ Kb5 4.Be2+ Kc5 5.Qf8+

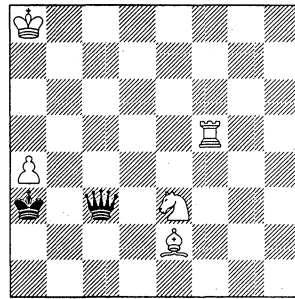
iii) Ka6 3.Qc8+ Ka5 4.Qa8+ Qa7+ 5.Qxa7+ Bxa7 6.Bb3.

iv) Kd5 5.Bb3 Qxb3 6.Qf7+.

v) Kd5 6.Bb3. Or Kd3 6.Bb5 Qxb5 7.Qf1+.

"White wins bQ in three variations."

No 10713 Kari Valtonen (Finland) commendation Suomen Shakki 1993-94



a8a3 3111.10 5/2 Win

No 10713 Kari Valtonen 1.Sc4+/i Kb4/ii 2.Rb5+/iii Kxa4 3.Rb7 (Rb-? Qf3+;) Qh8+ 4.Rb8 (Ka7? Q-8+;) Qh1+ 5.Ka7 Qg1+ (Qh7+;Rb7) 6.Rb6 (K-,Qa7+;) Qg7+ 7.Rb7 (Ka6? Qa7+;) Qd4+/iv 8.Ka6 Qf6+ 9.Rb6 Qd8 10.Bd1+ Qxd1 11.Sb2+ wins.

i) 1.a5? Qc8+ 2.Ka7 Qc7+ 3.Ka6 Qc6+.

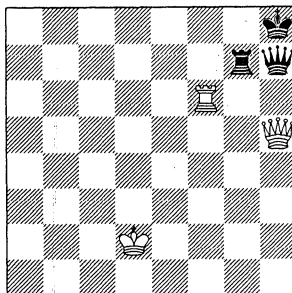
ii) Ka2 2.Re5 and 3.a5. If Kxa4 2.Sb6+ and Kb4 3.Sd5+, or K-3 3.Rf3.

iii) 2.Re5? Kxa4 3.Sb6+ Kb3. Or 2.a5? Qh8+ 3K-7 Qh7+. Or 2.Rf7? Qh8+ 3.Ka7 Kxa4 4.Rb7 Q-8+.

iv) Qg1+ 8.Ka6 Qg6+ 9.Rb6.

"White skilfully avoids stalemate and perpetual check."

No 10714 J.Randviir
commendation Suomen Shakki 1993-94



d2h8 4400.00 3/3 Win

No 10714 J.Randviir 1.Qe8+/i Qg8/ii
2.Rh6+/iii Rh7 3.Qe5+ Qg7 4.Rf6 wins,
Rh4 5.Qe8+.

i) 1.Rf8+? Rg8 2.Qe5+ Qg7 3.Rf6 Qg5+.
Or 1.Qe5? Qh4. Or 1.Rh6? Rd7+

5.Kh- Qxh6 6.Qxh6+ Rh7.
ii) Rg8 2.Qe5 Rg2+ 3.Rf2+ Qg7 4.Qh5+
Kg8 5.Qd5+.

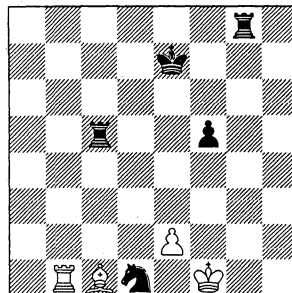
iii) 2.Rf8? Rg2 ... 8.K-8 Qxf8 9.Qxf8+
Rg8.

"Although the basic idea is not new, this
study deserves a place in the award
because of the two symmetrical tries and
the absence of pawns."

64 - Shakhmatnoe obozrenie, 1994

This informal tourney was judged by
Oleg Pervakov (Moscow). The
provisional award was published in issue
3/1996. 25 studies entered by 20 com-
posers.

No 10715 A.Ibrahimov (Tashkent)
prize '64'



f1e7 0713.11 4/5 Draw

No 10715 A.Ibrahimov 1.Ba3 Se3+ 2.Kf2
Sg4+ 3.Kf3 Se5+ 4.Kf4 Sg6+ 5.Kf3/i
Rc8/ii 6.Rc1/iii Kd6 7.Rc2 Kd5

8.Bxc5/iv Rxc5 9.e4+ fxe4+/v 10.Ke3/v
Rb5 11.Rb2 Ra5 12.Ra2 positional draw

- unless Black prefers to give stalemate.
i) 5.Ke3? Kd6 6.Kd4 (Rc1,Re8+;) Kc6
7.Bxc5 Rd8+ 8.Kc4 Se5+.

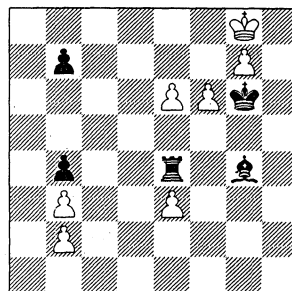
ii) Sh4+ 6.Kf2 Rc8 7.Rc1 Kd6 8.Rh1,
and Sg6 9.Bxc5+ Rxc5 10.Rh6, or Rh8
9.Rc1 Rc8 10.Rh1.

iii) 6.Rb5? Kd6 7.e4 f4 8.Rb6+ Rc6
9.Rb5 Ra6 10.Bb4 Se5+ 11.Kxf4 Sd3+.

iv) 8.e4? Se5+ 9.Ke3 f4+ 10.Kd4 Sc6+
11.Kd3 Sd8 12.Kd4 Se6+.

v) Kd4 10.Rd2+ Kc3 11.Rd5.

No 10716 E.Kolesnikov (Moscow)
1st honourable mention '64'



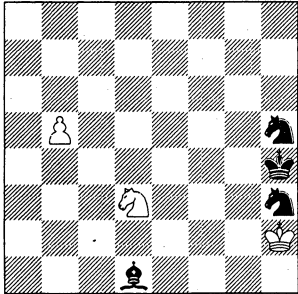
g8g6 0330.62

7/5 Draw

No 10716 E.Kolesnikov 1.Kh8/i Bxe6
2.g8Q+ Bxg8 3.f7 Rh4+ 4.Kxg8 Rh8+/ii
5.Kxh8 Kxf7 6.Kh7 b6, and after
7.Kh6(Kh8) the position of reciprocal
zugzwang arises that we have already
seen in (i), but this time Black must
commit himself - and draw.

- i) 1.Kf8? Bxe6 2.g8Q+ Bxg8 3.f7 Rf4
4.exf4 Bxf7 5.f5+ Kxf5 6.Kxf7 Ke4
7.Ke6 Kd3 8.Kd5 b6, when White is seen
to have lost the zugzwang arm-wrestling.
ii) An explosion that is echoed by
3...Rf4, in (i).

No 10717 G.Kasparyan (Erevan)
2nd honourable mention '64'

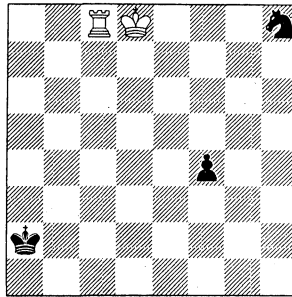


h2h4 0037.10 3/4 Draw

No 10717 G.Kasparyan 1.b6 Bf3/i
2.Se1/ii Bb7 3.Sg2+ Kg4 4.Se3+ Kf3
5.Sc4 Sg5!/iii 6.Sd6/iv Bd5 7.b7 Kf2!/v
8.Se4+!/vi Bxe4 9.b8Q Sf3+ 10.Kh1
draw, the play concluding with either
stalemate or perpetual check.
i) Sf6, meets the defence 2.Se5! If Sg3
2.Se5 Sf1+ 3.Kg2 Se3+ 4.Kh2.
ii) White has to resist playing: 2.Se5?
Bd5 3.Sg6+ Kg5, and if 4.Se7 Bb7
5.Kxh3 Sf6 6.Kg3 Se4+ 7.K- Sd6, or if
4.Se5 S3f4 5.Sf7+ Kh4 6.Sd6 Sf6 7.b7
Sd7.
iii) Crocheting a mating net.
iv) A weak, i.e. bad, choice would be:
6.Sa5? Bd5 7.b7 Kf2 8.b8Q Sf3+ 9.Kh1
Sg3+ 10.Qxg3+ Kxg3 and wins.
v) The threat is to play Sf3+;, with mate
to follow.

vi) This is the sacrifice that refutes
Black's checkmating plans.

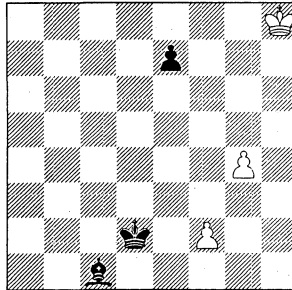
No 10718 V.Romasko (Kharkov region)
3rd honourable mention '64'



d8a2 0103.01 2/3 Draw

No 10718 V.Romasko 1.Ke7 Sg6+ 2.Bf6
Sh4 3.Rc2+, with:
Kd3 4.Rh2 Sf3 5.Rh3, or
Kb1 4.Rf2 f3 5.Kg5 Sg2 6.Rxf3 Kc1
(Se1;Rf1) Rf1+ K- 8.Rf2+ wins.

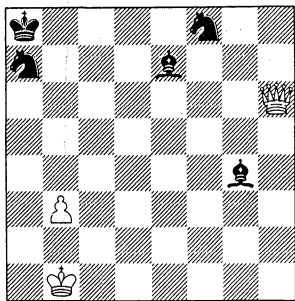
No 10719 B.Gusev and K.Sumbatyan
special honourable mention '64'



h8d2 0030.21 3/3 Draw

No 10719 B.Gusev and K.Sumbatyan
(Moscow) 1.g5 Ke2/i 2.f4 Bxf4 3.g6 Bg5
4.Kh7 Bf6 5.Kg8 e5 6.Kf7 Bh8 7.Kg8
Bf6 8.Bf7 draw.
i) Kd3 2.g6 Bb2+ 3.Kg8 e5 4.f3 draw.

No 10720 G.Kasparyan
commendation '64'

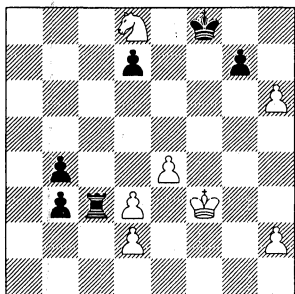


b1a8 1066.10

3/5 Draw

No 10720 G.Kasparyan Four minor pieces win against the queen if they can be reliably protected. 1.Qh1+/i Kb8 2.Qh2+ (Qe4? Be6;) Kc8 3.Qc2+ Kd8/ii 4.Qe4 Bd7 (Be6;Qd4+) 5.Qa8+ Sc8/ii 6.Qa5+ Ke8 7.Qh5+ Kd8 8.Qa5+ draw.
i) 1.Qg7? Bf5+ 2.Ka2 Nc6. Black wins.
ii) Kd7 4.Qe4 Be6 5.Qd4+.
iii) Black's aim to defend all his pieces has been achieved, but there still remains perpetual check.

No 10721 D.Gurgenidze (Tbilisi)
commendation '64'

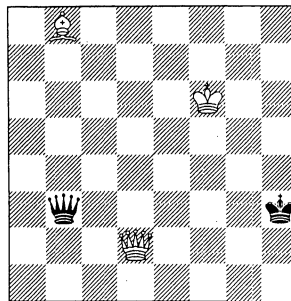


f3f8 0301.54

7/6 Win

No 10721 D.Gurgenidze 1.h7 Rxd3+ 2.Kg2 Rxd2+ 3.Kg3 Rd3+ 4.Kg4 Rd4+ 5.Kg5 Rh4 6.Kxh4 g5+ 7.Kh5 Kg7 8.Sf7 Kxh7 9.Sxg5+ Kg8 10.Se4 b2 11.Sd2 wins, this last move shedding light on White's move 2.

No 10722 A.Manyakhin (Lipetsk)
commendation '64'

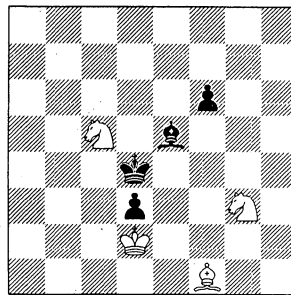


f6h3 4010.00

3/2 Win

No 10722 A.Manyakhin 1.Qh2+ Kg4 2.Qg2+ Kh4 3.Qg5+ Kh3 4.Qh5+ Kg2 5.Qe2+ Kg1/i 6.Ba7+ (Bd6? Qf3+;) Kh1 7.Qf1+ (Qg4? Qg3;) Kh2 8.Bg1+ Kg3 9.Bf2+ Kg4 10.Qg2+ Kf4 11.Qg5+ Ke4 12.Qf5 mate.
i) Kh3 6.Bd6 Kh4 7.Qh2+ Kg4 8.Qg2+ Kh4 9.Be7.

No 10723 A.Malyshev (Perm)

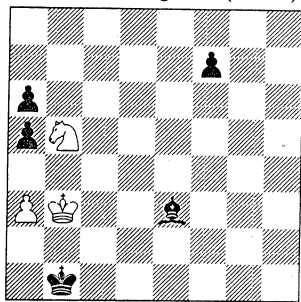


d2d4 0042.02

4/4 Win

No 10723 A.Malyshev 1.gSe4 Kd5 (f5;Se6+) 2.Bh3 Bd4 3.Be6+ Ke5 4.Bc8 f5 5.Sxd3+ Kxe4 6.Bb7 mate - of the so-called 'ideal' type.

No 10724 V.Prigunov (Kazan)



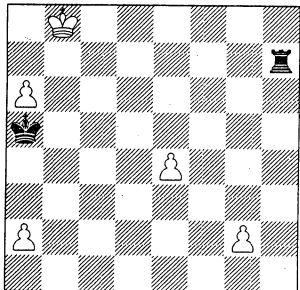
b3b1 0031.13 3/5 Draw

No 10724 V.Prigunov 1.Sd6 f6 2.Ka4 Bb6 3.Se8 f5 4.Sg7 f4 5.Se6 f3 6.Sg5 f2 7.Se4 f1S 8.Sd2+ Sxd2 stalemate.

Springaren (Sweden), 1993

This informal tourney was judged by A.Hildebrand. The provisional award was published in Springaren 57, vi94, pages 65-66. 20 studies by 10 composers from 11 countries were entered.

No 10725 F.Vrabec (Bosnia/Sweden)
1st prize Springaren (Sweden), 1993



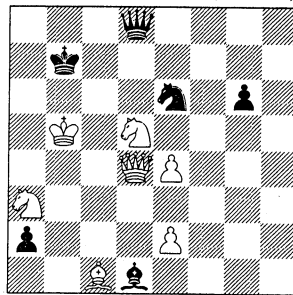
b8a5 0300.40 5/2 Draw

No 10725 F.Vrabec 1.a7, with: Kb6 2.a8S+ Kc6 3.g4/i Rb7+/ii 4.Kc8 Rg7 5.Kb8 Rb7+/iii 6.Kc8 Re7 7.Kd8/iv Ra7 8.g5 Rxa8+ 9.Ke7 Rg8 10.Kf6 Kd7 11.g6 Rf8+ 12.Kg5 Ke7 13.g7 Rf2

(Ra8;Kg6) 14.g8S+ draw, or
Ka6 2.a8S Rh8+ 3.Kc7 Rxa8 4.e5 Kb5/v 5.e6 Kc5 6.e7 Kd5 7.Kd7 Ra7+ 8.Kd8 Kd6 9.e8S+ draw.
i) 3.a4? Rb7+ 4.Kc8 Ra7 5.Kb8 Rxa4 6.Sc7 Rxe4 wins. Or 3.e5? Rb7+ 4.Kc8 Re7 5.Kd8 Ra7 wins.
ii) Re7 4.g5 Rxe4 5.g6 Rg4 6.a4 draw. Or Rg7 4.e5 Rxc4 5.e6 draw.
iii) Rxc4 6.a4 Rg7 7.a5 Rb7+ 8.Kc8 Ra7 9.Sb6 Rxa5 10.Sd7 Ra8+ 11.Sb8+ Kb6 12.e5 draw.
iv) 7.Kb8? Rxe4 8.g5 Rb4+ 9.Kc8 Ra4 10.Kb8 Rxa2 11.Sc7 Re2 12.g6 Re7 13.g7 Rxc7 14.Se6 Rg8+ 15.Ka7 Rg4 16.Sd8+ Kc7 17.Se6+ Kd7 18.Sc5+ Kc6 19.Sd3 Ra4+ 20.Kb8 Kd5 wins.
v) Re8 5.Kd6 Kb7 6.e6 Rd8+ 7.Ke5 Kc7 8.e7 Rd2 9.e8S+.

A Peckover study (f8c6 0300.20 TJS 1966 1.g5) already showed alternative S-promotion (2 white pawns) to draw. "S-promotion in a duel between S and R is banal, but 5 times in a miniature is a task and a remarkable achievement."

No 10726 E.Dobrescu and V.Nestorescu
2nd prize Springaren (Sweden), 1993



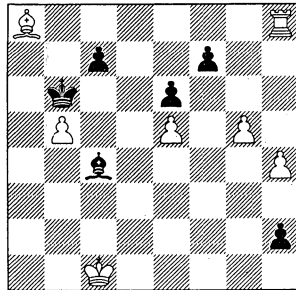
b5b7 4045.22 7/6 Draw

No 10726 E.Dobrescu and V.Nestorescu (Romania) 1.Qb2/i a1Q 2.Qxa1 Qd7+ 3.Kc4 Qc8+/ii 4.Kd3 Sc5+ 5.Ke3 Qh3+ 6.Kf4 (Kf2? Sxe4+;) Se6+/iii 7.Ke5 Qh8+ 8.Sf6 Bb3 9.Sc4 Bxc4 10.Qb2+/iv Kc6 11.Bf4/v Qf8/vi 12.Qb6+ Kxb6 13.Sd7+ Kc6 14.Sxf8 Sxf8 15.Kf6 draw.

i) 1.Qe5? Qd7+ 2.Kc4 Qc6+ 3.Kd3 Qa6+ wins.
 ii) Qa4+ 4.Sb4 Qb3+ 5.Kb5 Bxe2+ 6.Ka5 draw.
 iii) Qh4+ 7.Ke5, and Qh8+ 8.Sf6, or Qxe4+ 8.Kd6.
 iv) 10.Qb1+? Kc6 11.Bf4 Sxf4 and 12.Qc2 Kc5, or 12.Qc1 Qb8+.
 v) 11.e3? Kc5, and W is in zugzwang: 12.Qa3+ Kb5 13.Qb2+ Kc6, and 14.Qd2 Qb8+, or 14.Bd2 Qh2+.
 vi) Qd8 12.Sd5 Qd6+ 13.Kf6 Sxf4 14.Kg5, when the analysis halts. One may well agree that Black's only alternatives to giving perpetual check are to allow the exchange of a pair of minor pieces, after which White's last pawn (on g6) will also disappear.

"A difficult study that requires close attention for its understanding. The impression that White's material is sufficient to draw is a chimaera. bPa2 and wK nearly mated call for shrewd play: consider White's moves 9 and 11 (11.e3?), and the focal point play where the queens fight for the diagonal b8-h2. The good 'key' and rational position are evidence of the composers' technical command."

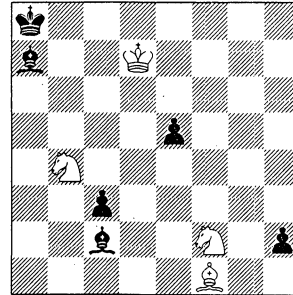
No 10727 Juri Randviir (Estonia)
 1st hon mention Springaren, 1993



c1b6 0140.44 7/6 Win
No 10727 Juri Randviir 1.Bh1 (g6? Bd5;) Bd5 2.Ra8/i Bxh1 3.Ra1 Bf3/ii 4.Kd2 h1Q 5.Rxh1 Bxh1 6.Ke3 Kc5(Bg2;) 7.h5

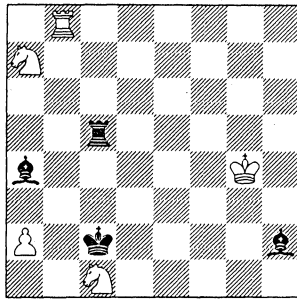
Kd5 8.g6 fxe6 9.h6 wins.
 i) 2.Rd8? Bxh1, and 3.Rd1 Bf3, or 3.Rd2 Bg2. Or 2.g6? Bxh1 3.g7 Bb7 4.g8Q h1Q+, and 5.Kd2 Qd5+, or 5.Kb2 Qe1 draw..
 ii) Be4 4.Kd2 Kc5 5.Ke3 Kd5 6.h5 Kxe5 7.h6 Kd5 8.Rd1+ Ke5 9.Rh1.
 "The key makes a nice point and there is whole-board play. The conclusion lacks sharpness."

No 10728 Yuri Roslov (Russia)
 2nd honourable mention Springaren, 1993



d7a8 0072.03 4/6 Win
No 10728 Yuri Roslov 1.Bg2+ (Sxc2? Bxf2;) e4 2.Sxe4 Ba4+ 3.Kc8 Bc6 4.Sxc6 h1Q 5.Bxh1 c2 6.Sc3/i c1Q 7.Sd5 Qxc6+/ii 8.Sc7 mate.
 i) 6.Sf6, is a minor dual. Normally this is nothing to worry about, but the harm done depends on when and where the dual occurs with respect to the main play.
 ii) Qf4 8.Sc7+ Qxc7+ 9.Kxc7 B- 10.Kc8.
 "A nice mating study with a shut-in piece but the minor dual damages the study at a critical moment."

No 10729 A.Lewandowski (Poland)
commendation Springaren, 1993



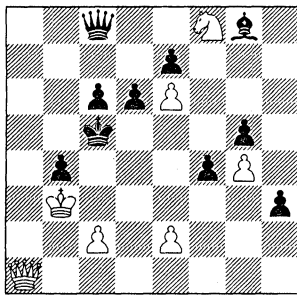
g4c2 0462.10 5/4 Draw

No 10729 A.Lewandowski 1.Rb2+/i
Kxb2 2.Sd3+ Ka1/ii 3.Sxc5 Bd1+ 4.Kh3
(Kf5?) Bg1 5.Sb3+ Kxa2 6.Sc1+ Kb1
7.Sb5 Kxc1 8.Sc3 Bh5 9.Kh4 Bf3
10.Kg3 positional draw.

i) 1.Rh8? Be5 2.Rh1 Bb8 wins.
ii) Kc3(Ka3) 3.Sxc5 Bd1+ 4.Kh3 Bg1
5.Sb5+ Kb4 6.Se4.

"The key is weak and there are few
'points' but the positional draw with this
material does seem original."

No 10730 † Helmuth Steniczka (Austria)
commendation Springaren, 1993



b3c5 4031.47 7/10 Win

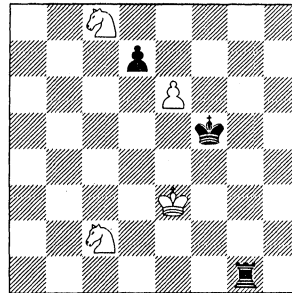
No 10730 † Helmuth Steniczka 1.Sd7+
Qxd7 2.c4 bxc3 3.Qa5+ (Kxc3? Qb7;)
Kd4 4.Qxc3+ Ke4 5.Qd3+ Ke5 6.Kc3
Bh7 7.exd7 Bxd3 8.d8Q wins.

"The introduction is good, but the play
after 2.c4 is forced."

Zvyazda (Belarus), 1995

This informal tourney was judged by
V.Sichev. AJR received a transcript from
Slepian 23ix96. Remarks: just 3 in award
- all other details unknown.

No 10731 G.Slepian (Minsk)
1st prize Zvyazda 1995



e3f5 0302.11 4/3 Win

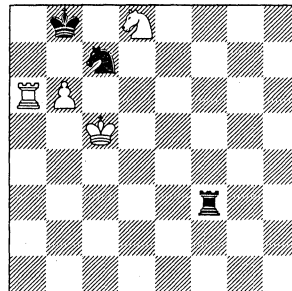
No 10731 G.Slepian 1.Kf2/i Rg7 2.e7
Rxe7 3.Sxe7+ Ke4 4.Sb4/ii d5 5.Sc8 d4
6.Sd6+ Ke5 7.Sc4+ Ke4 8.Sd2+ K- 9.Sd3
wins.

i) 1.e7? Rg8 2.Sd6+ Ke5 3.e8Q+ Rxe8

4.Sxe8 d5 5.Sd4 stalemate.

ii) 4.Ke2? d5 5.Se1 d4 6.Sd3 stalemate.

No 10732 I.Bondar (Gantsevichi)
2nd prize Zvyazda 1995

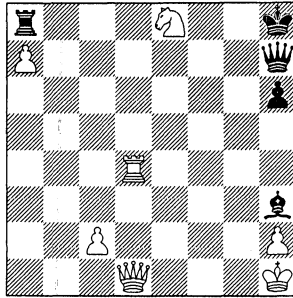


c5b8 0404.10 4/3 Win

No 10732 I.Bondar 1.Sc6+ Kc8 2.b7+
Kxb7 3.Rb6+ Kc8 4.Rb8+ Kd7 5.Rd8+

Ke6 6.Rd6+ Kf5 7.Sd4+ Ke4 8.Sxf3
Kxf3 9.Rf6+ Kg4 10.Rc6 Se8 11.Re6
Sg7 12.Rg6+ and 13.Rxg7 wins.

No 10733 V.Klyukin (Minsk)
honourable mention Zvyazda 1995



h1h8 4431.31 7/5 Win

No 10733 V.Klyukin 1.Qf3/i Qxa7 2.Rd7
Qb7/ii 3.Rh7+/iii Qxh7/iv 4.Qc3+ Kg8
5.Sf6+ K- 6.Sxh7 wins.

i) With a bludgeon threat: 2.Qf8+ Qg8
3.Qxh6+ Qh7 4.Qf8+ Qg8 5.Rh4 mate.

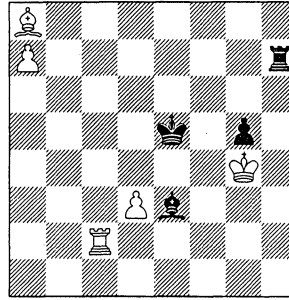
ii) Pinning wQf3 and releasing bRa8 -
points to be borne in mind by the
would-be cook-hunter!

iii) All four corners of the board are
'connected'!

iv) Kg8 4.Sf6+ Kf8 5.Rh8+. What a pity
that 5.Rf7+ is not the move here - it
would be so 'thematic'.

The following four studies were intended
for the FIDE Album (1992-1994) selec-
tion tourney. Unfortunately they were
delivered only on 16x96, over six weeks
after the closing date, by which time the
complete sets of 531 entries were already
being distributed to the three international
judges.

No 10734 Viktor Nikolaevich Zhuk
(Brest, Belarus) and Vasily Leontyevich
Tupik (Brest region)
Zvyazda, 15i94



g4e5 0440.21

5/4 Win

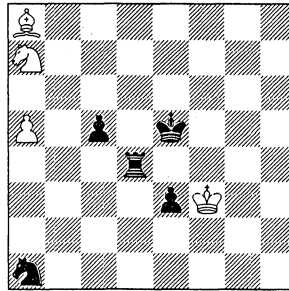
No 10734 Viktor Nikolaevich Zhuk and
Vasily Leontyevich Tupik 1.d4+ Bxd4
(Kxd4;Bb7) 2.Re2+ Kf6/i 3.Re6+ Kf7/ii
4.Rb6 Rh8 (Bxb6;Bd5+) 5.Bd5+ Kg7
(Ke7;Rh6) 6.Rb7+ Kg6/iii 7.Be4+ Kf6
8.Rh7 Rxh7 9.a8Q, and will win, as the
queen protects the white bishop.

i) Kd6 3.Re6+, and Kd7 4.Be4, or Kxe6
4.Bd5+ Kxd5 5.a8Q+, after which
judiciously chosen checks will pick up a
black piece.

ii) Kxe6 4.Bd5+. Or Kg7 4.Re7+ and
5.Rxh7.

iii) Kf6 7.Rh7. Or Kh6 7.Rb8. Or Kf8
8.Rb8+.

No 10735 V.Zhuk
Narodnaya tribuna (Brest), 13viii94

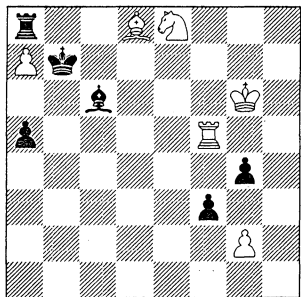


f3e5 0314.12

4/5 Win

No 10735 V.Zhuk 1.Sc6+ Kd5 2.Sxd4+ Kxd4 3.a6 Sb3 4.Bd5 Kd3/i 5.Bxb3 e2 6.Bc4+ Kxc4 7.Kxe2 wins.
i) Sd2+ 5.Ke2. Or Kxd5 5.a7.

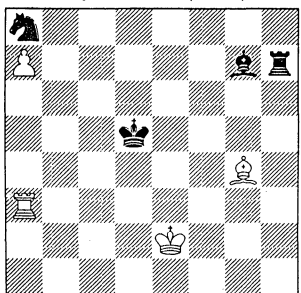
No 10736 V.Zhuk
Narodnaya tribuna (Brest), 13viii94



g6b7 0441.23 6/6 Win

No 10736 V.Zhuk 1.Sd6+ Kxa7 2.Bc7 Bb7 3.Kg7/i fxc2 4.Rxa5+ Ba6 5.Ra1 g3 6.Rb1 Bd3/ii 7.Rb7+ Ka6 8.Rb4/iii Ka7 (Bc2;Rb5) 9.Ra4+ Ba6 10.Ra1 g1Q 11.Rxg1, and White will win, for example g2 12.Ra1 g1Q (Rc8;Sxc8+) 13.Rxg1 B- 14.Ra1+, or Bc4 12.Sxc4 Rc8 13.Ra1+ Kb7 14.Sd6+ and 15.Sxc8.
i) 3.Rxa5+? Ba6 4.Kg7 f2.
ii) Bf1 7.Bb6+ Kb8 (Ka6;Bc5) 8.Rc1 Ba6 9.Bc7+ Ka7 10.Ra1.
iii) 8.Rb2? Rg8+, and 9.Kxg8 Bc4+ 10.Sxc4 g1Q, or 9.Kf6 Rg6+ 10.K-Rxd6.

No 10737 V.Zhuk
Narodnaya tribuna (Brest), 13viii94



e2d5 0443.10 4/4 Win

No 10737 V.Zhuk 1.Bf3+ Kd6/i 2.Ra6+/ii Kc7/iii 3.Bxa8 Bd4/iv 4.Kd3 Rh4 (Kc8;Bb7+) 5.Rc6+ Kd8/v 6.Rd6+ Kc7/vi 7.Rd7+ Kc8 (Kxd7;Bc6+) 8.Bb7+ wins.
i) Ke5 2.Bxa8 Bf8 3.Ra5+ Kd4 4.Bg2 for 5.a8Q.
ii) 2.Bxa8? Bd4 3.Ra6+ Ke5 4.Re6+ Kf4 5.Re4+ Kg5 6.Rg4+ Kf6 7.Rg6+ Ke5 8.Rg5+ Kf6 9.Rf5+ Kg6 10.Rf7 Bxa7 draw.
iii) Ke7 3.Bxa8 Bd4 4.Bg2.
iv) Rh2+ 4.Bg2 Rxc2+ 5.Kf3.
v) Kd7 6.Rh6 Rxc6 7.Bc6+ Kxc6 8.a8Q+.
vi) Ke7 7.Rd7+ Ke8 8.Rxd4 Rh3+ 9.Kc4 Ra3 10.Bc6+ and 11.a8Q.

Thematic Tourney of "64"

This formal and in principle international tourney was announced in "64-Shakhmatnoe obozrenie" 17-18/1994 x94. John Roycroft (England) was the judge. The award was published in "64" - 6/96 (first seen by AJR on date 'exchange copy' received, 14iv97 (sic!)). 8 entries received from 1 composer, only 1 published in the award.

REPORT BY JUDGE

"This thematic tourney threw up many puzzles, but its origin was straightforward enough. Yasha Vladimirov approached me during the FIDE PCCC meeting at Belfort (France) in vii94, after I had demonstrated some of the more interesting positions of reciprocal zugwang in pawnless 5-man endings that had been recently identified by computer - or rather by the computer skills of Ken Thompson. Yasha invited me to choose a handful of these positions to be the basis of a thematic composing tourney of "64". The idea was admirable, and these four

were chosen:

c8c6 1303.00 f5d2c2. 2/3.
d5g3 1303.00 f1e2a4. 2/3.
d7g7 1330.00 h5h1h4. 2/3.
d8e1 1330.00 d5b4b5. 2/3.

[The complete sets of zugwangs in these two endings (455 with the knight, 372 with the bishop) were listed in EG/12 in ix94.]

The challenge was, of course, to choose one or more of the above 4 and to create a win or draw study with the chosen position as the climax. The study could be a win or (with reversed colours) a draw, and rotations and reflexions of the board would be valid.

So far so good. But the judge did not see the tourney announcement in "64" (in x94) until 1995, because the magazine exchange arrangement between EG and "64" is, unfortunately, unreliable. In consequence the tourney received poor world-wide publicity. [And the judge did not see the award itself until 14iv1997!] Yasha handed me the 8 entries he had received when he and I next met, which was during the most congenial FIDE PCCC meeting in Turku (Finland) in vii95. All 8 were entered by one noble (or foolhardy!) composer, Viktor Prigunov of Kazan! (There was no anonymity.) Six were wins and two were draws.

Why did no other composer enter? Was the task too difficult? Surely not, if one composer could compose 8, especially since that composer provided examples of all 4 target positions. Was the task too easy!? No, because only one of the 8 appears to be sound. Was the 'set theme' too novel, and not well understood? Perhaps. Are positions of reciprocal zugzwang hard to analyse? Some of them most certainly are (positions with Black to move and White to win in more than 40 moves are not uncommon), though many of the striking ones are simple enough. Possibly some composers

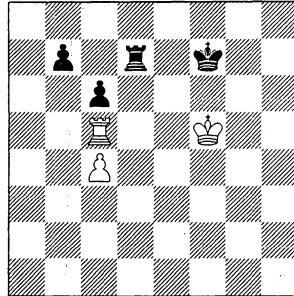
thought that they were required to analyse the final positions, but this was not the case - although Mr Prigunov did do this. Did composers imagine that they were expected already to possess these databases available on CD-ROM for a home computer? If they thought so, then they deserve an apology, which I unreservedly give, for that was certainly not the intention.

Should this type of study composing tourney - one based on computer discoveries - be repeated? Yes, yes, decidedly yes! Thousands of these reciprocal zugzwang positions await study treatment; the field seems ideal for composer practice, as we already know the final positions to be sound, so no analysis of them is needed; there is great variation in how they can be handled; and many of these positions are both totally fascinating and new to the world of chess. Perhaps more composers will now follow the lead of Mr Prigunov and direct their creative attention (whether in a tourney or at their leisure) to this new, and in my opinion potentially rich, field for study composers - I do hope so.

From the standpoint of artistry this thematic tourney of "64" cannot be deemed a success. The solutions incorporated no thematic tries where the chosen reciprocal zugzwang arose with the 'wrong' player to move: many studies by [the late] Grandmaster G.Kasparyan have this desirable 'thematic try' feature, and while we cannot expect many composers to have the Grandmaster's level of skill, there should have been some entries of this kind. Next, all 8 entries had too many exchanges before the 5-man ending arose: the leanest diagram submitted had 10 chessmen, requiring five exchanges in the play. And then, the supporting play was in general complex without being interesting. The judge asked his good friend John Beasley to test all main lines against a strong chessplaying program,

adjustments are becoming something of a rarity. However, the study of these techniques can be tedious, so I will try to present the material in a more interesting way. Our first position, **B1**, is both instructive and entertaining, and will surely repay study.

B1 O.Danielian vs. A.Miles
Cappelle la Grande 1994



f5f7 0400.12 c5d7.c4b7c6 3/4.
Black to play

The position occurred in a game between tournament leaders. White might hope to draw this position, as pawns remain on one flank only. However, his king is cut off along a file and this factor creates some problems for the defender. Although Black won this game, there were inaccuracies committed by both sides. The good news is that these will help us to highlight the correct method, to be shown by examples as we proceed.

61...Ke7(?)! 62.Ke4 Kd8 63.Rh5 b6
64.Ke3 Kc7 65.Rg5 Kb7 66.Rg1 Rd6
67.Rb1 Kc7 68.Rc1 Rd8 69.Rb1 Kb7
70.Rh1 Rd7 71.Rb1 Rd6 72.Ke4 c5
73.Ke3 Kc6 74.Rh1 Rd4 75.Rc1 Kd6
76.Rb1 Kc7 77.Rc1 Kc6 78.Ke2 b5
79.cxb5+ Kxb5 80.Rb1+ Ka4 81.Ke3
Rd5 82.Ke4 Rd2 83.Ke3 Rd6 84.Rc1
Kb5 85.Rb1+ Kc6 86.Rc1 Rd7
87.Ke2(?)? Kb5 88.Rb1+ Ka4 89.Rc1
Kb4 90.Rb1+ Ka3 91.Rc1 Rd5 0-1.

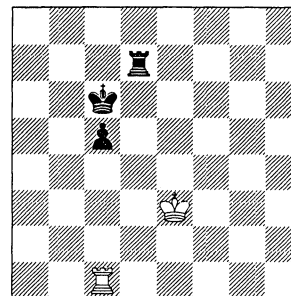
In order to understand what was going

on, we need to refer to some positions from endgame theory illustrating the technique known as 'frontal defence'. This technique applies when the defending king is cut off from the pawn by a file or files, leaving the rook to defend all alone. The success of this defensive method depends on three factors:

- 1) the number of files by which the king is cut off,
- 2) the distance between the rook and pawn, and
- 3) the pawn's file (b-, c-, d-, e, etc.).

Let us consider **B2**.

B2



e3c6 0400.01 c1d7.c5 2/3.
Black to play

White's king is cut off from the pawn by a single file: he cannot cross the d-file as long as the black rook stays at its post. On the other hand, Black cannot advance the c-pawn because the distance between White's rook and the pawn (3 ranks) is sufficient, according to the well known defensive rule: *the minimum distance between rook and enemy pawn shall be not less than three ranks or files*. This separation enables the rook to operate at maximum efficiency. Let's see it in practice.

1...Kb5

1...Rd8 2.Ke4=. Not 2.Ke2?? The defender's king must be able to attack the

opponent's rook, if necessary - this move loses: 2...Kb5 3.Rb1+ Ka4 4.Rc1 Kb4 5.Rb1+ Ka3 6.Rc1 Rd5 7.Ke3 Kb2 8.Rc4 Kb3-+. The pawn begins to march...

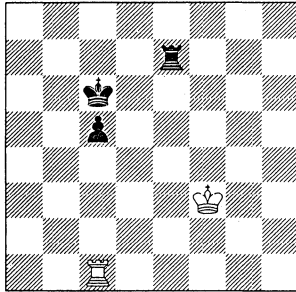
2.Rb1+ Ka4
3.Rc1 Kb4
4.Rb1+ Ka3
5.Rc1 Rd5
6.Ke4!

Otherwise Black would play: Kb2, Rc4 Kb3 and c5-c4, winning.

6...Rd4+
7.Ke3 Kb4
8.Rb1+ Ka5
9.Rc1=.

Black cannot make progress. Now consider B3.

B3



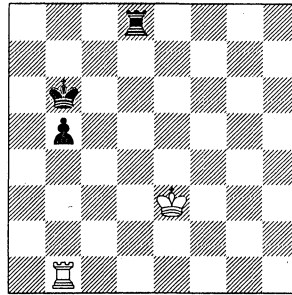
f3c6 0400.01 c1e7.c5 2/3.
Black to play

Here we have a similar position, but the defender's king is cut off by only two files now, allowing Black to use his rook to support the pawn at the proper moment. First Black has to advance his king, getting closer to White's rook. 1...Kb5 2.Rb1+ Ka4 3.Rc1 Kb4 4.Rb1+ Ka3. This is the best square for the king, as he is ready to attack the rook after: Ka3-b2. 5.Rc1 Rc7. The pawn needs support, so the rook must provide it. 6.Ke2 Kb2 7.Rc4 Kb3 8.Rh4 c4. Now White is unable to stop the pawn. 9.Kd2 Kb2-+. [9...c3+ 10.Kc1 Rg7-+].

So we see that when the defending king is cut off by two files, and the pawn is already on its fifth rank, the task of the defence is much more difficult, in fact in most cases vain. Our next four examples illustrate the differences in the cases of the b-, d-, and e-pawns.

The special case of the b-pawn

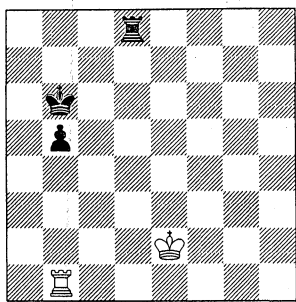
B4



e3b6 0400.01 b1e7.b5 2/3.
Black to play

Here the defender's king is cut off by two files again. However, Black does not have enough room on the left of the pawn for his king to manoeuvre. This fact makes a significant difference and Black cannot win, so we have the special case of the b-pawn. 1...Rd5. Black protects the pawn and plans to advance the king. 2.Ke4! Kc6 3.Rh1 [3.Rc1+ Rc5 4.Rb1 Rc3 5.Kd4 Ra3 6.Rc1+! Kb6 7.Rc3=] 3...b4 4.Rb1 Rh5 5.Kd3 Kb5 6.Kc2. White's king is not cut off any more and helps to stop the pawn. The location of the defender's king is also of great importance. This is illustrated in B5.

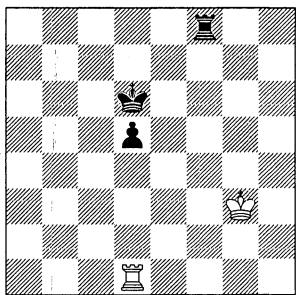
B5



e2b6 0400.01 b1d8.b5 2/3.
Black to play

The only difference between B5 and B4 is in the placement of the defender's king. Now the king is too far away and cannot attack the rook quickly enough when it needs to. 1...Rd5! 2.Ke3 Kc5 3.Ke4 Rd4+ 4.Ke3 b4 5.Rc1+ Rc4 6.Kd2 b3 7.Rxc4+ Kxc4 8.Kd1 Kd3!-+.

B6



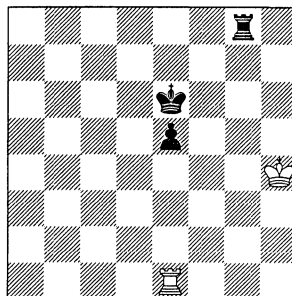
g3d6 0400.01 d1f8.d5 2/3.
Black to play

This situation resembles B3, apart from one important detail - White's rook has more space to the left of the pawn, so Black must take this into consideration. 1...Kc5 2.Rc1+ Kb4 3.Rd1 Kc4 4.Rc1+ Kb3. The same technique: Black's king has reached his destination - the b3 square. 5.Rd1 Rd8 6.Kf2 Kc2 7.Rd4 Kc3

8.Ra4. The critical moment. Black must be careful. 8...Re8! Only this move is winning, as Black must cut off the white king once again. [8...d4? 9.Ke2 d3+ 10.Kd1 Rh8 11.Ra3+. Note the difference! In the case of the c-pawn White did not have this check.] 9.Ra3+ Kb4 10.Rd3 Kc4-+.

In B7, in contrast to B6, White has even more room on the left of the pawn, so Black cannot win by the usual method. However, there are other motifs in this position, as the white king is in a perilous situation.

B7



h4e6 0400.01 e1g8 2/3.
Black to play
1...Rg2!

1...Kd5 2.Rd1+ Kc4 3.Re1 Kd4 4.Rd1+ Kc3 5.Re1 Re8? 6.Kg3 Kd2 7.Re4 Kd3 8.Ra4 Rf8 9.Ra3+=. Here the white rook has sufficient distance for operation on the flank (3 files).

2.Kh3 Rg7!

Black tries to set up the original position, but with White to play.

3.Kh4 Rg8

4.Ra1

4.Kh3 Kd5 5.Rd1+ Kc4 6.Re1 Kd4 7.Rd1+ Ke3 8.Re1+ Kf3 9.Rf1+ (9.Rxe5 Rh8+#) Ke2-+, and Black plays e5-e4. Or 4.Kh5 e4! 5.Rxe4+ Kf5-+.

4...e4

5.Ra5 e3

6.Ra3

6.Kh3 e2 7.Ra1 Kf5 8.Re1 Kf4 9.Rxe2 Kf3-+.

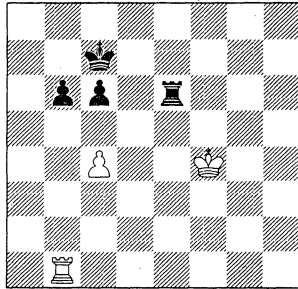
6...Kf5

7.Rxe3 Kf4-+.

Now we understand what was going on in B1. White reached B2 which was drawn, but lost it. It must be said that Black did not play particularly well either. He could and should have placed more difficulties in White's way, with 1...Re7! cutting off White's king by another file. In fact White could still have achieved a draw but he would have had to employ another method, i.e. he should head for a king and pawn endgame, always a difficult decision to take when a pawn down.

After 1...Re7, the game might continue: 2.Kf4 (2.Re5! =) Ke8 3.Rh5(3.Re5=) b6 4.Rh1? (4.c5! b5 5.Re5!= the last chance) Kd7 5.Rd1+ Kc7 6.Rb1 (to stop ...b5) Re6! (B8).

B8



f4c7 0400.12 b1e6.c4b6c6 3/4.
White to play

In B8 (after 6...Re6) the white king is cut off along the e-file, which gives Black more chances than the game continuation. In fact, this position is winning for Black, although it's not easy to prove.

1.Rb2!

White doesn't want to move the king, as the f4 square is ideal, because there the

king both prevents Re6-e3 and stays close to the black rook. Consider:

a) 1.Kf5 Re3! The white king has gone too far forward and can be cut off along a rank, which is often even more dangerous for a defender than cutting off along a file. 2.Kf4 Rc3 3.Rb4 c5 4.Ra4 b5! 5.cxb5 Kb6 6.Ke4 Kxb5 7.Ra1 c4-+. White's king is cut off along the third rank and cannot help the rook to stop the pawn, so Black wins.

b) 1.Kf3 Kd6 2.Rxb6 Kc5 3.Rb1 (3.Ra6 Kxc4 4.Kf4 Kb5 5.Ra1 c5. We have reached the theoretically winning position already analysed.) 3...Kxc4 4.Rc1+ Kd3-+ 5.Kf4 (5.Rc5 Kd4 6.Rc1 c5-+) (5.Rd1+ Kc2 6.Rd8 Kc3! 7.Rc8 Kc4, followed by c6-c5, winning.) Re4+ 6.Kf3 Rc4 7.Rd1+ Kc2 8.Rd6 c5 9.Ke3 Rh4-+.

1...Re1!

1...Kd6? 2.Rxb6 Kc5 3.Rb1 Kxc4 4.Rc1+ Kd3 5.Kf5=.

2.Rb4!

2.Rb3 Rc1 3.Rb4 c5 4.Ra4 Rc3! Black cuts off the white king in advance, preparing b6-b5. 5.Ke5 b5 6.Ra5 Rxc4 7.Rxb5 Kc6 8.Rb1 Rh4-+] [2.Kf3 Kd6! 3.Rxb6 Kc5 4.Rb2 (4.Ra6 Re6 5.Ra4 Kd4 And Black wins after c6-c5, Kd4-c3-b3xc4.) (4.Kf2 Re6 5.Rb1 Kxc4 6.Rc1+ Kd4 7.Rd1+ Kc3 8.Re1+ Kd2 9.Rc5 Kd3 10.Rc1 Re2+ 11.Kf1 Rc2-+) 4...Kxc4 5.Rc2+ Kb5 6.Rb2+ Ka4 7.Rc2 Re6, and now:

a) 8.Kf4 Kb5 9.Kf5 (9.Rb2+ Kc4 10.Rc2+ Kd3 11.Kf5 Rh6 12.Rc1 c5!-+) Re3-+.

b) 8.Rc1 Kb4 9.Rb1+ Kc3 10.Rc1+ Kd3-+.

2...Re2!!

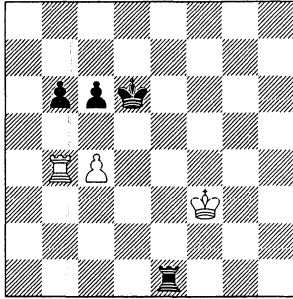
This is the move which was difficult to find in the analysis. Now White is in zugzwang. Compare: 2...c5? 3.Ra4 Rc1 (3...Kc6 4.Kf3 Rb1 5.Ra3! =) 4.Ke3= . Or 2...Kd6? 3.Rxb6 Kc5 4.Ra6 Re6 5.Kf5=.

3.Kf3

3.Rb1? Rc2 4.Rb4 c5 5.Ra4 Rc3-+. Or 3.Kf5? Re3!-+.

3...Re6!
 4.Kf4 Re1!
 5.Kf3 Kd6 (see B9).

B9

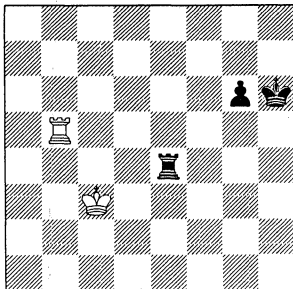


f3d6 0400.12 b4e1.c4b6c6 3/4.
 White to play

We've analysed this position in one of the lines (2.Kf3? instead of 2.Rb4!). Black now wins. 6.Rxb6 Kc5 7.Rb2 Kxc4 8.Rc2+ Kb5 9.Rb2+ Ka4 10.Rc2 Re6 11.Rc1 Kb4 12.Rb1+ Kc4 13.Rc1+ Kd3-+.

By now you should be completely *au fait* with this important technique and for readers who would like to test their understanding of this new-found knowledge I provide B10 as a teaser.

B10 M.Tal vs. I.Zaitsev Riga, 1968



c3h6 0400.01 b5e4.g6 2/3.
 White to play

The late great Mikhail Tal, former world champion, went astray in this position, which is fraught with danger. Yet it can be saved, provided you know how. How would you continue?

1.Kd3? Re1.

Here Tal resigned, for play might continue: 2.Kd2 Re8 3.Rb1 g5 4.Rg1 Kh5 5.Rh1+ Kg6 6.Rg1 Re5! (Black has reached B5) 7.Kd3 (7.Re1 Rxe1 8.Kxe1 Kh5 9.Kf1 Kh4!-) Kf5 8.Rf1+ (8.Kd4 Re4+ 9.Kd3 g4 10.Rf1+ Rf4 11.Ke2 g3-) Kg4 9.Kd4 (9.Rg1+ Kf3 10.Rf1+ Kg2+) Rf5 10.Rg1+ Kh3 11.Ke4 Ra5 12.Kf3 g4+-+.

Here's the correct procedure:

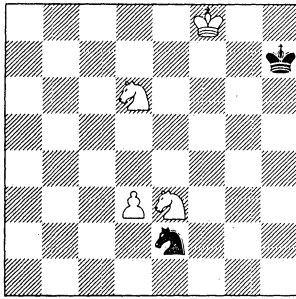
1.Rb1! g5 2.Kd3 Re8 3.Rh1+ Kg6 4.Rg1 (the drawn position B4) Re5 5.Kd4 Kf6 6.Ra1 g4 7.Rg1 Ra5 8.Ke3 Kg5 9.Kf2 draw.

With grateful acknowledgement to our contemporary we reproduce the essence of an article by N.Kralin and O.Pervakov in the '1995' issue of *Šahovska kompozicija* (distributed in 197).

Harking back to a great study composer

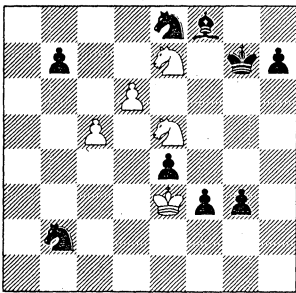
The Muscovite musketeers report on their continuing work, begun by the late Evgeny Umnov, towards compiling the definitive Troitzky collection. *KPI* arose from the composer's correspondence (in the 1930s) with the late Hungarian columnist Karl Ebersz. Publication was posthumous.

KP1: A.A.Troitzky
Bulletin of Central Chess Club of USSR



f8h7 0005.10 4/2 Win
 1.Kf7/i Sf4(Sc1) 2.d4 Se2 3.d5 Sc3
 4.Sg4/ii Kh8 (Sxd5;Se4) 5.Se5 Sxd5/iii
 6.Se4 Kh7 7.Sg4 Kh8 8.Sg5 Sf4 9.Se5z
 S- 10.Sg6 mate.
 i) 1.dS-? Sf4 2.d4 Se6+.
 ii) 4.Sf5? Sxd5 5.Sg4 Sf6 draw.
 iii) Kh7 6.Sf5 Sxd5 7.Sd7 wins.
 KP2 is almost invariably given the much
 later date of 1937.

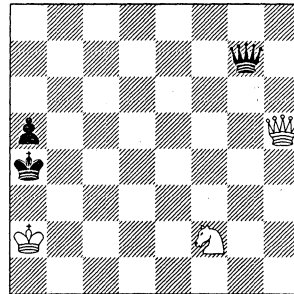
KP2: A.A.Troitzky
Shakmatny zhurnal 9-10, 1896



e3g7 0038.25 5/9 Win
 1.d7 g2 2.dxe8S+ Kh6 3.Sf7+ Kh5
 4.Sf6+ Kh4 5.Sf5+ Kh3 6.Sg5+ Kh2
 7.Sg4+ Kg1 8.Kxe4 Kf1 9.Sg3+ Ke1
 10.Sxf3+ Kd1 11.Se3+ Kc1 12.Se2+ Kb1
 13.Sd2+ Ka2 14.Sc3+ Ka3 15.Sc2 mate.
 "A thornier matter is how to approach
 corrections to the maestro's work."
 "We draw the reader's attention to the

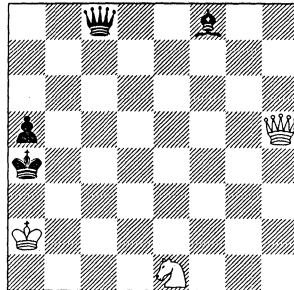
negligent manner in which studies are
 often corrected. Finding a defect in the
 author's solution, someone or other im-
 mediately tries a correction without
 playing or testing the solution right to the
 end. This approach is fraught with the
 danger of the 'correction' being as faulty
 as the study was before!"

KP3 is a correction of KP3a:



a2a4 4001.01 3/3 Win
 The intention: 1.Qd5 Qc3 2.Qd7+ Kb4
 3.Sd3+ Kc4 4.Sb2+ Kb4 5.Qb7+ Kc5
 6.Sa4+, fails to 1...Kb4! The 'correction'
 to place bQh8 and add bPh6 caters for
 1...Kb4 2.Se4, and if 1...Qb8 2.Sd3 Qh2+
 3.Sb2+. But the dual 6.Qc7+ remains.

KP3: A.A.Troitzky
Deutsche Schachzeitung, 1912
 (correction by KP)

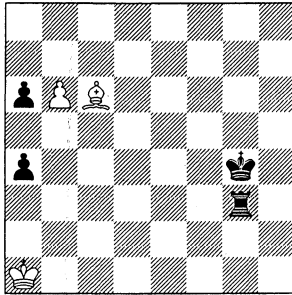


a2a4 4031.01 3/4 Win
 1.Qd5 Qc3/i 2.Qd7+ Kb4 3.Sd3+ Kc4
 4.Sb2+ Kb4 5.Qb7+ Kc5 6.Sa4+.

i) Kb4 2.Qb3+ Kc5 3.Qc3+. Or Qb8 2.Sd3 Qh2+ 3.Sb2+. The presence of bBf8 (there to eliminate 6.Qc7+ Kd4 7.Qg7+??) also eliminates stalemate after 1...Qc2+ 2.Sxc2.

"Say what you like, the technique of today's leading composers has improved. It is not hard to touch up Troitzky so that little is left of the original apart from the bare idea. Should we therefore not correct at all? On the contrary, go ahead and correct, but with delicacy, as if Aleksei Alekseevich had, in our opinion, done the work himself. In the corrections published here we naturally reserve our rights to priority."

KP4 is "our correction, without resort to surgery", of KP4a:

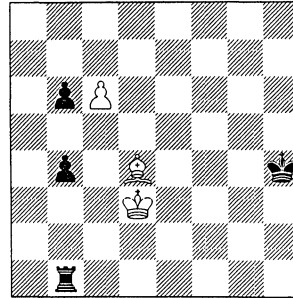


a1g4 0310.12 3/4 Win

"1.Bd5 Ra3+ 2.Kb2(Kb1) Re3 3.b7 Re8 4.Be6+ Kg5 5.Bc8." [This might continue Re5 6.Bd7, or Re3 6.Be6, or Re2+ 6.Ka3 Re3+ 7.Kxa4 Be1 8.Be6.]

"There is no solution after 1...Re3 2.b7 Re8 3.Be6+ Kg5 4.Bc8 Re1+ 5.Ka2 Re2+ 6.Ka3 Re3+ 7.Kxa4 Re1, drawn." [We had to struggle to support this asseveration with: 8.Be6 Ra1+ 9.Kb4, and now, not Rb1+? 10.Bb3 a5+ 11.Kc4!, but: a5+!! 10.Kc3 Rb1 11.Bb3 a4!]

KP4: A.A.Troitzky
Trudovaya pravda, 1923
(correction)

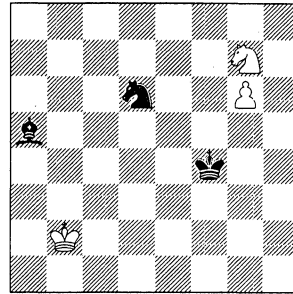


d3h4 0310.12 3/4 Win

1.Kc2/i Rf1 2.c7 Rf8 3.Bf6+ Kh5 4.Bd8 Rf3 5.Bf6 Rf5 6.Be7 Rf3 7.Bxb4 win.

i) 1.Kd2? b3 2.c7 b2 3.Bxb2 Rxb2+ 4.Kc1 Rb5 draw.

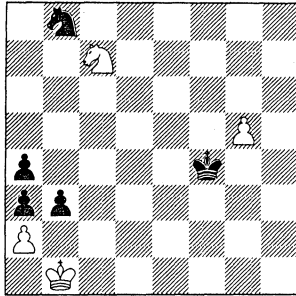
KP5 corrects KP5a:



b2f4 0034.10 3/3 Win

1.Sh5+ Kg5 2.g7 Bc3+ 3.Kxc3 Se4+ 4.Kd4 Sf6 5.Sxf5 Kh6 6.g8B Kg5 7.Ke5. This suffers from the incurable defect: 6.Sh5(Se8).

KP5: A.A.Troitzky
Trudovaya pravda, 1928
 (correction)



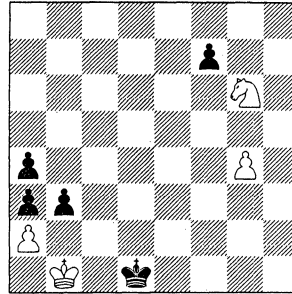
b1f4 0004.23 4/5 Win
 1.g6 Sd7 2.Sd5+/i Kg5 3.g7 Sf6 4.Sxf6
 Kh6 5.g8B wins, for if bxa2+ 6.Bxa2, or
 if Kg7 6.Bxb3.

i) Order! Order! 2.g7? Sf6 3.Sd5+ Sxd5
 4.g8Q Sc3+ and b2+;
 "In the course of our labours we have
 inevitably encountered an ethical
 problem. It is far from new. How is a
 correction of a previously published study
 to be described? When should a version
 carry the words 'after Troitzky', and
 when can it be described as an original?
 Not seldom we find that having corrected
 a study by the classic composer the bad
 news is that the repairer pettily
 [ничтоже сумняшнйся] adds his
 name as co-author. It looks good to write,
 for example, 'Troitzky and K.' The
 co-composer is not in a position to react!
 We deem this practice to be unaccep-
 table. Naturally, every case has to be
 considered on its merits, but it is never-
 theless possible to lay down some general
 principles."

"Take the case of *KP5*. Although there
 are basic differences in the starting
 position, Troitzky's idea has not under-
 gone a transformation. Therefore *KP5*
 is a straightforward correction [by KP, we
 assume]. But *KP6* is justifiably, we main-
 tain, a joint composition by the present
 pair of writers, with the obligatory words

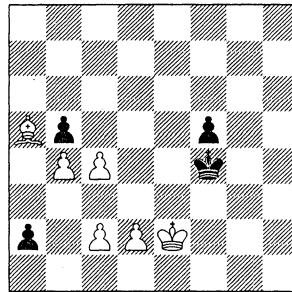
'after Troitzky' appended. The subtle
 counterplay by Black for stalemate has
 been added to what Troitzky supplied."

KP6: N.Kralin and O.Pervakov
 after A.A.Troitzky
 (original for *Šahovska kompozicija*
 '1995')



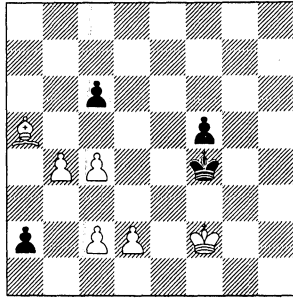
b1d1 0001.24 4/5 Win
 1.Se5 f6/i 2.Sd7 Ke2 3.Sxf6 Kf3 4.g5
 Kf4 5.g6 Kg5 6.g7 Kh6 7.g8B wins.

i) With an eye to stalemate possibilities.
 The unsubtle: Ke2 2.Sxf7 Kf3 3.g5 leads
 to a trivial defeat for Black.
KP7 is not in the usually quoted source,
 namely *Novoe vremya* 1898, which is the
 one given in Troitzky's *500*
Endspielstudien (1924) [no.350]. It cor-
 rects **KP7a**:



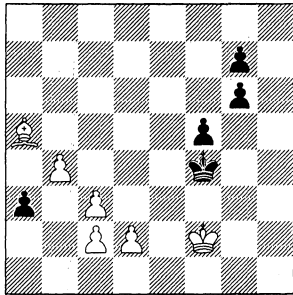
e2f4 0010.43 6/4 Win
 The intended: 1.Bc7+ Ke4 2.d3+ Kd4
 3.Bd6 (Bf4?) a1Q 4.Bf8, allows the cook
 3.c3+.

KP7: A.A.Troitzky
500 Endspielstudien, 1924
 (correction)



f2f4 0010.43 6/4 Win
 1.Bc7+ Ke4 2.d3+ Kd4 3.Bd6 (Bd8?
 Ke5;) a1Q 4.Bf8 (Kc3/Ke5;Bg7+) Qa7
 5.Bc5+ Qxc5 6.bxc5 wins.

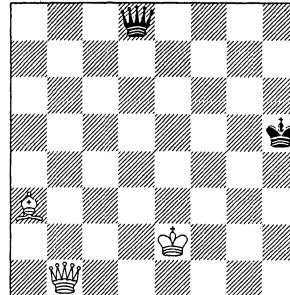
KP8: N.Kralin and O.Pervakov
 original for *Šahovska kompozicija* '1995'



f2f4 0010.44 6/5 Win
 1.c4/i a2 2.Bc7+ Ke4 3.d3+ Kd4 4.Bd6/ii
 a1Q 5.Bf8 Qa7 6.Bc5+ Qxc5 7.c3+/iii
 Ke5+ 8.bxc5, winning, the fresh wPc3
 screw and indeed the whole 'clock'
 mechanism now operating in White's
 favour. The authors view this as a study
 in its own right based on the ideas of
 Troitzky and Smyslov/Nadareishvili. See
 EG97.7335.
 i) 1.Bc7+? Ke4 2.c4/iii f4 3.d3+ Kf5
 4.Bb6 Ke5 5.d4+/iv Ke4 6.d5 a2 7.d6
 a1Q 8.d7 Qd1 9.d8Q Qxc2+ 10.Ke1
 Qb1+ drawn.

ii) 4.Ke2? a1Q 5.c3+ Qxc3.
 iii) 2.d3+ Kd5 3.c4+ Ke6 4.Bb6 Ke5
 5.Ke3 f4+, and the d3 square is occupied!
 iv) 5.Bc5 a2 6.Bf8 Kf6 and Black wins.
 We have also encountered cases of critics
 falling prey to Troitzky's skill.

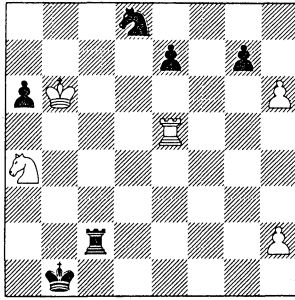
KP9: A.A.Troitzky
500 Endspielstudien, 1924



e2h5 4010.00 3/2 Win
 1.Qh7+ Kg4 2.Qe4+ Kh5/i 3.Be7
 Qd7(Qc8/Qa5) 4.Qh7+ Kg4/ii 5.Qh4+
 winning.
 i) Kg3(Kh3) 3.Qf3+ Kh4 4.Qf4+ Kh5/ii
 5.Qf7+ Kg4 6.Be7 Qa8 7.Qg6+ Kh3
 8.Qh5+ wins.
 ii) Kh3 5.Bd6 Qe8+ 6.Kf2.

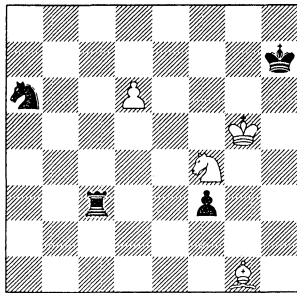
The review of Troitzky's 1935 collection
 in *Shakhmaty v SSSR* i36 claimed 'no
 solution' after 3...Qe8. But the win is still
 there if White invokes a battery: 4.Qh7+
 Kg4 5.Qh4+ Kf5 6.Qf6+ Ke4 7.Qe6+.
 There is a curious 'collision' in the case
 of *K10*, where note (ii) conceals a strong
 try, sometimes alleged as a demolition.

KP10: A.A.Troitzky
Deutsche Schachzeitung, 1913



b6b1 0404.23 5/6 Win
 1.Re1+/i Ka2 2.hxg7 Rc6+/ii 3.Ka7/iii
 Rg6 4.Re2+ Kb1 5.Sc3+ Kc1 6.Rg2
 Rxg2 7.Se2+ and 8.Sg3, winning.
 i) Precise! 1.hxg7? Rc6+ 2.Ka7 Rg6
 3.Re1+ Kc2!
 ii) This is the position in question. Why
 not now 3.Ka5?
 iii) Because 3.Ka5? is only a strong try:
 Rg6 4.Re2+ Kb1 5.Sc3+ Kc1 6.Rg2
 Sb7+ 7.Kb4 Rxg2 8.Se2+ Kb2 9.Sg3
 Rd2, drawing.
KP11 and its twin *KP12* introduce *KP13*,
 an examples of an unsound Troitzky
 study that still awaits correction.

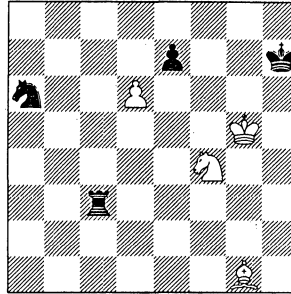
KP11: A.A.Troitzky
Shakhmaty, 1924



g5h7 0314.11 4/4 Win
 1.d7 f2 2.Bxf2 Rg3+ 3.Bxg3 Sc5/i 4.d8B
 wins.
 i) In anticipation of either 4.d8R(d8Q)?

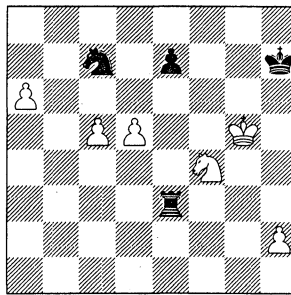
Se6+ 5.Sxe6 stalemate, or 4.d8S? Se4+
 and Sxg3;

KP12: A.A.Troitzky
Shakhmaty, 1924 [also: 208 in '500']



g5h7 0314.11 4/5 Win
 1.d7 f2 2.Bxf2 Rg3+ 3.Bxg3 Sc5 4.d8S/i
 Se4+ 5.Kg4 Sxg3 6.Kxg3 e5 7.Sd5(Sg2)
 e4 8.Se3, and the pawn is held up in the
 winning zone for White.
 In 1925 Troitzky tried to combine *KP11*
 and *KP12*:

KP13
 A.A.Troitzky
 28.říjen 1925:



g5h7 0304.41 6/4 Win
 1.d6, with either:
 Sxa6 2.d7 Rg3+ hxg3 Sxc5 4.d8S, or
 exd6 2.cxd6 Sxa6 3.d7 Rg3+ 4.hxg3 Sc5
 5.d8B.
 Alas, V.Chekhover, in *Shakhmaty v SSSR*
 viii36, pointed out that the second
 underpromotion was not compulsory,

because 5.Sh5 Sxd7 6.Sf6+, is also adequate. Besides, there was the 'no solution' defect after 1...Re5+ 2.Kh4 exd6 3.cxd6 Re4 4.dxc7 Rxf4+ 5.Kg5 Rf8, drawing (with careful play from White), as also after 2.Kg4 exd6 3.cxd6 Se8 4.d7 Sf6+. [We suspect that White still wins this last position (after 5...Sxd7), but the rescue, if it is one, ignores the 5.Sh5 cook, of course. AJR] Here is an opportunity for maintenance engineers who admire Troitzky to demonstrate their repair skills.

REVIEWS

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17 New Way Road
NW9 6PL London



J.KONIKOWSKI: *Testbuch der Turmendspiele* ISBN 3-88805-253-x Joachim Beyer Verlag, 1996. 124 pages. 140 endgame puzzles, many of them studies, with multiple choice 'answers'. Commented solutions are supplied.

V.BUDDE/L.NIKOLAICZUK/
J.KONIKOWSKI: *Das Grosse Buch der Schachendspiele* ISBN 3-88805-200-9 Joachim Beyer Verlag, 1996 (2nd edition). 596 pages. The volume combines five earlier booklets, including one devoted to games. The treatment is pleasant, leisurely, spaced out, but unsystematic and only averagely furnished with sources. Most of the studies are in the pawn endings section. The Réti diagonal K-march study is quoted twice. Despite the revision's recent date, computer discoveries are ignored. There is no index.

Egon VARNUSZ: *Läufer gegen Springer im Endspiel mit Schwerfiguren* ISBN 3-8171-1264-5 Verlag Harri Deutsch, 1993. 184 pages. The eight chapters present a wide variety of practical en-

dings from master play where a minor piece (bishop or knight) is accompanied by a major (rook or queen). In the first four chapters the bishop shows to advantage, in the last four the knight - a separation aimed to give the attentive reader a sound positional feel for the differences. There is plenty of discussion.

J.AWERBACH, *Erfolg im Endspiel* ISBN 3-548-34902-5 Ullstein Sachbuch. Translated from the Russian, 1991. 204 pages. In contrast to *Das grosse Buch* above, this is a systematic course in the endgame. Studies are present in judicious quantity.

V.BUDDE/J.KONIKOWSKI: *Moderne Endspieltechnik* ISBN 3-88805-059-6 1985. 158 pages. No.22 in Beyer Verlag's 'Kleine Schachbücherei' series. Practical stuff with lengthy discussions. Rook endings are followed by queen endings, then knight versus bishop. For our money the final chapter on knight versus knight endings is the best. There are no studies.

E.MEDNIS: *Die Macht des Königs im Schach* (King Power in Chess) ISBN 3-11-009965-9 de Gryter 1985. 216 pages, 144 diagrams (game positions). The section on the endgame begins on p.160. There is one study - without a diagram - and again there is no index. *Advanced Endgame Strategies*, by GM Edmar Mednis. ISBN 0-945470-59-2. 129 pages, Chess Enterprises (Pennsylvania), 1996. Building largely on the computer-prompted discovery familiar to readers of EG that individual endgames can be as distinctive as individual openings, GM Mednis' book deals with seven interesting endgame types, but it is not made clear why it appeared only last year, seeing that it consists largely of articles by the author already published in

magazines no later than 1987. The opportunities for adding value in the interim have been ignored. In particular, one would have expected the GM to have educated himself in the genesis of endgame oracles (the Ken Thompson and Lewis Stiller 5-man databases), on which he enormous relies, so as to avoid such solecisms as attributing 'heuristics' to them. The one study quoted is by Paul Lamford (1980) - No.4530 in EG68.

There are plenty of chapter-end bibliographic references, but *ChessBase*, GM John Nunn, and EG are missing from them, though all are germane. Indeed, a reader may be pardoned for concluding that the book's main added value lies in publicity for the author. The unquestioned utility of much of the content is spoilt by sloppiness in writing and in editing. Backing this accusation up by citing examples is sadly easy: the sentence commencing at the foot of page 7 is rubbish; p60 is a layout mess compounded by a diagram error; and a paragraph on p61 concludes with the five-word sentence: Coming of mind too late!

In our view a work by a literate non-GM is more likely to be worthy of attention than a work by an illiterate GM. It does *not* need a GM to put the wonderful oracles to good use. Would that this view were shared by publishers!

Winning with Chess Psychology, by IGM Pal Benko and Burt Hochberg. ISBN 0-8129-1866-5. 264 pages, David McKay, 1991.

This is a book that undertakes to improve the player-reader's o-t-b performance. As such it is an unlikely work for EG to review. The single study quoted is this time by Troitzky. But it is a better book than GM Mednis'. This is partly due to the consultation implied by the dual authorship, but also to Benko's often startling originality of thinking. The

thought that occurred to *us* in reading was to ask if any of the psychological points drawn to our attention could be applied to solving, or to composing, or to writing about, studies. There is no quick answer, but surely if we are weaker solvers than we believe we could be, then we may well be suffering from some psychological handicap listed somewhere in the 17 highly readable chapters.

The Heavy Pieces in Action, by Iakov Damsky. ISBN 1 85744 0544. 160 pages, Cadogan, 1997.

This is again a practical book for players. It includes tests but no studies. An unlikely title for what is by far the longest chapter is 'The Wrong Rook'. A use for solvers could be by practice and familiarisation with recurrent motifs to remove, or reduce, the deterrent fear that the sight of queens and rooks in studies by noted composers such as Afek, Hoch, Gurgendize and Kalandadze can inspire.

Startling Castling, by Robert Timmer. ISBN 0 7134 8137 4. 240 pages, Batsford, 1997. Revised and expanded from *De Rochade, een veelzijdige schaakzet*, 1994.

The book is devoted to non-problem aspects of the castling move. The 48 examples in the 38-page, final, section on 'The Endgame' are all studies, selected according to certain stated criteria (soundness not being a pre-requisite) mainly from the van der Heijden database and divertingly presented with much personal chat and widely-researched anecdote.

The Chessboard Adventures of Norman Macleod, edited by John Rice. 308 pages. Hundreds of diagrams, and many, many, photographs. Published in 1997 by *Editions feenschach - Phénix*. 400 copies only. There is no ISBN.

This beautifully produced hard cover

volume is a rich and moving tribute to a wonderful character, a fine brain, and a superb composer in any genre to which he turned his hand. He became an instant legend when he started attending the multi-faceted meetings of the PCCC, where solving, talking, drinking, fraternising, and composing made a combination ideally suited to Norman's temperament and talents - and to his proneness to accident, for after the end of the Bat Yam 1983 congress in security-conscious Israel Norman and his mislaid luggage caused a security alert at Tel-Aviv airport that delayed departures. Norman's dates: 6xii1927-2x1991.

Included in the book are John Beasley's carefully selected 5 sound studies by Norman from the 16 to be found in the latter's personal collection. They are economical and attractive. The last is a sketch based on a position from the 5-man endgame rook and bishop against rook. John draws the conclusion that Norman must have had an early copy of that database, commercially available only late in 1990. Not necessarily.

Norman was at the Benidorm meeting held 22-29ix1990, where I was accompanied by that very database together with the list of reciprocal zugzwangs, presented briefly as a mini-lecture. A selection of these positions was offered as a quick-composing challenge - to find good introductions - and Norman was among the few who responded, with a position very like the one in the book. All entries were tested by the database there and then, and Norman and I corresponded subsequently.

As several of his friends comment, Norman could be disarmingly disconcerting. He unexpectedly heckled a lecture (claiming a long-term significance for the techniques that create endgame databases) I gave during the 1988 PCCC meeting at Budapest, and, being unsure whether he was being serious or humorous, my reac-

tion was not the best. Perhaps Norman was telling me, in his own way, not to be over-serious.

64 Majestic Studies, by Oleg Pervakov. ISBN 90-74827-09-8. Edited by Jan van Reek. 36 pages, 1995.

A short biography - Pervakov has since left his highly technical post at the Kurchatov Institute of Nuclear Physics - is followed by 64 of his deeply annotated and specially selected studies. Pervakov is a Muscovite who has the best claim to maintain the highest standard among active contemporary composers.

Ladislav PROKEŠ - Studie 1951-1966, compiled and edited by Vladimír Kos. There is no ISBN. Figurine notation, 289 studies, 40 pages. 1996, Brno. The brief but valuable introduction translated into English by John Beasley, explains the organisation by 8 material and 9 clear thematic heads.

The compiler has drawn on the 70,000 studies, collected by František Macek, to supplement Prokeš' own book which appeared in 1951, 15 years before his death. Notes - analytical only - to the generally short solutions are sparse but to the point. Chess column editors whose policy in what they publish is to appeal to players, may like to note that positions among Prokeš' output (exceeding 1000) that even the most sceptical player would find artificial are hard to spot.

The Final Countdown, by Willen Hajenius and Herman van Riemsdijk. 128 pages. Cadogan, 1997. ISBN 1 85744 129 X.

The clever title hints at pawn endings. We were greatly encouraged by the large diagrams, chatty text, bright ideas, and a grids-and-blobs approach to explaining the opposition and corresponding squares. Studies and games positions are about equally represented. But the book seems

aimed at beginners (or 'improvers'), and a closer look led to disappointment, which was emphasised when we learned that the book was an expanded and corrected version of a Dutch title, *Veldjes tellen*. Clarity and precision, essential for books for beginners, are not conspicuously present in this 'revised' book, even on the early pages where 'key squares', 'access squares', 'blocking squares' and 'corresponding squares' are 'defined'. We read (for 'corresponding squares') 'Squares are key squares for a passed pawn are illustrated below' (sic). Who, we wonder, is responsible for such nonsense? Is it Cadogan's Chief Advisor (Garry Kasparov)? Is it the editor (Murray Chandler?) The authors? The proof readers? Translator? Will Cadogan give refunds to guileless purchasers?

Snippets

The Problemist March 1997 p44
"In conjunction with the Batsford Schools Chess Problem Solving Championship the BCPS announced chess problem / endgame study composing tourneys for all those at school - including teachers! ... direct mate problems, helpmates of any length, with one or more intended solutions, serieshelpmates of any length, and endgame studies (wins or draws) are invited. Individual and joint compositions should be clearly diagrammed, with solving stipulation and full solutions. The name or names of the composer(s) and the school address should be given. Entries (in any number) should be sent by 31viii97 to David Shire, 25 Palmers Cross Hill, Rough Common, Canterbury, Kent CT2 9BL. All correct entries will be published in *The Problemist*, and all participants will receive the tourney awards. There will be book and subscription prizes. Signed: Barry Barnes"

The Guardian 9v97 [OnLine p10]
"...Last week in New York a ... program managed ... to win this year's Loebner Prize in Artificial Intelligence. The competition, held since 1991, is based on a game devised by Alan Turing, the pioneering computer scientist, to solve the riddle "Can machines think?" Take a computer and two humans: one of the humans, the examiner, engages the computer and the other human in conversation in turn. If the examiner cannot tell which is which, the computer must be regarded as a thinking machine. The winning program, called Converse, was written by London software house *Intelligent Research*, better known for its chess and backgammon computers. In the two-stage competition it out-talked four other finalists from the US Canada and Australia. Now who says Brits have lost the art of conversation?"

C Hanon Russell's 'chesscafe' web site regularly gives a study. Currently they are taken from the forthcoming major work *The Complete Studies of Genrikh Kasparyan*. If you haven't visited the site, do try. The local 12-year-old with his modem, mouse, Windows system and Netscape browser can always be bribed. It's a visual eye-opener.

GBR code (after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most 6 digits. Examples: two white knights and one black pawn codes into 002.01; wQ bQ wR codes as 4100; wBB vs bN codes as 0023; the full complement of 32 chessmen codes as 4888.88. The key to encoding is to compute the sum '1-for-W-and-3-for-BI' for each piece type in QRBN sequence, with white pawns and black pawns uncoded following the 'decimal point'. The key for decoding is to divide each QRBN digit by 3, when the quotient and remainder are in each of the 4 cases the

numbers of Bl and W pieces respectively. The *GBR* code permits unique sequencing, which, together with the fact that a computer sort of several thousand codes and the reference attached to each is a matter of a second or two, enormously facilitates the construction of look-up directories.

A consequence of the foregoing is the code's greatest overall advantage: its user-friendliness. The *GBR* code has the unique characteristic of equally suiting humans and computers. No special skill or translation process is required whether the code is encountered on a computer printout or whether it is to be created (for any purpose, including input to a computer) from a chess diagram.

A natural extension of the *GBR* code is to use it to represent a complete position. A good convention is to precede the *GBR* code with the squares of the kings, and follow the code with the squares of the pieces, in W-before-Bl within code digit sequence, preserving the 'decimal point' to separate the pieces from the pawns, if any (where all W pawns precede all Bl). The 223-move optimal play solution position in the endgame wR wB bN bN would be represented: a7d3 0116.00 b2b3c6d6 3/3+. The '3/3' is a control indicating 3 W and 3 Bl men, with '+' meaning W wins, while '=' would mean White draws. The win/draw indicators are optional. Note that although in this example there are no pawns the *GBR* code decimal point and immediately following pair of zeroes are obligatory (enabling a scan of a text file searching for encoded chess positions) but the absence of a decimal point in the list of squares confirms that there are no pawns. A position with pawns but no pieces would be coded in this manner: a2c4 0000.32 .d4e3f2e4f3 4/3 WTM. To indicate Black to move (but still with the implied win or draw for White) it is suggested that '-+' and '-=' be employed.

Where the position result is unknown or undecided or unknowable it is suggested that the computer chess convention 'WTM' (White to move) and 'BTM' be followed. The redundancy check piece-count (including the '/' separator) and terminating full stop are both obligatory.

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Arko Neidze